

Electronic Media

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AT PRESS TIME

Holmes picked for FCC

WASHINGTON—President Reagan will nominate Brad Holmes to fill the vacancy on the Federal Communications Commission, according to a well-placed source. Mr. Holmes, 33, is a former assistant to FCC Chairman Dennis Patrick. The White House informed Sen. Bob Packwood, R-Ore., of the choice Thursday. However, the White House had not announced the decision as of press time.

News network sold

WASHINGTON—Potomac Communications here expanded its news-service operations with the purchase of the Local Program Network from WCCO-TV, Minneapolis. Hendrix F.C. Niemann, president of Potomac, said LPN will be used as the foundation for launching several new services. WCCO's Local Program Network offers its 35 af-
(Continued on Page 63)

Hour shows find home with cable

By JANET STILSON

Staff reporter

NEW YORK—Rebuffed by broadcast stations, syndicators are turning more often to basic cable networks to place their hour-long series.

In effect, the trend means the creation of a new syndication window, in which off-network hours appear first on cable before they have their run on broadcast outlets.

Lifetime, for example, will televise five off-net shows in evening slots this fall.

One of them—"Falcon Crest"—is still running on CBS, and three others—"Jack and Mike," "Kay O'Brien" and "Lady Blue"—recently departed broadcast network schedules.

"Remington Steele," "Crazy Like a Fox" and "Hell Town"—none of which has received syndication runs—can be found on the CBN Cable Network, along with "Father Murphy" and "Paper Chase."

And the USA Cable Network will continue airing newly produced and rerun episodes of "Airwolf" and "Alfred Hitchcock Presents," as well as "Riptide."

USA, in the market for programming to fill 17 weekly hours in its new season schedule at the start of 1988, is also looking to add "Miami Vice."

Talks have progressed slowly, however, as the program's distributor, MCA, studies other options.

The increase in off-network, hour-length series on commercial cable shows no signs of abating, industry executives report. Even the children's cable service Nickelodeon is said to be looking at potential product.

Cable and distribution sources say the next wave of off-net shows to the basic ser-
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Photo by Scott Sreble

Coke's TV man Gary Lieberthal ponders ways to put new fizz in show biz

By RICHARD MAHLER
and WILLIAM MAHONEY
ELECTRONIC MEDIA staff

Gary Lieberthal is Coca-Cola's point man in the company's aggressive drive to make Columbia/Embassy Television to TV shows what Coke is to soft drinks.

The 41-year-old chairman and chief executive officer of Coke's television unit was put in charge of the studio last fall as part of a major restructuring that saw Columbia Pictures Television and Embassy Television placed under one umbrella.

ELECTRONIC MEDIA talked with Mr. Lieberthal about the

network and syndication programming business recently at his office overlooking Columbia/Embassy's Burbank lot. An edited version of that interview follows:

EM: Is Columbia/Embassy trying to structure new kinds of deals with the networks in its prime-time programming?

Mr. Lieberthal: Well, in a general sense, we have long felt that the relationship between the networks and the suppliers has essentially been a buyer-seller adversarial relationship, and it doesn't seem to make sense in the economic realities of today's business.

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Doctrine's death draws raves, rage

By DOUG HALONEN

Staff reporter

WASHINGTON—Last week's killing of the fairness doctrine left broadcasters cheering, consumer groups complaining, congressmen threatening and others predicting an increase in advocacy advertising.

Meanwhile, most broadcasters contacted after the Federal Communications Commission abolished the doctrine—which required TV and radio stations to cover issues of public importance and provide opportunities for responses—insisted that the change won't affect how they cover the news.

"I think we're still all going to be responsible journalists and will try to present both sides of an issue," said Brian Bracco, news director of KMBC-TV in Kansas City, Mo.

Bill Christian, vice president and general manager of WPDE-TV in Florence, S.C., sounded a similar theme.

"To be responsible journalists to the community," he said, "we're going to continue to offer all viewpoints on any important issue."

Ed Quinn, vice president and general manager of KGTU-TV in San Diego, said, "We have a forum for permitting opposing viewpoints, and we'll continue to use it."

As for advocacy advertising, John O'Toole, executive vice president of the American Association of Advertising Agencies, said the networks have regularly rejected such controversial ads in the past because they were concerned that,
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INSIDE:

NBC fighting ad clutter

The network will cut paid promotional plugs at the end of game shows as a first step. Page 3.

'Shock' talk

Outspoken conservative radio personalities are turning up on AM radio stations. Page 4.

NEWS SUMMARY

The demise of the fairness doctrine left broadcasters cheering, consumer groups griping and congressmen threatening to push legislation to resurrect the rule. (Page 1)

Hour-long TV series that were finding a hostile environment in broadcast syndication are finding a new home on basic cable networks. (Page 1)

Seven out of 12 basic cable services had slight declines in ratings during the second quarter ended June 30. (Page 3)

NBC has decided to eliminate paid promotional plugs at the end of its daytime game shows as the first step in an effort to reduce commercial clutter on the network. (Page 3)

The 181 TV stations signed up for "Star Trek: The Next Generation," the new first-run syndicated series, got a glimpse of what they're buying last week. (Page 3)

Joseph Philport, president at AGB Television Research, jumped to rival A.C. Nielsen Co. (Page 3)

A negotiating committee for NABET decided not to hold a vote on a contract proposal from NBC, despite pressure from members in three cities. (Page 2)

CBS chief Laurence Tisch described his session with 125 TV critics as one of the most important meetings he's had since taking over at CBS. (Page 2)

Congress isn't likely to revise cable's compulsory copyright license anytime soon, according to a key House member, Rep. Bob Kastenmeier, D-Wis. (Page 2)

PBS affiliate WNET-TV is working on a plan to pick up a new version of the defunct ABC series "Our World" from a production company headed by the show's co-host, Linda Ellerbee. (Page 4)

Cable TV's Financial News Network hopes to launch a business news radio network by the end of this year. (Page 4)

A home-shopping program for radio stations is being developed by radio syndicator PIA Inc. The program is designed for AM stations' use during overnight hours. (Page 4)

Outspoken radio personalities, often expressing outlandish political views, are emerging on the AM band. (Page 4)

A rule that would curb abuse of the process that allows an individual to challenge the fitness of a licensee was proposed by the FCC last week. (Page 6)

ESPN scored improved Saturday prime-time ratings with the maiden season of Arena Football. (Page 6)

Barry Sand, longtime producer of NBC's "Late Night With David Letterman," is moving to Fox Broadcasting's "The Late Show." (Page 16)

Public TV executives are taking the offensive against two articles in TV Guide that say public broadcasting is "permanently in danger of financial collapse." (Page 16)

Winston "Tony" Cox is the new chairman and chief executive officer of Showtime/The Movie Channel. (Page 16)

The three major TV networks have all scheduled a full slate of presidential candidate debates. (Page 16)

Fox Broadcasting's WFLD-TV in Chicago has joined the Windy City's evening news battle with daily newscasts. (Page 38)

Toney Brooks has joined Nashville entrepreneur George Gillett's newly formed radio station group. (Page 43)

The first films from the "adult" movie division of Walt Disney Studios, such as "Down and Out in Beverly Hills," are entering the broadcast syndication pipeline. (Page 50)

July sweeps results were rendered less useful than normal this summer because of partial pre-emptions by network coverage of the Iran-contra hearings. (Page 62)

ABC is hoping Donna Rice and Dolly Parton can help pull the network out of the ratings cellar this season. (Page 62)

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Tisch faces writers who 'control our destiny'

By WILLIAM MAHONEY
Staff reporter

REDONDO BEACH, CALIF.—Laurence Tisch last week became the first CBS chief executive officer to address the semi-annual gathering of TV critics here.

"I think I recognize that this audience is the most important audience I will meet this year," Mr. Tisch said.

He told the critics, most of whom were getting their first chance to question him directly, that Thursday's event was one of the three most important meetings he's had since becoming president and chief executive officer of CBS. The others, he said, were with CBS affiliates

and CBS stockholders.

In an interview with ELECTRONIC MEDIA after the question-and-answer session, Mr. Tisch was more specific: "The critics control our destiny," he said.

Mr. Tisch believes that when a writer has a bad reaction to a new program and tells readers not to watch it, the show might not get checked out.

"Our problem is to get sampling of our new programming," said Mr. Tisch.

(Continued on Page 63)

CBS asks critics for help, Page 4.

Compulsory license 'not a burning issue'

By ROBERT HOMAN
Staff reporter

WASHINGTON—Congress isn't likely to revise the cable TV industry's compulsory copyright license any time soon, no matter what the Federal Communications Commission thinks, a key member of the House says.

"It's not a burning issue," House judiciary subcommittee Chairman Bob Kastenmeier, D-Wis., told ELECTRONIC MEDIA Thursday, the day comments on an FCC proceeding aimed at assessing a case against the compulsory license were supposed to be filed at the agency.

The FCC will make a recommendation on the fate of the compulsory license process after assessing the comments.

"You won't find many members (of Congress) who know what a compulsory license is," Rep. Kastenmeier said.

The congressman, noting the hubbub generated by the FCC's elim-

ination of the fairness doctrine, also said the commission is "not held in that high regard" on Capitol Hill.

The compulsory license allows cable operators to meet their copyright obligations for retransmitting distant TV signals by paying into a central fund. Critics charge that cable isn't paying enough under the system.

Also last week, Jim Mooney, president of the National Cable Television Association, was alleging that the Association of Independent Television Stations' comments in the proceeding were in violation of that group's commitment not to seek repeal of the compulsory license.

In its comments, INTV is recommending that cable companies be permitted to continue carrying local TV signals for free, but that the license be eliminated for distant signals.

INTV President Preston Padden contends the association is only seeking "amendments" of the license, not repeal. #

NABET forgoes NBC vote

By ADAM BUCKMAN
Staff reporter

Despite pressure from members of its locals in three cities, a negotiating committee for the striking National Association of Broadcast Employees and Technicians decided not to hold a vote on a contract proposal from NBC.

The negotiating committee voted last Wednesday to hold off on taking the contract to the membership until NBC makes concessions on the proposed use of "daily hires," free-lance broadcast workers employed for specific projects as they are needed.

The committee is confident that NABET's striking members would throw out the contract if it was brought to a vote, said NABET spokesman John Krieger.

NBC officials, however, contend NABET hasn't allowed the members to vote on the contract because the membership would approve the pact and embarrass the union's leaders.

Mr. Krieger said NABET's members haven't voted on the contract because the negotiating committee has already rejected it.

In Chicago, Dick Beidel, network negotiator for NABET Local 41, said that members wanted to vote on the contract to demonstrate their disapproval to NBC.

In Burbank, Calif., an informal survey of members of NABET Local 53 showed that 76 percent would reject the contract, said Chris Hanson, secretary of Local 53. #

News editor named

Craig Leddy, ELECTRONIC MEDIA's Washington bureau chief since 1985, has been promoted to news editor.

In his new position, Mr. Leddy, 30, will oversee the copy editing, design and special projects operations of the weekly specialized business newspaper and will help direct day-to-day reporting activities as well.

He will be based in ELECTRONIC MEDIA's editorial headquarters in Chicago.

A 1979 graduate of St. Lawrence University in Canton, N.Y., Mr. Leddy began his journalistic career in 1980 as a news assistant for the States News Service in Washington.

Later that year, he became a staff writer for The Prince Georges Post in suburban Hyattsville, Md.

In February 1982, he moved to Cablevision, a trade publication, as a Washington-based associate editor.

Mr. Leddy joined ELECTRONIC MEDIA in October 1983 as a staff reporter in the Washington bureau. On Nov. 1, 1985, he was promoted to bureau chief, a position created as part of an expansion of EM's Washington coverage.

The newspaper's coverage of the nation's capital is now provided by Doug Halonen, a vet-



CRAIG LEDDY
Will oversee editing, design

eran Washington reporter who recently joined EM from Broadcasting magazine, and by reporter Robert Homan.

Commenting on Mr. Leddy's promotion to news editor, Ron Alridge, editor and publisher of ELECTRONIC MEDIA, said, "We're delighted that we were able to fill yet another key position from within our own ranks. Craig has performed superbly in every job we've given him; I'm sure he'll do an equally good job at the right hand of David Klein, our executive editor." #

CORRECTIONS

In a story on Page 30 of the Aug. 3 issue of ELECTRONIC MEDIA, Bud Ruckeyser's title was incorrect. He is executive vice president of corporate communications for NBC.

* * *

An editing error in a story on Page 50 of the Aug. 3 issue incorrectly described the number of Emmy Award nominations won by each network. NBC had 140 nominations, CBS earned 75 and ABC had 75. #

AGB exec jumps to Nielsen

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—A. C. Nielsen Co. fired the latest salvo in the ongoing people-meter wars last week when it recruited Joseph Philport, president at rival AGB Television Research.

Mr. Philport, 39, president at AGB for two years, will be Nielsen's senior vice president of market development, a new position.

Sources in the TV research community suggested that Nielsen, in hiring Mr. Philport at this time, was attempting to disable AGB on the eve of the company's Sept. 1 people-meter launch.

So far, Nielsen has signed on NBC for people meters; AGB has signed on CBS.

Apparently, Mr. Philport was ripe for the plucking. Surprisingly, he did not have an employment contract with AGB which would have precluded his move to Nielsen—armed, as he is, with competitive intelligence.

Sources close to Mr. Philport said he was unhappy at AGB. He believed top management in London did not give him a vote of confidence when they brought in Michael Poehner, a former IBM executive, as president and chief executive officer above him just months ago.

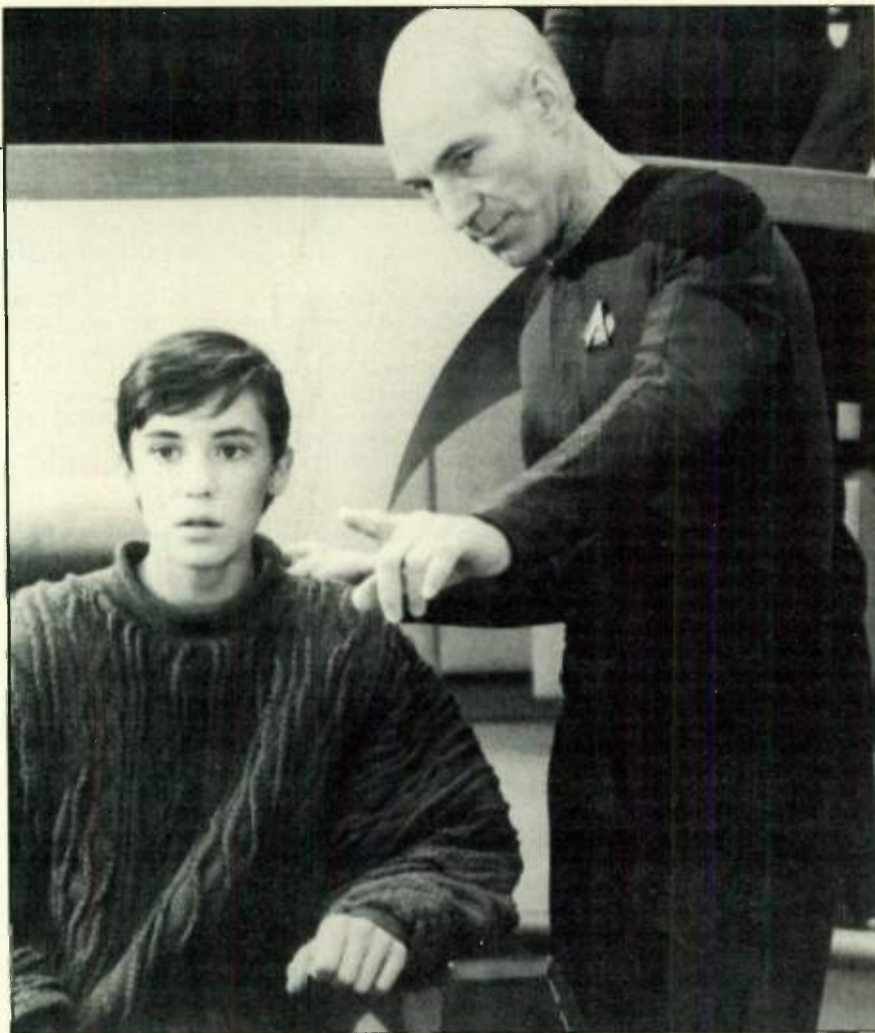
And just three weeks ago, Barry Kaplan, a former research executive from Ted Bates Advertising, was brought in to take over many of Mr. Philport's sales and marketing duties, leaving Mr. Philport more or less in a company spokesman's role.

"He was somewhat uncomfortable," said one source.

At AGB, Michael Poehner, Mr. Philport's boss, expressed disappointment that he was leaving for Nielsen, but said that the loss "was not devastating."

And contrary to industry speculation that Mr. Philport's departure signaled operating difficulties at AGB, Mr. Poehner said that plans to launch by Sept. 1 were running on schedule and that the company had already installed 1,500 people meters.

(Continued on Page 61)



"Star Trek: The Next Generation" is scheduled to premiere in late September.

Stations get peek at new 'Star Trek'

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—The 181 TV stations signed up for the new first-run syndicated series "Star Trek: The Next Generation" got their first glimpse of what they're buying last week.

Paramount, which is producing and distributing the series for a fall debut, showed the stations a clip of the new series during a 12-minute satellite transmission it fed to stations.

The syndication package for the "Star Trek" revival is made up of a two-hour

pilot, which will make its debut on stations between Sept. 28 and Oct. 4, and 24 one-hour episodes.

Last week's satellite feed featured Mel Harris, president of the Paramount Television Group, discussing how the series would be promoted and marketed.

"I was very impressed," said Ed Trimble, vice president and general manager of independent KHTV-TV in Houston, which has bought the new series. "They went far beyond what I thought they would."

Mr. Trimble added he was surprised

(Continued on Page 61)

NBC sets its sights on clutter

By DIANE MERMIGAS
Senior reporter

As a first step in a declared war on commercial clutter, NBC says it will eliminate paid promotional plugs at the end of its daytime game shows.

The change will be evident in some existing game shows this fall, but will not be fully instituted until early 1988.

New shows, such as "Win, Lose or Draw," will not sport the consolation prize announcements when they premiere this fall.

Consolation prizes could be greatly reduced or eliminated as a result of the change for NBC's six daytime game shows.

NBC officials also said last week that they will urge producers to modify the formats of their daytime game shows to eliminate other kinds of "pitchman" style clutter. However, network executives declined to elaborate on what those modifications will be.

Pierson Mapes, president of the NBC Television Network, said the network also will review at least 10 other non-programming vehicles—such as program credits, program titles and promotional fee announcements—to determine what adjustments can be made to reduce on-air clutter throughout NBC's schedule.

However, any other anti-clutter changes will not take place until early next year, he said.

"We hope this will be just the first of many initiatives we can take to improve the quality of our on-air environment where 30-second spots are more effective and more valuable for the advertiser," Mr. Mapes said.

"We are taking a leadership position in deciding that our national advertisers and viewers would be better served without these distracting, annoying non-programming elements. It's time for NBC to pay them back."

Mr. Mapes said NBC will review "the overall on-air structure of our total broadcast day—station breaks, network placements, everything—in an attempt to make it flow better."

However, other NBC officials admit that NBC's ability to make any sweeping changes may be hampered by prevailing business pressures such as increased program license and production costs.

Mr. Mapes revealed the network's new war on commercial clutter during an address last week to Gannett Broadcasting managers.

Mr. Mapes said initial reaction from daytime game show producers and advertisers so far has been mostly positive.

"We all have to meet our objectives without hurting the shows," said Giraud Chester, executive vice president of Mark Goodson Productions, a game show producer.

"You can't avoid offering prizes, and an awful lot is spent buying them. We'll just have to find new ways around this."

(Continued on Page 61)

WTBS slips but stays on top in 2nd-quarter cable ratings

By JANET STILSON
Staff reporter

NEW YORK—Superstation WTBS continued to slip in ratings in the second quarter ended June 30, but remained the leading basic cable service.

Seven out of 12 services measured by Nielsen Media Research had slight declines in ratings compared to the same period a year earlier, according to monthly and daily averages.

But the number of households tuning in rose almost across the board for cable networks, according to the Nielsen report. This was largely due to the expanding universe of homes that can tune in to basic channels.

In the total day averages, WTBS lost 0.4 of a ratings point, landing at 1.5. It also had an average of 24,000 fewer households tuned in, dropping to 638,000.

In prime time, WTBS dropped to a 2.9 rating from a 3.3 but gained in households, jumping to nearly 1.2 million from 1.16 million.

The only other service that declined in both ratings and households was CNN Headline News, which experienced a 0.2 rating loss, to 0.3, and a household drop to

79,000 from 102,000 in total day averages.

CNN Headline News prime-time numbers were not available.

Thanks in part to a surge of viewers tuned in to coverage of the Iran-contra hearings, CNN had a much stronger performance in the quarterly contest than its two sister networks.

CNN's total day average ratings rose to 0.8 from 0.7 a year earlier, and households increased to 340,000 from 246,000. In prime time, CNN gained 181,000 households to a total of 601,000, and added 0.2 of a ratings point, scoring a 1.5.

In noting the hearings ratings boon, Terry Segal, Turner Broadcasting System director of research, said CNN benefited similarly during last year's second quarter from coverage of the Libya bombing.

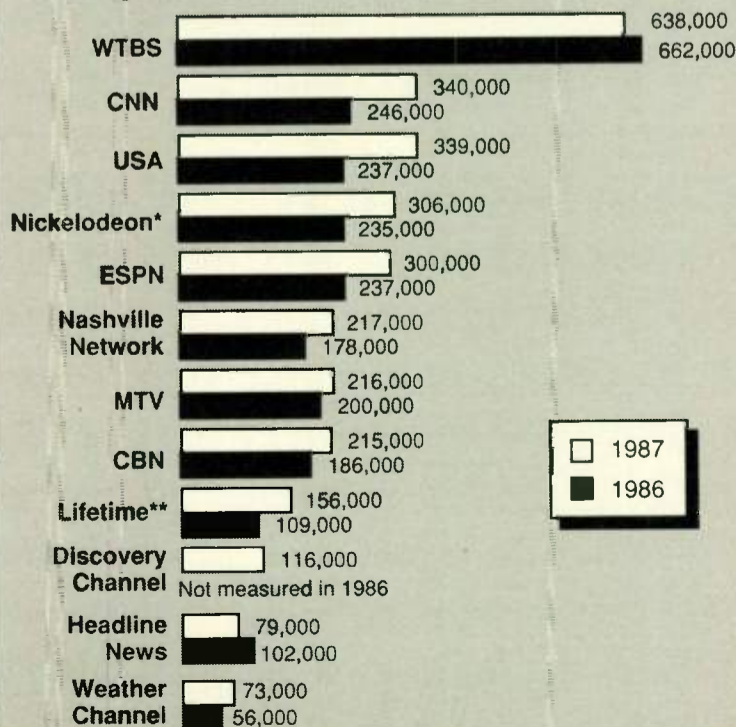
WTBS's ratings slide can be attributed to the increased competition among cable services, Mr. Segal says.

USA leaptfrogged over Nickelodeon to gain the No. 3 position in total day households for the quarter, gaining more than 100,000 households for a total of 339,000.

(Continued on Page 61)

Second-quarter cable ratings

Average audience in households all operating dayparts



*7 a.m. to 8 p.m. only. **Monday through Sunday only.

Source: Nielsen Media Research

New brand of 'shock radio' emerges on AM

By ADAM BUCKMAN
Staff reporter

In two separate controversies last month, outspoken AM radio personalities voiced opinions that offended ethnic groups.

Although the specific remarks were exceptional, the two incidents represent an emerging tendency for radio personalities on AM talk stations to court controversy by expressing often outlandish political views on the air.

Sources suggest that AM stations, which have been losing listeners to the FM band for

at least 10 years, are looking for new ammunition to boost their ratings.

Because many AMs carry news, talk, oldies or big band music formats, they tend to appeal to older demographic groups.

By adopting a more controversial approach to traditional talk programming, AM stations are taking aim at the more youthful—and lucrative—FM-listening audience.

"AMs are having to struggle, and they're looking for answers," said New York-based radio consultant Rick Sklar. "Thus, you get various degrees of sensationalism."

Unlike the brand of "shock radio" practiced on FM music stations by air personalities such as Howard Stern of WXRK-FM, New York, and Doug "The Greaseman" Tracht on WWDC-FM, Washington, controversial AM talk shows are hosted by personalities with strong political views, usually representing the conservative right.

On July 10 in Atlanta, where civil rights activism is strong, WGST-AM afternoon host Ed Tyll referred to Rep. John Lewis, a black congressman from the city, as "a moron" who "sounded like Buckwheat out of 'The Little

Rascals.'"

In another incident, David Gold, evening drive host on KLIF-AM, Dallas, told his listeners on July 3 that 18 Mexican immigrants who suffocated in a sealed freight car near El Paso, Texas, "got what they deserved."

Organizations representing minority groups in both cities demanded that the hosts be banished from the airwaves. The groups are still pressing their demands, and both personalities are still on the air.

Besides the Atlanta and Dallas incidents, (Continued on Page 62)



Linda Ellerbee may bring "Our World" to PBS, without ABC co-host Ray Gandolf.

PBS station considering revival of 'Our World'

By RICHARD MAHLER
Los Angeles bureau chief

PBS affiliate WNET-TV in New York hopes to pick up a new version of the defunct ABC series "Our World" from a production company headed by the show's co-host, Linda Ellerbee.

The one-hour ABC News series was canceled last May after being trounced in the ratings by NBC's "Family Ties" and "The Cosby Show."

Thousands of viewers protested the demise of the show, which used archival news footage and popular

music to summarize watershed years of the recent past.

WNET officials are discussing a revival of the show with Ms. Ellerbee and her Lucky Duck Productions, with the goal of having 13 new episodes on the air starting next January. The station would seek to have the show distributed to other public stations.

The production would have a \$5 million budget, or about \$385,000 per episode.

A WNET spokeswoman said no deal has been struck, pending a settlement of the journalist's cur- (Continued on Page 62)

CBS asks critics to help improve ratings process

By RICHARD MAHLER
Los Angeles bureau chief

REDONDO BEACH, CALIF.—The ratings guru for CBS wants the nation's TV critics to tell their readers their cooperation is mandatory if a breakdown in the current program ratings system is to be avoided.

"Make these people understand that if you don't participate in these surveys, you're disenfranchising yourselves," pleaded David Poltrack, vice president of research for CBS/Broadcast Group.

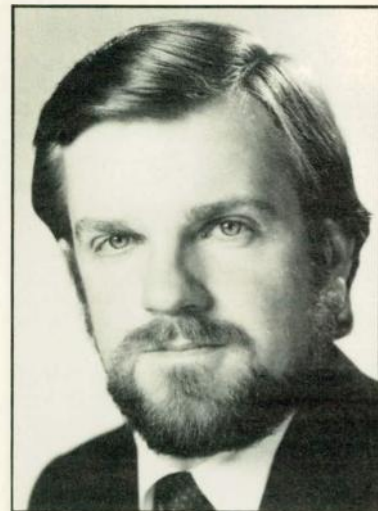
"We have a crisis," he told about 125 reporters gathered here last week for the semi-annual consumer press tour. "We have illuminated the major challenge facing TV audience measurement, and it is how to get those people who aren't participating to participate."

Mr. Poltrack says his biggest complaint about the A.C. Nielsen Co.'s switch this fall to a new people-meter sample is the 50 percent cooperation rates reported so far, coupled with the average loss of 25 percent of the resulting sample due to technical and editing errors.

"We end up with just 37.5 percent of the originally designated sample," Mr. Poltrack complains.

The executive still hopes that CBS will sign a contract with Nielsen for people-meter data by September, but said the two companies are maintaining "ongoing discussions."

In a separate appearance before the TV writers, Marvin Mord, ABC



DAVID POLTRACK
A ratings crisis

vice president of marketing and research services, agreed that Nielsen's sample shows "a pattern of noncooperation over time" with the people-meter panel.

Mr. Mord worries about reporting families "wearing out" and not pushing buttons reliably.

"We want these people identified as quickly as possible, and we want the ratings service to replace those non-performing households with similarly demographically comparable households," he explains. (Continued on Page 63)

FNN planning business news network for radio

By ADAM BUCKMAN
Staff reporter

NEW YORK—Cable TV's Financial News Network here hopes to launch a business news network for radio by the end of the year.

One reason FNN is planning a business-oriented radio network is to reap promotional benefits for its cable TV service.

"Radio is a natural outlet for distribution of timely business information, and is an excellent way to further promote the value of our cable programming," said Michael Wheeler, senior vice president and general manager of FNN.

Another reason, Mr. Wheeler noted, is that FNN's daily interviews with business newsmakers are "easily adapted" for

radio.

FNN also hopes to profit from the radio network, which is tentatively named "FNN's Business Headline News." Mr. Wheeler said FNN officials have kicked around the radio network idea for about three years.

FNN's network, still in the planning stages, will consist of short-form features and live financial news updates fed daily to affiliate radio stations.

The launch of the network hinges on whether FNN can sign up affiliates in most of the top 50 markets, Mr. Wheeler said.

FNN is also considering partnership proposals from other radio networks, but Mr. Wheeler declined to name any networks that might be interested in participating, nor would he comment on the negotiations. #

Radio shopping show coming

By ADAM BUCKMAN
Staff reporter

A home shopping program for radio stations is being developed by Chicago-based PIA Inc., a radio program syndicator.

PIA officials said last week that the eight-hour "Value Radio/Shop Around the Clock" program is designed for AM stations looking for ways to increase their income during overnight hours.

The company hopes to go on the air this fall with 75 affiliates, said PIA President Brad Saul. He describes "Value Radio" as a radio talk show with celebrity interviews that also incorporates home shopping.

For example, he said, when "Value Radio" has kitchenware to sell, a possible interview subject could be gourmet chef Julia Child.

"You have to think about this as an entertaining talk radio program," said Mr. Saul, who fully expects to sell merchandise over the

radio in the manner of TV's "Home Shopping Club"—despite radio's lack of visual impact.

"Before there was television, there was radio," he said, "and consumers used to buy merchandise advertised there."

PIA is searching for a host for "Value Radio," which will sell merchandise listed in the Horn & Hardart mail-order catalog, Mr. Saul said.

"Value Radio" is the result of a marketing agreement between PIA and H&H subsidiary, The Hanover Cos., which was partners with Lorimar in the aborted syndicated TV show, "ValueTelevision."

The program, which will be delivered to stations via Satcom IR and Galaxy II, is scheduled to air from 11 p.m. to 7 a.m. seven days a week. It will originate from PIA's studios in Chicago.

Each hour will contain six national commercials sold by PIA and six availabilities for local sale. Participating stations will receive 5 percent commission for any merchandise sold. #

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FCC tries to halt petition-to-deny abuse

By **ROBERT HOMAN**
Staff reporter

WASHINGTON—The Federal Communications Commission has proposed a new rule aimed at curbing abuse of the process that allows an individual to challenge a licensee's fitness to continue broadcasting.

The commission is concerned that some people are abusing the petition-to-deny process by using it to extort money from broadcasters.

The proposed rule would prohibit licensees from paying a petitioner more money than the

amount that was incurred in preparing the petition. It would also bar parties from threatening to file petitions unless compensated.

One media watchdog group promptly labeled the proposal as "racist."

Pluria Marshall, chairman of the National Black Media Coalition, said the new rule is "designed to keep broadcasters from being accountable when they discriminate."

Mr. Marshall's group seeks to block the renewals of licensees that it thinks don't employ enough minorities.

FCC Chairman Dennis Patrick told ELECTRONIC MEDIA that the proposed rule had no

racist implications.

"To suggest that this is racist is silly and Pluria Marshall knows it," Mr. Patrick said. "The commission's action is not addressed to any individual or group."

The National Association of Broadcasters is supporting the commission's investigation into the matter. "Reimbursement of legal costs is one thing; the frequently demanded larger payments amount to blackmail," said NAB Chairman Eddie Fritts.

Mr. Patrick said he didn't know how often the process is being abused.

"The commission is not always privy to the

arrangements," between the broadcasters and the petitioners, Mr. Patrick said. "We do have a lot of anecdotal information."

Mr. Marshall said that one of his organization's affiliates was expelled in the late 1970s for abusing the petition process.

The NBMC has a policy forbidding affiliates from accepting money solely in exchange for withdrawing a petition, he said.

The rarity of abuses suggests that no investigation is needed, Mr. Marshall said.

"We are policing our own," Mr. Marshall said. "If there is any abuse, we will monitor and correct it."#

Arena football scores

By **RICHARD TEDESCO**
Staff reporter

NEW YORK—ESPN scored improved Saturday night ratings with Arena Football.

The four prime-time games scored an average 1.6 rating (percentage of all television households), an improvement over the 1.4 ESPN usually earns with live sports in the time slot.

The highest rating, a 2.6, came for the June 20 network debut between the Denver Dynamite and the Chicago Bruisers.

Ratings dipped to a .5 for Denver's 45-16 league championship blowout over the Pittsburgh Gladiators.

ESPN, which has options in a six-year pact to cover Arena Football, has not yet decided whether it will pick up the sport for next season.

But Steve Bornstein, ESPN vice president of programming, was enthusiastic about the new sport.

"It's a terrific little game," he said. "It's football, and fun, and lots of scoring."

Three of the four teams in the indoor football league averaged more than 40 points a game.

That kind of frenetic on-field action is apparently being matched by an off-season scramble for new franchises that could expand the league to its stated goal of 10 clubs in 1988.

Arena football may also find a home on broadcast TV, according to Kenneth Yaffee, the league's director of operations.

"We had local radio in all of the markets this year," Mr. Yaffee said, "and we would anticipate having local TV coverage in those markets."

Denver, Washington, Chicago and Pittsburgh made up the first-year teams, and Detroit will be added next year. Other markets under consideration, according to Mr. Yaffee, are: Cincinnati; Los Angeles; San Diego; Tacoma, Wash.; Tampa, Fla.; Dallas; Orlando, Fla.; San Antonio, Texas; and Houston.

The league was designed to encourage arena owners looking for summer events to get involved for the \$2.5 million approximate cost of starting their own Arena Football squads.

The games drew an average attendance of 11,279.

Broadcasts of the sport will add some new features next year to enhance on-screen impact. Radio-operated mini-blimps will be enlarged from 13 feet in length and equipped with cameras.

Quarterbacks will be wired for sound, a plan aborted this season because of sound delay problems confusing players.#

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MTV eyes long-form concepts

Prompted in part by the perceived drop in ratings on the channel last year, MTV is now entertaining some intriguing possibilities to fine-tune its programming. A pilot for a daily dance show has been developed and a **rock 'n' roll game show** is also under consideration, according to Sam Kaiser, MTV Networks vice president of programming. Long-form programming concepts are now a priority, Mr. Kaiser reports, a marked departure from the music video network's original short-takes lineup.

Contrary to published reports, **Buena Vista Television** has not made a firm decision to go ahead with its proposed "Today's People" prime-access strip for fall 1988. The syndicator, which has yet to produce a pilot for the personality-oriented magazine show, will decide by the end of August if the venture has a chance amid the growing number of similar shows already announced. Insiders say the studio might come up with a new game show at one-third the estimated cost of "Today's People."

Steve Effros, president of the Community Antenna Television Association, is among cable industry leaders who concede that FCC Chairman Dennis Patrick will be able to get the votes to **reinstitute the syndicated exclusivity rule**. The rule would require cable operators to black out shows picked up on distant signals if a local TV station has exclusive rights to the program. Yet Mr. Effros is betting the rules won't survive the courts or will be undone by Congress.

Dallas-based **Satellite Music Networks** has backed out of an agreement to market and distribute a black gospel music format being developed by Satellite Radio Network of Charlotte, N.C. SMN President John Tyler said SMN dropped out because the format didn't have "national potential." But another reason could be that SMN has its hands full developing an adult contemporary format and what one well-placed source insists is a soon-to-be-an-

THE INSIDER



STEVE EFFROS

Says exclusivity rules won't survive



BARNEY ROSENZWEIG

Doesn't want ratings publicized

nounced format incorporating New Age music.

Several cable networks are discussing the possibility of picking up "**Spitting Image**," the four-episode U.S. version of the biting British satire series aired by NBC-TV last season. British producer John Lloyd says NBC dropped its option to renew the half-hour show because the modest ratings didn't justify the \$500,000-an-episode cost. The biggest problem facing cable, says Mr. Lloyd, will be paying for the expensive custom-made puppets used in the show.

Barney Rosenzweig, executive producer of CBS-TV's "Cagney & Lacey," has a solution for consumer publications struggling with how to explain to readers the switch from

A.C. Nielsen Co. diaries to people meters this fall: don't print the numbers. "It's a trade item," Mr. Rosenzweig sighs, "and the public shouldn't care. It's not like the World Series or the Super Bowl; it shouldn't be that kind of contest."

Brad Marks, managing director of Korn Ferry International's West Coast-based entertainment division, was in New York last week conducting executive searches to fill top positions at a network and a few entertainment companies. Although he declined to discuss those searches, he shared with The Insider a survey his firm just conducted about women in broadcasting. The word is that women now hold 35.4 percent of all programming director spots at TV stations, 4.4 percent of all general manager posts, 15.3 percent of all general sales manager posts and 15.3 percent of all news director jobs.

While it may seem like more TV stations are cutting back on local news to make room for game shows, the TV Information Office says it isn't so. The industry-backed TIO says network affiliates that have **increased their early-evening local news** programming during the year outnumber those that have decreased it 37 to 18.

And finally, contrary to what The Insider reported last week, Nick Verbitsky, president of United Stations Radio Networks, says **NBC Radio President Randy Bongarten** invited him to pitch for its radio networks, which were sold to Westwood One. Mr. Verbitsky also took umbrage with sources who speculated he would seek the financial support of company partner Dick Clark to help pull off the deal. Mr. Verbitsky said United Stations did not need Mr. Clark's help because it had access to a \$100 million credit line based on the value of its own assets. So why didn't United Stations cut a deal with NBC? According to Mr. Verbitsky, Westwood One's offer of \$50 million was about twice of what he was willing to pay for the networks.

—Written by Marianne Paskowski from bureau reports

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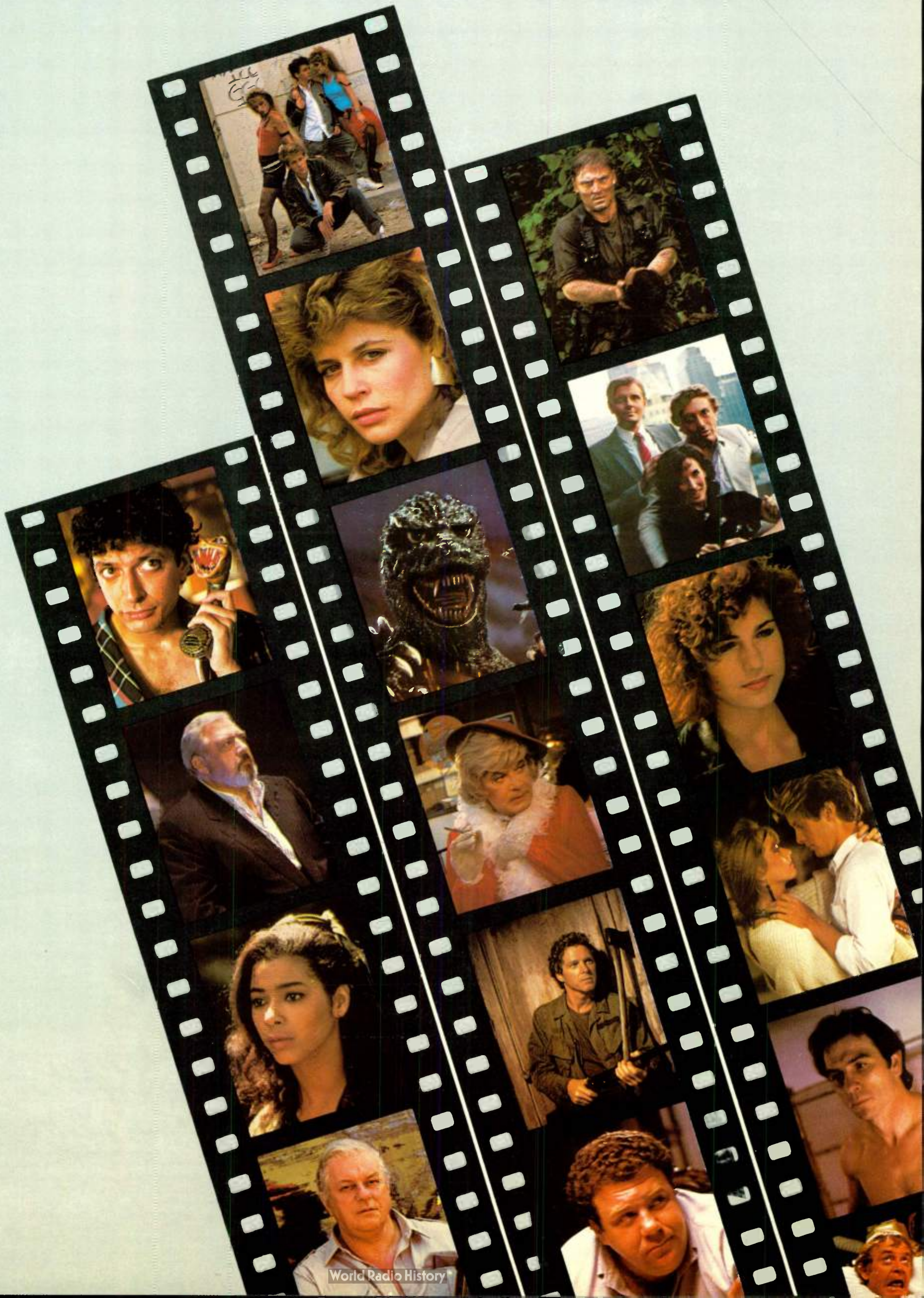
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C I N G



VIEWPOINT

A commitment to fairness

We agree with those members of the broadcasting industry who predict that little will change in radio and television as a result of the Federal Communications Commission's axing of the fairness doctrine.

There is absolutely no evidence that swarms of broadcasters have been waiting for an opportunity to be unfair.

The overwhelming majority of the men and women who own and operate the nation's broadcast properties have long ago proven themselves to be responsible and fair-minded. Certainly they don't need any more government prodding than do their brothers and sisters in the publishing business. With that said, we would quickly point out that, although little may change, a little change can do a lot of damage.

We cite, for instance, the recent example of shock radio, a generally irresponsible brand of broadcasting that took root in the friendly climate of deregulation and eventually triggered a rather severe clamp-down by the FCC. The sad lesson here is that there's always someone out there willing to do the wrong thing, given half a chance.

In the case of the recently abolished fairness doctrine, there's substantially more than half a chance.

Even if no broadcaster does anything stupid in the absence of the fairness doctrine, Congress is poised to make the late doctrine part of federal law.

Such a measure was passed recently only to be vetoed by President Reagan. By purging the doctrine from its regulations last week, the FCC has, in a way, challenged the Congress to try again, which it proba-

bly will. And Congress, unlike President Reagan, will not be retired to the ranch come January 1989.

Add to this the fact that politicians are especially sensitive to issues having to do with fairness in media coverage and you've got a situation that could grow ugly and permanent.

It is, therefore, extremely important for *all* broadcasters to prove themselves ready, willing and able to be fair with no prodding from Uncle Sam.

And if, as we fear, a tiny minority of station operators fail to behave responsibly, responsible broadcasters must speak out loudly and disapprovingly.

Some might call this peer pressure, others would term it self-regulation, but by any name it is usually a powerfully effective course of action. And, no, it is not meddling; the business of fairness is every broadcaster's business.

Even if peer pressure is ignored by those on the receiving end, it won't be ignored by those on the sidelines. Every time a responsible broadcaster speaks out against an irresponsible colleague, the point is emphasized that not all broadcasters are irresponsible. When several speak out, they show the majority to be responsible.

So what we are calling for here is a total commitment to responsible broadcasting in the wake of a bold move in the direction of giving television and radio full First Amendment rights. Because many of us who work in or around broadcasting are friends, speaking out won't be easy. But it will be necessary for the sake of *all* our friends in broadcasting. #

LETTERS TO THE EDITOR

We were there to support codification of preference policies

Doug Halonen's July 27 report of the Senate Communications Subcommittee hearings on July 17 and July 20 tells only a part of the story. As national president of American Women in Radio and Television, I participated in the hearings as a witness in support of codification of the preference

policies, created to increase diversity of media ownership. Support was also expressed by James Winston, executive director, National Association of Black Owned Broadcasters.

It appears that Mr. Halonen left the hearing prior to the testimony of the sec-

ond panel. Whatever the reason, it is a disservice to your readers to only receive part of the story.

Marlene Belles
president
American Women in Radio and TV
Washington

Texas had first Spanish radio network

In the third paragraph of your June 8 "Insider" section, you made an incorrect statement that Mr. Villanueva's underdeveloped Spanish radio network in California would be the first-ever Spanish state radio network.

In order to better inform you of the Texas State Network's Spanish Information Service, the first-ever Spanish state radio network that was formed 12 years ago, I am sending you a complete media kit. SIS, along with The Spanish Dallas Cowboy's Network, have been the only state radio networks in Spanish for the

past 12 years. Both networks are owned and operated by Metropolitan Broadcasting Corp., the largest radio company in the country.

Recently, SIS announced its new direction toward a national network conference, therefore leaving the Spanish Dallas Cowboys Network as the only Spanish state radio network in the country today and the only one of its kind in the NFL.

Doris Ponce
Hispanic marketing specialist
Spanish Information Service
Dallas

Pick up your pen and drop us a line

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

All letters are subject to publication provided they are signed and neither defame nor libel individuals or organizations. Letters may be shortened and grammatical errors corrected. As a matter of policy, writers' names are published. #

QUICK TAKES

What is your station's policy for testing employees for drug use?



Clyde Payne
vice president and general manager
WBKO-TV
Bowling Green, Ky.

"At the present time, we don't have any plans for drug testing. We monitor the staff on an informal basis, keep our ears to the ground and handle things on a case-by-case basis. But at this time, we have no plans for sweeping drug testing."



Charles Sherman
president and general manager
WHOI-TV
Peoria, Ill.

"We don't have a problem, so we don't have a policy, really. If there was a problem, we wouldn't hesitate to start testing new employees for drugs. We wouldn't test existing employees."



Alex Bonner
vice president and general manager
WHBQ-TV
Memphis, Tenn.

"We haven't done any drug testing. We've discussed it, but we don't feel it's necessary in Memphis. There may be a drug problem in our city, but not as bad as in many other cities. I can't see us testing for drugs in the foreseeable future."

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Dallas	WFAA	#1	#1	TONIGHT SHOW, MASH—NSI, ARB
Atlanta	WSB	#1	#1	WHEEL OF FORTUNE—NSI
Miami	WSVN	#1	#1	JEOPARDY—NSI, ARB
Phoenix	KTSP	#1	#1	TONIGHT SHOW, NIGHTLINE—ARB
Hartford	WFSB	#1	#1	TONIGHT SHOW, NIGHTLINE—ARB
Oklahoma City	KTVY	#1	#1	NIGHTLINE—NSI, ARB
Grand Rapids	WWMT	#1	#1	WHEEL OF FORTUNE, NEWLYWED GAME—NSI
Columbus	WTVN	#1	#1	EYEWITNESS NEWS—NSI, ARB
Harrisburg	WGAL	#1	#1	PEOPLE'S COURT—NSI, ARB
Louisville	WHAS	#2	#1	JEOPARDY—NSI
Tulsa	KTUL	#1	#1	TONIGHT SHOW, CBS LATE NIGHT—ARB
Dayton	WHIO	#1	#1	JEOPARDY—NSI
Little Rock	KATV	#1	#1	TONIGHT SHOW—NSI, ARB
Jacksonville	WJXT	#1	#1	TONIGHT SHOW—NSI

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PBS angry at TV Guide

Public Broadcasting Service (PBS) has filed a lawsuit against TV Guide, claiming that the magazine's "TV-14" rating system is misleading and defamatory. The suit, filed in federal court in New York, alleges that TV Guide's ratings are based on subjective and arbitrary criteria, and that the magazine has failed to disclose the sources of its information. PBS argues that the ratings are a form of censorship and that they damage the reputation of the network. The magazine's attorneys have denied the charges, stating that the ratings are based on objective criteria and that the magazine has a duty to inform consumers of the content of the programs it covers.

TV Guide's "TV-14" rating system is designed to inform parents of the content of television programs. The ratings are based on the amount of language, violence, and sexual content in a program. The magazine's attorneys argue that the ratings are based on objective criteria and that the magazine has a duty to inform consumers of the content of the programs it covers. They claim that the ratings are a form of censorship and that they damage the reputation of the network. The magazine's attorneys have denied the charges, stating that the ratings are based on objective criteria and that the magazine has a duty to inform consumers of the content of the programs it covers.

Technology and equipment

Spots by satellite

Company offering delivery alternative

By **JEFFREY SCHWARTZ**
Special to ELECTRONIC MEDIA

Satellite transmission of syndicated programing, sports and news to local TV stations has become commonplace.

Now advertising agencies are using this method of delivery to stations.

Proponents of satellite transmission say it has the potential to be more efficient and less expensive than the current method of delivering commercials by courier.

Cycle Sat, based in Forest City, Iowa, is marketing itself as a satellite courier. In recent months, Cycle Sat has begun sending commercials from its uplink facilities to stations that are equipped to pick up satellite feeds.

About 10 ad agencies and 15 stations have used the Cycle Sat service.

The company, a subsidiary of Winnebago Industries, is also equipped to provide this service to program syndicators. But it is concentrating on selling to a broad client base of ad agencies.

The satellite ad transmission service also requires acceptance by a large number of TV stations for it to be profitable.

"It's going to take a good selling job on both ends," says Larry Estlack, chief engineer of WSYM-TV in Lansing, Mich., who has picked up several commercials.

"You have to get agencies attuned to delivering commercials this way, and television stations have to be willing to install Cycle Sat's equipment."

Currently, Cycle Sat must phone all of the stations to tell them when the spots will be sent by satellite. But the company plans to automate this process so that it can send feeds any time of the day or night.

Automation would be accomplished with the company's Cyclecypher, a decoder-controller device with a printer designed to inform stations when a feed will be sent and activate recorders.

"The Cyclecypher devices will interface with our uplink facilities near Forest City, Iowa," says Timothy Clark, president of Cycle Sat. "This will enable us to send feeds and turn on and off tape machines in the wee hours of the morning. The printer will allow us to send traffic letters and other pertinent information that deals with a commercial or program."

Deliveries of the Cyclecypher are slated for late August. The company is giving the units to stations that are able to pick up the feed, plus \$100 to help defray installation costs.

Cycle Sat signed an agreement with RCA on July 7 giving Cycle Sat full use of a transponder on Ku 2, which can transmit to RCA's 682 satellite dishes.

With the new Cyclecypher, WSYM could save money on staff overtime costs while having faster turnaround of commercials, Mr. Estlack says.

(Continued on Page 42)



Commercials scheduled for distribution by Cycle Sat are assembled on a 1-inch master reel before being transmitted by satellite.

VE,
-NSI

RES—NSI, ARB

VE,
-NSI

-NSI

S—NSI

—NSI, ARB

GE—ARB

—NSI

—NSI, ARB

—NSI, ARB

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RES—ARB

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Kinematics/Truetime offers precise c

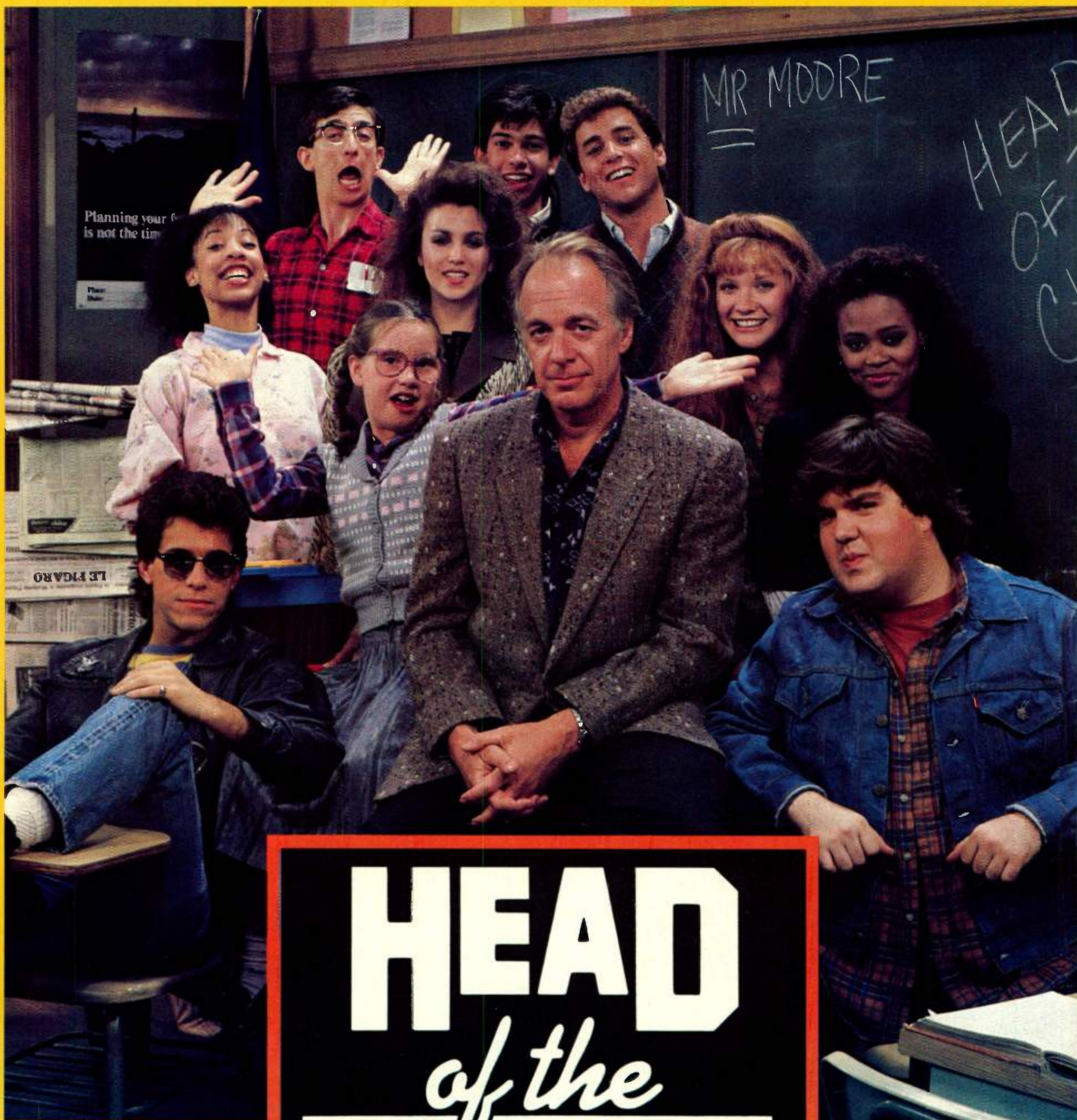
Kinematics/TrueTime has introduced an
precise receiver/digital clock

Product update

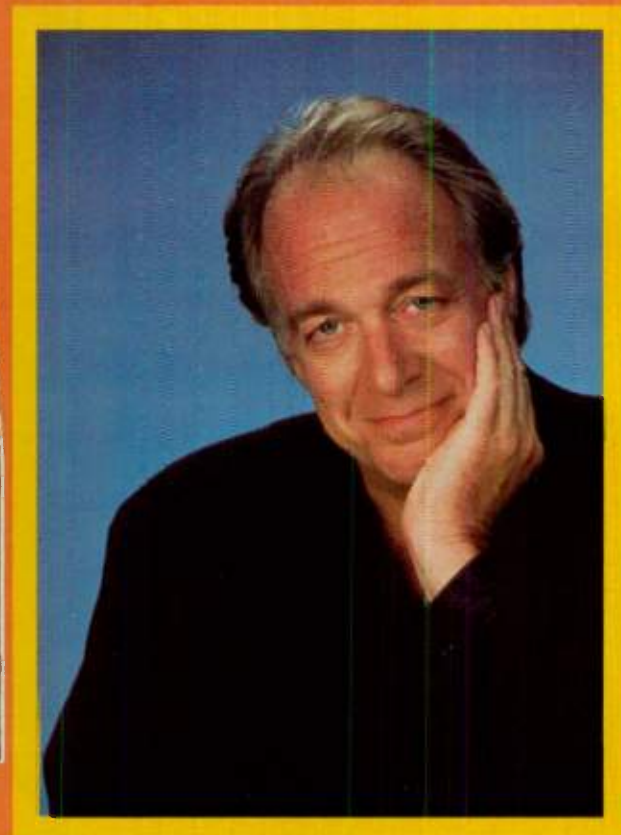
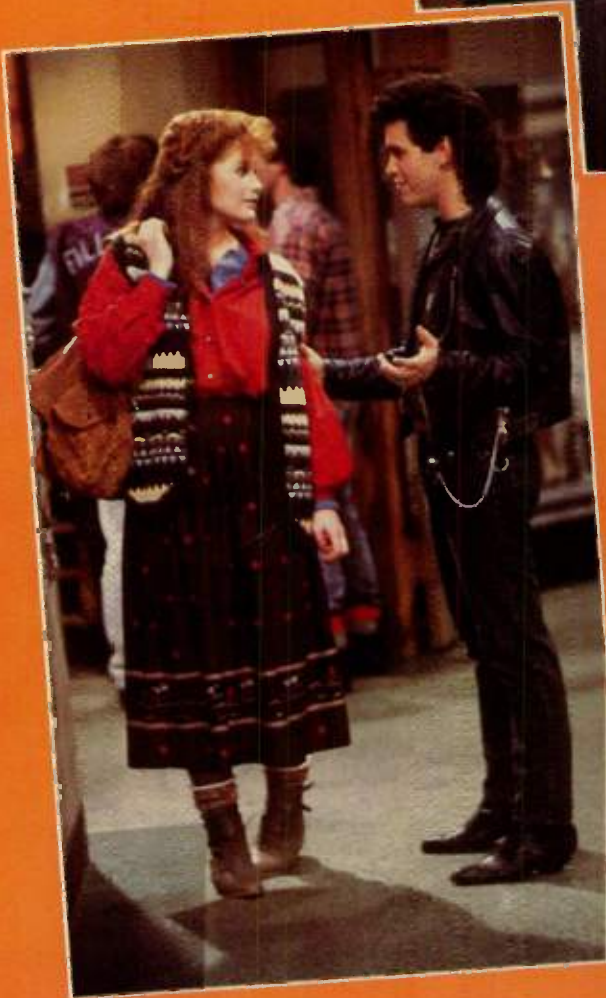
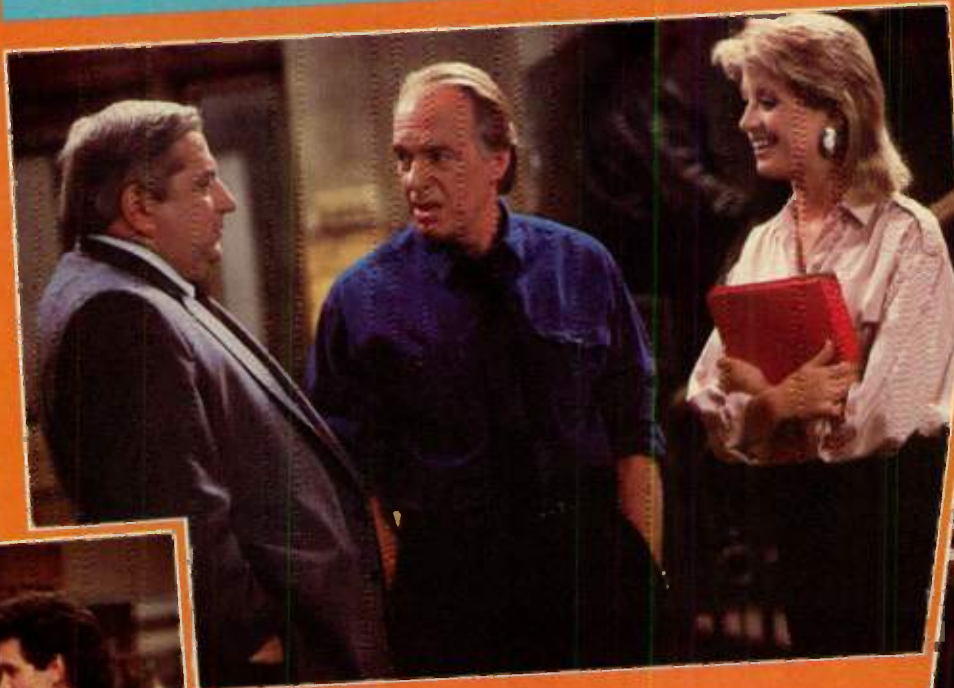


“HEADS ABOVE OTHER SITCOMS”

USA TODAY



HEAD
of the
CLASS



WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company

Wall Street's cable TV fans big on Time

When you mention Time Inc., most folks probably think about Time magazine, Sports Illustrated or any of the 17 other publications the company puts out.

But times have changed.

Time's "Man of the Year," SI's "swimsuit issue"—all the great traditions that owe their heritage to the first issue of Time, published 64 years ago—these things endure. And yet Time Inc. is, as

much as anything these days, a cable TV company.

That, at least, is the way Wall Street sees it, which is to Time's advantage.

As the cable business has gone from a cash drain to a cash cow, Wall Street has become involved in a mad romance with the cable industry. And



Focus on Finance

By M. Howard Gelfand

if you love cable, you've really got to be smitten with Time.

Time's cable operation, of which American Television & Communications Corp. is the largest part, is the country's second largest. And HBO, as Time likes to remind people, invented pay TV. Besides being the first pay TV company, HBO is the most profitable.

None of which is to diminish Time's publishing empire. In fact, the publishing division is growing with the rest of the company; with last year's \$520 million acquisition of Scott, Foresman & Co., the company is the second-largest book publisher in the country.

But back to the numbers. Last year, the company earned more money from cable TV than it did from publishing.

The magazine division kicked in \$162 million and the books division earned \$73 million, while the company made \$118 million from its cable systems and another \$111 million from its programming division. That division includes HBO and its companion service, Cinemax, as well as Time's 2-year-old videocassette distribution business.

As it turned out, 1986 wasn't such a swell year. Thanks to proceeds from the sale of ATC stock and other assets, Time Inc. reported a hefty earnings gain. However, operating income actually shrank, from \$3.15 a share in 1985 to \$2.95 a share.

But analysts look for much better performance this year.

Jay Nelson, who follows Time for Brown Brothers Harriman & Co., looks for earnings of \$4.15 a share this year and \$5.25 a share next year. Mark Riely, who follows Time for Eberstadt-Fleming, projects earnings of \$4.25 a share this year and \$5.60 in 1988.

Mr. Riely sees especially strong growth in cable profits—from \$118 million last year to \$148 million this year. In the programming area—HBO and Cinemax—he looks for profits of \$122 million, compared with \$111 million last year.

"HBO has turned things around," Mr. Riely says, thanks to original programming and aggressive marketing. HBO ended last year with 15 million subscribers and Cinemax had 4 million. Mr. Nelson expects the two to boast more than 20 million subscribers by the end of this year.

"HBO has survived the videocassette shock," says Mr. Nelson. "They've got the volume of movies and the sports, comedy and music specials, and people have decided that for 10 or 11 bucks a month, that's good enough."

Time's ability to promote HBO and Cinemax are aided by its position as the country's second-largest system operator. In fact, more than anything, it's Time's sheer size in the cable business that has Wall Street head over heels these days.

Time Inc. stock is going for about \$110 a share on the New York Stock Exchange—a pretty healthy price, considering that Time stock was selling for only slightly more than half that in early 1986.

Still, many analysts believe the stock is a bargain. Mr. Riely estimates that the company's private-market value is around \$200 a share.

Mr. Riely is especially impressed with a cost-cutting program that has allowed the company to report improved profits this year, despite the softness of the national advertising market. (Time recently reported operating income of \$1.13 a share for the second quarter, compared to 98 cents a share for the same period last year.)

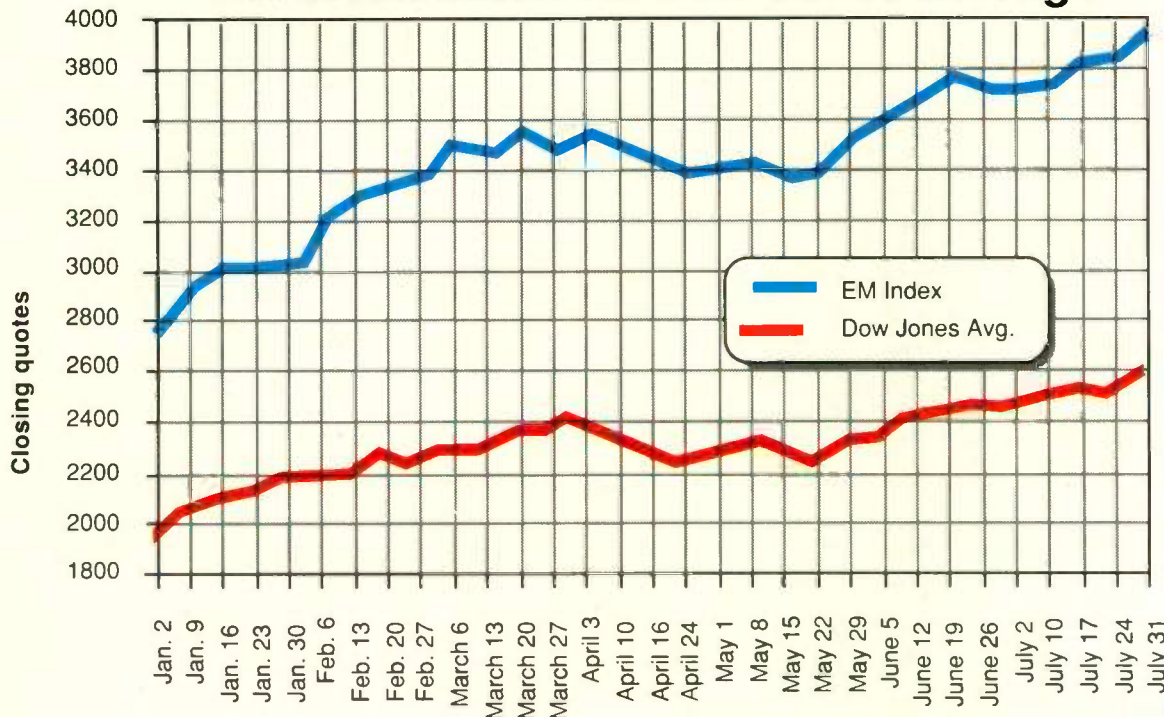
Analysts also like the fact that Time has the means to scrape up lots of cash, should it want to pluck a cable system or two from the increasingly shrinking market.

Mr. Nelson says that with Time's current cash flow, the company could borrow another \$1 billion without causing its auditors any great alarm. Even with the escalating cost of cable systems, those kind of bucks would go pretty far.

And the analysts haven't forgotten Time's publishing side, either. Mr. Nelson estimates that Time's magazine division will have operating profits of \$265 million this year, compared with \$194 million last year. #

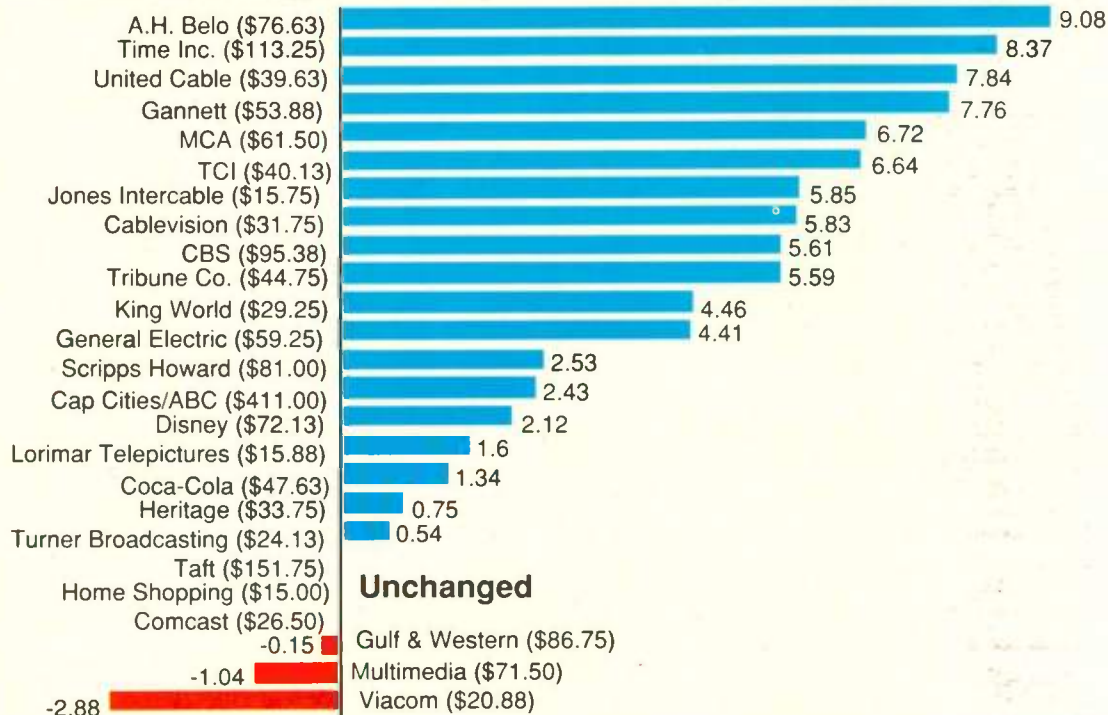
The stock picture at a glance

EM stock index vs. Dow Jones average



Winners and losers for the week ended July 31

Percent changes for July 27 to 31 (July 31 in parentheses)



Source: Nordby International

Electronic whistlestops catch on

By DIANE MERMIGAS

Senior reporter

The 1988 election campaign already has spurred a new phenomenon that could prove to be a boon to satellite companies—the electronic whistlestop.

An unprecedented number of national and regional candidates are expected to regularly use satellite services for everything from announcing their candidacy and debating the issues to conducting press conferences and reaching local constituents on subjects of special interest.

Because the use of satellites is cost effective, companies such as Conus Communications in Minneapolis expect the 1988 elections to stimulate revenues for their corporate coffers.

Charles Dutcher, president of Conus, anticipates election-related business will generate up to \$500,000 in revenues for his company by the end of 1988.

Conus and other satellite vendors are

anticipating a rush to use such services prior to the March 8 "Super Tuesday" primaries in at least 20 states.

Other vendors providing candidates with national transmission capabilities are IDB Communications Group of Los Angeles and Calhoun Satellite Communications of New York.

Conus, which has been careful to separate its satellite leasing service and its satellite news service to member stations, professes to be the only company offering candidates the full services of studio space, portable transmitting trucks, trained crews and transponder time.

However, George Merlis, a former network news producer who now heads California-based J-Nex, expects the election year to generate new customized satellite business for him as well. Last year, the firm transmitted a debate among two congressional candidates.

The affordability, portability and availability of satellite time has spurred

new demand for such services, Mr. Merlis said.

Mr. Merlis says he can generally provide four hours of satellite time, fed live to the nation's TV stations, from his Los Angeles studios for about \$8,400 and from his New York studios for about \$10,000.

Conus estimates a candidate could have up to an hour of satellite time daily for about two weeks—complete with camera and crew to follow him on the campaign trail—and still only pay up to \$50,000 for the service.

Such satellite use could cut back costly and exhausting travel for candidates, Conus executives say.

"I don't know that a candidate shaking hands outside of a factory gates is really amplifying his views as much as responding to voters' questions and concerns in a press conference or a debate," Mr. Merlis said.

"Baby kissing and back slapping is a

(Continued on Page 60)



Records Together . . . Will Set Ratings

SHAWN SOUTHWICK

These Hosts

This Show



DAVID FROST





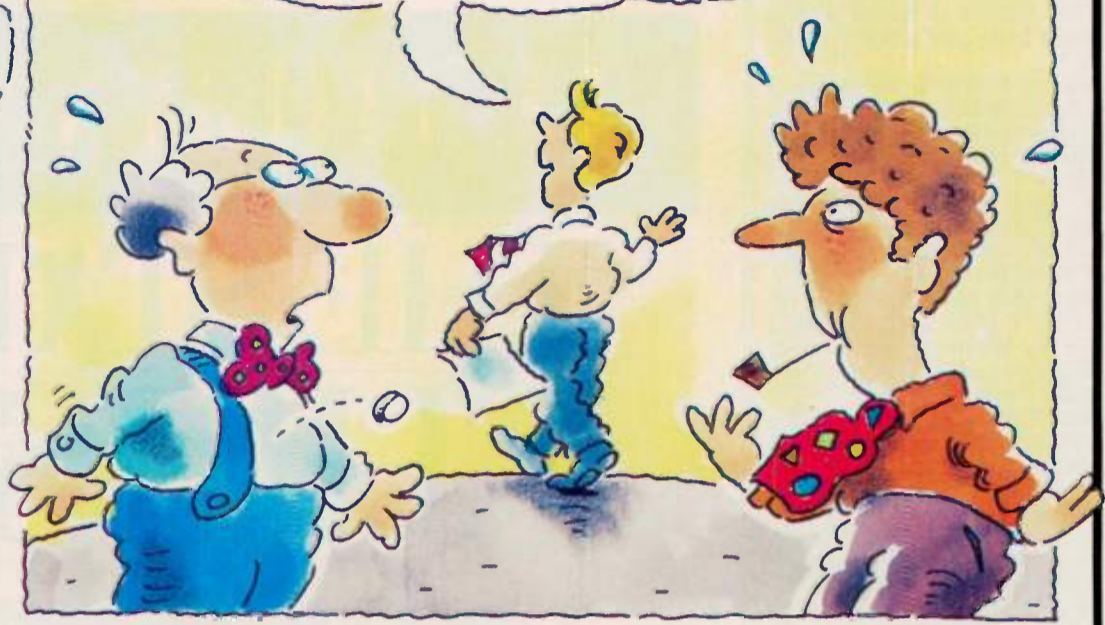
LORIMARTM
SYNDICATION
 A LORIMAR TELEPICTURES COMPANY

© 1987 Lorimar

IT WAS A SUCCESS AS A STRIP, AS A ONCE-A-WEEK SHOW AND ON THE NETWORK. THE REPS SAY THAT IT WILL WORK IN ACCESS, EARLY FRINGE AND LATE NIGHT.



AND IT'S HOT! I HEAR THEY'VE CLEARED 40 MARKETS IN 40 DAYS!

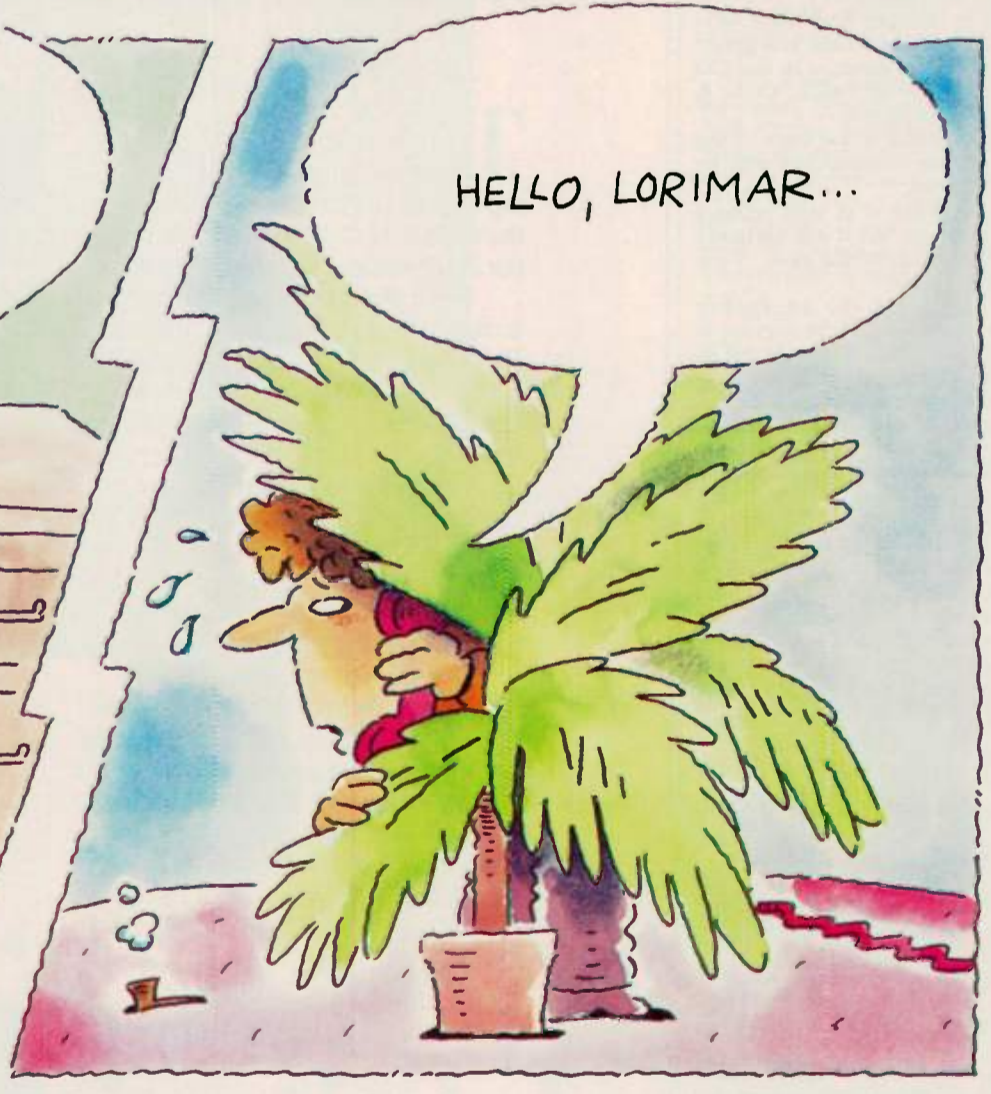


L
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HELLO, LORIMAR ...



HELLO, LORIMAR...



It's a Living
A WITT/THOMAS PRODUCTION
Play it Safe. Smart!

Lieberthal sees changes in network deals

(Continued from Page 1)

It makes sense if we can have a relationship with a network that says, 'For syndicable property, when you make 22 episodes of this show for this season, can we make more episodes at some additional financial arrangement so that you can run those episodes in May?'

All of this gives the network a unique strategic advantage, and that is the May sweep. We are investigating those kinds of deals.

EM: What has been the problem with the May sweeps?

Mr. Lieberthal: Well, the networks don't buy additional episodes for that time of the year. They basically don't program first-run in May.

EM: But they could if they wanted to?

Mr. Lieberthal: They certainly have the discretion to do it. I think it's a terrific idea. If we can facilitate that with the networks, we'd certainly be delighted to do it.

EM: So you would voluntarily produce additional episodes beyond the minimum order of 22?

Mr. Lieberthal: We would establish a relationship other than the one that existed for the initial 22, a different kind of financial relationship for those additional episodes if they were to run during the May book.

We've made an arrangement with regard to 'Who's the Boss?' to make additional episodes beyond the 22-episode order on a financial arrangement that's very much different than the primary order.

For the May sweeps, Columbia/Embassy is financing a good portion of the production costs rather than paying for it through the license fee.

EM: Are you exploring that with other networks?

Mr. Lieberthal: It certainly is a relevant concept for shows in the year three. The next show that would make sense for us like that would be '227' on NBC.

EM: How far along are you in these negotiations?

Mr. Lieberthal: We have that kind of an arrangement in place now at ABC. When it's appropriate, I'd suspect we'd have a very friendly ear at the other networks.

EM: Is this a relationship with ABC that covers a specific show or all shows?

Mr. Lieberthal: It would be on a case-by-case basis. Certainly when a show appears to be syndicable, then this motivation would kick in.

EM: It sounds like this is a win-win situation. They get programming that they can promote and that draws an audience, and you get that many more episodes for syndication.

Mr. Lieberthal: Absolutely. That's the whole idea.

EM: How does the fact that the networks are holding the line on license fees affect Columbia/Embassy?

Mr. Lieberthal: It obviously increases the cost-benefit spiral. It used to be that one could anticipate breaking even and covering overhead on the network-license fee, at least in the more mature television shows.

That simply isn't the case anymore. Now a taped half-hour television show will go on the air with \$50,000 to \$75,000 in cash deficits plus overhead. So we're talking about deficits of \$75,000 to \$100,000 to \$125,000 per half-hour.

How that affects the bottom line is that you do six or eight or 10 episodes of a series, and the series gets canceled

Lieberthal's career

Gary Lieberthal has been chairman and chief executive officer of Columbia/Embassy Television, a unit of Coca-Cola Television, since it was formed last November.

The 41-year-old executive moved into his current position after holding the same job at Embassy Communications. He also served as president of Embassy Telecommunications from 1982 to 1986.

Mr. Lieberthal, who began his career in 1968 at Arbitron Corp., also worked for producer Norman Lear's T.A.T. Communications Co. as senior vice president of syndication.

With his stints at T.A.T. and Embassy, Mr. Lieberthal is one of the first network TV executives to emerge from the syndication sales ranks.

At T.A.T. and Embassy, he supervised the off-network distribution of such hit comedies as "Mary Hartman, Mary Hartman," "Maude," "The Jeffersons" and "Diff'rent Strokes."

He enters the business at a time when more than one network executive has blamed the production cost spiral for allowing the syndication tail to wag the network dog.

A Cornell University graduate, Mr. Lieberthal and his wife, Ann Abernethy, live in Holmby Hills, Calif. #

'When you look at a comedy that may require the studio to absorb deficits of between \$10 million and \$15 million for three to five years, it becomes a very difficult game to play from a cash basis. You'll find fewer people able to play it; only people with deep pockets.'



Photo by Scott Strebbe

and you have many million-dollar kinds of write-offs.

EM: It's only recently that this phenomenon has begun affecting half-hour sitcoms. Does it surprise you?

Mr. Lieberthal: I don't think it surprised me, but the magnitude and the numbers are sobering.

EM: How fast are the costs increasing? What will those figures be next year?

Mr. Lieberthal: It's very difficult to say because there's an enormous amount of new competition in the comedy business.

There are a number of new television companies that have come into play, more new companies in fact in the last two years than probably in the previous five or six, from Weintraub to a revitalized MGM/UA to Tri-Star to New World.

I think the cost escalation is largely a function of the competitiveness of creative talent. That's what's driving the cost up.

EM: Why are the networks so insistent on keeping the license fees where they are?

Mr. Lieberthal: I think it's a reaction to their own bottom-line economics.

EM: Is it traceable to the changes in ownership and management at all three networks?

Mr. Lieberthal: I think it's traceable to a softness in the advertising market and a realization that they simply couldn't continue to pay ever-escalating license fees and still have a productive bottom line.

EM: Do you think this kind of adjustment is good for the industry in the long run?

Mr. Lieberthal: I think increasing productivity makes sense, and an environment where the seller is in a money-losing situation isn't helpful.

In the long run it's not healthy, but the extent to which it helps us all adjust the way we produce programming, that's positive.

EM: How big a problem are deficits?

Mr. Lieberthal: Deficits are an enormous problem. It was not long ago that taped series produced by an efficient production company could actually be shot for the license fee.

Now we find that license fees run about \$50,000 to \$60,000 per episode short of the actual cost. And when you add overhead—and nobody's is less than 10 percent—your deficits are \$100,000 and more per episode.

That raises the price of admission to the comedy business and makes the economics dramatically different than they were only four years ago.

EM: What's the long-term impact going to be?

Mr. Lieberthal: It's going to change the players who are in the business.

When you look at a comedy that may require the studio to absorb deficits of between \$10 million and \$15 million for three to five years, it becomes a very difficult game to play from a cash basis.

You'll find fewer people able to play it; only people with deep pockets.

EM: What are Embassy's creative resources at the moment?

Mr. Lieberthal: With seven shows on the networks and an eighth to come along at midseason, the number of active writer/producers we have is approaching 80.

That fuels even more development. It feeds on itself.

We can adjust and change our writing and producing staffs as our needs change. We always have fresh energy on the shows, which is why they've lasted so long.

Take 'Facts of Life,' for example. When the show started the girls on the series were 11 years old. Now they're 20. It takes a different kind of writer to write for those two ages and the characters they represent.

Character development is the key to making comedy work.

EM: What about Columbia's development?

Mr. Lieberthal: Unlike comedy, most of your drama development does not come from existing series. It comes from development people. Under the last 18 months, Columbia has amassed a sensational lineup of drama development talent.

EM: And Columbia has the advantage of the traditional motion picture studio.

Mr. Lieberthal: Yes, we have the ability to draw down from our motion picture library and motion pictures yet to come.

I think you'll see us try to marry the creative juices from theatrical feature films with television. You're seeing more and more stars and directors cross over. I think it makes sense to have material cross over.

EM: There definitely seems to be a trend in that direction, with TV shows such as 'Dragnet' and 'The Untouchables' becoming hit films.

Mr. Lieberthal: We'd be foolish not to take advantage of that.

When you see how Embassy tried for 10 years to get into the drama business, without success, and then see people who are successful, like MCA, they seem to have the tradition of the motion picture studio.

(Continued on Page 46)

**There's only
one "Boss"
in
New York...**

**There's only
one "Boss"
in
Los Angeles...**



"Down and Out in Beverly Hills" is one of the theatrical movies in Buena Vista Television's cash/barter syndication package.

Walt Disney's 'adult' films entering syndication market

By **RICHARD MAHLER**
Los Angeles bureau chief

BURBANK, CALIF.—The first films from the so-called "adult" movie division of Walt Disney Studios are entering the broadcast syndication pipeline at a time when the demand for such pictures among independents seems insatiable.

The 25 titles in Buena Vista Television's "Magic II" cash/barter syndication package include "The Color of Money" and "Down and Out in Beverly Hills." The features from Disney's Touchstone Pictures will begin airing on a monthly basis

in January 1989.

"Lots of independents have successfully counterprogramed the networks and pay TV in prime time," says Bob Jacquemin, BVT's senior vice president of domestic television. "They've done it by stripping theatrical motion pictures."

In some markets, such as Los Angeles, the combined independent rating for prime-time movies sometimes exceeds each of the networks. Many independents find action-oriented films occasionally outperform the networks in attracting male viewers, especially during sweeps periods.

Mr. Jacquemin believes the newly available product "will give a whole new dimension to Disney, which has traditionally provided movies geared toward the family."

Included in "Magic II" is "Stake-out," a Touchstone feature that opened in theaters nationwide last Wednesday. Mr. Jacquemin describes the film, starring Richard Dreyfuss, as "a perfect TV movie with lots of suspense and action, plus a touch of humor."

The Buena Vista executive, who calls the current film marketplace is "very healthy," says Touchstone's exclusive pay TV agreement with the Showtime pay cable service will limit pre-syndication exposure.

As in "Magic I," Buena Vista's first movie package, the new offering will include some Walt Disney titles, including animated classics, live-action classics and features televised as part of ABC-TV's "Disney Sunday Movie."

Features include "Country," "Alice in Wonderland," "That Darn Cat" and "The Shaggy Dog."

"Magic II" is available on a national barter basis for two runs and for cash license fees for six subsequent runs over five years. Buena Vista will designate a first barter run in prime time and a follow-up in fringe.

Analysts estimate the entire package could generate \$50 million or more if clearances reach 90 percent of U.S. TV households.

Separately, Buena Vista is selling a 14-title cash package of older films under the heading "Disney Treasure I." The movies include theatrical features and made-for-TV movies originally shown on "The Wonderful World of Disney" network TV series. Among the titles are "Superdad," "Old Yeller" and "Herbie Rides Again."

"Treasure I" is available for five runs over five years, beginning this October.

Mr. Jacquemin says there is close cooperation between development executives at Disney's TV and movie divisions.

"Down and Out in Beverly Hills," now a series on Fox, is one example," he says. "A new Carol Burnett project will initiate on The Disney Channel and maybe go into syndication down the line. It's the best of all worlds."#

Dispute over; Harper back on 'Valerie'

By **WILLIAM MAHONEY**
Staff reporter

LOS ANGELES—Valerie Harper, star of NBC's "Valerie," returned to work last week after missing the filming of the first new fall episode.

Lorimar took a tough stance during Ms. Harper's absence and threatened legal action against her during the week she didn't report to work. But on Aug. 4, Ms. Harper and her husband, Tony Cacciotti, an executive producer on the show, returned to work after a salary dispute was settled.

An episode was shot on Aug. 1 without Ms. Harper, but a Lorimar spokesman said it was unclear whether that show would air without her or whether she would be added to it.#

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June 8	May 26	Marketing Section	BPME
July 20	July 7	The New Season Section	
August 31	August 18	Journalism Section	RTNDA
September 7	August 25	Radio Section	NAB-Radio
September 21	September 8	Sports Section	

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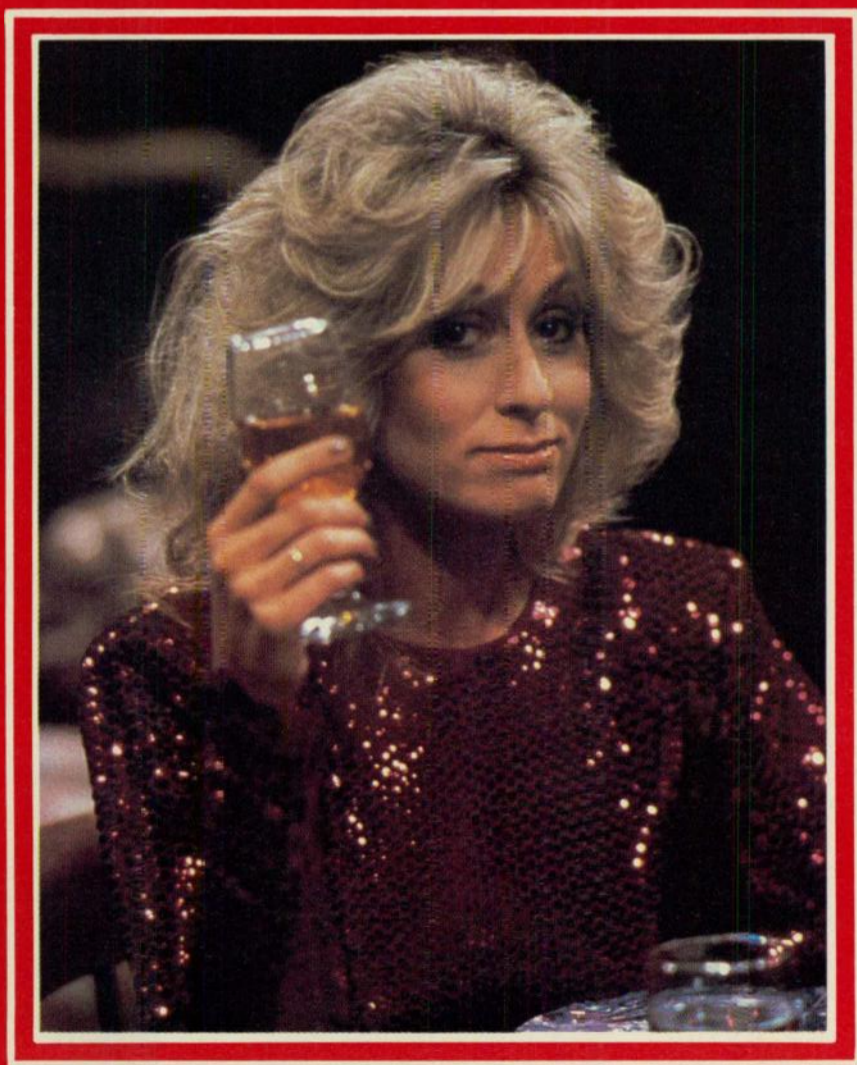
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KHJ



WHO'S NEWS

Broadcast TV

Wright Thomas to president and chief operating officer, Park Communications, Ithaca, N.Y., from executive vice president.

Strauss Zelnick, Vestron TV president, adds the title executive vice president, Vestron Inc., Stamford, Conn. Also, **Bruce Casino** to manager of Eastern sales from director of Eastern sales, WW Entertainment.

Kevin Wendle to senior vice president of advertising, publicity and promotion, Fox Broadcasting Co., Los Angeles, effective Aug. 15, from senior vice president of programming.

Sandra Morris to vice president of business affairs, Lorimar Television, Culver City, Calif., from director of business affairs.

Donna Zapata to vice president and station manager, KTTV-TV, Los Angeles, from station manager, WHAS-TV, Louisville, Ky. Also, **Steve Steinberg** to vice president and manager of broadcast operations, KTTV, from vice president and manager of broadcast operations, WHAS.

Laurie Younger to director of network television development, Walt Disney Television, Burbank, Calif., from vice president of business affairs.

Mark Vander Starre to controller, television, Price Communications Corp., New York, from controller, WZZM-TV, Grand Rapids, Mich.

Marianne Fischer to director of sports operations and advanced planning, NBC Sports, New York, from production manager. Also, **John Rosas** to director of media services, production, Los Angeles, from manager of media services, production.

Richard Wexler to director of sales, Silver King Broadcasting, Clearwater, Fla., from general sales manager, Wometco Broadcasting Co./WWHT-TV, Newark, N.J.

Paul Quinn to assistant general manager, WRAL-TV, Raleigh, N.C., from general sales manager.

Donna Bennett Gould to marketing director, WXIN-TV, Indianapolis, from account executive, NBC-TV, Chicago.

Stephanie Forbes to business manager, KPHO-TV, Phoenix, Ariz., from controller and business manager, KTAR-AM/KKLT-FM, Phoenix.

Cyndie Reynolds to promotion manager, WDZL-TV, Hollywood, Fla., from promotion manager, WFAA-TV, Dallas.

Cable TV

Robert Gutkowski to executive vice president, Madison Square Garden Communications Group, New York, from president of MSG Network. Also, **Bruce Lucker** to executive vice president, MSG Entertainment Group, from president of Lucker and Co., a New York-based entertainment consulting firm.

John Walden to senior vice president of sales and marketing, Turner Program Services, Atlanta, from vice president of marketing. At WTBS, **William Merriam** to direc-



WRIGHT THOMAS
Park Communications



STRAUSS ZELNICK
Vestron Inc.



SANDRA MORRIS
Lorimar Television



JOHN WALDEN
Turner Program Services



MICHAEL LOMBARDO
HBO



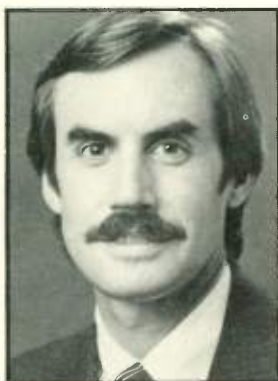
GEORGE LEITNER
The Disney Channel



CHARLES NOONEY
The Disney Channel



DAN ACREE
Wally Clark Co.



JOHN GEHRON
WMRQ-FM



ROBERT THATCHER
Davis/Glick



JON CRISPIN
Mediatech West



GARRY MORRIS
Intersound

tor of production and operations, from production manager, and **Sandra Wilson** to production manager from production operations manager.

Michael Lombardo to vice president of business affairs, West Coast, HBO, Los Angeles, from director of business affairs, West Coast.

George Leitner to vice president of national accounts, The Disney Channel, Burbank, Calif., from national accounts director. Also, at The Disney Channel, **Charles Nooney** to vice president of affiliate operations from Western division director.

Lois Peel Eisenstein to vice president of law, MTV Networks, New York, from senior counsel, MTV's Entertainment Group.

Radio

Dan Acree to vice president for marketing, Wally Clark Co., Burbank, Calif., from director of marketing, KIIS-AM/FM, Los Angeles.

John Gehron to vice president and general manager, WMRQ-FM, Boston, from operations manager, WLS-AM, Chicago.

John Lohmann to president and general manager, WKHT-AM/WLVH-FM, Hartford, Conn., from vice president.

Karen Lamas Tobin to director of marketing, KIIS-AM/FM, Los Angeles, from senior vice president,

LJC Promotions, Los Angeles.

Linda Ferrara Madonna to director of corporate sales, a new post, WMJX-FM/WMEY-AM, Boston, from vice president and Boston manager, Major Market Radio, Boston.

Marie Mueller to director of marketing and promotion, WAMO-AM/FM, Pittsburgh, from managing director, Dance Alloy, Pittsburgh.

Journalism

Ned Potter to general assignment correspondent, ABC News, Philadelphia, from correspondent, CBS News, Boston.

Paul Paolicelli to vice president and news director, KPRC-TV, Houston, from vice president of news and public affairs, WESH-TV, Orlando, Fla.

Jim Lampley to sports director, KCBS-TV, Los Angeles, from studio host, ABC Sports.

Leticia Ponce-Diaz to weekday afternoon anchorwoman, KHJ-TV, Los Angeles, from associate news director, co-host and co-anchor, KTIE-TV, Oxnard, Calif.

Ron Tindiglia to line producer, "The Morning Program," CBS News, New York, from producer, "Today's Business," New York.

Derrick Blakley to general assignment reporter, WMAQ-TV, Chicago, from correspondent, CBS

News, Bonn, West Germany.

Hampton Pearson to general assignment reporter, WBZ-TV, Boston, from reporter/producer, CBS News, Washington.

Tonia Cooke to co-anchor, KTVV-TV, Austin, Texas, from columnist, San Antonio Light, San Antonio, Texas.

Clay Johnson to news producer, WCIV-TV, Charleston, S.C., from reporter. Also, **Fredricka Whitfield** to reporter from news intern, WJLA-TV, Washington.

Dave Simon to assignment editor and 5 p.m. news producer, WIFR-TV, Rockford, Ill., from general assignment reporter and sports anchor/reporter, KDEB-TV, Springfield, Mo.

Robert Willey to reporter/anchor, WOOD-AM/FM, Grand Rapids, Mich., from news director/operations manager/morning news anchor, WGHN-AM/FM, Grand Haven, Mich.

David Chandley to weathercaster, WTVM-TV, Columbus, Ga., from weathercaster, WMAZ-TV, Macon, Ga.

Mike Bono to on-camera meteorologist, The Weather Channel, Atlanta, from on-air meteorologist, WLBZ-TV, Bangor, Maine.

Syndication

Peter Barsocchini to vice presi-

dent of motion pictures and films for TV, Merv Griffin Enterprises, Los Angeles, from director of development. Also, **Ray Sneath** to vice president of game shows and variety from director of creative services.

Tim Duncan to executive director, Advertiser Syndicated Television Association, New York, from research consultant. He replaces **Warren Boorum**, who will continue as a consultant for ASTA.

Elise Goyette to promotion manager, creative services, LBS Communications, New York, from production development associate, Sunbow Productions, New York.

Other

Joseph Philport to senior vice president and director of market development, Nielsen Media Research, New York, from president, AGB Research, New York.

Kenneth Eich to executive vice president of finance and chief financial officer, QVC Network, West Chester, Pa., from controller, H.B. Fuller Co., St. Paul, Minn.

Robert Thatcher to vice president, Davis/Glick Productions, Santa Monica, Calif., from vice president of on-air promotion, first-run television, Lorimar Telepictures, Culver City, Calif.

Mark Sheldon to vice president of marketing and sales, Meridian Data, Capitola, Calif., from marketing manager, Chaparral Communications, San Jose, Calif.

Jon Crispin to vice president of sales and marketing, Mediatech West, Los Angeles, from director, DeLaurentis Entertainment Group, Los Angeles.

Los Angeles-based appointments by The Interface Group and American Film Institute, co-sponsors of Cinetex '88 film and TV market: **Allan Rice** to president and chief administrative officer from vice president of business affairs, Twentieth Century Fox, Los Angeles; **Bruce Adams** to president of creative services from president, Adams Linden, a Los Angeles-based advertising agency; and **Sheldon Saltman** to president of marketing division from former sports division president, Twentieth Century Fox, Los Angeles.

Eugene Ploger to vice president of corporate finance, Cinema Group Entertainment, Los Angeles, from assistant corporate treasurer, Max Factor & Co.

Jayne Wallace Yollin to vice president, The Lippin Group, Los Angeles, from vice president, Ruder Finn & Rotman, Los Angeles.

Andrew Perl to director of sales, World Video, Los Angeles, from accounts manager, RCA Columbia Pictures Home Video, Los Angeles.

Garry Morris to director of public relations, Intersound Inc., Los Angeles, from special coordinator, "Hour Magazine."

Michael Bennahum, president and co-chief executive officer of Kaufman Astoria Studios, has resigned his position to start his own production company, The Beagle Group.

Michelle Ward to research manager, Kidsnet, Washington, from researcher, Gammon & Ninowski Media Investments Inc., Washington.#

**There's only
one "Boss"
in
Chicago...**

BRIEFLY NOTED

Broadcast TV

MGM/UA Television and the Tokyo-based Sanrio character licensing company have entered an agreement to produce, in association with DIC Enterprises, an animated children's series for CBS-TV this fall titled "Hello Kitty's Furry Tale Theater." The program is based on Sanrio-developed characters in updated versions of classic children's fairy tales, such as The Pied Piper, Rumpelstiltskin and Hansel & Gretel.

NBC-TV has set Sept. 7 as the premiere date for "Win, Lose or Draw," the new daytime game show developed by Burt Reynolds and Bert Convy. The strip will air at 11:30 a.m. and replace "Wordplay." A separate version of "Win, Lose or Draw" enters broadcast syndication later in the month. Both half-hour programs are from Burt and Bert Productions, in association with Kline and Friends, and Buena Vista Television.

Conus Communications and Monitor Television International, a division of the Christian Science Monitor Syndicate, will launch a joint venture on Oct. 12 geared to tailoring on-location coverage of **foreign news for local television stations** in the United States. The joint venture, called Monitor World View, will pool the Monitor's global network of 21 news bureaus with Conus' Ku-band satellite system capable of reaching more than 700 television stations nationwide. Subscriptions will be available on an exclusive basis in each market.

Steve Wasserman last week announced his resignation as news director of WCBS-TV, New York, to resume his post as vice president of news for ABC-affiliated WPLG-TV, Miami, a Post-Newsweek station. Mr. Wasserman held that post in 1984 and 1985 before joining CBS-owned WCBS in his current role. Mr. Wasserman said he made the decision for personal reasons based on his 17-year family ties to the Miami area. He began his television news career at WPLG in 1973 as an assistant director.

Edward Woodward, star of CBS's "The Equalizer," is recuperating at home in England after suffering a mild heart attack two weeks ago. Universal Television, which produces the show, is still waiting for more information on his condition before it decides what to do about production on the show that was set to resume this month. Five episodes of the show were in the can before Mr. Woodward was stricken as he was filming a miniseries while production of "Equalizer" was on hiatus.

WCAU-TV, the CBS-owned station in Philadelphia, has announced its prime-access checkerboard programming schedule to premiere Sept. 14. From Monday through Saturday at 7:30 p.m. (ET), WCAU will air (in order) LBS's "You Can't Take It With You," Paramount's "Marblehead Manor," Lorimar's "She's the Sheriff," MGM/UA's "We Got It Made," MCA's "Out of This World" and Multimedia's "The Dom DeLuise Show." WCAU is the only CBS o&o to schedule a prime-access checkerboard.

Radio

Art Modell, owner of the Cleveland Browns NFL franchise, last week agreed to sell his

National syndication standings

For the week ended July 26

	Rating	Markets	Coverage
1. Wheel of Fortune	14.9	220	99%
2. Jeopardy	11.2	203	96%
3. WWF Wrestling	10.9*	236	96%
4. Oprah Winfrey Show	7.7	164	96%
5. Wheel of Fortune (b)	6.9	157	84%
6. People's Court	6.6	179	93%
7. Entertainment Tonight	6.4*	150	91%
New Newlywed Game	6.4	175	93%
9. Wrestling Network	6.3*	176	83%
10. Hollywood Squares	5.5	145	66%
Mama's Family	5.5*	157	69%
12. Lifestyles...Richard Famous	5.1*	176	65%
13. Charles in Charge	4.7*	101	85%
Fame	4.7*	140	81%
15. Oprah Winfrey Show (b)	4.5	134	74%

*Includes multiple airings. (b) Pre-empted.

Source: Nielsen Fast Weekly Syndication and Occasional Network Report. Includes only subscribers to the service.

two Cleveland radio stations to three local businessmen. Pending Federal Communications Commission approval, **WWWE-AM and WDOK-FM** will be sold to Tom Embrescia, Larry Pollack and Tom Wilson for \$13 million in cash. Mr. Modell owns no other broadcast properties. The sale of the two stations was arranged by Gary Stevens of Wertheim Schroder & Co., New York.

Clear Channel Communications, the San Antonio, Texas-based owner of 14 radio stations, reported its net income increased 47 percent in the first half of 1987 to \$824,000. Gross revenue for the first half of the year increased 50 percent to more than \$16.3 million.

Eastman Radio, a New York-based rep firm, has agreed to represent 25 Canadian radio stations in their negotiations with advertisers from the United States. The Canadian stations remain as clients of Toronto-based **Radio Sales Group**, which represents its clients in the Canadian advertising community. In an unusual swap, RSG has agreed to represent Eastman's 170 client stations from the United States before Canadian advertisers.

"**Dreams of Rio**" is the latest series of radio programs created by Tom Lopez, the creator of "Ruby the Galactic Gumshoe" and "The Cabinet of Dr. Fritz." "Dreams of Rio," which tracks the adventures of fictional hero Jack Flanders on a journey down the Amazon, will be carried on National Public Radio stations beginning Sept. 17. The new radio series, produced by Mr. Lopez's ZBS Productions, based in Fort Edward, N.Y., has 13 half-hour episodes.

NBC has established the **Steve White Memorial Fellowship** in memory of Steve White, who worked at the NBC Radio Networks for more than 40 years until he passed away recently. The fellowship, which was announced at a memorial service in New York last month, will be awarded to an outstanding student participating in the International Radio and Television Foundation's summer internship program. The fellowship will pay living expenses for eight weeks while the in-

tern spends the summer working at NBC.

Syndication

Lorimar has cleared "**Mama's Family**," its year-old first-run sitcom, on 151 stations serving 88 percent of U.S. TV homes. Among stations taking the series in its second season will be WWOR-TV, New York; KNBC-TV, Los Angeles; KGO-TV, San Francisco; WSBK-TV, Boston; and WJLA-TV, Washington. The half-hour show is a Joe Hamilton Production starring Vicki Lawrence and Ken Berry.

Dick Clark Productions has signed **sports medicine authority Dr. Allen J. Selner** to an exclusive "first look" deal for first-run syndicated programming. The podiatrist, who previously hosted the Lifetime cable network's "Weekend Athlete" series, created and produced the "All-Star Caribbean Cruise" barter special for Clark in 1986.

"**Snickert Theater**," a two-hour weekly barter series that highlights low-budget "cult movies," has been cleared by WesternWorld Television on stations serving more than 30 percent of all U.S. TV homes. Co-hosts Pat Mulligan and Barry Kilbrick introduce such films as "Shoot Joey and Shoot Again," "The Killer Has Reserved Nine Seats" and "Robin Hood, Arrows, Beans and Karate." Honda and Lee Nails are among national sponsors buying the 10 minutes of barter time allocated on the series, with 14 minutes available to stations. The series claims to be the first TV show that portrays and actively promotes videocassette rentals and home video viewing by showing the co-hosts renting each week's selection from a video store and taking it home to watch (and comment on).

LBS Communications and The Westgate Group will produce and distribute "**Return to the Titanic... Live**" as a syndicated prime-time special on Oct. 28. The two-hour program will show new videotape footage from a French crew currently exploring the submerged vessel. LBS, which retains home video rights to the Titanic project, plans to air three other live syndicated specials of a similar nature in coming months. Although earlier

plans by Westgate to show portions of the program live from the ship's site have been scrapped, the current format incorporates a live feed from Monte Carlo, along with vintage documentary film, still photos and interviews with survivors of the 1912 iceberg collision that sunk the Titanic.

Los Angeles-based **CST Entertainment**, a division of Color Systems Technology, has appointed The Silverbach-Lazarus Group to internationally syndicate its library of more than 80 features, 52 Abbott and Costello TV program episodes and two animated series. Domestic syndication of the product, much of which will be converted by CST from black-and-white to color, is being handled by Screen Gems Classicolor, a joint venture of Color Systems and Coca-Cola Telecommunications. The first package of 12 color-converted films, including "Black Beauty," "The Last of the Mohicans" and "The Count of Monte Cristo," will be offered at the MIPCOM Convention in Cannes this October.

Dick Clark Productions has produced a pilot for "**Double Up**," a proposed new syndicated first-run television game show to be offered in association with MCA Television. The strip is described by creator/producer Bruce Sterten as "a question-and-answer game with a twist... with married couples competing for the chance to win \$10,000 twice per show."

Other

The **Radio and Television News Directors Association** passed on to its members 3,000 copies of a petition being circulated by an ad-hoc group, Journalists' Committee to Free Terry Anderson, headed by former hostage and CNN correspondent Jerry Levin. Later this month, the petitions—which ask for the release of Mr. Anderson, former ABC News correspondent Charles Glass and other British and French newsmen who are captives abroad—will be delivered to Iran's Ayatollah Khomeini via the Iranian Mission at the United Nations.

Senate Commerce Committee Chairman Ernest "Fritz" Hollings, D-S.C., and ranking committee Republican Sen. John Danforth of Missouri, have signed on as co-sponsors to a bill intended to ensure that **backyard earth station owners** have access to scrambled cable programming at reasonable prices. The bill, introduced by Sen. Albert Gore, D-Tenn., now has 15 Senate co-sponsors.

Republic Pictures has reported an increase in revenues for the second fiscal quarter ended June 30, jumping from \$6.8 million in 1986 to \$7.2 million in 1987, reflecting growth in foreign syndication sales and network license fees. Net income for the Los Angeles-based television, home video and movie company declined from \$393,000, or 11 cents per share, to \$251,000, or 6 cents per share.

AME Inc., a Los Angeles-based post-production company specializing in film-to-tape transfers, has reported an 84 percent increase in net earnings for the third fiscal quarter ended June 30 compared to the same period in 1986. Net earnings for the three months were \$1 million, or 20 cents per share, up from last year's \$562,063, or 14 cents per share. The company completed its initial public stock offering on April 1, boosting the number of shares currently outstanding to 5.25 million.#

Former HBO executive to head Showtime

(Continued from Page 16)

Although Mr. Cox had worked with Mr. Biondi at HBO, he said he had been approached to head up Showtime before the takeover battle that left Sumner Redstone as Viacom's new owner and Mr. Biondi as its chief executive officer.

Sources said the arrival of two former HBO executives at Showtime suggests Mr. Redstone is serious about turning Showtime and the Movie Channel around and keeping his new company intact.

But Mr. Cox said he hasn't received any assurances from management that Showtime will remain a part of Viacom.

Many industry observers expect Viacom to sell a minority interest in its networks group, which includes the MTV Networks in addition to Showtime and The Movie Channel.

For the first quarter of this year, the Viacom Networks group reported a 27 percent decline in earnings, to \$3.9 million. Much of that decline was attributable to in-

creased programming costs for the two movie services.

The movie services saw a combined 3 percent drop in subscribers during the quarter.

Mr. Cox made it clear that gaining exclusive rights to films would remain the cornerstone of Showtime's programming strategy.

"I think the exclusivity move was brilliant strategy, and we'll continue to pursue it aggressively," he said.

Mr. Cox downplayed the impact

of the recent exclusive multimillion dollar pact HBO hatched with Paramount Pictures, which had been a prominent Showtime supplier.

"There are an awful lot of film distributors out there," Mr. Cox said. "Showtime has been fortunate to have Paramount during a period when they turned out successful films. This business is very cyclical."

Although archival HBO has said it will step up production of original programming, Mr. Cox doesn't expect

Showtime to follow a similar strategy.

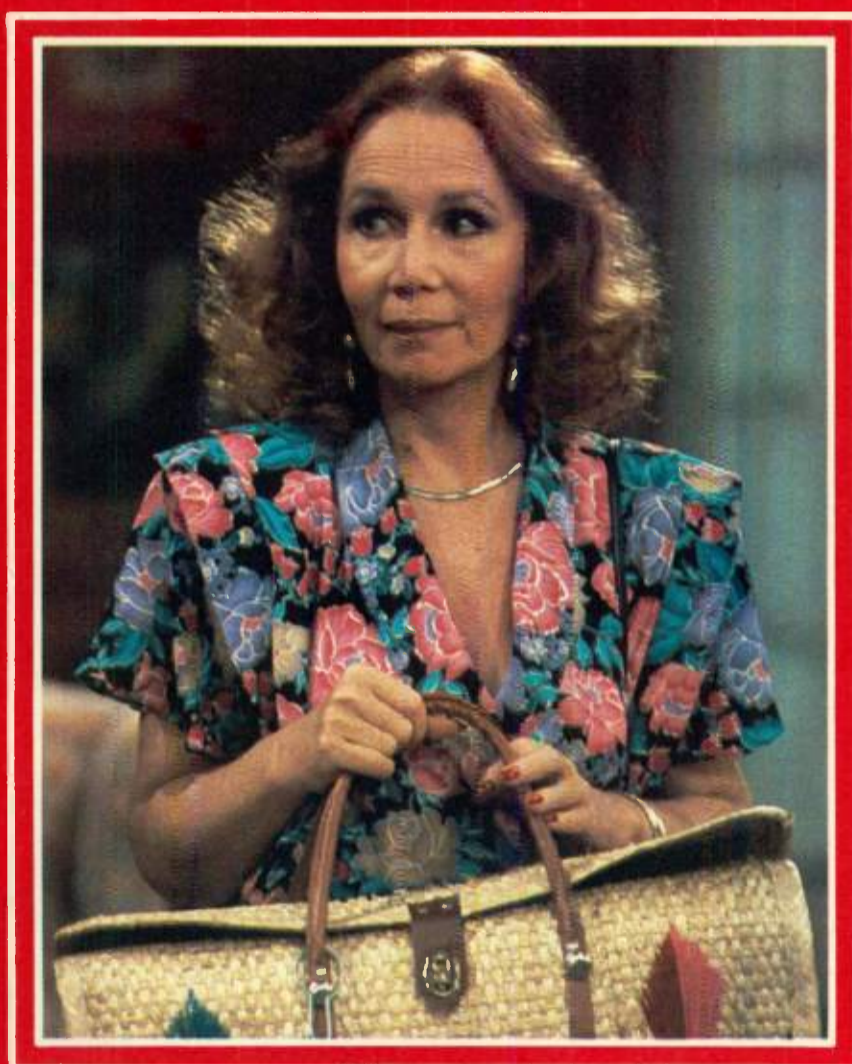
"There really hasn't been any breakthrough original programming that excites the consumer as much as first-run movies," he said.

Mr. Cox, however, did express "some concern" about the "under-performance" of The Movie Channel, but he doesn't like the idea of combining it with Showtime.

"We have to make it more worthwhile for the operators to promote The Movie Channel," he said.#

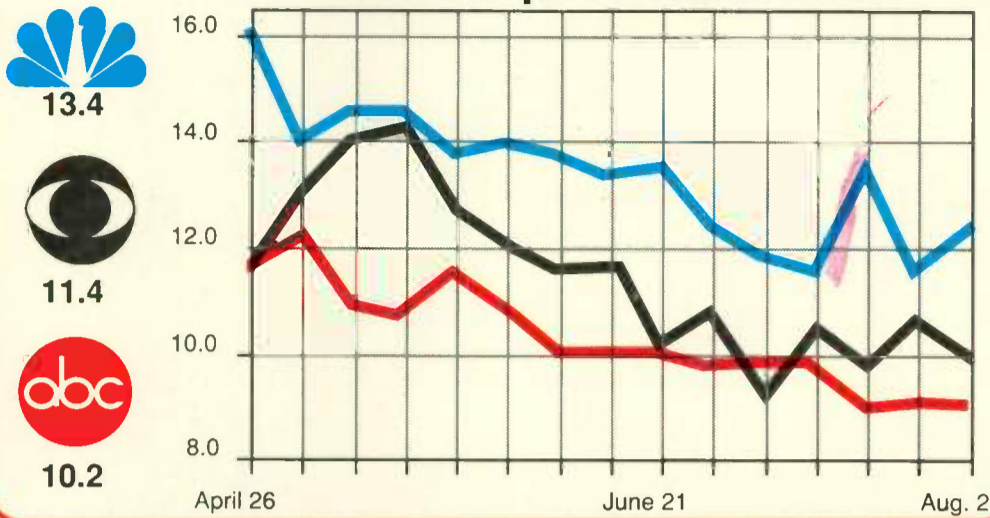
WBBM

CBS Broadcast Group



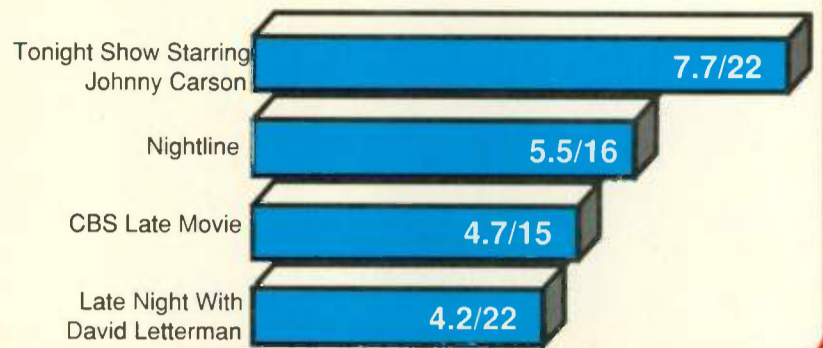
Off-season ratings - April 20 to August 2

Network prime-time race

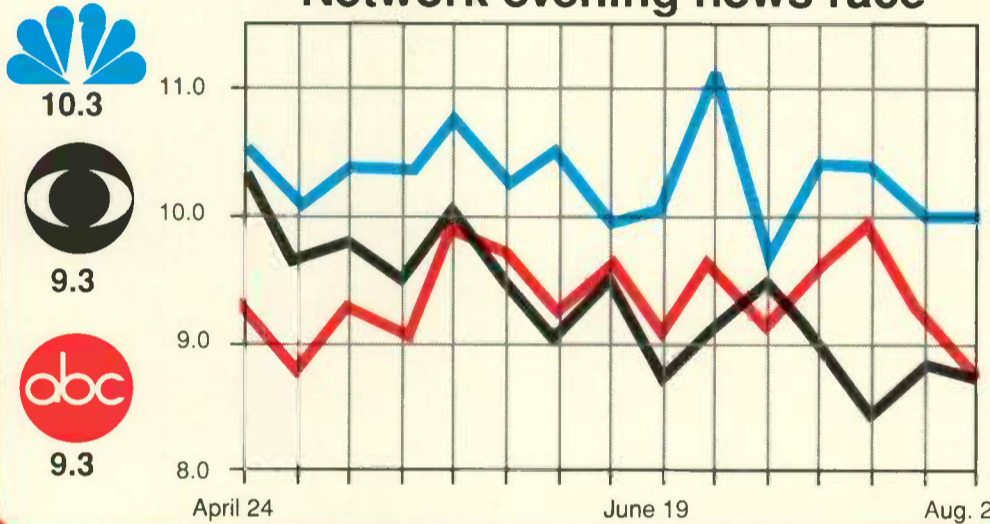


In the spotlight

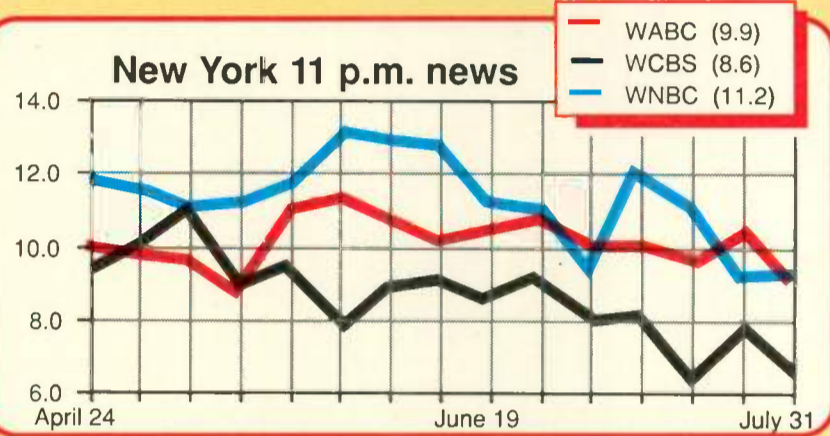
Late-night ratings/shares: July 20 to 24



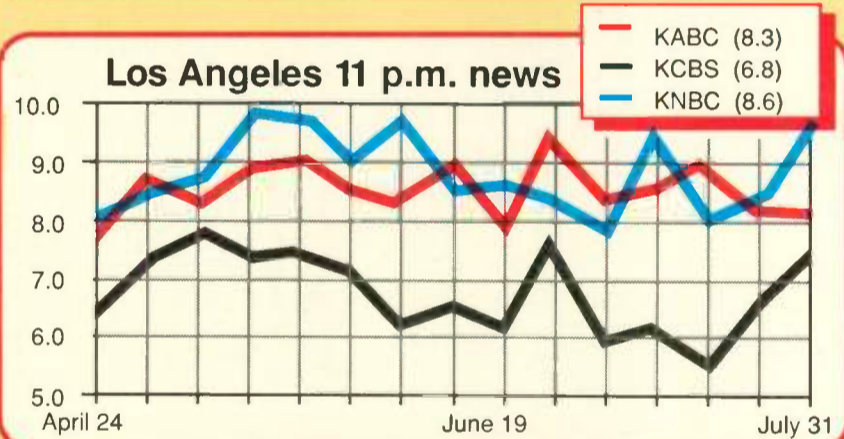
Network evening news race



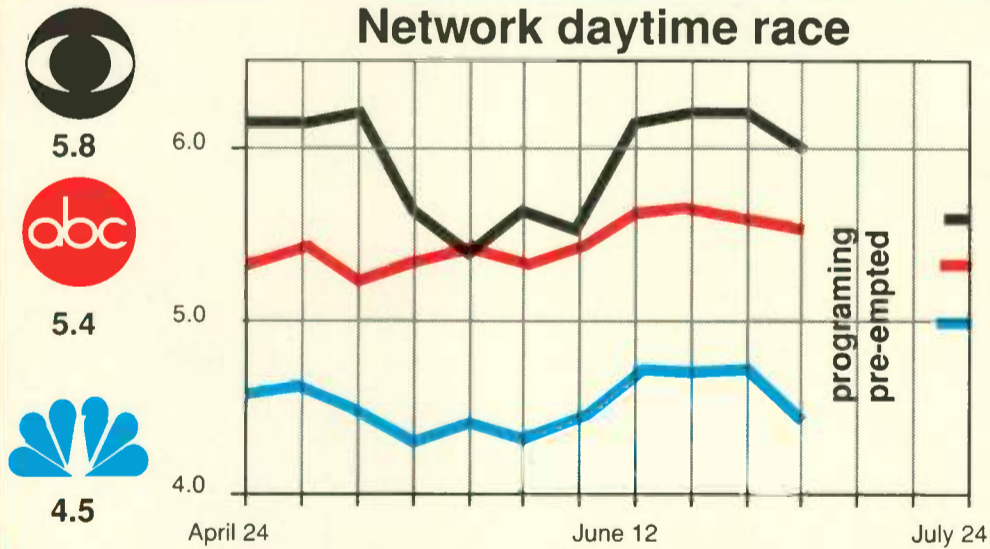
New York 11 p.m. news



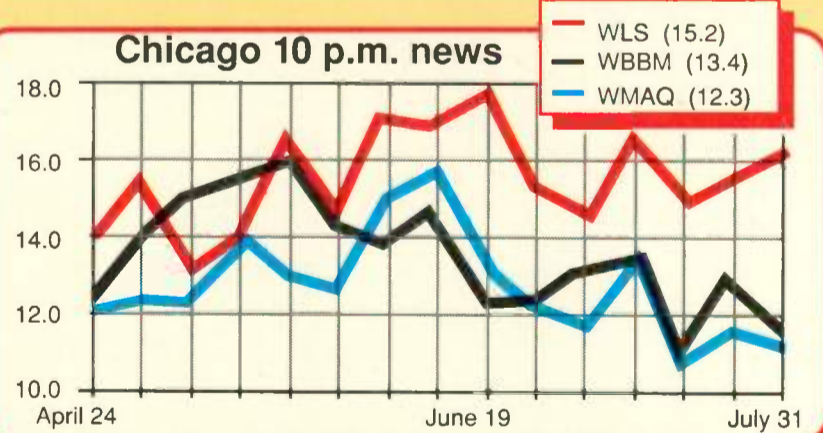
Los Angeles 11 p.m. news



Network daytime race



Chicago 10 p.m. news

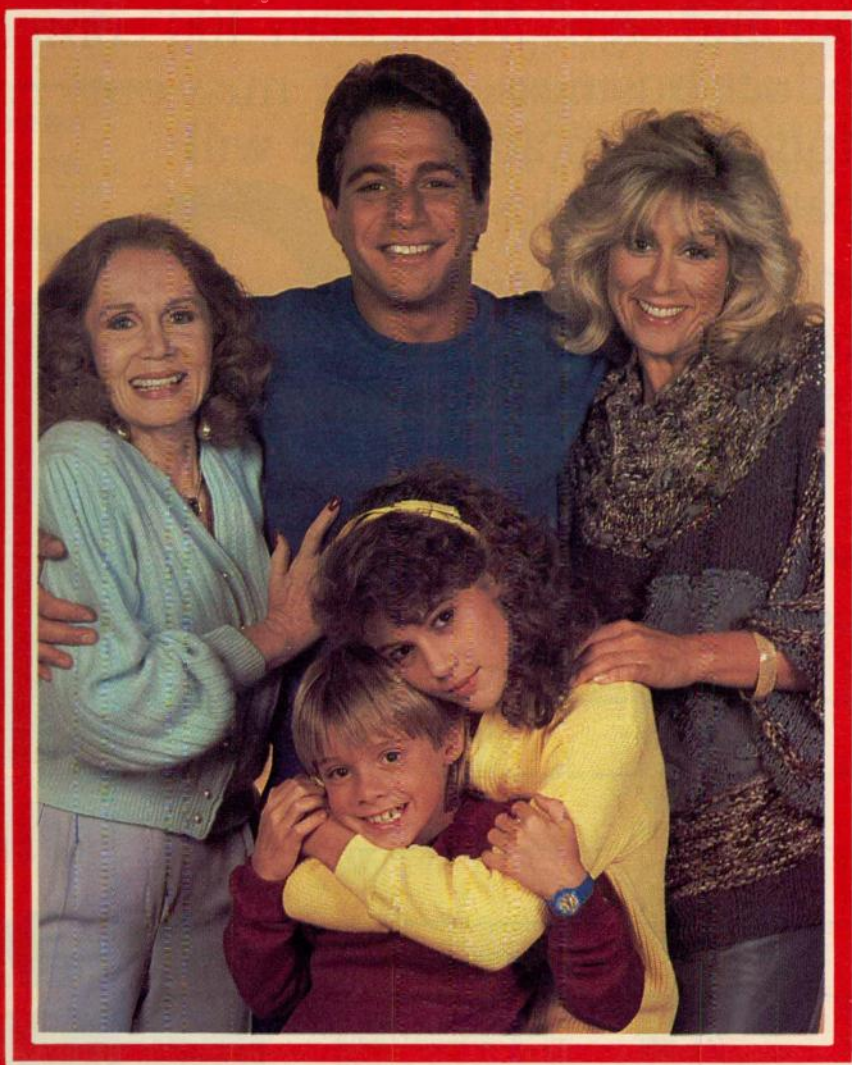


Ratings and shares of prime-time programs for the week of July 27-August 2

Program	Rating/Share	Program	Rating/Share	Program	Rating/Share	Program	Rating/Share
1. The Cosby Show	NBC 21.4/43	20. St. Elsewhere	NBC 12.7/24	39. Mike Hammer	CBS 9.6/20	58. Simon & Simon	CBS 6.2/12
2. Family Ties	NBC 20.9/40	(t) Hunter	NBC 12.7/27	(t) Cameo by Night	NBC 9.6/19	59. Starman	ABC 6.1/12
3. Cheers	NBC 17.9/32	22. Matlock	NBC 12.6/25	41. CBS Reports	CBS 9.4/18	60. Our World	ABC 5.8/10
4. 60 Minutes	CBS 16.3/35	23. Tuesday Movie	NBC 12.5/23	42. Hotel	ABC 9.2/17	61. Saturday Night Movie	ABC 5.4/11
5. Growing Pains	ABC 15.5/29	(t) Miami Vice	NBC 12.5/26	(t) Thursday Night Movie	CBS 9.2/17	62. Webster	ABC 5.0/12
6. Murder, She Wrote	CBS 15.2/29	25. Jake's M.O.	NBC 12.3/23	44. Equalizer	CBS 9.1/17		
7. Designing Women	CBS 14.8/25	26. Night Court	NBC 12.0/23	45. Facts of Life	NBC 8.9/21		
8. Days . . . of Molly Dodd	NBC 14.5/26	27. Sunday Night Movie	CBS 11.9/23	46. Highway to Heaven	NBC 8.8/18		
9. 20/20	ABC 14.4/27	28. Spenser: For Hire	ABC 11.8/22	47. Monday Night Baseball	ABC 8.5/16		
10. Moonlighting	ABC 14.3/26	29. 227	NBC 11.6/25	48. Saturday Night Movie	CBS 7.9/17		
11. Sunday Night Movie	NBC 14.1/26	30. Crime Story	NBC 11.4/24	(t) Summer Playhouse	CBS 7.9/18		
(t) Golden Girls	NBC 14.1/29	31. Kate & Allie	CBS 11.1/20	(t) Stingray	NBC 7.9/18		
13. Who's the Boss?	ABC 14.0/29	32. My Sister Sam	CBS 11.0/20	51. Twilight Zone	CBS 7.7/16		
(t) ALF	NBC 14.0/25	(t) The Line	NBC 11.0/20	52. West 57th	CBS 7.4/16		
15. Valerie	NBC 13.7/25	34. Sunday Night Movie	ABC 10.8/20	53. Our House	NBC 7.2/16		
16. Newhart	CBS 13.5/23	35. MacGyver	ABC 10.4/19	54. Disney Sunday Movie	ABC 7.1/15		
17. Cagney & Lacey	CBS 13.0/24	36. Head of the Class	ABC 10.2/20	55. Friday Night Movie	ABC 7.0/15		
(t) Monday Night Movie	NBC 13.0/23	37. Perfect Strangers	ABC 10.1/22	56. Scarecrow and Mrs. King	CBS 6.4/13		
19. Amen	NBC 12.8/24	38. Houston Knights	CBS 9.9/18	57. Dallas	CBS 6.3/13		

Source: A.C. Nielsen Co.

The smart money is on "Who's The Boss?"



COLUMBIA/EMBASSY
TELEVISION

A unit of *Carefree* TELEVISION

JOBS

A listing of employment opportunities in the electronic media

Broadcast TV

WOFL-TV in Orlando, Fla., is seeking a **producer/director** with a solid background in commercial TV production as a director to write and direct PSAs, promos and commercials. Send resumes to: George Hillis, production manager, WOFL-TV, 35 Skyline Drive, Lake Mary, Fla. 32746. Phone: 305-644-3535.

WFSB-TV in Hartford, Conn., is seeking a **news promotion writer/producer** with experience. Send resumes to: Lisa Thaler, promotion manager, 3 Constitution Plaza, Hartford, Conn. 06115. Phone: 203-244-1701.

WSYT-TV in Syracuse, N.Y., is seeking an **art director** with one year experience to oversee all station advertising and graphics. Send resumes to: Rick Herrman, WSYT-TV, 1000 James St., Syracuse, N.Y. 13203-2704. Phone: 315-472-6800.

WNHT-TV in Concord, N.H., is seeking a **promotion director** with good writing and producing skills. Send resumes to: Rick Herrman, WSYT-TV, 1000 James St., Syracuse, N.Y. 13203-2703. Phone: 315-472-6800.

WAPT-TV in Jackson, Miss., is seeking a **local sales manager** with experience in commercial/sales broadcasting. Send resumes to: Len James Giacone, general sales manager, WAPT-TV, P.O. Box 10297, Maddox Road, Jackson, Miss. 39209. Phone: 601-922-1607.

WSLS-TV in Roanoke, Va., is seeking **promotions director** to supervise two-person department. Send resumes to: James DeScheper, general manager, WSLS-TV, Box 2161, Roanoke, Va. 24009. Phone: 703-981-9110.

WEAR-TV in Pensacola, Fla., is seeking an **on-air director** for news and commercial produc-

tion with five years experience at a network-affiliated station. Send resumes to: Heister Smith, production manager, WEAR-TV, P.O. Box 12278, Pensacola, Fla. 32581. Phone: 904-455-7311.

KRIV-TV in Houston is seeking a **master control operator** with three years TV experience and FCC or SBE five-year certification as well as knowledge of GV1600 Beta cart and Ampex 2A&B 1-inch machines. Send resumes to: KRIV-TV, P.O. Box 22810, Houston, Texas. 77227. Phone: 713-626-2610.

WCCB-TV in Charlotte, N.C., is seeking a **chief engineer** with hands-on experience to expand live sports operation. Must be able to supervise live remotes, design and implement studio/control area renovation and have transmitter knowledge. Strong managerial skills a must. Send resumes to: Steven Solding, general manager, WCCB-TV, 1 Television Place, Charlotte, N.C. 28205. Phone: 704-372-1800.

WTVJ-TV in Miami is seeking a **senior writer/producer** with strong conceptual, field producing and directing skills. Heavy emphasis on news. Send resumes to: Ellen Goringe, personnel director, WTVJ-TV, 316 N. Miami Ave., Miami, Fla. 33128. Phone: 305-789-4171.

KLMG-TV in Longview, Texas, is seeking to fill two positions:
Promotion director with two years experience and strong writing and productions skills.
Chief engineer with knowledge of RCA transmitters and maintenance, management and design skills. Send resumes to: Stan Deck, general manager, KLMG-TV, P.O. Box 5151, Longview, Texas. 75608. Phone: 214-753-5051.

Journalism

WDIV-TV in Detroit is seeking a **news director**

with a successful track record as a news director in a medium or large market to supervise news gathering and on-air presentations. Send resumes to: Personnel Department, WDIV-TV, 550 W. Lafayette, Detroit, Mich. 48231. Phone: 313-222-0444.

WPLG-TV in Miami is seeking to fill two positions:
Newscast producer with three years experience as producer in a commercial TV newsroom. Send resumes to: Sharon Buchanan, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

Feature reporter with broadcast journalism experience, writing, film and/or videotape. Send resumes to: John Terenzio, news director, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-575-1010.

WSLS-TV in Roanoke, Va., is seeking a **senior director**. Send resumes to: Jim Dickey, production manager, WSLS-TV, P.O. Box 2161, Roanoke, Va. 24009. Phone: 703-981-9110.

WGVC-FM in Allendale/Grand Rapids, Mich., is seeking a **news director** with two years radio news experience. Send resumes to: Sam Eiler, station manager, WGVC-FM, 97 Fieldhouse Blvd., GVSC, Allendale, Mich. 49401. Phone: 616-895-3128.

Radio

WBZ-FM in Long Island, N.Y., is seeking a **station manager** with general sales manager or local sales manager experience. Send resumes to: JSNA, Suite 10 I, 340 W. 57th St., New York, N.Y. 10019. 212-765-3330.

Other

Capitol Satellite and Communications Systems in Raleigh, N.C., is seeking an experienced **satellite engineer** to maintain and operate both fixed and transportable uplinks and

downlinks and teleport facilities. Television broadcast engineering experience plus two years RF and/or satellite earth station experience required. Send resumes to: Department of Human Resources, Capitol Broadcasting Co., P.O. Box 12800, Raleigh, N.C. 27605. Phone: 919-859-1400.

Corporation for Public Broadcasting in Washington is seeking a **vice president and treasurer** with experience as a financial manager and familiarity with television broadcasting and/or radio broadcasting. Send resumes to: Marcia Grossman, personnel manager, Corporation for Public Broadcasting, 1111 16th N.W., Washington, D.C. 20036. Phone: 202-955-5100.

Academic

California State University-Los Angeles is seeking a **media production specialist** with four years skilled and technical media design, planning and production. Bachelor's degree or equivalent television, film or related area experience required. Send resumes to: Human Resources Management, California State University-Los Angeles, 5151 State University Drive, Los Angeles, Calif. 90032. Phone: 213-224-3113.

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. #

Candidates for president spread the word by satellite

(Continued from Page 36)

classic part of campaigning in this country.

"But speaking directly to the people is more substantive."

Rep. Richard Gephardt, the Missouri Democrat running for president, has been the most enthusiastic user of the new technology so far.

In April, Rep. Gephardt had a Conus Satellite Services crew and equipment transmit his live campaign stumping in Alabama and Iowa.

The satellite service cost Rep. Gephardt's campaign about \$4,000.

Mr. Gephardt last month engaged in an hour-long debate in Iowa with Rep. Jack Kemp, a Republican presidential candidate from New York, that was transmitted live to more than 700 TV stations equipped with satellite downlinks.

The debate, also coordinated by Conus, cost about \$13,000 to execute and allowed for a two-way, interactive exchange between the candidates and journalists from around the country.

Reps. Gephardt and Kemp are planning a second satellite-transmitted debate later this month in New Hampshire.

On May 29, Bruce Babbitt, former Democratic governor of Arizona, and Peter du Pont, former Republican governor of Delaware, participated in the first satellite-transmitted presidential debate of the election campaign.

Sen. Albert Gore, a Democrat from Tennessee, in June announced his presidential candidacy by satellite.

Sen. Joseph Biden, the Delaware Democrat and presidential candidate, used satellite time to stay in touch with voters during his recent preparation for hearings on the nomination of Judge Robert Bork to the Supreme Court.

Sen. Biden, who is chairman of the Senate Judiciary Committee, conducted satellite interviews with 10 television stations in key primary and caucus states.

"Some of the long-shot candidates in this campaign are getting into the game early and learning how to use the new technology to their benefit," Mr.



Rep. Richard Gephardt, D-Mo., has been an enthusiastic user of satellite technology.

Duchter said.

"If they are successful, I would expect to see many congressional candidates in the off-year elections, especially those with big districts and limited campaign funds, using us more in the future," Mr. Duchter added. #

Cable TV service is on the upswing

(Continued from Page 38)

"You mean they're cheap?"

"Yes, and if you had the cable you'd see that because the signal isn't very clear. They've been found in violation by the city for that."

"So I should just get a VCR?"

"That would be your best bet for the next three years."

Politeness: B

Knowledge: Not applicable

Salesmanship: F

Montgomery, Ala. Storer Cable TV

Here I got the Valley Girl approach to selling. The woman was polite, half-heartedly attempting to be helpful but not overly informed. She read prices first, listing the acronyms of the channels.

But when asked to explain what some of the letters meant, the responses were, well, less than detailed.

For example, Disney: "Cartoons, movies, different stuff like that;" and The Arts Channel: "Movies, ballet and so forth."

Politeness—A

Knowledge—B-

Salesmanship—C

Manhattan, N.Y. Cable American Television & Communications Corp.

I was pleasantly surprised to find well-informed help here, unlike my experience as a subscriber to this system a few years ago. The man described each channel, complete with specific movie titles, programs and specials.

He was a bit gruff and spoke fast, like he wanted to get on to the next call.

However, he dutifully recommended the house combination of

HBO and Cinemax.

Politeness: B

Knowledge: A

Salesmanship: A

Los Angeles Communicom Cable

An impressive hour and 15 minutes after I'd left a message on the recording, a representative from my system called. It went downhill from there. I asked what services the system offered and the salesman said, "What do you want TV to do for you?" I was definitely in L.A.

He rattled off the basic and pay channel names. When asked the difference between the pay channels, he said, "It's very hard to explain. I don't really know how to do that. The best thing is to check TV Guide for the listings."

"Come on," I pleaded, "What about this Bravo? I've never heard of that."

"If you haven't heard of it, you're not going to want it. It's not the kind of thing people that don't know about it like."

He promised to send me some literature, which did come the next day. It included only a cheap-looking single sheet of white paper that listed the basic channels and urged me to call for an appointment, and an HBO/Cinemax guide. The least they could do is send a TV Guide.

Politeness: C

Knowledge: F

Salesmanship: D

Overall, cable customer service has improved. However, aside from the Southern California Co-op's service, no other city offered new residents a simple way of locating their systems. How about listing them on those maps in local phone books, the way ZIP codes are? #

Stations get glimpse of new Star Trek

(Continued from Page 3)

how much "they retained the 'Star Trek' quality."

Since that clip was shown last week, Paramount has "been inundated with calls," said Greg Meidel, senior vice president and general sales manager of Paramount Domestic Television.

Paramount has signed up about 21 new stations for the series in the past month.

At press time, clearance figures for "Star Trek" had reached 181 stations covering 95 percent of the country, according to Mr. Meidel. A month ago, the series had been sold to 160 stations representing 90 percent coverage.

Paramount, which also syndicates the 79 original episodes of the series, which ran on

NBC from 1966 to 1969, will also offer stations the complete "Star Trek" package after the new series' first run.

That package includes the original episodes and the new episodes. So far, 151 stations representing 90 percent of the country have signed up for that package, which is being sold for cash, Mr. Meidel said.

Paramount is targeting the new series for prime-time and weekend access. It is selling the first-run effort on a barter basis.

Mr. Meidel believes that several network affiliates plan to pre-empt prime-time programming to air the new "Star Trek" series, but he declined to name which stations.

Paramount Network Television is producing the series, and its Paramount Domestic Television is syndicating it.

Production on the series is getting geared up. The pilot of the new series has been completed, as have three of the 24 one-hour episodes that will be included in the syndication package.

Paramount's Mr. Meidel said the pilot cost \$5.5 million to produce, and each one-hour episode was budgeted at \$1.3 million.

"Encounter at Farpoint" is set to make its debut nationally on Oct. 3 and 4. It was directed by Corey Allen, who also directed the pilots for "Murder, She Wrote" and "Simon & Simon."

Set in the 24th century, the series is being produced by Gene Roddenberry, creator and producer of the original "Star Trek," who will act as executive producer.

KHTV's Mr. Trimble said Mr. Rodden-

berry's involvement was much of the reason why the series has shaped up so well.

"I think the show will be a real winner for fall," he said, especially because Paramount will be able to combine Mr. Roddenberry's expertise with the superior special effects that have developed since the original series was produced.

Paramount's revival of the popular series features an all-new cast, including Patrick Stewart (Capt. Jean-Luc Picard), Jonathan Frakes (Cmdr. William "No. 1" Riker), LeVar Burton (Lt. J.G. Geordi La Forge), Denise Crosby (Lt. Tasha Yar), Gates McFadden (Chief Medical Officer Dr. Beverly Crusher), Marina Sirtis (Counselor Deanna Troi), Brent Spiner (Lt. Cmdr. Data) and Wil Wheaton (Wesley "Wes" Crusher).#

NBC prepares to do battle against commercial clutter

(Continued from Page 3)

Mr. Chester said his company has always been unhappy about commercial clutter. "We accept and go along with what NBC is trying to do, and we will work to help the network solve the problem," he said.

The "cleanup" is being carried out in cooperation with NBC's affiliate board, which had been advocating the action for some time, Mr. Mapes said.

Mr. Mapes said network and affiliate officials have regularly discussed concerns about commercial clutter in the past four years, and will meet again in November to discuss additional initiatives.

"I think what the network is doing in good faith is trying to improve its environment," said Jim Siefert, president of Cosmos Broadcasting and the newly elected chairman of the NBC affiliate board.

"A primary concern of affiliates as owners and operators of TV stations has been the effectiveness and acceptance of the medium by viewers and advertisers at a time when there has been a falloff of both," Mr. Siefert said.

NBC officials last week admitted that by offering advertisers an en-



PIERSON MAPES
One minute will be freed up

tional commercial spots in order to maintain the same gross ratings point exposure.

The nearly one minute of air time freed up by the elimination of the promotional spots will be permanently added to each game show's time, Mr. Mapes said.

However, NBC officials said they may add at least one conventional 30-second spot to its prime-time schedule to help make up any revenue shortfall created by the elimination of the paid promotional spots.

Industry sources estimate that about \$6 million annually is generated from the placement of paid promotional plugs at the end of game shows. NBC uses some of that money to pay for the production and coordination of the spots.

Each of the paid promotional spots being eliminated lasts between eight and 10 seconds. There are about six to eight spots per show, resulting in about 180 such "mini-commercials" in daytime each week or about 9,800 in a year.

The spots usually involve only a billboard display of the product or service that is generally a consolation prize given to losing contestants on the show, accompanied by a voice-over description.#

hanced environment for their messages, they eventually may be willing to pay more for spots in NBC's third-place daytime schedule.

In addition, the advertisers who currently buy such abbreviated promotional plugs—which some network officials consider to be "inexpensive free rides"—will have no alternative but to purchase conven-

NBC loses producer to Fox's 'Late Night'

(Continued from Page 16)

FBC announced last week that it had lured Mr. Sand away from NBC after pursuing him for six months.

Robert Morton, a segment producer of "Late Night," was named to succeed Mr. Sand as producer of the NBC show.

Mr. Sand says he regards the challenge of reshaping "The Late Show" as a chance "to do something new."

"I signed a nice, long-term deal with Fox," Mr. Sand said, "and they've given me creative freedom."

Mr. Sand is considered one of the major creative forces behind the success of "Late Night," having produced that program from its inception in February 1982. The last program he worked on aired July 31.

Mr. Sand agreed to relocate from New York to Los Angeles to join FBC on Aug. 24 and was released from his contract by NBC.

Before "Late Night," Mr. Sand had produced Mr. Letterman's critically acclaimed but low-rated NBC daytime show.

He also won an Emmy for his work as producer of NBC's "SCTV Comedy Network."

At FBC, he faces the formidable task of retooling the fledgling network's flagship program, now officially referred to as "the new version of 'The Late Show,' Fox's late-night entertainment program."

FBC has steered the program away from talk and toward entertainment ever since comedian Joan Rivers left as host of the show in mid-May.

Ms. Rivers, who has since joined Orion's "Hollywood Squares" as the celebrity in the center square, was with "The Late Show" for its first seven months.

A series of rotating guest hosts have filled in since Ms. Rivers' exit.

Asked whether "The Late Show" will try to find someone to act as permanent host, Mr. Sand replied, "I think the likelihood is slim."

FBC officials have stated that they want to agree on a few hosts for the show rather than a different host every night.#

WTBS remains on top

(Continued from Page 3)

USA's ratings moved up 0.2 in both total day and prime time, generating a 0.9 and 1.6, respectively. Prime-time households jumped to 635,000 from 452,000.

Nickelodeon's ratings were unchanged at 0.9 for its 7 a.m.-to-8 p.m. day, although its households increased to 306,000 from 235,800.

ESPN remained unchanged in total day ratings at 0.7, with households rising to 300,000 from 237,000. Prime-time ratings inched down 0.1 to 1.4, while households moved to 600,000 from 553,000.

CBN Network's total day ratings were also flat when compared to the same time last year, at 0.6, but its households moved up to 215,000 from 186,000. In prime time, its ratings dropped slightly to 0.8 from 0.9, with a household gain of 12,000 to 272,000.

However, the service's own version of prime time shed a much more optimistic light on the numbers.

CBN defines its prime time as running from 7 p.m. to midnight, excluding the 9-to-10:30 p.m. block when the non-commercial "700 Club" is televised. During that prime-time period, CBN officials say it showed a 0.4 point gain to 1.1, and nearly a 200,000-household increase at 417,000.

The Nashville Network unseated MTV for the seventh-highest score in total day households. The country music network moved up 39,000 households to 217,000, although its ratings slipped slightly to 0.6 from 0.7.

In prime time, TNN gained 54,000 households

to 434,000, and ratings dropped 0.2 to 1.3.

MTV continues to dispute the quarterly results as inaccurate. The results show the service dropped to a total day rating of 0.6 from 0.7, while gaining 16,500 households to a total of 216,000.

Similar results surfaced for MTV in prime time, where it lost 0.1 of a ratings point, posting a 0.8, and jumped to 288,000 households from 256,500.

The Discovery Channel placed 10th in the ratings race with 116,000 households for total day (9 a.m. to 3 a.m.) and a 0.6 rating. In prime time, the network pulled in a 1.0, with 193,000 homes tuned.

Lifetime gained 0.1 in total day (7:30 a.m. to 1 a.m.) to 0.5, and lost 0.1 in prime time to 0.6.

Lifetime had 156,000 households in total day, up from 109,000, and 221,000 in prime time, up from 171,000.

Andy Morris, Lifetime's director of research, expects increases in the largely stagnant ratings in the months ahead due to an influx of new original and off-network product, including "Falcon Crest" and "Jack and Mike."

The women-oriented service's numbers are based on a six-day week, because Sundays are turned over to specialized programming for medical professionals.

For the second quarter in a row, The Weather Channel stayed constant at a 0.3 rating in both prime time and the 6 a.m.-to-midnight total day. Total-day households jumped to 73,000 from 56,000, and prime-time households to 72,000 from 62,000.#

Iran-contra hearings muddle sweeps

By ELECTRONIC MEDIA staff

Results of the July sweeps were rendered less useful than normal this summer because of partial pre-emptions by network coverage of the Iran-contra hearings.

Diane Villa, senior research analyst at WNBC-TV in New York, said because of that, "This sweep doesn't hold much credibility."

On the other coast, Bill Johnson, research director at KABC-TV, agreed: "We don't think (the July report) is that important. It's a low buying order and it's major use is for advertising orders placed in the third quarter of next year."

For what it's worth, then, here are some of the highlights of the July sweeps results in the nation's top three markets:

New York

No clear ratings are available for early evening local newscasts here because of the all-day coverage in July of the Iran-contra hearings.

ABC's "World News Tonight," which airs at

6:30 p.m. and doesn't compete with network news shows on WNBC and WCBS, had a 7.8 rating (percentage of TV households) and an 18 share (percentage of sets in use) in A.C. Nielsen Co. ratings and a 7.2/17 from the Arbitron Ratings Co.

At 7 p.m., "The CBS Evening News" had a 7.1/15 in Nielsen and a 6.8/15 in Arbitron, while "The NBC Nightly News" had a 6.2/13 in Nielsen and a 5.6/13 in Arbitron.

But WABC's counterprogramming of "Jeopardy!" continued to lead the 7 p.m. time period with a July Nielsen rating of 11.1/24 and a 10.9/25 in Arbitron.

At 11 p.m., WNBC's "News 4 New York" won the sweeps with a 9.7/21 in Nielsen and an 8.2/19 in Arbitron.

WABC's 11 p.m. newscast had a 9.6/20 in Nielsen and an 8.3/19 in Arbitron, while WCBS's late-night news show had a 7.1/15 in Nielsen and a 7.2/16 in Arbitron.

"Wheel of Fortune" continued to beat all of its prime-access competitors during New York's July sweeps.

"Wheel," which airs at 7:30 p.m. weekdays on WCBS-TV, had an 11.4/24 according to Nielsen, and a 12.2/25 in Arbitron.

Los Angeles

As in New York, station executives here downplayed the significance of last month's sweeps because of pre-emptions and low summertime viewing levels.

For example, KCBS-TV got killed in the 4 p.m.-to-5 p.m. local news block, earning a 3.4/9, according to preliminary Nielsen data, and a 2.7/8 in Arbitron.

That compares to KABC-TV's 6.9/18 in Nielsen and 7.1/20 in Arbitron, and KNBC-TV's 6.2/16 in Nielsen and 4.6/13 in Arbitron.

Even independent KHJ-TV clobbered the CBS-owned station, with Nielsen showing a 5.5/14 combined average rating for both "Superior Court" and "The Judge" and Arbitron a 5/13.

In the 11 p.m. news spot, Nielsen showed KNBC the winner with an 8.7/20, followed by KABC's 8.3/19 and KCBS's 6.4/15.

The order was somewhat different accord-

ing to Arbitron, with KABC leading with an 8/20, followed by KNBC's 7.3/19 and KCBS's 5.3/14.

Chicago

ABC-owned WLS-TV emerged the clear winner of all major local news time slots, with NBC-owned WMAQ-TV generally running second.

CBS-owned WBBM still generally placed third and continued to show audience declines from a year ago, although not as steep as in previous sweeps.

The major differences between the Nielsen and Arbitron results for July is that Nielsen reported WBBM second in the 6 p.m. and 10 p.m. news races.

WBBM and WLS subscribe only to Nielsen; WMAQ maintains both ratings services.

WLS also maintains a strong lead in early fringe with syndicated fare, including "Jeopardy!" and "The Judge," and in prime-time access with the syndicated version of "Wheel of Fortune," which more than doubles the competitions' best rating in the time period.#

AM 'shock radio' emerges

(Continued from Page 4)

there could be similar situations rising out of other cities. Mr. Sklar has advised two client stations to hire air personalities with reputations for controversy.

A Washington client, WWRC-AM, recently hired Bob Kwessel, who "is known for taking some extreme positions on issues," Mr. Sklar said.

Last year in New York, Mr. Sklar advised WMCA-AM to hire Gary Dee as host of an afternoon talk segment. Mr. Dee is so outspoken that shock radio's Mr. Stern refers to him as the only air personality he listens to in New York.

"I'm an advocate of doing something to get attention," Mr. Sklar said, "but you shouldn't reach the point where you're slandering or libeling. Personal attacks are out the window."

The handful of outrageous AM talk show hosts around the country doesn't represent "a broad national trend," Mr. Sklar says.

But their existence does represent efforts by some AMs "to see how far you can go," he says. "It's the talk radio business feeling its way."

Atlanta's news/talk WGST has adopted a controversial approach to its talk programs because "we want people to know we're here," says John Lauer, vice president and general manager.

After programming an inconspicuous all-news format for 10 years, Mr. Lauer said, the station hired Mr. Tyll and several other controversial personalities to improve the station's ratings.

Besides Mr. Tyll, WGST airs Neal Boortz from 9 a.m. to 11 a.m. weekdays and Tom Houck from 11 a.m. to 1 p.m. Mr. Lauer said the two personalities are similar to Mr. Tyll, who was suspended for seven working days for his comments about Rep. Lewis.

Mr. Lauer once had to suspend Mr. Houck for two days when the radio host used the word "shmuck" on the air.

Mr. Lauer said Mr. Tyll is well-positioned to bring in more of the listeners desired by advertisers because "as a 31 year old, he's more attuned to what the 25-to-40-year-old listeners are interested in."



WGST's ED TYLL
Controversial approach designed to attract younger listeners.



KLIF's DAVID GOLD

Mr. Tyll, who describes his political philosophy as "Libertarian Reaganism," tries to "strike an emotional chord in younger listeners, to get them involved in talk radio."

At KLIF in Dallas, Program Director Dan Bennett said David Gold's controversial approach is also designed to attract younger listeners.

"The question we asked ourselves is: 'How do we fill a void in the market and get the 25- to 35-year-old people to listen to this radio show?'" he says.

Radio industry observers point out that controversial talk show hosts on AM radio aren't new.

Mr. Sklar said the style began with Joe Papp, who worked on stations in several markets in the 1950s and 1960s.

At Denver's KOA-AM, Alan Berg earned a reputation in the late 1970s and early '80s for hanging callers after bawling them out on the air. Mr. Berg, who was Jewish, was fatally shot in June 1984 by a member of a neo-Nazi group.

More recently, Bob Grant, afternoon host of New York's WABC-AM, has earned a reputation for his outspokenness. Last year, New York's gay community was angered when Mr. Grant said homosexuals who practice sodomy will all die of AIDS.

The statement came in a conversation with Mr. Grant commenting on Georgia's anti-sodomy law.

ABC is counting on Donna Rice and Dolly Parton

By WILLIAM MAHONEY
Staff reporter

REDONDO BEACH, CALIF.—ABC-TV is counting on Dolly Parton and Donna Rice to pull it out of the ratings cellar this season.

Ms. Parton will star in the network's most ambitious new program for fall, "Dolly," a one-hour variety show ABC will air Sundays at 9 p.m. (ET) beginning Sunday, Sept. 27.

At an Aug. 3 gathering during ABC's stretch of the semi-annual consumer press tour here last week, a slimmed-down Ms. Parton wowed TV critics when she told them she lost more than 40 pounds, in part as preparation for the upcoming new television series. The 5-foot-1 Ms. Parton, who feared TV would make her look heavier, said she feels much

ABC also has two half-hour comedies ready as backups: "It Had to Be You," a series starring Tim Matheson, from Warner Bros., and "The Pursuit of Happiness," a Twentieth Century Fox production produced by Michael Blaihorn, formerly of NBC's "Family Ties."

Meanwhile, ABC Entertainment President Brandon Stoddard said there's no immediate solution to the production problems plaguing "Moonlighting."

Last season, only 18 original episodes of the ABC-produced program aired. Asked how many the network could turn out this year, Mr. Stoddard said it will be about the same amount as last year.

But, he added, "I think the planning on 'Moonlighting' is better than it's been."

But the big push by ABC was for

PBS station may pick up 'Our World'

(Continued from Page 4)

rent work agreement with ABC News.

"She's still under contract to ABC, and we're discussing how to resolve that," said Ralph Mann, Ms. Ellerbee's New York-based agent.

Ms. Ellerbee has two years remaining on a \$375,000-a-year deal.

At the time of her announced departure from ABC last month, she said her new production company might develop a late-night information series for ABC Entertainment.

She is discussing that proposal with division President Brandon Stoddard.

Ms. Ellerbee is currently writing a novel for publication by Putnam.

An ABC News spokeswoman confirmed that contract settlement talks are underway and described the parting as "very friendly."

A senior WNET source said the station hasn't decided whether the proposed new program would use the "Our World" title, which is owned by ABC.

"The exact title and the show would be determined, though it would be based on 'Our World,'" said the source, who asked not to be named. Ms. Ellerbee's presence is not expected to be a factor in the discussions.

Former co-host Ray Charles remains at ABC, is not expected to be a factor in the discussions.

The proposed WNET program would call on Ms. Ellerbee to develop a "Lucky Duck" to develop the program.#

Off-net hour shows migrating to cable

(Continued from Page 1)

services could include "Cagney & Lacey," "Scarecrow and Mrs. King," "Mike Hammer," "St. Elsewhere" and "Spenser: For Hire."

"We've all got our checkbooks out, and we've got pretty good balances," says Thomas Burchill, president and chief executive of Lifetime.

In return for exclusive U.S. rights to the more desirable, strippable hour-length shows, the cable networks are paying as much as \$100,000 per episode, distributor and cable sources say. Slightly more dated, limited-run series have been snapped up by cable services for as little as \$10,000 per episode for exclusive runs.

These prices are minuscule compared to what a successful hour show could once do in traditional syndication.

For example, "Magnum, P.I." was sold for \$94,000 an episode three years ago to

WWOR-TV in New York, a market representing only about 8 percent of the total U.S. market.

But demand for off-network hours began falling after that record-breaking sale. Since then, programs including "Miami Vice" have been yanked off the market due to poor station response.

"Falcon Crest" crashed when it aired in syndication last year, to the extent that Lorimar couldn't meet its minimum advertising guarantees.

Lorimar, in what was considered an interesting marketing ploy at the time, offered the program on a barter basis to cash-strapped stations.

Only after "long and arduous" negotiations did Lorimar take "Falcon Crest" to Lifetime, one source said.

Joe Indelli, president of MTM Enterprises, explains his company's decision to give CBN cable rights to "Remington Steele" before a

syndication run this way:

"We looked at the sales projections on 'Remington' and decided it was more viable in syndication in 1989. We knew we could sit on it and collect nothing, or maximize its potential."

Mr. Indelli believes cable has created a whole new window in the distribution game for recently run off-network shows.

But whether series will be able to find life in both cable and syndication remains to be seen.

"Certain programs, hour-length programs for example, may go to cable and not survive syndication," says Dalton Danon, senior vice president of pay cable and feature film syndication at Lorimar.

While off-network programming may tarnish cable's image as an alternative viewing source, the benefits far outweigh that negative, executives at USA, Lifetime and CBN say.

One of the major pluses is ratings increases.

"Riptide," for example, gave USA a 0.7 rating (percentage of TV households) boost to 1.6 in the 7 p.m. slot in May, compared with the music video and animal documentary shows that ran in the time period the previous May, according to Nielsen.

There's a "comfort level" in the off-net product that attracts viewers, says Monia Joblin, vice president of original programming at USA.

Cable executives also say that by baiting viewers with tried-and-true shows, they are able to attract them to their original productions.

And then there are the more fundamental considerations. "I'm not saying original programming isn't important," Ms. Joblin says.

"But we're on the air 24 hours a day, and (offering) all original programming is the fastest way to go out of business." #

AT PRESS TIME CONTINUED

filiate TV stations a weekly 90-minute feed of feature stories produced by participating stations.

● **NEW YORK**—Investment Limited Partnership, a Fort Worth, Texas-based company, has bought a 5.1 percent stake, or 675,000 preferred shares, in **Viacom International**. Investment Limited is a joint venture of Drexel Burnham Lambert, the Bass Brothers and the Equitable Life Assurance Society.

● **LOS ANGELES**—**Twentieth Century Fox Film Corp.** reported net earnings for the fiscal year ended June 27 of \$52.7 million, up from the \$30.4 million reported for the 10-month fiscal period in 1986. The studio changed its fiscal reporting period last year.

● **REDONDO BEACH, CALIF.**—Cable TV programs may be eligible for **Emmy nominations** in 1988, Rich Frank, president of the Academy of Television Arts & Sciences, said Friday during the final leg of the press tour.

● **LOS ANGELES**—Viacom Enterprises confirmed last week it's one of the syndicators that has had talks with CBS Broadcast International about CBS's plan to bring "**The Twilight Zone**" back into production for syndication in a 90 half-hour show package.

● **PHILADELPHIA**—**WFLN-FM** here has been sold for about \$15 million to Marlin Broadcasting, owner of **WTMI-FM** in Miami and **WQRS-FM** in Detroit. The new owner will keep **WFLN-FM's** classical format.

● **LOS ANGELES**—Shop Television Network Ltd. and J.C. Penney Co. have announced a **joint home-shopping venture** called **Cabletelevision**, set to debut this year. Shop Television will produce the program and arrange broadcast agreements. Penney will provide the equity.

● **NEW YORK**—Seven former CBS News staffers last week **settled their \$14 million lawsuit** against the network, charging that CBS allowed an "offensive and hostile" atmosphere to women on its now-defunct "Nightwatch" program. #

FCC kills fairness doctrine

(Continued from Page 1)

under the fairness doctrine, they might have to provide free time for responses.

"That was part of the chilling effect the doctrine had," Mr. O'Toole said.

The axing of the doctrine caused a furor on Capitol Hill.

"I can assure you that my colleagues and I will be persistent in our efforts to remedy this intolerable situation," said Senate Commerce Committee Chairman Ernest "Fritz" Hollings, D-S.C., who has been leading a fight to make the doctrine part of statutory law.

In the House, telecommunications subcommittee Chairman Ed Markey, D-Mass., said the "honeymoon" between Congress and the FCC was over.

"The commission's action was unconscionable, but it will be short-lived," Rep. Markey said. "I am certain that the Congress will reaffirm its overwhelming support for the fairness doctrine by recodifying the doctrine again at the earliest possible opportunity."

President Reagan recently vetoed a bill that would have codified the fairness doctrine. That measure had been approved by a 3-to-1 margin in the House and a 2-to-1 margin in the Senate.

Sen. Hollings says the doctrine protects freedom of speech for the public by providing it with a means to be heard. "The American people, not the broadcasters, own the airwaves," he said after the FCC abolished the doctrine. "The threat today is that private interests more motivated by profit than public interest may limit public discourse."

House Energy and Commerce Committee Chairman John Dingell, D-Mich., said FCC commissioners were "lickspittles" (parasites) for the broadcasting industry.

But broadcast interests gave the FCC's action rave reviews. Eddie Fritts, president of the National Association of Broadcasters, thanked the FCC for "easing this

blight on the First Amendment."

Ernie Schultz, president of the Radio-Television News Directors Association, said it was an historic occasion for electronic journalism.

"The FCC has decided that radio and television journalists should be permitted to report the news just as their print colleagues do without that coverage being second-guessed by government officials," he said.

The main allegation the FCC leveled against the fairness doctrine was that it has discouraged—rather than encouraged—the sort of rousing intellectual debate it was intended to stir.

"We believe that the evidence . . . leads one inescapably to conclude that the fairness doctrine chills free speech, is not narrowly tailored to achieve any substantial government interest and, therefore, contravenes the First Amendment and the public interest," FCC Chairman Dennis Patrick said at last week's meeting.

But consumer advocate Ralph Nader, who also attended the FCC meeting, charged that the agency had robbed the public of access to its airwaves.

"What we're seeing here is ultimate transfer of monopoly power to the broadcasters," Mr. Nader said.

"Today is a bad day for the First Amendment, but the listeners will win in the end," added Andrew Schwartzman, executive director of the Media Access Project, the watchdog public interest group which had been arguing in favor of the doctrine.

"The fairness doctrine has always had the support of Congress and the courts and it will prevail."

Phyllis Schlafly, president of the conservative Eagle Forum, also voiced support for the doctrine.

"I don't see anything wrong with an obligation to be fair," Mrs. Schlafly said. "I think the ruling will contribute to the public perception that TV news is unfair."

And Reed Irvine, chairman of Accuracy in Media, called the agency's action "stupid" and "deplorable." #

CBS's Tisch addresses critics

(Continued from Page 2)

His answers during the news conference were peppered with mentions of ratings and shares, prompting one critic to ask Mr. Tisch if he was beginning to feel he has a grasp on the TV business he entered when he joined CBS.

He replied by likening the programming of a TV schedule to buying movies for a theater chain, which he has done for many years as chairman of Loews Corp.

Mostly Mr. Tisch fielded queries about the recent budget cuts at CBS, the declining ratings at "The CBS Evening News With Dan Rather" and the network's programming outlook for fall.

CBS will close the gap on NBC, he said, but probably won't regain its ratings title this season.

Mr. Tisch doesn't foresee any more cuts at CBS. He also stressed that the network fully supports evening anchorman Dan Rather, and that rumors of animosity between them were unfounded.

"I consider my relationship with Dan Rather to be excellent," he said. "I'm one of his biggest sup-

porters. I think he's the best in the business."

While the critics that attended the hour-long session later generally agreed that Mr. Tisch's answers didn't provide much real news, those contacted by ELECTRONIC MEDIA said they were glad to have the opportunity to speak directly with the controversial CBS chief.

"I don't think he said anything all that new," said Ed Bark, TV critic for the Dallas Morning News. "But from a public relations standpoint, it helped him to come down and meet all the critics at once."

Mr. Bark said he found Mr. Tisch "fairly forthcoming."

"I think the fact that he showed up was very valuable," said Kay Gardella, TV critic for the New York Daily News. But, she added, "I find some contradictions in the things he says."

Tom Jicha, TV critic for the Miami News, said, "I thought it was great. He was charming, and I got the impression that he really likes what he is doing."

Mr. Tisch had also attended a CBS party thrown for the critics the

night before the formal session, and Mr. Jicha was surprised that the CBS chief took the time to answer questions at length during that informal event.

"It changed my opinion of him, and I've just written a column that said so," Mr. Jicha said.

Mr. Tisch deflected most of the ammunition the critics could muster during the formal Q&A, and when one reporter observed that he seemed to enjoy himself, he smiled and said: "I'm having a ball."

During CBS's three-day stretch at the press tour, CBS News President Howard Stringer said "The Evening News" will be revamped, but he was tight-lipped about how.

CBS Entertainment President Bud Grant said the network has a script in development for a movie about Lt. Col. Oliver North, based on Ben Bradlee Jr.'s upcoming unauthorized biography. ABC also has a similar project in the works.

And it was announced that CBS has six half-hour comedy series ready as back-ups, including a new series starring Mary Tyler Moore, plus two hour-long dramas. #

Poltrack asks critics to help ratings process

(Continued from Page 4)

"If the in-tab sample falls significantly below the universe estimate which we have pre-designated, we want a dollar rebate. We're looking to make (Nielsen) feel the pain in essence of what we've been feeling in a normal advertiser-network relationship." Mr. Mord leaves open the possibility of resigning with Nielsen, which it parted company with last January, but believes it's unlikely before mid-September.

Both researchers predicted shows appealing to young, urban viewers would do well under the people meter, particularly those with strong male audiences.

Looking at the prime-time 1987-88 season overall, Mr. Poltrack of CBS sees his network making "modest growth" during the year, with ABC showing "little to no growth" beyond special events programming and NBC declining "at least 20 percent on Thursday night."

With NBC's average ratings down "fairly significantly" overall, he foresees a much tighter race this season.

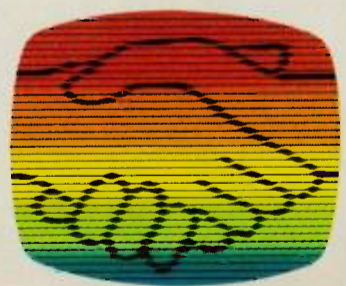
The CBS official notes slippage of "The Cosby Show" ratings for the first time this summer, with rerun viewership off 8 percent. He also sees "The CBS Evening News With Dan Rather" returning to the No. 1 spot when the people meters go on-line next month, claiming biases within the current sample will be phased out.

Mr. Poltrack dismisses the fledgling Fox network as "making no real growth" in its two nights of prime time and questions Fox Broadcasting Co.'s claims that it's getting \$40,000 per 30-second spot based on the demographics of a 6 rating (percentage of TV homes) nationally. #

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