

Electronic Media

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AT PRESS TIME

FCC nominee chosen

WASHINGTON—President Reagan on Friday announced his intention to nominate Brad Holmes, 34, as an FCC commissioner. Mr. Holmes, a former aide to FCC Chairman Dennis Patrick, is chief of the policy and rules division for the FCC Mass Media Bureau. There was widespread speculation that the Senate Commerce Committee will be in no rush to confirm Mr. Holmes, but a committee spokesman said, "We don't see any reason to hold up the hearing process." Meanwhile, the committee has scheduled a confirmation hearing for Nov. 17 on FCC Commissioner Mimi Dawson's nomination to be deputy secretary of transportation.

Offer made for MSO

NEW YORK—ML Media executives Elton Rule, I. Martin Pompadur and Christopher Conley have made a \$233 million offer for cable properties owned by Greenwich, Conn.-based Essex Commu-
(Continued on Page 67)



Photos by Jimmy Ripley
Lyle Motley (inset) manages WMNA-AM/FM, the only media outlets in Gretna, Va. (above)



Tisch spurs overhaul of programming

By RICHARD MAHLER and WILLIAM MAHONEY
ELECTRONIC MEDIA staff

LOS ANGELES—Faced with declining ratings and a lack of new hit shows, CBS boss Laurence Tisch has assumed a direct role in a major reshaping of his network's programming strategy.

In the wake of the departure of CBS Entertainment President Bud Grant, Mr. Tisch, CBS's president and chief executive officer, has set the network on a new programming course that could prompt further executive changes and show replacements.

At press time, Robert Harris, president of the MCA TV Group, was regarded as the front-runner to replace Mr. Grant, though sources said the title of president might be dropped in favor of leadership by two or more division executives.

CBS/Broadcast Group President Gene Janowski was on the West Coast late last week to outline programming strategies and discuss Mr. Grant's successor.

In addition to Mr. Grant's departure, other signs surfaced last week regarding the renewed focus on programming matters at CBS.

For one thing, the network canceled "Everything's Relative," a sitcom that had its last broadcast Nov. 7 at 8:30 p.m. (ET); and the hour-long "Leg Work," which aired for the last time at 9 p.m. that day.

Those Saturday night shows will be replaced temporarily by Agatha Christie mysteries.

Mr. Tisch and CBS Chairman William Paley have been meeting regularly with Kim LeMasters,
(Continued on Page 67)

Labor of love

Small-town radio struggles in modern world

By ADAM BUCKMAN
Staff reporter

GRETNA, VA.—An aging billboard marks the entrance to Gretna, located in the south-central region of Virginia.

"Gretna: Ain't no big thing, but it's growin'," says the sign, its paint peeling and its colors fading.

While most of Pittsylvania County—where Gretna is located—has experienced population

increases and relative prosperity over the last few decades, Gretna seems left behind.

There are no shopping malls in Gretna, no fast-food restaurants and no department stores.

There are no new car dealers in Gretna today, although there were six in August 1956, when WMNA-AM signed on for the first time.

Today, 31 years later, both the radio business and small-town economies have changed considerably.

(Continued on Page 60)

Independents fight for specials

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—With network affiliate prime-time pre-emptions on the rise, independent stations say it's tougher than ever to compete for big syndicated specials.

The Tribune Entertainment special "The Search for Houdini" and LBS Communications' "Return to

the Titanic . . . Live" each attracted 100 network affiliates.

By contrast, only 60 independents carried "The Titanic" while only 40 carried "Houdini."

Many independent station managers across the country are now expressing concern that the network affiliates, with their more powerful signals, will always be given "most favored nation" sta-

tus for the better syndicated specials.

In fact, some independents said they were so upset over losing "The Titanic" in their markets to affiliates that they have brought the matter up with the Association of Independent Television Stations.

Charlie Edwards, this year's INTV chairman, who is corporate
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INSIDE:

4 Top 20 cable programs

WTBS shows dominate the list of most-watched programs on cable for the third quarter.

6 No magic in 'Houdini'

Metered-market ratings for "The Search for Houdini" fell well below the projections of its syndicators.

42 No clowning around

Bozo the Clown is warning radio audiences about the dangers of casual sex.

NEWS SUMMARY

CBS President and CEO Laurence Tisch has assumed a direct role in a major revamping of his network's programming strategy. (Page 1)

As network affiliate pre-emptions rise, independent TV stations say it's tougher than ever to compete for big syndicated specials. (Page 1)

The National Association of Broadcasters has recommended that Congress tax the sale of televisions and radios rather than taxing the sale of stations. (Page 3)

Network college football ratings are down dramatically this year, but there is no consensus on the reasons for the decline. Meanwhile, college football ratings are up on cable. (Page 3)

Johnny Carson's production company is up for sale for at least \$65 million, but company officials are tight-lipped about details. (Page 3)

Turner Broadcasting's inability to refinance its \$1.4 billion debt could give increased control of the company to a consortium of MSOs. (Page 3)

William Bevens, the chief financial officer at Turner Broadcasting System, resigned last week, one of a number of management shake-ups announced at TBS. (Page 3)

ABC sportscaster Al Michaels called a newspaper reporter a "scumbag" during breaks in the sixth game of the World Series, and the remarks went out on the unexpurgated network feed to the nation's 2 million satellite-dish owners. (Page 2)

HBO won a round in court over Showtime/The Movie Channel's use of the HBO name in a slogan. (Page 2)

Wrestling is the hottest thing going in cable series these days, while the new crop of off-network hours don't even show up on the top 20 list of basic cable series for the third quarter. (Page 4)

Supreme Court nominee Douglas Ginsburg's role in cable TV issues probably didn't benefit the industry financially, according to industry experts. (Page 4)

NBC President Robert Wright is preparing to embark on some bold changes as he begins his second year at the helm. (Page 4)

Don Ohlmeyer is closing the East Coast offices of Ohlmeyer Communications and moving his restructured operations to Los Angeles, where the firm will concentrate on TV production. (Page 4)

"The Search for Houdini" failed to produce the ratings projected by Tribune Entertainment. The two-hour live broadcast on Halloween night averaged a 7.2 rating/13 share in the 15 overnight metered markets. (Page 6)

Chip and Dale, the chipmunk team from The Walt Disney Co., will get their own first-run syndicated show in September 1989. Buena Vista Television, Disney's syndication arm, has shelved plans to produce a show modeled on People magazine and instead will develop the animated strip. (Page 14)

National spot advertisers appear to have made good on their threat to cut back on spending in Florida in response to the state's 5 percent ad tax. (Page 14)

Paramount Pictures Corp. is planning to revive the theatrical film "War of the Worlds" as an updated first-run hour show. The company is also planning another first-run game show called "Wipeout." (Page 20)

The producers of "USA Today" have lined up four network news correspondents to co-host the prime-access program. (Page 20)

The theme for next year's INTV convention is "Independents '88: The Real Superstations." The group is trying to set an upbeat tone. (Page 32)

New York's WFAN-AM, the 4-month-old, 24-hour sports station, has undergone a number of adjustments to find its niche in the highly competitive market. (Page 38)

Bozo the Clown, will speak out against drug and alcohol abuse, as well as casual sex, in his third annual "No Bozos Day" broadcast on 225 radio stations Nov. 19. (Page 42)

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ABC's Al Michaels in feud with reporter

By M. HOWARD GELFAND
Contributing editor

MINNEAPOLIS—Upset that his off-air remarks were being reported during the World Series, ABC sportscaster Al Michaels called a newspaper reporter a "scumbag," "jerk" and "pig" during commercial breaks in the Series' sixth game.

Those remarks went out on the unexpurgated network feed to affiliates and could be heard by the nation's 2 million satellite-dish owners.

By the time the dust settled, ABC had more or less apologized for the remarks to the newspaper's managing editor, Mr. Michaels had been dropped from a promotional tour in the city this week and a new debate rose over the confidentiality of the network's private feed.

Mr. Michaels wasn't available for comment; phone calls to his home and office weren't returned. But a videotape made from the network feed of the sixth game makes clear what happened.

The feud began after the first game of the Series, when Bob Lundegaard, a reporter for the Star Tribune here, wrote a story quoting Mr. Michaels on the lack of suspense in the World Series.

"You guys don't mind if I don't go



AL MICHAELS
Called reporter a "scumbag"

to St. Louis, do you?" the story quoted Mr. Michaels as saying on the network feed during a commercial break during the first game.

Later, Mr. Michaels was quoted as having complained about his hotel room in Minneapolis.

"We might as well be staying at the 'Y,'" the paper quoted Mr. Michaels as saying.

Mr. Lundegaard said that Mr. Michaels phoned him on Saturday afternoon, before game six, to complain about the article.

"The direct quote I remember," recalled Mr. Lundegaard, "was, 'Baby, I'm going to make you a star.'"

According to Mr. Lundegaard, Mr. Michaels said he was going to address a newspaper convention in Florida and that he would use the speech to question the propriety of Mr. Lundegaard's story.

"His main objection seemed to be that the story was an invasion of his privacy. He likened it to his going through my garbage pail," said Mr. Lundegaard.

The videotape of the satellite feed before game six shows Mr. Michaels saying, apparently to colleagues Tim McCarver and Jim Palmer: "Let me go through Lundegaard's trash for some syringes. Nobody could be straight and do that."

Earlier, directly addressing the satellite audience, he said, "Folks, those of you looking in on Telstar, there's a scumbag out there by the name of Bob Lundegaard . . ."

The audio was interrupted at that point, but a bit later, Mr. Michaels said: "Since we're still on the dish . . . You jerk Lundegaard, try
(Continued on Page 67)

HBO wins latest round in slogan war

By JANET STILSON
Staff reporter

NEW YORK—HBO has won a round in court over Showtime/The Movie Channel's use of its name in a slogan, but it's not going to stop there.

The U.S. Court of Appeals for the 2nd Circuit on Nov. 3 reversed a lower court's ruling that would have permitted Showtime to use the slogan, "Showtime & HBO. It's Not Either/Or Anymore," as long as it was accompanied by a disclaimer.

Stu Ginsburg, vice president of press and public relations for Showtime/TMC, says the slogan hasn't been used in three months, and Showtime has had no intention of reviving it.

He said the new ruling granted HBO only a temporary injunction.

Mr. Ginsburg said that because the decision was a new interpretation of laws on trademarks, the court invited Showtime to go back to the lower court for another ruling.

But the decision also stated that "there would be a heavy burden on Showtime to come forward with evidence sufficient to demonstrate that any proposed materials would significantly reduce the likelihood of consumer confusion."

Mr. Ginsburg says that while no decision has been made, it's likely the network will not pursue the legal tangle further.

But HBO has no intention of dropping the issue, a spokesman said.

"We intend to go to trial to assess the damages," says Alan Levy, HBO's director of corporate public relations. "Our concern is with the confusion that the slogan generated and the misuse of our trademark."

HBO has contended, and the lower court has affirmed, that the coupling of names created the impression that the two services had merged or that HBO endorsed its rival's services.

Because HBO's legal staff is gathering legal documents and depositions from Showtime executives, HBO is unwilling to discuss the legal proceeding, Mr. Levy said. #

Canadian offered CBS morning job

By DIANE MERMIGAS
Senior reporter

CBS has offered its morning news co-anchor job to Peter Mansbridge, a veteran Canadian Broadcasting Corp. anchor, sources say.

CBS executives wouldn't confirm that an official job offer has been made, saying only that Mr. Mansbridge remained their front-running candidate.

If Mr. Mansbridge does end up with the job, he will join co-anchor Kathleen Sullivan when CBS News premieres the new morning program on Nov. 30.

Mr. Mansbridge, 38, is the substitute anchor of the CBC's highly rated 10 p.m. "The National" newscast. He had anchored many of the network's major news specials.

The Canadian-born newsmen did an on-camera test with Ms. Sullivan early last week in New York, and sources say he was offered the job at week's end. At press time, there had been no official word on his response.

Sources say the CBC has offered Mr. Mansbridge a full-time anchor post on "The National" and more money to keep him there, though the Canadian network probably couldn't match the amount of money CBS is able to pay.

Other contenders for the CBS job include Dallas-based CBS correspondent Harry Smith and CBS sportscaster Pat O'Brien.

Charles Osgood is being considered for the position of news reader on the revived morning show. #

CORRECTIONS

Due to an editing error, a Nov. 2 article on cable TV ratings on Page 3 incorrectly reported the flow of growth for WTBS's prime-time viewing. In fact, the superstation's prime-time household numbers have increased consistently over the past year.

* * *

A story on Page 3 of the Oct. 19 issue incorrectly stated the terms of the deal by New York's WWOR-TV and the 12 TVX-owned stations for the second-run syndication rights of "The Munsters Today." Those stations are retaining no financial interest in the show. They have committed to running the barter series twice per week and have purchased for cash a minimum back-end of 72 episodes available in September 1991.

* * *

Due to erroneous information provided by Tribune Entertainment Co., an article on Page 8 of the Oct. 26 issue incorrectly stated that Procter & Gamble would sponsor "The Search for Houdini." P&G was not a sponsor. #

Carson's company for sale

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Johnny Carson's production company is up for sale for at least \$65 million, but company officials are tight-lipped about specifics behind the move.

Johnny Carson Productions, in addition to controlling "The Tonight Show Starring Johnny Carson," also produces "Amen," the NBC sitcom which is tied for 17th in the current A.C. Nielsen Co. rankings, and the recently revamped "Mr. President," a comedy starring George C. Scott that airs on the Fox Broadcasting network.

The privately held company also owns an unspecified percentage of NBC's "Late Night With David Letterman."

It earns syndication revenue from the 25-year-old "Tonight Show" and "TV's Bloopers & Practical Jokes," which it co-produced several years ago with Dick Clark Productions.

The firm also has commitments from NBC for annual specials and the development of other prime-time programming.

Carson Productions recently entered the national advertising representation business and is selling barter time for several new first-run shows distributed by MTM Television Syndication and Fries Distribution.

Jim Mahoney, Mr. Carson's publicist, said last week that the 62-year-old entertainer is selling the company to simplify his life and streamline his investment portfolio, which is not limited to show business companies.

Mr. Carson said through his publicist: "My needs have changed. It isn't a matter of money."

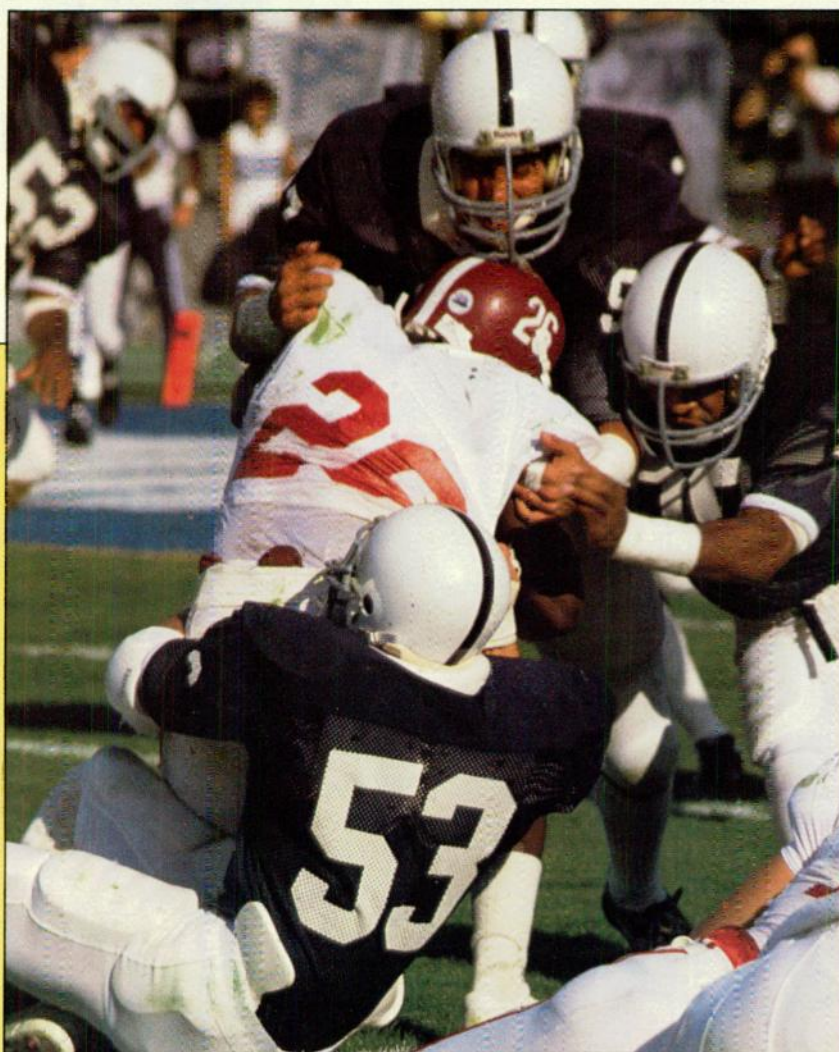
But representatives at Carson Productions refused to comment and referred inquiries to Michael Klein, associate director at the investment banking firm of Bear, Stearns & Co.

"The company is most likely for sale," was Mr. Klein's only comment.

He refused to confirm or deny that Bear Stearns is handling the sale and had sent out informational books to potential buyers.

The Toluca Lake, Calif.-based production company is headed by veteran producer Ed Weinberger.

Mr. Carson formed the company that bears his name seven years ago. #



Focus on Sports

Thrown for a loss Network college ratings drop

By RICHARD TEDESCO
Staff reporter

NEW YORK—College football TV ratings are down dramatically, and no one seems to know exactly why.

Overall ratings for college football on CBS and ABC have dropped by about 25 percent since last season. Network sports executives have been left scratching their heads and developing theories about the decline, but they aren't panicking yet.

"Nothing changed this year. There aren't more games on this year than there were last year," says Peter Tortorici, CBS Sports vice president of programming.

Mr. Tortorici and Robert Iger, ABC Sports vice president of programming, say the conversion to people meters this fall may offer a partial explanation for the ratings decline.

"No one's writing the epitaph of college football. Our suspicions lie in the ratings system," Mr. Iger says.

A.C. Nielsen Co.'s people meter has produced a 5.0 average rating (percentage of TV homes) so far for college football on ABC, nearly a 30 percent dip from last year's 7.0 at the same point in the season. Four of ABC's college gridiron contests have scored a rating under 4.0.

The picture for CBS after seven games shows about a 20 percent drop to a 5.5 average rating, from a 6.9 last season. That includes a 4.7 rating for the normally big-draw Notre Dame-USC game on Oct. 24.

The sheer number of games available for viewing on Saturdays is cited as another factor in the current ratings fumble.

"It's like New Year's Day every Saturday afternoon of the football season," says Bart McHugh, senior vice president and media director for DDB Needham Worldwide.

"It's got to fractionalize an audience. It's also got to drive people blind."

(Continued on Page 66)

NAB urges new tax on TVs, radios

By DOUG HALONEN
Staff reporter

WASHINGTON—As part of a fierce lobbying effort, the National Association of Broadcasters last week urged Congress to consider taxing the sale of TV sets and radio receivers.

The move, designed to convince the Senate to back off its proposal to tax the sale of broadcast stations, has already raised hackles among radio and TV set manufacturers.

"It's totally unacceptable," said Gary Shapiro, vice president for the Electronic Industries Association, of the proposed tax on radio and TV sets.

Mr. Shapiro also said he thought it was "unconscionable" that the NAB would attempt to pass the buck that way.

"Maybe we should consider supporting the transfer (station sales) tax," Mr. Shapiro said.

At press time last week, it remained unclear how well NAB's recommended alternative was going over with the Senate Commerce Committee.

That committee came up with the station sales tax proposal in an effort to reduce the federal budget deficit.

An NAB spokesman said association calculations show that a tax of less than 2 percent on the sales of videocassette recorders, TVs and radios could raise \$300 million each year.

A committee source said it was "doubtful" that the committee could legally impose such a tax on radio and TV receivers, even though the NAB is arguing otherwise.

As of late last week, it also was unclear how well the association's effort to derail the tax package, which includes a proposal to codify the fairness doctrine, was going.

Eddie Fritts, NAB president, said last week he believed the association's campaign was having an impact.

He also said a "number" of senators had made commitments that "they're with us on this issue." But Mr. Fritts said he couldn't reveal how many senators had made those commitments.

It was also unclear when the proposal will reach the Senate floor for a vote.

The tax proposal would assess a 2 percent tax on the sale price of a standard radio or TV station and a 4 percent tax on stations held less than three years.

Sources here now expect Congress to hold off on the proposal pending the results of negotiations between the Reagan administration and Congress over the status of the federal budget.

Some within the broadcasting community are hoping that those fresh discussions, triggered by the stock-market crash, will yield new opportunities to derail the tax and fairness doctrine proposals.

Some broadcasters are said to be particularly concerned that the tax, if adopted, might open the door for increased assessments in the future or even such things as annual charges for the use of spectrum.

"The broadcasters are not just concerned about the immediate practical impact of the tax, but about the precedent that could result in future discriminatory taxes against broadcasters," said Bill Clark, president of Shamrock Broadcasting's radio division and a member of the NAB board's executive committee.

Meanwhile, a group of seven congressmen, led by Rep. Tom Tauke, R-Iowa, sent a letter to their colleagues last week urging them to oppose the expected effort of supporters of the fairness doctrine to attach that rule to a budget bill in the House. #

Basic cable's top series—third quarter 1987

Program (network)	Average rating	Household audience	Time slot
1. Award Theater (WTBS)	3.6	1.5 million	Sunday 10:35 a.m.
2. Championship Sports (WTBS)	3.2	1.3 million	Saturday 6:05 p.m.
3. Primetime Wrestling (USA)	3.4	1.3 million	Thursday 9 p.m.
4. A.M. Wrestling (USA)	3.2	1.2 million	Sunday noon
5. Prime I Movies (WTBS)	2.7	1.1 million	Daily 8:05 p.m.
6. National Geographic Explorer (WTBS)	2.6	1.1 million	Sunday 9 p.m.
7. The Andy Griffith Show (WTBS)	2.5	1.0 million	Sunday 9:35 a.m.
8. Atlanta Braves Baseball (WTBS)	2.4	1.0 million	Time varies
9. The Munsters (WTBS)	2.4	1.0 million	Weekdays 5:05 p.m.
10. Best of Wrestling (WTBS)	2.4	1.0 million	Sunday 5:35 p.m.
11. The Flintstones (WTBS)	2.3	950,000	Weekdays 4:05 p.m.
12. Double Trouble (USA)	2.4	940,000	Sunday 5:30 p.m.
13. Sunday Cartoon Express (USA)	2.4	940,000	Sunday 8 a.m.
14. Prime II Movies (WTBS)	2.2	920,000	Mon.-Thurs. 10:05
15. Hogan's Heroes (WTBS)	2.2	910,000	Saturday 5:05 p.m.
16. Code Red (USA)	2.3	890,000	Sunday 1 p.m.
17. Top Rank Boxing (ESPN)	2.0	860,000	Friday 7 p.m.
18. Good News (WTBS)	2.0	840,000	Sunday 10:05 a.m.
19. Bonanza (WTBS)	2.0	830,000	Saturday 4:05 p.m.
20. Wrestling (ESPN)	1.9	810,000	Varies

Note: Only series with nine or more episodes in the quarter qualified for this chart. Numbers reflect the highest rated time period for series only; subsequent telecasts of episodes in other time periods were not included.
Sources: Network officials, using A.C. Nielsen Co. data.

Off-network fare pinned by wrestling on cable TV

By JANET STILSON

Staff reporter

NEW YORK—Wrestling's Jake "The Snake" Roberts, Andre the Giant and adversaries carry a lot of weight among top cable series.

But the new crop of off-network hours don't even show up on the top 20 list of basic cable series for the third quarter.

Fully one-fourth of basic cable's most-watched series during the quarter consisted of wrestling matchups, starting with No. 2-

ranked "Championship Sports" on WTBS.

That series is directly followed by two USA regulars, and farther down the list is a separate ESPN wrestling program.

The other dominant program genres making up last quarter's top 20 are movie packages and aging off-network sitcoms, includ-

(Continued on Page 66)

Related editorial, Page 12.

Wright outlines NBC's bold plans

By DIANE MERMIGAS

Senior reporter

With a bitter 17-week labor strike and a year's worth of learning behind him, NBC President Robert Wright is preparing to embark on some bold changes.

The 44-year-old executive will outline only parts of his post-strike agenda, but sources at NBC and elsewhere in the industry have revealed some of the sweeping plans in store. Among them:

- Within the next year, Mr. Wright will seek to expand NBC's role as a cable TV program supplier or program service operator, sources say.

- Mr. Wright will launch a major campaign for repeal of the financial interest and syndication rules, which prohibit the major networks from owning or syndicating the prime-time shows they air.

- He'll take even more steps to maximize the company's existing resources and streamline personnel and operations.

Most of those priorities were put on hold in recent months due to the company's preoccupation with the strike by members of the National Association of Broadcast Employees and Technicians.

"Our essential post-strike priorities are in the programming area," Mr. Wright said in a recent interview at NBC headquarters in New York. "The 'head-count' issue is far from a priority of mine."

Since his NBC appointment 14 months ago, the General Electric-bred executive has been eager to preserve and build on the first-place prime-time ratings and record-setting profits (an estimated \$500 million this year) he inherited from his predecessor, Grant Tinker.

Mr. Wright talks about surviving what may have been his biggest first-year obstacle: being branded an outsider with a penchant for forthright staff memos, which played right into the hands of a skeptical press.

"The most valuable lesson I learned during the past year was not to have any memos typed," Mr. Wright said in jest. "The fishbowl existence is a new fact I have to deal with. I've learned that I sometimes have to be less candid than I really enjoy being."

Having recently settled with striking



ROBERT WRIGHT

Dealing with fishbowl existence

NABET workers, Mr. Wright has resumed a staff streamlining begun late last year with the promise to eliminate 200 union jobs by year's end.

Another 500 jobs, about 6 percent of NBC's work force, will be eliminated by late 1988, though some of those positions currently are vacant, and Mr. Wright said the actual number of employees to be laid off will be far less than 500. By late 1988, the elimination of the 700 or so jobs would result in an estimated \$35 million in savings, according to sources.

Mr. Wright also continues to demand exhaustive companywide scrutiny of how daily business might be more frugally transacted.

NBC News, whose budget in the 1988 election year will swell to about \$300 million, has been a target for operational streamlining.

"One of the concerns I had when I came here

(Continued on Page 65)

Ohlmeyer is restructuring, moving to L.A.

By RICHARD TEDESCO

Staff reporter

NEW YORK—Don Ohlmeyer is closing the East Coast offices of Ohlmeyer Communications and moving his operation west to concentrate on television production.

The shift to Los Angeles indicates a change in the basic structure of Ohlmeyer Communications Co., which is handing over all functions other than program production to its partner, RJR Nabisco.

It also represents a physical consolidation, with an unspecified number of Ohlmeyer people moving to RJR Nabisco.

The move is seen in some quarters as a prelude to a rumored break between the two companies. Sources close to Ohlmeyer last week denied that was the case.

RJR Nabisco, which owns a substantial portion of Ohlmeyer Communications, is taking over an agency buying service that has been part of OCC. It will also assume

control of OCC Management, a division set up to handle sponsorship of events, mainly sports events such as tennis and golf tournaments backed by RJR Nabisco.

According to sources, Mr. Ohlmeyer was eager to jettison those operations and return to the objective he started out with when he left his position as executive producer of NBC Sports to form OCC.

"It was Don's desire to go back to the original concept of what he wanted to do," an OCC source said.

"He wanted a really super production company. It grew into a lot of areas outside of what he wanted to do."

Mr. Ohlmeyer could not be reached for comment last week.

Bill Liss, a spokesman for Mr. Ohlmeyer, said the changes did not represent a radical reorganization of the company.

"It's just a restructuring," Mr. Liss said.

"The production company remains very much intact."

While Mr. Ohlmeyer remains primarily involved in sports production, he also produced two TV shows last year, "Right to Die" and "Bluffing It." Those shows may indicate his desire to move beyond sports to long-form TV features.

With the restructuring, John Martin, currently OCC president and head of the management company, will move to Atlanta as executive vice president of RJR Nabisco.

RJR Nabisco Broadcast will report to Mr. Martin. #

The competition is tougher than ever.

MARKET	STATION	TIME PERIOD	11/86 SHARE	87/88 SHARE*	% INCREASE
Los Angeles	KNBC/N	M-F 7:00PM	11	13	+18%
Philadelphia	WCAU/C	M-F 7:00PM	12	15	+25%
San Francisco	KRON/N	M-F 7:30PM	16	20	+25%
Detroit	WXYZ/A	M-F 7:30PM	18	22	+22%
Dallas	WFAA/A	M-F 10:30PM	19	23	+21%
Washington, DC	WJLA/A	M-F 7:30PM	17	18	+6%
Atlanta	WSB/A	M-F 7:30PM	17	18	+6%
Seattle	KING/N	M-F 7:00PM	14	16	+14%
Miami	WSVN/N	M-F 7:30PM	22	24	+9%
Hartford	WFSB/C	M-F 11:30PM	15	19	+27%

*SEASON TO DATE 9/7-10/12/87 SOURCE: NSI.

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T O N I G H T

We are the competition.



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World Radio History

Little magic in ratings for 'Houdini'

By WILLIAM MAHONEY
Staff reporter

Both the legendary magician and the projected ratings failed to materialize during the syndicated prime-time "The Search for Houdini" special on Halloween night.

The barter program, produced by Tribune Entertainment Co. and cleared by Multimedia Entertainment, climaxed with an unsuccessful seance that tried to summon the spirit of escape artist Harry Houdini.

According to A.C. Nielsen Co.'s overnight numbers from its 15 metered markets, the two-hour live broadcast on Oct. 31 averaged a 7.2 rating (percentage of TV homes) and a 13 share (percentage of sets in use).

Tribune had projected a 17 rating for the show, which ran from 8 p.m. to 10 p.m. (ET) on 141 stations reaching 90 percent of U.S. TV

homes.

Last week, however, Tribune officials said they were hoping the special's national rating would hit 12 once results from all stations had been reported.

The Chicago-based syndicator had promised advertisers at least a 13 rating for the special. Tribune acknowledged last week that it will probably have to offer makegoods to national advertisers, but it was not immediately known when or how the company would offer those makegoods.

Tribune officials say they were pleased with the quality of the show and its performance, despite the fact that it didn't win its time slot in any of the 15 overnight markets.

"We'll take beating two of the three network affiliates in many of those cities," said Peter Marino, Tribune's vice president of program development, referring to the show's

No. 2 ranking in New York, Los Angeles and Chicago.

WGN-TV in Chicago earned the best overnight rating with a 12.1/21.

The Tribune official cited strong competition from NBC's Saturday lineup, especially "Golden Girls" at 8 p.m., as part of the reason the program fell short of expectations.

When contacted by ELECTRONIC MEDIA, participating stations said they were pleased with the special production and with its host, William Shatner.

Jim Lutton, program director at WFSB-TV in Hartford, Conn., was happy with the 9.1/17 the show earned for his independent TV station.

"That's better than our average Saturday performance," he said, although he didn't know exactly where that performance ranked his station for the time period.

At Seattle's KCPQ-TV, Station Manager Dan Jensen said he was pleased with the 7/14 the broadcast earned, a rating that put it in third place for the time period.

Mr. Jensen chose to air the show live at 5 p.m. (PT) rather than running the tape-delayed version offered for West Coast prime time.

The most dismal "Search for Houdini" performance in the 15 overnight markets was in Washington, where WFTY-TV, Channel 50, earned a 1.3/2.

The next special planned by Tribune is "Modern Love," its fourth live program hosted by Geraldo Rivera, which will air Dec. 1 from 8 p.m. to 10 p.m.

At least two live Tribune specials with Mr. Rivera will be aired next year, although the topics haven't been chosen and the first probably won't run until August. #



"The Days and Nights of Molly Dodd" was an off-season success for NBC.

Networks plot strategies to stop ratings erosion

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—The nation's television viewers are tuning out the broadcast networks at a heavy rate this fall.

And at least one network, NBC, is mapping strategies to boost sagging summer lead-ins for future fall seasons.

Six weeks into the new season, the cumulative network ratings are down 10 percent from last year, according to A.C. Nielsen Co. statistics.

The cumulative season-to-date share for the three major networks is off 8 percent, and viewing levels, based on households-using-television data, have declined about 2 percent.

The drop-off follows a lackluster summer during which executives at all three networks voiced concern over whether viewers would, as one official put it, "get back in the tent" to watch premiering shows this fall.

According to Nielsen figures through Nov. 1, both CBS and NBC have dropped about 14 percent in their season-to-date ratings from last year, while ABC is about even with last year's pace.

Together the networks averaged a 44.9 rating and a 74 share at the close of the sixth week, down from the 49.8 rating and 80 share they had at this time last year.

While those comparisons are between this year's people-meter sample and last season's household-meter numbers, network executives admit only part of the disparity is due to the changeover in mea-

surement services.

Some network officials are taking steps to try to reverse the tide.

NBC Entertainment President Brandon Tartikoff recently disclosed several ways the network will try to maintain its audience next summer, hoping that will translate to more viewers in fall 1988.

In a major change in strategy, the network plans to sharply reduce pilot orders this spring and experiment with two new 13-week serials during prime time's traditional off-season in June, July and August.

The programs could continue in September if they are successful, and at least one could even wind up as a 40-week-a-year program.

"We're going to . . . virtually eliminate most of our spring programing and move that programing into the summer months, place it over three or four nights and try to bring circulation back to the network on a year-round basis," said Mr. Tartikoff, a longtime advocate of the 52-week season.

He compared the planned serials to "Dynasty" and "Dallas" and predicted if such a program stayed on year-round, "you could have a big hit."

Last May, NBC drew the attention of viewers and critics when it premiered "The Days and Nights of Molly Dodd," and Mr. Tartikoff's current plans are seen as a way to try to repeat that success.

The show offered viewers a fresh program during the summer drought and also gave NBC a better opportunity to promote its upcoming fall slate.

Mr. Tartikoff discussed audience erosion so far

(Continued on Page 60)

Cable networks pulling viewers from broadcast

By JANET STILSON
Staff reporter

NEW YORK—Basic and pay cable networks continue to gain large increases in viewership at the expense of broadcast TV stations.

That's according to the numbers compiled in a Cabletelevision Advertising Bureau analysis of A.C. Nielsen Co.'s cable status report for the first eight months of 1987.

The CAB said average weekly viewing of basic cable services among all TV households has increased 26 percent, while viewing of pay services has risen 13 percent.

At the same time, the CAB said network affiliates lost 6 percent of their viewership and independents declined 1 percent.

The CAB based its findings on passive meter data, the audience measurement methodology phased out in September and replaced by people meters.

But broadcasting researchers offered a word of caution when interpreting the figures.

David Poltrack, the CBS Television Network's vice president of marketing, didn't dispute the CAB's calculations.

But, he said, "What's happening is the collective increases of cable networks are a function of increased penetration (due to changes in cable regulations at the start of 1987) and the increased capacity" of systems to carry services.

Cable network ratings have shown little, if any, growth in recent quarters, he said.

Susan Rynn, the Association of Independent Television Stations' director of research, also pointed out that cable viewing numbers are still relatively small when compared with figures for independents and network affiliates.

INTV, which has disputed CAB's viewing reports in the past, also contends superstation numbers should be added to its independent station results to get a clear idea of independent TV power.

"The independent numbers don't include five of our most successful stations," Ms. Rynn said, referring to the superstations.

But cable's viewing data can only be read as consistently growing, no matter how the figures are interpreted.

The man who put the study together, David Gill, CAB manager of media services, points to steady quarter-to-quarter growth over the past year.

Basic cable viewing percentages among all TV households have climbed from 18 percent in the fourth quarter of 1986 and the first quarter of 1987 to 32 percent in July and August.

Conversely, broadcast affiliate viewing has consistently moved down. Viewing was down 5 percent in the fourth quarter of last year and the first quarter of 1987, and down 13 percent in July and August, Mr. Gill said.

So far this year, ad-supported cable has surpassed gains made over the past two years. Among cable subscribers, average weekly viewership rose 23 percent over last year.

The CAB report broke out numbers in three ways: for all TV households, all cable households and all pay-cable households.

Some highlights of the total TV households analysis follow:

- While total television viewing declined 1 percent in the Monday-through-Sunday period, moving from 49 hours, 32 minutes of average viewing to 48 hours, 56 minutes, basic networks gained 26 percent—from 4 hours, 8 minutes to 5 hours, 12 minutes.

- Pay services jumped 13 percent, to 2 hours, 49 minutes of average viewing among all TV households.

- Network affiliates dropped 6 percent but remained the dominant viewing choice, with an average of 30 hours, 34 minutes.

- Superstations declined 5 percent, to 3 hours, 1 minute, and independents were down 1 percent, to 7 hours, 52 minutes.

- Public stations gained 6 percent, to 1 hour, 53 minutes, according to the CAB analysis.

- In weekday prime time, viewing of basic networks rose 24 percent, to an average of 1 hour, 2 minutes. Pay-cable services moved up 2 percent, to a 41-minute average. Superstations held steady at 36 minutes.

- Network affiliates dropped 4 percent, to 8 hours, 41 minutes; independents gained 5 percent, to 1 hour, 39 minutes; and public stations moved up 3 percent, to 34 minutes.

- In the weekday 4:30 p.m.-7:30

(Continued on Page 60)

Cable unfazed by Ginsburg flap

By ROBERT HOMAN

Staff reporter

WASHINGTON—Supreme Court nominee Douglas Ginsburg's role in cable TV issues probably didn't benefit the industry financially, cable leaders and financial analysts said last week.

Cable representatives, as well as lawmakers here, reacted cautiously to the news that Mr. Ginsburg had a \$140,000 stake in Rogers Communications, a Toronto-based cable TV company, while handling several major cable issues for the U.S. Department of Justice.

"As far as cable is concerned, they're barking up a wrong tree," Steve Effros, president of the Community Antenna Television Association, said of the investigation into Mr. Ginsburg's activities.

As head of the Justice Department's antitrust division, Mr.

Ginsburg supported a court case to enhance cable's First Amendment rights, backed the industry's position in the must-carry controversy and opposed restrictions on cable system ownership.

Last week, he was also coming under fire for admitting he had smoked marijuana.

In another finding that might not sit well with the Senate Judiciary Committee, ELECTRONIC MEDIA reported last week that Mr. Ginsburg testified in 1985 that he believes the fairness doctrine is unconstitutional.

After Mr. Ginsburg's cable TV holdings were disclosed, the American Bar Association, the government ethics office and the Senate Judiciary Committee said they would investigate whether he violated any conflict-of-interest laws in his handling of cable issues.

In the meantime, those involved in cable said those issues

probably didn't have a bearing on the industry's bottom line.

Mr. Effros said that although the matters Mr. Ginsburg handled at the Justice Department were "tremendously important" to cable, they didn't have an impact on the value of industry stock.

For example, he said, "No one seriously looked at must-carry from a financial point of view."

The must-carry rules required cable operators to carry certain local TV stations. The rules were struck down in court, then later resurrected in a revised form by the Federal Communications Commission.

In the First Amendment court case, *Los Angeles vs. Preferred Communications*, Mr. Ginsburg wrote a court brief for the Justice Department essentially arguing against exclusive cable franchises.

(Continued on Page 65)

Cable industry unfazed by Ginsburg controversy

(Continued from Page 4)

But opinion is divided over whether established cable companies benefited from the 1986 decision in that case, in which the Supreme Court undermined the legality of exclusive franchises. "It was generally viewed as positive to the industry," said Mark Riely, a media analyst with Eberstadt Fleming in New York.

"But cable stocks didn't take off after that."

Also, he said the court decision had a potentially negative effect on cable operators by possibly opening them to more competition.

The Supreme Court decision apparently didn't significantly affect the value of Rogers Communications stock. The month before the Supreme Court decision, non-voting shares of Rogers stock traded for a high of nearly \$25, in Canadian dollars. The month after the decision was rendered, shares of non-voting stock in Rogers traded for a high of \$2 more.

Mr. Riely said the First Amendment case may not have affected Rogers stock, because most of the company's nearly 2 million cable subscribers are in Canada.

Rogers, although based in Canada, is the 20th-largest cable operator in the United States, with more than 500,000 cable subscribers in Arizona,

Mr. Wheeler did say Rogers is offering to buy back 10 million shares in an effort to increase its percentage of Canadian investors.

Mr. Ginsburg, now a federal appeals judge, served as an assistant attorney general in the antitrust division of the Justice Department from 1985 to 1986 and as a deputy assistant attorney general for regulatory affairs in the antitrust division from 1983 to 1984.

At the Justice Department, he often expressed the department's position in legal briefs in various proceedings in court or at other agencies.

Justice Department spokesman Terry Eastland said Mr. Ginsburg owned both stocks and convertible bonds in Rogers at various times, starting in 1980 until he sold them this year.

Mr. Eastland added that although Mr. Ginsburg's name appeared on the Justice Department's must-carry and multiple ownership FCC filings, he was not involved in the "development or articulation of the antitrust division's position."

"With respect to the (cable First Amendment case) before the Supreme Court, Mr. Ginsburg, after consulting with staff, determined that Rogers would not be affected financially," Mr. Eastland said.

Mayor loses after station controversy

By **ROBERT HOMAN**
Staff reporter

WASHINGTON—The mayor of Charlotte, N.C., lost a bid for reelection last week in the wake of allegations that he had abused a Federal Communications Commission policy aimed at giving minorities preference for new broadcast stations.

Harvey Gantt, the city's first black mayor, was a partner in a group that won the right to construct a TV station, which his opponent said was gained with the aid of the minority preferences policy.

Soon afterward, Mr. Gantt's group, Metro-Crescent Communications, sold the station permit to Capitol Broadcasting Co. of Raleigh, N.C., for more than \$3 million, according to a complaint filed with the FCC.

The station is now operating as WJZY-TV in Belmont, N.C.

During the mayoral campaign, Republican candidate Sue Myrick, who narrowly defeated the two-term incumbent, accused Mr. Gantt of exploiting his minority status for personal gain in the station sale.

FCC policy, in many cases, gives preference to minorities in the awarding of station permits.

Ms. Myrick told ELECTRONIC MEDIA that Mr. Gantt will get more than \$450,000 from the station sale.

Mr. Gantt could not be reached for comment last week.

A petition to deny the station's license, filed by a watchdog group, is pending at the FCC.

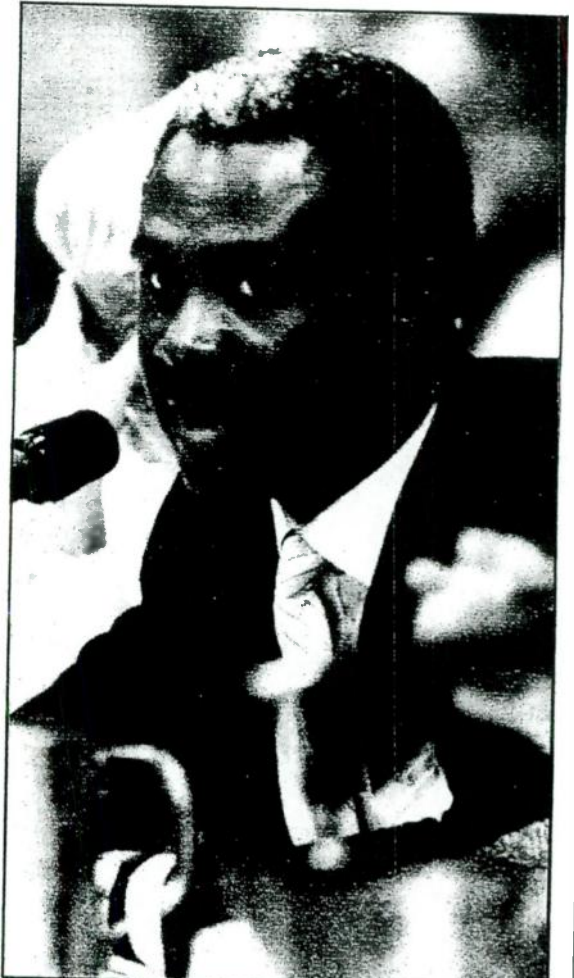
Clay Pendarvis, chief of the FCC's TV branch, said the petitioners allege Mr. Gantt's group sold the construction permit to the highest bidder before going on the air.

Steve Soldinger, general manager for WCCB-TV in Charlotte, which filed a complaint with the FCC protesting the sale, said the station issue was a major factor in the election outcome. "When that came out, he was put on the defensive, and the polls reflected a decline in support," Mr. Soldinger said.

Richard Moore, news director at WSOC-TV in Charlotte, said Ms. Myrick "might have been able to use that issue fairly successfully to question the mayor's motives with respect to personal gain."

"But it would be hard to single that out as the main issue," Mr. Moore added.

Ms. Myrick said: "All I did was present the information that I had and then let the voters make up their own minds." #



Wide World photo

Charlotte Mayor Harvey Gantt

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Of reels, reruns and rasslin'

It's an odd thing to look over the current list of the 20 highest-rated cable TV series and realize that many of the same programs were big broadcast hits 20 and 30 years ago.

That list, which you'll find printed on Page 4 of this issue, is dominated by reels, reruns and rasslin'—that is, old movies, old TV shows, and an old, old TV-sport born anew.

Indeed, of the top five cable series, three are wrestling programs ("Look out! It's the atomic knee drop!") and two are movie packages on WTBS.

In addition to more of those genres, the remainder of the list is dotted with such familiar off-network friends as "The Andy Griffith Show," "The Flintstones" and "The Munsters."

Clearly, this is not exactly what industry pioneers had in mind when they talked about the brave new world of cable television.

Admittedly, there are some caveats worth making about this top 20 list: For one thing, the audience size for even the highest-rated of these basic cable shows is equivalent to only a 1 or 2 rating on national broadcast TV, hardly an overwhelming vote of audience approval.

And it's also true that some of the industry's most innovative programs, such as Showtime's "This is the Garry Shandling Show" series, appear on the bigger-budget pay networks and so aren't reflected in this basic cable top 20. This list is dominated as always by WTBS programming, primarily because WTBS reaches the most potential viewers.

But despite these points, the list is still revealing.

It indicates that cable viewers, like most other viewers, tend to flock to those shows they're most familiar with. And that means that if cable wants to upgrade its ratings and its quality, it faces a two-fold challenge.

The first part—the financing and production of new, original, made-for-cable programming—is already being tackled by the networks and the major multiple cable system operators.

But the second part is just as important. Once you have the programming, the trick is getting customers into the tent. And that requires alert, sophisticated and intensive marketing and promotion.

Cable subscribers won't be looking for new shows if they don't know they exist. Yet many cable operators no longer distribute free monthly cable guides to their customers, despite reams of research showing that people are much happier with cable if they're familiar with the schedules.

And providing cable guides is just a beginning. The industry needs to be looking for bigger and splashier promotions.

As cable grows, it could do worse than to steal ideas from local independent stations, who rely on newspaper ads, daily radio blitzes and sometimes even billboards to promote key programs.

The wrestlers and reruns that currently make up cable's Top 20 list are there because people know them so well. Now it's time to acquaint people with some of cable's finer offerings. #

LETTERS TO THE EDITOR

Wall Street havoc raises ratings for 'Nightly Business Report'

Richard Tedesco's interesting article on broadcast TV and cable coverage of "Black Monday" on Wall Street missed the fact that the viewing audience significantly increased that evening for the television program that already has the largest audience among daily TV business programs, "The Nightly Business Report" on public television (PBS).

The number of viewers doubled and, in some cases, tripled in most of the top 20

markets, according to A.C. Nielsen Co.'s metered-market overnights.

In Houston, Miami, Boston, Chicago and San Francisco, the program reached 6 and 7 audience shares (percentage of sets in use).

That night, the program, airing nationwide on 250 stations, broadcasted reports from its bureaus in New York, Washington, Chicago, Tokyo and London. Our staff worked feverishly to pull in reports from

the bureaus while recording and analyzing market data, wrapping it all up in its half-hour on the air.

Interestingly, Oct. 19 marked the beginning of our seventh year on the air.

Linda O'Bryon
executive editor
"Nightly Business Report"
Miami

Dishonesty may affect ethics survey

I was secretary to a high-level television executive at a local station. I think you would agree that secretaries usually know better than anyone what their bosses are up to.

This particular television executive used to cheat on his monthly expense report to the tune of many hundreds of dollars each month, and the general manager of the station never questioned it—for reasons that were quite obvious to those at the station aware of the situation. If this particular television executive were to fill out your ethics survey, (see Page 48) it wouldn't

honestly reflect this man's ethics because he has himself convinced that he is a totally honest man.

I guess the point I'm trying to make is that those executives with ethics will fill out your survey honestly. Those with no ethics will fill it out dishonestly to reflect their deluded image of themselves.

I regret that I cannot sign this letter because I'm still making my living as a secretary and I can't afford to become a whistle blower (but I sure wish I could).

(Name withheld at request of the writer)

Write to us

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

All letters are subject to publication provided they are signed and neither defame nor libel individuals or organizations. Letters may be shortened and grammatical errors corrected.

As a matter of policy, writers' names are published.

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

QUICK TAKES

What do you think of "Star Trek: The Next Generation," compared to the original "Star Trek" series?



Neal Sabin
program manager
WPWR-TV (Ind.)
Chicago

"The new 'Star Trek' exhibits superior production values and story lines. It's a tremendous series. The writing is well above average, and you can tell the care that's going into the series. Paramount has successfully continued the tradition of the original 'Star Trek' series."



Noel Holston
TV critic
Star Tribune
Minneapolis-St. Paul

"I thought the new series got off to a stronger start than the old show. There are many of the same elements that made the original a success, and there's some very competent casting. Originally I thought the show was doomed for failure, but now I'm intrigued by it."



Dan Madsen
president
Star Trek:
The Official
Fan Club

"I think the new show definitely has the 'Star Trek' feel to it. The new characters have the potential to capture the country's appeal. In talking to many other 'Star Trek' fans, I've found they all seem to love the new show."

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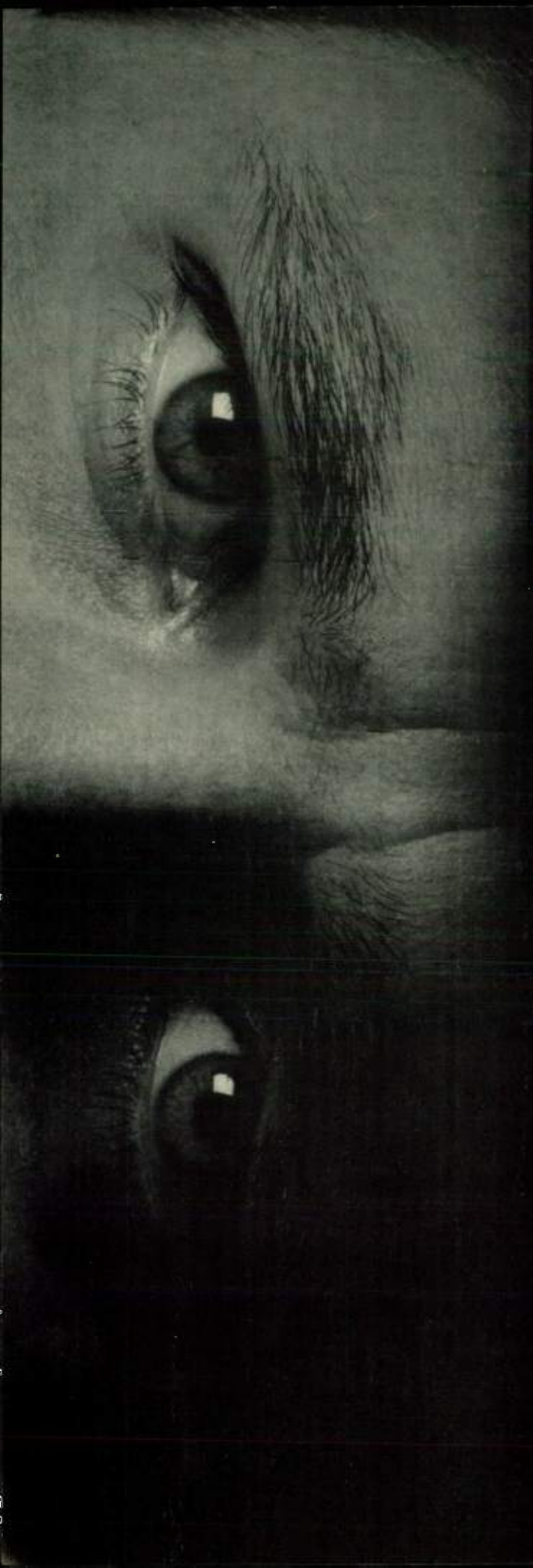
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PROPERTY FROM THE ORGANIZED CRIME





Chip and Dale will play private investigators in their new series.

Buena Vista shelves People for animated chipmunk team

By RICHARD MAHLER
Los Angeles bureau chief

BURBANK, CALIF.—Buena Vista Television, the first-run syndication arm of The Walt Disney Co., is trading humans for chipmunks.

The company disclosed last week it has shelved plans to produce a show modeled on People magazine and instead will develop an animated strip starring the chipmunk team of Chip and Dale.

There's still a chance that the People magazine-related "Today's People," a half-hour daily series originally set for a fall 1988 premiere, could resurface.

"Today's People" is still in active development, and we're still committed to the concept," said Bob Jacquemin, senior vice president of domestic television for Buena Vista. "But with all the other things we're doing, there just isn't enough time to give to the project."

Chip and Dale, who've appeared in many Disney theatrical cartoons, are slated to star in an as-yet untitled half-hour animated strip starting in September 1989. Mr. Jacquemin said Buena Vista sees the Chip and Dale series as a companion to "Duck Tales," the half-hour animated strip his company launched this

fall.

Buena Vista has asked for two-year commitments to the all-barter strip, an arrangement similar to "Duck Tales."

The syndicator promises to produce 30 additional "Duck Tales" episodes for the 1988-89 season, for a total of 95 segments.

In a further attempt to stave off any ratings decline, the producers have agreed to introduce two new central characters, a "Neanderthal cave duck" named Bubba and an "ultimate security guard" called RoboDuck. Both will be introduced during two-hour movie specials during the November and February sweeps, respectively.

In other news, Buena Vista has sold its "Win, Lose or Draw" game show to CBS-owned WCAU-TV in Philadelphia for a prime-access berth, replacing either "Entertainment Tonight" or the station's first-run sitcom checkerboard.

The distributor has also added prime-access clearances for the series on KGTU-TV in San Diego, WTVF-TV in Nashville, Tenn., and WXII-TV in Greensboro, N.C. KCNC-TV in Denver is also adding "Win, Lose or Draw" in early fringe. #

Phone companies seeking change in cable TV rule

By DOUG HALONEN
Staff reporter

WASHINGTON—The nation's telephone companies are mounting an effort to get legislative changes to permit them to compete head-to-head with cable TV companies.

The phone companies are telling regulators here that a law prohibiting them from offering cable TV where they provide telephone service is cheating consumers of lower prices for cable.

Last week, a group of major telephone companies asked the Federal Communications Commission to recommend that Congress strike down the cable-telephone cross-ownership restriction.

Among the companies pushing for reform are BellSouth Corp., South Central Bell Telephone Co. and Southern Bell Telephone and Telegraph Co.

The cross-ownership law, according to the telephone representatives, is also depriving consumers of the more sophisticated communications technologies that telephone companies would put in place if they were permitted to offer video TV services as part of their packages.

"The advent of telephone company competition in the (cable TV) market would accelerate the development of broadband fiber facilities and the delivery of new broadband services to the residential CATV customer," the companies said in their FCC filing.

Yet the cable TV industry says the telephone companies, if permitted to offer video services, could use their clout to put cable TV operators out of business.

"Telephone companies still have the means to destroy competition from cable television operators," said the National Cable Television Association in its own filing at the FCC.

This round between the telephone and cable industries was spurred by the FCC, which is investigating whether it should recommend that Congress change the cross-ownership law that keeps the telephone companies out of the cable TV business.

The FCC is not the cable industry's only problem, however.

Rep. Howard Nielson, R-Utah, is planning to introduce legislation to change the law to permit the telephone companies to provide cable service. "We're getting ready to introduce the bill," said an aide to the congressman.

Yet Mr. Nielson's enthusiasm does not appear to be widely shared on Capitol Hill.

Indeed, one well-placed congressional source predicted that changes in the law would not be considered before the end of 1988.

"I don't think it's ripe yet for congressional consideration," the source said. "I don't think that there's a critical mass of congressmen interested in the issue."

In the FCC proceeding, the National League of Cities also gave the telephone companies some support.

"Recent developments in the cable industry have left consumers and programmers to the tender mercies of an unregulated cable market," the city organization said.

The National Association of Broadcasters, however, urged the FCC to hold off. #

New TvB president to greet convention

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—More than 900 TV station sales managers and general managers are expected to convene at this week's Television Bureau of Advertising's 33rd annual meeting.

This year's projected attendance is about 10 percent lower than last year's crowd. Those who make the trip to Atlanta for the Nov. 11-13 convention will have a chance to see their new president, William Moll, in action.

Mr. Moll, former president and chief executive officer of Harte-Hanks Television, started last week in his new role as TvB president. He succeeds Roger Rice, who had held the position since 1974.

Mr. Rice will stay on board until the end of the year to ensure a smooth transition. He'll deliver his final president's report during the meeting.

Mr. Moll is the immediate past chairman of the TvB board and has been actively involved in various TvB committees for the past eight years.

He has already commissioned an outside research company to survey TvB members to see what they want from the association. That report will be ready for the TvB board meeting in early January.

But whatever the survey may turn up, Mr. Moll reiterated that TvB's mission—to attract more dollars to TV advertising—remains the same.

Mr. Moll will chair a forum on the changing role of the TV station sales department. Other highlights from the three-day meeting include a report from Alan Gottesman, broadcast analyst at LF Rothschild, Unterberg, Towbin, on how Wall Street views the television business. #

Boycotts dent Fla. ad revenues

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—National spot advertisers appear to have made good on their threats to cut back spending in Florida to protest the state's 5 percent tax on advertising.

The Television Bureau of Advertising reports that July-through-September national spot expenditures declined 11.8 percent in six Florida TV markets.

Since the tax took effect July 1, TV stations in those six markets alone have lost \$8.9 million in national spot advertising.

National advertisers from July to September 1986 spent \$75.34 million, compared to \$66.48 million during the same three months this year, the TvB said.

The six markets TvB measured were Jacksonville; Miami; Mobile/Pensacola; Orlando/Daytona Beach/Melbourne; Tampa/St. Petersburg; and West Palm Beach/Fort Pierce.

Last summer, major advertisers threatened to withdraw commercials from the Florida market as part of a widespread protest of the tax.

Among those advertisers were Procter & Gamble Co., Lever Bros. Co., RJR Nabisco, Clorox Co., General Foods Corp., Kraft Inc. and Kellogg Co.

The 5 percent tax on advertising and other services is still in effect, even though Gov. Bob Martinez, originally a champion of the tax, reversed course and urged its repeal.

Florida TV advertising revenue drop

National spot ad expenditures in selected markets

	July-Sept. 1986	July-Sept. 1987	Change
Jacksonville	\$7.2 million	\$5.7 million	down 19.8%
Miami	\$26.4 million	\$24.5 million	down 6.9%
Mobile (Ala.)/Pensacola	\$3.4 million	\$3.0 million	down 11.7%
Orlando/Daytona Beach	\$13.8 million	\$11.7 million	down 15.1%
Tampa/St. Petersburg	\$19.6 million	\$16.3 million	down 17.1%
West Palm Beach	\$5.0 million	\$5.2 million	up 4%
Six market total	\$75.3 million	\$66.5 million	down 11.8%

Source: Television Bureau of Advertising/Broadcast Advertisers Reports.

During special sessions in September, the state legislature failed to reach a final decision on whether the tax should be repealed or modified. It's scheduled to address the issue again in early December.

The TvB, citing data compiled by Broadcast Advertisers Reports, said that five of the six Florida markets posted losses ranging from 6.9 percent to 19.8 percent.

The West Palm Beach/Fort Pierce market was the only exception, where national spot expenditures increased by 4 percent.

TvB executives said the decline in Florida is further emphasized by the fact

that national spot TV advertising in all U.S. markets rose 2.9 percent in the third quarter of 1987.

Local ad sales, by contrast, fared better. Local spot advertising in the third quarter of 1987 in the six Florida markets amounted to \$82.39 million, up 2.5 percent over the same three-month period last year.

TvB, however, notes that the 2.5 percent increase is still below average. Local TV ad spending was up 4.6 percent in the rest of the country.

Robert Foss, executive vice president of the Florida Broadcasters Association, was not available for comment last week. #

CRIMINAL PAYS!



ANNID CRIMEWATCH

AMERICA'S NIGHTLY



VIEWERS ARE EAGER 'TO TURN TO CRIME!

Across the country, the network dramas and syndication specials that capture the highest ratings are almost always crime oriented. Now, Orion introduces Crimewatch Tonight, a national, network quality program dedicated solely to crime related coverage.



WE CAPTURE IT DAILY!

With a hard-hitting half-hour every weekday, Crimewatch Tonight will cover every facet of crime. From white collar crime to terrorism; from espionage to the mob; from street crime to government corruption; from crimes of passion to crimes of compassion.



THE WORLD IS OUR BEAT!

Fed daily, we'll use the latest satellite technology to deliver the hottest crime stories. Our anchors and field producer/reporters will tackle the world of crime each day, utilizing our own national bureaus, plus TV stations, newspapers and wire services in the U.S. and overseas.

PAYYS!

T N I G H T

CRIME REPORT



IT'S A CRIME NOT TO BUY IT!

Crimewatch Tonight is Executive Produced by Reese Schonfeld, founding President of CNN. Crimewatch Tonight is a natural companion to your news programming as well as powerful counter programming to game shows, magazines and sit-coms. With a unique format and highly focused concept, Crimewatch Tonight delivers the payoff in Prime Access.

Crimewatch Tonight.
When you're ready to deal in hot goods,
call Orion, your partners in crime.

ORION[®]
TELEVISION SYNDICATION

BRIEFLY NOTED

Broadcast TV

Donna Rice and ABC have broken off negotiations to produce a film about Ms. Rice's involvement with former presidential candidate Gary Hart. The network revealed last summer that it was talking with Ms. Rice about a made-for-TV movie for the network, but last week ABC acknowledged that the negotiations with Ms. Rice, who now lives in Los Angeles, had come to a halt.

A federal court judge last week refused to block NBC's planned telecast of its two-part miniseries, "**Billionaire Boys Club.**" Lawyers for Joe Hunt, the convicted murderer the film is based on, had earlier persuaded NBC to delay the airing a week. However, at press time, the network was set to go ahead with the telecasts of "**Billionaire Boys Club**" scheduled for last night and tonight.

ABC Entertainment has given a full-season order to "**Sledge Hammer!**" The half-hour comedy airs Thursdays at 8 p.m. (ET). According to New World Television, producer of "**Sledge Hammer!**" and "**Tour of Duty,**" the previously picked up CBS drama, the two network renewals represent \$15 million in revenues to the company. Both programs have now received 22-episode orders from their respective networks.

The New York City Council last week honored Dr. Frank Field, senior health and science editor for **WCBS-TV in New York**, for his 15-part series on fire survival. "**Get Out Alive,**" a compilation of that series that was broadcast as a special on WCBS, will be distributed in videotape for viewing in all New York City schools.

Tribune Co.-owned independent KTLA-TV in Los Angeles has dropped "**The New Monkees**" from its prime-access sitcom lineup and begun airing the first-run series at 1:30 a.m. Saturdays. The show, distributed by Colex Enterprises and LBS Communications, has averaged a 2.5 rating and a 7 share during the first four weeks of the

season, according to A.C. Nielsen Co. reports from the 15 overnight markets. KTLA has made no decision on what to replace "**The New Monkees**" with.

Cable TV

The Academy of Television Arts & Sciences has formed a new cable committee to determine eligibility of prime-time cable programming within the existing Emmy Awards structure and to resolve questions about cable membership. The ATAS awards committee recently recommended that the organization's board of governors include cable in the current awards structure, depending on findings of the new cable committee. The task force includes representatives from both the cable and broadcasting industries.

C-SPAN has announced its weekly programming for the 1988 presidential campaign. "**Road to the White House**" will air Fridays at 5 p.m. (ET) and repeat Sundays at 9:30 p.m. Candidate debates will air noon Sundays every week that debates are held. And election '88 call-in shows will air Fridays at 6:30 p.m. C-SPAN is seen in 36 million households on 2,800 cable TV systems.

Wichita, Kan.-based **Multimedia Cablevision Co.** now has more than 300,000 subscribers, according to company President Donald Sbarra. Multimedia, which was formed in 1978, now includes more than 100 cable TV franchises in four states. The company is a division of Greenville, S.C.-based Multimedia Inc.

International

Science fiction writer Ray Bradbury is being asked to write original episodes of "**Ray Bradbury Theater,**" the recently revived TV series to be produced in Canada by Great Britain's Granada Television, Atlantis Films of Toronto and the independent French studio Ellipse, a production arm of the Canal Plus network. Twelve new episodes of the program, which originated with

six segments adapting Bradbury stories and made in Toronto by Atlantis for HBO, are being made for distribution in the United States on the USA Cable Network. At press time, Mr. Bradbury was mulling the producers' request.

Hollywood-based **International Creative Exchange**, in association with France's l'Agence HAVAS, is distributing "**Private Eyes Never Die,**" an action-adventure series for broadcast on the independent French network M6. The international co-production is a 90-minute compilation of off-network episodes of "**Peter Gunn**" and "**Mister Lucky,**" dubbed in French and introduced by actor Guy Marchand. The "custom-packaged" program has a 42-episode commitment and began airing Sept. 16.

Wold/Visnews Broadcast Services has signed a two-year renewal of its agreement to provide TV production and transmission facilities for the Japanese International Satellite Joint Users Organization. The joint venture of Wold Communications and Visnews Ltd. is in its fourth year of serving JISO, which represents six Japanese TV networks. The new contract extends from April 1, 1988, through March 31, 1990.

Radio

Mineola, N.Y.-based **Universal Broadcasting Corp.** has agreed to sell seven of its 14 radio stations for about \$15 million, the company said. Pending FCC approval, six of the seven stations will be sold to Dick Marsh, executive vice president of Universal Broadcasting. The seventh station, WCBW-FM in St. Louis, is being sold to a buyer who was not identified, but who already owns an AM station in St. Louis, sources said.

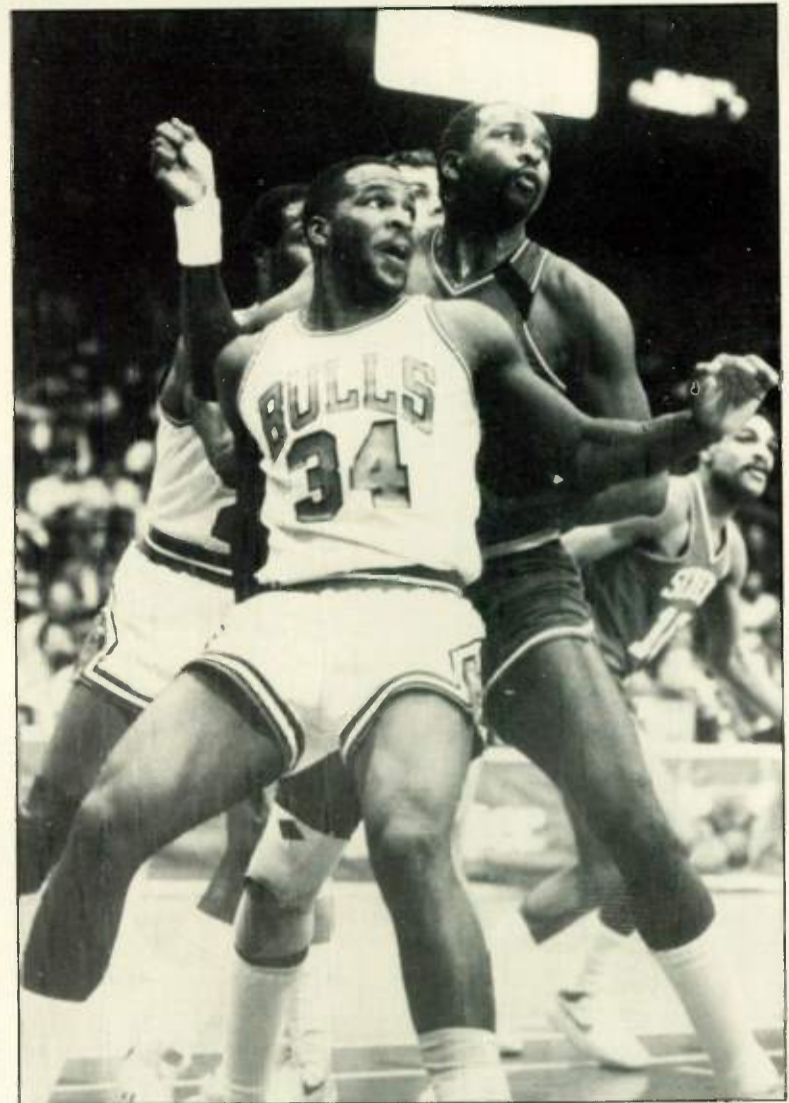
San Antonio, Texas-based **Clear Channel Communications**, owner of 16 radio stations, announced last week it will buy back up to 400,000 shares of its common stock. The company announced no specific timetable for the buyback, which is being executed "due to the erratic behavior of the country's financial markets," the company said. Clear Channel stock is traded on the American Stock Exchange.

Eric Friesen has been named acting chief executive officer of **American Public Radio**. APR has been without a chief executive since the Oct. 1 resignation of President Albert Hulsen. A search committee led by APR Board Vice Chairman William Dietel continues to look for a permanent replacement. Mr. Friesen, who is APR's senior vice president of programming, said he is not a candidate for the president's position.

Tampa, Fla.-based **Family Group Broadcasting** has acquired WQID-FM and WVMJ-AM in Biloxi, Miss. Family Group intends to keep the Contemporary Hit Radio format on WQID and the country music format on WVMJ, according to Don Boyles, general manager for both stations. Terms were not disclosed.

The Los Angeles-based **Weedek Radio Network** has completed production of "**Country Christmas 1987,**" a 12-hour holiday special hosted by Chris Lane, who also hosts Weedek's weekly "**Country Report**" series. The Christmas special features Barbara Mandrell, Elvis Presley and Alabama, among other country performers.

NBN II is the name of a new network of syndicated radio programs being formed by New York-based



The **Bandeirantes Network**, the leading sports TV network in Brazil, has purchased a package of 30 NBA games from Dallas-based IBS.

NBN Broadcasting, parent company of the National Black Network, a cable TV service. Plans call for NBN II to offer long-form radio programs aimed at black-oriented and urban contemporary radio stations. NBN says more than 150 stations have agreed to take NBN II programs. Advertising on the new radio network is being sold by Syndicate It Productions of Los Angeles.

O'Connor Creative Services is offering a new library of production music and effects for Christmas and other major holidays or special events. The company, based in Plaza del Rey, Calif., is offering the 123-track collection of production aids on compact disc or LP for \$120, with usage granted in perpetuity.

Sports

ESPN will have ex-Oakland/Los Angeles Raider John Matuszak as guest analyst on its NFL game between the Raiders and San Diego Chargers Nov. 15. Former players appearing as guest analysts in coming weeks on the all-sports cable network include: Roger Staubach for the Miami Dolphins-Dallas Cowboys contest Nov. 22; Jim Brown for the Cleveland Browns at San Francisco 49ers Nov. 29; and Ed Marinaro, also of "Hill Street Blues" fame, for the Chicago Bears at Minnesota Vikings on Dec. 6.

"**CNN Sports Tonight,**" CNN's nightly sports show, averaged a .9 cable rating in September, a 61 percent increase over September 1986. That is the highest rating the show has had in its seven-year history.

Dallas-based **International Broadcast Systems Ltd.** recently announced the purchase of a minimum of 30 National Basketball Association games by The **Bandeirantes Network**, the leading sports TV network in Brazil. Brazil

will receive one NBA game per week, to air on Saturday afternoons.

Chicago superstation WGN-TV will present 23 college basketball games featuring DePaul University and Notre Dame University beginning in late November.

Speculation about possible changes in **network sports announcing** ended last week when ABC Sports re-signed baseball analyst Tim McCarver to a multiyear agreement; ABC reached a new multiyear pact with Jim McKay and named him principal anchor for the Winter Olympics in February; and NBC Sports renewed baseball analyst Tony Kubek's contract in a two-year deal.

Other

Glenview, Ill.-based **Zenith Electronics Corp.** posted a third-quarter net loss of \$25.1 million on net sales of \$591.8 million, compared to net income of \$3.9 million on revenues of \$513.8 million for the same period last year. Volume and price declines in color TV and video products, expenses related to new color picture tube products and increased interest expenses contributed to operating losses in the quarter.

Three of **United Press International's** top editors resigned last week to protest financial cutbacks by the wire service's owner, Mario Vazquez Rana. Those resigning were Ben Cason, the wire service's editor; Barry Sussman, managing editor for national news; and Kim Willenson, managing editor for international news. UPI also announced that it has signed the four CBS-owned TV stations—WCBS-TV in New York, KCBS-TV in Los Angeles, WBBM-TV in Chicago and WCAU-TV in Philadelphia—to a new three-year contract. Terms were not disclosed. #



ABC Entertainment has given a full-season order to "**Sledge Hammer!**" The Thursday night series stars David Rasche.

You can have
it fast...or
you can have
it good.
We chose good.

The Real Chuck Barris is back playing games again.

great
~~A good~~ game show is worth waiting for!

THE ORIGINAL
VAUDEVILLE
GAME

Pilot coming November 15.
Available for stripping Fall '88



Coca-Cola

TELECOMMUNICATIONS

A unit of *Coca-Cola* TELEVISION

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World Radio History

SYNDICATION SPECIAL

The Entertainment Network has obtained exclusive distribution rights to "Scavenger Hunt," a first-run children's game show for fall 1988 from Kline and Friends Productions. Plans call for syndication of 130 original half-hour episodes of the series, in which youth-oriented celebrities and children will test each other's knowledge of music, sports and television. Kline's credits include "Joker's Wild," "Tic, Tac, Dough" and "Win, Lose or Draw." Terms are to be announced.

The CBN Cable Network has ordered a pilot for "Rich and Hairy," a proposed half-hour weekly sitcom featuring Bobby Berosini and his orangutans that eventually would go into broadcast syndication. CBN would have a one-year cable window for the program, to be produced in Canada by the Hopalong Co. in association with Paragon Films. Hopalong is also involved in a joint venture with Paragon and Ackerman Productions for "The Sundance Chalet," a spin-off pilot from "The New Gidget" a first-run series distributed by Coca-Cola Telecommunications. The two-hour made-for-TV movie is being shot in Alberta, Canada.

"Night Court" has been sold in 115 markets, including all of the top 25 and 46 of the top 50 markets, according to William Hart, vice president and domestic sales manager of Warner Bros. Television Distribution. "Night Court," now in its fifth season on NBC, will be available for syndication in fall 1988. Recent stations to pick up the program include WFSB-TV in Hartford, Conn., WBRC-TV in Birmingham, Ala., KFDA-TV in Amarillo, Texas, and KAPP-TV in Yakima, Wash.

The Parenting Network, a Las Vegas-based series of news features on emotional, educational and health issues pertaining to children and their parents, is being syndicated by K-Network Syndications, in association with KLAS-TV in Las Vegas. The programs, produced in the Nevada city and distributed nationwide, are hosted by Executive Producer Marla Renee and produced by Laurel Pupa. A total of 116 90-second to two-minute seg-

NATIONAL SYNDICATION STANDINGS

For the week ended Oct. 25

	Rating	Stations	Coverage
1. Wheel of Fortune	18.1	215	97%
2. Jeopardy	12.8	205	97%
3. Star Trek: Next Generation	9.5*	221	95%
4. WWF Wrestling	9.4*	228	94%
5. Wheel of Fortune (b)	9.1	168	84%
6. Oprah Winfrey Show	7.9	195	95%
7. People's Court	7.3*	188	93%
8. Entertainment Tonight	6.4*	160	92%
9. Without a Trace	6.2	151	88%
10. MGM/UA Premiere Network	5.7*	134	88%
11. Cousteau's Channel Island	5.5	128	93%
12. Donahue	5.4	197	97%
Wrestling Network	5.4*	166	86%
14. Hollywood Squares	5.1	129	90%
New Newlywed Game	5.1	149	89%

*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.

ments are being distributed each year by satellite from the facilities of KLAS, a CBS affiliate.

Minneapolis-based USTV has sold "Great Weekend," its weekly cash series, to stations serving about 20 percent of U.S. TV homes, including KHJ-TV in Los Angeles and Boston's WCVB-TV. Executive Producer George Merlis compares the one-hour Saturday morning show to "Good Morning America" and "Entertainment Tonight," both of which he previously produced. The program will include reports on entertainment, weather, sports, news, health, recreation, the economy and weekend leisure activities. Also in development at USTV for fall 1988 is "The Funniest Joke I Ever Heard," a 26-episode half-hour series from producer Don Davis. The cash-plus-barter strip will feature famous people telling their favorite jokes. Finally, USTV is developing "Sports Talk," a half-hour barter strip for late night, and "The New Celebrity Bowling," a revival of the half-hour barter series hosted by Jed Allan, who returns to that role

in the new edition.

"Photoplay," the half-hour magazine strip, is being redistributed by Firestone-Cohen Entertainment, in association with New Century Entertainment. The first-run series aired for 35 weeks during the 1986-87 season on KCBS-TV in Los Angeles as a joint project of Cox Communications, Alan Landsburg and New Century. It is hosted by actress Morgan Brittany and features celebrity interviews. The strip is available from the Beverly Hills, Calif.-based company for January 1988.

Burbank, Calif.-based World Events Productions has cleared "Denver, The Last Dinosaur," an animated one-hour special, in more than 75 markets reaching 75 percent of U.S. TV homes beginning next spring. The barter show is seen as a possible precursor of an animated series based on the same characters.

Worldvision Enterprises has cleared "The Jetsons" animated children's series on 110 stations

reaching 80 percent of TV homes. Ten new half-hour episodes of the Hanna-Barbera production are being added to episodes originally aired beginning 25 years ago.

ProServ Television is producing and distributing "Hard Road to Glory: The Black Athlete in America, 1988," a one-hour special to air in February as part of Black History Month. The program, hosted by Arthur Ashe and narrated by James Earl Jones, is offered on a barter basis through J&J Station Clearance. Athletes to be profiled include Reggie Jackson, Debbie Thomas and Calvin Peete.

Lorimar has sold its "Mint Edition" movie package in 30 markets, including WWOR-TV in New York, KPIX-TV in San Francisco and KTVT-TV in Dallas. The 25-title cash offering includes "Power," "The Morning After" and "The Boy Who Could Fly," plus other theatrical and made-for-TV releases.

GC Communications, a Boston-based production, distribution and home video firm, has appointed the Telekap Co. as its exclusive sales agent for domestic syndication. Included in the agreement are seven children's films, plus 65 half-hour episodes of the "Flying Fisherman" TV series. Telekap maintains offices in Los Angeles and New York, and is headed by former ITC Entertainment executive Cy Kaplan.

D.L. Taffner/Ltd. is developing a first-run syndicated version of "Whose Baby?," the Thames Television game show that has aired for 14 years in Great Britain. Taffner has hired Mark Smith, whose credits include "Crosswits" and "Truth or Consequences," to develop the domestic rendering of "Whose Baby?" for a spring 1988 introduction. The object of the game is to guess the identity of famous parents by questioning their less-well-known children or other relatives.

ITC Entertainment proposes to produce "Tiko," a family-oriented action series for first-run syndication in fall 1988. The half-hour drama is set to star Larry Wilcox as a police sergeant with a German

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.#

shepherd partner. Sig Newfeld directed the pilot from an original script by Bob Barbash.

New York-based Sandra Carter Productions is developing a series of new projects for syndication in 1988, including the six-hour mini-series "Women at War" (in association with Anthony Potter Productions), an untitled daily "celebrity series for cable" and "An Essence Moment in Black History," 30-second historical inserts co-produced with Essence Television Productions. All the projects are for barter distribution. On tap for this season are repeats of Carter's seven-episode "Women of the World" series and one-minute holiday-theme program inserts.

Media Solutions, a San Jose, Calif.-based data processing company, is offering program audience analysis services to syndicators, networks, rep firms and television station groups. Media Solutions will provide multimarket television ratings information to program distributors for specific time periods, program genres, dayparts and markets.#

Four co-hosts slated for new 'USA Today'

By RICHARD MAHLER
Los Angeles bureau chief

The producers of "USA Today," the proposed daily TV show based on Gannett Co.'s national newspaper, have lined up four network news correspondents to co-host the prime-access program.

"I can't announce their names yet for contractual reasons," says Steve Friedman, president of GTG East, the New York-based arm of GTG Entertainment responsible for the fall 1988 strip.

"But all are working at network jobs right now."

Sources previously disclosed that Mr. Friedman had approached Katie Kelly, Boyd Mattson, Bill Macatee, Robin Young, Meredith Vieira and Jane Wallace about the positions.

Mr. Friedman says the decision to go with four anchors instead of the three originally planned is linked to the Oct. 19 stock market crash.

"We were going to lump the 'USA' and 'Money' sections of the program together," he recalls. "But if we did that during a big dive on Wall Street, we'd be shooting ourselves in the foot."



STEVE FRIEDMAN
Attracts network correspondents

The TV show now will have one anchor representing each section of the newspaper: "USA," "Money," "Life" and "Sports."

Other continuing segments include "Across the USA," in which
(Continued on Page 56)

Paramount plans to launch game, sci-fi shows in '88

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—Paramount Pictures Corp. is spinning off another TV show from one of its successful theatrical films and taking another stab at the first-run game show business.

Lucie Salhany, president of Paramount Domestic Television, says her division plans to introduce "War of the Worlds" as a weekly one-hour first-run TV series next fall.

Also planned for next fall is "Wipeout," a daily half-hour game show developed by John Goldhammer, former executive producer of "Entertainment Tonight."

"War of the Worlds" is a 26-episode barter series loosely based on the 1953 Oscar-winning Paramount movie of the same name, which in turn was an adaptation of the best-selling H.G. Wells novel.

The science-fiction story about a nearly successful Martian invasion was also the basis of a realistic CBS Radio Network play, directed by Orson Welles, that stirred panic during its 1938 broadcast.

"This will be set in the present and be a little more positive," says Ms. Salhany. "In our TV version, a scientist and his research team go after the alien invaders; their takeover is not successful. There won't be a lot of special effects because the emphasis will be on characters and relationships."

The series, from 10-4 Productions, is designed as a companion to "Friday the 13th: The TV Series" and "Star Trek: The Next Generation," the two weekly first-run dramas introduced by Paramount this fall.

Like "War of the Worlds," both of those hour-long shows are directly related to successful Paramount theatrical film series.

"Wipeout" is an in-house production that will be offered to stations on a cash-plus-barter basis.

Ms. Salhany describes it as "a straight game show without comedy elements. We've tried comedy-oriented game shows in the past, such as 'Anything Goes,' and for the money you spend on good comedy writers, you might as well just do a sitcom."

Neither "Anything Goes" nor an earlier game-like strip, "Madame's Place," were successful.

Details are sketchy, but the concept of "Wipeout" involves contestants betting against themselves and other players in answering a set of 12 questions. Those picking the right answers and setting the correct odds are awarded cash prizes.

National advertising time for "Wipeout" and "War of the Worlds" will be sold by International Advertising Sales, Paramount's barter partnership with Coca-Cola and Orbis Communications. Paramount plans to begin selling both new shows soon.

Meanwhile, Paramount is showing station groups a presentation tape for the syndicator's only other new first-run series for next fall, "The Daytime Show."#

Fiber optics on horizon for TV news

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—If the recent experience of one network is any indication, fiber optics could one day make television news-gathering from remote locations as simple as making a phone call.

Capital Cities/ABC sees that as a possible outcome of an extensive test using digital fiber-optic transmissions in place of standard analog microwave links.

Kenneth Michel, equipment planning engineer for Cap Cities/ABC in New York, presented the network's findings at last week's 129th Technical Conference and Equipment Exhibit of the Society of Motion Picture and Television Engineers here.

He demonstrated the superior visual quality of fiber optics by showing videotapes from a network test comparing pictures sent by fiber optics to those sent by microwave.

With fiber optics, the electrical video and audio messages are converted to light signals by a device called a codec. Then they are sent through glass fiber to a receiver, where the signals are transferred back to electrical data by another codec.

Fiber-optic transmissions have been heralded as a way to deliver better picture quality. They also are regarded as a much more cost-effective way to establish a 24-hour link between two points than using a similar microwave link.

Traditionally, news-gatherers rent satellite time for remote microwave transmissions based on their needs. But covering extended news events, especially from faraway locations, can be costly as a result.

Proponents of fiber optics envision a day when a news truck can pull up to a telephone pole and plug into a fiber-optic line to send a TV picture with nearly the same flexibility of a telephone call.

They also maintain that fiber-optic transmissions are not subject to the interference from atmospheric conditions that can sometimes affect microwave links.

ABC first experimented with fiber optics during its coverage of the 1980 Winter Olympics in Lake Placid, New York, and later used the technology to cover the 1984 Summer Olympics in Los Angeles and the 1984 national elections.

Last year, the network began a more traditional test when it installed a fiber-optic link between its New York production facility and its Washington news bureau and used "Nightline" as a guinea pig.

Since that show is produced in New York, with Ted Koppel reporting from the Washington bureau, the program is complex to produce and requires several links to combine distant elements.

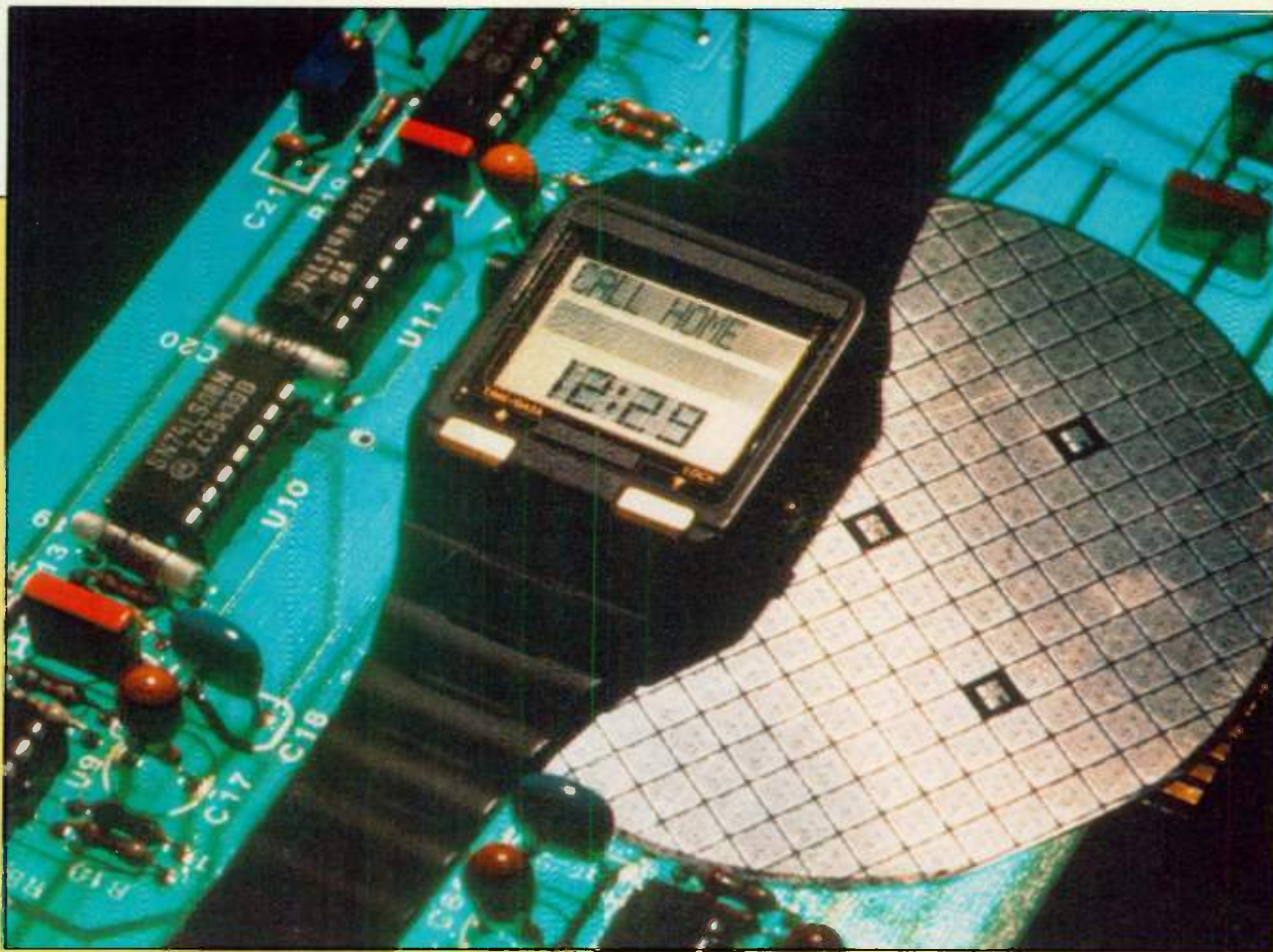
The network supplemented its Washington-to-New York transmission capability with a fiber-optic line established by AT&T Communications.

In the year of testing, several problems were encountered, including an unanticipated audio delay that at one point suspended the trial completely.

Trying to mesh complicated graphics composed of separate New York and Washington elements also posed problems.

But overall, ABC's Mr. Michel expressed satisfaction with the test.

"After initial problems experienced with 'Nightline' were
(Continued on Page 56)



The Receptor wristwatch displays messages sent using FM subchannels.

Message-sending wristwatch will utilize FM subchannels

By EILEEN NORRIS
Special to ELECTRONIC MEDIA

It may not be as futuristic as Dick Tracy's two-way TV wristwatch, but it appears that real-life technology may be catching up with cartoon-land fantasy.

AT&E Corp. of San Francisco is test marketing a wireless communications wristwatch that it hopes will be a common household gizmo within a few years.

The patented Receptor watch allows a sender to punch in a coded message using a touch-tone telephone. The message is picked up by an FM radio station's subchannel and bounced back to the display face on the Receptor wristwatch, which is worn by the person on the receiving end of the transaction.

AT&E is in the process of setting up FM subcarrier stations across the country and eventually hopes to establish a worldwide network.

The company recently began negotiations with major radio networks and may bargain with individual stations later.

"We are working with NBC and Group W and other major broadcasters so that we can lease the subcarrier space on their FM subchannels," said David C. Pollei, vice president of broadcasting at AT&E.

Mr. Pollei declined to discuss how much it will cost to develop the necessary network of FM subchannels. But he expects the linkage to include 50 FM station markets by the

middle of next year.

Each subcarrier station can handle about 500,000 users, he said.

FM stations have unused spectrum space, or subchannels, that are available for specialized uses. Among those are Muzak, reading for the blind and ethnic language programs.

Here's an example of how the new device works:

A youngster who is wearing the Receptor is waiting for her mother to pick her up after a soccer game. The mother, who is running late at the office, has no way to reach her daughter.

The mother picks up the phone, dials the Receptor clearinghouse and punches her message into the phone: "Mom late 30 minutes." The child gets the message and knows not to leave the appointed meeting place.

Mr. Pollei says the device works like a pager, but it's not as bulky or intrusive, and it doesn't run out of batteries as often. A single battery will last a full year, he says.

The wristwatch firm Hattori Seiko of Japan has agreed to manufacture the Receptor for 15 years, and it owns stock in AT&E.

The watch wearer can turn the audible alert on to be signaled for a beep, or rely instead on the digital numeric display for message alerts.

The Receptor numbers each message so the wearer can scroll old messages and retrieve them from storage. If the
(Continued on Page 56)

SMPTE attendees learn of latest innovations

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—The annual fall technical conference of the Society of Motion Picture and Television Engineers wrapped up here last week, after 261 companies from seven countries showed their latest electronic gear.

More than 15,000 representatives from TV stations, cable companies, studios and production facilities attended the Oct. 31-Nov. 4 meeting.

Hot topics at the fair included such emerging technologies as high-definition TV, digitalization and fiber optics. Some 147 technical papers were presented on issues ranging from colorization to TV audio to coverage of the 1988 Olympics. Here are some highlights from the convention:

- A SMPTE study group concluded that instituting a 30-frames-per-second motion picture speed would offer more advantages

CONVENTION NOTEBOOK

than disadvantages to the TV and motion picture industries, according to a report issued at last week's meeting.

The increase in the current 24-frames-per-second rate would dramatically reduce flicker, screen granularity and stroboscopic effects in TV and film productions, the study said.

Many commercials and music videos are already using the 30-frames-per-second technique, but the study said that several technical considerations have to be addressed before widespread conversion is feasible.

Those concerns involve altering existing cameras, projectors and post-production equipment to accommodate the faster speed.

- In his keynote address at the convention, Daniel Slusser, vice president and general manager at Universal City Studios, appealed for cooperation between the Hollywood

creative community and SMPTE.

He said the two groups need to work together to develop standards in such areas as HDTV, film/tape preservation and sound quality. "Standards are clearly the glue that holds our industry together," the studio executive said.

Mr. Slusser cited the formation of a standard for 1-inch videotape as an example of how the two groups have successfully worked together. "Without standards, we are in a fragmented marketplace with limited outlets for creative product," he said.

- SMPTE's highest honor, the Progress Medal, went to Irwin W. Young, chairman of Du Art Film Laboratories.

Mr. Young, who has belonged to SMPTE for 32 years, was rewarded for his devotion to advancing the engineering phases of the motion picture and TV industries.

Some 20 other individuals were also honored at the meeting.

- A favorite resting place for convention-goers, weary from attending the technical sessions and browsing the exhibit floor, was the "HDTV Film Festival."

The festival, presented jointly by SMPTE and the Motion Picture and Television Engineering Society of Japan, featured two days of screenings of HDTV productions, which were made on videotape with HDTV production equipment and then transferred to 35mm film.

- Lurking in the back of the exhibit floor was one piece of equipment that attendees couldn't help but notice: A 48-foot production vehicle outfitted with Sony electronic field production cameras and 1-inch videotape recorders.

The mobile unit, unveiled at the convention by Sony Communications Products Co. and VTE Television Productions of Hollywood, can be used to cover sporting events, entertainment programs and corporate communications. #

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Networks begin gearing up for Cable Month

By JANET STILSON
Staff reporter

NEW YORK—Cable TV networks have kicked in a \$25.9 million initial investment to get the second annual National Cable Month off the ground.

That's a 10 percent increase over preliminary funding for last year's campaign, when April became the designated month to promote program offerings.

The theme for next April's effort will be "Discover Our Difference," which aims to promote cable programming in a way that's not combative with the broadcast networks, says Scott Wills of Wills & Evans, a marketing and promotion agency working on the campaign.

Also speaking at a press conference on National Cable Month rollout plans was Robert Clasen, who said the initial investment leads him to believe total commitment for the campaign will top last year's \$40 million.

In addition to presiding over Comcast Cable Communications as president and chief executive officer, Mr. Clasen is chairman of the National Cable Month Evaluation Committee.

Cable companies are "out earlier with stronger support" for the campaign this year, he said.

Mr. Clasen reported that 220 companies—from networks to operators to cable guides—have designated their own National Cable Month chairpersons.

Cable programmers already lending support to the campaign include Arts & Entertainment Network, Black Entertainment Television, CBN Network, The Disney Channel,

ESPN, Financial News Network, Lifetime, MTV Networks, The Nashville Network, Tempo Television Network, Turner Broadcasting System, USA Network and The Weather Channel.

Likely to be among the most ambitious Cable Month promoters is The Nashville Network.

The country music-oriented service is increasing its dollar commitment by 80 percent over last year, to \$1.8 million, according to Lloyd Werner, senior vice president of sales and marketing for The Nashville Network's parent company, Group W Satellite Communications.

One reason The Nashville Network is such a strong supporter of the campaign is the timing: It coincides with the service's fifth anniversary.

The cable network will also increase the

number of exclusive premieres televised during April. Last year it ran 20.

Also detailing early Cable Month plans was Andy Orgel, Arts and Entertainment Network's vice president of affiliate sales and marketing. The cultural service has increased its Cable Month budget 20 percent. It will have 26 exclusive premieres, among them a 20-part co-production with the BBC, "My Family and Other Animals," and "Comedy Break," featuring sketches and stand up acts on Tuesdays and Thursdays.

Robert Alter, president of the Cabletelevision Advertising Bureau, said his organization would support the national effort with a special edition of its monthly tune-in kit.

The CAB will also distribute a special National Cable Month satellite video feed with promotional material and a newsletter with promotional ideas. #

"Network television really missed the boat on this one..." **New York**
Newsday



The all-American kid has grown up! But now the tables are turned on the Beav and he has his own sons, Kip and Ollie Cleaver, to contend with. Where's Ward when you really need him?

The New
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New programs unveiled during cable press tour

By JANET STILSON
Staff reporter

NEW YORK—A trivia game show, a TV star turned real-life crime solver and a series on arms control are in store for cable TV viewers in upcoming months.

Cable networks announced an array of programs at the recent Television Critics Association press tour in New York. Here's what the cable services plan to offer:

- Nickelodeon is hoping to capitalize on the success of its "Double Dare" game show with "Finders Keepers," premiering today in the 6 p.m. (ET) weekday time slot.

The children's network is also adding the animated "Count Duckula" series, which spoofs horror movies, in January.

Gerry Laybourne, executive vice president and general manager of Nickelodeon and Nick at Nite, explains that the service is interested in experimenting with unusual genres for children's shows.

She says she's also developing a talk show somewhat like "Late Night With David Letterman" and a comedy court show, "Jenny's Court." She expects one of those programs to premiere at the start of 1988.

- Adam Curry, a popular video jock and rock show host in Europe, has returned to his homeland to become an MTV: Music Television video jock. He made his debut Sunday.

In addition, MTV: Music Television is taking on the game show format with "Remote Control," which will premiere in December. The program will incorporate comedy bits and quiz college-age participants on TV and pop culture trivia.

- MTV Networks' Nick at Nite service is producing a half-hour special, slated for Dec. 4 at 8 p.m., on the winners of a recent competition. Viewers were asked to explain why their lives are like a situation comedy, and the nighttime service is taping five 5-minute sitcoms, starring the finalists.

In addition, Nick at Nite is televising dramas from the Golden Age of television Sunday nights at 8 p.m. The programing began last night.

- USA Network has picked up a special focusing on heightening awareness of the drug abuse epidemic in the United States. "Hope for a Drug-Free America" will be hosted by Bob Hope and air the night before Super Bowl Sunday.

The NFL Players of the Year awards will be handed out during



A Laurel & Hardy tribute, "Another Fine Mess," is one of the special programs scheduled to run on CBN.

the telecast, and the 12 astronauts who have walked on the moon will be honored.

- The CBN Network announced several programs, including a weekend morning children's program "Kids' World," premiering in January, and a Muppet-like show, "Gerbert's World," for weekend and early morning stripping in April 1988.

Also, the first of four half-hour co-production series with Coca-Cola Telecommunications, "Border-town," a law-and-order saga that takes place on the Canadian border, will make its debut in September 1988.

In addition, CBN has two new specials on tap: "Another Fine Mess," a Laurel & Hardy tribute premiering April 16; and "Family Reunion," a gospel music special featuring Andrae and Sandra Crouch, to premiere Feb. 13.

- Arts & Entertainment Network is adding two series and a special.

"Pulaski: The TV Detective," a co-production with Britain's BBC, features David Andrews as a television star who becomes a real-life detective. The show premieres Jan. 16 in the Saturday at 10 p.m. time slot.

On New Year's Day, A&E is airing a live, four-hour celebration of Aus-

tralia's 200th anniversary, beginning at 4 p.m. The program will originate from Down Under.

And on Jan. 5 at 9 p.m., the network premieres a new showcase for foreign films, "The Screening Room," featuring subtitled films, a new twist for the network.

- HBO disclosed plans for several comedy specials for late 1987, including "The Bette Midler Performance Art Special," "On Location: Rodney Dangerfield—Nothin' Is Easy," "HBO Comedy Hour Live: Robert Townsend" and "On Location: Dennis Miller."

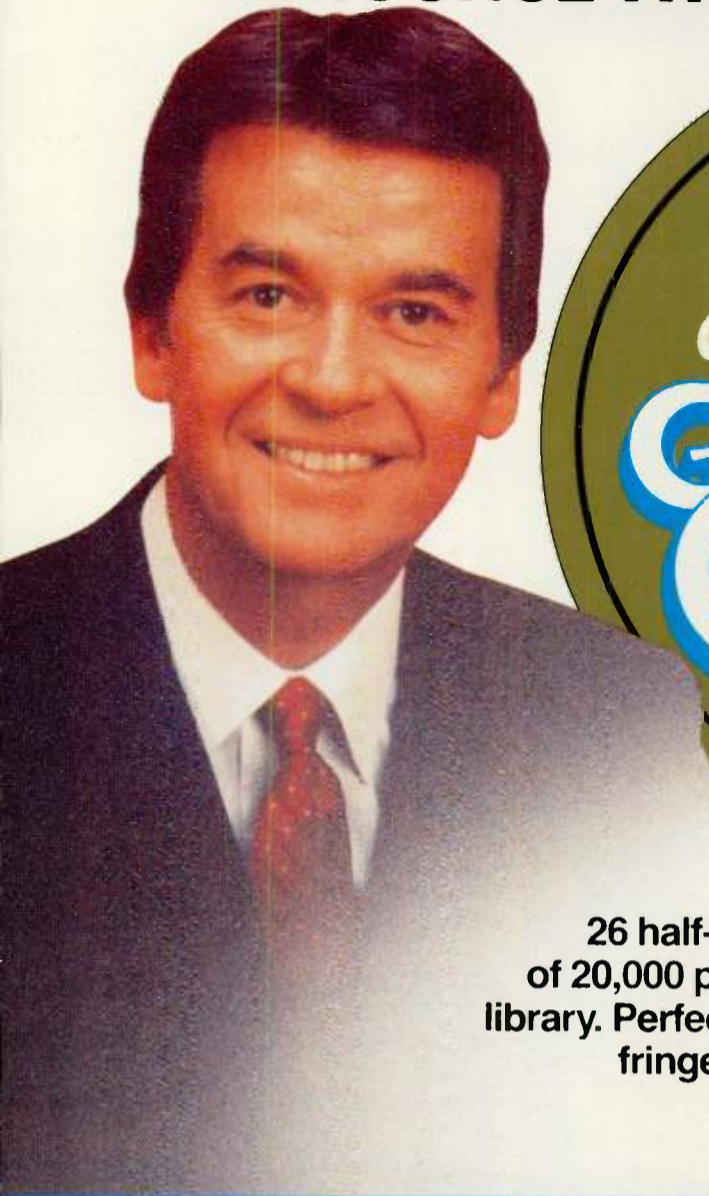
In addition, HBO Pictures has begun production on "Dead or Alive," a western starring Kris Kristofferson, set for a 1988 debut.

- CNN has hired back Patrick Buchanan, former White House communications director, to continue sparring with Tom Braden on the nightly "Crossfire" debate program.

The all-news network is also producing a 30-minute special on Time magazine's man or woman of the year, which will premiere the last weekend in 1987.

In addition, it began a 30-part daily series last week, "The Battle for Peace," about the world's arms control efforts. Each program is four minutes in length. #

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JOHNNY CARSON	90%
PAT SAJAK	83%



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17r/28 share
31% increase for the 9-11 time period

Dick Clark's Good Old Days/NBC

24r/37 share
33% increase for the 8-10 time period

American Bandstand's 25th Anniversary/ABC

24r/46 share
81% increase for the 9-11 time period

Dick Clark has selected five "Golden Great" performances from his private collection for every show. Here's the first week's extraordinary lineup:

ROD STEWART,
in London,
singing his first
hit, "Maggie May"



DONNA SUMMER
performing her
smash, "Last
Dance"

THE BEACH BOYS,
in their first
filmed ap-
pearance, doing
"Surfin' Safari!"



BUDDY HOLLY & THE CRICKETS—
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Many cable guides priced like TV Guide

If I want to know what's playing on my cable TV system's 50-plus channels, I have to buy a monthly program guide for \$2 an issue.

This strikes me as an expensive proposition, especially considering that a full month's worth of TV Guide, four weekly issues that include network schedules as well as cable, would come to less than \$2.50.

Moreover, it used to be that many systems gave away their monthly cable TV guides as a promotion and marketing tool.

Not so long ago, cable marketers used to say these guides were among their most important "retention" tools. They believed that the more program information their subscribers had, the more they'd watch. And the more they watched, the more



MARKETING

Susan Spi man

likely they'd remain subscribers.

In fact, HBO says subscribers who watch at least six of its programs a month are the most satisfied and, thus, the most likely to continue buying HBO.

But now it appears that many cable TV systems no longer consider the guides to be such valuable marketing tools. This is partly because

the guides have become too big and costly to give away, and also because some systems apparently see the selling of monthly program schedules as another revenue source.

This can get downright ugly sometimes.

For example, this summer in Dallas, Heritage Cable sent 100,000 subscribers free copies of its guide, Cable Choice. But in August, it billed all subscribers for the upcoming October issue and told them to deduct the \$2 fee if they didn't want it. Half of the subscribers did not deduct the fee.

Then the Texas attorney general stepped in and Heritage agreed to refund \$2 to the 50,000 subscribers who may have been misled into buying the guide without knowing it.

In Long Island, Cablevision had planned the same approach until it was stopped by New York's attorney general's office.

Cablevision views its guide as a valuable retention tool, as well as a tool to coax basic subscribers into upgrading with pay services, according to company Vice President Rusty McCormack. Nonetheless, it does hope to make a profit off its slick new weekly, Total, one of the most comprehensive and easy-to-read guides around.

At a cost of \$2.25 per month for four issues—roughly equivalent to the price of TV Guide—Mr. McCormack expects most subscribers will buy Total, which carries full cable and broadcast listings, interviews and articles.

With that subscription price, plus local and national advertising (at a cost of \$1,900 to \$2,700 for a four-color full page), Mr. McCormack projects that Total will break even or become profitable when it reaches 200,000 subscribers. That's roughly three-fourths of the system's customers.

But unlike many systems, Cablevision doesn't leave its subscribers without an alternate choice of listings if they don't pay for the program guide, like many systems do. People who don't take Total will still get free copies of TVSM, a less-glitzy monthly guide.

Cablevision set up a separate publishing company, employing 30 staffers, to produce Total at an undisclosed cost that Mr. McCormack admits would likely be prohibitive to smaller systems.

Indeed, these days many smaller systems (as well as some larger ones) are choosing to avoid the hassles of producing a program guide altogether.

At Brooklyn Queens Cable Television, a new build with 56,000 subscribers, customers are offered discounts on regular TV Guide subscriptions.

"In the past there have been so many problems with monthly guides and program changes, especially with a large number of channels," says Hugh Panero, director of business operations for BQ Cable.

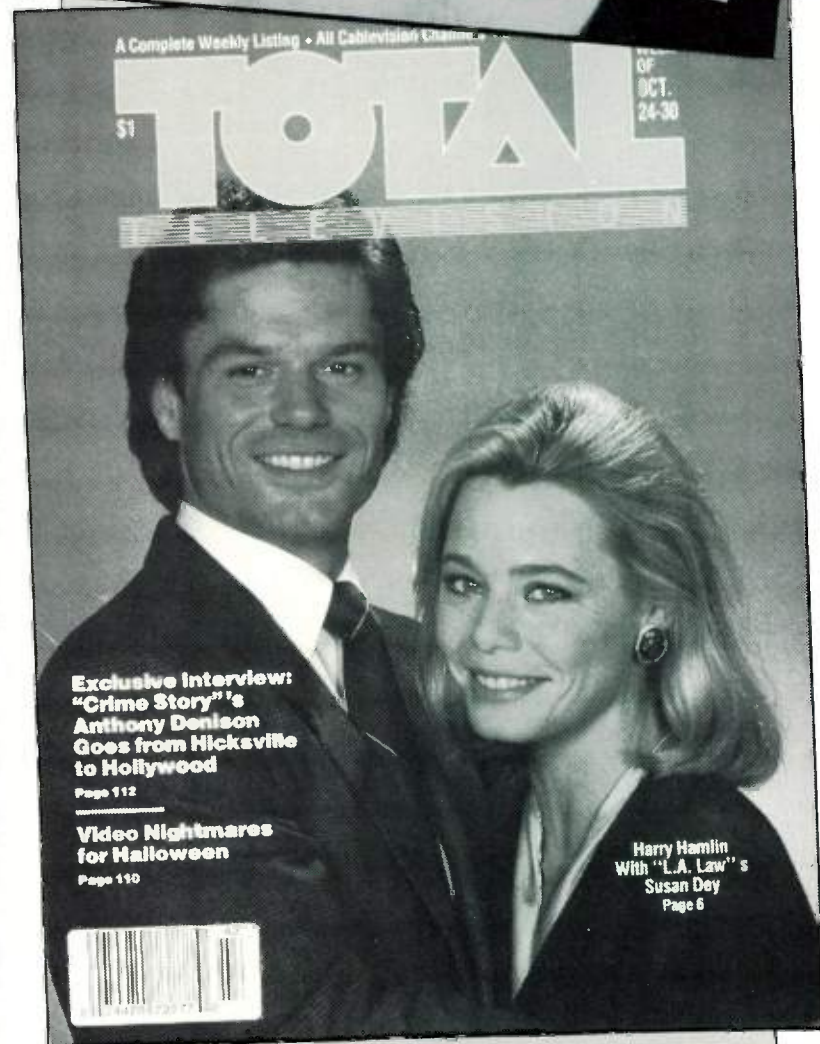
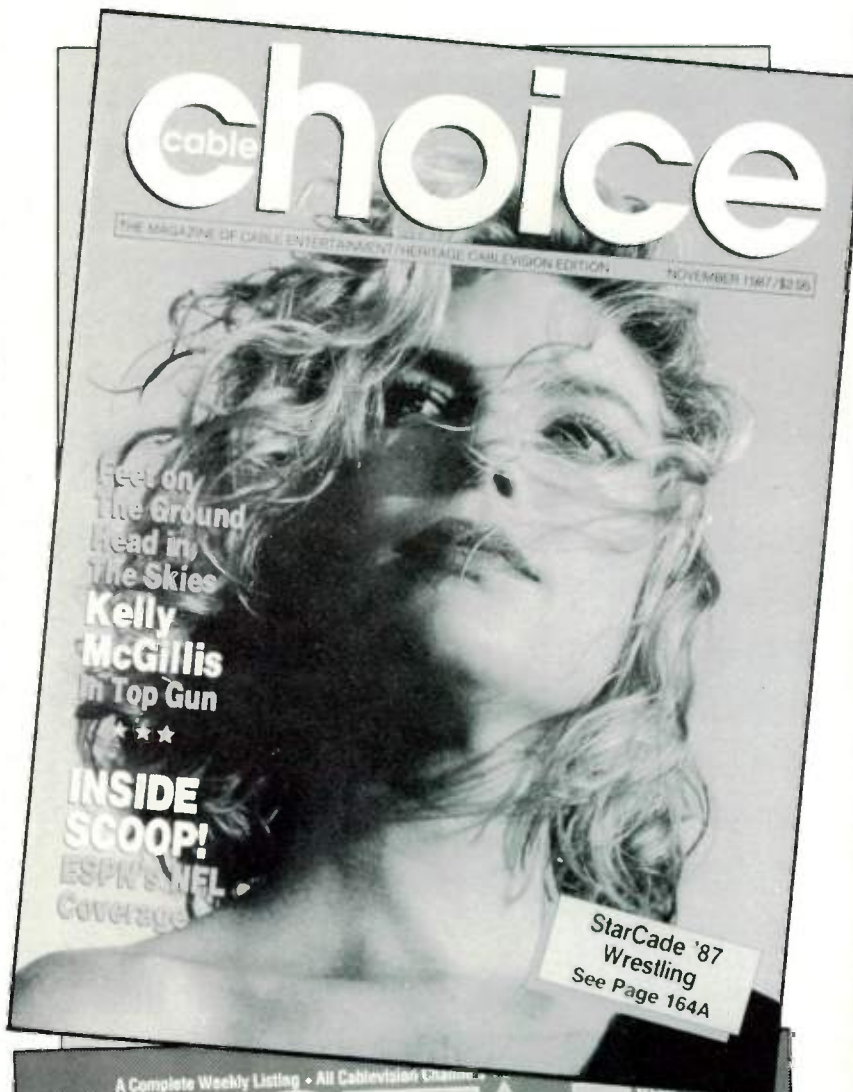
"Plus you have the expense of putting out the guide. It can become impractical to produce your own."

At BQ Cable, subscribers can get TV Guide for \$1.95 a month, roughly a 50-cent discount.

So far, about 35 percent of subscribers have signed up while those who take three or more pay services receive TV Guide free.

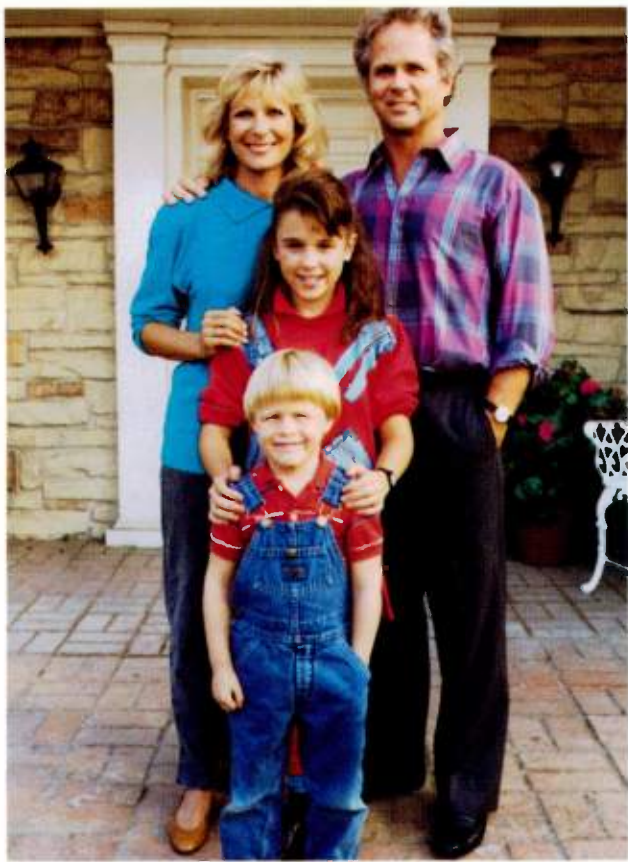
Some 300 systems across the country are using the TV Guide option. The magazine gives cable systems a commission of \$3 to \$5 per subscription, and TV Guide handles the mailing.

It has at least one drawback, though: TV Guide doesn't list all basic cable services, which can cause frustration for viewers and



"Cable Choice" (top), and "Total" (above) are two of the slicker cable TV programing guides.

"The fact that people know the characters gives the sitcom an advantage..." **USA TODAY**



Wally, always Beaver's confessor and protector, is still on the job as his lawyer. Wally also married his high school sweetheart, Mary Ellen Rogers, and has two kids of his own, Kelly and Kevin Cleaver.

The New **Leave It To Beaver**



According to Dick Pitzer, director of customer service and guide development for ATC, it isn't feasible for the MSO to produce a weekly guide, even though he admits that changing network schedules mean the third and fourth weeks' listings in any monthly guide are never better than 70 percent accurate.

Though ATC sells national and (Continued on Page 56)

programers alike. At the large MSOs, there is still some lingering dedication to self-producing channel guides and distributing them free to subscribers.

Nearly 90 percent of the American Television and Communications Corp. systems do that, for example. ATC has contracted with one publisher to create 14 versions of a guide with the same format.

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*In the nation's top 12, most competitive DMA markets, where they run on equal facility affiliates, Fame, Fortune & Romance won three times as many time period head-to-head victories in women 18-49 and 25-54 shares as NBC's Wheel Of Fortune. Fame, Fortune & Romance out-pulled CBS' Price Is Right by 3 to 2 in market time period victories in both demos.



INTV to stress industry's bright spots

By **RICHARD MAHLER**
Los Angeles bureau chief

LOS ANGELES—The Association of Independent Television Stations is striving to set an upbeat tone for its 15th annual convention, apparently convinced that its constituents have recovered from the economic woes that afflicted many of them last year.

"At last count, 23 independent TV stations were in some form of Chapter 11 (bankruptcy proceeding)," says Larry Laurent, INTV's vice president of communications. "Our industry is starting to come out of that now."

At its convention here Jan. 6 to 9, the trade group will try to dispel the black cloud with a set of optimistic sessions organized under the confer-

ence theme, "Independents '88: The Real Superstations."

INTV recently released the tentative convention schedule for the convention, which is expected to draw 1,400 participants, about the same as last year.

Among the highlights are a luncheon keynote address on Thursday, Jan. 7, by Federal Communications Commission Chairman Dennis Patrick.

On Friday, Jan. 8, the convention is scheduled to focus on the results of an INTV survey regarding the program buying and scheduling practices of its 308 member stations.

Organizers have also left blocks of time open from 2 p.m. to 6 p.m. Wednesday through Friday to afford program buyers and sellers

time to view new products in the Century Plaza hotel's suites.

"There was a lamentable lack of traffic last year in the screening rooms, especially Saturday afternoon," concedes Mr. Laurent.

The INTV convention gets under way Wednesday, Jan. 6, with a report on "the business of independent television" prepared by Wall Street analyst Mario Gabelli.

Following that presentation, there will be separate group meetings for general managers, sales managers and program directors.

The tentative agenda for Thursday morning includes a sales seminar on political advertising.

Then, a "turnabout" session is slated in which FCC commissioners question top executives from broadcasting, cable TV and programing firms.

Friday's schedule includes a morning look at award-winning on-air promotional campaigns and the yearly view from Capitol Hill as seen by key senators and representatives.

On Saturday morning, Jan. 9, an INTV-sponsored study of children's programing titled "Where Have the Kids Gone and Why?" will be distributed and discussed. The study, drawn from focus group research conducted by New York-based EMI, takes a look at the problem of the declining children's audience.

The convention wraps up with a session that zeroes in on automated management systems.

Social events during the four-day gathering include an opening night dinner and show sponsored by Tele-



DENNIS PATRICK
Keynote speaker



JOHN SERRAO
Convention chairman

Ventures, followed by Caster Television's dance party.

On Friday night, Lorimar Telepictures hosts convention-goers at its newly renovated Culver City lot for a party and dinner.

Meanwhile, Fox Broadcasting Co. announced last week that its affiliates meeting will be held Tuesday, Jan. 5, at the Century Plaza hotel. It will include panel sessions on promotion, advertising, programing and sales/research.

The day's events will wind up with a party on the Fox studio lot, with show talent and program executives in attendance.

More than 200 representatives

from 116 Fox affiliates are expected, according to a Fox spokesman.

Still to be determined for the convention is the exact time of INTV's board meeting. Organizers were trying to ensure that it doesn't conflict with the Fox meeting.

An INTV spokeswoman estimated about 85 percent of the convention's exhibit space has been sold, which is about the same pace as last year.

Gaylord Broadcasting President Charlie Edwards is INTV chairman of the board for the convention; and John Serrao, general manager of Atlanta's WATL-TV, is chairman of the convention itself. #

"It's gee, really kinda neat—even though that creep Eddie Haskell is still around and junk like that..." *Chicago Tribune*



The world's most obnoxious teenager is now the world's most obnoxious husband and parent...with a son to match! Meet Eddie's son, Freddie Haskell!

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JOBS

Broadcast TV

WDTN-TV in Dayton, Ohio, is seeking a **producer/director** with experience in directing newscasts, commercial promotion announcements and public affairs programing. Videography, 3/4-inch editing and writing experience helpful. Send resumes to: Personnel Department, WDTN-TV, P.O. Box 741, Dayton, Ohio. 45401. Phone: 513-293-2101, ext. 285.

WRGT-TV in Dayton, Ohio, is seeking a **traffic manager** with two years independent experience. Send resumes to: Ken Beedle, general sales manager, WRGT-TV, 45 Broadcast Plaza, Dayton, Ohio. 45408. Phone: 513-263-4500.

KOAT-TV in Albuquerque, N.M., is seeking a **producer/writer** with one year promotion experience in programing, 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 programing department to assist in building of sets and props used in the production of TV programs. Send resumes to: Personnel Dept., WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

Journalism

KVBC-TV in Las Vegas is seeking an **executive producer** with strong writing experience. Send resumes to Mike Cutler, KVBC-TV, 1500 Foremaster Lane, Las Vegas, Nev. 89101. Phone: 702-649-0500.

WTVM-TV in Columbus, Ga., is seeking a **news director** with experience and good people skills. Send resumes to Wayne Daugherty, president/general manager, WTVM-TV, P. O. Box 1848, Columbus, Ga. 31994. Phone: 404-324-6471.

WPLG-TV in Miami is seeking to fill two positions:
News 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.

WLTW-TV in Miami is seeking a **bilingual reporter** with broadcast journalism experience. Send resumes to: Guillermo Martinez, news director, WLTW-TV, Miami, Fla.

33145. Phone: 305-285-9588.

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 operators permit.
Sales account executive with sales experience. Send resumes to: WTMI-FM, 2951 S. Bayshore Dr., 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.

John Blair Communications in New York is seeking a **research analyst** with a year of experience in TV ratings and knowledge of Arbitron and Nielsen rating services. Send resumes to Doug Lanham, Human Resources, Department P10, John Blair Communications, 1290 Ave. of the Americas, New York, N.Y. 10104. Phone: 212-603-5772.

Other

Arbitron Ratings Co. in Chicago is seeking an **account executive** with at least three years experience at a station and/or in a broadcast sales environment. Send resumes to Jim Mocariski, Arbitron Ratings Co., 211 E. Ontario, Suite 1400, Chicago, Ill. 60611. Phone: 312-454-3428.

Academic

The University of Florida in Gainesville is seeking an **assistant/associate professor** with two years TV production/writing experience and 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 in this column 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 312-649-5453. Items submitted for publication must include a telephone number for obtaining further information and an address where resumes can be sent. Please advise us when the job has been filled. Decisions on which items are published and what wording is used are made by the editorial staff. #

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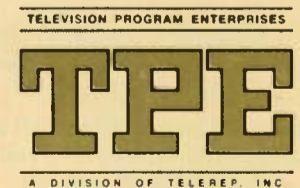
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World Radio History

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Coca-Cola
TELECOMMUNICATIONS

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BOZO THE CLOWN
To offer listeners advice

Bozo uses radio to fight casual sex

By **ADAM BUCKMAN**
Staff reporter

To Bozo the Clown, casual sex is a no-no.

On Nov. 19, the veteran TV clown will warn radio listeners about the dangers of that particular vice as part of his third annual "No Bozos Day."

By last week, 225 radio stations had signed up to participate in the "No Bozos" promotion, according to Jerry Digney, vice president of mar-

keting for Los Angeles-based Larry Harmon Pictures Corp., which owns the rights to license Bozo's image in the United States and abroad.

Offered free to radio stations on a market-exclusive basis, "No Bozos Day" gives Harmon Pictures the opportunity to generate exposure for Bozo, whose weekday morning kids' TV show, "The Bozo Show," has aired in Chicago and other markets for nearly 30 years, Mr. Digney said.

On "No Bozos Day," participating stations will incorporate a brief

telephone "interview" with the exuberant, red-haired clown into their morning shows, Mr. Digney explained.

As anyone who has interviewed a clown knows, some of the material is expected to be funny. But the interview will also be an opportunity for Bozo to warn listeners about the hazards of drug and alcohol abuse, as well as casual sex, which has been added to the concerned clown's repertoire for the first time.

"No Bozos Day" is so named be-

cause those who indulge in these vices are "bozos," according to Larry Harmon, founder of Harmon Pictures and the first of 183 actors to have played Bozo.

Other bozos include those "who tailgate, try to elbow their way to the head of lines . . . and who routinely create chaos, heartache, inconvenience and frustration everywhere they go," Mr. Harmon said.

One participating station, contemporary hit KOY-FM in Phoenix, Ariz., expects the interview to reveal "the funny side and the more serious side" of Bozo, said Jill Hull, producer of KOY's morning program.

KOY will air its telephone interview with the renowned clown during the morning show, Ms. Hull said. She added that Bozo has agreed to do several promotional spots that the station will air sometime before "No Bozos Day."

Other stations participating in "No Bozos Day" include WRQX-FM, Washington; KING-FM, Seattle; and KNBR-AM, San Francisco. #

The real story here



Radio station to syndicate business fare

By **WAYNE WALLEY**
Crain News Service

LOS ANGELES—Vera Gold and Buz Schwartz are banking on money, business and investment news for their new radio format.

The co-founders of KMNY-AM, Money Radio, have started the nation's first 24-hour all-business news and talk radio station here.

The station switched to the new format in April. Within two months, the owners expect to start syndicating by satellite their financial programming to other stations nationwide.

"Everyone is interested in money, especially since the stock market drop," said Ms. Gold, executive vice president of Money Radio. "Professionals and investors need good, solid financial information, and they need it fast. We give it to them."

Ms. Gold said that radio stations in Boston, Chicago, San Francisco and Sacramento, Calif., have shown interest in becoming Money Radio affiliates.

Money Radio's format includes telephone reports from domestic, Pacific Rim and European stock exchanges; in-studio interviews with traders, analysts, market timers, entrepreneurs, business experts and company chairmen; and updates on investment and business developments.

Ms. Gold and Mr. Schwartz bought what was then KWOW-AM last March to try the Money Radio format.

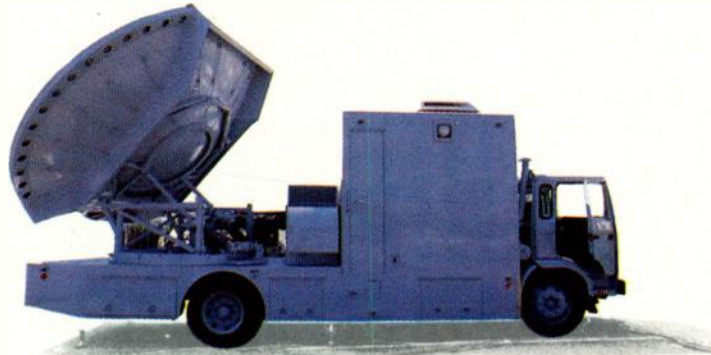
The station, formerly based in Pomona, Calif., now broadcasts from the Pacific Stock Exchange. It can be heard throughout Southern California.

The pair has been fine-tuning the format and will start a \$250,000 advertising campaign, created in-house, in November.

As KMNY, the station has yet to reach enough listeners to be listed in the quarterly Arbitron ratings survey book.

The radio station estimates its market share at less than 1 percent, but it had more than 9,000 listeners call in to participate in a station survey. #

is here.



"Reporting live on the scene," is your news team's all powerful lead-in with NEWS EXPRESSSM satellite news gathering service from GTE Spacenet.

Experience has made us America's leading provider of Ku band capacity. Customers like ABC, CBS, and CNN encourage our leadership position.

Our Voice Connection Is Unheard Of Elsewhere.

Only NEWS EXPRESS features voice communication independent of video. Which means your people can talk to the station . . . or to any location worldwide.

We Have More SNG-Dedicated Transponders than All The Competition . . . Combined.

In fact, a specially developed scheduling program guarantees against double

booking. And five minute increment feeds assure cost effective access.

News Express Leads; Your Audience Follows.

Don't leave the potential for increasing your audience share up in the air. Contact our Broadcast Services Marketing Office at (703) 848-1300.

GTE Spacenet

1700 Old Meadow Road, McLean, Virginia 22102

This January let "Eavesdroppers" work the "bugs" out of your program schedule.

PILOT AVAILABLE NOW!



Great comedy. Great game. "EAVESDROPPERS" is the perfect formula for mid-season replacement stripping in all time periods.

Hosted by veteran emcee Tom Kennedy and featuring the zany antics of the Party Line Players, "EAVESDROPPERS" has all the earmarks of success in early fringe, daytime, access or late-night. With 20 first-run weeks ready to air in January, it's time you listened to the buzz on "EAVESDROPPERS."



"EAVESDROPPERS": a fresh, new comedy/game show from Martindale-Gilden Productions.
In association with Procter & Gamble Productions.
First-run excitement from Access Syndication.



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ELECTRONIC MEDIA Survey: ETHICS

Tell us about your business ethics

What are the ethical standards of the television and entertainment industries? As an executive in the electronic media, what ethical standards do you use in making business decisions?

To answer these questions, we're asking our readers to fill out the survey on this page and mail it back to us.

The questionnaire was designed with the assistance of Dr. Tom Donaldson, professor of business ethics at Loyola University, who will also help us analyze the responses for a story we'll publish at year's end.

When you finish the survey, please tear out the page and send it to:

Ethics Survey
ELECTRONIC MEDIA
 740 N. Rush St.
 Chicago, Ill., 60611.

1. Is the media's portrayal of the ethics of the television business world:
 - a) fairly accurate
 - b) biased against TV business
 - c) biased in favor of TV business

2. Do you agree or disagree with the following statement: "Generally speaking, good ethics is good business."

Agree Disagree

3. In every industry there are some generally accepted business practices. In your industry are there generally accepted practices that you consider unethical?

Yes No

- 3a. If you answered "yes" to the above, which generally accepted practice would you most like to see eliminated?

4. In your opinion, are ethical standards in the TV business world higher or lower than they were 10 years ago?

Higher Lower

5. Do you think that most of the people you know would be willing to "bend the rules" to achieve success in business so long as no one was hurt by their actions?

Yes No

6. Generally speaking, do you think that the practice of "block-booking" is unethical?

Yes No

7. Are there circumstances under which you would either buy or sell block-booked shows?

Yes No

8. Do you think that the rhetoric of business ethics exceeds the reality for most companies?

Yes No

9. When faced with a tough ethical question, I most often turn to:
 - a) A working colleague
 - b) A friend outside work
 - c) God
 - d) A religious leader
 - e) Spouse
 - f) None of the above

10. Which of the following statements best characterizes for you the social responsibility of a business manager?
 - a) The social responsibility of business is to maximize return on investment for its owners.
 - b) The social responsibility of business is to weigh and help satisfy the interests of a number of "stakeholders" such as investors, consumers and employees.

11. What in your opinion is the most pressing ethical issue confronting TV business executives?

12. Does the business world have a separate ethic? That is, are the ethics that apply to one's personal life different from those that apply to one's business life?

Yes No

13. Should the business world have a separate ethic?

Yes No

14. Should companies provide employees at all levels with some type of education or training in the ethical standards of the company and the repercussions for violations?

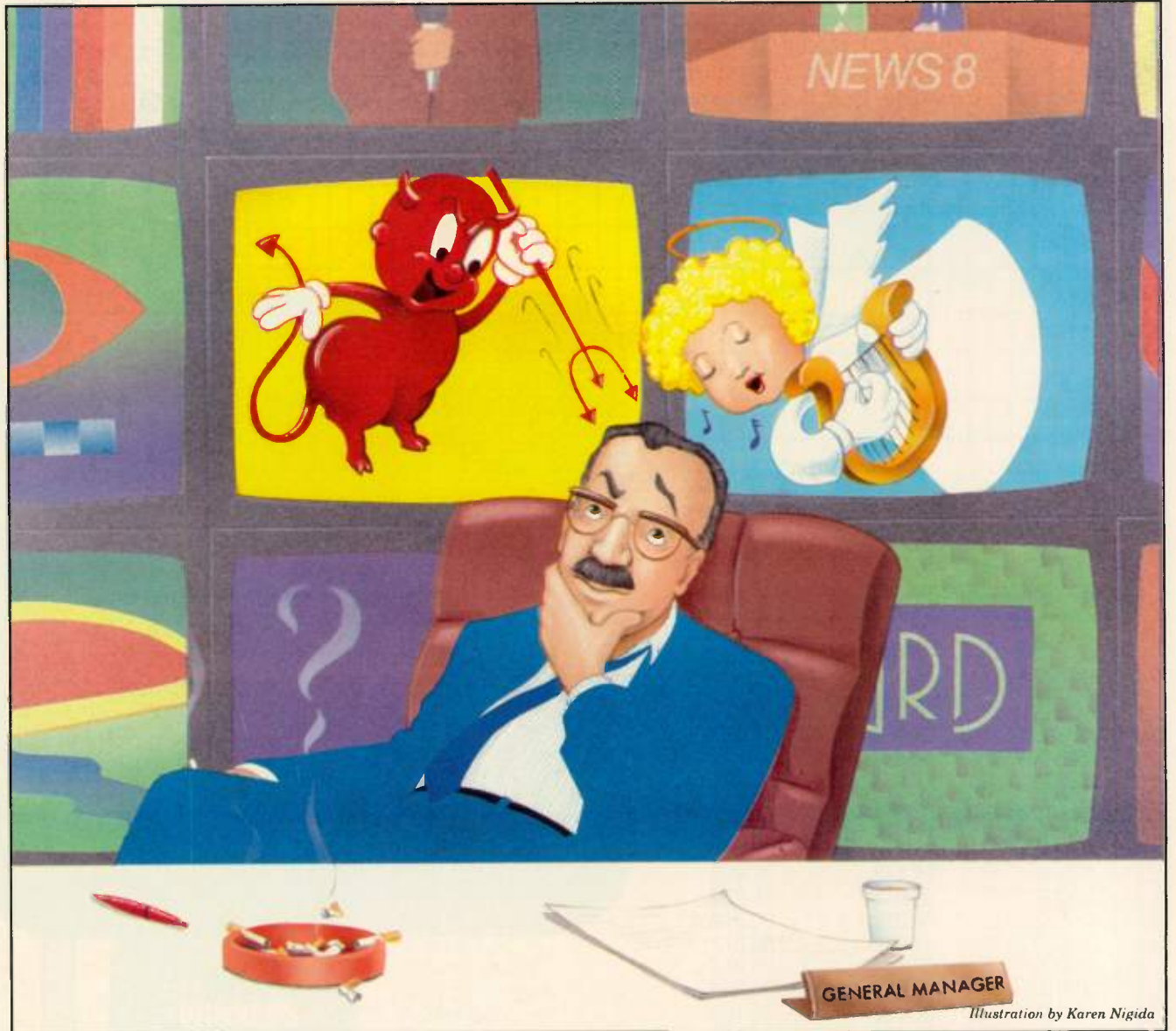
Yes No

15. My company conducts such training sessions in business ethics.

Yes No

16. Do you believe that most corporate executives are honest?

Yes No



17. Does a company have an obligation to hire and promote a group of employees reflecting the composition of the city?

Yes No

18. Which of the following best characterizes your reaction to employees who turn down a promotion because it means relocating?
 - a) Employees have a right to turn down promotions for personal reasons without being penalized in future promotions.
 - b) Employees must relocate when asked if they expect to advance in the organization.

19. All other things being equal, would you fire an employee for:

...refusing to take a generally administered polygraph exam?
Yes No

...joining the American Nazi Party?
Yes No

...accepting a \$100 gift from a program distributor?
Yes No

...filing an expense account with \$10 of falsified expenses?
Yes No

...filing an expense account with \$100 of falsified expenses?
Yes No

...refusing to take a generally administered drug test?
Yes No

...inaccurately representing experience or education on a job application or resume?
Yes No

20. Have you ever...

...refused to take a generally administered polygraph exam?
Yes No

...accepted a \$100 gift from a program distributor?
Yes No

...filed an expense account with \$10 of falsified expenses?
Yes No

...filed an expense account with \$100 of falsified expenses?
Yes No

...refused to take a generally administered drug test?
Yes No

...inaccurately represented experience or education on a job application or resume?
Yes No

21. Does your company have a formal procedure—other than the ordinary chain of command—for employees to use in making complaints about such things as hazardous or unfair practices? (For example: If the company is violating local laws, can an employee blow the whistle through means of a grievance committee, ombudsman or hotline?)

Yes No

22. Is a certain amount of "hypoing" OK during sweeps months in order to boost ratings?

Yes No

23. If you answered yes to the last question, how much hypoing do you think is acceptable?
 - a) as much as necessary—but short of the point where it could trigger delisting, (such as conducting special contests and surveys during sweeps months.)
 - b) very little—nothing that would significantly alter ratings.

24. Do you believe that the development of a comprehensive code of ethics would help with hypoing and other controversial practices?

Yes No

25. Over the years, the broadcasting industry has been identified with the goal of public service. In your opinion, are the goals of profit and public service sometimes in conflict?

Yes No

26. Would you run an informative, public service program over one with solely entertainment value even if it hurt the bottom line?

Yes—frequently
Yes—but infrequently
No—never

27. What is the most difficult ethical dilemma you have confronted in your own business activities? (Describe)

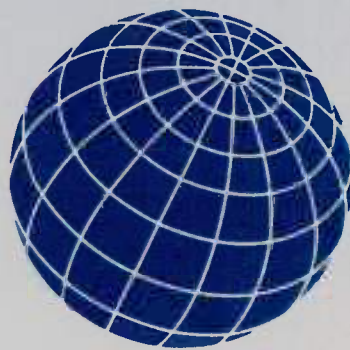
If you would agree to be contacted later by a reporter for additional comments, please fill out this information:
 Name: _____
 Company: _____
 Phone number: _____



The Vision of CBS

*and its tradition of excellence was born 60 years ago. It was carefully nurtured during demanding years of successful performance in the toughest of competitive arenas—
American broadcasting.*

Now we stand on a new and exciting threshold—the dynamic expansion of commercial television throughout the world.



At CBS Broadcast International

we are committed to the goal of bringing to the world community a broad spectrum of quality programs which continue the CBS tradition of excellence. Together as broadcasters we can meet the challenges which lie ahead and truly produce Television's Finest Hours.



CBS BROADCAST INTERNATIONAL

**WARNING:
THIS SHOW IS
HABIT-FORMING**

Television's most addictive half hour!

**Live every night, A Current Affair
digs beneath the surface
to reach the heart of the story.**

A Current Affair is a daily half-hour live investigative magazine strip focusing on stories about people, and the impact on their lives.

A Current Affair is hosted by Emmy Award winner Maury Povich, an experienced news anchor at network O & O's in Los Angeles, Chicago and San Francisco. He hosted Washington, D.C.'s preeminent magazine show "Panorama," and Philadelphia's top-rated "People Are Talking." Maury

is backed by a staff of 70 professional, award-winning journalists and field producers who comb the country searching for stories.

**A proven success
in over 30% of the country.**

A Current Affair has already carved out a niche by increasing audience shares in New York, Boston, Los Angeles, Chicago, Washington, D.C., Dallas and Houston. Based on its success in these markets, stations owned by Hubbard, Lin, Times Mirror and Park have bought A Current Affair for immediate stripping in prime access.



World Radio History

A Current Affair

Markets Sold

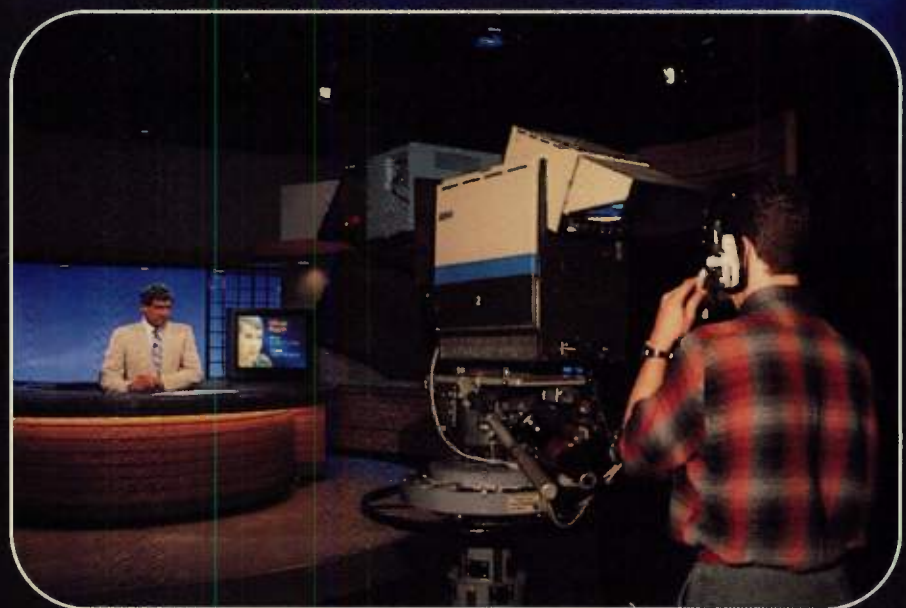
Boston/WFXT
Chicago/WFLD
Dallas/KDAF
Duluth/WDIO
Grand Rapids/WOTV
Greenville/WNCT
Houston/KRIV
Las Vegas/KLAS
Los Angeles/KTTV
Minneapolis/KSTP
New York/WNYW
Norfolk/WTKR
Roanoke/WSLS
St. Louis/KTVI
Washington, D.C./WTTG

Ideal for News and Prime Time viewers.

According to Nielsen, more of A Current Affair's women 25-54 viewers watch affiliate news and affiliate prime time than any of its prime access competitors.* That makes A Current Affair the perfect transition from your news to prime time!

Over the past year A Current Affair has been a hit with major national advertisers because it appeals to a young, upscale and involved audience—especially in the key demographic of women 25-54.

*NSI/PLUS New York, 5/87. Qualifications available on request.
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*A Current Affair is ready to be your station's
next Prime Access franchise. Available now!*

WHO'S NEWS

Broadcast TV

Mark McClafferty to president, Eddie Murphy Television Enterprises, Los Angeles, from executive vice president, Glen Larson Productions, Los Angeles.

Susan Leeper to director of current series programs, ABC Entertainment, Los Angeles, from director of current drama series and drama development. Also, **Jeffrey Tolvin** to director of sports information, ABC Public Relations, New York, from director of business information.

Bob Allen to general manager, KCRG-TV, Cedar Rapids, Iowa, from news director. Also, **Michael Moran** to director of vendor development from account executive.

Louis Dorfsman, vice president and director of creative advertising and design and creator of CBS's corporate eye logo, is retiring after 40 years with the company. His post will not be refilled.

John McWeeny to general manager, WREX-TV, Rockford, Ill., from general manager, KEYT-TV, Santa Barbara, Calif. Also, **Warren Anderson** to director of sales from regional sales manager, and **David Moore** to assistant director of sales from account executive.

Mark Miner to director of production and engineering operations, WWOR-TV, Secaucus, N.J., from director of production and broadcast operations.

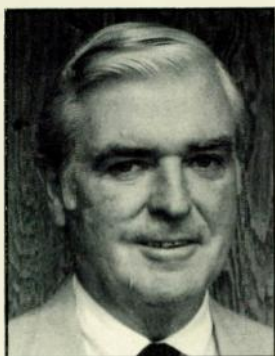
Cable TV

Mark Feldman to senior marketing manager, Home Team Sports, Washington, from director of corporate communications, Mutual Broadcasting System, Arlington, Va.

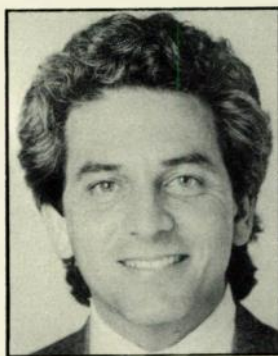
Hal Wolf to director for affiliate market development, MTV Networks, New York, from account director.

Ellen Jackson to director of marketing, Buckeye Cablevision, Toledo, Ohio, from assistant marketing director.

Tom Hooker to director of product development, Spectradyne, Richardson, Texas, from communications group product manager. Also, **Ralph Carabetta** to director of pay-per-view programming from



JOHN McWEENY
WREX-TV



STAN BRODSKY
Radio City Productions



ROBERT HAMBY JR.
Multimedia



DONALD SBARRA
Multimedia



JAMES LYNAGH
Multimedia



PETER LUND
Multimedia



ANTHONY LYNN
MGM/UA



JOAN FRANGOS
WMFE-TV/FM

manager of scheduling.

Radio

Alfred Kenyon III to vice president and chief engineer, WLW Radio, Cincinnati, from chief engineer, WDAF-AM/KYYS-FM, Kansas City.

Marty Glickman to commentator coach, Fordham University's WFUV-FM, Bronx, N.Y., while continuing as sportscaster and commentator coach, NBC, New York.

Charles Bortnick to general manager, KKHT-FM, Houston, from vice president and general manager, WSRF-AM/WSHE-FM, Fort Lauderdale, Fla.

Douglas Knopper to promotion director, WNSR-FM, New York, from promotion director, WMTG-AM/WNIC-FM, Dearborn, Mich.

Mary Kate Rodman to manager, WCRB Productions, WCRB-FM, Waltham, Mass., from syndication coordinator.

Jan Shay to station manager, KAER-FM, Sacramento, Calif.,

from general sales manager, WINS-AM, New York.

Geoff Edwards to on-air personality, KFI-AM, Los Angeles. He continues as host of "Chain Reaction," USA Network.

John Morrill to afternoon drive personality, KCFX-FM, Overland Park, Kan., from air talent, KAYI-FM, Tulsa, Okla. Also, **Derek Chappell** to air personality from part-time air personality.

Karl Loren to talk show host, KIEV-AM, Glendale, Calif., while continuing as manager of Life Extension Educational Service, Glendale, Calif.

Journalism

Andrew Heyward to executive producer, "48 Hours," from senior producer, "The CBS Evening News With Dan Rather," New York. Also, three new senior producers to the evening news were named: **Kathy Moore**, manager of CBS's Dallas bureau; **Al Ortiz**, a producer of the evening news; and **Harry Radcliffe**, manager of CBS's London bureau. Senior producers for "48

Hours" are **Al Briganti**, an evening news producer; **Steve Glauber**, an evening news senior producer; and **Cathy Lasiewicz**, national editor of CBS's Northeast bureau.

Dean Bunting to news director, KCRG-TV, Cedar Rapids, Iowa from assistant news director.

Jim LeTourneau to news director, WREX-TV, Rockford, Ill., from assignment editor.

Mike Modrick to meteorologist, KOTA-TV, Rapid City, S.D., from weekend meteorologist, WTTG-TV, Washington.

Sherry Reed to weather and features reporter, WATE-TV, Knoxville, Tenn., while continuing as traffic reporter, WIMZ-FM, Knoxville, Tenn. Also at the station, **Lelan Statom** to news photographer/assignment editor from photographer/editor, WTVK-TV, Knoxville, Tenn., and **Kevin Fogarty** to news photographer/editor from film assistant, WKCH-TV, Knoxville, Tenn.

Eric Felton to executive producer, KMSP-TV, Minneapolis, from cable television coordinator, Edina Police Department, Edina, Minn. Also, **Mark Plenke** to assignment editor from night city editor, Cedar Rapids Gazette, Cedar Rapids, Iowa, and **Michael O'Keefe** to associate producer from freelance photographer.

Jackie Hays to co-anchor, WAVE-TV, Louisville, Ky., from news co-anchor, KYW-TV, Philadelphia.

Syndication

Jim Ricks to senior vice president and general sales manager, Barris Program Sales, Beverly Hills, Calif., from Southeastern sales representative, Orion Television, Los Angeles.

David Sifford to executive vice president for marketing and sales, Tribune Entertainment Co., Chicago, from president, King World Enterprises, Nashville, Tenn.

Jeffrey Miller to vice president, Buena Vista Worldwide Services, Burbank, Calif., a new post, from director of manufacturing and physical distribution, Walt Disney

Pictures, Burbank, Calif.

Jesse Weatherby to vice president for Western region, LBS Distribution, Los Angeles, from director of Southwestern sales, Worldwide Enterprises.

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

Robert Hamby Jr. to treasurer and chief financial officer, Multimedia, Greenville, S.C., from vice president of finance. Also, **Donald Barhyte**, president, Multimedia Newspaper Co., Greenville, S.C.; **James Lynagh**, president, Multimedia Broadcasting Co., Cincinnati; **Peter Lund**, president, Multimedia Entertainment Co., New York; and **Donald Sbarra**, president, Multimedia Cablevision Co., Wichita, Kan., have all been elected senior vice presidents of Multimedia.

Bonnie Burns to executive producer, "The Wil Shriner Show," Group W Productions, Los Angeles, from producer, Showtime/The Movie Channel and Cinemax, Los Angeles.

Other

James Crenca to executive vice president, Comsearch, Reston, Va., from vice president of business development, Comsearch Applied Technology.

Jack Wayman, senior vice president of the Electronic Industries Association, will retire Jan. 1 after 25 years with the company.

Edward Scanlon to executive vice president of employee relations, NBC Inc., New York, from senior vice president of employee relations, RCA. He succeeds **Eugene McGuire**, who resigned.

Anthony Lynn to executive vice president of international television distribution and worldwide pay television for MGM/UA Telecommunications, Los Angeles, from president of cable, pay television and home video, Coca-Cola Telecommunications.

Doug McFarland to vice president of television station sales, Arbitron Ratings, New York, from Eastern division manager for the company.

Joan Frangos to vice president of development, WMFE-TV/FM, Orlando, Fla., from vice president for local development, WETA-TV/FM, Washington.

Ann Daly to vice president of domestic marketing, Buena Vista Home Video, Burbank, Calif., from director of domestic marketing. Also, **Craig Kornblau** to director of finance and operations from manager of finance.

Obituaries

Gary Cummings, former vice president and general manager of CBS-owned-and-operated WBBM-TV in Chicago, died Oct. 31 of complications resulting from cancer. He was 46. Mr. Cummings was chairman of the broadcast news program at the Medill School of Journalism at Northwestern University. Mr. Cummings also authored a freelance column for the Washington Journalism Review.

Thomas Flynn, a manager of studio operations for ABC in New York and a 35-year veteran of the network, died Oct. 30. He was 61. #

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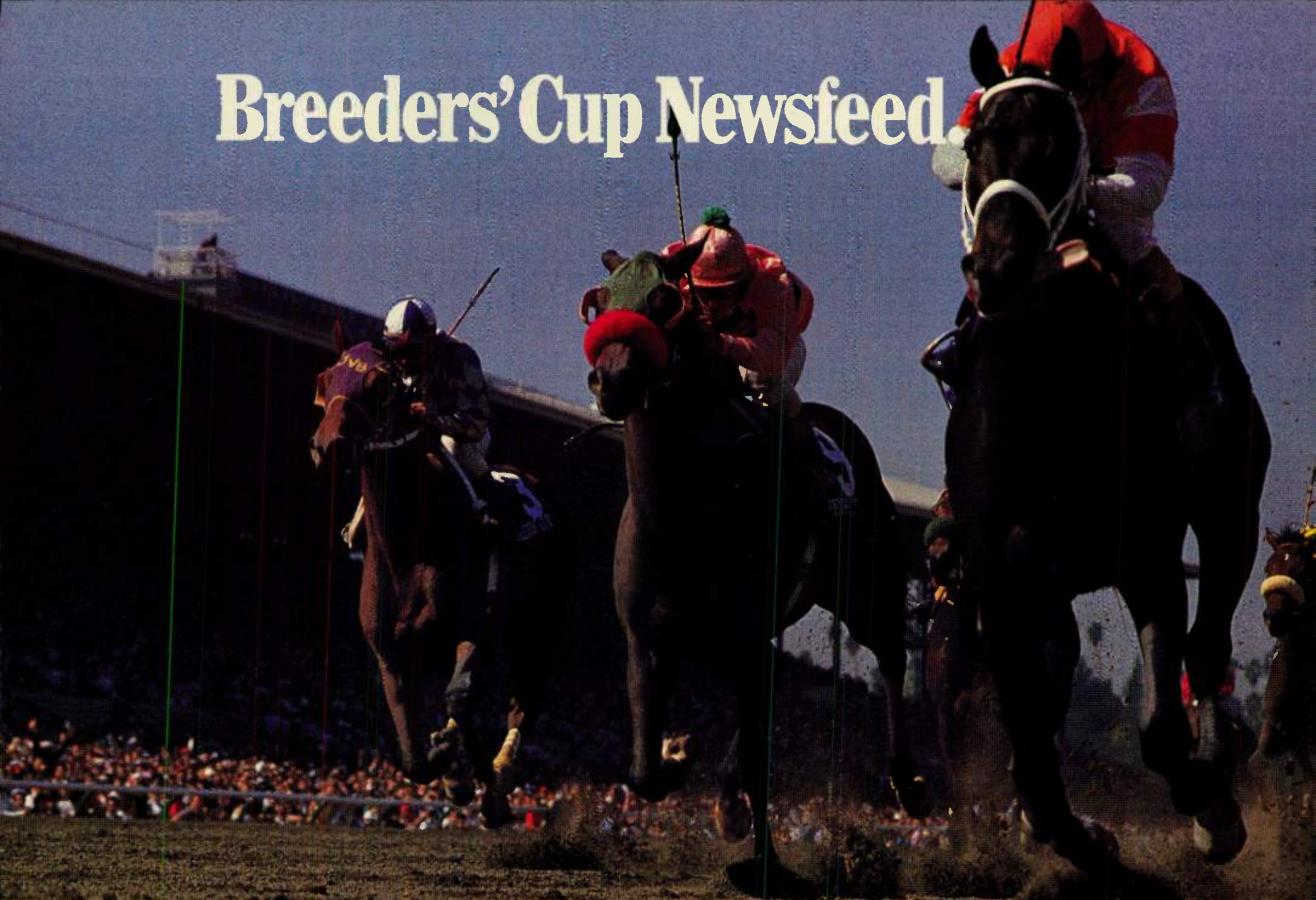
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The person you describe is the person we'll deliver.

Breeders' Cup Newsfeed.



Put your viewers on the inside track.

Breeders' Cup Newsfeed begins Tuesday, November 17, and your news audience can get up to the minute reports on the top horses and jockeys competing in the 1987 Breeders' Cup on November 21st.

Your viewers will gain a unique perspective of the trainers' strategies and owners' hopes as they prepare for racing's \$10,000,000 championship day.

Unscrambled and completely unrestricted, Breeders' Cup Newsfeed is a daily 15-

minute satellite delivered package of features, interviews, celebrity appearances and location footage direct from Hollywood Park, California. You will receive all the stories needed to cover this seven race championship event, without leaving your newsroom.

Last year, over 100 stations took their viewers to the finish line with Breeders' Cup Newsfeed. So this year, don't leave your audience at the gate. Put them on the inside track from the start with Breeders' Cup Newsfeed, and you'll finish a winner.

**BREEDERS' CUP
NEWSFEED BEGINS
TUESDAY, NOVEMBER 17
THRU
FRIDAY, NOVEMBER 20**

EARLY FEED --
3:30pm - 4:00pm EST
TELSTAR 301, TRANSPONDER 12V
AUDIO 6.2 & 6.8

LATE FEED --
9:00pm - 9:30pm EST
TELSTAR 301, TRANSPONDER 12V
AUDIO 6.2 & 6.8

To learn more about the Newsfeed or Breeders' Cup Day, call the Breeders' Cup Newsfeed Staff at (213) 649-5820 after November 13.



©1987 BCL

*Cluster Test
next anniversary
will begin
September*

*television's
mated hit
n airing
r 19, 1988.*

DIC

Claster
TELEVISION INCORPORATED

World Radio History

4 co-hosts lined up for 'USA' show

(Continued from Page 20)

local stations will have a chance to cut in with their own material; "Inquiry," an occasional investigative feature; and a daily "Cover Story."

An anchor desk is being built for each of the four sections at "USA Today" headquarters in suburban Washington, along with a living-room set where the show will open. Other sets are under construction in New York, Los Angeles and Chicago.

Two reporters will be assigned to rove the country for "Cover Story" segments.

Mr. Friedman estimates that about \$10 million is being spent on start-up costs for "USA Today," which consists of five half-hours for prime access on weeknights and one hour-long show for weekends. Another \$30 million is planned for the show's first year of production.

"We'll be doing 312 new shows a year," he says. "There will be no repeats."

Bob Jacobs, president of GTG Marketing, told ELECTRONIC MEDIA the GTG Entertainment distribution arm last Monday began selling "USA Today" in Portland, Ore., the first market offered a chance to bid on the show.

Bidding opens this week in Sacramento, Calif., and Seattle.

"We have talked to NBC and CBS about a group deal for their owned-and-operated stations," he says. "But not ABC. They don't deal (with syndicators) as a group anymore. Their stations are on their own."

Mr. Jacobs says no preference is being given to the network station groups.

"We have heard from every major station group," he said. "So far we have had 57 offers from stations serving 37 markets."

The executive says some station groups are trying to persuade GTG to make upfront deals to prevent bidding by competitors in their markets. So far, he says, his company has declined to do so.

Gannett says it's received as many as four unsolicited offers from stations in a single major city.

"In one top 20 market," says Mr. Jacobs, "we have one station offering to pay us \$30,000 a week for the (cash-plus-barter) show and another offering \$26,000 a week. We are not necessarily going to go with the broadcaster who will pay us more money."

"We're looking for stations loyal to the success and growth of the show itself."

All other factors being equal, says Mr. Friedman, "we will go with those who can give us an emotional commitment."

The two executives reiterated their intention to introduce "USA Today" to potential buyers without a pilot. #

NETWORK PRIME-TIME RACE: THE FIRST SIX WEEKS

	7 p.m.	8 p.m.	9 p.m.	10 p.m.	
Sunday	abc Disney Sunday Movie 11.2/19	Spenser: For Hire 10.9/16	Dolly 17.4/28	Buck James 12.1/21	
	60 Minutes 20.3/34	Murder, She Wrote 20.4/31	CBS Sunday Night Movie 16.9/27		
	NBC Our House 12.1/20	Family Ties 19.9/30	My Two Dads 18.0/26	NBC Sunday Night at the Movies 17.4/28	
Monday	abc MacGyver 12.6/20	NFL Monday Night Football 15.9/29			
	Frank's Place 13.3/21	Kate & Allie 16.0/24	Newhart 18.0/27	Designing Women 16.8/26	Cagney & Lacey 14.5/25
	NBC ALF 18.8/29	Valerie's Family 17.5/27	NBC Monday Night at the Movies 17.4/28		
Tuesday	abc Who's the Boss? 23.1/37	Growing Pains 24.6/38	Moonlighting 21.3/34	thirtysomething 15.2/27	
	Houston Knights 11.1/18	Jake and the Fatman 12.3/18	The Law and Harry McGraw 11.3/20		
	NBC Matlock 17.3/27	J.J. Starbuck 13.2/20	Crime Story 12.4/22		
Wednesday	abc Perfect Strangers 15.8/26	Head of the Class 17.0/27	Hooperman 17.3/27	'Slap' Maxwell 14.6/23	Dynasty 15.2/26
	The Oldest Rookie 11.0/18	Magnum, P.I. 14.8/23	The Equalizer 13.9/24		
	NBC Highway to Heaven 14.0/23	A Year in the Life 11.8/19	St. Elsewhere 13.1/22		
Thursday	abc Sledge Hammer! 8.1/13	The Charmings 8.8/14	ABC Thursday Night Movie 10.5/17		
	Tour of Duty 10.8/17	Wise Guy 11.9/19	Knots Landing 15.1/26		
	NBC The Cosby Show 29.2/46	A Different World 27.5/43	Cheers 25.9/40	Night Court 23.5/37	L.A. Law 19.4/33
Friday	abc Full House 10.1/19	I Married Dora 10.5/18	Mr. Belvedere 11.9/20	Pursuit...Happiness 10.5/18	20/20 12.3/23
	Beauty and the Beast 13.8/25	Dallas 17.7/31	Falcon Crest 15.3/29		
	NBC Rags to Riches 10.4/19	Miami Vice 14.7/29	Private Eye 11.0/21		
Saturday	abc Once a Hero 4.1/8	Ohara 9.5/18	Hotel 9.5/19		
	My Sister Sam 7.3/14	Everything's Relative 6.6/12	Leg Work 6.4/11		West 57th 6.6/13
	NBC Facts of Life 14.5/27	227 16.5/30	Golden Girls 22.0/39	Amen 17.7/32	Hunter 16.9/33

Source: A.C. Nielsen Co.

Message wristwatch to use subchannels

(Continued from Page 25)

person wearing the watch has it shut off and sees that he somehow has missed a message, he can call it back by telephoning the system's computerized clearinghouse.

AT&E, a telecommunications firm that is traded on the American Stock Exchange, says it's devoting \$40 million to the development and manufacture of the watch. The company hopes to begin selling the device by the middle of next year, Mr. Pollei says.

AT&E is satisfied with the results it experienced when the company transmitted messages from a commercial FM subchannel. It plans to test market the Receptor in the Seattle area so it can iron out any interference problems that might come from transmitting in a rocky terrain.

The Receptor will retail for about \$150 when it makes its debut, but Mr. Pollei expects the price to decline to about \$50 after the device is on the market for about three years.

Multinational corporations could benefit if their traveling executives wore the Receptor, Mr. Pollei says, because they could receive important messages regardless of time differences.

The watch itself is always accurate to the millisecond because it's hooked up to local radio signals, Mr. Pollei explains. Because of that, the wristwatch recalibrates to the correct local time when its user travels from one time zone to another. #

Cable services charging for their program guides

(Continued from Page 30)

local advertising in its guides, these revenues only defray the cost. The guides are strictly viewed as a marketing and customer service tool, says Mr. Pitzer.

The same philosophy prevails at The Disney Channel. About 25 percent of its free-to-subscribers magazine is made up of advertising, but it's not profitable or intended to be—at least not directly.

However, company research shows that subscribers watch an additional 5.2 programs a month because they've read about them in the magazine. Disney Channel officials say that eventually translates onto the bottom line in the form of renewed subscribers.

"People have to be guided," says Tom Wszalek, vice president of consumer marketing for The Disney Channel. "They have to know when and where things are on."

But Disney views its guide as more than just a listings service. "It offers more breadth and creativity with which to communicate with our viewers . . . It offers the feeling that they're part of a special membership," Mr. Wszalek says.

Still, guides may not be as essential as they once were, suggests Bob Grassi, HBO's senior vice president of sales, operations and administration. "When we first started Cinemax we couldn't get it listed anywhere. Now it's in nearly every newspaper. Sunday supplements are better, too. You've had a progression of more sources," he said.

"Today if you say, 'Gee, I don't want to pay for a guide,' it's not like you don't have another source to go to." #

Fiber optics for television news in testing stage

(Continued from Page 25)

resolved, the performance of the service has been well-received by ABC's operations and production groups," he said.

"The joint test venture has provided both participants (ABC and AT&T) with a wealth of information," the engineer concluded. "It will become increasingly evident that there will be a definite need for the broadcaster to access these fiber networks in the future."

So far, the prohibitive cost of the codec, the device that adapts the signal at both ends, has deterred widespread use of fiber optics. Also, a codec technical standard hasn't been reached.

Mr. Michel said the technology's future depends in part on determining definitive comparative costs between fiber optics and microwave and arriving at a codec standard. Another factor is a determination of whether fiber optics can handle complicated video transmission needs, such as high-resolution graphics. #

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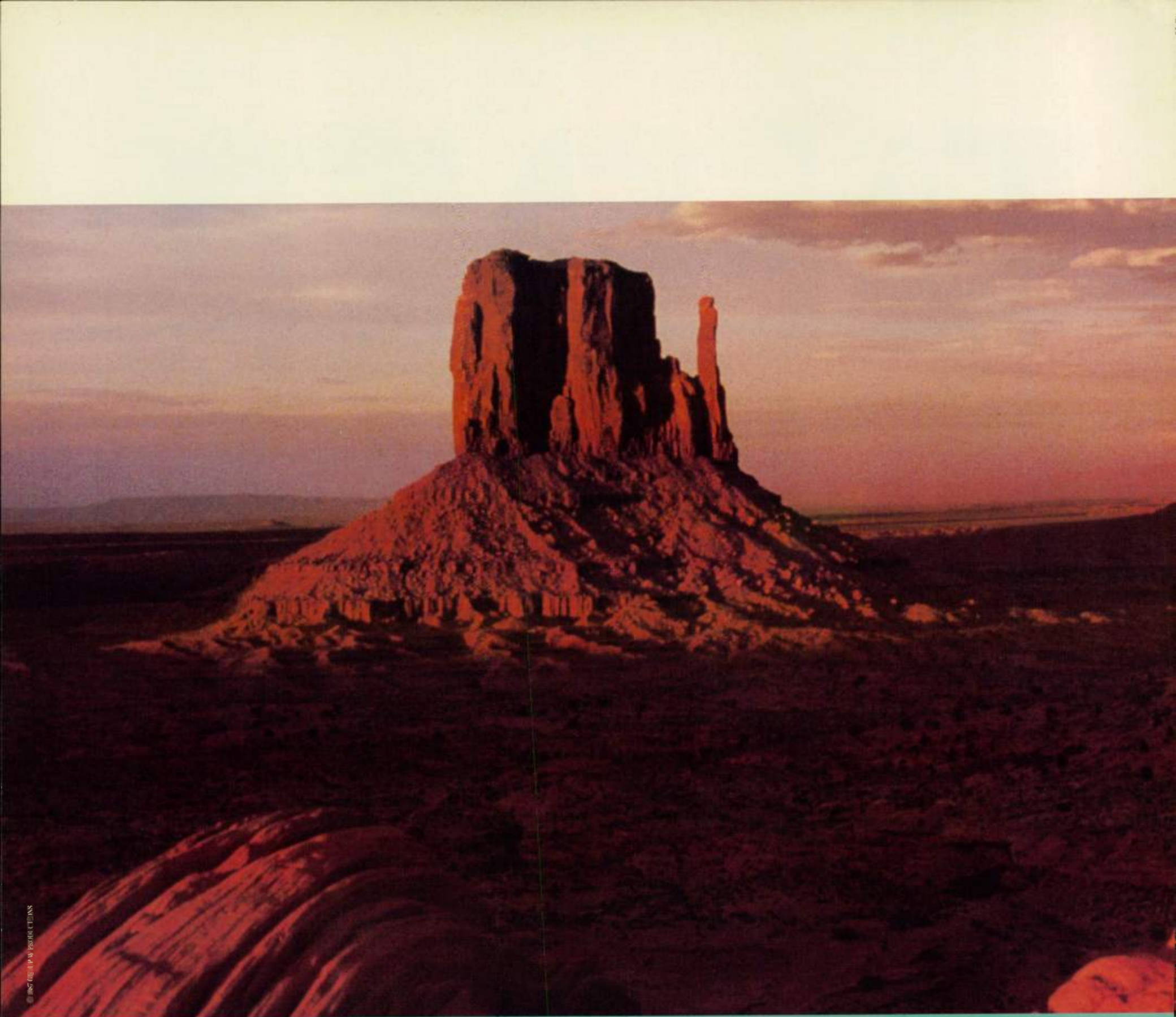
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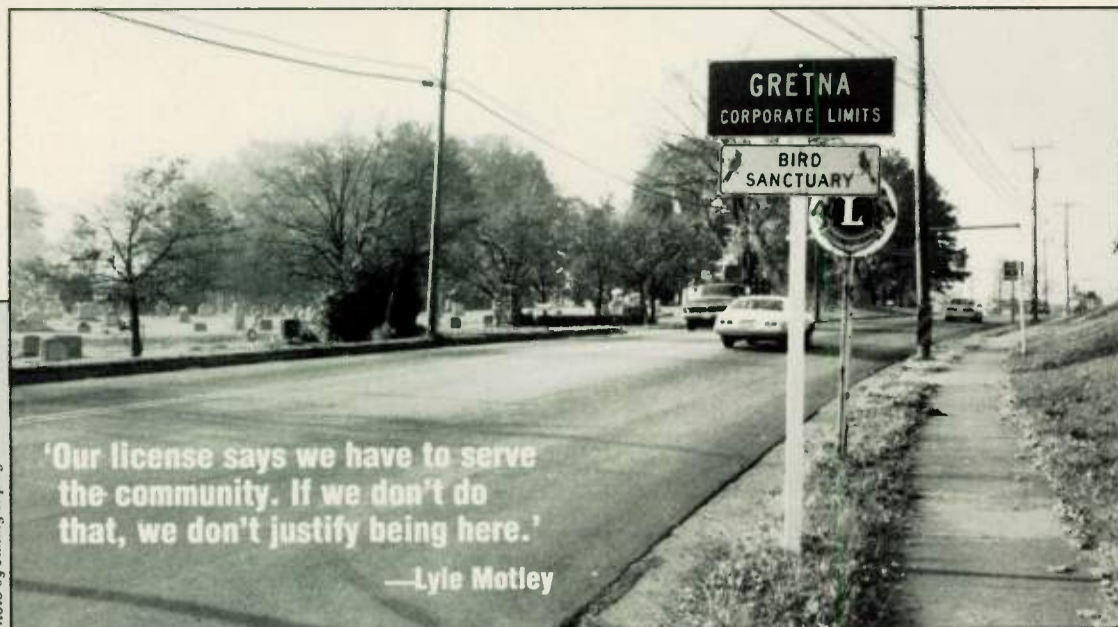


Photo by Jimmy Ripley

Small-town radio's struggle to survive is a labor of love

(Continued from Page 1)

Like hundreds of other radio stations in tiny towns all over the United States, WMNA faces an uncertain future.

The problems it faces are common in small-town radio: WMNA's low-power, directional signal is being squeezed out by stronger stations in larger markets nearby.

As their influence increases, the big stations grab the lion's share of advertising dollars, particularly those budgets allocated by national advertisers.

For small stations, all that's left is an ever-shrinking share of local advertising. WMNA, for example, doesn't have much money, and its 60-second spots sell for only \$5.30.

"We're in the black, but we're sweating to do that," says Lyle Motley, the 71-year-old manager of WMNA-AM and FM. They are the only radio stations in Gretna.

To reverse their declines, small stations could apply to the Federal Communications Commission to increase their power or redirect their transmitting antennae at more populous segments of their counties. But for stations such as WMNA, redirecting their signals away from the people they've served for so long would be like leaving home.

And for WMNA, home is Gretna—population: 1,515.

The station had its heyday in the late 1950s and early '60s, says Mr. Motley, who has managed the station since 1959. "It was more fun then," he recalls. "You didn't have to worry so much about the payroll and finances."

There wasn't much competition from other radio stations, either.

In 1956, radio listeners in Gretna received only seven radio stations, including WMNA-AM and FM.

Due to the technology of the time, Mr. Motley said, the out-of-town signals were weak and "fuzzy."

Today, Gretna receives 28 AM and FM radio stations from nearby small towns and larger markets—including Lynchburg, Danville, and Roanoke, Va.—with five brand-new stations due to be built.

And unlike 30 years ago, the bigger out-of-town stations now come in loud and clear.

The most successful of these broadcast what most listeners—and advertisers—expect to hear on radio: top 40 and album rock formats on FM, news and talk on AM and country music on either band.

The out-of-town competitors have something else that advertisers expect: ratings.

WMNA doesn't appear in any Arbitron Ratings Co. report, even though ratings books for Lynchburg/Roanoke are produced twice a year.

Today, no ratings means no business from national advertisers, whose agencies use the numbers as a guide for spending their radio budgets.

"New businesses don't come to town much," says WMNA's one and only sales representative, Sandra Craddock. She pointed out that Gretna has no Hardee's, Dairy Queen, K mart, or Sizzler, the sort of nationally franchised businesses that stations in nearby towns depend on for advertising revenue.

In addition, the county's major shopping mall is located in Lynchburg, and stations in that small city get the biggest share of ad dollars available there.

A Hardee's restaurant opened recently in nearby Chatham, the county seat, but Ms. Craddock discovered in a meeting with the franchise manager that he is powerless to buy local radio.

He told her that radio time is bought by an ad agency in Greensboro, N.C., which ignores radio stations that have no ratings in tiny towns that have no Hardee's.

That situation helps fuel Mr. Motley's pessimism. "I'm not overly enthused about our prospects," he said. "It will never get back to what it once was."

But WMNA is not dead yet.

The fact that the station is jointly owned by 55 citizens of Gretna helps ensure that WMNA will survive for awhile, despite vanishing ad dollars.

Mr. Motley says the 55 stockholders want WMNA to continue serving Gretna, because the station is the only means of mass communication in town.

The station also has some capital on reserve that was accumulated during its more prosperous days.

Recently, WMNA used part of the money to purchase a new FM transmitter for \$22,500.

But if the station does go under, Gretna would lose an integral part of the community.

"The general public thinks of us like a library, a school or any local institution," Mr. Motley says.

In a soft, but serious monotone, he adds: "Our license says we have to serve the community. If we don't do that, we don't justify being here."

WMNA serves its community with a full-service format that is so uniquely tailored to Gretna that it couldn't play anywhere else.

On the air from 5:30 a.m. to 10:05 p.m., WMNA's programs are simulcast on the 3,000-watt FM station and 1,000-watt AM.

The station's broadcast day is peppered with paid and public service announcements woven between bluegrass, country and adult contemporary records.

Its daily program lineup includes news reports from Mutual Broadcasting System in Arlington, Va., and the Virginia Satellite Network and Agrinet Farm Radio Network—both from Richmond, Va.

WMNA carries play-by-play coverage of local high school football games. It airs coverage of major events in auto racing that are available from Motor Racing Network of Daytona Beach.

Various announcements notify the Gretna public about upcoming events such as a local church spaghetti dinner, the Old-timers Jubilee in Gretna, and the annual Sorghum Festival in Climax, Va.

Regular features repeated several times a day include "Community Calendar," a listing of local events; "Swap Shop," a litany of items available for sale or trade; and "Lost and Found," which includes announcements of lost dogs or cats.

"People here appreciate what you do," says WMNA's morning air personality, Don Morrison, who adds that the station's staff receives frequent gifts of cakes and pies. "They call to thank you when you help them find their dog."

WMNA airs a daily reading of obituaries that is sponsored by six local funeral homes. One of the undertakers—Jack Miller of the Miller Funeral Home across the road—delivers death notices minutes before WMNA announcer Charlotte Wells begins her reading, which is accompanied by somber, recorded organ music.

Mr. Motley emphasizes that profit is not WMNA's motive. "We're not here to roll in money," he says.

"We can't out-rock a rock station from Roanoke, and we don't try to," says Mr. Motley, who isn't sure when he will retire.

"I don't travel or hunt or fish," he draws. "I don't know what else I would do. I like it here." #

Ratings erosion woes continue to plague networks

(Continued from Page 6)

this season and NBC's plans to counter the exodus during a recent speech before the Association of National Advertisers in San Diego.

"I think it is really attributable to the fact that there is not one blockbuster hit on the three networks," he said.

The NBC programmer defined "blockbuster" as "an immediate hit that hits the ground running and achieves a 30 share or better in its time period, where the network has not been achieving that level in the previous year."

Sources say CBS and ABC are also looking at ways to stem the viewer exodus, but no details have been disclosed.

Meanwhile, network research executives are scrambling to accurately pin down the extent of the audience erosion. NBC has compiled data from Nielsen's 1986 1,000-people meter test sample in order to make more accurate comparisons to the current 2,000-meter sample.

"NBC decided to buy all of the individual people-meter data from last year," says Jeff Boehme, director of audience measurement for NBC, who said the move even surprised Nielsen officials.

Based on its comparison of the two people-meter samples, NBC concludes that HUT levels have dropped 2 percent this season.

"We are concerned about the loss of HUT," Mr. Boehme concedes. "But I don't know if we're panicking about it."

The statistics reaffirm NBC's 14 percent decline in average ratings from last year, although Mr. Boehme says that's partially due to the fact that his network aired the World Series last season and ABC had it this year.

But ABC, which recently enjoyed its second week in a row in the No. 2 spot in the season-to-date ratings, had a 14.5 average rating six weeks into this season, or about the same audience level it drew at this time last year.

In 1986, however, that 14.5 average was only good enough for third place.

CBS, with roughly the same 14 percent decline as NBC in ratings this season, was mired in third place at this season's sixth week.

"What we are seeing so far for season-to-date may be atypical," says David Poltrack, vice president of marketing for the CBS Television Network.

He cited the NFL players strike and lower interest in the baseball playoffs and World Series as factors that may have driven males away from the networks.

Cable networks pulling viewers from broadcast

(Continued from Page 6)

p.m. period, basic networks gained 34 percent, to an average of 39 minutes, followed by pay services with an 18 percent gain, to 13 minutes.

The only other gainer was public stations, up 8 percent to 14 minutes.

Superstations lost 7 percent, to 25 minutes; network affiliates dropped 4 percent, to 4 hours, 19 minutes; and independents lost 6 percent, to 1 hour, 14 minutes.



'I think it (the ratings decline) is really attributable to the fact that there is not one blockbuster hit on the three networks.'

—Brandon Tartikoff

The drop in HUT levels, even with the people meter factored in, continues to be a matter of great concern for the networks this season.

As of Nov. 1, the networks were averaging a 60.3 HUT level, down from the 62.5 they had on Nov. 2, 1986, according to Larry Hyams, ABC director of audience analysis.

HUT levels were down about 6 percent on VCR-active Friday and Saturday nights, marking the most dramatic declines during the week, he said. Viewing levels have declined 5 percent on Monday, 3 percent on Tuesday and 2 percent on Wednesday, Thursday and Sunday.

While ABC draws those figures comparing 1987 people-meter data to 1986 household-meter data, Mr. Hyams still admits that only about half of that average 4 percent drop can be blamed on the people meter. #

Numbers for cable subscribing households proved equally significant. For example:

In the weekday 4:30 p.m.-7:30 p.m. time period, basic cable services were up 33 percent, to 1 hour, 20 minutes; pay networks rose 18 percent to 26 minutes; and public stations also rose 18 percent, to 13 minutes.

Superstations declined 10 percent, to 38 minutes. #

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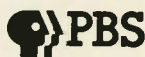
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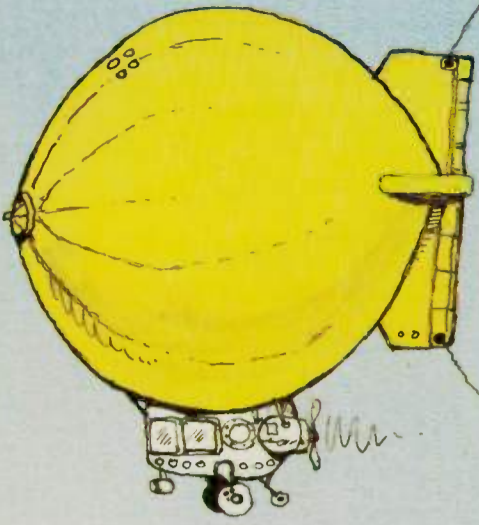
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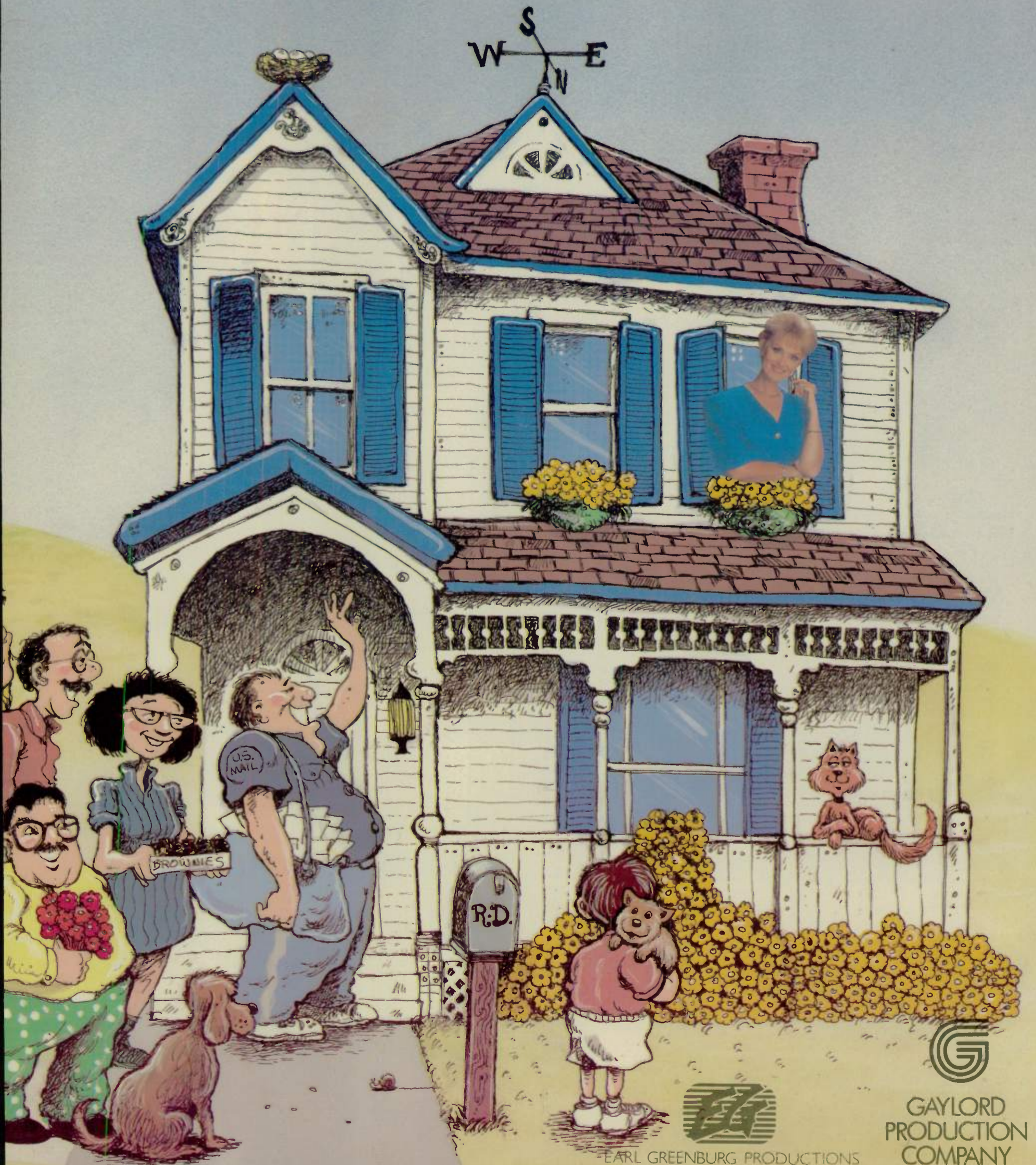
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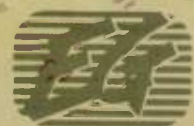
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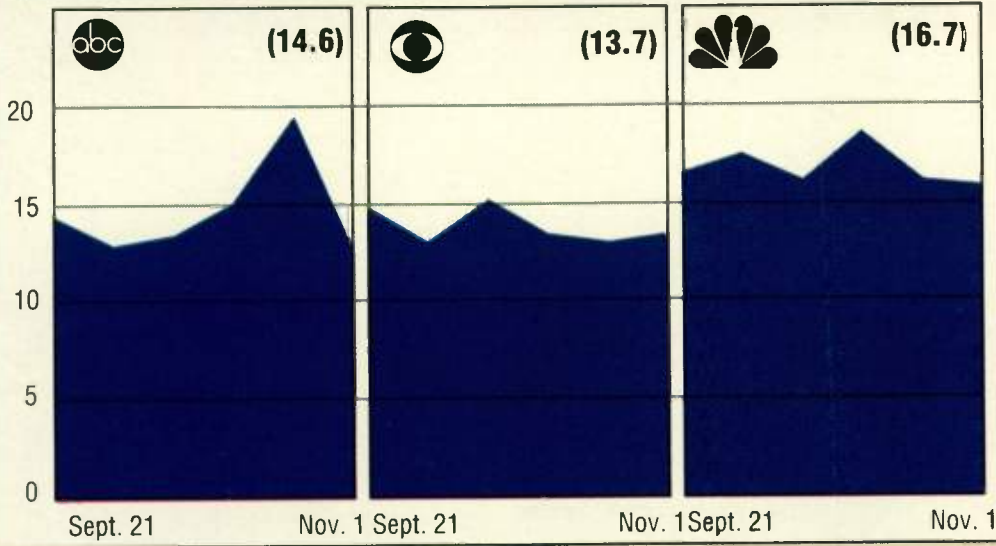
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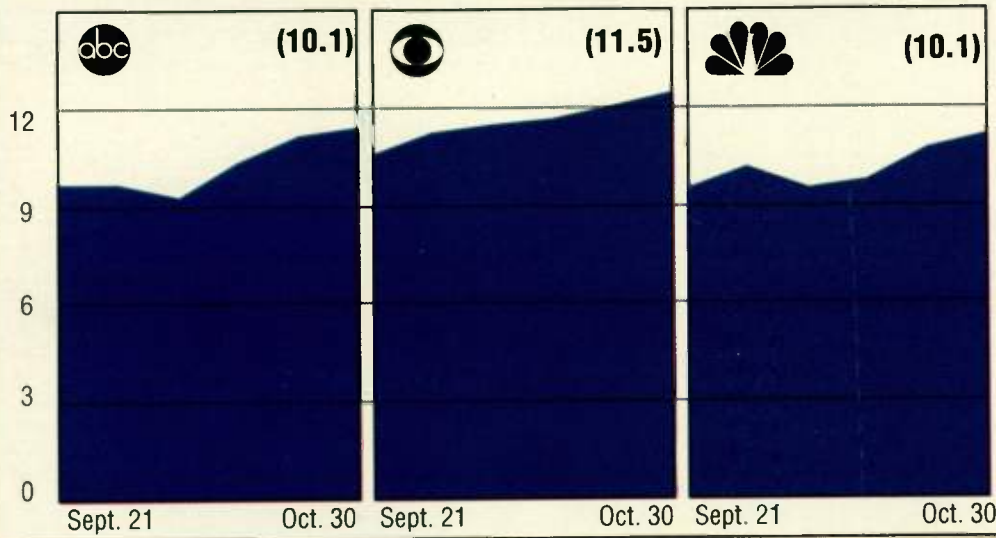
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1971	Marcus Welby	ABC	29.6
1972	All in the Family	CBS	34.0
1973	All in the Family	CBS	33.3
1974	All in the Family	CBS	31.2
1975	All in the Family	CBS	30.2
1976	All in the Family	CBS	30.1
1977	Happy Days	ABC	31.5
1978	Laverne and Shirley	ABC	31.6
1979	Laverne and Shirley	ABC	30.5

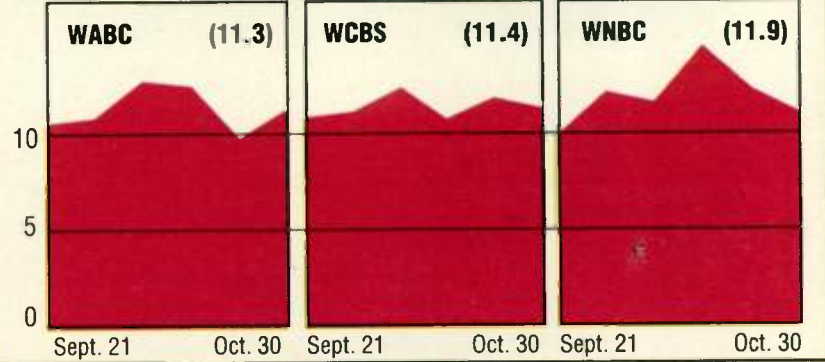


All in the Family

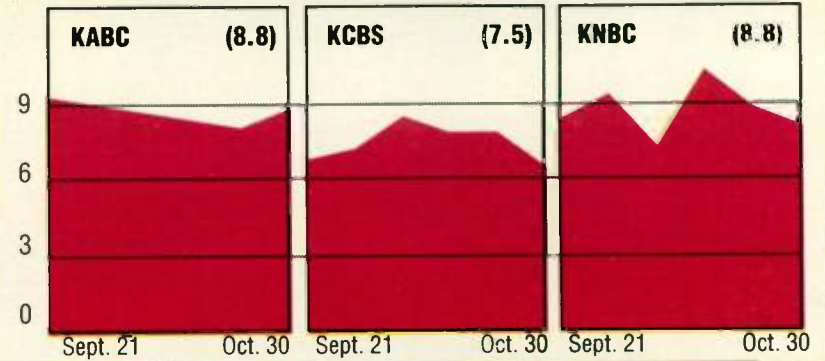
NETWORK EVENING NEWS



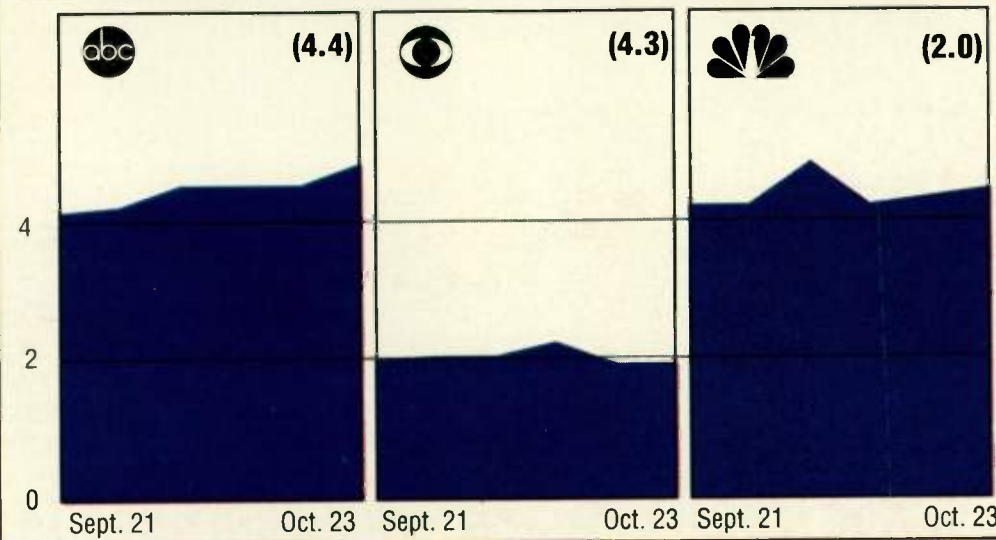
NEW YORK 11 P.M. LOCAL NEWS



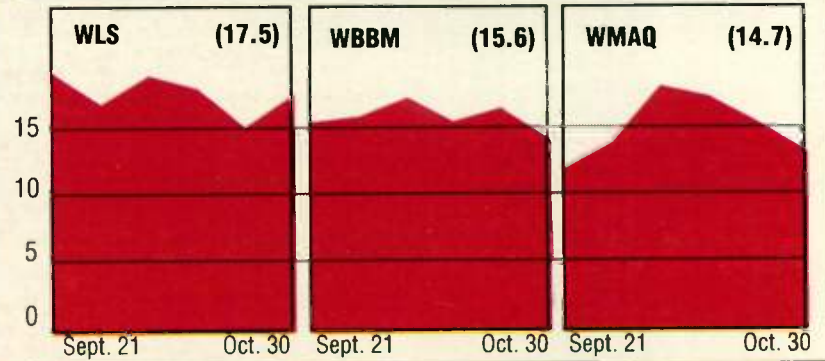
LOS ANGELES 11 P.M. LOCAL NEWS



NETWORK MORNING NEWS-SEPT. 21 TO OCT. 23



CHICAGO 10 P.M. LOCAL NEWS



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

1. The Cosby Show	NBC 29.2/46	(t) Monday Night Movies	NBC 17.4/28	41. Highway to Heaven	NBC 14.0/27	61. Tour of Duty	CBS 10.8/17
2. A Different World	NBC 27.5/43	22. Hoopman	ABC 17.3/27	42. Equalizer	CBS 13.9/24	(t) Spenser: For Hire	ABC 10.8/17
3. Cheers	NBC 25.9/40	(t) Matlock	NBC 17.3/27	43. Beauty & the Beast	CBS 13.5/25	63. Pursuit of Happiness	ABC 10.5/18
4. Growing Pains	ABC 24.6/38	24. Head of the Class	ABC 17.0/27	44. Frank's Place	CBS 13.3/21	(t) I Married Dora	ABC 10.5/18
5. Night Court	NBC 23.5/37	25. CBS Sunday Movie	CBS 16.9/27	45. J.J. Starbuck	NBC 13.2/20	(t) Thursday Night Movie	ABC 10.5/17
6. Who's the Boss?	ABC 23.1/37	(t) Hunter	NBC 16.9/33	46. St. Elsewhere	NBC 13.1/22	66. Rags to Riches	NBC 10.4/19
7. Golden Girls	NBC 22.0/39	27. Designing Women	CBS 16.8/26	47. MacGyver	ABC 12.6/20	67. Full House	ABC 10.1/19
8. Moonlighting	ABC 21.3/34	28. 227	NBC 16.5/30	48. Crime Story	NBC 12.4/22	68. Hotel	ABC 9.9/19
9. Murder, She Wrote	CBS 20.4/31	29. Kate & Allie	CBS 16.0/24	49. 20/20	ABC 12.3/23	69. Dhara	ABC 9.5/18
10. 60 Minutes	CBS 20.3/34	30. NFL Monday Night Football	ABC 15.9/29	(t) Jake & the Fatman	CBS 12.3/19	70. Charming	ABC 8.8/14
11. Family Ties	NBC 19.9/30	31. Perfect Strangers	ABC 15.8/26	51. Buck James	ABC 12.1/21	71. Sledge Hammer!	ABC 8.1/13
12. L.A. Law	NBC 19.4/33	32. Falcon Crest	CBS 15.3/29	(t) Our House	NBC 12.1/20	72. My Sister Sam	CBS 7.3/14
13. ALF	NBC 18.6/29	33. thirtysomething	ABC 15.2/27	53. Mr. Belvedere	ABC 11.9/20	73. Max Headroom	ABC 6.6/12
14. Newhart	CBS 18.0/27	(t) Dynasty	ABC 15.2/26	(t) Wiseguy	CBS 11.9/19	(t) Everthing's Relative	CBS 6.6/12
(t) My Two Dads	NBC 18.0/26	35. Knots Landing	CBS 15.1/26	55. A Year in the Life	NBC 11.8/19	(t) West 57th	CBS 6.6/13
16. Dallas	CBS 17.7/31	36. Magnum, P.I.	CBS 14.8/23	56. Law & Harry McGraw	CBS 11.3/20	76. Leg Work	CBS 6.4/11
(t) Amen	NBC 17.7/32	37. Miami Vice	NBC 14.7/29	57. Disney Sunday Movie	ABC 11.2/19	77. Once a Hero	ABC 4.1/8
18. Valerie's Family	NBC 17.5/27	38. 'Slap' Maxwell	ABC 14.6/23	58. Houston Knights	CBS 11.1/18		
19. Dolly	ABC 17.4/26	39. Cagney & Lacey	CBS 14.5/27	59. Private Eye	NBC 11.0/21		
(t) Sunday Night Movie	NBC 17.4/28	(t) Facts of Life	NBC 14.5/27	(t) Oldest Rookie	CBS 11.0/18		

Independents fight affiliates to gain syndicated specials

(Continued from Page 1)

programming director for the Gaylord TV stations and general manager of KTVT-TV in Fort Worth, said INTV will address the problem at its January convention.

"I too was outraged that I lost 'The Titanic' in Dallas and made sure that I got it for our other stations in Milwaukee, Cleveland, Seattle and Houston," he said.

LBS executives say they handled distribution of "Titanic" fairly.

"We have an obligation to get the maximum clearances for our shows, and every station is given an opportunity," said Alan Bennet, president of marketing and distribution for LBS.

Mr. Bennet said that while five or six stations complained, LBS wasn't discriminating against independents.

In markets where there was a major discrepancy in coverage between the independent and affiliate, he said LBS had a responsibility to its producers, advertisers and viewers to go with the more powerful station.

On the other hand, he added, if an independent station was able to deliver more and better marketing and promotion, it could win out over an affiliate station.

For example, in Tampa, Mr. Bennet said, independent WFTS-TV, Channel 28, got the program because of its ability to promote it better than the affiliate could.

While other syndicators say they sympathize with the plight of the independent, they say they feel the pressures of a competitive environment as well.

"Independents have every right to bitch, but syndicators have made big investments in programs like the Titanic and need to get their money back," said Tom Shannon, vice president of syndication sales, Multimedia Entertainment.

"The best way to get it is on affiliates with the larger (homes using television levels)."

Multimedia cleared stations for the Houdini special that aired Oct. 31. Its partner in the venture, Tribune Entertainment, sold the barter time.

Of 15 independent TV stations contacted by ELECTRONIC MEDIA, none voiced a complaint about the way Multimedia cleared the Houdini special or how Tribune had earlier cleared its high-rated Geraldo Rivera specials.

Multimedia's Tom Shannon said the reason no one complained about "Houdini" was because his salespeople touched base with every station in every market being cleared.

He and other syndicators say the way the distributor deals with independent stations when selling to an affiliate in the same market has become critical.

"If you're going to screw somebody, you give them a kiss first," advised Mr. Shannon.

Both syndicators and affiliate executives say independent stations can no longer sit back and expect distributors to come to them with big productions—not when some affiliates are leaping at the opportunity.

"It's a new world out there and we try to grab programs that we feel have potential," said Allan Cohen, vice president and general manager at KMOV-TV, the Viacom-owned CBS affiliate in St. Louis that landed "The Titanic."

Mr. Cohen said his programming people called LBS up the second they learned about it to quickly seal up the deal.

That kind of aggression left independent KPLR-TV in St. Louis holding the bag.

"We were never offered the deal on the

Titanic," said Barry Baker, vice president and general manager of KPLR.

Likewise, miles away in Wichita, Kan., Harlan Reams, vice president and general manager of independent KSAS-TV, says he too was overlooked by LBS for "The Titanic."

The NBC affiliate in Wichita, KSNW-TV, landed the program.

Mr. Reams, who pointed out that he had carried 25 less-desirable LBS specials during the course of two years, says he now refuses to do business with LBS.

That's an extreme reaction, and one that Mr. Reams and LBS officials say could be in violation of KSNW's contract. But it indicates how the problem can escalate.

Different syndicators are adopting different strategies to diffuse the situation.

Sheldon Cooper, president of Tribune Entertainment, said many network affiliates originally signed on for "The Mystery of Al Capone's Vaults" in April 1986, the highest-rated show in syndication history.

Since then, said Mr. Cooper, Tribune has given those same stations first crack at the subsequent Rivera specials, a practice he said stations accepted as fair.

Mr. Cooper says he too understands the plight of the independents, but points out that barter properties, such as his specials and LBS's "Titanic," need the strongest station lineups possible to meet their audience guarantees for national advertisers.

"There is reason for independents to be concerned as the marketplace has changed with affiliates becoming more aggressive about pre-emptions," he said.

The fourth of the Geraldo Rivera specials, "Modern Love," about sex in the era of acquired immune deficiency syndrome, will be carried on Dec. 1 by at least 160 stations.

Of those, 60 are network affiliates. Clearly, with their own frustrations over low-rated network programs and the threats of lower compensation from the networks, many affiliates see a new profit source in the better quality syndicated specials.

Affiliates clearing "The Titanic," for example, got 11 minutes of local advertising time to sell, something they don't have when they air the network prime-time lineup.

Given all these signs, many independent stations say they expect the problem to escalate.

At KTMA-TV, an independent in St. Paul, Minn., President and General Manager Don O'Connor says he is already worried about the future, even though he has no complaints about the way LBS treated him on the recent "Titanic" special.

He said LBS called him to say that there were six offers in the market for the show and that WCCO-TV, the CBS affiliate in Minneapolis, had landed it.

But Mr. O'Connor says he's concerned about what will happen the next time LBS or some other syndicator comes to the market with a hot special.

LBS, for one, is planning to produce three more live specials within the next two years in conjunction with Westgate Productions, its partner in "The Titanic" project.

That means independent stations will find themselves in the same bind again when LBS announces in early December the subject for its second special project.

That's because stations who committed to carry "The Titanic" have already agreed to carry the second special from LBS. #

Finance chief leaves job at Turner

(Continued from Page 3)

"I think he decided his shot at moving up in the company was limited," added Mr. Gerbrandt. "Bill did his level best to make the Turner scheme come true. But the price was high for the company."

As chief financial officer, Mr. Bevins was the architect of TBS's unsuccessful attempt to take over CBS Inc., its purchase of MGM/UA Entertainment Co. and the eventual resale of some of that company's assets back to Kirk Kerkorian. Mr. Bevins is said to be talking with Mr. Kerkorian about a job with his company.

In addition to any new endeavors, Mr. Bevins will retain his seat on the TBS board of directors.

On the programming side, the announcement of Mr. Hogan's appointment as head of the superstation and the new TNT network comes as a result of talks between Mr. Hogan and Ted Turner since August.

Mr. Hogan had announced his departure from TBS as vice president of advertising in May and his intention to acquire broadcast properties, though he retained his position as a member of the executive committee.

"My top priority will be getting TNT approved by the cable industry," Mr. Hogan says of his new role.

"Once I get that commitment, I'll be looking for a programming staff and senior management," and those concerns will be followed by programming the network.

Though his title suggests a sales background, Mr. Hogan says he has been in on "every major programming transaction" at Turner over the past 16 years.

For WTBS, Mr. Hogan sees the continuation of an increased emphasis on scheduling and the purchase of fairly recent off-network series, like such recent buys as "Laverne & Shirley" and "Alice."

The possible acquisition of American Movie Classics and The Discovery Channel are also on Mr. Hogan's plate.

New Turner channels are also being considered by Mr. Wussler as he further explores TBS plans to launch an international entertainment channel, which probably wouldn't happen before 1990. #

Debt woes could alter TBS control

(Continued from Page 3)

1988, the consortium could add two more members of its choosing to TBS's 15-member board.

The cable operators already hold seven seats on the board but exercise effective control because they have a veto power on all major decisions.

Sources say the agreement also provides that Time Inc., a lead member of the cable TV consortium, could assume daily operational control of TBS if the company is unable to meet its obligation to preferred stock shareholders.

Some industry observers speculated last week that the cable TV operators may forgo their right to a dividend payment next spring if market conditions aren't favorable to refinance the TBS debt. However, such discussions were not being pursued last week.

By 1989, TBS also will need additional funds to begin repaying the zero coupon bonds it issued as part of its 1986 acquisition of MGM.

Those payments for four consecutive years would amount to \$110 million annually.

Refinancing the \$1.4 billion debt, which would have resulted in lower interest costs and payments over a longer term, was to have been executed between this November and January 1988. But TBS officials said last week that volatile financial markets make that level of refinancing too costly at this time.

The refinancing calls for the company's \$1.4 billion in junk bond debt to be replaced by a combination of bank debt, convertible securities and junk bonds, with the latter still being predominant, sources said.

In the meantime, TBS "has plenty of operating cash flow to pay its bills and meet its debt service," according to Paul Beckham, TBS vice president of administration.

"The junk bonds TBS would have to issue as part of the refinancing package would cost more in today's climate than the paper we already have out there, given what's occurred in the market," Mr. Beckham said.

"This is on hold at the moment, the way so many other things are, because of the market. But we will get the refinancing done."

Some industry observers said the transaction had been jeopardized by the unexpected departure of William Bevins, who resigned last week after years as TBS's chief financial officer.

"I certainly don't think his departure helps this transaction, but there are good people working for him on this who can pick up the pieces," said Mr. Beckham, who will become TBS's senior vice president of finance and administration when Mr. Bevins leaves the company. #



"The Andy Griffith Show" is one of the vintage off-network shows doing well on basic cable.

ing a cable TV favorite

(Continued from Page 4)

"The Andy Griffith Show" is dominated by WTBS programming, largely because WTBS reaches more homes than any other cable network.

"One thing you need to put in perspective," says Terry Segal, TBS's director of research, "is that the older programs were some of the most successful on TV. And recent productions were not necessarily the stronger shows on network television."

But Liz Russo, cable negotiator for the Saatchi & Saatchi, DFS Compton advertising agency, feels recent off-network product is a "great avenue for cable."

She points to Lifetime's top three shows for the quarter as proof: "Kay O'Brien," "Partners in Crime" and "Lady Blue."

But she also says, "I think USA Network spent more for (recent off-network shows) than they should have, given what they've been seeing in ratings," referring specifically to USA's "Riptide."

In contrast, she says CBN's "Hardcastle & McCormick" has significantly improved its time period. That show drew an average 465,000 households in July and August in the 11 p.m. time slot.

"Riptide" is USA's 9th highest-rated program for the quarter. It attracted a 1.7 cable rating and 669,000 households in its primary time slot.

Despite "Hardcastle's" muscle, CBN Network Senior Vice President and General Manager Tom Rogeberg says he's "a little surprised" with the late-night numbers of another off-network program during the quarter, "Remington Steele," which pulled 370,000 households in the 11 p.m. berth. Mr. Rogeberg expected those numbers to be higher.

In its primary time slot, 7 p.m. weekdays, "Remington"

posted an average 1.2 rating and 444,000 households.

That network did even better with westerns, a genre now completely obsolete on broadcast TV. CBN's top five shows featured cowboys of one sort or another.

"Wagon Train" consistently reigns supreme on CBN, and it's followed by two western movie blocks and the shows "Alias Smith & Jones" and "Gunsmoke."

Agency and network executives say CBN is trying to balance out the older male and work-at-home female demographics the westerns attract with the recent off-network fare it's acquired.

One agency cable buyer stresses CBN's strength in dusted-off westerns is nothing to sneeze at.

"Whenever a network can claim it's No. 1 in something, it's not bad news," she says.

Also not included in the top 20 list are any of MTV Networks' series. And several ESPN series with strong numbers were out of the race due to short runs.

Such towering ratings as the four NFL preseason games' combined average of an 8.5 rating, or 3.6 million households, dwarf the Top 20 numbers but don't qualify as long-running series.

At MTV Networks, Marshall Cohen, MTVN's senior vice president of corporate affairs and communications, opted not to divulge numbers for Nickelodeon, Nick at Nite, VH-1 or MTV.

The ratings error for MTVN series is "enormous," Mr. Cohen says, expressing the networks' stance on A.C. Nielsen Co. data in recent years.

In addition, he said, "It's bad for our industry if we think we have to compete with the same rules that got (broadcast) networks in so much trouble."

Mr. Cohen says MTVN advertisers don't buy time based on the strength of series, but on the delivery of entire channels and the demographics they attract. #

ESPN has a 2.9 season average cable rating for its game telecasts on late Saturday afternoons.

Meanwhile, cable competitor Turner Broadcasting System has seen an increase to a 2.1 average cable rating, up from 1.9, for its Saturday afternoon Southeastern Conference package of games this season.

Steve Sloan, University of Alabama athletic director, said TBS is getting a better choice of games than they've had in past years.

But, he said, "There's a good possibility in the future that the SEC will limit the number of exposures. We're very concerned about over-exposures."

In looking at average ratings for the entire season, CBS's Peter Torricci points out that it's the big games that run up the score.

"Generally, you're going to have four or five big games a year. And those games will really comprise your rating," he said. "We really still have our big games yet to come."

Those upcoming games include Oklahoma-Nebraska later this month, along with Notre Dame vs. Miami (Fla.) and Notre Dame vs. Penn State.

Rick Ray, chief operating officer at Raycom, a syndicator of regional sports packages, cited a "flip-flop" theory for the loss in network viewership. He says fans looking for their favorite teams on the national networks may be confused by the switch, or flip-flop, this season of CFA games on CBS instead of ABC. Big Ten and Pacific 10 conference games are now aired on ABC.

"People just cannot find the games," he said. "I think they eventually will find them, but it'll probably take until the end of the season to come back up."

Mr. Ray says Raycom's regional package of Southwest Conference games is performing at the same 8.0 average rating it did last year.

There are six weeks left for the network ratings to rebound, and there seem to be as many potential factors involved as there are games on TV. #

Wright planning numerous changes at NBC

(Continued from Page 4)

was that our news costs were on an enormously escalating curve. We have determined how to stop that from happening, although not heading into an election year," Mr. Wright said.

As many as half of the NABET jobs being eliminated by next month could come from news, which has reduced its headcount by more than 165 already this year, mostly through attrition.

NBC executives concede that, after the 1988 elections, the news division could lose several hundred more jobs, mostly positions that are administrative, finance and election related.

Mr. Wright says the changes are in keeping with the findings of a year-long study by McKinsey & Co., a New York consulting firm.

But, he adds, "Don't look for a wholesale change in the way we gather or report the news, or the number of people in the organization. You won't see that."

Mr. Wright also is hopeful that NBC, and its news division in particular, will become a larger player in cable TV as a partial or complete operator of an information-based ser-

vice, or as a supplier of news and other programming to existing services.

Also on tap for the news division is a new prime-time information series early next year. He would also like to increase the use of news product in the form of videocassettes and other uses, for both domestic and foreign distribution.

Mr. Wright continues to maintain the bottom-line focus that has been his hallmark.

"One of the biggest issues I face is how we can make sure not to carry excess costs so when the markets go up or down, we don't have to make major changes in the way we operate," he said.

Here are some other plans being contemplated by Mr. Wright and NBC:

- Purchasing more owned TV stations. NBC is poised with GE's seemingly boundless financial resources to acquire more major-market properties. It recently completed the \$270 purchase of WTVJ in Miami.

"Nothing else is imminent at the moment," Mr. Wright said. "But, on balance, recent changes in the market could be favorable to us, as interest in selling stations could go

up."

- Spinning off ownership of the NBC TV Network. "It would make sense under certain circumstances. We don't have any plans to do it at the present time," Mr. Wright said.

"It would not surprise me if one of the three networks (spun off their network), but I think it's highly unlikely that network would be NBC."

- Continued top-level executive changes. Mr. Wright expects more top executives to exercise a lucrative early retirement option next year, but does not anticipate a sizeable turnover or any radical restructuring of management ranks.

- Improved affiliate relations. "We're looking for ways to bring us closer to our affiliates," Mr. Wright said. "I think you're always going to see adjustments in the way we handle mutual issues, whether it's particular minutes we exchange, co-op advertising or the placement of network shows."

- Initiating the formation of a new audience measurement service. "At the present time, we have serious reservations about the methodology being used both by A.C. Nielsen and Ar-

bitron. We are patiently and constructively working with them. . . . It is a very frustrating process," Mr. Wright said.

NBC research executives are investigating the formation of a new independent three-network measurement system.

"I think it's going to take us two years to determine whether the people-meter system is a good statistical reflection of viewing habits. If either of those services runs into substantial obstacles, it could cause us to take a different tactic sooner," he said.

- Renewing the fight to repeal the financial interest and syndication rules. "It cannot be justified in today's marketplace and only creates an incentive for the networks to create programming for cable TV," Mr. Wright said.

He reiterated that a testperiod, when rules could be temporarily suspended, would be a useful way for broadcasters, producers and legislators to discover the effects of a repeal.

- Improving rapport with union employees. "We have to find ways of keeping the lines of communication open so that next time we negotiate a contract, a . . . strike can be avoided," he said. #

CBS News alters apartheid documentary

By DIANE MERMIGAS
Senior reporter

CBS News last week said it altered the introduction of a documentary on apartheid in South Africa following a legal review by a South African attorney.

But news officials denied a New York Times report suggesting that they changed the journalistic content of the program to protect their South Africa news bureau.

Former CBS News anchor Walter Cronkite, the reporter for "Children of Apartheid," and

producer Brian Ellis have voiced concerns about the legal review.

CBS News officials said no major changes were made in the documentary, but introductory remarks by Mr. Cronkite were eliminated from the hour-long program.

Those remarks said portions of the report could be deemed by South African authorities as violating their restrictions on Western journalists reporting on racial relations there.

However, CBS News President Howard Stringer said, "The lawyer looked at it and concluded there was no illegal material in the

documentary . . . So we took out an opening reference that essentially said there was illegal material in the documentary."

Several minor factual changes in the broadcast were made, said a CBS News executive who asked not to be identified.

"CBS News is committed to the project," said the news division executive.

CBS News said it's not uncommon to have lawyers preview news broadcasts before they air as "guidance" in identifying possible legal pitfalls.

News officials said they asked a South Afri-

can attorney to review the documentary to make sure "there were no potential legal problems with the broadcast," a CBS News source said.

CBS News officials also denied they delayed the broadcast of the report because of the legal review. The show is expected to air in late November or early December.

Although Mr. Cronkite and Mr. Ellis did not fully disclose their intentions when entering South Africa earlier this year to work on the program, CBS News officials said the government was aware of the project. #

AT PRESS TIME CONTINUED

nications Corp. The company's systems, located in five southern states, have 135,000 subscribers. The purchase price, made by the financiers' U.S. Cable Television Group L.P., could change, depending on the number of subscribers when the deal is closed.

● **NEW YORK**—Greg Nathanson last week joined **ABC Entertainment** here as vice president of prime-time scheduling. Ted Harbert, who formerly held that job, was moved to the new position of vice president of motion pictures and scheduling. Mr. Nathanson was vice president of programming for Miami-based Wometco Broadcasting.

● **NEW YORK**—CBS founder and Chairman **William Paley** was on the job in a wheelchair last week. A CBS spokeswoman said Mr. Paley was using the wheelchair for a more comfortable accommodation of a pinched nerve in his back.

● **NEW YORK**—CBS is expected to decide this week to sell **CBS Records** to Sony Corp. of Japan for about \$2 billion. The CBS board is scheduled to vote on the matter Wednesday. CBS common stock rose more than six points last Wednesday, closing at \$171.50.

● **WASHINGTON**—**Grant Broadcasting's** right to continue as the licensee of **WGBO-TV** in Joliet, Ill., was subjected to a formal challenge at the FCC last week. The challenger is a limited partnership led by Terry Dolan, a station sales representative in the Chicago office of syndicator Orbis Communications. Grant, which is currently in bankruptcy proceedings, is also being challenged for its right to continue as licensee of Miami's **WBFS-TV**.

● **NEW YORK**—A.H. Belo Corp., the Washington Post Co. and Clear Channel Communications joined the growing number of broadcast companies **repurchasing their own outstanding shares** of common stock.

● **DENVER**—Nearly 50 witnesses testified here last week in the trial of four defendants accused of violating federal civil rights law in the murder of **Alan Berg**, an outspoken air personality on Denver's **KOA-AM** who was shot to death on June 18, 1984. The four defendants, who are members of a neo-Nazi organization, are expected to be tried later for the murder of Mr. Berg, who was Jewish.

● **CHICAGO**—Center City Communications, a limited partnership, is challenging the license renewal of **CBS-owned WBBM-TV** here on the grounds that it can provide more programming for disadvantaged blacks and Hispanics. CBS Inc. was studying the competing application filed with the FCC last week and had no comment. The challenge means a fight for CBS to retain its station license. #

CBS starts programing overhaul

(Continued from Page 1)

the network's vice president of programming, both here and in New York. Network sources say last week's cancellations of "Legwork" and "Everything's Relative" are a direct result of those meetings.

In a speech in Washington last week, Mr. Tisch also renewed a call for the repeal of regulatory restrictions on the networks, including the elimination of the financial interest and network syndication rules.

The major networks long have contended that those rules, which prohibit them from owning or syndicating the prime-time shows they air, unfairly restrict their ability to get more directly involved in programming.

As for Mr. Grant, sources said the 15-year CBS veteran felt uncomfortable about Mr. Tisch's clear disenchantment with the network's ratings performance.

Mr. Grant resigned Oct. 30, five weeks into a prime-time season that has seen CBS slip from second to third place in season-to-date ratings. He activated an exit clause in his contract allowing him to enter independent production.

Sources believe a decision regarding Mr. Grant's successor is imminent, though CBS refused to say when it might be made.

With the development season about to enter a critical phase, members of the creative community contacted last week said they were anxiously awaiting a sign of stability at CBS, which has lost 14 percent of its prime-time audience during the past year and alienated some producers by giving mixed signals about what it wants.

The front-runner, Mr. Harris, 41, was said to be attending an MCA management meeting in Laguna Beach, Calif., and was unavailable for comment.

Sources said CBS Entertainment might be restructured to eliminate the post of president in favor of two or more new programming oversight positions. Also, they said, CBS wants to retain the services of Mr. LeMasters, but is reluctant to promote him to Mr. Grant's vacant office.

Mr. LeMasters, 37, who wasn't taking reporters' calls last week, is said to want the job, though he's only held his current position for 19 months.

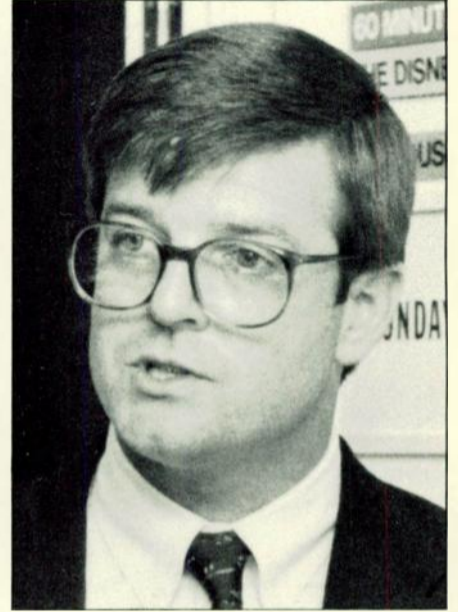
CBS is said to be looking for an executive with more extensive experience to follow Mr. Grant, who enjoyed an easy rapport with the creative community during his seven-year tenure.

Mr. Harris has spent 12 years at MCA,



ROBERT HARRIS

Could team up as leaders of programing for CBS Entertainment.



KIM LeMASTERS

advancing from "Baretta" producer to head of the studio's TV operations.

His experience in developing successful one-hour series, observers say, would dovetail nicely with Mr. LeMasters' acknowledged skill in conceiving and executing half-hour shows.

There's concern, however, that Mr. LeMasters and much of his staff will resign if Mr. Harris is named CBS Entertainment president.

Other prime candidates for Mr. Grant's job agreed that Mr. Harris is a likely choice.

"I think he's going to get it," said Jeff Sagansky, president of production for Tri-Star Pictures, when asked about the MCA executive last Thursday. "As for me, I'm extremely happy where I am."

Steve Sohmer, a former Columbia Pictures president who has also held high-level positions at NBC and CBS, said he has had no contact with CBS about Mr. Grant's job, "but Robert Harris sounds like a logical choice. However, I think (CBS) might have trouble getting him released from his contract."

CBS reportedly offered the position first to Steven Bochco, currently executive producer of NBC's "L.A. Law."

Mr. Bochco, who met with Mr. Tisch and Mr. Paley before Mr. Grant's departure, is said to have turned down the post and instead asked for a long-term deal committing CBS to buying 10 series over the next three years.

The producer, through his attorney, admits he's talked to CBS "about a wide range of roles" but that nothing's been settled. Other sources say those talks broke off late last month.

Some observers say Mr. Tisch isn't worried about Mr. Harris' long-term contract with MCA, citing the former's friendship with MCA Chairman Lew Wasserman.

Messrs. Tisch and Wasserman, who both have large financial stakes in their respective companies, have been in negotiations recently, but the substance of those talks is undisclosed.

Neither Mr. Tisch nor Mr. Jankowski responded to requests for comments last week. Mr. Grant, who vacated his office last Monday, declined similar inquiries.

"Until CBS is No. 1 (in the prime-time ratings)," Mr. Tisch told **ELECTRONIC MEDIA** in an interview last month, "we haven't accomplished much. We have to close the gap between No. 1 and No. 2 between now and next year." #

ABC's Michaels feuds with newspaper reporter

(Continued from Page 2)

to . . ." Again, the audio was cut off.

Jeff Tolvin, a spokesman for ABC, told **ELECTRONIC MEDIA** that ABC believes the satellite signal "is a private signal so that the remarks, while unfortunate, are, in our estimation, private."

The newspaper story, he said, constituted an unauthorized use of the signal. Legal consultants contacted by **ELECTRONIC MEDIA** for this story said the law is marked with controversy.

While the networks—and to some extent the FCC—say that a satellite feed is a private communication between network and affili-

ates, there have been no definitive court decisions.

Mr. Tolvin also said that he had spoken with Star Tribune Managing Editor Tim McGuire about Mr. Michaels' remarks.

Mr. McGuire said that "after apparent consultation with his superiors, (Mr. Tolvin) gave me a statement which I very much interpreted as an apology."

Mr. Tolvin said his "main message" to Mr. McGuire was that ABC "did not condone the remarks that were heard."

Mr. Lundegaard's story apparently wasn't the only newspaper article that rankled Mr. Michaels.

After the St. Paul Pioneer Press Dispatch published a review of ABC's World Series coverage, Mr. Michaels complained about the review in a phone call to John Finnegan, the paper's assistant publisher. Then, before the seventh game of the Series, Mr. Michaels confronted the paper's sports columnist, Patrick Reusse.

Mr. Reusse, writing about local complaints that the network was biased against the Minnesota Twins, said he failed to understand how people could get upset about the "hollow blabbering" in the TV booth.

Mr. Michaels had been scheduled to appear in Minneapolis this Thursday for the

premiere of CBS/Fox Video's official tape of the 1987 World Series.

But promoters of the event decided it would be best to use local personalities so that publicity wouldn't focus on Mr. Michaels.

According to Bill Rodriguez, who works for the public relations firm of Mona Meyer & McGrath, local promoters discussed the matter with representatives of Mr. Michaels and CBS/Fox Video.

"The consensus was that Al Michaels didn't win any fans here in town, and we didn't think it would help sales of the video to have him here," said Mr. Rodriguez. #

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