

Electronic Media

Published weekly by
Crain Communications

75¢ A COPY; \$30 A YEAR

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OCTOBER 12, 1987

AT PRESS TIME

'St. Elsewhere' gives in

NEW YORK NBC has agreed to eliminate the name "Ecumena" from its "St. Elsewhere" series, produced by MTM Productions. Last Friday, NBC and Humana Inc., a Louisville, Ky.-based hospital chain, agreed to a settlement of the trademark infringement lawsuit filed by Humana. Episodes already produced with the "Ecumena" reference will carry a disclaimer saying: "Ecumena is a fictional company that does not represent any actual company or corporation." The name "Ecumena" will ultimately be eliminated from the series.

CBC may ax U.S. shows

TORONTO—The Canadian Broadcasting Corp. plans to air a schedule that's 95 percent Canadian content by the 1990-91 season, according to a confidential internal memo leaked to The Globe & Mail newspaper here. The move is an attempt to offset declining government funding. The CBC
(Continued on Page 55)

NBC eyes new layoffs after strike

By DIANE MERMIGAS
Senior reporter

NBC officials are considering plans for layoffs once its strike with engineers and technicians is settled.

NBC was said to be increasing its focus on such plans as negotiators for the company and the striking National Association of Broadcast Employees and Technicians neared a preliminary agreement late last week.

"It is no secret that one by-product of this unfortunate strike is the laboratory that has been created in which we have realized that we can run this place with a lot fewer people," said one high-level NBC source, who asked not to be identified.

Though the exact number of layoffs is unclear, they are expected to affect both union and non-union employees. Some of the streamlining could be accomplished through attrition, sources said.

A source familiar with the situation speculated that NBC possibly will seek a reduction of 3 percent to 6 percent of its 8,000-employee work force. About 5 percent to 9 percent of the 2,800 NABET employees possibly will be laid off, the source said.

While NBC executives declined to comment on layoff plans for fear of jeopardizing the delicate talks, a NABET official said the union is aware that job cuts are forthcoming.

"As much as we don't like to see these kinds of layoffs happen, we know there isn't much we can do about it," said NABET spokesman John Krieger. "We're under no illusion."

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The networks' top new shows

ABC: Hooperman (l.) NBC: A Different World CBS: Beauty and the Beast

New-season ammo

ABC gunning for CBS as NBC holds its lead

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—While NBC continues to dominate the network ratings race, it's ABC's bid to pass CBS that's grabbed the most attention this season.

"If I were a betting man, I'd put 3-to-1 odds on ABC finishing second," says John Mitchell, a former studio executive who's now a programming consultant through his Los Angeles-based John

H. Mitchell Co. "CBS is no better than even money to come in second."

Steve Grubbes, New York-based senior vice president/national TV buying for the BBDO ad agency, is equally blunt. The second-place race, he says, "is going to be very close."

CBS is trying to keep that race tight. Although the network got off to a slow start, some of its older shows at least were showing some improvement by the middle of last week.

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INSIDE:

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Increasing demand for programming abroad is expected to boost activity at MIPCOM in Cannes, France.

44 Out to pasture

Animal actors who lose their jobs no longer face an impoverished future, thanks to a California trust.

53 Stationary ratings

Two New York radio stations changed formats, but the Arbitron report shows little change in their ratings.

FCC faces commissioner shortage

By DOUG HALONEN
Staff reporter

WASHINGTON—Mimi Dawson, a commissioner of the Federal Communications Commission, last week was nominated for a new job, a move that observers say could leave the agency as a virtually inert body.

Ms. Dawson, 43, last week was

nominated by President Reagan to be deputy secretary of transportation. She says she will continue serving at the FCC until the Senate confirms her nomination.

Once she leaves, however, the FCC will have only three commissioners, instead of its usual complement of five.

Though the commission legally can conduct business with three

members, one commissioner could block any action because three votes are needed for final approval.

Moreover, observers say chances are poor that a new commissioner will be confirmed any time soon, either to fill Ms. Dawson's seat or one left open by the departure of former FCC Chairman Mark
(Continued on Page 55)

NEWS SUMMARY

FCC commissioner Mimi Dawson has been nominated by President Reagan to be deputy secretary of transportation, a move that could leave the FCC with three commissioners for the remainder of the president's term. (Page 1)

NBC is considering layoffs once its strike with engineers and technicians is settled, according to sources. The network and NABET neared an agreement last week. (Page 1)

ABC appears to be picking up steam in its effort to pass up CBS and become the second-ranked network in the ratings. (Page 1)

Turner Broadcasting and Tribune Broadcasting Co. have joined forces to create an "unwired network" for advertisers, and Procter & Gamble has made a \$10 million ad buy on the new venture. (Page 3)

Fox Broadcasting Co. will unveil a new late-night news and entertainment program next month to replace "The Late Show." (Page 3)

Ted Turner wants his proposed Turner Network Television (TNT) cable service to have a number of blockbusters on the air, including the Indianapolis 500, the Grammy Awards, Major League Baseball and the British Open. (Page 3)

An increased international demand for programming should spur this week's MIPCOM market to new heights. About 3,500 participants are expected. (Page 3)

Low ratings have taken their toll on two first-run syndication fall entries. Lorimar has canceled "Truth or Consequences," and Group W is revamping "The Wil Shriner Show." (Page 3)

TV stations are divided over whether they'll carry PTL if Jim Bakker returns in the wake of Jerry Falwell's resignation as PTL chairman. (Page 2)

The NAB has pulled the plug on its effort to win legislative relief from comparative license renewals for broadcast stations. (Page 2)

"Star Trek: The Next Generation" continued drawing strong ratings in its second week of syndication. Meanwhile, the network ratings race began to heat up. (Page 2)

There were more defections among NFL advertisers last week, but all three major networks planned to air the second weekend of "scab" football games. (Page 4)

Two U.S. senators said during a Senate antitrust subcommittee hearing that they want to see professional football remain on free TV and not move exclusively to pay cable. (Page 4)

The Viacom-owned station in Hartford, Conn., won "The Cosby Show" when it went on the block there last week. Many in the industry were eager to see how Viacom, which is syndicating "Cosby," would open the markets where it owns stations. (Page 8)

Some 104 lost episodes of "The Ernie Kovacs Show" are being prepared for syndication. (Page 6)

Jerry Weintraub, the Hollywood agent-turned-movie producer, is ready to enter prime time. His Weintraub Entertainment Group has 15 network development deals in hand. (Page 8)

Sidney Sheinberg, president of entertainment giant MCA Inc., says the company has no radical moves planned to shift itself out of the corporate takeover spotlight. (Page 16)

Twenty-six half-hour episodes of Showtime's "Faerie Tale Theatre" have been picked up by The Silverbach-Lazarus Group for syndication. (Page 20)

Procter & Gamble Co., the nation's biggest advertiser, has been accused by the National Association of Black Owned Broadcasters of discriminating against black-owned radio and TV stations. (Page 20)

Turner Broadcasting System has invested more than \$4 million this year in a push to make CNN a worldwide news service. (Page 38)

"Once a Hero" became the first network show to be canceled as ABC dropped the new Saturday night series. (Page 53)



Photo by Bruce Reedy

Rev. Jerry Falwell testified at a House hearing before resigning as PTL chairman.

Stations debate over accepting Bakker on PTL

By **ROBERT HOMAN**
and **RICHARD TEDESCO**
Staff reporters

If Jim Bakker returns to head PTL, TV stations are divided over whether they'll carry his show.

The possibility that Mr. Bakker could make a dramatic return to the network was raised last week after PTL Chairman Jerry Falwell and his 10-member board resigned.

Among those who would welcome the return of Jim and Tammy Bakker is Paul Dicker, program manager at WOWK-TV in Huntington, W.Va.

WOWK, which dropped "The PTL Club" in August after the TV ministry appeared unable to pay more than \$25,000 it owes the station,

probably would join the 135 stations now carrying the show if Mr. Bakker returns, Mr. Dicker says.

"They have a following who need that kind of programming," he said. "If his followers are willing to forgive him, then who am I to judge?"

KMSG-TV in Fresno, Calif., also plans to continue the show no matter who hosts it, as long as the ministry continues to make payments toward the \$90,000 it owes the station. According to James Zahn, general manager of the station, viewers have not stopped watching the show since the Bakkers left.

"They just like the program," Mr. Zahn said. "They really don't care who the host is."

Steve Soldinger, general manager (Continued on Page 55)

NAB ends licensing reform bid

By **DOUG HALONEN**
Staff reporter

WASHINGTON—The National Association of Broadcasters last week officially pulled the plug on its long-founding effort to win legislative relief from comparative license renewals for broadcast stations. The NAB, however, is holding out some hope that license reforms can still be adopted for radio stations only.

At a press conference, NAB President Eddie Fritts said the association's executive committee had decided that congressional Democrats were seeking too much in trade for license renewal reforms.

Mr. Fritts said NAB suggested that Rep. Al Swift, D-Wash., who has been heading the congressional legislative effort, retarget his energies and consider a bill that would eliminate comparative renewals solely for radio stations.

The theory, according to Mr. Fritts, is that a radio-only bill may not require as many tradeoffs.

In response, an aide quoted Rep. Swift as saying: "NAB may be through with my proposal, but I'm not through with my proposal."

Rep. Swift has previously said he would introduce his bill, encompassing both TV and radio, and seek hearings on it even without the NAB's approval.

Many observers believe the NAB has sufficient clout to derail Rep. Swift's bill, if necessary.

Mr. Fritts said that among the "add-ons" the association objected to were proposals to reinstate a rule requiring a broadcaster to hold a station for three years before selling. He also said Rep. Swift's proposal would have forced broadcasters to accept a beefing up of their equal employment opportunity obligations and "probably the fairness doctrine."

"It's a very important issue," Wally Jorgenson, the NAB's joint board chairman, said of license reform. "But we're not going to give away the store to get it."#

'Trek,' CBS building in Week 4 ratings

By **WILLIAM MAHONEY**
Staff reporter

LOS ANGELES—The new syndicated "Star Trek: The Next Generation" continued its successful premiere mission around the country last week and settled into regular slots in most markets last weekend.

Meanwhile, the network ratings race showed signs of heating up, based on the results through Wednesday.

CBS showed the most improvement in the first three days of last week, with several shows performing better than the previous week.

Ratings for Thursday and Friday were not available at press time.

NBC's average on Monday, according to A.C. Nielsen Co. figures, dropped to a 17.2 rating (percentage of all TV homes) and a 28 share (percentage of sets in use), but it still beat CBS's 16.4/26.

Still, all of CBS's shows performed better that night than they did the previous week. ABC trailed with a 14.6/24.

On Tuesday, ABC lost some ground over the previous week, but won with a 20.1/33, beating NBC's first National League baseball playoff game (14.9/25). CBS's lineup improved to a 13.7/22.

On Wednesday, NBC's playoff game earned a 16.6/27, just enough to beat ABC's 16.4/26. CBS followed with a 15.0/24.

Interest in ABC's new "Hooperman" declined for the second week in a row. The show has dropped from a 21.5/35 its first week to a 17.5/28 and then a

16.8/26. "The 'Slap' Maxwell Story," which follows it, has been holding steady its last two times out.

CBS got a boost Wednesday from the premiere of "Magnum, P.I.," which earned an 18.6/28.

Meanwhile, the new first-run syndicated "Star Trek" series continued to do well. Two more TV stations in the 15 Nielsen overnight metered markets won their slot with the premiere of the Paramount Pictures-produced and distributed effort. Three other stations came in second, and another came in third.

Those six airings, on three UHF stations and three VHF stations between Oct. 3 and 5, wrapped up the show's debut in Nielsen's 15 overnight markets.

In those markets, five stations came in first with the show, six won second and four won third with the program, which averaged a 13.4 rating. A Paramount spokeswoman said that figure represented an average increase of 163 percent over the 5.1 rating those stations averaged in those same slots last year.

Last week, "Star Trek" won its time slot on independent KTXA-TV in Dallas with 10.1/19 and on independent KCPQ-TV in Seattle with an 11.7/24.

Winning second with "Star Trek" were WCVB-TV, the ABC affiliate in Boston, which earned a 15.1/27 and will pre-empt the network regularly for the series, and independents WGNX-TV in Atlanta (11.8/20) and WDCA-TV in Washington (9/17).

Independent WPIX-TV in New York earned a third place with a 15.6/23.#

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Vol. 6, No. 41—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.

CORRECTIONS

The season-to-date ratings of regular prime-time network TV programs printed in the Oct. 5 issue on Page 40 were incorrect. The current correct ratings appear on Page 50 of this issue.

A "Who's News" item on Page 45 of the Sept. 28 issue incorrectly identified the past position of LBS Communications' John Storrier. He was executive vice president and controller for the company.#



Cranston-Csuri productions included the opening sequence for NBC's baseball coverage.

Computer graphics firms continuing to disappear

By ROBERT HOMAN
Staff reporter

The number of companies in the TV computer graphics field is on the verge of shrinking further with the Chapter 11 bankruptcy filing of Cranston/Csuri Productions, once a leader in the business.

If the Columbus, Ohio-based company can't struggle back onto its feet, there will only be a few major businesses left in what was once a booming field.

Among the remaining computer graphics companies are Pacific Data Images, based in Sunnyvale, Calif., and The Post Group, based in Hollywood.

Cranston/Csuri's business began dropping off sharply once computer software manufacturers began marketing graphics equipment that broadcasters could afford to buy themselves, said Wayne Carlson, the company's president and chief executive officer.

With their own equipment, TV broadcasters could produce their graphics in-house for news, weather, sports and program introductions, he said.

Mr. Carlson said the company, at its peak, earned annual revenues in the "seven-figure range," though he declined to provide further details. He said some broadcasters paid his company up to \$500,000 for graphics production.

"At one point, we were one of the top three suppliers," Mr. Carlson said.

But now, broadcasters can buy their own TV graphics equipment for less than \$200,000, he said.

Earlier this year, the Omnibus company left the television computer graphics business, Mr. Carlson said.

But despite affordable graphics equipment, those left in the field say there still is a need for computer graphics services.

Richard Thorn, senior vice president for The Post

Group, one of Cranston's competitors, says broadcasters still need talented artists and designers to produce sophisticated graphics.

"You don't just buy a system and get set up to do 3-D computer animation," he said.

Mr. Thorn said one of the reasons his company has done well is because it relies on video production and editing, rather than TV computer graphics, as its main source of revenue.

But Mr. Carlson said it would have been difficult for Cranston to diversify because it couldn't afford to buy out its lease on equipment that he said had become obsolete.

If the company had the capital, Mr. Carlson said he would have bought new equipment for the production of live-action graphics and special effects.

"It is very difficult to make a living in this industry," said Glenn Entis, vice president of PDI. "It is unforgiving of error."

Despite the odds, Mr. Entis expects some new entrants in the business.

Mr. Carlson said that Cranston will soon file a reorganization plan with a bankruptcy court.

"Whether the court will accept it is another question," Mr. Carlson said. "There's an outside hope of coming back."

While under Chapter 11 protection, he said the company is proceeding with projects already under contract with some advertising agencies. But most of the company's 45 employees have been laid off, he said.

Ed Williams, staff engineer with the National Association of Broadcasters, said that Cranston's departure from the market shouldn't mean that broadcasters will experience a shortage of TV graphics services.

"A lot of production companies come and go," Mr. Williams said. #

International demand spurs MIPCOM

By JANET STILSON

Staff reporter

NEW YORK—An increasing demand for programming on the international scene should spur this week's MIPCOM market to new heights of activity.

As many as 3,500 participants—500 more than last year—are expected to attend the Cannes, France-based MIPCOM. The acronym stands for Marche International des Films et des Programmes pour la TV, la Video, le Cable et le Satellite.

The third annual international TV market, which takes place Oct. 16 to 20, will also see a

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54 percent increase in floor space for exhibitors at the Palais des Festivals to about 52,800 square feet, according to MIPCOM's organizer, the Midem Organisation.

British and U.S. companies are contributing significantly to the growth, with the number of British exhibits up 54 percent (to 70) and U.S. participation up 30 percent.

The 1986 demise of the London Market, which traditionally was held in November, may account for part of the increase in British

TV exhibitors.

But those companies—as well as all other international TV program sellers—clearly aim to cash in on the growing number of commercial networks in Europe.

Not only is the number of ad-supported networks increasing, but also time slots for foreign product are expanding, says Bert Cohen, senior vice president of international sales at Worldvision Enterprises.

Networks in two of the hottest international markets, Italy and France, have already made many of their programming buys for the season but are still expected to negotiate.

France, with five ad-supported services, has

reaped 80 percent rights-fee increases over last year for at least one American distributor, MCA TV International.

Colin Davis, president of that company, reports that MCA has sold \$20 million worth of programming to France's TF-1 alone over the last 12 months.

Prices are also on the rise in Italy, which has been in a buying lull in recent years, according to Mr. Davis. New competition there is coming from the Odeon TV network, which premiered at the beginning of this year, and increased buys by Globo Monte Carlo.

But price increases don't end with those two
(Continued on Page 54)



The revived "Truth or Consequences" is being dumped by Lorimar because of low ratings.

First-run fallout

'Consequences' axed, 'Shriner' retooled

By RICHARD MAHLER

Los Angeles bureau chief

LOS ANGELES—Low ratings have already taken their toll on two of first-run syndication's biggest fall entries.

Lorimar canceled its revival of "Truth or Consequences" last Wednesday, and Group W is revamping "The Wil Shriner Show," its daytime talk strip.

"Truth or Consequences" was scoring such low ratings that some stations had already moved the half-hour game show out of the lucrative early fringe and access time periods.

The strip is sold to 152 stations covering 91 percent of U.S. TV homes on a 52-week cash-barter basis, but Lorimar said they will not be obligated to air it beyond an initial 24 weeks.

The Chris Bearde production, in association with Ralph Edwards/Stu Billett Productions and Lorimar

Syndication, premiered Sept. 14.

Between Sept. 14 and 25, "Truth or Consequences" averaged a 3.9 rating (percentage of all TV homes) and a 12 share (percentage of sets in use) in 12 overnight markets, according to A.C. Nielsen Co.

WWOR-TV in New York is moving the show today from its 7:30 p.m. (ET) time slot to 12:30 a.m. and replacing it with "Barney Miller" reruns.

WISH-TV in Indianapolis and KXAS-TV in Dallas have also moved "Truth or Consequences," while KHJ-TV in Los Angeles is weighing a similar option.

Several syndicators are pushing outlets in the top markets to pick up new programming immediately. Fox Broadcasting Co., which is airing "A Current Affair" on its six owned-and-operated stations, wants to advance the planned fall 1988 distribution in major markets carrying the game show.

Scott Carlin, president of first-run syndication for
(Continued on Page 54)

Turner wants blockbusters in new service

By JANET STILSON

Staff reporter

ATLANTIC CITY, N.J.—Ted Turner says he wants his proposed Turner Network Television cable service to go after a number of broadcast TV plums.

Talking at the Atlantic Cable Show last week, the Turner Broadcasting System chairman said his proposed TNT should carry such events as the Rose Bowl, Orange Bowl and Cotton Bowl, the Olympics, Country Music Awards, Indianapolis 500, the British Open, Grammy Awards, "all of baseball" and "anything else we can think of."

Set for a March 1988 launch, the general-interest basic service, in Mr. Turner's view, will kick off with "Gone With the Wind" and the programming "would get better every night." In addition, he said he would move the Goodwill Games and National Basketball Association action from his superstation, WTBS, to the new network.

Mr. Turner told the crowd, largely composed of system operators in the mid-Atlantic region, that he's proposing an initial 10 cents-per-subscriber fee to operators. That would increase to 20 cents the following year. For each 10 minutes of advertising per hour, three minutes would be reserved for local availabilities, eventually growing to four minutes.

The proposed network will be discussed at TBS's board meeting on Oct. 16.

Stewart Blair, a Turner board member and chief executive of United Artists Cablesystems, says the board has received documents with financial and format details on the service.
(Continued on Page 54)

Tribune and TBS join forces

By MARIANNE PASKOWSKI

New York bureau chief

NEW YORK—Cable and independent TV have put down the swords for the moment to join forces against network TV and syndication.

Last week, Turner Broadcasting Co. and Tribune Broadcasting announced that Procter & Gamble had made a \$10 million buy on their new "unwired network."

The network offers commercial units on Turner Broadcasting's superstation WTBS and the six Tribune independent stations.

Executives from WTBS and Tribune describe the newly created network as an alternative for national advertisers to syndication and network TV.
(Continued on Page 54)

Fox slates newsy 'Late Show' replacement

By WILLIAM MAHONEY

Staff reporter

LOS ANGELES—Fox Broadcasting Co. will unveil a new late-night news and entertainment program next month to replace "The Late Show," an FBC official confirmed last Thursday.

Jamie Kellner, president of Fox Broadcasting Co., said the replacement show will be like a nightly version of NBC's "Today" or ABC's "Good Morning America."

The program, which will begin airing Nov. 30, will be centered on a male-female anchor

team that will be supported by a cast of players, he explained.

"It will be done in an off-beat style," Mr. Kellner said. "It will give a different perspective on the day's events than the evening news."

Mr. Kellner acknowledged that a second late-night vehicle is also being considered, one that might just be on the Fox-owned stations to start, he said.

Also last week, Fox announced it is shifting the time slots of seven of its nine weekend programs. The moves, among other things, will make Fox's "Mr. President" the lead-in to

its Saturday schedule and pit "The New Adventures of Beans Baxter" against NBC's "Golden Girls."

Starting today, five of the seven Fox-owned stations will shift the program from 11 p.m. to 11:30 p.m. (ET). Most Fox affiliates are expected to wait to see how the new show develops before deciding when to air it.

Meanwhile, Fox's new Saturday schedule is set as follows:

- 8-8:30 p.m., "Mr. President," from 9:30 p.m. Sunday.

- 8:30-9 p.m., "Women in Prison," from 8:30 p.m. Sunday.

- 9-9:30 p.m., "The New Adventures of Beans Baxter," from 8:30 p.m.

- 9:30-10 p.m., "Second Chance," from 9 p.m.

The new Sunday schedule is set as follows:

- 7-8 p.m., "21 Jump Street," no change.

- 8-8:30 p.m., "Werewolf," from 8 p.m. Saturday.

- 8:30-9 p.m., "Married . . . With Children," from 8 p.m.

- 9-9:30 p.m., "The Tracey Ullman Show," no change.

- 9:30-10 p.m., "Duet," from 9:30 Saturday.#

More advertisers shun NFL 'scab' games

By RICHARD TEDESCO
Staff reporter

NEW YORK—Defections among National Football League advertisers continued last week, but all three networks planned to air "scab" games last weekend.

As expected, ratings for the first week of NFL strike games were off from normal levels.

Last week, United Airlines and the U.S. Army decided to sit on the sidelines for all the substitute strike

games. Earlier, Ford Motor Co. and GTE Corp. had pulled out of all the games.

Miller Brewing Co., Chrysler Corp. and General Motors Corp. all chose to pull their advertising again for the second week of substitute games last weekend.

"Right now, the ratings aren't too impressive," said John McCandless, a spokesman for Chrysler.

ABC's "NFL Monday Night Football" scored the least impressive numbers, with the mock San Fran-

See related editorial, Page 12

cisco 49ers-New York Giants game on Oct. 5 drawing a 13.8 national rating (percentage of TV homes)—the second-lowest rating in "Monday Night Football's" history.

It represented a drop of nearly 25 percent from the 18.5 average rating for Monday night games last season.

The substitute contests hurt the ratings on Sunday, Oct. 4, too.

NBC hit a national single-game average of 9.0, compared to a 12.3 national average last season.

CBS suffered a 21 percent falloff from its 15.3 average weekly rating last year, to a combined 11.1 average rating for its doubleheader.

"The big question this week is, 'Has the novelty worn off?'" said CBS spokesman Mark Carlson. "We don't expect them to do as well as last week, but who knows?"

While spokesmen for the networks were saying the decision to

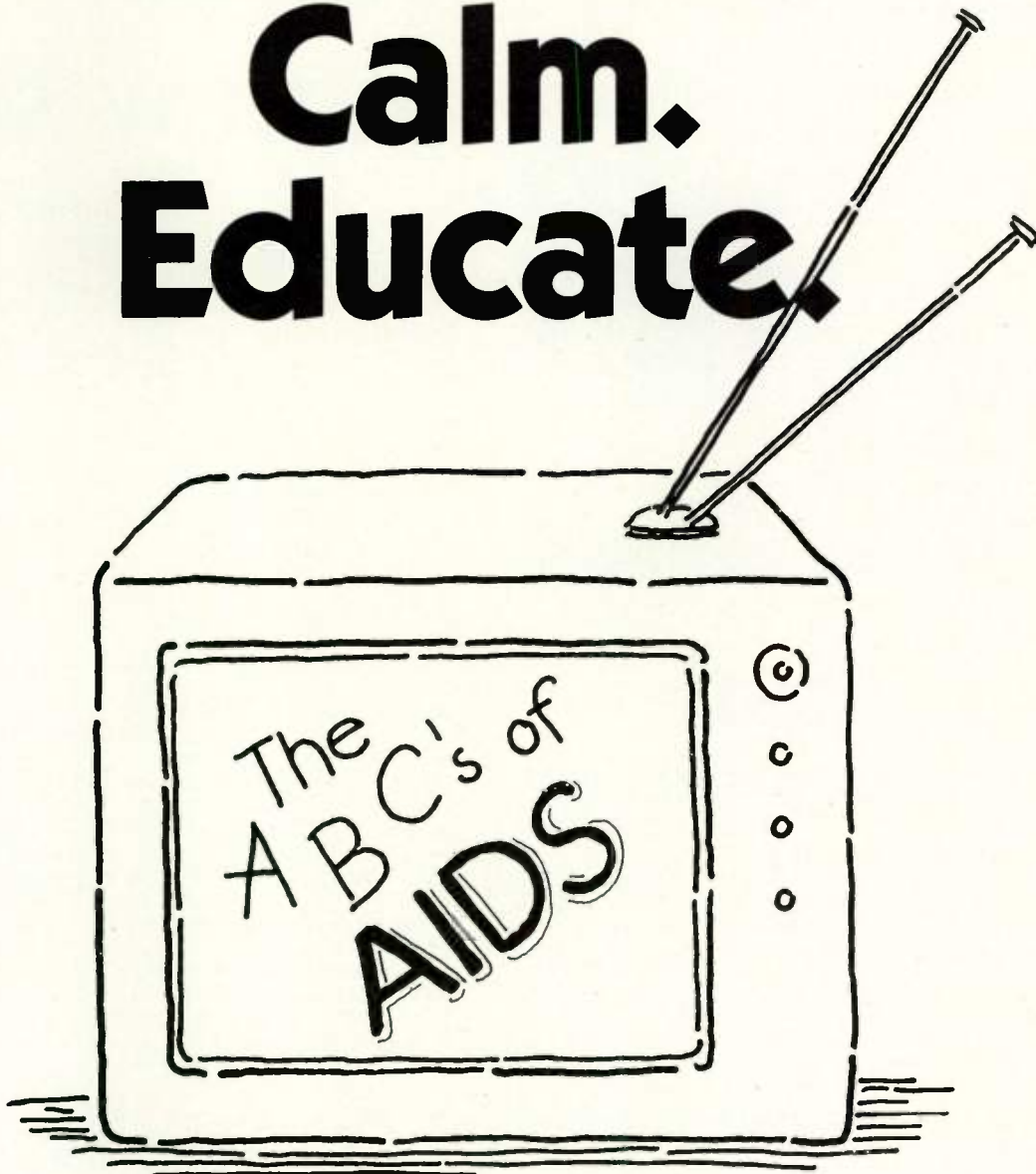
air substitute games was a weekly determination, sources close to the networks were saying the NFL would be carried as long as the games are staged.

Observers estimated that network losses in advertising revenues were about \$4 million the first weekend the scab games ran.

The advertising community seemed unruffled by the numbers and the often ragged play of the makeshift NFL squads.

"We're all a little bit surprised that the ratings were so high," said Tom Winner, executive vice president and media director for the William Esty Co. "The quality of the play wasn't nearly so bad as some purists had expected."#

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Senators hit NFL TV rights

By DOUG HALONEN
Staff reporter

WASHINGTON—Two U.S. senators last week said they want to see professional football remain on free broadcast TV and not move to pay cable exclusively.

Sens. Howard Metzenbaum, D-Ohio, and Arlen Specter, R-Pa., made their views known during a Senate antitrust subcommittee hearing to examine the National Football League's TV rights deal with ABC and ESPN.

Sen. Metzenbaum, the subcommittee's chairman, said it would be easy to get Congress to put legislation on a "fast track" to see that "free coverage of football games is continued in this country."

NFL Commissioner Pete Rozelle testified that he didn't believe football would become a pay cable exclusive in the foreseeable future, although he stopped short of making firm commitments.

"As long as I'm around, I'm sure we are always going to keep Congress and the public in mind," Mr. Rozelle said.

"We're not going to do anything rash."

Bill Grimes, ESPN president and chief executive officer, told the panel he doesn't believe pay cable will be able to outbid the broadcast TV networks for pro football rights any time soon.

But he made it clear ESPN is interested in picking up more NFL games and said his company might one day be in a position to bid for such major network TV events as the Super Bowl.

In a first for the pay cable industry, ESPN acquired the rights this year to televise four NFL preseason games, eight regular-season contests and the Pro Bowl each season for the next three years.

Sen. Specter has asked the Justice Department to investigate the antitrust implications of the NFL selling TV rights to cable.

Under Sen. Specter's analysis, a 1961 antitrust exemption permitting the NFL to enter into network TV contracts for the league doesn't apply to cable.

Meanwhile, the Federal Trade Commission has been investigating the NFL rights package.

The FTC reportedly has been examining whether other potential bidders, including Fox Broadcasting Co. and a group of cable executives, were improperly passed over for NFL telecasts.#

**A year ago
our competitors
had never heard
of us....**





More than 100 "lost episodes" of "The Ernie Kovacs Show" have been found and are being prepared for syndication.

Lost Ernie Kovacs shows revived for syndication

By RICHARD MAHLER
Los Angeles bureau chief

HOLLYWOOD—Edie Adams, widow of perhaps the zaniest TV personality of the 1950s, has discovered 104 "lost episodes" of "The Ernie Kovacs Show" and is preparing them for syndication.

"I never bothered to look at these programs because I thought they were something else," Ms. Adams told ELECTRONIC MEDIA, explaining that the cache of mislabeled 35mm kinescopes had been in a storage container for about 25 years.

"These are shows that were on the air once and never seen again," said

Ms. Adams, a former actress and wife of Mr. Kovacs, who died in a 1962 car accident.

The discovery is similar to when Jackie Gleason made personal copies of previously forgotten episodes of "The Honeymooners" available to the Showtime pay cable network and other distributors several years ago.

Like Mr. Gleason, Mr. Kovacs is recognized as one of the most imaginative performers of TV's formative years.

"Because he wasn't from a vaudeville or stand-up comedy tradition, he dared to do anything," Ms. Adams said. "Ernie didn't believe in limits."

Ms. Adams, a regular on Mr. Kovacs' programs during the 1950s and early 1960s, says her husband apparently obtained "safety" copies of his NBC series. The program aired live under various titles during prime time in the 1951-52 season and again in 1955-56.

Since Mr. Kovacs' death, only 10 half-hours that he did for ABC and a few other early shows have been widely available for viewing.

But much of the entertainer's private collection has not been fully catalogued, and it was during a routine inspection by University of California archivists that the long-forgotten segments were unspooled for the first time.

So far, only about 30 of the kinescopes have been transferred to videotape.

"They are in perfect condition," said Henri Bollinger, a long-time spokesman for Ms. Adams. "The collection is mostly half-hour shows, with a few one-hour programs thrown in."

Ms. Adams, who plans a return to show business after an unsuccessful stint as an almond grower, is discussing distribution and marketing scenarios with several syndicators, which she won't name.

Possibilities for syndication include one or more prime-time specials, a weekly showcase series or a daily strip. There are no plans to colorize the black-and-white shows.

Guest stars appearing on the programs include Steve Allen, Boris Karloff, Ruby Keeler, Tennessee Ernie Ford and Dick Haymes. In several episodes, John Wayne makes live public service announcements on behalf of the U.S. Marine Corps.

Mr. Kovacs also relied heavily on network executives and poker buddies to meet his unpredictable casting needs, which ranged from full operatic choirs to live animals.

"I'm not sure what else is on the kinescopes," Ms. Adams confides. "We haven't looked at all the episodes yet."

She says there could be other undiscovered kinescopes in her personal collection.

"Ernie liked to save things," Ms. Adams said. "He knew we had something special going, even then."

Mr. Kovacs will be inducted into the Television Academy Hall of Fame during a Nov. 15 ceremony in Los Angeles.

Each year, the Academy of Television Arts & Sciences bestows the honor on seven individuals "who have made lifetime contributions to television."

Other Ernie Kovacs TV programming has been repackaged in the past for distribution by Showtime, PBS and ABC, which also aired a made-for-TV movie about the comic's life several years ago.

Ms. Adams is currently writing an autobiography. #

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Prime-time rates miff advertisers

Sources in the New York media community report growing unrest among network TV advertisers—including Procter & Gamble—on the high cost-per-thousand increases they paid up front for fall prime-time fare. "Some of our clients are threatening to retaliate and put more dollars into syndication and cable now that they see they have paid higher prices than ever for fewer viewers," reported one ad agency insider.

Each of the three networks and their parent companies continue to streamline. The latest wave at Capital Cities/ABC involved a handful of West Coast entertainment division secretaries. CBS this month is expected to eliminate several dozen positions in advertising and promotion, whose work has largely been assigned to the New York agency Backer & Spielvogel. Officials at the three networks deny any sweeping cutbacks are due, though rumors persist that NBC, including its news division, will endure more staff reductions by year's end.

Although the brouhaha over Dan Rather's six-minute "Evening News" blackout has calmed considerably, CBS News insiders say it's just a matter of time before a change is made in the broadcast's executive producer post. Some insiders suggest a change could occur following the November ratings sweeps but before year's end.

Although he thinks plenty of the new prime-time shows will flop, the next casualty of the season could be "Legwork" on CBS, predicts Paul Schulman, president of the Paul Schulman Co. He made that observation following ABC's cancellation of "Once a Hero" last week. Mr. Schulman also sees trouble ahead for "Tour of Duty" on CBS, which is up against "The Cosby Show" on Thursdays. Mr. Schulman advises that the perfect time slot for "Tour of Duty" would be on ABC, following "Moonlighting" on Tuesdays, where the demographics would flow better.

Responding to inconsistent reporting by the print media, MGM/UA Television has taken the unusual step of issuing a press release to clarify the spelling of its new ABC series, "thirtysomething." The studio says the drama about young adults started out as "Thirty Something" before the network changed it to "Thirtysomething." The script department

THE INSIDER



MGM/UA Television is working to clarify the spelling of its new ABC series, "thirtysomething," starring Ken Olin (l.) and Mel Harris.

rendered "30 Something" before the title art folks got the last say: "thirtysomething," which the "thirty" in bold face. Just in case you were wondering . . .

Earthquakes may be hard on anchors' nerves, but they do wonders for stations' ratings. That's the lesson learned in Los Angeles on Oct. 1, when KNBC-TV pulled a whopping 23.9 rating (percentage of TV homes) and a 61 share (percentage of sets in use) from 8 a.m. to 8:30 a.m., according to A.C. Nielsen Co. data. It was during this time that news anchor Kent Shocknek surprised viewers by ducking under his desk during an especially strong aftershock. In contrast, KCBS-TV's earthquake coverage drew a 3.8/10, and KABC-TV's network feed of "Good Morning America" earned a 7.3/19.

In San Francisco, NBC News is getting around the ongoing NABET strike by ordering editorial and technical work through ITN, an independent TV production facility there. According to NBC's San Francisco bureau chief, Dave Burlington, the network has been farming out work that used to

be done by a now-striking staff editor. ITN is helping prepare and transmit stories to NBC News headquarters on a variety of subjects, even though the firm is primarily known as a producer of commercials and promotional videos.

The official line at WMCA-AM in New York is that air personality Gary Dee abruptly left the station last month because Mr. Dee was "uncomfortable" hosting an afternoon talk show and wanted a morning stint. But insiders say the outspoken Mr. Dee speculated that he was asked to leave because his recent on-air utterances were too extreme. Among other things, Mr. Dee asked listeners to guess the amount of calories in a teaspoon of semen. He also asked an indignant female caller to speculate on God's sexual attributes. The day after he left, WMCA had a new afternoon host, Mike Siegel.

Word had it as early as last June that Rep. Howard Nielson, R-Utah, would introduce legislation allowing telephone companies to compete with cable TV. Now, four months later, some insiders were beginning to wonder whether the bill had been permanently derailed. But one of Rep. Nielson's aides said last week that the delay was simply a matter of timing. "We're probably going to do it anytime now," he said.

ESPN and Home Team Sports, the Washington-based regional cable sports network, may be heading for a face-off over National Hockey League telecasts. HTS figures its "sphere of influence" for carriage of Washington Capitals games extends as far south as the Carolinas. So ESPN was miffed last season when some of its Southern cable affiliates got calls from HTS requesting that they black out Capitals games on ESPN. ESPN has asked the NHL to police the situation. But Joel Nixon, NHL vice president of broadcasting, expects the sports programmers to settle the matter alone.

Insiders say HBO plans to record the upcoming heavyweight match between champion Mike Tyson and challenger Tyrell Biggs in high definition using one camera just to see what it looks like. While HBO has no firm HDTV broadcast plans, sources say there will be other tests in the future, particularly when Mr. Tyson fights in Tokyo next March. #

—Written by Marianne Paskowski from bureau reports

Viacom-owned station is highest bidder for firm's 'Cosby Show'

By MARIANNE PASKOWSKI
New York bureau chief

A Viacom Broadcasting station was the highest bidder last week for the company's "The Cosby Show" when it went on the block in the first of five markets where Viacom owns stations.

Sources said WVIT-TV, Viacom's station in Hartford, Conn., paid about \$30,000 a week for the program. Bidding in the six-station market opened at \$22,000 a week.

Industry sources had been eagerly waiting to see how Viacom would open the markets where it owns stations. There had been some speculation that those stations would have a built-in advantage and wind up getting the program.

Viacom opened "Cosby" last Wednesday in St. Louis, where it owns KMOV-TV, and over the next few weeks will offer it in Rochester, N.Y., Albany, N.Y., and Shreveport, La., the other markets where it owns stations.

Bidding in St. Louis started at \$26,000 a week and a decision was expected late Friday afternoon.

At press time, William Bolster, vice president and general manager at KSDK-TV, the Multimedia station in St. Louis, was still unsure whether he would bid on the program.

Mr. Bolster said he was evaluating the situation, taking into account the rumors that Viacom wants to eventually divest its TV stations and was buying up the best properties to increase the resale value of the stations. If that is the case, he said, Viacom could have its stations bid 5 percent over whatever the highest bid in the market was.

"But Viacom is under a lot of pressure to be honest because Carsey-Warner, the show's producer, which gets a cut in the syndication sales, is looking over its shoulder," Mr. Bolster added.

Dennis Gillespie, vice president of marketing at Viacom Enterprises, discounts speculation that Viacom stations will have an advantage.

"It will be business as usual in our markets and we will open them as we have all the others," he said.

Mr. Gillespie said he was pleased with "the aggressive bids" in Hartford, and that WVIT, Viacom's station, simply made the highest bid.

At WVIT in Hartford, Al Bora, vice president and general manager, said that his station, a Viacom outlet, had "absolutely no advantage" over other stations in the market.

Other stations in the Hartford market either could not be reached for comment on the bidding process at press time or, like WTNH-TV there, refused to comment. #

Jerry Weintraub making bid to enter prime time

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—Jerry Weintraub, the Hollywood agent-turned-movie producer, is now gearing up to enter prime time.

His Weintraub Entertainment Group has 15 network development deals in hand and has lined up \$461 million in assets to set itself up as a major provider of motion pictures and TV shows. Mr. Weintraub, whose production credits include "The Karate Kid," "Oh, God" and "Diner," formed the company last spring.

WEG's lead-off prime-time vehicle is expected to be a CBS series starring Lee Majors that could air as early as midseason, says Andrew Susskind, president of WEG's television division.

CBS, which made a firm pilot commitment for the WEG series, has already turned down one concept that featured Mr. Majors as a U.S. Customs Service special agent in an hour-long drama.

The undisclosed alternate project is entering the first-draft phase but could be ready for filming in January.

"It is this company's intention to be a major entertainment company and a major television program supplier," Mr. Susskind says. "We want to be in the series business



JERRY WEINTRAUB
Has 15 network deals in hand

and will be selectively involved in making miniseries and made-for-TV movies."

WEG so far has negotiated development deals for 15 hours of programming, including a comedy and two dramas for NBC, an hour-long "contemporary musical" for ABC, and three dramas and one sitcom for CBS.

Weintraub also is producing the two-hour "Karen Carpenter Story" for CBS, a feature titled "Harris Down Under" that stars Mr. Majors for NBC, and a four-

hour biography of industrialist Armand Hammer, again for NBC.

"Harris," in which Mr. Majors plays a man managing an Australian stud farm with his three sons, is seen as a "backdoor" pilot for a possible series.

Several potential TV adaptations of WEG's theatrical projects are also on the drawing board.

Weintraub has signed exclusive development deals with producer/writer Lawrence Herzog and the creative team of Chris Cluess and Stu Kreisman.

According to Mr. Susskind, the studio intends to forge more exclusive agreements with top Hollywood talent early next year.

Mr. Herzog's credits include "J.J. Starbuck," "Hart to Hart" and "Hardcastle & McCormick."

Messrs. Cluess and Kreisman have worked on "Cheers," "The Tortellis," "Night Court" and "SCTV," among other shows.

"First-run syndication is also a business we're going to be in," says Mr. Susskind, who joined the company last May after serving as an executive with a number of TV production firms. "But we're going to be in the (prime-time) series business first."

It's possible, but not likely, that WEG will have an original project for syndication ready by September 1988, Mr. Susskind says. #

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- Scored an 8 rating, 23 share
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- Improved time period by 64%

Sunday, Sept. 20 11 AM-12 Noon

- Delivered a 7.2 rating, 24 share
- Improved time period by 71%

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Week 1, BIG.

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WIN,
LOSE
OR DRAW

Week 2, BIGGER.

33% increase in NTI rating, dramatic increases in Atlanta and Detroit, both of our overnight access clearances. Still #1 in Chicago, Dallas, Houston and Seattle, four of our five early fringe clearances*



Week 3, BIGGEST.

Our NTI grows even larger, up 47% from week #1. Atlanta and Detroit grow bigger yet. And, we're still #1 in Chicago, Dallas, Houston and Seattle.*



*Source: NTI/NSI 9/17-9/25/87 ©1987 Buena Vista Television.

BIGGEST!!!

Start on top, increase every week.

It's a programmer's dream come true. No post-premiere fall-off. No competitors working their way up from back in the pack. Just strong week-after-week increases that solidify a unique entertainment franchise.

Now's the time to join aggressive stations winning commanding positions in top-dollar dayparts. If you own WIN, LOSE OR DRAW already, be sure it's upfront, holding a key early fringe or access position. If WIN, LOSE OR DRAW is open in your market, lucky you. Either way, there's still time to score with this season's syndicated phenomenon.

WIN,
LOSE
OR *Draw*



WIN,
LOSE
OR *Draw*



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The NFL vs. the owners

It may be that the NFL players' strike will be over by the time this sees print. But even if it is, the damage will linger.

In the short run, the networks must sort out the problems of makegoods, of advertising money pulled out and reallocated to other media and of viewers now acclimated to weekends and Monday nights without their usual NFL fix.

This will all cost the networks some money and ratings, but they'll eventually recover, just as they have after previous strikes.

What may be harder for everyone to recover from is the loss of trust that will result from the owners' decision to foist semi-pro scab games on the networks, their viewers and national advertisers.

The networks have the option of not carrying these games, but the NFL so far has given no leeway in remitting any of the rights fees the networks agreed to pay in return for carrying professional NFL contests. Indeed, when the networks indicated they might not be interested in carrying fake NFL games, the league insisted that these semi-pro games fulfilled the contract between the NFL and its television benefactors.

This is a contract, mind you, for \$1.4 billion over three years, or about \$467 million a year for 20 weeks of regular-season games, playoffs and the Super Bowl, plus the usual exhibition games. And in return, the NFL says it's not prohibited from fielding teams composed of free-agent rejects, semi-pros, bartenders and other sandlot-variety amateur players.

It seems to us the networks could have gotten a better rights deal if this is the level of football they'll

It seems to us the networks could have gotten a better rights deal if this is the level of football they'll accept.

accept. Obviously, it's not. And one wonders what the negotiations will be like when the NFL and the network sports chiefs next sit down to hammer out a new contract.

It's clear that the networks can no longer expect the league to live up to the spirit of the contract. Perhaps instead the networks can negotiate a two-tier contract, with a certain price set if real players take the field and a much lower fee kicking in when the semi-pros huddle up.

There's another angle as well, and that's how the presence of these fake games will affect viewers.

It's one thing to wait out a players' strike; it's annoying, it's frustrating, but hey—that's America. It's another thing altogether to watch the owners put together rag-tag teams, give them real uniforms and pretend they're putting on an NFL-level football game.

The owners' message here is clear: They're far more interested in breaking the union's back than in maintaining any sense of the game's integrity.

In effect, the owners have been trying to convince viewers that NFL teams and their favorite players are replaceable. Woe unto the sport if this succeeds, because some of those viewers will never come back. And the longer the strike lasts, the worse the potential damage becomes.

The owners are playing with fire here, and as long as the strike lasts and they continue to broadcast these scab games, so are the networks.

Our advice, assuming the strike hasn't ended yet: Protect the NFL from the owners. Black out the scab games. #

Going bananas over condoms

Seldom does the television industry witness such a clash of titans as the battle last week between the International Banana Association and PBS.

On one side stood banana association President Robert Moore, angered over an upcoming PBS documentary on AIDS that uses the noble banana to demonstrate proper form with a condom.

He threatened legal action and demanded that the banana be "treated with respect and consideration."

On the other said, PBS lawyer Nancy Hendry retorted in skilled bureaucratese that the decision to use the banana—and not the noble cucumber, zucchini, sausage or (for those of us in the Midwest) bratwurst—was based on a "broad range of aesthetic and journalistic considerations, including audience sensibilities . . ."

To be honest, we're not sure what this fight is

about. Indeed, as of this writing the banana association hadn't actually sued anyone and in fact was showing some signs that it was a bit embarrassed that the news of its complaint had even gotten out.

From our point of view, far from being mad, the banana people should be downright proud to have been chosen to help out in the fight against AIDS and for Safe Sex. Why let the cucumber hog all the glory?

And we certainly understand PBS's concern about aesthetics. The banana is a nice, yellow, friendly type of produce, not nearly as threatening as certain other vegetable or meat products might be.

So what's all the fuss about? If it's just a question of treating the banana with all the respect it deserves, then fine. Just because it wears a condom doesn't mean we won't respect it in the morning. #

QUICK TAKES

What do you foresee for network TV advertising sales in 1988?



Dick Matullo
senior vice president,
Chicago office
director of
media services
N.W. Ayer Inc.

"Two built-in things for next year are the Olympics and presidential elections. So you can probably look for a better sales environment. Beyond that, for the normal, everyday ad environment, I don't know. Clients are being more logical, but the TV networks should get their fair share."



Bob Garrison
senior vice president,
executive
media director
BBDO Chicago

"We'd love to see prices go down, or at least stabilize. That would make it a strong year for the ad agencies, but maybe not the networks. Our feeling is that long-term marketplace pricing has been too high for too long."



Robert Fennimore
president and
chief operating
officer
Rainbow Ad
Sales Co.
New York

"Traditionally, because it's an Olympic year and an election year, everything points to a great year. Even if there were no Olympics and national elections, you're still looking at a 10 or 12 percent increase over 1987. It's a favorable climate this year."

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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.

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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.

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WXIA-TV
News Director: Steve Smith
Reporter: Ken MacCleod
Photographer: Mike Zakel

SPECIAL MENTION

"TOO MANY PLANES... TOO LITTLE SKY"

WJW-TV
News Director: Virgil Dominic
Reporter: Michael O'Mara
Photographer: Bob Wilkinson

"EXTRA" MULTI-PART SERIES **WINNER: "THE SOUTHERN CONNECTION"**

KPRC-TV
Reporter: Jack Cato
Photographer: John Treadgold

SPECIAL MENTION

"MAYFLOWER MADAM"

WABC-TV
News Director: William Applegate
Reporter: Carol Iovanna

N-I-W-S PRODUCED SERIES

WINNER: "INSIDE THE IRS"

News Director: Dennis Wilden
Reporter: Carol Krause
Associate Producer: Myra Ming
Photographers: Ron Fisher, Michael Messenheimer

SPECIAL MENTION

"MISERY ON THE MENU"

Reporter: Steve Wilson
Photographer: John Blake

SPECIAL MENTION

"BAD CATCH"

WJLA-TV News Director: Tom Doerr
N-I-W-S News Director: Dennis Wilden
Reporter: Roberta Baskin
Producer: Kathleen Pearce
N-I-W-S Producer: Ruth Rivin

MISCELLANEOUS CONSUMER REPORTS

WINNER: "SUDDEN ACCELERATION"

KIRO-TV
News Director: John Lippman
Reporter: Herb Weisbaum
Photographer: Bruce Fisher

SPECIAL MENTION

"BANK SCAM"

KPNX-TV
News Director: Jim Willi
Reporter: Ric Romero
Photographer: Ed Oliver

MISCELLANEOUS MEDICAL REPORTS

WINNER: "INJECTIONS TO QUIT SMOKING"

WXIA-TV
News Director: Steve Smith
Reporter: Diane Rossi
Producer: Becky Hoffman
Photographer: Monte Richardson

SPECIAL MENTION

"BIRTH CONTROL RING"

KABC-TV
News Director: Terry Crofoot
Reporter: Joanne Ishimine

SINGLE REPORTS

WINNER: "IMMIGRATION BILL: ONE FAMILY'S DILEMMA"

KPRC-TV
Reporter: Catherine Smith
Photographer: James Perry

SPECIAL MENTION

"GOVERNMENT NUCLEAR PLANTS: HOW SAFE?"

WTOC-TV
News Director: Doug Weathers
Reporter: Josh Schroeter

N-I-W-S PRODUCED SINGLE REPORTS

WINNER: "CONSUMER: HIDDEN CAMERAS"

WJLA-TV News Director: Tom Doerr
N-I-W-S News Director: Dennis Wilden
Reporter: Roberta Baskin
Producer: Kathleen Pearce
N-I-W-S Producer: Sean Hillier

SPECIAL MENTION

"ENTERTAINMENT: COMMERCIALS IN THEATERS"

News Director: Dennis Wilden
Reporter: Shelley Lawrence
Producer: Ruth Rivin
Photographers: Ron Fisher, Michael Messenheimer

SPECIAL MENTION

"PERSONAL FINANCE: OLDER WORKERS"

News Director: Dennis Wilden
Reporter: Carol Krause
Associate Producer: Myra Ming
Photographers: Ron Fisher, Michael Messenheimer

SPORTS REPORTS

WINNER: "STERIODS: USE OF ABUSE"

KUSA-TV
News Director: Butch Montoya
Reporter: Sherry Sellers
Photographer: Jeff Simmons

SPECIAL MENTION

"BASEBALL ARGUMENTS"

WXYZ-TV
News Director: Tom Rosenbaum
Reporter: Steve Garagiola

KICKER REPORTS

WINNER: "CHAINSAW JUGGLER"

KCRA-TV
Reporter: Pete Fuentes
Photographer: Kurt Foley

SPECIAL MENTION

"RENT A FRIEND"

WTVJ
Reporter: John Holden
Photographer: Michael Zimmer

SPECIAL MENTION

"FLAMINGO FANCIES"

KPNX-TV
News Director: Jim Willi
Reporter: Kathy Kerchner
Photographer: Kay Tingle

MCA plotting no major anti-takeover moves

By **DIANE MERMIGAS**
Senior reporter

MCA President Sidney Sheinberg says the entertainment giant isn't planning any radical moves to shift the company out of the takeover spotlight.

For the past several months, takeover rumors have swirled around MCA, leading Mr. Sheinberg and other company officials to devise defensive maneuvers to ward off potential buyers.

While Mr. Sheinberg isn't precluding any more changes, he doesn't foresee MCA, the parent of Universal Pictures, taking any major anti-takeover steps, such as the sale of certain assets or a possible merger.

"We've taken a lot of steps to protect the company. If we thought anything else was appropriate, we already would have done it," Mr. Sheinberg said in an interview with **ELECTRONIC MEDIA**.

Those anti-takeover steps have

included a recently adopted "poison pill" that would give MCA shareholders the option to buy preferred stock at a steep discount if a party accumulates more than 20 percent of the company's outstanding common shares.

MCA directors also have adopted financial security amendments and lucrative contracts for the company's top management, both of which would increase the cost of a hostile takeover.

Still, Wall Street has speculated

for months about aggressive investors taking major positions in MCA in hopes of prompting a stock buy-back or the sale of assets. Amid such talk, the company's stock price has escalated about 30 percent since late June on heavy trading.

"You can go crazy speculating about the rumor du jour," said Mr. Sheinberg, a 51-year-old attorney. "I wouldn't discount the possibility of some kind of change if we deemed it was right."

"We do have a duty to ourselves

and our shareholders to examine any intelligent offer for the company."

For months, it has been rumored that Coniston Partners has been amassing MCA stock. It's been expected for some time that Coniston, which has declined to comment on the matter, would submit a required filing with the Securities and Exchange Commission indicating that it has accumulated 5 percent or more of MCA's stock.

There also has been speculation that entrepreneurs like Nelson Peltz of Triangle Industries will make a bid for MCA.

Even if those particular scenarios fail to materialize, many Wall Street analysts expect some changes at the company to eventually occur simply because MCA is considered to be "in play."

"We continue to believe that the genie has been let out of the bottle and that either a friendly takeover or restructuring of MCA will develop," said Alan Kassin, analyst for Shearson Lehman Brothers.

Mr. Sheinberg did not deny that there has been some discussion with parties interested in making moves on MCA. However, he pointed out that the company is required by law to disclose any serious formal offer made.

Given the volatility of MCA's position, Mr. Sheinberg insists the company has been able to function normally.

"We continue to organize the company along vertical lines," he said. "We have not been much different than we have been all these years. We are trying hard to resist change in light of all the takeover rumors. We can't allow ourselves to become obsessed with feverish speculation."

Mr. Sheinberg also dispelled the notion that any plans are under way for him to assume the leadership of MCA in light of what some industry insiders say is the poor health of Chairman Lew Wasserman.

The 74-year-old chairman recently underwent colon surgery and has now recovered, company officials say.

"I know of no plan being devised to pass the baton. We jointly hold the baton," Mr. Sheinberg said.

Many industry observers contend that MCA could never be sold on anything but terms deemed by Mr. Wasserman, who owns a 15 percent stake in MCA.

However, with about half of MCA's 76 million common shares in the hands of institutions, the company is under pressure to achieve something closer to its private market value, which analysts estimate to be about \$100 per share, or \$7.6 billion. Many analysts estimate the company's actual breakup value to be between \$61 and \$85 per share, compared to the \$64.50-per-share high that it has sold at in recent months.

Mr. Sheinberg also denied that the company is contemplating the sale of any of its diverse assets or accumulating debt to make a hostile takeover too expensive.

Among the Universal City, Calif.-based company's holdings are its film entertainment unit, valued at about \$2.5 billion, real estate worth \$1 billion and assets spanning the toy, publishing, records, retail and mail order, cable TV and broadcasting industries.

Mr. Sheinberg also said MCA is resisting merging with another communications or entertainment force for "white knight" protection.

"I can't state with any certainty that we won't go to our shareholders one day with a buyout offer that makes sense. But our particular corporate culture functions best independently," Mr. Sheinberg said. #

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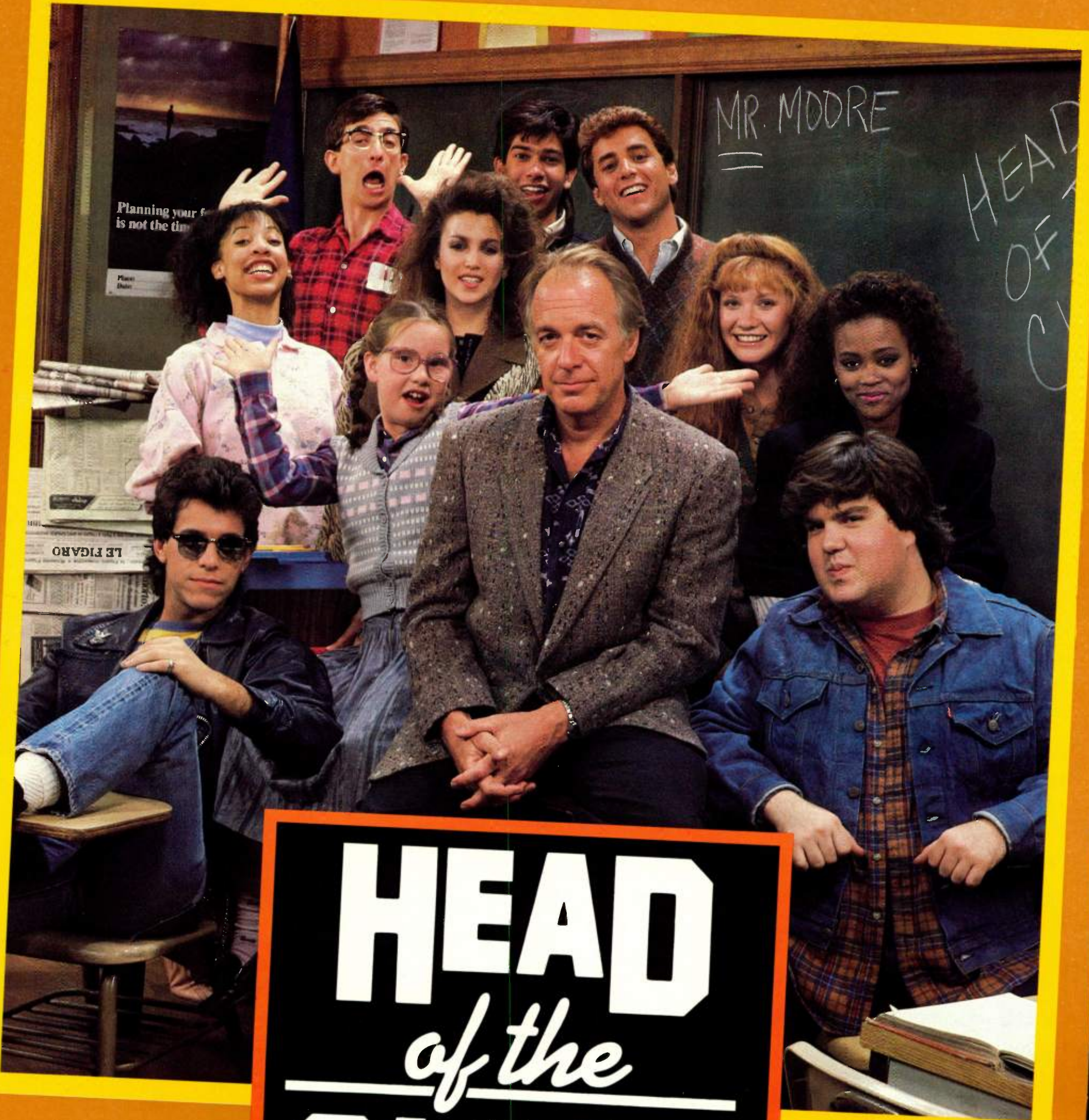


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'Faerie Tale Theatre' syndication deal unveiled

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—One of cable's most successful original series is moving into broadcast syndication next fall.

Twenty-six half-hour episodes of Showtime's "Faerie Tale Theatre" have been picked up by The Silverbach-Lazarus Group from Shelley Duvall's Platypus Productions and Gaylord Production Co.

The celebrity-laden adaptations of classic fairy tales will be offered on a cash basis for a

September 1988 start. Silverbach-Lazarus will also be selling the series outside the United States under terms to be announced.

A marketing tape prepared for stations says the show is aimed at "upscale, upper-income viewers in any time period."

The tape also says the syndicator is positioning the family-oriented series against such network shows as "ALF," "Our House" and "The Disney Sunday Movie," plus off-network series including "Highway to Heaven" and "Who's the Boss?"

Ms. Duvall, creator and executive producer of

the series, stars in several of the episodes. Other stars include Elliott Gould, Pee-Wee Herman, Mick Jagger, Robin Williams, Joan Collins, Pam Dawber, Frank Zappa and additional well-known personalities.

Although terms were not disclosed, a source involved confirmed the syndication deal's value was worth "several million dollars."

Ms. Duvall says she's anxious to produce more shows. "I have no orders to do any more right now. I hope popular demand will lead to the production of more of them, because there are lots of other fairy tales I want to do."#

P&G hit by black stations

By ADAM BUCKMAN
Staff reporter

A black broadcasters group has accused Procter & Gamble Co., the nation's biggest advertiser, of discriminating against black-owned radio and TV stations.

The Washington-based National Association of Black Owned Broadcasters announced last month that it would soon begin a campaign to educate national advertisers about black consumers.

The campaign could begin this week if NABOB officers can land an appointment with top brass at Cincinnati-based Procter & Gamble. P&G spokeswoman Pam Sussman said a meeting is possible this week.

"Procter & Gamble spends more money on advertising than any other company in the United States, but spends only a token amount of money with black-owned broadcast facilities," NABOB charged.

The group represents 160 black-owned commercial radio stations and 15 TV stations.

The association's executive director, James Winston, said P&G's discrimination lies in its "lack of appreciation about black media and the audience it serves."

Procter & Gamble's discrimination lies in its 'lack of appreciation about black media and the audience it serves.'

—James Winston
NABOB

A meeting with P&G executives would be aimed at "demonstrating the importance of black consumers" and emphasizing the use of black-owned broadcasting outlets to reach those consumers, Mr. Winston said.

While P&G is willing to meet with NABOB officials, the company disagrees that it has discriminated against black radio and TV stations.

"Frankly, we are shocked that the National Association of Black Owned Broadcasters has targeted Procter & Gamble's advertising practices," said a statement from P&G.

"We have been working hard to increase our expenditures with black-owned broadcasters and have made considerable progress in this area," the company said.

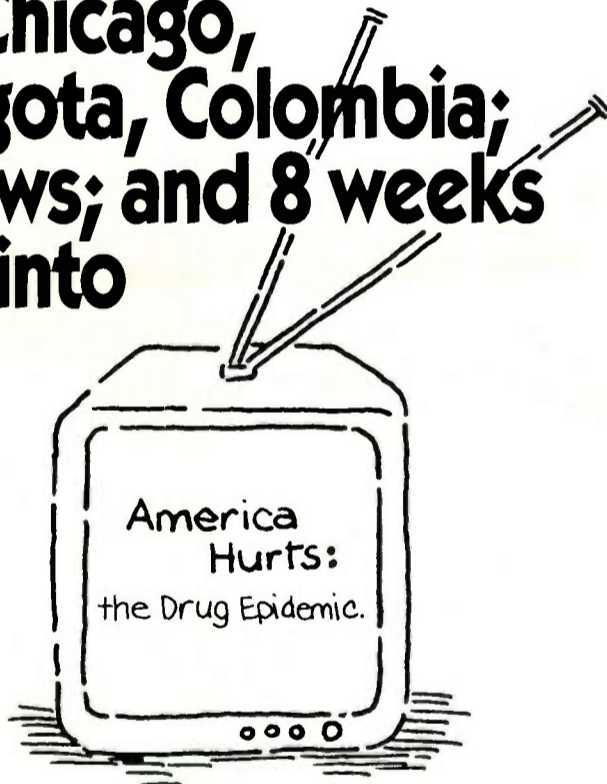
The statement said P&G's ad buys on black-owned TV stations nearly doubled in the 1986-87 season, compared to 1985-86. In radio, the company said its expenditures "increased fourfold."

"The only reason we got shot is because we're the biggest duck on the pond," Ms. Sussman said.

Procter & Gamble spent more than \$1.4 billion on advertising in 1986.

NABOB's Mr. Winston said P&G is only the first of many national advertisers that the group will be targeting for education in the field of black consumer habits and lifestyles.#

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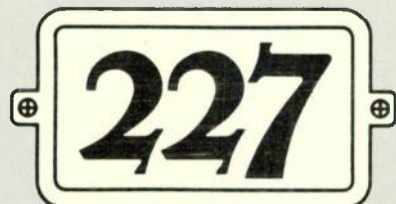
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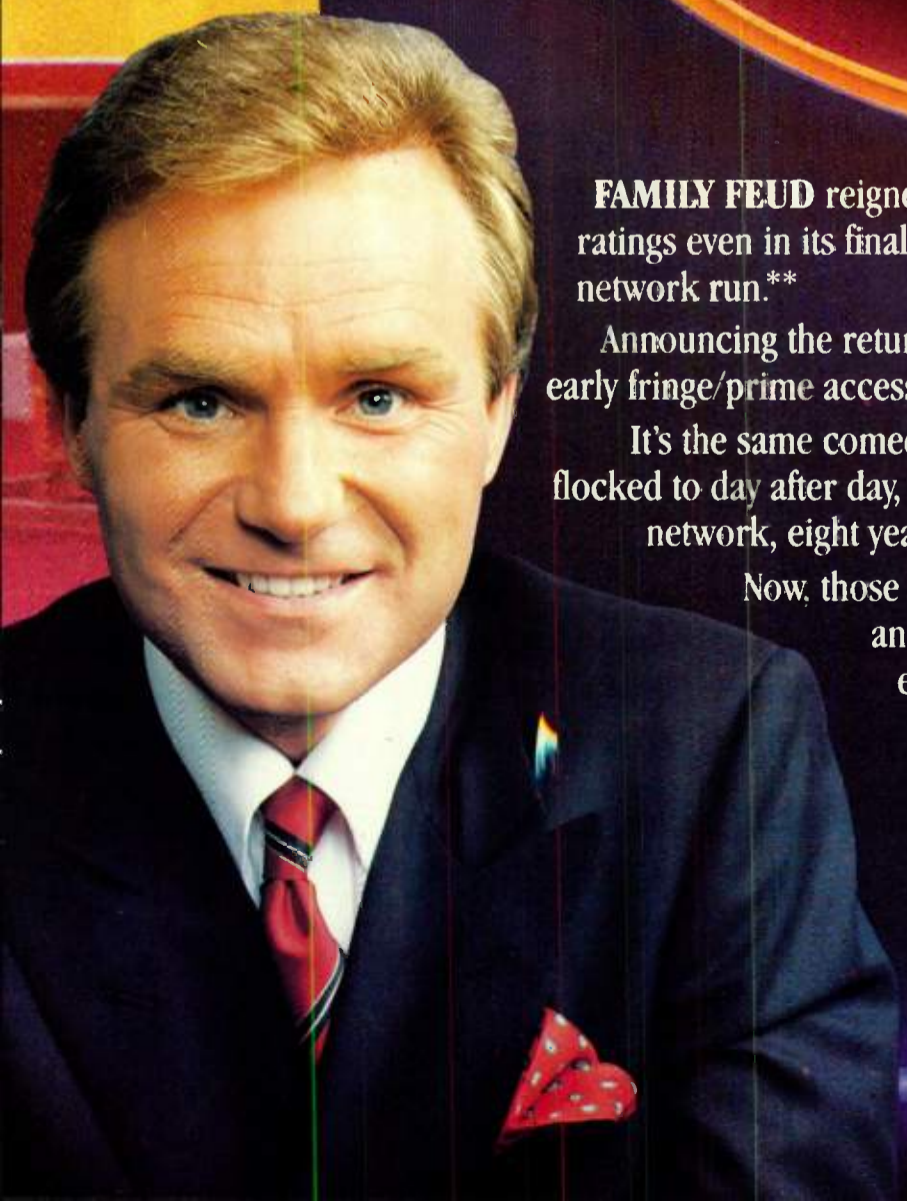
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First-run glut spawns promotion innovations

The gamble on first-run syndicated product has never been riskier. More competition and more overnight metered markets are pressuring shows to serve us ratings fast.

"Today there isn't time to sit back and let the audience build. You're forced to grab viewers quick," says Michael King, president of King World Productions.

In their battle to do so, syndicators are increasingly relying on marketing moxie, borrowing a diverse array of strategies from the likes of movie studios, package good companies and pay cable networks.

At Buena Vista Television, a three-pronged promotional approach has helped kick off "Win, Lose or Draw" to a winning start in the glutted game show category.

For starters, in a tactic similar to that of several pay cable networks, the half-hour quiz program was given a "sneak preview" in late August and early September.

"The idea came from WLS-TV in Chicago, which was looking for something to air directly after the final preseason NFL game between the Bears and the Los Angeles Raiders," says Robert Jacquemin, senior vice president at Buena Vista. "So we figured, why not offer it to everyone?"

About 40 of the show's 122 affiliates opted for the preview. It was offered free of charge and no national advertising availabilities were sold.

"Any exposure we believed could only help us," Mr. Jacquemin says.

And it appears to have done just that. The previews, as well as the first show, won their time slots in



MARKETING

Susan Spillman

more than half of all metered overnight markets where "Win, Lose or Draw" aired, and also provided improved ratings for the time over last season's entry. In Chicago, for example, the preview captured a whopping 20 rating (percentage of TV homes) and a 46 share (percentage of sets in use).

Phase two of the marketing plan was to premiere the show's syndicated strip version simultaneously with NBC's network version, a tactic that Mr. Jacquemin believes to be a first.

"We felt the two would cross-promote each other," he says.

"Win, Lose or Draw" also seems to have benefited from an early Labor Day week premiere, despite the fact that HUT levels are generally low at that time. But, Mr. Jacquemin figured, so is the competition.

"We got a jump on everyone," he says. "With so many new shows coming on, we could hook viewers before the rest even started."

It's a tactic that has worked for a sister division of Buena Vista, Touchstone Films. That Walt Disney Co. arm has pioneered a strategy of successfully making box-office hits

by releasing movies at unseasonal times. The latest example is "Stake-out," which has grossed more than \$50 million, thanks to its release in late August, traditionally the time when the rest of the hot summer movie crop has begun to wilt.

For Paramount Television, perhaps the most creative marketing began a year before any of its new shows aired.

"We think of ourselves as package-good marketers," says the company's promotion whiz Meryl Cohen, as she unwraps a cardboard carton and pulls out a two-foot-high rubber tombstone nestled on a tiny patch of bright green astroturf.

Nearly 200 of these gruesome gimmicks have been shipped to TV stations across the country that are carrying "Friday the 13th," which premiered Oct. 2 and 3.

Inside the rubber chambers are all the essentials: information about the show, press kits and tapes of TV and radio spots.

"We used to send out binders, but wouldn't you much rather get one of these?" asks Ms. Cohen.

Her office resembles F.A.O. Schwartz, with spiffy silver suitcases that contain "Star Trek" promotional tools and little cardboard mansions that house all the necessities for hyping "Marblehead Manor."

Ms. Cohen, however, would not disclose how much it cost to produce all these promotional tools.

"We're looking for amulets to send to the press so they won't use their poison pens on 'Friday,'" says Ms. Cohen, "and we'll send hatchets to those who do. No, not really."

(Continued on Page 49)



Tombstones and caskets were used to help Paramount Television promote its syndicated first-run "Friday the 13th."

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Rhino Video offers a look at obscure old TV shows

By RICHARD MAHLER

Los Angeles bureau chief

SANTA MONICA, CALIF.—You might wonder about the motives of a company that puts out a video called "The Worst TV Shows of All Time."

"We like to have fun at our jobs," says Bambi Moe, production manager for Rhino Video here, in a bit of an understatement.

"But we're not creating a demand for this stuff. There are people already out there who love it."

Ms. Moe is part of the motley crew of eccentric videophiles who have discovered plenty of owners of videocassette recorders who'll share their fascination with long-departed, unlamented TV programs.

These people are the sort who get thrilled over old shows like "Ramar of the Jungle" and "Federal Men in Action," as well as vintage commercials reflecting the now-laughable social mores and lifestyles of 30 or more years ago.

"We make money in spite of ourselves," concedes Johnny Legend, the appropriately named archivist who tracks down rare material.

Unlike similar specialists in cult and camp video, Rhino Video carefully culls through available material and selects only episodes or segments that strike the staff as entertaining.

Once the marginal material is weeded out, a celebrity host is often brought in to add an introduction to the programing and place it in a context.

Among the finds is "Beulah," a previously unknown pilot for what would have been the first TV sitcom



Tee Vee Treasures and TV Turkeys are two of the videos offered by Rhino Video of Santa Monica, Calif.

of the 1950s casting a black woman in the lead.

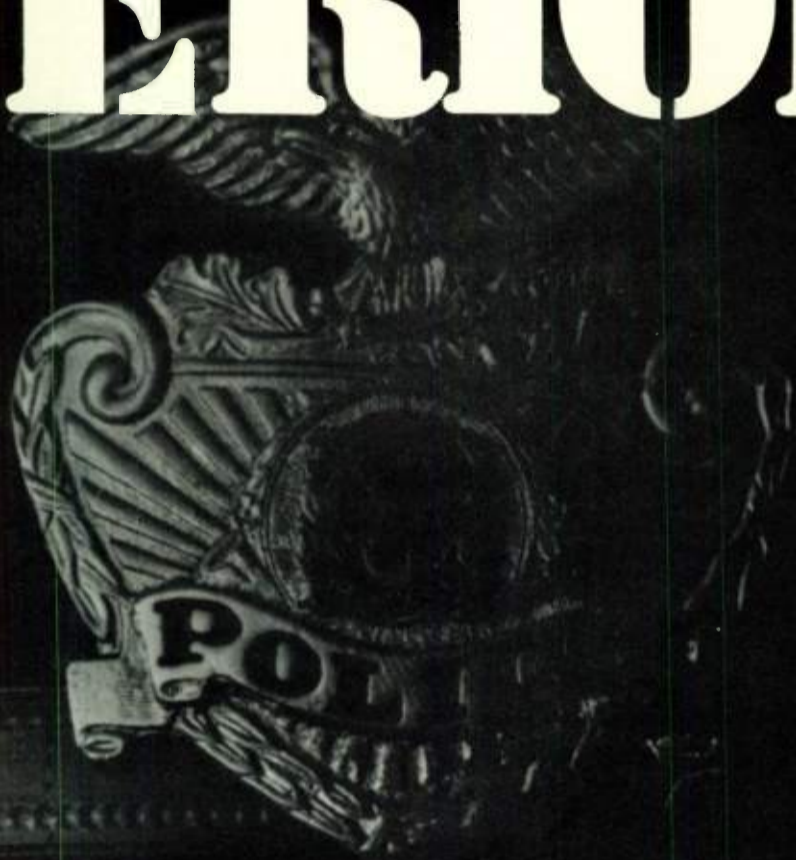
The 1953 artifact, seen on Rhino's "Tee Vee Treasures: Vol. 2," shows a sassy maid forced to do double-duty as a gardener when her wealthy white employers embark on an economy drive.

The same tape includes "The Trouble With Father," one of the earliest bumbling TV daddies, and a

pre-feminism commercial for Listerine with the admonition: "Poor Marge, she'll never land a man until she does something about her breath . . ."

"There's enormous interest in this stuff," says Arny Schorr, director of sales and marketing for the company. "People remember what TV used to be like before everything" (Continued on Page 49)

TERRORIZE A TIME PERIOD



Special Report: MIPCOM '87



'Schwarzwaldklinik,' a West German soap opera, is one popular locally produced program.

West German TV raises Iron Curtain for East viewers

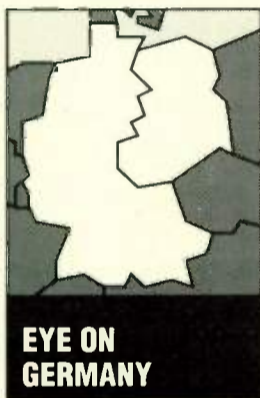
By JOHN PARRY
Special correspondent

BONN, WEST GERMANY—While television's reputation as being "a window on the world" may be stretched in many countries, it aptly sums up the role it plays in Germany—or at least in East Germany.

Although often criticized by other Europeans for being stodgy, West German TV is a window on the world for viewers in communist East Germany, where machine-gun-toting guards keep the citizens confined inside their own country.

Virtually all East Germans have access to West German TV, with the exception of a small pocket around Dresden. In fact, East German government officials have been known to refuse to be transferred to Dresden because they couldn't watch West German TV.

The three public channels available here provide East Germans with a rare glimpse of forbidden fruits such as "Dallas," "Miami Vice" and commercials.



Many an East German who has never eaten a hamburger in his life is familiar with Ronald McDonald, thanks to West German TV.

When East German leader Erich Honecker made a historic first-ever visit to West Germany this fall, East German TV passed up the feed from one West German channel that covered the visit like a blanket.

"What's the point?" an East German producer was quoted by the daily newspaper Die Welt as saying. "Everybody is going to be watching the coverage on West German television anyway."

This "missionary" role has fallen on West German TV more or less by chance, thanks to technological advances that have strengthened the signals from the three state-run channels.

Until recently, the Soviet Union jammed Western radio broadcasts. And transmission of the American-run Radio Free Europe, based in Munich, is still

(Continued on Page 30)

Ratings field is wide open in Europe

By JOHN PARRY
Special correspondent

In five years, television experts predict that one company will handle ratings in two dozen European countries, but right now the market is up for grabs.

European TV executives, faced with a boom in satellite and cable channels in recent years, are feeling more pressure for audience information. Fueling the push for more exact data are advertisers, who are expected to boost their ad spending from today's \$5 billion to \$9 billion by 1990, according to the International Advertising Association.

Several ratings companies are already maneuvering for the lead position, although Britain's AGB currently appears to be the front-runner, sources say.

European TV executives don't believe A.C. Nielsen Co., the top U.S. ratings firm, has much of a chance.

"I think they have concentrated too heavily on their very successful activities in the field of retail auditing and have tended to overlook the TV field," says John Clemens, head of AGB International in London. "They will find it hard to catch up."

However, Gaston Nicole of Swiss TV disagrees.

"While it's true Nielsen got left at the post when this type of operation came to Europe, they shouldn't be ruled out entirely," he says. "Don't forget they have tremendous expertise in this field in the States, and while they're not a force in Europe, they have a lot to offer."

Whether Nielsen decides to get into the ratings business seriously in Europe will probably depend on a test now under way in France with Nielsen, AGB and a local company, Secodip.

In the French test, Nielsen is using its traditional "diary" system of measuring audience response,

while Secodip is using a panel of 1,000 "set meters," recording which programs each set is tuned to. AGB is using more sophisticated people meters, which measure not only what each set is tuned to, but also how many people are watching it.

Originally scheduled for release this year, the results of the French test will now be available next spring, according to the companies involved.

This test is particularly interesting, according to TV insiders, because of the recent privatization of part of the French TV network. The state-owned TF-1 Network was spun off into private ownership earlier this year, and several new cable operations have sprung up.

But while the test involves only French homes, the results will be far-reaching. There is general agreement that the results will provide a key to where audience-reaction measurement is heading in many countries, particularly with the explosion of new channels.

"The writing is on the wall," says AGB's Mr. Clemens. "There is a real need for a Europewide system which will provide an overview of what is happening everywhere at the touch of a button."

"Advertisers see this too. For example, McDonald's has just appointed a European time-buying manager to coordinate all of its ad-buying throughout the continent, and we're going to see more of this in the future."

Most industry insiders see the current free-for-all shaking down into an integrated system involving either several European companies working with each other or a major player dominating the picture in tandem with local affiliates.

For now, however, the market is still up for grabs. For example:

- In the Netherlands, Italy, the

(Continued on Page 30)

America's cable networks are flocking to MIPCOM

By JANET STILSON
Staff reporter

NEW YORK—U.S. cable networks, interested in both selling and co-production deals, are turning out in force for this week's MIPCOM market.

This year's international program market is particularly significant for The Discovery Channel, which specializes in documentary programming.

The network began a co-production "out-reach project" several months ago and is staffing up for increased joint ventures.

"Ultimately, we don't want a key project that belongs on The Discovery Channel not to get produced," says Suzanne Hayes, TDC senior vice president of acquisitions and development.

HBO will be attending MIPCOM for the first time this year, and will have its eye out for co-financing opportunities for 10 to 20 shows, according to Jim Warner, vice president of HBO Enterprises.

The pay cable service recently announced development deals with Britain's TV South

and the BBC. But it's focusing its co-financing attention in other countries as well, particularly France, Italy, Australia and West Germany.

HBO will also be selling programming. On the top of its list are the Carly Simon special, "Coming Around Again"; the Vietnam War documentary "Dear America"; and a sports co-venture with Sports Illustrated titled "Get the Feeling—Speed."

The family-oriented CBN Network is also after co-production deals. Its budget for joint program ventures this year is three to four times greater than last year, according to Harry Young, director of program development for the network's parent, Christian Broadcasting Network.

"Our goal is to have all original programming in prime time by the fall of 1990, and we expect most of those hours to be co-productions," he says.

Action-adventure series, children's shows, animation and live-action product are on his shopping list.

At the Arts & Entertainment network, em-

(Continued on Page 31)

Parade of U.S. producers represents array of stars

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Favorite American TV stars such as Garry Shandling, ALF, Bruce Willis, The Care Bears and Lucille Ball are all represented by the parade of U.S. program distributors going to MIPCOM this week.

Among the offerings being brought to the Oct. 16-20 exposition in Cannes, France, are episodes of new fall prime-time series and children's features, plus miniseries, specials and made-for-TV movies.

Highlights of the offerings from 17 U.S. distributors include:

- ABC Distribution Co.: Twelve made-for-TV movies, including "Jacqueline Bouvier Kennedy" and "Infidelity"; "Amerika," a 14-hour miniseries; "Out on a Limb," a five-hour miniseries; "Secrets and Mysteries," 26 half-hours; and "Moonlighting," an estimated 17 hours from this

season.

- Anthony Potter Productions: "Between the Wars," 16 half-hours.

- CBS Broadcast International: Eight made-for-TV movies originally airing on CBS, including "Gunsmoke: Return to Dodge," "Sharing Richard" and "Vice Queen of Sunset Strip"; "Mafia Wars," a 90-minute documentary; and "The Soviet Union, Seven Days in May," a two-hour documentary.

- Hal Roach Studios: "The Mayflower Madam," a two-hour movie, and colorized versions of "Sherlock Holmes and the Secret Weapon" and "D.O.A."

- Harmony Gold: Two four-hour miniseries, "King of the Olympics" and "The Man Who Lived at the Ritz"; "Dancin' to the Hits," 30 half-hours; two 90-minute features, "Lensman" and "The Little Train"; and "Animals of Africa," 52 half-hour documentaries.

(Continued on Page 31)

MURDER YOUR COMPETITION



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World Radio History

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A daring new comedy-drama on ABC starring Dabney Coleman. 13x30 min.



The Man Who Broke 1000 Chains

A chilling and sensational drama starring Val Kilmer and Sonia Braga. 2 hrs.



Comic Strip

From the producers of SilverHawks and ThunderCats. 65x30 min. animated series.



The Long Journey Home

A story of international espionage and a dangerous love triangle. A 2 hr. CBS thriller.



The Clinic

A drama series rich in conflict and humor set inside a psychiatric hospital. 5x60 series and 2 hr. pilot for ABC.

Lorimar delivers a one-two punch to your programming lineup. Quality and value to the max.

Lorimar has more hours of new shows on the networks this season than any other producer.

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to sensational dramas like The Man Who Broke 1,000 Chains with Sonia Braga and the action-packed Lion of Africa, starring Brooke Adams.

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Bringing you the truth in a world gone Max. 19x60 min. series on ABC.

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20 Minutes into the Future



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ALF: The Animated Series



It's one cop against the mob in this 2 hr. suspense drama on NBC.

Trouble in the City of Angels



The Green Man is back and he's ready to become the face of the future! 33x30 min.

All New Gumby



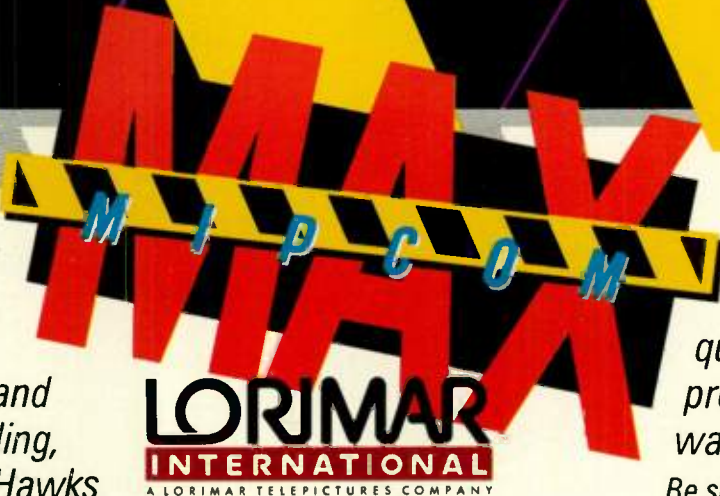
Tender and poignant series about a unique family with Old World values. 12x60 min. and a 2 hr. pilot.

Aaron's Way



The Bradford family is back together for a special celebration in this 2 hr. NBC movie.

Eight is Enough Reunion



we have what it takes to bring you smash hits year after year. Series like Perfect Strangers, Valerie's Family, ALF, The Days and Nights of Molly Dodd, Knots Landing, Falcon Crest, ThunderCats, SilverHawks

and many, many more. Lorimar has the product—in quality and quantity—to take your programming schedule where you want it. T-T-To the max.

Be sure to see us at MIPCOM, Booth 05.02/07.01

Special Report: MIPCOM '87

East Germans tune in to TV from the West

(Continued from Page 26)

jammed in Czechoslovakia, Poland, Romania, Hungary and Bulgaria.

Yet the East Germans have never jammed the West German TV signals, thus providing their citizens with a view of the West virtually unrivaled in Eastern Europe.

What are the East Germans seeing? They're getting the standard diet of Western European TV: a mish-mash of American sitcoms, locally produced dramas and news.

But the situation is changing here, as it is across Europe, with more and more channels—and more advertisers.

This year alone the three regular state-run channels—ARD, ZDF and the regional programs of the 12

Laender (states)—have been joined by three new cable operations. (Unlike "traditional" broadcast channels, cable is not allowed into East Germany.)

Sat Eins (Satellite No. 1), owned by publishing magnate Axel Springer's powerful newspaper chain, is perhaps the most successful. Its programming mix contains the traditional American sitcoms of the 1970s and early 1980s, but also locally produced political and cultural interviews.

The latter are rated as particularly important in West Germany, where a constant debate rages over whether TV is being "debased" by an endless diet of imported programming, mostly from the United

States, or whether it should consider itself as a medium of cultural enlightenment.

On Oct. 5, for example, Sat Eins launched a new program featuring stock information from the booming Frankfurt market, now one of the most important exchanges in the world. The 20-minute "Telebourse" (bourse is the word for stock market in both French and German) features live reporting from the floor of the exchange, as well as the latest news from other markets, including New York, London and Tokyo.

However, a man-on-the-street poll by Frankfurter Rundschau, an afternoon newspaper, found that a large majority would rather be watching "Dallas."

Viewers do get to see "Dallas," albeit two to three years behind the current production. Other top-ranked U.S. shows are "Miami Vice," "Falcon Crest" and—as of Oct. 1—"The Thorn Birds" miniseries.

However, local programs aren't totally absent. "Lindenstrasse," a German version of "Coronation Street," the long-running British series, is in its third year. "Schwarzwaldklinik," a kind of German "General Hospital," is another popular local program.

The arrival of Sat Eins and its two major cable rivals, Drei-Sat (Three-Sat) and TV 5, will also boost the development of local programming.

West Germany's broadcast sta-

tions stem from the original state-run ARD, which was founded shortly after the country became independent in the wake of World War II. It remains the flagship of TV broadcasting here.

TV stations in West Germany have traditionally been allied with political parties, with ARD normally known as being more left wing and aligned with the opposition Social Democratic Party.

This political affiliation isn't supposed to show in the network's political reporting, although politicians from the governing Christian Democratic Party complain constantly that it does.

Conversely, the second government-run channel, ZDF (Zweites Deutsches Fernsehen, or Second German Television), is supposed to be more in tune with the politics of the Christian Democratic Party and Chancellor Helmut Kohl.

The third state-run channel is, in theory, divided among the 12 states, which provide regional programming, although in practice it is hooked into ARD for half the day. Advertising on the third channel, on the other hand, is strongly regional.

Programming in West Germany, as in most other European countries, tends to be seasonal. While there's a modest upsurge each fall, there is nothing like the plethora of new shows that marks the American fall TV season.

This is due mainly to the traditional attitude of German viewers, who do not like sudden change and reflect this in their loyalty to long-running programs.

The big hit this fall, for instance, is exactly the same big hit that showed up last fall—and the fall before that. It is "Wetten Dass" ("Bet on That"), a combination game show and variety program broadcast every week from Berlin and hosted by Thomas Gottschalk, arguably the best known of West German TV personalities. #

Ratings field open

(Continued from Page 26)

United Kingdom and Ireland, AGB appears to have the pole position with its electronic people meters. AGB will expand into Greece in the next few months.

- In West Germany, Switzerland and the French-speaking area of Belgium, Switzerland's Telecontrol has an ongoing and highly successful program with its more traditional set-meter system.

- In Austria, where meter systems don't exist, a local company is running a diary survey for the state-run ORTF Network.

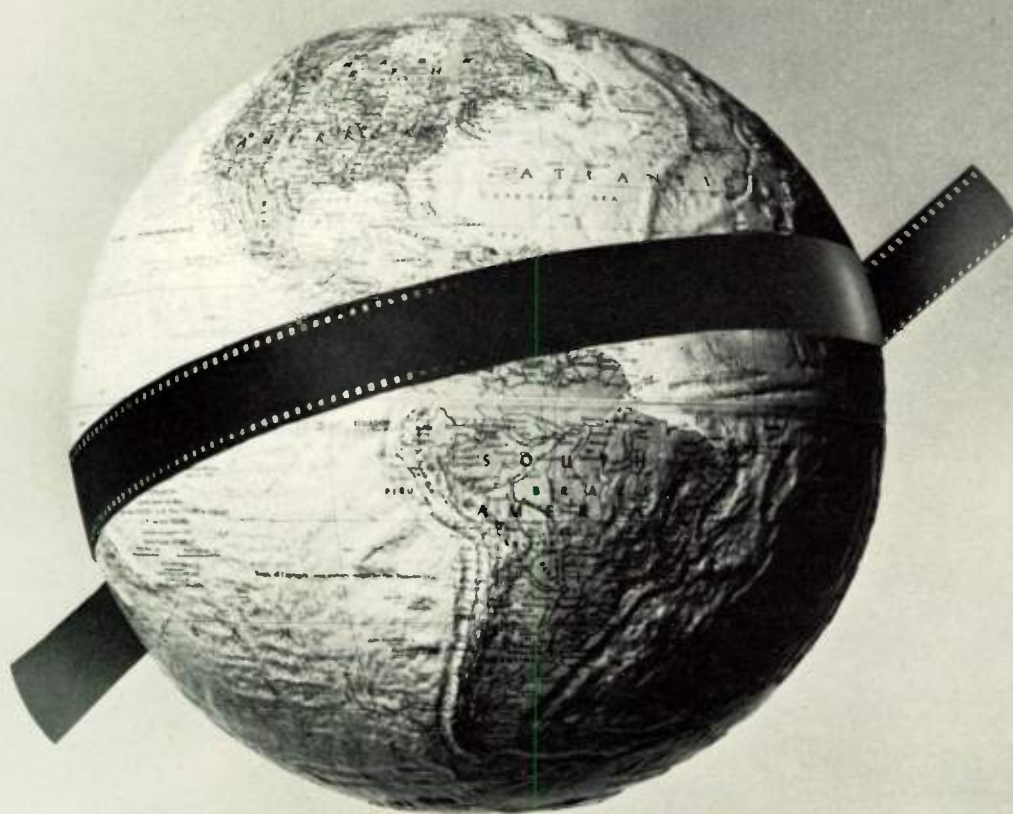
- In Finland, a local company called Finnpanel is also running a diary system and hopes to expand to Norway, Sweden and Denmark. None of these countries currently has such a system.

- In Spain a local company, Telefonica, which is affiliated with the local phone company, is testing a meter system, but has not yet announced any viable results.

Also adding to the need for uniform ratings is cross-border TV, according to sources at Switzerland's Telecontrol.

For example, all TV sets in Switzerland can pick up at least four foreign-produced channels—French in the West, German and Austrian in the North and East and Italian in the South—while in Belgium, as many as 20 channels from neighboring countries are available. #

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Special Report: MIPCOM '87

U.S. producers offer full slate of stars

(Continued from Page 26)

• LBS International: Two made-for-TV movies, "Bonanza: The Next Generation" and "Vietnam War Story"; "You Can't Take It With You," 22 first-run half-hours; "Scared Straight: 10 Years Later," a two-hour documentary; and "The Care Bears Family," 13 animated half-hours.

• Lorimar International: "Race for the Bomb," a six-hour mini-series; "Special Olympics Opening Ceremonies," a two-hour special; "The Days and Nights of Molly Dodd," 26 half-hours; "Full House," 13 half-hours; "The Slap Maxwell Story," 13 half-hours; "ALF" (animated version), 13 half-hours; and eight new made-for-TV movies, including "Eight Is Enough Reunion."

• MCA TV International: "A Year in the Life," a six-hour NBC mini-series; "Bustin' Loose," 26 first-run half-hours; "Family Man," seven half-hours; "The Law and Harry McGraw," a two-hour CBS pilot and 11 hours; and "Out of This World," 24 first-run half-hours.

• MGM/UA Telecommunications: "Police Story: The Freeway Killings," a made-for-TV movie; "James Stewart: A Wonderful Life," two-hour special; "We Got It Made," 24 half-hours; "Thirtysomething," 13 ABC half-hours; and "Karen's Song," 13 Fox Broadcasting Co. half-hours.

• Multimedia Entertainment: "The Dom DeLuise Show," 22 first-run half-hours; "The Game Show

Biz," a one-hour special; and "The Search for Houdini," a two-hour syndicated Halloween special.

• Radio Vision International: 12 concert specials, including "Bruce Willis, The Return of Bruno," "Billy Joel From Leningrad, U.S.S.R." and "The 1987 Prince's Trust All-Star Rock Concert."

• Republic Pictures Corp.: "The Bill Cosby Show," 52 half-hours; "Car 54, Where Are You?" 60 off-

network half-hours; and "Bonanza," 260 NBC hours.

• Sunbow Productions International: "Visionaries," 13 half-hours, and "G.I. Joe: The Movie," a two-hour animated feature.

• Turner International: "Portrait of the Soviet Union," seven one-hour episodes examining the U.S.S.R.; and "Talking Pictures," 10 one-hour documentaries detailing the history of Hollywood.

• Viacom International: "It's Garry Shandling's Show," 28 pay cable half-hours; "Jake and the Fatman," 22 half-hours; "Frank's Place," 22 half-hours; "A Different World," 22 half-hours; "The Cosby Show," 98 half-hours; "Matlock," 45 hours; "Perry Mason Returns," a two-hour made-for-TV movie; and "We Love Lucy," a two-hour special.

• WesternWorld Television:

Three series, including "Nova," 30 one-hour programs; and six movies, including "Prisoner Without a Name, Cell Without a Number" and "Threads."

• Worldvision: Four theatricals, "Ironweed," "The Running Man," "The Monster Squad" and "Light of Day"; and new episodes of such network series as "Dallas," "All My Children" and "Highway to Heaven."#

MIPCOM attracts cable

(Continued from Page 26)

phasis is being placed on co-production agreements for short documentaries, according to Charlie Maday, director of documentary and comedy programming.

In addition, Betty Cornfeld, A&E's director of programming, film and drama, said the network is "aggressively" looking for foreign-language films for a Tuesday night movie time slot that begins in January, as well as for short films for a new Saturday night time slot.

Foreign theatrical titles are also being eyed by the pay service Bravo.

While buying rights to foreign films is easy for the service, the competition among U.S. networks heats up for foreign opera, jazz and theater specials, according to Jonathan Sehring, Bravo director of programming. He reports Bravo's current program budget for specials has increased 20 percent over last year.

Among the sellers of cable programming is Viacom International, offering foreign buyers new product from two of its cable networks, the children's service Nickelodeon and MTV: Music Television.

On top of the Nickelodeon list is format rights for its "Double Dare" game show series for kids. Rights to the format have just been sold to the BBC—Nickelodeon's first format sale ever, according to Linda Kahn, vice president of acquisitions for Nickelodeon and Nick at Nite.

Foreign networks will also have a chance to buy product from MTV's complete catalog of 40 titles, which has been unavailable on the international market until recently.

The first international catalog sale was inked last month with the Canadian network MuchMusic, which picked up about three-quarters of the package, reports Sarah Levinson, MTV Networks' executive vice president of new businesses. #



Is TV news shallow?

© 1987 Knight-Ridder, Inc.

The Gulf war in 90 seconds.
A murder in a nearby town gets half a minute.

The story of a fatal bus accident in Canada is bumped in favor of a lion cub's birth at the zoo.

TV news is selective. Its time is limited. And what it does best is capture moments. The elation of the elected. The downcast of the defeated. The joy on a mother's face when her child is found. The blank stare of a stoned teenager.

Stories with pictures.

Summaries of what matters most.

That's TV news on a daily basis.

But sometimes stations move out of their summarizing role. WPRI-TV, Providence, R.I., and seven other Knight-Ridder television stations spent an entire month this year focusing on one topic: alcohol and drug abuse.

A tough task.

Today, seven out of 10 high school seniors drink. Almost half say they get

drunk once a week. Many started at age nine or 10. One out of four smokes pot. And crack use is spreading too fast to quantify.

How do you reach a generation of young people who have been overexposed to hard scare anti-drug campaigns?

WPRI-TV tried humor.

They turned to "Mr. Bill." The clay man of Saturday Night Live fame created by Walter Williams. Mr. Bill is famous for being the quintessential victim. In public service announcements, Mr. Bill was offered drugs and alcohol and steadfastly refused them even as he got dumped on and squashed.

Did these moments of humor work on such a deadly serious topic?

In follow-up interviews, the spots were remembered and talked about by teenagers. They broke through the clutter of messages and got their point across.

WPRI-TV also broadcast

its own musical play "None for the Road." Along with a teenage drug and alcohol test and several specials.

In Mobile, Ala., Knight-Ridder's WALA-TV, among other efforts, raised enough funds to keep the Partnership for Youth, an effective anti-drug force in the community, from closing its doors.

WTEN-TV in Albany, N.Y., got a strong response from its request to area high schools to submit their own public service announcements. The station was able to learn exactly how teens communicate with other teenagers and tailored their efforts accordingly.

Knight-Ridder stations in Tucson, Norfolk, Nashville, Oklahoma City and Flint all took on the same topic in a month-long marathon of news specials, editorials and series on the epidemic of addiction that has spread across the country.

It was anything but shallow. But then these are Knight-Ridder television stations.



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We never underestimate the American people.

Knight-Ridder, winner of five Pulitzer Prizes in 1987, is a worldwide communications company with eight television stations, cable systems, business information services and 32 daily newspapers.



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"Maybe the Beaver will outgrow being sloppy."



"A kid like Eddie Haskell only comes along about once in a couple of hundred years."



"You know, Mom, when we're in a mess you kinda make things seem not so messy."

New Generation Of Cleavers New Generation Of Viewers!



Some families never change. And for television stations across the country, that's good news.

"The New Leave it to Beaver" is a continuation of the classic comedy series and it's a real audience grabber!

Produced by MCA Television and distributed exclusively by Hal Roach Studios, "The New Leave it to Beaver" is based on 3 decades of success and boasts top production values for its revival.

For example, the "New Beaver" is shot on 35mm film, not tape. It's scored in stereo. And it's shot on location motion picture style. Also, the shows are written by network comedy veterans.

With top production values and writers like this, it's little wonder that the new series was a hit on the Disney Channel and also at WTBS in Atlanta, where the "New Beaver" pulled an impressive **8 rating** and a **12 share**, making it the **number 1 independent show** on Sunday! At the same time, it delivered more young adults and teens than any other first run sitcom in Atlanta.* Imagine what it could do 5 days in a row!

The simple truth is that families have always loved the Beaver and still do!

So, before it's too late, pick up the phone and ask us about "The New Leave it to Beaver." **After all, as the Beav would say: "You don't wanna be a Knucklehead!"**

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"Boy when I get to be a father, I'm not gonna yell at my kids."



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*NSI, February, 1987.

Special Report: MIPCOM '87

A look at what the world's watching

While tastes in television vary from country to country, each nation has its favorite programs. To find out what those shows are, ELECTRONIC MEDIA polled correspondents in 16 countries. We also found out that American series popular abroad run the gamut from our own No. 1 hit, "The Cosby Show," to such off-network fare as "Starsky & Hutch" and "The Incredible Hulk."

Argentina

Top domestic show: A tie between "No Toca Boton" ("Don't Touch Switch"), a series of sex-comedy sketches featuring comedian Albert Olmedo, and "Seis Para Triunfar" ("Six to Succeed"), a quiz show played by three two-member teams who answer questions.

Top U.S. show: "Miami Vice"

Australia

Top domestic show: "60 Minutes," a locally produced current affairs show.

Top U.S. show: "ALF"

Belgium

Top domestic shows: "Journal Televisé," the nightly news on French-language TV, and "Hoger Lager" ("Higher Lower"), a weekly Dutch-language game show.

Top U.S. show: "Dallas"

Brazil

Top domestic show: "O Outro" ("The Other"), a nightly prime-time soap opera about two identical but unrelated men, one poor and one rich, who switch identities.

Top U.S. shows: "Magnum, P.I." and "Moonlighting"

Canada

Top domestic show: CBC National News

Top U.S. show: "The Cosby Show"

France

Top domestic show: "La Roue de la Fortune" ("Wheel of Fortune"), the French version of the U.S. game show.

Top U.S. show: "Starsky & Hutch"

Hong Kong

Top domestic show: "Grand Canal," a 60 episode costume drama about imperial times in China.

Top U.S. shows: "Miami Vice" and "MacGyver"



Switzerland's "Bonsoir"



Spain's "Un, Dos, Tres"

Japan

Top domestic show: "Chotchan" (a girl's nickname), an early-morning, Monday-through-Saturday soap opera about a young woman in Japan in the 1930s.

Top U.S. show: "Airwolf"

Mexico

Top domestic show: "Rosa Salvaje" ("Wild Rose"), a soap opera about Rosa, the illegitimate daughter of an aristocrat who grows up in the poorest of Mexico City's barrios.

Top U.S. show: "The Incredible Hulk"

Portugal

Top domestic show: "Ja Esta" ("That's It"), a 90-minute weekly talk-and-variety show hosted by journalist Joaquim Letria.

Top U.S. show: "Knight Rider"

Singapore

Top domestic show: News, in Mandarin, followed by "One on One," which alternates a syndicated show from Hong Kong with a locally produced soap opera.

Top U.S. show: "T.J. Hooker"

Spain

Top domestic show: "Un, Dos, Tres" ("One, Two, Three"), a game show based on different themes centered around musical and dance performances.

Top U.S. show: "Miami Vice"

Sweden

Top domestic show: "Varuhuset" ("Department Store"), a prime-time soap opera about the professional and personal lives of the management and staff at a Stockholm department store.

Top U.S. show: "The Cosby Show"

Switzerland

Top domestic show: "Bonsoir" ("Good Evening"), a "Donahue"-type talk show interspersed with music and hosted by former newsman Thierry Masselot.

Top U.S. show: "Dynasty"

United Kingdom

Top domestic show: "East Enders," a twice-weekly soap opera about members of the working class.

Top U.S. show: "The A-Team"

Germany

Top domestic show: "Die Schwarzwaldklinik" ("The Black Forest Hospital"), a soap opera revolving around recurring medical emergencies at the Schwarzwaldklinik.

Top U.S. show: "Dallas"



Sweden's "Varuhuset"

Schools, charities vie for stations' used equipment

By EILEEN NORRIS

Special to ELECTRONIC MEDIA

In what is becoming a common occurrence, a representative of an evangelical ministry recently asked a Tennessee TV station for a donation. But instead of asking for money or free air time, he asked for used television equipment.

"He sat in my office the other day and asked for anything we had," said Bob Williams, chief engineer at WATE-TV in Knoxville. "But I told him, 'At the moment, we don't have anything to dispose of.'"

Many TV stations are hearing similar requests from churches, high schools, colleges and universities.

And non-commercial TV and radio stations depend in large part on donated equipment from major-market stations, which typically buy new equipment every three to eight years to keep up with technological advances and the moves of competing stations.

Equipment donation can be a good deal for the giver and receiver.

The giving station gets to write off the gift on its income taxes, besides generating good will and publicity among those on the receiving end. The recipient gets equipment it might otherwise have done without.

About three years ago, WATE donated an audio console to Ohio State University. To the university, the equipment was worth perhaps \$4,000.

"But to us it was worth nothing, because it was obsolete equipment," Mr. Williams said.

He says the station gets numerous requests from schools and churches for used equipment.

"Normally, we run the equipment until it's ready for the junk heap," he said.

But when the time comes to replace it, the station gives away items such as cameras and tape recorders to local high schools. The station assumes a high school has less money to purchase TV equipment than a university, so it gives high schools preference.

"Sometimes we even donate equipment that's not working so that the students in a high school can tear apart the machines and see what they look like," he says.

KFSR-FM, the student station at California State University in Fresno, occasionally receives a cartridge machine or tape recorder from a donor. But donations are a rarity, said Randy Stover, chief engineer.

"Unfortunately, most radio stations use their equipment until it drops," he says. "A station will repair its equipment and use it 'as is,' or sometimes stations will put up their equipment for sale in a used equipment bulletin in one of the trade papers."

The problem, says Mr. Stover, is that while a university or community college is always willing to accept free radio or TV equipment, the machines often require extensive repairs, and no one with the expertise is available to get the equipment running.

"It's a paradox," he says. "There's no money to buy equipment, yet there aren't any technicians on the university level with the skill to fix anything that a school can get for free."



NPR's SKIP PIZZI
Auctions used equipment

That's precisely why the small equipment that's replaced at WNBC-AM in New York is seldom given away to colleges.

"It's often in such poor condition that we just take it apart for parts or throw it out," says Bill Krause, the station's manager of technical operations. "If the stuff is only worth a couple hundred dollars, we'll donate it to an area college."

The radio station at New York University has been the recipient of some used equipment from WNBC.

But if the used equipment is deemed valuable, the purchasing department at the station will try to resell it to a smaller station, Mr. Krause says.

Kirkwood Community College in Cedar Rapids, Iowa, recently received four editing decks from Frank N. Magid Associates, a Marion, Iowa-based media consulting firm.

"We're not in a position to buy equipment, so it was frosting on the cake," says Joe Taylor, manager of media services for the college. "The equipment is not the backbone of our operation, but it provides us some added convenience in terms of viewing video."

The equipment, worth about \$3,000, is used for internal college projects and student production.

To Magid Associates, the video editing equipment was virtually worthless, because it was replaced with updated technology. As a matter of routine, the college sent an authorized letter with the fair market value of the equipment to Magid Associates for tax purposes.

"After about two years, most equipment needs to be replaced," says Paul Bixby, manager of video services at Magid Associates.

"Most of the time, the equipment is not worth selling, but then again that depends on the individual station. As you know, TV and radio stations are watching their budgets very carefully, so I would guess many look at the possibility of selling the equipment before they give it away."

Mr. Stover, of KFSR in Fresno, tries to convince stations to donate their equipment to colleges rather than sell it used to a smaller station.

"The tax advantages usually outweigh what a station can get for a used machine," he says. "If equip-

(Continued on Page 54)

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JOBS

Broadcast TV

WHYY-TV in Philadelphia is seeking a **producer** with five years experience to plan, research, write and produce programs for local and national broadcast. Send resumes to: Personnel Department, WHYY-TV, 150 N. Sixth St., Philadelphia, Pa. 19106. Phone: 215-351-0548.

WPXI-TV in Pittsburgh is seeking a **public affairs director** with good writing, producing and organizational skills. Send resumes to: Mark Barash, WPXI-TV, 11 TV Hill, Pittsburgh, Pa. 15214. Phone: 412-237-1100.

WRTV-TV in Indianapolis is seeking to fill two positions:

Promotion director with strong management skills, creative concepts and writing.

Art director with experience in print and television to be responsible for all major design work and graphic look of the station.

Send resumes to: John Proffitt, vice president and station manager, WRTV-TV, 1330 N. Meridian, Indianapolis, Ind. 46202. Phone: 317-635-9788.

Cable TV

Group W Cable of Chicago is seeking to fill three positions:

Video engineer with experience in equipment maintenance.

Associate producer to produce locally origin-

ated shows.

Production coordinator to work with mobile studio.

Send resumes to: Joan Etten, programing manager, Group W Cable of Chicago, 4427 W. Cortland Ave., Chicago, Ill. 60639.

CNN in Atlanta is seeking **three producers and five writers** with experience on the local level for its new video newsfeed service "News-source." Send resumes to: Paul Amos, vice president, CNN, One CNN Center, P.O. Box 105366, Atlanta, Ga. 30348-5366. Phone: 404-827-1800.

Shop Chicago, a local cable home shopping service in the Chicago area, is seeking an **ad sales representative** with sales experience and knowledge of the Chicago metropolitan area. Send resumes to: Sabrina Poole, Shop Chicago, 688 Industrial Drive, Elmhurst, Ill. 60126. Phone: 312-832-5200.

Journalism

WSLS-TV in Roanoke, Va., is seeking a **news producer** with one year experience to produce 6 p.m. and 11 p.m. newscasts. Send resumes to: Ken Sran, news director, WSLS-TV, P.O. Box 2161, Roanoke, Va. 24009. Phone: 703-981-9110.

National Public Radio in Washington is seeking to fill four positions:

Associate producer/director "Morning Edi-

tion" with three years radio production experience.

Reporter/arts unit "Morning Edition" with four years broadcast or specialized journalism.

Reporter/national desk "Education-Special Projects" with four years reporting on education issues.

Reporter/science units with one year science reporting experience with a major broadcast news organization.

Send resumes to: Personnel Department, National Public Radio, 2025 M St. N.W., Washington, D.C. 20036. Phone: 202-822-2000.

WPLG-TV in Miami is seeking an **assistant director** with experience in control room and live newscast production. Send resumes to: Leona Bodie, personnel manager, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

Sun World Satellite News in Washington is seeking **two television reporters** with two years experience in local TV news and strong, fast writing and editing skills. Send resumes to: Cynthia Neu, president, Sun World Satellite News, 444 N. Capitol, Suite 601c, Washington, D.C. 20001. Phone: 202-783-7173.

WBIR-TV in Knoxville, Tenn., is seeking a **news photographer** with one to two years experience at a commercial news organization. Must be able to edit ENG tape and be able to work with microwave equipment. Send resumes to: Gary Davis, chief photographer,

WBIR-TV, 1513 Hutchison Ave., Knoxville, Tenn. 37917. Phone: 615-637-1010.

Radio

WWUS-FM in the Florida Keys is seeking a **program/production director** with strong production skills. Send resumes to: Bob Soos, WWUS-FM, Route 5, Box 183E, Big Pine Key, Fla. 33043. Phone: 305-872-9100.

Academic

Texas Tech University in Lubbock, Texas, is seeking an **assistant professor** with a doctorate to teach broadcast promotion, programing, journalism, management and photography. Send resumes to: Ashton Thornhill, chairman, search committee, Department of Mass Communications, P.O. Box 4710, Lubbock, Texas. 79409. Phone: 806-742-3385.

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 the "Jobs" column must include a telephone number for obtaining further information and an address. Decisions on which items are published and what wording is used are made entirely by ELECTRONIC MEDIA'S editorial staff.#

CNN fighting to win outlets overseas

By **DIANE MERMIGAS**

Senior reporter

Ted Turner says he has invested more than \$4 million to plug his 24-hour Cable News Network into the world for the most uncaptialistic reasons.

Selling the one-of-a-kind service in other countries helps to defray costs and boost CNN profits, which will total about \$60 million this year.

But beyond that, Mr. Turner is hoping that some of the world's problems might be solved and nuclear destruction avoided if people have a clearer understanding of each other.

"We're all on this planet together. Things like the destruction of the ozone layer, global soil erosion, nuclear proliferation, should be of concern to us all," Mr. Turner told ELECTRONIC MEDIA. "But we have to communicate. We're hoping this will become the ultimate forum for a regular exchange of ideas and points of view."

While expanding the news service globally is a logical extension of CNN's pervasive role at home, the task itself has not been easy.

Conflicting laws governing satellite transmission and competing news broadcasts, cultural differences and even differing journalistic standards meant CNN faced several years of hard-sell to win support in Europe, the Middle East, Asia, the Caribbean and South America.

CNN signed its first agreements with Australia and Japan five years ago. Today, it's spread to 54 countries, each taking some or all of the service. In exchange, many of the countries offer CNN use of their own news-gathering resources.

Such cooperation helps to extend the reach of CNN's frugally operated and sparsely staffed 13 foreign bureaus.

That is not a small point, considering CNN feeds not only itself but also a 24-hour headline news service, a separate 24-hour international satellite feed and a radio news service, all assembled at Turner Broadcasting System's Atlanta headquarters.

But, almost more importantly in Mr. Turner's view, the foreign cooperation opens the doors of communication and mutual understanding.

Mr. Turner estimates that distributing and marketing the service abroad will cost \$4 million this year, out of the \$100 million it takes to operate CNN annually.

Although TBS lost about \$5 million on his European news expansion last year, Mr. Turner said he expects the venture to break even in 1987.



Ted Turner has expanded CNN into 54 countries.

TBS sources estimate the foreign news operations will generate about \$4 million in 1987 from subscription and advertising sources. Company officials say they expect those revenues to triple in 1988.

Ted Turner's overall investment in news is in stark contrast to the three major commercial networks, which have reduced their annual news-related expenses to upwards of \$230 million each.

The networks' news operations each support 15 foreign bureaus, but they're filling fewer on-air hours, highlighted by their nightly half-hour evening newscasts.

CNN was in many English-speaking nations at least a year before the broadcast networks landed foreign outlets for their news programs.

However, the networks in recent years have entered into an increasing number of co-op arrangements with foreign news organizations, such as Visnews and Worldwide Television News. They've also begun strengthening and regionalizing their own operations abroad.

Not surprisingly, at least one network, NBC, tried to buy into CNN as a compatible cable investment.

But the broadcast competition fails to ruffle Mr. Turner.

"The networks don't really bother me any more," he says. "They are slowly sinking giants. News is only a part-time operation for them. We've just blown past them."

One factor luring CNN and the broadcast networks to global news are the new revenues available in selling universal advertising abroad. That has been a slow process for CNN, whose handful of multinational supporters include Sheraton Hotels, Visa and Budweiser.

Robert Ross, London-based managing director of CNN's international sales, says the regulations governing commercials that vary from country to country are a major stumbling block.

But more important journalistically is CNN's unparalleled complete, live coverage of important events, speeches and breaking news abroad. That coverage draws such world leaders as President Reagan and Soviet leader Mikhail Gorbachev, who make provisions to view CNN even when traveling, said Ed Turner, CNN executive vice president.

CNN is fast becoming the electronic equivalent to global newspapers such as The International Herald Tribune, Ed Turner says.

As far as competition, the only service to come within striking distance of CNN so far is Worldnet, the U.S. Information Agency's daily TV service to 50 countries, and the government-backed Armed Forces Radio and Television, which serves 58 countries.

Other companies, such as Reuters, are considering a global 24-hour news service of their own.

CNN counts among its viewers government and embassy officials, the heads of multinational corporations, other broadcast and print news organizations and public places such as universities, hotels and airports. The service is available in more than 300,000 hotel rooms in Europe and Japan alone.

The number of cable systems carrying the service abroad is much smaller, however.

But CNN's expansion efforts, ironically, are threatened most by the perception of the service as American propaganda and a vehicle for still more Western influence.

"Some countries just don't understand that we are a private enterprise," says Dietrich Ginzler, a sales manager for CNN International. "They think what we're offering them is a non-stop broadcast of the American point of view."

Countries such as Greece, Austria and Spain have been slow to televise CNN for fear that it will contribute to America's "imperial" influence there. And until recently, even the British and Germans had resisted.

"The success and expansion of our operations abroad will depend in large part on our ability to tailor the content to each market and country," Mr. Ross said.

CNN hopes to expand its global appeal and address such reservations with a new weekly broadcast called "The World Report," which will debut Oct. 25. The open-ended telecast will consist of reports from at least 45 TV news organizations worldwide.

As far as guidelines, "World Report" Executive Producer Stuart Loory says the material can't violate U.S. libel laws and it must be in good taste.

Despite the obstacles, Ted Turner and his executives are optimistic they can make CNN the fixture for continuous news worldwide that it has become in only seven years domestically.

Toward that end, Turner and company have been assisted most by the natural evolution of what Marshall McLuhan envisioned about 20 years ago as a television-bound global village.

Now, for example, the Chinese watch America's Super Bowl on a four-month delay basis; the Pope starred in worldwide satellite interconnections; and 2 billion people in more than 150 countries simultaneously viewed the "Live Aid" concert.

"Everyone will be looking inside of everyone else's electronic window all the time and, hopefully, that will lead to a safer, better-informed world," said Sidney Pike, director of international sales for CNN outside of Europe.#

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The Hour



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CALENDAR

October

Oct. 13, **Hollywood Radio and Television Society newsmaker luncheon** featuring Jack Valenti, president of the Motion Picture Association of America, Beverly Wilshire Hotel, Beverly Hills, Calif. Information: Ollie Crawford, 818-769-4313.

Oct. 13, **People Meters are Here—Now What?**, an International Radio & Television Society second Tuesday seminar, Viacom Conference Center, New York. Information: Marilyn Ellis, 212-867-6650.

Oct. 13, **Southern California Cable Association monthly dinner meeting** with guest speakers Bill Daniels of Daniels and Associates, Leonard Tow of Century Communications and Jeffrey Reiss of Reiss Media Enterprises, Inn at the Park, Anaheim, Calif. Information: Aisha Woolford, 213-684-7024.

Oct. 13, **Central Illinois SCTE Meeting Group technical seminar**, Sheraton Normal Hotel, Normal, Ill. Information: Tony Lasher, 217-784-8390.

Oct. 13, **Cabletelevision Advertising Bureau local advertising sales workshop**, Sheraton Needham Hotel, Boston. Information: Detta Patterson, 212-751-7770.

Oct. 13, **Sales seminar for TV-radio reps**, sponsored by The Marketing Communications Group, Seatac Hyatt, Seattle. Information: Ronald E. Steiner, 505-293-4323.

Oct. 13-14, **Satellite Technology**, a seminar for the non-technical manager and executive, Willard Inter-Continental, Washington. Information: Ann Marcellino, 1-800-722-9000.

Oct. 13-15, **Mid-America Cable Show** sponsored by the Mid-American Cable Television Association and featuring Frank Biondi as a guest speaker, Hyatt Regency, Kansas City, Mo. Information: Rob Marshal, 913-841-9241.

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

Oct. 14, **Broadcast Capital Fund ownership seminar**, Hotel Pontchartrain, Detroit. Information: Aida Olivencia, 202-429-5393.

Oct. 14, **Heart of America SCTE Meeting Group technical seminar**, Hyatt Regency Hotel, Kansas City, Mo. Information: Wendell Woody, 816-474-4289.

Oct. 14, **Sales seminar for TV-radio reps**, sponsored by The Marketing Communications Group, Airport Holiday Inn, Portland, Ore. Information: Ronald E. Steiner, 505-293-4323.

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

Oct. 15, **Broadcast Capital Fund ownership seminar**, Sir Francis Drake Hotel, San Francisco. Information: Aida Olivencia, 202-429-5393.

Oct. 15, **Cabletelevision Advertising Bureau local advertising sales workshop**, Sheraton Valley Forge, Philadelphia. Information: Detta Patterson, 212-751-7770.

Oct. 15, **Sales seminar for TV-radio reps**, sponsored by The Marketing Communications Group, Sacramento Inn, Sacramento, Calif. Information: Ronald E. Steiner, 505-293-4323.

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

Oct. 15-18, **American Women in Radio & Television south central area conference**, Hyatt Regency, Houston. Information: Ed Cearley, 713-526-3461.

Oct. 16, **Radio-Television News Directors Association region 12 conference**, Sheraton Centre Hotel, New York. Information: Rob Sunde, 212-887-4138.

Oct. 16-19, **Audio Engineering Society 83rd annual convention**, New York Hilton Hotel and New York Sheraton Centre. Information: Ronald L. Bennett, 818-986-4643.

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

Oct. 16-17, **10th annual Detroit Producers Association**, Hyatt Regency, Dearborn, Mich. Information: Marguerite Parise, 313-542-7403.

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

Oct. 17, **An Introduction to Community Access Television** sponsored by the Chicago Access Corp., CAC Center, Chicago. Information: Jose Andrade, 312-738-1400.

Oct. 16-18, **Third annual Women in Film festival**, Cineplex Odeon Universal City Cinemas, Los Angeles. Information: Kevin Sasaki, 213-874-1300.

Oct. 19-21, **33rd annual meeting and related events of the New York State Broadcasters Association**, Desmond Americana, Albany, N.Y. Information: Belinda Bouchard, 518-434-6100.

Oct. 20, **Why Cable Will Pay for Hollywood's Best**, Hollywood Cable Forum, sponsored by the National Academy of Cable Programming, Century Plaza Hotel, Century City, Calif. Information: Michael Hill, 202-775-3611.

Oct. 20, **HDTV—Forward to the Future** a seminar sponsored by the New York Women in Cable, HBO Media Center, New York. Information: Beth Araton, 212-661-6040.

Oct. 20-23, **Telocator Network of America 39th annual convention**, Moscone Center, San Francisco. Information: Cliff Cottman, 202-467-4781.

Oct. 21-29, **Technology Studies seminar** sponsored by the Gannett Center for Media Studies, Columbia University, New York. Information: Shirley Gazsi, 212-280-8392.

Oct. 24, **Salute to Steve Allen** sponsored by the Museum of Broadcasting and ELECTRONIC MEDIA, Hotel Nikko, Chicago. Information: Lilly Eide, 312-987-1500.

Oct. 24, **High Definition Television: A Preview of the Future**, a one-day forum sponsored by UCLA Extension, UCLA campus, Los

Angeles. Information: John Watson, 213-825-1901.

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

Oct. 25-28, **American Children's Television Festival Ollie Awards**, Knickerbocker Hotel, Chicago. Information: Valentine Kass, 312-390-8700.

Oct. 26, **An Introduction to Community Access Television** sponsored by the Chicago Access Corp., CAC Center, Chicago. Information: Jose Andrade, 312-738-1400.

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

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

Oct. 27, **Cable Day** at the Television Critics Association October

Major events

MIPCOM

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

TvB annual meeting

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

The Western Show

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

INTV

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

RAB

Atlanta Jan. 23 to 26
Information: Wayne Cornils, 212-254-4800.

NATPE

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

NAB

Las Vegas April 9 to 12
Information: Hilda Jannesson, 202-429-5353.

press tour, Waldorf-Astoria, New York. Information: Jim Boyle, 202-775-3629.

Oct. 31-Nov. 4, **Imaging in Sound—Today and Tomorrow**, the annual fall conference of the Society of Motion Picture and Television Engineers, Los Angeles Convention Center, Los Angeles. Information: John Varrasi, 914-761-1100.

November

Nov. 3, **Sports conference** sponsored by the Gannett Center for Media Studies, Columbia University, New York. Information: Shirley Gazsi, 212-280-8392.

Nov. 3-7, **Midwest Radio Theatre Workshop**, a workshop featuring topics of interest to radio producers, technicians, directors and writers, Ramada Inn, Columbia, Mo. Information: Diane Hunkel, 314-874-1139.

Nov. 4-6, **Fifth annual Private Cable Show**, a trade show for private cable systems examining such topics as the booming demand for private cable in hotels, Sheraton Denver Tech Center, Denver. Information: Kim McBride, 713-342-9655.

Nov. 5-6, **Satellite Technology**, a seminar for the non-technical manager and executive, Four Seasons Hotel, Los Angeles. Information: Ann Marcellino, 1-800-722-9000.

Nov. 10, **Hollywood Radio and Television Society newsmaker luncheon** featuring Michael Fuchs, chairman of HBO, Beverly Wilshire Hotel, Beverly Hills, Calif. Information: Ollie Crawford, 818-769-4313.

Nov. 10, **International Radio & Television Society second Tuesday seminar**, Viacom Conference Center, New York. Information: 212-867-6650.

Nov. 11-12, **The First Amendment—Third Century**, a forum featuring J. Richard Munro, chairman and chief executive officer of Time Inc., Rep. Al Swift, D-Wash., and Edward Reilly, vice president for broadcasting at McGraw-Hill, San Diego State University, San Diego. Information: Sig Mickelson, 619-287-2446.

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

Nov. 12-13, **Human Issues in the Work Place: Meet the Challenge**, the North Carolina chapter of Women in Cable fall meeting, Hyatt Hotel, Winston-Salem, N.C. Information: Mary Lou Swann, 919-785-3561.

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

800-232-3131.

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

Nov. 13-17, **Public Radio RF Transmission seminar** sponsored by the National Federation of Community Broadcasters, Sheraton Hotel, St. Louis. Information: Pat Watkins, 202-797-8911.

Nov. 15-17, **Canadian Association of Broadcasters annual meeting**, Harbor Castle Westin, Toronto. Information: Gerry Acton, 613-233-4035.

Nov. 15, **Installation ceremonies into the Academy of Television Arts & Sciences' Television Academy Hall of Fame**, inducting Johnny Carson, Jacques-Yves Cousteau, Leonard Goldenson, Jim Henson, Bob Hope, Ernie Kovacs and Eric Sevareid, Twentieth Century Fox Studios, Los Angeles. Information: Murray Weissman, 818-763-2975.

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

Nov. 19-21, **American Video Conference**, Hollywood Roosevelt Hotel, Hollywood, Calif. Information: Mark Josephson, 212-722-2115.

Nov. 23, **1987 International Emmy Awards gala**, Sheraton Centre, New York. Information: Victoria Fahn, 212-308-7540.

Nov. 24, **International Radio & Television Society Newsmaker luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

December

Dec. 1-2, **Satellite Technology**, a seminar for the non-technical manager and executive, Ritz-Carlton, Atlanta. Information: Ann Marcellino, 1-800-722-9000.

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

Dec. 3-4, **Technology studies seminars** sponsored by the Gannett Center for Media Studies, Columbia University, New York. Information: Shirley Gazsi, 212-280-8392.

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

Dec. 17, **International Radio & Television Society Christmas benefit**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

January

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

Jan. 7-10, **Winter Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. Information: Dennis Corcoran, 202-457-8700.

Jan. 13, **International Radio & Television Society Newsmaker luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

Jan. 22, **Ninth annual ACE Awards—non-televised presentation**, Century Plaza Hotel, Los Angeles. Information: Susan Detwiler, 202-775-3611.

Jan. 23-26, **Radio Advertising Bureau managing sales conference**, Hyatt Regency, Atlanta. Information: Wayne Cornils, 212-254-4800.

Jan. 24, **Ninth annual ACE Awards—televised presentation**, Wiltern Theater, Los Angeles. Information: Susan Detwiler, 202-775-3611.

Jan. 29-30, **Technology in Transition**, the 22nd annual conference of the Society of Motion Picture and TV Engineers, Opryland Hotel, Nashville. Information: John Varrasi, 914-761-1100.

February

Feb. 2-3, **Arizona Cable Television Association's 1988 annual meeting**, Hyatt Regency, Phoenix, Ariz. Information: 602-257-9338.

Feb. 4, **International Radio & Television Society Newsmaker luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

Feb. 11-13, **Country—America's Music**, the 19th annual Country Radio Seminar, Opryland Hotel, Nashville, Tenn. Information: Frank Mull, 615-327-4488.

Feb. 25-29, **National Association of Television Program Executives**, George R. Brown Convention Center, Houston. Information: Nick Orfanopoulos, 212-949-9890.

March

March 3, **International Radio & Television Society Gold Medal Banquet**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

March 15, **International Radio & Television Society Newsmaker luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

April

April 9-12, **National Association of Broadcasters annual convention**, Las Vegas Convention Center, Las Vegas. Information: Hilda Jannesson, 202-429-5353.

April 14, **International Radio & Television Society newsmaker luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650. #

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Chicago.

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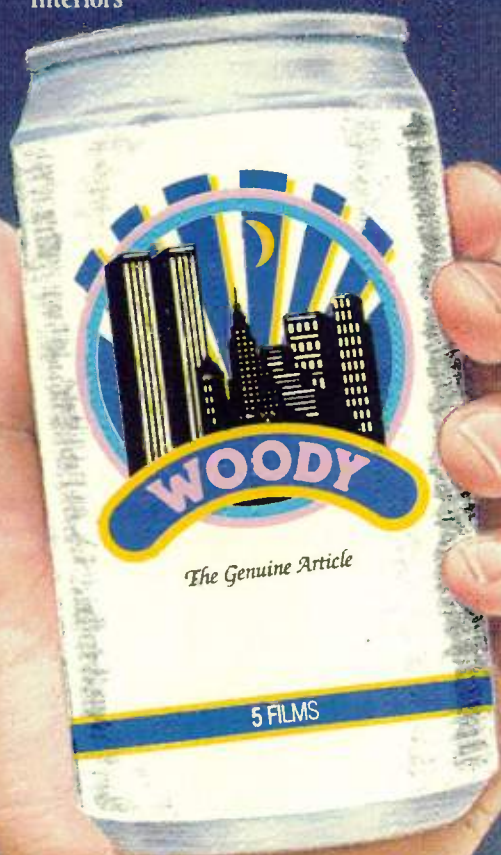
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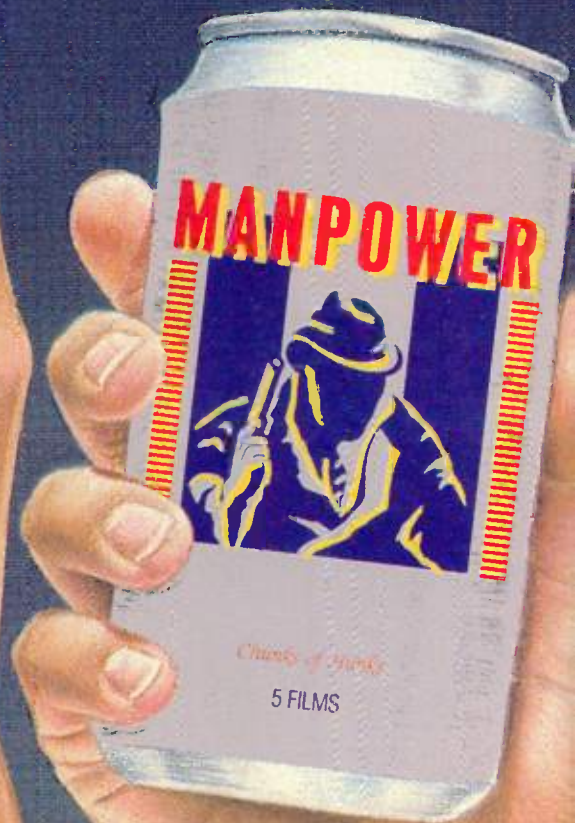
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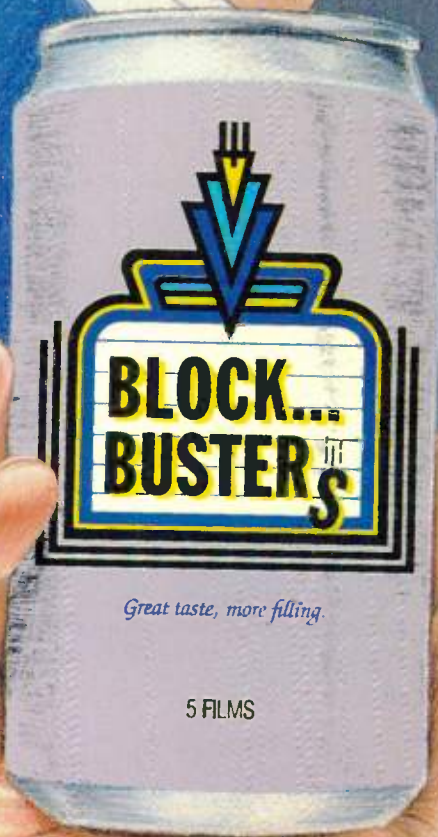
House Where Evil Dwells
Jaws of Satan
Motel Hell
Beast Within
Twice Told Tales



Who'll Stop the Rain
The Offence
Stay Hungry
Cuba
Hammer



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La Cage Aux Folles II
Pulp
The Party
Mixed Company



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Foadie
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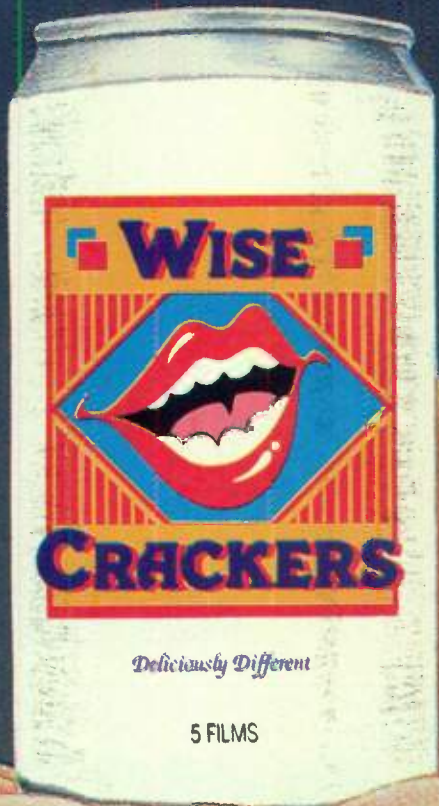
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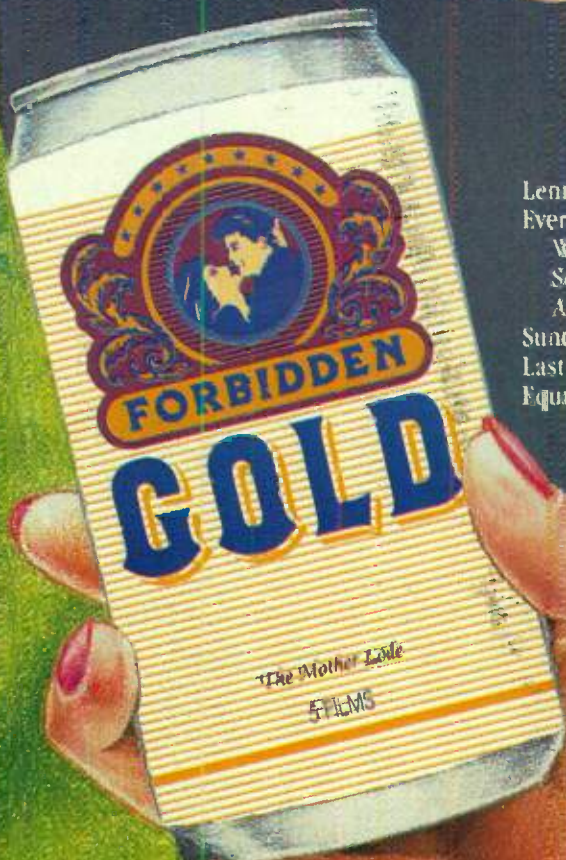


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Sex (But Were
Afraid to Ask)
Sunday Bloody Sunday
Last Tango in Paris
Equus

5 FILMS

Animal actors getting a state pension plan

By WILLIAM MAHONEY
Staff reporter

HOLLYWOOD, CALIF.—When "The Beverly Hillbillies" ceased production in 1971, Bill the Bear found himself out of work.

The quality of Bill's life suddenly went downhill, say animal rights activists. As an unemployed actor with no pension or benefits, Bill digressed from sharing vittles with Elly May Clampett in the swank Beverly Hills mansion to begging for scraps in an animal shelter.

But that tale of woe is not an uncommon one, according to the animal rights activists here.

They say animal actors often are thrown by the wayside after their show or popularity fades.

Now, due to efforts by animal supporters, the state of California will provide for fallen stars like Bill the Bear.

California Gov. George Deukmejian recently signed into law legislation establishing a trust fund that will be used to support Bill and his animal colleagues after they retire.

"So many of these animals are simply dumped," says Pat Derby, founder of the Sacramento, Calif.-based Performing Animal Welfare Society (PAWS) and one of the proponents of the legislation.

"The big thing is that the animals earn all this money for the trainer, who sometimes dumps them after they're not popular anymore," adds Gladie Sargent, a long-time animal rights advocate and the key lobbyist behind the state bill.

Originally, Ms. Sargent, who's also the founder of the Oakland-based Pets and Pals and a minority owner of the Los Angeles Raiders, backed a bill that would force trainers to donate 1 percent of their earnings to the fund.

But in order to get legislation passed, that provision had to be dropped, she says, and such contributions will now be voluntary.

Ms. Sargent says she's already written a check herself to kick off the fund, and that she and Ms. Derby will immediately begin to appeal to the Hollywood production community for contributions.

Actress Lindsay Wagner and game show host Bob Barker were also instrumental in getting the bill passed, noted Ms. Derby.

The shelter now is home to such retired animals as the cougar used in Lincoln-Mercury car commercials.

Ms. Derby says animals used as bit players and extras are often sold to researchers or meet other undesirable fates. #



Bill the Bear, who has been out of work since "The Beverly Hillbillies" ceased production in 1971, performs on the set for Donna Douglas, who played "Elly May"; trainer Frank Inn (with cane); and an assistant.

BRIEFLY NOTED

Broadcast TV

Cincinnati businessman Carl Lindner and his American Financial Corp. completed the \$1.44 billion buyout of Taft Broadcasting Co. last week. The transaction was completed after the FCC gave its approval of the deal Oct. 5. Shareholder approval was secured a week earlier. Taft management conducted its annual closed-door meeting in Arizona last week and reiterated that no major management or organizational changes were planned.

As expected, David Corvo has been named executive producer of CBS News' new two-hour morning broadcast. The unnamed broadcast, which will be co-hosted by Kathleen Sullivan and an unannounced male counterpart, will premiere Nov. 30 from 7 a.m. to 9 a.m. (ET) as a replacement for "The Morning Program." Mr. Corvo, 36, now will oversee CBS News' complete 6 a.m.-to-9 a.m. block.

Act III Broadcasting, a subsidiary of Norman Lear's Act III Communications, has agreed to purchase independent WRGT-TV in Dayton, Ohio, and independent WVAH-TV in Charleston, W.Va. The Dayton station is being sold by Dayton Telecasting; the West Virginia station is being sold by West Virginia Telecasting. The prices of the transactions were not revealed.

KCBS-TV in Los Angeles is turning over production of its 9-year-old in-house prime-access "2 on the Town" magazine to an outside production company and laying off some of the show's 30 employees. The changes are effective Dec. 31, when the CBS owned-and-operated station expects to have enough episodes of the daily series to carry it through next summer. KCBS cited high costs as the main reason for its decision.

Dr. Frank Field, senior health and science editor at WCBS-TV in

NATIONAL SYNDICATION STANDINGS

For the week ended Sept. 27

	Rating	Stations	Coverage
1. Wheel of Fortune	16.4	213	97%
2. Jeopardy	13.2	206	97%
3. WWF Wrestling	10.2*	237	94%
4. Oprah Winfrey Show	8.9	201	99%
5. People's Court	7.4	189	96%
6. Entertainment Tonight	6.8*	165	93%
7. Wrestling Network	6.7*	187	87%
8. Oprah Winfrey Show (b)	5.6	179	77%
9. She's the Sheriff	5.4*	147	85%
10. Hollywood Squares	5.3	127	90%
11. All-Star Wrestling Network	5.1*	113	82%
12. MGM/UA Premiere Network	4.9*	134	87%
13. Out of This World	4.8	97	82%
14. Hee Haw	4.4	190	84%
Win, Lose or Draw	4.4	127	71%

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

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

New York, has prepared a series of 15 reports on fire prevention and hopes other stations will pick up the series. Dr. Field says he has received inquiries from other CBS owned-and-operated stations interested in airing the reports.

Howard Gutin was elected chairman of the board of the Corporation for Public Broadcasting at last week's annual meeting. William Hanley was elected vice chairman.

A mid-October launch has been scheduled for KDDE-TV, Channel 68, the newest and possibly the last full-power TV station in Los Angeles. According to Booker Wade, president of the Black Television Workshop, KDDE plans an eight-hour daily program schedule emphasizing black-oriented programming. The station is believed to be the only black-owned U.S. public TV station. Channel 68 is the last chan-

nel allocation in the market.

Cable TV

Times Mirror Co. will swap its Phoenix and other Arizona cable TV systems for several cable systems around the country, under terms of an agreement in principle reached last week with Tele-Communications Inc. and United Artists Communications. Those two entities will own and operate the Arizona systems, which serve about 185,000 subscribers. Times Mirror will receive a similar number of customers from systems acquired from the two MSOs in Nevada, California, Illinois, Ohio, New York and Massachusetts.

A coalition of broadcasters has asked the FCC to rule that cable operators are still subject to must-carry rules in the packages they

sell to motels, hotels and apartment buildings. A letter was sent to FCC Mass Media Bureau Chief Alex Felker by the National Association of Broadcasters, the National Association of Public TV Stations and the Association of Independent TV Stations.

Chicago-based Centel Cable Television Co. reports it lost \$347,000 on revenues of \$63 million for the six-month period ended June 30, compared with losses of \$593,000 on revenues of \$41.4 million for the same six-month period in 1986.

Radio

Barbara Riegle, 66, has settled her age discrimination lawsuit against Los Angeles' KFWB-AM. The reporter had sued the all-news station and its owner, Westinghouse Broadcasting Co., for \$14 million, claiming she had been denied a promotion to news director and later demoted because of her age. KFWB had maintained that age was not a factor. The amount of the settlement, announced one day after Ms. Riegle's U.S. District Court trial in Los Angeles had begun, was not disclosed.

Chicago-based Duchossois Communications Co. has agreed to buy WHFS-FM and WNAV-AM in Annapolis, Md., from ABW Broadcasting for \$8.2 million.

WXTC-AM is the new name of WCSC-AM, the oldest radio station in Charleston, S.C. The oldies station dropped its 57-year-old call letters last month after it was sold along with WXTC-FM to Ralph Guild, chairman of New York-based Interep.

Fans of KKCX-FM in San Francisco have filed a petition with the FCC that seeks to block the proposed sale of the Olympic Broadcasting outlet to James Gabbert for \$11 million. Mr. Gabbert, who owns

KOFY-TV/AM in San Francisco, says he hasn't decide whether to change the station's eclectic format, but The Coalition to Save the City (as the station is popularly known) fears that KKCX's free-form approach is in danger if the deal goes through.

Sky Broadcasting, the Detroit-based owner of six radio stations, has become Dorton Broadcasting, adopting the name of its new president, Joseph Dorton. Before joining Sky Broadcasting earlier this year, Mr. Dorton was president of Gannett Co.'s radio station group.

Sports

HBO hopes to complete a multi-million-dollar, multifight deal to televise Mike Tyson's 1988 fights by Friday, when Mr. Tyson defends his title against Tyrell Biggs in Atlantic City, N.J., according to Seth Abraham, HBO senior vice president for original programming. The Tyson-Biggs matchup will be aired on HBO.

Syndication

Cinetex, the international film and TV conference planned to debut next September in Las Vegas, is mounting a \$600,000 print advertising campaign to promote the event. The ad campaign was launched in trade magazines Oct. 7 and will include a direct-mail campaign to potential exhibitors over the next 11 months. Cinetex is a joint presentation of The American Film Institute and The Interface Group.

"Liars Club," a TV comedy game show that disappeared from first-run nine years ago, is being revived for next year by Four Star International and Golden West Productions as "The New Liars Club." A pilot will be produced next month for screening at February's National Association of Television Program Executives convention. #

WHO'S NEWS

Broadcast TV

ABC Television is promoting the following people from district manager to director of station relations for the regions indicated: **Joseph Coscia**, Northeast; **Warren Denker**, Southeast; **Robert Hingel**, Southwest; **Jane Smerglia**, South Central; **Nancy Smith**, North Central; **Peter Zobel**, Mountain/Pacific.

William Flynn to member of the corporate staff of Storer Communications, Miami, from vice president and general manager of WJBK-TV, Detroit. He is being succeeded at WJBK by **George Lyons**, formerly president and general manager of WWMT-TV, Kalamazoo, Mich.

Pat Macholl to research director, KTVU-TV, San Francisco-Oakland, from research director, KRON-TV, San Francisco.

John Long, vice president and director of sales at WJLA-TV, Washington, has been elected chairman of the Television Bureau of Advertising's Sales Advisory Committee.

Jim Bunn, reporter for KPIX-TV, San Francisco, will be on loan to the World Health Organization for its special program on AIDS in Geneva, Switzerland, for one year.

Gerald Robinson to director of engineering, WISN Division, The Hearst Corp., from chief engineer, WISN-TV, Milwaukee, effective Dec. 1. He will succeed Jim Hurley, who is retiring.

Yuko Sakamoto Hayakawa to director of programming, KSCI-TV, Los Angeles, from staff producer, KCBS-TV, Los Angeles.

Marilyn Hall has entered into a long-term agreement with Fries Entertainment, Los Angeles, to develop and produce feature films and movies for television through her company, Hallet Street Productions.

Marc Hirsch to vice president, Northeast divisional manager and advertising sales, domestic television division, Paramount Television Group, New York, from Northeast division sales manager. Also, **Ed Wilson** to vice president, Eastern regional manager, New York, from vice president, Southern regional manager, Dallas; **Al Rothstein** to vice president, Southern regional manager, from general sales manager, WTVJ-TV, Miami; and **Lisa Margolis** to director, business affairs and legal, Los Angeles, from an associate with the law firm of Finley, Kumble, Wagner.

Sam Hutchison to program and creative services director at WLUK-TV, Green Bay, Wis., from program and promotion manager, WXGZ-TV, Appleton, Wis.

Vicki Horwits to director of comedy development, NBC Entertainment, Burbank, Calif., from manager of current comedy programs.

Cable TV

Susan Holbrook to director of financial planning, ESPN, Bristol, Conn., from assistant financial manager, business analysis, General Foods, White Plains, N.Y.

Kim Allen to vice president and general manager, Comcast Cable Communications' Montgomery County, Pa., systems, from general manager of Times Mirror's South Philadelphia cable system. Also, **Diane Christie** to general manager,



GEORGE LYONS
WJBK-TV, Detroit



BILL KALETTA
Rasmussen Comm.



NICK RHODES
Rasmussen Comm.



RANDOLPH BLOTKY
MGM/UA

Comcast's West Palm Beach, Fla., cable system, from general manager, Comcast's Fort Wayne, Ind., system.

Richard Petty to vice president and assistant corporate controller, Warner Cable Communications, Dublin, Ohio, from vice president of finance and administration, the plastics division, Anchor Hocking.

Caroline Winston to vice president of programming, Tempo Television, Tulsa, Okla., from vice president of program development, Showtime.

Stanley Itskowitch to senior vice president and general counsel, Falcon Systems Co., Los Angeles, a new post, from president and chief executive officer, Falck Chemical Group, Los Angeles.

Radio

Mike Fitzgerald to program director, WNLK-AM, Norwalk, Conn. He continues as afternoon drive air personality.

Adam Powell to vice president of news and information, National Public Radio, Washington, from head of news. Also, **Joe Gwathmey** to vice president of cultural programming and program services from vice president of programming. **Richard Salant**, former president of CBS News, has been named as a public member to the board of National Public Radio.

Peter Bloom to senior vice pres-

ident and Eastern sales manager, Westwood One Radio Networks, New York, from vice president. Also, **Rich Ziltz** to director of Midwest sales, Westwood, Chicago, from account executive.

Phil Rappaport to promotion director, WPIX-FM, New York, from promotion director, WWNK-AM/FM, Cincinnati.

Journalism

Lisa Rudolph to general assignment reporter, WCBS-TV, New York, from reporter and anchorwoman, KSAT-TV, San Antonio, Texas.

Gib Shanley to sports director, WUAB-TV, Cleveland, from sports commentator for WQAL-FM, Cleveland. Mr. Shanley also worked as a sports anchor for WEWS-TV, Cleveland, for 18 years.

Rick Douglas to anchor, KXLY-TV, Spokane, Wash., from anchor, WMAR-TV, Baltimore.

Helen Somerset to general assignment reporter, WISH-TV, Indianapolis, from reporter, anchor and producer, WLUK-TV, Green Bay, Wis.

Christopher Conder to photo-journalist, KAKE-TV, Wichita, Kan., from photographer-editor, WTOL-TV, Toledo, Ohio.

Walt Frazier, former guard for the New York Knicks and a recent

Basketball Hall of Fame inductee, to color analyst on select Knicks broadcasts, Madison Square Garden Network's broadcast team, New York.

Steve Browne to weekend meteorologist for WKYC-TV in Cleveland from weathercaster and science reporter for WXIA-TV in Atlanta.

Nancy Hatler to reporter, WDNC-AM/WDCG-FM, Durham, N.C.

Gayle Gardner to studio anchor and field reporter, NBC Sports, New York, from reporter and anchor, "SportsCenter," ESPN, Bristol, Conn. Also, **Susan Sprecher** to features producer, Olympics, from producer of the "Donahue" show, and **Sharon Smith**, racing commentator, has signed a new multi-year contract.

Bill Kaletta to sales manager, Rasmussen Communications Management Corp., Champaign, Ill., from director of sports marketing, WWWE-AM/WDOX-FM, Cleveland. Also, **Nick Rhodes** to manager of marketing operations from client service executive, Arbitron Ratings Co., Chicago.

Syndication

Sandra Weir to director, programming and production, Orbis Communications, New York, from president of Anchor Productions, New York.

Ali Hoffman to promotion manager, ITC Entertainment, New York, from administrative assistant.

Sally Roslow to director of research/marketing, New World Television Distribution, Los Angeles, from manager of marketing, CBS Affiliate Relations, Los Angeles.

Linda Lieberman to station clearances manager, Southern region, Blair Entertainment, Los Angeles, from account executive, Southeast region, TeleTrib, Los Angeles.

Jeri Sacks to vice president, pay/cable sales, Lorimar Syndication, Culver City, Calif., from director, pay/cable sales.

Other

Randolph Blotky to senior executive vice president, MGM/UA Telecommunications, Culver City, Calif., from executive vice president.

Brain Watson to director of corporate benefits and taxes, Katz Communications, New York, from manager of corporate benefits.

Ronald Lightstone has resigned as senior vice president of Viacom International. He is the sixth member of a Viacom executive group that attempted to buy the company to depart. A replacement had not been named at press time.

Jerry Leider to president and chief executive officer, ITC Entertainment Group, Los Angeles, from president, ITC Entertainment. He succeeds **Arthur Kananack**, who will resign effective Dec. 1. Also, **Wm. Christopher Gorog** to senior executive vice president and chief operating officer from executive vice president of business affairs.

Danny Duccello to director of operations, CCR Video, Los Angeles, from director of operations, Alan Lansberg Productions, Los Angeles.

Nancy Klopper to vice president and assistant to the president, Twentieth Century Fox Film Corp., Los Angeles, a new position, from an independent casting director. #

Most people find themselves tied to the clock



"NOT ENOUGH TIME"

A series of public service spots to promote better health.

FREE 60 SECOND AND 30 SECOND SPOTS FOR TELEVISION AND RADIO.

Structural health problems, if not cared for, will likely get worse with time.

In a complex world, most people are victims of the clock, trying to squeeze more into each day than they can handle. The most important thing they fail to make time for is their health. Letting too much time elapse between vital health exams and not responding to symptoms or injuries could prove serious.

This is one of the most interesting public service campaigns you can use. Every man, woman and child in your audience will be able to identify with the problem. Hopefully, it will motivate them to take positive action to protect themselves.

TO: American Chiropractic Association
1701 Clarendon Boulevard, Dept. EM
Arlington, Virginia 22209 87-4

Please send me copies of "NOT ENOUGH TIME" public service spots for:

Television (One 60 sec. & one 30 sec. on ¼" Videocassette)

Radio (Four 60 sec. & four 30 sec. Taped Spots)

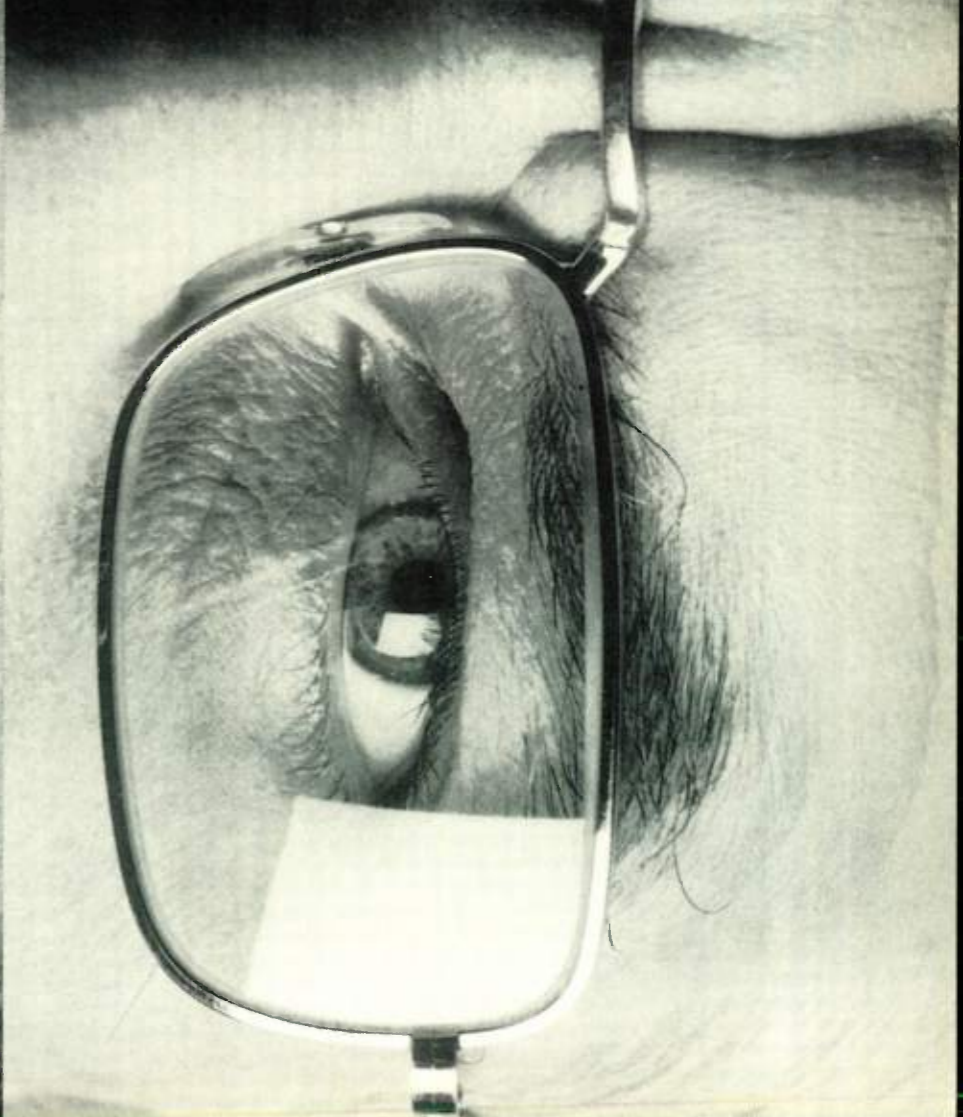
I understand the spots will be sent without cost or obligation.

Public Service Director _____

Station _____

Street Address _____

City _____ State _____ Zip _____



IN THE EYES OF OUR VIEWERS THE RECORD SPEAKS FOR ITSELF

Our record speaks. In vivid living color, day in and day out we are judged by the communities we serve about *how* we serve the communities we're in. And our stewardship has been found credible, responsive and trustworthy. Because we go beyond the expected and the required. We go to the need. We provide the forum and the conduit for issues. And a voice for all the voices of the community that need to be heard...and seen.

*KHJ-TV, Los Angeles, provides a minimum of 17 hours a week in public affairs programming. In addition to the Emmy award-winning "Mid-Morning Los Angeles" show, KHJ-TV also has regular programming focused on youth issues, senior citizens, minorities, politics, women's issues, government and children.

*KHJ-TV scheduled their hour-long, Emmy award-winning news where it would be seen—in *prime time*.

*Many of the regular public affairs programs on KHJ-TV have been on the air, week in week out for the past 10 or 12 years. Several for more than 15 years.

*For the past 10 years KHJ-TV has aired a daily station-produced half hour show for children to help them develop positive social attitudes.

*KHJ-TV's station-produced specials on "The Changing Family" have garnered 24 major awards, including 7 Emmys, since the inception of the program in 1983.

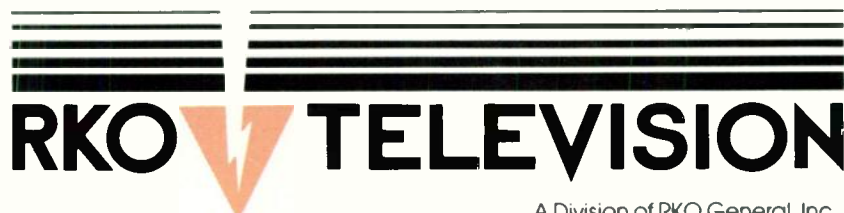
*Since its launch 3½ years ago, KHJ-TV's investigative news series "Camera 9" has won 10 major awards, including 2 Emmys and 2 Angel Awards of Excellence from Religion in Media.

*WHBQ-TV, Memphis, our ABC affiliate, and its local news coverage has been honored in the last 18 months with 8 Tennessee Associated Press Broadcaster Awards and a regional award from the Radio & Television News Directors Association for local investigative reporting.

*WHBQ-TV, has a solid history of responding to the people of the Mid-South in its programming and projects. After carefully listening to ascertainties from civic leaders in Memphis, one message came back again and again—some families needed food. A basic need was being overlooked. WHBQ-TV thus created the "Food for Families" project. Over the past 2 years WHBQ-TV and civic, business and volunteer organizations have collected and distributed over 200,000 lbs of food for Memphis citizens.

*WHBQ-TV and its employees have been recognized for their community involvement during 1986-87 by: United Cerebral Palsy, March of Dimes, The American Lung Association, Big Brothers/Big Sisters, The U.S. Marine Corps Reserve, The Girl Scout Council, United Negro College Fund, The Memphis City Schools and many others.

In the eyes of our viewers, the record speaks for itself.



A Division of RKO General, Inc.
A GENCORP COMPANY

World Radio History

HSN hoping earnings will silence critics

The Home Shopping Network is hoping that the perception problems and faltering support plaguing it on Wall Street will be overcome by a few quarters of steady earnings growth.

HSN has found itself on the defensive after a variety of setbacks, not the least of which was the drop in its stock—from a record \$47 per share earlier this year to less than its current \$12-per-share price.

A sign of HSN's true financial situation was delivered last week with the release of HSN's fourth-quarter and year-end statistics for fiscal 1987.



BUSINESS BEAT

Diane Mermigas

"I hope Wall Street will stop beating us up when they see the numbers," said Joseph Connolly, chief financial officer for HSN Inc., in an interview with ELECTRONIC MEDIA.

"The company is back in a growth mode. We believe profits will continue to grow."

But a number of skeptical media analysts have questioned whether those figures exhibit the rebounding profits needed to put the company back in Wall Street's good graces.

The Clearwater, Fla.-based company reported net income of \$3.3 million, or 4 cents per share, for the fourth quarter ended Aug. 31, down

41 percent from \$5.6 million, or 7 cents per share, the same period a year earlier.

Net sales for the quarter were \$159.9 million, up about 200 percent from \$53.4 million a year earlier.

For the year, HSN posted a \$29.5 million profit, or 33 cents per share, up 73.5 percent from \$17 million, or 22 cents per share, the previous year. The company had \$582.1 million in net sales, up 263 percent from \$160 million the previous year.

With hopes of expanding its base of 43.6 million homes passed and 2.9 million customers, HSN is projecting \$1.2 billion in sales in fiscal 1988, buoyed in part by the introduction of new financial services, pharmaceutical products and cosmetic lines.

The company's earnings would have been more robust during the past year had it not been for a handful of problems, including snafus with a new telephone system, Mr. Connolly said.

Malfunctioning telephone equipment cost the company about \$50 million to \$60 million in additional earnings and more than \$500 million in revenues, he said, and a \$10 million marketing and advertising campaign launched during the summer did little to regain lost business.

So it wasn't a surprise several weeks ago when HSN filed a \$1.5 billion lawsuit against GTE Corp. seeking to recover alleged damages.

However, a number of industry analysts say they consider the suit a convenient way for the company to explain why it has fallen short of its inflated expectations.

"Home Shopping Network is partly to blame for being deep in Wall Street's dog house," explained Larry Gerbrandt, an analyst for Paul Kagan Associates, Carmel, Calif.

"Their own expectations were boosted way out of the realm of reason. For instance, they projected that their new 'Home Shopping Game' (launched in June in tandem with MCA) would generate about \$800 million in revenues, and it was canceled after just a few months," Mr. Gerbrandt said.

HSN's credibility took another hit this year when its proposed \$646 million buyout of rival C.O.M.B. fell through largely because of resistance by cable operators that hold a 50 percent stake in C.O.M.B.'s home shopping unit.

Additionally, HSN recently opted not to go through with its proposed \$40 million purchase of the nation's second-largest thrift institution, Baltimore Federal in Maryland.

Nagging inventory problems—ranging from flawed fur coats to computers shipped with the wrong manuals—also added to HSN's public and pocketbook woes.

But perhaps the most damaging predicament has been the volatility of its stock. HSN's common stock has been split twice and undergone a roller-coaster gain and loss of more than \$50 per share since the company went public a year ago.

Some major investors sold out, and some industry analysts lowered their recommendations on HSN stock the first half of this year, leaving the stock in the hands of short sellers.

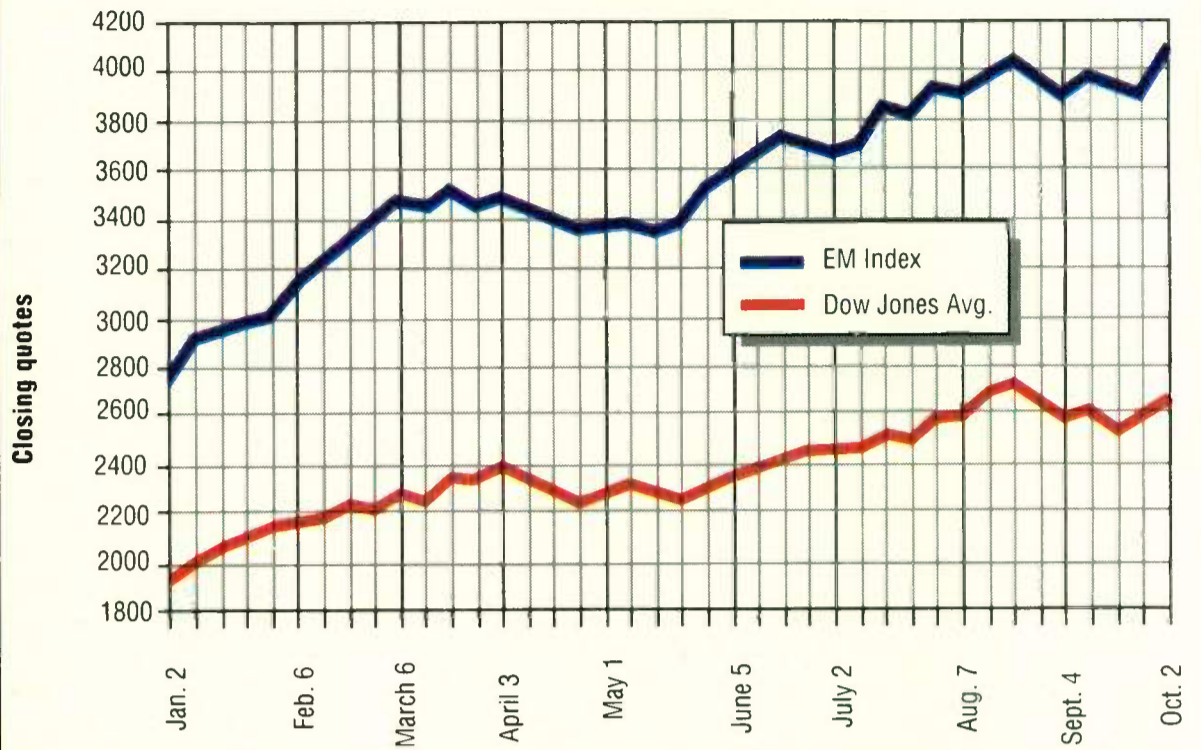
Short sellers unload borrowed shares, hoping to earn a profit by replacing them with stock purchased at a lower price. The activity can result in a short squeeze in which stock prices rise sharply because the short-sellers are forced to buy shares in the open market to cover their short positions.

Company officials understandably have been concerned that about half of the daily trading of its 85.9 million common shares occurs in this manner, making it "one of the largest short positions for any security ever reported," Mr. Connolly said.

In an attempt to bring a halt to the outside manipulation of its stock, HSN several weeks ago asked the Securities and Exchange

(Continued on Page 54)

ELECTRONIC MEDIA stock index vs. Dow Jones average



ELECTRONIC MEDIA stock index results for the week ended Oct. 2



	Sept. 25	Oct. 2	Change
Home Shopping	\$11.38	\$13.88	21.97%
Viacom	\$25.00	\$28.50	14.00%
Comcast	\$23.00	\$25.38	10.35%
Gulf & Western	\$83.88	\$89.75	7.00%
CBS	\$207.88	\$222.00	6.79%
United Cable	\$24.13	\$25.63	6.22%
Cap Cities/ABC	\$419.50	\$444.50	5.96%
Cablevision	\$29.00	\$30.50	5.17%
Gannett	\$50.25	\$52.25	3.98%
Disney	\$76.88	\$79.75	3.73%
King World	\$27.50	\$28.50	3.64%
Scripps Howard	\$81.00	\$83.00	2.47%
Time Inc.	\$104.63	\$106.75	2.03%
General Electric	\$61.25	\$62.38	1.84%
Jones Intercable	\$13.88	\$14.13	1.80%
Multimedia	\$69.75	\$70.50	1.08%
Coca-Cola	\$48.13	\$48.63	1.04%
TCI	\$26.50	\$26.75	0.94%
Lorimar Telepictures	\$16.25	\$16.38	0.80%
Tribune Co.	\$47.50	\$47.75	0.53%
Taft	\$156.13	\$156.50	0.24%

	Sept. 25	Oct. 2	Change
Turner Broadcasting	\$12.38	\$12.38	0.00%
A.H. Belo	\$68.50	\$68.00	-0.73%
MCA	\$61.75	\$59.13	-4.24%



Source: Nordby International

Ex-Viacom officials make first buy

By JANET STILSON
Staff reporter

NEW YORK—Only 10 days after forming a new company, three former Viacom International executives made a \$64.2 million acquisition.

The ex-Viacom officials—Terrence Elkes, Kenneth Gorman and George Castell—agreed to purchase IDC Services, a New York-based firm.

IDC provides payroll, financial, administration and market research services to the advertising and entertainment industries.

The executives' new company, Apollo Partners Ltd., is joined in the venture by Equitable Capital, a subsidiary of Equitable Life Insurance.

Together, Apollo and Equitable have purchased all 3.9 million over-the-counter shares of IDC at \$16 a share.

The Apollo executives had been part of a failed leveraged buyout of Viacom. After that, they left Viacom and set up the new company.

Mr. Elkes was Viacom's president and



TERRENCE ELKES
His Apollo Partners buys IDC

chief executive officer, while Mr. Gorman was executive vice president of its

networks group. Mr. Castell was vice president of corporate development.

Mr. Elkes says he and the other Apollo principals essentially are doing what they did for years at Viacom: engaging in investments and financial management of entertainment properties. Except, he adds, it's now on a smaller scale.

Between 1978 and last year, Viacom engaged in 20 to 25 purchases, sales and mergers of properties, he says.

A significant portion of Apollo's investment in the IDC acquisition was financed by the three partners, Mr. Castell said. Additional funds were raised from Equitable and through borrowing from other sources, he said.

Apollo is "working closely with three or four major investment banking houses . . . and three or four of the top 10 banks" on separate projects, Mr. Elkes added.

Equitable has not invested any money in Apollo; the firm's three equal partners intend to retain 100 percent of the equity their company, Mr. Elkes said. #

Rhino Video revives obscure TV shows

(Continued from Page 24)
was so slick and overproduced.

"They long for the simplicity they knew as kids. And there are a lot of younger viewers who've heard about shows like this but have never seen them."

The privately held firm doesn't release sales figures, and Mr. Schorr will only say that "thousands" of the TV-based tapes have sold.

He adds that more than 10 percent of Rhino's estimated \$3.1 million in annual revenues are video related, with the remainder coming from the successful Rhino record business established nine years ago by owners Richard Foos and Harold Bronson.

Mr. Schorr makes clear that, while turning a profit is a desirable goal, Rhino staffers also place a high priority on having a good time.

The company made headlines earlier this year when it released "The Wit & Wisdom of Ronald Reagan" for only \$7.95.

The 60-minute videotape is completely blank.

On April Fool's Day, Rhino came out with its own safe sex guide, made up of off-beat sex education films from the 1940s and 1950s.

Glut spawns innovation

(Continued from Page 24)

"Friday's" first creepy sales tools were created nearly a year ago, before anyone had seen footage from the show.

"We developed a pre-sell strategy like Procter & Gamble," says Ms. Cohen, who sent the company's sales force out with miniature coffins designed by advertising agency Jacobs & Gerber of Los Angeles. "We thought, 'What's going to open the door for them to stand out from the glut?'"

She tried to get licorice spiders so the salesmen could open the coffins and disgust their clients by eating them. But none could be found.

Even so, the packaging seems to have helped. "Friday" was sold in 98 percent of the country.

The only stumbling block came when one salesman set off an airport security system. "He opened his bag and there were all these little coffins," says Ms. Cohen. "He had to do a lot of quick talking."

At King World, the marketing trademark has long been slick and classy commercials. With plans to spend about \$8 million on such spots, this year is no exception.

"There are tremendous changes in TV," notes Mr. King, the company's president. "More markets are metered and there are more new shows, and that means you have to grab your audience quickly."

To help in that endeavor, commercials for "Wheel of Fortune" feature the oldies hit, "Girl Watcher" adapted as "Wheel Watcher" by Kool & the Gang.

Spots for "The Oprah Winfrey Show" feature the talk show host answering letters from fans.

But the ones that stand out are for "Jeopardy!" All three take place at the Jeopardy Diner, where tables full of Yuppies speak Jeopardese.

In one, the answer "This child star became ambassador to Ghana" is tossed out. The group screams, "Who is Shirley Temple?"

Then one baffled woman asks, "What are you doing?" "Speaking Jeopardese," snaps the other woman. "Well then I've got one," she quips back. "She's short, not a real blond and hasn't had a date in three months." "Who is Nancy?" the group cheers, pointing to the rude woman. #

Most such releases are regarded as "party tapes" in the trade and are more often sold than rented.

Virtually all of Rhino Video's TV product is taken from the public domain, which means the 28-year copyright on each piece has already expired.

Surprisingly, even shows featuring stars such as Jack Benny, Charles Bronson, Kirk Douglas, Fred MacMurray and Dick Powell are on the open market.

"Many performers of the 1950s—including Robert Conrad, Gene Kelly and Jackie Cooper—were contract players obligated to work for a single studio," Mr. Legend explains. "They popped up in all sorts of odd TV projects that are now forgotten."

Among the odd projects is "Red Nightmare" (retitled as "The Com-

mies Are Coming!"), an anti-communist TV movie made by Warner Bros. during the height of the Cold War and narrated by "Dragnet's" Jack Webb.

But the 2-year-old video company also plays it straight sometimes with concert films, documentaries and even current TV shows.

"The Cutting Edge," for example, is a two-part compilation from the MTV cable series of the same name, produced by the often-irreverent IRS Records and featuring the latest acts in contemporary rock music.

Rhino has acquired most of its TV material from private collectors, who specialize in such curiosities as the 15-minute serials adapted from radio in the late 1940s, including "Heartbeat Theater" and "Duffy's Tavern."

"We're looking for really off-the-wall material," says Ms. Moe, the Rhino spokeswoman. "My Mother The Car" (a 1964-65 NBC sitcom about a talking automobile) is too mainstream for us. We'd rather have something like 'I'm the Law,' which starred George Raft as a homicide detective who never takes his trench coat off."

Among the videos that Rhino offers are:

- "Tee Vee Treasures, Vol. 1-3," a potpourri of sitcoms, commercials, shorts, specials and public service announcements shown on TV during the 1950s and '60s.

- "Tee Vee Turkeys," an hour-long glimpse at some of "the world's worst TV shows," hosted by Skip Young of "The Ozzie and Harriet Show." Included are dramas, come-

dies, variety shows and specials.

- "Bizarre Music Television," containing music videos for such tasteless musical numbers as "Fish Heads" and "Homecoming Queen's Gotta Gun."

- "Commercial Mania," a two-volume collection of campy TV ads shown during the 1950s and '60s. Included are clips of Ronald Reagan selling Borax soap and the debut of the Ford Edsel.

- "Saturday Night Serials, Vol. 1-11," containing episodes of such series as "Junior G-Men," "Undersea Kingdom" and "The Phantom Empire."

The tapes run from 20 minutes to two hours in length and retail for \$9.95 to \$39.95 each. Rhino eschews mail-order and farms out distribution to a middleman. #

This announcement is neither an offer to sell nor a solicitation of an offer to buy any of these Securities.
The offer is made only by the Prospectus.

CENTEL

4,000,000 Shares

Centel Cable Television Company

Class A Common Stock

Price \$20½ a Share

Copies of the Prospectus may be obtained in any State from only such of the undersigned as may legally offer these Securities in compliance with the securities laws of such State.

3,200,000 Shares

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Incorporated

SMITH BARNEY, HARRIS UPHAM & CO.
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BEAR, STEARNS & CO. INC.

THE FIRST BOSTON CORPORATION

ALEX. BROWN & SONS
Incorporated

DILLON, READ & CO. INC.

DONALDSON, LUFKIN & JENRETTE
Securities Corporation

DREXEL BURNHAM LAMBERT
Incorporated

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HAMBRECHT & QUIST
Incorporated

E. F. HUTTON & COMPANY INC.

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PAINWEBBER INCORPORATED

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ROBERTSON, COLMAN & STEPHENS

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WERTHEIM SCHRODER & CO.
Incorporated

DEAN WITTER CAPITAL MARKETS

800,000 Shares

This portion of the offering is being offered outside the United States and Canada by the undersigned.

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SMITH BARNEY, HARRIS UPHAM & CO.
Incorporated

BARING BROTHERS & CO.,
Limited

DRESDNER BANK
Aktiengesellschaft

GOLDMAN SACHS INTERNATIONAL CORP.

NOMURA SECURITIES INTERNATIONAL
Limited

SALOMON BROTHERS INTERNATIONAL
Limited

SHEARSON LEHMAN BROTHERS INTERNATIONAL

SWISS BANK CORPORATION INTERNATIONAL
Limited

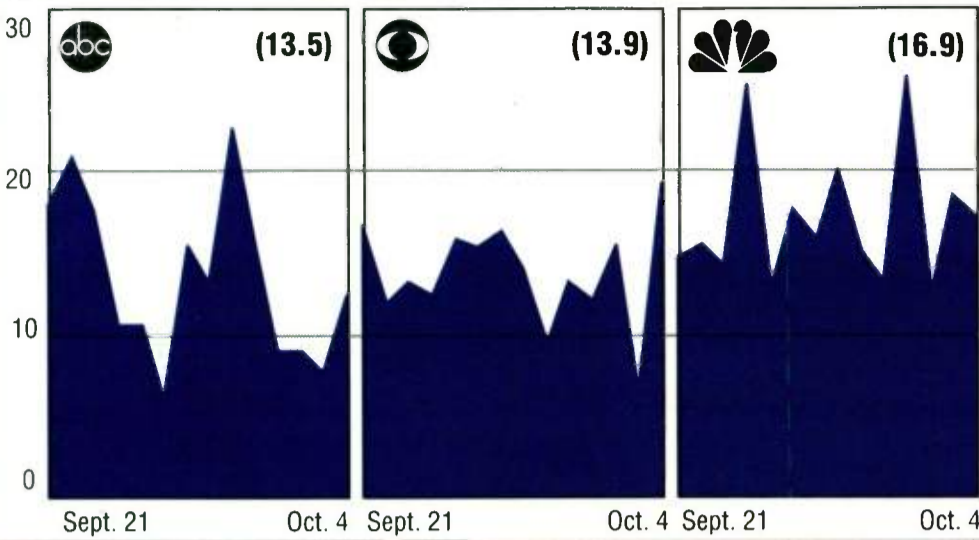
WOOD GUNDY INC.

September 28, 1987

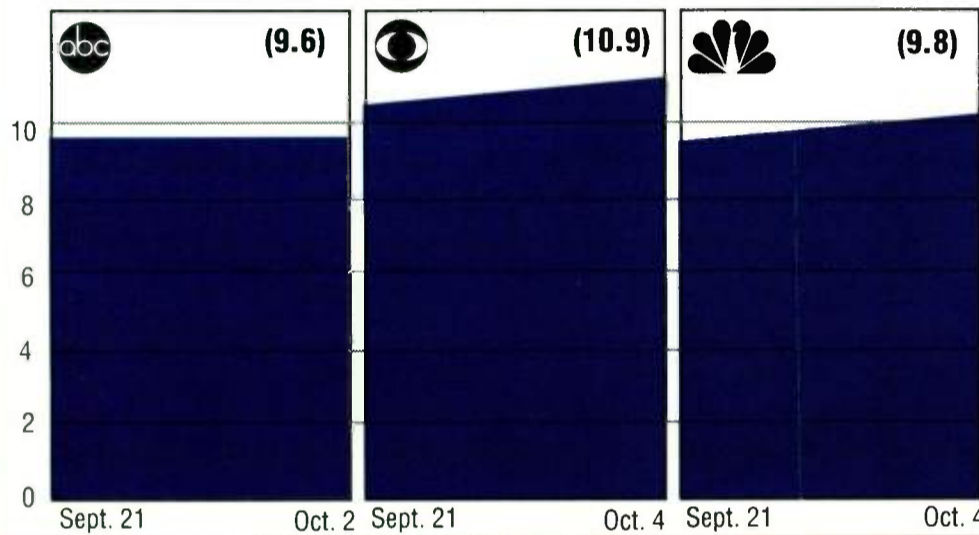
SEASON-TO-DATE RATINGS (AVERAGES)

WEEKS 1-2: SEPT. 21 THROUGH OCT. 4

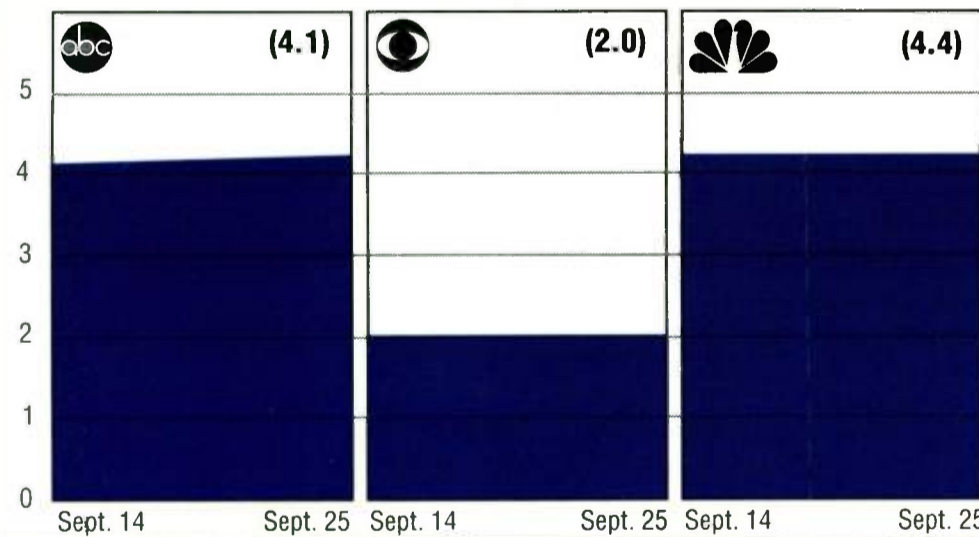
NETWORK PRIME TIME



NETWORK EVENING NEWS

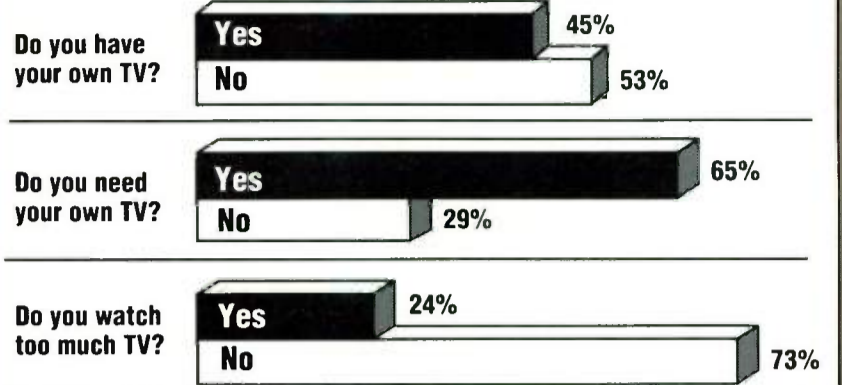


NETWORK MORNING NEWS—SEPT. 14 TO SEPT. 25



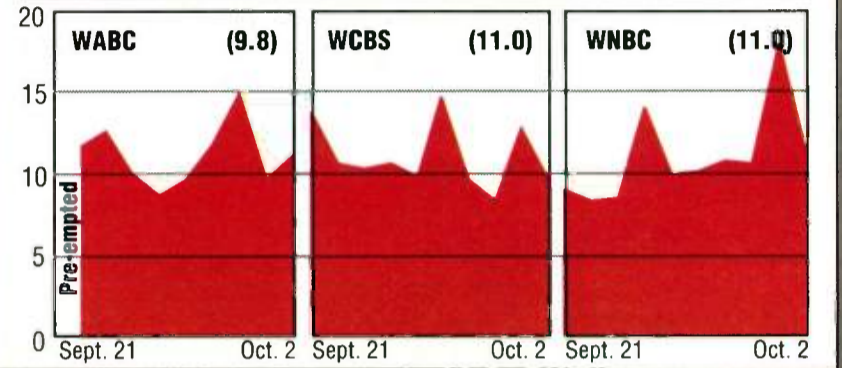
IN THE SPOTLIGHT

Kids' views on kids and TV

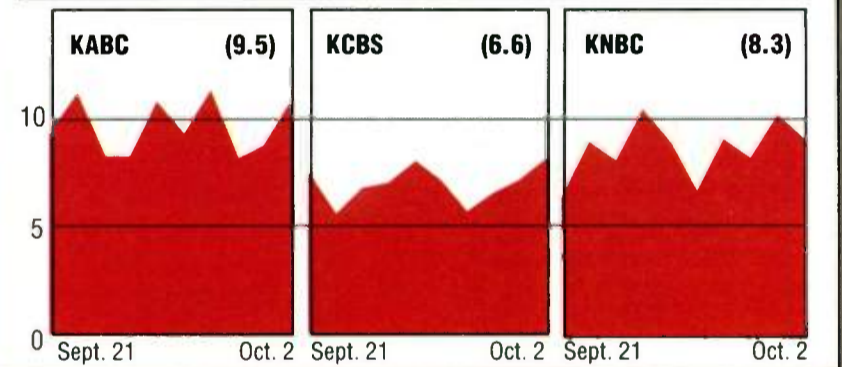


Source: Nickelodeon/USA Today/Yankelovich survey of 1,175 first through 10th graders.

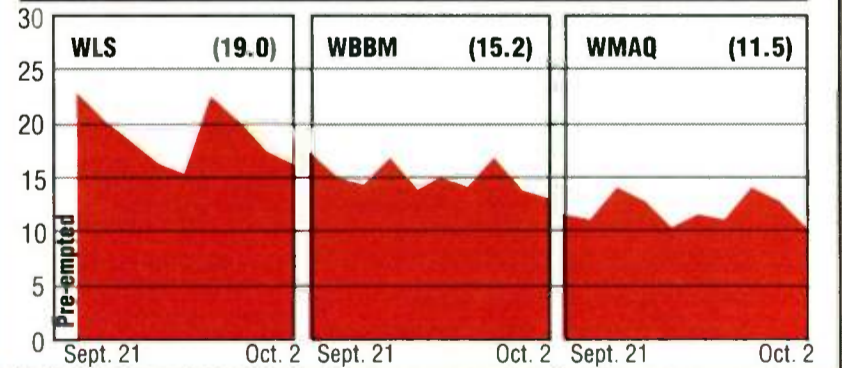
NEW YORK 11 P.M. LOCAL NEWS



LOS ANGELES 11 P.M. LOCAL NEWS



CHICAGO 10 P.M. LOCAL NEWS



SEASON-TO-DATE RATINGS/SHARES OF REGULAR PRIME-TIME NETWORK PROGRAMS

1. The Cosby Show	NBC 30.7/50	(t) 227	NBC 17.5/32	39. J.J. Starbuck	NBC 14.9/23	(t) Rags to Riches	NBC 10.4/20
2. A Different World	NBC 29.8/47	21. Head of the Class	ABC 17.3/28	40. Highway to Heaven	NBC 14.6/25	59. Disney Sunday Movie	ABC 10.3/18
3. Cheers	NBC 27.3/43	(t) Sunday Night Movie	NBC 17.3/28	41. Kate & Allie	CBS 14.3/22	60. I Married Dora	ABC 9.8/18
4. Growing Pains	ABC 24.9/39	23. Newhart	CBS 17.2/26	(t) Equalizer	CBS 14.3/24	61. Hotel	ABC 9.6/19
(t) Night Court	NBC 24.9/40	24. Hunter	NBC 17.0/34	43. Buck James	ABC 14.1/24	(t) Jake and the Fatman	CBS 9.6/15
6. Who's the Boss?	ABC 23.7/39	25. Monday Night Movie	NBC 16.9/27	44. Beauty and the Beast	CBS 14.0/26	(t) Houston Knights	CBS 9.6/16
7. Golden Girls	NBC 23.4/42	(t) Dallas	CBS 16.9/31	45. St. Elsewhere	NBC 13.8/24	64. Full House	ABC 9.4/18
8. Moonlighting	ABC 22.1/36	27. Thirtysomething	ABC 16.7/30	46. Crime Story	NBC 13.3/23	(t) Law and Harry McGraw	CBS 9.4/17
9. Murder, She Wrote	CBS 21.6/33	(t) Designing Women	CBS 16.7/26	47. A Year in the Life	NBC 12.9/21	66. Ohara	ABC 8.5/15
10. Dolly	ABC 21.0/32	29. The 'Stap' Maxwell Story	ABC 16.6/27	48. 20/20	ABC 12.7/24	67. Sledge Hammer!	ABC 7.9/13
(t) Family Ties	NBC 21.0/33	(t) Matlock	NBC 16.6/26	49. Frank's Place	CBS 12.2/20	68. Chammings	ABC 7.6/12
12. 60 Minutes	CBS 20.4/35	31. Miami Vice	NBC 16.1/28	50. MacGyver	ABC 12.1/19	69. My Sister Sam	CBS 7.3/14
13. Hoopeman	ABC 19.5/31	32. Dynasty	ABC 15.9/27	51. Wise Guy	CBS 11.8/18	70. Everything's Relative	CBS 7.2/13
14. ALF	NBC 19.1/31	33. Perfect Strangers	ABC 15.8/28	52. Private Eye	NBC 11.7/22	71. West 57th	CBS 6.9/14
15. NFL Monday Night Football	ABC 18.7/34	34. Falcon Crest	CBS 15.1/28	53. Our House	NBC 11.3/20	72. Max Headroom	ABC 6.7/12
(t) Amen	NBC 18.7/34	(t) Facts of Life	NBC 15.1/29	54. Thursday Night Movie	ABC 10.8/17	73. Leg Work	CBS 6.0/11
17. My Two Dads	NBC 18.4/28	36. Cagney & Lacey	CBS 15.0/25	55. Oldest Rookie	CBS 10.6/18	74. Once a Hero	ABC 4.2/ 8
18. Sunday Night Movie	CBS 17.5/29	(t) Knots Landing	CBS 15.0/26	56. Tour of Duty	CBS 10.5/17		
(t) Valerie's Family	NBC 17.5/27	38. Magnum, P.I.	CBS 14.9/24	57. Spenser: For Hire	ABC 10.4/16		

Source: A.C. Nielsen Co.

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ABC prospects for second place brighten

(Continued from Page 1)

Several of ABC's new entries are showing promise, while CBS's freshmen series have had unimpressive starts.

Among the ABC new shows, "Hooperman," starring John Ritter as a policeman, finished 13th in the season-to-date ratings for the week ended Oct. 4, earning a 19.5 ratings (percentage of all TV homes) and 31 share (percentage of sets in use), according to A.C. Nielsen Co.

"Dolly," the variety hour starring singer Dolly Parton, got off to a flying start, though it tumbled to No. 21 in the second week. It got a 17.3/26 for the second week and has earned a 21.0/32 for the season to date.

The ABC slates on Tuesday and Wednesday nights have been performing particularly well in the ratings so far.

While CBS still ranks second among the three broadcast networks, few of its new shows have performed well.

Best so far is Friday's high-concept "Beauty and the Beast," which is winning its time slot but ranked 44th overall in the season-to-date standings.

Mr. Mitchell, the programing consultant, says CBS has an "aging schedule" and too many similar programs.

"They have so many 'shoot 'em ups' that I think they will be hard-pressed to come up with any hits," he says. "I think CBS is in real trouble."

Additionally, CBS's ambitious Vietnam drama "Tour of Duty" has been averaging a 10.5/17 against "The Cosby Show" and "A Different World." That's down from the 11.6/18 that CBS's now-canceled "Simon & Simon" had in that 8 p.m. (ET) Thursday slot last year.

"It was a valiant experiment that was probably doomed in that time slot," says Dennis McAlpine, vice president and media analyst for Oppenheimer & Co., regarding "Tour of Duty."

For the season's second week, ABC said people-meter data showed it finished second in key viewer demographic breakdowns, including both women and men ages 18 to 49. However, some analysts cautioned that people-meter demographic data has been confusing.

Also, observers note that ABC can rely on its telecasts of the World Series, the Super Bowl and the 1988 Summer Olympics to boost its ratings later this season.

However, ABC's ratings are especially low on Friday and Saturday nights.

Last week, the network canceled its new "Once a Hero," which earned a 4.2/8 in its time slot at 8 p.m. on Saturdays (see related story, Page 53).

Sources said the fate of ABC's second-lowest-rated series, the returning "Max Headroom," would be determined after the ratings from last Friday's telecast, its fourth airing this season, could be analyzed.

Mr. Mitchell says ABC's overall season performance also depends a lot on "NFL Monday Night Football," which is a victim of the National Football League strike.

While ABC and CBS are in their dogfight, NBC has jumped off to a large lead.

For the first two weeks, NBC averaged a 16.9 rating, followed by CBS with a 13.9 and ABC with 13.5, according to Nielsen figures.

NBC earned a 16.5/29 for the week ended Sept. 27 and a 17.4/29 for the week ended Oct. 4.

CBS came in second both weeks with a 14.6/25 and a 13.2/22, but ABC trailed closely behind with 14.2/24 and a 12.8/21, less than half a ratings point shy of CBS both weeks.

ABC's "A Different World," the sitcom starring Lisa Bonet, is the top-rated new show, finishing the season-to-date rankings in second with a 29.8/47. Analysts note that its performance is bolstered by its powerful parent and lead-in, "The Cosby Show."

Although NBC's "Family Ties"—last season's No. 2-ranked show—hasn't been defeating CBS's "Murder, She Wrote" in its new Sunday slot, it appears to have chipped a piece of the night away from CBS.

Two weeks into last year's season, "Murder, She Wrote" had a 26.4/40 average. But this year it has averaged a 21.6/33, although its start has been delayed to as late as 8:29 p.m. due to football overruns.

"There hasn't been a real nice head-to-head (matchup of the two shows)," says Arnold Becker, vice president of television research for the CBS/Broadcast Group. But, he admits, "'Family Ties' is doing better than I would have liked."

Analysts say they're also closely watching for possible "Cosby" audience erosion caused by the shift of "Family Ties" away from Thursday night, when it followed "Cosby."

Last season, "Cosby" averaged a 34.5/54 in the first two weeks. While still strong, it has slipped to a 30.7/50 average during the same period this year.

Among other new shows for ABC are "The 'Slap' Maxwell Story," which stars Dabney Coleman and follows "Hooperman" on Wednesday, and the Yuppie-ish "thirtysomething," which airs after the returning "Moonlighting" on Tuesday.

NETWORK PRIME-TIME RACE: THE FIRST TWO WEEKS

	7 p.m.	8 p.m.	9 p.m.	10 p.m.	
Sunday	abc Disney Sunday Movie 10.3/18	Spenser: For Hire 10.4/16	Dolly 21.0/32	Buck James 14.1/24	
	60 Minutes 20.4/35	Murder, She Wrote 21.6/33	CBS Sunday Night Movie 17.5/29		
	NBC Our House 11.3/20	Family Ties 21.0/33	My Two Dads 18.4/28	NBC Sunday Night at the Movies 17.3/28	
Monday	abc MacGyver 12.1/19	NFL Monday Night Football (Bears vs. Giants) 18.7/34			
	Frank's Place 12.2/20	Kate & Allie 14.3/22	Newhart 17.2/26	Designing Women 16.7/26	Cagney & Lacey 15.0/25
	NBC ALF 19.1/31	Valerie's Family 17.5/27	NBC Monday Night at the Movies 16.9/17		
Tuesday	abc Who's the Boss? 23.7/39	Growing Pains 24.9/39	Moonlighting 22.1/36	Thirtysomething 16.7/30	
	Houston Knights 9.6/16	Jake and the Fatman 9.6/15	The Law and Harry McGraw 9.4/17		
	NBC Matlock 16.6/26	J.J. Starbuck 14.9/23	Crime Story 13.3/23		
Wednesday	abc Perfect Strangers 15.8/28	Head of the Class 17.3/28	Hooperman 19.5/31	'Slap' Maxwell 16.6/27	Dynasty 15.9/27
	The Oldest Rookie 10.6/18	Magnum, P.I. 14.9/24 (rerun)	The Equalizer 14.3/24		
	NBC Highway to Heaven 14.6/25	A Year in the Life 12.9/21	St. Elsewhere 13.8/24		
Thursday	abc Sledge Hammer! 7.9/13	The Charmings 7.6/12	ABC Thursday Night Movie 10.8/17		
	Tour of Duty 10.5/17	Wise Guy 11.8/18	Knots Landing 15.0/26		
	NBC The Cosby Show 30.7/50	A Different World 29.8/47	Cheers 27.3/43	Night Court 24.9/40	L.A. Law (Yet to premiere)
Friday	abc Full House 9.4/18	I Married Dora 9.8/18	Max Headroom 6.7/12	20/20 12.7/24	
	Beauty and the Beast 14.0/26	Dallas 16.9/31	Falcon Crest 15.1/28		
	NBC Rags to Riches 10.4/28	Miami Vice 16.1/28	Private Eye 11.7/22		
Saturday	abc Once a Hero 4.2/8	Ohara 8.5/15	Hotel 9.6/19		
	My Sister Sam 7.3/14	Everything's Relative 7.2/13	West 57th 6.9/14		
	NBC Facts of Life 15.1/29	227 17.5/32	Golden Girls 23.4/42	Amen 18.7/34	Hunter 17.0/34

Season-to-date average ratings/shares for regular series airing from Sept. 21 through Oct. 4.

New show

New time slot

Source: A.C. Nielsen Co.

In the season-to-date rankings, "thirtysomething" tied for 27th with CBS's returning "Designing Women." "Slap' Maxwell" tied for 29th with NBC's returning "Matlock," starring Andy Griffith.

"We are thrilled with the success of the new shows," says Ted Harbert, vice president of motion pictures for ABC Entertainment.

But he cautions against making conclusions too early. "Sampling takes place for several weeks," he says, and special programming such as NBC's baseball playoffs coverage last week throws the schedule out of kilter.

Also, those monitoring the ratings race note that there are some other unusual factors regarding this season.

They point to the National Football League players' strike, the lower levels of households using television, the changeover to people meters and affiliate pre-emptions for first-run syndicated shows, most notably Paramount Pictures' "Star Trek: The Next Generation."

The broadcast networks may be experiencing a decline in overall viewing, though some analysts caution that HUT-level data, based on people meters, may not be conclusive.

"So far, for the first two weeks of the season, HUT levels are off by 4 percent," says Larry Hyams, director of audience analysis for ABC. He says the level went from 61.5 last year to 59.2 this year.

"Approximately 2 percent of that 4 percent is attributable to the change to people-meter technology," he estimates.

But on at least two nights, the dropoff appears to be significant even with discrepancies over the people meter factored in. On Fridays, the HUT level dropped off 8 percent, from 59 a year ago to 54.2. On Sundays, the HUT level fell 5 percent, from 64.1 to 61.1, Mr. Hyams says.

Analysts believe increased competition from strong first-run syndicated series is also an important consideration.

The debut of the new "Star Trek" series has caused some ABC affiliates to pre-empt network programming in favor of the series.

One program director at an ABC affiliate estimates that more than 40 of the network's affiliates are now pre-empting network shows regularly for "Star Trek" and other first-run fare.

Mr. McAlpine says the availability of such shows will cause the networks to cancel their own programs more quickly than in the past as part of a defensive move aimed at discouraging affiliates from running syndicated product.

"It's going to force the weak stuff to get pulled rapidly," he says.

The perceived weakness of "Once a Hero" had caused several ABC affiliates to plan on pre-empting it from its 8 p.m. Saturday time slot even before the ABC series hit the air, sources said.

Last weekend, about seven ABC affiliates began airing the new "Star Trek" series in that time slot, and at least two began airing it on Fridays at 8 p.m., where the network is running "Max Headroom."#

Cable, independents foresee meter windfall

By ADAM BUCKMAN
Staff reporter

The independent TV and cable communities believe, based on early results, that people-meter data is going to benefit them at the expense of the broadcast networks.

Last week, both segments of the TV industry were poring over their first sets of audience viewing data from the people meters.

Preston Padden, president of the Association of Independent Television Stations, said the group's researchers won't be able to draw firm conclusions until at least this week.

But he said he was hopeful that independents would be "the beneficiaries of network erosion."

INTV is close to signing a contract to subscribe to A.C. Nielsen Co.'s people-meter numbers, Mr. Padden said.

Cable researchers said they also hope to find that people meters boost their audience ratings.

"I think the cable-originated services are going to be up sharply," said Bob Sieber, vice president of Turner Broadcasting System in Atlanta.

Network audience viewing, based on the measurement of households using television, has declined roughly 3 percent to 4 percent already during the first two weeks of the fall season.

But some researchers have cautioned that the HUT people-meter data is inconclusive at this point.

Nonetheless, the numbers show that the networks' au-

dience is continuing to erode to some degree.

Michael Eisenberg, CBS director of national television research, said decreases in HUT levels of 2 percent to 3 percent have been the norm during the last few seasons.

But, like many other researchers, he expects this season's network HUT levels to decline about 4 percent from last year. That would place the networks' HUT level at about 57 percent.

Although Mr. Eisenberg credited people meters with affecting prime-time ratings and HUT levels, he couldn't say why.

While the three networks' prime-time ratings have slipped under the new system, researchers credit the people meter for boosting "The CBS Evening News" and "Good Morning America."

For the new season's second week, "The CBS Evening News" had an 11.2 rating (percentage of TV homes) and a 23 share (percentage of sets in use) to lead the network news shows. A few weeks ago, in the last week of the diary and meter-based Nielsen Television Index, Dan Rather's show was in third place with a 9.5/20.

In the last week before the people meter, "Good Morning America" had a 3.6/18. In the second week of the people-meter season, the show had a 4.5/22 to trail NBC's "Today" by a hair.

Mr. Eisenberg said ratings increases for both "Good Morning America" and "CBS Evening News" were expected because they'd shown up on year-long tests of Nielsen's people meter before the fall season. #



Researchers credit the people meter for boosting "The CBS Evening News With Dan Rather" to first place among the network's evening newscasts from third.

'Once a Hero' is first new show axed

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—ABC axed "Once a Hero" last week, becoming the first network to cancel a new prime-time series this season.

Despite that, the network's new shows generally outperformed CBS's fresh offerings during the first two weeks of the fall season.

ABC last week said it will replace the New World Television series "Once a Hero" with a previously announced new series, "Sable," on Nov. 7.

"Once a Hero," a one-hour show airing at 8 p.m. (ET) Saturdays, earned a 3.7 rating (percentage of all TV homes) and a 7 share (percentage of sets in use) for its first airing and a 4.6/9 for its second—and last—showing on Oct. 3.

Several ABC affiliates preempted the show both times. About seven of them began air-

ing the first-run syndicated "Star Trek: The Next Generation" in that time slot Oct. 10.

"Sable," a Sherman/Rosetti Production in association with Taft Entertainment Television, is the story of a person who leads two lives, one as an author of children's stories and another as a man who risks his life helping others. It will be filmed entirely in Chicago.

In the five weeks before the series bows, ABC will run two specials, a movie, an episode of "Ohara" and the first game of baseball's World Series.

Other than "Once a Hero," ABC's new shows are faring well. Four out of eight programs it introduced this season rank in the top 30 overall, according to A.C. Nielsen Co. season-to-date averages for the weeks ended Sept. 27 and Oct. 4.

None of CBS's nine new shows earned that honor, while two of NBC's five new entries made the top-30 list. #

Format changes fail to lift NY radio stations' ratings

By ADAM BUCKMAN
Staff reporter

New York's WYNY-FM and WFAN-AM continued to score low ratings during the summer despite adopting new programming formats on July 1, according to Arbitron Ratings Co.

Meanwhile, the summer ratings report released last week showed talk station WGN-AM recapturing first place in Chicago from urban contemporary WGCI-FM.

And in Los Angeles, KPWR-FM, a Contemporary Hit Radio/urban contemporary hybrid, took over first place from the CHR-simulcasted KIIS-AM/FM.

In the nation's top market, Emmis Broadcasting's WFAN, which switched from WHN to become the nation's first 24-hour sports radio station, had a 2.3 share for listeners age 12 and older, according to Arbitron.

As a country station, WHN had a 2.8 share in its last report, Arbitron's spring book.

NBC's WYNY, which adopted a country format on the same day that WHN became WFAN, had a 1.9 share in the summer report, up slightly from the 1.6 share it received in the last ratings report as an adult contemporary station.

Following are highlights of Arbitron's summer 1987 radio ratings report for the country's top three markets. The figures represent average audience shares for listeners age 12 and older, tuning in 6 a.m. to midnight, Monday through Sunday.

New York

Malrite Communications Group's contemporary hit WHTZ-FM continued to dominate New York radio in Arbitron's summer book with a 6.2 share, up from 5.8 last spring, when it was also the market's top station.

Z-100's closest competitors were Inner City Broadcasting's urban contemporary WBLS-FM, which had a 4.8 summer share, up from

4.6, and Capital Cities/ABC's contemporary hit WPLJ-FM, also with a 4.8, unchanged from spring.

Another urban contemporary station, RKO General's WRKS-FM, was close behind with a 4.6, up from 4.4.

CBS's all-news WCBS-AM continued to trail its rival, all-news WINS-AM, owned by Westinghouse Broadcasting.

WCBS had a 3.1 summer share, down from 3.3, while WINS scored a 4.5 summer share, equaling its spring share.

New York's only beautiful music station, Park Broadcasting's WPAT-FM, had a 4.6 share in the summer book, down from 4.8.

Of the city's light-music stations, Viacom's WLTW-FM had a 4.3, up from 4.1, and Bonneville International Corp.'s WNSR-FM had a 2.8, up from 2.5.

Los Angeles

Two Los Angeles album-rock stations, Capital Cities/ABC's KLOS-FM and Greater Media's KLSX-FM, had identical 3.0 shares in Arbitron's summer report.

KLSX declined from 3.3 in the spring book, while KLOS improved slightly from 2.9.

But the market's leading AOR station was Infinity Broadcasting's KROQ-FM, which had a summer share of 4.3, up from 4.1.

With a 6.6 share, the market's top station was Emmis Broadcasting's KPWR-FM, with its CHR/urban contemporary hybrid format. K-Power had a 7.0 in last spring's report.

Gannett Co.'s contemporary hit KIIS-AM/FM, slipped back to second place in the summer book with a 6.5 share. Last spring, the simulcasted combo led the market with a 7.4 share.

Of the market's all-news stations, Westinghouse's KFVB-AM had a 2.6, down from 3.0 last spring, and CBS's KNX-AM had a 2.8, down from 3.0.

CBS's KNX-FM continued to

struggle with its "mellow rock" format. The station had a 1.6 in the summer book, up from 0.9 in the spring.

Chicago

Chicago's perennial favorite, WGN-AM, owned by Tribune Co., recaptured the market's top spot with a 9.7 share, according to Arbitron.

The station fell to second place last spring with an 8.4, behind urban contemporary WGCI-FM.

Gannett-owned WGCI-FM earned an 8.2 summer share, down from 8.6 last spring.

Its urban-contemporary rival, WBMX-FM, in the midst of being sold to Detroit-based Dorton Broadcasting, had a 5.1 summer share, up from 4.4.

Cap Cities/ABC's contemporary hit WYZZ-FM improved from its 2.7 spring share to a 3.5 in the summer book.

Of the market's album-rock stations, Heftel's WLUP-FM had a 3.6 summer share, down from 3.7, and independently owned WXRT-FM had a 2.4, down from 2.7.

Chicago's only all-news station, CBS's WBBM-AM, was the market's third-ranked station with a 6.3, up from 5.7 last spring.

Following is a list of the top 10 radio stations in the top three markets:

New York—WHTZ-FM, 6.2; WBLS-FM, 4.8; WPLJ-FM, 4.8; WRKS-FM, 4.6; WPAT-FM, 4.6; WINS-AM, 4.5; WOR-AM, 4.5; WLTW-FM, 4.3; WQHT-FM, 4.3; and WNEW-FM 4.0.

Los Angeles—KPWR-FM, 6.6; KIIS-AM/FM, 6.5; KABC-AM, 5.8; KOST-FM, 4.9; KJOI-FM, 4.5; KBIG-FM, 4.3; KROQ-FM, 4.3; KRTH-FM, 3.3; KLOS-FM, 3.0; and KLSX-FM 3.0

Chicago—WGN-AM, 9.7; WGCI-FM, 8.2; WBBM-AM, 6.3; WLOO-FM, 5.3; WBMX-FM, 5.1; WBBM-FM, 4.1; WCKG-FM, 3.7; WLUP-FM, 3.6; WYZZ-FM, 3.5; and WLAK-FM 3.3. #

NBC posts record profit

By DIANE MERMIGAS
Senior reporter

General Electric Corp. last week said its NBC subsidiary posted record operating profit on slightly higher revenues in the third quarter.

GE, however, declines to break out financial information on its various subsidiaries, including NBC.

The company attributed NBC's financial results to higher advertising rates and strong audience ratings for its programs.

Industry experts say that the NBC network and its owned TV stations both reported double-digit increases in earnings for the third quarter, and that NBC's earnings for the period overall increased significantly from the previous year.

Wall Street analysts expect NBC to post between \$550 million and \$600 million in pretax earnings in 1987, an increase of at least 30 percent over 1986.

Overall, GE last week reported a 16 percent increase in third-quarter earnings on a 1 percent increase in revenues.

The diversified Fairfield, Conn.-based concern said that strong gains in its financial services, aircraft engine and medical systems operations contributed to net income of \$703 million, or 77 cents per share, in the third quarter ended Sept. 30.

That compares to \$604 million, or 66 cents per share, during the same period a year earlier.

Revenues totaled \$9.4 billion, up from \$9.28 billion during the same period in 1986. #

Turner has big plans for new cable channel

(Continued from Page 3)

Also likely to be discussed at the board meeting is Mr. Turner's interest in purchasing the cable services American Movie Classics and The Discovery Channel. Mr. Turner told the Atlantic Show audience his plan for TNT doesn't mean he's lost interest in purchasing American Movie Classics.

"Out of the 600 movies in the MGM library, close to half fit into AMC's (classic movie format). I'd prefer not to run them on the new network because they're so old," he said.

Chuck Dolan, who oversees AMC as chairman of Cablevision Systems Corp., says he met with Mr. Turner recently and discussed a possible sale of the basic cable network.

Mr. Dolan says Mr. Turner has made three proposals: a licensing by American Movie Classics of the MGM library; a TBS stake in AMC; or a Turner Broadcasting buyout of

AMC.

"Of those possibilities, the third is the least likely," Mr. Dolan says.

He's now awaiting word from Mr. Turner on the release sequence of the MGM films. The library was at the center of a Cablevision/TBS court fight two years ago and resulted in TBS securing basic cable rights to the library with a \$50 million settlement.

Also awaiting word from Mr. Turner is The Discovery Channel.

Ajit Dalvi, senior vice president of marketing and programming at Cox Cable Communications and a member of The Discovery Channel's board, confirms Mr. Turner has contacted the service about a possible buy. He added that the board would consider a formal proposal from Mr. Turner.

Mr. Blair speculates The Discovery Channel would be most valuable to Mr. Turner for its "shelf space." Its subscriber base of 24.3 million could provide a substantial foundation for TNT.

But Mr. Dalvi emphasizes the 2-year-old service "has absolutely no interest" in a buyout if it involves a format change. #

Tribune, Turner combining forces

(Continued from Page 3)

Together, WTBS and the six Tribune stations reach 65 percent of the country. The six Tribune stations involved are WPIX-TV, New York; WGN-TV, Chicago; KTLA-TV, Los Angeles; KWGN-TV, Denver; WGNO-TV, New Orleans; and WGNX-TV, Atlanta.

WTBS and the Tribune stations will jointly sell their respective commercial units in prime-time access and prime time to national advertisers.

The two companies are considering guaranteeing a 4.5 rating (percentage of TV homes) for those units. The units will be priced comparably to barter syndication spots, roughly 15 percent to 25 percent below network TV.

Eventually, WTBS and Tribune hope to expand the network's coverage by inviting other independent stations to join and by offering commercial units in CNN and CNN Headline News as well, said Bob Swift, TBS vice president of corporate advertising sales.

At Tribune Broadcasting, Richard Stone, director of national sales, said he expected other cable networks would jump on the bandwagon, forming their own unwired network alliances with independent stations.

But at the CBN Cable Network, Rick Busciglio, director of sales development, said he doubted that the unwired networks would ever become widespread. He said stations may view the network as unwanted competition, because cable networks such as CBN reach every TV market in the country.

Mr. Busciglio predicted advertisers also would resist the idea because they would not be buying the same show in all markets, making performance difficult to track.

"It could be a good deal for a couple of advertisers like Procter & Gamble, but not everyone," Mr. Busciglio concluded. #

Demand spurring MIPCOM

(Continued from Page 3)

countries. While noting that rights fees in Britain and West Germany (whose networks traditionally buy in November) are staying the same, Michael Solomon, a member of Lorimar Telepictures' office of the president, reports international price increases of 25 percent to 50 percent in competitive markets.

The timing of MIPCOM places it as a strategic market, according to most large U.S. TV distributors.

Bill Saunders, executive vice president of Twentieth Century Fox Television International, explains that outlets in smaller countries are usually the most serious buyers.

While NBC International Ltd. won't have a booth at MIPCOM, Eric Stanley, its director of international sales, says he finds it key for "reviewing previous relationships (with foreign clients) and looking at what new product is coming up."

Other Americans are heading to MIPCOM with an eye toward co-production or barter deals, although many major U.S. distributors say that reports of international barter and co-production as trends have been greatly exaggerated.

Donald Wear, senior vice president and general manager of CBS Broadcast International, says he's among those doing barter deals internationally. He's currently developing a sports package for barter that should be available at February's Monte Carlo market.

Meanwhile, Archie Purvis, senior vice president of ABC Distribution Co., says he'll be looking for possible co-production deals.

MCA's Mr. Davis says he's seen increased interest in international programming by U.S. advertisers that could translate into program buys, sponsorship or barter deals.

Unilever and Procter & Gamble are among the U.S. companies studying product available to foreign networks, he says. #

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685)

- Title of publication: Electronic Media
- Date of filing: 9-28-87.
- Frequency of issue: Weekly.
- Number of issues published annually: 52.
- Annual subscription price: \$30.00
- Location of known office of publication: 740 Rush Street, Chicago, Cook County, IL 60611.
- Location of the headquarters or general business offices of the publisher: 740 Rush Street, Chicago, Cook County, IL 60611.
- Name and address of the publisher: Ron Alridge, 740 N. Rush St., Chicago, IL 60611; editor, Ron Alridge, 740 N. Rush St., Chicago, IL 60611; managing editor, David Klein, 740 N. Rush St., Chicago, IL 60611.
- Owner (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given: Crain Communications, Inc. 740 N. Rush Street, Chicago, IL 60611; Sidney R. Bernstein, G. R. Crain, R. E. Crain, 740 N. Rush St., Chicago, IL 60611; K. E. Crain, 1400 Woodbridge, Detroit, MI 48207.
- Known bondholders, mortgages and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities. None.
- For completion by nonprofit organization authorized to mail at special rates (Section 423.12, DMM only). The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one)
 - Has not changed during the preceding 12 months
 - Has changed during preceding 12 months.
 (If changed, publisher must submit explanation of change with this statement.)

10. Extent and nature of circulation	Average no. copies each issue during preceding 12 months	Actual number of copies of single issue published nearest to filing date
A. Total No. Copies Printed (Net Press Run)	28,185	27,450
B. Paid Circulation		
1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	395	515
2. Mail Subscriptions	17,105	16,798
C. Total Paid Circulation (sum of 10B1 and 10B2)	17,500	17,313
D. Free Distribution by Mail, Carrier or other means:		
Samples, complimentary, and other free copies	8,803	8,170
E. Total Distribution (Sum of C and D)	26,303	25,483
F. Copies not distributed		
1. Office use, leftover, unaccounted, spoiled after printing	1,568	1,564
2. Returns from news agents	314	403
G. Total (Sum of E, F1 and 2—should equal net press run shown in A.)	28,185	27,450

11. I certify that the statements made by me above are correct and complete.
Keith E. Crain
Vice Chairman

Lorimar cancels 'Consequences'

(Continued from Page 3)

Lorimar, said his company is as disappointed as the stations are in the ratings failure of "Truth or Consequences."

Lorimar had replaced Bruce McKay, the show's original producer, and begun tinkering with various on-air elements in an effort to improve the program.

But despite heavy promotion, the syndicator concedes that the audience never sampled the program in any significant way.

Asked what the show's problem was, Mr. Carlin said: "I just don't know, to tell you the truth."

As with "Truth or Consequences," most stations carrying "The Wil Shriner Show" are reporting lower ratings than they earned in the same

time periods a year ago.

The company distributes the daily hour-long series to 105 stations covering 85 percent of TV households, including the NBC owned-and-operated stations.

Although the strip is doing well in Detroit and a few other markets, it averaged a 2.3/9 in 14 of Nielsen's overnight markets for the two weeks from Sept. 14 to 25.

Owen Simon, director of creative services for Group W, confirmed that the program is being revamped "to place more emphasis on entertainment and less emphasis on information segments."

"There will be more continuity, and guests will stay for the duration of the show," Mr. Simon said.

Although no personnel or format

changes have been announced, "The Wil Shriner Show" will focus more on Mr. Shriner's "humor and likability," Mr. Simon says.

"Some of our guests were too serious."

He said programs incorporating the changes won't begin airing until Oct. 26.

"We are definitely staying with the show," Mr. Simon said. "We feel the stations share our confidence that the show will work over time."

Analysts believe part of the problem is host Mr. Shriner's lack of exposure, especially against stiff competition in morning time periods. His main competitors are such widely known personalities as Geraldo Rivera, Phil Donahue and Oprah Winfrey. #

HSN hopes earnings will silence critics

(Continued from Page 48)

Commission and the American Stock Exchange to investigate the short sale activity, and the source of unfounded "false and misleading rumors" that have affected trading.

HSN officials contend that announcements about the GTE suit and a recent restructuring of corporate management were deliberately distorted—a charge that has made the few analysts who follow the company reluctant to discuss their views on the record.

The management reshuffling, which Mr. Connolly says was "the inevitable result" of rapid corporate growth, was interpreted by some Wall Street observers as a sign of instability.

In response, HSN officials vehemently deny the company could go belly up. They say the only debt on the books is \$350 million in long-term debt, reflecting its facilities expansion and TV station acquisitions.

Also, HSN officials refute reports that they will resort to hefty write-downs of unsold inventory. HSN's current inventory surplus will be depleted during fourth-quarter Christmas sales, they said.

"We're concerned that there automatically will be a negative interpretation of whatever we do," said Mr. Connolly.

He says he's perplexed over why some of the firmest company denials are scoffed at.

With HSN contributing the lion's share to the home shopping industry's \$1 billion-plus sales this year and being the only profitable video retail operation, there is much more at stake than just one company's welfare.

In an effort to convince Wall Street that home shopping is more than a fad, HSN has invited 250 analysts, investors and financial institutions into its back yard for four days beginning Nov. 5 to discuss future business plans and finances and to tour its operations. More than 90 percent of those invited have said they will attend.

However, analysts insist that only a consistently encouraging financial performance by HSN will win back Wall Street.

"Wall Street tends to be the ultimate cynic when it doesn't like a stock or an industry. But Wall Street has a way of falling in and out of love," said Mr. Gerbrandt. #

Schools, churches vie for used TV equipment

(Continued from Page 36)

ment is donated to a non-commercial station, the donor can take 30 percent to 40 percent of its fair market value off its taxes. So if they donate equipment worth \$1,000, they can take \$300 or \$400 off their taxable income. It's like putting money in your pocket."

There are other ways to gain from getting rid of outdated equipment.

For example, National Public Radio in Washington raises cash by auctioning off used equipment.

"We stockpile the stuff and auction it off to the staff and the general public," said Skip Pizzi, training coordinator for NPR engineering.

"Often, our equipment is pretty old and we make painstaking maintenance and modifications rather than buy someone else's castoffs. Even though there's an incredible amount of new fancy equipment out there, the stuff that's 20 years old is still hobbling along. Sometimes, it works quite adequately."

NPR rarely gets donated equipment. More frequently it obtains discounts from equipment dealers because of its non-commercial status.

NPR's 300 affiliate stations, however, often get donated equipment in return for on-air mentions.

"Music stores are happy to give a tape deck to one of our affiliates if they know they will get mentioned on the air for a year," Mr. Pizzi says. "The plug usually goes something like, 'The following program is brought to you in part by Joe's Music.' It's a pretty good deal for a small retailer."

But not everyone in the public arena wants donated equipment. For example, WTTW, the public TV station in Chicago, buys only new equipment. Larry Ocker, vice president of engineering, says the station couldn't survive on hand-me-down equipment, citing a need to keep up with constantly changing technology. #



MIMI DAWSON
Nominated for new post

FCC in a bind if Dawson leaves

(Continued from Page 1)

Fowler last April.

Congress is upset with the FCC for eliminating the fairness doctrine, and observers say the lawmakers won't be anxious to help the commission out of its jam.

Also, the White House, which would nominate a commissioner, and the Senate, which would confirm the appointment, may already have too long a list of issues to consider to devote time to the FCC.

Remaining on the commission are Chairman Dennis Patrick, James Quello and Patricia Dennis. While the latter two are both Democrats, they're also Reagan appointees and seem to share the basic marketplace philosophy of Chairman Patrick.

Although any one of the commissioners can prevent all action by refusing to participate, Mr.

Quello last week told ELECTRONIC MEDIA that he doesn't expect to see those strong-arm tactics come into play.

"I don't think any one of us will be that unreasonable," Mr. Quello said.

What's more, Mr. Quello said he believes the agency will pick up another member soon, though not through normal channels.

Under normal constitutional procedures, the president nominates commissioners, but the Senate must confirm those nominations.

With the Senate upset over the FCC's elimination of the fairness doctrine, many observers doubt it will confirm Mr. Patrick's choices for agency openings.

Brad Holmes, a former aide to Mr. Patrick, is still expected to be nominated for the current agency vacancy, although he is not believed to enjoy the favor of congressional leaders.

Under a loophole in the process, however, the president can give Mr. Holmes a "recess appointment" after Congress breaks at the end of this year.

That appointment would permit Mr. Holmes to serve as a commissioner without Senate confirmation throughout 1988, most of the remainder of President Reagan's term.

Ms. Dawson, a commissioner since 1981, is not expected to encounter any difficulty winning confirmation.

She has supporters in key places.

Sources believe Jim Burnley, whom President Reagan has nominated as transportation secretary, may have more of a confirmation problem.

Mr. Burnley is currently filling the post Ms. Dawson has been named to, so he'll have to move along before she can move in. #

Jim Bakker's possible return sparks mixed station reaction

(Continued from Page 2)

of WCCB-TV in Charlotte, N.C., said he'll wait to see how his viewers feel.

"If I thought the mood in the community was accepting of Jim and Tammy Bakker, and if it appeared the show would be a ratings success, I would carry it."

Other stations, however, say they do not want to carry the show with Jim Bakker as host.

WCFC-TV in Chicago continued to broadcast "The PTL Club" after the Bakkers left, but General Manager Jerry Rose said last week his station will drop the program if they return.

In a statement, Mr. Rose said: "We have stated in the past, and the decision still holds true, that if Jim Bakker returns to PTL, then there's no place for the PTL ministry on Channel 38."

PTL owes WCFC more than \$50,000, said WCFC Program Director David Oseland.

Morrie Beitch, general manager of WMKW-TV in Memphis, Tenn., was waiting to hear from the station's owner, TVX Broadcasting Group, about whether he should continue airing "The PTL Club."

"If it were my own decision, I wouldn't allow Jim Bakker back on the air," Mr. Beitch said. "Of all the TV ministers, he's perceived to be the least straight."

Bob Ratcliff, general manager of WTSG-TV in Albany, Ga., said he'll probably take PTL off the air in a few days. Mr. Ratcliff said he's "lost all confidence" in PTL.

While some TV stations would air Mr. Bakker, the defrocked minister isn't likely to be seen much on cable.

Tele-Communications Inc., one of the multiple cable system operators that dropped PTL, doesn't plan on bringing it back.

At Times Mirror Cable, Jim Kearney, programming administrator, said PTL never had much clearance on his company's systems. "In my opinion, PTL is home shopping without the merchandise," he said.

Meanwhile, Peter Szabo, of Szabo Associates, an Atlanta-based media collection firm representing 29 TV stations that have claims of \$1.1 million against PTL,

said Mr. Falwell's plans for creditors were "unacceptable." Creditors would have been paid back over an eight-year period, as opposed to fewer than two years under the rival proposal.

Last week, a U.S. Bankruptcy Court judge, who is overseeing PTL's reorganization, said creditors could file a competing plan to reorganize the ministry.

That ruling prompted Mr. Falwell's resignation and led him to predict that Mr. Bakker will be back at the helm within six months.

Mr. Falwell likened the PTL scandal to the Watergate affair and said the episode was "the greatest scab and cancer on the face of Christianity in 2,000 years."

Mr. Bakker, who left PTL last March after it was revealed he had paid \$256,000 to cover up a sexual encounter with church secretary Jessica Hahn, told reporters in Tennessee last week that he wants to return as head of the ministry.

Meanwhile, the Internal Revenue Service and other government agencies reportedly are investigating PTL, and a House subcommittee last week held a hearing on the tax-exempt status of TV ministries.

During the hearing, IRS Commissioner Lawrence Gibbs declined to discuss the PTL case. But Rep. Beryl Anthony Jr., D-Ark., said the IRS, in a 1985 confidential memo, recommended that the church's tax-exempt status be revoked.

Mr. Gibbs said 25 evangelistic organizations are under investigation.

Ben Armstrong, executive director of the National Religious Broadcasters, denounced the hearing as the beginning of a new "inquisition" designed to wipe out ministries.

But Rep. J.J. Pickle, D-Texas, chairman of the subcommittee that held the hearing, repeatedly said no legislation is being contemplated.

TV ministers said they have taken a financial beating since the PTL scandal broke. A precipitous drop in viewer donations has prompted Mr. Falwell to pull his "Old-Time Gospel Hour" from 50 TV stations, with the prospect of further cutbacks ahead. #

AT PRESS TIME CONTINUED

annually spends about \$25 million Canadian dollars (about \$19 million in U.S. currency) on imported U.S. programming, including "Dallas," "Designing Women" and "Kate & Allie."

● WASHINGTON—Martin Agronsky, 72, is leaving after 18 years as moderator of the syndicated current-affairs program "Agronsky & Company." Gordon Peterson, anchor for WUSA-TV here, will succeed Mr. Agronsky at the end of the year.

● NEW YORK—John Axten, senior vice president of the ABC Radio Networks, announced last week he'll resign by year's end to start his own "communications venture." Mr. Axten has been with ABC for more than 10 years. Also, ABC Radio Networks announced that Dick Carr, who joined the company as vice president of entertainment programming in 1986, will leave the company by "mutual agreement."

● BOSTON—TV-radio talk show host Larry King has been talking to ABC News President Rooney Arledge about hosting a topical talk program on ABC, Mr. King's agent confirmed last week. Boston attorney Bob Woolf claimed Mr. King has also received other inquiries.

● ST. LOUIS—KMOV-TV, the Viacom Broadcasting station here, won the bidding war for Viacom Entertainment's "The Cosby Show," which goes into syndication in fall 1988. Bidding for "Cosby" in St. Louis started at \$26,000 a week. (See related story, Page 8.)

● NEW YORK—Philadelphia's leading radio station, Metropolitan Broadcasting's Contemporary Hit Radio WMMR-FM, continued to lead the market but dropped to an 8.1 share in the summer ratings report issued last week by Arbitron Ratings Co., down from an 11.5 in summer 1986. In other late Arbitrons, Capital Cities/ABC's mass-appeal KGO-AM led San Francisco with an 8.7 share, while the company's mass-appeal WJR-AM led Detroit with a 13.7 share. (See related story, Page 53)

● NEW YORK—A new consortium has expressed interest in buying Storer Communications' cable TV systems, which have been placed on the market. American Television & Communications Corp. has a one-third interest in the consortium; Tele-Communications Inc. and the Bass brothers another one-third; and Comcast Cable Communications one-third, sources say.

● TALLAHASSEE, FLA.—The Florida legislature is scheduled to convene a fourth special session today to discuss repealing the state's 5 percent tax on advertising and other services. In last week's session, the legislature passed a bill that would establish a Jan. 12 referendum on the controversial tax. #

NBC considers layoffs after NABET strike

(Continued from Page 1)

"There is going to be a lot of job cutting, but we're told it will take place among management as well."

At press time, there was hope that talks to end the 3-month-old strike soon could result in a preliminary agreement that the union membership could vote on as early as this week.

At NBC headquarters in New York, sources said there was growing speculation about what would be a second round of cutbacks at the company. Those feelings were fueled by rumors that an internal memo was being prepared for top management outlining what jobs could be affected.

"A lot of post-strike planning is going on around here that focuses initially on the reduction of our NABET ranks, although non-union jobs also will eventually be affected," an NBC source said.

Although a new wave of personnel cuts probably would be companywide, cutting across all operations and job levels, NBC sources said technical union-related jobs

likely would be the first to go.

Mr. Kreiger said the union, in its negotiations with NBC, has not sought assurance that its ranks would be only minimally affected by post-strike layoffs.

"When this strike is over and people come to realize what kind of company they work for, I think a lot of our people will be interested in (severance) buyouts," he said. "Good people will always find jobs."

Sources said that NBC, on the urging of corporate parent General Electric to achieve greater cost efficiencies, would have made more gradual staff cuts this year had it not been for the strike.

NBC carried out an estimated 5 percent reduction in overall staff a year ago, shortly after GE purchased RCA Corp. and its subsidiaries for \$6.8 billion.

NBC's news and sports divisions are also being pressed, partly on the prodding of outside consultants, to achieve new efficiencies—despite the burden of added coverage of 1988's national political elections and the Olympics.

Sources have said that rather than sustain-

ing large staff cuts, the news and sports divisions generally may attempt to provide the extra coverage with current staff. However, some of those employees could be earmarked to lose their jobs at the end of 1988.

Last week, top NBC news correspondents, including news anchor Tom Brokaw, sent a letter to NBC President Robert Wright urging a quick end to the strike.

One GE observer, James Magid, president of New York-based Magid Research, said: "I absolutely expect more streamlining once the strike is settled. The strike has temporarily slowed down what will be continued pressure on costs and productivity to translate into higher profits."

Top executives from GE's diverse subsidiaries met in an annual closed-door review in Phoenix last week. However, sources say no specific directives were issued about cost cuts.

NBC officials will meet with GE higher-ups within the next month to review the company's 1988 financial plan.

Another possible by-product of the strike may be a decision by GE officials to extend an

early retirement plan that, if exercised by its 1988 deadline, could result in an exodus of key NBC executives, sources say.

Officials of NBC's corporate parent declined comment on the matter. However, company sources say such a decision could prevent NBC from losing so many of its top managers within the next year.

Mr. Kreiger said last week that GE has agreed to extend existing benefits for NABET employees as part of any newly negotiated union pact. GE might also consider doing the same for its non-union employees.

The lucrative early retirement plan, which is one such benefit, offers NBC employees age 55 or older with a certain level of seniority the opportunity to take early retirement with a lump sum payment on their pension.

Some top executives already have exercised their option. Others said to be considering the plan are group executive vice presidents Robert Walsh and Raymond Timothy; M.S. Ruckeyser, executive vice president of corporate communications; and Arthur Watson, president of NBC Sports. #

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