

Electronic Media

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AT PRESS TIME

Two MSOs to merge

NEW YORK—United Cable Television Corp. and United Artists Communications reached an agreement in principle Friday to merge into a new company, New-UA. In their proposed new structure, the two companies will serve approximately 2 million cable TV subscribers, operate more than 2,000 theater screens and manage \$320 million in real estate assets. Tele-Communications Inc. has extensive holdings in both cable companies.

Turner board backs TNT

ATLANTA—The conceptual plan for Turner Network Television was approved last Friday at a TBS board meeting in Denver. Final consideration of the plan, after review of capital and operating budgets for TNT, will be made at the next meeting of the TBS board. The board also instructed TBS management to begin seeking subscriber commitments for the network, which will offer sports, (Continued on Page 59)

Networks eye rebates from NFL

By RICHARD TEDESCO
Staff reporter

NEW YORK—The end of the NFL strike last week left two apparent losers: The players and the TV networks.

The networks lost big during the three-week standoff, figuring to sustain advertising revenue losses of approximately \$25 million before regular games resume.

"It's megabucks. It's big dollars," said Jerry Dominus, vice president of advertising sales for the CBS Network.

However, network officials say they will negotiate with the NFL over the next few weeks to have the league help make up their losses.

Adding to those losses was last week's decision by the owners to make players who returned on Thursday wait an extra week before they could play.

At press time Friday, that meant a third week of replacement games was scheduled for last weekend.

Dennis Lewin, senior vice president of production at ABC Sports, said the network accepted the prospects for another replacement game to-night.

"I think it's their call," Mr. Lewin said. "The owners have the right to handle the league as they see fit."

Neal Pilson, president of CBS Sports, declined comment, and a CBS spokesman said the network had no comment on any aspect of the end of (Continued on Page 59)



Photo by Tim Petros

FBC President Jamie Kellner says he's satisfied with the progress of FBC, which is airing such shows as "Women in Prison" (top) and "Werewolf" (r.)

How sly has Fox been?

After a year, FBC has clout but no profits

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—It's ratings are lower than projected and it's losing as much as \$50 million a year, but at age 1, the Fox Broadcasting Co. has become a force to contend with.

It was just over a year ago that Joan Rivers asked "Can we talk?" and the Fox Broadcasting Co. officially signed on.

Ms. Rivers has since come to represent one of

several failed efforts by Fox, but America's fourth network still holds a prime-time beachhead of nine weekend series in addition to a revamped one-hour late-night show.

And despite low ratings, FBC officials relish one fact: Their baby network has carved out a niche with the young, urban viewers most sought by advertisers.

"As FBC predicted, the Fox shows have been delivering younger adults (aged) 18 to 34, 35 to 49 (Continued on Page 59)

CBS adding prime-time news show

By DIANE MERMIGAS
Senior reporter

CBS News received a boost to its battered morale last week with the announcement that it will produce an unprecedented third weekly prime-time news series for the network beginning early in 1988.

The documentary series, "48 Hours," will be hosted by "CBS

Evening News" anchor Dan Rather and will be similar in style to CBS's high-rated special, "48 Hours on Crack Street," a documentary about drug abuse.

A number of factors contributed to the programming move, including the lower cost of news programming compared to entertainment shows; the desire to make more efficient use of news division resources; and

the drive to give new visibility to Mr. Rather.

Another factor, sources say, is a growing disenchantment by CBS Chief Executive Officer Laurence Tisch with the network's new prime-time performance, and his growing regard for the news division.

"I'm looking to do a better job of (Continued on Page 59)

INSIDE:

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The network has added some new twists to boost this year's coverage of the Fall Classic.

22 Children's TV examined

The FCC is expected to launch an inquiry into children's television this week.

36 Three cheers

TV critics from Detroit, Minneapolis and Grand Rapids, Mich., give their opinions of some new shows.

NEWS SUMMARY

CBS News is planning a third prime-time program, "48 Hours" a documentary series reflective of the recent "48 Hours on Crack Street" special. (Page 1)

The NFL players strike left another loser besides the players—the three major networks, which sustained ad revenue losses of about \$25 million. (Page 1)

Harte-Hanks Communications is planning a major divestiture worth about \$500 million. The selloff includes seven cable TV systems and two TV stations. (Page 3)

The Federal Communications Commission has indefinitely derailed George Gillett Jr.'s proposed \$650 million buy into Storer's television stations. (Page 3)

Continental Cablevision has agreed to acquire American Cablesystems Corp. for \$481.7 million, the biggest purchase of the year by cable system buyers. (Page 3)

The cable television industry's confusing regulatory ground rules may be resolved by the U.S. Supreme Court. (Page 3)

MCA TV Enterprises is planning to revive "The Munsters," the campy 1960s CBS classic, in first-run syndication. The new half-hour weekly episodes are planned to begin in September 1988. (Page 3)

LBS Communications will handle the sale of national barter time for TV shows syndicated by Twentieth Century Fox Film Corp. (Page 2)

NBC President Robert Wright said the company will lay off at least 200 technicians and engineers after settling a 16-week labor strike. (Page 2)

Procter & Gamble has made an estimated \$20 million upfront deal on the 191 stations represented by Katz Television Group. (Page 4)

United Stations Radio Networks is the new sales representative for Transtar Radio Networks. The deal is believed to be the first of its kind in the radio industry. (Page 4)

Almost \$20 million worth of U.S.-produced television programming will be dropped by the Canadian Broadcasting Corp. by 1990. (Page 4)

CBS Inc.'s third-quarter earnings rose 109 percent, despite declines in broadcast group revenues and profits. (Page 4)

Tri-Star Pictures and Coca-Cola Co. are merging their TV operations into a unit headed by Arnold Messer. (Page 4)

Former CBS News anchor Walter Cronkite suggested that Dan Rather should have been fired for creating a six-minute blackout last month. (Page 6)

HBO has landed a blockbuster fight between Larry Holmes and Mike Tyson, tentatively set for January. (Page 16)

The three major networks rebuffed a request by President Reagan for six minutes of national air time to make a plea for support of Judge Robert Bork's appointment to the U.S. Supreme Court. (Page 16)

Rupert Murdoch is the nation's richest broadcasting executive, worth about \$2.1 billion, according to Forbes magazine. (Page 20)

Grant Broadcasting's creditors moved a step closer to removing the company from Milton Grant, the man they say drove the company into bankruptcy. (Page 20)

The Supreme Court will get a new chance to rule on the constitutionality of the equal-time rules this year. (Page 22)

In a move that could lead to a retreat from its previous deregulatory actions, the FCC this week is expected to launch an inquiry into children's TV programming. (Page 22)

The granddaddy of current events shows, Agronsky & Company, is getting a facelift and a new host. (Page 24)

News about Latin America is in demand in the radio industry, and several services are providing more in-depth coverage of the region. (Page 30)

NBC's Wright outlines post-strike layoff plans

By DIANE MERMIGAS
Senior reporter

NBC President Robert Wright last week said the company will lay off a minimum of 200 technicians and engineers after settling a 16-week labor strike.

A majority of the 200 jobs to be eliminated by year's end are from the radio networks recently sold by NBC to Westwood One and from a recent streamlining of NBC's A-News and Skycom satellite news services, which serve affiliates.

However, half the positions involved are expected to come out of the news division as a result of the union's seniority-based job protection, according to NBC News President Larry Grossman.

In an interview with ELECTRONIC MEDIA, Mr. Wright said additional layoffs of employees represented by the National Association of Broadcast Employees and Technicians will likely occur next year.

The number of additional NABET



ROBERT WRIGHT
Terms strike "very embarrassing"

jobs cut in 1988 will be determined by "the mix of the returning work force and the company's ability to retrain employees for necessary tasks," Mr. Wright said.

NBC management expected to know today the outcome of a NABET membership vote on a contract to settle the walkout.

Mr. Wright denied there will be any further reduction in NBC's non-NABET workforce of about 4,700, except through normal attrition.

That includes NBC News, which has been expected to undergo extensive cutbacks following a review by outside consultants this year.

Mr. Wright said fewer than 100 positions have been eliminated in the news division so far this year, and most of the reduction has been achieved through attrition.

Over the past year, NBC has eliminated nearly 600 positions companywide, primarily through attrition, Mr. Wright said. Only about 125 of those jobs were NABET-related.

"I think normal attrition will take care of any further reductions we want to accomplish in our non-NABET ranks," Mr. Wright said.

(Continued on Page 58)

LBS gets barter job for Fox

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—In an aggressive bid to increase its advertising inventory, LBS Communications is taking over the sale of national barter time for TV programs syndicated by Twentieth Century Fox Film Corp.

Effective April 1, 1988, LBS will handle national ad sales for "Small Wonder" and "The \$100,000 Pyramid," which are currently sold by Orbis Communications as part of its International Advertising Sales partnership with Paramount and Coca-Cola.

LBS will also begin representing various barter movies, specials and other product now sold directly to national advertisers by Fox.

Henry Siegel, chairman and president of LBS, declined to place a dollar value on the deal, but said Fox "will be distributing more barter programs in the future. We look forward to a very long and mutually profitable relationship well into the future."

Mr. Siegel said LBS is actively looking for other syndicated barter product to sell to national sponsors, citing the need to stay competitive with IAS, TeleTrib and Camelot, three new barter rep firms that have recently expanded their inventories.

Ad sales will be funneled through TV Horizons, a new LBS operating division set up to increase the company's visibility and attract new business. Mike Weiden, executive vice president of advertiser sales for LBS Communications, has been named president of TV Horizons in New York.

Separately, LBS Broadcast Group President Phil Howort has been named New York-based president of LBS Telecommunications, a new operating division overseeing the international, home video, cable, radio and network TV sales activities of LBS Communications. #

'Max Headroom' canceled by ABC

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—ABC made its second cancellation last week by pulling "Max Headroom" from its Friday 9 p.m. (ET) slot and replacing it with two situation comedies.

At 9 p.m., the network will bring back "Mr. Belvedere," a series co-starring Bob Uecker that ran last season, followed by "The Pursuit of Happiness," a new series about a dropout who becomes a college professor.

Both shows are from Twentieth Century Fox and will begin airing on Oct. 30.

"Max Headroom," which averaged a 7 rating (percentage of all TV homes) and a 12 share (percentage of sets in use) in its first four airings this season, had its last telecast on Friday.

Meanwhile, there were few surprises in the network ratings race in the first half of last week as NBC won Monday and Wednesday again, and ABC kept its hold on Tuesday. Ratings for Thursday and Friday were not available at press time.

NBC took Monday for the third week in a row with an 18.1/29, but it beat the 17/27 earned by CBS for its regular series and a "Country Music Awards" special.

ABC on Monday wound up in third again with an 11.3/18, dragged down by the low-rated "Funny, You Don't Look 200"

Constitution special, which got a 6.1/10.

ABC maintained its grip on Tuesday with a 19.3/31, down slightly from the previous week, but enough to edge NBC's 18.3/30 and beat CBS's 12.8/21.

On that night, ABC's "thirty-something" continued its downward spiral, earning a 13.3/23. That's a loss of 9 share points from its lead-in, "Moonlighting," which got a 21/32.

NBC's coverage of the final game of the National League baseball playoffs won Wednesday with a 21.1/35. But ABC's lineup generally held steady last week with 16.2/26 average, while CBS trailed with a 13/21, a decline from the previous week.

On that night, ABC's "Hooperman" (17.9/27) earned back some of the viewers it had apparently lost the previous week to the premiere of CBS's "Magnum, P.I.," which had earned an 18.6/28 but dropped to a 14.3/22 last Wednesday.

For the week ended Oct. 11, NBC won with a 16.1/27, CBS came in second with a 15.1/25 and ABC trailed with a 13.4/22.

Also, ABC's "Dolly" continued to slide, dropping to a 15.1/23 on Oct. 11 from its previous 17.3/26 and the 24.7/38 its Sept. 27 premiere earned.

In another development, CBS managed to widen its gap in the evening news race, winning with an 11.4 against NBC's 9.5 and ABC's 9.2. #

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CORRECTIONS

In an article on Page 1 of the Oct. 12 issue, the name of Steve Grubbs, senior vice president/national television buying for the BBDO advertising agency, was misspelled. The same story also incorrectly affiliated ABC with the 1988 Summer Olympics telecast. ABC has the rights to the 1988 Winter Olympics. An editing error gave the impression

that two ABC affiliates were regularly pre-empting "Max Headroom," which was not the case, to the best of ELECTRONIC MEDIA's knowledge.

* * *

A headline on Page 2 of the Oct. 12 issue incorrectly identified the week ended Oct. 11 as Week 4 of the fall season. It was the third week. #

Cable's confused rules go to high court

By DOUG HALONEN
Staff reporter

WASHINGTON—The cable TV industry's confusion over the regulatory ground rules it must live under could soon be resolved.

Palo Alto, Calif., one of many cities involved in heated cable TV franchising disputes, has asked the U.S. Supreme Court to step into the ring. At issue are the federal bedrock rules that say what sort of obligations local governments may require cable operators to meet.

That foundation appears to be crumbling under the stress of a series of conflicting lower court decisions.

Cable's franchising guidelines, as well as its legal status under the First Amendment, have

been left in a confused state, with some industry executives hoping the high court will provide the final word.

But what the industry really wants is equally confusing.

While some in the cable industry appear relieved at the prospect of the industry's legal obligations being straightened out, many are also hoping that the court won't give cable total, unregulated freedom.

Some cable operators fear that if local franchise regulations are stripped away in court, it will be easier for competitors to move into their franchised areas and steal their best customers.

The case that's headed for the Supreme Court stems from a federal district court judge

in San Francisco, who ruled in favor of a Century Communications system.

Judge Eugene Lynch, ruling on First Amendment grounds, said it was unconstitutional to require cable TV companies to provide channels for public access, a common local requirement in cable franchises.

He also overturned franchise requirements that cable systems serve all residents in their area and install state-of-the-art systems.

Such regulations are permitted under the federal Cable Communications Policy Act of 1984, the product of prolonged negotiations between cable TV interests and representatives of local governments.

The apparent concern of many cable operators is that an outright affirmation of Judge

Lynch's ruling may dilute the protection from competitors they get under their current franchise agreements.

"The bottom line seems to mean more than the First Amendment," says Henry Geller, director of the Washington Center for Public Policy Research, a watchdog group.

"The dilemma is that (cable operators) would like to escape regulation, but if they escape regulation, they are going to run into overbuilds."

Indeed, a complete affirmation of the judge's ruling could leave cable companies at a competitive disadvantage to "overbuilders," according to some cable operators.

Overbuilders specialize in providing cable
(Continued on Page 57)

MCA plans to revive 'Munsters'

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—Just in time for Halloween, just when you thought it was safe to return to your TV set, MCA TV Enterprises is springing the news: "The Munsters" are back.

MCA is scheduled to announce this week it's reviving the campy family of monsters for first-run syndication with original half-hour episodes for weekly broadcast beginning in September 1988.

New cast members are reprising the outlandish roles that have made the black-and-white sitcom a cult favorite in off-network syndication, where it's distributed by MCA to about 15 markets serving 34 percent of U.S. TV households. The program originally ran on CBS from 1964 to 1966.

A recently taped pilot episode for the new series, "The Munsters Today," begins in black-and-white but changes to color as the characters wake up from 22-year-long naps.

"We're not going to fool with a classic," says Shelly Schwab, MCA TV Enterprises president. "The show will look the same, but be set in the world of 1988 instead of 1966."

"The Munsters Today" will be videotaped here by The Arthur Co. on a reconstructed "Munster house" set for a license fee of about \$290,000 per episode.

The barter series has already been cleared on MCA's WWOR-TV in New York and the 12 TVX Broadcast Group-owned stations, including WTAF-TV in Philadelphia, WDCA-TV in Washington and KTXA-TV in Dallas/Fort Worth.

Those 13 outlets, reaching about 30 percent of U.S. TV homes, also are retaining a financial interest in the program's second-run syndication rights.

(Continued on Page 58)



MSO deal biggest buy of hot year

By RICHARD TEDESCO
Staff reporter

NEW YORK—Continental Cablevision's \$481.7 million agreement last week to acquire American Cablesystems Corp. is the biggest purchase in a year that has become a hunting season for cable system buyers.

For Continental, the nation's third-largest cable operator, the deal would vault the company into an even more pre-eminent position in the industry, adding American's 505,000 subscribers to its own count of 1,475,000.

Also, the purchase of American's systems reinforces the recent peak price in cable properties at approximately \$2,100 to \$2,200 per subscriber.

"You get what you pay for," said Timothy Neher, president of Continental Cablevision. "In this case, we think we're buying the premiere mid-sized company in the industry."

American, a long-time competitor with Continental for franchises in both companies' home state of Massachusetts, said the current market made the deal ripe.

"Certainly the timing was a factor. It's an opportunity to do well on behalf of the shareholders," said Barry LeMieux, president and chief operating officer of American Cablesystems. "The market seemed to be very favorable for the transaction."

Recently, however, cable's critics, including Jack Valenti, president of the Motion Picture Association of America, have contended that too many subscribers are being concentrated in the hands of the top MSOs.

At press time, there was no word on whether the Justice Department would review the Continental-American deal for antitrust ramifications.

Representatives of the two companies said the location
(Continued on Page 57)

FCC stalls Gillett-Storer deal

By DOUG HALONEN
Staff reporter

WASHINGTON—The Federal Communications Commission has derailed indefinitely group broadcaster George Gillett Jr.'s proposed \$650 million buy into Storer's TV stations.

A source close to the deal said the FCC commissioners want Mr. Gillett to make some "relatively minor" changes aimed at assuring that the sale won't give him control over more TV stations than agency rules allow.

Neither Mr. Gillett nor his attorneys could be reached for comment a press time. But a source close to Mr. Gillett said the "problem will be resolved."

In a unanimous action, the com-

missioners voted on Oct. 14 to block the deal, pending further review.

Earlier, House telecommunications subcommittee Chairman Ed Markey, D-Mass., and seven other congressmen had asked the FCC to block and review the sale, which had been approved by FCC staff members but has not yet closed.

The congressmen expressed concern that Mr. Gillett may have retained "effective control" of five TV stations he spun off earlier this year to buy a controlling interest in six Storer stations.

FCC rules generally limit a single firm to a total of 12 TV stations, and Mr. Gillett already had 11.

Mr. Gillett is one of three trustees of a family trust that now owns the five former Gillett stations jointly with Busse Broadcasting.

The congressmen had questioned whether Busse Broadcasting was adequately insulated from Mr. Gillett. If Mr. Gillett, through the trust, has control over the Busse stations, then the Storer buy would put him over the FCC's 12-station ownership limit.

The congressmen noted, among other things, that Busse Broadcasting could be liquidated "at the sole discretion" of the Gillett family trust.

Sources close to the deal said the commissioners want Mr. Gillett to either make minor changes in the family trust or to eliminate the provision permitting the trust to liquidate Busse Broadcasting.

If those conditions are met, sources indicated the deal likely will meet final approval. #

Harte-Hanks plans major divestiture

By RICHARD TEDESCO
Staff reporter

NEW YORK—In a move to cover capital needs and debt service, Harte-Hanks Communications plans to sell seven cable TV systems, two TV stations and other media operations for about \$500 million.

The diversified San Antonio, Texas-based media company said last week it expects to complete the divestiture by the spring of 1988.

The funds will be used to pay

off and refinance its existing debt, said Larry Franklin, the company's executive vice president and chief operating officer.

"It gives us flexibility for additional corporate activities. It allows us some flexibility with our debt structure," Mr. Franklin said.

The properties to be sold include:

- Seven cable TV systems in Texas, Florida, Pennsylvania and New Jersey with a total of 105,000 subscribers.

(Continued on Page 57)



The Canadian Broadcasting Corp. said some U.S.-produced shows, including "Newhart" (above), will be dropped in order to increase the number of Canadian shows in prime time.

Canadian Broadcasting network to drop majority of U.S. shows

By CHRIS KUCWAY
Special to ELECTRONIC MEDIA

TORONTO—Between \$15 million and \$19 million worth of U.S.-produced prime-time television programming will be dropped from Canada's public network by 1990.

Confirming a report earlier this month, the Canadian Broadcasting Corp. said last week that the shows, including "Dallas," "Designing Women" and "Newhart," will be sacrificed in order to increase Canadian content during prime time to 95 percent over the next three years.

Overall, the CBC is aiming for 90 percent Canadian content across its entire television schedule by 1991.

"Increased Canadian content in English television is imperative," said CBC President Pierre Juneau. "As competition from American programs constantly increases, maintaining adequate levels of service means investing sufficient resources in programs."

Whether the already cash-starved CBC has these resources is another question. The CBC forecasts fi-

nanacial shortfalls of \$43.1 million in 1988, \$54.5 million in 1989 and \$74.2 million in 1990.

Since producing original programming is more expensive than importing shows, the CBC is looking to several fronts for an injection of funds.

In addition to the money saved on U.S. imports, the network wants to do more co-productions with foreign companies, including Walt Disney Co., PBS and the BBC. It's also asking the federal government for increased financial support.

"We have some hope of doing a fair bit on our own, but we'll need help from the government," said Denis Harvey, CBC English television vice president.

Without an injection of federal funds, the CBC says its three-year goals are out of reach.

The network may be caught in a Catch-22 situation: In September, Canadian Communications Minister Flora MacDonald said the federal government is unlikely to increase funding to the public broadcaster. At the same time, she called for an outright ban of foreign programming on the CBC during prime time. #

Coke, Tri-Star name leaders of new TV unit

By RICHARD MAHLER
Los Angeles bureau chief

BURBANK, CALIF.—As expected, Coca-Cola Co. and Tri-Star Pictures are merging their TV operations into a single operating unit headed by Arnold Messer, now the Los Angeles-based president of Tri-Star Telecommunications.

The companies also confirmed last week that talks are under way concerning a possible buyout of Coke's first-run syndication division by the unit's senior executives.

Gary Lieberthal, president and chief executive officer of Coca-Cola's Columbia/Embassy Television, will keep his current title at Columbia Pictures Television, the new corporate structure encompassing Tri-Star Television, Coca-Cola Telecommunications and Columbia/Embassy Television. He will report to Mr. Messer.

Mr. Messer, who currently oversees the business and administrative aspects of Tri-Star's movie and TV operations, will move to New York to assume a yet-unspecified senior

corporate position.

The changes are expected to be in effect by Jan. 1.

The highest-ranking victim of the reshuffle is Barbara Corday, president of Columbia/Embassy Television, who is leaving the company "to pursue other interests."

She had been president of an earlier entity called Columbia Pictures Television before that Columbia Pictures unit merged in 1985 with Embassy Television, then headed by Mr. Lieberthal.

Meanwhile, Tri-Star acknowledged that Herman Rush, chairman and chief executive officer of Coca-Cola Telecommunications, and other first-run syndication division executives are discussing "the possibility of organizing a new company to acquire distribution rights to certain programs of CCT."

Although Tri-Star's prepared statement did not name them, others believed to be involved include Peter S. Sealey, CCT's president and chief operating officer, and Robert King, its president of domestic dis-
(Continued on Page 57)

CBS profits soar

By DIANE MERMIGAS
Senior reporter

CBS Inc.'s third-quarter earnings rose 109 percent despite declines in broadcast group revenues and profits.

The earnings were announced at an Oct. 14 board meeting, at which members again delayed a decision on whether to retain, sell or spin off to shareholders its lucrative records group. CBS has a \$2 billion standing offer from Sony for the unit.

The day of the board meeting, CBS's stock dropped \$7.25 per share to \$211 on the New York Stock Exchange as the market posted wide losses.

For the three months ended Sept. 30, CBS reported net income of \$59.9 million, or \$2.31 per share of common stock, compared to \$28.6 million, or \$1.09 per share the third quarter of 1986.

The company's revenues for the period rose 6 percent to \$984 mil-
(Continued on Page 58)

Katz deal with P&G sparks mixed reaction

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—The news that Procter & Gamble cut an estimated \$20 million upfront deal on the 191 stations represented by Katz Television Group drew mixed reactions in the industry last week.

The deal followed the Turner Broadcasting System/Tribune Broadcasting announcement a week earlier that P&G bought \$10 million of time in their newly created "unwired network."

Like the TBS/Tribune deal, Katz describes the ad time it's selling in prime-time access on 191 stations as an alternative to network TV, national cable and syndication.

Jim Beloyianis, president of Katz's American division, said that this kind of media opportunity will give national spot "the ease and efficiency of buying a national medium."

He also said it was a way for stations and reps to recapture dollars that have flowed out of national spot and into national media.

Some national advertisers such as Bristol-Myers have curtailed their national spot expenditures over the past five years, investing more in network, cable and barter syndication. Those media have offered the advantages of lower costs-per-thousand, audience guar-

antees and the relative ease of one-stop buying.

National spot, by contrast, is bought market by market. It's not guaranteed and has much higher CPMs than barter, cable or network.

Katz, sources suggested, must have given Procter & Gamble a special rate and "some kind of an audience guarantee" for buying all 191 stations upfront in this fashion.

At Katz, Mr. Beloyianis would not confirm that P&G had received any kind of "traditional" audience guarantee, nor discuss what kind of CPM break, if any, the advertiser had received for its long-term commitment.

Although on the surface, P&G's deal with the Katz stations sounds like good news for national spot, many industry sources were not applauding what could become a trend—unwired spot TV networks.

Executives at other media rep firms say they have also had discussions with advertisers about long-term, upfront guaranteed commitments on unwired networks, as is the practice in radio.

So far, TV stations have been reluctant to package their inventory that way.

Blair Television, for example, had discussions with P&G earlier in the year about creating an unwired network, but backed out
(Continued on Page 58)

United Stations takes on role of sales rep for other network

By ADAM BUCKMAN
Staff reporter

NEW YORK—United Stations Radio Networks last week became the sales representative for another radio network company, Transtar Radio Networks.

Radio network sources said the arrangement is the first of its kind in radio, although it is common in TV syndication, where major distributors such as King World Productions handle national barter ad sales for such companies as Buena Vista and MGM/UA.

As part of the agreement signed at United Stations headquarters here, United Stations Chairman Dick Clark and President Nick Verbitsky purchased minority interests in Transtar to become members of Transtar's board. The value of the purchases was not disclosed.

With last week's arrangement, Transtar will drop its current representative, Katz Radio Group Network, an unwired rep network consisting of stations represented by the three Katz radio rep firms.

Katz had represented Transtar for four years.

Transtar, based in Colorado Springs,

Colo., and Los Angeles, is the chief competitor to Dallas-based Satellite Music Networks in distributing 24-hour automated formats by satellite.

Both satellite companies have performed strongly in recent network ratings.

Under the agreement, United Stations will immediately begin taking over sales of Transtar's commercial inventory, while Transtar continues to line up its own affiliates and produce its own programming.

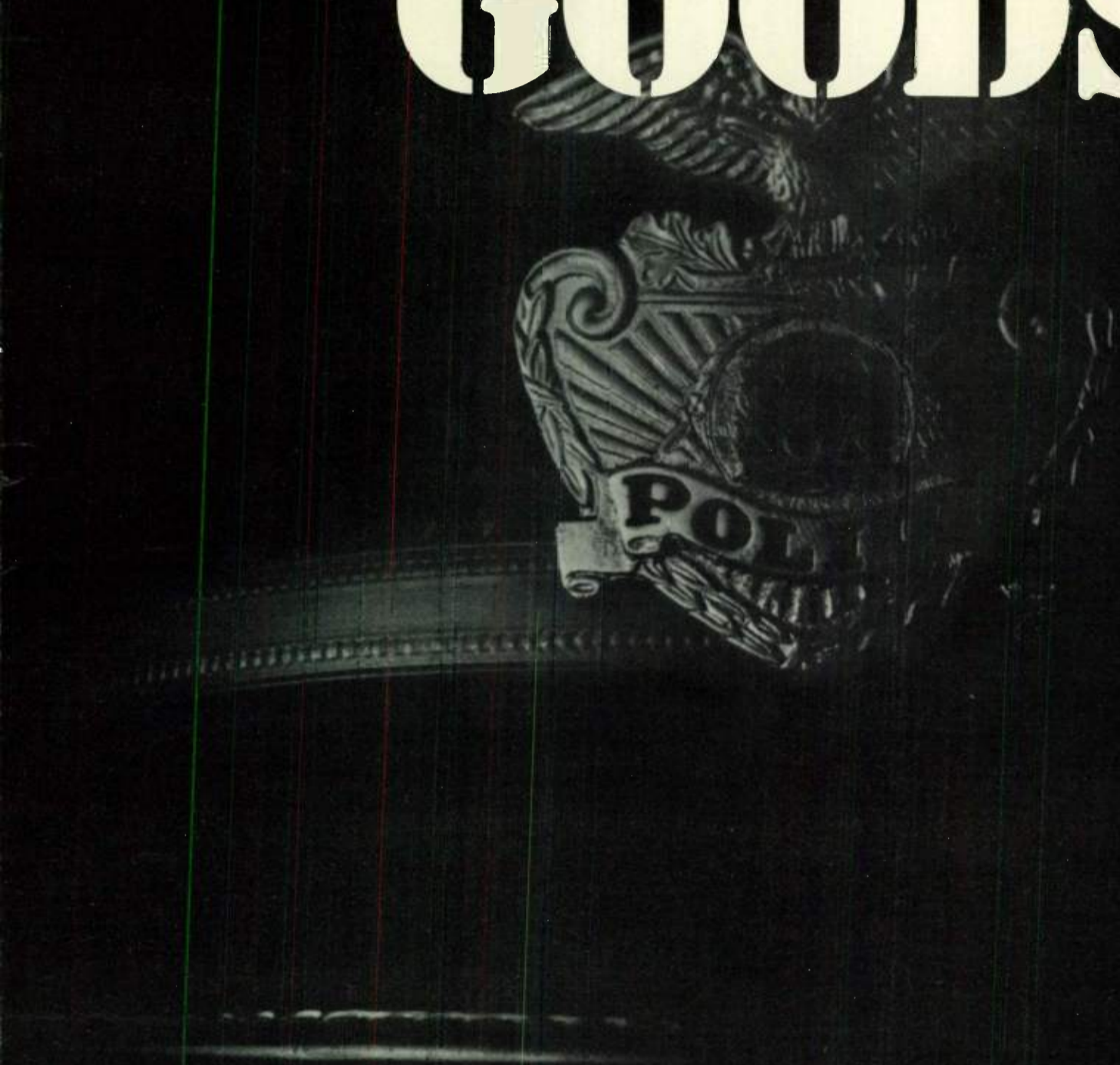
The deal gives United Stations the opportunity to make commissions of 15 percent on sales of Transtar commercial time, sources said.

The arrangement also gives United Stations "an additional 700 units a week of highly rated inventory," Mr. Verbitsky said. "I think it's important to have this kind of inventory clout when you go into an agency." He said United Stations' goal will be to "translate (Transtar's) ratings into higher rates."

Specifically, Transtar's six formats plus CNN Radio News account for 336 commercial minutes per week, according to the Radio Network Association.

United Stations' two networks combined
(Continued on Page 58)

DEAL IN HOT GOODS



Cronkite raps Dan Rather for blackout

By **DIANE MERMIGAS**
Senior reporter

Former CBS News anchor Walter Cronkite made waves last week by suggesting Dan Rather should have been fired for creating a six-minute on-air blackout last month.

CBS News President Howard Stringer, in a prepared statement, responded: "Walter Cronkite is not the president of CBS News. His remarks do not reflect the position of CBS News."

Mr. Cronkite's remarks, made in a copyright story in the University of Texas student newspaper, were widely published last week.

Regarding Mr. Rather's actions, Mr. Cronkite, who serves on CBS's board, was quoted as saying, "I can answer that (question) in five words: I would have fired him."

Mr. Rather had left the anchor desk on Sept. 11 during an overrun of the network's broadcast of a U.S. Open women's tennis match. But the match quickly ended, and the net-

work went black for six minutes before Mr. Rather could get on the air.

"There's no excuse for it," Mr. Cronkite was quoted as saying. "The rationale that he was standing up for a principle in journalism, that you don't let anything impinge upon the time... doesn't hold water whatsoever. The news department doesn't own the network. Compromises have to be made."

After last week's reports, Mr. Cronkite appeared to be sticking to

his guns. In a statement, he said, "The article is accurate as stated and there will be no further clarification."

However, CBS News sources and press reports suggested that Mr. Cronkite, when asked about the remarks, tempered his original harsh tone.

Mr. Rather didn't comment, and Mr. Stringer had no further response about the matter.

Mr. Cronkite, who was attending a CBS board meeting in New York



WALTER CRONKITE
Would have fired Dan Rather

Oct. 14, was unavailable for further comment.

Mr. Cronkite also is known to have abandoned the anchor desk once, though it didn't cause a blackout.

In a previously reported incident, Mr. Cronkite, in a moment of anger, left the set of a live election newscast, but was coaxed into returning before there was any major disruption. #

Boesky faces loss of station

By **DOUG HALONEN**
Staff reporter

WASHINGTON—Wrapping up an almost yearlong investigation, the Federal Communications Commission staff is recommending action that could result in stock speculator Ivan Boesky's family losing its controlling interest in KGMC-TV, Oklahoma City, Okla.

An FCC official said last week that the staff is recommending the agency conduct formal hearings into whether Mr. Boesky had transferred control of the station, a UHF independent, to his wife, Seema, last year without the prior FCC approval required by law.

The station, originally held by the Beverly Hills Hotel Corp., was apparently transferred at the same time the Boeskys consummated the sale of the company to Denver oil man Marvin Davis Dec. 31.

Closing the deal last year was said to be important for tax reasons.

At the time, it was also said that Mr. Boesky wanted to transfer assets to his wife to protect them from anticipated lawsuits stemming from his involvement in an insider stock trading scandal, for which he paid the government \$100 million in fines.

An FCC spokesman said Chairman Dennis Patrick had not yet made up his mind on how to proceed with the case.

"Chairman Patrick has not yet studied the record," the spokesman said.

The spokesman also said he believed that Mr. Patrick would not demonstrate himself to be as reluctant to take action against licensees as former Chairman Mark Fowler.

"I would expect that Dennis (Patrick) will set a lot more cases for hearing than his predecessor," the spokesman said. #

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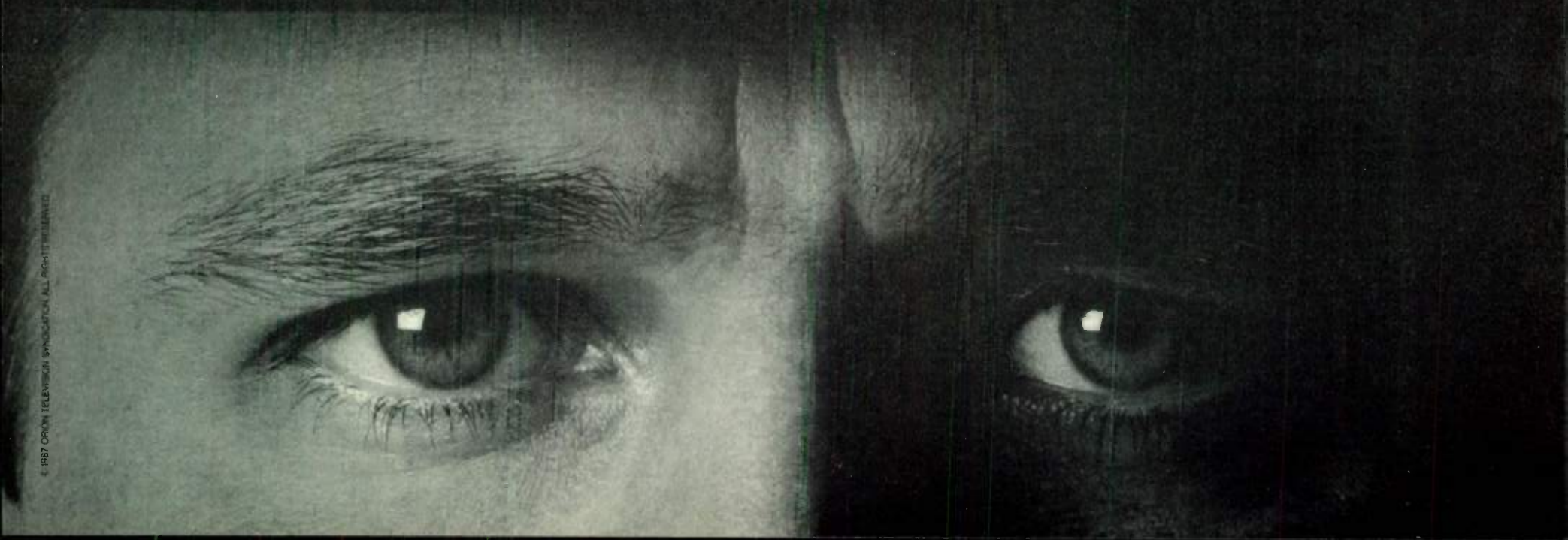
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World Radio History

'St. Elsewhere' flap irks producer

At MTM Productions, "St. Elsewhere" co-producer/writer **John Tinker** is steaming over NBC's decision to drop "Ecumena," the name of a fictitious hospital corporation, from the series. Humana Inc., a real hospital corporation, took NBC to court over trademark infringement and NBC, in turn, agreed to completely remove Ecumena by the 12th episode. "NBC should have defended us a bit. We're surprised they gave in without a fight," said Mr. Tinker. Writers are now scrambling to find another name for the hospital chain, which took over the show's St. Eligius. "We're way behind schedule," reports Mr. Tinker. The show's crew is re-editing the already-finished episodes.

* * *

Ex-CBS News President **Van Gordon Sauter** likely will be the next former network executive to make the jump to first-run syndication. Before leaving for four days of his beloved fly fishing last week, Mr. Sauter told The Insider that he's involved in development of a possible first-run series. He says the untitled show "is nowhere near the pilot stage, but could come together in a big hurry." Other sources describe the program as one "involving three real-life doctors." Mr. Sauter says he has no plans to return to the air as a TV news commentator, after a brief stint this year on Fox-owned KTTV-TV in Los Angeles.

* * *

KSLA-TV, the Viacom-owned CBS affiliate in Shreveport, La., was not the highest bidder when Viacom Enterprises opened the market last week for "The Cosby Show." NBC affiliate KTAL-TV won the bidding. KTAL's general manager, H. Lee Bryant, said that bidding opened at \$4,000 a week and that everything was above board. Two weeks earlier, eyebrows were raised when WVIT-TV in Hartford, Conn., and KMOV-TV in St. Louis, two Viacom-owned stations, both landed the show.

* * *

Meanwhile, the extremely busy and wealthy **Mr. Cosby** has been given the right to script approval for a theatrical

THE INSIDER



VAN GORDON SAUTER
Planning first-run syndication show



FCC's PATRICIA DIAZ DENNIS
Familiar with working short-handed

movie version of "I Spy," the hour-long 1965-68 drama now syndicated to about 25 stations. Mr. Cosby's co-star in the NBC production, Robert Culp, is writing the screenplay for Vista Productions.

* * *

The Federal Communications Commission, which in the wake of the departure of Commissioner **Mimi Dawson** is likely to find itself reduced from its usual five members to three, has a resident expert on dealing with the situation. FCC Commissioner Patricia Diaz Dennis was once a member of the National Labor Relations Board, which also found itself operating with only three of its five members for almost a year. At that time, the NLRB members agreed among themselves not to overturn major precedents unless all three members approved, a strategy that could be considered

by the three remaining FCC members.

* * *

But the FCC might not be shorthanded for too long. Conventional wisdom appears to be that President Reagan will give FCC official **Brad Holmes** a "recess appointment" to a commission post. That would enable Mr. Holmes to serve throughout next year without Senate confirmation. If that's the case, Henry Geller, director of the Washington Center for Public Policy Research, maintains the White House's use of the recess device is improper. "If this is an effort to get around the Senate, it will certainly raise hackles," he said.

* * *

Robert Krulwich, the economics reporter who is renegotiating his current contract with CBS News, has turned down an offer to co-anchor the new informational morning show being designed by the division. Kathleen Sullivan recently was hired away from ABC News to share in the task. Mr. Krulwich had been asked to participate in the new program, debuting Nov. 30, as a specialist. But now it's unclear whether Mr. Krulwich will remain with the network.

* * *

Insiders say that Fox Television Stations' STF Productions has come up with "America's Most Wanted," a weekly series of half-hours featuring segments on real criminals who are still at large. This will be Fox's first national show produced out of Washington. It's expected to start airing on Fox TV stations in January.

* * *

Arthur Kananack, who recently resigned as president of ITC Entertainment to take a senior management position at Viacom International, won't say what his new gig entails. Neither will Viacom executives, who won't officially announce Mr. Kananack's appointment for another two weeks. But the word on the street is that he'll be named president of Viacom Enterprises, in charge of international distribution, a post which has been vacant for five years. #

—Written by Marianne Paskowski from bureau reports

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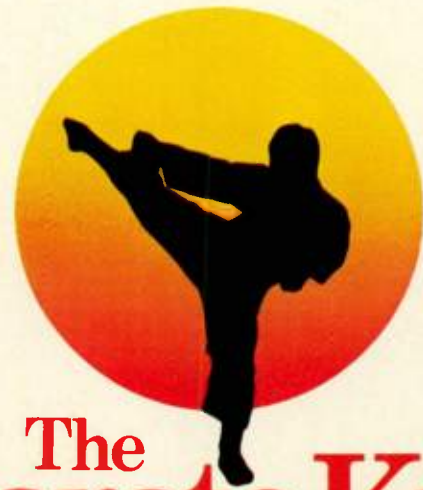
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Moving beyond the wire

Cable television continues to show positive signs of becoming a medium of original fare. This year, a new crop of cable TV services has sprung up, following a drought in announcements for new networks.

As we reported in our Oct. 5 issue, at least 10 new national cable services have started up this year or are under consideration. The offerings range from more traditional services, such as Time Inc.'s Festival pay movie channel, to new forays into narrowcasting with services such as The Fashion Channel and TWA's The Travel Channel.

In between, there are, among other things, more home shopping services, a new health network and a service providing previews of cable fare.

Officials of multiple cable system operators generally rate the new services' chances for success at about 50-50. But it's good to see that some program executives, investors and cable operators are willing to accept those odds.

The focus on new services follows a long streak of developments in cable programming, as the industry climbs its way out of its heavily intensive construction phase. Other additions have included more pay-per-view offerings, ESPN's NFL football rights deal, Ted Turner's Goodwill Games and increased first-run fare on both pay and basic networks.

Much of the trend has been fueled by MSOs that are now in a position to put their dollars into programming ventures rather than keep them tied up in wiring cities.

Even the National Cable Television Association in Washington has shown signs that it wants to pay more attention to the programming scene and not stay wrapped up in franchising and other system-related issues.

Also attractive, from the new services' standpoint, is the fact that cable is about to cross the 50 percent mark in penetration of U.S. TV homes. In addition, many established cable networks are now turning a profit, and interest rates are still low enough to make borrowing a viable option.

Of course, not all of cable's recent programming efforts have met with total success, nor are all the new services likely to blossom. Observers who regard narrowcasting as an outmoded notion may wonder if the cable industry really needs channels for fashion or travel, not to mention more home shopping or even movies.

And on the legal front, the MSOs' participation in programming has been attacked by cable TV's critics as a sign that the industry is unfairly trying to hog new programming all for itself and shut out its video competitors.

But, at the least, cable TV's focus on increased original programming is one that appears to be in the right place. While some of the new ventures may fail along the way, others may add to cable's overall programming mix and continue to make cable television a unique medium.

The new services should not be passed off lightly. #

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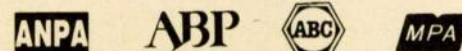
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LETTERS TO THE EDITOR

Don't censor shows based on kids' toys

The following is an open letter to FCC Chairman Dennis Patrick.—ed.

Which came first, the chicken or the egg? I believe you are about to face this question in the form of the petition filed by Action for Children's Television.

If it is wrong for "the product" to precede "the program," then it is just as wrong for "the program" to precede "the product." That being the case, then you had better go after Walt Disney and The Children's Television Workshop because they are far more culpable than Mattel or Hasbro.

Does it make any real, practical difference if the program is funded by the toy maker before the fact?

I have three small children. Two years ago, my 6-year-old son wanted to know why the Transformers cost so much more than the no-name imitation products. I explained advertising and profit and how the two related. To my delight, he not only understood the concept, but has put it into practice.

Adam, who is now 8, is very aware of the

current debate about the "for-profit shows." During a recent father-son talk, we debated the First Amendment implications of a ban on such programs. His question to me was along these lines: "How come if a show is not against the law, and you and Mommy let me watch it, that somebody else can come along and say I can't watch it?"

The petition before you now pleads with you on the basis of "our children are our future."

Indeed they are! But what kind of future do they have if we can't teach them to be informed consumers and instead resort to overt censorship to replace responsible parenting?

Mark A. Crouch
vice president, general manager
WCHE-AM
West Chester, Pa.

Sports special report left out horse racing

Your excellent special report on sports had one glaring omission: no reference in any of the stories to what is probably the country's most popular sport in terms of attendance each year, horse racing.

TV exposure of thoroughbred racing is expanding.

In addition to major network coverage of Triple Crown events and the Breeder's Cup Series, ESPN offers a weekly program on racing, "Winner's Circle," and also telecasts live some 30 or so major races each year.

J.W. Maeglin
Moline, Ill.

How to write to the editor

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

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

Letters may be shortened and grammatical errors corrected.

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

QUICK TAKES

What new shows could emerge as hits on your network?



Jack Carroll
operations manager
KMOL-TV (NBC)
San Antonio, Texas

"I think you'll find 'A Different World' will turn out to be a hit, and 'My Two Dads' should also do well. You'll also find that 'A Year in the Life' has legs. And I think 'J.J. Starbuck' can do it, too."



Al Sandubrae
station manager
KWTV-TV (CBS)
Oklahoma City

"I think 'Beauty and the Beast' may have some potential, particularly in that Friday time slot. 'Frank's Place' is strong, and 'The Oldest Rookie' has a good chance if it can find its niche."



Barb Bennett
program director
WXOW-TV (ABC)
LaCrosse, Wis.

"'thirtysomething,' for sure. And I have high hopes for both 'Hooperman' and 'Dolly.'"

LENA HORNE
STEVIE WONDER
TINA TURNER
Mayor Tom Bradley
Billy Dee Williams
JANET JACKSON
LUTHER VANDROSS
JESSE JACKSON
Sherman Hemsley
al jarreau
Ella Fitzgerald
Bill Cosby
Carmen McCrae
JOHNNY MATHIS
SAMMY DAVIS, JR.
PATTI LABELLE
Sarah Vaughan
BOBBY SHORT
CHAKA KAHN
NELL CARTER
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Anita Baker
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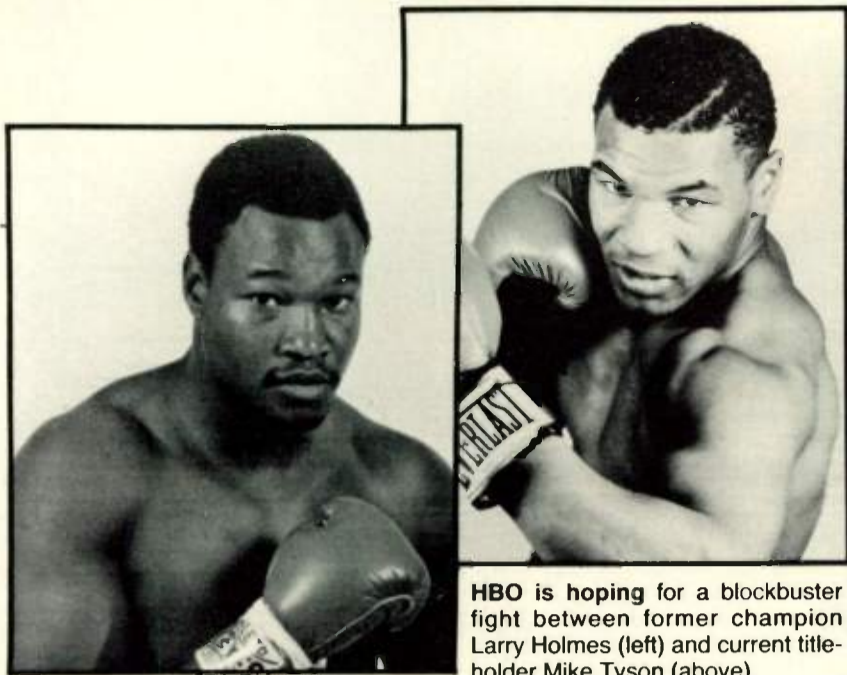
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World Radio History



HBO is hoping for a blockbuster fight between former champion Larry Holmes (left) and current titleholder Mike Tyson (above).

HBO expects to get Holmes-Tyson bout

By RICHARD TEDESCO
Staff reporter

NEW YORK—HBO has landed a blockbuster boxing match in January between former heavyweight champion Larry Holmes and titleholder Mike Tyson, with multimillion-dollar rounds in a new Tyson deal to come.

As Mr. Tyson approached the defense of his titles against top contender Tyrell Biggs in Atlantic City last Friday night, HBO and promoter Don King were close to a deal for a late January bout between the former and reigning champs.

"If Tyson beats Tyrell Biggs, it would be Holmes," Seth Abraham, HBO senior vice president of programming operations and sports, confirmed last week.

He said the deal depended on the outcome Friday, and said HBO was close to signing a new lucrative deal with Mr. Tyson's management for a series of fights through 1988.

The Holmes match in January would be the last in a sequence HBO had contracted for with Mr. Tyson, which included the recently concluded Heavy-

weight Unification Series.

"We're moving ahead. It's a complex deal because of its length," Mr. Abraham said. "The key here is they want to stay with HBO and we want to stay with Mike Tyson."

Jim Jacobs, one of Mr. Tyson's managers, acknowledged that the list of opponents for Mr. Tyson was the primary detail that's left to work out. But he made it clear that the exposure HBO had given his fighter is appreciated, and he wants to make the deal work.

"I always welcome any kind of a relationship with HBO," he said.

Meanwhile, Don King Productions has said Mr. Tyson's next opponent would definitely be Mr. Holmes, barring an upset at the hands of Mr. Biggs.

"Holmes is signed," said Al Braverman, director of boxing for Mr. King's company.

He said the deal was hashed out recently in an all-night negotiating session between Messrs. King and Holmes. It will bring the former champion out of retirement for \$3 million, according to sources close to the negotiations.

(Continued on Page 50)

Reagan's Bork speech gets little live airplay

By DIANE MERMIGAS
Senior reporter

The three commercial networks last week rebuffed a request by President Reagan for six minutes of national air time to make one last plea for the troubled Senate confirmation of Judge Robert Bork to the Supreme Court.

CBS and ABC quickly refused the request Oct. 13, while NBC decided the next day, just hours before the 3:15 p.m. (ET) speech aired.

Spokesmen for all three networks said they expected the partisan speech to have no news value. They said they also took into account the faltering status of Judge Bork's nomination.

CNN carried all of the president's comments live, plus a response by Sen. Terry Sanford, D-N.C. CNN broadcasts most major addresses in their entirety.

"It's news when a chief executive makes a statement relating to a failed appointment," said Ed Turner, CNN's executive vice president. "An all-news network like ours doesn't have to interrupt a soap opera to carry it."

The three commercial networks have refused

President Reagan national air time for live remarks on two other occasions.

The networks rejected the president in June 1986, when he made a personal plea for aid to the Nicaraguan contras. Also rejected were remarks on the economy made in October 1982.

All three network news organizations carried excerpts of the president's Oct. 14 remarks in their news briefs and regular evening newscasts. The networks said they denied the president's request because his comments were of a political nature and of no consequence to the national interest.

Regarding last week's speech, Lane Vernardos, executive in charge of special events coverage at CBS, said: "The White House press office was very candid in admitting it expected no real news out of the speech."

Spokesmen for all three network news organizations said they were advised by the White House press office that there would be no new information included in the president's speech, which echoed the sentiments expressed in his weekly radio address the weekend before.

The networks said the White House press office did not press them to carry the speech. #

Coke bankrolls effort

Rob Reiner forms studio

By RICHARD MAHLER
Los Angeles bureau chief

HOLLYWOOD—Movie director and former "All in the Family" co-star Rob Reiner is joining four other well-connected entertainment industry veterans here in launching a new independent movie and TV studio.

Castle Rock Entertainment has an initial bankroll of \$30 million from Coca-Cola, which will own 40 percent of the firm. Another \$65 million is being negotiated with Security Pacific National Bank. Nelson Entertainment, another studio associated with Coke, will guarantee another \$175 million.

Sixty percent of Castle Rock will be owned by Mr. Reiner and

partners Alan Horn, former Embassy Communications chairman and ex-president of Twentieth Century Fox Film Corp.; Glenn Padnick, former Embassy Television president; Martin Shafer, former president of production for Embassy Pictures; and movie producer Andrew Scheinman.

The new company, named after the fictional town used in Mr. Reiner's 1986 picture "Stand By Me," expects to divide its efforts 50-50 between motion pictures and television, Mr. Horn said.

He added that Castle Rock will focus on "quality" situation comedies and make about 18 theatrical films over the next five years in partnership with

Nelson Entertainment, which is involved in home video distribution as well as movie distribution and production.

"There's no question that successful TV series are more promising for us for the long-term financial posture of the company than motion pictures," Mr. Horn said last week. "We think the pot of gold in syndication sales from a successful TV series is very attractive."

All product will be distributed exclusively by Columbia Pictures Entertainment, the new joint venture of Coca-Cola and Tri-Star Pictures.

Initial development agreements with writers and producers are to be announced shortly. #

ABC adds features to Series

By RICHARD TEDESCO
Staff reporter

NEW YORK—ABC Sports has added some special twists to boost this year's coverage of baseball's World Series.

The coverage is in the hands of Curt Gowdy Jr., the 34-year-old son of the famous sportscaster. It's the junior Mr. Gowdy's first at-bat as a World Series producer.

In discussing ABC's game plan before the series opened Oct. 17, Mr. Gowdy outlined new features and technical changes.

But he emphasized that the game itself should remain the story. "We don't overburden you with the facts," he said of ABC's coverage.

ABC is including new features to provide insight on the all-important factor of pitching for this series.

The Milwaukee Brewers' Paul Molitor and the San Diego Padres' Tony Gwynn will do "Inside Pitch" segments before and during the games, commenting on the American and National League hurlers.

Sluggish Reggie Jackson will be conducting post-game interviews and commenting on controversies that develop during the games.

In a novel approach to an ongoing controversy this past season, ABC also plans a special feature on how to cork a bat, with a noted major leaguer demonstrating his technique.

On the technical end, ABC will use multiple-angle plays and a new camera position this series.

Additional tape machines will be in use to ensure that the best angles can be shown on any given play.

One of the cameras among the 12 to be employed will focus straight down the third base line from the front row of box seats, to catch the action around and beyond the "hot corner" at third base.

While the use of replays has become increasingly sophisticated and creative in recent years, Mr. Gowdy emphasizes ABC's personalized approach to the sport as one of its strengths.

So, two hand-held cameras will be roving the stands to catch the reactions of players' wives, team executives and the exuberance of the fans.

"What we've been able to bring to the viewers are the moments of emotion during the game," Mr. Gowdy said.

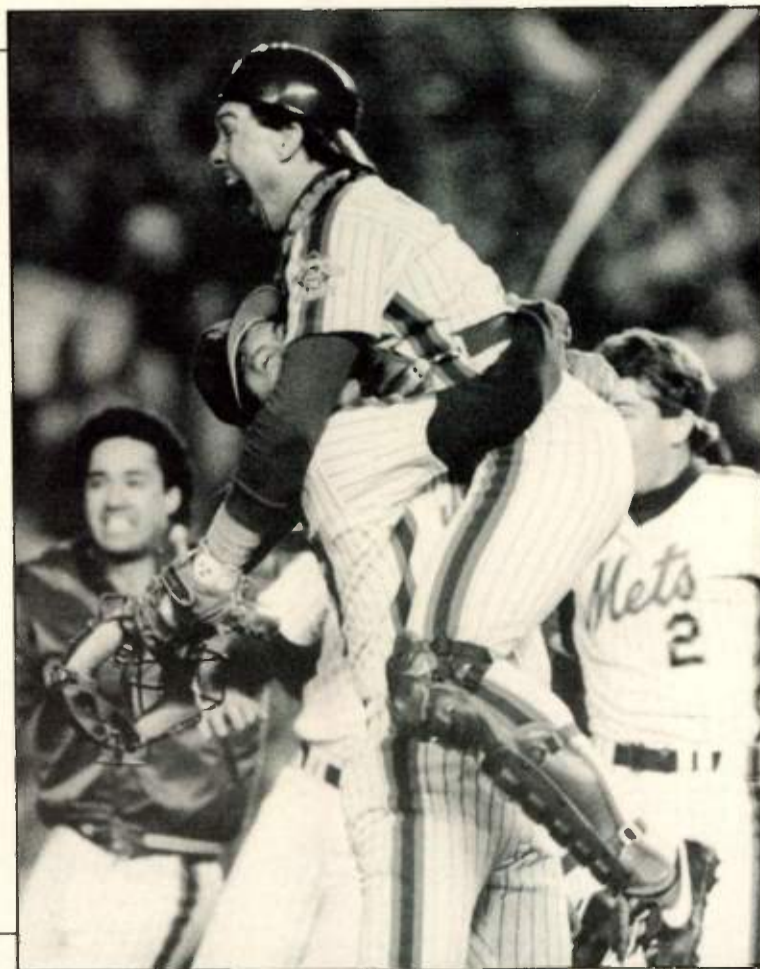
Regarding this year's matchup, he said, "The Minnesota Twins are a great story, one of those Cinderella teams. Who would have expected them to be in the World Series at the start of the season?"

In fact, the relative anonymity of the Twins lends itself to ABC's approach in following the story of the series as it unfolds with each game.

"We have to educate the viewers about who these players are. We personalize those story lines by interviewing those players now," Mr. Gowdy explained.

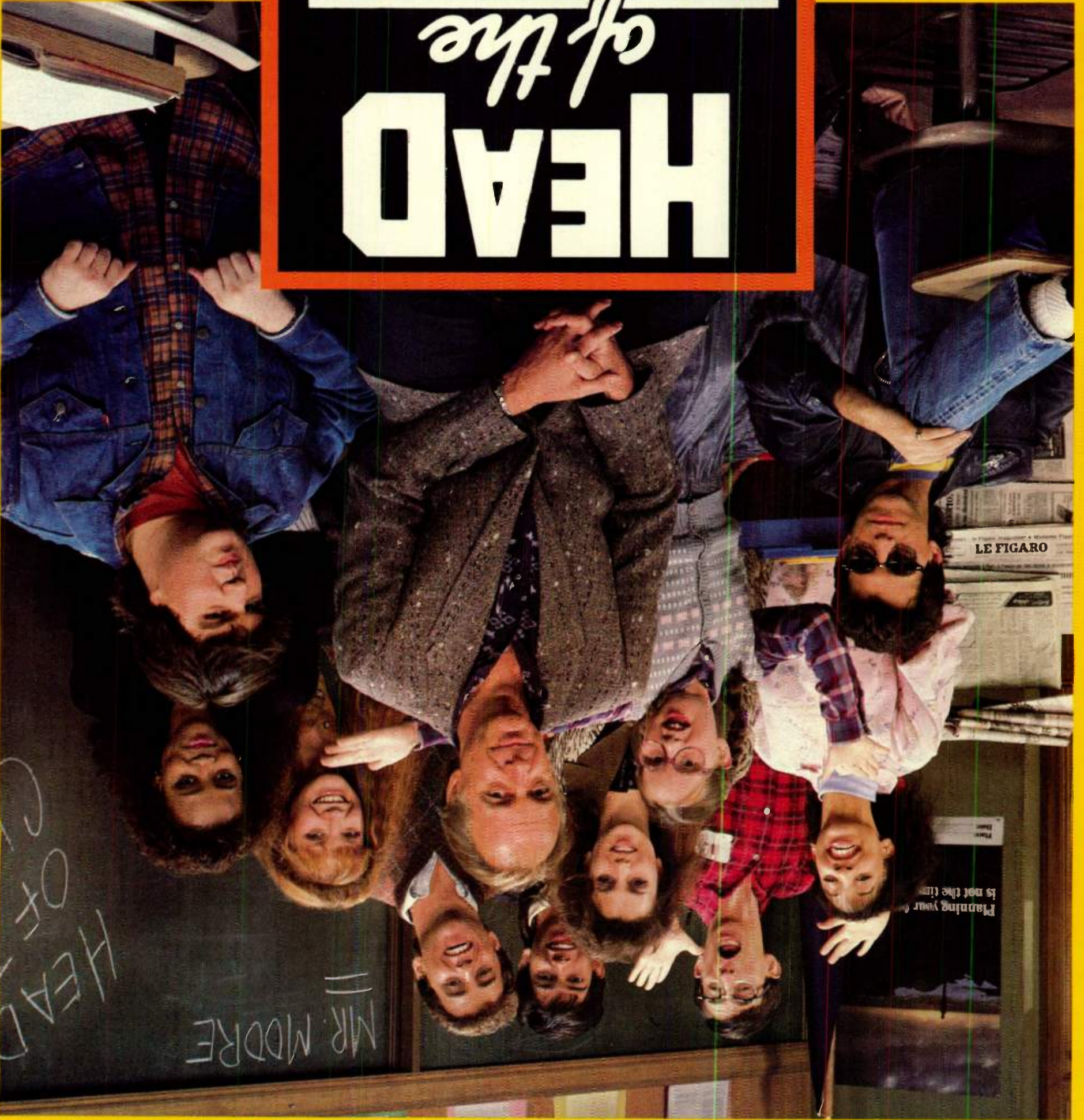
So, viewers will see more pre-game interviews and brief segments on individual players during each game as the performances of players prompt them.

This year, Mr. Gowdy also sees the ballparks—St. (Continued on Page 52)





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Media moguls among nation's most wealthy

By ADAM BUCKMAN
Staff reporter

Rupert Murdoch is the nation's richest broadcasting executive, while John W. Kluge is the nation's wealthiest ex-broadcaster.

The two men are among some 60 Americans with ties to the broadcasting industry that made Forbes magazine's annual list of the 400 wealthiest U.S. citizens.

According to the annual Forbes report, which hit newsstands last week, Mr. Murdoch is worth about \$2.1 billion, while Mr. Kluge is worth an estimated \$3 billion.

Mr. Kluge left the broadcasting business a few years ago when he sold his string of Metromedia TV stations to Mr. Murdoch. The latter changed the chain's name to Fox and turned the stations into affiliates of a new network.

Forbes said Mr. Kluge is the second-richest man in America, behind Sam Walton of Little Rock, Ark., the tycoon behind Wal-Mart stores.

And while some station owners may be struggling, the Forbes 400 is irrefutable evidence that there's money to be made in the electronic media business.

Just ask Edward L. Gaylord, owner of Oklahoma City-based Gaylord Broadcasting. Mr. Gaylord, whose holdings include TV and radio stations, the Texas Rangers baseball team and cable's Nashville Network, is worth \$1.15 billion, Forbes said.

Or ask sisters Barbara Cox Anthony and Anne Cox Chambers, heiresses to a family fortune anchored by Cox Enterprises, owner of eight TV stations, 11 radio stations, cable TV systems with 1.3 million subscribers and a

string of newspapers.

Forbes said their combined wealth totals "well over \$3.6 billion."

Other billionaires involved in broadcasting include investor Warren Buffett (\$2.1 billion), who owns a sizable stake in Capital Cities/ABC Inc.; CBS President Laurence Tisch, who along with his brother, Postmaster General Preston Tisch, has a fortune worth more than \$2 billion; and Carl H. Lindner, who recently led a takeover of Taft Broadcasting. Mr. Lindner is worth \$1 billion, Forbes said.

Some of the electronic media's best-known figures are nearly billionaires, according to Forbes.

Kirk Kerkorian, who owns 79 percent of MGM/UA Communications, is worth \$950 million, Forbes said.

Washington Redskins owner Jack Kent Cooke, who owns cable television outlets, has a fortune estimated at \$900 million, while another Washingtonian, Post-Newsweek's Katherine Graham, is worth \$875 million.

Many of the broadcasting business's most colorful figures made the Forbes 400.

The magazine said Robert Edward Turner III, otherwise known as Ted, is worth \$465 million.

Right behind Mr. Turner on the list was a well-known broadcaster worth \$450 million: CBS founder William S. Paley.

National Amusements Chairman Sumner M. Redstone, who earlier this year led a buyout of Viacom International, is worth \$535 million, according to Forbes, while Saul Steinberg, majority investor in the Telemundo group of Spanish-language TV stations, has a fortune valued at \$660 million.

Home Shopping Network Chairman Roy M.



RUPERT MURDOCH
The nation's richest broadcaster

Speer is worth \$600 million, and HSN President Lowell Paxson has accumulated a fortune worth \$385 million.

A number of millionaires from the nation's top family-owned broadcasting companies also made the 400.

These include Hubbard Broadcasting's Stanley Hubbard, who's worth \$425 million; Roy E. Disney, whose holdings amount to \$560 million; David T. Chase of Chase Broadcasting, \$300 million; Roy H. Park of Park Communications, \$550 million; and the Bullitt

family of Seattle, owners of King Broadcasting, \$380 million.

Another broadcasting family, the King brothers of King World Productions, are worth a combined \$360 million, Forbes said.

Forbes said TV station owner Joe L. Allbritton is worth \$575 million, while MCA Inc. Chairman Lew Wasserman is worth "at least" \$325 million.

Arthur C. Nielsen Jr. of A.C. Nielsen Co. is worth \$315 million, Forbes said.

Robert W. Galvin, whose father, Paul, began manufacturing car radios in 1928, owns 7 percent of his father's company, Motorola. The stock in the company is worth \$600 million, Forbes said.

The wealthiest game-show producer on the list is Mark Goodson, the man responsible for "I've Got a Secret," "Password" and many other shows. He's worth about \$375 million, Forbes said.

Another game show magnate, Merv Griffin, has a fortune valued at \$300 million. Among other things, he produces "Jeopardy!" and "Wheel of Fortune."

Three television producers were conspicuous in their absence from this year's list.

Forbes said Dick Clark, who made the 1986 list with a fortune of \$180 million, fell from the list this year because a public offering of stock in his TV production company fell short of expectations and because of "recent setbacks at (United Stations) radio networks."

Aaron Spelling was no longer on the list because "his shows have bombed," Forbes said.

Norman Lear, who was worth \$225 million on last year's list, didn't make it because of a divorce settlement worth a reported \$112 million. #

Grassroots campaign

FCC is target of protest

By ADAM BUCKMAN
Staff reporter

A grassroots campaign to educate the public about the Federal Communications Commission's war on broadcast indecency was launched last week by the director of a non-commercial radio station in Atlanta.

Melanie Collins, executive director of WRFG-FM in Atlanta, is try-

ing to enlist the support of radio stations and air personalities for "a national week of programming to expose and oppose . . . attempts to censor, suppress or ban progressive or controversial artists, ideas and activists."

Ms. Collins is targeting the first week in January for the national programming project, which she has dubbed "Open Ears/Open Minds."

As envisioned by Ms. Collins, the week of programming would include "information, interviews, news and analysis, as well as the music and spoken-word art of performers and writers who have been, or are likely to be, the targets" of censorship.

"We who work in community radio have a responsibility and opportunity to be in the forefront of a strong counteroffensive against these attacks on culture and ideas," Ms. Collins says. "We cannot afford to close our eyes, our ears, our mouths."

With the educational campaign just getting under way last week, Ms. Collins said no broadcasting associations, stations or companies had endorsed it yet.

She said she is paying for the campaign's initial publicity materials out of her own pocket.

Ms. Collins said she came up with the idea at a July meeting of the National Federation for Community Broadcasters in Boulder, Colo.

While the federation didn't endorse her idea at the meeting, she was encouraged by the interest expressed by some participants.

The federation is expected to decide whether to endorse "Open Ears/Open Minds" by the end of this month, Ms. Collins said.

She said she hopes to have a list of additional endorsements from both commercial and non-commercial radio by mid-November.

In addition to targeting the FCC action, Ms. Collins emphasized that her campaign is meant to address what she sees as a pattern of censorship and artistic restraint cutting across several areas.

Included in that, according to Ms. Collins, are efforts by private groups to censor or prevent the airplay of certain records, as well as rules proposed by the U.S. Immigration and Naturalization Service that she says would limit the entry of international artists to the United States. #

Grant closer to losing control of company

By DIANE MERMIGAS
Senior reporter

Creditors of Grant Broadcasting moved a step closer last week to removing the company from the control of the man they say drove it into bankruptcy.

Program suppliers and note-holders of the Miami-based company filed a detailed reorganization plan Oct. 13 in the U.S. Bankruptcy Court for the Eastern District of Pennsylvania.

The lengthy document spells out the terms of an agreement reached in July that would essentially strip Milton Grant of his controlling interest in the debt-ridden company and give it to his creditors.

Even with Grant's creditors in agreement, it could take three months to six months for the plan to be approved and take effect, attorneys involved in the case said.

Nathan Feinstein, a Philadelphia attorney for the bondholders, said it has taken almost three months to complete the proposed reorganization plan because of the large number of parties involved in the case "and not because of any reluctance."

The plan, if approved by the court and the Federal Communications Commission, is likely to discourage other troubled independent broadcasters from seeking Chapter 11 relief.

Mr. Grant, who initially filed for bankruptcy in December 1986, did not return telephone calls last week.

Sources last summer said he was angry and hurt that the proposal would strip him of his 13.2 percent equity interest in the company, but that he has little recourse.



MILTON GRANT
Plan would cost him control

Some sources said Mr. Grant has sought to purchase one of the three TV stations involved from the reorganized company. However, sources close to the situation said no such plan has been discussed in recent months.

While Grant Broadcasting's current board continues to remain in control, neither the board nor Mr. Grant is likely to hold a leadership role in the reorganized company, attorneys said.

The proposed reorganization overrides a radically different plan that Mr. Grant presented to the courts in June that gave him until 1995 to repay syndicators and other creditors out of available cash flow and at minimal interest.

Under the new agreement, first disclosed July 7, Mr. Grant is (Continued on Page 52)

\$10,700,000

Malrite Communications Group Inc.

has sold

KMVP-AM and KRXY-FM
Denver

to

Capital Cities/ABC, Inc.

The undersigned initiated this transaction and acted as financial advisor to Malrite Communications Group Inc.

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'Agronsky & Company' gets new host



GORDON PETERSON
To take over as moderator

By DOUG HALONEN
Staff reporter

WASHINGTON—"Agronsky & Company," the granddaddy of current affairs programs featuring journalists debating the major issues of the week, is getting a facelift.

Martin Agronsky, 72, the program's moderator for the past 18 years, is calling it quits.

He will be replaced at year's end by Gordon Peterson, a news anchor for Gannett Co.'s WUSA-TV here, and the show will be renamed "Inside Washington."

Jim Snyder, vice president for news for Post-Newsweek Stations and the show's executive producer, said there will be no other changes in the syndicated show.

Mr. Agronsky said he decided it was time to move on to other things. "I don't want to have a commitment any longer," he said. "I want to be free to do what I want to do."

Mr. Agronsky said he had no definite plans. But, he added, "I do want to do some documentaries."

Upon premiering in 1969, "Agronsky & Company"

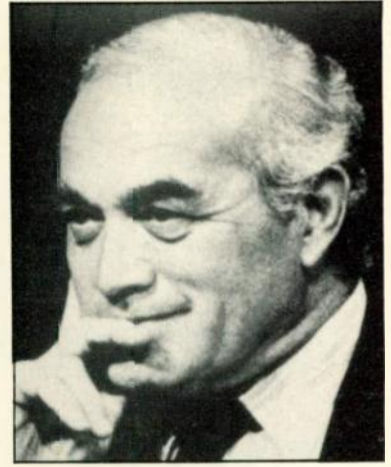
was regarded as a trendsetter in current affairs programs. Under the round-table format, journalists debate the issues of the day.

Mr. Snyder said the show airs in 55 markets, and that Arbitron Ratings Co. overnight figures indicate that it got an 8.2 rating (percentage of TV homes) and a 20 share (percentage of sets in use) on Sept. 26 in Washington, placing it second in its slot at 7 p.m. Saturdays.

Mr. Peterson will serve as moderator and the show's regular panelists are expected to return. They include Elizabeth Drew of The New Yorker; syndicated columnists James Kilpatrick and Carl Rowan; and Hugh Sidey and Strobe Talbott, both of Time magazine.

Mr. Snyder said he has known Mr. Peterson since 1969. At that time, the Gannett station, a CBS affiliate, was owned by Post-Newsweek. Mr. Snyder served as the station's news director and he hired Mr. Peterson.

"I know him to be a splendid journalist and a wonderful human being," Mr. Snyder said of Mr. Peterson. "So I'm confident that these qualities that have endeared him to so many in the Washington area will also endear him to people all over the country."#



MARTIN AGRONSKY
Wants to pursue own interests

Groups take aim at liquor ads on Hispanic TV

By STEVEN W. COLFORD
Crain News Service

WASHINGTON—A campaign is under way to close one of the only broadcast outlets for liquor advertising: Spanish-language TV stations.

A coalition of 19 groups says it will ask liquor marketers to stop buying time on Hispanic stations and ask the stations to stop accepting the business.

If that doesn't work, the coalition will "bring pressure on the stations," said Pat Taylor, alcohol policies project director at the Center for Science in the Public Interest.

CSPI, a frequent critic of alcoholic-beverage marketing practices, said the coalition includes such organizations as the National Parent Teacher Association and two Hispanic groups, the National Coalition of Hispanic Health & Human Services Organizations and El Congreso Nacional de Asuntos Colegiales, or the National Congress for Collegiate Affairs.

The second Hispanic group represents organizations active in alcohol and drug-education programs.

Although no laws prevent it, li-

quor marketers have refrained from advertising on English-language TV and radio to avoid creating a controversy that could lead to tighter marketing regulation.

But liquor commercials have been appearing on Spanish-language stations without incident for almost a decade.

CSPI suggests liquor marketers are practicing a double standard. "It's regrettable that liquor companies that refrain from advertising on English-language television think they can get away with it on Spanish-language stations," CSPI said in a statement.

Marketers cited by the coalition for using Hispanic TV stations included: Remy Martin Amerique, for Remy Martin cognac; Paddington Corp. for Baileys Original Irish Cream liqueur; Glenmore Distilleries Co. for Desmond & Duff scotch; and Buckingham Wile Co. for Cutty Sark scotch.

Hispanic TV stations singled out by CSPI included three owned by Latcom, New York: KMEX, Los Angeles; WLTV, Miami; and WXTV, New York.

A fourth station—KVEA, Los Angeles, owned by New York-based

'It's regrettable that liquor companies that refrain from advertising on English-language television think they can get away with it on Spanish-language stations.'

—Center for Science in the Public Interest

Telemundo—also was cited.

Remy Martin Amerique President Robert Beleson said he and Paddington Corp. President Peter Thompson already have met to discuss the CSPI-led campaign to stop the spots.

Remy will continue its Hispanic TV schedules, he said, and he believes Paddington will do the same. Mr. Thompson was unavailable for comment.

"The real question is what does the Hispanic community and its TV stations feel about this," Mr. Beleson said. "Personally, I don't think it contributes to any problem, and we don't intend to alter our ad plans unless the stations don't want the

business.

"Our current feeling is that if our ads are damaging, we will sit down and talk to the groups that actually represent the Hispanic community. But we will not respond to a threat from an anti-business and anti-alcohol group . . . that doesn't represent the Hispanic community."

At WLTV, National Sales Manager Howard Gladstone acknowledged the liquor spots were airing now. "They probably will run for Christmas," he said.

Carlos Rubio, national sales manager at WXTV, said the liquor spots air only after 9 p.m., and the station sells commercial time to any advertiser that wants to buy it.

"For us, there is no law restricting liquor ads," he said. "But just because our audience sees these ads doesn't mean that the demon is going to get a hold of them and they're going to get drunk from see-

ing the ad."

Mr. Rubio said WXTV airs liquor commercials for several products, including "two or three rums from the Dominican Republic, a South American liqueur, aguarbiente, Don Q rum from Puerto Rico, Amaretto di Saronno and two other liqueurs, Veteran brandy and Pedro Domecq."

He said the variety of products corresponds to the variety of Hispanic homelands from which his audience traces its roots.

"We have eight or 10 alcohol advertisers," he said. "We've been airing them for at least 10 years, maybe 15. But they are only a small percentage of our billings, less than 10 percent."

An executive at a Hispanic network said most of the liquor spots were for cordials and liqueurs and only a few for vodkas, rums or other harder spirits.

"They're mostly of the gift-giving variety," he said. "We've never had a complaint in 20 years about these ads. It seems to be a mountain made out of a molehill."

He said his station's audience "doesn't tend to have an anti-drinking zeal."

The executive said the 20 or more Hispanic stations in the United States all carry spots for distilled spirits, and estimated about 90 percent of them air in November and December.#

Denver's in San Francisco!

Denver, The Last Dinosaur. Now sold to United Chris Craft stations. San Francisco, KBHK-TV, Phoenix, KUTP-TV, and Portland, OR, KPTV-TV.



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Time's programming, cable units post gains

By RICHARD TEDESCO
Staff reporter

NEW YORK—Strong results from its programming and cable television divisions helped Time Inc. achieve a 78 percent jump in third-quarter operating income.

Operating income for the quarter ended Sept. 30 was \$174 million, compared to \$98 million for the same period last year.

Operating income from cable TV was up 43 percent, to \$40 million from \$28 million. Time's cable unit, American Television and Communications Corp., saw gains in basic cable subscribers and premium subscriptions, along with increases in basic cable rates while it continued to emphasize cost controls.

ATC showed a 64 percent gain in net income of \$13.1 million on revenues of \$180.5 million for the quarter, compared to net income of \$8 million on revenues of \$160.2 mil-

lion for the same period last year.

Time's programming-business segment showed a 42 percent gain in operating income of \$34 million, from \$24 million for the comparable period in 1986. HBO enjoyed subscriber growth during the quarter, which has been a historically weak one in that respect.

In accounting for its performance during the quarter, Time cited particularly strong results in its magazine group. Operating income in that segment rose by 167 percent to \$48 million from \$18 million for third quarter 1986.

Time's net income dropped to \$74 million on revenues of \$1 billion for the quarter, compared to net income of \$252 million on revenues of \$914 million during 1986's third quarter.

Quarterly results in 1986 included a \$351 million pretax gain from the initial public offering of ATC and from Time's sale of its interest in Temple-Inland Inc.#

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Elke Sommer hosts the new "Shop the World" home video, and Tom Madden is executive producer.

Home shopping coming to video

By RICHARD TEDESCO
Staff reporter

NEW YORK—Home video stores will become the next forum for home shopping programming when a new venture, Shop the World, premieres in December.

This first home shopping video features actress Elke Sommer, host of the half-hour show. The program will be shot on location at cities around the world.

Ms. Sommer is also president of the Shop the World venture.

Each video moves through two or three international locales, displaying merchandise that can be ordered through U.S. or international suppliers.

New tapes are to appear in stores on a monthly basis to update products.

"When a customer rents a tape, they can actually go on a shopping spree with Elke Sommer," said Tom Madden, Shop the World executive producer, who formerly worked in programming for NBC.

"It's a departure from those narrowly focused studio presentations."

The tapes will be available free to any customers who rent videos, and video retailers will receive 10 percent of the sales generated.

Initially, the tapes will be circulated to 5,000 rental outlets, Mr. Madden said.

He said the video approach adds three "layers of novelty" to the home shopping formula: the videotape itself; the international locales; and Ms. Sommer, whose life-sized image will be used in displays at video stores.

Shop the World is already realizing a tangible response. A public offering of 25 million shares in the venture sold out.

The video show will offer products aimed at a higher-income audience than the average home shopping show, Mr. Madden said.

"We're going to go a little more upscale than those other shows," he said. #

Jones Intercable revives concept of cable audio

By ADAM BUCKMAN
Staff reporter

When Studioline Cable Stereo went out of business last year, analysts said the cable audio business was dead.

But Jones Intercable of Englewood, Colo., has revived the idea, and officials there say they've learned from Studioline's mistakes.

The latest attempt at operating a 24-hour audio programming service delivered to homes by cable TV was inaugurated Oct. 1 on eight Jones Intercable systems.

Analysts say the launch of Jones Galactic Radio by Jones Intercable, which operates 60 cable systems with 900,000 subscribers, represents the first time that a cable audio service has been developed by a major multiple system operator.

In an important departure from Studioline, Jones Galactic Radio service is being added to cable systems as a free, basic service.

"The fact that it's a basic service is significant," says Dennis Waters, a consultant in Binghamton, N.Y., who follows cable audio.

As a free service, Mr. Waters says, Jones Galactic Radio doesn't have to be concerned with security and avoids the expenses associated with scrambling the audio service's signal and supplying subscribers with decoders.

Analysts say the chief reason for Studioline's demise was cable subscribers' lack of interest in a pay audio service.

Studioline's service of nine music channels was offered to subscribers at a price ranging from \$7 to \$12.50 per month.

By adding an audio service to its cable systems, Jones Intercable can keep installation costs down while avoiding the pitfalls of marketing the service to other cable system operators.

Controlling the cost of Jones Galactic Radio is essential to the service's success, says Jeffrey Hansen, general manager of the new service.



'We've approached the project with the idea of making a minimum investment consistent with the highest possible quality.'

—Jeffrey Hansen
Galactica Radio

"If you look at the past, our predecessors have been extremely capital intensive," Mr. Hansen says. "We've approached the project with the idea of making a minimum investment consistent with the highest possible quality."

Jones Galactic Radio offers a

reading service for the visually impaired plus six music formats: adult contemporary, big band, country, contemporary hits, new age with jazz and classical.

The music formats have been programmed by Drake-Chenault Radio Consultants of Canoga Park, Calif. The reading service is provided by In-Touch Network, New York.

The seven services are available 24 hours a day with no more than four commercials per hour, according to Jones Intercable. Commercials are available to national advertisers only, the company says.

Charter advertisers include Sears Roebuck and Co. and The Wall Street Journal.

Cable subscribers receive the Jones Galactic Radio channels by tuning to designated locations on their FM stereo receivers.

The service's seven channels are located on the FM dial where there are unused frequencies, Mr. Hansen says. Jones Intercable is supplying cable subscribers with "splitter kits" that connect their FM receivers to their television cable.

The splitter kit allows customers to divert the audio signal to their receivers, while retaining the video connection to their TV sets.

Jones Galactic Radio is delivered to cable systems over the Galaxy III satellite.

The audio services delivered by satellite are said to offer high fidelity, one reason why cable audio was developed in the first place.

So far, Jones Galactic Radio has been installed on Jones cable systems in Anne Arundel County, Md.; Augusta, Ga.; Independence, Mo.; Alexandria, Va.; Jefferson County, Colo.; and Oxnard, Walnut Valley and Palmdale, Calif.

Jones hopes to have the audio service installed on all 60 of its cable systems by January.

Mr. Hansen says the new audio service represents an effort by Jones Intercable to enhance its cable systems, which provide Jones "with a pipeline into subscribers' homes." #

Rita Davenport surfaces as latest talk show host

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—Yet another daytime talk show is being proposed for the fall 1988 syndication market.

Harmony Gold plans to syndicate "The Rita Davenport Show," a half-hour first-run strip to be produced by Earl Greenburg Productions here in association with the Gaylord Production Co.

Ms. Davenport has appeared on "Good Morning America," "Sally Jessy Raphael" and "The Regis Philbin Show," besides hosting the cable TV special, "Success Strategies."

She is a motivational speaker who has presented more than 700 seminars on such topics as self-esteem and effective time management.

Producers of the cash-plus-barter series say it will focus on "personal issues that directly affect viewers" and promise "to help viewers feel good about themselves." Topics to be covered in the pilot episode include dieting, stress control, compulsive shopping and the fear of getting old.

Five half-hour pilot segments of

the series were being taped last week at the studios of NBC affiliate KCRA-TV in Sacramento, Calif., which is not otherwise involved in the project.

The program will be taped before an audience and include appearances by celebrities and experts, with an emphasis on information and humor.

The show will be offered on a cash-plus-barter arrangement.

"We have already had initial discussions with major broadcast groups concerning the show, and their reaction has been very positive," says Robert Lloyd, Harmony Gold's president of domestic television.

Gaylord is developing at least two other shows for introduction at next February's National Association of Television Program Executives convention. "Crime on His Hands" is a half-hour strip, featuring detective shows from the 1940s and '50s with new wraparounds hosted by actor Robert Sacchi, known as "the man with Humphrey Bogart's face."

Another show in the works, "Lotto Live," is a game show that would be broadcast live from Los Angeles and contain lottery-like elements. #

Miami owns Denver!

Denver, The Last Dinosaur. Now sold to TVX's WCIX-TV, Miami, WNOL-TV, New Orleans, and KRRT-TV, San Antonio. Already cleared in 19 of the top 20 markets!



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Washington radio leader falls in summer ratings

By ADAM BUCKMAN
Staff reporter

WKYS-FM, Washington's top-ranked radio station last spring, fell to seventh place in the summer ratings report issued last week by Arbitron Ratings Co.

The urban contemporary station, which had been ranked among the top three stations for several years, was put up for sale last June by owner NBC.

In the three-month summer ratings survey that followed the sale announcement, WKYS received a 5.1 share, down significantly from its market-leading 7.2 share in the spring report.

Shares represent the percentage of a market's total listeners who tune to an individual radio station at least once a week during the ratings survey period.

Washington's new No. 1 station is Greater Media's WGAY-FM, which programs an easy-listening format of "popular standards and show tunes," according to the station.

WGAY's summer share was 6.7, down slightly from 6.8 last spring.

The No. 1 morning radio show in Washington continued to belong to Frank Harden and Jackson Weaver, who have co-hosted the morning program on Capital Cities/ABC's WMAL-AM for 28 years.

In the summer book, the Harden-Weaver team had a 10.1 share, up from 10.0 in the spring report.

In other Arbitron summer highlights, Westinghouse Broadcasting's all-news WINS-AM had the top morning show in New York with an 8.7 share.

Shock radio king Howard Stern of Infinity Broadcasting's WXRK-FM came in second with a 6.8.

Los Angeles' top morning personality continued to be Rick Dees of Gannett Co.'s KIIS-AM/FM. Mr. Dees' show had an 8.3 combined share in the summer report.

In Chicago, Bob Collins of Tribune Co.'s WGN-AM had the top morning show during the summer



J.P. McCarthy had the Detroit market's top morning show in the summer ratings. His program on news/talk WJR-AM earned a 14.6 share.

survey with a 14.4 share.

Shamrock Broadcasting's KABL-AM/FM, simulcasting easy-listening music, skidded to a combined share of 4.0 from 4.8 last spring in San Francisco's ratings report.

Contemporary hit KMEL-FM in San Francisco, owned by Century Broadcasting, increased its share from 3.9 last spring to 4.9 in the latest report.

In Philadelphia, Panache Broadcasting-owned WWDB, one of the nation's only FM talk stations, increased its share to 5.1 in the summer report from 4.4 last spring.

Beasley Broadcasting's country

station in Philadelphia, WXTU-FM, increased its share to 4.6 in the latest report from 3.3 in the spring book.

J.P. McCarthy, morning air personality for Capital Cities/ABC's news/talk WJR-AM in Detroit, had the market's top morning show in the summer survey with a 14.6 share.

Also in Detroit, morning air personality Dick Purtan of Dorton Broadcasting's contemporary hit WCZY-FM upped his share to 9.1 from 7.9 last spring.

Westinghouse Broadcasting's
(Continued on Page 38)

Radio ratings in top markets

Here are the summer ratings for the country's top 10 radio markets. The numbers represent the average shares for metro-area listeners 12 and older, Monday through Sunday, 6 a.m. to midnight.

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
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
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
WYTZ-FM	3.5
WLAK-FM	3.3

San Francisco

KGO-AM	8.7
KCBS-AM	5.6
KNBR-AM	5.2
KMEL-FM	4.9
KSOL-FM	4.1
KABL-AM/FM	3.9
KFRC-AM	3.6
KITS-FM	3.2
KSAN-FM	3.2
KOIT-FM	3.1

Philadelphia

WMMR-FM	8.1
WUSL-FM	7.8
KYW-AM	7.2
WEAZ-FM	6.5
WWDB-FM	5.1
WKSZ-FM	5.0
WXTU-FM	4.6
WPEN-AM	4.2
WMGK-FM	4.1
WDAS-FM	4.0
WYSP-FM	4.0

Detroit

WJR-AM	13.7
WJLB-FM	7.8
WJOI-FM	5.4
WHYZ-FM	4.8
WCZY-FM	4.8
WWJ-AM	4.8
WLLZ-FM	4.6
WWWV-FM	4.1
WRIF-FM	3.9
WNIC-FM	3.8
WOMC-FM	3.8

Boston

WXKS-FM	8.1
WBCN-FM	7.3
WBZ-AM	7.1
WRKO-AM	6.4
WJIB-FM	6.3
WEEL-AM	4.9
WHDH-AM	4.6
WSSH-FM	4.4
WZOU-FM	4.3
WROR-FM	4.2

Houston/Galveston

KMJQ-FM	10.3
KKBQ-AM/FM	7.4
KIKK-FM	7.3
KRBE-AM/FM	7.3
KTRH-AM	6.9
KILT-FM	6.0
KLOL-FM	5.6
KODA-FM	5.5
KFMK-FM	4.9
KQUE-FM	3.9

Washington

WGAY-FM	6.7
WMAL-AM	6.6
WAVA-FM	6.1
WDJY-FM	5.7
WHUR-FM	5.3
WMZQ-FM	5.2
WKYS-FM	5.1
WRQX-FM	4.8
WWDC-FM	4.7
WTOP-AM	4.3

Dallas/Fort Worth

KKDA-FM	10.6
KVIL-AM/FM	8.1
KPLX-FM	6.9
KMEZ-AM/FM	6.3
KSCS-FM	5.8
KRLD-AM	5.6
WBAP-AM	5.2
KEGL-FM	4.6
KHYI-FM	4.1
KTXQ-FM	3.9

Atlanta buys Denver!

Denver, The Last Dinosaur. Now sold to Tribune's station in Atlanta, WGNX-TV. Already cleared in 29 of the top 30 markets!



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Religious radio's success draws converts

By EILEEN NORRIS

Special to ELECTRONIC MEDIA

While the PTL scandal has been rocking religious TV this year, religious radio is growing.

For example, the Christian Broadcasting Network, which has a 25-year track record in television, last May branched out with its own commercial radio network.

CBN's successful news and information program, "The 700 Club," reaches 4.5 million TV viewers, whose contributions give the ministry a healthy bottom line, despite its \$10 million in annual production costs.

For CBN and other broadcasters, the combination of radio and religion increasingly looks like a match made in heaven.

"I've had four or five affiliate ministers tell me their revenues have remained constant and even grown since the PTL scandal," says Mike Gliner, president of the Satellite Radio Network in Charlotte, N.C.

SRN is a distribution service for ministers who want to preach on radio. They pay SRN \$500 to \$1,000 per month, depending on the time of day their program airs and how many stations they're on. It also distributes two shows for CBN.

"People perceive TV as more of a show biz kind of thing," says Mr. Gliner. "The TV makes stars out of the ministers, and then they get caught up in it, like Jim and Tammy (Bakker) did. There's just no hoopla in religious radio."

But there is a lot of interest—and growth—in this area.

The National Religious Broadcasters, a Morristown, N.J., trade group, says there are now 1,370 religious-based radio stations in the United States—a 21 percent increase in the last year.

CBN's decision to create a radio network



'We looked around at our opportunities for growth and we realized we already had the resources to get into radio.'

—David Clark
Christian Broadcasting Network

reflects that new interest in religious radio, but CBN cannot be accused of jumping on the bandwagon.

It has owned and operated WXRI-FM, a Christian music station in Portsmouth, Va., for 20 years, and it recently sold a religious station it owned in New York.

"We really don't need to own any more stations because we have a satellite network. What we needed was a distribution system," said David Clark, vice president for CBN in Virginia Beach, Va.

"We looked around at our opportunities for growth and we realized we already had the resources to get into radio," says Mr. Clark. CBN's satellite channel for TV easily accommodates a radio signal.

But there are stark differences between CBN's radio and TV operations.

Unlike the TV program, the radio network is based on commercial advertising and does not solicit funds.

"We haven't collected a nickel in donations because we see this as a commercial venture," Mr. Clark says.

The music-news-talk format is free to stations that want to pick it up. So far, it's running on 70 stations across the country.

Each station gets anywhere from two to eight minutes of ad time per hour, depending on what they pick up. CBN radio also takes a few minutes every hour for its national advertisers.

Having a donor-supported TV network and

a commercial radio network makes sense, says Mr. Clark, who sees the two as radically different endeavors.

"There are more than 1,000 religious radio stations in the country, and many are non-commercial," he says, "but I believe there is a trend to sell spot ads and move to a commercial format."

"Competition is a good thing, and it imposes standards on us. Besides, many stations are finding that local merchants are interested in reaching their Christian audience."

CBN's TV program will continue to be donor-supported because, says Mr. Clark, "we have people willing to support us and maintain programs as they are. That allows us total control over content and creativity, which is important because we are shown on non-religious stations."

"The TV evangelists who continue to meet the needs of the audience will continue to be there," he predicts.

"It's funny no one mentions it, but I believe the most disgusting begging for money is on public television. They harass viewers for a whole month, and no one points a finger at public stations."

Nonetheless, Mr. Clark says he enjoys the programming on public TV.

While CBN's radio network is commercial, it doesn't allow advertisements to disrupt the format. "The ad spots are around the edges of the shows," Mr. Clark says.

Meanwhile, Satellite Radio Network is still trying to decide whether to start up The American Gospel Network, a prototype abandoned earlier this year by Satellite Music Network, Dallas.

SMN said it couldn't get the national audience it needed to make the network fly, so it turned the project over to SRN.

SRN has put the gospel network on hold
(Continued on Page 38)

Market for news of Latin America heats up

By RICHARD MAHLER

Los Angeles bureau chief

Radio industry demand for news about Latin America is spurring several services to provide more in-depth south-of-the-border coverage.

In one of the most recent developments, National Public Radio began distributing the Latin American News Service.

The non-commercial network

added an English-language version of LANS to its programming package on Oct. 5, making it available each weekday by satellite to the 350 NPR member stations.

Since last February, non-commercial KXCR-FM in El Paso, Texas, has distributed news and features prepared by LANS using reporters based in Mexico, Central America, the Caribbean and South America.

The free seven-minute daily feed and 14-minute weekend magazine,

available in English or Spanish, both have been carried by about 70 mostly non-commercial outlets.

"Because of the critical importance of Latin America, it is especially valuable that NPR provide increased coverage of developments and trends there," says Adam Powell, NPR's vice president of news and information.

He adds that LANS will complement regular coverage of the region in the existing "All Things Consid-

ered" and "Morning Edition" news magazines.

Isabel Alegria, executive producer of LANS, says the move is part of a growing interest in what has traditionally been a little-known backwater of broadcast journalism.

"The number of stations using our service has increased steadily," says Ms. Alegria. "It's because Latin America just doesn't feel that far away anymore to many people here. Economics, the Central American war, the proximity of Hispanics and their concerns are issues that help our reports strike a responsive chord with listeners."

Eight Spanish-language commercial outlets and several dozen English-language public radio stations are also carrying LANS programming in Spanish, which is not part of the NPR distribution deal.

Such radio news services are competing head-to-head in an attempt to carve out audiences among the nation's estimated 15 million Spanish-speaking listeners.

Analysts peg national advertising in the 1987 Spanish-language radio market at \$35 million, with at least 10 percent of that total diverted to network radio.

Although LANS is just now gearing up for commercial distribution of its Spanish-language service, there are other players already active in the market. They include:

• **Radio Centro**—This Dallas-based national network provides five-minute newscasts each hour to about 20 stations across the country as part of a full-service, 24-hour music and news format.

According to Sal Valdez, national operations manager, the 1-year-old company charges stations "the equivalent of one full-time employee" for its full feed, with cash and barter arrangements for its news-only service.

"The hunger for news in our communities is enormous," he says, explaining the need to tailor separate

newscast elements for listeners in the Southwest (of Mexican origin) and the East or Southeast (of Cuban and Puerto Rican descent).

• **Spanish Information Service** (formerly a regional unit of the Texas State Network)—Based in Dallas, this daily news service competes with Radio Centro as a provider of hourly reports to Spanish-language stations. It's weighing the possibility of expanding its five-minute weekday newscasts to a 24-hour schedule.

• **UPI Radio Noticias**—Founded in 1985 as a joint venture between United Press International and Spanish wire service ESE, UPI has taken over production and distribution of the hourly news service, based at the wire service's headquarters in Washington.

David Haymore, director of network sales for UPI Radio Noticias, says the Spanish-language network expects to break even this year, following steady losses.

"We are confident we can make a profit with our 40 (subscribing) stations because 90 percent of Hispanic listeners are in the top 30 markets," he says. "With the current lineup we can reach 87 percent of them."

Mr. Haymore says Spanish-language radio news is bigger today than ever.

"Stations have found how important news is to their listeners, and our service frees them up to concentrate on local and regional coverage," he says.

UPI Radio Noticias feeds a seven-minute newscast on the hour, composed of a two-minute national/international wrap-up, followed by two 90-second regional feeds. Then a one-minute West Coast segment concentrates on Mexican news, while a separate East Coast portion focuses on news of the Caribbean. The specialized newscasts each contain a 60-second national commercial.

(Continued on Page 38)

Denver moves to Cleveland!

Denver, The Last Dinosaur. Now sold to Malrite's WOIO-TV, Cleveland and WXIX-TV, Cincinnati. Already cleared in over 65% of the country!



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ENTERTAINMENT

T O N I G H T



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What the critics are saying

If you can't say anything nice . . .

Some people think television critics are cynical and downbeat types who can never say anything good about TV shows.

Well, maybe so.

But critics actually do like some shows and occasionally write good things about them, as the reviews here illustrate.

As the fall season got under way, these three critics from the Midwest found something to applaud among the new offerings on the three major broadcast networks.

These reviews are part of an occasional feature in ELECTRONIC MEDIA focusing on how shows are being perceived by critics around the country. #

ABC's 'Hooperman' and 'Slap Maxwell' are intriguing shows

By NOEL HOLSTON

Star Tribune, Minneapolis-St. Paul column, Sept. 23

"Three's Company" and "Hill Street Blues" were hit shows without, one has to assume, many viewers in common. So a series that appeals to fans of both those shows should have the potential to become a ratings blockbuster.

Such a show is "Hooperman," which ABC will unveil Wednesday (8 p.m., KSTP).

Steven Bochco, who guided "Hill Street" through six seasons, and Terry Louise Fisher, with whom he now works on "L.A. Law," created "Hooperman" for former "Three's Company" star John Ritter. They were after a format that would showcase Mr. Ritter's dramatic skills—which he had exhibited in movies such as last year's "Unnatural Causes"—yet still allow the actor to indulge in the physical comedy at which he had proved so adept.

"Hooperman" opens with one of the great sight gags in TV history—see the first five minutes if nothing else—and it's not the only bit that's likely to have viewers slapping their

thighs Wednesday night and telling their friends about the next morning.

But what really makes "Hooperman" intriguing is its potential for unpredictability.

Harry Hooperman (Mr. Ritter) is a San Francisco plainclothes detective, so episodes can deal with casework—anything from solving burglaries to talking a would-be suicide off a ledge—or with the problems of his fellow cops, a motley assortment à la "Barney Miller."

By the end of Wednesday's densely plotted half-hour, Harry has inherited the antiquated apartment building he calls home, becoming landlord to a dozen or so tenants.

So the show has two rich venues for comedy, drama, mystery—almost anything. And it has the slightly dark, absurdist vision of Mr. Bochco and Ms. Fisher and Mr. Ritter's average-guy charm to provide continuity.

In contrast to "Hooperman's" visual emphasis is the word-consciousness of "The 'Slap' Maxwell Story" (Wednesday, 8:30 p.m.), (Continued on Page 50)



NBC's "Private Eye," starring Michael Woods (left) and Josh Brolin

'Private Eye' is a throwback to detective sagas of the '40s

By RUTH BUTLER

Grand Rapids (Mich.) Press column, Sept. 13

The rumpled guy in the black convertible takes a swig from his bourbon bottle.

This is L.A. It's 1956. We've entered the world of the definitive private eye.

This disheveled, unsmiling but charismatic character is Jack Cleary, played by Michael Woods ("Our Family Honor"). He's been out of sight for five days after being kicked off the police force (he was framed, of course) and he owes money to half the loan sharks in town.

Welcome to the melancholy and atmospheric world of "Private Eye," a throwback to the detective sagas of the '40s, when men were men, women were broads and a good case meant risking your life—for 50

bucks a day plus expenses.

The NBC series, the cream of this season's new crop, comes from "Miami Vice" creator Anthony Yerkovich. Mark Tinker ("St. Elsewhere") directed the pilot, written by Yerkovich. The show has a special two-hour premiere tonight at 9 on WOTV before moving to its regular time slot Friday at 10 p.m.

Joining Cleary in this Bogey-esque drama is Josh Brolin, son of "Hotel's" James, as streetwise Johnny Betts, a guy who is enamored with this new music called rock 'n' roll.

Cleary doesn't get the allure of the music and isn't so crazy about working with Betts, but fate has other ideas.

The series opens in black and white, inside a lounge where a stage-hogging Vegas-type crooner has just loosened his tie for yet another encore. But once the

(Continued on Page 50)

'Frank's Place' is a fun and comfortable spot to visit



CBS's "Frank's Place," with (left to right) Don Yesso, Tim Reid and Tony Burton

By MIKE DUFFY

Detroit Free Press column, Sept. 14

Do yourself a real favor tonight. Ease on into "Frank's Place."

This enchanting new comedy series from CBS is receiving a special preview presentation at 8 p.m. this week and next in the place normally occupied by "Kate & Allie," before finally moving into its regular weekly time slot of 8 p.m. Saturdays Sept. 26.

"Frank's Place" may do for a fictional New Orleans restaurant called Chez Louisiane what "Cheers" did for a Boston saloon. And that is make it a very witty and friendly place to visit each week.

Tim Reid, best remembered as DJ Venus Flytrap on "WKRP in Cincinnati," stars in a much different role here. He's Frank Parrish, a slightly uptight New England college professor who inherits a decidedly down-home creole restaurant in New Orleans.

Mr. Reid and Hugh Wilson ("WKRP") are the executive producers. And Mr. Reid is backed by a delightful supporting cast that includes his real-life wife, Daphne Maxwell Reid, in the role of gorgeous mortician and embalmer Hanna Griffin.

That's right, mortician and embalmer. Wait until you meet the rest of the folks at

"Frank's Place." Among many others, there's bartender Tiger Shepkin (Charles Lampkin), the genially scheming Rev. Deal (Lincoln Kirkpatrick), assistant chef Shorty LaRoux (Don Yesso) and esteemed taproom attorney Bubba Weisberger (Robert Harper).

What makes "Frank's Place" so special, in addition to the fine writing and ensemble performing of a multiracial cast, is the show's naturalness. There are three dimensions and real spirit and humanity to the characters.

The black characters are not locked in straitjacket stereotypes. They are portrayed as down to earth. There's neither the comic book yakety-yak of "The Jeffersons" nor the fantasy-land perfection of "The Cosby Show."

Besides being so relaxed and comfortable, "Frank's Place" is part of a refreshing new trend in TV comedy—sitcoms that mix comedy and drama and have no laugh track. Hallelujah.

"Frank's Place," like NBC's "The Days and Nights of Molly Dodd" and ABC's upcoming "Hooperman," represents an intelligent, imaginative next step in the evolution of the comedy series.

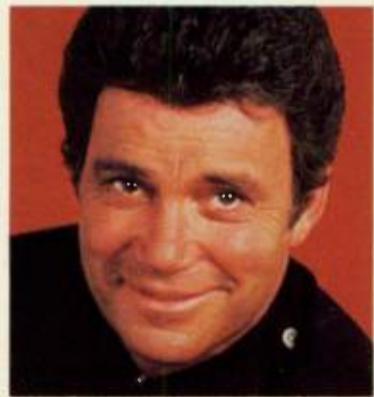
But enough with the video philosophizing. Check out "Frank's Place." It's going to be a nice place to hang out. Four stars. #

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Films first test for NBC's new TV system

(Continued from Page 34)

and would lose a portion of the wider picture.

Production studios and local stations interested in producing their own programs using the new process would need to acquire special cameras and certain other equipment.

To date, only Sony has introduced a high-definition camera, although a few other manufacturers have prototypes.

No hardware for the new system has been produced, and no field tests have been conducted. NBC de-

livered a technical paper and demonstrated the system at the HDTV Colloquium.

The development of the one-channel ACTV system is a new factor in the ongoing debate over whether the Federal Communications Commission needs to set aside unused portions of the spectrum, such as now-vacant UHF channels, to allow room for future high-definition TV technology.

Guy Gougeon, vice president of engineering for the Canadian Broadcasting Corp., which organized the colloquium, sees NBC's

ACTV system as an evolutionary step toward a true HDTV system—one that requires two bands.

"I think the proposal is an evolution, but I don't think it's a replacement for HDTV," he says. "It's not the same quality."

The new NBC system "improves the horizontal resolution and it improves, to a certain extent, the vertical resolution," Mr. Gougeon said.

NBC's Mr. Sherlock also acknowledged that the company may eventually develop more advanced HDTV technology that requires additional spectrum space.

But for now, he portrays NBC's single-band ACTV system as an alternative to the MUSE system introduced earlier this year by NHK in Japan.

The MUSE system is an 8mHz bandwidth transmission system that offers 1,125 lines per frame but is not compatible with NTSC standards, in part because it would need two bands.

Production studios equipped to handle the 1,125-line standard of the MUSE system probably can adapt to ACTV's 1,050-line standard, said Thomas Keller, senior

vice president of science and technology for the National Association of Broadcasters.

Mr. Keller, who has not yet seen the ACTV system demonstrated, said the new system "could have increased susceptibility to interference from other sources, but we just don't know that yet."

"If you're going to be looking at a larger screen with greater detail, the possibility of being interfered with is even greater."

Cable operators would have to be specially equipped to carry the new signal, Mr. Sherlock noted. #

CALENDAR

October

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, **Those Wonderful Women in Radio**, sponsored by the Los Angeles Advertising Women featuring Lynn Anderson-Powell, president and general manager of KIIS-AM/FM; Louise Heifetz, president and chief executive officer of Classic Communications; Tricia Kremer, vice president of advertising for Robinson's; and Sheri Tobin, new business development manager of KLZA-FM/KLAC-AM, Hyatt on Sunset, Los Angeles. Information: Michael O'Daniel, 213-464-8357.

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. 22, **Chicago Chapter of Women in Cable breakfast meeting**, Hotel Soffitel, Rosemont, Ill. Information: Laurie Rubin-DeKalo, 312-644-5413.

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 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 Huneker, 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. 8, **Ninth annual Media Access Awards** honoring performances that have accurately portrayed people with disabilities in TV, radio, film, theater, commercials and print, Scottish Rite Auditorium, Los Angeles. Information: Diane Reed, 213-474-3993.

Nov. 10, **A Night at the Round Tables** sponsored by the New York Television Academy, Sheraton Centre, New York. Information:

Debbie Feldstein, 212-765-2450.

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,

Major events

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.

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 Training 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. 20-22, **Sportscasters Camps of America play-by-play camp**, Stouffer Concourse Hotel, Los Angeles. Information: Roy Englebrecht, 714-760-3131.

cal 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**, Wilmett Theater, Los Angeles. Information: Susan Detwiler, 202-775-3611.

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

February

Feb. 1, **Minnesota Broadcasters Association sales seminar**, Sheraton Park Place Hotel, Minneapolis. Information: Laura Niemi, 612-926-8123.

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, **NATPE conference**, 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.

May

May 17, **International Radio & Television Society annual meeting and Broadcaster of the Year luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650. #

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PERFECT. That's the only word for WIN, LOSE OR DRAW. Since debut, we've scored top ratings week after week in virtually every overnight market. We're #1 in four out of five overnight early fringe markets and score impressively against WHEEL and ET in Detroit (doubling time period shares) and Atlanta (solid #2 and moving on WHEEL), our two overnight access markets. Programmers everywhere agree: WIN, LOSE OR DRAW is the only first-run hit this season.

Now, with the latest competitive NTI demographic reports,* everyone can see why WIN, LOSE OR DRAW works so well in early fringe and access and why we're the programmer's perfect (and only) choice for growth this season.

PROGRAM	AUDIENCE COMPOSITION* % OF TOTAL ADULTS					
	WOMEN		MEN		ADULTS	
	18-49	25-54	18-49	25-54	18-49	25-54
WIN, LOSE OR DRAW	70%	62%	68%	58%	69%	61%
WHEEL OF FORTUNE	32	35	39	41	34	38
JEOPARDY	38	39	43	45	40	41
HOLLYWOOD SQUARES	48	48	55	48	51	48
HIGH ROLLERS	38	34	41	43	39	37
\$100,000 PYRAMID	43	44	44	38	44	42

It's true. Our young adult comp *doubles* WHEEL OF FORTUNE. And, that's in our *second* week on the air, running against most competitors' premiere episodes. In our 3rd week, WIN, LOSE OR DRAW shows again a clear season-to-date pattern: 66% women 18-49, 63% men 18-49, 65% adults 18-49.**

Demos have always been the flat spot on the WHEEL OF FORTUNE. It's true for HOLLYWOOD SQUARES, JEOPARDY, \$100,000 PYRAMID and any other game show you could name. The question has always been: what to do instead? This season the answer is plain.

We've said it before: Now's the time to join aggressive stations winning commanding positions in big-dollar dayparts. If you own WIN, LOSE OR DRAW, 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, now's the time to score with this season's syndicated phenomenon.



A BURT & BERT PRODUCTION IN ASSOCIATION WITH KLINE & FRIENDS ADVERTISING SALES CAMELOT

*Source: NSS Special Analysis Report 9/14-9/18

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**Source: NSS 9/7-9/25





Bert

WIN.
LOSE
OR *Draw*

BRIEFLY NOTED

Broadcast TV

CBS's four owned-and-operated TV stations have opted to maintain their own internal rep operations rather than rely on outside sales help. Industry sources say CBS seriously considered proposals by Blair and HRP. CBS will expand its internal sales operations, adding offices in cities including Boston and Philadelphia, to seven existing sales outlets.

NBC's "Today" maintained its morning program dominance the week the show was broadcast from the People's Republic of China. A.C. Nielsen Co. statistics for the week ended Oct. 2 showed "Today" averaging a 4.8 rating and a 24 share. ABC's "Good Morning America" was second with a 4.5/22, followed by CBS's "Morning Program" with a 2/10.

Fries Entertainment Co. has signed a two-year exclusive agreement with writer/producer Steven E. De Souza for development of TV series, made-for-TV movies and theatrical films. Mr. De Souza, whose credits include "48 Hours" and "Commando," is already working on "Supercarrier," a 90-minute action-adventure series pilot for ABC; "Beneath the Beyond," a one-hour comedy/thriller pilot for CBS; and "While the Boss is Away," an action-adventure pilot for NBC.

CBS plans to start "real-time captioning" of some news, sports and special events programing in early 1988. The "CBS Evening News with Dan Rather" and "60 Minutes" will be the first shows to use closed captioning, according to Thomas Leahy, president of the CBS Television Network.

The National Association of Broadcasters has announced it will induct entertainers Lucille Ball and Milton Berle into the association's Broadcasting Hall of Fame.

Cable TV

Englewood, Colo.-based American Television and Communications Corp. reported a 64 percent increase in net income for the third quarter of 1987. The multiple cable system operator reported net income of \$13.1 million on record revenues of \$180.5 million, compared to net income of \$8 million on revenues of \$160.2 million for the same period last year.

The BBC has purchased British TV rights to "Double Dare," the

original game show series seen weeknights in this country on the Nickelodeon basic cable network. BBC 1 has placed the children's program in "Going Live," a new Saturday morning lineup launched Sept. 26. Contestants for the overseas version are selected from schools throughout the United Kingdom.

Joshua Sapan, president of American Movie Classics, reported that AMC has crossed the 7.5 million subscriber level, after Coudersport, Pa.-based Adelphia Cable added the service to 11 cable systems, totaling about 250,000 subscribers.

MTV: Nielsen Television has added "Monty Python's Flying Circus" to its weekday program schedule at 7:30 p.m. (ET). Forty episodes of the half-hour British series will be shown on the basic cable network. The shows originally aired in this country on PBS.

A Los Angeles chapter of the National Association of Minorities in Cable has been formed under the direction of Tony Walker, chapter vice president and HBO account manager. Information about the group, affiliated with similar chapters in New York, Chicago, Atlanta, Denver and San Francisco, is available through Mr. Walker at 213/201-9264.

Comcast Cable and Jones Intercable have become the latest of 11 major cable system operators to become shareholders in NuCable Resources Corp. NuCable markets the Cable Ad Channel, a low-cost process allowing operators to offer a text advertising service.

Denver-based United Cable Television Corp. reported a net loss of \$667,000 on record revenues of \$61 million for the first quarter of its fiscal year, compared to net income of \$1.8 million on revenues of \$52.3 million for the same period last year. Operating income for the quarter ended Aug. 31 was \$25.3 million, up from \$21.7 million last year.

Fifteen cable systems with nearly 600,000 subscribers have added The Travel Channel. The 24-hour basic cable network, a venture of Trans World Airlines launched Feb. 1, is now available to about 7.5 million households.

Atlanta superstation TBS presents "Last Hours of the Titanic," a 16-minute film from National Geographic Explorer, on Oct. 25 at 10:40 p.m. (ET). The film includes

The Nielsen Fast Weekly Syndication and Occasional Network Report was not available at press time.

new underwater footage of the vessel, animation recreating the disaster and a mosaic composed from 108 photographs of the disaster site.

Home video

RCA/Columbia Pictures Home Video is releasing episodes of two made-for-broadcast children's TV programs during November. Eight syndicated Mr. Magoo cartoons are being released at a suggested price of \$19.95, while three segments of the syndicated live-action series "Zoobilee Zoo" will be available at \$29.95.

Radio

CBS-owned WMRQ-FM in Boston recently began carrying an oldies format under the new call letters WODS. As WMRQ, the station carried a "quality rock" format, which CBS described as "a sophisticated, soft album-oriented rock approach." The station, which adopted the "quality rock" format in July 1986, was formerly WHTT, a Contemporary Hit Radio station.

KCSJ-AM and KUSN-FM, Pueblo, Colo., have been sold by Sunbrook Broadcasting to Rainbow Communications of Pueblo for \$1.18 million. The transaction is subject to FCC approval.

National Public Radio is distributing eight half-hour episodes of "Stories From the Spirit World," a series of programs on the myths and legends of native Americans. The programs, produced by independent producers Everett Frost and Faith Wilding of New York, will be broadcast over many of NPR's 350 member stations during November.

Chicago's WZRC-FM, which carries Satellite Music Network's hard-rock format, "Z-Rock," this week will begin carrying SMN's "Wave" format of new-age music under the new call letters WTVV. Chicago will become the first radio market with two new-age radio stations. WNUA-FM also offers new-age music.

Sports

ESPN has signed a five-year agreement for coverage of the National Association of Intercollegiate



LUCILLE BALL
NAB Hall of Fame inductee

Athletics basketball championship. Under the agreement, the all-sports cable network will carry the NAIA national semifinal and championship games, which it broadcast live for the first time last spring.

Madison Square Garden Network will begin a nightly series of sports updates this spring, titled "MSG SportsDesk Update." The updates, which will include both national and regional events, will be live three-minute to five-minute segments and are being created by the regional cable sports network with veteran sports producer Chet Simmons.

Syndication

Plans for a free-wheeling, two-part forum for Democratic presidential candidates on "Donahue" have been put on hold, according to Penny Rotheiser, the show's publicist. Ms. Rotheiser cited problems getting the candidates together and the fact that a few of the candidates didn't agree with the unedited format. "Things are getting very complicated," she said. "It's on the back burner, but Phil (Donahue) would still like to do it."

All American Television has cleared "The Boy King," the Peabody Award-winning drama about the early life of Dr. Martin Luther King Jr., in eight of the top 10 U.S. TV markets. The lineup includes WNBC-TV in New York, KHJ-TV in Los Angeles, WFLD-TV in Chicago, KYW-TV in Philadelphia and WTTG-TV in Washington.

The most popular Christmas songs will be counted down by Casey Kasem in "An America's Top 10 Christmas," available from Nov. 21 to Dec. 22 on an ad-supported basis from All American Television. The program includes Christmas tunes from Bing Crosby, Pat Boone, Johnny Mathis and Paul McCartney.

Dick Clark Productions estimates that its production of syndicated TV programing for the 1987-88 season has increased to 142 hours, up from 24.5 hours last year. The increase is attributed primarily to the entry of "American Bandstand" and "Getting in Touch With David Viscott" this fall, along with the continuing series "Puttin' on the Hits." Overall, Dick Clark is producing 190 hours of TV programing this year, compared to 105 hours in the 1986-87 season.

Quartet Productions and Anthony Potter Productions are syndicating 16 half-hour episodes of "Between the Wars," the Mobil Showcase Network documentary hosted and narrated by former CBS newsmen Eric Sevareid in 1978. The

series, which is also being released on home video, will become available for fall 1988.

New York-based Multimedia Entertainment has opened a Los Angeles office at 11755 Wilshire Blvd., according to Peter Lund, Multimedia president. Multimedia personnel in the Los Angeles office include Bruce Johansen, vice president of West Coast programing, and Gerald Philpott, Western division sales manager.

Orion Television Syndication has signed former ABC News correspondent George Sells to anchor its pilot episode of "Crimewatch Tonight," a proposed half-hour prime-access strip for September 1988. Mr. Sells, most recently an anchor on WJBK-TV in Detroit, will be joined in the production by former NBC correspondent Liz Trotta; former CBS correspondent Ike Pappas; Wayne Satz, recently an investigative reporter with KABC-TV in Los Angeles; and Iola Johnson, former anchor at WFAA-TV in Dallas.

Worldvision Enterprises is offering 65 half-hours of Hanna-Barbera's animated series "Snorks" for fall 1988, along with the proposed half-hour game show "Trivial Pursuit." Details on "Snorks" have not been announced, but Worldvision is offering "Trivial Pursuit" on a cash-barter basis, with six 60-second spots retained by stations and one 30-second spot kept by the syndicator. Steve Morris will host and Jay Wolpert will produce the game show in association with Taft Entertainment Television. The series is not being pre-sold to a network.

Carson Productions has entered the barter advertising business as a result of its announced association with MTM Television Syndication Group, the first-run and off-network distribution arm of MTM Enterprises. Carson is selling one minute of national barter time in "Rumors," MTM's proposed new magazine strip, and is expected to announce at least two similar deals soon. Those agreements may involve MTM, which has at least two other first-run projects in development for fall 1988. Stephen Mathis is heading the effort for Carson as president of its marketing and distribution division.

Other

The National Broadcast Association for Community Affairs presented its 1987 radio-TV awards Oct. 16 at its annual convention in St. Louis. Awards were presented to: WJBK-TV, Southfield, Mich., best TV project markets 1-30; WIVB-TV, Buffalo, N.Y., best TV project markets 31-up; WGMS-AM/FM, Rockville, Md., best radio station project markets 1-30; KARE-TV, Minneapolis, best TV PSAs markets 1-30; KUTV-TV, Salt Lake City, best TV PSAs markets 31-up; WBBM-AM, Chicago, best radio PSAs markets 1-30; and WRC-TV, Washington, Innovator of the Year award.

The National Association of Television Program Executives recently released results of an in-house survey claiming support for the organization's proposed centralized and computerized data system to be launched this fall. More than 75 percent of NATPE members responding indicated a "definite" interest in acquiring the data base service, which will be accessible by personal computers and modems. Of greatest interest to stations and distributors is information about ratings (76 percent) and movie libraries (70 percent).#



NBC's "Today," featuring (left to right) Willard Scott, Bryant Gumbel, Jane Pauley and John Palmer, maintained its No. 1 spot in the morning show race with its week worth of broadcasts from China.

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HAPPILY
EVER AFTER
WITH
JOAN
COLLINS...**



HANSEL AND GRETEL

AND WITH THESE GREAT STARS



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moments.
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enough even
for the most
sophisticated
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BILLY CRYSTAL



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RUMPLESTILTSKIN

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FOR 26 FANTASTIC WEEKS...

REEVE LEONARD

“...a remarkable achievement...”
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“...a hip, witty twist and dreamy visual style to storybook classics.”
- Time Magazine

THE TALE OF THE FROG PRINCE

TATUM O'NEAL



GOLDBLOCKS AND THE THREE BEARS

ERIC IDLE LESLIE



THE PIED PIPER OF HAMLIN

JAMES COBURN



PINNOCHIO



KAREN BLACK

THE LITTLE MERMAID

HOWIE MANDEL



THE PRINCESS WHO HAD NEVER LAUGHED

LIVE HAPPILY EVER AFTER ...

“...indisputably
dazzling.”

- NY Times

LEE REMICK



THE SNOW QUEEN

“...deserves
all the tribute
it can get.”

- NY Times

LIZA MINELLI



THE PRINCESS AND THE PEA

CARRIE FISHER



THUMBELINA



RAPUNZEL

JEFF BRIDGES

VINCENT PRICE



SNOW WHITE AND THE SEVEN DWARFS



THE NIGHTINGALE

MICK JAGGER

ELLIOT GOULD



JACK AND THE BEAN STALK

AND
LOTS
MORE!

WITH FAERIE TALE THEATRE!

WE PUT IT TO THE TEST

From a recent ASI Market Survey, these are The Facts!

- **FAERIE TALE THEATRE** enjoys higher appeal than network primetime programming, including 60 MINUTES, OUR HOUSE, DISNEY SUNDAY MOVIE, and HIGHWAY TO HEAVEN.
- **FAERIE TALE THEATRE** delivers All-Family Demographics, with outstanding viewer response from Men and Women 18-49, plus Teens and Kids. 85% of the audience agreed Faerie Tale Theatre is "Imaginative," "Entertaining," "Enjoyable," "Humorous," and "For the whole family."
- **FAERIE TALE THEATRE's** viewers prefer the blockbuster stars and critically acclaimed productions over high-priced situation comedies like, FACTS OF LIFE and WHO'S THE BOSS?
- **FAERIE TALE THEATRE** delivers an impressive 87% positive audience response when asked if they would watch the program as a regularly scheduled series.*

THE RESULTS ARE OUTSTANDING!

FAERIE TALE THEATRE is the high-quality programming audiences want, and that audience is what your station needs.

You have many choices, but this one will make you
LIVE HAPPILY EVER AFTER.

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LOS ANGELES 213/552-2660

NEW YORK 212/370-9130

CHICAGO 312/280-5130

Source: ASI Market Research, August 1987.
*ASI Viewers 10-49

Broadcast TV

J. Clifford Curley to serve in the office of the president, Media Central, Chattanooga, Tenn., from vice president and general manager, WQTV-TV, Boston.

Mike Caldwell to general manager, WDBD-TV, Jackson, Miss., from general sales manager.

James Smith to president and general manager, WOWT-TV, Omaha, Neb., from vice president and general manager, KRON-TV, San Francisco.

Arthur Hecht to vice president of marketing and communications, WWOR-TV, Secaucus, N.J., from creative director, corporate advertising and promotion, NBC-TV, New York. Also, **Cynthia Harrison** to director, public relations, from director of marketing for Group W Cable, New York.

Joanne Blum Jackson to program director, KOVR-TV, Stockton, Calif., from KRBK-TV, Sacramento.

John Walsh to director of engineering for the television division of Viacom Broadcasting, Rochester, N.Y., from chief engineer, WHEC-TV, Rochester.

Alice Riehl to national sales manager, WXIA-TV, Atlanta, from in-house account executive for Storer TV Sales, New York.

Marcia Aylesworth to program director, WVTW-TV, Milwaukee, from program/promotion manager for KDTU-TV, Tucson.

Gary Considine to vice president, production operations, NBC Productions, New York, from director, production operations.

Dirk van de Bunt to director, business affairs, network television division, Paramount Pictures Corp., Los Angeles, from senior attorney.

William Kerstetter to executive vice president, Walt Disney Studios, Burbank, Calif., from senior vice president, business and legal affairs, Walt Disney Television.

Bob Glover to director of children's programing at WNEV-TV, Boston, from production manager, WBZ-TV, Boston.

Cable TV

CBN Cable Network has announced the following appointments in its Virginia Beach, Va., headquarters: **John Roos** to vice president, marketing, from vice president, advertising and marketing; **Read Smartt** to director of operations from administrative manager; and **Craig Sherwood** to director of affiliate relations from acting director.

Jerry Harvey to vice president in charge of programing, Z Channel, Santa Monica, Calif., from programing director.

Richard Parran Jr. to director of marketing and pay-per-view, Centel Cable Television Co., Oak Brook, Ill., from director of PPV.

Neil Sullivan to fund vice president for Jones Intercable in Englewood, Colo., from director of programing. Also, **Steven Gines** to director/materials management from manager of procurement and logistics for Auto-Trol Technology, Denver.

Joseph Safety to executive director of public relations for



J. CLIFFORD CURLEY
Media Central



MIKE CALDWELL
WDBD-TV



JAMES SMITH
WOWT-TV



ARTHUR HECHT
WWOR-TV



CYNTHIA HARRISON
WWOR-TV



NEIL SULLIVAN
Jones Intercable



STEVEN GINES
Jones Intercable



WAYNE VRIESMAN
Tribune Broadcasting



DANIEL FABIAN
WGN-AM



LORNA GLADSTONE
WGN-AM



B. RIEMENSCHNEIDER
WGN-AM



TOM PETERSEN
WGN-AM

FNN/SCORE in Los Angeles from director of sports for Mahoney/Wasserman and Associates, Beverly Hills, Calif.

Eric McLamb to vice president/communications for Hauser Communications in Rockville, Md., from public relations manager/entertainment division for Turner Broadcasting System, Atlanta.

Kim Allen to vice president and general manager of both Comcast Cable Communications systems serving Montgomery County, Pa., from general manager of each system. Also, **Rudolph Tober** to director of marketing and advertising sales for the Midwest region from assistant general manager and marketing director of the Flint, Mich.-area Comcast cable system.

Radio

Wayne R. Vriesman to vice president, Tribune Broadcasting Radio Group, Chicago, from vice president and station manager, WGN-AM, Chicago. Also, **Daniel J. Fabian** to general manager, WGN, from program manager; **Lorna Gladstone** to program manager, WGN, from assistant program manager; **Betsy Riemenschneider** to manager of marketing and creative services from coordinator; and **Tom Petersen** to assistant news director from reporter.

Jeffrey Bower to producer, "The Tom Synder Show," ABC Radio Network, Los Angeles, from supervisor/radio program coordinator, KABC-AM and the ABC Talkradio Network, Los Angeles.

Neal Conan to executive pro-

ducer of "All Things Considered," National Public Radio, from acting director of news and information. Also, **Art Silverman** to senior producer for documentaries and special projects from senior producer; **Ted Clark** to correspondent, foreign desk, from executive producer; **Anne Edwards** to senior editor, Washington bureau, from editor, national desk; **Ellen Weiss** to producer from editor; and **Daniel Morris**, editor, weekend edition, from editor, national desk.

Drea Besch to producer, "Let the Good Times Roll," Global Satellite Network, Los Angeles, from head writer and co-producer, "Countdown America with Dick Clark," Dick Clark Productions, Los Angeles.

Mark Hubbard to senior vice president of radio for Osborn Communications Corp., Cincinnati, from vice president and general manager of WKRQ-FM, Cincinnati.

David Esch to production director, WNUA-FM, Chicago, from freelance voice-over announcer, Los Angeles.

Journalism

Gary Curtis to news director, WFMY-TV, Greensboro, N.C., from news director, WGHP-TV, High Point, N.C.

Gerry Roberts to assistant news director, KMBC-TV, Kansas City, Mo., from free-lance news producer in the Kansas City area.

Clyde Gray to co-anchor of the 6:30 a.m. and noon newscasts, WLWT-TV, Cincinnati, from North-

ern Kentucky bureau chief.

Al Joens to weekday 10 p.m. producer, KTTV-TV, Sioux City, Iowa, while continuing as weekend anchor/producer. Also, **Brenda DeWit** to full-time general assignment reporter and associate producer from main backup weather anchor.

Bobby Anderson, a former Denver Broncos running back, to host, "The Dan Reeves Show," and contributing reporter, "Sports Extra," KCNC-TV, Denver.

Suzanne Bates to co-anchor, 5:30 p.m. news, WBZ-TV, Boston, from general assignment reporter and substitute anchor, WCAU-TV, Philadelphia. Also, **Bob Karstens** to weekend anchor from anchor, KTBC-TV, Austin, Texas; **Hampton Pearson** to general assignment reporter from reporter/producer, CBS News' Washington bureau; **Alexis Yancey** to executive producer, "Nightcast," from senior producer, WFAA-TV, Dallas; **Jack Walton** to special projects senior producer from producer and senior producer for 6 p.m. and 11 p.m. newscasts; **Mark Pimentel** to "Nightcast" producer from producer for the 6 p.m. and 11 p.m. newscasts; **Bob Gately** to 6 p.m. newscast producer from 5:30 p.m. newscast producer; **Marjorie Brand** to co-producer of the 5:30 p.m. newscast from producer/writer; **Barry Ahrendt** to co-producer of the 5:30 p.m. newscast from special projects producer; **Steve Myrick** to associate producer of the 6 p.m. newscast from producer of 6:30 a.m. newscast; and **Bruce Perlmutter** to producer of the noon edition from 5 p.m. news producer, WPLG-TV, Miami.

Patti Snell to nightside reporter, WTKR-TV, Norfolk, Va., from nightside reporter, WAVY-TV, Norfolk. Also at WTKR, **Lisa Dillion** to weekend producer from associate producer and weekend producer for WAVY; **Nichole Thibault** to 11 p.m. newscast producer from 10 p.m. news producer for WANE-TV, Fort Wayne, Ind.; **Da Vida Plummer** to weekend assignment editor from writer/producer for WGST-AM, Atlanta; and **Brian Hill** to weekend weathercaster and science reporter from early morning weathercaster at KDKA-TV, Pittsburgh.

Jim Adamson to weathercaster, KSBW-TV, Salinas, Calif., from weatherman, WHNT-TV, Huntsville, Ala. Also at KSBW, **Dave Gonzales** to anchor from anchor, KFSN-TV, Fresno, Calif.; and **Lynette Taylor** to producer from news director, KLMG-TV, Longview, Texas.

Bruce MacCallum to managing editor, KTTV-TV, Los Angeles, from senior executive producer of news, KCBS-TV, Los Angeles. Also, **Karl Brown** to weekend co-anchor from reporter, WKBW-TV, Buffalo, N.Y.

John Rhadigan to weekend sports anchor and reporter, WJRT-TV, Flint, Mich., from part-time sports reporter.

Syndication

Russ Bookbinder to director of corporate development for Raycom in Charlotte, N.C., from director of sales for Raycom Sports' Southwest region.

Sarah Key to director of creative services, NATPE International, Century City, Calif., from assistant publicist, Solters, Roskin & Friedman, Los Angeles.

Other

Robert A. Lefko, executive vice president of sales at the Television Bureau of Advertising in New York for the past 11 years, resigned to form his own broadcast consultancy. Mr. Lefko announced that Price Communications, owner of nine television stations, is his first client.

Jean Goldberg to manager of product development, AGB Television Research, New York, from syndication consultant.

Jody Miller to paintbox artist, Varitel Video, Los Angeles, from art director, KHJ-TV, Los Angeles.

Richard J. Paye to media broker, Kalil & Co., Tucson, Ariz., from vice president and chief operating officer, Surrey Broadcasting Co., Denver, Colo.

Mark Rolwing to golf commentator for NBC Sports, New York, from roving field commentator on golf for ESPN, Bristol, Conn.

Linda Lieberman to Southern region station clearances manager, Blair Entertainment, from account executive, TeleTrib.

Andrea Geiger to central and Southeastern regional sales manager, Chyron's Video Products Division, Melville, N.Y., from sales representative for Swank Motion Pictures, Hicksville, N.Y.

Richard Ostrander to Eastern division sales manager, Coral Pictures Corp., Philadelphia, from independent television syndication representative covering the East Coast and Midwest for Ozma Broadcast Sales.#

Cable cases show no court consensus

As this year's four leading federal district court cases demonstrate, there's no judicial consensus on the cable industry's First Amendment rights.

• In an April 15 decision, Judge Glenn Mencer rejected multiple system operator American Television and Communications Corp.'s constitutional arguments against Erie, Pa., franchise fees.

The fees would have required the cable system to give the city 5 percent of its gross annual receipts each year.

Judge Mencer also rejected constitutional arguments against a city requirement that the cable company provide for access channels.

"This court is convinced that access requirements further secure the foundation upon which the First Amendment is grounded—promotion of a marketplace of ideas," he said.

• In an Aug. 13 decision, Judge Milton Schwartz held that a Sacramento, Calif., plan to authorize only one system was in violation of Pacific West Cable Co.'s First Amendment rights.

Judge Schwartz's opinion also contained language suggesting that he believes the cities may properly require cable com-

panies to offer service to all residences in an area.

• In a Sept. 1 decision, Judge Eugene Lynch struck down franchise requirements by Palo Alto, Calif., that would have required provision of access channels, installation of state-of-the-art systems and service to all residents in an area.

"The access channels forced upon plaintiff by the cities carry the inherent risk that a franchisee's speech will be chilled and the direct, undeniable impact of intruding into the franchisee's editorial control and judgment of what to cablecast and what not to cablecast," Judge Lynch said, in ruling in favor of a Century Communications cable system. "Neither result can be tolerated under the First Amendment."

• In a Sept. 9 decision, Judge William Schwarzer found unconstitutional a Santa Cruz, Calif., policy of limiting the city to only one cable TV franchise.

Judge Schwarzer also struck down access, universal service and state-of-the-art technical requirements. In addition, he held that franchise fees should be limited to the "fair-market value" of the public property a cable company used. #

—Doug Halonen

Confused cable rules headed for high court

(Continued from Page 3)

service to only the most lucrative areas within cities that are already served by other cable companies.

As the argument goes, over-builders would have a leg up because they won't face the established operator's costs in meeting the city's franchise requirements.

"I'm not opposed to only one franchise being granted, or more than one, but only if everyone meets the same requirements," says Bill Strange, chairman of Dallas-based Beta Communications, a cable company.

Adds Steve Effros, president of the Community Antenna Television Association: "It's safe to say that the cable industry as a whole is not opposed to competition, but we insist on fair competition."

Word of the Supreme Court case also appears to have rekindled the First Amendment debate within the industry, where there's clearly no agreement on the proper course to follow in this sensitive area.

Harold Farrow, an Oakland-based attorney who is representing Century Communications in its Palo Alto fight and has been waging similar wars in other arenas, says cable operators should be as unregulated as newspapers.

"There are those willing to surrender the privileges of the press in

order to be protected from competition," says Mr. Farrow.

Century Communications isn't the only cable operator battling the cities in the name of the First Amendment.

American Television and Communications Corp., a major cable system operator owned by Time Inc., says it is appealing a related franchise dispute, although only after much soul searching.

ATC's case, stemming from a federal district court decision in Erie, Pa., upheld access channel requirements and the constitutionality of cities making cable companies pay annual franchise fees.

"Personally, and in principle, I think it would be a serious mistake for cable operators to turn their backs on their First Amendment rights, because when you lose a right, it's gone," says Dan Danser, ATC vice president and assistant general counsel.

However, Jim Cownie, chairman of the National Cable Television Association, says he finds himself taking more of a "middle" position on cable's First Amendment rights.

He believes, for instance, that the cities should have certain police powers, but that cable's content decisions should be protected by the First Amendment.

"The principle of franchise fees

and public access is acceptable to me," says Mr. Cownie, who is also president of the telecommunications group of Heritage Communications.

Brenda Fox, NCTA general counsel and vice president for special policy projects, said the association would resist efforts to regulate the content of cable programming.

"At the other extreme, we do not view the First Amendment as an absolute means to free ourselves from all public interest responsibilities," Ms. Fox said.

Those hoping that the Supreme Court won't review the Palo Alto case have a good chance of having their way.

District court cases that leapfrog over the appellate court level are taken directly by the U.S. Supreme Court in only the rarest of circumstances.

"In my own humble opinion, I don't think Palo Alto meets those grounds," said ATC's Mr. Danser.

Yet Dirk Schenkkan, an attorney for Palo Alto, says that would be bad news for the cities and the industry.

"Ultimately, these issues are going to have to be decided by the Supreme Court," Mr. Schenkkan said.

"And if you can save some time by going directly to the Supreme Court, then everyone benefits." #

Continental to buy American

(Continued from Page 3)

of their headquarters and systems was one of the factors that made the deal attractive. Continental is based in Boston, and American is based in Beverly, Mass.

Mr. LeMieux called Continental a "natural acquirer" of American's systems because the two operate contiguous systems in Florida, Illinois and New York, in addition to their home state.

The takeover will mean the elimination of much of American's management operation, but will leave its field force of 1,800 employees in place, Mr. LeMieux said.

Continental also perceived a valuable asset in American's systems, most of which will require little or no upgrading or maintenance.

Continental's Mr. Neher said: "We're getting a very well-managed company. Their systems are well-built and well-operated."

Another advantage Continental gains from the deal is additional economies of scale. Its expanded size will aid it while negotiating af-

filiate fees from cable programming services.

"It's got to cut the cost of programming somewhat. It gets them up to 2 million subscribers," said Dennis McAlpine, vice president and media analyst for Oppenheimer & Co.

Mr. McAlpine, who had touted American's value in the range of \$43 to \$45 per share in recent months, projects the company's cash flow at \$35 million in 1988.

The purchase price in last week's agreement breaks down to \$46.50 per share of American's stock.

The Continental buy comes on the heels of several other major deals this year and approximately \$7 billion worth of cable property transactions last year.

In recent months, Cablevision Systems Corp. agreed to acquire Adams-Russell, another Boston-based multiple system operator with 225,000 subscribers, for \$474 million, or more than \$2,000 per subscriber.

Jack Kent Cooke's earlier acquisi-

tion of First Carolina Communications this year also hit the \$2,000-per-subscriber mark.

Mr. Cooke's company had indicated plans at that time to pursue further acquisitions this year, and sources say it is now in the hunt for Storer Communications, which is on the selling block.

"It's becoming clear that to stay big, you have to become bigger," Oppenheimer's Mr. McAlpine observed.

Though Continental will grow, its subscriber count still leaves it as the third-largest operator, behind Telecommunications Inc., with about 4.5 million subscribers, and American Television and Communications Corp., with 3.5 million subscribers.

Meanwhile, Storer looms as the next big cable deal. Among others vying for it are a consortium including TCI, ATC, Comcast Corp. and the Bass Brothers. Industry sources say Cox Cable Communications, another top-10 player, is also preparing to mount its own bid for the Storer properties. #

Harte-Hanks plans divestiture

(Continued from Page 3)

- WFMV-TV, the CBS affiliate in Greensboro, N.C.
- WTLV-TV, the ABC affiliate in Jacksonville, Fla.
- Four daily newspapers in Texas.
- The company's marketing operations.

Those units represent 18 percent of the company's anticipated 1987 revenues and 25 percent of its current operating profit.

Earlier this year, the company completed the divestiture of one television station, a number of small newspapers as well as some cable television systems and the trade publication Radio & Records for a total of \$225 million.

While Harte-Hanks has no buyers lined up, last week's announcement generated considerable interest, said Bob Marbut, Harte-Hanks' president and chief executive officer.

"The phone's been ringing off the hook," Mr. Marbut said.

Gary Weik, president of Harte-Hanks' cable television

operations, said he was considering putting together an investor group to purchase some of the cable television systems.

Mr. Weik said the company's reasons for divesting its cable operations included the high market value for cable property and the company's objective to become a leaner operation.

In its prepared material on the divestiture, Harte-Hanks said revenues from the operation of CBS affiliate KENS-TV in San Antonio equal revenues being produced from the seven cable systems going on the sales block.

In addition to KENS-TV, Harte-Hanks will retain 10 daily newspapers as well as 50 non-daily newspapers; shopper publications reaching 5.4 million households in six major markets; commercial printing and graphics facilities in 14 locations; KENS-II, a cable-television channel with 200,000 subscribers in San Antonio; three marketing services companies; and 17 direct-mail systems. #

Coke and Tri-Star name TV officials

(Continued from Page 4)

tribution.

Besides first-run programming, the unit is involved in basic cable, pay TV, home video and home shopping, plus the Colex Enterprises program venture with LBS Communications and an International Advertising Sales barter partnership with Paramount and Orbis Communications.

None of those involved in last week's changes would comment on the record, citing registration procedures of the Securities and Exchange Commission. The merging studios are in an SEC-decreed "quiet period" while the agency mulls approval of the proposed restructuring, which was announced last month.

Among the new executives at the new company will be Scott Siegler, who apparently assumes Ms. Corday's duties in the new entity. Mr. Siegler will shift to the Columbia Pictures Television presidency from the same post at Tri-Star Television.

In a prepared statement, Mr. Lieberthal said Mr. Siegler will handle "creative aspects of programming" for what he described as "a lean and dynamic organization."

Barry Thurston, president of syndication for Columbia/Embassy Television, will hold that title at CPT.

Mr. Messer will have oversight responsibility for all of CPT's TV operations and ancillary markets, including home video, pay TV and cable.

Not affected by the consolidation are Coca-Cola's Merv Griffin Enterprises and TeleVen-



GARY LIEBERTHAL Retains key position

tures, the sales and syndication company operated jointly by Tri-Star, Stephen J. Cannell Productions and Witt/Thomas/Harris Productions.

The changes were engineered by Tri-Star Chairman Victor Kaufman, incoming president and chief operating officer of Columbia Pictures Entertainment, the corporate successor to Tri-Star and Coke's entertainment business sector.

Messrs. Griffin and Messer are expected to report directly to Mr. Kaufman, while Messrs. Thurston and Siegler will report to Mr. Lieberthal.

Mr. Rush and his associates have declined to comment on their buyout proposal since word of it was leaked earlier this month. "We really can't say anything now," Mr. Rush said last week, "because of the (SEC) rules." #

Court stops HBO Video from distributing 2 hits

By RICHARD TEDESCO
Staff reporter

NEW YORK—The court battle over the home video release of "Platoon" and "Hoosiers" has heated up, following the granting of a court order preventing HBO Video from distributing the movies.

HBO's video unit last week requested reconsideration from the Ninth Circuit Court in San Francisco, which had granted the injunction sought by Vestron.

Unless that U.S. appeals court changes its position, the injunction blocks distribution of the videocassettes until a suit over video rights to the movies is resolved. Vestron and Hemdale Films, the films' producer, are suing each other over the video rights.

The injunction, issued Oct. 9, includes a directive from the court

for HBO to take "reasonable steps to retrieve every copy of 'Platoon' and 'Hoosiers' not already sold to consumers."

Some of the 200,000 "Hoosiers" tapes HBO shipped three weeks ago have already been sold. Approximately 350,000 copies of "Platoon" had been sent to distributors by HBO for release to dealers last week.

"We intend to comply (with the court)," an HBO spokesman said last week. "We have alerted our distributors who have, in turn, alerted retailers."

HBO had proceeded with distribution of the cassettes after a federal court ruling in Los Angeles earlier this year dismissed Vestron's request for an injunction at that time.

Vestron is now seeking damages from Hemdale or enforcement of a

contract it originally signed in 1985 for video distribution of the films. Under terms of that contract, the Stamford, Conn.-based video distributor agreed to pay \$6 million for those rights.

After the hit theatrical release of "Platoon," Hemdale didn't deliver the print, and Vestron didn't deliver its payment. Vestron sued for the print, and Hemdale counter-sued, contending that Vestron defaulted on payment and attempted to defraud it on another film deal.

Then Hemdale sold the video rights for the same price to HBO, and the current court action between Vestron and HBO ensued.

A spokeswoman for Vestron said last week the company had no comment on the situation.

An attorney representing Hemdale in the suit could not be reached for comment. #

Florida's ad tax in limbo

By ADAM BUCKMAN
Staff reporter

Florida's ad tax situation has been left unresolved until at least December.

Last week, Gov. Bob Martinez vetoed a bill to revise the state's controversial 5 percent tax on services, including advertising.

Lacking the votes necessary to override the veto, legislative leaders adjourned last week's special session on the ad tax and agreed to hold a new session on Dec. 1.

Meanwhile, the legislature plans to hold a series of public hearings to measure public opinion on the tax.

Gov. Martinez vetoed the revision bill because he wants the tax law to be repealed, not amended, said

Susan Traylor, the governor's press secretary.

The legislature, on the other hand, favors revising the tax law rather than repealing it.

While the governor was "disappointed" that further discussion on the ad tax won't take place until December, he said the delay suggests that "the legislature has lost control of the tax issue," Ms. Traylor said.

According to Ms. Traylor, the revision bill didn't go far enough to satisfy the governor.

For example, she said, a tax on the sale of advertising would have been eliminated by the revision bill, but a tax on production services associated with creating radio and television commercials would have remained. The revision also contained a provision to tax the sale of syndicated radio and TV programs to Florida stations. #



"The Munsters" originally starred (from left) Butch Patrick, Yvonne DeCarlo, Fred Gwynne and Al Lewis.

'Munsters' to return

(Continued from Page 3)

Mr. Schwab says the project is "a firm go" for next fall, with 24 episodes a year guaranteed over the next three years, after which "The Munsters Today" will be available for stripping.

He added that there are no plans to colorize the original segments or to package them with the updated series.

Under a barter arrangement for the new series, MCA will sell three minutes of national advertising time and stations will retain four minutes per segment.

The new cast includes John Schuck, formerly of "McMillan and Wife," as Herman Munster; Lee Meriweather, formerly of "Barnaby Jones," as Lily Mun-

ster; Howard Morton as the 378-year-old Grandpa; and Jason Marsden as little Eddie.

The role of Marilyn, the young and beautiful niece, is being recast, Mr. Schwab said, adding that there are no plans to bring any actors from the original "Munsters" back for guest appearances.

The syndication executive predicted a strong interest in the revival, resulting from the current wave of interest in "evergreen" programming.

"The Munsters," who lived at 1313 Mockingbird Lane, starred Fred Gwynne as Frankenstein-like Herman Munster and Yvonne DeCarlo as Lily Munster, a female vampire. #

CBS quarterly profit grows 109 percent

(Continued from Page 4)

lion, from \$925 million the same period a year earlier.

Income from continuing operations (excluding extraordinary gains and charges) rose more than 400 percent to \$58.7 million, from \$11.3 million in the third quarter of 1986.

The company said there was an unusual gain of \$6.2 million in the quarter from the broadcast group's sale of its interest in four regional sports cable TV networks. And in the same period a year earlier, the company had an unusual pretax charge of \$35.4 million.

"Earnings before unusual items posted a strong increase due mainly to the growth of CBS Records profits and to a substantial reduction in net interest expense," said Laurence Tisch, CBS chief executive officer.

"Despite lower profits at the CBS/Broadcast Group, we were encouraged by the vitality of the network advertising market as well as by the group's progress in achieving cost and operating efficiencies," Mr. Tisch said.

Mr. Tisch also said that "early returns" on the new season are "promising with respect to two of the network's major goals—achieving younger demographics and improving performance in major markets."

CBS/Broadcast Group third-

quarter profits were \$39.4 million, down 17.6 percent from \$47.8 million the third quarter of 1986.

The division's revenues for the quarter declined 6 percent to \$547.1 million, from \$582.3 million a year earlier.

Revenues for the network's prime-time and daytime hours fell in what normally is a weak quarter for the TV networks. However, those declines were partially offset by lower prime-time programing costs and lower overhead expenses.

Wall Street analysts said that, based on the broadcast group results, they did not believe the network posted much, if any, profits in the third quarter. The company does not break out separate figures on the network.

CBS Records posted unprecedented third-quarter profits of \$42.4 million, up from \$19.2 million for the third quarter 1986. Revenues rose 22 percent to \$414 million, another record.

The company said its records unit was bolstered by escalated domestic and foreign sales, and the new releases by Michael Jackson and Bruce Springsteen.

CBS net income for the nine months ended Sept. 30 was up 32 percent to \$200.7 million. The company's nine-month revenues were up 6 percent to \$3.25 billion. #

NBC plans NABET layoffs

(Continued from Page 2)

"But we will be scrupulous about adding any new people."

The total number of NBC job layoffs that occur in the coming months, of both union and non-union employees, will be affected by the number of veteran workers who opt for early retirement under a plan that is set to expire at the end of 1988.

Mr. Wright said it is not clear how many employees will be involved in that plan.

NBC's president said layoffs among NABET rank and file have been long overdue because of the strike and contract negotiations leading up to it.

Katz deal gets mixed reviews

(Continued from Page 4)

of the deal because the stations Blair represents resisted the low CPMs that P&G wanted to pay.

"There are positives and negatives. Is it just a way to drive down national spot rates or is it a good thing that P&G is willing to try something new?" asked Ken Donnellon, vice president of marketing and communications at Blair.

At Petry Television, Harry Stecker, senior vice president of marketing, said that unwired networks might actually be a disincentive for advertisers to buy national spot and that his company would not launch one.

He argued that if national advertisers got more efficient rates on an unwired network buy, they might in turn put even fewer dollars into tra-

"The strike allows us to examine a whole aspect of our operations that we would not have been able to do in as much detail otherwise," he said.

Mr. Wright said he considered the strike "very embarrassing" because neither the company nor the strikers gained very much.

"We never should have had the strike to begin with," he contended. "The package we were offering is fair, and every day that has gone on has made it look more so."

"We just had an awful lot of emotionalism that came to a peak and that caused people to do some things that were extremely self-destructive."

ditional national spot.

Despite widespread criticism of the Katz deal, other sources applauded it as a "creative selling" effort in what has become a cutthroat advertising arena.

United to represent Transtar

(Continued from Page 4)

with its long-form syndicated shows contain 533 minutes of commercial time per week, the RNA said.

Mr. Verbitsky said he didn't know if United Stations' sales staff would be increased to accommodate a heavier workload.

At Transtar, which has no sales staff of its own, Mr. Robinson said a deal with United Stations had been in the works "for quite some time."

Mr. Wright said the company did not seek concessions during recent negotiations on a number of "pressing issues," including certain work and productivity rules and staffing requirements.

However, he said that management's relations with union representatives in the future will change significantly.

"When this is over, we will begin immediately to try and construct more extensive communications with union representatives," he said. "If we're successful in that over the next 2½ years, then we will have negotiations that won't be last-minute and that will not lead to another strike." #

Sources also suggested that Procter & Gamble, with its creative deals on TBS/Tribune and Katz, is sending a strong message to the networks that they aren't the only act in town. #

"The Real Ghostbusters." So Successful It's Scary!

MARKET	STATION	TIME PERIOD	REAL GHOSTBUSTERS HOUSEHOLD RATING % INCREASE THIS YEAR VS. LAST YEAR
New York	WNYW	4:00PM	+ 53%
Los Angeles	KTTV	4:30PM	+ 63%
Chicago	WFLD	3:30PM	+ 20%
Philadelphia	WTAF	3:30PM	+ 30%
San Francisco	KBHK	4:00PM	+ 210%
Boston	WLVI	4:00PM	+ 11%
Detroit	WXON	4:00PM	+ 95%
Dallas	KDAF	4:00PM	+ 160%
Washington	WTTG	4:00PM	+ 45%
Cleveland	WUAB	3:30PM	+ 85%
Houston	KRIV	4:00PM	+ 130%
Atlanta	WGNX	4:30PM	+ 67%
Seattle	KSTW	4:00PM	+ 430%
Denver	KWGN	4:30PM	+ 17%

Source: Nielsen Overnight Ratings, Two Week Averages; 9/14-9/25/87 vs. October 1986
Arbitron Overnight Ratings, Cleveland; 9/14-9/25/87 vs. October 1986

For Animated Success, Who You Gonna Call?



ANIMATION BY DIC



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