

Electronic Media

Published weekly by
Crain Communications

AT PRESS TIME

Summit buys radio group

WINSTON-SALEM, N.C.—Summit Communications Group here agreed last week to buy Atlanta-based DKM Broadcasting, owner of 16 radio stations in eight markets. Summit, which owns cable TV systems in the South, wouldn't reveal the price of the transaction. Industry analysts said DKM is worth \$170 million to \$200 million. The deal is expected to close in January, pending FCC approval. The DKM deal could be the year's biggest radio sale.

Checkerboard does well

NEW YORK—NBC owned-and-operated TV stations were expressing satisfaction last week with the first set of ratings from their prime-access sitcom "checkerboard." According to the A.C. Nielsen Co. overnight report, the checkerboard performed best on Los Angeles' KNBC-TV (with *Continued on Page 47*)

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SEPTEMBER 21, 1987

Fla. governor caves in, urges ad tax repeal

By ADAM BUCKMAN
Staff reporter

Florida Gov. Bob Martinez has thrown in the towel and called for repeal of the state's controversial advertising tax.

In an unexpected move, the governor on Friday said he had made "a mistake" by advocating the state's 5 percent tax on advertising and services. He called on the state legislature to abolish it during a special session slated to begin today.

Broadcasters, advertisers and other media opponents of the tax hailed the reversal, but cautioned that it remains to be seen whether the legislature will follow the governor's lead.

"I have guarded optimism

that this problem will be solved," said William J. Brooks, president of the Florida Association of Broadcasters and vice president and general manager of WPTV-TV in West Palm Beach, Fla.

"The governor's action is an important breakthrough," said Dan Jaffe, senior vice president of the Association of National Advertisers.

But, he added: "We are not so confident or foolhardy to say the battle's over until it is."

The tax, which went into effect July 1, had sparked heated opposition by Florida's media, while many groups outside the state canceled conventions and other meetings scheduled there.

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ABC, CBS forecast financial turnaround

By DIANE MERMIGAS
Senior reporter

In a surprise turnaround, the ABC TV Network could post a \$60 million profit this year, nearly the same amount it reported as a loss in 1986.

ABC officials attribute the turnaround to an advertising revenue windfall in the upfront and fourth-quarter scatter markets, combined with savings from cost cuts.

Top officials at CBS also confirm that their television network, which was expected to post a \$20 million loss this year, could report \$50 million in profits due to the same factors.

The actual profitability of the two TV networks hinges on a number of significant fourth-quarter variables.

They include potential advertiser makegoods resulting from ratings shortfalls, unfulfilled

(Continued on Page 47)



Photo by Bruce Reedy

FCC's young lion Patrick's bold strokes spur a backlash

By DOUG HALONEN
Staff reporter

WASHINGTON—At first it appeared that Dennis Patrick, the Reagan administration's point man at the Federal Communications Commission, wasn't going to amount to much in his new role.

After becoming FCC chairman five months ago, the 36-year-old Californian appeared shy and cautious, seemingly resigned to ride out the rest of the Reagan administration in low-key obscurity.

Yet that was before Mr. Patrick, in the face of vehement congressional opposition, led his colleagues last month in demolishing the fairness doctrine—perhaps the FCC's most powerful gesture in all the Reagan years.

Now that action and other bold strokes

have inflamed Congress and left some industry observers wondering whether the new FCC chief has been too strong for his own good.

"Mr. Patrick has infuriated the Congress with respect to the fairness doctrine and other matters," says Rep. John Dingell, D-Mich., the powerful chairman of the House Energy and Commerce Committee.

"He is operating under the Ollie North school of constitutional law," adds Steve Effros, president of the Community Antenna Television Association. "And that is, if you disagree with something Congress has decided, you simply try to find some way to circumvent it."

In the face of this storm, Mr. Patrick calmly states: "It's only natural that we

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Sports Special Report

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NEWS SUMMARY

Both ABC and CBS may post profits in 1987, thanks to an advertising revenue windfall in the upfront and fourth-quarter scatter markets. (Page 1)

In an unexpected move, Florida Gov. Bob Martinez has tossed in the towel and called for the repeal of the state's controversial 5 percent tax on advertising. (Page 1)

New FCC Chairman Dennis Patrick has come on strong since replacing Mark Fowler. In fact, some people believe Mr. Patrick's coming on too strong. (Page 1)

The FCC has approved NBC parent General Electric's \$270 million acquisition of CBS affiliate WTVJ-TV in Miami. (Page 3)

Pope John Paul II told 1,500 entertainment and news industry leaders in Los Angeles that their "work can be a force for great good or great evil." (Page 3)

CBS has pulled the controversial "Garbage Pail Kids" cartoon from its Saturday morning lineup, less than a week before the show's premiere. (Page 3)

Sony Corp. of Japan offered a "further expression of interest" to CBS Inc. concerning CBS's record group, valued at more than \$2 billion. (Page 3)

Congress is taking aim at children's shows that have been strongly criticized by Reps. Ed Markey, D-Mass., and Al Swift, D-Wash., among others. (Page 3)

CBS is conducting an internal investigation into the circumstances that led to "CBS Evening News" anchor Dan Rather refusing to go on the air Sept. 11. (Page 2)

ABC renewed its contract with Nielsen, so all three networks have now signed for the Nielsen people-meter ratings. (Page 2)

NBC is planning a new prime-time news magazine for a September 1988 start. NBC Entertainment President Brandon Tartikoff said the network expects to produce a pilot next March. (Page 2)

TV network sports executives were weighing their alternatives last week in case the possible NFL players strike became a reality. (Page 4)

A congressional hearing to investigate TV ministries has been set for Oct. 6, and a dozen TV evangelists have been asked to testify. The hearing will focus on whether the ministries are complying with IRS rules relating to their tax-exempt status. (Page 4)

Robert Bork isn't as big a TV draw as Lt. Col. Oliver North, according to ratings for the televised Senate Judiciary Committee hearings on Judge Bork's Supreme Court nomination. (Page 4)

Despite the abolition of the fairness doctrine, broadcasters still seem wary of running controversial advocacy ads. The networks have rejected ads opposing the appointment of Robert Bork to the Supreme Court. (Page 4)

CBS's "Morning Program" will be regularly pre-empted by WIVB-TV in Buffalo, N.Y., starting Sept. 28. The CBS affiliate will run "The Muppets," "The Richard Simmons Show" and "Hour Magazine" in its place. (Page 16)

Despite the death of actor Lorne Greene at age 72, Gaylord Productions and LBS Communications are moving ahead with their TV movie, "Bonanza: The Next Generation." (Page 16)

NBC News is budgeting \$3 million and about 100 employees for a week's worth of daily newscasts from China, planned to begin Sept. 25. (Page 30)

Republic Pictures Corp. has decided to colorize the 1945 classic "Bells of St. Mary's," starring Bing Crosby and Ingrid Bergman. Depending on the how the film is received, the distributor may colorize more of its vintage movies in the future. (Page 38)

Michael Fox Auctioneers of Baltimore has discovered a new property to deal in—radio stations. The firm auctioned three stations last week. (Page 38)

Century Communications is getting high marks from financial analysts. The cable company has grown from the nation's 37th largest to the 17th largest since June 1985. (Page 39)

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Vol. 6, No. 38—ELECTRONIC MEDIA (ISSN 0745-0311) is published weekly by Crain Communications Inc., 740 Rush St., Chicago, Ill. 60611. Second-Class postage is paid at Chicago, Ill., and additional mailing offices. POSTMASTER: Send address changes to ELECTRONIC MEDIA, Circulation Department, 965 E. Jefferson Ave., Detroit, MI 48207.

CBS officials reviewing Rather's news walkout

By DIANE MERMIGAS
Senior reporter

CBS officials last week were conducting an internal review into the circumstances that led to "CBS Evening News" anchor Dan Rather refusing to go on the air Sept. 11.

Mr. Rather's refusal, sparked by his anger over U.S. Open tennis coverage running over into news time, led to an unprecedented six-minute blackout on the network.

CBS Chief Executive Officer Laurence Tisch told the press that such an incident "would never happen again." He added that he was convinced Mr. Rather never realized his actions would cause the network to go black.

Mr. Tisch declined further comment on the matter last week.

However, CBS sources said these conciliatory state-

ments masked Mr. Tisch's real anger over the "embarrassing" situation.

Sources inside CBS agreed last week that Mr. Tisch and Mr. Rather, who have periodically been at odds over such matters as divisionwide cost cuts, are headed down a collision course.

At press time, it appeared CBS officials were still pondering whether to discipline Mr. Rather.

His action was in apparent violation of a non-performance clause in his contract prohibiting Mr. Rather from refusing to go on the air, CBS News sources said. Some have suggested docking his pay or keeping him off the air for a limited time.

Sources close to the situation said there likely would be no retribution, or at least nothing that would be made public.

Many of CBS's 210 affiliates last week were outraged
(Continued on Page 45)

NBC plans hour news magazine

By RICHARD MAHLER
Los Angeles bureau chief

BEVERLY HILLS, CALIF.—NBC-TV is developing a new hour-long prime-time news magazine for a September 1988 start, NBC Entertainment President Brandon Tartikoff confirmed last week.

"We think the pilot will be produced next March," he told ELECTRONIC MEDIA Thursday, after an appearance at a Hollywood Radio & Television Society luncheon here. "We had planned it for January, but the NABET strike has delayed things."

The project is being jointly developed by NBC Productions in association with the network's news and entertainment divisions.

No decision on the untitled program's content has been made, but NBC executives are said to be considering a ground-breaking concept that would mix news, sports and entertainment elements.

Asked if the series would be scheduled against CBS's 20-year-old "60 Minutes" news magazine on Sunday nights, Mr. Tartikoff said that time slot is one of many under consideration.

"We really haven't had our first meeting yet to plan the show," he advised. "It's premature to say much else about it."

NBC has been without a prime-time news magazine since last December, when "1986" was canceled.

Mr. Tartikoff reiterated his previous statements that the network is anxious to return the form to the air.

The NBC official joined his counterparts at CBS and ABC in fielding questions from more than 1,000 members of the creative community at the session held at the Beverly Wilshire hotel.

All three praised their new networks' program development, production and scheduling processes.

"Cap Cities came along when the network business really needed to become a business," observed ABC Entertainment President Brandon Stoddard. "Rather than encumbering, it's freeing (to have them in charge)."

The new owners "brought a different mentality and a smart business sense at the very time we needed it," echoed Mr. Tartikoff. #

ABC appears close to meter agreement

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—ABC late Friday renewed its ratings contract with the A.C. Nielsen Co.

In negotiating a three-year contract, ABC, like CBS a week earlier, received a bailout clause if Nielsen does not live up to certain performance criteria.

John Dimling, senior vice president at Nielsen, said there were some differences between the ABC and CBS contracts, but he declined to elaborate.

"The negotiations were fairly intense, but we appreciate the good faith and constructive nature of ABC's criticisms of our system," Mr. Dimling said.

With ABC on board, all three networks have signed on with Nielsen for people-meter ratings.

Meanwhile, at AGB, Barry Kaplan, vice president of sales and marketing, said he expected to sign up ABC for the company's people meters in the next couple of weeks. CBS already has signed with AGB, but Mr. Kaplan said NBC needs more convincing.

He also said AGB was very close to signing up several other clients, including King World Productions and HBO.

As the ratings companies scrambled to win clients, TV researchers were grappling through week three of conflicting people-meter ratings for prime time and daytime.

Researchers also got their last look at Nielsen's NTI ratings, which were phased out Sept. 13.

For the prime-time race ending Sept. 13, NBC came in first



BARRY KAPLAN
Expects ABC to sign with AGB

on all three services, posting a 15.2 rating (percentage of TV homes) and a 27 share (percentage of sets in use) on NTI; 14.8/27 on Nielsen's people meter; and a 14.3/25 on AGB.

The race for second place was not that clear. ABC and CBS tied for second on Nielsen's people meter with a 9.9/18.

However, on both NTI and AGB, CBS came in second place.

On NTI, CBS in prime time posted a 10.1/18 and ABC a 9.6/17. On on AGB, CBS was second with a 10.2/18 and ABC third with a 9.6/17.

Meanwhile, in the daytime contest, AGB still had not released its ratings for the daypart,

(Continued on Page 47)

CORRECTIONS

A story on Page 4 of the Aug. 31 issue of ELECTRONIC MEDIA headlined "MTV axes four sales executives" inadvertently omitted a statement praising those sales executives by John Reardon, MTV executive vice president of sales. The statement, released publicly, read: "The executives who have left the company contributed to our success, and we anticipate even greater achievements from our current advertising team."

Due to an editing error, a story on Page 6 of the Sept. 14 issue incorrectly identified William Small, former president of UPI, as a member of the family of Stephen Small. He is not related to the Stephen Small family. Len "Rob" Small, who was a minority owner of UPI, is related to Stephen Small.

* * *

The call letters for KPLR-TV, St. Louis, were incorrect in the Sept. 7 "Quick Take" on Page 12. #



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THE IMPOSSIBLE SPY—"Superb! Eli Wallach and John Shea star in the riveting true-life drama about Israel's master spy, Elie Cohen."

VIETNAM WAR STORY—"... a trilogy of stories that bring home the reality, the emotion and the conflict of a war impossible to forget, impossible to ignore!"

MIRACLE OF THE HEART: A BOYS TOWN STORY—"Art Carney's portrayal of Father O'Halloran warms the heart... this story of compassion, love and dedication is truly inspiring!"

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*"Star-studded world and broadcast premieres, plus proven favorites . . .
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"TV's smash hit movie season begins January '88."

" . . . a dream package . . . No prior theatrical or network exposure for any title!"

*" . . . action, adventure, drama and comedy . . . LBS Spectrum I
has something for everyone!"*

REUNION AT FAIRBOROUGH—"Robert Mitchum and Deborah Kerr are lovers reunited after too many years and too many memories."

THE CANTERVILLE GHOST—"Sir John Gielgud— is enchanting as the roguish spirit of Sir Simon who uses ghostly pranks and practical jokes to rid his castle of unwelcomed guests."



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VIEWPOINT

A lousy libel ruling

It is with considerable alarm that we note that a Chicago television reporter recently wound up on the losing end of what is arguably the most wrongheaded libel ruling to be handed down by a court of law since TV weathermen quit dressing up like gas station attendants.

The ruling, made 2-1 by the Appellate Court of Illinois, decreed that a lawsuit filed by an Illinois judge against Chicago's NBC-owned TV station, WMAQ, must go to trial. The suing judge claims to have been libeled, invaded and mentally distressed by a WMAQ report that was based on public documents.

One of those documents was an indictment issued by a federal grand jury against a police officer for allegedly taking money to influence certain court cases. The other documents were public court records showing which judges heard those court cases.

It was one of the latter judges who filed the suit. And never mind that the veteran WMAQ reporter who broke the story, Peter Karl, had included that judge's response and had taken pains to point out that the judge had been charged with no crime.

After the suit was filed, a trial judge quickly dismissed it for the absurdity that it was. As The Chicago Tribune has since noted in a stinging editorial, "If Mr. Karl's story was libel, nearly anything written about the courts might be, even though it is wholly based on a fair report of the public record."

Alas, two members of a higher court turned out to have lower legal IQs. WMAQ and Mr. Karl are preparing to go to trial to defend their right to tell the public what public officials do in public while on the public payroll.

Surely WMAQ won't lose this one. Surely this strange and dangerous case won't wind up sending yet another chill through the ranks of those who look to bigger markets such as Chicago for guidance on what a TV news department may and may not do.

Then again, it was but a short while ago that yet another Chicago TV station, CBS-owned WBBM, accomplished the improbable feat of losing a libel suit to a tobacco company. That was a different, decidedly more complex case. But we can only hope it wasn't the beginning of a trend toward libel rulings that are increasingly more improbable. #

LETTERS TO THE EDITOR

There are other business shows available in syndication

Let's make sure the score is right. Your Aug. 31 Journalism Special Report, "Veteran Consuelo Mack sees new ball game for business," claims that "The Wall Street Journal Report" is the "only business show in national syndication."

That is not correct.

BizNet's "It's Your Business" is now in its ninth season of syndication, clearing

more than 150 stations and The Learning Channel basic cable network. We reach 87 percent of the country.

Nielsen's Syndicated and Occasional Network ratings for July show 26 percent more households tuned to "It's Your Business" than "Wall Street Journal Report."

You can imagine the chagrin we felt, and that of our national sponsors Citicorp and

the Anheuser-Busch Cos., upon seeing that we've been sent to the dugout.

The article deals with a survivor in business TV news. We're happy to say that BizNet's "It's Your Business" and "Nation's Business Today" on ESPN are enjoying a successful track record as pioneers—and survivors—in business programming.

We're going to be in the ball game for a long time to come, long after some of the rookies fade away.

Robert Adams
vice president
BizNet, Washington

KARE-TV is No. 1 in Minneapolis

If timing in life is everything, our good competitor needs to have their clock fixed. I read their letter to the editor, "Make no mistake about it, WCCO is still the ratings leader in Minneapolis-St. Paul," right after I went through the July ratings that show WCCO-TV plunging into third place.

Their smoke screen of "Cathedral Pomposity" attributing KARE's 10 p.m. May

ratings success to a "research gimmick" is now a moot point.

WCCO-TV (with a No. 1 lead-in from CBS) fell to 3rd place. KARE Television is No. 1!

Joe Franzgrote
president
KARE Television
Minneapolis-St. Paul

RTNDA coverage greatly appreciated

Your special RTNDA issue was greatly appreciated by me, and I'm sure by many other news directors around the country who had to stay in the shop with our belts tightened to the last notch during convention week.

Your follow-up article on Ted Koppel's comments and other highlights helped give those of us who couldn't make it to Or-

lando a synopsis of the convention.

ELECTRONIC MEDIA, along with the wealth of valuable information provided by the various RTNDA publications, are essential tools to running a news department in this period of budgetary teeth-gnashing.

Larry Statser
news director
KFDA-TV, Amarillo, Texas

Your opinions are important

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.

However, exceptions to this policy may be granted upon request of the writer if, in the opinion of the editors, the reason is sufficiently compelling. #

QUICK TAKES

Is there too much college football on TV, or not enough?



"Bump" Elliott
athletic director
University of Iowa

"There's a tendency for too much college football on TV. It's oversaturated, and too many games on TV could keep people from attending games, which would hurt both large and small schools. Fan attendance is the lifeblood of a college football program, not TV revenues."



Cecil Ingram
athletic director
Florida State University

"It's settled down to a good proportion now. A lot of syndicators are getting out of the business of college football after only a few seasons. It seems to me that there's the right amount of college football on TV."



Brian Boulac
assistant athletic director
Notre Dame

"At Notre Dame, we look forward to the chance to be on TV. It gives our alumni and friends a chance to watch our team. Is the market inflated? I don't think so. The more chances for people to watch games on TV means the more people who might want to see the games in person."

Electronic Media

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Advertising	New York: 212-210-0217 Los Angeles: 213-651-3710 Chicago: 312-649-5293
Circulation	Detroit: 313-446-0493

Published by Crain Communications Inc., Chicago

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ELECTRONIC MEDIA is published weekly by Crain Communications Inc. at 740 N. Rush St. Chicago 60611 (312-649-5200). Offices at 220 E. 42nd St., New York 10017 (212-210-0100); 814 National Press Bldg., Washington, D.C. 20045 (202-662-7200); 965 E. Jefferson Ave., Detroit 48207 (313-567-9520); 6404 Wilshire Blvd., Los Angeles 90048 (213-651-3710); 5327 N. Central Expwy., Suite 200, Dallas 75205 (214-521-6650).

Chicago cable address: CRAINCOM. Telex number: 687-1241.

75¢ a copy, \$30 a year in U.S. Canada and all other foreign countries, add \$12 for surface delivery. Europe and Middle East only, add \$32 for air delivery. First-class mail to U.S. and Canada only, add \$39.

WILLIAM STRONG, vp-circulation. Four weeks' notice required for change of address. Address all subscription correspondence to circulation department, ELECTRONIC MEDIA, 965 Jefferson Ave., Detroit, MI 48207.

Portions of the editorial content of this issue are available for reprint or reproduction. For information and rates to reproduce in other media, contact: ART MERTZ, Crain Syndicate, 740 Rush St., Chicago, IL 60611, 312-649-5303. For reprints or reprint permission contact: Reprint Dept., ELECTRONIC MEDIA, 740 Rush St., Chicago, IL 60611, 312-649-5293.



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New York indie
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in prime time
that...

Pulled the highest
movie rating
in its 38 year history?

Beat all networks
and indies in its
two-hour time period?

Boosted its
lead-out 85%?



A MIAMI VICE DOU

On Tuesday and Wednesday, September 1 and 2, 1987, a bold experiment took place in New York: Summer reruns of MIAMI VICE ran on independent WWOR-TV instead of the network's, WNBC-TV.

In spite of changing its night, changing its time period, changing its format, and changing its channel, MIAMI VICE was a runaway hit.

On Tuesday, September 1 from 9-11 p.m., MIAMI VICE beat just about everything in sight. In fact, by its second hour no network or indie could touch its 11 rating and 19 share.

But the best was yet to come.



BLE FEATURE

On Wednesday night, September 2, the MIAMI VICE double feature—two episodes that had already been repeated on the network—were scheduled from 8-10 p.m. The results made history.

A 12 rating and 19 share handily beat all three network stations and the other indies, and gave WWOR-TV its highest movie rating since records were kept.

And like history, MIAMI VICE will repeat.

MIAMI VICE

MCA TV

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Source: Nielsen Meter Market Overnights. Comparisons based on previous 4 weeks where applicable.
Excludes election night in movie averages.

'Make Believe Ballroom' copyright disputed

By ADAM BUCKMAN
Staff reporter

A battle could be brewing over the rights to the name of "The Make Believe Ballroom," one of the nation's best-known radio shows.

Such a fight would pit Jeff Williams, the son of William B. Williams, the show's longtime host, against New York's WNEW-AM, the radio station that carried the program from 1934 until 1986 and now plans to revive it.

At issue is whether WNEW owns rights to

the name "Make Believe Ballroom," or whether others—such as the younger Mr. Williams—can use the name for similar syndicated radio shows.

Jeff Williams is the executive producer of "The Make Believe Ballroom From Coast to Coast," a new syndicated radio program introduced this month by Advanced Broadcast Management of Washington, a fledgling program producer.

The host of the new four-hour weekly syndicated version of "Ballroom" is Bob Jones.

On the original daily midday "Ballroom" program, Mr. Jones substituted for William B. Williams during the host's vacations and also after Mr. Williams became ill in 1985. Mr. Williams had hosted the music program since 1956.

The show, one of the longest-running in radio history, featured big band music and nostalgic vocal recordings from artists such as Frank Sinatra, Nat King Cole, Glenn Miller, Benny Goodman and others whose recordings evoked images of swank 1940s nightclubs and

lush ballrooms.

With a highly literate style reminiscent of a mellow 1940s hepcat, the elder Mr. Williams is credited with sustaining "The Make Believe Ballroom's" popularity through the rock era.

When Mr. Williams died in 1986, WNEW dropped "The Make Believe Ballroom" name and hired Steve Allen to host a comedy-based midday show.

But earlier this month, WNEW announced that "The Make Believe Ballroom" would re-
(Continued on Page 38)



None of the original "Bonanza" principal actors will be involved in "Bonanza: The Next Generation"

CBS morning show to lose an affiliate

By DIANE MERMIGAS
Senior reporter

WIVB-TV, the CBS affiliate in Buffalo, N.Y., will regularly pre-empt the network's "Morning Program" beginning Sept. 28, according to network officials.

The decision comes as CBS continues to mull over what to do with the morning show, which has been getting low ratings. Network officials said WIVB recently informed them of its decision, but executives at the station declined to comment on it.

Sources said the station will air the syndicated series "The Muppets" and "The Richard Simmons Show" from 7 a.m. to 8 a.m. (ET) and "Hour Magazine" from 8 a.m. to 9 a.m.

CBS will not allow affiliates to carry its half-hour hard news broadcast at 7 a.m. unless they also clear the 90-minute "Morning Program" at 7:30 a.m.

WIVB's move comes on the heels of a decision by WAGA-TV, the CBS affiliate in Atlanta, to clear the morning show after a year of broadcasting a combination of local and syndicated product instead.

WAGA officials, while insisting they made money on the move, explained that too many of their local resources were needed for other more lucrative dayparts.

WVL-TV in New Orleans is the only other CBS affiliate that has decided not to clear "The Morning Program" since it premiered in January. It airs a popular locally produced information show instead.

As in many other markets, "The Morning Program" has been beaten into third place ratings or worse in Buffalo.

WIVB officials are especially concerned about the weak lead-in the "Morning Program" offers to its new syndicated showcase for "Donahue" weekdays at 9 a.m., sources said.

Network officials have said they expect to make a decision soon on whether to stick with "The Morning Program," which is said to be posting a profit of more than \$1 million despite its low ratings. However, CBS sources say the program more likely will either be radically altered or replaced by yet another morning show beginning in January.

One of the many scenarios being considered is development of a morning program much like NBC's "Today Show" and ABC's "Good Morning America."

"The network clearly has to do something," said one CBS official, who asked not to be identified. "If things stay the way they are, we are sure to experience more affiliate defections early next year."

"If and when we do make a change, I fully expect WIVB will be back supporting us in that time period," the official said. #

Greene's death won't stop 'Bonanza' TV movie plans

By RICHARD MAHLER
Los Angeles bureau chief

The recent death of actor Lorne Greene won't deter Gaylord Productions and LBS Communications from making a two-hour made-for-TV movie, "Bonanza: The Next Generation," scheduled to air next February.

"The project never hinged on (Mr. Greene's) involvement," a spokesman for Gaylord said last week.

The spokesman disclosed that the program's script is being rewritten to eliminate the on-screen presence of Ben Cartwright, the familiar character Mr. Greene would have reprised in the

western drama.

The focus of the film will shift to Mr. Cartwright's grandchildren. The actors and story line are scheduled to be announced at a Wednesday news conference.

Mr. Greene died of respiratory failure and cardiac arrest Sept. 11 at a Santa Monica, Calif., hospital. He was 72.

The "Bonanza" TV movie will begin shooting Oct. 26 on location at Ponderosa Ranch near Lake Tahoe, site of the original series. "Bonanza" ran on NBC from 1959 to 1973.

David Dortort, who created, wrote and produced the long-running show, will continue as executive producer of

the remake.

When the movie project was announced last spring, the producers said it could serve as a pilot for a new first-run weekly version of the show.

"We are committed to the program, as Lorne would have wanted," the producers said in a prepared statement.

LBS is offering "Bonanza: The Next Generation" as part of LBS Spectrum I, a new six-title feature film package available next January.

The only two other surviving key cast members of "Bonanza," Michael Landon and Pernell Roberts, have passed up invitations to participate in the new version. #

TV commercial 'zapper' raises industry ire

By DOUG HALONEN
Staff reporter

WASHINGTON—Broadcasters are expressing strong concern over a device that a California firm claims can zap TV commercials off viewers' screens.

Adaway Systems of Pico Rivera, Calif., says its "Adaway Video Controller" will permit consumers to replace TV ads with news headlines, weather information, or "pleasant background pictures with music."

The firm says it's planning to start selling its units to consumers this fall.

Jeff Baumann, the National Association of Broadcasters' senior vice president and gen-

eral counsel, said a lot of the association's members "are going crazy about it."

"We're looking into both the technical and legal ramifications of the system," Mr. Baumann said.

Tom Keller, the NAB's senior vice president for science and technology, says such systems are "technically feasible."

However, he added, the NAB has no idea whether the Adaway device actually works.

In a mailing to TV stations, Adaway says its device—which plugs into a TV set much like a videocassette recorder—will be offered to the public at a suggested retail price of \$99.95 starting Nov. 25.

The Adaway mailing also suggests that it

will protect some of the ads of up to two TV stations in an area for \$400,000 a year.

Under that concept, all of the ads of the competition would be zapped.

Barry Thaxton, president and chief executive officer of Adaway, told ELECTRONIC MEDIA last week that the company has revised that concept to permit every TV station to protect its ads for \$200,000 a year.

But, he said, those stations that pay up won't necessarily be able to get their ads through to all consumers equipped with Adaway boxes.

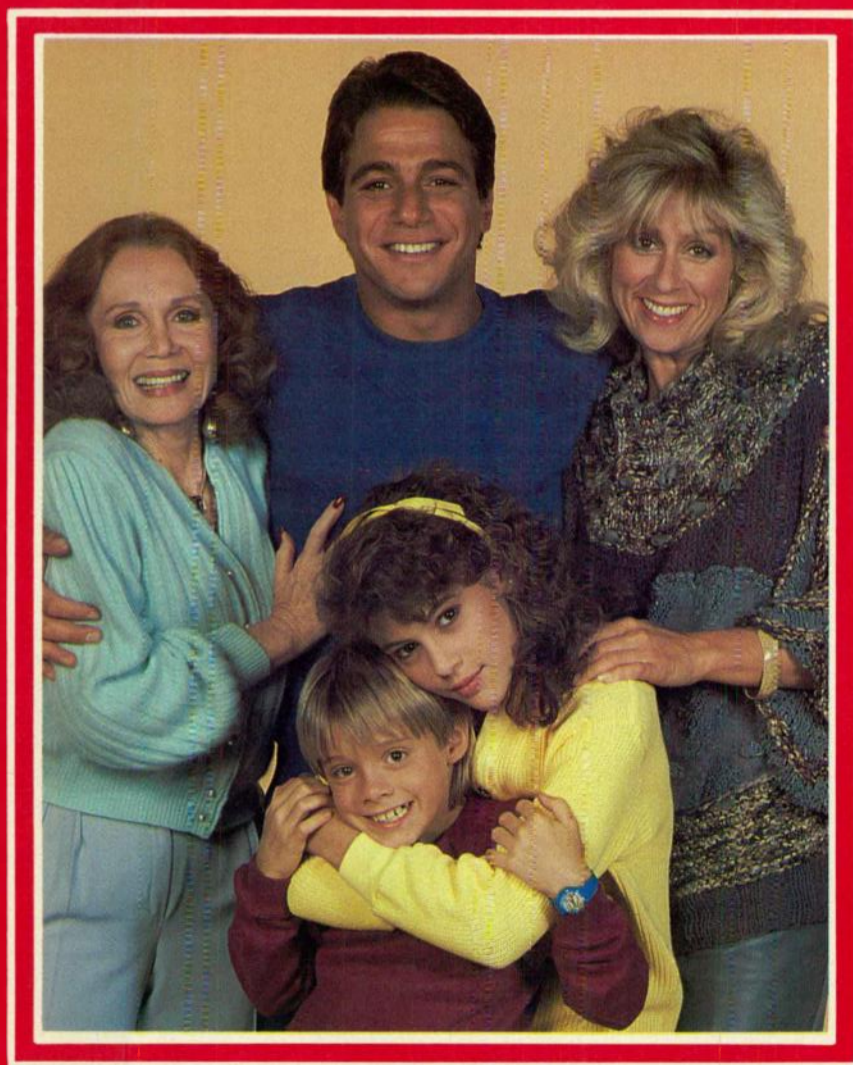
Consumers, he explained, will still have the ability to select what sorts of commercials, if any, they want to permit into their homes.

Mr. Thaxton, who identifies himself as an electronics engineer, said his "box" is essentially a selection device and FM subcarrier radio receiver.

Under Mr. Thaxton's concept, Adaway employees could monitor an area's TV signals. Then, using FM subcarrier frequencies, they could transmit codes to the boxes that would identify which commercials should be broadcast and which should be blocked.

FM radio broadcasters are permitted to lease out their subcarriers—essentially slivers of their broadcast signals—for a wide variety of purposes, thanks to an earlier regulatory initiative of the Federal Communications Commission. #

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Phoenix

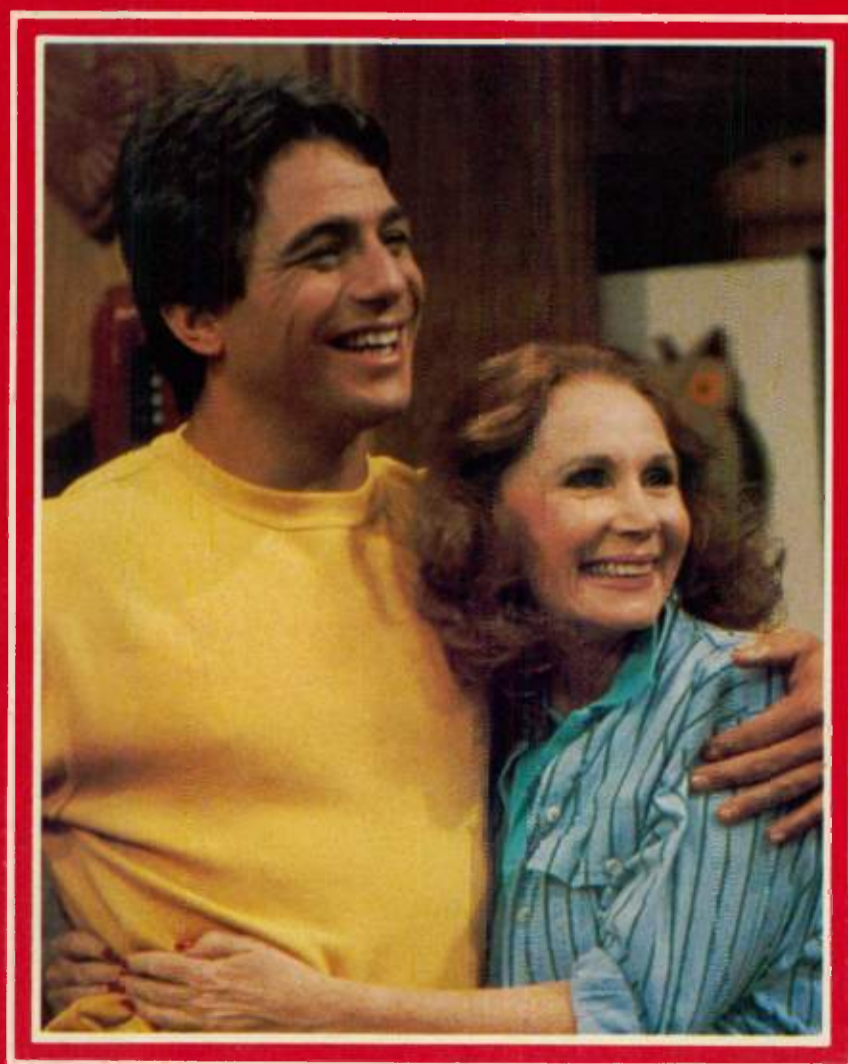
KTVK

Arizona Television Company

Orlando

WCPX

First Media Corporation



Milwaukee

WISN

The Hearst Corporation

Cincinnati

WXIX

Malrite Communications Group

Greenville-Asheville

WLOS

Anchor Media

Columbus

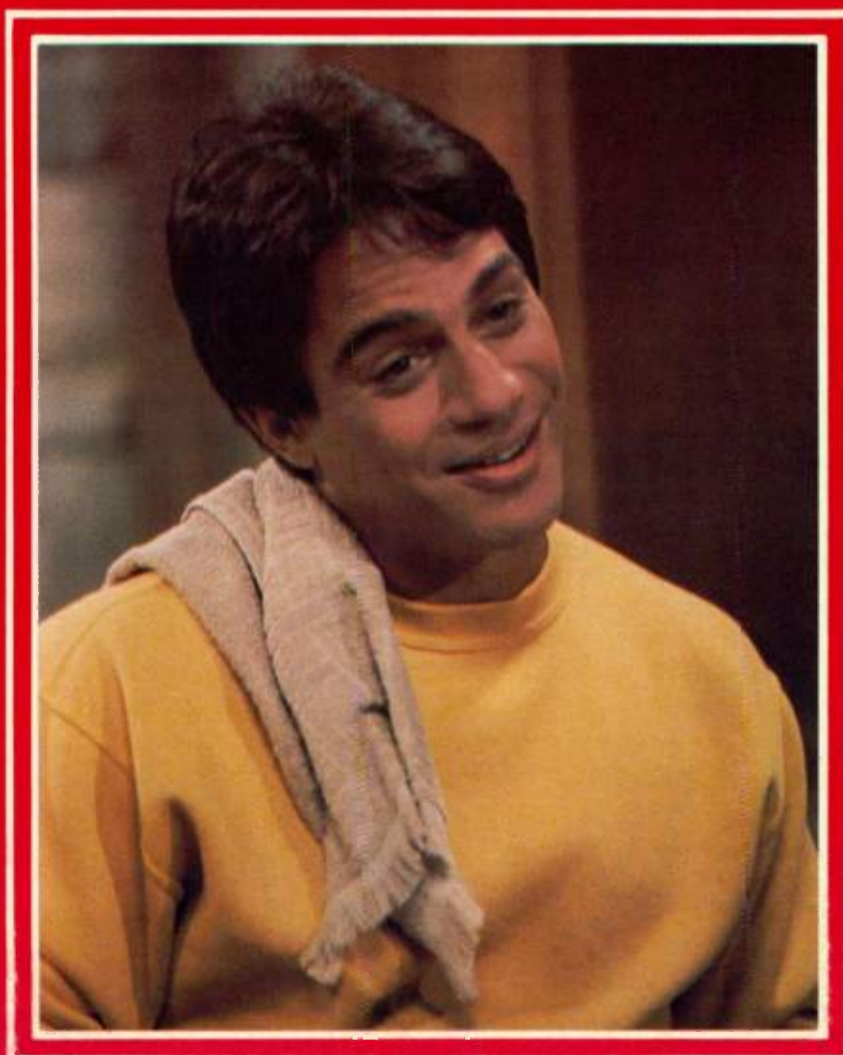
WCMH

Outlet Communications

Providence

WJAR

Outlet Communications



San Antonio

KSAT

H & C Communications

Harrisburg

WHP

Commonwealth
Communications Services

Charleston-Huntington

WCHS

Heritage Communications

Dayton

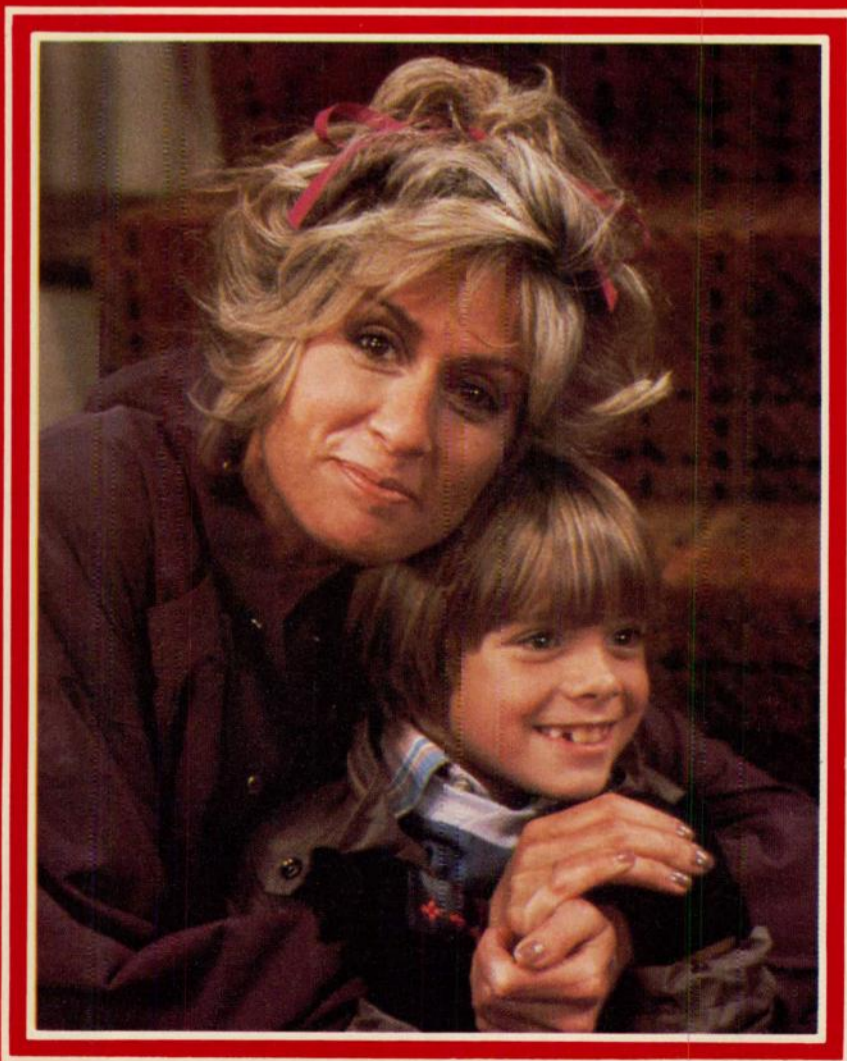
WDTN

The Hearst Corporation

Flint

WJRT

Knight-Ridder Broadcasting



Tribune stock healthy despite poor indicators

You'd think the folks at the Tribune Co. might be just a bit worried.

After all, the national broadcast market—particularly the market for independent TV stations—has been soft all year. And Tribune Co. is the second biggest operator of independent stations.

To make matters worse, the company's biggest newspaper, the New York Daily News—which also happens to be the biggest single-market newspaper in the country—has been mired in a labor dispute all year.

And, just for good measure, you might even want to consider the fact that the Chicago Cubs have gone into the tank this year. Not that anyone would seriously argue that the Cubs are one of the more significant subsidiaries of the company, but Wall

Focus on Finance

By M. Howard Gelfand



Street analysts insist that when the Cubs do well, Tribune Co. does well.

So, like I said in the beginning, you'd think the Tribune Co. folks would be worried. But a quick look at the stock tables would tell you otherwise.

Tribune Co. stock is trading on the New York Stock Exchange for about \$45 a share these days, just a couple of dollars below the all-time high. The strength of the stock, then, tells you that Wall Street isn't concerned about Tribune Co.'s little problems.

In fact, many who follow the stock believe the price could rise still higher.

Mike Arends, associate research director for Kemper Financial Services in Chicago, has been buying Tribune Co. stock for Kemper's mutual funds since Tribune went public in 1983. He says the stock's price-earnings ratio is somewhat lower than that of many newspapers because the stock has been trading as much like a broadcaster as a newspaper company.

"It's one of the cheapest newspaper stocks around," Mr. Arends says. "I think many of the New York media analysts tend to focus on the prospects of the New York Daily News and forget about some of the other things."

Of course, Tribune Co. has always portrayed itself as primarily a newspaper company. Even the call letters of its Chicago TV and radio stations come from the old motto of the Chicago Tribune—World's Greatest Newspaper.

But broadcasting profits have become increasingly crucial to the company's well-being. Last year, the broadcasting and entertainment division accounted for \$65.5 million of Tribune Co.'s \$281.3 million in profits.

Helped by the broadcast earnings, Tribune Co. reported per-share profits of \$1.65 in 1986, despite continuing losses at the New York Daily News and the generally lackluster TV market.

Many analysts look for profits of about \$2 a share this year, and they expect earnings to rise to somewhere around \$2.50 a share in 1988.

One reason for optimism is that Tribune Co. has gone from being a prominent force in the operation of independent TV stations to a superpower. Not that the achievement was made without great price.

Tribune Co. paid \$529 million in late 1985 for KTLA-TV, Los Angeles' top independent station. And because of cross-ownership restrictions, the company had to sell its local cable properties. The timing of that sale was particularly unfortunate, because the cable industry has started to realize bountiful profits since then.

Combined with WPIX-TV in New York and WGN-TV in Chicago, KTLA made Tribune Co. the only operator—besides Fox Broadcasting Co.—with independent stations in the country's top three markets. While there were those who questioned the price of the acquisition, no one doubted that Tribune Co. had made its other properties that much more valuable.

Tribune Co.'s leverage as a programmer and seller of advertising time increased at all its properties with the purchase of KTLA. The question for the future is how Tribune Co. will take advantage of that status.

So far, the company has dipped a few cautious toes into the TV production waters. Its efforts at syndication haven't produced any smash hits—except for the Geraldo Rivera special in which Mr. Rivera opened Al Capone's vault. The vault turned out to be empty, but the advertisers didn't seem to mind.

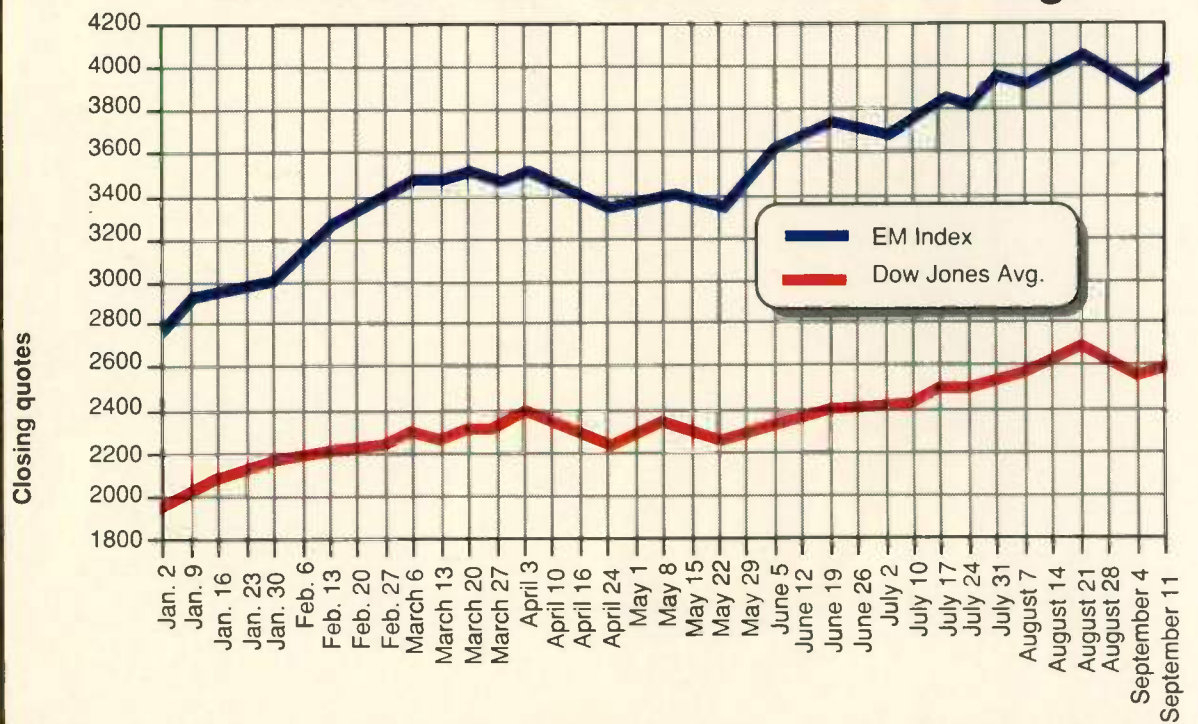
Analysts are carefully watching Tribune Co.'s programming efforts.

"In this business, controlling your own programming means you're also controlling your destiny," says Kenneth Berents, who tracks the stock for Butcher & Singer Inc. in Philadelphia. "Eventually, they'd like to have 50 percent of their programming in-house."

(Continued on Page 41)

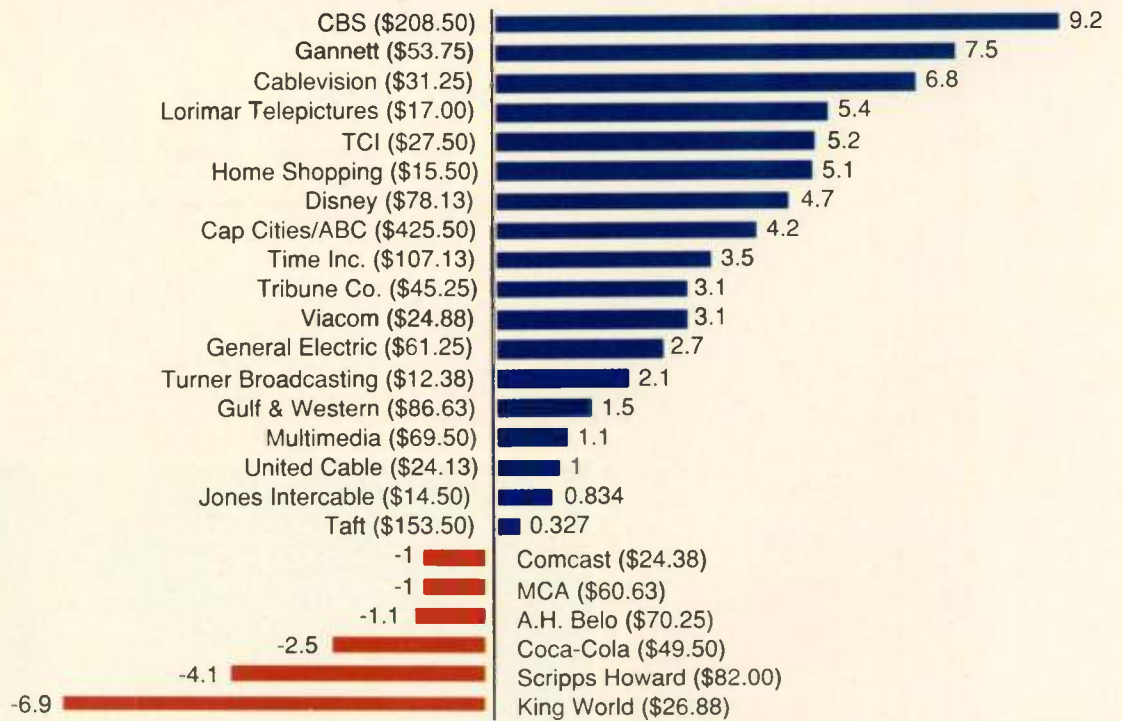
The stock picture at a glance

EM stock index vs. Dow Jones average



Winners and losers for the week ended Sept. 11

Percent changes for Sept. 7 to 11 (Sept. 11 close in parentheses)



Source: Nordby International

Group W sells Z Channel

SANTA MONICA, CALIF.—The Z Channel, a 13-year-old Southern California pay TV service, has been sold by Group W Cable for an estimated \$5 million to Rock Associates, a Seattle-area cable operator. Rock said it has no plans to change Z's eclectic movie mix and hopes to expand its distribution. Analysts report the 85,000-subscriber channel lost nearly \$2 million in 1986.

CHICAGO—Burnham Broadcasting Co. here has completed the acquisition of WVUE-TV, the ABC affiliate in New Orleans, from Gaylord Broadcasting Co. The purchase price was slightly more than \$60 million. To finance the acquisition, Burnham Broadcasting issued \$32 million of 13% percent subordinated debentures due Sept. 1, 1999. Underwriters are Shearson Lehman Brothers and Kidder, Peabody & Co.

ST. LOUIS—Cencom Cable Associates here has reached an agreement to ac-

quire 20 cable TV systems from Bryan, Texas-based Adam Corp. Robert Brooks, Cencom chairman and chief executive officer, said the purchase price is "in excess of \$125 million." The acquisition, expected to be closed by the end of the year, will boost Cencom Cable subscribers to 250,000 from 175,000. The acquired systems are located in Tennessee, Kentucky, Texas, Kansas, Georgia, Colorado, North Carolina and Michigan.

PROVIDENCE, R.I.—Narragansett Broadcasting Co. here has agreed to sell KHTT-AM in San Jose, Calif., to Vista Broadcasting Co., which also owns KEZR-FM, San Jose. Narragansett will retain its KSJO-FM, San Jose. The sale is subject to a definitive contract and FCC approval.

WEST CHESTER, PA.—QVC Network here announced it posted its first monthly profit in August, less than one

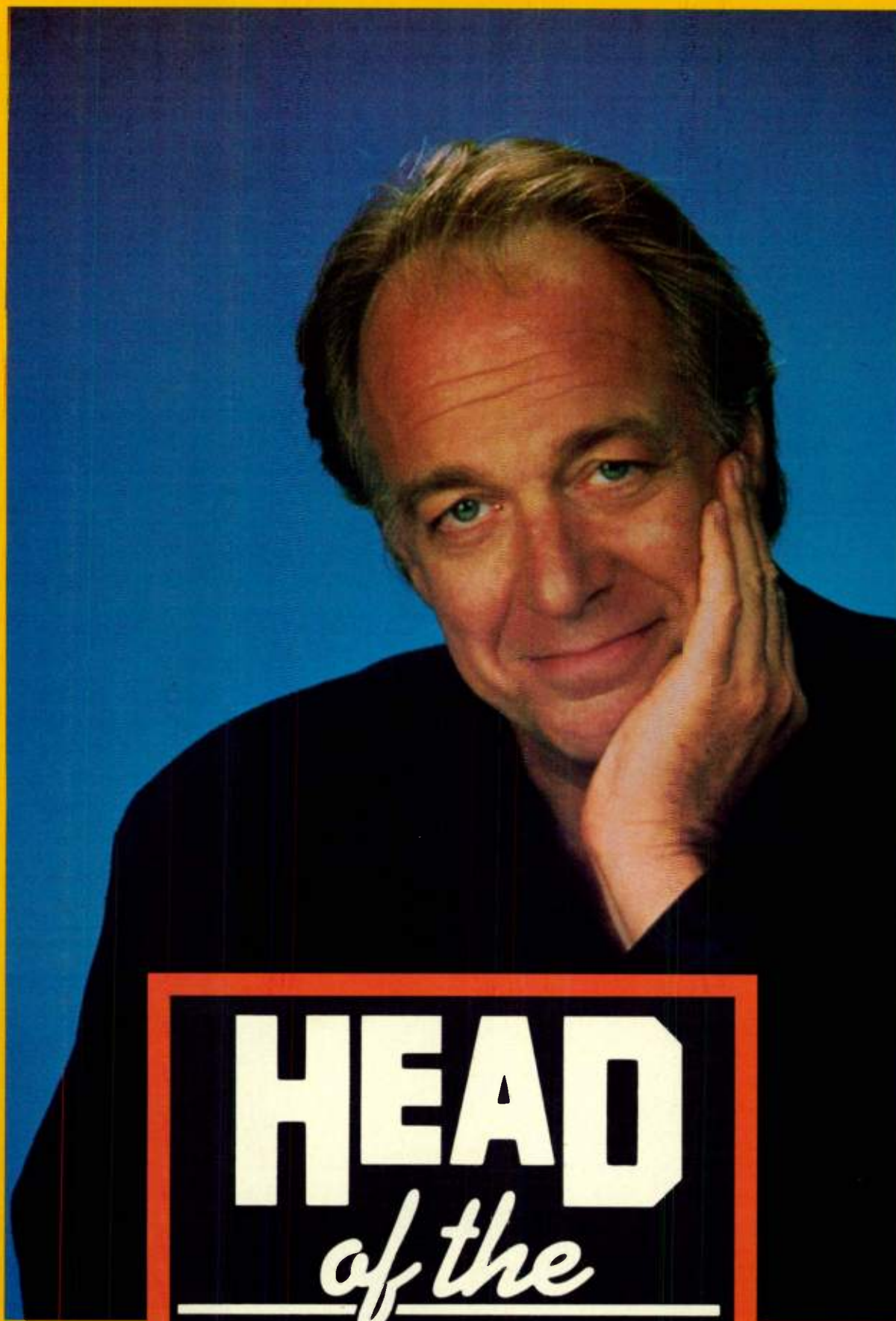
year after the TV shop-at-home network started operations. Net billings for August were \$9.7 million. QVC estimates its monthly break-even point is \$9 million in net billings.

BOSTON—Continental Cablevision here has acquired Hanford Cablevision from Denver-based American Cablevision. Hanford serves 21,750 homes in four northern California communities: Hanford, Lemoore, Lindsey and Corcoran. Terms of the transaction were not disclosed.

NEW YORK—Capital Cities/ABC, News Corp. and Times Mirror Co. are among the broadcast-related concerns rumored as possible suitors for American City Business Journals. Drexel Burnham Lambert and Hambrecht & Quist have been hired by the publishing concern to evaluate the offers. Wall Street sources speculate the company would sell for about \$250 million. #

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USA TODAY



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of the
CLASS



WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company

Technology and equipment



Bob Levy (left), NBC's coordinating director of the Olympics, and Terry Ewert, coordinating producer, got some practice during a mock broadcast of the Games last week.

NBC stages rehearsal for Olympics broadcast

By RICHARD TEDESCO
Staff reporter

NEW YORK—NBC executives came away feeling better prepared after they recently staged "The Games of the 24th Mockiad" as a dress rehearsal for coverage of the 1988 Summer Olympics.

The mock broadcast, designed to help NBC prepare for its first-ever Olympic telecasts, was staged Sept. 9 and 10 at the network's international broadcast center in London.

The two-day dry run was staged this month because it was the first time equipment to be used in Seoul, South Korea, was available, said Terry Ewert, coordinating producer.

"It really got a lot of people to start thinking about the Olympics and realizing what a good job ABC has done with them over the years," he said. "It helped give us an Olympic-type spirit and an Olympic-type attitude."

The rehearsal, using taped events, followed the Sept. 23 schedule for next year's games to create an atmosphere as close as possible to live Olympics coverage. It included gymnastics, basketball and track & field.

"It was difficult because you had to use your imagina-

tion at times," Mr. Ewert said. "It was a potpourri of material from a variety of sources, and we scheduled them like Olympic events."

For example, a taped Athletic Coast Conference championship game between Georgia Tech and North Carolina became the USSR against Canada. And old "Sports-World" segments were used for the gymnastics events.

One 4½-hour prime-time sequence was staged, along with a two-hour late-night segment on Sept. 9, followed by a three-hour morning segment and a two-hour daytime segment the next day.

A two-hour prime-time run-through was added and staged for Executive Producer Michael Weisman, who caught a Concorde flight from New York just to see it.

That indicates how seriously NBC treated the rehearsal, which was set up in a London warehouse by Dynamic Technologies Ltd., the company constructing the international broadcasting center for NBC.

When the tape started rolling to simulate live athletic events, the test took an "on-the-air" atmosphere, with commentator Greg Lewis sitting in over the two days in the role of host Bryant Gumbel.

The taped events were treated as live feeds, prompting
(Continued on Page 41)

Stations troubled by lack of rules on radiation levels

By ROBERT HOMAN
Staff reporter

WASHINGTON—When broadcaster Dan O'Brien tried to build a new TV station in Everett, Wash., he ended up in a long, costly legal fight with citizens who were worried about radiation from his transmitter.

Mr. O'Brien is one of the recent victims of what broadcasters say is a confusing body of scientific opinion and legal guidelines regarding radio-frequency radiation.

Fears over so-called RF radiation have led citizens groups to block construction of station towers and have prompted local governments to adopt radiation limits that broadcasters say are too strict.

The broadcasting industry long has said that the Environmental Protection Agency could set things right by establishing a national standard for RF emissions. But an EPA official said the agency won't be ready to issue a standard for up to two years.

The EPA says more than a thousand broadcasters are exceeding voluntary radiation limits adopted by the Federal Communications Commission.

Broadcasters such as Mr. O'Brien have been stuck in the middle of the debate over the effects of RF radiation and what the legal limit should be.

For more than 2½ years, a group near Seattle blocked construction of the transmitter for KONG-TV in Everett. Mr. O'Brien is the station's general manager.

The residents were concerned about being exposed to radiation from a nearby "tower farm" consisting of about 20 radio transmitters.

KONG, a new independent station, wanted to replace one of the existing 200-foot towers in the area with a 300-foot tower. The station claimed that the new

tower's equipment actually would reduce the amount of ground-level RF radiation in the area.

But the local residents weren't convinced. They subsequently mounted a battle that the station says has cost it \$2.5 million in legal fees and engineering expenses.

So the station sued the residents' association and the leaders of the fight, Joann and Monte Lennox, for \$6 million.

"We were told that we could lose everything we had," if the residents' group didn't give up the fight, said Mr. Lennox, whose home is located about 600 feet from the tower farm.

Last month, the station and the residents reached a settlement, ending a battle that had reached the state's appeals court.

Although the settlement is confidential, the station's attorney, Jim Austin, said it is "contemplated" that lawsuits filed by both sides will be dropped and that the new, 300-foot tower will be built.

As for Mr. Lennox, he said it looks like he's been defeated.

"We're not saying whole cities are being exposed to dangerous levels of radiation, but the people living adjacent to these towers have good reason to be concerned," Mr. Lennox says.

Because RF radiation dissipates rapidly with distance, Mr. Lennox believes local governments should set aside land away from inhabited areas for broadcasters to build their transmitters.

Mr. Lennox said some of the local officials weren't capable of judging the potential human health risks associated with radio frequency radiation.

"Some of them made gross misinterpretations" of the evidence, Mr. Lennox said.

But Mr. Lennox charges that the national standard supported by broadcasters, formulated by
(Continued on Page 41)

JVC Co. of America introduces VHS player/recorder

Product update

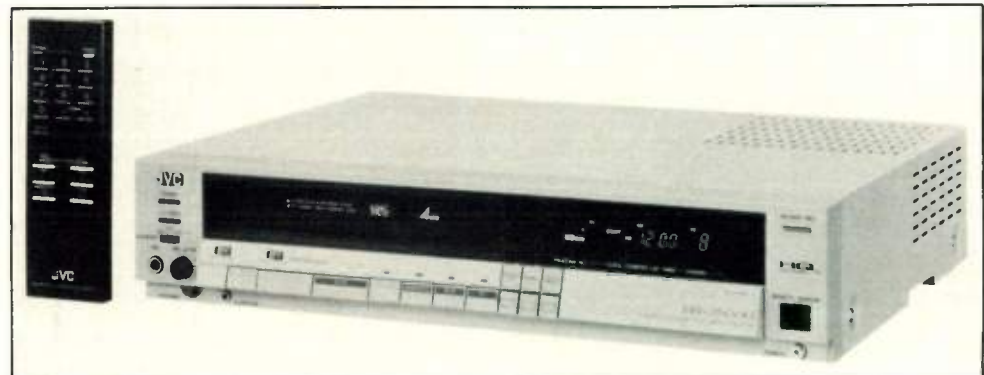
The Professional Video Communications Division of JVC Co. of America has unveiled the BR-3500U VHS player/recorder. The new device includes auto repeat, auto rewind, a 14-day/4-event tuner-timer, auto power-on, auto playback and cassette ejection even when the power is off. It also has shuttle search, which can be operated at about seven times normal speed in the SP mode and 21 times normal in EP. JVC Co. of America, 41 Slater Drive, Elmwood Park, N.J. 07047.

Channel Master has introduced two new Polarizer Plus satellite feeds to its line of reception equipment. The model 6780 C-Band Feed and the model 6790 C/Ku Concentric Feed are adaptable to any satellite dish and feature an adjustable scalar ring for attachment to a button hook or multi-leg feed support. Both Polarizer Plus feeds are designed with a precision die cast molding and ultra-thin RF window (bug cover) to protect against

environmental damage and allow more signal passage than thick plastic-type windows. Channel Master, P.O. Box 1416 Industrial Park Drive, Smithfield, N.C. 27577.

Alan Gordon Enterprises is offering for rental a new battery-operated D.C. single-frame motor for Arriflex 16mm cameras, models 16S and 16M. The motor, a Norris model TL16AS, provides for crystal-timed shutter speeds from 1/16th of a second to 8 minutes, 53 seconds in 1/16th-of-a-second increments, and frame rates from 2 f.p.s. to 60 hours. Alan Gordon Enterprises, 1430 Cahuenga Blvd., Hollywood, Calif. 90028.

Encore Video Industries has introduced its Electronic Pin Registration system, which enables users to do pin-registered film-to-vid-



THE JVC BR-3500U VHS PLAYER/RECORDER

eotape transfers in real time. The software-based system sells for \$100,000. Options include an FVS 100 film-to-video sequencer for

\$10,000 and a software maintenance agreement that covers all software updates for an annual fee of \$2,500.#

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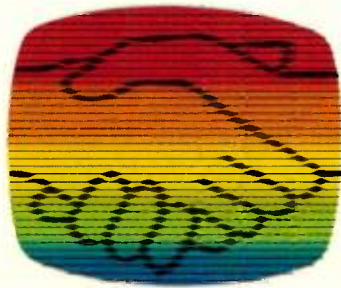
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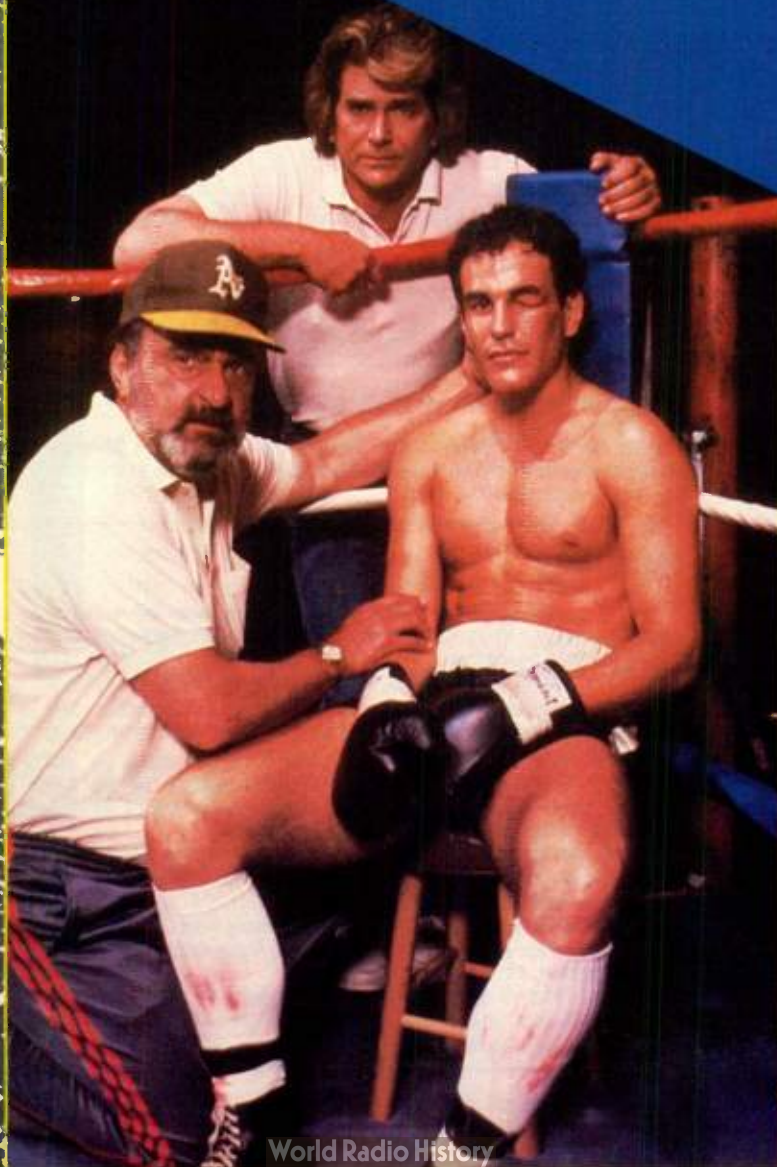


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Boxing exhibitor packs closed-circuit punch

By RICK WOLFF
Special to ELECTRONIC MEDIA

When it comes to producing the big-name prize fights on closed-circuit television, boxing exhibitor Lou Falcigno doesn't really care about wins or losses—he only worries about the draws.

Mr. Falcigno, the 49-year-old president and owner of Momentum Enterprises, has produced every major closed-circuit boxing match since 1971, including this year's Marvin Hagler-Sugar Ray Leonard bout on April 6 and Gerry Cooney-Michael Spinks fight on June 15.

Mr. Falcigno (pronounced Fal-SEEN-o) has combined the high-technology of closed-circuit satellite hookups with the uncanny marketing ability that allows him to predict which fights will draw well.

A 1960 graduate of New York University where he studied civil engineering, Mr. Falcigno got his first taste of closed-circuit broadcasting when he worked on the first Muhammad Ali-Joe Frazier title fight in 1971.

That fight was seen in only 279 locations because of the relatively poor closed-circuit TV technology in those days, but the beauty of the concept was firmly planted in Mr. Falcigno's mind.

Since then, as satellite technology and the transmission of closed-circuit pictures have grown and improved, so has Mr. Falcigno's empire.

"We sent the Cooney-Spinks fight to 626 sites," says Mr. Falcigno, "and for the first time in closed-circuit history, there wasn't one technical failure . . . anywhere. Everything worked perfectly."

But just putting together the electronic technology is only half the story. In order for Mr. Falcigno to make any profit from his enterprise, he has to size up a fight and predict its potential draw among fight fans.

Indeed, as the Cooney-Spinks ho-hummer revealed, just because a fight these days is hyped as a "heavy-weight championship," it certainly doesn't guarantee a sold-out box office.

That's precisely why Mr. Falcigno relies so heavily on his so-called elaborate system of test marketing.

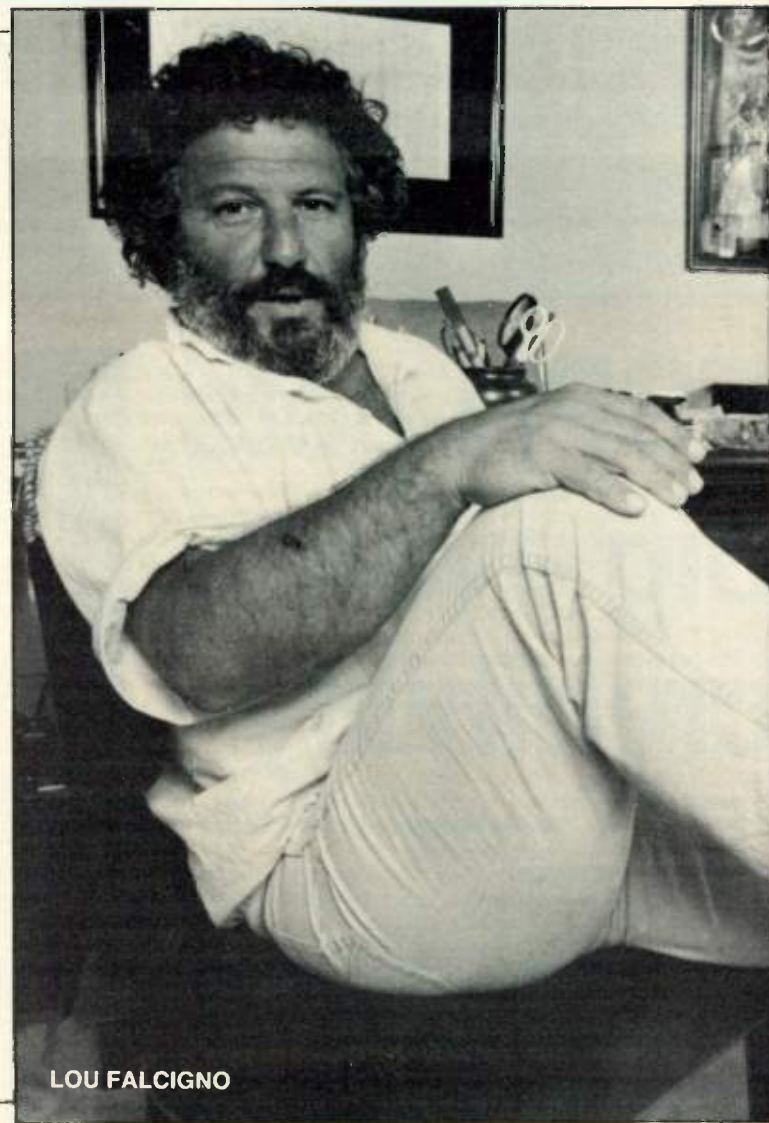
As Mr. Falcigno explains: "My office is on West 57th Street in New York, and each day I park my car in the garage below. There are four parking attendants in the garage—Jose, Ralph, Sonny and Bob—and over the years, I've always made it a point to check with these guys first before making any financial arrangements on exhibiting a fight.

"In other words, I'll ask each of the guys how they see the upcoming fight, and sometimes I'll be more than surprised with what they tell me. For example, when I put together the package for the Hagler-Duran fight a few years ago, I was certain that boxing fans everywhere would flock to see the match.

"But when I talked it over with the guys in the garage, they kept telling me, 'Yeah, Lou, it should be a great fight, but you know Hagler will destroy Duran, and boxing fans really don't want to pay to see Duran wiped out.'"

After hearing that, Mr. Falcigno decided to sell off more of the fight rights to TV outlets than normal.

(Continued on Page S6)



LOU FALCIGNO

Staff photo by Arnie Adler

ESPN earns credibility with major events

(Continued from Page S1)

recognized," he says. "The NFL is the perfect example of the degree of that achievement, and they are a major force in sports programming."

That new level of credibility was created in large part by ESPN's coverage of the America's Cup, featuring dramatic shots from shipboard cameras with accompanying audio.

"That was obviously such a big moment for us," said Loren Matthews, director of programming. "We're always being compared to the networks."

Those favorable comparisons are coming ahead of the five-year schedule that ESPN set for itself in 1982.

"Our growth has outstripped our expectations," said Roger Werner, the ESPN executive vice president who worked on that plan with Mr. Grimes as one of his initial projects at the network.

Mr. Grimes calls Mr. Werner ESPN's "MVP" for helping chart the course of events and for serving as a chief architect of the cooperative plan that helped the network fund its NFL pact with support from major multiple cable system operators.

ESPN's mission, in Mr. Werner's view five years ago, was to take sports programming in directions it had not yet gone. The objective, he believed, was to cover sports that weren't on broadcast outlets and to provide more comprehensive coverage than those outlets.

"Our vision of the product then was one that was deeper and richer than what was on free TV," Mr. Grimes recalled.

It was not a smooth road. This year's successes were preceded by some equally unforeseen—and much less positive—developments. There was the rise and sudden fall of the United States Football League, a pro league ESPN had exclusive rights to carry.

Now ESPN's NFL package, in which MSOs pay 9.5 cents per month per subscriber in supplemental affiliate fees to participate, provides a model for more opportunities in the big-event sports market, especially coming off a strong pre-season showing. ESPN earned a 10.2 cable rating, the highest ever for a sports event on basic cable with the Aug. 30 Los Angeles Raiders-Dallas Cowboys match-up.

"We'd like to think we can do it again," said Mr. Werner. "Major League Baseball is an area we'd like to compete in. Co-production of



'Major League Baseball is an area we'd like to compete in. Co-production of an Olympics event is something we'd like to think we can get into someday.'

—Roger Werner
executive vice president
ESPN

an Olympics event is something we'd like to think we can get into someday."

With ABC anxious to reduce its participation in the baseball contract up for renewal in 1990, cable looks like a good bet to grab some of the action. Major League officials view ESPN as a viable player, and its status as cable's top sports programmer, with a reach of 43 million households representing half of the nation's TV homes, makes it a strong choice.

And its present profitability portends international and domestic "line extensions" of the service, says Mr. Werner, who cites expansion into Japan next year as a certainty. The network may enter Australia and South America as well.

Meanwhile, the new form of MSO partnership in programming suggests a new domestic development. One of the MSOs that helped lead the NFL charge, Tele-Communications Inc., had already approached ESPN in years past about setting up regional second channels to carry local sports.

TCI has already acted on the notion, setting up a network to carry Pittsburgh Pirates games in the western Pennsylvania market.

With the increasing presence of regional

cable sports networks, ESPN is seriously considering the idea, Mr. Grimes says.

"If we were not closely watching the growth of the regional networks, then we wouldn't be doing our jobs," he says.

Expansion in the home-video market, where it has already been making instructional tapes, is also in the game plan.

Meanwhile, the network's executives can enjoy ESPN's popularity among advertisers drawn by the diversity of its programming. Names such as B.F. Goodrich and Mercedes have joined the roster, and ESPN's daily "SportsCenter" show has drawn surprising new support from champagne producer Moët.

ESPN, once blamed as a purveyor of the sports glut in TV programming, is now seeing the perception change to that of a network-quality programmer, says Jack Bonanni, vice president of advertising sales.

"We have never been as thoroughly sold out at such good rates for the entire schedule," he says. "We've become more mainstream."

But ESPN was never just a screening service for offbeat sports. Since it began, opening rounds of the NCAA basketball tournament have been on its schedule.

It has added packages with the Big East and Big Ten conferences in the last two years, and has signed new multiyear deals for Big Eight and Southeastern Conference games this season. The Atlantic Coast, Metro and Sun Belt conferences are also represented.

Expansion in college football has also become part of its signature, with 43 games from the College Football Association, Western Athletic Conference and PAC Ten—nearly double the number it carried last season.

Another coup for ESPN is the three-year pact with the National Hockey League, complete with playoff games, that it won two years ago.

But gaining recognition with mainstream sports has not meant leaving its roots behind.

Bowling will remain in the 24-hour schedule, along with Australian Rules. Less esoteric events are also part of the regular picture, including boxing and auto racing, another traditional strong point that is probably due for expansion, according to Mr. Matthews.

This past year, ESPN maintained the non-mainstream part of its signature with forays into Major League Volleyball, a new women's professional league, and Arena Football, the latest made-for-TV sport to take its place next to indoor soccer. In the last two years, a roller derby/professional wrestling combination was also added to the weeknight mix.

"We have the opportunity to experiment, and everything doesn't have to work. Our job is to service a broader base," Mr. Matthews says. "We're where we are today because we looked at this stuff in terms of appeal and the bottom line."

He does indicate where ESPN draws the line: "We're not going to do dwarf-throwing, no matter what anybody says," he joked.

As the next step on its eclectic agenda, ESPN is exploring prospects for expanding into more sports "lifestyle" offerings, with a quiz show and a late-night advocacy talk show format similar to "Crossfire" or "Meet the Press."

In the midst of its success as cable TV's most profitable basic network, Mr. Werner says the network's mission remains basically the same.

"Our commitment for the next five years is to develop new product, to bring things to the viewer they haven't seen before," he says. "We'd like to make our event coverage the best on TV." #

Bloopers score big with TV viewers

By MARK MANDERNACH
Staff reporter

As long as there are athletes who make fools of themselves on the field of play, there will be a camera around to catch them on film.

Who hasn't seen the ski jumper tumbling off the ramp at the beginning of ABC's "Wide World of Sports?"

Who can forget the Stanford University band marching on the field as the University of California returned a kickoff for the winning touchdown—which ended with a Califor-

nia player flattening a Stanford tuba player?

How about the grainy footage of Minnesota Viking Jim Marshall returning a fumble 70 yards—the wrong way—against the San Francisco 49ers?

Whether it's home video, humorous filler on sportscasts or syndicated TV shows, sports bloopers have found their niche.

"It's human nature to like sports bloopers," says Warner Wolf, sportscaster at WCBS-TV in New York. "People like to see professional athletes make fools of themselves."

George Michael, whose "George Michael's

Sports Machine" is picked up by more than 100 NBC affiliates, often includes bloopers in his weekly sports wrap-up program.

"It's fun for people to watch athletes who make \$1 million a year make the same goofy mistakes as weekend athletes," he says.

NFL Films, a pioneer in the blooper business, first got involved with bloopers in 1969 when it sent a clip of unusual football plays to NBC's "The Tonight Show."

"We put together some funny plays for Johnny Carson, and they got such a great response that we knew we were on to some-

thing," said Ann Fisher, NFL Films director of advertising and promotion.

NFL Films has since released six blooper films, including 1983's "NFL Follies Go Hollywood" and this year's "NFL TV Follies," starring Jonathan Winters.

Among other tricks, NFL Films has dubbed Mel Blanc's cartoon voices for players and coaches and turned 285-pound linemen into opera singers and linebackers into ballerinas.

NFL Films, winner of 35 Emmys, joined the video revolution in 1980, and Ms. Fisher said

(Continued on Page S6)

Sports jobs for women still scarce

By RICK WOLFF
Special to ELECTRONIC MEDIA

Mention the name Nancy Lieberman to an avid sports fan, and the first image that pops into focus is one of a terrific female basketball star.

Ms. Lieberman recently wrapped up a summer season as the only female player in the U.S. Basketball League. But even the best players can't spend their entire lives on the basketball court, she says.

So she's now working on what some sportscasting insiders believe may be her most difficult challenge yet: cracking the already-crowded ranks of female sportscasters hustling for a spot on network TV.

"I've done some TV and radio work already," says the 29-year-old Ms. Lieberman. "But too many people see me as just a basketball expert. The fact of the matter is that I follow just about all sports, with ice hockey and boxing being my two favorite. I'm just as knowledgeable in those sports as I am in basketball."

"And I also know that if I'm going to make my mark as a sportscaster, I hope to make it doing play-by-play. That, doing play-by-play, still seems to be the ultimate frontier for women."

There's no question that doing sports play-by-play commentary is almost exclusively a male job. While women have been making serious inroads as studio hosts and color commentators for several years, few women sportscasters have handled play-by-play on a regular basis.

On the national level, Leandra Reilly is the best-known woman who has consistently done play-by-play of major sporting events.

"I started out in the business as a studio sports anchor in a couple of smaller markets," says Ms. Reilly, who regularly appears on ESPN calling the action from women's basketball to gymnastics to track and field.

"But when I got the chance to do the play-by-play call back in the early 1980s, I loved it," she says. "As a former athlete myself, there's nothing more fun than to be right there as the action unfolds in front of you."

How has Ms. Reilly been able to catapult herself to the top?

"First of all, I played all sports when I was growing up and in school, so I instinctively knew the terms and rules of the sports I now cover," she says. "And secondly, I used my time in the smaller markets to learn from my on-air mistakes so that when I got the chance to go on a national telecast, I was ready to go."

"In fact, when women students ask for advice as to how to get ahead in the business, I tell them that first and foremost, know your sports. It's a great help if you majored in physical education in college and played a competitive sport or two. And then, as a minor, study communications and journalism."

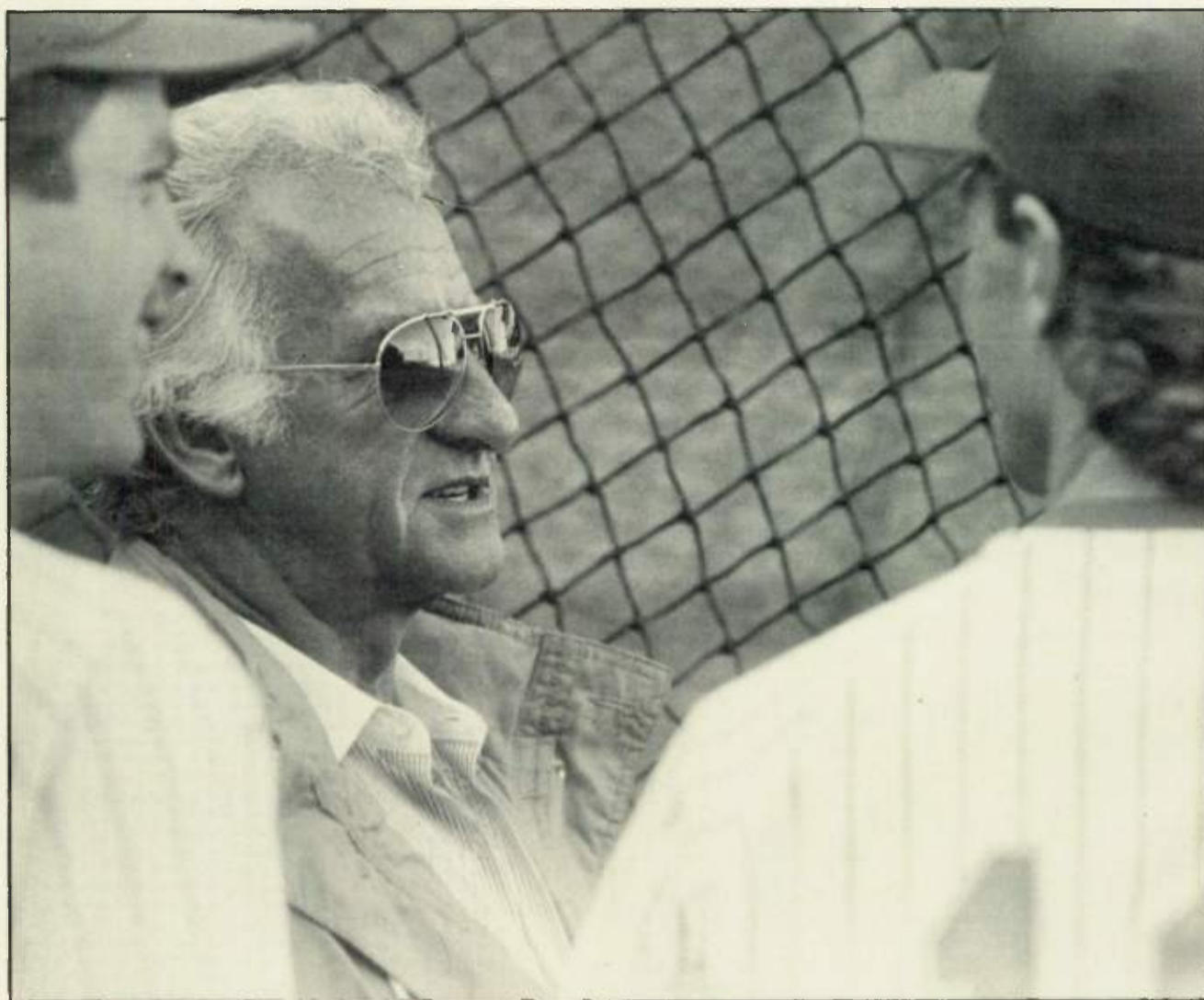
"Many beginners think that the order should be switched around, but I've found that it's more important to know sports first and how to communicate second."

But the road to the top is still difficult.

For every Gayle Gardner of ESPN or Becky Dixon of ABC, there are lots of other young, talented female sportscasters waiting in the wings to scale that network barrier.

Among the brighter stars on the sports horizon are Anne Montgomery, 31, currently on WROC-TV, Rochester, N.Y.; Cynthia Tepp, 30, KSNW-TV, Wichita, Kan.; Marcia Neville, 27, KCNC-TV, Denver; Lisa Burkhardt, 27, KENS-TV, San Antonio; and Debi Segura, 33, CNN.

(Continued on Page S6)



Bob Uecker, the voice of the Milwaukee Brewers, watches batting practice before a recent game.

Mr. Everything

Uecker juggles baseball, beer, 'Belvedere'

By GARY VAN SICKLE
Special to ELECTRONIC MEDIA

There is no escape. Bob Uecker is in the "front roooooow" everywhere.

He stars in the ABC sitcom, "Mr. Belvedere." He does the baseball play-by-play on the Milwaukee Brewers' radio network.

He's less filling in a couple of new Miller Lite commercials with Ion Tiriac and Tip O'Neill.

He's still laughing it up in the syndicated TV show, "The Wacky World of Sports." He's a guest on "The Tonight Show" for about the 80th time as the laconic Mr. Baseball.

He's in commercials for Hyatt Hotels. And Krylon paint. And . . .

Pretty busy guy, eh buddy?

Once upon a time, Bob Uecker was a journeyman baseball player, which may be overstating his ability. His biggest thrill, he admits, was seeing a guy fall out of the upper deck in Philadelphia.

The next thing you know, bingo! Mr. Uecker is one of the most recognizable faces in the country. That's right. Now stop and look at that face. Something

like this, folks, could happen only in America.

"People know you from commercials, which run two or three times a day during some of the biggest sporting events in the world or during prime-time movies," Mr. Uecker says.

"And then you have a series, 'Mr. Belvedere,' that's seen by 15 or 20 million people. It's virtually impossible for people not to know who you are."

No wonder this man is grinning like a "poor schnook," as Sports Illustrated once called him. He is everywhere because, at age 52, he's working all the time. And the reason for that is simple: He can make people laugh.

Whether it's during a dull inning on a hot night in Texas 150 games into the season, messing around in a studio between takes of "Mr. Belvedere," spawning a national catch-phrase in another slick commercial ("Hey usher. We must be in the front roooooow! Har!") or deadpanning with Johnny Carson, Mr. Uecker's self-deprecating one liners and poor boob character are lovably funny.

So funny, in fact, that he's torn between two careers.

There's baseball, his first love. He ranks with the best play-by-play men in America. And there's Hollywood, which has more projects to offer him than he has time to do.

Mr. Uecker is such a valuable commodity to the Brewers' radio network—he is the Brewers to Wisconsin listeners, and has been since 1971—that he is allowed five or six weeks off during the baseball season to work on "Mr. Belvedere."

He left for a month in June and is taking another three weeks off this month. He'll return for the last week of the baseball season in Toronto and Boston, then fly back to California for more "Mr. Belvedere," which is scheduled as a mid-season replacement on ABC.

Mr. Uecker, sitting in the dugout before a recent game at Milwaukee County Stadium, considered his schedule.

"You don't get a lot of days off," he said, "but I don't mind it. It's my own doing. I'm not moaning and groaning."

If there was a choice to be made, the founder of the mythical Bob Uecker's Passed Ball Academy made it clear that

(Continued on Page S4)

Love of fishing leads to TV success story

By NANCY DIETZ
Special to ELECTRONIC MEDIA

While 70 million Americans love to fish, Babe Winkelman is one of the fortunate few who have managed to turn that love into a living.

"Life is fun. I try to make sure that what I do is something I enjoy," says the owner and founder of Babe Winkelman Productions, Brainerd, Minn.

He's been enjoying the grueling schedule of producing his syndicated television show, "Good Fishing," since 1983. Starting in 30 markets, the show was in 67 markets this year and is sold in 83 for 1988.

It has also run on Cablevision, Sportsvision and other regional cable sports networks.

Mr. Winkelman attributes the show's success to its educational nature and his firm's good planning.

"We work very hard to teach things that viewers will get the opportunity to do," he says.

The fisherman teaches methods for catching the types of fish his viewers go fishing for in the places they go fishing. Exotic locales and species are avoided by the show, which is usually divided into three segments: the tip of the week, featuring new products or time-saving or money-saving ideas; a cooking feature by Mr. Winkelman's wife, Charlie; and one or two major features.

The features may demonstrate various fishing skills or where to fish, says Mr. Winkelman, who had just returned with his family and crew from taping a segment on family houseboating on Rainy Lake on the Ontario-Minnesota border.

"We present this not from a commercial, but a service standpoint," Mr. Winkelman says. "We try not to make the show too commercial."

In addition to fishing industry sponsors, such as Du Pont for its Stren fishing line, Ranger boats and Johnson Fishing, the show attracts such advertisers as American Home Products, Deere & Co., General Motors Corp.,

Tourism Canada and TrueValue.

Each half-hour segment includes 6½ minutes of advertising time sold by Babe Winkelman Productions. Gaylord Syndicom, Nashville, leases the station time for "Good Fishing," which is distributed by satellite.

"Good Fishing" follows a 16-week schedule that will reach 42 percent of U.S. TV households, mainly in the northern half of the United States, starting Jan. 9.

That schedule is repeated in the fall. Next month, for example, more than 50 markets will air the first rerun of episodes from the 1987 season on a barter basis.

Mr. Winkelman's TV career got started in 1978, when Johnson Wax approached him about a commercial for Deep Woods Off insect repellent. Soon the fisherman, who had earned a reputation through fishing tournaments, speaking engagements and published articles, was appearing nationally in that spot.

"The response from the public to that commercial was so tremendous compared with the magazine articles I had written, that I knew the only vehicle for me was TV," Mr. Winkelman says.

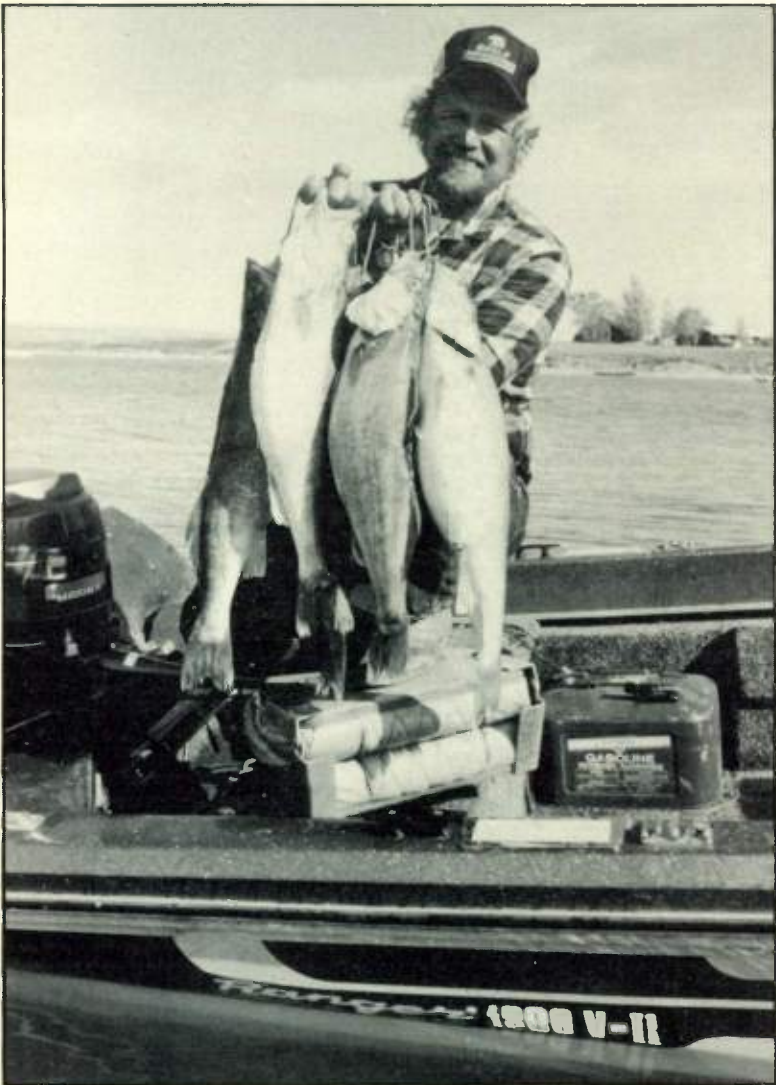
So in 1980, he produced a series of short fishing tips that he bartered for time in news sports blocks.

Then he sat down with the sponsors he had acquired through his public appearances and decided there was enough money to start a half-hour series, and "Good Fishing" was born.

Since then, Babe Winkelman Productions has flourished. Mr. Winkelman estimates 1987 net income will top \$500,000, with about half of that profit from "Good Fishing." BWP's other businesses include a line of videocassettes, a series of books and other fishing-related products, and it's negotiating with a cable network for a new fishing show.

But Mr. Winkelman won't be resting on his laurels.

Says the father of five who spends more than nine months a year on the road or the water: "I need lots of things pushing me and challenging me or I get bored."#



Babe Winkelman has turned his love for fishing into a TV career with his syndicated show "Good Fishing."

Bob Uecker stretches career beyond sports

(Continued from Page S3)

it would be an easy choice. Pointing toward the field, where the Brewers were taking batting practice, he let the crack of wood against ball punctuate his sentences.

"Working baseball is relaxing for me, despite the travel and the long games sometimes," he said. "I still love baseball. Baseball is what got me here. I don't want to give it up.

"There's other things they want me to do, as far as Hollywood or motion pictures go, but I'm happy doing what I'm doing here."

His "here" keeps changing, however. To shoot the beer commercial with Mr. Tiriac, Mr. Uecker worked a Brewers' game at night, then boarded a plane and flew to Boston to film the commercial the next day on a day off for the Brewers.

Then he got on another plane and flew to rejoin the Brewers, possibly to Baltimore. "Or Cleveland or someplace," Mr. Uecker said. "Where in the hell were we? I don't know."

Mr. Uecker did double duty during June's taping of his show. The Brewers, on a West Coast swing, had a series against the California Angels in Anaheim. After a Thurs-

day taping, a helicopter took Mr. Uecker to the ballpark, where he did the Brewers' broadcast. He was back in the studio the next day, and worked the next three games that weekend.

The Brewers went to Seattle without Mr. Uecker, but he picked them up again for their weekend games in Oakland a few days later.

There will be no vacation after the baseball season, either. He'll go directly into work on "Mr. Belvedere." And weekly series work isn't short hours, either.

"The toughest thing about the series is the sitting around between your portions of the show," Mr. Uecker said. "But you're not sitting around. You're rehearsing, memorizing lines. They're long days.

"But I love everything I do. I mess around a lot in the studio. You have to. I have a lot of fun."

Fun was just what Mr. Uecker was having when he stumbled into his broadcasting and acting careers—kind of like the way he used to run toward first base as a catcher.

After he finished his baseball career as a player—or maybe a sitter—with the Atlanta Braves in 1967, he began doing public relations work for the team, including speaking engagements. Before long, he worked his way onto the Braves' broadcast team.

"I traveled to every Rotary and Kiwanis club in the South," Mr. Uecker said. "That's really where I developed the stand-up stuff. And working on the telecasts, it was great training. It got you over the fear."

Trumpeter Al Hirt heard Mr. Uecker's banquet routine and hired him as an opening act. That soon led to a spot on "The Tonight Show" in 1970.

Meanwhile, with his exposure on the Braves' telecasts, his growing exposure and his friendship with

Bud Selig, principal owner of the Brewers, Mr. Uecker got a job on the Brewers broadcast team in 1971.

He spoke a bit rapidly on those early broadcasts. "Like Alvin of the Chipmunks," he says.

But Mr. Uecker is now as smooth as any announcer.

"I love radio," he says. "Maybe it was the era we grew up in. We didn't have television sets. We couldn't afford one."

Mr. Uecker was born and raised in Milwaukee and now resides in a Milwaukee suburb with his second wife, Judy. When the Brewers are at home, he often spends the day of a night game fishing on Lake Michigan.

There don't seem to be enough of those days, though. Television keeps beckoning. He was among those contacted when NBC's "Cheers" was searching for a replacement for "Coach," the show's late bartender.

And even if ABC hadn't changed its mind about canceling "Mr. Belvedere," Mr. Uecker still would have other series options.

One offbeat show he had done earlier was an episode of "Greatest Sports Legends," normally a straightforward look back at a superstar's career.

Mr. Uecker's appearance in the syndicated series was a complete put-on with a serious, documentary look. Jayne Kennedy, trying hard to keep a straight face, asked the questions and Mr. Uecker ad-libbed the answers.

At the end of the outrageous half-hour, Ms. Kennedy asked for a comparison with Babe Ruth.

Mr. Uecker, a .200 lifetime hitter with 14 home runs and more strikeouts than hits in his six-year career, nodded solemnly and said: "Yeah, yeah, Jayne. I think I really was better than Babe Ruth."

Well, funnier, anyway. Definitely funnier.#

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Among the sports bloopers shows is NFL Films' "Football Follies" series.

Bloopers offer light look at professional athletes

(Continued from Page S3)

NFL bloopers are easily the top-selling tapes, with the "Best of the Football Follies" videocassette selling more than 500,000 copies.

The Mt. Laurel, N.J.-based company also syndicates a weekly package of one-minute "NFL Super Bloopers" to local TV stations on an exclusive basis. The bloopers are available for 21 weeks during the NFL season. The price depends on market size.

Sports News Satellite is also making a name for itself in the bloopers business.

Baseball News Satellite was formed in April 1985 to offer local sportscasts a national flavor, with daily highlights from throughout the Major Leagues.

Baseball News Satellite became Sports News Satellite in October 1985 and was expanded to include highlights of the National Basketball Association, the National Hockey League, the Major Indoor Soccer League, college basketball, golf and tennis.

A big part of SNS's daily highlight package is sports bloopers, according to Jeff Belinfante, executive producer of SNS.

"Bloopers are clearly the hottest thing we have," Mr. Belinfante says.

Stamford, Conn.-based SNS has 134 member stations, including WNBC-TV, New York; KNBC-TV, Los Angeles; WMAQ-TV, Chicago; KYW-TV, Philadelphia; and KRON-TV, San Francisco.

The SNS highlight package, which is delivered three times daily by satellite on a market-exclusive basis, is constructed so that sportscasters have the flexibility to edit in their own style.

Stations don't purchase SNS, according to senior producer Jim Scott. They merely agree to run four commercials per week, which are specified by SNS, in their evening newscasts. The national advertisers pay SNS, and local stations provide the time.

New York-based Major League Baseball Productions, parent company of SNS, also offers two baseball bloopers videos: "Baseball Funny Side Up" and "Baseball Fun & Games."

Some sportscasters add personal touches to bloopers packages. For instance, Tim Weigel, of Chicago's ABC-owned WLS-TV, offers a weekly feature called "Weigel Wieners," incorporating bloopers with clips of The Three Stooges and Pee-Wee Herman, among others.

"Fans demand much more in their 'Wieners' these days," he says. "It used to be that a guy getting hit in the head with a baseball was good enough, but fans these days expect much more."

Sports bloopers have also become popular in syndication, with such shows as Major League Baseball Productions' "Light Moments in Sports" and "Bob Uecker's Wacky World of Sports," offered by Philadelphia-based Steve Rotfeld Productions. #

Few women in sports do play-by-play

(Continued from Page S3)

All of these women, however, work primarily as sports anchors, giving the scores on their stations' evening or late-night newscasts, or as field reporters doing three-minute sports features. Play-by-play is not yet part of their routine.

Some observers believe that the "good old boy" networks have progressed since the strictly cosmetic days of Phyllis George and Jayne Kennedy doing sports.

However, there are others, including TV sports critic Rachel Schuster of USA Today, who believe that the networks still haven't come far enough.

"The networks in the last few years have certainly been quick to respond to the criticism that there should be female sportscasters on the air, but it's just too bad that the networks have been a little too quick in their hiring, and as a result, may not have hired the most talented women," she said.

According to Mike Lardner, executive producer and vice president of programming for SportsChannel, New York, "The usual line the networks give you on female sportscasters (in terms of play-by-play) is that there are none out there with any experience. In fact, Mary Carillo, who did a fantastic job on CBS on the U.S. Open, still has not been allowed to do play-by-play of tennis.

"It's the same old Catch-22: They say there are no experienced females, therefore there are no jobs and thus no one is hired."

Mr. Lardner, who is married to Ms. Reilly, says his cable network is interested in hiring female sportscasters to handle, among other things, play-by-play of a National Basketball Association team.

Would he consider his wife?

"Yes," he says with a chuckle, "I must admit that Leandra is one of those being considered."

However, Michael Weisman, executive producer for NBC Sports, says that the networks would like to see



LEANDRA REILLY
Doing play-by-play for ESPN

more women covering sports, both through features and play-by-play of major sports.

"But I must be honest," Mr. Weisman says. "A few years ago we were so eager to find talented female sportscasters we took out an ad . . . inviting women sportscasters to send us tapes and resumes.

"As it developed, we got 110 tapes, and 106 of those were from men. And the four females we got tapes from, we already knew about."

But whether they're at the network level or the local level, female sportscasters say there is one thing that continues to frustrate them.

"The average guy watching sports at home is just waiting for a woman to make a mistake and say, 'See? Listen to that! I told you women couldn't handle sports,'" Ms. Reilly says.

"But thank goodness there are enough talented female sportscasters around today who do know their stuff and who are most capable when it comes to making the call on sports." #

Fight exhibitor packs a closed-circuit punch

(Continued from Page S2)

"The bottom line was that the guys in the garage were absolutely right about the fight—and they saved me a lot of money," he says.

As a closed-circuit exhibitor, Mr. Falcigno must first pay the fight's promoter to obtain the rights to a geographic territory.

That payment is usually based on what the exhibitor believes the fight might gross. From there, Mr. Falcigno divides the territory into three groups: which sites he'll keep for himself, which sites he'll keep if he can't obtain a good enough deal from a local or independent operator, and which sites he'll sell off.

By dividing his priorities, Mr. Falcigno not only protects himself but also makes a handsome profit.

For example, even before the bell sounded for Round 1 of the Cooney-Spinks bout earlier this year, Mr. Falcigno had already made a profit.

While most exhibitors took a financial beating on Cooney-Spinks, Mr. Falcigno had a gut feeling that nobody would go out and watch the fight. So he sold off many of his sites before the fight and made a hefty profit—while many others took a loss.

"At first I thought, like others, that the Cooney fight would be a big draw," confesses Mr. Falcigno. "But as the fight got nearer, I

had some tipoffs. For example, I have a friend of mine who I always give free tickets to, but when I offered him some tickets to this fight, he said, 'Thanks, Lou, but I'm not going to lose a night's sleep watching this one.' When I started hearing things like that, I knew I had to sell up front.

"You see, in order to make any real money on a closed-circuit deal, I have to know that the fight's going to be a good betting fight. That is, if people care about who wins, they're going to bet on it, and if they bet on it, they're going to show up to watch it on closed-circuit TV. That's the key to exhibiting."

When a big match is worked out in the boxing world, the contract for the rights to televise that fight in movie theaters, clubs and restaurants goes out for bids.

When he gets his territories, Mr. Falcigno and his Momentum team go through the detailed process of selling the rights to independent operators who want to tap into the closed-circuit broadcast, starting at several thousand dollars. They also set up an intricate system of projectors, satellite transmissions and other technical arrangements.

"I always use Lou on our closed-circuit fights," says boxing promoter Bob Arum. "In fact, I never consider using anybody else but Lou. He's a good exhibitor, a very good exhibitor."

"What impresses me about Lou Falcigno and Momentum," adds Phil Mushnick, TV columnist for the New York Post, "is that he gets just as much a thrill as exhibiting a fight in, say, Madison Square Garden as in a small luncheonette up in the Bronx."

When asked about this particular accommodation, Mr. Falcigno says with a smile, "Yeah, it's true. I got a call from some place called Al's Wedge in the Bronx. Said they had 50 seats in the place, but wanted desperately to show the Hagler-Leonard fight. I thought they were just kidding around, but even after I told them what it cost, they still wanted it.

"And sure enough, after we got them the Hagler-Leonard fight, they also wanted—and got—the Cooney-Spinks bout, too."

What about his tried-and-true marketing research team of Ralph, Bob, Sonny and Jose?

Mr. Falcigno admits it's not exactly the most elaborate or scientific system. But he does point out that there's a method to his marketing madness.

"Actually, from a demographics point of view, it makes some sense because my four guys represent a good cross section of fight fans," he says. "Ralph is from Central America, Bob is black from the United States, Sonny is white and also from the U.S., and

Jose is Hispanic from the Caribbean.

"As a result, when they give me their individual feedback on an upcoming fight, I'm getting some solid marketing response. Of course, I still rely on my own judgment, but these guys give me some fascinating perspectives."

Momentum Enterprises, with only a handful of full-time employees, grosses \$5 million to \$9 million a year. But the company, which began in 1975, hasn't always had it so good.

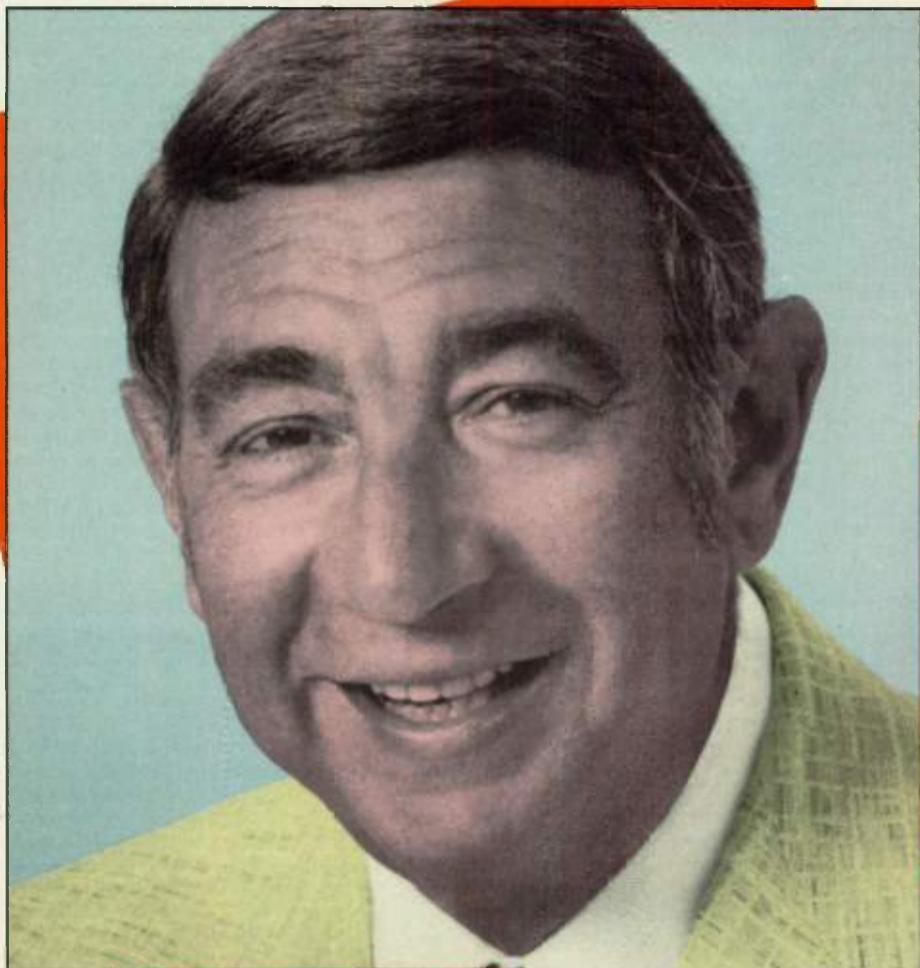
In 1978, professional boxing went through a dormant stage, and the number of closed-circuit fights also quieted down.

"It was a tough time," Mr. Falcigno says. "I was literally down to my last \$378 before things started to click again."

What got Mr. Falcigno going again was the first Sugar Ray Leonard-Roberto Duran bout in 1980. He scraped together the cash for the rights ("I had to raise \$150,000 in less than 48 hours") and he was back on track.

Since then, Momentum Enterprises has gained momentum, and today, televising boxing is just a part of the company's closed-circuit productions. Its other ventures include the TV transmission of delicate surgery to hospitals around the world, business teleconferencing and even global TV productions of religious campaigns and crusades. #

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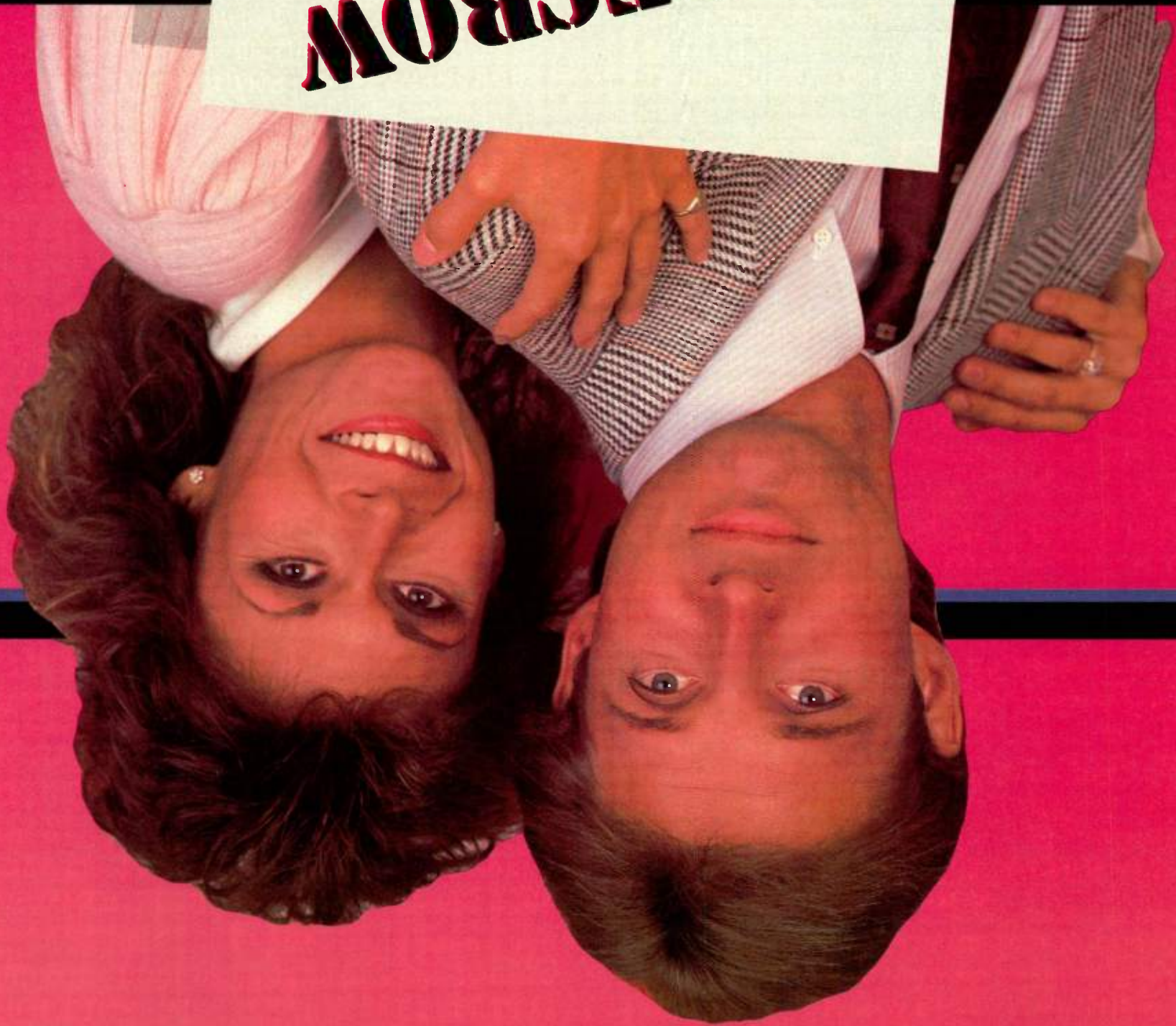
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JOBS

A listing of employment opportunities in the electronic media

Broadcast TV

WJLA-TV in Washington is seeking a **vacation-relief technician** with broadcast engineering experience at a TV station and third-class radio telephone FCC license or general FCC license. Send resumes to: Lou Segner, director of personnel, WJLA-TV, 4461 Connecticut Ave. NW, Washington, D.C. 20008. Phone: 202-364-7910.

KOOG-TV in Ogden, Utah, is seeking a **local sales director** with broadcast sales experience in the Salt Lake City area and sales management experience. Send resumes to: Sales Director Position, KOOG-TV, 1309 16th St., Ogden, Utah. 84404. Phone: 801-621-3030.

WTLV-TV in Jacksonville, Fla., is seeking to fill two positions:

Director of programing and planning with three years experience in program acquisition or program research. Send resumes to: Linda Brook, vice president and general manager, WTLV-TV, P.O. Box TV12, Jacksonville, Fla. 32231. Phone: 904-633-8801.

Production manager/creative services director with creating, writing and producing skills. Send resumes to: Nelson Pugh, director of operations, P.O. Box TV12, Jacksonville, Fla. 32231. Phone: 904-633-8850.

KBHK-TV in San Francisco is seeking a pro-

Got a job?

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

ducer/director with three years experience and strong emphasis on writing, producing and directing of station promos. Send resumes to: Jo Russell, production manager, KBHK-TV, 420 Taylor St., San Francisco, Calif. 94102. Phone: 415-885-3800.

Journalism

Outside Network in Denver is seeking **reporters, photographers and editors** for its na-

tional TV news/sports service with three years experience at a local station to produce people-oriented features. Candidates must be willing to travel. Send resumes to: Kathy Neustadt, operations manager, Outside Network, Suite 114, 2525 16th St., Denver, Colo. 80211. Phone: 303-477-3344.

WJLA-TV in Washington is seeking a **field producer/news** who is an experienced journalist with expertise in writing and editing scripts both for reports and broadcast. Send resumes to: Bob Reichblum, WJLA-TV, 4461 Connecticut Ave. N.W., Washington, D.C. 20008. Phone: 202-364-7910.

KSFY-TV in Sioux Falls, S.D., is seeking a **news director** with management skills to lead and motivate a young staff. Send resumes to: General Manager, KSFY-TV, 300 N. Dakota Ave., Sioux Falls, S.D. 57102. Phone: 605-336-1300.

Radio

WVTI-FM/WTAI-AM in Melbourne, Fla., is seeking an **account executive** with direct retail experience. Send resumes to: Jeffrey Kimmel, local sales manager, WVTI-FM/WTAI-AM, 1775 W. Hibiscus Blvd., Suite 301, Melbourne, Fla., 32901. Phone: 305-984-1000.

National Public Radio in Washington is seeking an **assistant producer** for "All Things Consid-

ered" with two years experience in journalism including broadcast production. Send resumes to: National Public Radio, 2025 M St. NW, Washington, D.C. 20036. Phone: 202-822-2000.

Syndication

John Blair Communications in New York is seeking a **research analyst** with one year experience in TV ratings and knowledge of both Arbitron and Nielsen ratings services. Send resumes to: Doug Lanham, Human Resources, P-10, John Blair Communications, 1290 Avenue of the Americas, New York, N.Y. 10104. Phone: 212-603-5772.

Other

KQED TV/Radio in San Francisco is seeking a **public relations manager** with a minimum of five years PR/advertising experience. Send resumes to: Personnel Director, KQED Inc., 500 8th St., San Francisco, Calif. 94103. Phone: 415-553-2211.

Academic

Boston University is seeking a **broadcast technician** for maintenance and repair of microwave and satellite transmission systems. Send resumes to: Office of Personnel, Boston University, 25 Buick St., Boston, Mass. 02215. Phone: 617-353-2380. #

Padres doing own broadcasts

By RICK WOLFF

Special to ELECTRONIC MEDIA

For some baseball teams, just playing the game isn't enough—they want to produce it, too.

The San Diego Padres this year decided to ignore the traditional route of selling the team's television and radio rights to local stations and instead opted to handle the broadcasts themselves.

"Up until this year, the Padres had always sold their TV rights," says Jim Winters, director of broadcasting operations for the National League team. "That is, a local station would guarantee us a certain amount up front, and then the TV station would sell its own time to recoup its investment and make its profit.

"But this year, we turned things around and we've decided to buy the air time from a local independent station and produce the games and sell the time from within the San Diego Padres office."

While this marketing/packaging procedure is hardly a new concept on the TV-radio front, several other Major League clubs are watching the Padres' current success with an intrigued eye.

"As far as the San Diego Padres are concerned, what we've done in effect is set up a one-stop shopping center for advertisers. And for us, the process has worked very, very well," says Mr. Winters.

In essence, Mr. Winters, who worked in a similar capacity with the New York Mets and Cincinnati Reds before joining the Padres in 1985, finds that this new system gives the front office more control of the club's financial destiny.

"I don't like to use the word 'control,' but we find that in terms of selling the ballclub—and that's precisely the product we're selling—we can have more say in how the club is marketed and packaged to our audience," he says.

"For example, in the past we never had a pre- or post-game show on television. This year, we have a 30-minute pre-game as well as a 15-minute post-game interview. Those are great marketing opportunities for us.

"Now, since we handle all the production and sales, if an advertiser wants to be part of the Padres broadcast, one deals with the ballclub directly rather than having to deal with a different person from a different television or



'What we've done in effect is set up a one-stop shopping center for advertisers.'

—Jim Winters

San Diego Padres director of broadcasting operations

radio station. We find that situation very encouraging."

However, Mr. Winters says that it wasn't a simple decision for the Padres to handle their own broadcasts. There are a lot of risks involved in choosing that route.

"On the one hand, there's that guaranteed check each year for the broadcast rights up front, and let's face it, there's a certain 'comfort zone' in having that money in your hands," he says. "That's as opposed to buying the time from a station and then having to go out and sell the product on your own.

"And yes, once we decided to go our own way for this season, I had a few sleepless nights," he adds.

The ballclub first had to find a new field manager. Then the team got off to a "horrendous" start, he says, languishing in last place in the National League's West division.

"But we have a first-class television production operation," Mr. Winters

says. "And since we have everything right under one roof, from TV and radio to the scoreboard advertising to promotion giveaways to the Padres magazine, sales have really done quite well."

Other clubs have made similar moves on a more limited basis.

The Milwaukee Brewers, for example, brought their radio operations in on an internal basis in 1983. According to William Haig, the Brewers' vice president for broadcast operations, the move has been successful.

"Producing our own radio broadcasts gives us two major advantages," says Mr. Haig. "One, it lets us control our own destiny. And two, it gives us a greater say in terms of the broadcast's form, the talent and for promotional purposes."

Mr. Haig, like Mr. Winters, says he likes the in-house arrangement. "You're going to see more and more teams take their broadcast operations in-house," he says. "It's a growing trend."

In fact, several other clubs have already adopted the idea and have tailored the concept for their own particular needs—TV, radio or cable. Those teams include the Houston Astros, Oakland A's, San Francisco Giants and Atlanta Braves.

But Mr. Winters is skeptical as to whether this internal format would work in all major markets.

"You really have to take each marketing situation on a one-to-one basis," he says. "For example, here in San Diego, we have three independent stations and three network affiliates, and there's strong competition—especially by the indies—to get the Padres' games on television.

"But to generalize and say such a system would work in, say, a market like New York or Los Angeles, would really be unfair."

Dave van de Walker, who handles TV and radio operations for the Los Angeles Dodgers, agrees. "In fact, up until four years ago, we used to handle all television and radio sales within our own operation, but it just didn't work out," Mr. van de Walker says.

"We found that we were fractionalizing our markets too much and that we had so many sales reps on staff that it just made more sense to go back and work in mutual cooperation with the television and radio outlets on the major advertising accounts. That's the way we do it today." #

Home Team Sports to deliver football to broadcast outlets

By RICHARD TEDESCO

Staff reporter

NEW YORK—Playing a new role in regional sports programming, Home Team Sports is distributing college football games to independent TV stations in Florida and upstate New York.

HTS, the Washington-based regional sports service, is carrying football games from the University of Florida and the University of Syracuse to both cable and broadcast outlets in their respective markets.

The service, which already has been carrying the games for cable, got involved in distributing the games to broadcast stations because of its satellite technical capabilities.

Both schools use Ku-band capacity to uplink their games, but translation into the normal C-band broadcast standard was needed for local independent stations to receive the signal. So HTS stepped into a unique role, translating the games from Ku-band for distribution to TV stations in C-band.

"It's pretty funny that cable is distributing to broadcast," said Derrel Landrum, HTS manager of program operations.

The Florida games are received, on a tape-delayed basis late Saturday nights, on Florida stations WTMV-TV in Lakeland; WAYK-TV in Melbourne; WJTC-TV in Pensacola; WNFT-TV in Jacksonville; WFTX-TV in Fort Myers; and one out-of-state station, WVEU-TV in Atlanta.

In Syracuse, the university's football games are distributed Sunday mornings through Cooke Cablevision to several cable systems and WGLV-TV in Gloversville, N.Y.

"What we find is that people like football instead of the religious stuff, sort of as a lead-in for the NFL," said Mr. Landrum.

HTS does the games outside its normal distribution on a barter basis, splitting commercial time with the schools.

The local carriage is a natural for the schools, which benefit from increased exposure in their usual relationship with HTS.

"It's just for national exposure and for our alumni," said David Steele, University of Florida director of broadcasting.

HTS also sends the games to other regional services, including Arizona Sports, Home Sports Entertainment, SportsChannel New York and SportsChannel New England.

Next, HTS is contemplating broadcast distribution of college basketball, and has discussed possible football distribution with Penn State University and the University of West Virginia in 1988. #

ABC, CBS anticipating a financial turnaround

(Continued from Page 1)

guarantees made on the unproven performance of people meters and possible revenue losses from a threatened NFL players strike.

As one veteran Wall Street analyst bluntly observed: "CBS is introducing eight new prime-time series this fall. If enough of them fail, you could blow away a good portion of those incremental revenues. The two networks' profitability outlooks are that fragile, although both will likely wind up in the black."

In the case of ABC, an abbreviated World Series, to which it has exclusive broadcast rights, could seriously eat into profits. Sources say ABC could lose \$11 million in ad revenues from a four-game World Series, but make a \$5 million profit from a seven-game series.

ABC's network profits also could be reduced by an additional \$10 million if it chooses to take write-offs this year for NFL, baseball and Olympics-related broadcast rights.

An increasing number of Wall Street analysts are revising their forecasts for ABC to reflect the positive financial picture. For instance, Barry Kaplan, analyst for Goldman Sachs, now projects the network will post an \$80 million profit for the year.

Until recently, ABC executives themselves had predicted a loss of more than \$40 million for the year. And other Wall Street observers, such as Robb Ladd, analyst for Deutsche Bank Capital Corp., have projected that the network will do little better than to break even.

The potential for a formidable \$130 million swing in the network's fortunes has stunned even Capital Cities/ABC officials, ABC sources said last week. Indeed, the network's projected \$60 million profits also could be bolstered to about \$70 million by the premium sale of remaining fourth-quarter scatter time, sources said. The network has only about 10 percent of its fourth-quarter scatter inventory unsold.

Overall, ABC's and CBS's fourth-quarter ad sales have exceeded last year's by as much as 25 percent, depending on the day-

part, network sources said. Upfront ad sales have exceeded those of a year ago by about 7 percent.

"We were positioned to take advantage of an upturn in the market, which we got. Because of our fixed cost nature, any incremental revenues go straight to the bottom line," said one Cap Cities/ABC executive. "Any profit we post will be a function of both things—an improved marketplace and the cost efficiencies we've achieved over the past 21 months."

Company sources say savings of up to \$150 million have been achieved in the past 21 months, simply from cutting costs. More than half of that has come from the elimination of more than 1,000 positions, and the rest from consolidation and streamlining of operations.

CBS sources say that company has realized a savings of \$50 million to \$75 million from similar cost-cutting measures since majority stockholder Laurence Tisch took over as chief executive officer a year ago. Those savings also have contributed to the network's projected \$70 million turnaround this year.

However, ABC sources estimate that about two-thirds of a \$60 million profit posted this year by its network could be directly attributed to stronger fourth-quarter revenues. The remainder would be the by-product of cost efficiencies.

"We didn't expect the turnaround in the network to come as quickly as it has. But part of it is very tenuous," said one high-level ABC executive. "We're worried about the rush of revenues that has come for all three networks in one quarter and mostly in one daypart, which is sports."

Though some analysts see this as a one-time windfall for the networks, not to be repeated, at least one CBS executive disagrees. "I think we're seeing a return to normalcy," says the CBS official. "Newly formed conglomerates are reinvesting in network television. New products, the backbone of network advertising, are emerging. Advertisers are coming back from barter. We're all turning the corner out of a bad time." #

Networks forecast higher costs in 1988

By DIANE MERMIGAS

Senior reporter

Officials at ABC, CBS and NBC estimate that their network costs in the coming year will increase between 5 percent and 7 percent over 1987 expenses, outdistancing the rate of inflation.

However, one-time advertising revenues generated by the Olympics and national elections will help boost revenues for the three networks by an average of 10 percent over 1987 levels, industry sources say.

ABC's and NBC's revenues could each increase 12 percent or more because of the infusion of advertising that will come from their exclusive Olympics broadcasts, sources say. By comparison, CBS revenues could increase 8 percent, sources say.

Under new, frugal management, the three commercial networks in recent years have attempted to hold their annual cost growth to roughly the rate of inflation, which currently is about 4 percent.

The networks and their corporate parents are just beginning to deliberate on next year's budgets.

CBS officials say they may be able to hold their 1988 cost increases to 4 percent or 5 percent because they will have no Olympics-related expenses, except to cover the games as a continuing news event.

Still, industry experts estimate that the CBS TV network, which includes only news, sports and entertainment operations, could budget costs in 1988 of about \$2.4 billion on estimated revenues of \$2.5 billion.

The ABC TV network, which also encompasses news, sports and entertainment, could budget \$2.3 billion in costs in 1988 on revenues of nearly \$2.6 billion, sources say.

The NBC TV Network is expected to budget \$2.7 billion in costs on an anticipated \$3 billion in revenues next year.

The cost of covering the 1988 elections could range between \$50 million and \$75 million for each of the network's news divisions, sources say.

The networks are expected to keep their election-related costs down by limiting the

number of people they send to the Democratic and Republican conventions, by doubling-up coverage of a large number of presidential candidates and by scheduling some of their live election-related coverage in fringe dayparts, such as late-night, instead of costly prime time.

ABC and NBC also will have the additional cost of exclusively covering next year's Olympic Games, which are not likely to make money.

ABC and NBC each are expected to incur \$40 million to \$50 million in production costs, and each network has agreed to pay more than \$300 million for the broadcast rights.

Despite enthusiastic advertiser support, ABC officials estimate their company still will lose between \$30 million and \$50 million on the games. However, both networks' owned TV stations and affiliates will reap an advertising bonanza from the games.

Executives of the three networks last week were mixed in their financial projections for next year.

"It could be 1988 turns out not to be a very profitable year," said one Capital Cities/ABC official. "The upfront and the fourth quarter of this year were so strong, we just don't know how much money is left over for next year's scatter market."

The ABC executive said there is particular concern about the fourth-quarter 1988 scatter market sales being adversely affected by the concentration of ad spending during just four weeks of Olympic Games.

ABC is expected to write about \$375 million and NBC about \$425 million in advertising for the Olympics.

Program-related costs, which account for about 60 percent of the networks' overall annual expenses, are expected to increase about 10 percent in 1988.

The increase is due in part to the recent elimination of investment tax credits, which Hollywood producers once received to offset their deficit financing of network programs.

CBS, for one, is considering extending the normal length of its season into May to generate additional ad revenues to offset such costs, sources say. #

ABC signs for Nielsen meters

(Continued from Page 2)

promising the numbers would be available this week.

Mr. Kaplan acknowledged that AGB had encountered some unexpected problems in delivering the weekly daytime reports.

Although Nielsen's people meter and NIT's numbers for daytime were different, there were no upsets in the race for first place. For the week ended Sept. 13, ABC came in first in both NIT and Nielsen's people-meter measurements for daytime.

On NIT, ABC posted a 5.4/22 and a 6.2/24 on the people meter. CBS came in second on both services, posting a 5/21 on both NIT and the people meter. NBC trailed with a 4.2/17 on NIT and a 4.3/17 on the people meter.

This week, with NIT no longer a factor, network researchers will be eagerly watching to see how the new season stacks up on AGB and Nielsen.

Because only one new network program premiered on Monday, Sept. 14, and none on Tuesday, Sept. 15—the only data available at press time—it was impossible to tell how the new season was shaping up.

On Monday, CBS's "Frank's Place" was the only new show to debut, scoring a 15/25 on AGB and a 14.9/25 on Nielsen.

Nonetheless, the confusion continued in the ratings for returning series as both services posted different winners. For example, of the 11 shows measured by both services on Monday, Sept. 14, AGB's numbers were higher than Nielsen's for seven of the programs.

Out of eight programs measured by both services on Tuesday, Sept. 15, AGB had higher ratings for three, while two of the programs had nearly identical ratings.

ABC's "Moonlighting" scored a 17.8/28 on AGB and a 17.8/29 on Nielsen.

The greatest ratings discrepancy between the two services occurred for ABC's "NFL Monday Night Football." On Nielsen, the game between the Chicago Bears and New York Giants posted a 24.3/38, but on AGB, it posted only a 17.6/31.

AGB's Barry Kaplan could offer no explanation for the wide discrepancies, but sources at Nielsen said that AGB was still plagued with station lineup problems. #

Governor urges repeal of ad tax

(Continued from Page 1)

The Florida tax had been viewed as a bellwether for similar taxes in states that are in need of revenues.

Gov. Martinez, in a statement on Friday, said the volume of protest contributed to his impression that the tax "has cost me the confidence of the people."

He said: "I decided to support the sales tax on services before tackling budget reform. There were a lot of good reasons for extending the tax to services. But the fact remains, I put the cart before the horse, and when I did I made a mistake."

The governor, a Republican in his first term of office, asked the legislature to repeal the tax, effective Jan. 1.

Several hours after he held a news conference Friday morning, the leaders of Florida's House and Senate called for major revisions in the tax law, but fell short of agreeing with the governor's call for repeal.

Regarding the tax, the National Association of Broadcasters urged the Florida legislature to "forget the idea."

The governor said he'll try to work with the legislature to create

budget reforms before tackling any new tax law.

The ad tax had resulted in revenue shortfalls for radio and TV stations whose advertisers either boycotted the state's media, or reduced their ad budgets by 5 percent to compensate for the tax.

The ANA's Mr. Jaffe wasn't sure if the governor's action sent a signal to other states contemplating a tax on advertising because, he said, 18 states had already considered the idea and rejected it prior to the governor's news conference on Friday. #

AT PRESS TIME CONTINUED

an average 12.5 rating/19 share Monday through Thursday, followed by New York's WNBC-TV (11.3/19) and Washington's WRC-TV. WMAQ-TV in Chicago and WKYC-TV in Cleveland, which both subscribe to the Arbitron service, averaged a 10.8/19 and a 9.1/16.5, respectively, for the four evenings.

● NEW YORK—The Electronic Media Ratings Council Tuesday will reveal a new set of guidelines to control "hyponing," a growing practice in local TV that distorts ratings during sweeps months.

● WASHINGTON—The Senate this week is expected to consider an amendment to an FCC bill that would prevent the agency from eliminating policies favoring women and minorities in station licensing. Also, the House telecommunications subcommittee has tentatively scheduled a hearing this Friday on minorities and the media.

● WASHINGTON—The negotiating committees for NBC and the striking National Association of Broadcast Employees and Technicians have agreed to meet this Wednesday at 10 a.m. here at the offices of the Federal Mediation and Conciliation Service.

● ATLANTA—Turner Broadcasting System said Thursday it has commitments for carriage of the 1990 Goodwill Games from 23 of the nation's 25 largest multiple cable system operators.

● LOS ANGELES—MCA Inc. this Tuesday will unveil detailed plans of its TV and motion picture studio under construction in Orlando, Fla. Also, MCA confirmed it's considering building a \$500 million theme park in Europe. Both moves will pit it against The Walt Disney Co.

● LOS ANGELES—Fox Broadcasting Co. said Thursday that 161 stations covering more than 94 percent of the country were lined up to carry Sunday's telecast of the 39th annual Emmy Awards. Besides the 115 Fox affiliates, 22 ABC stations bought the live program, as did eight CBS stations, five NBC stations and 11 independents.

● NEW YORK—George Castell, vice president of corporate development for Viacom International, became the latest senior management member of an unsuccessful leveraged buyout effort to leave the company. He resigned his position last week to join Apollo Partners, the new venture created by former Viacom executives Terrence Elkes and Kenneth Gorman. #

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Opening Nights at the Metropolitan Opera, Nov 29, 1948 and Nov 6, 1950
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