

Electronic Media

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AT PRESS TIME

Bud Grant out at CBS

LOS ANGELES—CBS Entertainment President Bud Grant left the network on Friday to form his own independent production company, Bud Grant Productions. However, high-level sources said Mr. Grant, the division's president for seven years, was fired due to CBS's weak ratings. No successor was named, but Kim LeMasters will continue as the division's vice president of programs and will now report directly to Gene Jankowski, president of the CBS/Broadcast Group. Also, the network has talked with producers Steven Bochco, Jeff Sagansky and others, sources said. In a statement, Mr. Grant called his 15-year career at CBS "rewarding and fulfilling." He will remain a consultant to CBS. In addition, his new company will supply programs to the network. In a statement, Mr. Jankowski, who flew to Los Angeles to make the change, thanked Mr. Grant. Also, Mr. Grant said a clause in his contract made the change possible.

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NOVEMBER 2, 1987

Court choice opposed to fairness rule

By ROBERT HOMAN and DOUG HALONEN

Staff reporters

WASHINGTON—President Reagan's new Supreme Court nominee, Douglas Ginsburg, has testified that he believes the fairness doctrine is unconstitutional.

Before he became a federal appeals court judge, Mr. Ginsburg testified at a Federal Communications Commission hearing in 1985 that he believed the doctrine had "neutered" broadcasting as a political voice.

His stance, while welcomed by broadcasters, might

Exclusive poll: Public favors fairness doctrine, Page 16.

not sit well with senators who are leading an effort to reinstate the doctrine following its repeal by the FCC last summer.

If the Senate confirms Mr. Ginsburg, the Supreme Court will have a staunch ally of full First Amendment rights for broadcasters, according to observers here.

Former FCC Chairman Mark Fowler, who described Mr. Ginsburg as a "personal friend," said: "He will be very strong on promoting the parity of the electronic press with the printed press on First Amendment issues."

Mr. Fowler also described Mr. Ginsburg, whom he has known for five years, as a "solid conservative."

(Continued on Page 67)



"All My Children" helped make ABC No. 1 in daytime.

As the soaps turn ABC steals daytime reign from CBS

By RICHARD MAHLER

Los Angeles bureau chief

LOS ANGELES—The latest soap opera twist in daytime TV this season is that ABC has stolen back the ratings crown from CBS.

For the sixth time in a row last week, ABC claimed victory in daytime's weekly ratings race, a marked difference from the days when CBS dominated the field.

ABC, which also has improved in the

prime-time ratings, has captured daytime on the strength of its popular soaps: "General Hospital," "One Life to Live," and "All My Children."

But many analysts say ABC is also getting a boost from the new people-meter audience measurement system. The network admits the meters might be a factor.

"We think the people meters have helped us," says Mary Alice Dwyer-Dobbin, vice

(Continued on Page 65)

PPV venture premieres Dec. 4

By JANET STILSON

Staff reporter

NEW YORK—A new pay-per-view venture backed by five of the biggest cable operators has set Dec. 4 as its launch date.

Home Premiere Television, previously known as the Pay-Per-View Network, will be launched initially in Lubbock, Plano and Richardson, Texas; Syracuse and Binghamton, N.Y.; Pinellas, Fla.; and Bergen County, N.J.

Cable TV systems carrying Home Premiere in those markets serve a total of 240,000 sub-

scribers with the addressable equipment needed to order PPV offerings.

Home Premiere's potential rests in its owners—five multiple cable system operators. Sources say each contributed about \$2 million to the startup.

Four of the owners—American Television and Communications Corp., Continental Cablevision, Cox Cable Communications and Newhouse Broadcasting—are among the top 10 MSOs in terms of subscribers. The fifth partner in the venture, Telecable Corp., ranks

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Stock crash sparks talk of more turmoil

By DIANE MERMIGAS

Senior reporter

Some financial analysts expect the stock market's roller-coaster ride to produce a new round of takeovers, layoffs and financial restructuring in the electronic media industry.

Even for some of the leanest of media companies, hedges against the unstable economy are likely to include more streamlined operations and staffs, postponed expansion plans and the refinancing of debt and pending acquisitions, according to the analysts.

(Continued on Page 65)

NEWS SUMMARY

The stock market seesaw could mean a new round of takeovers, layoffs and financial restructuring in the electronic media industry. (Page 1)

ABC is the new king of daytime TV, having moved ahead of CBS in the ratings, due to the strength of its popular soap operas. (Page 1)

Douglas Ginsburg, President Reagan's new Supreme Court nominee, has testified before the FCC that he believes the fairness doctrine is unconstitutional. (Page 1)

A new pay-per-view venture is slated for a Dec. 4 launch. Home Premiere Television is backed by five of the largest cable operators. (Page 1)

George Gillett has finally completed his \$650 million buy into Storer Communications' six television stations. The FCC approved the deal last week, but with certain conditions. (Page 3)

Cable ratings for the third quarter of 1987 show that viewership for WTBS has increased for the first time in more than a year. A Turner Broadcasting spokesman attributes the gain to a "closer attention to scheduling across the board." (Page 3)

Lawmakers are taking steps to prohibit video stores from divulging customer records. The action was prompted by a recent newspaper article detailing former Supreme Court nominee Robert Bork's taste in videotapes. (Page 3)

During his first year at the helm of CBS, Laurence Tisch has undertaken a wholesale restructuring of the company. He has sold the company's interests in publishing, musical instruments, cable TV, feature films and its owned TV station in St. Louis. (Page 3)

ABC passed CBS in the season-to-date ratings after winning week five on the strength of the World Series. ABC now ranks second behind NBC so far this season. (Page 2)

LBS Communications' "Return to the Titanic... Live" was a ratings success, but it didn't set any new records. (Page 2)

Some cable TV operators are expressing skepticism about Ted Turner's upcoming cable network, Turner Network Television, and whether they'll have the channel space to carry the new service. (Page 4)

King World and Parker Brothers have joined forces to produce a television version of the popular board game Monopoly. The show, which is set to premiere in September 1988, will be King World's first major in-house production effort. (Page 4)

Several hundred of the 2,800 striking technicians and engineers who return to work this week at NBC will find themselves without jobs. (Page 6)

NBC President Robert Wright says he sees nothing wrong with networks selling programs to cable TV as part of adapting to the new media world. (Page 6)

Nearly every major presidential candidate appears willing to travel to tiny KCRW-FM in Santa Monica, Calif., to be interviewed. (Page 8)

Marvin Mord, Cap Cities/ABC's vice president of marketing and research has been fired. (Page 16)

A Senate proposal to impose a special tax on the sales of many communications properties will only have a minimal effect on the station sales market, many station brokers say. (Page 16)

The cancellation of "Truth or Consequences" has caused ABR Entertainment to go with its "Yahtzee" game show this January rather than waiting until next fall. The first-run show has been given a Jan. 11 launch date. (Page 18)

Fries Distribution Co. is proposing several shows as part of a major push into first-run syndication. (Page 18)

Cable TV operators should get used to the idea of paying more for Showtime, according to Tony Cox, Showtime/The Movie Channel chairman and chief executive officer. (Page 50)

A travel-oriented half-hour magazine series called "Get-away" is tentatively slated for a September launch by Group W Productions and Andy Friendly Productions. (Page 62)

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'Titanic' special sails to victories in ratings

By **MARIANNE PASKOWSKI**
New York bureau chief

NEW YORK—LBS Communications' "Return to the Titanic... Live" special, which aired on 160 stations last week, was a ratings success but set no new records.

According to A.C. Nielsen Co.'s overnight numbers for the 15 metered markets, the two-hour special averaged a 22.5 rating (percentage of all TV homes) and a 33 share (percentage of sets in use) in its Oct. 28 airing.

In 14 of those 15 markets, with Houston the only exception, it was the winner in its 8 p.m.-to-10 p.m. (ET) time period.

A week before the show aired

Paul Siegel, president of LBS Entertainment, was predicting the show would break the earlier record achieved by Tribune Entertainment Co. for the April 1986 airing of "The Mystery of Al Capone's Vaults," which scored a 34 national rating.

But LBS executives aren't disappointed over "The Titanic's" showing last week.

A spokesperson for LBS said that "although this was not as high as the Capone number, it nonetheless was superior to recent Geraldo Rivera specials. It's proof that the genre is not dying off."

The biggest ratings in the overnight markets for "The Titanic" came from Boston and Detroit.

In Boston, on WNEV-TV, a CBS

affiliate, the special earned a 31.4/45. In Detroit, where it aired on NBC affiliate WDIV-TV, "The Titanic" scored a 31.5/44.

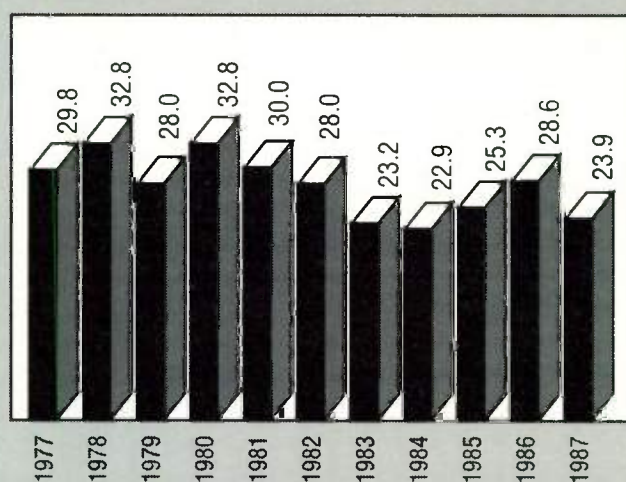
The show did poorest in Houston, on UHF independent KHTV-TV, with a 12/18.

LBS had guaranteed a national rating for "The Titanic" in the 20 to 25 range. The program met ratings projections, earning LBS a profit of more than \$1 million.

The show was produced by LBS, in association with Westgate Productions, at a cost of nearly \$3 million. Another \$2 million was spent to promote the program.

Stations taking "The Titanic" also agreed to carry a second live special from LBS/Westgate next April. #

WORLD SERIES AVERAGE RATINGS



World Series helps ABC to move ahead of CBS

By **WILLIAM MAHONEY** and **RICHARD TEDESCO**
Staff reporter

A strong World Series finish propelled ABC into a strong first place finish for the week ending Oct. 25, and perhaps more importantly, into second place in season-to-date ratings.

The victory pushes CBS into last place in season-to-date ratings, a fall that CBS officials attribute entirely to ABC's coverage of the World Series.

ABC was bolstered by a 32.5 rating (percentage of all TV homes) and a 49 share (percentage of sets in use) for the seventh game of the Minnesota Twins-St. Louis Cardinals series, according to A.C. Nielsen Co. national figures.

ABC, a third-place finisher for months, won the fifth week of the season, ended Oct. 25, with an average 19.4/31, topping NBC's 15.9/26 and CBS's 13/21.

For the season-to-date, ABC has a 15.0 rating, compared to CBS's 13.8. NBC still leads overall with a 16.8.

ABC executives appeared satisfied with the World Series ratings, though they were the lowest for the Fall Classic since 1984. The seventh game's 32.5/49 fell behind last year's 38.9/55 for the New York Mets-Boston Red Sox finale.

"We were fortunate to have a seventh game for programming, as well as business results," said Robert Iger, ABC Sports vice president of programming.

"The profitability of the division in 1987 rested heavily on whether we had a sixth or seventh game."

ABC also got off to a strong start as week six unfolded. It won last Monday, Tuesday and Wednesday nights.

NBC had held Monday for four weeks in a row, but last week ABC won the night with a 16.7/27. CBS also managed to top NBC with a 15.8/25, beating the Peacock Network's 15.3/24.

ABC handily won Tuesday night with a 19.6/32, helped in part by the improved performance of "thirtysomething." NBC came in second with a 14.1/23, and CBS trailed in third with a 10.3/17.

On Wednesday, ABC won the night with a 13.1/21. But NBC (11.4/18) and CBS (11.2/18) weren't far behind.

Ratings from Thursday, the first night of the Nielsen sweeps, were unavailable at press time, as were Friday's results.

In other activity, ratings for National Football League games improved over the contests played by strike replacements, but lagged behind last season's ratings. #

Miniseries popping up for sweeps

LOS ANGELES—The three major networks are relying heavily on miniseries during the critical November ratings sweeps period, even though their senior executives admit miniseries have lost much of their appeal.

The three networks will air a total of five miniseries this month.

CBS was set to begin the miniseries parade last night with "Echoes in the Darkness," a two-part, five-hour program based on Joseph Wambaugh's novel.

NBC has "Billionaire Boys Club," a four-hour program airing Nov. 8 and 9; and "Poor Little Rich Girl: The Barbara Hutton Story," a two-part, five-hour program that airs Nov. 16 and 17.

ABC has "Napoleon and Josephine: A Love Story," with Armand Assante and Jacqueline Bisset, a three-part, six-hour production that runs Nov. 10 to 12.

CBS finishes up with "Kenny Rogers as 'The Gambler' III: The Legend Continues," a two-part, four-hour program on Nov. 22 and Nov. 24.

The sweeps period runs from Oct. 28 through Nov. 24 for the Arbitron Ratings Co. and from Oct. 29 through Nov. 25 for the A.C. Nielsen Co. Here are four key matchups in the November sweeps:

- Sunday, Nov. 15: CBS's "Mayflower Madam," a two-hour movie starring Candice Bergen, goes against NBC's "Perry Mason: The Case of the Scandalous Scoundrel."

- Sunday, Nov. 22: The first of two parts of "Kenny Rogers" airs at 9 p.m., while NBC airs "The Empire Strikes Back" at 8:30 p.m.

- Tuesday, Nov. 24: The second part of "Kenny Rogers" goes up against ABC's two-hour "20th Anniversary of Rolling Stone" special at 9 p.m.

- Wednesday, Nov. 25: NBC rolls out "Jay Leno's Family Comedy Hour" at 10 p.m. against "Gandhi" on CBS. #

—William Mahoney

CORRECTIONS

A story on Page 54 of the Oct. 12 issue incorrectly stated that Bruce McKay was the original producer of Lorimar's "Truth or Consequences." Mr. McKay worked on the game show after its Sept. 13 premiere.

* * *

The information for the radio ratings chart on Page 28 of the Oct. 19 issue was supplied by Arbitron Ratings Co.

'Free lunch' prohibition rules upheld

By **ROBERT HOMAN**

Staff reporter

WASHINGTON—A federal ethics office has provided a tough interpretation of rules prohibiting reporters, industry lobbyists and lawyers from buying lunch or supplying entertainment for any federal employees.

The office essentially upheld the no-free-lunch policy, which has been on the federal books for years but wasn't enforced by many agencies.

The issue was raised by the Federal Communications Commission, which wanted the government to clarify a policy against free lunches or entertainment that it began enforcing last year.

Diane Killory, the FCC's general counsel, said the commission asked the ethics office to clarify the rules to make it easier to determine which events its officials can attend.

Ms. Killory said the agency also asked the ethics office for the clarification due to a request by Broadcasting magazine.

The Washington-based trade publication had asked for an exception to the FCC's interpretation last year that the rules prohibit free lunches with reporters who are affiliated with broadcast licensees.

Broadcasting, which is owned by group broadcaster Times Mirror, will now fall under the tough interpretation, as will any members of the press.

In the past, broadcasters and news reporters frequently picked up the bills for agency personnel. Since the FCC enforced its policy, officials may go to lunch with lobbyists or reporters, but they must pick up their own tab.

The prohibition does not apply to congressmen and their staffs, nor will it prevent federal officials from attending most conventions or other business-related meetings. #

King World to 'Monopoly'

By **RICHARD MAHLER**
Los Angeles bureau chief

LOS ANGELES—King World last week completed a deal to make "Monopoly" into a TV game show, marking the syndicator's first major in-house production effort.

The company signed a deal with Parker Brothers, the licensee of "Monopoly," to turn the popular board game into a TV show for a premiere in September 1988.

"Our TV version could be for network or syndication or both," said Michael King, president and chief executive officer of the New York-based syndicator. The executive said King World will produce "Mo-

nopoly' ers.

He said involved

King hit show Fortune Show."

Mr. King first-run son, but

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Fairfield Broadcasting, Inc.

*The undersigned acted as financial advisor to
Price Communications Corporation in this transaction.*

MORGAN STANLEY & CO.
Incorporated

October 1, 1987

slipped into third place in the ratings, CBS at press time was still standing firm on a prime-time slate that includes nine new series and has seen no cancellations this season.

Listed below are CBS's renewed new series and their production companies, along with their A C Nielsen Co. season-to-date ratings and overall rankings through the week ended Oct. 25:

- "Beauty and the Beast," Witt/Thomas Productions, a 14 rating (percentage of all TV homes) and a 25 share (percentage of sets in use), 42nd place.

- "Frank's Place," Viacom Productions, 13.3/21, 45th place.

- "Jake and the Fatman," Viacom Productions, 12.3/19, tied for 50th place.

- "Wiseguy," Stephen J. Cannell Productions, 12.2/19, 53rd place.

- "Tour of Duty," New World Television, 10.8/18, 61st place.

All of the CBS shows except for "Frank's Place" are one hour long and had originally received standard 13-week orders from the network.

"We are very pleased with the positive audience response and critical praise received by these five series and can best demonstrate our confidence in their continued quality by giving them a full-season commitment," said Kim LeMasters, vice president of programs for CBS Entertainment, in a statement last week. #

Gillett closes buy into six Storer outlets

By DOUG HALONEN
Staff reporter

WASHINGTON—Apparently clearing his final regulatory hurdle, group broadcaster George Gillett Jr. has completed his \$650 million buy into Storer's six TV stations.

Last week, the Federal Communications Commission approved the deal, but only under the condition that Mr. Gillett take additional steps to insulate himself from stations he had spun off to Busse Broadcasting.

After the meeting, Mr. Gillett told ELECTRONIC MEDIA that he had agreed to make all of the changes the agency requested.

"We intend to comply not only with the letter of (the agency's request), but with the spirit as well," said Mr. Gillett.

Earlier this year, the Nashville, Tenn., broadcaster spun off five Gillett Group TV stations to Busse. But he remained one of three members of a family trust that jointly owned those stations.

That arrangement led a group of eight congressmen to raise questions as to whether he would overstep the FCC's station ownership limits by taking a majority stake in the Storer properties.

The congressmen, led by House telecommunications subcommittee Chairman Edward Markey, D-Mass., had expressed concern that Mr. Gillett might have retained "effective control" of the five Busse stations. They questioned whether Busse was adequately insulated from Mr. Gillett.

Mr. Gillett already held five TV stations. If, through the trust, he had control over the Busse stations, then the addition of the six Storer stations would give him a total of 16 TV stations.

FCC rules generally limit a single owner to a total of 12 TV stations.

At the request of the congressmen, who were led by Rep. Markey, the FCC held up the Storer deal.

The FCC conditioned its approval on Mr. Gillett withdrawing as a trustee and taking other steps to ensure that he exerts no control over Busse.

After the FCC action, an aide to Rep. Markey said the congressman had no immediate comment but would review the agency's action.

The completion of the deal gives Mr. Gillett a majority stake in the six Storer stations. They are WAGA-TV, Atlanta; WITI-TV, Milwaukee; WJW-TV, Cleveland; WJBK-TV, Detroit; WSBK-TV, Boston; and KCST-TV, San Diego.

According to the FCC, he remains the owner of KSBW-TV, Salinas, Calif.; KSBY-TV, San Luis Obispo, Calif.; WMAR-TV, Baltimore; WOKR-TV, Rochester, N.Y.; and WSMV-TV, Nashville, Tenn. #

Tisch's first year creates new CBS

By DIANE MERMIGAS
Senior reporter

Few companies have endured the wholesale restructuring that CBS Inc. has in its first year under the command of Chief Executive Officer Laurence Tisch.

During his year at the helm of CBS, Mr. Tisch has sold off the company's interests in publishing, musical instruments, cable TV, feature films and its owned TV station in St. Louis, formerly KMOX-TV.



LAURENCE TISCH
A busy year at CBS

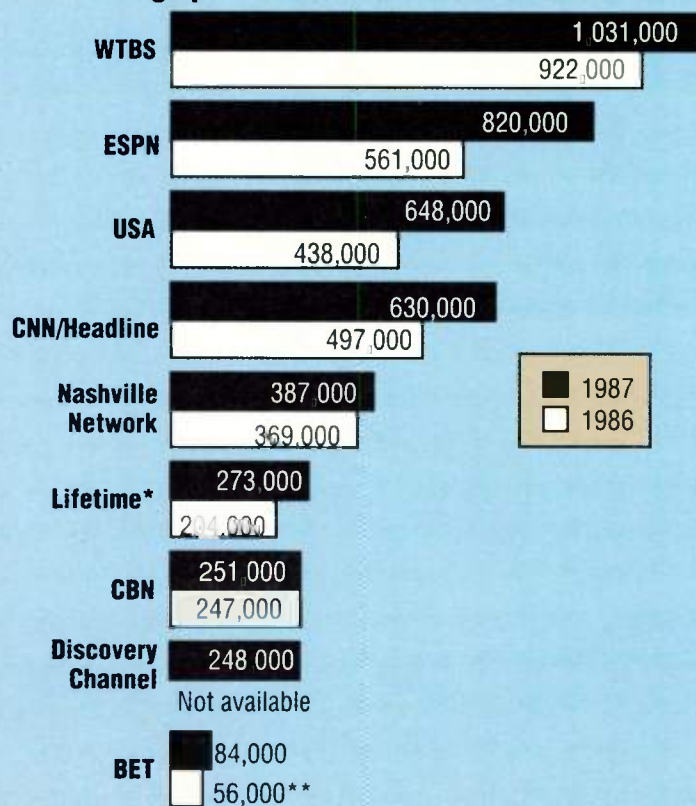
More than 800 jobs have been eliminated in 1987 alone, most of them from the CBS/Broadcast Group. More than half of the company's 828 corporate staffers are expected to exit with the anticipated sale of CBS Records, which itself employs more than 10,000 people.

The anticipated \$2 billion sale of the records unit to Sony Corp. will leave Mr. Tisch as chief executive officer of a broadcasting company that will be about one-third its current size and with cash reserves that could approach \$4 billion.

Regardless of what the future holds for CBS, many broadcast analysts and industry executives give Mr. Tisch high marks. They say that CBS is a better-organ-
(Continued on Page 66)

THIRD QUARTER CABLE AUDIENCES

Average prime-time audience in households



*Not on Sunday night.
**Monday-Friday only.

Source: A.C. Nielsen Co.

WTBS gets increase in viewership

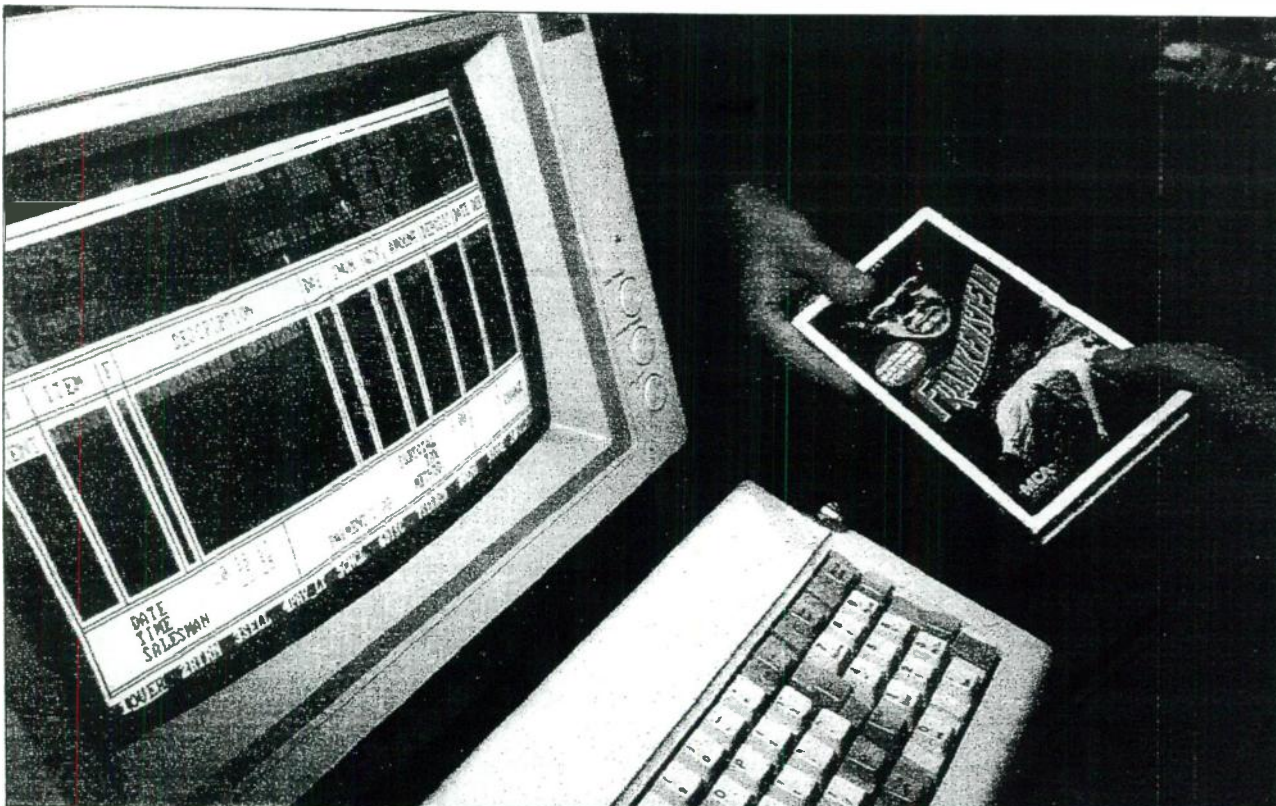
By JANET STILSON
Staff reporter

For the first time in more than a year, viewership of superstation WTBS has increased, both in prime time and as a 24-hour average.

According to A.C. Nielsen Co. cable TV ratings for the third quarter of 1987, longtime cable ratings kingpin WTBS stemmed the erosion by attracting an average 628,000 households for the average 24-hour period. That compares with 582,000 households over a 24-hour period for the same quarter last year.

The superstation's prime-time numbers also rose, from 922,000 in the third quarter last year to 1,031,000 this year.

Terry Segal, Turner Broadcasting System director of research, attributes the gain to a "closer atten-
(Continued on Page 66)



Staff photo by Michael A. Marcotte

Computerized records of rentals are kept by many video stores.

Lawmakers take action to protect privacy of home video customers

By ROBERT HOMAN

Staff reporter

WASHINGTON—Prompted by a recent newspaper article detailing former Supreme Court nominee Robert Bork's taste in videotapes, lawmakers are taking steps to prohibit video stores from divulging customer records.

A bill recently introduced in Congress by Rep. Alfred McCandless, R-Calif., would bar video stores from disclosing what videos their customers rent or buy.

Stores that leak such information could be sued for up to \$10,000.

"During the McCarthy era, some investigators got lists of books checked out of public libraries and tried to use

those lists against a number of citizens," said Rep. McCandless.

"Video lists are a modern-day version of that same kind of privacy invasion."

Similar consumer privacy efforts have been launched by the District of Columbia and in the Maryland Legislature.

Home-video retailers interviewed by ELECTRONIC MEDIA generally supported the privacy movement, and some said their stores already have voluntary curbs on giving out customer information.

According to the Video Software Dealers Association, more than two-thirds of video stores use computers to store customer records.

Frank Barnako, owner of The Video

Place chain and a VSDA board member, said that for stores to divulge what videos their customers rent or buy is a "terrible sin."

The issue mirrors a debate several years ago over the use of information obtained from cable TV subscribers.

The result was federal privacy regulations, contained in the Cable Communications Policy Act of 1984, that require cable operators to obtain a subscriber's permission before disclosing information about which services the customer subscribes to.

For home video, the privacy issue came to a head when the City Paper, a free weekly newspaper in Washington, reported what it said were videos

(Continued on Page 65)

Bill would bar video rental disclosures

(Continued from Page 3)

rented under a store account held by the wife of Judge Robert Bork, a Supreme Court nominee at that time.

Assuming the rentals were actually Judge Bork's, the jurist favored British movies and mysteries. The story said no X-rated films were checked out.

Legislators, apparently outraged by the disclosures, swung into action.

In addition to Rep. McCandless' legislation, a bill was introduced in the District of Columbia that said anyone convicted of disclosing information on videotape rentals or sales would face a \$300 fine.

"People who rent videotapes to view in their own homes should be able to do so without the fear of intimidation or a feeling that their private, intellectual tastes are subject to public observation," said the bill's sponsor, D.C. City Council Chairman David Clarke.

Mr. Clarke commended another business here, Erol's Video Club, for refusing to pro-

vide a Washington Post reporter with Lt. Col. Oliver North's movie rental records.

Vans Stevenson, director of public relations at Erol's, said that information "is between us and the customer."

Meanwhile, a Maryland Republican state senator is planning to introduce legislation in that state.

"There should be an expectation of privacy with video rental records, just as there is with bank and library records," says Maryland state Sen. Howard Denis, the bill's sponsor.

At this point, it's too early to tell whether legislation will be passed at the federal, state or local levels. But the issue is squarely on the map.

"Very few of us in the industry thought this would be an issue until it happened to a prominent person," said Harry Kalish, director of advertising at Philadelphia-based West Coast Video.

However, the privacy issue gets somewhat stickier when law enforcement officials seek

records of a suspected criminal's video selections. Under Rep. McCandless's bill, the police would be allowed to obtain video store customer records with a court order.

David Robinson, a law professor at George Washington University, said evidence of a person's psychological state from viewing movies is generally inadmissible in U.S. courts.

However, he noted that psychiatrists testified that John Hinckley's obsession with the film "Taxi Driver" may have caused him to shoot President Reagan.

But even the American Civil Liberties Union, which opposed Mr. Bork's unsuccessful nomination to the Supreme Court, says the release of the judge's records violated his right to privacy.

"We cannot condone the rental list leak as a legitimate means of determining Bork's character, just as we would not condone the breaking into his home to find out what books he reads," the ACLU wrote to the editor of City

Paper.

Allan Caplan, owner of the Omaha-based Applause Video chain, said, "If a psychiatrist says a customer is a real maniac and we see he's renting slice-and-dice movies, I'd have no problem with supplying the records with the court's permission."

Angel Martinez, general manager for San Francisco-based Captain Video, said his chain would "abide by the law" if served with a court order to reveal customer records.

Video dealers have found many reasons why they need to keep their customers' records under wraps.

John Thrasher, product manager for Tower Records/Video in Sacramento, Calif., said a policy barring the release of customer records was established seven or eight months ago primarily to protect their celebrity customers.

"We had found that a star might rent an odd title," Mr. Thrasher said.

"We wanted to keep those transactions private."#

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NOVEMBER 2, 1987

Court choice opposed to fairness rule

By ROBERT HOMAN and DOUG HALONEN

Staff reporters

WASHINGTON—President Reagan's new Supreme Court nominee, Douglas Ginsburg, has testified that he believes the fairness doctrine is unconstitutional.

Before he became a federal appeals court judge, Mr. Ginsburg testified at a Federal Communications Commission hearing in 1985 that he believed the doctrine had "neutered" broadcasting as a political voice.

His stance, while welcomed by broadcasters, might

Exclusive poll: Public favors fairness doctrine, Page 16.

not sit well with senators who are leading an effort to reinstate the doctrine following its repeal by the FCC last summer.

If the Senate confirms Mr. Ginsburg, the Supreme Court will have a staunch ally of full First Amendment rights for broadcasters, according to observers here.

Former FCC Chairman Mark Fowler, who described Mr. Ginsburg as a "personal friend," said: "He will be very strong on promoting the parity of the electronic press with the printed press on First Amendment issues."

Mr. Fowler also described Mr. Ginsburg, whom he has known for five years, as a "solid conservative."

(Continued on Page 67)

Nominee is opposed to fairness doctrine

(Continued from Page 1)

But the choice of Mr. Ginsburg isn't sitting well with some public-interest groups.

"My disagreements with him in the First Amendment area are extreme and profound," said Andrew Schwartzman, executive director of the Media Access Project, a watchdog group that favors the fairness doctrine.

"His 'cost benefit' view of the world, including his opposition to the fairness doctrine, may be of concern to some senators" though not a "major determinant" in the confirmation process, Mr. Schwartzman said.

Mr. Ginsburg, 41, is clearly knowledgeable about the electronic media, even though he hasn't ruled in any major media decisions during his 11 months at the federal appeals court here.

He is the author of "Regulation of Broadcasting: Law and Policy Towards Radio, Television and Cable Communications," a 741-page textbook.

The textbook, published by West Publishing in 1979, includes cases and questions regarding the fairness doctrine, children's TV, broadcast licensing, public broadcasting and cable TV.

In the preface, Mr. Ginsburg wrote, "at this moment . . . the Supreme Court has shown an increased willingness to decide issues of communications law."

However, he didn't offer his personal opinions on media issues addressed in the book.

A supplement to the book, published in 1983, contains cases pertaining to broadcast deregulation and new video technologies.

Mr. Ginsburg voiced his opinion of the fairness doctrine during a 1985 Federal Communications Commission hearing that provided



DOUGLAS GINSBURG
Wrote broadcast law text

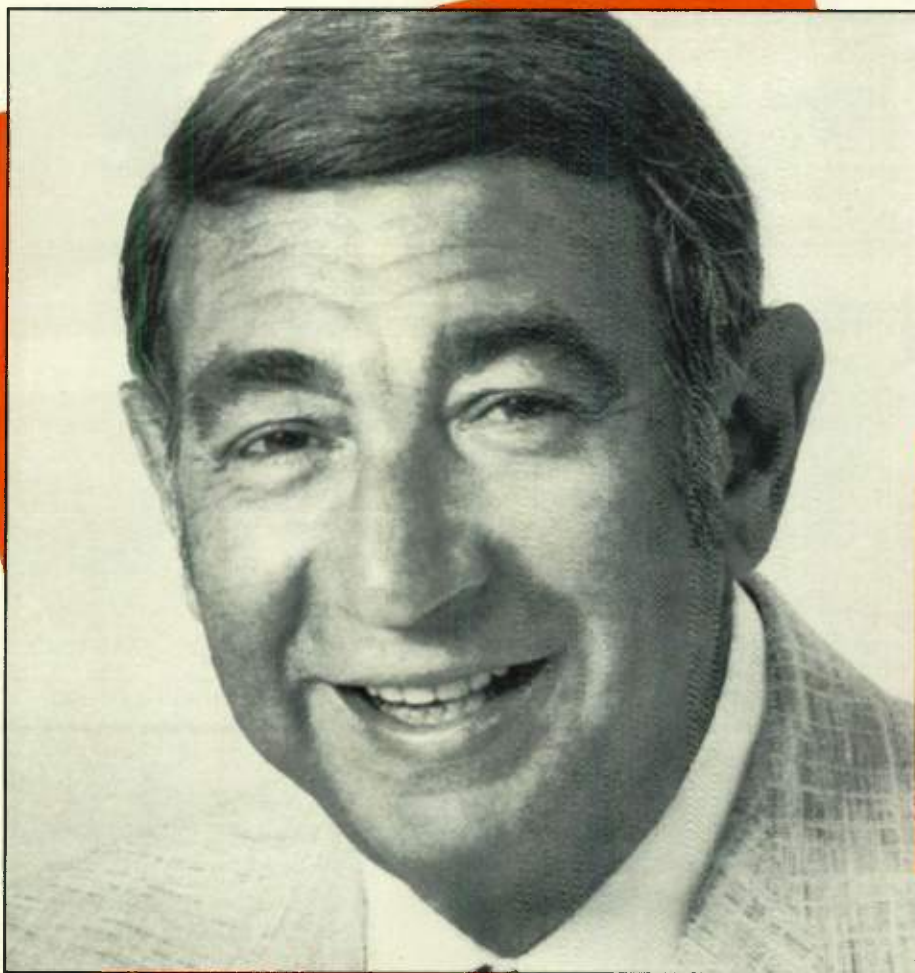
some of the evidence the commission used to declare later that the doctrine is unconstitutional.

At that time, Mr. Ginsburg served as administrator of the office of information and regulatory affairs at the federal Office of Management and Budget.

Meanwhile, most media groups here were caught up in the search to find more information about President Reagan's latest choice. Spokesmen for the National Association of Broadcasters and the National Cable Television Association said they didn't know enough about Mr. Ginsburg to comment.

The former Harvard Law School professor served as a deputy assistant attorney general for regulatory affairs in the Justice Department's antitrust division from 1983 to 1984, and he was assistant attorney general for antitrust from 1985 to 1986. #

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World Radio History

AVAILABLE
JANUARY
'88

NBC prepares strategy for more job cuts

By DIANE MERMIGAS
Senior reporter

Several hundred of the 2,800 striking technicians and engineers who return to work this week at NBC will find themselves without jobs.

NBC management sources say they've assembled a list of "dispensable" positions they learned they could do without when non-union NBC employees filled in for striking workers in recent months.

Also, many of the high-seniority jobs left vacant by defecting employees will not be filled, NBC sources said.

Union workers will be informed beginning this week of the more than 200 positions that are to be eliminated by year's end.

However, because the union contract provides that NABET members are to be laid off according to seniority, NBC will not have a clear picture of which workers and how many will be laid off for at least another week.

The 200-plus positions that will be eliminated first include 90 NABET jobs lost when NBC recently sold its radio networks to Westwood One.

More than half of the remaining NABET positions will be cut from NBC News. The remainder will be union personnel from NBC's owned TV stations and the network's operations and technical services department, NBC sources said.

Depending on the importance of a given task, NBC will shift some NABET employees around to fill positions left vacant by the job cuts, sources said.

"For instance, the graphics area is

one area where there is a particular skill involved," said one NBC executive who asked not to be identified. "Yet, because it's a fairly new area, some of the employees there are young with little seniority and might be laid off."

"So we are making careful plans to retrain people for those kinds of jobs."

NBC President Robert Wright, in an interview with ELECTRONIC MEDIA, said the company has no plans to further reduce the non-union sector of its 4,700 work force except through normal attrition.

However, NBC executives concede that additional layoffs, particularly of NABET-related jobs, will likely occur early next year.

NBC News has been expected to undergo extensive cutbacks following a year-long review by outside consultants and its own executives. Less than 100 positions have been eliminated from the news division so far this year, mostly through attrition.

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

Simultaneously last week, another top-level NBC executive decided to exercise an early retirement option under a lucrative plan set to expire in late 1988.

Eugene McGuire, executive vice president for employee relations, last week made his resignation official. He will be succeeded by Edward Scanlon, an executive of the now-defunct RCA Corp., NBC's former corporate parent that was purchased by General Electric last year. #

Wright: Networks should sell to cable

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—As part of adapting to the new media world, NBC President Robert Wright says he sees nothing wrong with networks selling programs to cable television.

"Yes, cable is the competition," Mr. Wright said in a speech last week. "But it is also a market for programming and a source of income. Cable needs product, and we do an excellent job of producing it."

Speaking to a group of TV executives at an International Radio & Television Society luncheon, Mr. Wright said that NBC's primary mission is to expand its audience.

He said the turbulence of the TV business over the past year has had a disturbing effect on the basic perspective of the industry.

"For some very good reasons, in almost every part of the business, there is now a kind of desperate absorption in the bottom line," he added.

Mr. Wright said that every successful company keeps its costs under control, but not at the expense of the product. He questioned whether the system as it is today allows for quality programming.

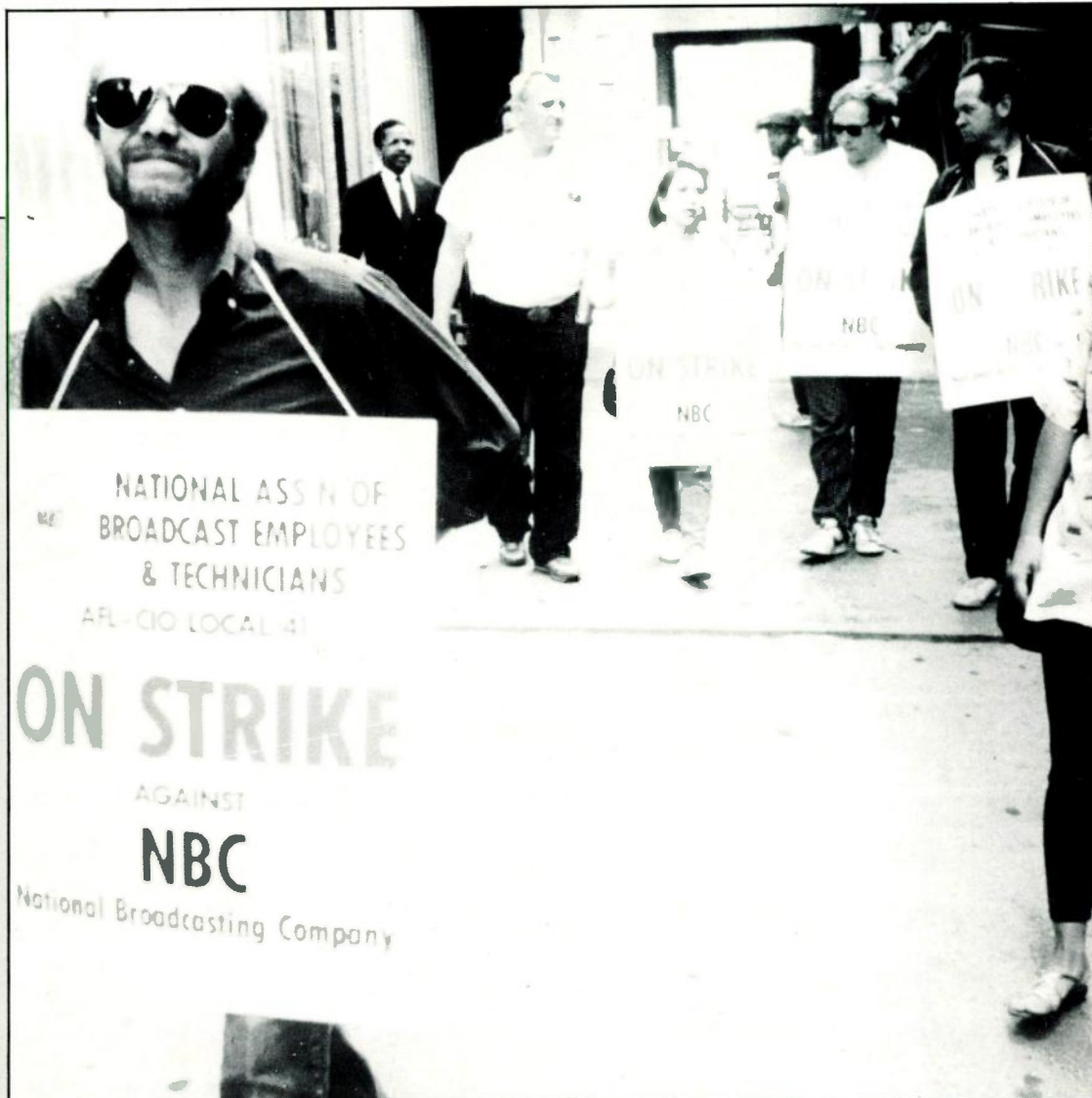
To answer that question, Mr.



ROBERT WRIGHT
Willing to sell shows to cable

Wright continued, requires a basic rethinking "of how we do business, how our industry is structured and how its various parts interrelate."

He encouraged the diverse entertainment entities—such as cable networks and broadcast networks—to look at what unites them rather than what divides them. #



Striking out NABET walkout won few concessions

By ADAM BUCKMAN
Staff reporter

Broadcast unions are likely to think twice before going on strike as a result of the recently concluded technicians' strike against NBC, according to industry observers.

Not only did a 17-week strike by technicians and news writers inflict little financial damage on NBC, but the absence of the 2,800 workers was virtually imperceptible to viewers, contended Day Krolik III, NBC's vice president of labor relations.

As a result, the National Association of Broadcast Employees and Technicians won few concessions during an emotional strike that was the longest in NBC history.

NABET's failure "could have an impact (on other unions) because NBC didn't lose anything," said Herbert Northrup, a specialist in labor relations at the University of Pennsylvania's Wharton School in Philadelphia.

"This may very well have made an impression on all the networks," Mr. Northrup said, adding that it will probably make other unions think twice before striking.

"It puts a big dent in unions' militancy," he said.

Mr. Krolik called the strike's resolution a victory for NBC "because we achieved the objectives that we set out to achieve."

Financially, Mr. Krolik said, NBC "about broke even" on the strike because the company didn't pay salaries to the strikers, but did pay overtime to NBC employees who substituted for NABET workers during the strike.

NABET spokesman John Krieger admitted that the union "was unsuccessful in dulling NBC's efforts" concerning jurisdictional issues and the employment of temporary NABET workers—so-called "daily hires."

In addition, NBC agreed only to look into establishing pension and welfare benefits for daily hires, who would be employed by the network as they are needed. The union had asked for a commitment on the benefits issue.

"It's the best we could do," Mr. Krieger said. "Gen-

eral Electric (NBC's parent company) isn't Santa Claus, I can tell you that."

On the plus side for NABET, the union was able to extend NBC's new contract to 29 months from two years, Mr. Krieger said.

The union also successfully negotiated a weekly \$30 raise in the new contract's first year and a \$40 raise in the second year. In addition, union members will receive a bonus equal to 3 percent of their salary on April 1, 1989.

NABET's strike, which began June 29, ended last week when two holdout units in Chicago and Burbank, Calif., finally voted in favor of NBC's final contract offer.

The strikers, who represent about one-third of NBC's national work force, are scheduled to return to work today at NBC's TV and radio stations and network studios in six cities.

To Mr. Krolik, the resolution of the strike means that unions have to recognize changes in the way networks operate today.

NABET, he said, has had difficulty realizing that networks are entering a new era characterized by greater efficiency and cost savings. Characterized, he said, have been less stubborn.

"A union like AFTRA (the American Federation of Television and Radio Artists), for example, recognizes that changes have occurred better than NABET," Mr. Krolik said.

Contract negotiations with AFTRA will take place sometime next year, he said, before the current contract expires in November 1988.

NBC's success in the NABET strike also could provide a model for negotiations under way between CBS and the International Brotherhood of Electrical Workers, which represents 1,500 CBS engineers.

CBS proposed a "final" contract to IBEW Sept. 30. At press time, the union was thinking it over.

Sources say both sides in the CBS negotiations have watched the dispute between NBC and NABET with keen interest.

What NBC sought, and won, from the strike was "greater freedom to use personnel other than NABET's in situations where it is more efficient to do so," Mr. Krolik said.

(Continued on Page 66)

GOOD GUYS.

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World Radio History



NBC eyes higher Olympic rates

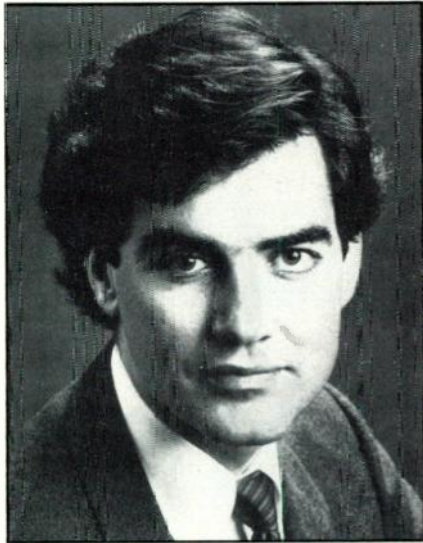
NBC Sports is seriously considering raising its 1988 Summer Olympics advertising rates, according to Mike Eskridge, NBC executive vice president for the Olympics. With 60 percent of its inventory sold for the nearly 180 hours of programming planned for the games, NBC might up the ante to surpass its original goal of \$600 million in ad revenues. The network expects to be 70 percent sold out by year's end and hopes advertiser interest continues to heighten as the kickoff for South Korea draws nearer.

Sources say the FCC is doing its own lobbying on Capitol Hill against its proposed special tax on the sales of communications properties. According to an FCC source, the agency is suggesting that the Senate replace the tax with the agency's own proposal to auction off non-broadcast spectrum. And the agency's fall-back position is that Congress consider spectrum auctions, which the FCC source said might raise \$400 million a year.

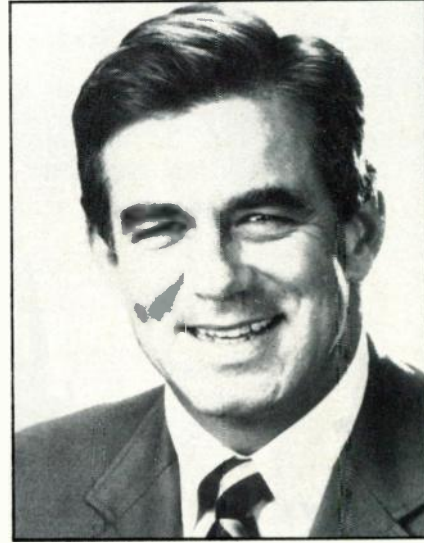
The National Association of Broadcasters is not expected to make a major push for legislation to eliminate comparative renewals for radio stations until early next year. An NAB board member said the association plans to set the wheels in motion at its January board meeting in Maui, Hawaii. More than a dozen congressmen and senators are expected to be present, at NAB's expense.

The Association of Independent TV Stations is apparently accelerating its attack on the cable TV industry. INTV, with its board's blessing, is now planning to argue in court against granting full First Amendment rights for cable TV operators involved in franchising disputes in cities. Otherwise, says INTV, such court cases could undermine INTV's push for rules requiring cable companies to carry some local TV station signals. INTV is also planning to urge the FCC to adopt far more rigorous criteria for determining when cable companies qualify for deregulation of their basic service rates.

THE INSIDER



BOB PITTMAN
"Shooting" Newark, N.J. cops



ABC SPORTS' TIM MCCARVER
Sparks interest from NBC Sports

With the 18-week NABET strike now over, NBC staff in New York will have to resume paying for meals at the company's commissary. Food at the NBC headquarters' commissary was free to employees who worked overtime as substitutes for NABET workers during the strike. Last week, an NBC source said employees were preparing for the end of the company's "free lunch" program by taking more than their fair share of free foodstuffs.

Former MTV honcho Bob Pittman, now heading his own Quantum Media production company, seems to have a penchant for eclectic programming. Following last week's launch of a talk show on WWOR-TV in New York featuring arch-conservative Morton Downey, Mr. Pittman told The Insider

he's shooting a half-hour cop series in Newark, N.J. The pilots, being videotaped in documentary style, could lead to a national late-night syndication offering by MCA in January, says Mr. Pittman, who describes his latest effort as a "break through" production.

Given sportscaster Tim McCarver's performance in the World Series announcing booth and the end of his contract with ABC, he may wind up jumping booths over to NBC Sports. "Tim McCarver is a tremendous talent and we are interested in him," Michael Weisman, NBC Sports executive producer, said last week. While Mr. Weisman expressed satisfaction with the network's baseball analysts, sources noted that some contracts for on-air talent are up for renewal.

Journalist's nightmare: New Age radio station KTWV-FM in Los Angeles is launching "Lady Sings the News," a once-a-week segment offering "a 90-second musical version of the week's important news events, sung in parody of a wide variety of musical styles." Cheryl Bentyne, a member of The Manhattan Transfer vocal group, will cover such topics as Gary Hart's infidelity, Joe Biden's plagiarism, the Pope's U.S. tour and Joan Collins' divorce for "The Wave," as KTWV is known on the air. According to Executive Producer Paul Goldstein, the approach "combines the three elements essential to successful morning programming: namely music, news and humor."

NBC will poke fun at itself in an upcoming installment of "Matlock," called "The New Net." In the Nov. 24 episode, Andy Griffith, who plays Ben Matlock, will be depicting Robert J. Bartel, a producer whose name and programs both resemble those of Stephen J. Cannell. The character has been accused of murdering the programming chief at the top-rated TV network. Five stars from NBC series will make guest appearances: Malcolm-Jamal Warner of "Cosby," Rhea Perlman of "Cheers," Betty White of "Golden Girls," Corbin Bernsen of "L.A. Law" and "ALF."#

—Written by Marianne Paskowski from bureau reports

'Free lunch' prohibition rules upheld

By ROBERT HOMAN
Staff reporter

WASHINGTON—A federal ethics office has provided a tough interpretation of rules prohibiting reporters, industry lobbyists and lawyers from buying lunch or supplying entertainment for any federal employees.

The office essentially upheld the no-free-lunch policy, which has been on the federal books for years but wasn't enforced by many agencies.

The issue was raised by the Federal Communications Commission, which wanted the government to clarify a policy against free lunches or entertainment that it began enforcing last year.

Diane Killory, the FCC's general counsel, said the commission asked the ethics office to clarify the rules to make it easier to determine which events its officials can attend.

Ms. Killory said the agency also asked the ethics office for the clarification due to a request by Broadcasting magazine.

The Washington-based trade publication had asked for an exception to the FCC's interpretation last year that the rules prohibit free lunches with reporters who are affiliated with broadcast licensees.

Broadcasting, which is owned by group broadcaster Times Mirror, will now fall under the tough interpretation, as will any members of the press.

In the past, broadcasters and news reporters frequently picked up the bills for agency personnel. Since the FCC enforced its policy, officials may go to lunch with lobbyists or reporters, but they must pick up their own tab.

The prohibition does not apply to congressmen and their staffs, nor will it prevent federal officials from attending most conventions or other business-related meetings.#

Tiny California radio station getting presidential treatment

By WILLIAM MAHONEY
Staff reporter

SANTA MONICA, CALIF.—Virtually every major presidential candidate appears willing to travel to a tiny public radio station here to be interviewed.

So far, KCRW-FM at Santa Monica College has received "tentative commitments" for the series from every presidential aspirant except for Vice President George Bush for its "Running for President" series.

The 30-minute interview portions of the series are distributed free by satellite to 375 public radio stations nationwide, which may account for some of the appeal.

Last week, Bruce Babbitt, the former Democratic governor from Arizona, talked about his candidacy from KCRW's basement studios.

Sen. Paul Simon, D-Ill., kicked off the series with his visit to the station last month.

Both candidates were interviewed for a half-hour and then fielded questions from listeners for a second half-hour.

Because of the station's cramped quarters, journalists attending the sessions are forced to stand in hallways to listen to the segments.

KCRW expects to host the Rev. Jesse Jackson and former Secretary of State Alexander Haig during their visits to the area this month.

Benjamin W. Cate, a veteran journalist who spent 25 years with Time magazine, is co-anchoring the program with KCRW General Manager Ruth Hirschman.

Mr. Cate, who's covered the last three presidential campaigns as a Time bureau chief, first in Chicago and then in Los Angeles, came up with the series idea and brought it to KCRW.

"It's sort of like working on the cam-



SEN. PAUL SIMON
First candidate to do KCRW interview

paigned of an underdog candidate," he says of trying to pull off such an ambitious project at such a small operation as KCRW.

A campaign spokesman for Sen. Simon said the candidate agreed to do the interview "because of the sheer persistence of Ben Cate."

Sen. Simon's spokesman added that the upscale audience of the NPR station is one that the aspiring president particularly

wanted to reach.

The Simon spokesman also cited the station's unusually large audience for a public radio station.

The station has about 266,000 regular listeners, according to a KCRW spokeswoman. She added that KCRW's signal can reach about 8.5 million people.

The station serves Los Angeles and Orange counties at 89.9 FM, but also reaches Ventura County at 89.1 FM and is entering the Palm Springs, Calif., market at 90.9 FM.

The KCRW spokeswoman also said Mr. Cate is respected in campaign circles because of his work for Time, and this has helped lure candidates to the tiny outlet.

The station is "a typical shoestring operation" except for the state-of-the-art studios, says Mr. Cate. "There's a shortage of everything at the station and lots of volunteers."

Mr. Cate is donating his time to the station, which has fewer than 10 full-time employees.

Although commercial stations are encouraged to cover the program as a news event, they are not allowed to carry the programs in full.

KCRW pre-empted its regular programming weekdays between 1 p.m. and 3 p.m. to air the interviews.

The sessions have to be coordinated around the candidates' busy campaign schedules while they're in Los Angeles.

The NPR affiliate has kept a high public affairs profile in recent years, carrying the entire Iran-contra and Bork nomination hearings live, as well as nine hours of daily NPR-originated news programming.


For several years, KCRW was the national originator of the weekly Democratic response to President Reagan's Saturday morning radio address.#

WE GOT 'EM.

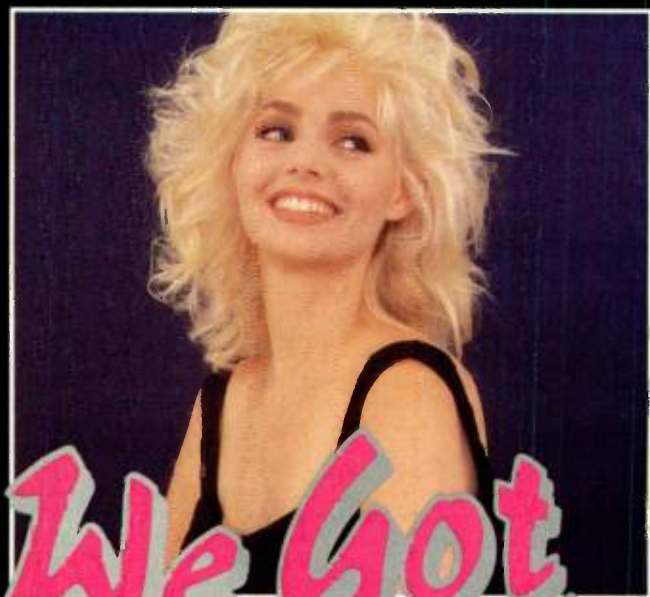
WOMEN 18-49

	PROGRAM	VIEWERS PER 1000 HOMES
	1 WE GOT IT MADE	587
	2 OUT OF THIS WORLD	534
	3 BUSTIN' LOOSE	506
	4 YOU CAN'T TAKE IT WITH YOU	479
	5 MARBLEHEAD MANOR	440
	6 SHE'S THE SHERIFF	380
	7 DOM DeLUISE SHOW	377
	8 NEW MONKEES	331

MEN 18-49

	1 WE GOT IT MADE	368
	2 NEW MONKEES	352
	3 MARBLEHEAD MANOR	327
	4 OUT OF THIS WORLD	325
	5 SHE'S THE SHERIFF	306
	6 BUSTIN' LOOSE	295
	7 YOU CAN'T TAKE IT WITH YOU	284
	8 DOM DeLUISE SHOW	185

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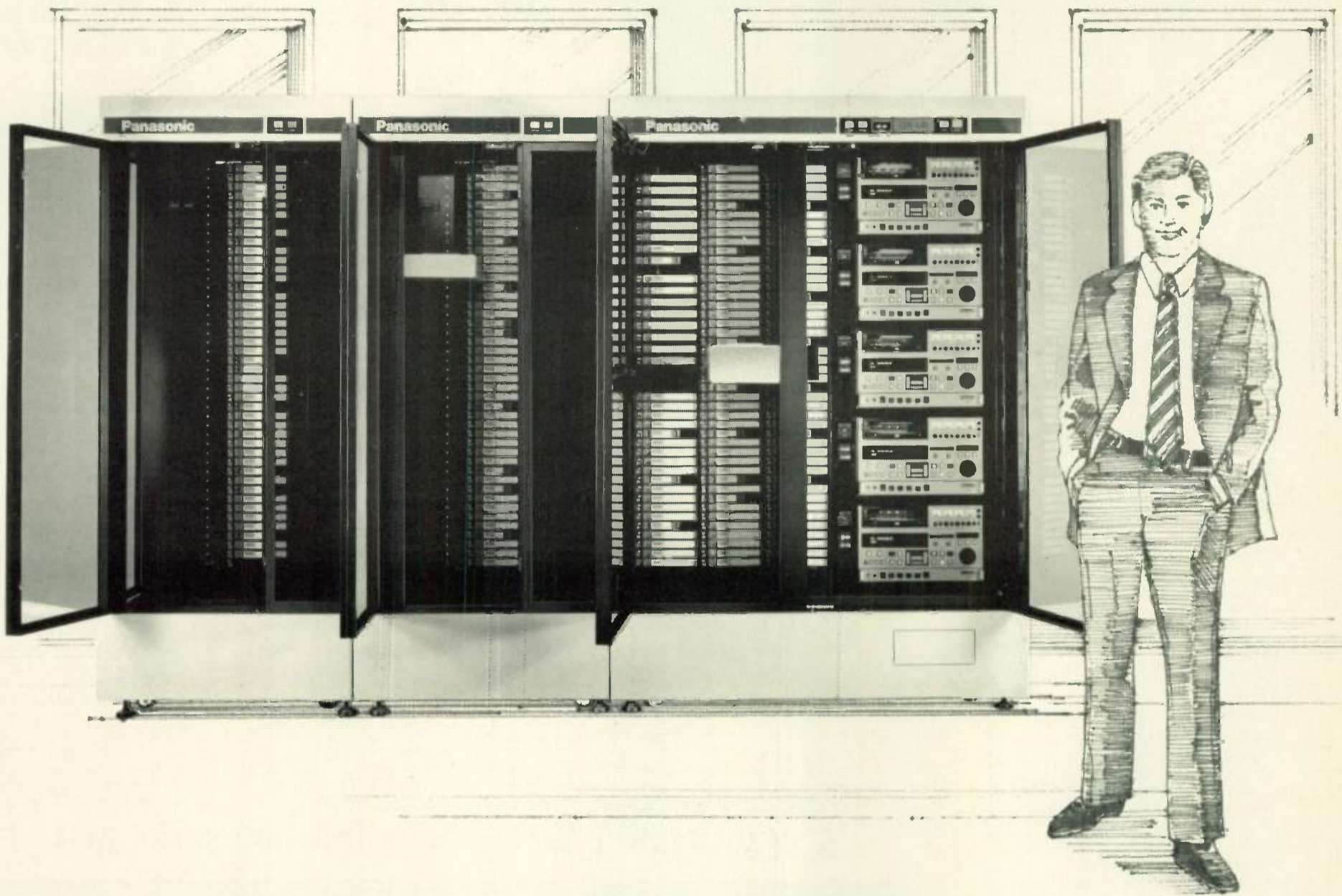


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Compensating to compete

For some time now, the major television networks have been losing market share to a host of rivals, particularly syndicators.

The popular explanations for this once-unthinkable decline among CBS, NBC and ABC vary, but generally have something to do with a more or less inexplicable increase in the number and strength of independent stations.

There has been nothing inexplicable about it, of course; the syndication business has exploded largely because of smart production, smart programming and smart marketing. In short, syndicators have found a way to succeed spectacularly in a marketplace once dominated by three large networks.

Judging by one of the hotter trends on the syndication side of the TV industry, the networks aren't likely to reverse their downward course any time soon. As time slots become increasingly hard to come by in major markets, syndicators are showing an increasing willingness to compensate stations for carrying their barter-based shows.

Although some may decry this development, we see nothing wrong with it. The practice is as old and acceptable as free market competition itself. Indeed, compensation fees have long been paid by the major

networks themselves.

The fact that syndicators are increasingly being forced to buy valuable clearances is as simple as Economics 101. When demand increases, prices rise.

Yet while the trend toward compensation fees in syndication (and at the fledgling Fox network, too, for that matter) is gaining speed, the major networks themselves are becoming increasingly tight-fisted with the compensation fees they pay to their affiliates.

This does not bode well for those hoping ABC, CBS and NBC will somehow prevent their collective prime-time shares from falling below a disastrous 60 level. If the big networks are not asleep at the wheel, they're at least on the wrong road.

We, of course, neither expect nor advise local stations to base their programming decisions on compensation fees alone. The nature and quality of the shows should always be of paramount concern.

But the fact remains that independent stations and network affiliates alike are faced with an increasing number of acceptable programming choices. Until the major networks fully understand the implications of this, they seem destined to lose still more ground in today's competitive marketplace. #

LETTERS TO THE EDITOR

New TV station is not only black-owned outlet in U.S.

As an avid reader of your weekly publication, I have found your magazine to be insightful, informative and timely. However, I was somewhat disappointed and shocked to see a poor piece of journalism in your Oct. 12 issue.

On Page 44 in the "Briefly Noted" section, your magazine had a short paragraph on KDDE-TV, Channel 68, in Los Angeles. The item noted that "... the station is believed to be the only black-owned U.S. public TV station."

In point of fact, WHMM-TV, Channel 32 in Washington, D.C., is the nation's first black owned-and-operated public TV station. WHMM is licensed through Howard University, one of the nation's most prestigious black universities.

Further, WHMM signed on in November 1980 and currently holds memberships with the Public Broadcasting Service, the National Association of Broadcasters and the National Association of Public Television Stations.

WHMM serves not only as a versatile broadcast facility, but a production house and student training center as well.

As a former employee of WHMM-TV, I feel an obligation to point out your error and ask that you correct the mistake in your magazine. Thank you for your time and consideration.

Garry G. Denny
traffic supervisor
WHA-TV, Channel 21
Madison, Wis.

Viacom people designed marketing plan for 'Cosby Show'

In your Sept. 28 issue (Page 3), I was quite surprised to read that Bob Jacobs, GTG Entertainment's newly appointed president of marketing, was credited for "designing much of the marketing plan" for "The Cosby Show."

The people at Viacom worked very hard and long at putting that plan together. I'm sure they were as surprised as I to see someone else not involved in their group be given the lion's share of credit.

It is my understanding that Mr. Jacobs

was hired as a consultant to Mr. Cosby and Carsey-Werner Productions to review Viacom's already developed marketing plan. I was not aware of any involvement from an outside party in the actual design of the plan itself.

As you've stated in your article, the "Cosby Show" marketing plan is certainly "precedent setting" as well as very successful.

I think it's only fair that the credit be extended to the people at Viacom who deserve to share in the recognition of that honor.

Kim Schlotman
account executive
(formerly director
of market strategy,
Viacom Enterprises)
Group W Productions
New York

Companies worrying about the inane

I think it's time that sue-happy corporations get real. I was amazed that NBC actually gave in to Humana Inc. over the usage of the name "Eucenema" in the series "St. Elsewhere" (ELECTRONIC MEDIA, Oct. 19).

Perhaps it is my poor and limited understanding of the English language, but do "Eucenema" and "Humana" really sound the same? Who in their right mind would be bothered by this?

This is almost as inane as the banana growers' complaints about "improper" usage of the fruit in the PBS documentary on AIDS.

Can't we find better and more relevant things to complain about?

Steve Coulam
director of engineering
and operations
KDVR-TV
Denver

QUICK TAKES

What do you predict for TV station sales in 1988?



Jim Blackburn
president
Blackburn
& Co.
Washington

"Sales of late have been slow, but not for lack of buyers. Demand is as high as it's ever been. Interest rates won't rise, but there is a lack of profitable TV stations for sale that will keep station sales in 1988 at about the same pace as in 1987."



Brian Cobb
partner
Media Venture
Partners
Washington

"I can tell you about this year. I expect the number of TV transactions in 1987 to be about 95 for a total of \$3.5 billion. The dollar total depends significantly on the closing of George Gillett's deals in Cleveland and Detroit, GE's in Miami and Disney's in Los Angeles."



Keith Horton
chairman
Kozacko-
Horton Co.
Elmira, N.Y.

"I predict they will be substantially down. I think they peaked last year. The recent stock market activity is part of it. Also, an awful lot of properties changed hands last year at very high levels."

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THERE'S BEEN ENOUGH TALK ABOUT:

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PROSTITUTION

HEART ATTACKS

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World Radio History



World Radio History

Station brokers: Tax would have little effect

Budget package also codifies fairness rule

By DOUG HALONEN
Staff reporter

WASHINGTON—Many station brokers say a Senate proposal to impose a special tax on the sales of many communications properties would have only a minimal effect on the station sales market.

The proposed tax, which has sparked an all-out attack from the commercial broadcasting industry, would amount to 2 percent of the purchase price of a standard broadcast station, with a doubled amount if a station was held fewer than three years.

"Frankly, I don't think it's going to have much of an effect," said Hugh LaRue, president of H.B. LaRue, Media Brokers.

Bob Marshall, president of R.A. Marshall & Co. in Hilton Head, S.C., said the Senate's proposal is similar to a special 2 percent fee on station sales imposed by the FCC in the early 1970s.

The courts subsequently struck down that fee on grounds that the agency had exceeded its statutory authority to impose it.

"I didn't notice any slowing down then," Mr. Marshall said of the effect on station sales.

The tax would apply to the sale of most properties that use radio spectrum, including cable operators' microwave relays used to extend their service around mountains and

other barriers.

But that doesn't appear to concern Daniels & Associates, a major broker of cable TV system sales, which isn't giving the matter much attention. "We're not tracking it as a major issue affecting the brokerage work we do for our clients," said Bob Russo, senior vice president of corporate communications for the Denver-based company.

Nonetheless, commercial broadcasters are waging war on the tax, which they say is an unwarranted imposition on their business.

They are also hotly opposed to the proposed reimposition of the fairness doctrine, which is included in the same Senate budget package that contains the tax proposal.

The package is designed to reduce the federal deficit, and the tax is regarded by Senate proponents as a step toward that goal.

The Senate Commerce Committee, chaired by Sen. Ernest Hollings, D-S.C., recently approved the tax and fairness doctrine proposals and sent the deficit-reducing package to the full Senate.

While commercial broadcasters are opposed to the tax, public broadcasters are hailing the effort. Under the Senate proposal, the tax money would go toward public broadcasting through a trust to be established in 1990.

Donald Ledwig, president of the Corporation for Public Broadcasting, said: "The Senate Commerce Committee's proposed legislation to provide stable and increased funding for public broadcasting is farsighted and deeply appreciated."

Meanwhile, the National Association of Broadcasters is fighting the proposals, but even some officials there have expressed doubts that they can derail the measures.

Still others here view the proposals as a natural reaction by congressional leaders who have grown disenchanted over the deregulatory maneuvers of the Federal Communications Commission during the past several years.

Indeed, Henry Geller, director of the watchdog Washington Center for Public Policy Research, believes the package grew out of a sense on Capitol Hill that broadcasters should pay for the use of the public airwaves in the wake of the FCC's broad deregulatory relief.

"Why not make up for it?" Mr. Geller says.

The Senate proposal

- Codify the fairness doctrine.
- Assess a tax of 2 percent on the sale prices of standard broadcast stations and of other FCC-licensed properties that use radio spectrum.
- Assess a 4 percent tax on the sale prices of radio and TV stations that have been held less than three years.
- Add another 1 percent tax on the sale prices of stations that have violated the fairness doctrine.
- Starting in fiscal 1990, the legislation provides for money raised by the taxes to be earmarked for a special trust fund for public broadcasting.

ELECTRONIC MEDIA/SRI SURVEY

The public favors the fairness doctrine

The codification of the fairness doctrine, recently repealed by the Federal Communications Commission, is the subject of hot debate in Congress.

According to the results of a recent Electronic Media/SRI Research Center national poll, the public is solidly in favor of government regulation of TV coverage of important public issues.

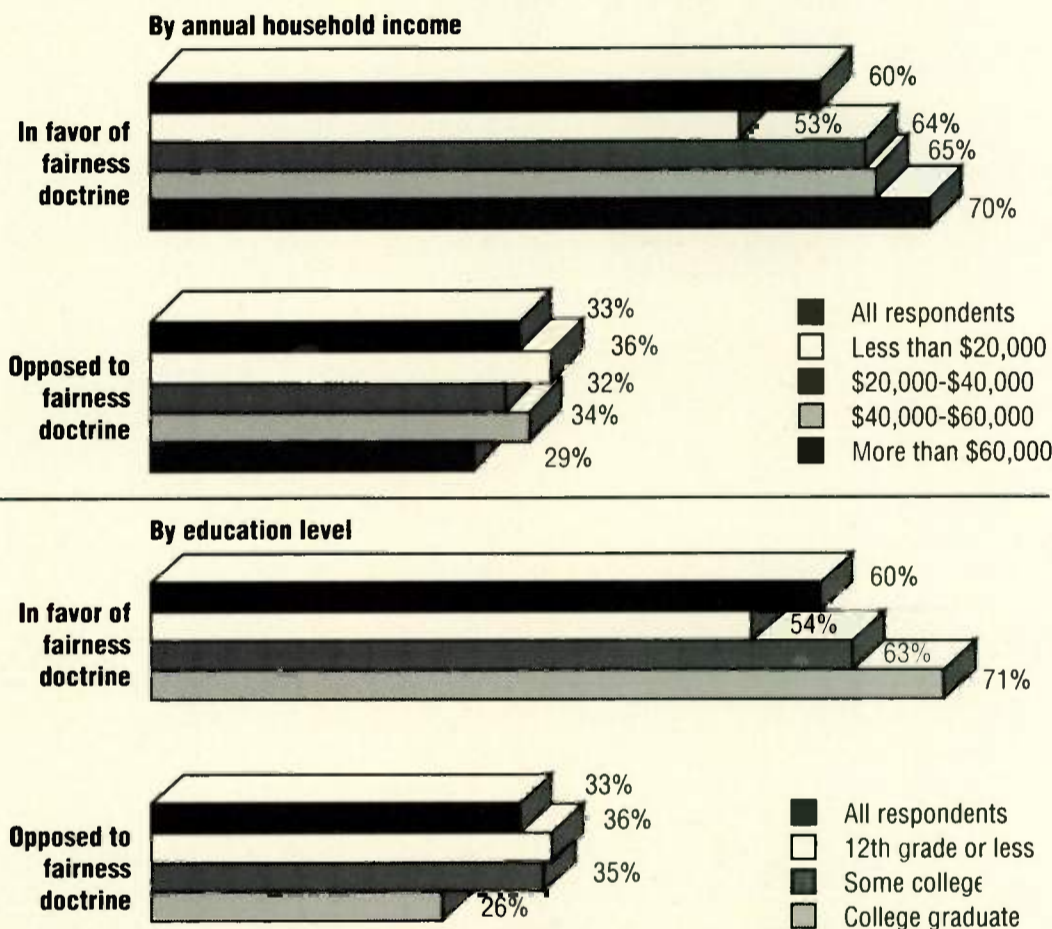
The survey showed the public is in favor of govern-

ment regulation of TV news coverage by almost a 2-to-1 ratio (60 percent to 33 percent).

A demographic breakdown of the responses to the question shows that support for the principles of the fairness doctrine grows with both household income and the respondent's level of education.

The information was obtained in a nationwide telephone survey of 1,000 people in August.

Question: Should TV stations be required by government regulation to air both sides of important public issues, as the fairness doctrine states, or should TV stations be free to cover issues as they deem most appropriate?



Yet the bottom line among station brokers appears to be that the tax, while not welcome, won't put a damper on station trading.

"I can't see a (2 percent to 4 percent tax) affecting a sale," Mr. LaRue said. "It's just going to be added to the price of the sale, and it's a seller's market."

Richard Crisler, president of the

Cincinnati-based R.C. Crisler & Co., said he expected some industry players to "holler some" about the proposed tax.

But he says he thinks the proposals will be approved and that the industry will adjust to them.

Meanwhile, Andrew Schwartzman, executive director of the Media Access Project, advised

broadcasters to view the tax, which he said would be deductible, as "easy insurance" against alternatives that could hit them harder, such as annual fees for use of the broadcast spectrum.

Mr. Schwartzman advised broadcasters: "Get a handshake deal that (the tax) won't go above 2 percent and consider yourself lucky."#

ABC fires top research executive

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—Industry insiders were surprised last week to learn that Capital Cities/ABC has fired Marvin Mord, its vice president of marketing and research services.

Both Mr. Mord, who had been with ABC for 24 years, and network executives described the departure as a "mutual agreement."

In an interview, Mr. Mord, 52, did not offer any specific reasons for his firing, which was announced on Oct. 26. But he admitted that he had disagreements with management over various issues, which he declined to specify.

Sources said he did not get along with John Sias, president of ABC Television, to whom he reported and who fired him.

Mr. Sias, through a company spokesman, declined to comment.

Also, industry sources close to Mr. Mord said he had grown unhappy at ABC since it came under the new Cap Cities management.

Some industry sources saw the move as the first sign that the new Cap Cities management team isn't pleased with the way the network is addressing its prime-time scheduling problems.

"It's easy to say bad research was the problem, but they were simply looking for a scapegoat," said one industry source.

ABC has named Henry Schafer, vice president of research and program sales research, as acting head of the department until a replacement for Mr. Mord is found.

ABC said it will look at candidates both inside and outside the company to fill Mr. Mord's spot.

Mr. Mord said the disagreements he had with ABC did not center around the network's economic health or the use of the people meter for audience ratings.

He said the Cap Cities/ABC management had supported him all along on people-meter issues, even allowing him to cut an expensive deal with A.C. Nielsen Co. that includes guarantees of certain audience demographic data.

"And ABC has had a much stronger upfront (advertising buy) than anyone expected and has not been hurt by makegoods, either," he said.

Mr. Mord is scheduled to leave the network at the end of the year, but he said he has already stepped down and "is not performing in an official capacity."

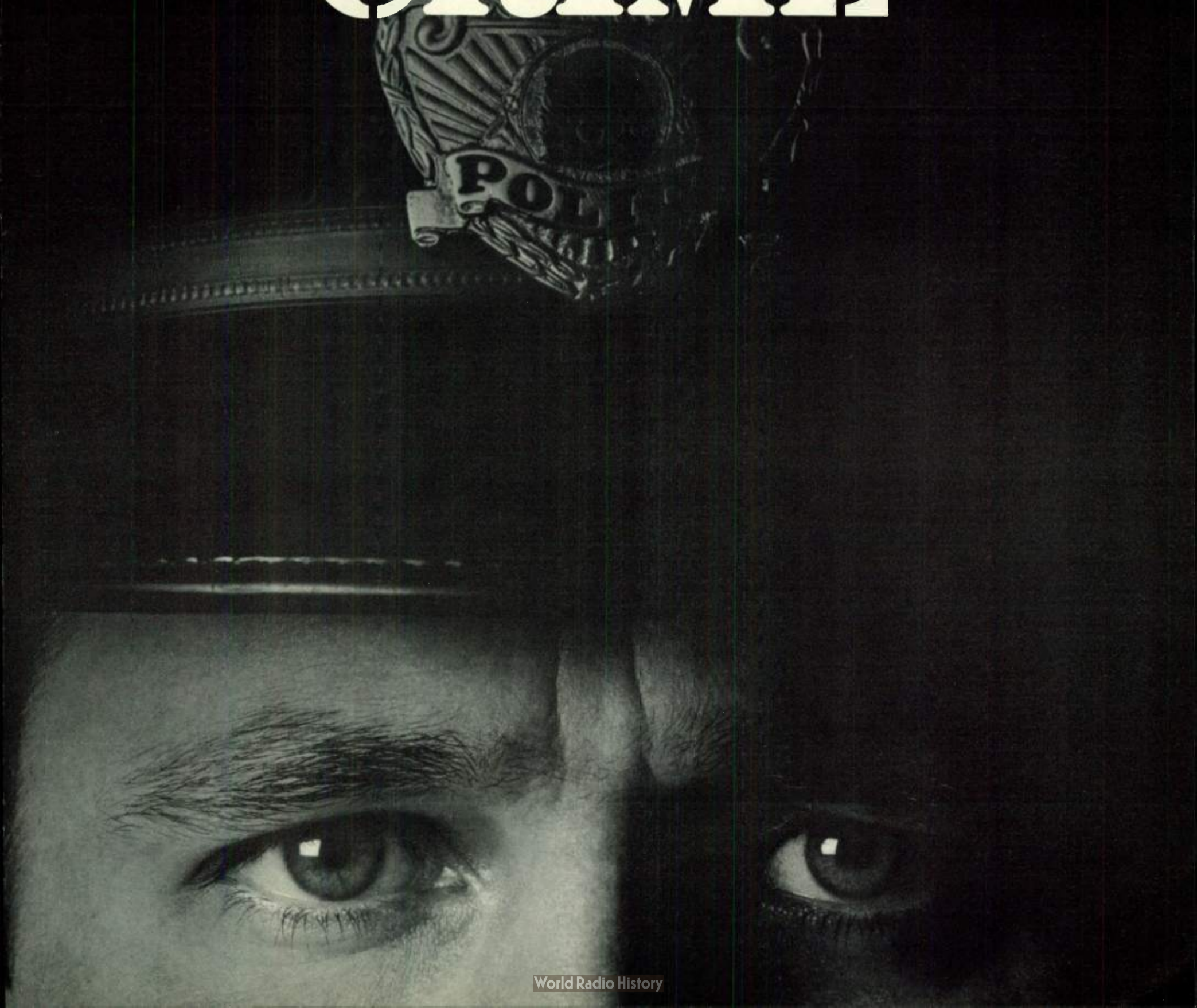
He said he would now pursue other interests outside of research and hoped to be making an announcement of his plans by the first of the year.

"Bill was a great researcher and had many admirers in the business," said a research executive at another network. "We were shocked to hear the news."#



MARVIN MORD
Had been with ABC 24 years

PROFIT FROM ORGANIZED CRIME



SYNDICATION SPECIAL

"Donahue" is planning a special program Nov. 6 highlighting the 20th anniversary of the show. The special will include 20 years worth of clips. "Donahue" is produced and syndicated by Multimedia Entertainment. The program began as a local talk show in Dayton, Ohio.

"Growing Pains" has been pre-sold in 111 markets, including the top 10 markets and 22 of the top 25, according to William Hart, vice president and domestic sales manager of Warner Bros. Television Distribution. The 111 markets include 76 affiliate stations: 42 ABC, 20 CBS and 14 NBC. "Growing Pains," now in its third season on ABC, will be available for syndication in fall 1989.

The ratings numbers are up for "Wheel of Fortune," "Jeopardy!" and "Oprah Winfrey" for the first three weeks of the new season, according to King World, distributor of the top-three syndicated programs. "Oprah Winfrey," for the three weeks ended Sept. 27, posted a 67 percent gain over the same three-week period last year with an average annual rating of 8.7. "Jeopardy!" was up 8 percent with a 12.4, and "Wheel" was up 1 percent with a 15.7.

"Gaining Control" is the title of the new weekly half-hour series from The Franklin Institute and hosted by Robert Bennet. The program, originating at KSCI-TV in Los Angeles, will examine "the success of top American business people and entertainment celebrities" who have overcome personal and organizational setbacks. Guests include former Sen. Barry Goldwater, R-Ariz., actress Zsa Zsa Gabor and film producer Sam Arkoff.

Veteran game show producer Chuck Barris is developing "The Original Vaudeville Game" as a proposed half-hour daily series for Coca-Cola Telecommunications, the first-run division of Coke's entertainment business sector. Mr. Barris, best known as the creator of "The Newlywed Game" and "The Dating Game," said the new show

NATIONAL SYNDICATION STANDINGS

For the week ended Oct. 18

	Rating	Stations	Coverage
1. Wheel of Fortune	16.3	211	97%
2. Jeopardy	12.8	201	97%
3. Star Trek: Next Generation	11.5*	223	96%
4. WWF Wrestling	9.4*	236	95%
5. Oprah Winfrey Show	8.5	193	97%
6. Great Sports Legend	7.0	104	77%
7. People's Court	6.9*	194	98%
8. Entertainment Tonight	6.5*	156	91%
9. Donahue	5.6	203	98%
10. People's Court (b)	5.4*	151	83%
11. Hollywood Squares	5.2	134	91%
She's the Sheriff	5.2*	152	89%
13. Out of This World	5.1	96	81%
14. All-Star Wrestling Network	5.0*	123	83%
Marblehead Manor	5.0	169	87%

*Includes multiple airings. (b) Show broken out for individual plays due to pre-emptions.

Source: Nielsen Fast Weekly Syndication and Occasional Network Report. Includes only subscribers to the service and only barter or cash/barter shows.

will feature variety acts, a full orchestra and a studio audience used to judge performers.

Chicago-based Tribune Entertainment Co. has changed the date and title of its fourth **Geraldo Rivera special**, now dubbed "Modern Love: Scared Sex in America" and airing Dec. 1 from 8 p.m. to 10 p.m. (ET). The special will examine "the changing social and sexual practices occurring in our country today" and is expected to include interviews with Cosmopolitan publisher Helen Gurley Brown, Playboy founder Hugh Hefner and U.S. Surgeon General C. Everett Koop. The show, which has cleared 141 markets serving over 90 percent of U.S. TV homes, will originate in New York before a live audience.

Access Syndication has picked up syndication rights to "Eavesdroppers," a half-hour game show strip set for a January launch. The series, produced by Martindale-Gilden Productions in association with Procter & Gamble, is described as

"combining traditional game show elements with comedic overtones." A pilot will be produced in early November and be hosted by Tom Kennedy, previously of "Name That Tune" and "Password Plus." Comedy vignettes will be provided by the Party Line Players and will be a continuing program element.

The seven Fox-owned TV stations are testing "Dr. Science," the in-house children's comedy series, during fringe and late-night time periods. The show, starring the Duck's Breath Comedy Theater troupe, is produced by STF Productions in association with Fox, with the goal of wider syndication in 1988. The half-hour program has aired in Saturday morning slots since last summer.

Larry Harmon Pictures Corp. is offering "Bozo's 3-Ring Schoolhouse," 65 first-run half-hour children's programs starring Bozo the Clown. The series is offered on a cash or cash-plus-barter basis. It will become available in 1988 and

feature a live studio audience.

Orion Television Syndication has upgraded its "High Rollers" game show in two major markets, taking advantage of the recent cancellation of Lorimar's "Truth or Consequences." KHJ-TV in Los Angeles has moved the strip to 8:30 p.m. from midafternoon; Miami's WTVJ-TV shifted "High Rollers" from mornings to 7:30 p.m. The barter show is from Merrill Heatter Productions in association with Century Towers Productions.

The Entertainment Network has cleared its "Sizzle" feature film package in 26 markets and "The 1987 Christmas in Montreux Rock Special" in 86 markets. Latest to add the 12-title movie offering are KABB-TV in San Antonio and KTMA-TV in Minneapolis. The music special has been added by KABC-TV in Los Angeles, WTAFTV in Philadelphia and WRC-TV in Washington, among others.

New Century Entertainment Corp. and Palladium Entertainment have formed a joint venture to syndicate their combined movie and TV program libraries. Palladium is contributing "Lassie," "Sgt. Preston of the Yukon" and "The Lone Ranger," along with 53 feature films. New Century's assets include 230 British movies made by EMI and the Rank Organization. Further distribution details are to be announced.

More than 30 markets have purchased the "November Gold" movie package syndicated by The Samuel Goldwyn Co. that includes "Love Letters" and "Nightmare on Elm Street II." New stations picking up the cash offering include WNYW-TV in New York and WUAB-TV in Cleveland.

"Fan Club," a first-run half-hour series from Blair Entertainment, has been cleared in 97 markets reaching 80 percent of U.S. TV households, including 18 of the top 20 markets. The Four Point Entertainment production features celebrities interacting with their fans. The show is hosted by Mitch Gay-

Send us your syndication news

Because the period between now and the NATPE convention is especially busy and important, we are devoting special attention to programming news in this "Syndication Special."

The feature is an expanded version of the "Syndication" section of our regular "Briefly Noted" feature. It will continue through the convention, which takes place Feb. 25-29 in Houston.

If you have NATPE-oriented news that you think should be included here, please mail your press releases to: ELECTRONIC MEDIA, c/o Elizabeth Edgerton, Attn: Syndication Special, 740 N. Rush St., Chicago, Ill. 60611.#

lord.

Republic Pictures Domestic Television has cleared the recently colorized "The Bells of St. Mary's" on 15 stations, including WPIX-TV in New York, KTTV-TV in Los Angeles and KXTX-TV in Dallas. The classic theatrical film is being offered on a barter basis for a Christmas season premiere.

Jeff Margolis Productions and DIC Entertainment have entered a joint venture for the development of "selected variety show projects," with specific programming to be announced. Mr. Margolis has produced or directed a wide range of music and variety specials for ABC and NBC.

MCA TV Enterprises will distribute "American Heartline," a first-run half-hour reality-based strip, produced by Arnold Shapiro Productions. Bob Hilton, former host of "Truth or Consequences," will host the strip, which will feature true-life dramas. The series will be available on a cash-plus-barter basis for fall 1988.#

Fries plans first-run syndication push

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—Fries Distribution Co. will co-produce and syndicate an updated version of "Queen for a Day," the popular daytime series of the 1950s and 1960s.

In the show's original incarnation, needy women bared their souls in the hope of winning cash and merchandise. The one with the most anguished tale of woe was judged by a studio audience and proclaimed "Queen for a Day."

The September 1988 daily edition of "Queen for a Day" is one of several proposed shows unveiled by the Fries Entertainment division as part of a major push into first-run syndication.

"We're not in the risk business," says Allan B. Schwartz, vice president of daytime and syndicated program development for the studio. "We're in syndication to stay."

Long a successful producer of made-for-TV movies and syndicated specials, the announcement marks Fries' first foray into weekly and daily series programming.

Mr. Schwartz and Ave Butensky, Fries' executive vice president of distribution, are overseeing the marketing and distribution of three series, one made-for-TV movie and a 23-title film package for next year.

Following is a summary of the projects:

- "Queen for a Day" is a modernized rendering of the network strip, to be produced jointly with Barry & Enright Productions on a cash-plus-barter basis, with Fries clearing one minute of national ad time.

Cynthia Tivers has been named producer. A host is being sought for the role played by the late Jack Bailey during "Queen for a Day's" run on NBC (1956-60) and ABC (1960-64).

Mr. Butensky said the new edition will have more uplifting and fewer tragic stories. A pilot will be produced in December, targeted at early-fringe time periods.

An earlier syndicated version failed in 1970. Viacom Enterprises last year dropped plans for a second proposed revival.

- "Gary Coleman: Private Eye" is a half-hour weekly cash-plus-barter series starring the 19-year-old Mr. Coleman, formerly of "Diff'rent Strokes," as a young entrepreneur who dreams of being a detective and finally sees that fantasy come true.

The fall 1988 project is being produced in a joint venture involving Fries; Carson Productions, which will sell one minute of national barter advertising per episode; and Atlantis Films, which retains Canadian distribution rights. The comedy-oriented drama, shot in Toronto, is created by Producer Aubrey Solomon and Executive Producer David Lawrence.

- "New Generation" is a half-hour weekly musical variety series aimed at weekend late-fringe and prime access, available on a cash-plus-barter basis beginning in April. Carson Productions is expected to clear barter time as well as distribute.

The family-oriented show is a U.S. version of "Young Talent Time," seen on Australia's Ten Network for the past 16 years. It will be co-produced Down Under by Fries with Johnny Young

and David Joseph, co-creators of the original series. The pop music program will feature a core of singer/dancers and a weekly spotlight on new talent.

Michael Young, formerly of "Kids Are People Too," will host the new weekly pop music program.

Davy Jones of the original Monkees and singer Leslie Uggams will perform in the pilot episode.

- "Queen of the South Seas" is a four-hour miniseries to be distributed by Operation Prime Time next May, starring Barbara Carrera as Emma Eliza Coe, a Polynesian-American woman who tried to prevent Samoa from being colonized.

Hal Holbrook and Martin Balsam co-star in the miniseries, which is jointly produced with Australia's Anthony I. Ginnane.

The miniseries is wrapping up production in Fiji and will be available in two versions—one with nudity and the other without.

- "Fries Frame 4" is a new film package that includes "Inside the Third Reich," "Mafia Princess" and 20 other made-for-TV titles.

Messrs. Butensky and Schwartz agree that off-shore production arrangements, coupled with barter and distribution deals, have virtually eliminated deficit financing for the projects.

He estimates "Queen of the South Seas" will be made for \$5.5 million because of Australian tax advantages and incentives.

He declined to put a price tag on the other projects.#

ABR rolls dice with 'Yahtzee'

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—ABR Entertainment is rolling the dice with "Yahtzee" this January in an attempt to take advantage of the cancellation of "Truth or Consequences."

The first-run syndicated game show had been developed for a September 1988 premiere, but marketplace changes have prompted the distributor to set a Jan. 11 launch date.

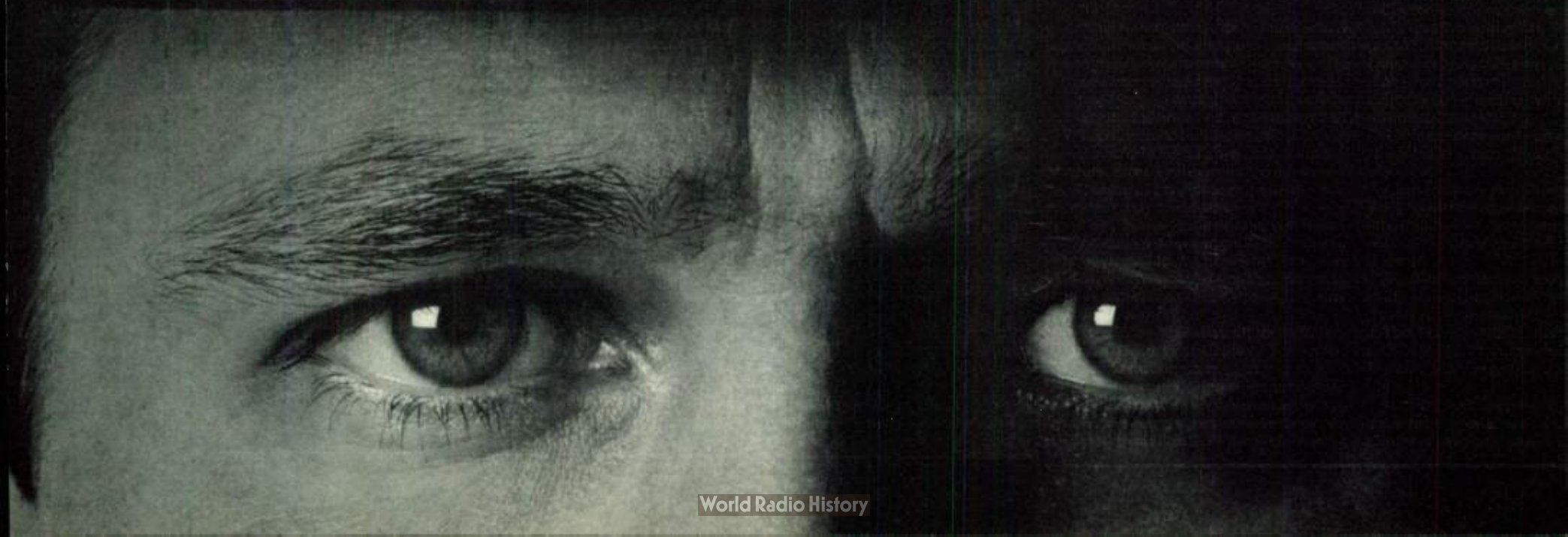
"We're going after the 'Truth or Consequences' time periods," says Burt Rosen, ABR's chairman and chief executive officer, referring to the slots being vacated by Lorimar's recently canceled game show.

The new series will also try to bump Barris Industries' "New Newlywed Game" and "The New Dating Game" and Orion Television's "New Hollywood Squares," which have all had mixed results this fall.

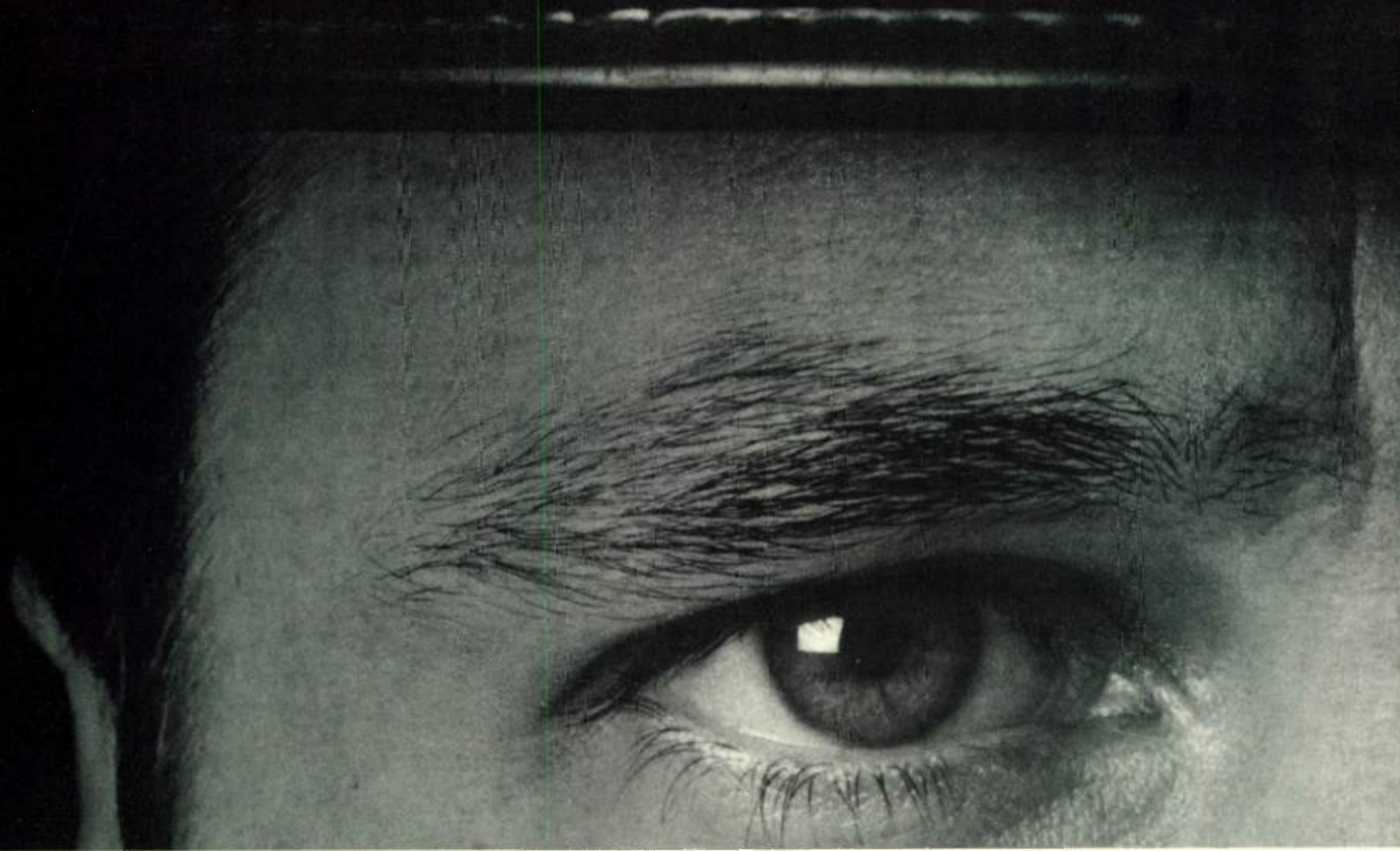
"We'll have eight weeks in the can by the time we go on the air," pre-

(Continued on Page 60)

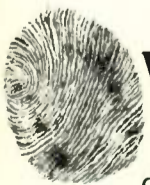
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TELEVISION SYNDICATION

Popular shows enlist to push savings bonds

By LEE GOLDBERG

Special to ELECTRONIC MEDIA

LOS ANGELES—The producers of "Kate & Allie" taped an episode this fall that will never be seen on national television—and they knew it when they made it.

The 15-minute episode is about savings bonds and was written and produced exclusively for the U.S. Treasury Department.

Over the next year, roughly 5 million government and corporate employees will be invited to see "Kate & Allie" and then hear a pitch for enrolling in the payroll savings plan where they work.

This isn't the first time a hit show has hawked savings bonds. Next fall, the Treasury Department will go out and find another series to make a new, short episode just for them.

Then, "Kate & Allie" will go on a shelf at the National Archives to sit by U.S. Treasury-produced episodes of "Taxi," "Kojak," "Cheers," "Father Knows Best," "Golden Girls" and a dozen other hit series.

Why is the federal government using TV series to promote savings bonds?

"It gives people something they are familiar with and can relate to," says Steve Meyerhardt, manager of public affairs for the savings bond division of the U.S. Treasury.

And, unlike a typical government flick, a hit series can bring in an audience.

"After all, if an employee of XYZ Co. is asked to see a government film on savings bonds, he'll duck for the nearest exit," says Jacques Guerin, whose Hollywood Promos produces the programs for the Treasury Department.

"The people get to watch their own private episode the rest of the country doesn't get to see," says Marsha Posner, producer of "Golden Girls" and perhaps the Treasury's strongest ally in Hollywood. And, she adds, "It's a good cause."

Ms. Posner has helped persuade the stars and staff of "Benson," "Night Court" and "Growing Pains" to make short episodes for the Treasury Department.

Among the recent pitches, the

"Golden Girls" revealed that they are living partly on their matured savings bonds.

And Judge Harry Stone told his "Night Court" there's "no magic to good savings, just good sense."

The practice of using TV series to sell bonds is an outgrowth of the Treasury's World War II war bonds campaign.

"Virtually the entire entertainment industry was at the call of the Treasury then to help sell bonds," says Mr. Meyerhardt. "Now the main way the entertainment industry supports us is through these programs."

"It's a great example of the private sector cooperating with government for a good cause," says Mr. Guerin, who has been the middleman between the government and Hollywood for eight years. "Savings bonds reduce the national debt, and I guess we are all for that."

Mr. Guerin and the Treasury Department look for shows "with the highest recognition and good cross-sectional appeal with the public."

But the shows' producers don't always accept the Treasury's request. "L.A. Law," for example, is one show that recently turned the department down.

The shows produced for the Treasury look and sound just like a typical episode—except they aren't too subtle about extolling the virtues of savings bonds.

The stars donate their time while a corporate sponsor pays all the production costs, a tab that can come to about \$150,000.

"But there isn't a series that doesn't want to preserve the integrity and the look of their show," says Mr. Guerin.

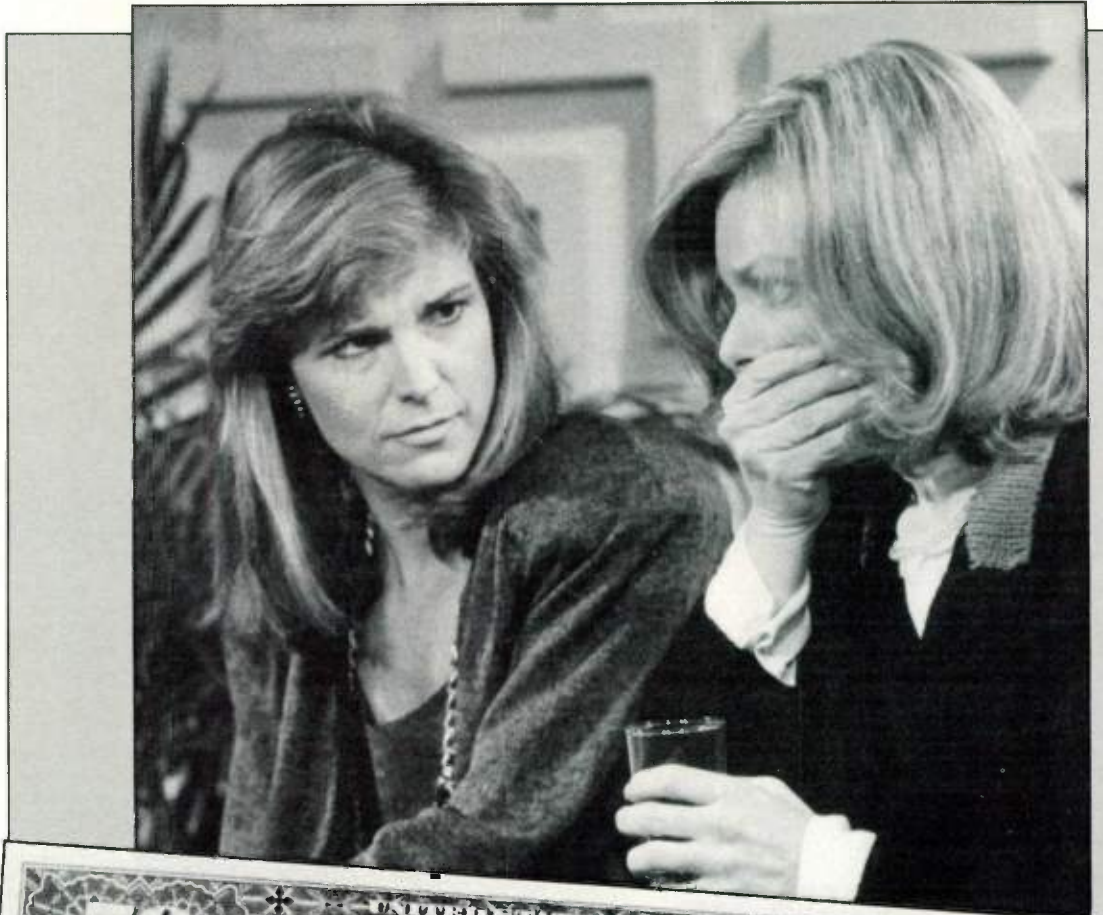
So the staff writers rewrite the script, the usual crew works behind the scenes and the cast stays in character for the savings bond pitch.

The cast and producers of the series get more out of the experience than a good feeling. For one thing, they usually receive a gift such as a bouquet of flowers from Mr. Guerin and a certificate of appreciation from the Treasury.

But there's more to it than gifts.

"It's extra audience exposure,"

(Continued on Page 26)



"Kate & Allie" (top) and "Leave It to Beaver" are among the TV productions that have made special sales pitches for U.S. Savings Bonds.

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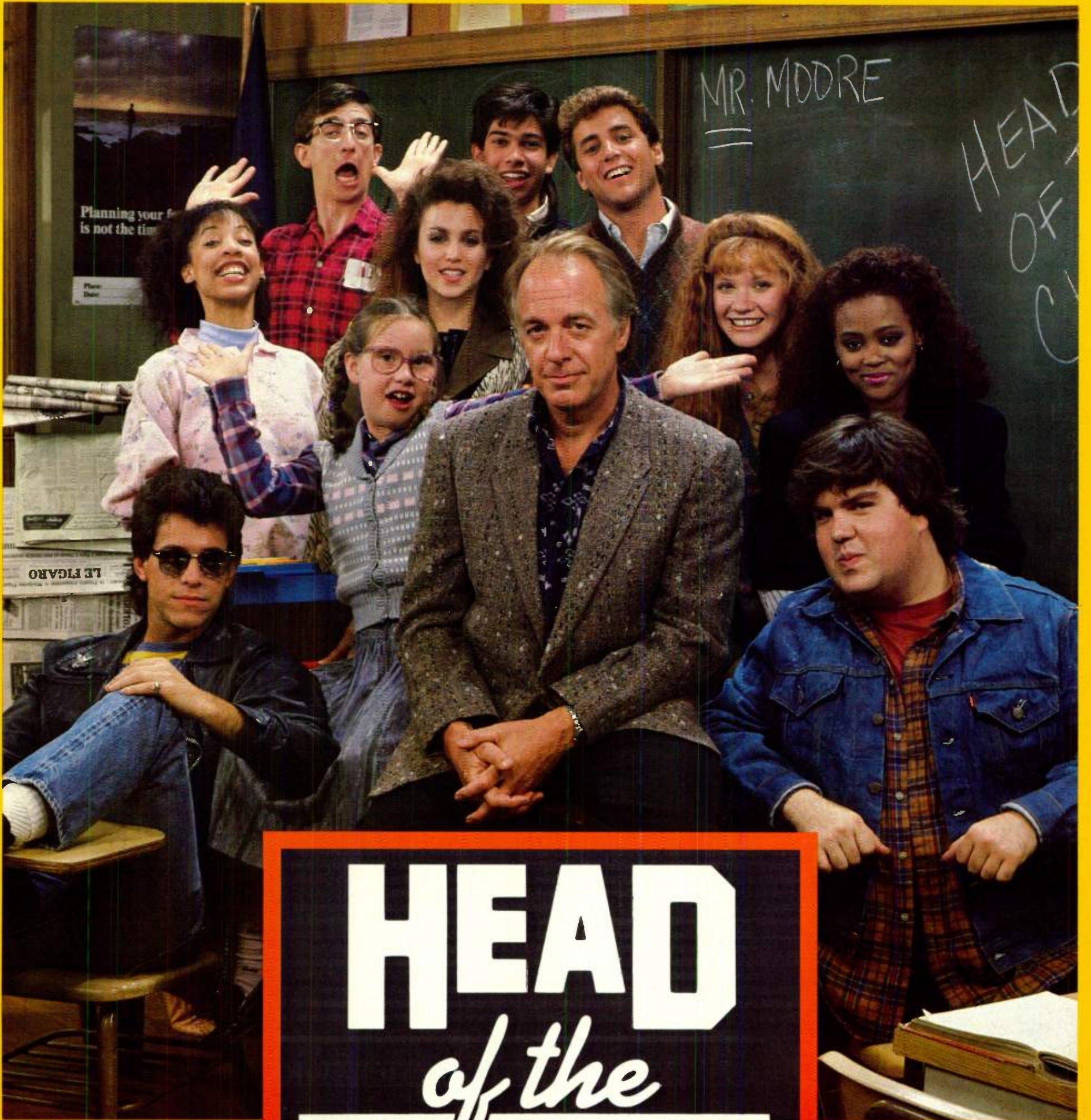
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Wipe out the losers with WIPEOUT, the provocative new game show that challenges contestants without leaving viewers baffled. Hosted by Peter Tomarkin, WIPEOUT is fresh, original and built to last. A great game show can be a franchise for years to come. And a great game show is precisely what we've got.

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No squares.



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World Radio History

Popular TV shows push savings bonds

(Continued from Page 22)

says Mr. Meyerhardt, "particularly in the case of a new show."

Every year, the Treasury commissions a new short episode and retires the old one because there are annual changes in the savings bond program.

Up until now, the only way you could see one of these "special" episodes was to sit through one of the government's hard-sell campaigns for savings bonds or visit the National Archives.

But recently, Goodtime Home Video snagged copies of the U.S. Treasury episodes of "Leave It to Beaver" and "Superman" and released them nationally on tape for \$9.99. The shows were obtained from private collectors and are in the public domain, says Ken Cayre, president of Goodtime Home Video.

The unique aspect of these shows—the fact they have never been broadcast—isn't even mentioned on cartons for the videos, "and that was a mistake," Mr. Cayre says.

But the company didn't make the mistake of attempting a big promotional campaign for the "lost" shows, according to Mr. Cayre. Because the shows are in the public domain, it would have been money ill-spent because anybody would be able to put them on tape and benefit from the company's advertising.

And if, indeed, the shows have slipped into public domain, anybody can broadcast them as well.

The release of those programs on tape caught both the U.S. Treasury and Mr. Guerin completely by surprise.

"Frankly, I didn't know they were showing up on video," says Mr. Meyerhardt. "I'm not an expert in copyrights, but under the agreement we worked out, the shows are delivered to us for our use only in connection with savings bond campaigns. They can't be broadcast or copied without our consent and the consent of the production company."

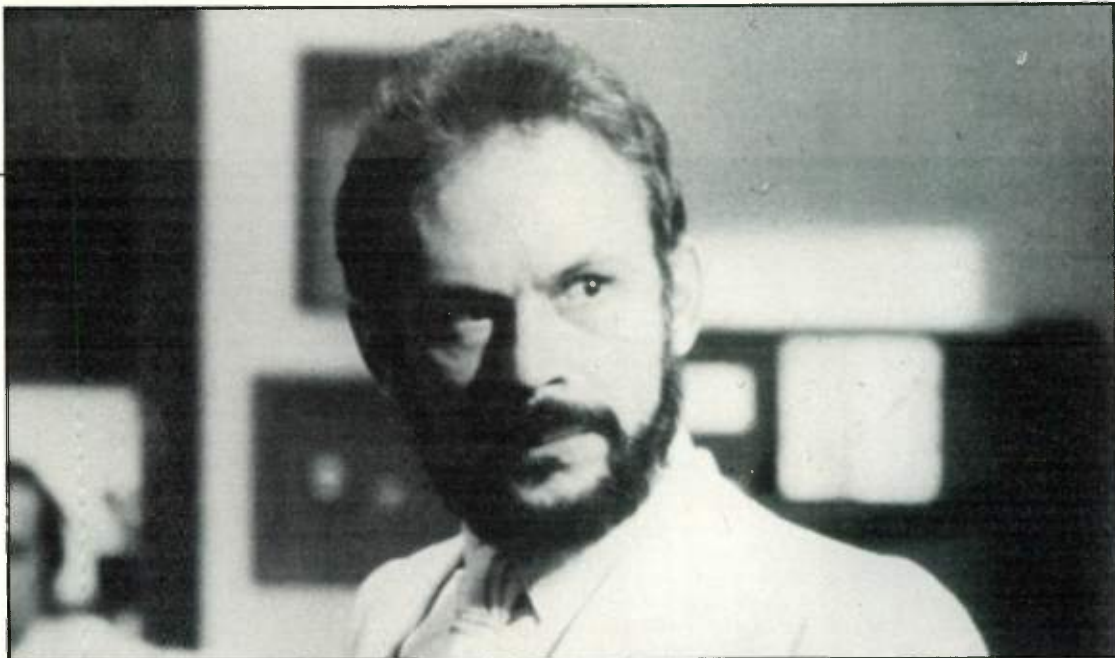
Mr. Guerin is concerned enough about the video releases that he will draft an agreement with "Kate & Allie" that "restricts that from happening, and maybe I'll come up with something retroactively for the other shows," he says.

"It would hurt the shows to be released on video, but if there are revenues to be made, (the producers of the show) should get them," he said.

Apparently there isn't that much money to be made. Mr. Cayre says the "Beaver" and "Superman" tapes haven't sold well.

But the shows are selling bonds for the Treasury, so the campaign will continue.

"It's a very cost-effective technique," says Mr. Guerin. "If you wanted to reach that same audience with commercial advertising, you're talking a multimillion-dollar campaign." #



TV Globo's "Roque Santeiro" will be launched internationally early next year.

Telenovelas spreading throughout the world

By JULIA MICHAELS
Special correspondent

The mainstay of Latin American television, the telenovela, is spreading to New York, Paris, Moscow and beyond.

Telenovelas take the form of soap operas, often melodramatic, but with a clear and final ending, usually after six months. And they're often gripping enough in their plot and characters that they rivet a nation throughout their run.

Until recently, the foreign telenovela market was small and dominated by a few large producers. But now, both market and production are growing.

Industry sources estimate that the world telenovela market is worth at least \$30 million a year.

One new market is Europe, where demand for programming has increased as countries privatize their TV networks.

And telenovelas are becoming key programming options for Spanish-language stations in the United States, where the new Telemundo Network is competing with the recently reorganized Univision Network for the attention of the growing Hispanic population.

Meanwhile, new producers are arriving on the scene, competing with Mexican, Brazilian and Venezuelan old-timers.

Telenovelas have become more sophisticated, with improved acting, makeup, sets, clothing, lighting, soundtracks and photography.

Latin American producers are preoccupied with their domestic audiences, media and advertisers, since these are the primary sources of funding and profits.

But industry sources say that the day may soon come when producers target the public in Boston as much as they do viewers in Bogota.

This might even involve international advertising campaigns, in the form of product pitches slipped right into the script.

Families are key to Latin American telenovelas—not only in the plots, which often involve someone who doesn't know who his real father is or a battle between clans over a business enterprise, but also when it comes to the who's who of production companies.

Mexico's TV giant, Televisa, is owned by the Azcarraga family. Televisa is both a buyer and a seller of telenovela programming. It exports them through its Los Angeles-based Protele unit and also runs the U.S. Hispanic network, Univision.

Brazil's huge TV Globo network, another major producer, is owned by the Marinho family and provides programming to the United States, Latin America and Europe.

Globo's telenovelas are often more expensive than others because of high production costs and because they must be dubbed from Portuguese (which is only spoken in Brazil, Portugal, Mozambique and



Angola) into other languages.

And in Venezuela, one of the two big producers is Venevision, a network owned by the Cisneros family, which also owns Pepsi bottlers and the Burger King franchise in Venezuela, among many other business interests.

The other big Venezuelan producer is Radio Caracas Television, a TV network owned mostly by the Anglo-Venezuelan Phelps family.

The families are often both each other's clients and competitors, in a variety of ways.

For example, Televisa's Univision TV network competes with Telemundo, which has strong links to TV Globo. Globo and Telemundo have plans to market Brazilian music, featured in the Globo telenovela soundtracks, in the United States.

Meanwhile, neither Globo nor Televisa will buy programs from the other.

For all telenovela producers, the United States is the most important emerging market.

Televisa claims it sold \$4 million worth of telenovelas in 1986. Seventy percent of those sales were to Hispanic TV stations in the United States.

Televisa also sells telenovelas to Spain, Italy and the People's Republic of China. In China, the market opener was "Los Ricose Tambien Lloran" (The Rich Also Cry), a 1984 Cinderella-type saga.

TV Globo executives complain that Televisa follows them everywhere, undercutting their prices. "When Globo sells a big (program) package to Turkey, we know Televisa will go after the market," said Jose Roberto Filippelli, TV Globo's London sales director.

Televisa's current telenovelas are mostly romantic, slice-of-life stories, usually featuring a heroine.

Some of them also do subtle tourism promotion for Mexico, with shots of places such as Cancun and Oaxaca. Plus, there are messages about drug abuse, family planning and government decentralization.

TV Globo began exporting its programs in 1976. This year, Globo expects to sell \$12 million worth of telenovelas. Close to half of that amount will come from sales to the U.S. Hispanic markets, plus Spanish and Portuguese-speaking countries.

Other important markets include France, Germany and the Eastern European bloc.

Globo telenovelas, dubbed into French, have also become prime entertainment for Moslem viewers in North Africa during the month of Ramadan, when there's little else to do but fast and pray.

Globo mostly sells period telenovelas, which are easier to dub (dubbing costs \$10,000 an episode in Europe).

More contemporary novelas, which are the most popular in Brazil, are harder to sell in Europe because they reflect a gap between rich and poor that is foreign to Europeans.

But early next year, the network plans the international launch of "Roque Santeiro."

(Continued on Page 60)

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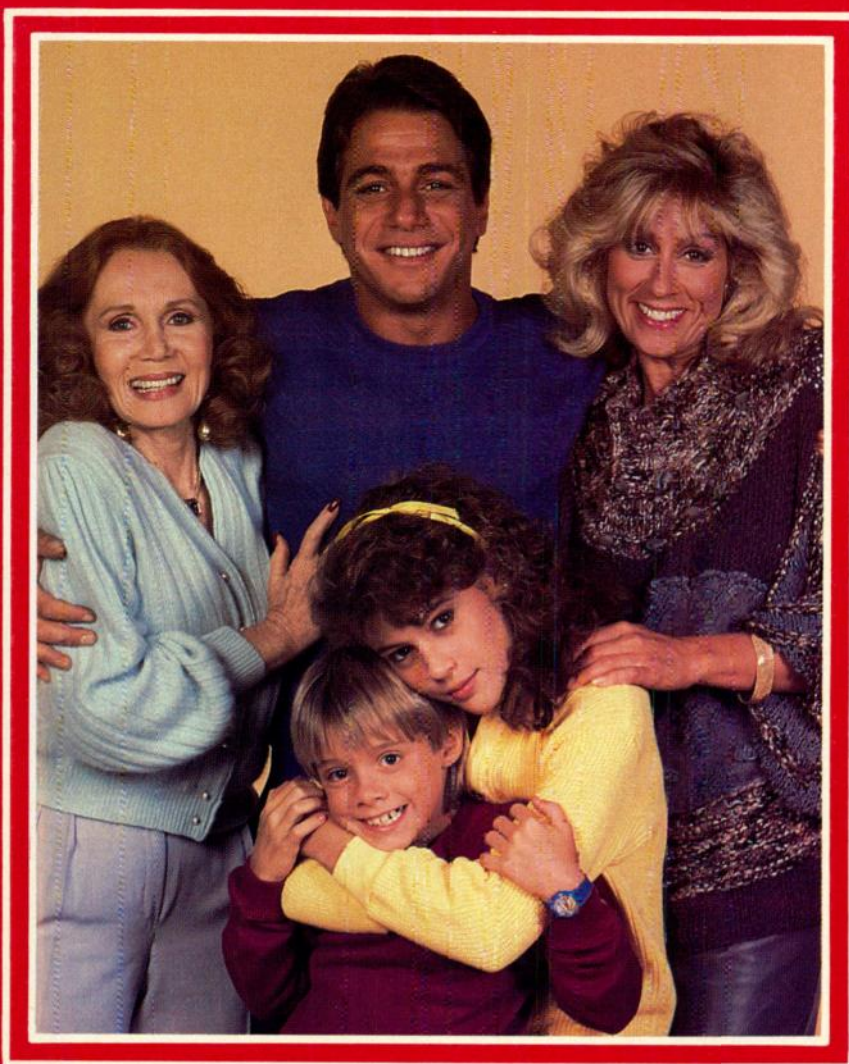
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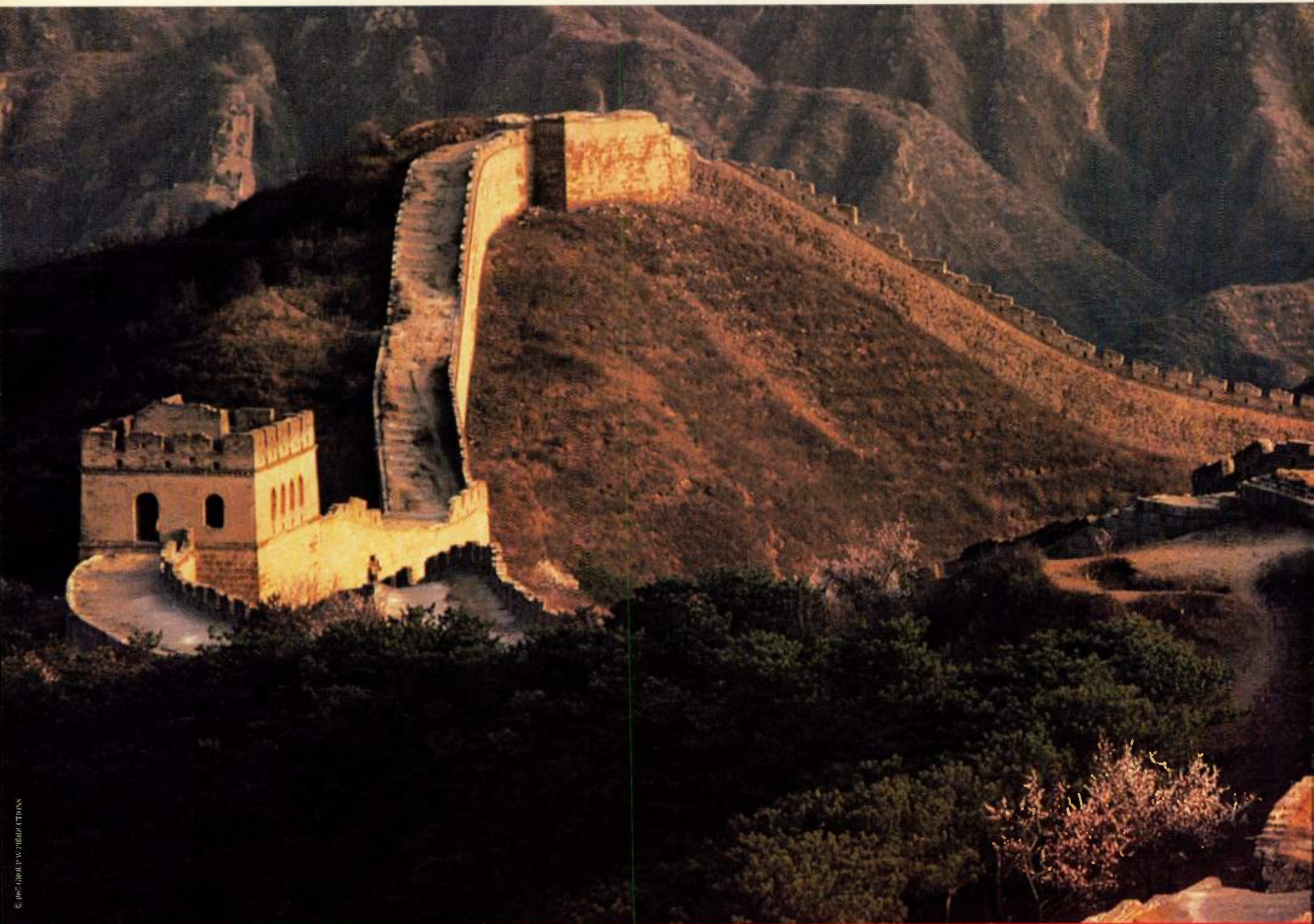
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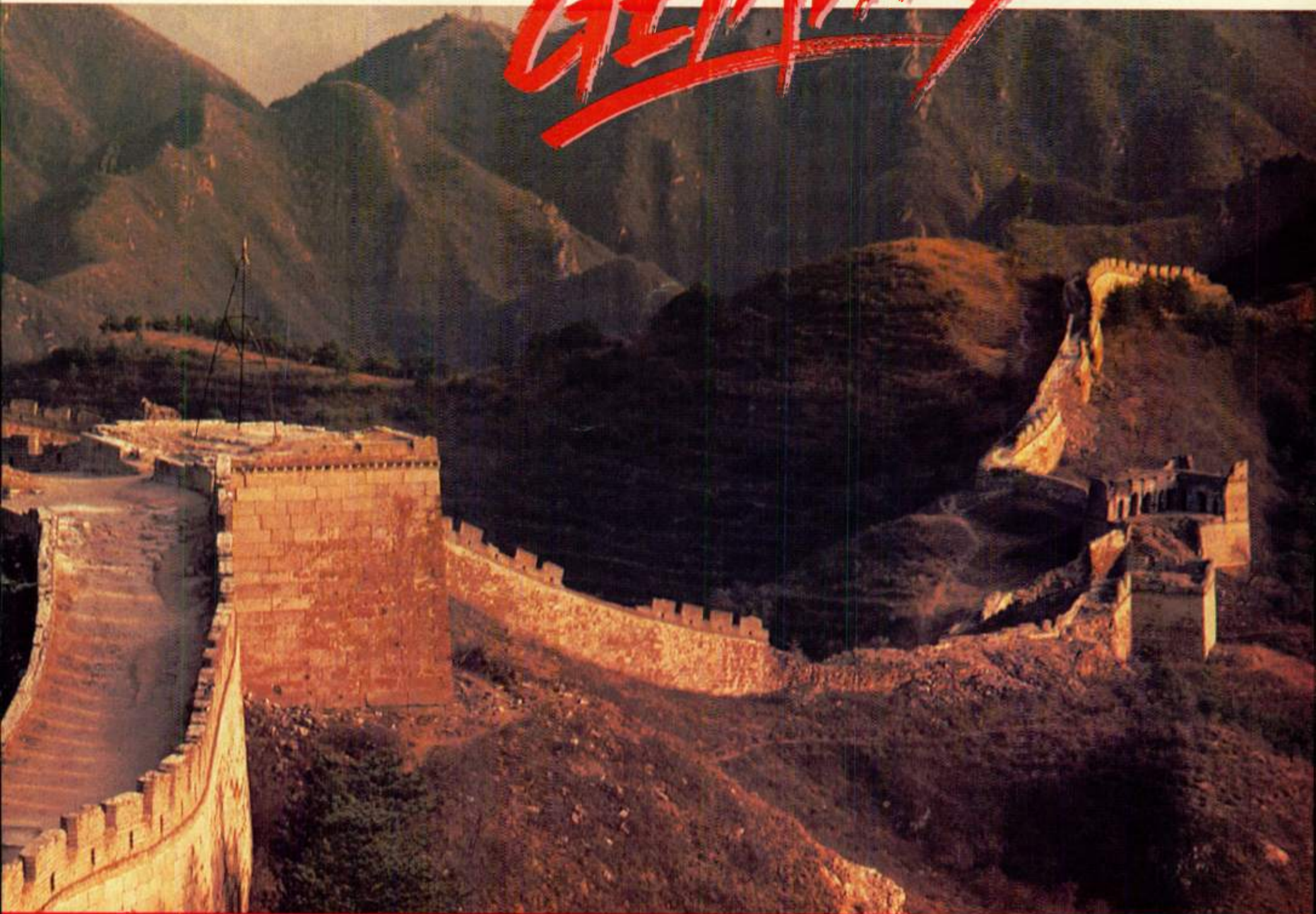
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For thirty minutes every weekday evening, viewers will be transported to a very special place and to your station.

GETAWAY. Because going places sends ratings soaring.

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GETAWAY
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One evening you'll bask in the brilliant blue of a tropical sky happily lost on a little-known island. The next evening you'll slip along the midnight indigo of the island cliffs, searching the seas for a

GETAWAY



ghost ship that sails on the new moon. And you'll leave the islands in love with a new part of the world.

From America to Zanzibar, the *GETAWAY* hosts will give the audience the "inside" information on the fun spots, the romantic escapes, and the secret hideaways.

They'll share their enthusiasm and insights, entertaining and informing the audience. With them, viewers will meet unforgettable people, witness captivating events, and revel in breathtaking beauty.

Moving, funny, romantic—real: GETAWAY is a first class ticket to the top of the ratings.

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PHOTOGRAPH BY PHILIP COTTON

GETAWAY IS PEOPLE



All the world's the *GETAWAY* stage. And all the people in it, our stars. They'll bring the finest drama, comedy, and romance to your audience . . . because their stories are real.

On *GETAWAY*'s journeys, we're going to introduce you to the people of the world. You'll meet royalty and gypsies, artisans and nomads . . . and everyone in between.

GETAWAY



GETAWAY is an intimate look at remarkable people, their extraordinary customs, and the spectacular places where they live. People love people. We want to know how other people live. What they have in common with us . . . and their uncommon, wonderful ways.

Magazine shows have always achieved their top sweep numbers when they go on-location around the globe. Airing the wide world as counter programming to game

shows, news programs and narrow focus reality shows makes smooth sailing too. And as a transition from news to Prime Time, the trip couldn't be easier.

Some of these people live thousands of miles from here. Others live right in our own backyards.

GETAWAY is going to bring them all home to your station.

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GETAWAY IS AMERICA



Everyone wants to getaway. In fact, Americans spend over 500 billion dollars traveling every year. They love getting away, whether it's in a car, on a plane . . . or on television.

We're going to bring your viewers the best of America. Like the strange beauty of the desert and the native American tribes who live hidden in its canyons. Enjoy the

GETAWAY

excitement of the New Orleans Mardi Gras. Embark Memphis on a Mississippi River Steamboat fantasy. Discover the secret, romantic hideaways of the city guarded by the Golden Gate. Experience the driving beat of the Big Apple and tranquil beauty of the Chesapeake Bay. Your audience will discover a country so magnificent and varied, they'll find it a world in itself.

Our studies and surveys prove it: going places gets

ratings and advertisers. Nationally, travel related advertising continues to soar and *GETAWAY* is the ideal environment for your advertising accounts, both established and new. Because every weeknight, your viewers will venture thousands of miles from home . . . and go no farther than your station. That sells advertising.

And you'll discover that the world is the perfect place for advertisers!

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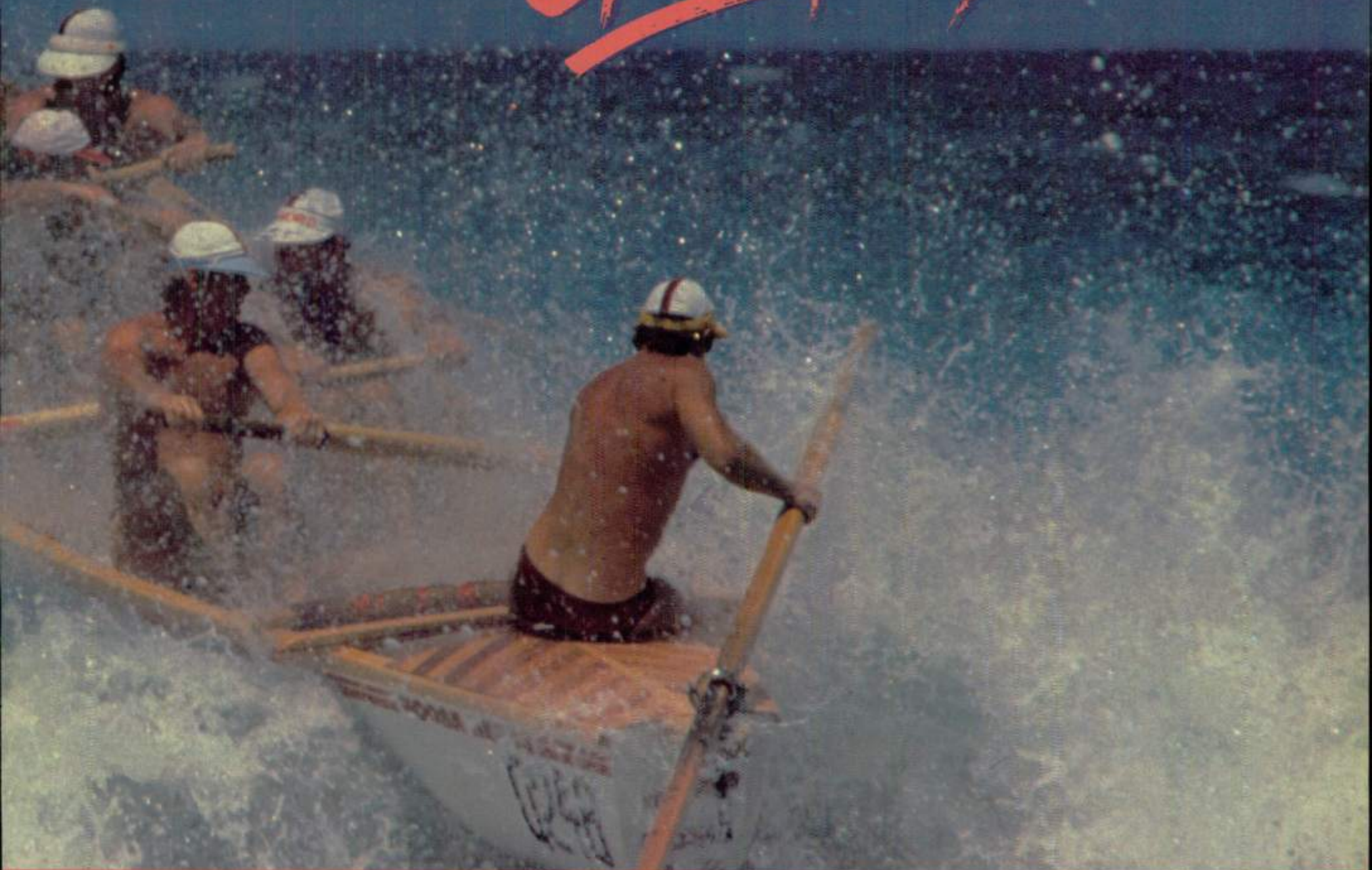


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Getaway from the rest of the pack. While others are airing game shows or rereads of programs featuring stars in cars, join us for a unique, first-run *GETAWAY* adventure. Group W originated

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the magazine format and we're committed to breaking new ground in the Fall of '88. We are determined to bring the hottest, most involving action to your viewers.

Sail the China Seas, race the streets of Monte Carlo, swim the crystal waters of the Mediterranean, or safari the

jungles of the dark continent. It's exhilarating action and high adventure and your viewers will be there.

In our fantasies, we're all adventurers.

Now when your viewers want to live an adventure, they'll have somewhere to turn. To your station and GETAWAY.

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GETAWAY
IS
SECRET PLACES



GETAWAY's going a long way to make you happy.

Over thirteen million Americans travel abroad every year. Most of them catch the Eiffel Tower, Buckingham Palace and the Colosseum. We'll visit the famous and familiar spots, shedding fresh new light on old subjects. But we're going a lot farther than that.

GETAWAY



GETAWAY's going so far off the beaten path, there isn't any path. And we're taking your audience with us.

Imagine entering the cool tents of a desert prince. Eavesdropping on a healing ceremony high in the Himalayas. Or just stopping to listen to the story of a painter and his twenty year love affair with the canals of Venice. Worlds most people never see, even when they travel.

We're circling the globe right now, searching for those special places, shooting exciting, unique events and making friends with the people who live there. We're journeying beyond the common . . . to the very uncommon.

That's going to put GETAWAY in a place few programs go. At the top.

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GETAWAY IS FANTASY



GETAWAY is the access show that's going places in '88.

At Group W Productions we check the map before we embark on a show. We look for programs that viewers want to watch now, not last year. Shows they'll still be watching year after year.

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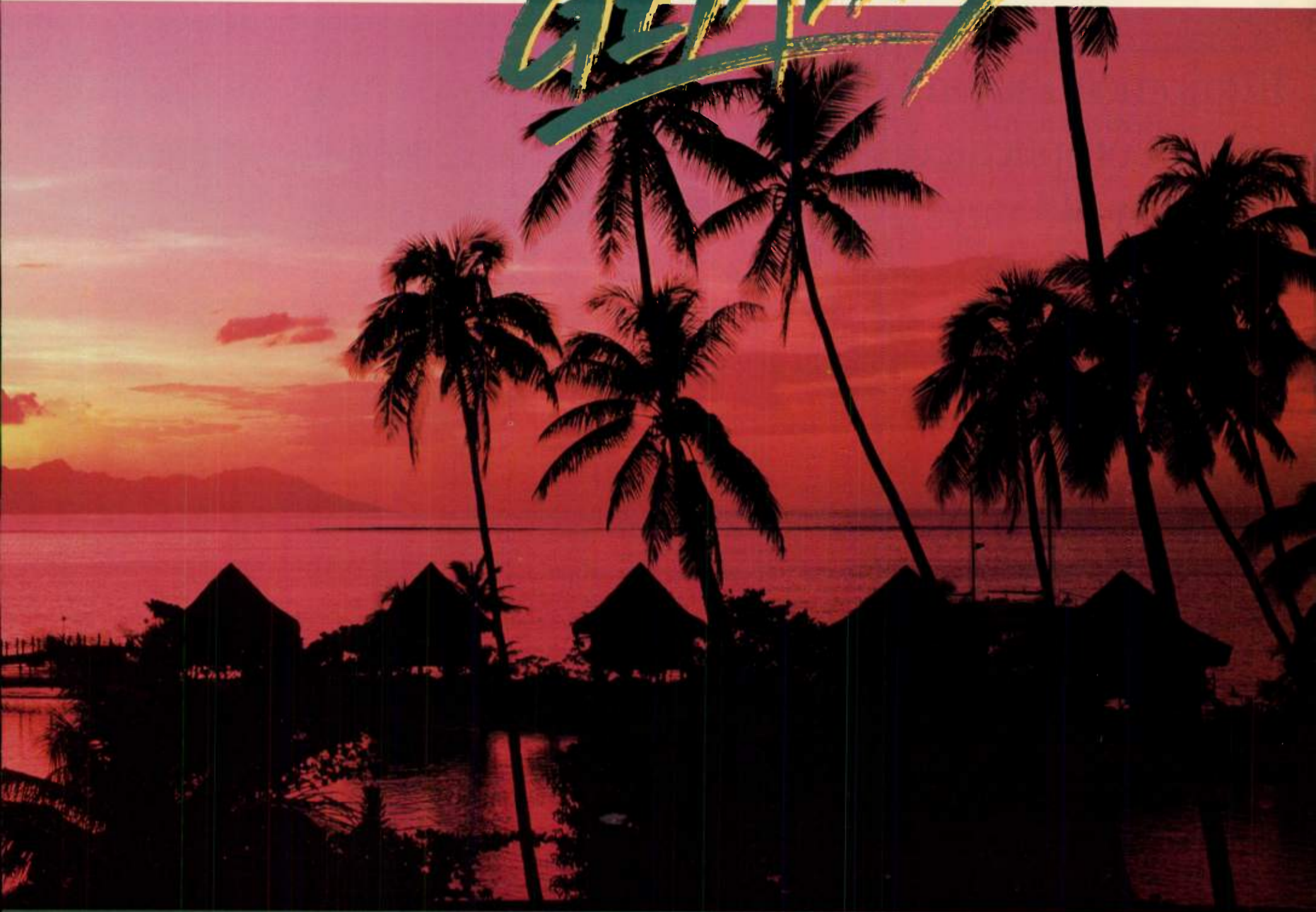
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We marry all the elements of a hit—from pre to post production—and put a show together that's got style, content . . . and legs.

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GETAWAY. Dreams. Discovery. Fantasy. Escape. You'll be amazed how far you can getaway in thirty minutes.

So sit down, put your feet up, make yourself at home and getaway.

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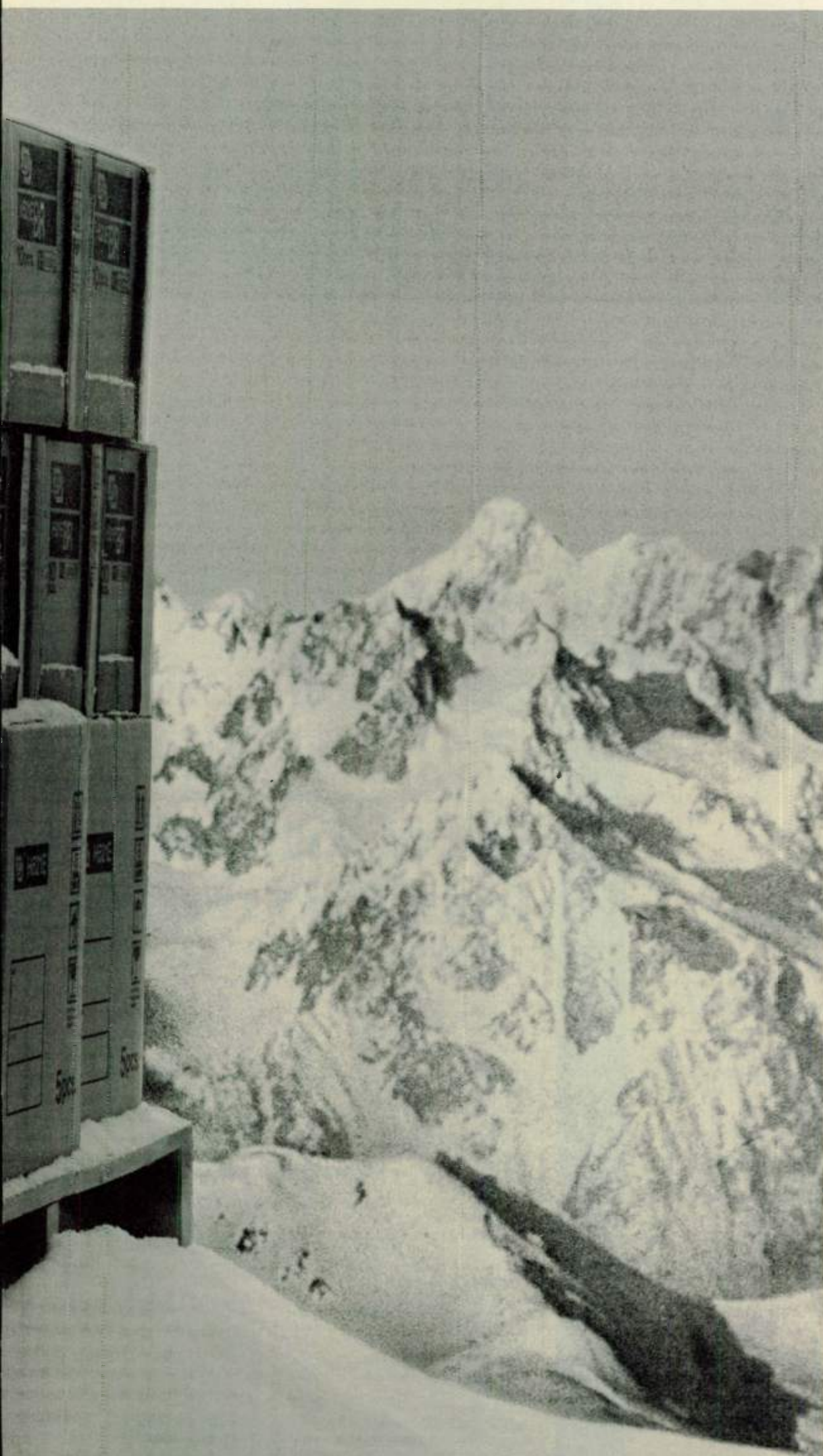
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WHO'S NEWS

Broadcast TV

Neil Pugh, vice president and general manager, WHIO-TV, Dayton, Ohio, has been elected to the CBS Television Network affiliate advisory board as the new District 2 representative.

Douglas McMonagle to general manager, KXLI-TV, St. Cloud, Minn., and KXLT-TV, Rochester, Minn., from general sales manager, WCCO-TV cable interconnect, Minneapolis.

Scott Leiser to producer/director, WUSA-TV, Washington, from producer/director, WDIV-TV, Detroit.

Cary Jones to vice president and general manager, KDAF-TV, Dallas, from senior vice president and general manager, KTRV-TV, Boise, Idaho.

Pamela Eells to creator and writer of weekly comedy series, GTG Entertainment, Culver City, Calif., most recently from writer of two ABC Afterschool Specials.

Susan Auerbach to vice president, daytime sales, NBC Television Network, New York, from director of daytime sales. Also, **Leslie Lurie** to director of creative affairs, NBC Productions, Burbank, Calif., from director, current comedy programs, NBC Entertainment.

Nance Guilmarin, director of public information for WBZ-TV, Boston, to the additional position of director, public affairs and community relations for Group W Television.

Mel Lipsitz to controller, KICU-TV, San Jose, Calif., from director of finance and administration, KNMZ-TV, Albuquerque, N.M.

Richard Babcock to production director, WSPA-TV, Spartanburg, S.C., from director of creative television and promotions, PTL Television, Charlotte, N.C.

E.R. Medina to marketing research and cable relations manager, WSVN-TV, Miami, from research director.

Lewis Bernstein to operations director, WAER-FM, Syracuse, N.Y., from traffic and continuity director, WKAL-AM/FM, Rome, N.Y.



NEIL PUGH
CBS advisory board



D. McMONAGLE
KXLI-TV/KXLT-TV



LEE MASTERS
MTV/VH1



EDEN LUCAS
McGavren Guild Radio



SCOTT HOKE
WAND-TV



LOLA SPRITZER
Greater Media



ROBIN BUSS
Greater Media



JEFFREY PEISCH
Vestron Video

nior vice president and regional manager from vice president.

Gary Howard to vice president and treasurer, United Cable Television Corp., Denver, from treasurer. Also at United Cable, **Norman Stephens** to vice president of taxation, from assistant vice president of taxation.

Sharon Portin to vice president of national sales, Viewer's Choice, Los Angeles, from director of national sales.

Lee Masters to executive vice president and general manager, MTV and VH-1, New York, from senior vice president and general manager of the services; **Jonathan Bender** to director of international business development, MTV Networks, from senior associate of media consulting, Alexander and Associates, New York; and **Rene Garcia** to executive producer of special programming, MTV, from supervising producer, special programming.

Michelle Gertz to administrative marketing manager, Bravo Cable Network, Woodbury, N.Y., from director of marketing at Harte-Hanks Cable in Florida.

William Longcore to vice president and controller, Comcast Cable Communications, Bala Cynwyd, Pa., from group financial director of Avery, Soabar Products Group.

Mike Lupica, New York Daily News sports columnist, joins TBS

Sports' "The Coors Sports Page" as contributing editor.

Tim Williams to director of advertising sales development, Warner Cable Communications, Dublin, Ohio, from director of field marketing at C4 Media Corp., Vienna, Va.

Radio

Eric Friesen to acting chief executive officer, American Public Radio, St. Paul, Minn., from senior vice president of programming.

Barbara Babian to general sales manager, WMEX-AM and WMJX-FM, Boston, from retail sales manager.

Kevin O'Grady to general sales manager, WBWV-FM, Washington, from general sales manager, WASH-FM, Washington.

Joni Dixon-Reitz to director of data processing, Westwood One Radio Networks, Los Angeles, from data processor.

Charles Dickemann to assistant program manager, WBZ-AM, Boston, from assistant program director, WWRC-AM, Washington. Also, **Karin Ericson** to advertising and promotion manager from marketing and research director, WINS-AM, New York; **Frank Murtagh** to executive producer from operations manager and morning drive personality, WATD-FM, Marshfield, Mass.; **Paul Perry** to midday air personality from afternoon air per-

sonality, WHJJ-AM, Providence, R.I.

Patricia Baker to vice president of personnel, Interep, New York, from manager of personnel and general administration.

Eden Lucas to vice president of sales, McGavren Guild Radio, Los Angeles, from account executive.

Bob Roberts to general manager, WTJS-AM/WKIR-FM, Jackson, Tenn., from general sales manager, KSKG-FM, Salina, Kan.

Journalism

Steve Swienkowski to weathercaster, KTXL-TV, Sacramento, Calif., from feature reporter, KCRA-TV, Sacramento.

Scott Hoke to sports reporter and weekend anchor, WAND-TV, Decatur, Ill., from sports anchor/reporter, WTTV-TV, Indianapolis.

Rick Barry, WTBS sportscaster and NBA Hall of Famer, to host "Golf Shots," a new video magazine based in Denver.

Neal Rosenau to general assignment reporter, WNBC-TV, New York, from general assignment reporter, WCBS-TV, New York.

Laurie Lisowski to weekend weathercaster/reporter and three-day-a-week general assignment reporter, WKBW-TV, Buffalo, N.Y., from anchor/reporter and weather-

caster, WUTR-TV, Utica, N.Y. Also at WKBW, **Anthony Moor** to general assignment reporter from state capitol reporter, KOB-TV, Albuquerque, N.M.; **Jocelyn Maminta** to general assignment reporter from reporter, WGHP-TV, Greensboro, N.C.; and **Keith Radford** to co-anchor and general assignment reporter from weekend anchor, KUTV-TV in Salt Lake City.

Al Hrabosky, former major league pitcher known as "The Mad Hungarian," to special sports and feature reporter for KPLR-TV, St. Louis.

Syndication

Steve Palley to chief operating officer, King World Productions, New York, from acting chief operating officer.

Dorothy Viljoen to director of business affairs, D.L. Taffner/UK Ltd., London, from head of rights negotiations, Central Independent Television, London.

Paula Manings to director of syndication services, Wold Communications, Los Angeles, from vice president of program distribution, LBS Communications, also in Los Angeles.

Rosario Ponzio to managing director of Lorimar International's newly created sales and distribution office in Rome. He most recently has been a partner in World Television Associates, Italy.

Debbie Batters to director of pay-per-view, Lorimar Syndication, Culver City, Calif., from coordinator of pay-per-view.

Other

Michael Fitch to senior legal adviser for FCC Chairman Dennis Patrick, Washington, from chief of the agency's private radio bureau.

Lola Spritzer to vice president, administration, Greater Media, East Brunswick, N.J., from general manager of corporate operations. Also, **Robin Buss** to vice president of business affairs for the radio division from corporate controller.

Stan Brodsky to vice president of television production for Radio City Music Hall Productions, New York, from direction of the television division.

Jeffrey Peisch to director of non-theatrical programming, Vestron Video, Stamford, Conn., from manager of original programming.

George Steele to president, Pacific Arts Video Distribution, Beverly Hills, Calif., from vice president/director of marketing.#

Cable TV

Bob Brooks to senior vice president of finance, Daniels & Associates, Denver, from vice president of finance. Also, **Jim Ruybal** to senior vice president of human resources from vice president of human resources, and **Sharan Wilson** to se-

NBC planning major role for female sportscasters

By **RICHARD TEDESCO**
Staff reporter

NEW YORK—NBC Sports is moving to give women sportscasters a greater on-air presence, possibly including play-by-play announcing of National Football League games.

NBC recently signed Gayle Gardner, a four-year veteran of ESPN's daily "SportsCenter" news and feature show. Ms. Gardner, who will join the network in January, is expected to get a hefty on-air presence.

She will begin as studio host during NBC's New Year's Day coverage of the Fiesta, Rose and Orange college football bowl games. She's also been given a plum assignment as co-anchor for the 1988 Summer Olympics in Seoul, South Korea.

Next football season she's slated to join the broadcast team of NBC's weekly "NFL Live." Ms. Gardner also will have the opportunity to do play-by-play announcing.

Michael Weisman, executive producer of NBC Sports, plans to use Ms. Gardner in a versatile role, similar to her role at ESPN.

"Gayle Gardner will be the most visible woman working in network sports," Mr. Weisman said last week during the NBC press tour.

She has already earned recognition for her work on "SportsCenter," as well as ESPN's coverage of the America's Cup races, the 1987 Olympic Festival and reports from the Major League Baseball playoffs and World Series.

Ms. Gardner said her broadcast network presence will help break down barriers for

women trying to break in as local TV sportscasters.

NBC Sports already has women in primary roles behind the scenes, according to Mr. Weisman, who said women directed or produced 139 sports broadcasts for the network last year.

"It's time that there's a woman who's seen on a regular basis," said Mr. Weisman. He said it is "ridiculous" that there are no women calling NFL play-by-play.

Mr. Weisman also revealed that NBC is considering adding Gayle Sierens, currently a news anchor at WXFL-TV, the NBC affiliate in Tampa, Fla., as a play-by-play announcer before the end of the current football season.

Ms. Sierens said it was exciting to contemplate a shot at NFL play-by-play after 11

years as a sportscaster, including two years as a sports anchor in Tampa. Ms. Sierens may soon be getting studio work under the tutelage of veteran sportscaster and NBC Sports announcing coach Marty Glickman. Then she could move on to coverage of NFL games.

Mr. Weisman, who noted the growth of the female sports audience, said no survey had been conducted to determine the acceptability of a regular female sports announcer.

But Ms. Gardner said the problem wasn't the audience—or even the coaches or players a female reporter must deal with.

"I have always found the hardest people to convince were the people empowered to hire you," she observed. She said the perception that TV audiences have feelings against women covering sports is exaggerated.#

THIRTY
YEARS AGO,
ALIENS INVADDED
EARTH.

WE
THEY
NEVER
LEFT.



WAR OF THE



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TM

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BRIEFLY NOTED

Broadcast TV

Paramount says it's satisfied with the performance of its new first-run series, "Star Trek: The Next Generation," after its first month on the air. In ratings for the 15 A.C. Nielsen Co. overnight markets for the weekend of Oct. 23-25, the stations' first airing of the fourth episode showed an average gain of 4 percent with an average 7.4 rating and a 13 share. The fourth show's numbers were up from the 7.1/14 the third episode earned, but down from the 8.6/16 the second episode averaged. Stations are also allowed to repeat each episode once in the same week. Paramount maintains that the new "Star Trek" is outperforming the programming that most of the 15 stations had slated in those time slots a year ago.

Group W Productions denies speculation that its "Wil Shriner Show" is in danger of being canceled due to poor ratings. Last week, Group W hired Bonnie Burns as executive producer and continued to make minor changes in the daily talk strip. More episodes will have running themes, such as parenting or relationships, and the amount of humor and on-location shooting will be increased. Ms. Burns replaces Charles Colarusso, who renews his development activities for Group W and becomes a creative consultant to the show. Ed Vane, president and chief executive officer of the Group W unit, said his company "remains totally committed to the show," which has seen its weekly National Television Index ratings rise to 2.2 in late October from 1.6 in late September.

Fox Broadcasting Co. has ordered 13 one-hour episodes of "The Dirty Dozen," a new prime-time series to premiere on Fox next April. The MGM/UA Television production will be based on MGM's 1967 feature film of the same name and subsequent TV movies. The series, which has not yet been cast, will begin shooting in Yugoslavia this January.

Nick Vanoff has joined the creative staff of ABC's "Dolly" variety series in an untitled position. Mr. Vanoff, whose production credits include "The Perry Como Show" and "The Sonny and Cher Comedy Hour," will assist Executive Producer Sandy Gallin and Producer Don Mischer on the comedy-oriented variety program. ABC said Mr. Vanoff had been expected to join the show's staff prior to its premiere, but was tied up with prior commitments.

Bill Cosby and Robert Hooks will be co-executive producers for "The Life of Langston Hughes," a network miniseries based on Arnold Rampersand's biography of the black poet, essayist and playwright. The project will be filmed by New World Television for the 1988-89 season, for broadcast on a network to be announced.

WANE-TV, the CBS affiliate in Fort Wayne, Ind., has purchased a commercial schedule from Fort Wayne VHF independent WFFT-TV, announced Bob Fishman, WANE general manager. WANE, owned by LIN Broadcasting Corp., plans to run commercials on WFFT during November to promote its news programs. WFFT, owned by Great Trails Broadcasting, does not compete with WANE for a news audience at 6 p.m. and 11 p.m.

A 12-part series on "Candidates '88 With Marvin Kalb," kicked off on Boston's WGBH-TV Nov. 1. The public TV program is a co-production with Harvard University's John

F. Kennedy School of Government and is being underwritten by the New York Stock Exchange Foundation.

Group W Television recently launched AIDS Lifeline, a national AIDS education and prevention campaign. The Group W project will include a range of hour-long programs, news reports, public service announcements, editorials, videotapes and an informational pamphlet. License fees from syndication, expected to top \$1 million, are to be donated to AIDS care-giving groups.

GTG Marketing, the distribution arm of GTG Entertainment, has hired Joel Berman, Paramount Television's Eastern sales manager, as sales manager. GTG Marketing has had preliminary discussions with station groups interested in locking up "USA Today," which launches in first-run syndication next fall.

Burbank, Calif.-based Retlaw Enterprises has reached an agreement in principle to purchase KIDK-TV, the CBS affiliate in Idaho Falls, Idaho, from Price Broadcasting Co. The acquisition is subject to FCC approval. The purchase price was not disclosed. Retlaw also owns CBS affiliates KJEO-TV in Fresno, Calif.; KMST-TV in Monterey, Calif.; KIMA-TV in Yakima, Wash.; KEPR-TV in Pasco, Wash.; and KLEW-TV in Lewiston, Idaho.

Jaelyn Smith will star with Richard Chamberlain in "The Bourne Identity," a four-hour ABC miniseries based on Robert Ludlum's novel and produced by Alan Shayne Productions, in association with Warner Bros. Television.

Cable TV

Viewer's Choice, the pay-per-view arm of Showtime/The Movie Channel, says there is no foundation to a lawsuit from competing PPV service Kulis & Kulis Entertainment, which claims Viewer's Choice inappropriately gained rights to an upcoming event. In the suit, which hadn't been served to Viewer's Choice at press time, Kulis charges that it approached Viewer's Choice about being partners for a live PPV telecast of the Grateful Dead's New Year's Eve concert, which Viewer's Choice has scheduled and is selling at \$19.95. Kulis alleges that Viewer's Choice used information it gained in those talks to outbid Kulis for rights to the event.

The National Cable Television Association has named the members of its blue-ribbon committee on high-definition TV. Richard Roberts, president and chief executive officer of TeleCable Corp., will serve as chairman. In other action, NCTA last week asked the Supreme Court not to review a federal appeals court decision that affirmed the FCC's authority to pre-empt state and local regulation of technical standards for cable system operations. Also at NCTA, a new quarterly newsletter has been created called "Linking Up." It is designed to provide cable general managers with a resource guide to community relations ideas.

HBO has sold all rights outside North America to its two-hour drama, "The Christmas Wife." The deal with Britain's Itel was in the \$500,000 range, roughly one-fifth the production's cost. The program, starring Julie Harris and Jason Robards, is in production.

Britain's BBC and Turner Broadcasting System are teaming

up on a remake of the World War I drama "Journey's End." The co-production deal gives Turner world distribution rights.

International

Dallas-based International Broadcast Systems has been awarded worldwide distribution rights for "Once Upon a Time Stephanie . . ." featuring Princess Stephanie of Monaco. The European production features music, dance and fashion along with landscapes of Monaco. The special also marks the international singing debut for Princess Stephanie. IBS is marketing the program for both broadcast and home video.

Radio

"Everybody's Money," a financial program of facts, tips and consumer information, is now being aired on more than 200 radio stations nationwide. The service was introduced in August. The 60-second programs feature Frank Blair, a 23-year veteran of NBC's "Today" morning program.

New York-based Murray Street Enterprise is producing a two-hour public radio special, "The Paul Winter Consort/Winter Solstice Whole Earth Christmas Celebration," in a joint venture with National Public Radio. The program, made in association with New York's WNYC-AM/FM and New York Public Radio, will be distributed by satellite on Dec. 21. It will be recorded Dec. 18 and Dec. 19 at Manhattan's Cathedral of St. John the Divine.

The Pacifica Radio Archive has received a \$55,000 grant from the National Historical Publication and Records Commission of the National Archives to assist in the restoration of about 7,000 public radio programs aired from the 1950s through the early 1970s, mostly on Pacifica Foundation radio stations. The ar-

chive, based in Los Angeles, contains 22,000 tapes and claims to be the oldest collection of non-commercial programming in the United States.

Sports

FNN/Score has reached a two-year deal with the Major Indoor Soccer League for carriage of 15 1987-88 regular-season games. The MISL All-Star Game on Feb. 15 also will be part of the package, along with selected playoff contests.

"Coach!," a special profiling Joe Paterno, head football coach at Penn State University, and Rollie Massimino, head basketball coach at Villanova University, will air on public TV stations Dec. 22 at 10 p.m. (ET). The hour-long look at college sports is a production of Philadelphia's WHY-TV.

SportsChannel New York, the regional cable sports network, passed the 1 million subscriber mark with its launch on the 40,000-subscriber Adelphia Cable system in Buffalo, N.Y. That represents an increase of 280,000 subscribers from the end of 1986.

HBO Video releases "Not So Great Moments in Sports" to the home-video market this week. The 54-minute videotape, narrated by sportscaster Tim McCarver, is a collection of classic and obscure sports miscues and feats of misdirection. The retail price is \$14.95.

Madison Square Garden Network will air 80 New York Knicks home and away basketball games this season. The regional cable sports network's coverage of the Knicks season begins with the team's home opener against the Boston Celtics on Nov. 9 at 7 p.m. (ET).

New York-based Centerlight Television has been called on by C.E.L. Communications to prepare

10 episodes of ESPN's "The Magic Years in Sports" for home video.

Other

Seema Boesky, the wife of stock speculator Ivan Boesky, has told the FCC that KGMC-TV in Oklahoma City was improperly transferred to her last year because "there were simply too many layers of lawyers involved in the affairs of my family." Her statement was made public last week by the FCC after The Washington Post and the Wall Street Journal obtained it through a Freedom of Information Act request. Wrapping up a year-long investigation, the FCC staff has recommended hearings be held that could result in the Boesky family losing controlling interest in the station.

Rep. Al Swift, D-Wash., a prominent member of the House telecommunications subcommittee, has decided against running for the U.S. Senate seat being vacated by Sen. Daniel Evans, R-Wash. He will seek re-election to his current seat.

Cincinnati-based Multimedia Inc. reported improved earnings for the third quarter ended Sept. 30. The company reported earnings of \$4.9 million, or 40 cents per share, compared to \$182,000, or 2 cents per share in the third quarter of 1986. Operating profits climbed 20 percent to \$32.5 million, from \$27.3 million a year earlier. For the nine months ended Sept. 30, Multimedia reported net earnings of \$7.4 million, or 61 cents per share, compared to a loss of \$2.2 million, or 20 cents per share, a year earlier.

George Smith Jr., Viacom International's vice president and controller, was promoted to vice president and chief financial officer late last week, following the resignation of Gordon Belt who had held the post. Viacom also gave Treasurer Thomas Dooley the additional title of vice president.#



The Museum of Broadcast Communications' fund-raising salute to television pioneer Steve Allen drew 385 people on Saturday, Oct. 24, to the Hotel Nikko in Chicago. The black-tie dinner and dance was sponsored by the museum and ELECTRONIC MEDIA. In the photo at top left (left to right) Rance Crain, president of Crain Communications and editor-in-chief of ELECTRONIC MEDIA, accompanied by his wife, Merrilee, chats with Mr. Allen and his wife, Jayne Meadows. At top right (left to right) are Dr. Worth McDougald, director of the Peabody Awards program at the University of Georgia, Arthur C. Nielsen Jr., chairman of the museum, and Mrs. Gertrude R. Crain, chairman of Crain Communications. In the bottom photo is Ron Alridge (left), editor and publisher of ELECTRONIC MEDIA, along with Mr. Nielsen and Ms. Meadows. Dr. McDougald announced during the event that, beginning in May, the museum will host an annual exhibition of each year's Peabody Award-winning programs.



Staff photos by Michael A. Marcotte

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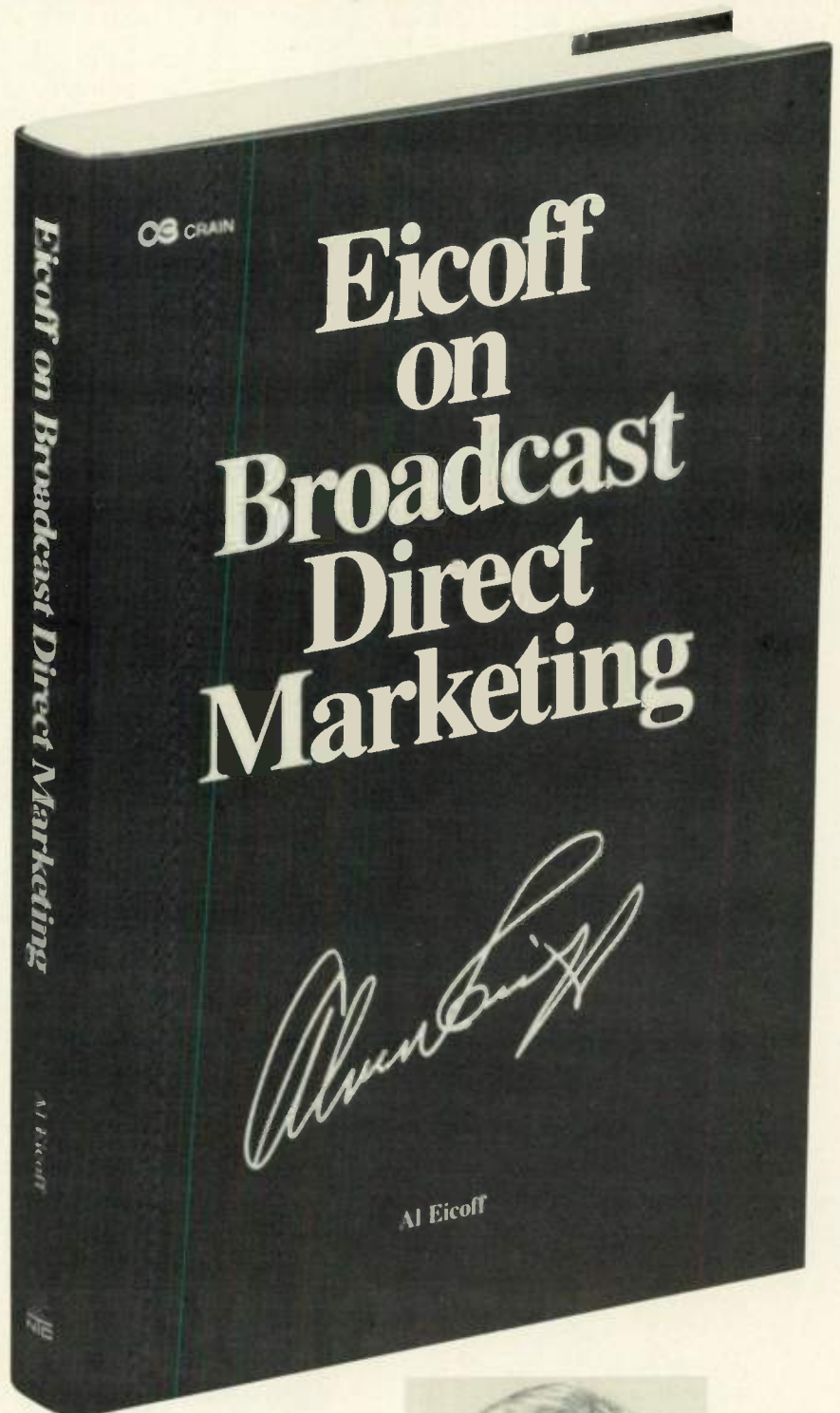
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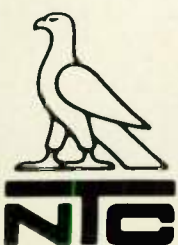
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BR1888

Telenovelas spread across the globe

(Continued from Page 26)

This story of a much-worshipped village martyr who turns out not to be dead was the most popular show ever aired in Brazil, and deals with all the basic issues in Latin America today—racism, women's rights, the Catholic Church and class structure.

Globo recently got into the Soviet market with an agreement to trade a week's worth of its programming for a week's worth of Soviet TV.

As a result, the Soviets finally bought "Escrava Isaura," the Eastern bloc bestseller about a light-skinned black woman who tries to save herself from slavery.

Communist countries, said Mr. Filippelli, like "ingenuous novelas, where the bad are very bad and the good are very good—very moralistic, that's how they are."

The cost of a telenovela varies according to the number of TV sets in a country, local advertising rates and production costs.

State-owned TV stations often set non-negotiable prices they will pay for a program.

And sometimes, in Eastern Europe for example, a producer and a buyer will barter television programs because of scarce hard currency. A novela runs from 120 to 150 episodes.

The United States and Venezuela pay about \$700 for a Televisa episode, for example, while Ecuador pays only \$280 for the same one.

Close on the heels of Globo and Televisa come Venezuela's Venevisión and Radio Caracas TV.

Globo's Marina Galliez and others say that Venezuelan production quality is improving, and that the two producers are becoming important competitors. Both concentrate their sales in the Americas, but they also sell to Spain and Italy.

Benjamin Perez, president of Television Latin, a Miami distribution company that handles much of Venevisión's product, says the company is looking to expand sales to France and Britain, perhaps with some miniseries.

Venevisión is also negotiating the sale of a documentary to China

about Venezuela's Salto Alto waterfall.

All over the region, many new production companies are popping up, hoping to tap into the expanding world market for telenovelas.

Telerey, a small Mexico City production company, came on the scene in 1985.

The company has exported three telenovelas throughout Latin America and to Hispanic stations in the United States.

Ernesto Vargas, Telerey's director, said he hopes to make a deal soon with the U.S. Telemundo network to provide it with continuous telenovela material.

In the works is a program dealing with Mexican Americans, starring Mexican, Puerto Rican, Venezuelan and Argentine actors.

In Brazil, up-and-coming TV Manchete has sold several of its productions abroad, including the period telenovela "Dona Beija."

Peru, Argentina and Chile are also producing and exporting telenovelas.

In the last two years, five independent new companies have emerged in Peru.

Proa has produced two telenovelas, one of which airs on Telemundo's New York Channel 47. "Paloma," the telenovela now in production at a cost of \$2,500 an episode, promises better technical quality.

Argentine TV stations often join forces with independent producers, to produce and export telenovelas. At \$3,000 per episode, these are twice as expensive as buying a U.S.-produced program for local airing. But Argentine union pressures dictate that at least half of all material be home grown.

Channel 9, the top station in Buenos Aires, Argentina, is producing two telenovelas. They've been sold to the United States, Puerto Rico and some Central American countries.

Channel 9 decided to export programs only last year. One of its telenovelas, "Libertad Condicional (Conditional Freedom)," is now airing on New York's Channel 47. #

ABR rolling the first-run dice with new 'Yahtzee'

(Continued from Page 18)

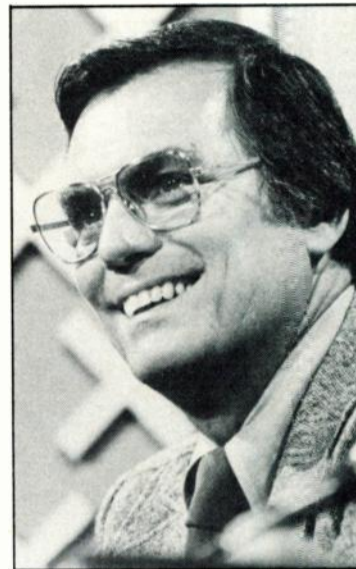
dicts Mr. Rosen, who says his new show will go into production early this month.

"Yahtzee," hosted by veteran master of ceremonies Peter Marshall, is based on the popular dice game, in which competitors try to roll certain poker-style combinations. The TV version is modified to allow viewers to match their wits with celebrities and studio contestants as they try to guess the answers to questions volunteered by the stars.

The series is an Andrews/Bernstein/Hovis Production, sold on a cash basis in access and fringe time periods. Beginning Sept. 16, "Yahtzee" will be offered on a cash-plus-barter basis, with ABR holding one minute of advertising time for national sale.

ABR is also selling "Lingo," which cleared only nine markets in its debut this fall, for expanded distribution this January. The cash-only game show has garnered ratings of 2 and 3 (percentage of TV homes) in Chicago, Dallas and Miami, the only three overnight markets where it airs.

President Reagan's adopted son, Michael, hosts "Lingo," also from



Peter Marshall
To host new game show

Andrews/Bernstein/Hovis.

ABR is competing against Fox Syndication's "A Current Affair," Buena Vista Television's "Win, Lose or Draw" and Orion's "High Rollers" for the vacated "Truth or

Consequences" slots.

All three of these companies are anxious to upgrade their new fall shows to prime-access slots and are redoubling marketing efforts.

Still in development for ABR next fall is "Tell It to Harvey," a comedy-oriented game show starring actor-comedian Harvey Korman. A pilot is in production for the Andrews/Bernstein/Hovis show, in which contestants tell true but bizarre stories from their own lives to a celebrity panel.

"Tell It to Harvey" will also incorporate a claymation sidekick for Mr. Korman.

Anticipating a market shakeout, Mr. Rosen claims ABR has tripled its overhead and doubled its sales staff during the last several weeks, opening new offices in Chicago and New York.

A reorganized sales division is headed by former King World executive Roger Adams, while former Blair official Ken Kagen oversees an expanded marketing unit.

Last winter, ABR was unsuccessful in its attempt to launch the first-run game shows "Candid Kids," "Kids Crosswits" and "Can You Top This?" #

JOBS

Broadcast TV

KOAT-TV in Albuquerque, N.M., is seeking a **producer/writer** with one year promotion experience in programming, news and station image. Hands-on editing a must. Send resumes to: Parker Harms, marketing director, 3801 Carlisle N.E., Albuquerque, N.M. 87107. Phone: 505-884-7777.

WPLG-TV in Miami is seeking a **production assistant** in the programming department to assist in building sets and props used in the pro-

duction of TV programs. Send resumes to: Personnel Dept., WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

KDVR-TV in Denver is seeking a **promotion manager** with strong background in media buying and promotional campaigns as well as experience as a promotion manager. Send resumes to: Gary Berberet, KDVR-TV, 100 Speer Blvd., Denver, Colo. 80203. Phone: 303-831-8831.

WVAH-TV in Hurricane, W.Va., is seeking a **promotion assistant** with good writing and public relations skills. Send resumes to: Promotion Manager, WVAH-TV, 23 Broadcast Plaza, Hurricane, W.Va. 25526.

Journalism

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

WLTU-TV in Miami is seeking a **bilingual reporter** with broadcast journalism experience. Send resumes to: Guillermo Martinez, news director, WLTU-TV, Miami, Fla. 33145. Phone: 305-285-9588.

WGHP-TV in Greensboro, N.C., is seeking a **general assignment reporter** with strong writing and communications skills. Send resumes to: Jim Ogle, news director, WGHP-TV, P.O. Box TV8, Greensboro, N.C. 27420-6088. Phone: 201-376-9003.

National Public Radio in Washington is seeking a **newscaster** for "Morning Edition" with three years experience in writing and airing of newscasts in a professional setting. Send

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

Radio

WTMI-FM in Miami is seeking to fill two positions:

Announcer with knowledge of classical music and composers, two years of announcing experience and a valid FCC operator's permit.
Sales account executive with sales experience.

Send resumes to: WTMI-FM, 2951 S. Bayshore Drive, Miami, Fla. 33133. Phone: 305-443-5251.

Syndication

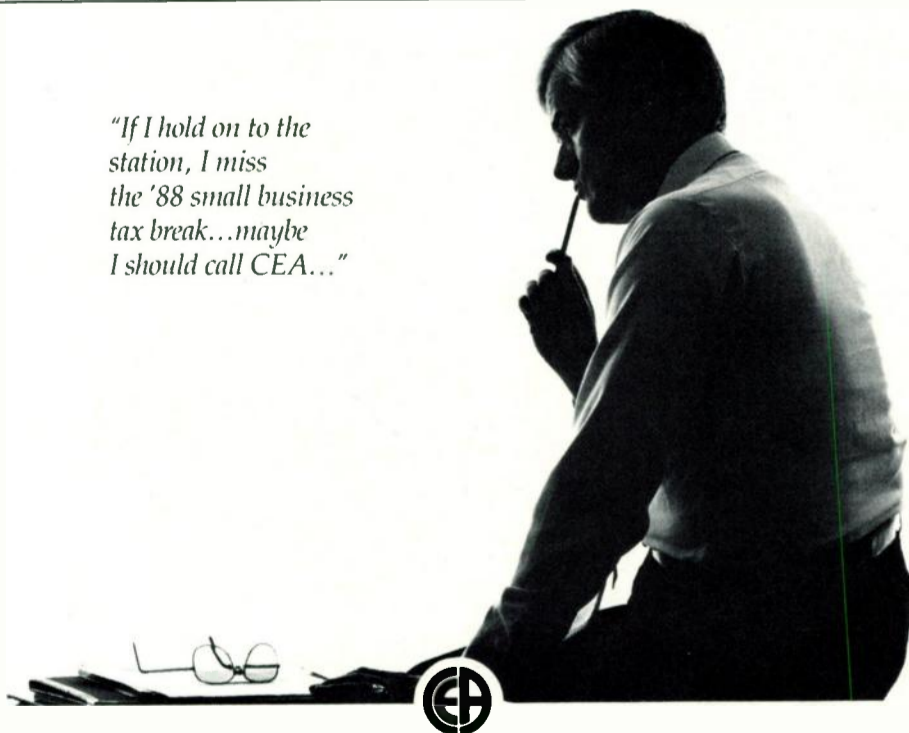
The Entertainment Network in New York is seeking a **research manager** with solid understanding of ratings services for first-run syndication and network. Send resumes to: Paul Green, senior vice president, The Entertainment Network, 400 Madison Ave., New York, N.Y. 10017. Phone: 212-754-1010.

Academic

The University of Florida in Gainesville is seeking an **assistant/associate professor** with two years TV production/writing experience with a doctorate in mass communications. Send resumes to: Carl Breeden, University of Florida, Gainesville, Fla. 32611. Phone: 904-392-1771.

The "Jobs" column is an editorial feature compiled by Elizabeth Edgerton of our Chicago staff. Media companies having job openings they would like to list should send the job title and a brief job description to Ms. Edgerton at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill., 60611. She can be reached by telephone at 312-280-5293. Items submitted for publication must include a telephone number for obtaining further information and an address where resumes can be sent. Decisions on which items are published and what wording is used are made entirely by the editorial staff. #

"If I hold on to the station, I miss the '88 small business tax break... maybe I should call CEA..."



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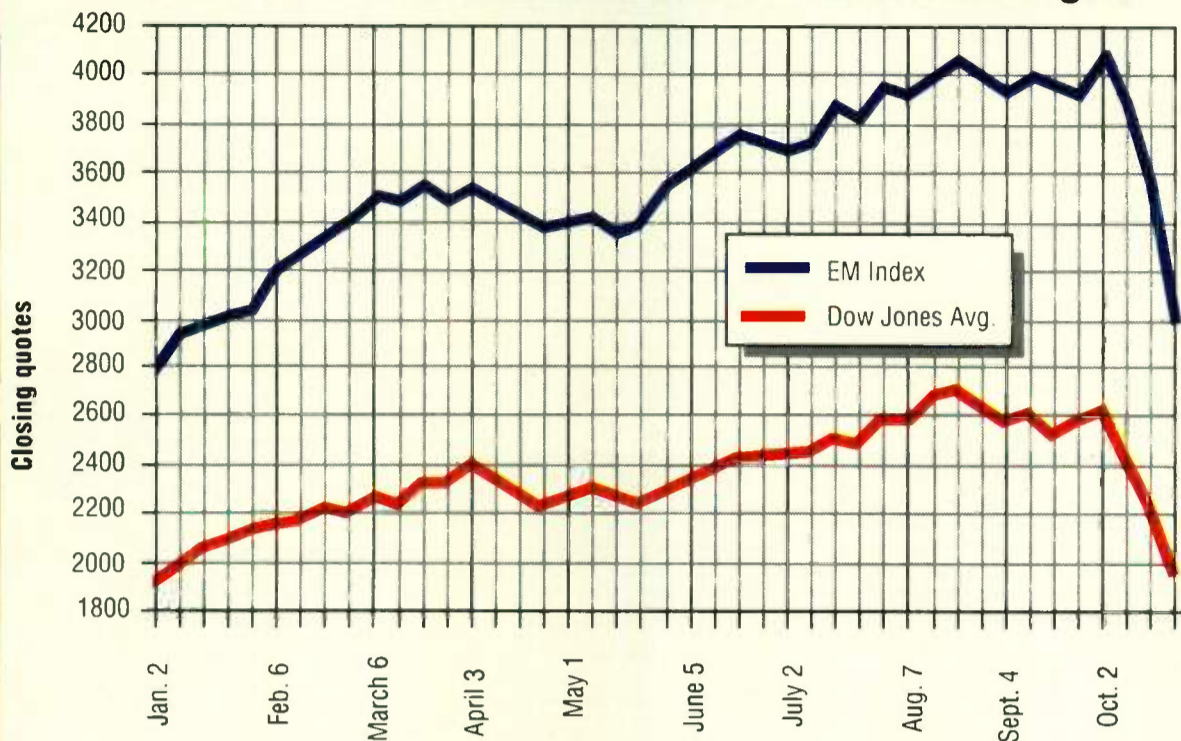
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ELECTRONIC MEDIA stock index vs. Dow Jones average



ELECTRONIC MEDIA stock index results for the week ended Oct. 23

WINNERS		Oct. 16	Oct. 23	Change
United Cable		\$24.50	\$25.00	2.04%
Coca-Cola	Oct. 16	\$40.50	\$39.75	-1.85%
Scripps Howard	Oct. 16	\$79.00	\$75.25	-4.75%
Tribune Co.	Oct. 16	\$39.50	\$36.63	-7.27%
General Electric	Oct. 16	\$50.75	\$46.63	-8.12%
TCI	Oct. 16	\$22.63	\$20.25	-10.52%
Cap Cities/ABC	Oct. 16	\$388.00	\$336.50	-13.27%
A.H. Belo	Oct. 16	\$62.50	\$53.00	-15.20%
Time Inc.	Oct. 16	\$97.13	\$82.00	-15.58%
Gannett	Oct. 16	\$43.00	\$36.00	-16.28%
King World	Oct. 16	\$22.25	\$18.38	-17.39%
CBS	Oct. 16	\$194.63	\$159.25	-18.18%
Gulf & Western	Oct. 16	\$78.25	\$64.00	-18.21%
MCA	Oct. 16	\$47.50	\$38.13	-19.73%
Turner Broadcasting	Oct. 16	\$13.13	\$10.50	-20.03%
Disney	Oct. 16	\$64.88	\$51.00	-21.39%
Comcast	Oct. 16	\$23.50	\$18.38	-21.79%
Jones Intercable	Oct. 16	\$13.00	\$10.00	-23.08%
Home Shopping	Oct. 16	\$9.00	\$6.50	-27.78%
Cablevision	Oct. 16	\$29.50	\$21.25	-27.97%
Multimedia	Oct. 16	\$66.00	\$47.50	-28.03%
Lorimar Telepictures	Oct. 16	\$12.25	\$8.25	-32.65%
Viacom	Oct. 16	\$24.13	\$16.00	-33.69%

LOSERS

Source: Nordby International

Stock analysts are hesitant to endorse buys

There's nothing like a stock market collapse to provoke the kind of existential questions that go unasked in better times.

So on Wall Street these days, people are wondering: If a media analyst recommends a stock while the market is crashing, can anyone hear him?

In theory, of course, media analysts are not required to stop recommending stocks just because the market is collapsing. The job of a stock analyst is to probe the financial condition and outlook of a corporation and then determine whether the company's stock is a good buy relative to other publicly held firms.

That's what is known as "fundamental" analysis. "Technical" analysts complement the fundamental analysts by determining where the stock market in general is heading.

So much for theory. The reality these days is that few analysts are comfortable recommending stocks until the market shows some signs of recovery. As the Dow Jones Industrial Average continued to drop last week, analysts were like diabetic kids in a candy store—they could look, but they better not touch.

All around them were strong media companies selling at distressed prices.

On Oct. 2, as the market was near its peak, CBS Inc. was selling at \$222 a share. As of Oct. 28, CBS shares were going for \$153.88. The story was the same at Capital Cities/ABC—from \$445.50 on Oct. 2 to \$322. Disney Co. had gone from \$79.75 to \$48. Tele-Communications Inc. from \$26.75 to \$18.75. A.H. Belo from \$68 to \$46 and Lorimar-Telepictures from \$16.38 to \$7.13.

"There are all kinds of stocks that look cheap right now," said Alan Gottesman, media analyst for L.F. Rothschild. "Picking them out has never been tough. If you can come up with reasonable earnings estimates, you can find out which stocks are cheap."

"But that's half the issue. The whole issue is that they may be cheap, but they may get more cheap. If your earnings estimates are off and the stock goes up, you won't hear any complaints. But if your earnings estimates are right on but the stock goes down, no one is going to say you did a great job of estimating the company's earnings."

Despite the anxiety last week, some analysts continued to recommend stocks—but in a discreet manner rare on Wall Street. Generally, it is to the analysts' benefit to trumpet their selections—after their clients have been informed, of course.

No analyst objects to a bandwagon following his or her selections. But more than a few brokerage firms are wary of appearing irresponsible by recommending stocks during the current plunge.

An analyst at one regional firm was saying last week that he was advising institutional clients to buy several media stocks. But, the analyst lamented, his firm preferred to avoid publicizing his recommendations until the market showed signs of recuperation.

Others found out that it was too late to publicize their recom-

(Continued on Page 62)



FOCUS ON FINANCE

M. Howard Gelfand

Cap Cities/ABC tells analysts of optimism, concern

By DIANE MERMIGAS

Senior reporter

In a closed-door meeting with financial analysts last week, Capital Cities/ABC officials generally stuck to predictions of improved earnings for the company and its TV network.

But, according to analysts in attendance, company officials also voiced concern over the financial effect of the National Football League players strike, the network's third-place ratings performance and the instability of the stock market.

Also, in the wake of its plummeting stock price, company officials hinted they will begin buying back warrants issued nearly two years ago when Capital Cities bought ABC Inc. for \$3.5 billion.

The warrants essentially allow the holders to purchase company stock at a reduced set price of \$250 per share for 2½ years from the time of the January 1986 merger of the two companies.

The company is authorized to buy back as many of the warrants as is financially feasi-

ible.

As of Oct. 27, the warrants were selling for \$77 each with 2.4 million warrants outstanding.

Company officials told analysts in attendance that given the current market conditions, they consider the outstanding warrants "dilutive."

Cap Cities/ABC officials declined comment on the warrant situation last week.

Some analysts estimated that the company could spend as much as \$250 million buying back warrants this year.

As recently as Oct. 26, Cap Cities/ABC stock dropped more than \$30 per share, closing at \$306.

The day after the meeting with analysts, Capital Cities/ABC stock closed up 16 points at \$322 per share.

The company's stock has been one of the most inflated media issues traded.

The company's stock was selling for \$388 per share, compared to a record high of \$450 per share earlier this year, before the Oct. 19 stock market plunge, when it fell \$32 in one day.

Cap Cities/ABC executives have attempted to temper concerns about a falloff in advertiser spending as a result of crippled consumer confidence.

Although it remains in third place in prime-time ratings, the network expects to benefit next year from its exclusive Winter Olympics and World Series broadcasts and its telecast of the 1989 Super Bowl.

Also, most of the company's \$1.7 billion outstanding debt from the merger is bank-financed and payable over 30 years at a fixed rate of 10 percent, with the first payment not due until 1991, Cap Cities/ABC executives told analysts.

Company officials told analysts that 1987 network and company earnings could be off from their original expectations because of a loss of revenues due to the NFL strike this fall and to persistently low ratings of its prime-time programs.

But this year's earnings will be bolstered by a better-than-expected upfront selling season and traditionally increased spending heading into an Olympics and national presidential election year.

Company officials initially had hoped to see the ABC TV network, which lost about \$70 million last year, post profits as high as \$40 million in 1987. Sources now say profits may weigh in at \$20 million or \$30 million for the year.

Company officials told analysts that fourth-quarter network revenues will increase 8 percent over a year ago and that network revenues overall for 1987 are expected to increase about 2.5 percent over 1986.

Some media analysts predict the ABC TV Network could post triple-digit profits next year.

Cap Cities/ABC recently reported its broadcasting division posted a 7 percent increase in operating income to \$104.8 million for the third quarter, on a 3 percent drop in revenues to \$701.4 million. The company said its TV network revenues declined due to sluggish prime-time ratings and program pre-emptions.

Most analysts contacted by ELECTRONIC MEDIA said their estimates for Cap Cities/ABC's 1987 and 1988 earnings will remain unchanged for the time being. #

NETWORK PRIME-TIME RACE: THE FIRST FIVE WEEKS

	7 p.m.	8 p.m.	9 p.m.	10 p.m.
Sunday	abc Disney Sunday Movie 11.3/19	Spenser: For Hire 10.9/17	Dolly 19.0/29	Buck James 13.0/22
	60 Minutes 20.0/34	Murder, She Wrote 20.1/30	CBS Sunday Night Movie 16.2/25	
	NBC Our House 11.5/19	Family Ties 19.6/30	My Two Dads 18.0/26	NBC Sunday Night at the Movies 17.6/28
Monday	abc MacGyver 12.3/20	NFL Monday Night Football 15.7/28		
	60 Minutes 13.3/21	Kate & Allie 15.5/24	Newhart 18.0/27	Designing Women 16.9/26
	NBC ALF 18.9/30	Valerie's Family 17.6/27	NBC Monday Night at the Movies 17.7/29	
Tuesday	abc Who's the Boss? 23.0/37	Growing Pains 24.4/38	Moonlighting 21.8/35	thirtysomething 15.3/27
	60 Minutes 11.1/18	Houston Knights 11.1/18	Jake and the Fatman 12.3/19	The Law and Harry McGraw 11.6/20
	NBC Matlock 17.2/27	J.J. Starbuck 13.6/21	Crime Story 12.5/22	
Wednesday	abc Perfect Strangers 16.3/28	Head of the Class 17.8/29	Hooperman 18.4/29	'Slap' Maxwell 15.6/25
	60 Minutes 11.5/19	Magnum, P.I. 15.9/25		Dynasty 15.6/27
	NBC Highway to Heaven 14.7/24	A Year in the Life 12.7/20		The Equalizer 13.9/24
Thursday	abc Sledge Hammer! 8.2/13	The Chamings 9.1/14	ABC Thursday Night Movie 10.2/17	
	60 Minutes 10.8/18	Wise Guy 12.2/19		Knots Landing 15.1/26
	NBC The Cosby Show 28.7/46	A Different World 27.5/43	Cheers 25.7/40	Night Court 23.0/37
Friday	abc Full House 10.0/19	I Married Dora 10.3/18	Max Headroom 6.6/12	20/20 12.3/23
	60 Minutes 14.0/25	Dallas 17.8/31		Falcon Crest 15.4/29
	NBC Rags to Riches 10.4/19	Miami Vice 15.0/26		Private Eye 11.0/21
Saturday	abc Once a Hero 4.1/8	Ohara 9.5/18		Hotel 10.3/20
	60 Minutes 7.6/14	Everything's Relative 6.9/12	Leg Work 6.7/12	
	NBC Facts of Life 14.5/27	227 17.2/31	Golden Girls 22.8/40	Amen 18.2/33

Source: A.C. Nielsen Co.

Season-to-date average ratings/shares for regular series airing from Sept. 21 through Oct. 25.

New show

New time slot

Analysts reluctant to pick stocks

(Continued from Page 61)

For example, Ed Atorino, media analyst for Smith Barney, wrote a report saying that, at \$219 a share, CBS stock looked like a pretty good sale. The problem was that CBS stock had suddenly fallen to \$145 a share.

Like many firms, Smith Barney drastically revised its recommended list—leaving no broadcasters or cable TV companies among the subscribers.

"If I were a courageous individual who had a lot of money in the bank or was on the moon the last few weeks, I might start to buy some of these media companies," said Mr. Atorino. "Stocks like Gannett, New York Times, maybe CBS or Cap Cities—some of the companies that have very strong franchises and strong financial bases."

"My basic assumption is that prices we're seeing now are going to be prices which in the future will look like good buys. But I don't know where the starting point is."

Fred Anshel, media analyst for Dean Witter, said, "I'm seriously considering recommending something in the near future, but the problem is, who is going to listen to me?"

"I look at a company like MCA, which is selling at \$33 (down from about \$59 on Oct. 2). The asset base is still there."

"The company isn't worth any less today than it was a few weeks ago."

Mr. Anshel added, "We'll probably look back at this period and say, 'Why didn't I find three new mortgages to put on my house and buy stock?' Granted, prices were overpriced—especially with the benefit of 20-20 hindsight—but the damage is far beyond any rationale."

Despite all the worries, though, there were people buying stock. Lots of stock.

Among the buyers were most of the biggest cable TV companies. There were, in fact, those who believed that cable companies could survive a stock market crash as movie studios did in 1929.

During the Great Depression, most folks could still come up with five cents to see a movie. The cost of watching a movie on cable these days isn't much higher.

Said Mark Riely, who follows cable TV stocks for Eberstadt Fleming: "If bad economic times are coming, the cable industry looks to be more recession-resistant than any other growth industry. Very few people are going to be disconnecting basic service, because cable subscribers pay something like a dime per hour viewed."

"There could be some softness on the pay side, but cable operators have taken care of that to some extent by bringing the cost of basic service up and the cost of pay services down."

Mr. Riely thinks cable stocks will trade pretty much as a group, but said that among his current favorites are TCI, Warner Cable Communications and Time Inc. #

Group W plans to syndicate daily travel show

By **RICHARD MAHLER**
Los Angeles bureau chief

LOS ANGELES—Group W Productions and Andy Friendly Productions plan to launch "Getaway," a daily half-hour magazine series for prime access, next September.

The travel-oriented strip, which is being unveiled at a news conference today in New York, has already been assured clearances on Los Angeles' KCBS-TV and Group W-owned outlets in Boston, Philadelphia, Baltimore, Pittsburgh and San Francisco.

"Getaway" hosts and crews will travel throughout the world to bring back the sights and sounds of exotic places and people, the producers say.

Edwin Vane, GWP's president and chief executive officer, describes "Getaway" as a "clear alternative" to Paramount's "Entertainment Tonight" and King World's "Wheel of Fortune," the two popular first-run shows that have dominated prime access for the last three years.

"There's a sense of sameness about the other new shows announced for next fall," says Andy Friendly, "Entertainment Tonight's" originator

and now "Getaway's" executive producer.

He said Lorimar's "TV Guide" and GTG Entertainment's "USA Today," both in development, are examples of that sameness.

Mr. Friendly says his show will consist entirely of original location footage shot by the "Getaway" crew, including some segments in the United States.

The pilot is a "Mediterranean adventure" episode taped in France, Monaco, Spain, Italy and Egypt.

The new strip will replace "2 on the Town" on KCBS here.

"Getaway" will resemble the travel segments on that show only to the extent that "it will be fast-paced, tightly edited and both poetic and sexy," Mr. Friendly said.

Mike Meadows, executive producer of "2 on the Town," is the supervising producer of "Getaway." Other staff members from that discontinued series are likely to be added if Group W gives the new show a green light.

Six co-hosts, three men and three women, will divide on-camera duties, with a different male-female pair handling each venue. They are Mike Jerrick, Christy Fichtner, Bob Chandler, Adrienne

Meltzer, Al Owens and Michelle Roth.

"Getaway" is to be offered on a cash-plus-barter basis, with Group W retaining two 30-second spots for national advertising.

Mr. Vane acknowledged that the proposed program's budget is "hefty," but declined to be more specific.

He did say, however, that the project's demands preclude Group W from launching any other major series for the 1988-89 syndication season.

The executive says Group W asked Mr. Friendly to develop "Getaway" after extensive research verified an enormous public interest in travel.

Mr. Friendly also cites the high ratings enjoyed by news and access programs when they go on location.

"Getaway" will offer romance, fantasy and adventure through the eyes of interesting people, including celebrities, who live in various areas," Mr. Friendly says.

Mr. Friendly, who entered a development deal with Group W last March, says he is working on other first-run projects outside of the Group W relationship that will be announced in the near future. #



EDWIN VANE
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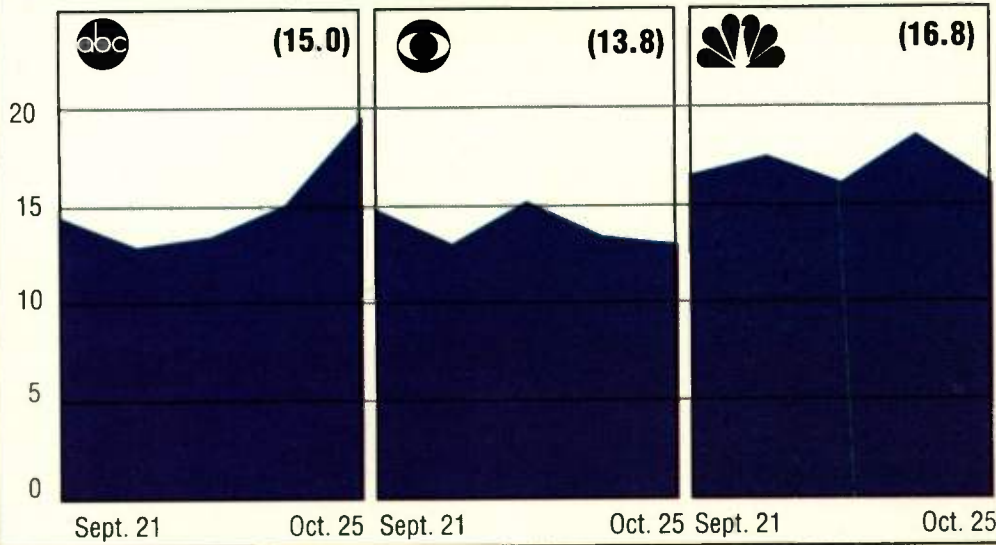
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SEASON-TO-DATE RATINGS (AVERAGES)

WEEKS 1-5: SEPT. 21 THROUGH OCT. 25

NETWORK PRIME TIME



IN THE SPOTLIGHT

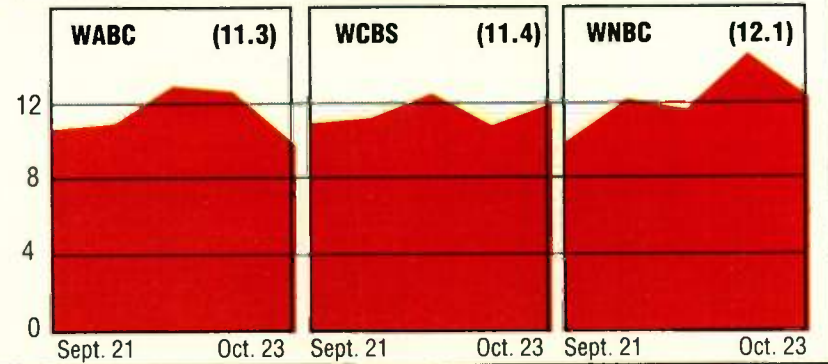


Wide World photo

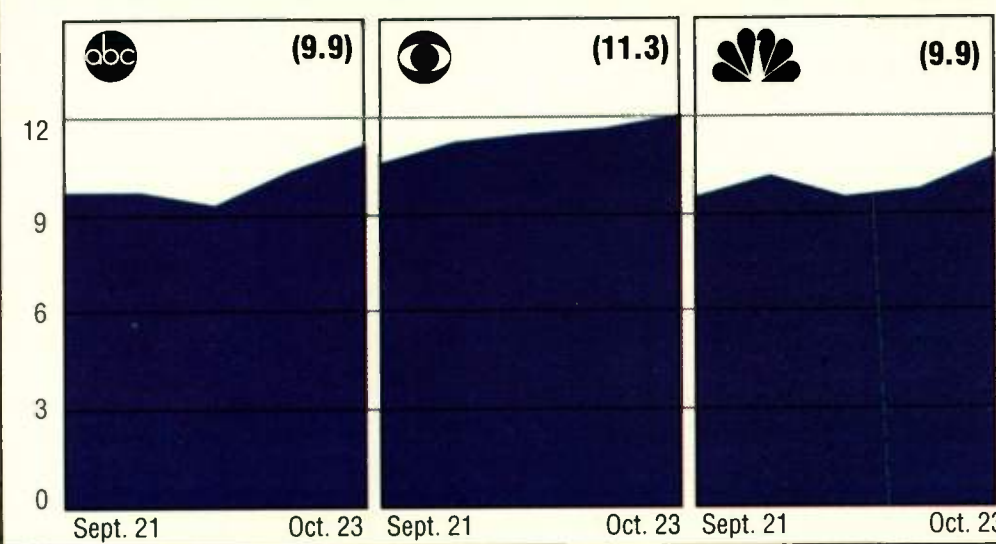
Recent seventh games of the World Series

1982	St. Louis vs. Milwaukee	NBC	25.0/41
1985	Kansas City vs. St. Louis	ABC	32.6/47
1986	New York vs. Boston	NBC	38.9/55
1987	Minnesota vs. St. Louis	ABC	32.5/49

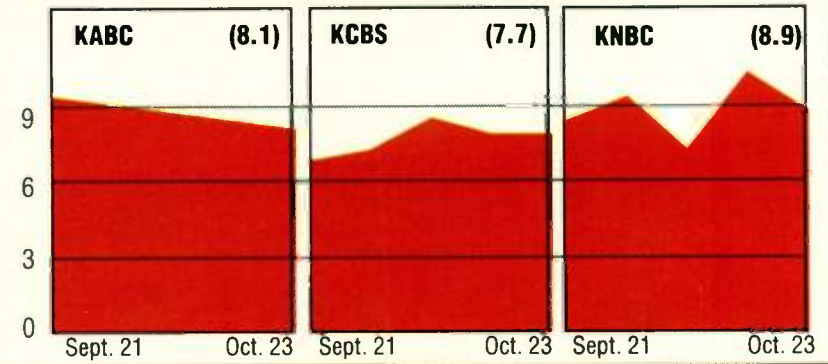
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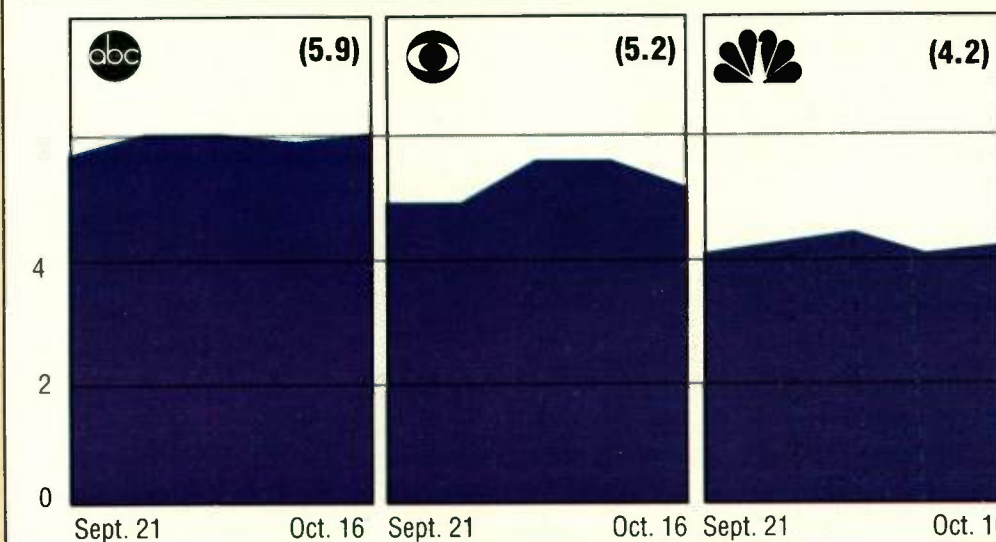
NETWORK EVENING NEWS



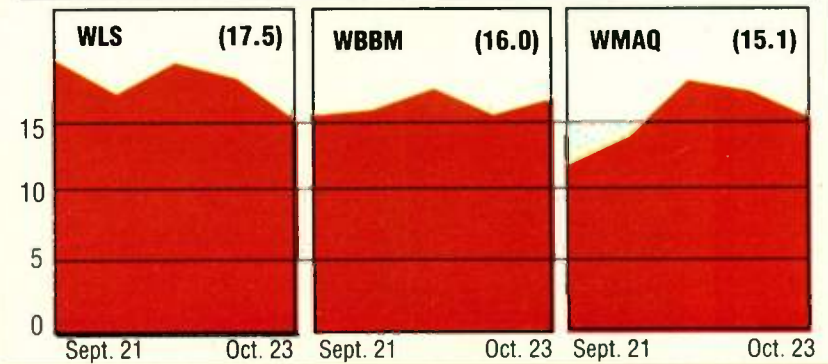
LOS ANGELES 11 P.M. LOCAL NEWS



NETWORK DAYTIME-SEPT. 21 TO OCT. 16



CHICAGO 10 P.M. LOCAL NEWS



SEASON-TO-DATE RATINGS/SHARES OF REGULAR PRIME-TIME NETWORK PROGRAMS

1. The Cosby Show	NBC 28.7/46	(t) Dallas	CBS 17.8/31	39. Highway to Heaven	NBC 14.7/24	58. Houston Knights	CBS 11.1/18
2. A Different World	NBC 27.5/43	(t) Monday Night Movies	NBC 17.7/29	40. Cagney & Lacey	CBS 14.6/24	59. Private Eye	NBC 11.0/21
3. Cheers	NBC 25.7/40	22. Valerie's Family	NBC 17.6/27	41. Facts of Life	NBC 14.5/27	60. Spenser: For Hire	ABC 10.9/17
4. Growing Pains	ABC 24.4/38	(t) Sunday Night Movie	NBC 17.6/28	42. Beauty and the Beast	CBS 14.0/25	61. Tour of Duty	CBS 10.8/18
5. Night Court	NBC 23.0/37	24. Matlock	NBC 17.2/27	43. Equalizer	CBS 13.9/24	62. Rags to Riches	NBC 10.4/19
(t) Who's the Boss?	ABC 23.0/37	(t) 227	NBC 17.2/31	44. J.J. Starbuck	NBC 13.6/21	63. I Married Dora	ABC 10.3/18
7. Golden Girls	NBC 22.8/40	(t) Hunter	NBC 17.2/34	45. Frank's Place	CBS 13.3/21	(t) Hotel	ABC 10.3/20
8. Moonlighting	ABC 21.8/35	27. Designing Women	CBS 16.9/26	46. Buck James	ABC 13.0/22	65. Thursday Night Movie	ABC 10.2/17
9. Murder, She Wrote	CBS 20.1/30	28. Perfect Strangers	ABC 16.3/28	(t) St. Elsewhere	NBC 13.0/22	66. Full House	ABC 10.0/19
10. 60 Minutes	CBS 20.0/34	29. Sunday Night Movie	CBS 16.2/25	48. A Year in the Life	NBC 12.7/20	67. Ohara	ABC 9.5/18
11. Family Ties	NBC 19.6/30	30. Magnum, P.I.	CBS 15.9/25	49. Crime Story	NBC 12.5/22	68. Charmings	ABC 9.1/14
12. Dolly	ABC 19.0/29	31. NFL Monday Night Football	ABC 15.7/28	50. MacGyver	ABC 12.3/20	69. Sledge Hammer!	ABC 8.2/13
13. ALF	NBC 18.9/30	32. Dynasty	ABC 15.6/27	(t) 20/20	ABC 12.3/23	70. My Sister Sam	CBS 7.6/14
14. L.A. Law	NBC 18.6/32	(t) 'Slap' Maxwell	ABC 15.6/25	(t) Jake and the Fatman	CBS 12.3/19	71. Everything's Relative	CBS 6.9/12
15. Hooperman	ABC 18.4/29	34. Kate & Allie	ABC 15.5/24	53. Wiseguy	CBS 12.2/19	72. Leg Work	CBS 6.7/12
16. Amen	NBC 18.2/33	35. Falcon Crest	CBS 15.4/29	54. The Law and Harry McGraw	CBS 11.6/20	73. Max Headroom	ABC 6.6/12
17. Newhart	CBS 18.0/27	36. thirtysomething	ABC 15.3/27	55. Oldest Rookie	CBS 11.5/19	74. West 57th	CBS 6.4/13
(t) My Two Dads	NBC 18.0/26	37. Knots Landing	CBS 15.1/26	(t) Our House	NBC 11.5/19	75. Once a Hero	ABC 4.1/8
19. Head of the Class	ABC 17.8/29	38. Miami Vice	NBC 15.0/26	57. Disney Sunday Movie	ABC 11.3/19		

'Family Ties' leads new off-network pack

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—Paramount's "Family Ties" and "Cheers" appear to be the success stories in off-network syndication this fall, while the fortunes of one-hour series continue to sag.

Ratings from the first telecast through Oct. 18 show "Family Ties" leading the pack of nine off-network series just entering syndication with a 7.2 rating (percentage of all TV homes) and a 13 share (percentage of sets in use). These numbers are based on audience estimates for the 15 metered markets measured by A.C. Nielsen Co.

After "Family Ties" comes "Cheers" with a 5.9/11 in the metered markets, then MCA TV's "The A-Team" (4.6/9) and Coca-Cola Tele-

communications' "Punky Brewster" (4.1/9).

"Webster," also from Paramount, is ranked fifth with 4.1/8, followed by Columbia/Embassy's "T.J. Hooker" (3.8/8) and Colex's "Hardcastle & McCormick" (3.2/8).

In last place are Victory Television's "Hill Street Blues" (3/6) and MCA's "Simon & Simon" (2.2/5).

Most of the programs are being scheduled as weekday strips.

Analysts are hesitant about drawing firm conclusions about the early numbers, pointing out that, except for "Family Ties" and "Cheers," most of the shows aren't running in a majority of the metered markets yet.

Also, the demographic profiles of their audiences will not be known until the October ratings become available about Nov. 10.

But based on the overnight data currently available, only "Family Ties," "Cheers" and "The A-Team" are significantly improving on their lead-ins—by 18 percent, 10 percent and 29 percent, respectively.

Compared with the same time period last year, "Family Ties" is boosting its time slot's audience by 30 percent, "Cheers" is up 10 percent and "The A-Team" is flat.

Off-network episodes of "Punky Brewster," however, show a 13 percent climb over last year's programming, while both "T.J. Hooker" and "Hardcastle" have given their stations 14 percent share hikes.

In contrast, ratings for stations carrying "Hill Street Blues" are one-third below what they averaged in the same periods during October 1986, and "Simon & Simon" has share

levels 17 percent below a year ago.

Ratings for "Punky Brewster" and "Webster," canceled shows that are continuing in first-run, are for off-network segments only.

Even though "Cheers" and "Family Ties" have delivered impressive numbers so far, analysts are quick to note the high prices broadcasters paid for those popular sitcoms.

"While both are on the plus side of the ledger, (performances of those shows) might be called disappointing," the New York-based Seltel station rep firm advised clients last week. "With the prices paid, stations had to hope for (and project) more than a single share point increase over lead-in and October 1986 ratings."

The real story, Seltel and other reps conclude, won't be known for several weeks. #

Nominee is opposed to fairness doctrine

(Continued from Page 1)

But the choice of Mr. Ginsburg isn't sitting well with some public-interest groups.

"My disagreements with him in the First Amendment area are extreme and profound," said Andrew Schwartzman, executive director of the Media Access Project, a watchdog group that favors the fairness doctrine.

"His 'cost benefit' view of the world, including his opposition to the fairness doctrine, may be of concern to some senators" though not a "major determinant" in the confirmation process, Mr. Schwartzman said.

Mr. Ginsburg, 41, is clearly knowledgeable about the electronic media, even though he hasn't ruled in any major media decisions during his 11 months at the federal appeals court here.

He is the author of "Regulation of Broadcasting: Law and Policy Towards Radio, Television and Cable Communications," a 741-page textbook.

The textbook, published by West Publishing in 1979, includes cases and questions regarding the fairness doctrine, children's TV, broadcast licensing, public broadcasting and cable TV.

In the preface, Mr. Ginsburg wrote, "at this moment... the Supreme Court has shown an increased willingness to decide issues of communications law."

However, he didn't offer his personal opinions on media issues addressed in the book.

A supplement to the book, published in 1983, contains cases pertaining to broadcast deregulation and new video technologies.

Mr. Ginsburg voiced his opinion of the fairness doctrine during a 1985 Federal Communications Commission hearing that provided



DOUGLAS GINSBURG
Wrote broadcast law text

some of the evidence the commission used to declare later that the doctrine is unconstitutional.

At that time, Mr. Ginsburg served as administrator of the office of information and regulatory affairs at the federal Office of Management and Budget.

Meanwhile, most media groups here were caught up in the search to find more information about President Reagan's latest choice. Spokesmen for the National Association of Broadcasters and the National Cable Television Association said they didn't know enough about Mr. Ginsburg to comment.

The former Harvard Law School professor served as a deputy assistant attorney general for regulatory affairs in the Justice Department's antitrust division from 1983 to 1984, and he was assistant attorney general for antitrust from 1985 to 1986. #

AT PRESS TIME CONTINUED

● LOS ANGELES—Convicted murderer Joe Hunt is expected to hear today whether his lawyers will be granted a temporary restraining order to stop NBC's Nov. 8-9 airing of "Billionaire Boys Club," the two-part miniseries based on a financial and social club of elite young men. Mr. Hunt, who founded the club, is now serving a life sentence for a 1984 murder. He says the telecast will hurt his chances of getting a fair trial in pending litigation.

● NEW YORK—A new radio network focusing on motivational programming will be launched later this month by veteran radio commentator Earl Nightingale. Air personalities on the new 24-hour, satellite-delivered Successnet, which is designed for AM stations, will be drawn from the ranks of the nation's motivational speakers. Details will be announced here on Nov. 16.

● NEW YORK—About 20 NBC newswriters received layoff notices last week as part of a wave of previously announced staff cutbacks, NBC sources confirmed. The newswriters are members of the National Association of Broadcast Employees and Technicians, the union that ended an 18-week strike last week. An NBC News spokesman said about 20 additional news staffers had been reassigned to other NBC divisions or had accepted offers to buy out their contracts. Meanwhile, officials of the International Brotherhood of Electrical Workers continued to discuss whether to accept a new CBS contract that was offered Sept. 30.

● NEW YORK—CBS News announced two executive appointments last week as a prelude to staffing changes and shifts expected throughout the month. Ted Savaglio, director of news coverage since January 1986, was named vice president of administration and deputy director of news coverage, a post left vacant by the retirement of CBS News veteran Robert Chandler last year. CBS attorney Beth Breson was named to the new post of vice president of legal affairs for CBS News. Also, Jim Lampley, sports director for KCBS-TV in Los Angeles, was added as a contributor for CBS's new two-hour morning program, premiering Nov. 30.

● BURBANK, CALIF.—Dawn Steel, who recently departed Paramount Pictures Corp., has been appointed to the newly created position of president of the motion picture division at Columbia Pictures. She assumes the duties of resigning Chairman David Puttnam, whose position is being eliminated, and President and CEO David Picker, who is leaving the studio to become an independent producer. Ms. Steel will report to Tri-Star Pictures Chairman Victor Kaufman, who is overseeing the merger of Tri-Star with the entertainment operations of Coca-Cola Co., Columbia's corporate parent. #

Broadcasters win one battle on fairness rule

By DOUG HALONEN
Staff reporter

WASHINGTON—The broadcasting industry last week apparently scored one victory in its campaign to stop Congress from reinstating the fairness doctrine.

That came when the House Appropriations Committee voted 28-20 against attaching a new fairness doctrine to a government funding bill.

The proposal was raised by Rep. Neal Smith, D-Iowa, and turned aside by a bipartisan group led by Rep. Jamie Whitten, D-Miss., who opposed the measure based on procedural grounds.

Despite that win, a controversial Senate proposal that would codify the doctrine and place a special tax on the sale of many communications properties remained intact at week's end (see related story, Page 16).

When that proposal, which would assess a 2 percent tax on the price of a standard radio or TV sale, will make it to the Senate floor for a vote was unclear.

In its attack on the doctrine and tax proposals, the National Association of Broadcasters is getting strong support from member stations and a few hired guns, including former Sen. Birch Bayh, who was retained by Emmis Broadcasting.

"It's an all-out total mobilization blitz," said Eddie Fritts, NAB president.

But the assault apparently has upset Sen. Ernest Hollings, D-S.C., who has supported the tax as a way to reduce the federal deficit.

Sen. Hollings, chairman of the Senate Commerce Committee, sent a letter to his colleagues last week purporting to correct the "gross misrepresentations" he alleged that broadcasters are making about the tax and doctrine initiatives.

He said the proposed deficit-reducing plan is not a tax but a "user fee" to be paid by those who use broadcast spectrum.

At week's end, even the NAB's Mr. Fritts was conceding that a victory for the industry remained uncertain at best.

"Who knows what's going to happen?" said Mr. Fritts. "It's a tough, tough fight." #

TNT network draws skeptics

(Continued from Page 4)

approved the concept of TNT, includes representatives of Tele-Communications Inc., American Television and Communications Corp., Warner Cable Communications, Continental Cablevision and United Cable.

Sources also said that if TNT gets the blockbuster programming that Mr. Turner is seeking, the service certainly will gain acceptance.

Aside from films in the MGM library, including a network kickoff featuring "Gone With the Wind," the new channel would carry sports programming shifted from the TBS superstation.

Beyond that, Mr. Turner has composed a TNT "wish list" that includes Major League Baseball, NBA and NCAA basketball, U.S. Open golf and tennis and special events spanning everything from the Academy and Grammy awards to the Olympics, the

Kentucky Derby, the Daytona 500, college football bowl games and parades.

"If Turner's programming is as strong as it appears it's going to be, we'll find some room," said Neil Sullivan, fund vice president in operations for Jones Intercable.

But some MSO executives say they simply may not have the channel capacity for TNT.

"Even if we really wanted to get the service on, it would be hard to clear channel space in some cases," said Peter Low, director of programming for Cablevision Systems Corp.

The proposed March 1988 launch date also seems to be in question. MSOs contacted last week had yet to hear a full-blown presentation on programming or business plans from TBS. The Turner board is expected to approve a business plan for TNT at its next meeting in mid-November. #

PPV venture ready for Dec. 4 premiere

(Continued from Page 1)

21st, according to the National Cable Television Association.

Before the rollout of regularly scheduled programming on Dec. 4, Home Premiere is offering a special live showing of the World Wrestling Federation's "Survivor Series" on Thanksgiving Day.

Some 1 million addressable households in 60 cable systems will be able to tune in the special event.

From the nucleus of its initial markets, the new service will expand to cover 2.3 million addressable subscribers within the next 24

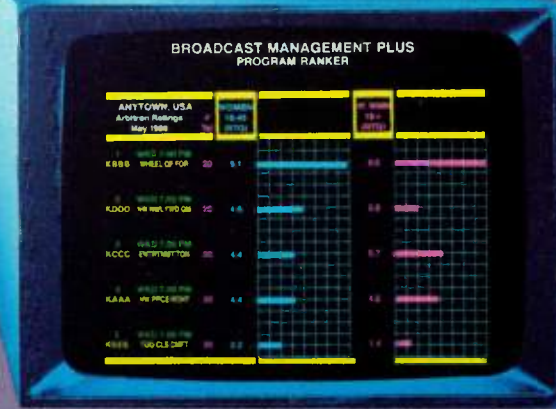
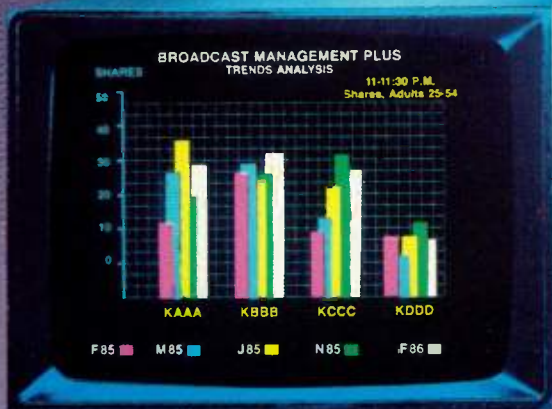
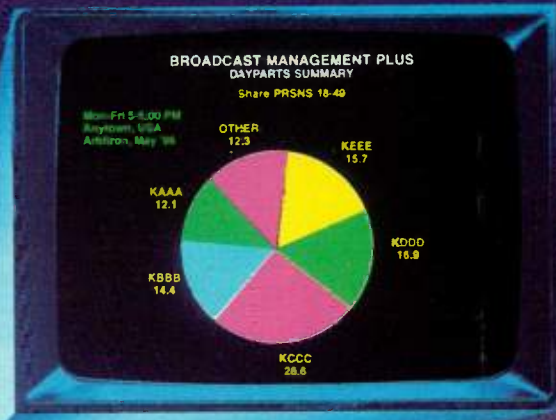
months, says James Heyworth, president of Pay-Per-View Network, Home Premiere's parent company.

That target number is about 25 percent of all addressable households in the United States, according to A.C. Nielsen Co. figures.

Judging from current network tallies, that goal makes Home Premiere competitive with the two largest PPV networks.

Viacom International's Viewer's Choice serves 2.9 million addressable subscribers. Its chief rival, Request Television, serves 2.4 million. #

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Stock market seesaw may result in buyouts

(Continued from Page 1)

However, analysts predict that entrepreneurs and companies with cash will soon come out of the woodwork, ready to acquire stocks, stations and other properties at potentially bargain prices.

Analysts at Wertheim Schroder & Co. last week speculated that takeovers will be forged this time around by foreigners, in addition to well-heeled U.S. corporations.

The firm considers Lorimar Telepictures, MCA Inc. and Orion Pictures Corp. among the most vulnerable of the broadcast concerns.

The following are highlights of industry changes last week in response to unstable market and economic conditions:

- Kohlberg Kravis Roberts & Co.'s effort to sell Storer Cable Communications' cable TV systems is getting hindered in part by the stock crash, analysts said. In the current market climate, analysts said it's unlikely that KKR can realize its asking price, said to be more than \$2,000 per subscriber.

Just prior to the stock crash, discussions broke off between KKR and a consortium seeking to buy the systems. Sources said the consortium—Tele-Communications Inc., American Television and Communications Corp., Comcast Cable Communications and the Bass brothers—made an offer that KKR felt was too low.

"Unless KKR is willing to come down in their price, there's no reason to make a bid," said Edward Hatch, media analyst with Merrill Lynch. "KKR could probably get more for it if they sell it next year."

However, sources said other buyers are waiting in the wings. Among those are Cox Cable Communications, Jack Kent Cooke, Warner Communications, a consortium being created by Century Communications and a group of Japanese investors.

- CBS Inc. officials have, for now, abandoned consideration of spinning off CBS Records to its shareholders partly because of devaluation of CBS's stock.

CBS issued a brief statement last week indicating it has escalated its negotiations with Sony Corp. to sell the records unit for about \$2 billion.

- A management buyout of the Bozell, Jacobs, Kenyon & Eckhardt advertising agency from parent Lorimar Telepictures is being restructured. The \$133 million deal, which was to have relied in part on high-risk, high-yield junk bonds, now will be funded in part by privately placed subordinated debt.

Lorimar executives said they will seek to unload other assets only to parties who can pay cash.

- LIN Broadcasting last week joined a list of several dozen broadcast companies that have launched stock buybacks since Oct. 19, the day the Dow Jones Industrial Average plunged a record 508 points.

Other media companies buying up their

stock include United Artists, ATC, McGraw-Hill, MCA, Comcast, Fries Entertainment, Infinity Broadcasting, Aaron Spelling Productions, Knight-Ridder, King World, New Line Cinema and TCI.

Viacom International, Turner Broadcasting and Infinity are among the broadcast-related concerns that are heavily in debt and in need of restructuring, analysts say.

- Fairfax, Va.-based EZ Communications, owner of 15 radio stations, delayed its first public stock offering due to uncertainty in the markets, confirmed EZ's chairman, Art Kellar. The offering was scheduled for last week.

"We're just putting it on the shelf" until the company perceives "a resumption of confidence in the marketplace," Mr. Kellar said of the offering, which was to have totaled 2 million shares.

- George Gillett said he increased the bank debt portion of his \$650 million buy into six Storer TV stations in response to the market (see related story, Page 3).

The bank debt portion was raised from just under 50 percent to more than 60 percent. Mr. Gillett and KKR, the New York investment company that owns Storer, each contributed \$100 million in equity, with the remainder being financed with junk bonds offered by Drexel Burnham Lambert.

"I haven't seen a reluctance on the part of investors to buy the high-yield, high-risk notes if it's the right transaction with the right yield," Mr. Gillett said.

However, not all the market-related news is negative.

The stock fluctuations did not effect several planned deals, according to the companies involved, including Continental Cablevision's planned \$481.7 million purchase of American Cablesystems Corp.; Walt Disney Co.'s proposal to buy RKO General's KHJ-TV in Los Angeles for \$320 million; and Harte-Hanks Communications planned divestitures.

TVX Broadcasting and Salomon Brothers last week denied they were having trouble placing junk bonds to complete the finalized financing of five independent TV stations from Taft Broadcasting.

And Wall Street analysts said well-capitalized companies like CBS Inc., Warner Bros. and Disney are in the best position to take advantage of new acquisition opportunities created by a bear market.

Media-related stocks juggled slight gains and slight losses last week after recording another round of major declines Oct. 26, a day the Dow Jones Industrial Average posted its second-biggest daily drop of 156.83 points. Nearly all broadcast stocks gained something in what generally was an upbeat market on Oct. 29. #

Contributors to this report included Richard Tedesco, Adam Buckman and Doug Halonen.

ABC steals daytime crown away from CBS

(Continued from Page 1)

president of daytime, East Coast, for ABC Entertainment. "How much, I don't know. But we've also been trying very hard to make our shows as strong as possible creatively."

According to the A.C. Nielsen Co., ABC averaged a 5.9 rating (percentage of TV homes) and 22 share (percentage of sets in use) in daytime for the week ended Oct. 23.

CBS had a 5.5/21 and NBC drew a 4.4/17. For the four weeks of the third quarter (daytime's seasonal start), ABC had a 5.9/23, CBS a 5.5/22 and NBC a 4.3/17.

In the key demographic category of women age 18-34, ABC enjoyed a 47 percent advantage over CBS and was 92 percent ahead of NBC for the four weeks ended Oct. 9, the most recent period for which data is available.

On Madison Avenue, that advantage is expected to translate into millions of dollars in additional revenue from advertisers anxious to reach young female consumers.

Officials at CBS, which has dominated daytime in the recent past, downplayed the trend's significance, claiming that in time periods commonly programed by the three networks, it has beaten ABC once and tied it once since the start of the season.

NBC delivers six hours of programing daily, while CBS has 5½ hours and ABC five hours.

By any measure, however, ABC still has the top three daytime shows: "General Hospital," "One Life to Live" and "All My Children."

CBS follows with "Young and the Restless" and "The Price Is Right."

The highest-rated NBC show is the network version of "Wheel of Fortune," ranked ninth.

Analysts believe ABC has been helped the most by the conversion to a people-meter sample, because the technology is biased toward the young, urban viewers ABC has traditionally attracted.

While conceding that hypothesis to some degree, CBS and NBC executives also point out that viewing habits have been upset by recent congressional hearings, Major League Baseball playoffs and tennis matches.

"These (televized interruptions) have been a very disruptive influence," says Michael Brockman, vice president of daytime, children's and late-night programs at CBS Entertainment.

"Only the last few weeks have been near normal, and compared to the ratings of a year ago, we don't see that much change."

During the past year, Mr. Brockman says, CBS research suggests the network has slipped an average of one-tenth of a ratings point, with NBC down a half-point and ABC up four-tenths of a point.

NBC Entertainment's Brian Frons, vice president of daytime programing, concedes his network is still playing catch-up and esti-

mates that the people meter has boosted ABC's serial ratings by about 4 shares.

"We're most concerned about our game-show block in the late morning," he says.

That's where all three networks are grappling with severe clearance problems, a result of strong syndicated programing and local morning magazines.

NBC hits bottom with "Super Password" at noon (ET), which is carried by only 70 percent of the network's affiliates.

"Sale of the Century" manages 72 percent at 10 a.m., and the new "Win, Lose or Draw" is carried on just 86 percent of NBC outlets at 11:30 a.m.

CBS and ABC do only slightly better with their own game shows, contrasted with the 98 percent clearance levels common among all three networks for their afternoon soap operas.

Ms. Dwyer-Dobbin says ABC's biggest push this year will be to get stations and viewers to sample "The Home Show," a new reality strip premiering Jan. 11 to replace the off-network sitcom "Mr. Belvedere."

The show, produced by Woody Fraser and co-hosted by Sandy Hill and Robb Weller, is the product of intensive research and testing by ABC.

"We expect our clearances will be in the 80s (with 'Home')," predicts Ms. Dwyer-Dobbin.

"We're really trying to make a difference in that time period."

CBS, says Mr. Brockman, considers the late-afternoon soap lineup his network's weakest daytime element.

"Our older soaps are doing less well than we'd like," he admits. "It will also take time for (the recently launched) 'Bold and the Beautiful' to build."

The network is also contending with recent time changes for two of its serials.

NBC, according to Mr. Frons, is pleased with the gradual improvement of "Santa Barbara," an expensive serial introduced several years ago.

He's also optimistic about an untitled new soap from the creator of "Young and the Restless," to be introduced in the second half of 1988.

No decision has yet been made on what show will be bumped by that entry.

NBC Entertainment President Brandon Tartikoff, who has long expressed dissatisfaction with his network's poor daytime performance, has commissioned development of at least two "comedy-oriented" serials and is also considering mixing daytime programing with "bursts of information."

Along those lines, NBC will experiment this week with a TV disc jockey introducing and commenting on various programs.

Jackee, as the hostess is known, will make comments for 20 or 30 seconds at a time, both within and between shows. #

and expects to stay with CBS in the long haul. "Individuals in any organization have to be astute to changes in the environment around them," Mr. Jankowski said. "I happen to be fortunate enough to be a part of a very exciting development in American history. I couldn't be happier."

For his part, Mr. Tisch says his only plan for the Broadcast Group is to buy more TV stations in major markets at reasonable prices.

Despite a current \$1.7 billion cash reserve—which could swell to \$4 billion with the sale of the records unit—Mr. Tisch has lost out on many station deals this year because of his conservative bidding.

"I think the price of stations eventually will come down," Mr. Tisch said. "If we ever did an acquisition, it would not be a piddling acquisition. It certainly would be a major earnings addition to CBS."

But the 64-year-old chief executive has made his mark at CBS so far as a seller and streamliner, and sources say this trend could continue.

Some of the wide-ranging speculation about CBS's future includes these strategies:

- That Mr. Tisch eventually will merge CBS Inc. and his own Loews Corp., inviting a Federal Communications Commission review that likely would prompt CBS to lose "grandfathered" protection of its dual ownership of radio and TV stations in major markets.

"There is no thought of merging CBS with anything," responds Mr. Tisch. "It may make good sense, but it may not be worth the effort. It's never been discussed. It's never been entertained."

- That Mr. Tisch eventually will sell all or parts of CBS's owned TV stations, radio operations and network and get out of the broadcast game with plenty of return on his 24.9 percent investment in CBS.

Richard McDonald, analyst for First Boston Corp., calls such speculation "ludicrous."

Others point out that Mr. Tisch said he wouldn't sell CBS's publishing and record divisions, both of which eventually went on the block once the price was right.

"Almost everything he said he wasn't going to do a year ago he's done," said one veteran Wall Street analyst, who asked not to be identified. "There is no reason why, if it meant making a nice return on his and other shareholders' investments, he wouldn't opt to sell off the rest of the company."

Mr. Tisch, who is considered by many of his associates to be entrenched in broadcasting, says that CBS's broadcast assets "are sacred" and "not for sale."

- That Mr. Tisch could invest in broadcast-related businesses that would generate new revenues for CBS. However, Mr. McDonald says he believes Mr. Tisch will sit tight on his "fortress of cash," which he will use sparingly as a hedge against a shaky economy.

Adds Mr. Jankowski, "I would say philosophically that anything that does occur of any nature would only be for the betterment of the whole company. Nobody's going to make any stupid decisions."

- That Mr. Tisch and William Paley, CBS's founder and chairman, are growing restless and dissatisfied with CBS's entertainment programming efforts. Industry observers are betting they will seek to make executive changes in the unit within the next several months.

is pleased that CBS so far this season has improved its young, urban viewer draw.

But Mr. Tisch concedes, "Until CBS is No. 1 (in the prime-time ratings), we haven't accomplished much. It takes time to rebuild. But I think we have to close the gap between No. 1 and No. 2 between now and next year," he said.

In recent months, Mr. Tisch has begun leaning heavily on CBS News to maximize resources and add prestige to prime time. He stresses that earlier cutbacks were aimed at increasing efficiency.

"I think the issue here is, how do we do a better job with the people we have?" he said. "If you notice, with all the excitement of this past year, all the promotions have been from within."

Many of the headlines CBS has made this year have dealt with layoffs and not programming. The corporate head count has been reduced in 1987 by 807 positions, mostly through attrition, with 728 of those jobs coming from the Broadcast Group.

Total CBS employment now stands at 17,187, but more than 10,000 of those jobs are related to CBS Records.

All of this streamlining has not been without criticism and a backlash in company morale. Some detractors think that in certain instances, Mr. Tisch's cost-cutting orders have reached too deep into essential broadcast and network operations.

For instance, one CBS executive, who asked not to be identified, said the network has been hurt by recent changes in its advertising and promotions, much of which is now relegated to an outside agency and to CBS executives with limited background in the field.

"No one is directly responsible for the network, per se, only bits and pieces of it. Everyone has been stripped of their authority. Larry decides everything. I think the network is adrift," the executive said.

But the cost-cutting and layoffs have clearly had a positive effect on the bottom line.

Mr. Tisch is predicting only a 3 percent growth in annual costs over the next several years on a 7 percent to 8 percent increase in annual revenues.

Although CBS TV Network revenues and earnings declined in the third quarter, the network is still expected to post a modest profit for 1987 of about \$20 million, primarily because of a boost in upfront ad sales this fall, according to industry analysts.

"He's given us the muscle to get some things done," Mr. Jankowski said. "We began our cost-cutting efforts here years ago. But it's very difficult to change a culture unless you have the power to do that."

"Larry Tisch represents a fresh approach. There is a great degree of respect for his business acumen, and as a result he has credibility beyond what a lot of people felt was possible."

Adds Phil Jones, CBS affiliate board chairman, "The company will be a better place because of what's taken place. The changes CBS has undergone were destined to happen."

"When you have a healthier company with a better bottom line, it's more likely to stay committed to the kind of entertainment and news programming that will make us all more competitive."#

*Monday-through-Saturday only.

WTBS attracts more viewers

(Continued from Page 3)

tion to scheduling across the board."

The combined averages for CNN and CNN Headline News maintained the No. 2 spot in total-day average ratings and slipped to fourth place from third in prime time.

The total day household average was 421,000 households, up 100,000 from the same quarter last year. In prime time, the sister services came in fourth, gaining more than 130,000 households to 630,000.

CNN/CNN Headline News was followed in total day rankings by Nickelodeon, which took a step up to No. 3 from fourth place in the third quarter of 1986.

Nickelodeon, which is televised from 7 a.m. to 8 p.m. (ET) daily, gained nearly 150,000 households, weighing in at 394,000.

A growing influx of older children viewers to the service is largely responsible for the gains, according to Gerry Laybourne, Nickelodeon and Nick at Nite executive vice president and general manager.

A slight dip in the service's 9 a.m.-to-2 p.m. block for preschoolers was overcome with strong early-fringe programming, particularly the "Double Dare" game show, which is televised at 5:30 p.m., Ms. Laybourne reports.

In prime-time rankings, ESPN maintains the No. 2 position.

That network boasts a whopping 259,000 household gain, to 820,000.

Helping it along considerably was its coverage of four preseason NFL games in August and September.

Together, the games averaged an 8.5 rating (percentage of TV homes) within the ESPN universe, meaning 3.6 million households tuned in to ESPN. This beat ratings and share records for any basic cable series,

according to the network.

In total day, ESPN moved from sixth place to fourth, with 360,000 households, up from 224,400.

The Nashville Network maintained its No. 5 standing in prime-time rankings, averaging 387,000 households, a slight increase.

In total day, it ranked eighth, gaining 197,000 households, up from 163,000 at the same time last year.

Despite a 100,000 household gain in total-day numbers, USA Network has backpedaled from last year's No. 3 spot to fifth place, with 353,000 households.

But in prime time, USA stepped up one notch to third place, averaging 648,000 households, up more than 200,000.

CBN Network fell slightly in overall ranking—now in seventh place in prime time and sixth in total day. The network averaged 251,000 households in both time periods.

MTV: Music Television, which does not break out separate prime-time ratings, maintained seventh place in total day, with a slight increase in the number of households to 223,000.

Ratings newcomer Nick at Nite made itself known in the ninth-place position in total day break-outs. During its 8 p.m.-to-7 a.m. daily run, the service averaged 155,000 households.

The period just ended is unusual because ad agencies are using cable numbers taken from two different ratings methodologies.

Passive meter numbers for July and August were averaged together with people-meter numbers for September.

All numbers in this article are derived from this hybrid tabulation.#

NABET won few concessions in strike against NBC

(Continued from Page 6)

That new-found flexibility means NBC can use non-NABET personnel for live programming that originates from outside the cities where NBC has NABET employees.

It also means that a union contract won't prevent NBC from obtaining videotape of news events from sources outside its own news division, Mr. Krolik said.

The new NABET contract makes it easier

for NBC to purchase broadcast properties too, Mr. Krolik added.

"We made the changes necessary to assure that if we buy a TV station, we'll be able to negotiate a separate contract with the union that represents the workers at that station," Mr. Krolik said.

Under previous agreements with NABET and other unions, he said, employees of a new property would automatically come under ex-

isting contracts as members of NBC's unions.

Negotiating separate contracts with "newly acquired" employees means NBC could save money on salaries and benefits.

When they return to work, the strikers will encounter several symbols of their weakened status at NBC. Among those, the NABET ranks are expected to experience layoffs as part of companywide staff reductions.

In addition, about 30 of the returning

NABET workers will be "suspended or discharged" because they allegedly engaged in "harassment and physical abuse" of NBC employees during the strike.

NBC told the union a few weeks ago it has videotaped evidence of harassment by strikers. NABET's John Krieger said each NABET member charged with harassment would be given a hearing before NBC takes action against them.#