

Electronic Media

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AT PRESS TIME

Rate deregulation upheld

WASHINGTON—A federal appeals court here on Friday handed the cable industry a victory by upholding subscriber rate deregulation, as mandated by the federal Cable Communications Policy Act of 1984. However, the court said the FCC cannot allow operators to pass copyright payments and other service costs on to subscribers. The suit was brought by the National League of Cities, American Civil Liberties Union and others.

MCA prepares defense

LOS ANGELES—MCA Inc. is allowing shareholders to buy stock at a discount as a "poison pill" defense against a possible hostile takeover. The defensive action follows speculation that ill health might force 74-year-old Lew Wasserman, the long-time chairman and chief executive officer of the entertainment conglomerate, to step down.
(Continued on Page 27)

DGA strike over except for details

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—With most of its short-lived strike settled, the Directors Guild of America now turns to final negotiations with ABC and CBS.

A tentative contract settlement with producers was reached early last week after a walkout that lasted just over three hours in New York and only a few minutes on the West Coast.

Although staff directors for ABC-TV and CBS-TV are not included in that settlement, the DGA said it is not authorizing its members to strike against those networks.

Because the directors have agreed to continue working for the two networks during the talks, fall program production will not be affected, union and network officials said.

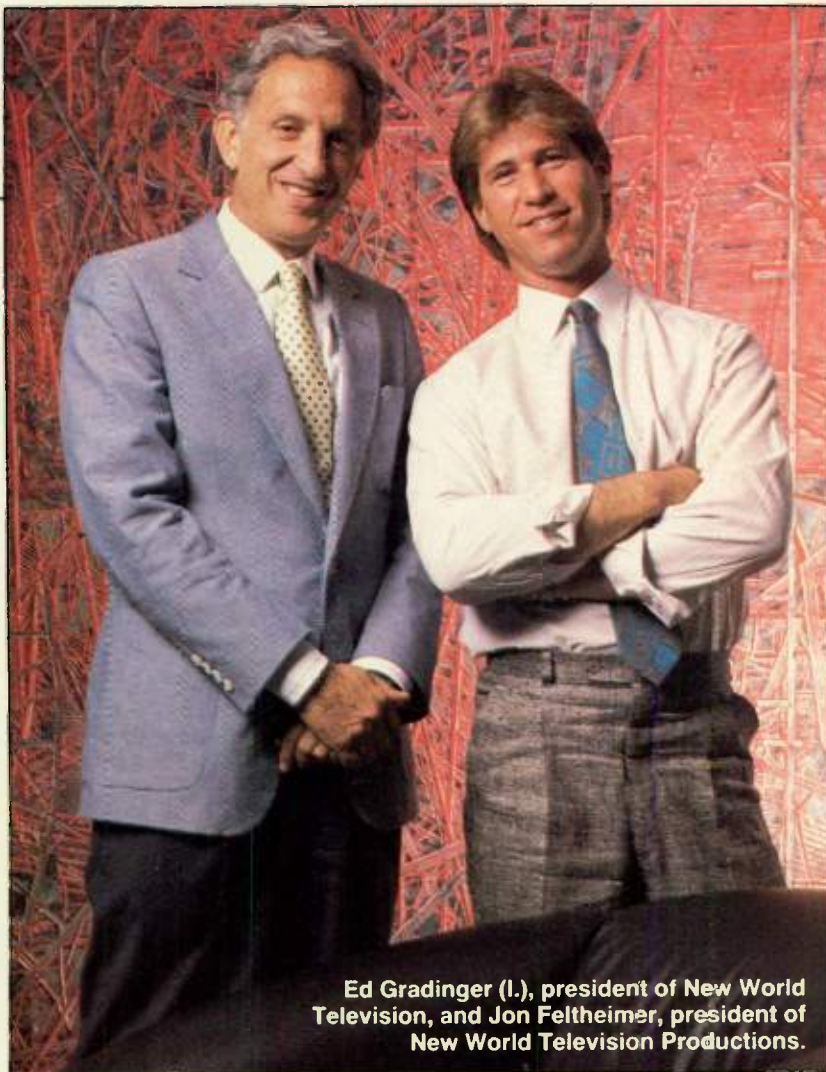
At press time last week, no contract talks had been scheduled with ABC and CBS representatives.

Both networks were weighing the DGA's request that it negotiate first with ABC and then with CBS, rather than conduct talks with both simultaneously.

This is presumably because ABC's concerns are said to approximate those of NBC, which agreed to a 3 percent annual wage hike over the next three years.

Those members of the DGA covered by the settlement are voting on the proposal in mail balloting this week.

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Ed Gradinger (l.), president of New World Television, and Jon Feltheimer, president of New World Television Productions.

New World takes risks to conquer prime time

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—In 1983, law partners Harry Evans Sloan and Larry Kuppin closed their entertainment law practice and bought New World Pictures for \$12 million.

Neither had ever produced a regular TV series.

Yet soon after taking the studio public in 1985, the duo managed to take NBC-TV's

troubled daytime soap opera "Santa Barbara" from a \$2.3 million deficit to an estimated annual profit of more than \$3 million.

The company then startled the industry by picking up two expensive one-hour dramas—Universal's "Crime Story" and Twentieth Century Fox's "Rags to Riches"—that those big studios, fearing high deficits, refused to produce.

(Continued on Page 24)

TBS board zeros in on programming

By RICHARD TEDESCO
Staff reporter

NEW YORK—In a surprise move, the 1990 Goodwill Games will become an exclusive cable package costing operators up to \$1 per subscriber under a plan endorsed by the new Turner Broadcasting System board at its first meeting last week.

At the same time, the board agreed to consider a TBS proposal to turn over daytime hours on its CNN Headline News service to business news. If approved, that change could go into effect in less than two months.

Both actions indicate that the new board will move aggressively to pump up national cable programming. As one source put it, the Goodwill Games concept that emerged from the meeting will transform the Olympic-scale international competition into a "major event for the cable industry."

TBS lost \$26 million on the games in Moscow last year, and there had been speculation that the company's new board might drop the project.

But the new board members include six chief
(Continued on Page 27)

INTV study hits cable competition

By CRAIG LEDDY
Washington bureau chief

WASHINGTON—Television stations lose viewership and money when their syndicated shows are duplicated on local cable TV, new studies indicate.

For example, in Richmond, Va., "The Andy Griffith Show" on WVRN lost a ratings point when the local cable system carried the show in the same time slot. The show was imported on WTBS,
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New Season Special Report

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NEWS SUMMARY

The 1990 Goodwill Games will become an exclusive cable package under a plan endorsed last week by the new TBS board. The board also agreed to consider a TBS proposal to turn over daytime hours on its CNN Headline News service to business news. (Page 1)

With most of its short-lived strike settled, the Directors Guild of America now turns to final negotiations with ABC and CBS. A tentative settlement with producers was reached early last week after a very brief walkout. (Page 1)

New World Television will rank as the third largest supplier of prime-time product to the three networks this fall, with 4½ hours of programming. New World has taken big risks to get this far, and no one can say yet whether the gamble will pay off in the long run. (Page 1)

TV stations lose viewers and money when their syndicated shows are duplicated on local cable systems, according to new studies by the Association of Independent Television Stations. The findings will be presented to the FCC Wednesday. (Page 1)

Cablevision Systems Corp. agreed late last week to acquire the Adams-Russell Co., a multiple system cable operator, for \$474 million. The deal will give Cablevision a total of 940,000 subscribers. (Page 3)

The prospects of attaining legislation to reform the comparative license-renewal process looked bleak last week, with broadcasters themselves backing away from the plan. (Page 3)

The three commercial television networks agreed last week to begin rotating live coverage of the Iran-contra hearings to reduce financial losses. (Page 3)

A number of large and medium-sized ABC and CBS affiliates have confirmed that they bought the first-run revival of "Star Trek" in part because they might want to pre-empt network series that fail. (Page 3)

As the networks began wrapping up their upfront deals for prime time last week, they started turning their attention to other dayparts. (Page 2)

An investor group headed by Dudley Taft has agreed to buy WPHL-TV, a Philadelphia independent, in an effort to rebuild a TV station empire. Sources said the station was worth at least \$65 million. (Page 2)

Research executives from several major syndicators plan to meet with officials from the A.C. Nielsen Co. in Los Angeles this week to discuss the skepticism the syndicators have about the new people-meter service. (Page 4)

New speculation about CBS's expansion plans were raised last week after the company sold its magazine group for \$650 million. (Page 6)

King World Productions reported its net income more than doubled in the third quarter. Observers said the strong performance was pegged to the increased station license fees and barter revenues from "The Oprah Winfrey Show." (Page 20)

Richard Colino, the former director general of Intelsat, pleaded guilty last week to criminal fraud following accusations that he and others pocketed millions of dollars of the Washington-based satellite consortium's money. (Page 27)

Variety, the 82-year-old entertainment industry newspaper, will be sold to Cahners Publishing Co. of Newton, Mass., under an agreement reached last week. (Page 6)

Two radio station groups will change hands as a result of recent sales agreements. Dallas-based Duffy Broadcasting is selling seven stations to a group of managers led by Duffy President Martin Greenberg. And First Media Corp. of Washington is selling all of its 11 stations to an investment partnership. (Page 6)

Fox Broadcasting Co.'s two-hour premiere of its new Saturday night series "Werewolf" was a howling success in the ratings. The July 11 broadcast finished second behind NBC's sitcom lineup, and posted the best numbers to date for Fox. (Page 8)

HBO has reached an exclusive agreement with Paramount Pictures Corp. to obtain the rights to 85 forthcoming movies. (Page 8)

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Networks wrapping up prime-time upfront sales

By JANET STILSON
Staff reporter

The networks began wrapping up their prime-time upfront deals last week and turned their attention to other dayparts.

Combined, sources say the networks have written \$2.7 billion in prime time, well on their way to crossing the \$3 billion borderline, as expected.

Of the other time periods—daytime, late fringe and news—daytime is moving most quickly, with \$400 million, or roughly half of all business, written in roughly equal proportions by the three networks.

NBC expected to wrap up prime-time business by the end of last week, reaping more than \$1 billion, said Bob Blackmore, the network's senior vice president of sales.

"I wanted to stop" when the \$1 billion mark was reached, he says, but demand made it too difficult.

Despite this, the network is keeping to its game plan from last year's upfront buying season, holding back more inventory than normal for sale in the scatter market and for make-goods.

Usually 66 percent to 75 percent of the networks' prime-time inventories are sold in upfront.

Mr. Blackmore says he expects when the final tabulations are made, he will have sold 60 percent of his prime-time inventory in upfront, and possibly less.

At press time, ABC expected to be



BOB BLACKMORE
Couldn't stop after \$1 billion

picking up the last pieces of prime-time upfront business last Friday or early this week, with its sales hovering in the \$1 billion area.

And Jerry Dominus, CBS vice president of network sales, says he "wouldn't be surprised" if his prime-time billings reach \$1 billion as well. He expects prime-time sales to continue this week and possibly beyond.

Mr. Dominus also said the number of 15-second commercial spots sold is "beginning to get significant."

"We're starting to run into a problem with the one-per-pod limitation, between split 30 and 15 (sales)," he says.

Mr. Dominus sees an increase in prime-time deals this year, from no more than 120 last summer to about 260 this time around. He attributes this to an influx of advertisers who usually buy in scatter.

Having been hit with dramatically high scatter prices last year, they're hoping to strike better deals early on.

As for daytime sales, cost-per-thousand increases for all three networks are in the 15 percent range, according to agency and network sources.

That jump comes despite declines in both ratings and cost-per-thousand rates when comparing the 1986 season to 1985.

Sources point out that a cushion in pricing is needed to insure against possible ratings losses due to the introduction of the people meter this fall.

A similar cushioning caused an increase in prime-time upfront cost-per-thousand rates for the upcoming season by percentages ranging from the teens to high 20s.

Also adding to the higher prices in daytime, says NBC's Mr. Blackmore, is an increased demand by advertisers for spots.

"Syndication and barter are filled up. Advertisers have to go where there's mass appeal," he says, and daytime fills the bill. #

FCC puts moratorium on channel allotments

By DOUG HALONEN
Staff reporter

WASHINGTON—The Federal Communications Commission last week placed a freeze on new TV channel allotments within at least 150 miles of the top 30 TV markets. Agency officials said the freeze would be kept in place until the commission determined whether the channel capacity available there might be needed for advanced technologies.

The move came as the FCC agreed to hold an inquiry on the impact high-definition television and other advanced technologies might have on TV stations.

The commission also said it would create a joint FCC-industry advisory committee on advanced technology TV systems.

Still pending is an FCC proposal that would reallocate UHF TV spectrum in the largest markets for mobile radio use.

Broadcasters, contending that the UHF TV spectrum may be needed for advanced TV technology, have asked the FCC to defer action on the reallocation proposal pending completion of this inquiry. The FCC has not ruled on that request.

FCC Commissioner James Quello said he believed the inquiry demonstrated the agency's commitment to HDTV. "We should do everything we can to help institute it," Mr. Quello said. #

Dudley Taft, investors buy Philadelphia outlet

By DIANE MERMIGAS
Senior reporter

An investor group headed by Dudley Taft has agreed to buy WPHL-TV, a Philadelphia independent, in an effort to rebuild a television station empire.

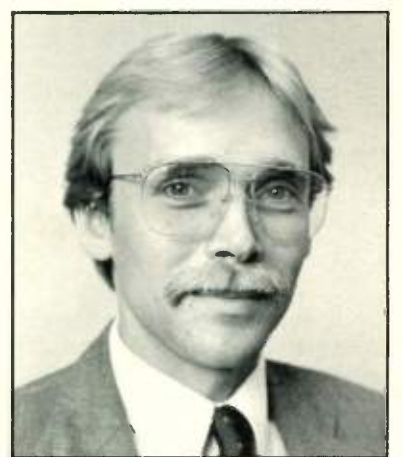
Industry sources estimate that WPHL, the third-ranking independent in Philadelphia, is worth between \$65 million and \$78 million.

The station has an estimated \$26 million in annual revenue and about \$6.5 million in annual operating profit, sources say.

By comparison, top-ranked CBS-affiliated WCSC-TV in Charleston, S.C., one of the few network affiliates on the market, recently sold for about \$65 million.

Providence Journal Broadcasting initially had agreed to sell WPHL to Odyssey Partners.

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ROBERT HOMAN
Joins Washington office

EM hires new D.C. reporter

Robert Homan has joined ELECTRONIC MEDIA'S Washington office as a staff reporter.

Mr. Homan, 28, who holds a masters degree in journalism from the University of Missouri, comes to EM from a stint as Washington correspondent for the Bloomington (Ill.) Pantagraph and the Yakima (Wash.) Herald-Republic.

He previously worked for six years as a legal assistant for two Washington law firms, where he gained extensive experience monitoring and researching legislative and corporate actions.

He joins Doug Halonen, also a reporter in EM's Washington bureau. #

Prospects for licensing reform bleak

By DOUG HALONEN
Staff reporter

WASHINGTON—With broadcasters themselves backing away from the plan, the prospects of attaining legislation to reform the comparative license-renewal process appeared bleak last week.

Even before the Senate Commerce Committee began hearings on the subject last Friday, some observers were pronouncing the initiative dead.

The major stumbling block: the National Association of Broadcasters, which is opposed to the Senate legislation, doesn't want to sign off on regulatory and public service requirements some legislators believe they must accept in a trade-off.

"The broadcasters want everything and will give nothing, and that's not the way life is," said Henry Geller, the director of the Washington Center for Public Policy Research.

"It's finished, and I say to hell with them." Broadcasters are concerned, among other

things, about the public service obligations that the Senate bill and a proposal by Rep. Al Swift, D-Wash., might force them to meet to warrant renewal.

An NAB spokeswoman said the group particularly objects to language in the bills that would require broadcasters to prove their "meritorious service" in renewing their licenses.

That provision would require new sets of records, and could force the FCC into a role as judge of a broadcaster's programming decisions,

she said.

Those same obligations wouldn't be required by a bill being championed by Rep. Tom Tauke, R-Iowa, whose legislation is supported by broadcasters.

The acid test appears to be under way in the House telecommunications subcommittee, where Rep. Swift, whose proposal has already been rejected by the NAB board, and Rep. Tauke are making an effort to forge a compromise bill.

(Continued on Page 25)



Former National Security Adviser John Poindexter testified on national TV last week.

Cablevision to acquire major MSO

By RICHARD TEDESCO
Staff reporter

NEW YORK—Cablevision Systems Corp. agreed late last week to acquire the Adams-Russell Co., a multiple system cable operator, for \$474 million.

The cash sale of Adams-Russell, which has 225,000 subscribers, will give Cablevision a total of 940,000 subscribers and makes the company the nation's 11th largest MSO.

The deal is set to close by the end of the year.

The transaction marks the second major cable deal in recent weeks carrying a value of more than \$2,000 per subscriber. Jack Kent Cooke's acquisition of First Carolina Communications represented a per-subscriber value in the same range.

The deal represents the latest move by Cablevision Chairman Charles Dolan toward his goal of acquiring systems adjoining those his company already operates.

"We're looking at anything that's available. Our interest peaks when the system is contiguous with one we already have," says Mr. Dolan, who is also Cablevision's largest shareholder.

Adams-Russell, based in Waltham, Mass., owns cable systems in five states, including Massachusetts and New York. Cablevision currently has 330,000 subscribers in its systems in the New York metropolitan area and more than 80,000 on its Boston system.

Before this deal, Cablevision was the country's 16th largest MSO with more than 700,000 subscribers. "It will enable them to have more critical mass in terms of their programming ventures," Edward Hatch, vice president and cable analyst for Shearson Lehman Brothers, said of the latest acquisition.

Cablevision recently consolidated ownership of four regional sports networks managed by its subsidiary, Rainbow Program Enterprises, when Rainbow bought out the interests of partners CBS Inc. and the Washington Post Co. for \$56.2 million.

Mr. Hatch also suggested that the acquisition may open the possibility for an eventual extension of Cablevision's local news operations into Massachusetts.

Cablevision currently has local news stations in its Westchester County, N.Y., and Fairfield County, Conn., systems. It began News 12 Long Island earlier this year, with the intention of developing a regional news network.

"As population in New England becomes denser, you have a natural environment to put a news operation together," Mr. Hatch said. He said the \$2,000-per-subscriber price tag for Adams-Russell was indicative of the market, but noted that the acquisition would give Cablevision more bargaining leverage on affiliate fees with pay and basic cable programmers.

Adams-Russell shareholders, who must approve the transaction, would receive \$43.075 per share for the company. #

Three networks agree to rotate Iran-contra hearing coverage

By DIANE MERMIGAS
Senior reporter

Facing the end of Lt. Col. Oliver North's dramatic testimony and mounting financial losses, the networks agreed last week to begin rotating live coverage of the Iran-contra hearings.

The idea, a throwback to the networks' coverage of the Senate Watergate hearings in 1972, was first brought up by NBC News President Lawrence Grossman.

"These are significant hearings, the live telecast of which are in the public interest. But they don't always offer riveting testimony," said Mr. Grossman.

"This assures the public a chance to see and hear it all while protecting the networks' right to compete freely in their coverage and still generate the revenues they need to

keep operating."

Uninterrupted live coverage of the hearings has cost NBC \$600,000 in advertising revenue; ABC, \$800,000; and CBS, \$1 million. The cost was directly related to the networks' usual daytime ratings; the higher the ratings, the higher the cost of pre-empting the shows.

Both the 24-hour CNN and public television stations have also provided live, uninterrupted coverage of the Iran-contra hearings since they began May 5. CNN reportedly is losing about \$500,000 but has no plans to reduce its coverage.

The plan to rotate coverage has drawn some criticism from rank-and-file network news staffers who don't want to pull back, but Mr. Grossman defends his proposal.

"My job is to worry about journalistic considerations, but

(Continued on Page 25)

'Star Trek' in running for prime time on affiliates

By DIANE MERMIGAS
Senior reporter

This fall's first-run revival of "Star Trek" may finally reach the final frontier: a weekly prime-time slot on some network affiliates.

A number of large and medium-sized ABC and CBS affiliates confirmed to ELECTRONIC MEDIA last week that they bought the barter series from Paramount in part because they might want to pre-empt network series that turn out to be prime-time bombs.

Most of the stations said they will air the

two-hour premiere of the new "Star Trek," available Sept. 28, as a prime-time special but slot the ongoing series in early or late evening access on the weekends at the start of the fall TV season.

But then, if the series looks good, it could quickly be slotted into prime time in place of a weak network series.

Only one network affiliate, WCVB-TV, the ABC Boston outlet known for its maverick ways, has already committed itself to using "Star Trek" in prime time, airing it Saturday at 8 p.m. (ET) in place of the new drama "Once a Hero" (EM, July 13).

Other ABC and CBS affiliates interviewed last week said the 8 p.m. hour on Fridays could also prove to be weak links in both networks' prime-time schedules.

In general, the networks point out that only a small percentage of affiliates, mostly from ABC, have pre-empted poor performing network series with first-run syndication on a weekly basis.

"Affiliates are not cavalier about pre-empting the network," said Anthony Malara, CBS senior vice president for distribution.

"One-time-only pre-emptions will always

be a fact of life, but no affiliate wants to put their network in the position of becoming little more than a program service it picks and chooses from."

Officials at both ABC and CBS last week said they don't believe that network pre-emptions will exceed last season's even though such defiant affiliate actions have been steadily increasing.

"It is really too early to tell," said one ABC official who asked not to be identified. "We will have a better idea by the end of the year. But one thing I'm hearing from

(Continued on Page 27)

Emmis stations post gains in Arbitron

By ADAM BUCKMAN
Staff reporter

NEW YORK—Emmis Broadcasting radio stations in Los Angeles and New York had significant audience increases during the spring survey period, according to ratings released last week by Arbitron Ratings Co. here.

With urban contemporary and Contemporary Hit Radio stations challenging each other for top rankings in many major markets, Emmis has combined elements of the two formats in an

effort to capitalize on the popularity of both.

The strategy, which involves combining upbeat, danceable, pop music from both urban and CHR playlists, seems to have paid off for the company's KPWR-FM, Los Angeles, which signed on in January 1986, and WQHT-FM, New York, which was launched in August 1986.

In the spring 1987 Arbitron report, KPWR was Los Angeles' second-ranked station with a 7.0 average share, up from 5.7 in last winter's report. While WQHT came in sixth in New York, its share rose to 4.4 from 3.5.

As part of a staggered delivery schedule, Arbitron released ratings for four major markets last Tuesday and Wednesday with other markets to be issued this Thursday and Friday.

In the following market-by-market summaries, the numbers represent average audience shares for listeners age 12 and older, tuning in from 6 a.m. to midnight, Monday through Sunday.

Los Angeles

Gannett's CHR combination, KIIS-AM and
(Continued on Page 25)

Nielsen, studios set meter talk

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—A.C. Nielsen Co. officials plan to meet with research executives from several major syndicators here on Wednesday to try to dispel skepticism about the new people-meter service.

The meeting, which will be custom-tailored to syndicators, comes about a month after Nielsen representatives discussed the controversial audience measurement service with advertising agencies, networks, advertisers and syndicators.

That earlier meeting alarmed some who attended. Soon after, CBS canceled its Nielsen contract and Paramount called off talks with the ratings company.

One problem at that session, sources said, was that Nielsen showed a sample prime-time grid containing only ratings but no shares.

Syndicators rely heavily on shares for trend analysis and were upset that they were excluded.

The lack of share data reportedly was the reason Paramount immediately called off its talks with Nielsen.

"We can get by with just the ratings but to do our trend analysis we need the shares," said Bruce Rosenblum, senior vice president of research for Lorimar Domestic Television Distribution.

But ELECTRONIC MEDIA has learned that since that meeting, Nielsen has amended its service to include the shares and plans to inform syndicators of the "fine-tuning" at this week's meeting.

Dave Harkness, senior vice president/director of marketing for Nielsen Media Research, says that's just one way Nielsen is moving to meet syndicator's special needs.

Some of the concerns that grew out of the June meeting were caused by the general nature of the information Nielsen presented, Mr. Harkness says.

The company will also demonstrate computer systems designed to help syndicators make use of the new data the people meter will provide to them.

At press time, Nielsen was putting the finishing touches on contracts that it will be offering syndicators in the coming weeks.

The new people-meter service begins Sept. 1.

Confirmed as attending the meeting are Warner Brothers, Lorimar Telepictures, MGM/UA Telecommunications and Paramount Television Group. Without being specific, a Nielsen official said "every major syndicator" would be represented.

Nielsen will continue to try to convince syndicators that it can prevent the alleged underreporting of children by the people meter, which is of special concern to companies such as Lorimar that sell a variety of children's fare.

"It is not an easy system for kids to use when they are left alone," says Mr. Rosenblum.

"The major concern I have is with the quality of the data," adds Jack Smith, vice president of research for MGM/UA Television.

And the biggest variable, he says, "is to see how the advertisers react to this."

Meanwhile, Paramount seems to be in more of a talking mood these days: It will host this week's meeting on its lot here and plans to have representatives in attendance. #

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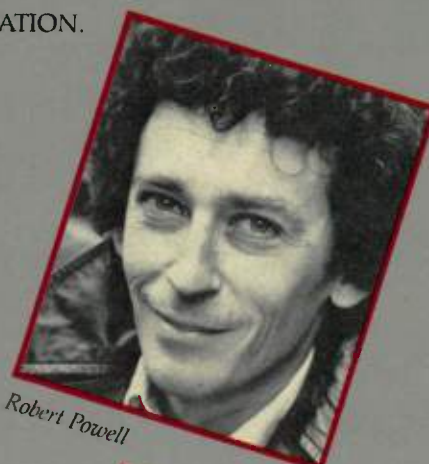


Carrie Fisher

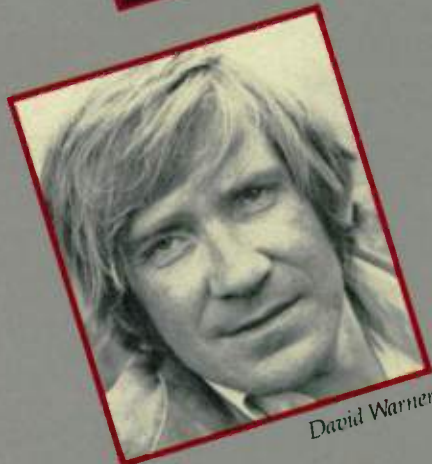
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*Source: NTL syndicated standings, week ending May 24, 1987.

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CBS magazine group sale raises speculation

By DIANE MERMIGAS
Senior reporter

CBS's sale of its magazine group for \$650 million last week has raised new speculation about the company's expansion plans.

Some Wall Street analysts say they think CBS Inc. will now buy one or more television stations to bolster its station group, currently consisting of four outlets reaching only about 19 percent of the nation.

However, a spokesman for the company said there currently are no serious negotiations being conducted for any TV properties.

Some analysts last week also suggested CBS might use some of the proceeds from asset sales to pay off part of its \$700 million in outstanding debt. The company also could use some of the asset sale proceeds to buy back more of its stock.

The magazine group, CBS's smallest unit, accounted for about 8 percent of the company's overall sales. It's being sold in a leveraged buyout to group President Peter Diamandis and other of the magazines' executives.

The magazines involved include Woman's Day, Field & Stream, Modern Bride, Home Mechanix, Car and Driver, Popular Photography, Road & Track and Stereo Review.

The sale, expected to be completed by late September, will result in a large third-quarter gain for CBS. The company's stock closed up 2 points at \$181.5 per share July 12, the day the sale was announced.

The management bid, which was prompted by a number of rejected unsolicited bids for the magazine group over the past year, was considered by Mr. Tisch "to be too good to pass up," according to a CBS spokesman.

Under the terms of the buyout, Mr. Diamandis and other managers and investors will own 30 percent of the magazine group. Affiliates of Prudential Insurance Co. of America will provide the financing for the deal and own the remaining 70 percent of the new company.

The \$650 million purchase price is about 14 times the magazine group's 1986 cash flow of \$47 million. The group's operating cash flow is ex-



The CBS magazines were sold last week to a group of the magazines' executives for \$650 million.

pected to be about \$48 million in 1987.

In the first half of the current year, the magazine group's operating profit rose to \$9 million from \$1.8 million for the same period a year earlier, on sales of \$198.5 million.

Although Mr. Diamandis declined to elaborate on his plans for operating the 1,400-employee magazine group, many Wall Street analysts

believe he will need to engage in further cost-cutting and staff reductions in order to handle the heavy debt involved in the acquisition.

Mr. Diamandis also is expected to raise money by selling off some of the group's magazines.

For CBS, the deal means more cash for acquisitions. Since Mr. Tisch took command of the com-

(Continued on Page 26)

2 radio groups change owners

By ADAM BUCKMAN
Staff reporter

Two radio station groups will change hands as a result of two unrelated sales agreements.

In one, Dallas-based Duffy Broadcasting agreed to sell seven radio stations to a group of managers led by Duffy President Martin Greenberg, a deal worth \$74 million.

In the other, First Media Corp., the Washington-based owner of 11 radio stations, agreed to sell the entire group to a partnership made up of Cook Inlet Region in Anchorage, Alaska, and Whitcom Partners in New York.

Neither the seller nor the buyer would reveal the value of the First Media deal, but industry analysts estimated the group is worth \$180 million.

The Cook Inlet/Whitcom partnership, which is expected to eventually adopt a new name, already owns a TV station, WTNH-TV in New Haven, Conn.

Pending approval from the Federal Communications Commission, the partnership will take over First Media's WZLX-FM, Boston; WPGC-AM/FM, Washington; WZGC-FM, Atlanta; KFMY-FM, Houston; KOPA-AM/KSLX-FM, Phoenix; KFMY-AM/FM, Provo, Utah; KUBE-FM, Seattle; and WUSN-FM, Chicago.

First Media, which was formed in November 1973, is owned principally by J.W. Marriott Jr. and Richard E. Marriott, chairman and vice chairman, respectively, of the Marriott hotel chain.

After the radio stations are sold, the company will be left with a TV station, WCPX-TV in Orlando, Fla. "Our plans are to continue to acquire and develop additional radio, TV and cable opportunities," said Ralph W. Hardy Jr., First Media vice president.

The First Media sale was arranged without a broker, but Gary Stevens of Wertheim Schroder & Co., New York, was

retained as an adviser to the buyers.

In the Duffy deal, the seven stations being sold are KRZN-AM/KMGI-FM, Denver; KSMJ-AM/KSFM-FM, Sacramento, Calif.; KONO-AM/KITY-FM, San Antonio, Texas; and KBTS-FM, Austin, Texas.

The group headed by Martin Greenberg plans to adopt the name Genesis Broadcasting, because the Duffy name will be retained by Robert Duffy, the investor who started the group about five years ago.

Separately, Duffy agreed to sell WORZ-FM, licensed to Daytona Beach and serving Orlando, Fla., to Beasley-Read Broadcast Group, Goldsboro, N.C., for \$9.2 million.

Another Duffy station, KLZI-FM, Phoenix, is for sale, Mr. Greenberg said. Kidder Peabody & Co., New York, arranged the Duffy buyout.

There has also been a flurry of single-station radio sales recently.

Metropolitan Broadcasting Corp., New York, agreed earlier this month to sell WASH-FM, Washington, to Outlet Communications, Providence, R.I., for \$29.25 million in cash plus receivables, according to announcements from both companies.

The sale was arranged by Morgan Stanley & Co., New York.

Metropolitan said it's still looking for a buyer for WIP-AM, Philadelphia.

The purchase of WASH by Outlet means the company will have to sell its FM station in nearby Bethesda, Md., WMMJ-FM. Outlet already owns WTOP-AM in Washington.

In an unrelated sale, Group W Radio Inc. agreed July 10 to buy KFBK-AM and KAER-FM in Sacramento from McClatchy Newspapers. The price was not disclosed, but was estimated at \$19 million by industry analysts.

When the sale is approved by the FCC, Group W will own 15 radio stations. #

Cahners Publishing Co. agrees to buy Variety

By ADAM BUCKMAN
Staff reporter

NEW YORK—Variety, the 82-year-old entertainment industry newspaper, will be sold to Cahners Publishing Co. of Newton, Mass., under an agreement reached last week.

The paper is the fourth independently owned entertainment trade publication to be sold in the last year.

Washington-based Broadcasting magazine was recently purchased by Times-Mirror Co., and Los Angeles-based Radio & Records was bought by Westwood One. In addition, Affiliated Publications of Boston earlier this year bought Billboard, the record industry magazine.

Variety is the first entertainment publication for Cahners, which publishes 52 specialized

magazines.

"We believe in diversification," said a Cahners spokesman. "And the entertainment industry is a very attractive field. The future is very promising."

Variety was founded in 1905 by Sime Silverman and the company has been owned by the Silverman family ever since.

Syd Silverman, Variety's executive editor and publisher, will stay with the publication for at least five years under an agreement with Cahners.

Terms of the deal were not disclosed, but Edward Atorino, an analyst at Smith Barney Harris Upham & Co., said publications today are selling for multiples of "15 to 18 times cash flow, and in rare instances, 20 times."

Based on that multiple, he estimated Variety could have sold for more than \$50 million. #

New Mexico FM is back Public station returns minus old format

By WILLIAM MAHONEY
Staff reporter

In an unexpected turn of events, a New Mexico radio station that was shut down went back on the air last week.

KUNM-FM, a National Public Radio member station in Albuquerque, signed back on with limited programming on July 13, nearly two weeks after the station's plug was pulled because of the backlash over a planned format change.

The station was due to be off the air for a month because a plan to drop its "free-form" music format next month had spurred threats against station management, KUNM General Manager Tim Singleton said, and a cooling-off period was needed.

Although management reversed course and brought the station back on the air last week, the controversial free-form format is conspicuously missing from the station's schedule.

The 8 a.m.-4 p.m. block of music has been replaced with coverage of the Iran/contras hearings and some additional NPR programming.

Pat Conley, KUNM's program director, says the station went back on the air "because we weren't serving anyone by being off the air," but it didn't bring back

the free-form music because research showed that "very, very few people were listening to it" before KUNM went silent.

KUNM found itself embroiled in controversy after station management announced in May that it would replace the 20-year-old format with jazz programming and additional NPR shows.

The 70 volunteers who provide most of the station's manpower immediately objected to the plan and tried to persuade loyal listeners to lobby to keep the free-form format intact.

They voiced their unhappiness during airshifts and sometimes even made on-air pleas for the station's managers resignation.

A lawsuit has been filed against the station by a group of KUNM listeners calling themselves "Friends of Free-form."

That group says that the decision to switch formats had already been made before a KUNM fund-raising drive was held last April and that the radio station's solicitations at that time constituted deceptive trade practices.

They say the change was in the works for some time and that KUNM fraudulently got listeners to contribute about \$75,000 between October and June without telling them that free-form was on its way out. #

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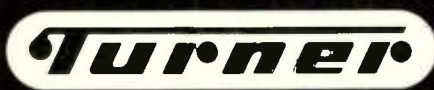
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Judge renders game show opinion

A U.S. District Court judge in Los Angeles has thrown out a \$5 million lawsuit filed by "Newlywed Game" creator Chuck Barris against Sabin Productions. In his suit, Mr. Barris alleged that the principal concept of Sabin's new NBC-TV program "I'm Telling" is suspiciously similar to the idea Mr. Barris conceived for "The Newlywed Game" in the 1960s. But the judge said the only similarity between the two programs is that "they are both inane."

Long after the hearings are over, fans of Lt. Col. Oliver North will have the opportunity to view highlights of their hero's testimony before a joint congressional committee. At least two companies plan to issue the best of Mr. North's utterances on videocassette. CNN is planning a two-hour North cassette retailing for \$39.95, to be released next month through the home video division of Turner Broadcasting. In addition, MPI Home Video, a Midwest company, will offer a 90-minute highlights tape for \$19.95 in about a week.

The Insider has learned that New World Television was among the companies seriously considering a purchase of RKO General's KHJ-TV in Los Angeles before Walt Disney Studios agreed to buy the station earlier this year. New World's Broadcast Acquisitions Division, formed last year by former Metromedia executive Bob Bennett and ex-ABC Entertainment President Lew Erlich, is now considering smaller outlets and is said to be very close to one such acquisition.

Lorimar Telepictures is maintaining official silence on the unusual revenue-sharing plan it's proposing to stations for "TV Guide," the fall 1988 strip being developed by Susan Winston with the Triangle Publications magazine. With only a handful of markets cleared, insiders say the plan is a

THE INSIDER



CHUCK BARRIS
Loses infringement suit



INTV CARTOON
Depicts cable as the bad guy

trial balloon "that could change drastically depending on station reaction." Among other things, Lorimar is offering to share national ad revenues and set three-year license fees for major stations that sign on early. Lorimar has yet to hire hosts for its "TV Guide" program, which is targeted to compete against Paramount's "Entertainment Tonight."

In papers due to be filed this week with the FCC, INTV is including a cartoon to drive home its opposition to changes in the syndicated exclusivity rules. The cartoon depicts a TV station executive sitting bound and gagged next to an empty bookcase. A uniformed, unshaven man identified as a cable

operator is shown carting away a wagon full of videotapes of shows such as "I Love Lucy," "M*A*S*H" and "Facts of Life." "I just love the 'free' market," says the cable operator, whose uniform bears a patch with the name J.P.M. Cable Co. Those letters happen to be the initials of James P. Mooney, president of the National Cable Television Association.

Frank Field, who has been a TV weatherman in New York for 28 years, is moving into the radio business with two new shows available for syndication. He'll focus on health and medicine in a weekly hour-long radio show and a daily 90-second feature being introduced by MD Productions, New York, a new company.

The National Football League seems unconcerned about settling final details of its television rights pacts with the three major networks and ESPN. While ABC has ratified its contract with the league, CBS and NBC have yet to do so, although sources say the details are now in place. The NFL declines comment beyond reiterating that it has agreements with the networks. "Historically, you make a deal," explained Val Pinchbeck, NFL director of broadcasting, "and you have various stages of the paperwork."

The response from TV stations to the FCC's proposed crackdown on indecent language in broadcast programs hasn't been to broadcast fewer shows with controversial content. Instead, they're airing more disclaimers suggesting parental guidance. This Wednesday, WCBS-TV in New York will air a warning before it airs a documentary called "What's Going On?," which focuses on teen-age problems. The program, produced by WCBS, contains some raunchy dialogue from poetry read to a class of juveniles. #

—Written by Adam Buckman from bureau reports

Fox scores best rating yet with 'Werewolf' premiere

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Fox Broadcasting Co.'s two-hour premiere of its new Saturday night series "Werewolf" last week brought the network its best ratings to date.

The July 11 broadcast earned a 6.5 rating (percentage of all television households) and a 15 share (percentage of sets in use) nationally, placing FBC second for the night and beating out both ABC (6.3/14) and CBS (4/9) but losing to NBC's sitcoms, which garnered an 11.7/26.

The program performed the best on Fox-owned WTTG in Washington, where it took its time slot with a 14.4/30.

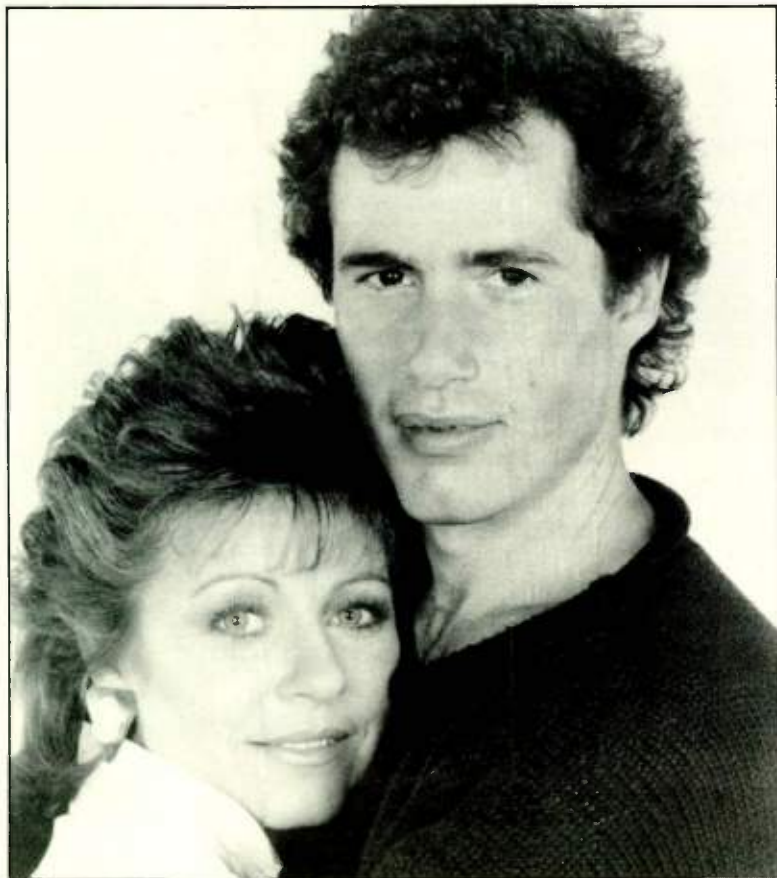
Last week also marked the first time FBC's weekend prime-time lineup of shows was ranked alongside the traditional three networks in the A.C. Nielsen Co.'s national ratings.

The change allows FBC to get its weekend results on the following Tuesday instead of Friday.

With its Saturday and Sunday lineups now just about in place, the network will focus its attention on its third night of prime-time programming, which is expected to be either Friday night movies to round out a weekend slate or unspecified programming on Monday.

Also, FBC is fine-tuning "The Late Show" by abandoning its rotating guest host plan and paring down the number of guest hosts to a maximum of three.

FBC is interested in signing comedian Arsenio Hall, who hosted the show last week, for a regular role on the program, a spokesman said.



"Karen's Song," starring Patty Duke and Lewis Smith, is part of the Fox Saturday lineup.

As for its Saturday night lineup, in addition to "Werewolf," FBC last Saturday premiered "The New Adventures of Beans Baxter" with a one-hour episode at 8 p.m., and "Karen's Song," a half-hour situation comedy starring Patty Duke, at

9:30 p.m.

Ratings for those shows weren't available at press time.

FBC's regular Saturday night lineup will be in place this Saturday, July 25, beginning with "Down and Out in Beverly Hills" at 8 p.m. #

HBO, Paramount sign exclusive deal

By JANET STILSON
Staff reporter

NEW YORK—HBO has won its struggle against Showtime/The Movie Channel to obtain rights to 85 forthcoming movies from Paramount Pictures.

The HBO agreement is valued at more than \$500 million.

With the conclusion of the deal, the skirmish for theatrical product shifts to MCA/Universal and Twentieth Century Fox. Both pay-TV companies have non-exclusive agreements with the two studios that draw to a close next year.

While HBO officials have criticized Showtime's game plan of acquiring exclusive movie agreements, its license for the Paramount releases is just that.

"We don't always get to dictate the terms of our deals," says Steve Scheffer, HBO's executive vice president of film programming and home video.

HBO decided it was worth bowing to Paramount's demands for an exclusive agreement because obtaining the films "fits into our strategy of providing our viewers with all the top movies," he says.

HBO is picking up where Showtime's exclusive contract with Paramount ends next year.

The agreement, one of HBO's largest, covers films with theatrical premieres beginning next May and runs through the next five years.

Sources suggest the loss of Paramount's exclusive deal will be sorely felt by Showtime.

Paramount is one of the most

successful Hollywood studios. The studio says it garnered five of the top 10 movies, in terms of box-office receipts, last year.

Recent hits include "The Untouchables," "Crocodile Dundee," "Top Gun," "Ferris Bueller's Day Off" and "Beverly Hills Cop II"—all of which fall into Showtime/The Movie Channel's hands.

But Stu Ginsburg, a spokesman at Showtime, says the loss of future movies is not crucial.

He points to the service's other exclusive contracts, which include Touchstone, Atlantic Releasing, Imagine Films, Orion Pictures and Cannon, and says more are on the way.

HBO is not without its other exclusive deals as well. They include rights to films from Hemdale Film Corp., Columbia Pictures and the De Laurentiis Entertainment Group. Those exclusives were worth it, one HBO source says, because they also included home video rights, making them cost effective.

The cost of the movies covered in the HBO-Paramount agreement is based on both the box-office receipts for the individual pictures and HBO's subscriber count when films reach the pay-TV window, Mr. Scheffer says.

HBO says it added 400,000 subscribers to its services last year, bringing the total subscriber count for HBO, Festival and Cinemax to about 19 million. Meanwhile, Showtime/The Movie Channel had more than 8 million subscribers at the start of the year, having attracted 500,000 in the last half of 1986. #

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VIEWPOINT

Rolling the dice

It is always exciting, in the middle of a long, slow summer, to look ahead to a new fall season and contemplate the high-stakes crap shoot to come.

Which new shows will be hits? Which will be flops? Can J.R. Ewing out-connive Max Headroom? Can Steve Bochco really make a funny comedy? Is America ready to watch the Vietnam War again every week at 8 p.m.? And is anyone ready for a show called "Thirty-something?"

The TV business has been turned upside down in recent years, allowing us to watch the death (and rebirth) of the half-hour sitcom, the death (and apparent rebirth) of the hour-long action show, and the rebirth (and death) of the big-budget miniseries.

Where once budgets knew no bounds, now everyone cries, hold the line!

Where once there was agreement on the Nielsen score, now no one is sure which ratings are right and how best to pay for them.

Where once NBC sat immobile in last place, now it strides the business like a colossus, while CBS and ABC try to remember how it used to work.

Where once there were only three networks, now Fox Broadcasting makes a fourth, providing genuine network-quality programming to independent stations and earning respectable ratings in the process.

Yet with all the changes and transformations, the essential business remains the same. The networks roll out their best and brightest, the citizenry gathers 'round the tube, and soon enough Nielsen proclaims the winners and losers.

The only difference now is that the stakes are higher. The networks face an array of competitive threats that once didn't even exist, from first-run syndication to cable to home video, at a time when costs have risen almost out of control.

For both ABC and CBS, it is the owned station groups that now provide a comfortable cash flow, and not the networks. And so for both those companies, this is a fall season of unusual significance.

Much is riding on the results of this fall's ratings race, for the networks, for local stations and for advertisers. We await the outcome with much anticipation. #

LETTERS TO THE EDITOR

Editorial was unfair to present PTL staff

Your June 22 editorial boldly alerting broadcasters to "Pull the Plug on PTL" was a strong insult to those committed to restoring integrity and credibility to the Inspirational Network. We feel that this malicious statement came from a blatant disregard for religious broadcasting and was not an accurate nor intelligent perspective on the present situation of PTL.

Your statement that there is "no good reason for any broadcaster or cable operator to continue doing business with the PTL organization" was followed by a barrage of emotional assaults toward a religious network that has been a very crucial alternative for the Christian community and one that is struggling to recover from the sins of its past leaders.

The denouncement of the Bakkers' personal fund-raising pleas during their regime should not be reflected upon the present PTL administration nor the scores of employees who have never compromised their values, ethics or their commitment to provide inspirational programming for the American public.

Now that we have successfully separated past administration from the PTL organization, I would like to examine Mr. Alridge's other charges.

He pointed out that TCI and United have already pulled the plug and others should quickly follow suit. In fact, TCI did pull

PTL; however, after sitting with new PTL officials, TCI has agreed to reinstate PTL on any system where 5 percent of the subscribers have asked for the return of the network. United Cable, to date, has never dropped PTL.

Mr. Alridge seems to be confused about the "viability" of PTL following recent developments. After realizing the effects of disastrous management, PTL did seek protection under Chapter 11 and is now in a reorganization process, not a state of bankruptcy. Present assets exceed current debt by an estimated \$100 million. Chapter 11 places PTL in a very reputable position in which we can start a new beginning. Under Chapter 11, creditors must be paid on a current basis, and Chairman Jerry Falwell has assured all outstanding creditors that they will be paid.

Most importantly, do viewers really want or need exposure to PTL programming? Though it is doubtful that Mr. Alridge is sympathetic with fans of Christian television, let him not ignore the tremendous popularity of inspirational programming in America. The Inspirational Network carries eight out of 10 of the most popular religious programs in America. According to an October 1985 Nielsen survey, these programs represent a cumulative monthly TV viewing audience of 53 million households. We think that is a very significant constituency.

What Mr. Alridge does not point out is that by pulling the plug on PTL, cable systems are also pulling the plug on 38 other programs that represent a variety of faiths and that provide inspiration and enjoy-

ment for millions of households. We don't believe our audience will tolerate having their inspirational programming—so long taken for granted—yanked off the air. Already, the outcry of the PTL audience and the audience of every major religious broadcaster in America has been heard loud and clear throughout the cable industry.

Yes, there is a good reason for broadcasters and cable operators to do business with PTL, and most cable systems have already made their decision *not* to pull the plug on PTL.

Walter Richardson
vice president of marketing
PTL-The Inspirational Network
Charlotte, N.C.

Tell us what is on your mind

ELECTRONIC MEDIA welcomes letters to the editor. If you want to speak out, write to Viewpoint, ELECTRONIC MEDIA, 740 Rush St., Chicago, Ill. 60611.

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

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

What do you see as the strengths and weaknesses of your network's fall program lineup?



Frank Melton
president and CEO
WLBT-TV
(NBC)
Jackson, Miss.

"The strongest thing is the 7 p.m. to 8 p.m. (CT) time period, especially on Wednesdays and Thursdays. It will be interesting to see what happens on Sundays by moving 'Family Ties.' The 10 o'clock news lead-in is traditionally weak, at least in our market."



Lee Carlson
general manager
KGMB-TV
(CBS)
Honolulu,
Hawaii

"The biggest strength is the returning shows that have performed well—'60 Minutes,' Monday night comedies like 'Kate & Allie' and 'Newhart.' 'Designing Women' could also perform well if left alone. . . . The weakness has been 8 p.m. (ET), where CBS is reprogramming four nights."



John Carpenter
vice president and general manager
KETV-TV
(ABC)
Omaha, Neb.

"There are a number of nights where the network's improving, especially Tuesday and Wednesday. I'm excited about 'Hooperman.' The move of '20/20' could be an advantage, at least in this market. I'm concerned about 'The Charmings' and 'Sledge Hammer!' coming back."

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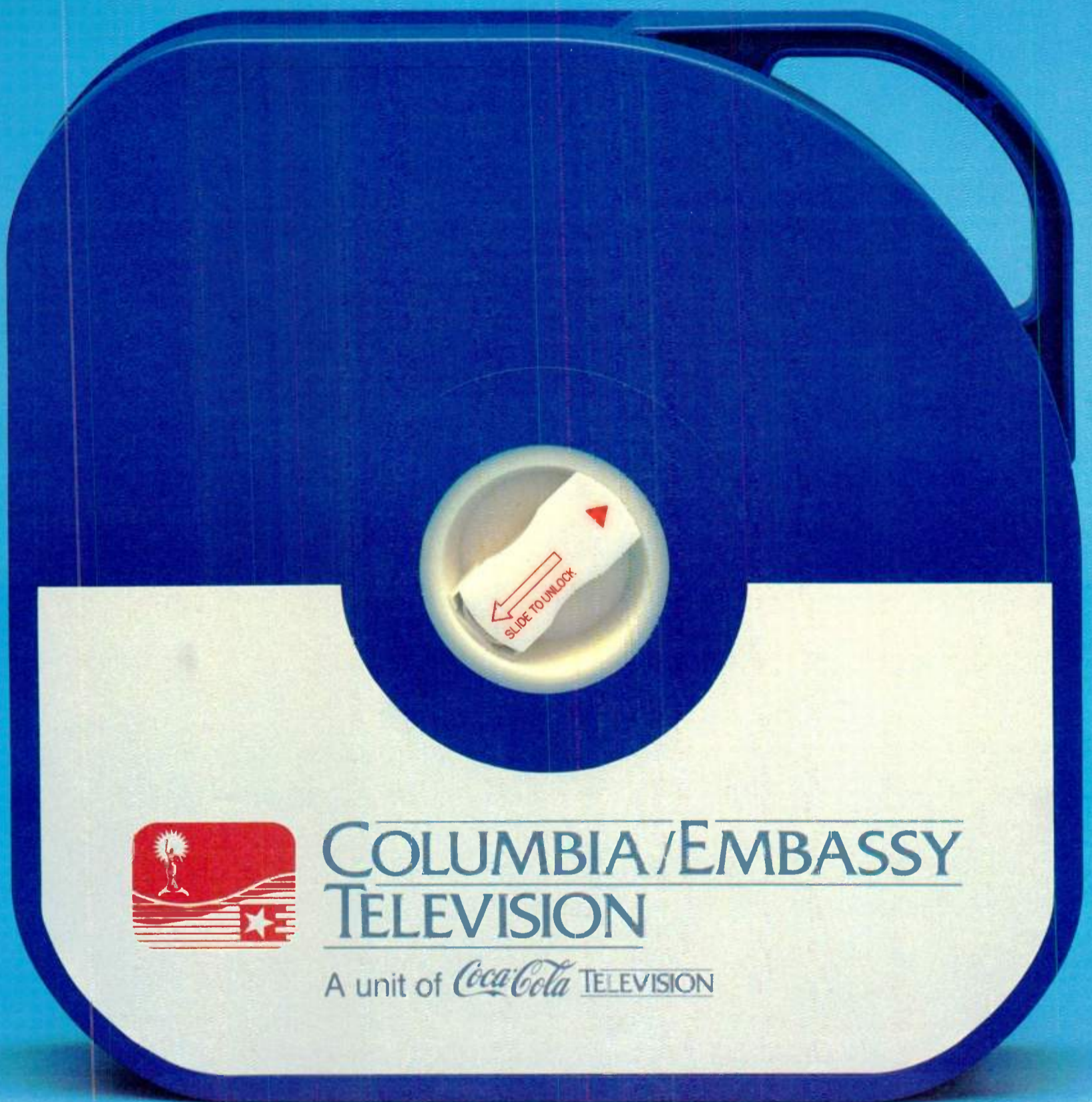
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ABC's "Moonlighting"

Despite all the talk about cutting costs at Capital Cities/ABC, the company underwrites what many believe is the most expensive prime-time series in television, foregoing profits for the high ratings that could help to rebuild its third-place schedule.

The campy hour-long "Moonlighting" costs an estimated \$1.7 million to \$2 million per episode to produce.

Then there's CBS's new "Tour of Duty." While the series' producer, New World Television Productions, is getting a license fee of \$900,000 per episode, industry sources estimate that it will cost more than \$1.5 million per hour-long episode.

"They say they are trying to keep program costs down," said one former network program chief who asked to remain anonymous. "But what they save on one show, they more than spend on two others.

"As much as they want to cut costs, the networks more desperately want to make a good showing in the ratings," the ex-chief said.

"The networks will spend whatever they have to to turn things around, and they will make any deals they have to to get the shows they want. Ego and ratings are what drive this business."

Industry experts estimate that the license fees being paid by the networks in the upcoming TV sea-

(Continued on Page N7)



CBS's "Tour of Duty"

Grow Up!



When stations start airing programs that people care about deep down, you know television has come of age.

N2

New Season Special Report

ELECTRONIC MEDIA July 20, 1987

Agencies weigh prime-time lineup

By ADAM BUCKMAN
Staff reporter

Although they predict NBC will win the 1987-88 prime-time ratings sweepstakes, network television buyers at advertising agencies say the race for second place is too close to call.

"NBC will still lead," predicted Bart McHugh, senior vice president and director of national radio and television programming for DDB Needham Worldwide, New York. "The big question is: Who will be No. 2?"

Bozell Jacobs Kenyon & Eckhardt, New York, projects that NBC will have an average prime-time share of 28 percent of U.S. households for the fourth quarter of 1987. That's the same share the network had in the fourth quarter of 1986.

BJK&E projects that CBS will have a 24 share with ABC in third place with a 23 share. CBS's share will decrease from the fourth quarter of 1986, while ABC's will stay the same, the agency forecasts.

"NBC will lead among virtually every de-

mographic segment under 55," BJK&E said, "while ABC will be second among younger women and men. CBS will continue to do well among older viewers."

"The Cosby Show" will get the season's highest share, the agency predicted.

Based on forecasts from six agencies, here's how next fall's nightly schedules shape up:

Sunday: NBC's move of "Family Ties" to Sundays at 8 p.m. (ET) from Thursdays at 8:30 p.m. will improve NBC's performance on Sunday night, but won't take a significant number of viewers away from CBS's "Murder, She Wrote," analysts said.

Buyers' feelings were mixed concerning ABC's "The Dolly Show," the Dolly Parton variety program scheduled to air at 9 p.m. Sundays.

"'Dolly' will be third in its time period (against CBS and NBC movies), yet it's not a dumb move on ABC's part," said Jack Otter, senior vice president and director of national broadcasting for McCann Erickson Worldwide, New York.

He said the show should get "a considerable

amount of sampling," especially by viewers who don't feel like watching two-hour films.

"I happen to be very fond of variety," admitted Mel Conner, senior vice president and director of network operations for Saatchi & Saatchi DFS/Compton, New York.

But, he said, "I don't think variety has much of a chance anymore."

The buyers predict CBS will win the night on the strength of its 7 p.m.-to-9 p.m. programming of "60 Minutes" and "Murder."

Monday: Analyses from BJK&E and BBDO, New York, agree that Monday nights will depend on the quality of the matchups on ABC's "NFL Monday Night Football" and the popularity of movies counterprogrammed by NBC.

CBS is introducing the only new show on Monday night: the half-hour sitcom "Everything's Relative" at 8:30 p.m., following "Kate & Allie."

Tuesday: Buyers agree that ABC will again win Tuesday night based on its established hits, "Who's the Boss?," "Growing Pains" and "Moonlighting."

They weren't impressed with the three new hour-long dramas appearing this night: CBS's "Jake and the Fatman" starring William Conrad (9 p.m.) and "The Law and Harry McGraw" starring Jerry Orbach (10 p.m.), and NBC's "J.J. Starbuck" starring Dale Robertson (9 p.m.).

Almost all the buyers interviewed by ELECTRONIC MEDIA said they couldn't understand what Dale Robertson was saying during much of the "J.J." pilot.

Another buyer noted that "Jake" was low on action due to Mr. Conrad's girth, which has increased since he starred in "Cannon."

Ad agency officials said the 10 p.m.-to-11 p.m. time slot on Tuesday with "Harry McGraw," NBC's "Crime Story" and ABC's new "Thirty-something" is a toss-up.

Wednesday: According to ad agencies, ABC has a chance to win Wednesday nights on the basis of a new sitcom, "Hooperman," starring John Ritter and created by Stephen Bochco, who dreamed up "Hill Street Blues."

"You have a television star in John Ritter,"

(Continued on Page N6)

1987-88 network prime-time schedule

	7 p.m.	8 p.m.	9 p.m.	10 p.m.
Sunday	abc Disney Sunday Movie (Disney)	Spenser: For Hire (Warner Bros.)	The Dolly Show (The Sandollar Co.)	Buck James (Tri-Star)
	60 Minutes (CBS News)	Murder, She Wrote (Universal)	CBS Sunday Night Movie	
	Our House (Lorimar)	Family Ties (Paramount)	My Two Dads (Tri-Star)	NBC Sunday Night at the Movies
Monday	abc MacGyver (Paramount)	NFL Monday Night Football (ABC Sports)		
	Kate & Allie (Reeves)	Everything's Relative (Col./Emb.)	Newhart (MTM)	Designing Women (Col./Emb.)
	ALF (Lorimar)	Valerie (Lorimar)	NBC Monday Night at the Movies	
Tuesday	abc Who's the Boss? (Col./Emb.)	Growing Pains (Warner Bros.)	Moonlighting (ABC Circle Films)	Thirty-something (MGM)
New show	Houston Knights (Columbia/Embassy)		Jake and the Fatman (Viacom)	The Law and Harry McGraw (Universal)
	Matlock (Viacom)		J.J. Starbuck (Stephen J. Cannell)	Crime Story (New World)
Wednesday	abc Perfect Strangers (Lorimar)	Head of the Class (Warner Bros.)	Hooperman (Fox)	Slap Maxwell (Lorimar)
New time slot	The Oldest Rookie (Disney)		Magnum, P.I. (Universal)	The Equalizer (Universal)
	Highway to Heaven (Michael Landon)		A Year in the Life (Universal)	St. Elsewhere (MTM)
Thursday	abc Sledge Hammer! (New World)	The Charmings (Col./Emb.)	ABC Thursday Night Movie	
	Tour of Duty (New World)		Wise Guy (Stephen J. Cannell)	Knots Landing (Lorimar)
	The Cosby Show (Carsey-Werner)	A Different World (Carsey-Werner)	Cheers (Paramount)	Night Court (Warner Bros.)
			L.A. Law (20th Century Fox)	
Friday	abc Full House (Lorimar)	I Married Dora (Reeves)	Max Headroom (Lorimar)	20/20 (ABC News)
	Beauty and the Beast (Witt-Thomas)		Dallas (Lorimar)	Falcon Crest (Lorimar)
	Rags to Riches (New World)		Miami Vice (Universal)	Private Eye (Universal)
Saturday	abc Once a Hero (New World)	Ohara (Warner Bros.)		Hotel (Aaron Spelling)
	Frank's Place (Viacom)	My Sister Sam (Warner Bros.)	Leg Work (20th Century Fox)	West 57th (CBS News)
	Facts of Life (Col./Emb.)	227 (Col./Emb.)	Golden Girls (Disney)	Amen (Carson)
			Hunter (Stephen J. Cannell)	

Big 3 testing new waters

(Continued from Page N1)

with the competing "The Cosby Show."

Indeed, with the advent of the people meter, the networks are all working to attract more male viewers—an audience traditionally ignored in prime time. The earlier people-meter sample showed such male-oriented shows as ABC's "NFL Monday Night Football" and NBC's "L.A. Law" doing well.

"Young males are the category all the networks have had the most trouble keeping," says Michelle Brustin, vice president of current comedy programming for NBC Entertainment. "We're all broadcasters and strategists and need to look at how to get them back, which is what we're all doing this fall."

Network programmers, terrified that new audience-measuring technology will suggest even more viewers have deserted them, have scrambled to assemble schedules designed to take full advantage of the people meter's apparent biases.

Shows with high people-meter profiles, such as "Crime Story" and "Miami Vice," are staying on the air despite lackluster performances under the traditional diary and passive meter systems.

Programs initially hurt by the gadget—including prime-time soap operas and youth-oriented dramas, such as "Hunter" and "Highway to Heaven"—will be scrutinized carefully.

In another change from last year, many one-hour shows are showing up, as last year's fears about their viability in syndication fade to this year's fear that viewers are becoming fed up with comedy. With so many video choices available, the Big 3 have become more sensitive to the charge that they overdo it when one genre catches on.

"I see no evidence anywhere that the viewer wants more and more comedy," said NBC Entertainment President Brandon Tartikoff. "Yet undaunted, the networks plunge ahead more and more, and the number of first-run sitcom productions—the USFL of comedy—are also increasing exponentially."

However, the networks unveiled slates containing the same number of sitcoms as last year.

Of the three, NBC has left most of its schedule intact, preferring to gradually introduce such new shows as "Mama's Boy" and "Beverly Hills Buntz" (with actors from the defunct "Hill Street Blues") in protected positions. It will probably avoid any significant changes until midseason.

CBS, however, has changed five of its seven 8 p.m. (ET) shows and made a heavy commitment to action-adventure. If its strategy is unsuccessful, quick and frequent changes are likely.

ABC has acknowledged its development for fall could have been better, resulting in the renewal of several marginal shows and some puzzling rescheduling decisions. It appears to be banking on its youth-appeal shows, high-priced creative talent and bold counter-programming.

An unknown in the new season equation is the impact, if any, of Fox Broadcasting's Saturday and Sunday prime-time slates. Fox's Sunday lineup hasn't performed as well as hoped, prompting the nascent network to gear up its promotion while delaying Saturday's rollout. #



One new syndicated offering this fall will be Group W Productions' "Wil Shrinker Show." Among the guests on the talk-entertainment show will be Mr. Shrinker's dog, Petey.

New syndicated shows failing to excite rep firms

By MARIANNE PASKOWSKI
New York bureau chief

Programming executives at the TV rep firms are hard at work handicapping the handful of first-run and off-network programs debuting this fall in syndication.

From most accounts the race will be less heated than in recent years, when programs such as "Wheel of Fortune" and "The Oprah Winfrey Show" shifted the balance of power in many markets.

"This year, there is no one major property—first-run or off-network—that will do that," predicted one programming executive, echoing what many of his peers are saying.

In fact, most programming executives seem more keyed up about the distant 1988-89 race, when four new first-run series based on national publications will bow in prime-time access.

"The battle lines are already being drawn for the 1988-89 season in access; the cycle is coming around," said Jon Gluck, corporate vice president of programming at MMT Sales.

Mr. Gluck, like many programming executives, predicts

that by the 1988-89 season, shows such as "Wheel," "Jeopardy!" and "Entertainment Tonight" will become more vulnerable to new competition.

The four contenders for the 1988-89 prime-access season are Lorimar's "TV Guide," Buena Vista Television's "Today's People," Casablanca IV's "Fast Copy" and GTG Entertainment's "USA Today."

Nonetheless, the 1987-88 season has a few interesting horse races of its own.

All eyes will be focused on the clash of the talk/therapy shows in daytime and the first-run challengers battling "Wheel of Fortune" and "Jeopardy!" in access, including the NBC owned-and-operated stations' checkerboard of first-run sitcoms.

In addition, a record number of off-network half-hour comedies will debut.

The morning daypart will also be a hot one at many stations, because King World persuaded them to move "The Oprah Winfrey Show" to late afternoon, a more profitable daypart for the successful show. A slew of hopefuls are now vying to fill the void created by Ms. Winfrey's move.

(Continued on Page N7)

Making series: Networks stick to the sideline

By JANET STILSON
Staff reporter

Two years ago, the three broadcast networks were all producing their own shows, much to the dismay of the Hollywood studios.

As CBS made its "Twilight Zone," NBC its "Punky Brewster" and ABC its "Moonlighting," the production companies predicted that the networks would freeze them out by running their own programs.

Today, the networks are remarkably devoid of entertainment series production.

"Moonlighting," from ABC Circle Films, is the only network-produced entertainment series to make the prime-time grade for the 1987-88 season.

The only other network-produced show expected for this year is the eight-part CBS series "Blue Skies," planned for midseason.

"It's curious," says Leslie Moonves, senior vice president of development at Lorimar Television, of the dearth of network productions.

He points to the high costs of ABC's "Moonlighting" and CBS's "Twilight Zone" as a possible reason why the networks have not produced more series.

"Moonlighting," notorious for its production delays, has cost \$1.7 million to \$2 million per episode to produce, and many of those episodes have run into costly production delays.

And "Twilight Zone" finished off last season in 58th place with a 13.6 rating for the season.

"I think that there was an attitude that it's a lot easier to produce a series than it actually is," Mr. Moonves says.

The current lack of in-house series comes only 2½ years before the sunset of a Justice Department consent decree that limits network production to 3½ hours a week.

The ruling has curtailed in-house productions through the 1980s, and has provided a battleground be-

tween the networks and Hollywood studios.

The studios, primarily through the Motion Picture Association of America, are pushing for a continuation of the rule in some form to protect themselves against network production monopoly.

Meanwhile, John Agolia, executive vice president of NBC Productions and NBC business affairs, says his network may be "paying a bit more attention" to in-house production because of the decree's impending termination.

But he explains away NBC Productions' failure to get any of the five pilots it pitched for fall by pointing to the lack of space on the No. 1-rated network's schedule.

"We have to wait in line," Mr. Agolia says. "We were 0 for 5 (the number of new shows in the network's schedule). There were a number of years where studios—Warner Bros., Paramount—would go 0 for 8, 0 for 9. . . . That's life."

Tony Barr, vice president of CBS entertainment productions, developed 12 pilot scripts for the new season, none of which will be seen this fall.

"Of course it is to all the networks' advantage, financially, to put one of their own hits on the air," Mr. Barr says.

"But if the material that comes in does not have (hit potential), then they will go with material supplied by outsiders."

The last program CBS produced in-house, "Twilight Zone," which aired from 1985 to 1987, was the network's first since "Hawaii Five-O" was canceled in 1980.

The formation of Mr. Barr's department, whose sole mission is to develop series, last year is an indication of CBS's interest in landing more series productions.

In contrast, Thomas Murphy, Capital Cities/ABC chairman and chief executive officer, and Daniel Burke, president and chief operating officer, indicated last November

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Cable readies original fare

By RICHARD TEDESCO
Staff reporter

NEW YORK—More original programming will be cropping up on cable this fall, thanks to an increase in cable budgets.

Both pay and basic services are expanding their range of material, although the amount of original fare is still small compared to off-network shows.

Overall industry projections for 1987 show an anticipated \$687 million in spending by basic cable networks, up from \$577 million in 1986, according to analyst Larry Gerbrandt of Paul Kagan Associates.

That represents a 20 percent increase in programming dollars, reflecting the industry's commitment to more cable-exclusive shows.

Here are some highlights of the

basic networks' offerings for the 1986-87 season:

WTBS: The Turner Broadcasting superstation will continue its slate of documentary programming this year. In addition to its "National Geographic Explorer" series, WTBS is set to present a seven-hour special on life in the Soviet Union titled "The Mighty Union: A Portrait of the USSR" and its third year of "Cousteau's Rediscovery of the World."

Industry estimates show WTBS increasing its programming budget from \$120 million in 1986 to \$135 million for the current year.

Included in those costs on the entertainment side of the ledger is another season of "The New Leave It to Beaver."

WTBS will also continue its controversial lineup of colorized classic films this fall, including "Destination

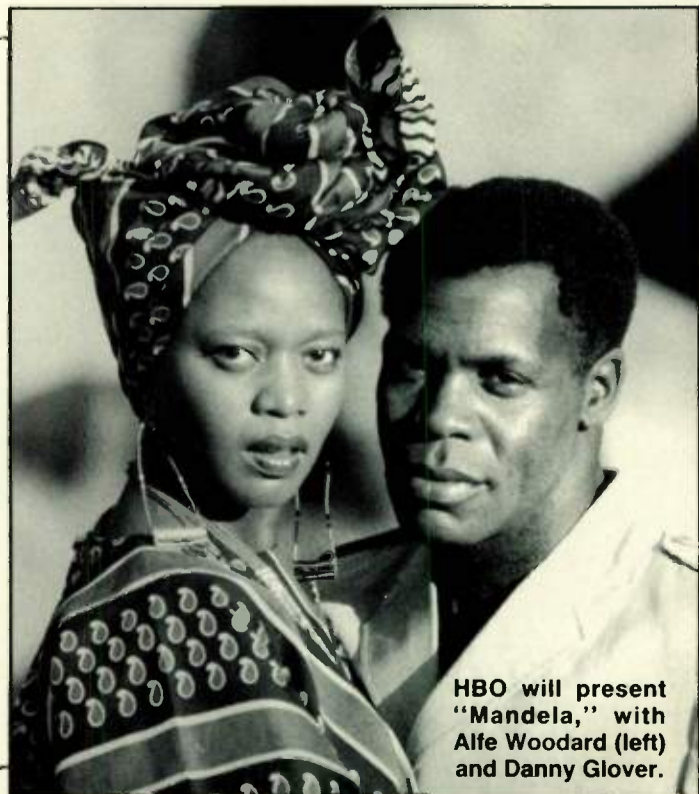
Tokyo," "Charge of the Light Brigade" and "Mutiny on the Bounty."

CNN: WTBS's all-news sister station will introduce "CNN World Report" this fall. The new series, running at midnight Sundays, will present reports from around the world.

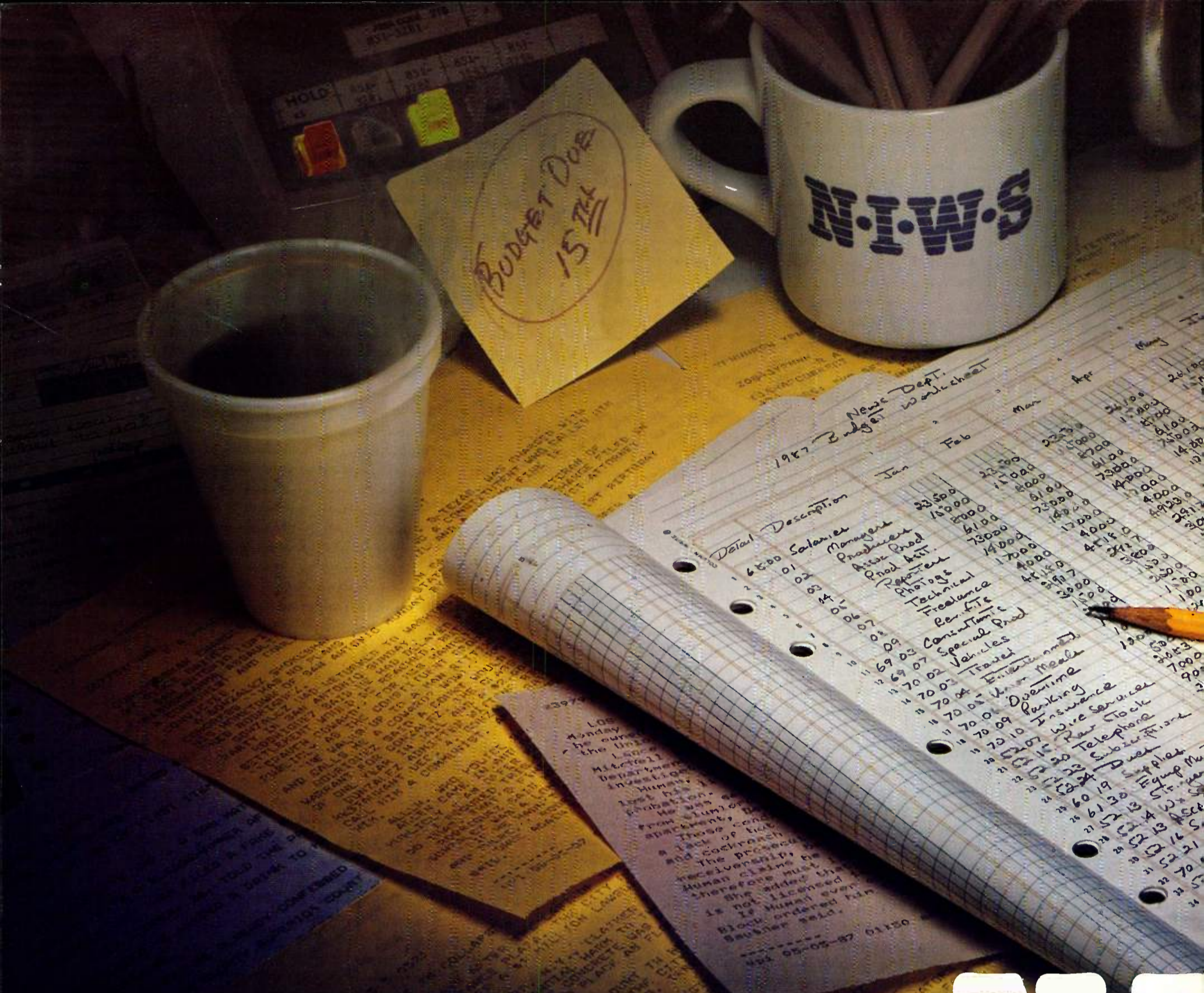
HBO: The basic service will retain its status as the most prolific original pay cable producer. HBO Pictures will feature "Mandela," a biography of Nelson Mandela, in September, and "The Man Who Broke 1,000 Chains," the true story of Eliot Burns, whose life inspired the Paul Muni classic "I Am a Fugitive From a Chain Gang," in October.

HBO Showcase will present "Vietnam War Story," a trilogy of half-hour dramas about the Vietnam War, in August, and "Intimate Contact," a

(Continued on Page N6)



HBO will present "Mandela," with Alfre Woodard (left) and Danny Glover.



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Agencies: 2nd place network slot a tossup

(Continued from Page N2)

said McCann Erickson's Jack Otter, "and Stephen Bochco is a craftsman of the highest order."

With "Perfect Strangers" (8 p.m.) and "Head of the Class" (8:30 p.m.) as lead-ins, agencies predict "Hooperman" will be a hit next fall.

Thursday: NBC will continue to own Thursday nights next fall, ad agencies agree. The only new Thursday night show on the network's schedule is a spinoff from "The Cosby Show" called "A Different World," starring Lisa Bonet.

It's scheduled to follow "Cosby" at 8:30 p.m.

Irwin Gotlieb, senior vice president and director of national broadcasting and programming for D'Arcy Masius Benton & Bowles, New York, said the quality of "A Different World" is secondary to its time slot, which will make it a guaranteed hit.

Mr. Otter agreed. "You could put a test pattern on in that time slot and it will do well after 'Cosby,'" he said.

Buyers expressed concern that the intense subject matter of CBS's Vietnam drama "Tour of Duty" (8 p.m. to 9 p.m.) might have to be diluted for its early evening time period.

"I have questions about 'Tour of Duty,'" said DDB Needham's Bart McHugh. "The pilot is fantastic, but will they be able to do it every week?"

Buyers say "Tour of Duty" would attract heavy viewer sampling and a fair share of loyal, mostly male, fans. But the "Cosby" hour would win the ratings race, they agree.

Friday: BJK&E sees the possibility of "a virtual tie" between NBC and CBS on Friday nights.

ABC, whose Friday night schedule is anchored by two new situation comedies in the 8 p.m.-to-9 p.m. time slot, is predicted to trail its rival networks.

At least one agency, BBDO, predicts the two ABC sitcoms—"Full House" and "I Married Dora"—will fail. BBDO included the two on a list of new shows that the agency believes won't make it past renewal time.

While not overly impressed with CBS's high-concept "Beauty and the Beast," DDB Needham's Mr. McHugh said, "I'm not sure I'd write it off. Look at the 'Incredible Hulk.'"

Buyers couldn't predict the race between CBS's "Dallas" and "Falcon Crest" vs. NBC's "Miami Vice" and "Private Eye," since the two networks will be looking to attract two different audiences during the two-hour time period.

Most of the agency buyers were ambivalent about "Private Eye," but Saatchi & Saatchi's Mel Conner said the high-style program, "was a lot like old Warner Bros. movies that you watch on Saturday and Sunday afternoons."

Although it seems to be attracting a youthful cult following, ABC's "Max Headroom" is predicted to come in third behind CBS's "Dallas" and NBC's "Miami Vice" in the 9 p.m. slot.

"It's this year's 'Star Trek,'" said Mr. Conner, who noted that the 1960s space adventure series was less than a smash hit as a network series for three seasons.

"I find it amusing," he said of "Max Headroom."

Saturday: While NBC is expected to continue to dominate Saturday nights this fall, CBS's "Frank's Place," scheduled for 8 p.m., is drawing the most critical praise for the night.

The show had a "very well-done pilot, wonderful characters, real situations, good actors and actresses. It's a good production," Mr. Otter said of the "slice-of-life" sitcom with no laugh track.

Mr. Otter had the opposite reaction to a new ABC entry at 8 p.m.: "Once a Hero," an hour-long series about a comic book superhero. "It's badly acted and badly produced—terrible. (ABC) might as well go dark" from 8 p.m. to 9 p.m. on Saturday nights, he said.

While he also liked "Frank's Place," DMB&B's Irwin Gotlieb said the show would do better in another time slot. Next fall, it will compete with NBC's longest-running hit, "Facts of Life."#



Agency buyers say NBC will continue to dominate Thursday nights next fall, when it adds "A Different World," a "Cosby Show" spinoff starring (left to right) Marisa Tomei, Lisa Bonet and Dawnn Lewis.

In-house production dwindles

(Continued from Page N3)

they had no master plan to go into the production business full scale.

Despite the pitfalls, the lucrative nature of in-house shows has already proven itself with such programs as NBC's "Punky Brewster."

While the networks are curtailed by the consent decree from distributing their shows in domestic syndication, NBC sold 44 episodes of "Punky" and first-run production rights to Columbia Pictures Television in May 1986.

The deal with Columbia reportedly fattened NBC's pockets by \$25 million.

Similarly, "Moonlighting" is now selling at "premium rates" in international syndication markets, says Archie Purvis, senior vice president of ABC Distribution Co.

Jack Valenti, president of the Motion Picture Association of America, says that he has no doubt the three networks will vastly increase in-house series production if a ceiling is not maintained.

He says that despite the current dearth of in-house series output, NBC has tripled its pilot efforts in recent years.

His organization is negotiating with the networks to maintain some cap on in-house output when the consent decree sunsets.#

Cable readies more original fare

(Continued from Page N3)

drama about a married upper-class heterosexual man with AIDS, in October.

And in the sports arena, Mike Tyson will fight Tyrell Biggs in HBO's continuing series of heavy-weight championship bouts.

Showtime/The Movie Channel: Across the heavyweight pay cable aisle, Showtime/The Movie Channel kicks off a new concept in variety TV with "Coast to Coast," featuring live performances by comics and musicians. Musical performances by The Manhattan Transfer, Wayne Shorter, Joni Mitchell and David Sanborn will be featured on the one-hour show that is the pilot for a possible new series.

Continuing its own strong suit in comedy, Showtime brings back "It's Garry Shandling's Show" and "Brothers."

The Disney Channel: The service will offer "The New Vaudevillians Too" in September, a one-hour special featuring live American vaudeville acts—including a Hula Hoop champ.

The classic Disney feature "Sleeping Beauty" comes to the channel in October.

"Rick Nelson: A Brother Remembers," a one-hour special produced by David Nelson, will be on Disney in November. That same month, the network will begin running "The Missing Adventures of Ozzie and Harriet," 100 episodes from the original series selected by Mr. Nelson.

Lifetime: The service will offer a fresh variety vehicle of its own, "Way Off Broadway," set to be its prime-time anchor in the 9 p.m. (ET) slot. The hour-long Monday-through-Saturday strip show features host comedian Joy Behar introducing fresh talent.

Charles Gingold, Lifetime vice president of programming, said the show's format will be more variety than talk.

He estimates that Lifetime's budget mirrors the 20 percent industrywide projection of growth.

Lifetime will lead into the variety show with "Falcon Crest," stripped in its initial off-network run. The service believes the hour-long drama will appeal to its target female audience.

Nickelodeon: For the younger audience, Nickelodeon will introduce the sitcom "Kids' Court" this fall. The show presents a court where children bring complaints against parents, teachers and siblings, with two or three cases per half-hour

episode.

In January, Nick will bring a Cosgrove Hall Productions series to the screen. The people who created "Danger Mouse" will introduce "Count Dacula" to the U.S. cable audience.

MTV: Nickelodeon's sister network will introduce a new sitcom this fall. Called "The Comic Strip," it probably will replace another sitcom, "The Young Ones."

MTV's overall budget for 1987 is expected to jump to \$45 million from last year's \$42 million.

VH-1: Largely viewed as the yuppies' version of MTV, VH-1 will try to brighten its act with a new on-air look this fall, including new graphics and other trimmings.

Elton John will appear on the network in a concert special on the weekend of Sept. 18—another indicator of new wrinkles ahead.

And VH-1 will also be taking a plunge into comedy videos, short take-offs on the music video concept.

Arts & Entertainment Network: The network will introduce new co-productions this fall, including a five-part series on the American Civil War, titled "The Divided Union." The show, created with independent producer Peter Batty, will feature re-enactments of battles along with archival footage and interviews with 50 Civil War scholars.

A&E will also air two BBC co-productions, "Footsteps: In Search of Ancient Cities," on location in India, Egypt, Guatemala, the United States, Zimbabwe, Thailand and Jordan, and "The Double Helix," an original movie about the race to find the key to DNA.

The Discovery Channel: This service will produce a fresh slate of documentaries this fall, including a 78-minute show on AIDS and "The UNICEF Hour," a monthly special focusing on the lives of children in different cultures around the world.

TDC will also present the five-part "Wonder of Western Australia" and will move into the sports world with "No Guts, No Glory," a six-part series of half-hour shows about athletes who defy odds and regularly take risks in their endeavors.

ESPN: On the sports front, ESPN presents College Football Association games, with contests including UCLA at Nebraska on Sept. 12, the University of Colorado at the University of Oklahoma

on Oct. 24, Air Force at Brigham Young University on Oct. 31 and the University of Texas at Texas A&M on Thanksgiving Day. One Saturday doubleheader is slated, with the possibility of some tripleheaders during the season.

Live Thursday night collegiate games are also planned.

Exclusive National Hockey League action also returns to ESPN this fall.

USA Network: In the general entertainment vein, USA will introduce new original shows and off-network product in January. Its budget will increase to \$60 million from \$48 million, according to Kagan Associates projections.

USA will continue its "Check It Out" prime-time sitcom for a third season. "Dance Party USA" also returns, along with daytime game shows "Love Me, Love Me Not" and "Bumper Stumpers."

Robert Klein will return with a new series of shows in January, and USA also expects to do new episodes of "Alfred Hitchcock Presents."

The Nashville Network: This network looks to expand its range this fall with two comedy specials: "Mouth of the South," a 30-minute entry featuring story-teller Jerry Clower taped live at the Springer Opera House in Columbus, Ga., and "An Evening With Louis Grizzard," featuring the Atlanta Constitution columnist.

TNN will also present an October concert special, "The Peabody Alley Live," featuring the sister duo Sweethearts of the Rodeo and The New Grass Revival.

CBN Cable: The service will bring out "Crossbow," an adventure series about the exploits of William Tell, this fall.

For January, CBN has slated an adventure series from another era—the 1880s in the American West—called "Border Town."

"Second Honeymoon," a game show pitting kids against their parents, also premieres this fall.

Financial News Network: FNN will present an expanded slate of prime-time business news and plans to beef up its SCORE sports service. It is adding "America's Business," a summary of the day's business and financial news, and "American Investor," focusing on investment topics.

It also will spin off its Telshop home shopping vehicle to a separate channel.#

New PBS shows target the young

By CRAIG LEDDY

Washington bureau chief

WASHINGTON—This fall, PBS will be putting a lot of stock in two new series aimed at young adults.

One program, "Trying Times," a comedy about coping in the 1980s, is designed for adults 18 and older. PBS believes it will appeal to the Yuppie generation.

Each half-hour episode puts different stars into different modern anxiety-ridden situations, from a disastrous first meeting with future in-laws to learning to drive as a means of beating a midlife crisis.

Stars appearing on the show, which is produced by KCET in Los Angeles, include Teri Garr, Candice Bergen, Steven Wright, Rossanna Arquette and David Byrne.

Suzanne Weil, senior vice president of programming, says "Trying Times" is not designed to make public broadcasting more commercial, but it will broaden PBS's horizons.

"We're always trying to lighten up our image because, as freewheeling as we may be, we have an image of being stodgy, which I won't say was entirely wrong but is certainly outdated," she said.

Another series aimed at a younger audience is "DeGrassi Junior High," which features topics of interest primarily to adolescents.

Ms. Weil calls it "a big breakthrough for anyone in television."

PBS says the show features kids who "look like, act like and sound like real teen-agers—not some TV approximation." Topics include dating, peer pressure, friendship, drugs and alcohol, sexuality and gossip.

"DeGrassi" is produced by Playing With Time Inc. and Taylor Productions. It is presented by WGBH, Boston.

Other new series for fall include:

- "Oil," an eight-part series about the history and people surrounding the precious resource. Produced by Grampian Television and NRK, the Norwegian television and radio cor-

poration, the series examines John D. Rockefeller's empire, America's giant oil companies, OPEC and T. Boone Pickens.

- "The Ring of Truth," a six-part series explaining the process of scientific inquiry. Michael Ambrosino, the creator of "Nova," developed the series with its host, physicist Philip Morrison.

- "We the People," hosted by ABC News anchorman Peter Jennings. The four-part series looks at the Constitution and how it affects daily life in the United States. The program was produced by KQED, San Francisco, and the American Bar Association, in recognition of the Bicentennial of the Constitution.

- "Heimat," a fictional account of three German families over three generations, from World War I through 1982. The series, presented by WGBH, traces their lives and how they are affected by Germany's history, especially the Nazi period.

- "The Health Century," a program tracking the history of medical science in America,

from the pioneers of polio research to today's fight against AIDS. It's produced by The Blackwell Corp. and commemorates the 100th anniversary of the National Institutes of Health.

- "America by Design," a five-part series tracing the events that gave shape to America's houses, workplaces, streets and even the land itself. The program is hosted by architectural historian Spiro Kostof and produced by Guggenheim Productions and WTTW, Chicago.

- "The First Eden," a four-part series exploring the natural and cultural history of the lands surrounding the Mediterranean Sea. Produced by WQED, Pittsburgh, the series reviews man's relationship with nature in that fertile region.

- "Only One Earth," a BBC-produced report on the state of the world's environment and the impact of development. The broadcast coincides with a global report on the environment by the prime minister of Norway. #

Rep firms consider how syndication's newcomers will fare

(Continued from Page N3)

Among the newcomers are Group W Productions' "Wil Shriner Show," Tribune Entertainment's "Geraldo Live" and Baruch Television's "Getting in Touch With Dr. David Viscott."

However, Janeen Bjork, vice president and director of programming at Seltel, sees little hope for the newcomers trying to fill the void left by "Oprah."

"Geraldo Rivera will appeal to men and would actually do better in late night," she said. "But it will be a tough go in daytime with all of the women viewers."

Nor is Ms. Bjork high on the newcomer therapy show "Getting in Touch With Dr. David Viscott."

"There will be some prurient interest for this show, but it seems like an uncomfortable thing to watch," she said. "Those shows tend to do well on radio, but probably not television."

"Wil Shriner," Ms. Bjork said, will take time to grow. However, she predicted most stations will only give it two ratings books—until February—to prove itself.

Still, Mike Levington, vice president and director of programming at Blair Television, thinks some daytime newcomers will perform respectably.

"They will not do a 40 share like 'Oprah,' but they can probably come in with a good solid performance, offering good counterprogramming against game shows," said Mr. Levington.

Some stations, such as KCRA-TV in Sacramento, Calif., will be running "Wil Shriner" in prime access, points out Dick Kurlander, vice president of programming at Pety.

On another front, prime access, still dominated by King World's "Wheel of Fortune" and "Jeopardy!," will get a dose of new competition this season.

Programming executives thought two of the new contenders, "Truth or Consequences" from Lorimar and "Win, Lose or Draw" from Buena Vista Television, could attract key demographics.

Blair's Mr. Levington thinks that both of those programs could appeal to younger demographics and improve the time period for many stations.

"You cannot program against 'Wheel' and 'Jeopardy' in terms of

household ratings, but you can improve demographic ratings with shows like these that have an element of comedy," he said.

Beyond those two shows in prime access, the NBC O&Os as well as WCAU-TV, the CBS O&O in Philadelphia, will counterprogram the time period with a strip comprising five original, first-run sitcoms in a checkerboard.

The five sitcoms are Paramount's "Marblehead Manor," Lorimar's "She's the Sheriff," LBS Communications' "You Can't Take It With You," MCA's "Out of This World," and MGM/UA's "We Got It Made."

No programming executive contacted, however, believed that these five first-run sitcoms would prove strong enough against the kingpins "Wheel" and "Jeopardy!"

"If you look at the relative lack of success with these checkerboard experiments to date, conducted by good stations like KCRA-TV, the outcome is not good," said MMT's Mr. Gluck.

Another programming executive said that the writing and production values for the five shows was not as good as some of the first-run comedies that became available last year.

"'You Can't Take It With You' is just a waste. The actors Lois Nettleton and Harry Morgan are good, but they don't have one funny line," said one executive who wanted to remain anonymous on this point.

Dean McCarthy, vice president and director of program services at Harrington, Righter & Parsons, contended, "If NBC can't do it with the pick of the litter of sitcoms, then no one can."

On the off-network front, the season is described by some programming executives as a banner year for half-hour comedies. New shows include Paramount's "Cheers," "Webster" and "Family Ties," and Columbia's "Punky Brewster."

"It is the best year ever in terms of off-network product for independent stations," said Pety's Mr. Kurlander.

This season's off-network hours include MCA's "A-Team" and "Simon & Simon," Orion's "Cagney & Lacey," Colex's "Hardcastle & McCormick," Victory Television's "Hill Street Blues," Columbia/Embassy's "T.J. Hooker" and "Ripley's Believe It or Not," as well as MTM's "St. Elsewhere." #



Hour-long shows such as "Miami Vice" can cost more than \$1.5 million per episode.

Networks fight rising costs

(Continued from Page N1)

son for a typical hour-long entertainment-series episode will be between \$825,000 and \$950,000; for a half-hour episode, between \$390,000 and \$450,000.

The price tags are inflated most significantly by substantial union costs, network executives say, which explains their hard line in ongoing negotiations with the National Association of Broadcast Employees and Technicians and the Directors Guild of America.

In addition, the studios bring their own expenses to a series budget. These include overhead for maintaining backlots and other facilities, and lucrative payments (in the form of salary, bonuses and stock options) to top executives.

"With the proper planning over a season, you can do a lot to keep costs down," said Fred Silverman, a former top-level network executive who's the independent producer of such series as "Matlock."

"When the networks say 'no' to cost increases beyond a certain point, that forces everyone else to comply," Mr. Silverman said.

Many production companies and studios, meanwhile, are deficit financing their series for an average of \$150,000 to \$250,000 per half-hour episode and an average \$400,000 per hour episode. Deficits can approach \$1 million for some hour-long dramatic episodes, industry sources say.

Hour-long series such as "Miami Vice," "Magnum, P.I.," "Dallas," "Max Headroom" and "Crime Story"—because of their cast, fast-action stunts or special effects—cost more than \$1.5 million per episode to produce.

And some hit half-hour comedies, because of the high-priced stars involved, can cost more than \$600,000 per episode. Among them are "The Cosby Show," "Family Ties," "Cheers," "Who's the Boss?" and "Kate & Allie," industry sources say.

ABC's new "Dolly Show" is a prime example of how star power can affect the cost of producing a program.

Well-placed sources say each hour-long episode of the variety show will cost about \$1 million to produce, about \$100,000 of which goes to star Dolly Parton as a guaranteed weekly salary (compared to the average \$50,000 for most other major series stars).

With a guarantee from the network for 44 episodes and several made-for-TV movies, Ms. Parton stands to make more than \$4 million from the deal.

"If a program works the way you need it to, license fees are not that important," said Brandon Stoddard, president of ABC Entertainment. "The cheapest program is never the most successful program."

However, Mr. Stoddard concedes, "Cutting costs where we can and generally holding the line on license fees has become absolutely essential to the networks. The studios have become very aware and cooperative in holding costs down."

Indeed, there is evidence that the profit motive that has driven up license fees and production deficits in the past is being increasingly tempered by some grim realities.

Advertising revenues, which already are stagnating, have been made even more uncertain by the people-meter controversy.

Advertisers, wrestling with their own cost crunches, are no longer willing to absorb the networks' program cost increases, especially in light of declining network audience shares.

The resale of network series—especially hour-long dramas—in syndication remains risky.

Tax reform has eliminated investment tax credits previously used to offset upfront production financing.

In a struggle to reduce their expenses on every other level, the networks and their parent companies are forced to control program costs while not hurting program quality. Program costs now represent about 70 percent of all network spending, or about \$4 billion. The networks have a combined annual income of more than \$8 billion.

ABC, CBS and NBC say they generally have attempted to hold license fee increases to the level of inflation, about 5 percent. But in the last five years, the networks met producers' demands for 10 percent to 20 percent increases, Larry Gerbrandt, analyst for Paul Kagan Associates, and other analysts say.

By comparison, costs for most prime-time series productions have grown between 10 percent and 50 percent annually over the past five years, industry sources say. Many producers are now battling to keep costs the same year to year.

One result of that battle is the trend toward run-away production.

Many studios are finding it cheaper to produce their series outside Hollywood, such as in Canada, where labor costs are lower and the work rules more flexible. #

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Technology and equipment



Innovations such as stereo TV, Dolby Surround and projection TV may breath new life into variety shows, such as "The Dolly Show" (above). The producer of "The Dolly Show," Don Mischer (r.), says those technologies "will certainly improve the quality of what we do."

New technologies could help revive variety shows

By EILEEN NORRIS

Special to ELECTRONIC MEDIA

When Dolly Parton belts out a song on "The Dolly Show" this fall, those TV viewers lucky enough to have the right equipment will be able to reap the full benefits of the singer's voluptuous voice—and body.

Stereo TV, Dolby Surround and projection TVs aren't in a majority of households yet, but the technology is catching on with audio and visual aficionados.

It's hoped the improved sound—which will be more compelling in variety shows, such as "Dolly," that will be telecast in stereo—will eventually give the networks the boost needed to compete with the numerous sources of home entertainment vying to catch the viewers' eyes and ears.

"Having this technology available will certainly improve the quality of what we do," says Don Mischer, Los Angeles-based producer of "The Dolly Show" and president of his own production company.

"When we can tell an artist their sound will be heard properly instead of through a 3-inch speaker, it will be an incentive for them to want to be on TV, whether it be a

variety or dramatic show," says Mr. Mischer, who produced the Tony Awards on June 7.

His producer credits include "Carnegie Hall: The Grand Reopening," "Motown Returns to the Apollo" and specials featuring talent ranging from comedian Robin Williams to crooner Perry Como.

"Most contemporary artists feel the sound isn't right on TV and they worry about their music sounding strange to their fans. With stereo TV and Dolby Surround, the viewer will have a sense of being there in the auditorium," he says.

"People watch a box 15 feet away and they are distracted by the phone ringing and the kids talking, so that limits the emotional impact a show can have on a viewer," says Mr. Mischer.

"Just think about the different experience you get from watching something on TV or in the movie theater."

He recalls seeing a film he produced for TV that later won an award and was blown up to 35mm for the theater. "I was literally awestruck by the power of the larger version," he says.

Although technology will help the creative process, con-
(Continued on Page 25)

Go-Video signs deal to finance dual-deck VCR

Scottsdale, Ariz.-based Go-Video has found a partner to provide capital for development of its **dual-deck videocassette recorder, the VCR-2**. Kruger International Investment Co. Ltd., headed by Luis Lan Lu and based in Taipei, Taiwan, has signed an agreement with Go-Video to form a joint venture company in Taiwan called Kruger-Video Co. Ltd. Kruger-Video will coordinate engineering, financing and contracting for the VCR-2. Kruger will supply capital for the new company and Go-Video will grant licenses to produce the VCR and use its VCR-2 trademark.



LUIS LAN LU
Agrees to joint venture

Ampex has completed the first of nine video editing suites that it's building for ABC for the **1988 Winter Olympics** in Calgary, Canada. The suite was built by the turnkey systems division of Ampex Canada. It's being shipped to New York, where it will be integrated into the other equipment and structures that ABC is assembling there prior to the Calgary Games.

Harris Corp. has transferred its **broadcast microwave operation** from its broadcast division to its Farinon division. The move is designed to enhance customer support and market coverage for Harris video microwave products. The Harris broadcast division is a supplier of radio and TV transmission and studio equipment. The microwave operation provides microwave equipment used for studio-to-transmitter links and electronic news gathering. The Farinon division produces digital microwave systems and lightwave transmission equipment.

Sony Corp. has received the **International Television Association Technical Achievement Award** for its development of Mixed Field Saticon tube technology and the introduction of this technology to the private TV industry in the DXC-M3 and BVP-3 cameras. The ITVA award, which is not awarded annually but rather only when merited, recognizes technical innovation that improves video or audio quality while significantly reducing the cost of high-quality equipment.

Vaughn Communications Group has opened a new **videotape duplication sales office and video equipment rental facility** in Tampa. Vaughn Communications Group, based in Minneapolis, distributes professional video equipment in the upper Midwest and offers rental and duplication services nationwide. #

New satellite video receiver available from Microdyne

Microdyne is offering the **1100-CKR satellite video receiver** for C- or Ku-band applications. The 1100-CKR provides commercial quality reception of C- or Ku-band programming at a list price of \$1,175. It occupies 1.75 inches of vertical rack space, and its 950 to 1450 MHz frequency allows the use of low-cost LNCs. Microdyne Corp., P.O. Box 7213, Ocala, Fla. 32672.

M/A-COM MAC announces the introduction of the **MA-18CC, a microwave radio** operating in the 17.7 to 19.7 GHz frequency band. The MA-18CC is a solid-state FM microwave communication system designed for broadcast and high-definition TV applications. It meets the Electronic Industries Association standard RS-250B for short-haul transmission and can carry one video and up to three audio subcarriers up to 15 miles.

Product update

M/A-COM MAC, 5 Omni Way, Chelmsford, Mass. 01824.

Microwave Filter Co. has introduced the **Model 5901 "naughty notch"**—a filter that can be inserted in the block band of TV-receive-only receivers to delete an undesired channel. The filter is available to a customer specific frequency of 900 to 1450 MHz. The units sell for \$58 each for an order of 100 filters. Microwave Filter Co., 6743 Kinne St., East Syracuse, N.Y. 13057.

Allied Broadcast Equipment is distributing a microphone clip for use in news gathering. The **ABE Microphone Clip** is made of strong plastic with spring-loaded jaws that will clamp around a standard mi-

crophone boom arm to allow the addition of an extra microphone in front of a podium or similar installation. A wing nut is provided to allow tighter security to protect from theft. The clip sells for \$14.95. Allied Broadcast Equipment, Richmond, Ind. 47374.

Tascam has added the **Porta 05** to its line of **ministudios**. The full-function, 4-channel/4-track mixer-recorder offers complete professional-style channel strips with linear fader, pan and effects-send level controls. The 4-in/2-out mixer configuration provides easy flexible signal routing, while built-in defeatable dbx noise reduction delivers noise-free recording. Tascam, 7733 Telegraph Rd., Montebello, Calif. 90640. #



TASCAM PORTA 05

CALENDAR

July

July 21-24, **National Cable Forum summer press tour**, Century Plaza Hotel, Los Angeles. Information: Jim Boyle, 202-775-3629.

July 24-28, **Public Radio Training Conference**, a seminar sponsored by the National Federation of Community Broadcasters, Boulder Clarion, Boulder, Colo. Information: Pat Watkins, 202-797-8911.

July 26-28, **Can't Miss Convention**, the California Broadcasters Association convention, Hyatt Regency Monterey, Monterey, Calif. Information: Vic Biondi, 916-444-2237.

July 28, **Synditel**, syndication's annual press preview of first-run programming with the Television Critics Association, Sheraton Hotel, Redondo Beach, Calif. Information: Bill Coveny, 213-653-3900.

July 28-30, **Marketing Your Station for Success**, a management seminar sponsored by the Television Bureau of Advertising, TvB headquarters, New York. Information: Lee Barney, 212-486-1111.

July 31-Aug. 4, **Sportscaster Camps of America Southeast Camp**, Southern Tech College, Marietta, Ga. Information: Roy Englebrecht, 714-760-3131.

August

Aug. 4, **Miami Consumer Market Profile**, presented by WPLG-TV, featuring Leigh Stowell, Miami Lakes Inn, Miami. Information: Betty Frazier, 305-325-2308.

Aug. 7-11, **Sportscaster Camps of America West Coast Camp**, Loyola Marymount University, Los Angeles. Information: Roy Englebrecht, 714-760-3131.

Aug. 11, **Oklahoma Cable Television Association annual convention**, Oklahoma City Marriott, Oklahoma City. Information: Steve Lowe, 405-943-2017.

Aug. 16-20, **Video Software Dealers Association annual convention**, Las Vegas Convention Center, Las Vegas. Information: John Morgan, 609-596-8500.

Aug. 16-19, **CTAM—We've Got the Edge**, the Cable Television Administration and Marketing Society annual conference, Fairmont Hotel, San Francisco. Information: Judith Williams, 202-371-0800.

Aug. 18-23, **National Association of Black Journalists 12th annual newsmaker convention**, Hotel Inter-Continental, Miami. Information: NABJ, 703-648-1270.

Aug. 20-22, **West Virginia Broadcasters Association 41st annual fall meeting**, the Greenbrier Hotel, White Sulphur Springs, W.Va. Information: Marilyn Fletcher, 304-344-3798.

Aug. 30-Sept. 1, **The Eastern Show**, Atlanta Merchandise Mart, Atlanta. Information: Dick Carlton, 804-782-9501.

September

Sept. 1-4, **RTNDA annual convention**, the Orange County Orlando Convention Center, Orlando. Information: Robert Vaughn, 202-659-6510.

Sept. 9-12, **NAB's Radio '87**, Anaheim Convention Center, Anaheim, Calif. Information: Elsie Hillman, 202-429-5420.

Sept. 11-13, **Radio Sales University**, a basic training course for professional radio salespeople sponsored by the RAB, Marriott Hotel, Portland, Ore. Information: Tessa Rodriguez, 800-232-3131.

Sept. 12, **Academy of Television Arts & Sciences non-televised 39th annual prime-time Emmy awards** primarily for creative arts categories, Pasadena Civic Auditorium, Pasadena, Calif. Information: Murray Weissman, 818-763-2975.

Sept. 20, **Academy of Television Arts & Sciences 39th annual prime-time Emmy awards**, Pasadena Civic Auditorium, Pasadena, Calif. Information: Murray Weissman, 818-763-2975.

Sept. 20-23, **1987 National Association of Telecommunications Officers and Advisers annual conference**, Pfeister Hotel, Milwaukee. Information: Donna Mason, 206-696-8233.

Sept. 21-22, **Deregulation or Reregulation for Telecommunications in the 1990s: A Strategic Analysis of the Future State & Federal Regulatory Structure of Your Industry** conference sponsored by Phillips Publishing, Marriott Crystal Gateway Hotel, Washington. Information: Brian Bigalke, 301-340-2100.

Sept. 21-23, **Great Lakes Cable Expo**, Indiana Convention Cen-

Major events

VSDA

Las Vegas..... Aug. 16 to 20
Information: John Morgan, 609-596-8500.

RTNDA convention

Orlando Sept. 1 to 4
Information: Robert Vaughn, 202-659-6510.

NAB's Radio '87

Anaheim, Calif..... Sept. 9 to 12
Information: Elsie Hillman, 202-429-5420.

MIPCOM

Cannes, France..... Oct. 16 to 20
Information: Barney Bernhard, 212-967-7600.

TvB annual meeting

Atlanta Nov. 11 to 13
Information: Robert Grebe, 212-486-1111.

The Western Show

Anaheim, Calif..... Dec. 2 to 4
Information: Rhonda Gibson, 415-428-2225.

INTV

Los Angeles..... Jan. 6 to 10
Information: Sheila Jefferson, 202-887-1970.

NATPE

Houston..... Feb. 25 to 29
Information: Nick Orfanopoulos, 212-949-9890.

ter, Indianapolis. Information: Charlie Hiltunen, 317-634-9393.

Sept. 25-27, **Massachusetts Broadcasters Association annual convention**, Ocean Edge Conference Center, Brewster, Mass. Information: Robert Mehrman, 617-439-7636.

Sept. 27-29, **Pacific Northwest Cable Association annual convention**, Sheraton Tacoma Hotel, Tacoma, Wash. Information: Dawn Hill, 509-765-6151.

Sept. 27-29, **Kentucky Cable Television Association annual convention**, Radisson Hotel, Lexington, Ky. Information: Patsy Judd, 502-864-5352.

Sept. 27-29, **MCA '87: The Future Medium for Entertainment and Education!**, the annual convention of the Microwave Communications Association, Ramada Renaissance Hotel, Washington. Information: Elena Selin, 301-464-8408.

Sept. 28-30, **Dimensions '87**, an exhibition featuring hardware, software, services and production for professional a/v, multi-image, broadcast and non-broadcast video, Metro Toronto Convention Centre, Toronto. Information: Patt Pauze, 416-536-4621.

Sept. 28-Oct. 2, **Video Expo New York**, Jacob K. Javits Convention Center, New York. Information: Barbara Dales, 914-328-9157.

Sept. 30, **International Radio & Television Society newsmaker luncheon**, featuring FCC Chairman Dennis Patrick as guest speaker, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

Sept. 30-Oct. 3, **Hawaii Cable Television Association fifth annual convention**, Royal Lahaina Resort, Lahaina, Maui. Information: Kit Beuret, 808-834-4159.

October

Oct. 5-7, **World Teleport Association third annual general as-**

sembly, Hyatt Regency Hotel and Convention Center, Oakland, Calif. Information: Virginia Barela, 415-769-5062.

Oct. 6-8, **1987 Atlantic Cable Show** featuring Ted Turner as keynote speaker, Atlantic City Convention Center, Atlantic City. Information: Nancy Becker, 609-392-3223.

Oct. 9-11, **Radio Sales University**, a basic training course for professional radio salespeople sponsored by the Radio Advertising Bureau, Hyatt O'Hare, Chicago. Information: Tessa Rodriguez, 800-232-3131.

Oct. 13-16, **Competition and Coexistence: the Transatlantic Dialogue**, the 1987 Intelevent convention, International Telecommunications Union, Geneva, Switzerland. Information: Marianne Berrigan, 202-857-4612.

Oct. 14-16, **The Great International Celebration of Satellites in Space**, a conference to honor milestones in the development of satellite technology and a look at the current state of the satellite communications industry, Mayflower Hotel, Washington. Information: Brian Bigalke, 800-722-9000.

Oct. 15-17, **1987 Northeast Area Conference sponsored by the New York State District Chapter of American Women in Radio and Television**, featuring Matilda Cuomo, Dr. Joyce Brothers and Christine Craft, Albany Marriott, Albany, N.Y. Information: Mary Dougherty, 518-436-4822.

Oct. 16-18, **Minnesota Broadcasters Association annual fall convention**, Holiday Inn Downtown, Mankato, Minn. Information: Jo Guck Bailey, 507-345-4646.

Oct. 16-20, **MIPCOM**, Palais des Festival, Cannes, France. Information: Barney Bernhard, 212-967-7600.

Oct. 20, **International Radio and Television Society "Goods and Services Auction"**, St. Regis Hotel, New York. Information: Marilyn Ellis, 212-867-6650.

Oct. 25-27, **Operating in a Deregulated Market**, the 1987 Women in Cable Management Seminar, Mayflower Hotel, Washington. Information: Kate Hampford, 202-737-3220, or Susan Cieslak, 703-378-3915.

Oct. 27, **International Radio & Television Society newsmaker luncheon** featuring NBC President and Chief Executive Officer Robert Wright as guest speaker, Waldorf-Astoria Hotel, New York. Information: Marilyn Ellis, 212-867-6650.

Oct. 27, **D.C. Chapter of Women in Cable's roast of John Malone**, president of Tele-Communications Inc., Mayflower Hotel, Washington. Information: Lynn Levine, 202-872-9200.

November

Nov. 11-13, **Television Bureau of Advertising annual membership meeting**, Atlanta Marriott, Atlanta. Information: Robert Grebe, 212-486-1111.

Nov. 13-15, **Radio Sales University**, a basic training course for professional radio salespeople sponsored by the Radio Advertising Bureau, Hilton Inn, Little Rock, Ark. Information: Tessa Rodriguez, 800-232-3131.

Nov. 13-15, **Journalism Ethics**, a conference co-sponsored by the Foundation for American Communications and the Meadows Foundation, Houstonian Hotel & Conference Center, Houston. Information: Dale Ellen Shaps, 213-851-7372.

Nov. 19-21, **Loyola Radio conference**, Holiday Inn Mart Plaza, Chicago. Information: Taylor O'Malley, 312-670-3207.

December

Dec. 2-4, **The Western Show**, Anaheim Convention Center, Anaheim, Calif. Information: Rhonda Gibson, 415-428-2225.

Dec. 9-12, **Serving the Nation Through NUTN**, the sixth annual conference of the National University of Teleconference Network, Washington Hilton, Washington. Information: Lin Friedman, 405-624-5191.

January

Jan. 6-10, **INTV**, Century Plaza Hotel, Los Angeles. Information: Sheila Jefferson, 202-887-1970.

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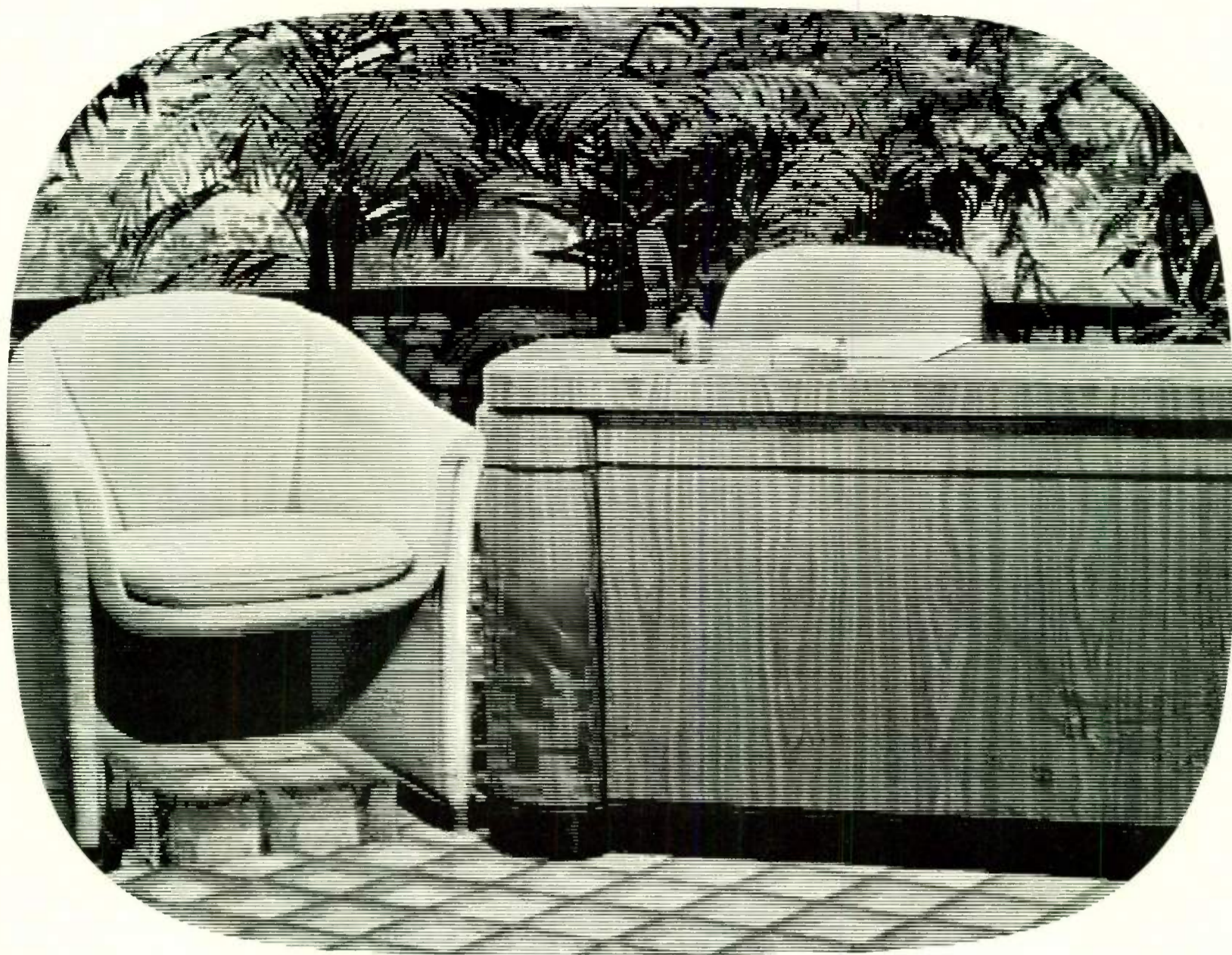
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WHO'S NEWS

Broadcast TV

Stephen Mathis to president, distribution and marketing division, Carson Productions, Los Angeles, from president, Clarion, a division of Barris Industries, Los Angeles.

Barbara Watson to vice president of strategic planning, NBC, Los Angeles, from vice president of business planning. Also, **Gary Newman** to vice president of business affairs from director, and **Ken Raskoff** to director of motion pictures for TV from manager of motion pictures for TV.

Phillip Burnett to director of business administration, East Coast, ABC Entertainment, New York, from manager. Also, **Karle Koerbling** to director of business administration, West Coast, ABC Entertainment, Los Angeles, from manager; **Barbara Wigham**, station manager and program/promotion director, WPTA-TV, Fort Wayne, Ind., to chairperson of the ABC TV Network's promotion advisory board; and **Elizabeth Hinds** to director of personnel-headquarters facilities, Capital Cities/ABC, New York, from associate director for personnel-broadcast facilities.

Jack Harrison to vice president and general manager, KTBC-TV, Austin, Texas, from vice president and general manager, WVTM-TV, Birmingham, Ala.

Chet Collier, president of Target Productions in Boston, has been elected president of the Boston/New England Chapter of the National Academy of TV Arts & Sciences.

Jose Lamas to general manager, WSNS-TV, Chicago, from general sales manager.

William Hamm to director of current programs, Universal TV, Los Angeles, from program executive.

Cheryl Head to director of production, WTVS-TV, Detroit, from executive assistant to the president



CHET COLLIER
New England NATAS



WILLIAM HAMM
Universal Television



JAY MERKLE
Telecast Inc.



LINDA DAVIS
KKGO-FM



ANDREW BARTON
WLKY-TV



CHRISTINE PALINKAS
Harmony Gold



RICHARD WHEELER
Sony Comm. Products



HERB FISCHER
MGM/UA Home Video

and general manager. Also, **Clarence Abram** to director of engineering from acting director.

Cable TV

Jay Merkle to vice chairman and director, Telecast Inc., Fraser, Mich. He will continue as president, Jay Merkle Productions, New York.

Paul Jones to senior vice president and general counsel for Warner Cable Communications, Dublin, Ohio, from vice president of strategy and development, CBS Publishing Group, New York.

Linda Pennfield to vice president of human resources, Lifetime, New York, from director of personnel. Also, **Sydney McQuoid** to director of affiliate relations from

senior sales executive; **Erin McGrath** to director of creative services from director of advertising and promotion; and **Pat Paluszek** to director of promotion and special projects from manager of on-air promotion and scheduling.

Carole Robinson to director of program publicity, MTV and VH-1, New York, from manager of program publicity, MTV. At MTV Networks, **Judy Levin** to director of affiliate sales and marketing publicity from manager of affiliate publicity, and **Betsy Freeman** to director of communications, press and public affairs from editorial director of press and public affairs.

Nick Cannon to director of on-air promotion, The Playboy Channel, Los Angeles, from promotion manager. Also, **Denise Zietlow** to director of film acquisitions and scheduling from manager of film acquisitions and scheduling.

Radio

Tom Lauher to general manager, KFYO-FM, St. Louis, from vice president, Winfield Advertising, St. Louis.

Jeff Coelho to general manager, KGU-AM and United Network, Honolulu, from general manager and general sales manager, KOFY Radio & TV, San Francisco.

Wallace Smith to general manager, WNYC-AM/FM, New York, from general manager, KUSC-FM, Los Angeles.

Micheal O'Malley to director of programming, WYNY-FM, New York, from national research director, Metroplex Communications, Cleveland.

Linda Davis to director of marketing and promotion, KKGO-FM, Los Angeles, from owner and CEO, Media Concepts, Los Angeles.

Gary Smith to morning drive personality, WEZO-FM, Rochester, N.Y., from air personality, WWOR-FM, Rochester.

Journalism

Andrew Barton to news direc-

velopment, Embassy Television, Los Angeles.

Aladair Waddell to vice president of international development, a new post, Lorimar International, Los Angeles, from director, Lorimar International and Lorimar Financial Services.

Christine Palinkas to vice president of research, Harmony Gold, Los Angeles, from director of research.

Tom Russo to director of program analysis and development, MCA TV, Los Angeles, from research manager of off-network sales, New York. Also, **Marc Grayson**, senior vice president of marketing in New York, will relocate to the Los Angeles office.

Other

Richard Wheeler to senior vice president, Sony Communications Products Co., New York, from senior vice president, Sony Professional Video division.

Herb Fischer to senior vice president, MGM/UA Home Video, Los Angeles, from publisher of Video Software Dealer magazine and president of VSD Holdings, Los Angeles.

James Martz to vice president, West Coast, Corinthian Communications, Los Angeles, from vice president and Western regional manager of domestic television, Paramount Television, Los Angeles.

Pam Koopman to creative director, The Leland Co., New York, from manager of creative services, Viacom International, New York.

Elizabeth Hallman to director of program marketing, West Coast, National Captioning Institute, Hollywood, from manager of program marketing, West Coast. Also, **Marglene Hunt Moss** to director of program marketing, East Coast, Falls Church, Va., from manager of program marketing, East Coast.

tor, WLKY-TV, Louisville, Ky., from news director, WFMV-TV, Greensboro, N.C.

Kathy Slaughter to executive news producer, KHOU-TV, Houston, from Southwest regional feed director, ABC News, Dallas.

Patrick Woodard to general assignment reporter, KOMO-TV, Seattle, from reporter/anchor, CBS Radio Network.

Daniel Dobrowolski to meteorologist, WFLD-TV, Chicago, from weekday weather anchor, WEWS-TV, Cleveland.

Jan Karyl to Greensboro bureau chief, WXII-TV, Winston-Salem, N.C., from reporter, KOSA-TV, Odessa, Texas.

Syndication

Mark Pedowitz to senior vice president of business affairs and administration, MGM/UA Television, Los Angeles, from vice president and general counsel, The Landsburg Co., Los Angeles. Also, **Ellen Endo-Dixon** to vice president of comedy from director of creative affairs and vice president of current programs and comedy de-

Obituary

Harry Feeney, who retired in January 1985 after 42 years at CBS, died July 11 following heart surgery in New York. He was 69. Mr. Feeney had been in CBS's press relations department since 1956, retiring nearly 30 years later as director of press information for CBS Entertainment.#

APR chief to resign

By ADAM BUCKMAN
Staff reporter

Albert L. Hulsen will resign as president of American Public Radio Sept. 1 after one year in office, APR announced last week.

Mr. Hulsen, who had been an American Public Radio board member since the public broadcasting network was founded in 1982, was named president in August 1985.

Before moving to St. Paul, Minn., where the public radio network is based, Mr. Hulsen had been special projects director for Hawaii Public Radio, Honolulu.

"I'm afraid I've missed the islands more than I could have imagined," Mr. Hulsen said in a

prepared statement.

He declined to be interviewed about his future plans last week, but his statement said he will "pursue a variety of personal, family and professional activities."

Although he was president for only a year, APR Chairman K.N. Dayton credited Mr. Hulsen with improving APR's financial position and increasing the amount of services and programs available to member stations from APR.

Mr. Dayton said that he accepted Mr. Hulsen's resignation "with the greatest reluctance."

The APR board is expected to meet soon to decide on a procedure for selecting Mr. Hulsen's successor, an APR spokeswoman said.#

\$15,000,000

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July 1987

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Whoopi Goldberg, Reba McEntire, Elke Sommer, Lou Rawls, Yogi Berra and many more.

Designed to make the weekend of August 28, 29th, 30th a Weekend of Caring, "Thanks For Caring" will be a major television event throughout the nation!

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Networks face risks despite strong upfront

The surprisingly strong upfront market almost makes it appear that there's no financial risk to NBC, ABC and CBS as they slide into the new fall television season.

But that could be far from the case, especially for CBS. For example, no one knows for sure how much of the advertiser dollars being committed upfront would otherwise be spent in the scatter market.

It's uncertain whether the guarantees being negotiated by the networks will hold up in the face of future people-meter results.

It's also uncertain to what extent each network will be liable for extraordinary make-goods to advertisers to offset audience shortfalls resulting from either unfavorable results of the new measurement system or a strike-delayed start of the new season, should negotiations between the networks and the Directors Guild of America fall through.

Of the three networks, CBS faces the most risk because, so far, it is lagging the most in upfront sales.

Many industry experts estimated CBS would write about \$700 million in sales out of an overall estimated upfront market of about \$3 billion, compared to last year's \$2.6 billion.

CBS officials predicted they would write closer to \$900 million. Many industry watchers expect ABC to write about \$1 billion and NBC to exceed \$1.2 billion.

CBS's lag in upfront sales, if it proves real, could be attributed to either a confused, slow start in negotiations or a strategy that deliberately pushes some inventory back to what the network anticipates will be a strong scatter market of higher prices and no guarantees.

Many industry experts negotiating last week insisted the strong upfront will translate into strong scatter and national spot sales. They believe there is more than enough money to go around for networks, stations and syndicators in a year of national elections and Olympics.

However, some Wall Street analysts, such as Joseph Fuchs, vice president of Kidder, Peabody & Co., expressed concern that some of the additional money being committed to the 1987-88 upfront was being transferred from scatter. If that's the case, any network reserving inventory could get burned.

NBC and ABC last week were pondering the need to hold back some inventory for scatter and as an extra reserve for make-goods to advertisers, although advertisers frozen out of the upfront market could turn instead to syndication or cable TV.

A misjudgment about the scatter market would cause critics of CBS to recall a similar case some years ago when the withholding of demographic guarantees resulted in the loss of revenues.

The improved sample findings of A.C. Nielsen Co.'s controversial new people meters in the months ahead could spell trouble for all three networks.

CBS especially is at risk because the measurement system skews most heavily against that network's older, more rural audience, yielding as much as 10 percent to 15 percent lower ratings for many of its programs.

Depending upon the guarantees made to advertisers—and network sources say these have varied widely—any of the networks could find themselves owing money to clients for audience levels never reached.

The threat of a director's strike, which still loomed at CBS and ABC when this column went to press last week, further compounds the prospect for makegoods.

Network officials say they could realize some short-term savings from a strike in full-time salaries and program license fees not paid. For example, NBC has saved about \$500,000 weekly since 2,800 members of the National Association of Broadcast Employees and Technicians walked off the job last month.

But any savings could be offset by a decline in ratings, and subsequently revenues, that could result if viewers perceive a decline in program quality during a prolonged strike.

The networks' failure next fall to reach the audience shares guaranteed to advertisers in the upfront with strike contingency programming could result in yet more costly paybacks.

"It could be that in the area of makegoods this season, because of the people-meter unknowns, no network will emerge unscathed," said one prominent ad agency executive who asked not to be identified.

"But if the demand for time and the money available stays high into the scatter markets, everyone will win. The laws of supply and demand will protect everyone."

Some industry experts last week argued that CBS is most vulnerable.

(Continued on Page 26)

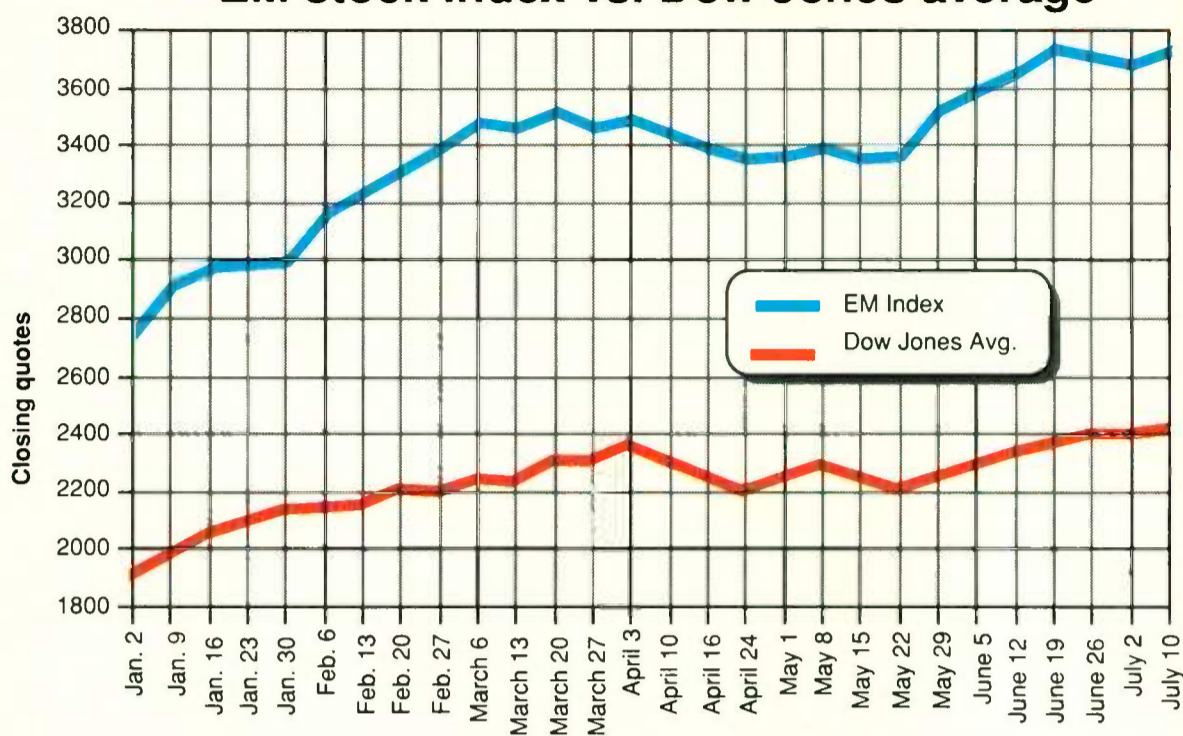


The Business Beat

By Diane Mermigas

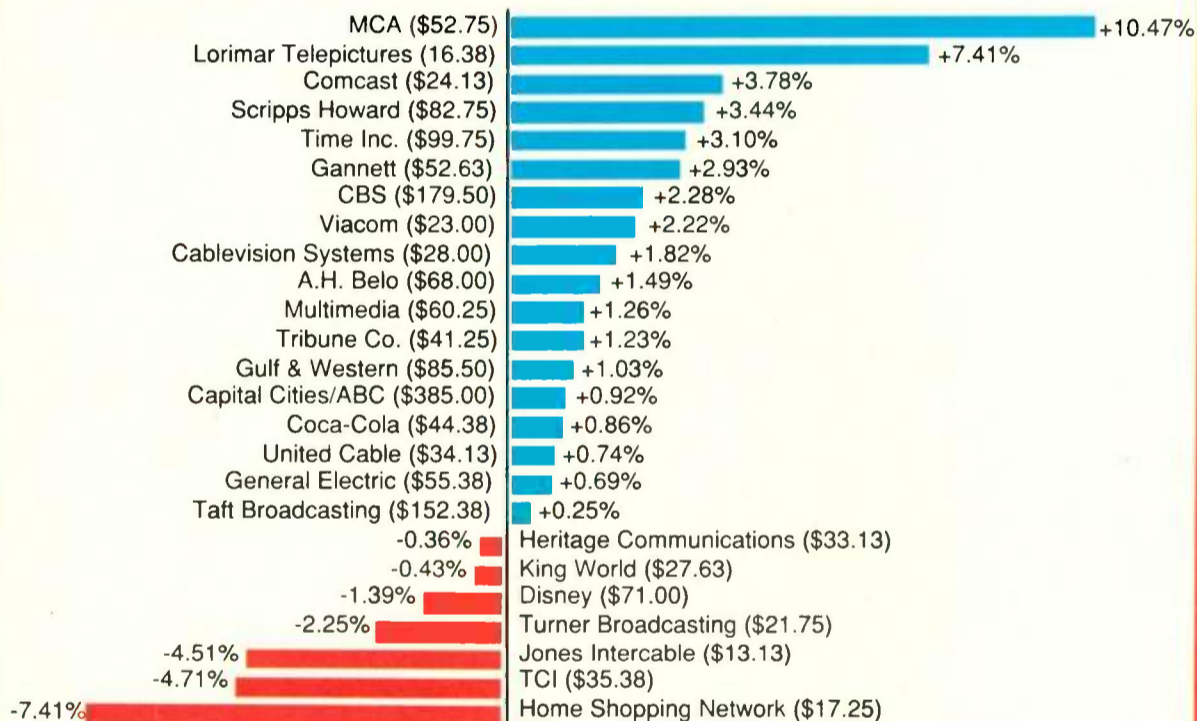
The stock picture at a glance

EM stock index vs. Dow Jones average



Winners and losers for the week ended July 2

Price changes for July 6-10 (July 10 close in parentheses)



Source: Nordby International

Returns from 'Oprah' are key

King World doubles quarterly profit

By DIANE MERMIGAS
Senior reporter

King World Productions last week reported that its net income more than doubled in the third quarter ended May 31 on a 63 percent increase in revenues.

The strong financial performance was pegged mainly to increased station license fees and barter revenues generated by its syndication hit, "The Oprah Winfrey Show," industry sources said.

Third-quarter net income was \$4.3 million, compared to \$2.1 million for the same period a year earlier. Third-quarter revenue was \$37.6 million, compared to \$23.1 million for the same period in 1986.

Earnings per share for the quarter were 14 cents, compared to 7 cents a year earlier.

King World officials declined to com-

ment on factors contributing to the extraordinary revenue and earnings increases.

However, industry sources say license fees for "Oprah" paid by TV stations of all sizes generally were between 400 percent and 500 percent higher than the previous year in response to the show's strong ratings.

Many stations broadcasting the program this year moved it from a morning time slot to an afternoon slot, where it has attracted higher ratings and revenues.

King World's other syndication hits, including "Wheel of Fortune" and "Jeopardy!," generally have commanded between 10 percent and 20 percent license fee increases in the past year.

Industry sources say King World's barter revenues from all of its programs generally increased about 30 percent in

the last year, although barter revenues from "Oprah" are believed to have increased as much as 50 percent.

In the first nine months of the fiscal year, King World already has surpassed the record earnings and revenues it posted in the previous full year. In fiscal 1986, King World reported record net income of \$19.8 million.

And the fourth quarter of the year traditionally is a strong revenue generator for King World.

For the nine months ended May 31, King World reported net income of \$21.9 million, up 83 percent from nearly \$12 million a year earlier.

Nine-month revenues were \$175.4 million, up 77 percent from \$99 million the first nine months of the company's previous fiscal year. Earnings per share for the nine-month period were 71 cents, compared to 39 cents the year earlier. #

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 - **VIDEOGRAPHERS**--experienced in music essays, sports, and feature composition
 - **WEATHERCASTERS**--with background in computer graphics
 - **MAGAZINE HOSTS PRODUCERS**--experienced in feature reporting
 - **SPECIALIST REPORTERS**--includes consumer, health, entertainment, and business
- MEDIA MARKETING**
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(813) 786-3603

The National Captioning Institute, a broadcast related company providing closed-captioned TV for the hearing impaired has a challenging sales opportunity in our NYC office. We are seeking an experienced motivated and talented representative to assist in promoting our captioning services to advertisers and ad agencies. A degree in marketing or a related field is required. Excellent written and oral communication skills, and 2-4 years sales/marketing experience also required. Familiarity with broadcasting and advertising helpful. Occasional travel. NCI offers excellent salary and benefits including company paid insurance, 4 weeks vacation, pension, etc. Please submit resume with salary history to **Personnel at: NCI, 5203 Leesburg Pike, 15th Floor, Falls Church, VA 22041. EOE M/F.**

EMERGING CHRISTIAN ENTERTAINMENT, sports, information and inspirational cable television network is looking for one good marketing professional to assume the responsibilities of director of network sales and marketing. Must have previous cable network experience and/or 7 to 10 years commercial TV experience. Serious inquiries will be given every consideration. Please send resume to:

ELECTRONIC MEDIA
Box # A-03

DIRECTOR OF ENGINEERING-WPGH-TV, an Independent, UHF television station, is seeking a Director of Engineering. Qualified individual should have five to seven years television broadcasting/technical engineering experience. Requires thorough knowledge of broadcast television on-air and production operations, RF systems, FCC Rules & Regulations; good management and organizational skills. Send resumes to: Personnel c/o WPGH-TV 53, 750 Ivory Ave, PGH PA 15214. **NO PHONE CALLS ACCEPTED...EOE...M/F**

Combination Operations Manager/Program Director position open at KIZZ-FM. Responsibilities include day to day operations of an FM radio station as well as program director's responsibilities. Applicant should have prior radio experience. Send application and resume to: **Wayne Sanders, KIZZ-FM, Box 2188, Minot, ND 58702. Equal Opportunity Employer.**

FILM EDITOR--WHLL has an immediate opening for a film editor. Experience is helpful but not necessary. Send resume to Chris Ciociolo, WHLL-TV, 27 Parker Road, Shrewsbury, MA 01545. (617) 799-2727.

Help Wanted

PRODUCER

Television News

NBC affiliate has an outstanding opportunity for 11:00PM Producer in top 15 market. Requires at least 5 years TV producing experience, with the ability to balance good news judgement with sense of news creativity. Candidate should currently be working within top 50 market. Send resume to:

WXFL-TV

Director of Personnel

P.O. Box 1410

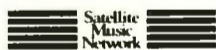
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EMERGING CHRISTIAN ENTERTAINMENT, sports, information and inspirational cable television network is looking for 3 solid sales professionals to assume the responsibility of Network Affiliate and Cable Sales Representatives. Must have previous cable network and/or 7 to 10 years commercial experience. Serious inquiries will be given every consideration. Please send resume to:

ELECTRONIC MEDIA
Box # A-03

NEW YORK METRO AREA Independent Producer In Need Of A Salesman To Sell Several Programs In Development To Cable Systems And Independent TV Stations. Call (201) 759-7409.

PROMOTION WRITER/PRODUCER: Major Market NBC affiliate looking for creative professional versed in spot production and PR skills. 2 years Promotion experience. 3/4 inch editing experience a plus. Send resume with cassette (no calls please!) to: **Steve Riley, WPIX-TV, 11 Television Hill, Pittsburgh, PA 15214. EOE/AA**

Director of Marketing and Promotion. Major market network TV affiliate in California has outstanding opportunity for an experience television or cable promotions manager. Applicant should be currently employed with 2-3 years experience. Excellent station, salary, benefits and marketplace. Include resume, references, and salary requirements. **ELECTRONIC MEDIA, Box #C-02**

Help Wanted

Senior Producer

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USA Network is one of the most watched cable networks in America. Our success will give you an opportunity to really prove what you can do. We seek a highly creative, experienced Senior Producer to supervise the writing, design, and production of all regular weekly on-air promotional spots and voiceovers. You will manage the monthly production schedule and supervise the work of two staff producers. You'll put your real talents to the test while assisting the Director of Creative Services in developing network imagery and producing special projects and campaigns.

The ideal candidate has at least five years' experience in the TV/Media industry, including three years in promotional writing and spot production. Experience in animation and live action is also desirable, and strong design and copywriting skills are essential. Previous supervisory experience is important.

Qualified candidates should send resume, along with salary history, to Lisa Fuhrman, USA Network, Dept. EM, 1230 Avenue of the Americas, New York, NY 10020. We are an equal opportunity employer.

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REGIONAL SALES OPPORTUNITY

RAYCOM, INC. needs representatives for its sports and entertainment divisions. Individuals must have minimum 5 years television sales experience. Network sports sales or syndication advertiser sales a definite plus. Candidates must be organized, responsible, self-motivated with successful track records. Position requires travel. Send resume to:

Jerry Pelletier
RAYCOM, INC.

P.O. Box 33367

Charlotte, NC 28233-3367

ART DIRECTOR

Top 25 ABC affiliate in the sunny southwest seeking Art Director. Must have excellent design skills, with emphasis on print, outdoor and computer graphics. Management experience and good organizational skills very important. Looking for someone who is ambitious, creative and a little bit crazy. 3-5 years experience required. Send reel, resume and print samples to Creative Services Manager, KTVK-TV, 3435 North 16th Street, Phoenix, AZ 85016. EOE

MANAGER

Monmouth Cablevision Associates has an immediate opening for a person to manage our service/installation facility in Jackson, N.J. & manage the maintenance of the associated headend & distribution plant. This is a position with complete management responsibility for a staff of 14 including customer service, installations, service calls, warehouse operations, converters, system maintenance. There are 20,000 customers, 300 miles of plant, 7 premium channels, addressable converters, & pay-per-view.

The manager must have a proven record of successful achievement in management & technical services in a system of comparable size. Electronics training is required. The position demands leadership & communication skills & the ability to get things done.

Monmouth Cablevision & its affiliated systems is a small but growing MSO serving a total of 100,000 customers. We offer an excellent compensation & benefits package. Send your resume & salary history to:
Monmouth Cablevision Assoc.
Administrative Offices
P.O. Box 58
Belmar, New Jersey 07719

PROMOTION WRITER/PRODUCER needed for the #1 station in Tampa/St. Petersburg market. We're looking for a highly creative, top-notch, hands-on producer who knows how to catch the viewer's attention. Must have extensive background in news promotion and at least 3 years experience as a promotion producer or manager. If you're the very best, and have something extra to offer, please send resume and tape to Artie Scheff, Promotion Manager, WTVT-TV, 3213 West Kennedy Blvd. Tampa, FL 33609. No phone calls will be accepted. EOE.

Got some funny stuff? 30 second to 5 minutes (takeoff, original, stand-up). All formats, for national television syndication. Compensation paid to selected submissions. Submissions not accompanied by SASE cannot be returned. **The Entertainment Group**, 444 Alan Road, Santa Barbara, CA 93109.

PROMOTION MANAGER: Dynamic station in 34th market is searching for an experienced Promotion Manager with hands-on experience: will be in charge of planning, creative development and execution of on-air and print. Send resume and salary requirements to: **ELECTRONIC MEDIA Box #D-05. EOE M/F.**

SALES REPRESENTATIVE **ELECTRONIC MEDIA** is seeking an Advertising Sales Representative to handle west coast accounts. Position is based in Los Angeles with 25% travel to cover eleven state territory. Ideal candidates should have several years sales experience and be familiar with the broadcasting and cable marketplace.

Please send cover letter and resume to:

Marc White
Advertising Director
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EOE M/F/H/V

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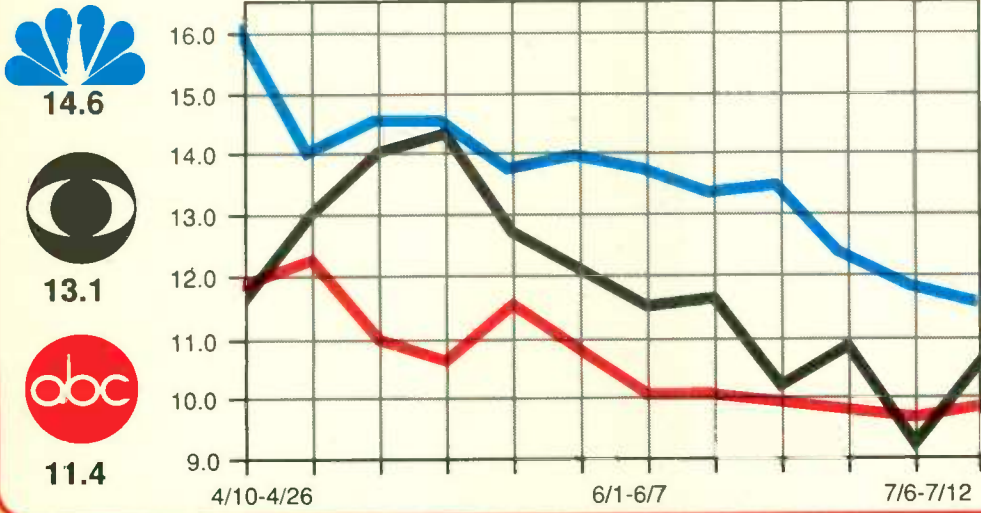
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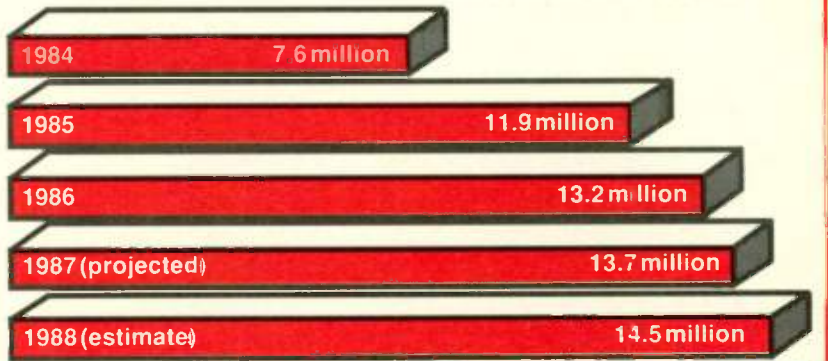
Off-season ratings - April 20 to July 12

Network prime-time race

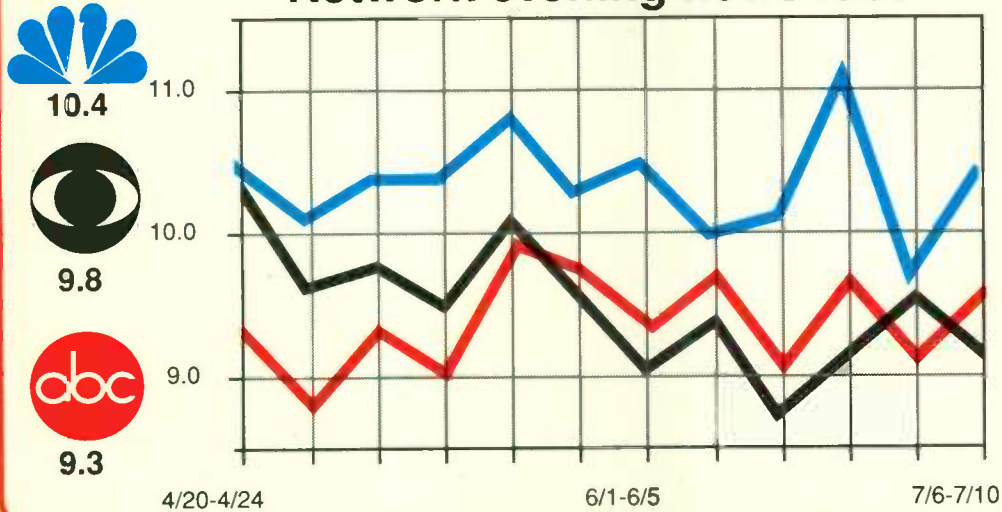


In the spotlight

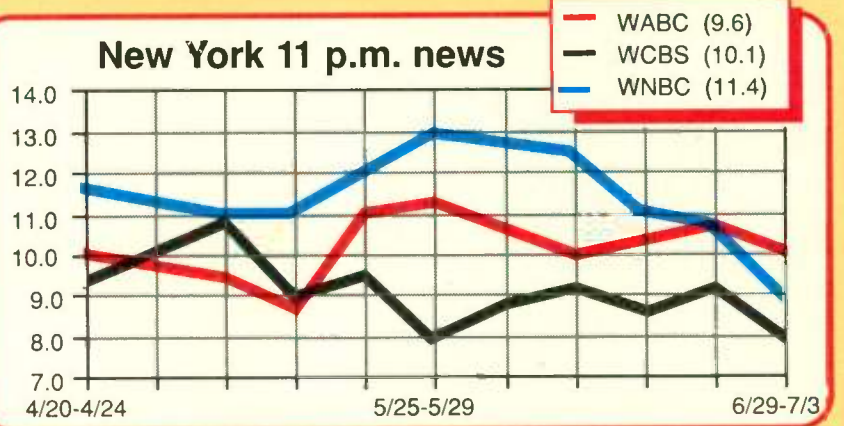
Growth of video cassette recorder sales



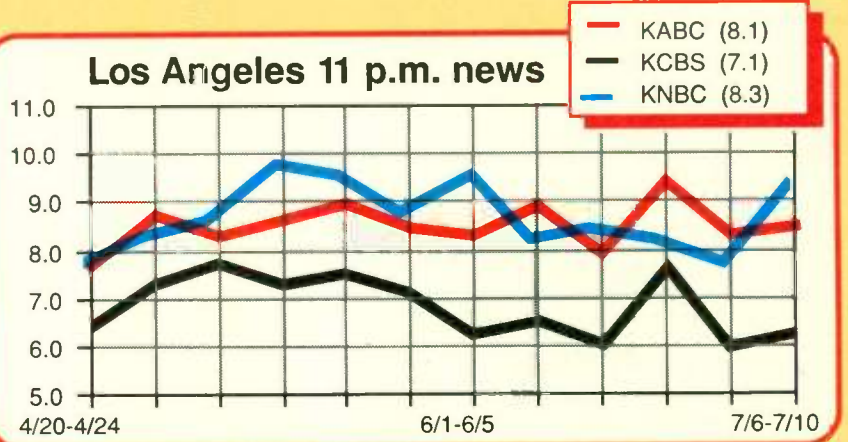
Network evening news race



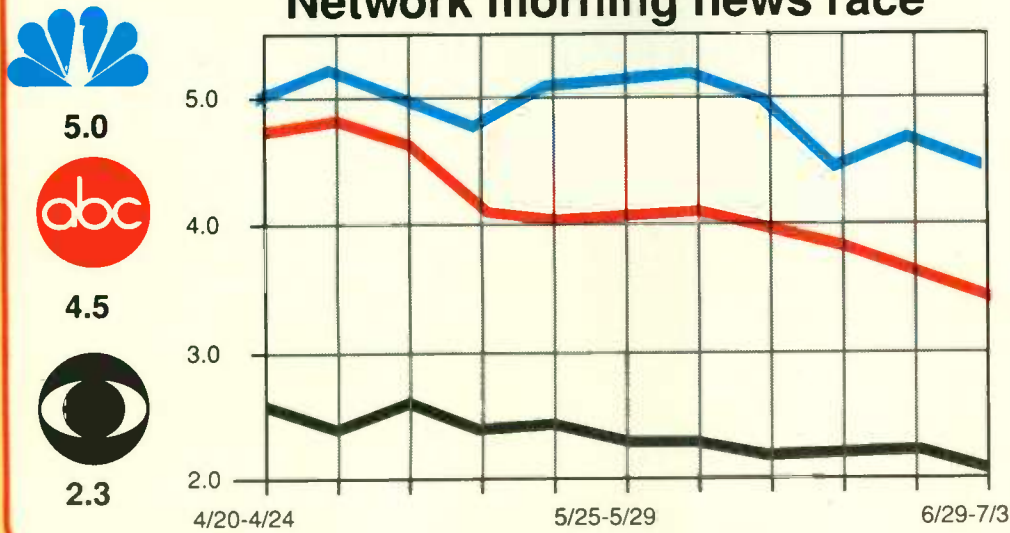
New York 11 p.m. news



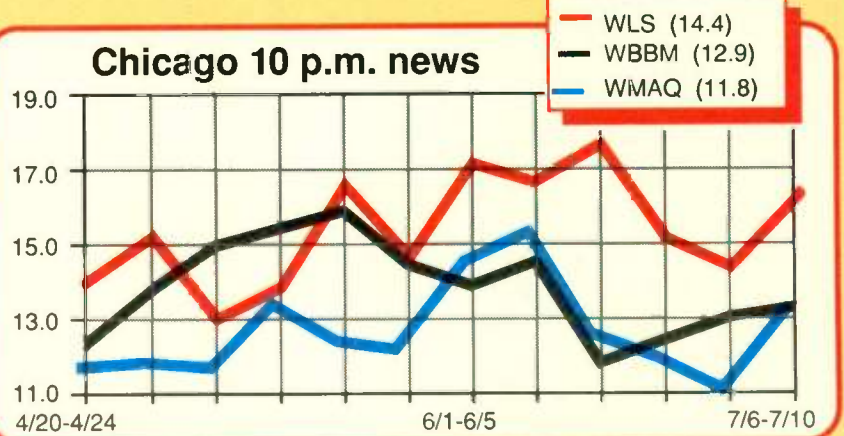
Los Angeles 11 p.m. news



Network morning news race



Chicago 10 p.m. news



Ratings and shares of prime-time programs for the week of July 6-July 12

Program	Rating/Share	Program	Rating/Share	Program	Rating/Share	Program	Rating/Share
1. Family Ties	NBC 21.0/39	17. Newhart	CBS 12.9/22	(t) Thursday Movie	CBS 11.0/20	49. Summer Playhouse	CBS 7.9/18
2. The Cosby Show	NBC 20.7/40	18. Tuesday Night Movie	CBS 12.6/22	34. Kate & Allie	CBS 10.9/20	50. Hotel	ABC 7.5/14
3. Sunday Night Movie	CBS 17.1/31	19. Friday Night Movie	ABC 12.5/26	35. St. Elsewhere	ABC 10.7/20	51. Saturday Night Movie	ABC 7.4/16
4. Murder, She Wrote	CBS 16.9/33	20. 20/20	ABC 12.3/22	36. My Sister Sam	CBS 10.5/19	52. Friday Baseball	NBC 7.3/16
5. Growing Pains	ABC 16.8/30	21. Amen	NBC 12.2/26	37. Mr. Belvedere	ABC 10.2/23	53. Scarecrow & Mrs. King	CBS 7.2/14
6. Cheers	NBC 16.4/31	22. L.A. Law	NBC 12.1/22	38. Sunday Night Movie	ABC 10.1/19	54. Twilight Zone	CBS 6.5/13
7. Monday Night Movie	NBC 16.3/28	23. Hunter	NBC 11.9/26	39. Highway to Heaven	NBC 9.7/20	55. Baseball Pre-game	NBC 6.4/16
8. Who's the Boss?	ABC 16.1/30	(t) Molly Dodd	NBC 11.9/22	40. Sledge Hammer!	ABC 9.3/21	56. Starman	ABC 6.3/12
9. 60 Minutes	NBC 16.0/34	25. Night Court	NBC 11.6/22	(t) Mike Hammer	CBS 9.3/19	(t) Our House	NBC 6.3/13
10. Valerie	NBC 15.6/28	26. Tuesday Night Movie	NBC 11.3/20	(t) Sunday Night Movie	NBC 9.3/17	58. Wizard	CBS 6.2/11
11. Matlock	NBC 15.5/28	(t) Sweet Surrender	NBC 11.3/21	43. Jennings/Koppel Report	ABC 9.2/16	59. Our World	ABC 6.0/11
12. Moonlighting	ABC 14.9/26	28. Head of the Class	ABC 11.2/22	44. Monday Night Baseball	ABC 9.0/16	60. Webster	ABC 5.9/14
13. Equalizer	CBS 14.8/28	(t) Cagney & Lacey	CBS 11.2/20	45. MacGyver	ABC 8.9/17	61. West 57th	CBS 5.8/13
(t) Golden Girls	NBC 14.8/32	30. Good Morning, Miss Bliss	NBC 11.1/25	46. Facts of Life	NBC 8.5/20	62. Dallas	CBS 5.5/12
(t) ALF	NBC 14.8/28	31. Perfect Strangers	ABC 11.0/23	47. Disney Sunday Movie	ABC 8.3/18	63. Saturday Movie	CBS 4.1/9
16. Designing Women	CBS 13.4/23	(t) Magnum, P.I.	CBS 11.0/21	48. Rags to Riches	NBC 8.1/16		

Source: A.C. Nielsen Co.

JOBS

A listing of employment opportunities in the electronic media

Broadcast TV

KERO-TV in Bakersfield, Calif., is seeking a **director of promotion and programming**. Send resumes to: Ron Mires, general manager, KERO-TV, Box 2367, Bakersfield, Calif. 93301. Phone: 805-327-1441.

WTAJ-TV in Altoona, Pa., is seeking a **program assistant/producer** with previous TV production experience to produce children's programming. Send resumes to: Doug Parker, program manager, WTAJ-TV, P.O. Box 10, 5000 6th Ave., Altoona, Pa. Phone: 814-944-2031.

WHAS-TV in Louisville, Ky., is seeking a **TV promotion creative director** with four years experience to create, write and produce news, station image and sales promotion media. Send resumes to: Steve Roberts, personnel manager, WHAS-TV, 520 W. Chestnut St., Louisville, Ky. 40202. Phone: 502-582-7888.

WXII-TV in Winston/Salem, N.C., is seeking a **promotion producer/news** with two years experience in news promotion and strong creative, writing and videotape editing skills. Send resumes to: Marketing Department, WXII-TV,

700 Coliseum Drive, Winston-Salem, N.C., 27106. Phone: 919-721-9944.

Cable TV

The National Cable Television Association in Washington is seeking a **director** with three years experience in public relations and promotion at the system level to serve as a liaison with multiple system operators and state association directors for national public policy and programming public relations campaigns. Send resumes to: Louise Rauscher, National Cable Television Association, 1724 Massachusetts Ave. NW, Washington, D.C. 20036. Phone: 202-775-3629.

Journalism

WBUR-FM in Boston is seeking a **business reporter** to cover business, economics and labor in New England. Send resumes to: Executive Producer, WBUR-FM, 630 Commonwealth Ave., Boston, Mass. 02215. Phone: 617-353-4747.

KIKK-AM/FM in Houston is seeking a **morning news anchor/reporter** with major market experience, conversational writing style and per-

sonable delivery. Newsroom computer experience helpful. Send resumes to: Chuck Wolf, news director, KIKK Radio, 6306 Gulfon Drive, Houston, Texas. 77081. Phone: 713-772-4433.

WLSL-TV in Roanoke, Va., is seeking a **sports director** with three years experience and a willingness to become part of the community. Emphasis on local sports of all kinds. Send resumes to: Ken Srgan, news director, WLSL-TV, P.O. Box 2161, Roanoke, Va. 24009. Phone: 703-981-9110.

Radio

WYNF/WSUN Radio in Tampa-St. Petersburg is seeking a **co-op advertising director** with experience to develop new co-op advertising revenue. Send resumes to: George Sosson, vice president and general manager, WYNF/WSUN, 9720 Executive Center Drive, Suite 200, St. Petersburg, Fla. 33702. Phone: 813-576-6090.

Syndication

Raycom Inc. in Charlotte, N.C., is seeking **representatives** for its sports and entertainment divisions with five years television sales experi-

ence. Send resumes to: Jerry Pelletier, Raycom Inc., P.O. Box 33367, Charlotte, N.C. 28233-3367. Phone: 704-331-9494.

Lorimar Telepictures is seeking a **research analyst** to analyze ratings data, prepare sales presentations, track daily overnight ratings and provide weekly analysis of first-run product. Agency, rep or station experience preferred. Send resumes to: Leonard Bart, vice president of syndication research, Lorimar Telepictures Domestic Television Distribution, 10202 W. Washington Blvd., Culver City, Calif. 90232. Phone: 213-558-6276.

The "Jobs" column is an editorial feature compiled by Susan Graening of our Chicago staff. Media companies having job openings they would like to list in this column should send the job title and a brief job description to Ms. Graening at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill., 60611. She can be reached by telephone at 312-280-3148. Items submitted for publication must include a telephone number for obtaining further information and an address where resumes can be sent. Please advise us when the job has been filled. Decisions on which items are published and what wording is used are made entirely by ELECTRONIC MEDIA'S staff. #

New World quickly becomes major TV player

(Continued from Page 1)

No one can say yet whether the gamble will pay off in the long run.

But it's undeniable that when the 1987-88 fall season begins, the company's New World Television division will rank as the third largest supplier of prime-time product to the three networks, with 4½ hours of programming.

"They've taken calculated risks to get their feet in the door," says a rival studio executive. "Now that they're in, it remains to be seen how long they'll be around."

Many studio veterans are skeptical of New World's aggressive posture. They point out that hour-long action shows are no longer a sure bet in syndication, and could cost the production company tens of millions of dollars in the long run.

But other industry executives say New World's lean-and-mean strategy may soon become the industry standard.

"There are a great number of companies that I think are not looking at the entire picture," says Ed Gradinger, New World Television's president and chief executive officer.

"Tour of Duty" and "Crime Story" have significant foreign potential, both on broadcast TV and videocassette. "Rags to Riches" and "True Believers" will do acceptable numbers in foreign but will find a place in syndication domestically because they're family-oriented."

By factoring in such potential ancillary revenues, he says, New World is able to justify its costly prime-time productions.

"New World can profitably undertake projects that others refuse because of its low overhead and strong foreign distribution, while building future syndication values," agrees Mark Manson, a New York-based analyst for Donaldson, Lefkin & Jenrette.

Mr. Manson admits that New World's network TV business contributes almost nothing to the bottom line of parent New World Pictures, but estimates each successfully syndicated series should eventually be worth about \$1.75 per share in earnings.

He puts the current value of New World's TV properties at about \$100 million and predicts domestic television will contribute about \$90 million this year, or about 25 percent of the company's total revenues.

The studio expects TV revenues to hit \$300 million this year, up from a mere \$12 million in 1983 and \$200 million last year.

For the first quarter ended March 31, New World reported domestic television revenues of \$32.1 million, up from \$8.7 million a year earlier.

Foreign licensing revenues jumped to \$6.6 million this year from \$2.2 million in 1986. Overall, net income climbed to \$10.7 million, or 73 cents a share, from \$2 million, or 16 cents per share.

The studio goes into this fall as one of a handful of suppliers with programs on all three networks (including two shows opposite each other at 8 p.m. Thursday), as well as in daytime, animation and off-network syndication.

Even its failures seem blessed: ABC-TV first canceled the low-rated midseason drama "Mariah," then placed it in the running for a pick-up order next winter.

Although New World will run a deficit on most of its network shows, it manages to keep overhead down by making shows quickly and renting facilities rather than building them.

Because it has no prop department, sound stage or back lot, its labor costs are far below those of the big established studios with fixed assets and IATSE or AFTRA union contracts.

New World often hires crews affiliated with the less costly unions, shops for cheaper labor agreements or simply slashes the work force altogether. In other cases, it looks outside Hollywood and even the United States for discount locations.

Perhaps more importantly, New World is willing to make co-financing and co-distribution deals with production partners.

In the case of "Rags to Riches," for example, Fox retained domestic syndication rights and advanced New World some money based on a reduced distribution fee.

New World likes to retain ownership and international syndication rights whenever possible. Full distribution rights are being retained on the upcoming "Tour of Duty" and "True Believers" (formerly "True Colors") prime-time series.

Harris Katleman, president of Twentieth Century Fox Television, sees New World's pickup of "Rags to Riches" as "a way of saying 'we're here' to the creative commu-



ABC canceled New World's "Mariah" but then picked it up for the winter.

nity."

He said Fox couldn't economically justify accepting NBC's six-episode order for the one-hour light drama, which would have put Fox about \$1 million in the hole.

And now that New World is on the map, Mr. Katleman doubts the upstart studio will take such large risks either.

"Are they successful as a producer for prime time? We won't really know that until they have a hit series," he says. "The jury's still out."

Mr. Katleman says Fox's agreement to retain domestic syndication rights to "Rags to Riches" makes it "the best of all possible worlds. If it's a big hit, we do well. If it isn't, it's New World's deficit."

Almost every move New World makes seems to break with conventional industry wisdom.

Unlike other major studios, for example, New World continues to produce flashy long-form programs, which barely break even domestically and generate limited revenue overseas.

Analysts say New World needs those projects to gain visibility in foreign markets, smoothing the way for future syndication of its current network fare.

The long-form roster helped New World enter the syndication business last fall, marketing its own feature films, made-for-TV movies and miniseries, including last year's

"Sins," "Monte Carlo" and "Queenie."

It has also acquired domestic syndication rights to Michael Landon's "Highway to Heaven" series from Worldvision, with which New World shares distribution of certain other programming.

Producers and stars working under the studio's banner include Ron Howard, Joan Collins, Gary Coleman, Linda Evans and Erik Estrada.

All of these stars, like Mr. Landon, are former clients of the lucrative Kuppin-Sloan law firm.

"A lot of talent seems to want to do business with us, because it's a good creative environment," says Jon Feltheimer, president of New World Television Productions.

"We have the ability to learn from the mistakes made by others before us in all areas, including staffing, affiliations, overhead, deals and product."

Lew Erlicht, who became president and chief operating officer of New World Broadcasting after leaving the presidency of ABC Entertainment, says the company's enthusiastic spirit reminds him of his early days at ABC-TV.

"There's an attitude here that anything can be accomplished," he says. "They don't take no for an answer. Executives here are extremely young and vibrant."

He downplays the significance of

New World's low overhead and financial incentives, arguing the company's success in prime time has more to do with "the ability to see what people at the networks really need and want. 'Tour of Duty' was one of the two of three best pilots I've ever seen."

Mr. Erlicht and former Metromedia Broadcasting President Bob Bennett were both hired last September to head a broadcast and cable acquisition division. So far, no purchases have been announced.

The pattern of New World Television's strategy was laid out long ago by parent New World Pictures, known as a producer of low-budget exploitation films that are seldom blockbusters but rarely lose money.

The parent company was owned during the 1960s and 1970s by Roger Corman, the so-called "King of B-movies," but now operates as a vertically integrated studio that controls theatrical, broadcast, cable and home video product rights.

Mr. Feltheimer says his biggest fear heading into the new fall season is avoiding complacency.

"It's difficult to remain flexible and dynamic after everyone starts telling you how successful you are," he says.

"But things always change in this business. And who knows when another new company will come along that will do things better than we do them now?" #

Networks rotating live hearing coverage

(Continued from Page 3)

we can't operate in a vacuum," he told ELECTRONIC MEDIA.

"We can't go on for months on end heedless of the fact that we broadcast no commercials or other programing while the hearings are on the air."

The rotation agreement is a sensitive one in light of federal antitrust limitations on the networks.

The Justice Department was obliged to review the current rotation arrangement just as it did with the networks' rotating coverage of the Watergate hearings in the 1970s.

The agreement is also non-exclusive, meaning any of the networks can break into their regular programing at any time to present live coverage.

Otherwise, beginning July 16 and continuing through the scheduled completion of the

hearings on Aug. 7, each network will be obliged to take turns providing live, day-long coverage of the hearings.

NBC provided complete coverage of the hearings July 16, CBS on July 17 and ABC was scheduled to do the same today.

CBS, the only network to have had its evening news anchorman in Washington the past two weeks, will continue to provide pool coverage for the other networks.

NBC, normally part of any network pool, has been unable to participate because of a seven-week-old strike against it by members of the National Association for Broadcast Employees and Technicians.

The other networks aren't allowed to accept pool feeds from non-union workers under the terms of contract agreements with their own unions.

Richard Wald, senior vice president for ABC

News, said his network also heartily endorsed the rotation idea.

"This is something we've done before and we don't believe we're sacrificing our ability to be competitive," Mr. Wald said.

"We believe there should be continuing coverage of these proceedings, but we would have been selective in providing that had we all continued as we were."

At CBS, just before the rotation plan was announced, news division President Howard Stringer issued a four-page memo to his staffers extolling the virtues of live, continuous coverage of the hearings.

"This riveting drama has had a healthy impact on all of us at CBS News. For much of this year, there has been the distraction, confusion and pain of other issues," Mr. Stringer wrote.

At least one station group is taking matters

into its own hands. The Post-Newsweek Station Group, which includes four major-market network affiliates, began doing its own feed from the Contragate hearings last Thursday in reaction to the networks' plan to alternate live coverage.

The stations receiving the feed, which includes a voice-over from Post-Newsweek Washington bureau reporter Tom Walker, are WPLG-TV, the ABC affiliate in Miami; WDIV-TV, the NBC affiliate in Detroit; and WJXT-TV in Jacksonville, Fla., and WFSB-TV in Hartford, Conn., both CBS affiliates.

Because there were no commercial interruptions, national ratings for Mr. North's testimony aren't available.

But the 15-market Nielsen overnight average for the seven consecutive days of live coverage by the networks gave ABC a 6.1/20; NBC a 4.5/15 and CBS a 4.1/14. #

WHTZ is No. 1 in N.Y.

(Continued from Page 4)

FM, scored a 7.4 share to lead Los Angeles. The combo had a 6.4 share in the winter book.

KABC-AM, the news/talk outlet owned by Capital Cities/ABC, was in third place with a 5.3 share, down from 6.1 last time.

The city's two all-news stations, CBS's KNX-AM and Group W's KFWB-AM, were tied in the spring book with a 3.0 each. KFWB declined from last winter's report, when it recorded a 4.2 share, while KNX skidded slightly from 3.3 in the last report.

New York

CHR-programmed WHTZ-FM, owned by Malrite Communications Group, regained New York's top ranking with a 5.8 spring share, up from 5.1 last winter.

Group W's all-news WINS-AM fell from 5.4 in the winter book to 4.5 in the spring. News/talk WOR-AM, owned by RKO General, also declined—from New York's top ranking with a 5.6 last winter to 4.4 in the spring survey.

Beautiful music WPAT-FM was New York's No. 2 station with a 4.8 spring share, improving from 4.3.

For the first time, Howard Stern's morning show on WXRK-FM was ranked second in New York with a 6.7 share, up from 5.8 last winter, when Mr. Stern ranked third.

Chicago

Gannett's urban contemporary WGCI-FM emerged as the top station in Chicago with an 8.6 Arbitron share, up from 7.7.

Once again, mass-appeal WGN-AM, owned by Tribune Co., was close to WGCI with an 8.4, up from 8.1 in the winter survey, when WGN was Chicago's top station.

CBS's all-news WBBM-AM was ranked third in the spring survey with a 5.7, despite declining from 6.8 last winter.

San Francisco

Capital Cities/ABC's news/talk KGO-AM was the top station in San Francisco for the 48th consecutive ratings report with a 7.8 spring share, up from 7.3.

NBC's adult contemporary KNBR-AM showed the most improvement with a 4.9 share, up from 2.5 in the winter report.

A Big Band format has apparently worked for RKO General's KFRC-AM, which has been climbing steadily since dropping top 40 in August 1986. In the spring Arbitron report, KFRC had a 3.6 share, improving on the 2.9 share it had in the winter report. #

New technologies could help revive variety shows

(Continued from Page 15)

tent will still dictate whether people watch a program, Mr. Mischer says.

But advances in technology made today are sure to have a positive effect on TV in the long run, says Bill Mead, broadcast technology manager for Dolby Laboratories in San Francisco.

"TV has just gone stereo, and there's a fairly steep learning curve associated with that, so it may be a while before the audio technology is accepted by the mass market."

He estimated about 500,000 people have purchased the Surround decoder, which costs \$200 to \$600, depending on the sophistication of the system. It's hooked up to a stereo TV to get the benefits of Dolby Surround, which creates audio similar to what one hears in a movie theater.

"There has been a rapid increase in the popularity of the Surround decoder, especially with people who have personal screening rooms," says Mr. Mead.

"It will certainly make audio more competitive. And for a variety show, for example, it could be used to enhance the feeling of the viewer so he feels as if he's actually at the location."

Dolby, which licenses a number of manufacturers to make and sell the decoder, believes it may only take a few years for manufacturers to offer Dolby Surround in high-end videocassette recorders and stereo TVs.

The Electronic Industries Association reports that 4.85 million color TVs with built-in stereo were sold as of the end of 1986. The EIA estimates that 4.3 million will be sold in 1987.

As for projection TVs, the association reports that 1.4 million were in U.S. homes as of the end of 1986,

and that 545,000 are expected to be sold in 1987.

General Electric Consumer Electronics estimates that of the 18 million TV sets it will sell under the GE and RCA brand in 1987, half will be equipped with stereo TV. That's a 20 percent increase from the year before.

The sale of projection TVs at GE have been steadily increasing as well, says Frank McCann, spokesman for the Indianapolis-based company. "We think we'll sell 500,000 projection TVs next year and when you think of a \$2,000 item, that's pretty good," he said.

Whether new visual and audio technology will actually help bring back variety shows to the tube is anyone's guess, but Mr. Mischer, for one, believes it can't hurt.

"It will increase interest and that will help with all kinds of television shows," he says. "When the public starts demanding better sound, manufacturers will deliver it."

Still, it may be some time before the technology has really penetrated the market enough to make a difference, warns Dennis Waters, president of Waters Information Services in Binghamton, N.Y.

The audio and stereo consultant predicts it will be several years before technology has an impact on TV programing. But new technology will make variety shows and other formats more interesting, Mr. Waters says.

"But remember," he cautions. "it's the message, not the medium. If it's a good show, it will get watched on a 9-inch black-and-white TV, and if it's a bad show, all the Dolbys in the world won't help."

But Mr. McCann of GE isn't about to let anything dissuade his enthusiasm for the medium. "TV," he says, "is becoming a movie theater experience." #

Reform of licensing is stalled

(Continued from Page 3)

If those two legislators are unable to come up with a compromise, observers say they believe the initiative stands little chance.

Rep. Swift said his discussions with Rep. Tauke had been "mildly" encouraging.

Yet he also said there wasn't a lot of slack in his proposal, a result of negotiations among public interest groups, industry representatives and subcommittee and NAB staffers.

"It (any compromise) is not going to be far from the basic bill," Rep. Swift said.

John Summers, NAB executive vice president, said the association's board would be likely to consider a compromise bill that Rep. Tauke signed off on.

But if Rep. Swift introduces his bill without Rep. Tauke on board, Mr. Summers said broadcasters would not support it.

Mr. Summers said the attitude among broadcasters appeared to be that comparative renewal may not be such a big problem after all.

"For the price, broadcasters are just not interested," Mr. Summers said.

NAB had once identified comparative renewal reform as its top legislative priority.

The NAB says only 20 comparative renewal hearings were set by the Federal Communications Commission from 1982 to 1984.

Yet other sources believe competing applications may become more prevalent, with station prices up dramatically.

An NAB study also asserts that renewal challenges, which are rarely successful, last an average of about eight years, and that the average legal fees in a comparative renewal case top \$800,000.

Mr. Summers also estimated that it would cost a broadcaster interested in avoiding litigation about \$500,000 to buy off a competing applicant, "unless it's a dinky station."

As it stands, the law permits parties to compete for a broadcaster's license at renewal time.

The FCC, which generally gives the incumbent an edge, is required to hold a hearing to determine which party should be awarded the license.

Broadcasters would prefer to avoid having to face competing applicants, and that relief would be furnished in the pending legislative proposals. #

Taft to buy Philadelphia station

(Continued from Page 2)

However, industry sources said financing for that deal could not be arranged.

The Providence Journal company also owns KMSB-TV in Tucson, Ariz., and KGSW in Albuquerque, N.M. (both independents); and CBS-affiliated WHAS-TV in Louisville, Ky.

Mr. Taft's investor group comprises some of his family members and Randall Smith, who recently resigned as general manager of Taft's former Philadelphia independent, WTAF-TV, which is now owned by TVX Broadcasting.

WTAF is the leading independent in the country's fourth-largest market.

To buy the station, the group will secure financing from Carl Lindner, the man who has proposed buying Taft Broadcasting for \$1.45 billion.

As part of the buyout of Taft, Mr. Taft eventually will also acquire Taft's ABC affiliate, WGHP-TV in Greensboro, N.C., for about \$45 million, or 13 times the station's cash flow.



DUDLEY TAFT
Rebuilding a TV empire

Mr. Taft said he will continue to buy a combination of network affiliated and independent television stations, although he is engaged in

no other serious discussions for properties.

Mr. Lindner's American Financial Corp. has agreed to lend Mr. Taft up to \$235 million for station acquisitions at going interest rates.

Mr. Smith will be a 5 percent owner of both WPHL and WGHP.

Mr. Lindner's purchase of the Cincinnati-based company could be slowed by a petition filed last week with the Federal Communications Commission by the Washington-based Media Access Project, a special-interest watchdog group.

The petition challenges Mr. Lindner's credentials to own broadcast outlets in light of past consent decrees pertaining to alleged securities law violations. The FCC recently modified its review of prospective broadcast licensees so that it no longer considers "non-FCC related misconduct."

Andrew Schwartzman, Media Access Project director, said the petition is aimed more at forcing the FCC to make its review policies more strict than it is at blocking the Taft acquisition. #

BRIEFLY NOTED

Broadcast TV

Lorimar Television International, a U.S.-based subsidiary of the British Broadcasting Corp., has sold the BBC series "East Enders" to Public Broadcasting System affiliates in New York, Philadelphia, Washington, Miami and Houston, among other cities. The 130 half-hour episodes will begin airing early next year. The BBC production, now making its U.S. debut, has been the network's most successful prime-time series since its 1985 debut.

"The CBS Evening News With Dan Rather" was back in third place the week ended July 11, averaging a 9.1 rating for the week compared to 9.5 for ABC's "World News Tonight" and 10.4 for "The NBC Nightly News With Tom Brokaw." CBS's evening news has been third in the ratings six of the past seven weeks and NBC's nightly news has led the pack for 13 consecutive weeks.

Cable TV

American Movie Classics has reached an agreement with Universal Pay Television for 191 classic Universal and pre-1948 Paramount Pictures Corp. films, for distribution on the pay cable service through early 1993. AMC, which focuses on Hollywood movies from the 1930s through the 1970s, will begin cablecasting features from the purchase this December with the debut of Paramount on Parade, with films starring Gary Cooper and Maurice Chevalier.

Two off-network shows will be seen on **Lifetime Network**: "Jack & Mike," originally seen on ABC, and "Falcon Crest," currently seen on CBS. The cable service is also said to be negotiating for "Sneak Previews," which will have its last airing on PBS Aug. 27.

HBO's concert special for Vietnam veterans, "Welcome Home," received viewer pledges in excess of \$2 million for its first run on July 4. The program will play six more times, and all funds are going to veterans groups.

Radio

"Audiophile Audition," a weekly radio program heard on 190 public broadcasting stations that focuses on state-of-the-art recordings, will feature a full hour of 78 rpm records from 1929 to 1932 recorded in stereo this September. The extremely rare recordings, which feature performances by Leopold Stokowski and Duke Ellington, represent some of the earliest known experiments in stereo recording. "Audiophile Audition" is produced by John Sunier of San Francisco.

Robert Mouty, who resigned as senior vice president of NBC's radio division earlier this year, recently announced he's setting up his own company, Mouty Communications Co., New York, to purchase radio stations in medium-sized markets. Mr. Mouty, who was responsible for supervising operations at NBC's owned radio stations, said he's looking in markets outside of the Sun Belt. He added that he would consider "turnaround"

CBS sells magazines

(Continued from Page 6)
pany last fall, it has accumulated \$1.6 billion from selling off various assets.

"One of my thoughts all along has been that Mr. Tisch would shrink capitalization of the company and buy back stock that would put his interest in the company over 25 percent, which could be interpreted as a change in control of the company," said Robert Ladd, analyst for Deutsche Bank Capital Corp.

Should that happen, CBS would have to seek waivers from the Federal Communications Commission for grandfathered protection that allows it to own TV and radio stations in the same markets. The FCC recently has been responsive to similar requests from Capital Cities/ABC.

Joseph Fuchs, vice president of Kidder, Peabody & Co., said he believes it would not be uncharacteristic for Mr. Tisch to "hold on

National syndication standings

For the week ended July 5

	Rating	Markets	Coverage
1. Wheel of Fortune	14.7	219	99%
2. Jeopardy	10.8	207	98%
3. WWF Wrestling	9.7*	224	95%
4. Wheel of Fortune (b)	7.9	174	84%
5. People's Court	7.2	191	96%
6. Oprah Winfrey Show	6.7	171	96%
7. Entertainment Tonight	6.6*	152	91%
8. New Newlywed Game	6.3	182	95%
9. Oprah Winfrey Show (b)	6.0	153	76%
10. Hollywood Squares	5.8	150	91%
11. Tales from the Darkside	5.1*	145	91%
12. Duet (special)	4.7*	109	82%
Wrestling Network	4.7*	170	83%
14. Mama's Family	4.5*	164	91%
15. Duet	4.4	109	82%
It's A Living	4.4*	151	90%

*Includes multiple airings. (b) Pre-empted.

Source: Nielsen Fast Weekly Syndication and Occasional Network Report. Includes only subscribers to the service.

situations.

Westinghouse Electric Corp., Pittsburgh, said its Group W Radio unit will buy two Sacramento, Calif., radio stations from McClatchy Newspapers there. Terms of the agreement were not disclosed. The stations are KFBK-AM and KAER-FM. Westinghouse Radio currently owns 11 radio stations. The agreement must be approved by the FCC.

Robb Weller, co-anchor of Paramount Television's "Entertainment This Week," will host and produce entertainment news features for Mutual Broadcasting's daily "Entertainment Report" under terms of a new contract with the radio network. Mr. Weller will continue his TV duties while providing "The Entertainment Report With Robb Weller" to MBS for its affiliates.

Syndication

Los Angeles-based **Hal Roach Studios** has reached an exclusive agreement with MCA TV Ltd. for the colorization of more than 400 episodes of MCA's black-and-white off-network comedy series. As part of the deal, Roach has the option to syndicate the colorized shows, beginning with "McHale's Navy." A separate part of the agreement grants Hal Roach Telecommunications the syndication rights to "The New Leave It to Beaver," for broadcast beginning Sept. 15, 1988. The agreement covers 85 episodes already produced or ordered, with an option to order 20 more segments. In addition to unspecified financial considerations, the producer/distributor will give warrants to MCA for the purchase of one million common shares of Hal Roach Studios at \$12 per share. Mort Marcus, executive vice president of the studio, said he expects the syndication package to generate "over \$150 million" in revenues.

Four Star International has signed seven more top 20 markets for this fall's premiere of

the colorized episodes of the off-network western series "Wanted: Dead or Alive," starring Steve McQueen. The 94-episode package has been added by KHJ-TV in Los Angeles, KTVU-TV in San Francisco and WFBS-TV in Miami, among others. The show has not yet been sold in New York, Boston, Atlanta and Philadelphia. The series was produced by Four Star Entertainment for airing from 1958 to 1960 on CBS-TV.

American Television and Entertainment is producing and syndicating "Better Homes & Gardens Summer Picnic '87," a 90-minute musical comedy special starring George Burns and hosted by Mary Hart. The program, taped at Kansas City's Arrowhead Stadium, is being offered for broadcast later this summer.

MGM/UA Television's first-run sitcom "We Got It Made" has been cleared in 77 markets for its fall premiere, including WSB-TV in Atlanta, WNUV-TV in Baltimore and WLKY-TV in Louisville, Ky. The program, executive produced by Gordon Farr and Fred Silverman, has also been sold to the NBC owned-and-operated stations.

James Jaffe Entertainment has entered a development deal with psychologist Irene Goldenberg for a possible first-run syndicated strip titled "Your Family," which will be based on the resolution of family-oriented problems. Ms. Goldenberg is an expert on family therapy based at the Neuro-Psychiatric Institute of the University of California-Los Angeles.

Golden Gate Productions has produced a one-hour syndicated fall program, "NFL Pre-season Special," for distribution beginning in mid-August. Takers include the CBS-owned stations in New York, Los Angeles and Chicago. The producer and distributor, based in Corte Madera, Calif., describes the first-run property as "a comprehensive preview of the upcoming season with interviews and features

on the coaches and players."

British-based **Southbrook International Television** and its three wholly owned subsidiaries have been purchased by Madison Leisure, a unit of Palladium Entertainment, for \$30.3 million. Southbrook, which retains rights to about 500 hours of programs, was purchased last year by Heritage Entertainment, which owns Britain's Trident Television library. Palladium owns a London studio complex, a scenic design firm and a TV syndication company that distributes Orion and Metromedia product in the United Kingdom and parts of Europe.

Filmation, a children's programming division of Group W Productions, is exploring the possibility of exporting up to 20 percent of its animation work to South Korea and Taiwan. Filmation, which has prided itself as the last major U.S. animator continuing to produce entirely within the United States, will probably experiment with the arrangement for a few episodes of "Ghostbusters" and "Bravestarr" before evaluating the results. Sources estimate the studio could save as much as 80 percent on some key aspects of production because of lower labor costs in the Far East. The jobs of about 100 U.S. employees are said to be affected.

Other

Time Inc. reported a 26 percent jump in net income for its 1987 second quarter, partly based on an after-tax gain of \$19 million from the sale of its one-third share in USA Network. Overall results showed net income of \$78 million on revenues of \$1.04 billion, compared to net income of \$62 million on revenues of \$945 million during the same period last year. Operating income for American Television & Communications Corp. was up 24 percent to \$36 million on revenues of \$177 million, while operating profits from programming showed only a slight gain.

Dick Clark Productions has reached an agreement with Vestron for the production of "Bandstand," a theatrical movie based on the development of Dick Clark's "American Bandstand" TV series. The film, to be directed by Barry Levinson and produced by Mark Johnson, is described as "a coming of age story set in the Philadelphia of the early 60s." Its release will coincide with the 35th anniversary of the ABC show. DCP is also developing "Backtrack" for Vestron and "Vendetta" for Disney, among other projects.

Linda Ellerbee has announced she is starting her own production company. Ms. Ellerbee most recently anchored the low-rated prime-time news series "Our World" for ABC. Other canceled news series she's anchored include NBC's "Weekend," "Summer Sunday USA" and "NBC News Overnight." Her Lucky Duck Productions will be developing a late-night news-in-review show for ABC. Ms. Ellerbee still is negotiating with ABC on the two years remaining of her \$375,000-a-year contract. The pact called for her to substitute anchor for Ted Koppel on "Nightline" and possibly eventually co-anchor ABC's prime-time news magazine "20/20," but neither opportunity has materialized. #

Despite strong upfront, networks still face risks

(Continued from Page 20)
nerable because so many of its returning series are older than those on the other networks.

Other industry observers argue that if the marketplace is as strong as it appears (with unit prices generally increasing 7 percent to 12 percent over last year's upfront prime and cost-per-thousand generally up 18 percent to 25 percent), the financial binds encountered by any of the networks will be more than offset.

Certainly CBS needs that kind of financial cushion, given its declining broadcast

group revenues the first half of 1987, the uncertain prospects for daytime sales (a heavy contributor to all network coffers) and the forecast by some Wall Street analysts that its network could lose as much as \$25 million this year should it experience weak fourth-quarter performance.

"It's too early to know for sure just what the bottom-line impact will be of the strikes, the upfront, the people meters," one high-level network executive.

"But we'd all be foolhardy not to anticipate some negative fallout. There is bound to be some." #

Affiliates trek to new show

(Continued from Page 3)

stations is that with national spot sales weak, they don't need the extra ad time to sell."

Nonetheless, a number of affiliate and syndication executives say the availability of a highly marketable syndicated property such as "Star Trek" could result in a record number of station pre-emptions.

The 170 markets Paramount had signed for the "Star Trek" series as of July 12 included 91 independent stations, 33 ABC affiliates, 25 CBS affiliates and 21 NBC affiliates, according to Paramount officials.

They said they expect "Star Trek" to air initially in between 180 and 190 markets. Twenty-six new episodes of the series will be produced and paired with 79 existing episodes of the vintage series.

The producers say they're hoping the series eventually will achieve an average national rating of 10.

If that pans out, it's enough to tempt some affiliates.

"It is likely we eventually will schedule 'Star Trek' in prime time when we've had a chance to see how the network schedule performs and how the new syndicated series does in an access time period," said the general manager of a major-market CBS station who asked not to be identified.

"We see holes in the network schedule and we see a way to make some additional revenue. It's a temptation that's hard to resist," he said.

The station executive said he could decide within the coming weeks to join WCVB in kicking off the new TV season with "Star Trek" in prime time.

Affiliate executives interviewed last week say they often can generate more revenues with strong syndicated fare, especially in light of the low ratings some network series are getting.

Adding to the incentive, too, they say, is the continuing network pressure to cut compensation fees for carrying network programming.

Dick Kurlander, vice president and director of programming for Petry Television, said that the local ad revenues a station such as WCVB could earn from "Star Trek" far outweigh the cash compensation it would receive from ABC.

"The whole question of how many more affiliates begin to engage in weekly network pre-emptions is something that is tied directly to the ratings performance of the networks' schedules, to the compensation issue and to the quality of the 'Star Trek' series," he said.

The barter arrangement with Paramount gives the stations five minutes of air time to sell during an hour episode of the new "Star Trek."

Affiliates typically get only one minute of local time to sell during an hour-long network series episode, in addition to adjacencies before and after the program.

Paramount, which is producing the series for an estimated \$1.2 million per episode, gets seven minutes of revenues from each hour-long "Star Trek" episode.

"We're not encouraging stations to pre-empt their networks weekly. But I know at least a half dozen affiliates of CBS and ABC are seriously discussing such a move, while many others are taking a wait-and-see attitude," said Mitchell Praver, vice president for Katz Continental Television. #

Former Intelsat director pleads guilty

By CRAIG LEDDY
Washington bureau chief

WASHINGTON—Richard Colino, the former director general of Intelsat, pleaded guilty last week to criminal fraud following accusations that he and others pocketed millions of dollars of the organization's money.

Mr. Colino was accused of taking money through kickbacks and overcharges during his three years as head of Intelsat, a Washington-based international consortium that maintains

the global satellite system for everything from telephone conversations to TV pictures.

As part of a plea bargain arrangement, Mr. Colino last week pleaded guilty to one count of felony fraud, which has a maximum penalty of 10 years in prison and a \$250,000 fine. Sentencing is set for Sept. 11.

Two associates, Manuel Serra, a Washington real estate broker, and Charles Gerrell, a Little Rock, Ark., mortgage broker, pleaded guilty after being charged with conspiracy to transport money taken by fraud.

Much of the fraud came in connection with construction of Intelsat's headquarters, in which the bidding process among construction firms was rigged and Intelsat was charged for phony services.

Intelsat earlier filed a civil suit against Mr. Colino stating that he cost the organization about \$11.5 million. Mr. Colino has filed for bankruptcy protection.

Mr. Colino issued a statement in which he apologized for any pain he may have caused his family, friends and others. #

AT PRESS TIME CONTINUED

President and Chief Executive Officer Sid Sheinberg says MCA would consider cash offers to acquire the company if terms are acceptable. At the current per-share stock price of about \$58, the company would cost more than \$4 billion.

● WASHINGTON—A House Ways and Means subcommittee likely will hold a hearing on TV ministries, including issues surrounding the PTL scandal. Jerry Falwell, PTL's chairman, reportedly said he would be willing to testify. The subcommittee has asked former PTL leaders Jim and Tammy Bakker if they would testify, but it hasn't received a response.

● NEW YORK—Negotiators for NBC and the National Association of Broadcast Employees and Technicians are scheduled to meet this morning at the offices of the Federal Mediation and Conciliation Service here. The meeting represents the first time that talks between NBC and the union have been scheduled since 2,800 union members began a strike against NBC on June 30. The talks are aimed at breaking a deadlock over a two-year contract proposed by the network on March 30.

● TALLAHASSEE, FLA.—The Florida Supreme Court issued an advisory opinion last week upholding the constitutionality of the state's controversial service tax. The opinion, which came at the request of Florida Gov. Bob Martinez, means the state's broadcasters will have to file lawsuits if they want to overturn Florida's new service tax, which effects advertising on radio and television.

● WASHINGTON—National Cable Month will be held again next April, cable officials announced here on Thursday. The first such campaign, held last April to promote cable programming, boosted full-day viewership by 19 percent, they said.

● NEW YORK—Major League Baseball's annual All Star Game July 14 garnered NBC a rating of 18.2 with a 33 share, based on A.C. Nielsen Co. overnight results from 15 markets. That was a slight drop from ABC's telecast of the game last year, when it scored a 20.3 rating. In prime time, NBC led with a 17.1 to ABC's 14.3, with CBS at 8.5.

● HOUSTON—In a meeting here Friday, Grant Broadcasting shareholders and directors approved the latest reorganization plan for the company. Founder Milt Grant, who would lose his controlling interest in the company, was negotiating last week for greater compensation. Creditors have until July 31 to approve the plan before it moves to the FCC and bankruptcy court for review.

INTV study knocks cable competition

(Continued from Page 1)

Turner Broadcasting's Atlanta superstation.

For WVRN, that loss translates into \$74,880 in annual advertising revenues, according to the studies.

The analysis was prepared for the Association of Independent Television Stations to bolster its campaign for new syndicated exclusivity rules. INTV's data, prepared by its researcher and the Butterfield Communications Group of Cambridge, Mass., will be submitted to the Federal Communications Commission, which is due to receive comments this Wednesday on the exclusivity issue.

The data indicates that a syndicated show on a broadcast station will get lower ratings when the same program is imported on a distant broadcast signal by a local cable system.

The dollar losses vary significantly in the markets studied by Butterfield, with the heaviest impact occurring in San Diego.

In that city, "Wheel of Fortune"

on KCST got a 13 rating, while the same show imported by cable on KCOP, Los Angeles, earned a 3 rating among total households. KCST's loss is about \$780,000 a year, the Butterfield group said.

Preston Padden, INTV's president, said the cable industry has claimed that there is no evidence that the lack of exclusivity rules has harmed local stations. These studies refute that, he said.

Under syndicated exclusivity, cable operators would be required to black out a syndicated show on a distant signal if a local TV station purchased the exclusive rights to that program.

INTV's studies no doubt will undergo heavy scrutiny and likely will produce rebuttals from the cable industry, which strongly opposes syndicated exclusivity rules.

Last week, the National Cable Television Association said it hadn't seen INTV's study and had no comment. A spokeswoman said the group would submit comments and data to the FCC on Wednesday. #

TBS board makes programming moves

(Continued from Page 1)

executives for multiple system operators—many of them on record as aggressively seeking "punch-through" program ideas for cable.

And even though it's largely their cable systems that will have to pay the fee for carrying the Goodwill Games, they supported the TBS plan to eliminate broadcast outlets from the mix and make the games an exclusive cable property.

Industry sources said making the Goodwill Games a cable-only project could make the games—a ratings disaster the first time around—a viable programming coup for Mr. Turner.

"That makes it a whole new ballgame," said Dennis McAlpine, vice president and media analyst for Oppenheimer & Co. "Cable could make something out of that."

The games, Mr. McAlpine said, could not have continued on the strength of the ratings they received in 1986. He said he had expected the board to kill the project.

The new board was put in place as part of a restructuring of TBS, in which owner Ted Turner sold 36 percent of the company to a group of major MSOs. The deal included expansion of the TBS board to 15 members, including seven members selected by the cable companies.

To ensure fiscal responsibility, the restructuring included an agreement that any TBS expenditures of more than \$2 million would require

the approval of a supermajority of the board, which includes at least four of the new board members.

Production of Mr. Turner's 1990 games in Seattle is expected to cost up to \$50 million, with expenses to be shared between TBS and the Seattle Goodwill Games Organizing Committee.

WTBS currently boasts 42 million cable subscribers, so carriage fees could easily generate enough money to cover TBS's side of the operation, according to the formula suggested by the TBS board last Tuesday.

Judging from the board's actions at its first meeting last week, the Goodwill Games may be only the first of several new programming projects for TBS.

For example, Mr. Turner wants to start a new cable-exclusive entertainment channel to be stocked by the ample supply of films in the MGM library.

And there's also the CNN Headline News proposal, first reported several weeks ago.

By adding a block of business news from 9 a.m. to 5 p.m. (or even to 7 p.m.) every weekday, Turner executives would be taking on the 24-hour Financial News Network in hopes of attracting advertisers eager to reach business executives.

A newly formed planning committee will consider these projects and eventually report to the board.

The next board meeting is scheduled for Aug. 10 in Atlanta. #

DGA strike ends

(Continued from Page 1)

Although both sides said they were pleased with the agreement, the proposed three-year pact gives the directors much of what they had been asking for during two months of negotiations.

Producers backed off their demand for a severe cutback in the size of residual payments for TV shows and movies repeated on cable and the networks.

The Alliance of Motion Picture and Television Producers, representing more than 200 companies, withdrew its demand that all residuals for pay-per-view be eliminated.

It also agreed to a new payment formula for one-hour syndicated shows based on payments actually received by distributors for off-network series.

Under the old contract, a fixed national residual payment was required even if a syndicated show sold in a single city.

Although he characterized the settlement as "a win-win situation," AMPTP President Nick Counter also called it "a compromise on both sides."

DGA President Gilbert Cates added: "The issues that separated (us) have been resolved."

The tentative agreement, announced about 10 minutes after picketing began at The Burbank Studios here, also gives directors an immediate 5 percent basic pay hike, with another 5 percent boost in 18 months.

The current DGA minimum for an hour-long episode is \$17,935.

The DGA victory over pay-per-view residuals was seen as a hopeful sign by representatives of the Writers Guild and the Screen Actors Guild, who are expected to focus on the same issue in upcoming contract talks in 1988 and 1989.

The intense interest in PPV indicates the entertainment industry's conviction that it will be a substantial revenue source in the future. #

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AT PRESS TIME

Fox, P&G sign deal

LOS ANGELES—Procter & Gamble last Thursday made a multimillion-dollar upfront buy with the Fox Broadcasting Co., marking Fox's largest upfront sale for the 1987-88 season. The P&G deal was reportedly worth about \$10 million, and includes advertising on all of Fox's prime-time programming.

Animation strike settled

LOS ANGELES—Members of the Screen Actors Guild who provide the voices for animated cartoon characters on Thursday settled their strike against Marvel Productions, Filmation, Warner Bros. and Walt Disney Productions. The actors, who began their strike June 15, were awarded a 10 percent raise, extra pay for doing three voices and the four-hour workday they sought, with some exceptions. A fifth animation studio involved in the (Continued on Page 39)

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JULY 27, 1987

Viacom shakeup puts Biondi in charge

By RICHARD TEDESCO
Staff reporter

NEW YORK—In a major industry shakeup, Frank Biondi, former head of HBO and current chairman of Coca-Cola's TV division, on Friday became the new chief executive of Viacom International.

At the same time, the new owner

of Viacom, Sumner Redstone, named himself chairman of the company, replacing well-known industry leader Ralph Baruch.

Mr. Biondi replaces Terrence Elkes, who, along with departing Executive Vice President Kenneth Gorman, is expected to announce a new entrepreneurial venture as early as this week.

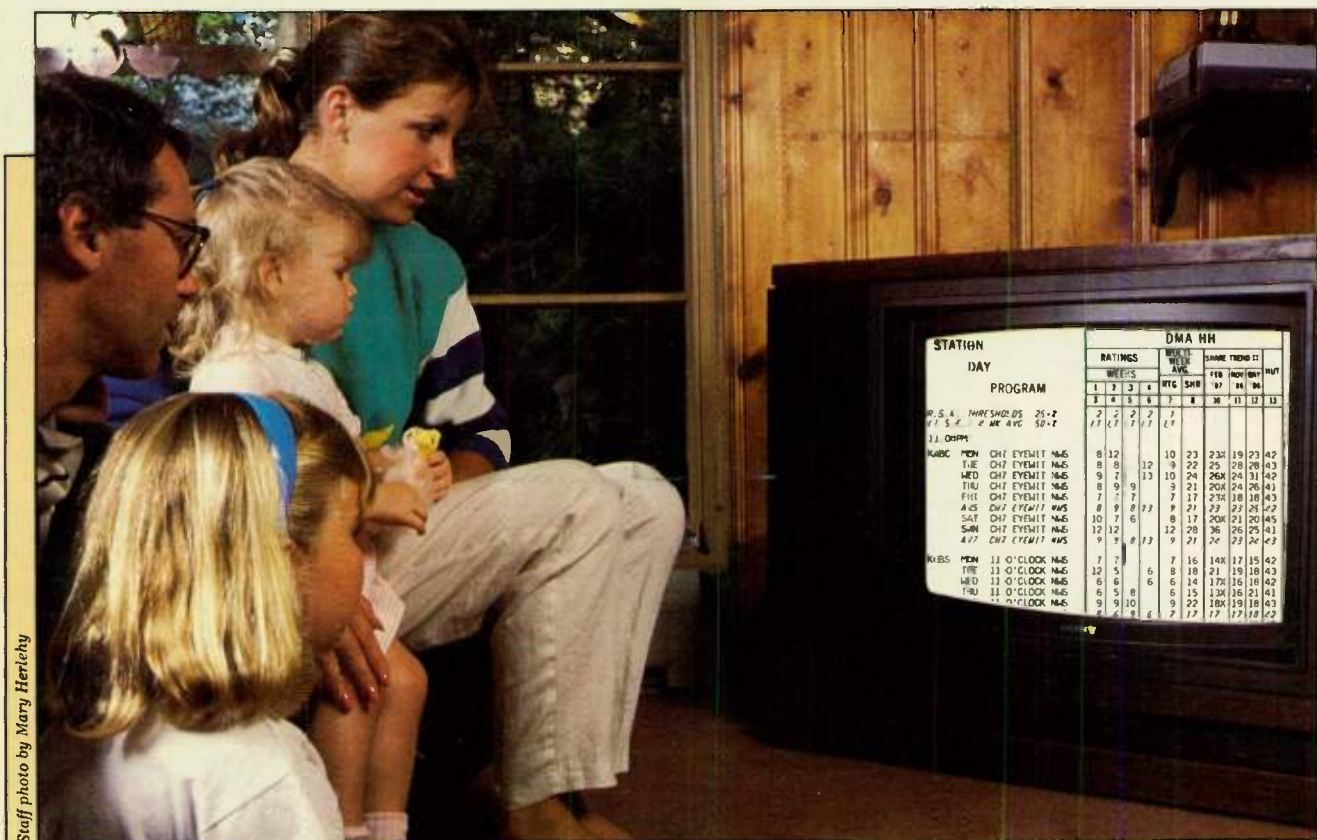
Mr. Elkes' departure has been anticipated since he failed in his attempted buyout of Viacom. His bid was topped by the \$3.4 billion paid by Mr. Redstone's National Amusements Inc.

Mr. Biondi, who was approached about the job only a week ago, will be heading a company that owns HBO's competitor, Showtime/The

Movie Channel, and competes with Coca-Cola Television for program syndication.

"I know a lot about the company and I've got some preconceptions going in," Mr. Biondi told ELECTRONIC MEDIA last week.

He indicated that he already has some ideas about future directions (Continued on Page 39)



Staff photo by Mary Herichy

MCA moving to fight off takeover bids

By DIANE MERMIGAS
Senior reporter

MCA Inc. is scrambling to protect itself from a potential takeover that could be the biggest in the history of the entertainment industry.

If a takeover fight does develop, analysts say MCA could be valued as high as \$5 billion, or upwards of \$70 per share. That would far surpass the \$3.5 billion merger of Capital Cities and ABC Inc. in 1986.

Fueling the speculation about MCA is its furious stock activity. About 8 million shares of MCA stock have traded hands in the past several weeks, many times its normal trading levels. (Continued on Page 39)

'Hypoing' the sweeps

Industry seeks ways to halt ratings abuse

By ADAM BUCKMAN
Staff reporter

When TV stations profile Nielsen families, run on-air contests and conduct special viewer surveys during sweeps months, everyone gets angry.

Arbitron Ratings Co. and A.C. Nielsen Co. worry about taking disciplinary action, stations file lawsuits and the industry as a whole decries the lack of ratings integrity.

And judging by the most recent sweeps, the problem is growing.

During the 1987 May ratings sweeps, Arbitron

Ratings Co. cited 38 TV stations for running on-air contests designed to woo viewers. That's nearly three times the number of stations cited in 1984.

At their worst, such practices, known in the business as "hypoing," can represent unethical behavior by local TV stations, industry sources contend.

This week, at a meeting in Jackson Hole, Wyo., the Arbitron Television Advisory Council will take a hard look at hypoing tactics and discuss ways to discourage the practice. (Continued on Page 37)

NBC radio's fate up to Westwood

By ADAM BUCKMAN
Staff reporter

Westwood One's purchase of the NBC Radio Networks last week presents the company with a challenge—namely, how to turn failing networks into profit-makers.

The NBC Radio Networks are expected to lose \$7 million this year, according to Dennis McAlpine, analyst at Oppenheimer & Co., New York.

However, only a year after Westwood bought the ailing Mutual Broadcasting System in 1985, Mutual was operating in the black. (Continued on Page 39)



"\$1 Million Chance of a Lifetime" dropped 31.5 percent in ratings from May 1986 to May 1987.

Syndication on a slide

Programers searching for reasons why

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—All but three of last year's top 25 syndicated shows are showing a decline in ratings from last year, and programers are searching for the cause.

"We're all fairly hard-pressed for the answer," concedes Brian Winn, a program associate for New York-based Independent Television Sales. "A lot of this business is still a crap shoot."

According to the A.C. Nielsen Co.'s Cassandra rat-

ings for syndicated programs, of the 25 top shows of May 1986 still on the air in May 1987, only "Jeopardy!", "PM Magazine" and "Divorce Court" increased their ratings.

Industry observers attribute the climb of "Jeopardy!" to the game show's relative youth and "Divorce Court's" increase to the current popularity of courtroom shows.

"PM Magazine" has been dropped by 12 stations in the past year; the remaining 39 outlets are core stations that heavily promote the magazine strip. (Continued on Page 36)

Studios await people-meter data after meeting with Nielsen reps

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—The major studios are anxiously awaiting a new set of people-meter data they'll receive this week.

They ironed out some differences about the service with A.C. Nielsen Co. officials at a four-hour meeting here last week and now want to examine Nielsen's first set of first-run syndication data based on a 2,000-meter sample.

That material was being mailed out at press time.

The studios believe the sample will represent the type of information they will receive if they sign up

for the service, which starts Sept. 1.

Until now, they've only had data from a 1,000-meter sample to go by.

This week, the studios' research departments will immediately begin reviewing the new audience data, as their legal departments continue reviewing the people-meter contracts they received from Nielsen last week.

A Nielsen official said a few major studios have already assured the company that they'll sign up for the new service, but he wouldn't say which studios.

The official, Dave Harkness, senior vice president/director of marketing for Nielsen Media Research (Continued on Page 37)

tive concrete the Federal Communications Commission's station ownership limitations.

And the National Association of Broadcasters repeated its opposition to the legislation's proposal to resurrect FCC anti-trafficking rules, which would require owners to hold stations for three years before selling them.

While broadcasters supported the bill's proposed elimination of comparative renewals, they expressed concern over a requirement that

area," Mr. Fritts said.

FCC Chairman Dennis Patrick advocated the adoption of a test under which a licensee would warrant renewal if it had "substantially" complied with the Communications Act and the commission's regulatory requirements.

But Sen. Ernest Hollings, D-S.C., chairman of the Senate Commerce Committee and one of the bill's sponsors, doesn't agree with broadcasters or Mr. Patrick. (Continued on Page 37)

Supreme Court nominee upholds equal-time rule

By DOUG HALONEN
Staff reporter

WASHINGTON—A federal appeals court here has upheld the constitutionality of the equal-time rule in an opinion written by Judge Robert Bork, President Reagan's nominee to the U.S. Supreme Court.

Judge Bork's decision, while affirming the rule, also left the door open for the Supreme Court to revisit the issue.

The equal-time law requires a broadcaster to provide equal time to candidates for public office.

The court also upheld an interpretation of the law holding broadcast newsmen running for public office to the same equal time requirements.

Bill Branch, a news reporter for KOVR-TV in Sacramento, Calif., challenged the law after station management advised him that he would have to take an unpaid leave of absence to run for a town council seat in nearby Loomis, Calif.

The station had calculated it would have to make 33 hours of

response time available to Mr. Branch's political opponents had he continued working at the station during his campaign.

In the decision written by Judge Bork, the appellate court said the Supreme Court had already upheld the constitutionality of the equal time rule and the fairness doctrine in the 1969 landmark case, *Red Lion Broadcasting Co. vs. FCC*.

Judge Bork, however, also said the Supreme Court had noted that it might reconsider the *Red Lion* decision if presented with a rationale for doing so. And he said the Federal Communications Commission, in a 1985 report concluding that the law was unconstitutional, may have provided that rationale. "But unless the (Supreme) Court itself were to overrule *Red Lion*, we remain bound by it," Judge Bork said.

Mr. Branch said the decision was "very clearly" inviting an appeal, and that an appeal is under serious consideration. "This once again makes it obvious that electronic journalism doesn't have freedom of the press," Mr. Branch said. #

NEWS SUMMARY

Frank Biondi, former head of HBO and current chairman of Coca-Cola's TV division, on Friday became the new chief executive of Viacom International. Sumner Redstone, Viacom's new owner, named himself chairman. (Page 1)

Westwood One's challenge is clear following the purchase of the NBC Radio Networks—to turn the money-losing networks into profit-makers. (Page 1)

MCA Inc. is scrambling to protect itself from a potential takeover that could be the biggest in entertainment industry history. Analysts say MCA could be valued as high as \$5 billion. (Page 1)

The NBC-owned station in Chicago is planning to move the network version of "Wheel of Fortune" to the 3:30 p.m. weekday time slot, putting it against "Jeopardy!" on ABC-owned WLS-TV. Both shows are produced by Merv Griffin Enterprises. (Page 3)

Representatives from the major studios met with A.C. Nielsen Co. officials last week to iron out some differences about people-meter data. Now the studios are waiting to receive Nielsen's first set of first-run syndication data based on a 2,000-meter sample. (Page 3)

Broadcasters told a Senate subcommittee that they will have to give up too much in return for legislation to reform the comparative license-renewal process. (Page 3)

A federal appeals court in Washington has upheld the constitutionality of the equal-time rule. The opinion was written by Judge Robert Bork, President Reagan's U.S. Supreme Court nominee. (Page 3)

Only three of last year's top 25 syndicated shows—"Divorce Court," "PM Magazine" and "Jeopardy!"—showed an increase in ratings from last year, and programers are trying to figure out the reasons why. (Page 3)

The PTL ministry has filed a motion for a preliminary injunction to block Storer Communications from dropping The Inspirational Network from 12 of its systems, involving 500,000 subscribers. (Page 2)

SCI Holdings has hired three major investment brokerage companies to help it sell its Storer Communications cable systems. Industry sources say several companies are interested in the cable properties operated by Storer. (Page 2)

Cablecasters voted "no" and broadcasters said "yes" in

SCI Holdings preparing to sell Storer cable assets

By RICHARD TEDESCO
Staff reporter

NEW YORK—SCI Holdings last week hired three major investment brokerage companies to help it sell its Storer Communications cable systems.

SCI has retained Shearson Lehman Brothers, Morgan Stanley & Co. and Drexel Burnham Lambert as advisers for the prospective sale.

Several companies are interested in the cable properties operated by Storer, according to industry sources. They include Tele-Communications Inc., American Television and Communications Corp., Comcast Corp., Warner Cable Communications and the Bass brothers. Jack Kent Cooke and Cablevision Systems Corp. have also been mentioned as possible suitors, although both companies have recently been involved in major cable acquisitions.

The value of the Storer Cable systems, boasting 1.4 million subscribers nationwide, has been placed at

between \$2.5 billion and \$3 billion, based on current market values of approximately \$2,000 per subscriber. It's the country's fourth-largest multiple system operator.

Robert Clasen, president and chief executive officer of Comcast, confirmed his company's interest in the properties last week.

"We've looked at all the big properties that have come down the pike. We'll certainly be looking at Storer," he said.

Comcast was one of the five MSOs that produced the winning \$1.5 billion bid on Westinghouse Electric's sale of the Group W systems. Mr. Clasen didn't know whether Comcast would seek a partnership to bid on Storer. But he said, "We're going to explore every option."

A spokesman for TCI, one of Comcast's partners in the Group W deal, also confirmed his company's interest in Storer. "Just like everybody else in the industry, we're looking at it," the spokesman said.

Fred Seegal, managing director and head of the communications

group at Shearson, estimated last week that it would be four to six weeks before an offering of the cable properties could be structured for prospective bidders.

SCI, Storer's parent company, is almost wholly owned by Kohlberg Kravis Roberts, which started selling Storer's assets after acquiring the company two years ago.

The number of companies involved in the purchase would almost certainly affect the value of the deal. While few observers expect a Group W-type effort, the combination of two bidders seems a strong possibility, considering Storer's size.

Communications Equity Associates, a major cable system broker, has been approached by 12 companies in connection with a possible Storer bid, according to its chairman, J. Patrick Michaels.

"We're considering a couple proposals," he said. "Storer represents a valuable opportunity for other cable companies because the systems are under-managed."#

Comments filed on exclusivity

By ROBERT HOMAN

PTL takes action to keep network on Storer systems

Cap Cities/ABC quarterly profits up 49%

By DIANE MERMIGAS
Senior reporter

Capital Cities/ABC last week reported a 49 percent rise in second-quarter net income, reflecting cost cutting and the continued strength of its owned TV stations and cable TV operations.

As expected, the ABC-TV Network will lose money, but less than last year's loss of \$70 million. Loss estimates for the network this year range from \$10 million to \$50 mil-

lion.

The company said its television network revenues increased slightly in the second quarter, despite continued disappointing ratings.

Strong local advertising growth bolstered its network-owned TV stations and ESPN, the basic cable all-sports network.

Corporate profit for the second quarter ended June 30 was \$99.7 million, or \$5.88 per share, up from \$67 million, or \$4.15 per share, for the same period a year earlier.

Consolidated net revenues for the second quarter increased 6 percent to \$1.12 billion from \$1.06 billion.

Operating income for the company was \$255 million for the quarter, compared to \$199 million for the same period a year earlier.

For the first half of this year, net income was \$123.7 million, compared with \$69 million for the first six months of 1986. Earnings per share for the first half of the year were \$7.35, compared to \$4.27 (before extraordinary gain from asset

sales) the first half of 1986.

Revenues for the first six months were \$2.08 billion, compared to \$1.98 billion for the first half of 1986.

Many Wall Street analysts said they were encouraged by the results, which came in slightly higher than their estimates.

But many analysts also pointed out that the company's second-quarter revenues, particularly sales generated by its network, were artificially inflated by the sale of addi-

tional time sold in a strong scatter market that had been reserved for advertiser make-goods.

One analyst estimated available unused inventory amounted to 3 percent of the network's total inventory.

Broadcast group earnings, buoyed by the continuing strong performance of Cap Cities/ABC's owned TV stations, were also stronger in the first half of the year than many analysts expected.

The company said its broadcasting net revenues were up about 6 percent in the second quarter over the same period in 1986.

However, the company's publishing profits declined by \$1 million in the second quarter and radio earnings were up moderately, according to analysts. The company did not provide a breakout for its radio operations.

Analyst Robert Ladd, of Deutsche Bank Capital Corp., revised his fiscal year earnings estimate for Cap Cities/ABC upward from \$13.50 per share to \$14.21 per share, or an estimated \$240 million.

The company had \$182 million in earnings in 1986.

Analyst Francine Blum, of Wertheim Schroder & Co., estimates Cap Cities/ABC will post earnings of about \$260 million for this year.#

Cable may get another competitor

By DOUG HALONEN
Staff reporter

WASHINGTON—Local telephone companies are gaining momentum in their effort to compete with cable operators in delivering video signals to homes.

Sources here say the telephone companies have recruited Rep. Howard Nielson, R-Utah, to introduce a bill that would eliminate the law prohibiting telephone companies from offering cable TV service in areas where they provide telephone service.

At the same time, the Federal Communications Commission has started an inquiry into whether its own rules limiting cable TV offerings by telephone companies should be scrapped.

Rep. Nielson, a member of the House telecommunications subcommittee, has now lined up co-sponsors for his bill, which he had planned to introduce earlier, sources say.

He decided to hold off until a federal judge here finishes his review of a consent decree that limits the sorts of businesses telephone companies may offer.

"That may have an effect on the precise language in the bill," a source close to the congressman said. "There's a lot of interest in the telephone industry."

The source also said Rep. Nielson's bill would include "appropriate protections" aimed at preventing telephone companies from subsidizing their cable offerings with revenues gleaned from their telephone services.

The FCC's rules, adopted in 1970, had originally been intended to prevent telephone companies from impeding the development of cable.

At the request of the cable industry, Congress cast the rules into legislative concrete in 1984.

According to the FCC, cable has matured enough now to warrant re-examining the need for the rules.#

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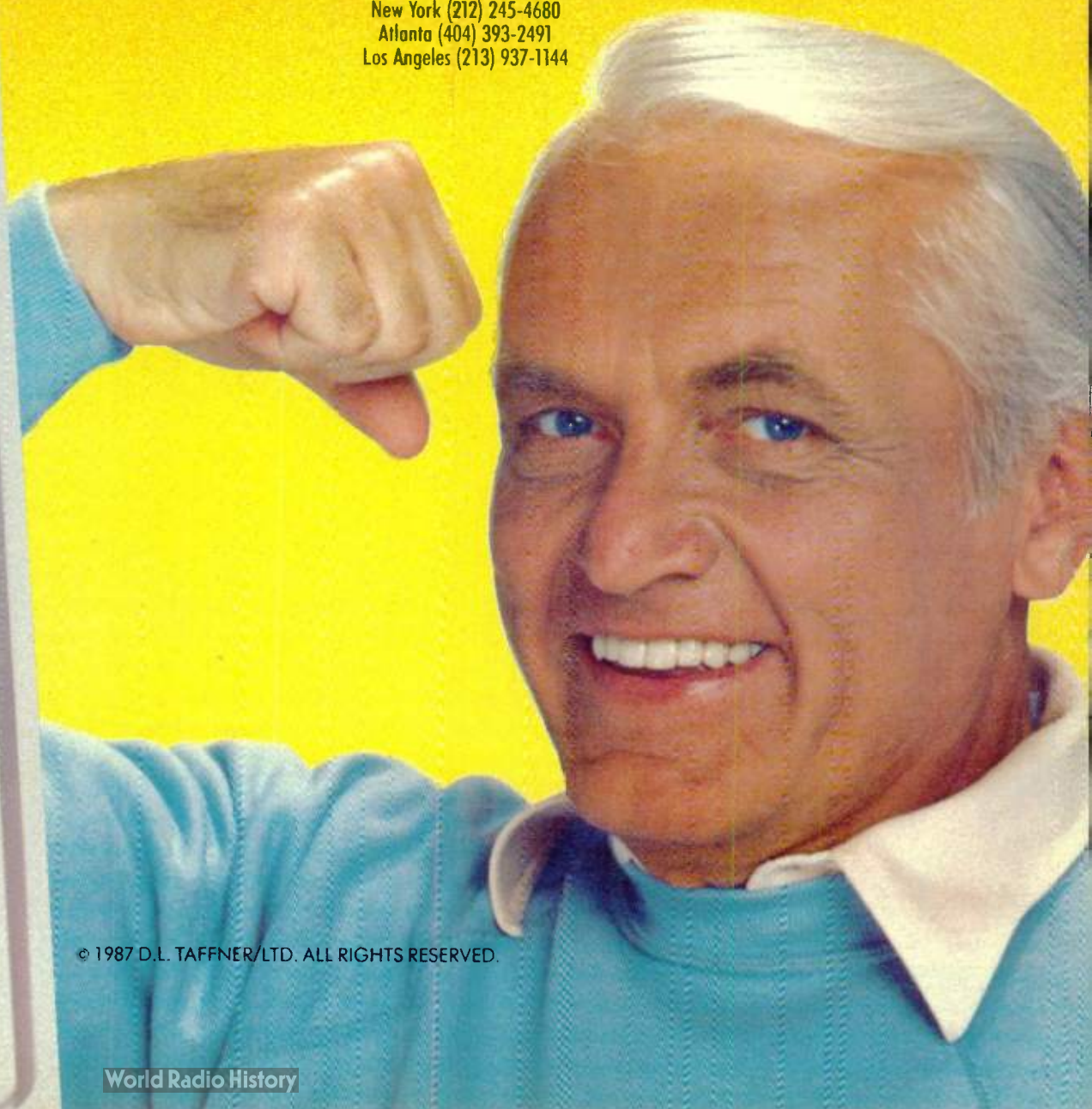
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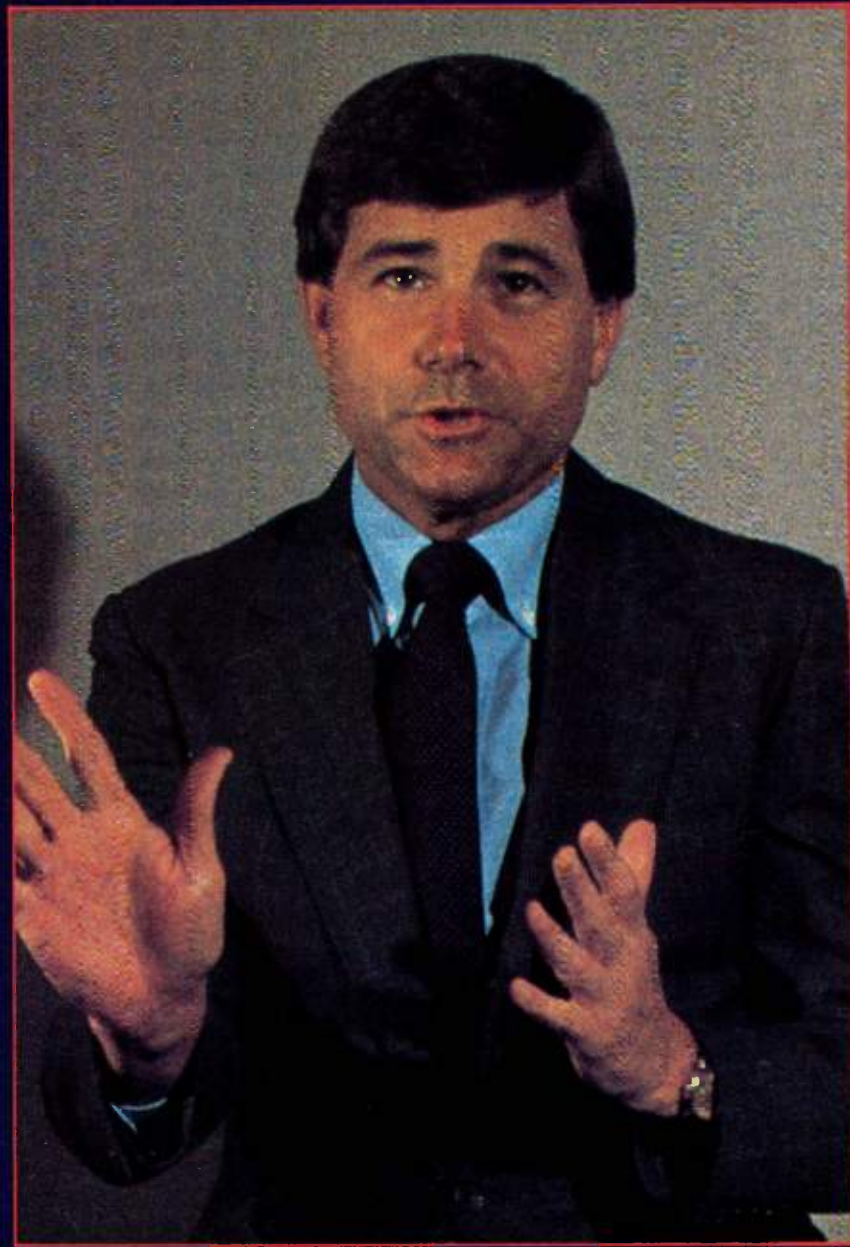
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tripling its lead-in share and delivering
more adult viewers than the competition."*

*—Buddy Ray
WTVG-TV, Toledo*

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CAN HANDLE IT.

Rather faces move in Chicago

Officials of WBBM-TV, CBS's owned station in Chicago, were expected to visit New York late last week to seek approval from the network to move "The CBS Evening News with Dan Rather" to a 6 p.m. time slot from its current 5:30 p.m. slot. That move holds uncertain implications for the show's national ratings, and it comes just a week after the newscast hit its **lowest ratings in 20 years**, averaging an 8.4/18, compared to ABC's 9.9/21 and NBC's 10.4/23. The upshot of all this, some insiders say, could be that by autumn, Tom Bettag will be replaced as the newscast's executive producer by Andrew Heyward, his second in command.

Proposed federal legislation to reform the **comparative renewal process** appears to face an unusual hurdle. Insiders say ABC and NBC will oppose any legislation that would eliminate comparative renewal requirements while also codifying the FCC's current broadcast ownership rules—which is exactly what the leading bill in the Senate would do. Such a law would kill a pending FCC proposal to loosen ownership regulations that could permit both networks to avoid radio station divestitures.

Will "Nightline" survive if its anchor, Ted Koppel, decides not to renew his ABC News contract at year's end? Despite reports to the contrary, ABC officials flatly deny that cancellation of the late-night news show is being considered. However, no one at ABC flatly states that "Nightline" would continue in Mr. Koppel's absence. Mr. Koppel, who has said he might leave the network at year's end, was on vacation last week. "I don't think anybody's planning for Ted Koppel's departure," says the show's executive producer, Rick Kaplan. "We're all very hopeful any problems or questions he has with the network will be worked out," he added.

And speaking of rumors: CBS Chief Executive Officer Laurence Tisch last week was denying reports that CBS is talking to Gulf & Western about a possible merger. "That's absolutely ridiculous," Mr. Tisch said. Spurring such speculation, of course, is CBS's growing cash coffers—the company has accumulated more than \$1 billion from the recent disposition of mostly non-broadcast assets.

A complete revamp of "Ohara" is in the works for the fall, with only Pat Morita expected to remain from the ABC-TV

THE INSIDER



RICK KAPLAN
Confident Ted Koppel's staying put



OLIVER NORTH
KMBZ-AM offers talk show host job

action-adventure show's original cast. Virtually the entire cast, along with all the show's writers and producers, were fired in a bid to refocus "Ohara" on human interest stories instead of crime. Insiders say there's still disagreement on just how that's going to be accomplished, with several major roles yet to be cast.

NBC Sports has received some criticism for keeping mum about the NABET strike during its All-Star Game telecast two weeks ago. Some observers noted that the conspicuous absence of pre-game player interviews was the result of players' sympathy with the striking union. But NBC says it had interviews set with Montreal's Tim Raines, Boston's Wade Boggs, Oakland's Mark McGwire and San Diego's Tony Gwynn, but didn't have time to run them due to other feature material.

NBC will announce a key role in its 1988 Olympics coverage for **Dick Enberg** this week. He will be the venue host, setting the scene on location, and will serve as main host on preview and review shows. Mr. Enberg is also NBC's pick for the lead play-by-play person on gymnastics,

and he'll likely call basketball with Al Maguire.

There's plenty of nostalgia surrounding CBS's "Gunsmoke" movie of the week, likely to be shown during the November sweeps. John Mantley, the series' original producer, is the producer this time as well, and he brought Al Heschong, the original art director, out of retirement to do the sets. The old sets had been left to weather on the CBS back lots in Los Angeles, so everything was reconstructed for filming in Calgary. "I really got a shiver down my spine when I saw Doc's office and the Long Branch," said Mr. Mantley. New-like-old props and equipment also had to be made, pushing costs \$1 million beyond any other CBS movie of the week.

Insiders predict a new business partnership will be announced soon by **Glen Padnick** and **Alan Horn**, both formerly employed by Norman Lear's now-defunct Tandem Productions. Mr. Horn served as president of the TV boutique before a brief reign as head of Twentieth Century Fox's movie division. Mr. Padnick was Tandem's senior vice president of comedy programming.

In its dealings with the striking NABET union, NBC has taken a tough-guy stance reminiscent of "Boulwarism." That's a labor relations strategy named after Lemuel R. Boulware, a former employee relations chief at General Electric. According to Dr. Herbert Northrup of the Wharton Business School, Boulwarism made GE a tough bargainer with unions, unlike NBC's former parent, RCA, which is remembered for making concessions.

Jolly Ollie Update: In the wake of his performance in the Contragate hearings, some people think of **Lt. Col. Oliver North** as presidential timber. But Kelly Carls, news and program director at KMBZ-AM in Kansas City, Mo., figures Ollie's coolness under questioning qualifies him as a radio talk show host. He sent a telegram offering a job, but Ollie's presumably awaiting a better offer and hasn't replied. "It never hurts to ask," says the undaunted Mr. Carls.

And speaking of contras: **Don North**, the entrepreneurial former network correspondent who syndicated his own Afghanistan documentary last April, has just returned from a six-week stint in Nicaragua filming fighting between Sandinista and contra troops.

—Written by Richard Tedesco from bureau reports

Justice drops obscenity probe

By **ADAM BUCKMAN**
Staff reporter

The U.S. Justice Department will not prosecute KPFK-FM in Los Angeles for airing an allegedly obscene program.

The Justice Department, which announced its decision earlier this month, is dropping the case.

"FCC (Federal Communications Commission) policies in effect at the time of the broadcast would preclude a successful prosecution," according to the Justice Department.

KPFK's troubles with regulators began on Aug. 31, 1986, when the listener-supported station broadcast excerpts from a homosexual play entitled "The Jerkers."

The play contained graphic descriptions of homosexual sex acts.

Last April, the Federal Communications Commission announced it was expanding the scope of its radio program content rules.

The effort was seen as a way to combat the growth of "shock radio" and so-called "fringe" stations such as KPFK that are given to airing controversial programs.

In expanding its rules, the

commission reprimanded New York air personality Howard Stern and the University of California's KCSB-FM in Santa Barbara for airing allegedly indecent material.

KPFK's case, however, was then forwarded to the Justice Department for possible prosecution under federal obscenity laws.

"The (FCC) policies in effect at the time of the (KPFK) broadcast indicated that broadcasts after 10 p.m. were immune from prosecution," said H. Robert Showers, executive director of the National Obscenity Enforcement Unit of the Justice Department's Criminal Division.

"Only repetitive use of the so-called seven filthy words, which were held to be indecent by the Supreme Court in 1978 in *FCC vs. Pacifica Foundation*, would result in prosecution," Mr. Showers said.

Since KPFK's broadcast took place after 10 p.m., the case was dropped.

"This does not dispel the chilling impact of the FCC's new (content) ruling," said David Salniker, executive director of the Pacifica Foundation, the Berkeley, Calif.-based owner of KPFK.

CBS's affiliate in Charlotte rejects overtures from NBC

By **DIANE MERMIGAS**
Senior reporter

Officials of WBTV-TV in Charlotte, N.C., last week informed NBC they would continue their longtime affiliation with CBS.

Though network officials said they were disappointed, they indicated they would now launch a similar campaign to gain the ABC-affiliated WSOC-TV in Charlotte. NBC already has had preliminary discussions with WSOC.

The decision by WBTV marked the second time in as many months that NBC has been foiled in an attempt to upgrade its affiliation in a major market. NBC suffered a setback earlier this summer when it lost its bid to woo WRAL-TV in Raleigh-Durham, N.C., from CBS.

Although WRAL has signed for another two years with CBS, it has the option to discontinue its affiliation in April 1988. It's believed that WBTV has a similar arrangement with CBS.

In both Raleigh-Durham and Charlotte, NBC was seeking to move from a disadvantaged UHF to a VHF outlet. NBC-affiliated WPCQ-TV in Charlotte and WPTF-TV in Raleigh both are ranked third in their respective markets.

"We're not giving up," said Anthony Cervini, retiring vice president for affiliate relations at NBC.



TOM BROKAW
Even his plea didn't help

"We already have very serious discussions under way in other markets. We understand that longtime ties are difficult to break."

Other markets NBC has targeted for possible affiliate upgrades are San Diego; Jacksonville, Fla.; and Hartford, Conn.

Some industry observers last week pointed out that it was expensive—both in terms of cash and pride—for NBC to launch and then lose affiliate switch campaigns.

In the case of WBTV, NBC flew top-level executives and even "NBC Nightly News" anchorman Tom Brokaw to Charlotte in an effort to persuade station officials to switch.

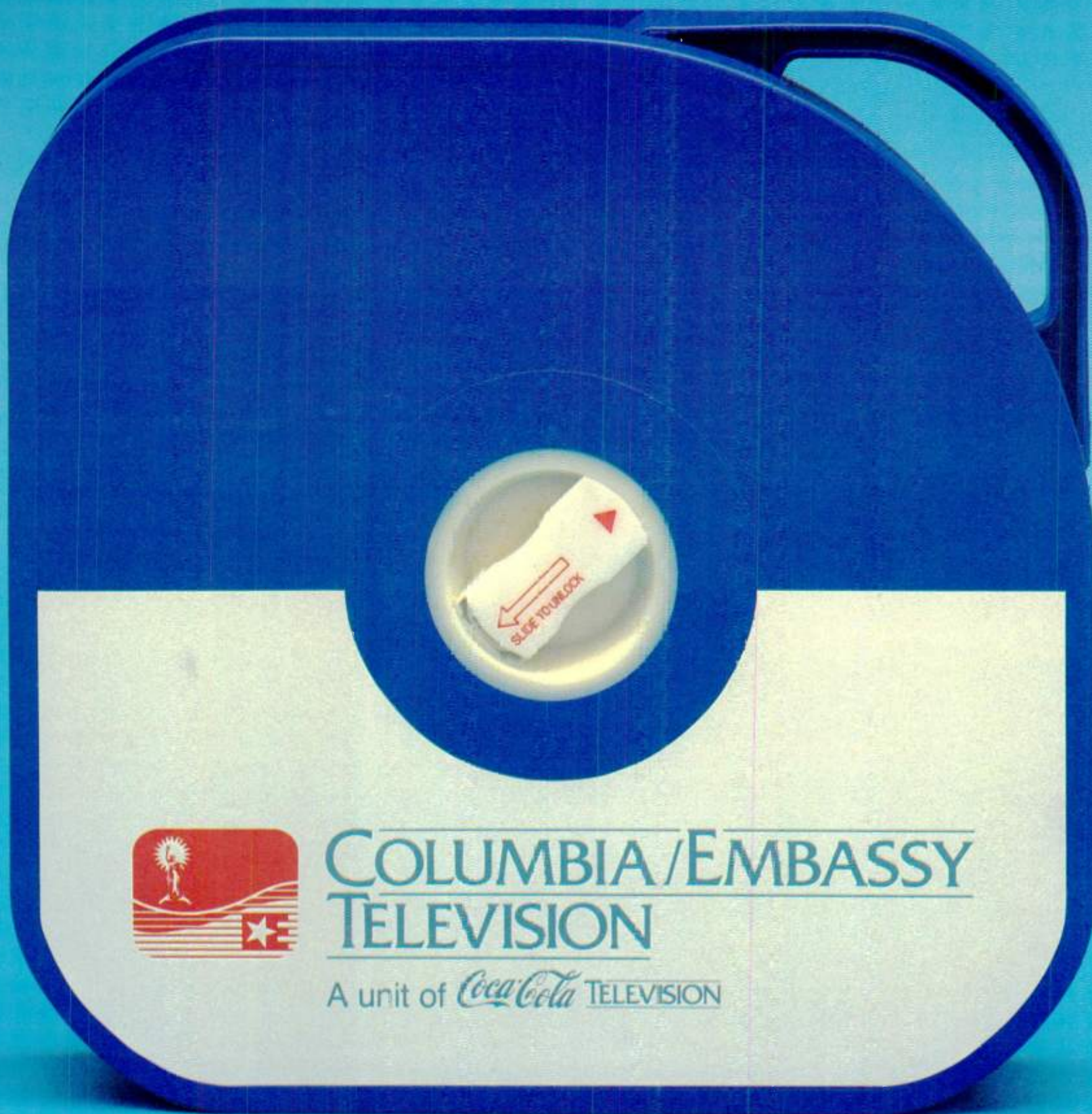
"That's the cost of doing business. We've all been through it," said an official from another network. "You just hope that the stations you're going after are truly sincere about considering a switch."

James Babb, executive vice president of Jefferson-Pilot Communications, owners of WBTV, said the station considered switching to NBC as part of a long-range evaluation. He also said the amount of cash compensation it receives from the network was never an issue.

Revenue-rich NBC generally is willing to offer targeted stations like WBTV a much higher rate of cash compensation than they currently receive. CBS officials have said they are trying to resist getting into a bidding war with NBC to retain key affiliates.

"Money was not the prime motivating factor and it was never used as a negotiating tool," Mr. Babb said. "It was important for that not to happen. We've had a very long association with CBS. The market is used to WBTV and CBS together, and we thought it was not in the general best interest of the station or its viewers to change at this time."#

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2. Three's Company
3. THE FACTS OF LIFE
4. BENSON
5. DIFF'RENT STROKES

Source: NSI Cassandra, May 1987

f the top 10 k comedies. ain.

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7. Gimme a Break
8. BARNEY MILLER
9. Too Close for Comfort
10. SILVER SPOONS



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VIEWPOINT

Leave Headline News alone

Though we're generally in favor of plans to raise the caliber of national cable programming, the news of a possible reworking of Ted Turner's CNN Headline News Service is not encouraging.

The proposal—which at this point is still under consideration by the TBS board—calls for replacing the network's usual cycle of 30-minute newscasts with pure business news, at least during daytime hours on weekdays.

From TBS's view, the proposal offers the potential of attracting new advertisers at a time when Headline News is said to be losing some of its steam. But for both the cable industry and its most loyal viewers, such a change can only be for the worse.

Over the past few years, CNN and its companion Headline News service have become two of the industry's brightest lights. Sooner or later, most cable operators find themselves pointing to the CNN services as symbols of cable's quality and usefulness.

Mr. Turner himself has always relied on CNN to bulwark his reputation as a public-service-oriented cablecaster. He invented Headline News out of des-

peration when facing imminent competition from the short-lived Satellite News Channel and watched it become another of cable's most accepted services.

What happens, then, on the day that Headline News transforms itself into a clone of the already-available Financial News Network?

Most business executives, busy at their uncabled offices, aren't going to be watching anyway. But the viewer at home, who has come to accept the availability of instant Headline News as one of the benefits of the cabled way of life, is shocked.

Instead of world and national news, there is only specialized information for specialized professionals. The result? One of cable's broadest-interest services is turned into a narrowcast clone of FNN.

We submit that such a move not only doesn't add to cable's programming strength, but in fact hurts it considerably.

We're sympathetic to TBS's attempts to make Headline News more profitable, but there must be a better way. This is one proposal the TBS board should table indefinitely. #

LETTERS TO THE EDITOR

Charren attacks industry structure

Peggy Charren's very ideological criticism of children's television seems to be aimed at attacking the fundamental economic structure of the industry and all of the concepts out of which it grew right down to its capitalistic roots.

The economic facts of life behind the quality and production values in any programming are directly linked with the level of financial support available to it. The alternative to children's advertising and licensing as the economic basis of children's programming are either very cheap throw-away programs, many fewer programs to choose from or government financing.

One of the first rules of creative process (in program production or otherwise) is that an increase in the total number of ideas available is directly correlated to an increase in the number of good ideas.

We may disagree on the definition of a good program because we hold different political philosophies, have different personalities and different tastes; but the economic and creative facts remain the same—creative freedom, diversity and strong economic support are essential to good programming. Most of the shows that Ms. Charren and associates recommend, I find to be boring and insipid with ratings that indicate that the kids for the most part share my view.

However, Ms. Charren should not feel

singled out too much. There are very few critics in any field that I or most of the public agree with when it comes to matters of taste.

If Ms. Charren has a better way to create a viable economic basis for children's television that will maintain the current level of production values, choice and diversity, we would all like to know about it. I'm sure it would be a refreshing alternative to sloganeering invective.

David Gregg
New York

Mr. Stoddard does talk to the press

Your Los Angeles bureau chief Richard Mahler wrote an article (in EM, June 29, Page 1) that arrays critics of ABC's media policies in general and Brandon Stoddard in particular.

You make it sound like Brandon never talks with the press (his "only major exchange with reporters during the 1986-87 season were limited to discussions of 'Amerika'"). That's nonsense. Brandon's done every press tour, June and January (and some in the fall and spring) for the past dozen years.

He did more interviews on "Amerika" than Carter has liver pills, including a press conference in Nebraska. Your problem is that last fall, when he declined to talk with an EM reporter poised to ask "when are you going to cancel 'Lucy?'"

you went into a snit and have gone after him since in articles and editorials.

It may come as a surprise to you that Brandon and many others here have had a fair amount on their plates this past year and that he really doesn't sit by the phone awaiting your call. We're not elitist; you just make us seem that way.

Two weeks ago, when I learned Mr. Mahler was preparing his article, I called him and asked to talk about this subject. He agreed and said he'd call back. He never did, but I see he found time to quote my competitor at NBC.

That's not fair, but then again, you haven't been fair to Brandon, either.

Richard Connelly
vice president of public relations
ABC Network Division
New York

Share your own opinion with us

ELECTRONIC MEDIA welcomes letters to the editor. If you want to speak out, write to Viewpoint, ELECTRONIC MEDIA, 740 Rush St., Chicago, Ill. 60611.

All letters are subject to publication provided they are signed and neither defame nor libel individuals or organizations. As a matter of policy, writers' names are published.

Exceptions to this policy may be granted upon request of the writer if the reason is sufficiently compelling. #

QUICK TAKES

As a Fox affiliate, what do you think about the network's programming lineup?



Bill Jenkins
general manager
WXIX-TV
Cincinnati

"We are very, very positive about Fox's offerings. '21 Jump Street' is a solid performer, 'Married . . . With Children' is getting in a groove and 'Duet' is coming on strong. The jury's still out on 'Tracey Ullman.' 'Mr. President' is searching for its niche, but it has tremendous potential."



Martin Colby
vice president and general manager
XETV-TV
San Diego

"Fox shows have shown innovativeness and growth since they were first introduced. 'Married . . . With Children' is a winner and will continue to grow. 'The Late Show' is going through a period of evolution, but growing pains are part of all new projects."



Rusty Durante
vice president and general manager
KVVU-TV
Las Vegas

"Sundays have turned out well. 'Married . . . With Children's' casting couldn't be better. 'Late Night' is holding its own, and Saturday night's lineup looks pretty good. 'Mr. President' and 'Tracey Ullman' could use some work and smoothing out."

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Cable system asking prices rise steadily

Not long ago, folks in the cable TV industry would have laughed if someone asked them to pay \$2,500 per subscriber for a cable system.

But the other day, word got out that SCI Holdings was asking as much as that for its Storer Communications systems. No one shoved a check at SCI—not right away, at least—but there wasn't much laughing, either. If there's a resistance point for cable system prices, it hasn't been found.

All this may seem ironic for an industry that never did get very close to original projections of two-way cable, revolutionary programming and 90 percent penetration.

But even with one-way cable, 45 percent penetration and "The Honey-mooners" reruns,



Focus on Finance

By M. Howard Gelfand

cable has come of age—at least as far as the stock market is concerned.

A short time ago, for example, \$2,000 per subscriber was thought to be about as much as anyone would ever pay for a cable system. Consider, then, that a few weeks ago, Century Communications agreed to pay \$2,000 per subscriber for a cable system—in Puerto Rico. Now, Puerto Rico has its undeniable charms, but it has rarely been regarded as a jewel among TV markets.

Yet Century's purchase of the system went largely unnoticed. More attention was focused on Cablevision Systems' recent purchase of Adams-Russell Co. for more than \$2,000 per subscriber. That, after all, was a \$300 million package.

But most Wall Street analysts seemed to regard the price as more of an inevitability than a shock.

"When Cablevision bought Adams-Russell, the basic reaction was, 'Business as usual,'" says Edward Hatch, who follows the cable industry for Shearson Lehman Brothers. "At \$2,100 per subscriber and 13½ times next year's cash flow, it just represents where cable prices are."

With the shares of just about every publicly held cable operator testing new highs these days, Mr. Hatch's reaction was clearly in the mainstream. After all, most cable operators have finished their expensive urban construction phase.

With subscriber fees starting to roll in, and with debt rates continuing at modest levels, cable companies are finally accumulating cash.

Still, there are those who wonder whether the current prices aren't getting out of hand.

"There's a classic feeding frenzy going on now," says Dennis McAlpine, media analyst for Oppenheimer & Co. "Right now, buyers are doing whatever is necessary to justify these prices."

"Middle-range companies especially look around and see everyone getting bigger and bigger, and they see that they'd better get bigger, too, or they'll become little fish."

Indeed, the buying frenzy has escalated with alarming speed. Less than a year ago, cable systems were routinely selling for about \$1,500 per subscriber. But in June, Jack Kent Cooke purchased First Carolina Communications for about \$2,100 per subscriber, and the Adams-Russell deal followed.

The sharp increase in prices delights many in the cable industry, but even some who stand to gain the most are a bit puzzled.

Noting that there is "almost an auction mentality" driving the market, Denver-based Daniels & Associates—which assists cable companies in arranging and financing deals—wondered in its latest newsletter: "If prices are so high, why aren't there more sellers?"

The newsletter noted that one reason why is the volume of transactions.

But, Daniels theorizes: "Many system owners who intended to put their properties on the market are holding back. With prices continuing to escalate, they reckon that the best way to enhance the value of their investment is simply to wait and watch prices build."

And while some—Mr. McAlpine, for example—believe that prices are already too high, many others see no decrease coming soon.

"Demand exceeds supply," argues Shearson's Mr. Hatch. And, he says, the supply can only shrink.

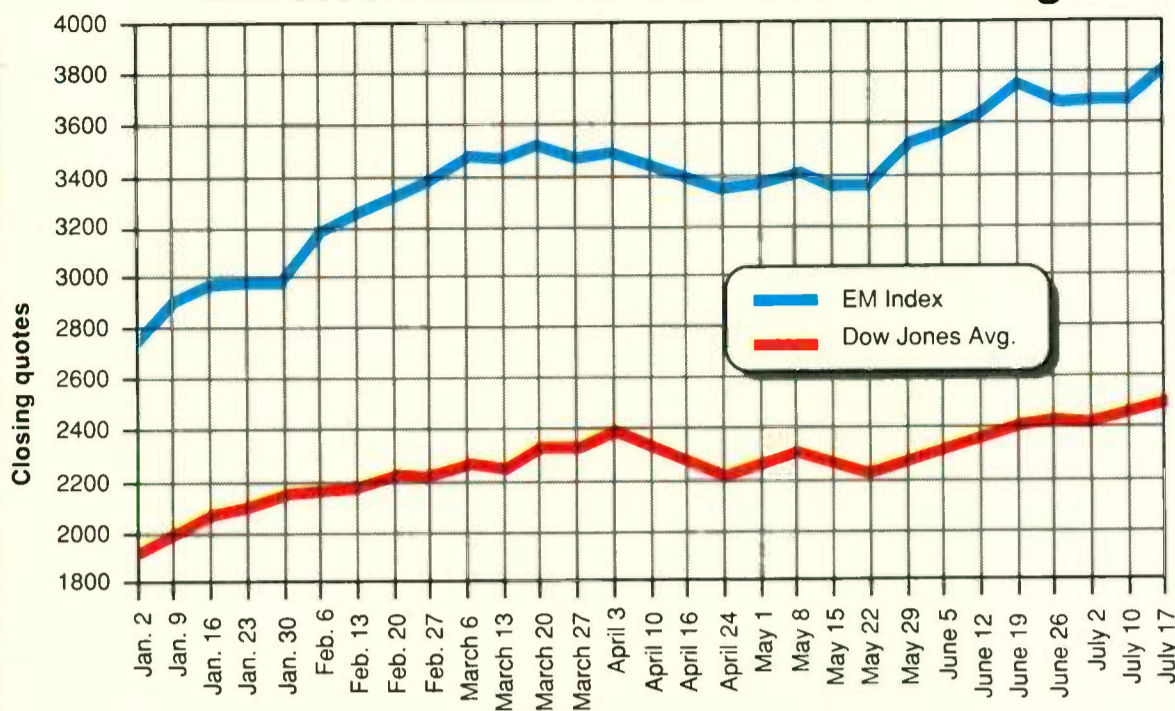
Mr. Hatch is particularly heartened by the emergence of several new well-heeled players—and the re-emergence of veterans—on the cable stage. For example, Jack Kent Cooke came back to the cable business with a flourish this year, having spent more than \$1 billion on cable systems since January.

In addition to purchasing First Carolina, Mr. Cooke also bought 42 systems from McCaw Communications for \$755 million.

With all this new money flowing into cable, even Mr. McAlpine acknowledges that many cable stocks are attractive. #

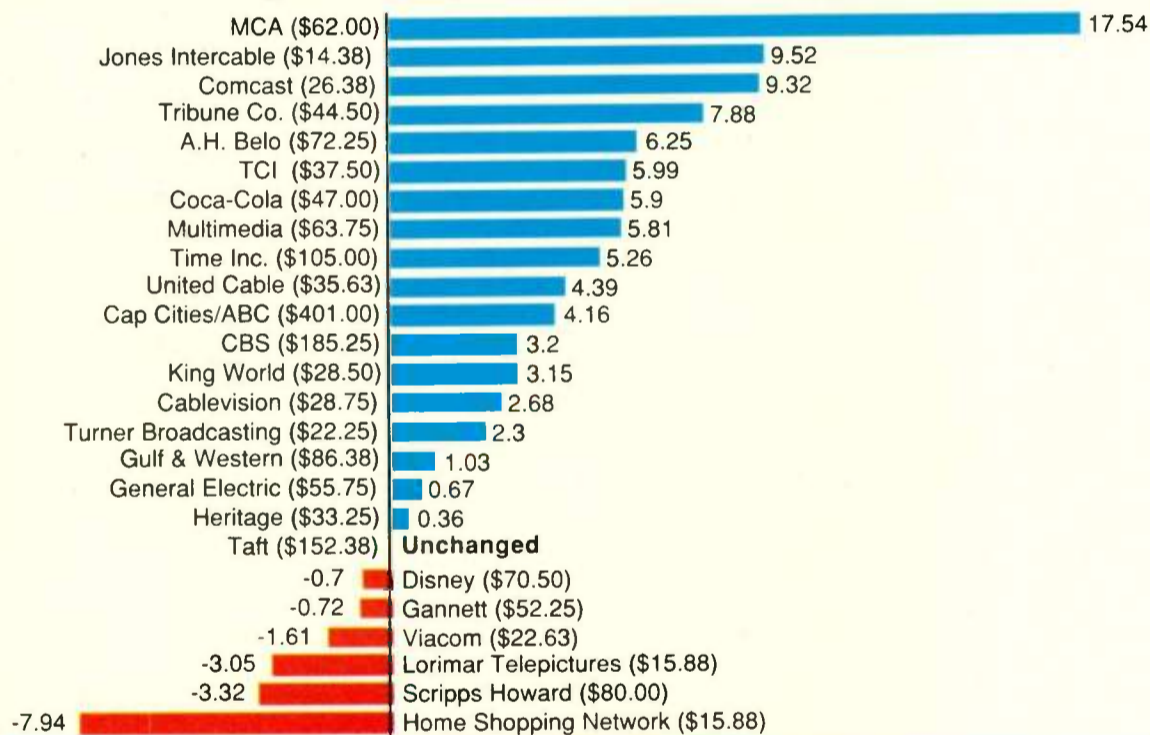
The stock picture at a glance

EM stock index vs. Dow Jones average



Winners and losers for the week ended July 17

Percent changes for July 13 to 17 (July 17 close in parentheses)



Source: Nordby International

Survey: Lenders turn to radio, cable

By DIANE MERMIGAS

Senior reporter

Financial institutions are less willing to underwrite the acquisition of independent or stand-alone TV stations and are turning more of their attention to radio and cable.

Those are some of the findings of a survey taken for the annual Directory of Lenders and Investors to the Broadcast Industry, published by Washington-based media consultants Frazier, Gross & Kadlec.

"Many lending institutions are shifting to where the action is, and that's mostly been in radio and cable TV this year," says Charles Kadlec, president.

However, in a cover letter to the directory, Mr. Kadlec estimates that despite an anticipated lull following brisk station acquisition activity late last year, which was spurred by federal tax law changes, radio and TV transactions in the first quarter of 1987 approached

\$1 billion.

Broadcast-related transactions are likely to reach \$4 billion by the end of this year, far below the 1986 total but still a respectable amount, Mr. Kadlec said.

"This volume indicates a reassuring stability among lenders and investors," Mr. Kadlec said.

However, "lenders are spending more time analyzing the economics of an acquisition while taking harder looks at the management, the competitive situation and past performance of the station, as well as the financial structure of the transaction," he said.

Based on written questionnaire responses from 131 lenders and investors, the consulting firm estimates that broadcast revenues will grow at least 10 percent this year. The estimate assumes that the prime interest rate remains at about 9 percent and that radio and TV billings will be stimulated by the 1988 elections and the Summer and Win-

ter Olympics.

Virtually all of the financial institutions responding to the survey said they would underwrite network-affiliated TV acquisitions, and 92 percent said they would lend to station groups.

Only 69 percent said they would back conventional independent stations, and only 29 percent said they would underwrite the acquisition of specialty independents (such as those with foreign language formats).

In radio, lenders appear most interested in investing in group purchases and in AM/FM combinations. Only 56 percent of the responding lenders indicated a willingness to underwrite AM stand-alones, down from 80 percent in 1986.

Loan terms for broadcast lending range from five to 10 years. Financial multiples for station sale prices have improved from an average four to six times cash flow in 1986 to five to seven times cash flow this year. #

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Technology and equipment

Job market tight for broadcast engineers

By EILEEN NORRIS

Special to ELECTRONIC MEDIA

The word on the street is that it's a pitiful time to try to get a job as a radio or television engineer.

The job market is tight, especially in the major markets, where many technicians are getting laid off, station executives and educators say.

Several technical schools have shuttered their doors since deregulation of the industry, so a good school is hard to find—and even tougher to get into.

But beginning TV and radio technicians still can get jobs if they're willing to start out in the smaller markets on an entry-level salary and work their way up, industry experts say.

While many technical schools have gone out of business, most major universities and some community colleges offer broadcast technology courses.

The Milwaukee Area Technical College says about 90 percent of the graduates from its two-year associate's degree in telecasting program get jobs.

The college operates WMVS-TV and WMVT-TV, the two public broadcasting stations in Milwaukee, giving the 35 student crew members the hands-on experience that makes them readily employable upon graduation.

That also, unfortunately, means MATC doesn't have to recruit students. In fact, every year MATC turns away about 70 broadcast engineering hopefuls.

Northern Virginia Community College in Annandale, Va., recently discontinued its broadcast technology curriculum because students were getting jobs "they couldn't refuse" and quitting school before they graduated from the program.



Students at the Milwaukee Area Technical College become crew members for two public TV stations, WMVS and WMVT.

"The school got funds based on completed graduate work so it couldn't continue to offer the program," said Edmund Williams, director of Broadcast Systems Engineering for the National Association of Broadcasters.

On-the-job training has become the common method of education for engineers, Mr. Williams says.

"Still, there is a demand for formal training, so (the shortage of schools) is a serious prob-

lem," he added.

NAB estimates that nationwide there are about 20,000 TV and about 10,000 radio engineers, none of whom are any longer required by the Federal Communications Commission to hold an engineer's license.

Many stations do require their employees to complete a certification exam from the Society of Broadcast Engineers in Indianapolis.

The SBE has certification programs for broadcast technologists, engineers and senior engineers in both the radio and TV fields to give the credentials that used to come from holding a license.

But the fact that an engineer's license isn't required anymore means some stations that need or want to cut their operations budgets hire less-experienced technicians, says Roger Arnold, chief engineer at WNLC-AM in New London, Conn.

"In some instances, there are broadcasters out there who are quality conscious. But there are others more interested in a higher bottom line, and they will settle for a less-qualified technical person," he says. "The job market is not extremely tough in the small markets, assuming you have some experience."

Radio technicians are a far different breed than their TV counterparts. They usually get paid less, even though they need to know the entire behind-the-scenes operation of the radio station.

A broadcast radio engineer handles maintenance, remotes, design and "has to know about everything," says Mr. Williams of the NAB.

While salaries are "all over the map" and largely dependent on the market, he says a radio engineer at a small station will probably

(Continued on Page 22)

Product update

Sony offers improved recorder

Sony Communications Products Co. has introduced a new **U-matic recorder/player/editor** featuring improved performance technology and, for the first time, an optional plug-in time base corrector. The SP feature of the BVU-950 significantly improves picture quality while retaining compatibility with conventional U-matic machines. The BKU-901 plug-in TBC eliminates the need for bulky cable connections between the VTR and TBC. Sony Corp. of America, 9 West 57th St., New York, N.Y. 10019.

* * *

Shure Brothers has unveiled a professional-quality **unidirectional condenser lavalier microphone**, the SM84. The mic is well-suited for use in a noisy studio or outdoor environments; multiple lavalier mic formats with two or more guests; and talk shows with live audiences. In the past, lavalier mics could not be used in most of these applications without incurring audio problems. The SM84 sells for \$300. Shure Brothers, 222 Hartrey Ave., Evanston, Ill. 60202-3696.

* * *

Barco Electronics will unveil its new line of products at SIGGRAPH, The Special Interest Group on Computer Graphics, July 27 to 31 at the Anaheim, Calif., Convention Center. Barco's most recent line of products adds new dimensions to **large-screen projection of video, data and graphics**. Barco Electronics, 1500 Wilson Way, Smyrna, Ga. 30080.#

Compact disc video

Makers hope to capture home market

By ELLEN SCHMID

Special to ELECTRONIC MEDIA

Beyond the obvious music videos, broadcasters will find no immediate use for compact disc video.

But its promoters hope CD video will take the home entertainment industry by storm.

Unveiled in June at Chicago's Consumer Electronics Show, CD video is aimed specifically at sophisticated home videophiles.

As with audio CDs, which already have carved a niche in the music industry, CD videos are made by recording on optical discs.

The discs have microscopically small depressions, or pits, on the surface. The pits carry either the digital audio information or the video picture information.

Reflections from the surface of the disc, corresponding to video or digital audio signals, are read by a laser and translated into superb quality sound and/or pictures that are reproduced on a stereo system or television screen.

Promoters of CD video hope to capture the same search for flawless excellence in video that music enthusiasts have found in audio CDs.

The approach is exactly the opposite of that used when videotape



The CD Video group had a large display at the Consumer Electronics Show in Chicago in June.

was brought out of the television production studio.

The traditional home viewer thought of it as some sort of mystery only those educated in high technology could understand, much less operate. Today, the VCR is a middle-class household staple.

But CD video isn't functional in the studio, despite potential advantages of tremendous storage capacity, quick search of stored material and frame-by-frame viewing.

"It's not going to be possible to edit (on CD video) because CDV is not recordable under the current parameters of the format," says David Kawakami, manager of corporate relations for Sony Corp. of America.

Recordable discs are available, but even those cannot be erased and recorded again as videotape can, says Mike Fidler, marketing manager for Pioneer Electronics, currently the leading manufacturer of optical-read disc video

machines.

While CD video isn't exactly new, its fight for a position in the American home entertainment market is.

Pioneer introduced the laser disc at about the same time other manufacturers were promoting the VCR. The software industry chose to support videotape, and Pioneer concentrated its marketing on industrial users.

Mr. Fidler said the laser disc is widely used by several organizations—such as IBM and the U.S. Air Force—in developing training programs.

The video disc also is the No. 1 video source for Japanese home video enthusiasts, Mr. Fidler says.

"Laservision dominates the market in Japan," he says. "It's the source of choice."

To usher CD video into the domestic market, more than 30 hardware and software manufacturers have formed a promotional group known as CD Video, based in Fort

Lee, N.J., and directed by John Messerschmitt, former vice president of North American Philips.

Pioneer officials are enthusiastic about the organization.

"The market for any video product is software driven," Mr. Fidler says. "It looks like now we're getting a commitment from the software companies in the CD Video group. It's difficult to get that kind of impact when people aren't working together."

Cooperation and commitment are key, CD video promoters agree. Even the most high-tech home electronics purchaser doesn't want to spend hundreds of dollars on equipment only to find the machine isn't advanced enough in a year or so.

That won't happen with CD video, promoters say.

"Nothing becomes obsolete," Mr. Messerschmitt says. "Everything works together."

Video compact discs will come in

(Continued on Page 22)

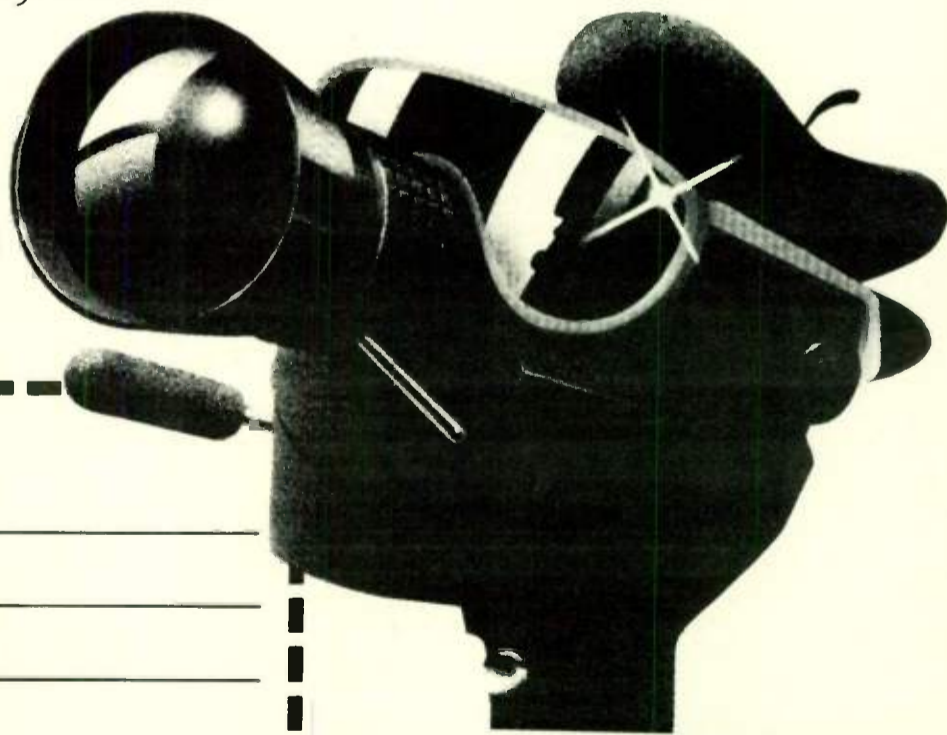
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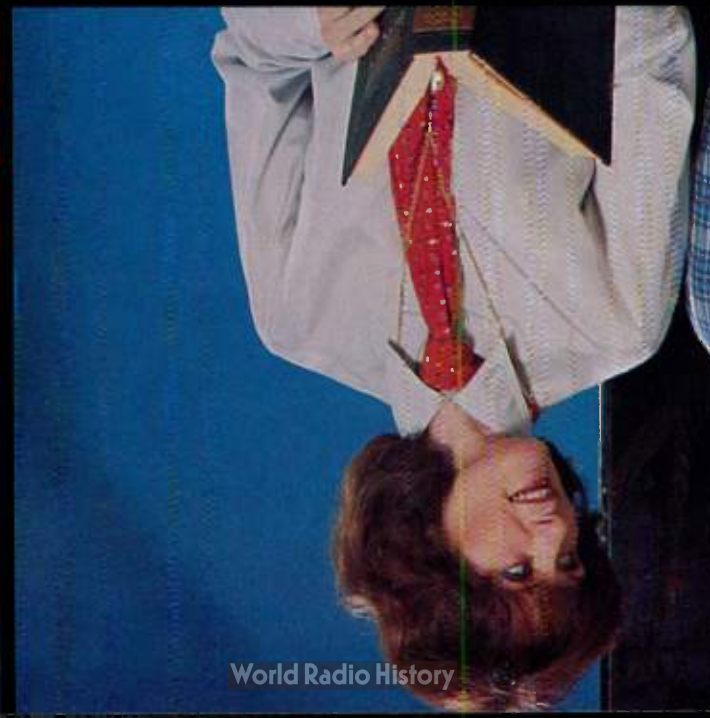
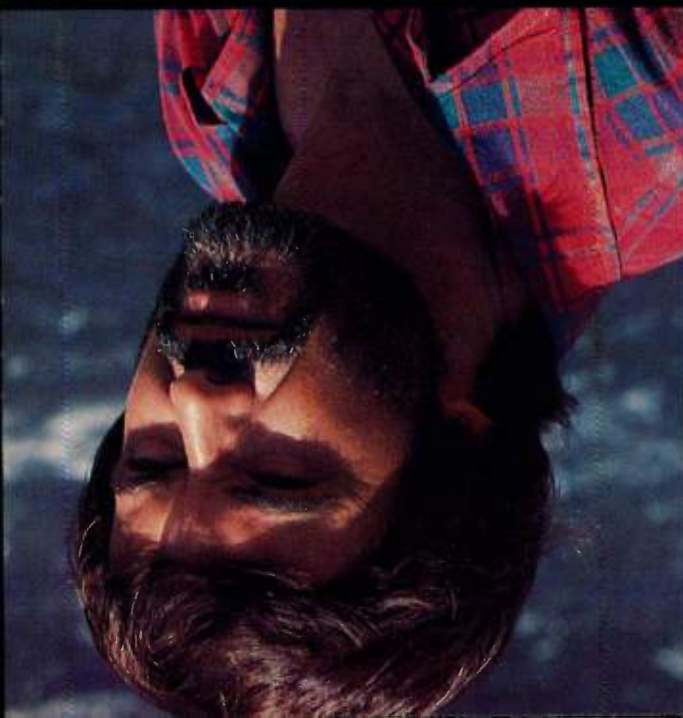
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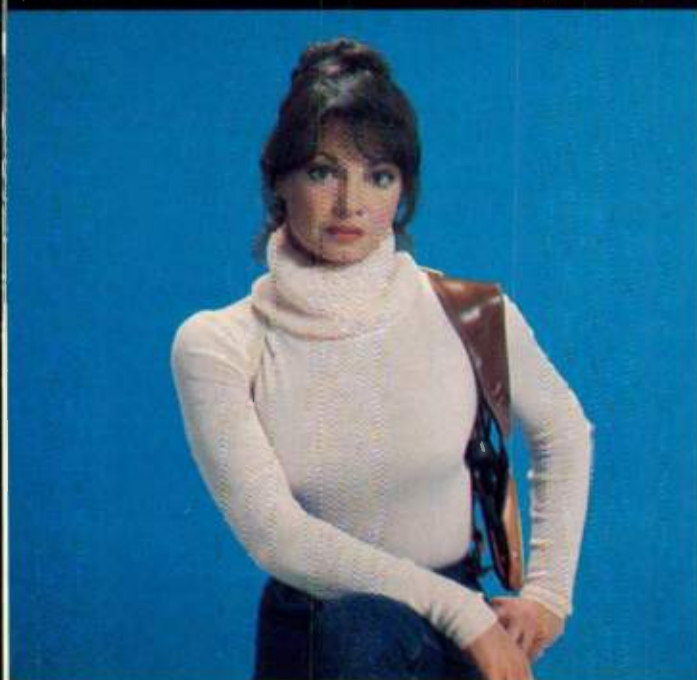
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Oprah Winfrey's ABC sitcom shelved



Oprah Winfrey will forgo television sitcoms to concentrate on her talk show and films.

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Plans for an ABC sitcom starring talk show host Oprah Winfrey have been shelved.

Last May, Ms. Winfrey completed shooting a pilot for a planned ABC series that was being considered as a midseason replacement show for the network.

In that series, Ms. Winfrey would have played a role almost identical to her real-life role as host of "The Oprah Winfrey Show" in Chicago.

But the finished pilot disappointed Ms. Winfrey and ABC executives, and they agreed that the project had to be revamped and the pilot reshot before the series could proceed.

However, Ms. Winfrey recently informed ABC that she wants the series postponed.

She is apparently focusing her attention on made-for-TV movies and

theatrical films.

Last week, an ABC spokesman here said the network is still talking to Ms. Winfrey about starring in the series, but acknowledged that no plans to shoot a new pilot have been made.

Ms. Winfrey has grown disenchanted with the idea of starring in her own sitcom, according to her publicist, Alice McGee.

The workload associated with a starring role in a series, in addition to hosting the nation's third highest-rated syndicated program, would have been too great, Ms. McGee said.

Ms. Winfrey's Chicago-based company, Harpo Productions, is negotiating for rights to projects that it would develop with Los Angeles-based Reuben Cannon & Associates. Those projects would likely be vehicles for Ms. Winfrey.

The first of those projects is likely to be a feature film. A series in

which Ms. Winfrey would play a small role, thus allowing her more time to pursue other interests, could be developed later, said Jeffrey Jacobs, attorney/manager of Harpo Productions.

Meanwhile, Ms. Winfrey will also star in ABC's "The Women of Brewster Place," which was originally set as a movie but is now expected to be developed as a four-part to seven-part miniseries.

Shooting for "Brewster Place," for which Ms. Winfrey will serve as co-executive producer, is scheduled to take place in March and April.

In addition to her TV work, Ms. Winfrey also wants to continue acting in theatrical movies, following her silver screen debut in "The Color Purple," which gained her an Academy Award nomination for best supporting actress.

She also had a minor role in "Native Son," which opened to mixed reviews last December. #

WHO'S NEWS

Broadcast TV

Steve Berman to executive vice president, Columbia Pictures Television, Los Angeles, from senior vice president of creative affairs. Also, **Gary Levine** to vice president of current programs from director of current programs.

Frances McConnell to executive vice president, Embassy Communications, Los Angeles, from senior vice president of current programming.

Robert Rosenblum to senior vice president of production, Lorimar Television, Culver City, Calif., from vice president of production.

Larry Levin to vice president, New World Television Post Production, Los Angeles, from assistant production supervisor, Twentieth Century Fox, Los Angeles.

Jeff Wachtel to vice president of development, Orion Television, Los Angeles, from vice president of development, Alliance Entertainment, Los Angeles.

Victor Paddock to vice president of business affairs, The Landsburg Co., Los Angeles, from vice president of business affairs, Aaron Spelling Co., Los Angeles.

David Armstrong to vice president of sales, Vestron Television, Stamford, Conn., from director of sales.

Jane Hartley to vice president and station manager, WWOR-TV, Secaucus, N.J., from vice president of marketing, MCA Broadcasting, New York.

Philip Nye to president and general manager, WVUE-TV, New Orleans, from president and general manager, WLUK-TV, Green Bay, Wis.

Penny Haft to vice president and local sales manager, WTTG-TV, Washington, from national sales manager.

Jerry Balme to producer of ABC's "General Hospital," from coordinating producer.

Cable TV

Lou LaTorre to senior vice president of advertising sales, WTBS, Atlanta, from vice president and



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Columbia TV



FRANCES McCONNELL
Embassy Comm.



ROBERT ROSENBLUM
Lorimar TV



LARRY LEVIN
New World TV



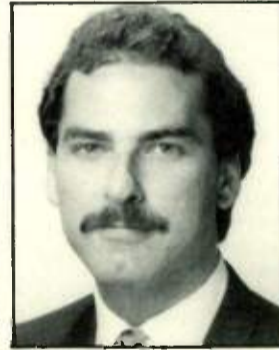
JEFF WACHTEL
Orion TV



DAVID ARMSTRONG
Vestron TV



SAM NEWMAN
HBO



JOEL GALLEN
TEN

New York sales manager. He succeeds **Farrell Reynolds**, who is now president, Turner Broadcasting Sales and vice president of advertising sales, Turner Broadcasting System. Mr. Reynolds succeeds **Gerald Hogan**, who is departing to start his own new Atlanta-based company specializing in broadcasting and communications.

Sam Newman to vice president, business affairs, HBO, New York, from director of business affairs and administration.

Radio

Mike Lønneke to vice president and general manager, WKQX-FM, Chicago. He remains vice president and general manager of WMAQ-AM, Chicago.

Eugene Crim to vice president and general manager, WCSC-AM/WXTC-FM, Charleston, S.C., from general sales manager.

David Adams to vice president and manager, Banner Radio, Los Angeles, from vice president and manager, Select Radio Representatives, Los Angeles.

Chris Nevil to vice president and general sales manager, Caballero Spanish Media, Los Angeles, from general sales manager, KAMA-AM, El Paso, Texas.

Jack Davison to general manager, KYSM-AM/FM, Mankato, Minn., from president and general manager, WSBW-FM, Sturgeon Bay, Wis.

Tony Garcia to director of acquisitions and affiliate relations, United Stations Radio Networks, New York, from manager of entertainment and sports.

Dean Richards to operations manager, Satellite Music Network's "Starstation" format, Chicago, from production director, WCLR-FM, Chicago. Also at Satellite Music Network, **Jim Zippo** to morning air personality, Satellite Music Network's "Pure Gold" format, Dallas, from morning air personality, KTKS-FM, Dallas.

William Siemering to executive producer, "American Radio Showcase," national radio series from WJHU-FM in Baltimore, from general manager, WHYY-FM, Philadelphia.

Journalism

Gary Long to news director, WPCQ-TV, Charlotte, N.C., from owner of his own production company in Little Rock, Ark.

Sandy St. Pierre to news director, WELI-AM, New Haven, Conn., from news director, WMMW-AM, Meriden, Conn.

Gisselle Fernandez to general assignment reporter, WBBM-TV, Chicago, from weekend anchor and reporter, KTLA-TV, Los Angeles.

Chris Conangla to weekend anchor and general assignment reporter, KCBS-TV, Los Angeles, from anchor/reporter, WBZ-TV, Boston.

Bill Swartz to sports director, KOMO Radio, Seattle, from general assignment and sports reporter.

Daniel Pope to on-camera meteorologist, The Weather Channel, Atlanta, from weather anchor, KOB-TV, Medford, Ore.

Karie Ross to "SportsCenter" anchor and reporter for ESPN,

Bristol, Conn., from sports anchor and reporter, WBNS-TV, Columbus, Ohio.

Judi Moore Smith to education reporter, National Public Radio, Washington, from independent producer. Also, **James Fallows**, editor, The Atlantic Monthly, joins NPR's "Morning Edition" as commentator on "the politics, economics and cultures of the Pacific rim."

John Belski to meteorologist, WAVE-TV, Louisville, Ky., from meteorologist, WLKY-TV, Louisville.

Syndication

Jack Allen to senior vice president of worldwide sales, Casablanca IV, New York, from executive vice president, Colex Enterprises, New York. Also, **Michael Caponi** to director of Midwest sales, Chicago, from director of Midwest sales, MTS Entertainment, Chicago, and **Bethany Gorfine** to director of sales, Western region, Los Angeles, from sales account executive, Colex Enterprises, Los Angeles.

Betsy Vorce to vice president of public relations, King World, New York, from director of public relations, Viacom Enterprises, New York.

Joel Gallen to vice president and director of program development and media sales, The Entertainment Network, Los Angeles, from producer, "Deja View."

Other

Mark Lafferty to president, Tempo Development Corp., Tulsa, Okla., from vice president, Turner Direct Broadcast Sales, Turner Broadcasting System, Atlanta.

Christine Foster to president, motion picture and television division, Walsh Communications, New York, from vice president, Group W Productions, New York.

Edward Denault to senior vice president, Lorimar Studios, Culver City, Calif., from senior vice president of production, Lorimar Productions.

Peg Mazzarella to vice president, Katz Communications, New York. She will continue as director of Katz Management Accounting Systems. #

Iran-contra hearings offer steady ratings

By **DIANE MERMIGAS**
Senior reporter

Strong viewer interest in the Iran-contra hearings has shown no signs of waning, national and 15-market overnight ratings show.

On July 20, the most recent day for which ratings were available at press time, ABC's live hearing coverage averaged a 5.4 rating (percentage of TV households) and a 20 share (percentage of sets in use) in the nation's top 15 TV markets.

These ratings are on a par with those garnered by Lt. Col. Oliver North, who captured

the nation's attention the week of July 6.

A.C. Nielsen Co. provided national ratings for the network's competing live coverage of the hearings that week, but only for the hours that contained sold advertising time.

The three commercial networks have been rotating live continuous coverage of the proceedings since July 16.

For 25 hours the week of July 6, CBS's hearing coverage averaged 5/17 nationally. For 12½ hours that week, ABC's hearing coverage averaged 5.1/18, and NBC averaged 5.3/18 for six hours of coverage.

The national ratings for the week are on a

par with the summer-long ratings averages for the networks' regular daytime soap operas and game shows.

Since late April, CBS's daytime schedule has averaged 5.8/23. ABC has averaged 5.5/21, and NBC has averaged 4.5/17 nationally.

For July 7 to July 10, the four days that Lt. Col. North testified, 15-market overnight results gave urban-skewed ABC the edge with 6.2/20, compared to 4.8/16 for NBC and 4.1/13 for CBS.

The hearings that week generally ran from 9 a.m. (ET) to 5 p.m.

The 15-market overnight average for July 13

to 15, highlighted by the testimony of former National Security Adviser John Poindexter, again showed ABC leading with a 6.1/20, compared to 4.7/16 for NBC and 4.2/14 for CBS.

The three-day period was the last time all three networks carried the hearings live.

NBC, the first network to solo broadcast the hearings, averaged a 6/24 from 9 a.m. to noon on July 16, compared to the normally low-rated daytime fare of CBS that garnered 3.2/11, and ABC's popular morning shows, which averaged 4.5/18. CBS's day-long July 17 coverage of the hearings averaged 4.9/18.#

CALENDAR

July

July 28, **Synditel**, syndication's annual press preview of first-run programming with the Television Critics Association, Sheraton Hotel, Redondo Beach, Calif. Information: Bill Coveny, 213-653-3900.

July 28-30, **Marketing Your Station for Success**, a management seminar sponsored by the Television Bureau of Advertising, TvB headquarters, New York. Information: Lee Barney, 212-486-1111.

July 31-Aug. 4, **Sportscaster Camps of America Southeast Camp**, Southern Tech College, Marietta, Ga. Information: Roy Englebrecht, 714-760-3131.

August

Aug. 4, **Miami Consumer Market Profile**, presented by WPLG-TV, featuring Leigh Stowell, Miami Lakes Inn, Miami. Information: Betty Frazier, 305-325-2308.

Aug. 7-11, **Sportscaster Camps of America West Coast Camp**, Loyola Marymount University, Los Angeles. Information: Roy Englebrecht, 714-760-3131.

Aug. 11, **Oklahoma Cable Television Association annual convention**, Oklahoma City Marriott, Oklahoma City. Information: Steve Lowe, 405-943-2017.

Aug. 16-20, **Video Software Dealers Association annual convention**, Las Vegas Convention Center, Las Vegas. Information: Doris Robins, 609-596-8500.

Aug. 16-19, **CTAM—We've Got the Edge**, the Cable Television Administration and Marketing Society annual conference, Fairmont Hotel, San Francisco. Information: Judith Williams, 202-371-0800.

Aug. 18-23, **National Association of Black Journalists 12th annual newsmaker convention**, Hotel Inter-Continental, Miami. Information: NABJ, 703-648-1270.

Aug. 20-22, **West Virginia Broadcasters Association 41st annual fall meeting**, the Greenbrier Hotel, White Sulphur Springs, W.Va. Information: Marilyn Fletcher, 304-344-3798.

Aug. 26-28, **Hispanic Arts & Culture in Radio**, a national conference to examine Hispanic radio programming sponsored by KUVU-FM in Denver, Radisson Hotel, Denver. Information: Florence Hernandez-Ramos, 303-934-5880.

Aug. 30-Sept. 1, **The Eastern Show**, Atlanta Merchandise Mart, Atlanta. Information: Dick Carlton, 804-782-9501.

September

Sept. 1-4, **Radio-Television News Directors Association annual convention**, the Orange County Orlando Convention Center, Orlando, Fla. Information: Robert Vaughn, 202-659-6510.

Sept. 9-12, **NAB's Radio '87**, Anaheim Convention Center, Anaheim, Calif. Information: Elsie Hillman, 202-429-5420.

Major events

VSDA

Las Vegas Aug. 16 to 20
Information: Doris Robins, 609-596-8500.

RTNDA convention

Orlando Sept. 1 to 4
Information: Robert Vaughn, 202-659-6510.

NAB's Radio '87

Anaheim, Calif. Sept. 9 to 12
Information: Elsie Hillman, 202-429-5420.

MIPCOM

Cannes, France Oct. 16 to 20
Information: Barney Bernhard, 212-967-7600.

TvB annual meeting

Atlanta Nov. 11 to 13
Information: Robert Grebe, 212-486-1111.

Sept. 11-13, **Radio Sales University**, a basic training course for professional radio salespeople sponsored by the Radio Advertising Bureau, Marriott Hotel, Portland, Ore. Information: Tessa Rodriguez, 800-232-3131.

Sept. 12, **Academy of Television Arts & Sciences** non-televised 39th annual prime-time Emmy awards primarily for creative arts categories, Pasadena Civic Auditorium, Pasadena, Calif. Information: Murray Weissman, 818-763-2975.

Sept. 15-18, **Community Broadcasters Association** first annual con-

vention, Las Vegas Hilton, Las Vegas. Information: Bob Bernstein, 212-684-1255.

Sept. 20, **Academy of Television Arts & Sciences** 39th annual prime-time Emmy awards, Pasadena Civic Auditorium, Pasadena, Calif. Information: Murray Weissman, 818-763-2975.

Sept. 21-22, **Deregulation or Reregulation for Telecommunications in the 1990s: A Strategic Analysis of the Future State & Federal Regulatory Structure of Your Industry** conference sponsored by Phillips Publish-

ing, Marriott Crystal Gateway Hotel, Washington. Information: Brian Bigalke, 301-340-2100.

Sept. 21-23, **Great Lakes Cable Expo**, Indiana Convention Center, Indianapolis. Information: Charlie Hilltunen, 317-634-9393.

Sept. 25-27, **Massachusetts Broadcasters Association annual convention**, Ocean Edge Conference Center, Brewster, Mass. Information: Robert Mehrman, 617-439-7636.

Sept. 27-29, **Pacific Northwest Cable Association annual convention**, Sheraton Tacoma Hotel, Tacoma, Wash. Information: Dawn Hill, 509-765-6151.

Sept. 27-29, **Kentucky Cable Television Association annual convention**, Radisson Hotel, Lexington, Ky. Information: Patsy Judd, 502-864-5352.

Sept. 30, **International Radio & Television Society newsmaker luncheon**, featuring FCC Chairman Dennis Patrick as guest speaker, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

Sept. 30-Oct. 3, **Hawaii Cable Television Association fifth annual convention**, Royal Lahaina Resort, Lahaina, Maui. Information: Kit Beuret, 808-834-4159.

October

Oct. 5-7, **World Teleport Association third annual general assembly**, Hyatt Regency Hotel and Convention Center, Oakland, Calif. Information: Virginia Barela, 415-769-5062.

Oct. 6-8, **1987 Atlantic Cable Show**

featuring Ted Turner as keynote speaker, Atlantic City Convention Center, Atlantic City. Information: Nancy Becker, 609-392-3223.

Oct. 9-11, **Radio Sales University**, a basic training course for professional radio salespeople sponsored by the Radio Advertising Bureau, Hyatt O'Hare, Chicago. Information: Tessa Rodriguez, 800-232-3131.

Oct. 15-17, **1987 Northeast Area Conference sponsored by the New York State District Chapter of American Women in Radio and Television**, featuring Matilda Cuomo, Dr. Joyce Brothers and anchorwoman Christine Craft, Albany Marriott, Albany, N.Y. Information: Mary Dougherty, 518-436-4822.

Oct. 16-18, **Minnesota Broadcasters Association annual fall convention**, Holiday Inn Downtown, Mankato, Minn. Information: Jo Guck Bailey, 507-345-4646.

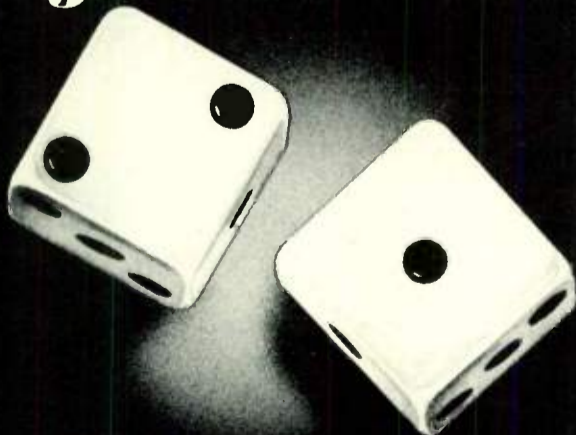
Oct. 16-20, **MIPCOM**, Palais des Festival, Cannes, France. Information: Barney Bernhard, 212-967-7600.

Oct. 20, **International Radio and Television Society "Goods and Services Auction"**, St. Regis Hotel, New York. Information: Marilyn Ellis, 212-867-6650.

Oct. 25-27, **Operating in a Deregulated Market**, the 1987 Women in Cable Management Seminar, Mayflower Hotel, Washington. Information: Kate Hampford, 202-737-3220, or Susan Cieslak, 703-378-3915.

Oct. 25-28, **American Children's Television Festival Ollie Awards**, Knickerbocker Hotel, Chicago. Information: Valentine Kass, 312-390-8700.#

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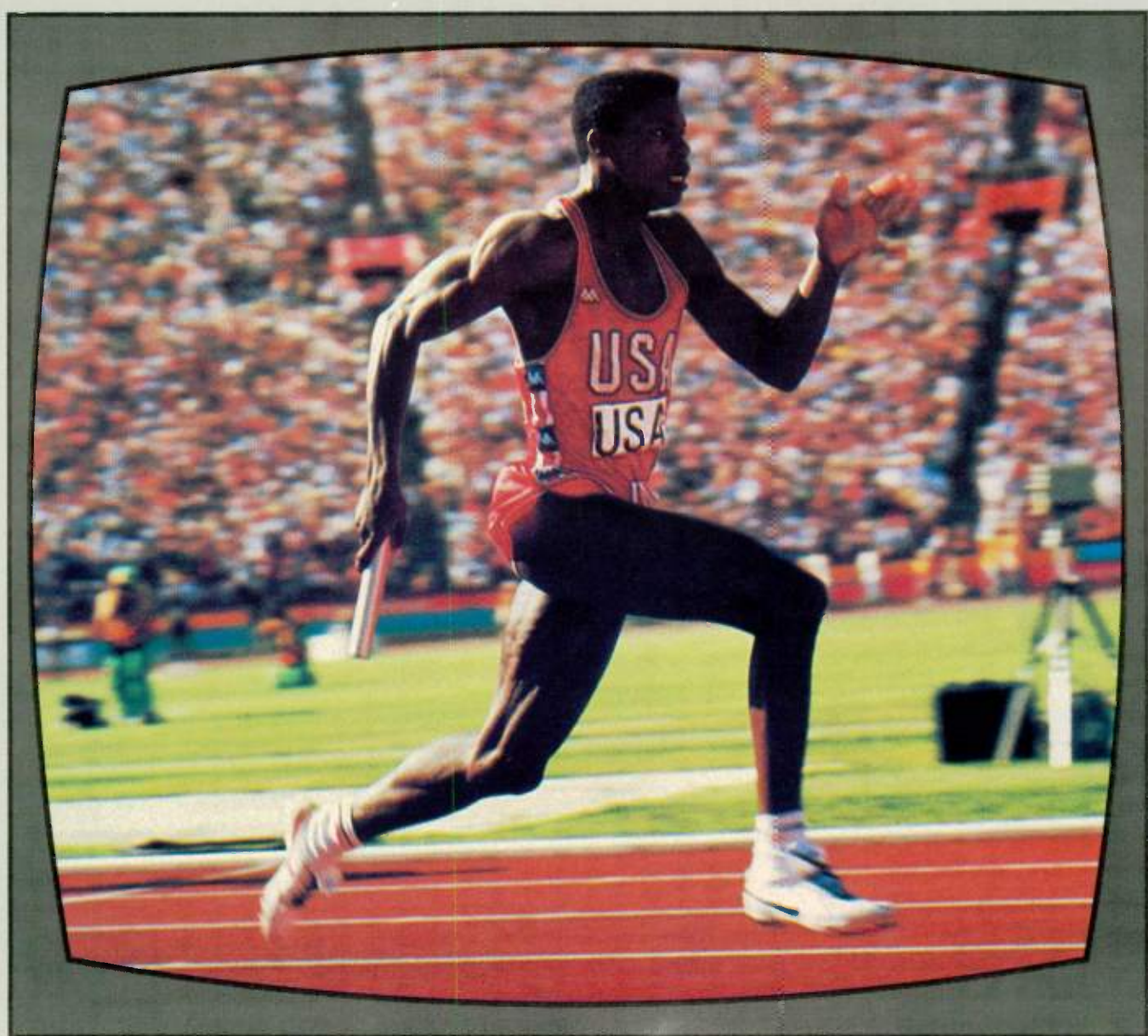
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—George Jewell,
SAN ANTONIO EXPRESS-NEWS

"'16 Days of Glory' may someday be accepted as a classic. Greenspan gives us the faces, the flags, the tears, the joy."

—Dave Dorr,
ST. LOUIS POST-DISPATCH

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—Don Freeman,
COPLEY NEWS SERVICE

"Breathtakingly filmed documentary. Eagerly awaited."

—Art Durbano,
TV GUIDE



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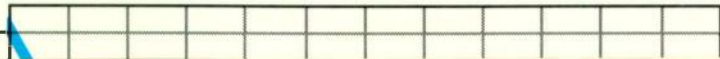
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JOBS

A listing of employment opportunities in the electronic media

Broadcast TV

WGAL-TV in Lancaster, Pa., is seeking a **marketing/promotion manager** with strong marketing and promotion background. Send resumes to: Personnel Director, WGAL-TV, P.O. Box 7127, Lancaster, Pa., 17604. Phone: 717-393-5851.

WPLG-TV in Miami is seeking a **producer/director** with three years commercial television experience and knowledge of Grass Valley 300, Ampex ADO, Chyron IV and CMX 3400. Send resumes to: Philip Hutchings, production manager, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

WAPT-TV in Jackson, Miss., is seeking a **maintenance engineer** with two years experience in trouble-shooting and repair of studio and ENG equipment. Send resumes to: Chief Engineer, WAPT-TV, P.O. Box 10297, Jackson, Miss. 39209. Phone: 601-922-1607.

WTZA-TV in Kingston, N.Y., is seeking an **assistant chief engineer** with two years experience operating and maintaining UHF television transmitting equipment. FCC license required. Send resumes to: Chief Engineer, WTZA-TV, P.O. Box 1609, Kingston, N.Y. 12401. Phone: 914-339-6200.

KERO-TV in Bakersfield, Calif., is seeking a **director of promotion and programing**. Send resumes to: Ron Mires, general manager, KERO-TV, Box 2367, Bakersfield, Calif. 93301. Phone: 805-327-1441.

WTAJ-TV in Altoona, Pa., is seeking a **program assistant/producer** with previous TV produc-

tion experience to produce children's programming. Send resumes to: Doug Parker, program manager, WTAJ-TV, P.O. Box 10, 5000 6th Ave., Altoona, Pa. Phone: 814-944-2031.

WHAS-TV in Louisville, Ky., is seeking a **TV promotion creative director** with four years experience to create, write and produce news, station image and sales promotion media. Send resumes to: Steve Roberts, personnel manager, WHAS-TV, 520 W. Chestnut St., Louisville, Ky. 40202. Phone: 502-582-7888.

Cable TV

WTBS in Atlanta is seeking an **assistant art director** with extensive background in graphic design/execution for TV production with emphasis on logo design and animation. Send resumes to: Craig McMahon, production graphics manager, WTBS, 1050 Techwood Drive, P.O. Box 105264, Atlanta, Ga. 30348-5264. Phone: 404-827-1205.

The National Cable Television Association in Washington is seeking a **director** with three years experience in public relations and promotion at the system level to serve as a liaison with multiple system operators and state association directors for national public policy and programing public relations campaigns. Send resumes to: Louise Fauscher, National Cable Television Association, 1724 Massachusetts Ave. NW, Washington, D.C. 20036. Phone: 202-775-3629.

Journalism

Montgomery Community Television near Washington is seeking a **news director/producer** to create and supervise daily news pro-

grams. Send resumes to: Montgomery Community Television, P.O. Box 7065, Gaithersburg, Md. 20898. Phone: 301-424-1730.

WPLG-TV in Miami is seeking to fill two positions: **News reporters** with experience in broadcast journalism, writing, film and/or videotape. Send resumes to: John Terenzio, news director, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

News archivist/video producer with experience in TV news production and news morgues. Send resumes to: Leona Bodie, personnel director, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

WYOU-TV in Scranton, Pa., is seeking an **anchor** with five years experience. Send resumes to: Jim Church, WYOU-TV, 415 Lackawanna Ave., Scranton, Pa. 18503. Phone: 717-961-2222.

WAPT-TV in Jackson, Miss., is seeking to fill two positions:

Assignment editor/anchor with experience in news broadcasting, writing, production and presentation.

Reporter with degree and experience in news/commercial broadcasting.

Send resumes to: Steve Gill, news director, WAPT-TV, P.O. Box 10297, Jackson, Miss. 39209. Phone: 601-922-1607.

WBUR-FM in Boston is seeking a **business reporter** to cover business, economics and labor in New England. Send resumes to: Executive Producer, WBUR-FM, 630 Commonwealth Ave., Boston, Mass. 02215. Phone: 617-353-4747.

Radio

WSRR-AM in Washington, N.J., is seeking an **account executive** with agency and retail accounts experience. Send resumes to: David Stocum, general sales manager, WSRR-AM, P.O. Box 150, Washington, N.J. 07882. Phone: 201-689-1580.

Syndication

Select Media Communications in New York has openings for **experienced station sales people** and an **experienced national advertising person**. Send resumes to: Mitch Gutkowski, 885 Third Ave., New York, N.Y. 10022. Phone: 212-355-0033.

Raycom Inc. in Charlotte, N.C., is seeking **representatives** for its sports and entertainment divisions with five years television sales experience. Send resumes to: Jerry Pelletier, Raycom Inc., P.O. Box 33367, Charlotte, N.C. 28233-3367. Phone: 704-331-9494.

The "Jobs" column is an editorial feature compiled by Susan Graening of our Chicago staff. Media companies having job openings they would like to list in this column should send the job title and a brief job description to Ms. Graening at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill., 60611. She can be reached by telephone at 312-280-3148. Items submitted for publication in the "Jobs" column must include a telephone number for obtaining further information and an address where resumes can be sent. Please advise us when the job has been filled. Decisions on which items are published and what wording is used are made entirely by ELECTRONIC MEDIA'S staff. #

Confusion reigns as syndication numbers drop

(Continued from Page 3)

Nine of the top 25 programs saw their ratings decline 10 percent or more.

Numbers for most of the remaining 13 series fell by a smaller percentage.

The ratings erosion affects off-network sitcoms, game shows and first-run comedies.

For example, programs whose ratings have declined 10 percent or more include "Small Wonder" (5.3 to 4.1), "\$1 Million Chance of a Lifetime" (5.4 to 3.7), "\$100,000 Pyramid" (5.6 to 4.4), "The New Newlywed Game" (7.7 to 6.6), "Hee Haw" (5.7 to 4.8), "Benson" (5.8 to 4.9), "Diff'rent Strokes" (5.8 to 4.9), "Gimme A Break" (5.8 to 4.7), "The Jeffersons" (5.5 to 4.9) and "WKRP in Cincinnati" (4.9 to 4.0).

The decline has been even more noticeable among animated children's shows, such as "Transformers" (3.2 to 2.2), "She-Ra: Princess of Power" (2.8 to 1.7) and "He-Man: Masters of the Universe" (2.9 to 1.9).

The drop-off has eroded average 30-second spot prices for animation by more than 35 percent during the past two years.

"ThunderCats," the Lorimar Telepictures series taking the No. 1 position among kids for six consecutive sweeps, fell to fifth place in May (3.1 to 2.4).

The trend has so alarmed members of the Association of Independent Television Stations that the trade group has commissioned a study of the lifestyles of children and parents by M/E Marketing and Research of Boston.

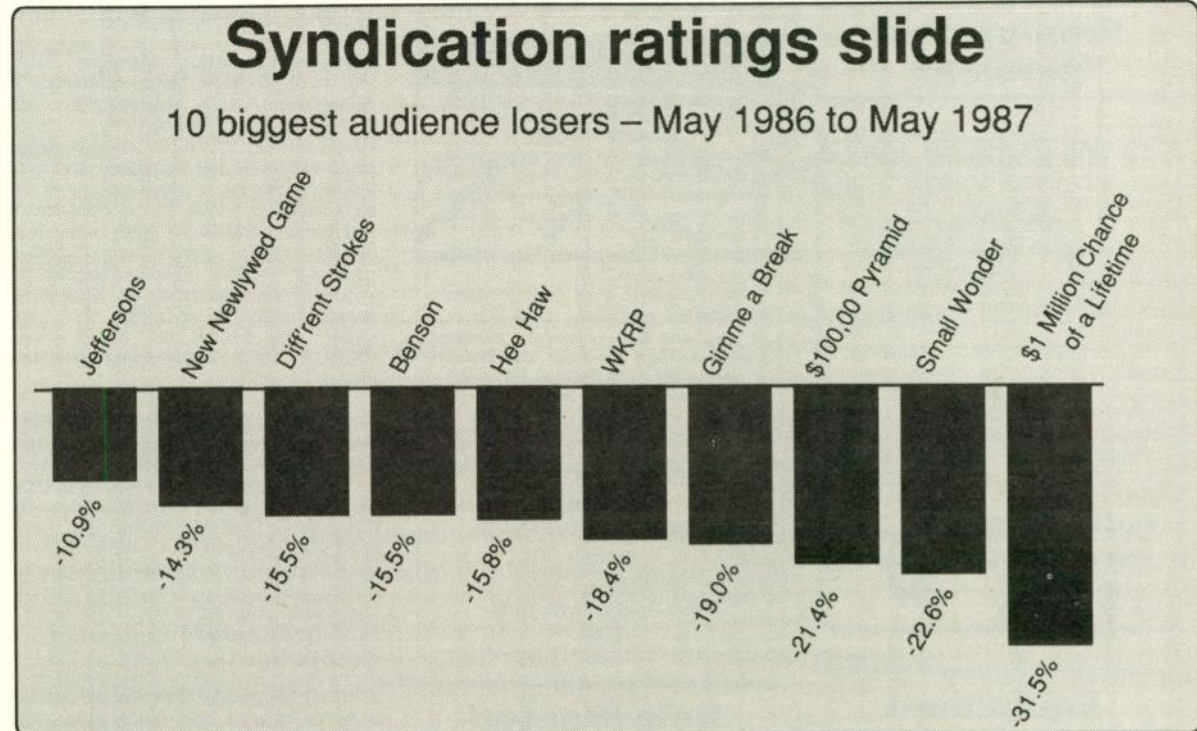
Results of the inquiry will be disclosed at next January's INTV convention in Los Angeles.

"We think the decline in audience may be more complicated than had been thought," says an INTV spokesman. "With 55 percent of women working, we suspect there's been a sociological change in who watches TV and how the numbers are recorded in diaries.

"Children of baby boomers have different habits than their parents did."

Viewing of syndicated shows overall is down "about 10 percent," estimates Dick Kurlander, vice president of programing for Katz Television in New York.

"It's mostly due to inroads by



cable, home video and other new technologies," he says.

In the case of animation, according to Mr. Kurlander, "content is the issue. Kids are tired of the sameness and in many cases are probably just turning the set off and doing their homework."

Some researchers dispute the audience decline, claiming most viewers have simply shifted their attention from established programs to newer and stronger syndicated shows, such as "Oprah Winfrey."

"There were more failures in 1986 than there were this year," says Jim McGillen, president of station sales for Lorimar Telepictures' domestic television distribution group.

"We see an overall increase in average ratings and gross ratings points from May last year to May 1987."

Mr. McGillen's in-house study found the only significant decline in the number of syndicated program viewers related to children's series. Animation is off about 14 percent, he claims, while other dayparts are down only 1 percent or 2 percent, or up slightly.

"On a per-station basis, syndication ratings have improved in the past year," he says.

The in-house study by Lorimar concludes that while long-running syndicated shows as a whole registered "slight declines" during the past year, "overall syndication delivery has grown from May 1986 to May 1987."

Lorimar's in-house report also notes, "The declines among individual programs are in large part fueled by stronger competition during 1986-87."

"A lot of it has to do with who's controlling the set," adds Mr. Wynn of ITS.

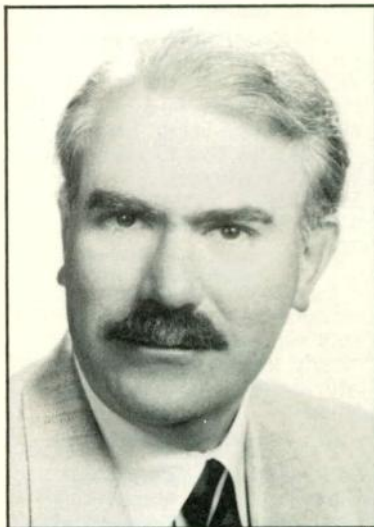
"The success of 'Oprah Winfrey' in early fringe has had a big impact on the market."

He and other analysts believe young women are steering the animation audience away from high-tech, action-oriented shows to those with softer characters, such as "The Jetsons" and "The Flintstones."

Overall, though, Mr. Wynn believes syndicators may not have many alternatives in the current buyer's market.

"Things are going to get tighter in the next couple of years as a lot of good off-network sitcoms become available," he says.

"Only the high-ticket items are moving, while secondary product is taking a back seat." #



'We see an overall increase in average ratings and gross ratings points from May last year to May 1987.'

—Jim McGillen
Lorimar Telepictures

'Wheel' and 'Jeopardy!' squaring off in Chicago

(Continued from Page 3)

King World both could suffer revenue losses as their own shows compete against each other. Also, the move raises the possibility that NBC affiliates will follow the lead of WMAQ with their own counter-programming switches.

NBC affiliate KCNC-TV in Denver, for example, is seriously considering a similar rescheduling of the network "Wheel" this fall in a bid for competitive strength in early fringe.

"We're doing what we have to do to be competitive," said Al Jerome, president of NBC Television Stations.

"Other of our owned stations have aired other network programs on a delayed basis if it was in their best interest. We're competing against television stations, not program producers or distributors. I just don't think there is an issue here."

Mr. Jerome said a legal review of contracts has assured NBC and WMAQ management that they have not violated agreements with either King World or Merv Griffin.

"I know they'd rather not be competing with themselves," he said. "But if the network version of 'Wheel' does much better at 3:30 p.m., that would benefit Merv Griffin, too."

NBC officials also said that most stations would be discouraged from making the same kind of move because they would lose local advertising revenues.

WMAQ officials last week said they will be giving up less than \$1 million in local ad revenues that the station would normally get from selling spots in the early fringe half-hour at 3:30 p.m.

However, station executives said the local time they will sell in their less-lucrative 10 a.m. broadcast of the syndicated



ROGER KING
Displeased with WMAQ-TV

game show "High Rollers," and the additional revenues they expect to incur from early afternoon programs, would "more than offset any loss."

Other affiliates have tried moving the network version of "Wheel" into early fringe with mixed results.

Officials of KYW-TV in Philadelphia said such a move two years ago kicked off a rebuilding of the station's late-afternoon and early-evening time block. The station now ranks second in the market in those time periods, where it once ranked third or fourth.

However, other NBC affiliates in cities such as Pittsburgh and Cincinnati are said to have had less luck with such counter-programming, Mr. King said. #

Studios wait for data after meter meeting

(Continued from Page 3)

in New York, said Nielsen would probably want a three-year commitment from the studios for the new service. "Some have requested longer contracts," he added.

Mr. Harkness declined to say how much the people-meter service would cost. The price would depend on the number of shows the studio has.

Among the studios that were confirmed to have representatives at last week's meeting were Warner Bros., Lorimar, MGM/UA Telecommunications, Group W Productions, Twentieth Century Fox, Columbia/Embassy, Walt Disney Studios and Paramount.

None of the studios contacted by ELECTRONIC MEDIA would comment on whether they intended to subscribe to the service.

Most did say, however, that last week's meeting was encouraging and that Nielsen officials were receptive to their needs. Another meeting with Nielsen is planned for Aug. 12.

Jack Smith, vice president of research for MGM/UA Telecommunications, said Nielsen has addressed all the format concerns the studios had with the new service, including adding vital information about shares to the service.

"Now it's a matter of waiting to see if they can deliver," says Bruce Rosenblum, senior vice president of research for Lorimar Domestic Television Distribution.

"Everybody wants it to work," he said, but "the pressure that it's going to put on the research departments at the syndicators is going to be tremendous." #

Broadcasters protest bill

(Continued from Page 3)

Sen. Hollings, who presided over part of the hearings, said the bill would ensure that the regulatory process was working to enhance broadcasters' service to the public.

"That process is not working now, and we intend to fix it," Sen. Hollings said.

In other testimony, Joel Chaseman, president of Post-Newsweek Stations, took issue with a proposal in the bill that he said would subject children's programming to a separate renewal standard.

Both Mr. Chaseman and Mr. Fritts argued against the proposed freeze on the FCC's ownership rules. But Norman Pattiz, chairman and chief executive officer of Westwood One, a syndicator of radio programming and owner of the Mutual Broadcasting System, was all for blocking the FCC's pending proposals to relax local ownership rules.

"These proposals do nothing to advance the

public interest and threaten significant harm to the diversity of views and programming," Mr. Pattiz said.

Broadcasters strongly support a part of the legislation that would make permanent the FCC's must-carry rules.

As it stands, those rules, which require cable operators to carry some local TV signals, are set to expire in five years.

Henry Geller, director of the Washington Center for Public Policy Research, urged the committee to adopt a scheme under which radio broadcasters would be granted 45-year leases for their frequencies in exchange for giving a small percentage of their revenues to public broadcasting.

Mr. Geller also advocated the development of quantitative standards so that TV stations' license renewals would be based on the amount of local and informational programming they air. #

'Hypoing' the sweeps is a growing problem

(Continued from Page 1)

The council, chaired by Ron Bergamo, vice president and general manager of KWCH-TV, Wichita, Kan., is a committee of 14 broadcasters that seeks to improve the research company's services.

"What bothers me most is there's no risk for a station" to get involved in hypoing, Mr. Bergamo said.

But, he said, "My instincts tell me the industry wants to get a little stronger in policing ourselves."

With the industry divided on the issue, the two suppliers of local TV ratings—Arbitron and Nielsen's Station Index—are reluctant to alienate customers on either side of the controversy.

While both have policies that "discourage" special activities, they also say they're powerless to enforce a ban until the industry reaches a consensus for or against the practice.

Examples are numerous.

In Jacksonville, Fla., WTLV-TV was cited for running newspaper ads that urged viewers to watch its news "as many times as you can this week."

In Minneapolis, WCCO-TV filed a lawsuit claiming that its competitor, KARE-TV, used a specially designed survey in which viewers were asked to watch certain KARE shows.

And in perhaps the best-known case, KABC-TV in Los Angeles aired a series of features on families who participate in the Nielsen survey, which the station's critics complained was a blatant attempt to lure the Nielsen sample into watching the station's news.

When practices such as these are discovered, both Nielsen and Arbitron can include "Special Station Activities" notations on special pages in the front of ratings books.

But the first groups to admit that the present policies have no teeth are the ratings companies themselves.

The special activities notations are irrelevant "because nobody pays any attention to special notices," said Pete Megroz, Arbitron's vice president of television station sales and marketing.

Under Arbitron's policies, a notation represents the harshest penalty the company can impose in cases of hypoing.

Mr. Megroz said Arbitron would come up with new sanctions if the industry recommended giving Arbitron more enforcement power through the Arbitron Television Advisory Council.

At Nielsen, Roy Anderson, NSI's director of marketing for local services, said, "We've tried to discourage the activity."

But, he added, "Warnings don't work all that well."

Nielsen has no independent committee of broadcasters similar to the Arbitron council.

NSI's action in the recent controversy involving Los Angeles'

KABC signaled a move toward tougher enforcement of the company's policies.

When KABC increased its news ratings last May by airing its series of reports on households that make up the Los Angeles Nielsen sample, Nielsen actually delisted the station. That is, it removed ratings data from the Los Angeles report covering the station's 11 p.m. news for the eight days the Nielsen report ran.

"That is a major step," declared Mel Goldberg, executive director of the Electronic Media Ratings Council, an industry-sponsored organization that audits ratings companies.

In imposing its partial delisting penalty, Nielsen was declaring KABC's news series to be a case of "ratings distortion," a condition considered more serious than hypoing.

Included in Nielsen's rules, Mr. Anderson said, "is a delisting provision if a station tries to contact panel members to influence their viewing habits."

Traditionally, Nielsen and Arbitron both tread carefully in deciding to impose sanctions because TV stations are valued subscribers, and such penalties are sure to invite legal action.

Sure enough, Nielsen's decision to partially delist KABC resulted in a lawsuit last month in which KABC tried to win a temporary restraining order to prevent the May report from being mailed. A judge denied the request and the books were mailed June 18.

Arbitron also has a delisting provision in cases of ratings distortion. But in the case of KABC, the company didn't conclude that a distortion had taken place because the news series focused on Nielsen families with no mention of the Arbitron sample.

By deciding not to delist KABC, Arbitron invited a problem of its own. Officials at CBS's owned station in Los Angeles, KCBS-TV, were disappointed at Arbitron's decision and are "examining options" that include terminating its contract with the ratings supplier, according to a KCBS spokeswoman.

Delisting means that KABC won't have accurate ratings to use when it tries to sell time on its late news to prospective advertisers.

If it has a measurable effect on KABC's bottom line, the delisting penalty would be just what some industry officials say is needed to discourage hypoing and its more serious relative, distortion.

"The only way I can see anything of substance taking place is if the offender suffers financially by doing it," said Arbitron's Pete Megroz.

Mr. Megroz and others agreed that stations would probably stop using hypoing tactics if advertising agencies began questioning rates based on artificially inflated audience figures.

But even as Nielsen and Arbitron examine stiffer sanctions for familiar hypoing techniques, new methods are being born—such as the "research survey" conducted by three TV stations during the most recent May sweeps.

The survey, which was developed by Atkinson Research, Minneapolis-St. Paul, was used by Gannett's KARE-TV and WXIA-TV in Atlanta, as well as WCPX-TV in Orlando, Fla., owned by First Media Corp.

The study, which was mailed to a sample of residents in each city, queried participants on various aspects of TV shows airing on the stations. It asked the residents to tune in at specific times.

Nielsen and Arbitron both noted the use of the surveys in their reports for the three markets.

The use of the survey had been noted for several stations in previous sweeps periods, but this was the first time three stations in one sweep had been cited for the practice.

Meanwhile, in a more serious action, WCCO filed suit accusing Atkinson Research and KARE with "intentionally manipulating and tampering with the May 1987 audience ratings through a phony 'research survey.'"

The Minneapolis-St. Paul report contains a full explanation about KARE's use of the Atkinson survey, but it also notes an on-air contest by WCCO.

For about 2½ weeks in May, WCCO ran its "Minnesota Jeopardy! Trivia Contest" during weekday broadcasts of "Jeopardy!" at 4 p.m. The contest, which was designed to attract viewers to the game show, was promoted on WCCO during other dayparts, said the contest's producer, Lori Fink.

The contest's prizes included gift certificates and a chance to win a shopping spree from a local supermarket chain.

Joe Franzgote, president of KARE, doesn't see the difference between the contest and the survey. "I suppose their hype is OK and ours isn't," he said of the complaining WCCO.

He said WCCO is upset because its news fell behind KARE's in the May ratings. Accusations of wrong-doing, he said, "depends on whose ox is gored." KARE's survey, he added, "was certainly within the guidelines of Arbitron and Nielsen."

But James Rupp, president of Midwest Communications of Minneapolis-St. Paul, owner of WCCO, disagrees.

"The purpose of their survey was to reach the core sample of Arbitron and Nielsen," he said. "When your intent is to reach the core sample, that's distortion."

Mr. Goldberg of the EMRC suggested that a comprehensive code of ethics might be the only thing that would halt the use of hypoing and distorting tactics in the future.

But he wasn't sure how the TV industry would enforce such a code. "How do we legislate ethics?" he wondered. #

N.Y. public station to broadcast 24 hours

By RICHARD TEDESCO
Staff reporter

NEW YORK—In an effort to expand its audience reach and improve its finances with new viewer membership, WNET will soon become the nation's second public TV station to broadcast on a 24-hour basis.

The overnight broadcast, set to

begin in mid-September, will include repeat airings of "The MacNeil/Lehrer NewsHour" and other shows, along with fresh material not shown in other dayparts.

Currently, WTVS in Detroit is the nation's only 24-hour public TV station.

WNET's overnight expansion, dubbed "Nightworld," has been an objective of William Baker since he

became president of the station two months ago.

His idea is to revitalize station membership while appealing to TV viewing styles of the New York market.

"People watch public stations differently from the way they watch other television," Mr. Baker said last week.

He pointed out that 70 percent of

the viewers are VCR owners who could videotape overnight offerings.

He said that WNET has access to more programming than it currently can schedule.

Since WNET already has the rights to many of these shows, he said the additional programming hours would not represent additional expense.

"We're not just repeating shows.

We're putting on shows we haven't had before," Mr. Baker said.

The goal, he says, is to increase WNET's membership base from its present level of 350,000.

The 24-hour programming format would be maintained for one year and become a permanent part of the station's schedule only if the viewer response is evident, Mr. Baker added. #

BRIEFLY NOTED

Broadcast TV

Fox Broadcasting Co.'s repeat of the two-hour premiere of its Saturday night show "Werewolf," in place of "The Late Show" on July 17, earned a 4.3 rating and a 13 share, down from the 6.5/14 that the show's July 11 premiere garnered. On July 18, the first half-hour episode of the show earned a 4.4 rating and a 9 share in its regular 9 p.m. time slot. Also that night, the one-hour premiere of "The New Adventures of Beans Baxter" garnered a 4.1/10 at 8 p.m. and the premiere of the half-hour sitcom "Karen's Song" brought home a 3/7 at 9:30 p.m. The regular Fox Saturday night lineup was in place last Saturday, but ratings for those broadcasts were not available at press time.

ABC News officials last week said they expect no complications in negotiating a new contract for anchorwoman Kathleen Sullivan, whose network pact expires late this month. Speculation is that she will be made first substitute for both of "Good Morning, America's" permanent anchors, Charles Gibson and Joan Lunden, in addition to remaining host of ABC's new "Health Show." Ms. Lunden last week signed a new one-year contract with ABC to continue on "Good Morning, America" after she returns from her maternity leave.

Sen. Frank Lautenberg, D-N.J., introduced legislation that would require TV stations to air seven hours of educational programming for children each week. The bill, which was co-sponsored by Sen. Tim Wirth, D-Colo., would also require the FCC to hold inquiries on program-length commercials and inter-



Fox's "Werewolf," starring Chuck Connors, had a 4.4 rating and 9 share July 18.

National syndication standings

For the week ended July 12

	Rating	Markets	Coverage
1. Wheel of Fortune	14.8	212	97%
2. Jeopardy	10.7	195	91%
3. WWF Wrestling	10.3*	235	96%
4. People's Court	7.8	195	97%
5. Oprah Winfrey Show	7.5	175	97%
6. People's Court (b)	7.0	168	81%
7. Entertainment Tonight	6.6*	150	91%
8. Tales from the Darkside	6.3*	145	91%
9. New Newlywed Game	6.1	168	91%
10. People's Court (b)	5.7	178	82%
11. People's Court (b)	5.5	169	82%
12. It's A Living	5.4*	147	89%
Mama's Family	5.4*	158	88%
People's Court (b)	5.4	169	81%
15. Wrestling Network	5.1*	174	82%

*Includes multiple airings. (b) Pre-empted.

Source: Nielsen Fast Weekly Syndication and Occasional Network Report. Includes only subscribers to the service.

active programing.

WTAT-TV in Charleston, S.C., was sold to Atlanta-based ACT III Broadcasting, a subsidiary of Norman Lear's ACT III Communications, by Charleston Television Ltd., Charleston, S.C. Terms of the deal were not disclosed. ACT III owns one other TV station, WNRW-TV in Winston-Salem, N.C.

Don Ohlmeyer has been named executive producer of Fox Broadcasting Co.'s "39th Annual Prime-time Emmy Awards" on Sept. 20. The telecast, which will air live on the West Coast for the first time ever, will be the first in a three-year deal Fox has to produce the Emmy Awards.

Cable TV

ESPN had achieved agreements with cable operators serving nearly 95 percent of its cable subscriber base of 38.3 million for its National Football League package. Operators are helping the 24-hour sports network fund the first season of its three-year pact for NFL cable rights.

In an effort to dispel misconceptions about acquired immune deficiency syndrome, HBO is producing a one-hour special hosted by U.S. Surgeon General Dr. C. Everett Koop, "AIDS: Everything You And Your Family Need To Know... But Were Afraid To Ask." The special will premiere in October.

Home video

Local authorities recently burned hundreds of pirated videocassettes in a raid on retail locations in Caracas, Venezuela. More than 9,000 illegal cassettes have been seized in recent weeks by authorities in Colombia, Brazil and Argentina in raids against video pirates.

A report by Video Marketing, a Hollywood-based research firm, concludes that more than 100 advertisers are now involved in more than 60 different sponsored home video programs. The study concludes that Pepsi's successful introduction of a commercial within a theatrical film release, Paramount's "Top Gun," has legitimized the sponsored video concept. The 130-page summary discloses that

McDonald's, Ford, General Foods, General Mills, Procter & Gamble and Warner-Lambert are among the major advertisers involved in forms of video sponsorship ranging from infomercials to spot commercials to product inserts. The study concludes that "consumers are spending more on prerecorded videocassettes than the combined value of cable, barter and national spot advertising."

MPI Home Video is releasing three additional vintage TV program collections during the month of August. The Oak Brook, Ill.-based distributor is offering "Golden TV Memories of the '50s: Volume 2," "TV Classics: Volume 8" ("The Jack Benny Show") and "TV Classics: Volume 9" ("The Cisco Kid" and "The Roy Rogers Show"). The titles each run one hour and retail for \$19.95.

Radio

Pyramid Broadcasting's WRXR-FM, Chicago, will drop its call letters and classic rock format on Aug. 3, when it switches to a format of New Age music under the new call letters, WNUA-FM. The format is designed to appeal to adults age 25 to 54 as an alternative to contemporary hit or rock radio stations, station officials said. New Age is the instrumental music form described by radio consultant Lee Abrams as "beautiful music for yuppies." While New Age has sold well in record stores, it hasn't been available to radio audiences until recently on a handful of stations around the country.

Radio personality and financial expert Bob Madigan has joined NBC Radio's talk network, Talknet, as host of a three-hour advice program scheduled to air Saturdays and Sundays from 7 p.m. to 10 p.m. Mr. Madigan replaces Bernard Meltzer, who recently announced his resignation from the network. Mr. Meltzer continues to host advice shows locally on New York's WOR-AM.

Syndication

Orion Television Syndication last week unveiled "Crimewatch Tonight," a first-run, half-hour strip show for prime access. The series, which will cover national and international stories on crime, will be available on a cash/barter basis for fall 1988. Separately, Los

Angeles-based Orion said that former late-night talk show host Joan Rivers has been named to the "center square" of "Hollywood Squares," which the company also syndicates.

Viacom Enterprises, New York, announced last week that three more TV stations have agreed to air "The Cosby Show," which will begin airing in syndication in fall 1988. The latest stations to sign up for "Cosby" are WJZ-TV, Baltimore; KGMB-TV, Honolulu; and WREX-TV, Rockford, Ill. Viacom declined to reveal how much the stations paid for "Cosby" broadcast rights.

Multimedia Entertainment has announced that its "Great Moments in Country Music" has cleared 145 markets, representing over 90 percent of the country. Stations signed up for the show include WNBC-TV, New York; KGO-TV, San Francisco; WCVB-TV, Boston; WXYZ-TV, Detroit; and KDFI-TV, Dallas. The barter split is 12 minutes local/10½ minutes national. The program, hosted by Jim Stafford, Tanya Tucker and Ray Stevens, showcases performances by country singers such as Lynn Anderson, Jerry Reed and George Jones.

Harmony Gold's Harmony Premiere Network has added 13 additional stations, bringing the total coverage to 55 percent. Newest takers include WTVJ-TV, Miami; KCRA-TV, Sacramento, Calif.; WTTV-TV, Indianapolis; KFMB-TV, San Diego; WVUE-TV, New Orleans; and KHON-TV, Honolulu.

Other

New World Pictures will change its name to New World Entertainment. In announcing the upcoming change at New World's annual meeting recently, company officials said the new name "more accurately reflects the business of this company." New World has expanded from its origins in movie production and distribution into television, animation, home video and other related areas.

In a petition for rulemaking, Leibowitz & Spencer, a Miami communications law firm, earlier this month asked the FCC "to prohibit anybody who files a competing application against a (license) renewal applicant from requesting or accepting any money or other considerations from a renewal applicant"—a strategy known as "greenmail." The filing notes the commission's previous decision to abolish limitations on the amounts paid by licensees to challengers and charges that the decision "had the unintended effect of encouraging some people to challenge broadcast renewals in anticipation of participating in large settlements."

Tri-Star's board last week approved a deal with CPI Holdings, a wholly owned subsidiary of Coca-Cola Co., to invest another \$50 million in Tri-Star Pictures, increasing its stake to 29.3 percent from 23.4 percent. CPI, the largest shareholder in five-year-old Tri-Star, bought an additional 3.3 million common shares at a premium of \$15 per share.

De Laurentiis Entertainment Group said it was considering recapitalization, restructuring or a possible merger after posting a \$15.5 million loss last week for the first quarter ended May 31. The Beverly Hills, Calif.-based production company blamed its poor performance in part on a \$5.4 million write-down on its feature film "Million Dollar Mystery." DEG, which has hired two investment banking firms to look into financial alternatives, has no films scheduled for release in the second quarter. #

MCA moving to fight off takeover bids

(Continued from Page 1)

The activity was spurred in part by speculation about the company's vulnerability given the health of MCA's 74-year-old longtime Chief Executive Officer Lew Wasserman, recently released from the hospital following surgery. Mr. Wasserman controls about 15 percent of the company.

"The important thing is not what began this activity, but that the company is in play and that its stock is widely perceived as undervalued," said one veteran Wall Street analyst.

"Once that happens, there's usually only one way out and that usually involves taking the company private, merging with another entity or being taken over."

MCA's defenses to date have been adopting

a "poison pill" plan offering current shareholders incentives to buy more stock and, according to some industry observers, seeking the protection of a corporate "white knight."

MCA's assets include Universal Studios, the largest supplier of network prime-time programming, and related real estate; TV syndication and home video; record and publishing operations; and the Cineplex movie theater operation.

MCA officials, who declined comment on the subject last week, have announced they would seriously consider any well-financed cash offer for 100 percent of the company's stock.

However, the MCA board July 15 approved a poison pill plan giving shareholders the

right to purchase 760,000 shares of new preferred stock "to guard against partial tender offers and other abusive tactics."

If an outside party were to acquire 20 percent or more of MCA's stock, existing shareholders could buy the company's stock at a drastic discount.

As one production company executive put it: "There's no better defense than a high stock price, and that's what some of us are counting on."

Speculation over possible suitors ranges far and wide, and so far includes General Electric, Walt Disney Co., Revlon financier Ron Perelman, former Twentieth Century Fox head Marvin Davis, New York real estate magnate Donald Trump and even CBS Inc.

A report by financial columnists Dan Dorfman in Friday's edition of USA Today claimed the suitor was Nelson Peltz, chairman and chief executive of Triangle Industries, a packaging company.

Some analysts last week pointed out that, unless modified, the financial interest and syndication rules, which bar networks from having much involvement in production or distribution, would be a formidable obstacle to a CBS-MCA or GE-MCA merger.

Mara Balsbaugh, vice president and leisure analyst for Smith Barney, forecasts that a number of major production companies will engage in special business combinations to help pay for costly expansions and to protect against takeovers. #

AT PRESS TIME CONTINUED

strike, Hanna-Barbera Productions, settled earlier this month.

● **NEW YORK**—Federal mediator Timothy Germany last Thursday **recessed talks** between NBC and the striking National Association of Broadcast Employees and Technicians. Mr. Germany said the two sides are "too far apart" to continue the negotiations, which had resumed last Monday here. No further negotiations were scheduled.

● **WASHINGTON**—**Cuban broadcasts** disrupted the signals of clear channel stations WHO-AM in Des Moines, Iowa, and KSL-AM in Salt Lake City, from 6 p.m. until about midnight last Tuesday. Richard Smith, chief of the FCC Field Operations Bureau, said the simulcast Cuban signals could be heard over a large part of the United States.

● **LOS ANGELES**—After New World Pictures' \$401.8 million bid for **Kenner Parker Toys** was rejected last week, it was unclear on Friday whether New World would up its bid, pursue a hostile takeover or walk away from negotiations. Kenner Parker last week asked the Securities & Exchange Commission and the New York Stock Exchange to investigate possible insider trading in its shares.

● **MEMPHIS**—**Jack Lescoulie**, second banana to hosts Dave Garroway and Hugh Downs on NBC-TV's "Today Show" from 1952 to 1966, died of cancer last Wednesday at 75. Mr. Lescoulie began as an announcer, later expanding his role to include sports, news and features.

● **LOS ANGELES**—Showtime will unveil a completely **new on-air look** on Aug. 1, it was disclosed last Thursday by Fred Schneier, executive vice president of programming for Showtime/The Movie Channel. Speaking at the National Cable Forum here, he said new graphics, promos and a consumer campaign would be part of the package.

Westwood buys NBC Radio

(Continued from Page 1)

Westwood Chairman Norm Pattiz said profitability was achieved by cutting some jobs and marketing the revamped network until its programs "achieved rate parity" with other top networks.

"What happened with Mutual is a very good guide to what will happen with NBC," Mr. Pattiz said.

The sale of its three radio networks for \$50 million—less than it costs to buy some major-market radio stations—means NBC will bow out of the business it pioneered in 1926.

At the same time, the purchase transforms Westwood One into the second-biggest force in network radio, within shouting distance of top-ranked ABC.

The merger will bring into Westwood some of the biggest names in talk radio: Mutual's Larry King, Dr. Toni Grant and Steve Allen, and Talknet's Bruce Williams and Sally Jessy Raphael.

With the addition of NBC's network programs, affiliates and spot inventory, Westwood's share of the radio network business will rise from 16 percent to 27 percent, according to Salomon Brothers, New York.

That percentage is second only to ABC's seven radio networks, which attracted 36 percent of the money spent in network radio last year, Salomon Brothers said.

"If it goes through, you're going to have two very strong players in the network business: ABC and Westwood," said Bruce Heim, vice president and assistant director of TV and radio negotiations for Bozell Jacobs Kenyon & Eckhardt, New York.

The NBC Radio Networks, which employ about 250 people, "can be turned around within several quarters through reduction of overhead and increasing the average spot price," Mr. McAlpine wrote in an Oppenheimer newsletter earlier this month.

"We estimate that NBC Radio, as part of Westwood One, could achieve... mean operating income of \$12 million to \$13 million, or \$6 million to \$7 million after taxes," Mr. McAlpine said.

The first NBC radio network broadcast took place 61 years ago, in November 1926.

That initial 4½-hour broadcast, which was carried by 25 stations in 21 cities, originated from New York and featured a program of variety entertainment ranging from the New York Symphony to Will Rogers, who offered a bit called "15 Minutes with a Diplomat" from a theater dressing room in Independence, Kan.

But NBC's radio networks declined with the rise of network TV in the 1950s and '60s. Rumors that NBC would sell its radio networks had persisted since General Electric bought NBC parent RCA in June 1986.

Ad agency buyers said they were impressed with how the three NBC networks—the NBC Radio Network, the youth-oriented Source and Talknet—will dovetail with similar programming at Westwood and Mutual.

Westwood's long-form music programs, buyers said, "fit nicely" with NBC's Source, and NBC's news product on the NBC Radio Network is compatible with news and

GE sells RCA to French firm

NEW YORK—General Electric last week announced the sale of its consumer electronics group, most of which it acquired when it bought RCA Corp. last year, to French electronics giant Thomson S.A.

The deal is in exchange for Thomson's medical equipment business and a cash payment of between \$500 million and \$1 billion.

GE's consumer electronics division barely broke even in 1986, with sales of \$3.5 billion.

Thomson's medical equipment unit, which had 1986 sales of about \$770 million, is a perfect fit for GE's industry-leading medical equipment business.

Thomson is owned by the French government. All 10,000 U.S. employees of GE/RCA will become Thomson employees.

Sources say the sale of RCA, coming the same week as subsidiary NBC's sale of its 61-year-old radio networks, is indicative of the strategy being pursued by GE Chairman and Chief Executive Officer John Welch: Concentrate on two or three highly profitable key areas, and liquidate the rest.

The deal leaves Glenview, Ill.-based Zenith Electronics Corp. as the only American-owned company in the TV manufacturing business. #

sports programming on the Mutual Broadcasting System.

Under the terms of the agreement, Westwood One will buy NBC's three networks plus NBC Radio Entertainment, a program syndication company, for \$50 million.

NBC's commercial inventory and affiliates are the most valuable parts of the purchase, said Gary Stevens, a partner with Wertheim Schroder & Co., New York. The NBC Radio Network has 389 affiliates, Talknet has 286 and the Source has 120, NBC said.

As part of the deal, NBC News would continue to provide news reports to NBC Radio Network affiliates, but the programs would be sold and produced by Westwood.

The NBC News identity will remain intact, a condition that NBC had insisted on as part of any deal to sell the networks. Mr. Pattiz said the NBC News identity "is a tremendous bonus."

To sweeten the deal, Westwood agreed to issue warrants to NBC that will allow NBC to purchase 1 million shares of Westwood stock within five years at \$36.40 per share. If NBC goes ahead with the stock purchase, NBC's parent company, General Electric, would have a 6 percent financial stake in Westwood. #

FCC gets comments

(Continued from Page 2)

"Non-local broadcast stations which duplicate the exclusive syndicated programs of local stations on local cable systems destroy a vital link between a local television station and the local audience," the NAB said.

Citing the "skyrocketing" cost of syndicated programming since the syndicated exclusivity rules were repealed, the NAB said independent stations are now devoting more than half of their budgets to programming costs.

"Stations are paying substantial sums, higher prices both in absolute and relative terms, than ever before for limited exclusivity," the NAB said.

But Time Inc., owner of HBO and

multiple cable system operator American Television & Communications Corp., said that independent stations have prospered since the original syndicated exclusivity rules were repealed in 1980.

According to Time, the pretax profits of independent stations have more than quadrupled since then, and the average sale price of independent TV stations has nearly doubled.

Tribune Broadcasting Co., owner of superstations WGN-TV in Chicago and WPIX-TV in New York, said syndicated exclusivity rules would infringe on the cable television industry's First Amendment rights.

Tribune said the rules would limit its editorial discretion. #

Viacom shakeup puts Frank Biondi in charge

(Continued from Page 1)

for Viacom, but he said he needs to get oriented and determine any staffing moves first.

Mr. Biondi said the challenges facing Showtime were only part of the picture at Viacom. He noted that the pay channel represented the only part of Viacom's business with marketplace problems.

Mr. Biondi said he was contacted by Mr. Redstone about a week before his scheduled relocation to the Burbank, Calif., headquarters of Coke's entertainment operations.

He received Mr. Redstone's initial offer to take charge at Viacom over breakfast the next day. He then discussed the offer with his fam-

ily and "hammered out a deal" with Mr. Redstone in a long-distance phone conversation.

Mr. Biondi will now be based in New York.

"It was an opportunity that just had to be pursued," he said, declining to enumerate details of the deal.

While he officially moves over to Viacom this week, Mr. Biondi said he expects to be going back and forth between his new company and Coke over the next two weeks.

With his house in New York sold and a new one purchased in California, he indicated he also would be concentrating on getting his personal affairs in order.

Meanwhile, Francis Vincent, president and chief executive officer of the entertainment-

business sector of Coca-Cola Television, said the operations that had reported to Mr. Biondi will now report to him. He also expressed best wishes to Mr. Biondi.

The principal issue now facing Viacom's departing executives is the nature of their next business, something Messrs. Elkes and Gorman indicated they would reveal this week.

They indicated their willingness to remain at Viacom in consultancy roles during the interim period.

According to terms of the proxy statement filed prior to Viacom's takeover by National Amusements, Mr. Elkes could be entitled to approximately \$2 million in compensation on his contract upon departure, and Mr. Gorman

could receive \$1.8 million. Mr. Baruch, meanwhile, was unavailable for comment, and it's uncertain what his plans are.

In addition to receiving a retirement benefit when he leaves the company, Mr. Baruch's contract with Viacom calls for his retention as a consultant, starting at \$415,000 per year when his contract ends next year.

Industry observers seemed stunned by the sudden turn of events last week, particularly with regard to Mr. Biondi's new role.

"I was surprised Frank went there," said Dennis McAlpine, vice president and media analyst for Oppenheimer & Co. He suggested the visibility of the position at Viacom made the opportunity attractive for him. #

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