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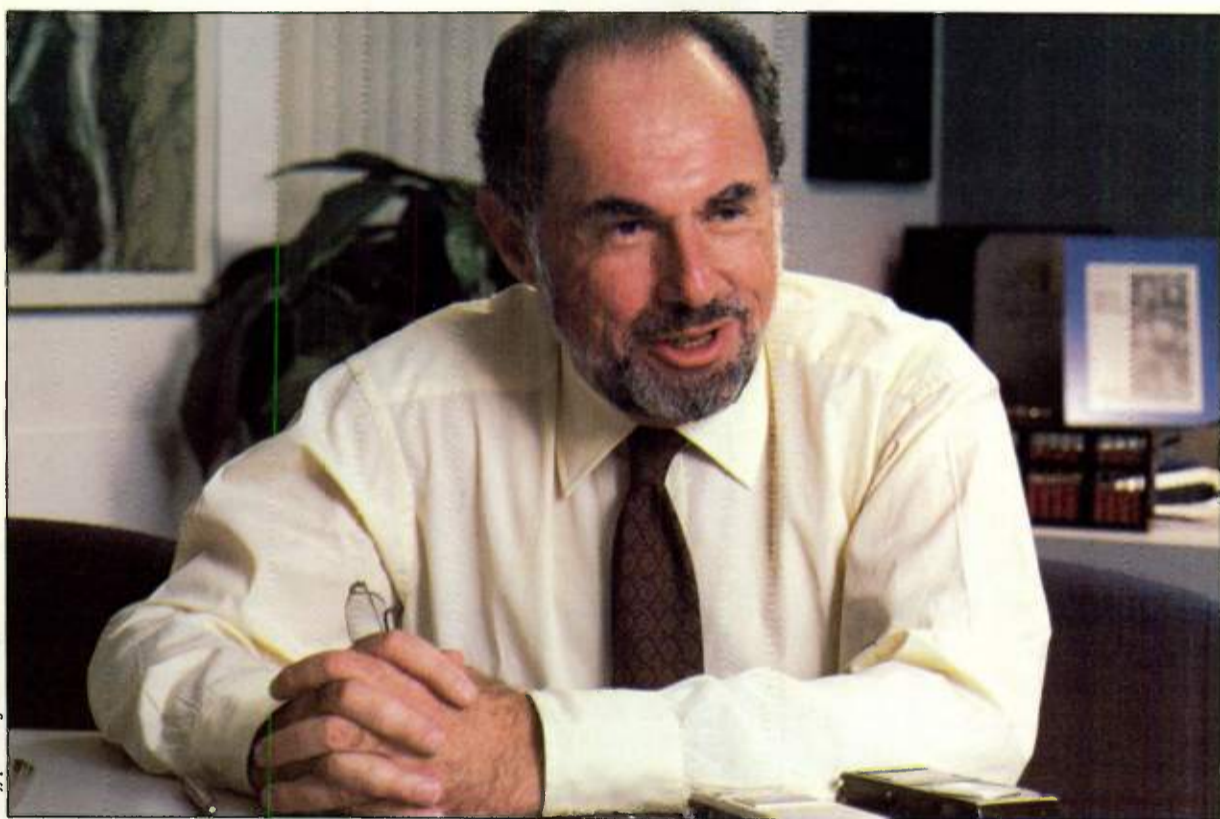
AT PRESS TIME

More films set for color

CULVER CITY, CALIF.—Turner Entertainment Co., which already has an \$18 million deal to have 100 films colorized by Color Systems Technology, last week signed a pact with American Film Technologies to have additional films colorized. The agreement, which could be worth \$14 million if options to paint up to 49 films are exercised, initially calls for AFT to colorize three films, "Boom Town," "They Were Expendable" and "Catered Affair," with the first being delivered in April 1988. Prior to signing the deal, Turner had contracted with CST for all of its colorization.

HSN buys brokerage firm

NEW YORK—Home Shopping Network has bought a regional brokerage firm and a seat on the New York Stock Exchange, in line with previously announced plans to offer a range of financial services. HSN officials could not be reached for comment. (Continued on Page 88)



Q&A: Larry Grossman Juggling journalism and cost concerns

By DIANE MERMIGAS
Senior reporter

Since becoming president of NBC News three years ago, Larry Grossman has presided over the ratings success of most of the division's regular programs.

However, the growing competitiveness of "The NBC Nightly News" and "Today" has often been overshadowed by news of cost-cutting.

In the last of a three-part series of interviews with the major network news presidents, Mr. Grossman discusses the fine points

of juggling fiscal and journalistic responsibilities.

An edited transcript follows:

EM: What new projects does NBC News have in the works?

Mr. Grossman: We are doing a number of pilots. One is for midday, daytime, and the other is a 90-minute pilot for Sunday 6:30 p.m. to 8 p.m. Eastern Time that will air as a special in April.

EM: That's the new production that involves (Continued on Page 32)

NBC eyes 25 percent of TBS

By DIANE MERMIGAS
Senior reporter

NBC executives will meet with Turner Broadcasting System officials today to discuss buying an estimated 25 percent interest in TBS for \$400 million, sources say.

The discussions will include proposals that the two companies jointly operate a proposed cable en-

tertainment network and that NBC gain a cooperative arrangement with CNN, sources close to both companies say.

Another scenario being considered is a complete buyout of TBS by NBC and the consortium of 28 multiple cable system operators who recently bought into TBS.

Any such involvement by NBC would mean a greatly diminished—

or completely eliminated—role for Ted Turner in his TBS operation.

Mr. Turner's stake in TBS was reduced to 51 percent earlier this year when he sold a 37 percent interest to the MSO consortium, in exchange for \$550 million to help bail the company out of its debt.

TBS still faces some immediate financial problems, including res- (Continued on Page 88)

FCC OKs 'indecent' broadcasts

By DOUG HALONEN
Staff reporter

WASHINGTON—The Federal Communications Commission created a broadcasting "blue zone" last week, allowing radio and TV stations to air unlimited indecent programming after midnight.

In redefining its guidelines on indecent broadcasts, the FCC essentially said that previously unacceptable shock material will now pass muster, as long as it's aired in the early morning hours.

Yet the agency refused to provide broadcasters with further guidance on how to determine what the agency means by "indecent," a shortcoming that broadcasters say leaves them in the dark.

The decision met with criticism from groups opposed to "shock" radio such as Morality in Media, which says it's considering taking legal action against the FCC for exceeding its authority. It also said the FCC had "pushed the pig into the parlor of millions" of American homes.

The FCC ruling deals only with "indecent" programming. Material so extreme that it would be judged obscene under criminal law remains illegal regardless of the time of day.

While the FCC is clear about the midnight starting time, it doesn't spell out what time of day broadcasts would wander out of what the FCC calls a "safe harbor" for indecency.

According to Richard Bozzelli, one of the agency's indecency authorities, the FCC has not made that explicit. He did say that other rulings suggest that 6 a.m. is the appropriate cutoff time.

"But you can't say for sure," Mr. Bozzelli said.

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INSIDE:

6 **New 'Feud' wins friends**
CBS picked up the new "Family Feud" for its daytime line-up and NBC-owned stations grabbed it for prime access.

22 **15 years of HBO**
A look at the history of Home Box Office, the granddaddy of pay-cable services.

66 **NBA games for TNT**
The NBA's new contract with TBS allows league games to be broadcast on the new TNT channel.

NEWS SUMMARY

The FCC has created a broadcasting "blue zone" to allow radio and TV stations to air unlimited indecent programming after midnight. But the FCC refused to provide broadcasters with further guidance on what the agency means by "indecent." (Page 1)

NBC and Turner Broadcasting officials are set to meet today to discuss NBC buying a 25 percent interest in TBS for \$400 million, sources say. (Page 1)

Larry Grossman, president of NBC News, presides over a successful division, with "Today" and "The NBC Nightly News." But Mr. Grossman, who has been in his current post for three years, also must contend with cutting costs. (Page 1)

Cable TV programming is now eligible to compete for prime-time Emmy Awards. But the guidelines for qualifying, as they now stand, are a bit confusing. (Page 3)

NBC won its 11th straight ratings sweeps, based on its regular as well as special programming. CBS was a firm second, and ABC finished a distant third. (Page 3)

Cable TV has passed the 50 percent penetration mark. That encouraging news for the cable industry was released just in time for this week's Western Cable Show. (Page 3)

"West 57th" was harshly judged when it premiered in 1985, but now the show is being praised by critics and journalists for its innovative techniques and solid reporting. The show is still searching for viewers, however. (Page 3)

The radio-TV critic for the Columbus Dispatch has been relieved of his duties after physically confronting a local radio personality. (Page 2)

A Max Headroom impersonator broke into the signal of two Chicago TV stations last week in the third major "Captain Midnight"-style incident. (Page 4)

Showtime/The Movie Channel plans to step up the number of exclusive made-for-cable movies it airs, according to Tony Cox, chairman and chief executive officer. (Page 4)

HBO's new Festival pay-cable service is drawing more viewer interest, according to a report compiled from A.C. Nielsen Co. diaries. (Page 4)

College football TV ratings appear to be staging a late-season rally for ABC and CBS, but the overall numbers are still off from last year. (Page 4)

In the first six months after cable rate deregulation, subscriber rates for basic cable services rose 10.6 percent, while pay-cable rates dropped 2.5 percent. (Page 4)

The new "Family Feud" will air on the CBS Television Network in daytime starting in July 1988. CBS last week signed a deal with Mark Goodson Productions for the revival of the game show. (Page 6)

Dick Clark Media Archives, the largest collection of rock music footage in the world, is aggressively marketing its archives to clip-hungry producers. (Page 6)

New World Entertainment is looking for ways to tighten its belt after posting a \$6.4 million third-quarter loss. (Page 6)

One of the main topics at a recent seminar on TV syndication was cable's growing potential as a vehicle for syndicated TV shows. (Page 18)

Digital cartridge machine technology is getting ready to enter the radio market. ITC/3M recently began field testing a prototype and hopes to start selling a device next year. (Page 56)

Budweiser beer will advertise on Italian soccer broadcasts carried on U.S. television outlets thanks to the efforts of a former PBS station executive. (Page 64)

UPI has named Michael Freedman managing editor/broadcast as part of a recent management overhaul. (Page 79)

A Senate proposal to tax sales of broadcast stations appears to have commercial and non-commercial station representatives haggling with each other. (Page 87)

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ABC affiliates set out to regain network fees

By DIANE MERMIGAS
Senior reporter

ABC affiliates this week will ask the network to restore cash compensation payments that were eliminated more than a year ago.

The network, in turn, will plead with affiliates not to pre-empt its daytime and prime-time programming schedule.

The pleas will be exchanged in annual closed-door sessions this week between the ABC affiliate board and Capital Cities/ABC executives in Hawaii.

From the affiliates' point of view, ABC's need to cut compensation has dwindled as the network's profits have grown.

"The entire premise for why ABC believed the compensation cuts were necessary no longer exists," said a member of the ABC affiliate board, who asked not to be identified. "You can't withhold comp and then ask for full clearances and expect to get them."

"If a station loses anywhere from five to 10 percent of its compensation, it's got to make up the difference from somewhere, and that's usually by generating additional revenues off some syndicated programs."

As of early last week, ABC executives said they hadn't decided what their response would be to the affiliate request.

"That's what we're going out there to talk about," said George Newi, vice president in charge of affiliate relations for ABC. "I don't know how this will be resolved, or if it will entail partial or full restoration of compensation."

The issue of rescinding last year's widespread compensation cuts primarily affects ABC affiliates in the top 100 markets.

At stake is about \$3.5 million in compensation payments that ABC stopped making to the larger market stations in mid-1986.

The cuts were made in payments for such sought-after
(Continued on Page 88)

TV critic ousted after DJ faceoff

By RICHARD TEDESCO
Staff reporter

The Columbus Dispatch relieved its television critic, David Jones, of his duties after he physically confronted a local radio personality.

Broadcasting sources in Columbus say the radio announcer, David Ryan, co-host of "The Morning Zoo" on WNCI-FM in Columbus, made comments about Mr. Jones' wife on the radio.

The on-air comments followed a letter criticizing Mr. Ryan's morning drive show that appeared in Mr. Jones' column, according to Dick Otte, managing editor of the Dispatch, who confirmed aspects of the incident last week.

"There was a radio broadcast and it dealt with Jones' wife. That's a fact," Mr. Otte said. "There was a meeting physically between Jones and the two people (Mr. Ryan and another WNCI radio personality)."

He said that confrontation prompted the daily newspaper to relieve Mr. Jones of his duties reporting on radio and television.

"If there's that type of relationship, that's an untenable situation," Mr. Otte said.

The Dispatch announced its decision to relieve Mr. Jones of his duties in a Nov. 21 article.

Mr. Ryan who does WNCI's morning show with Tom Kelly and Shawn Ireland, was unavailable for comment last week.

Mr. Jones was also unavailable for comment.

While the Dispatch did not fire Mr. Jones, he has not yet been reassigned, Mr. Otte said.

Mr. Jones sent a letter of apology to WNCI, said Dale Weber, the station's general manager, who declined any other comment on the events. "I'm not responding to rumors," he said.

Bill Richards, WNCI program director, also declined comment on the incident.

He described Mr. Ryan's program as "very topical," but objected to any implication that the show maintains standards of questionable taste.

"I wouldn't say that it's 'blue radio,'" he said. "It's not Howard Stern. It's not anything like that."#

HBO, Tyson reach \$25 million fight deal

By RICHARD TEDESCO
Staff reporter

NEW YORK—In its biggest boxing deal ever, HBO has struck a \$25 million agreement for six Mike Tyson fights that could include an additional closed-circuit confrontation with Michael Spinks.

HBO has been hammering out details of the deal over the last several weeks, according to Seth Abraham, HBO senior vice president of programming operations and sports.

Only minor contract details remain, said Bill Cayton, Mr. Tyson's co-manager.

Under terms of the Tyson pact, HBO will have exclusive telecast rights for six bouts between Mr. Tyson, the World Boxing Council and World Boxing Association heavyweight champion, and a slate of top heavyweight contenders through early 1989.

HBO could also produce an optional closed-circuit fight, probably with Mr. Spinks as Mr. Tyson's opponent. The cable service would have the delay rights to that fight.

HBO says it's confident the long-awaited Tyson-Spinks faceoff will be part of the series.

That match should have been part of this year's HBO Heavyweight Unification Series, but Mr. Spinks bolted that tournament for a big-ticket bout against Gerry Cooney.

A court battle ensued, leaving HBO and Mr. Tyson's management with bitter feelings toward Butch Lewis, Mr. Spinks' manager.

Mr. Lewis' role now appears to be the remaining stumbling block to a match between Mr. Tyson and Mr. Spinks, widely viewed as the top heavyweight contender.

"It is unlikely, but possible," Mr. Cayton said of the chances for the match in the current series.

He and partner Jim Jacobs will accept Mr. Lewis as Mr. Spinks' manager, but not as co-promoter, a condition they believe will eventually be met.

"My feeling is that Michael Spinks could convince Butch Lewis that the matter is money, not pride," Mr. Cayton said.

Mr. Lewis could not be reached for comment last week. With or without Mr. Spinks, HBO will start its new heavyweight series with a match between Mr. Tyson and Larry Holmes on Jan. 22 in Atlantic City.

Subsequent Tyson fights in the deal will include a March fight against one of the top five heavyweights to inaugurate the Tokyo Dome. A June or July match in London's Wembley Stadium against Frank Bruno will follow.

Carl Williams, the U.S. Boxing Association heavyweight champion, is likely to be among Mr. Tyson's opponents, along with Tim Witherspoon, Jose Ribalta, and Henry Tillman. Tyrell Biggs could also get a return bout.#



MIKE TYSON
Deal includes six bouts

CORRECTION

A Who's News item on Page 34 of the Oct. 26 issue involving Larry Lankaker's move to WEVU-TV in Fort Myers, Fla., incorrectly identified the station. He is the station manager and general sales manager.#

Fight over exclusivity rules expected to heat up in '88

By ROBERT HOMAN
Staff reporter

WASHINGTON—The battle between the broadcasting and cable TV industries over whether to reinstate syndicated exclusivity rules is expected to remain heated well into 1988.

The Federal Communications Commission isn't expected to decide until sometime next year whether to reimpose the rules, which it had repealed in 1980.

The rules would require cable operators to black out a syndicated show if a local TV station has purchased the exclusive rights to that program.

The cable industry is vigorously opposed to new rules, while broadcasters and program syndicators generally favor them.

In addition to FCC action, the issue likely

will get more scrutiny by Congress next year.

Rep. Carlos Moorhead, R-Calif., who sits on two House subcommittees with jurisdiction over the matter, said he expects congressional hearings to be held on syndicated exclusivity next spring no matter what the FCC decides.

The cable industry says new rules would virtually kill the carriage of distant TV signals, such as superstation WTBS, on cable.

But many broadcasters and program syndicators are advocating new rules as a way to ensure that local TV stations get the exclusive program rights for which they are paying.

An FCC source said the commission still has an open mind on the issue, and that it will be several months before a decision is made. The last round of public comments was received by the commission in September.

One proponent of new rules, Preston Pad-

(Continued on Page 70)

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den, president of the Association of Independent Television Stations, said he believes the FCC is treating the matter seriously and that the inquiry is on a "normal track."

But an opponent, Steve Effros, president of the Community Antenna Television Association, said the inquiry may take longer than expected because the commission is now facing the full implications of reimposing the rules.

"They had already made up their minds" to reinstitute the rules, Mr. Effros said. "But now they're having trouble writing rules that would eliminate most independent TV programming in rural America."

FCC Chairman Dennis Patrick has publicly indicated that he supports some form of syndicated exclusivity for broadcasters.

And both cable and broadcasting representatives here see Mr. Patrick as the key to the rule's future.

"It's a very important proceeding for Dennis Patrick," says Brenda Fox, NCTA general counsel and vice president of special policy projects.

Jeff Baumann, senior president and general counsel of the National Association of Broadcasters, adds, "I would expect that he'd have a very strong say in how the issue is resolved."

In comments filed with the FCC earlier this

year, the NAB said the rules should be reimposed to protect local television stations from duplicative programing imported on distant signals.

The NAB also said the cost of syndicated programing has "skyrocketed" since the rules were repealed.

But the NCTA contends that cable subscribers could lose a quarter of their programing from distant signal stations if the rules are reinstated.

At INTV, Mr. Padden predicted that the commission is going to "see the light" and reinstitute the rules.

However, he said a decision could be delayed slightly if any new FCC commissioners need time to study the issue.

Cable and broadcasting representatives agree that Congress isn't likely to take any legislative action on syndicated exclusivity, even though Capitol Hill is keeping an eye on the matter.

Bruce Sokler, attorney for the Turner Broadcasting System, owner of superstation WTBS in Atlanta, said that in the end, the FCC might issue rules that only apply to new contracts.

Mr. Sokler added that the commission might delay making a decision on syndicated exclusivity until a federal appeals court rules on a legal challenge to the must-carry rules. #

Cable can compete for Emmy Awards

By WILLIAM MAHONEY
Staff reporter

BURBANK, CALIF.—Cable TV programming is now eligible to compete for prime-time Emmy Awards, but the guidelines for qualifying have left the industry in confusion.

However, at press time, cable officials said it appeared that virtually all of the major cable networks would qualify under eligibility requirements released last week by the Academy of Television Arts & Sciences.

Despite the confusion, cable representatives said they were pleased that their programming would be eligible for the awards, which pre-

viously had been exclusively for the broadcasting industry.

The confusion came over the wording of the ATAS decision. It said: "Original prime-time programming first exhibited over U.S. cable networks which are available to more than 50 percent of U.S. homes—and individual achievements within those programs—may now compete for future prime-time Emmy Awards in all current categories."

ATAS officials, when pressed for clarification last week, explained that in order to qualify a service needs to be available—but not subscribed to—in at least half of the homes passed by cable.

Under the ruling, the actual amount of subscribers a cable service has does not figure into the ATAS's eligibility requirements. Only the availability of the service will be factored in.

"We all admit that we have to work out the eligibility qualifications," said an ATAS official, who asked not to be named.

The official said ATAS plans to meet with cable industry officials sometime around the first of the year to sort out the confusion in time for the Emmy nominations process, which begins in March.

"Until we get together, that confusion will exist," the official said.

Since no industrywide figures are kept to distinguish which cable services are clearly available in at least half of the homes passed by cable, individual services were left scrambling last week to make sure they would qualify.

"I know that they were trying to find a way to let as many cable services in as possible," said Char Beales, executive director of the National Academy of Cable Programming.

Ms. Beales said she hadn't heard from any cable services that feared they wouldn't qualify, but it may be too early to tell.

"I'm quite confident that they were not
(Continued on Page 87)



Staff photo by Arnie Adler

The West 57th crew: (Back row, l.-to-r.) Ty West, Peter Michaelis, Beth Flanders, Nina Weinstein, Carol Rifkinson, Tom Yellin, Crain Prediger, Eldra Gillman, Mary Noonan, Elise Waldo. (Seated) Selina Scott, Bob Sirott, Jane Wallace, Meredith Vieira, John Ferrugia, Maureen Cashin, Andy Lack and Steve Kroft.

Coming of age Criticism of 'West 57th' turns to praise

By DIANE MERMIGAS
Senior reporter

When it first premiered in 1985, no one knew quite what to make of CBS's "West 57th."

It was far too news-oriented to be straight entertainment, but too slick to be just another news show.

Purists at CBS sniped at the show and its young correspondents, while TV critics divided over the value of using such sophisticated, fast-paced

techniques on a news broadcast.

Today, that controversy has virtually disappeared. Critics and journalistic colleagues now praise "West 57th" for its innovative techniques and solid reporting.

And while the show still languishes in the ratings, it has the public support of CBS Chief Executive Officer Lawrence Tisch and CBS News President Howard Stringer.

All it took, observers say, was a little time and seasoning. "Most of the ini-

tial criticisms of the show have become history," says Tom Shales, TV critic for the Washington Post. "I was one of its first champions, and I think over time I've been proven right."

Adds Dan Ruth, TV critic for the Chicago Sun-Times, "It's one of those rare shows that's changed my mind. When 'West 57th' first began it was long on style and short on substance. They've since evened up that equation."

(Continued on Page 68)

NBC wins sweeps amid complaints

By ADAM BUCKMAN
Staff reporter

NBC won its 11th consecutive ratings sweeps last week, while CBS landed firmly in second place and ABC finished a distant third.

But the actual results of the November sweeps, which ended Wednesday, Nov. 25, were overshadowed by complaints from network researchers about people meters.

At CBS, Vice President of Marketing David Poltrack demanded that the two leading national people-meter companies—AGB and A.C. Nielsen Co.—explain why ratings derived from their two systems are so different.

Mr. Poltrack says he's concerned about the ratings variations because Nielsen's CBS ratings are falling below the audience guarantees that CBS made to advertisers during last spring's upfront market. The higher AGB ratings are closer to CBS's guarantees, he said.

Mr. Poltrack said he's also alarmed by a sharp drop in the networks' share of the national TV audience. The three networks' share of viewers fell to 69.9 percent from 75.2 percent in November 1986, according to Nielsen.

In addition, the number of U.S. households using television, or HUT levels, stood at 61.4 percent of U.S. households this past month, a decline from 63.3 percent in November 1986.

Mr. Poltrack blamed the declines on the people meter. "The difference between these two measurement systems represents hundreds of millions of dollars," Mr. Poltrack said.

"We're going to challenge the ratings services to prove which one's right."

CBS is the only network that subscribes to Nielsen and AGB. So far this fall, CBS has had higher ratings under AGB's system.

In the November sweeps from Oct. 29 through Nov. 22 (the last day for which ratings were available at press time), Nielsen gave NBC a 16.8 overall prime-time rating (percentage of TV homes) and a 27 share (percentage of sets in use). CBS had a 13.9/23 and ABC scored a 12.4/20.

On the AGB scoreboard, NBC had a 17.4/29, CBS a 14.8/25 and ABC an 11.8/20.

In Arbitron, NBC had a 16.6/27, CBS a 13.8/22 and ABC a 12.4/20.

If AGB and Nielsen can't explain why their results differ, Mr. Poltrack said CBS would conduct a coincidental study this winter to determine whose ratings are closer to the truth.

(Continued on Page 87)

Cable passes 50% mark on eve of Western Show

By JANET STILSON
Staff reporter

NEW YORK—News that cable TV passed the 50 percent penetration mark was released last week, just in time for this week's Western Cable Show.

A.C. Nielsen Co. reported that as of November, 50.5 percent of all U.S. TV households receive basic cable. That's up from 48.1 percent last November.

But with that milestone under their belts, cable executives say they'll be looking at more pressing concerns during the convention in Anaheim, Calif.

Western Show agenda, Page 42.

About 9,000 people are expected to attend the Dec. 2-4 show.

Two of the convention's hottest topics are expected to be high-definition TV and fiber-optic supplements to cable system wiring, which together will take up four of the seven technical sessions.

Meanwhile, Jerry Maglio, executive vice president of marketing and programming for multiple system operator Daniels & Associates, says he'll be looking for more informa-

tion on pay-per-view.

The topic will be the focus of three sessions, including QVP Publishing's daylong PPV symposium on Dec. 1.

The technology will also be the subject of two sessions on Dec. 3: "Pay-Per-View: The Pros' Perspective," moderated by Bill Mechanic, senior vice president of video for The Disney Channel; and "Pay-Per-View: A Nuts and Bolts Primer," headed by Robert McRann, senior vice president and general manager of Cox Cable, San Diego.

Another hot topic, according to Neil Sullivan, fund vice president for Jones Intercable, will be regulatory concerns.

"The copyright issue is driving everyone crazy," Mr. Sullivan says. "In some of our systems, 10 percent of the revenue is going to the Copyright Tribunal."

The convention's keynote session, "The Future of the Entertainment Marketplace," will take place Dec. 2.

Moderated by Burt Harris, president of Harris Cable, the session will feature such panelists as John Malone, president of Telecommunications Inc.; Frank Biondi, chief executive officer of Viacom International; and John Agoglia, executive vice president of business affairs at NBC-TV and NBC Productions. #

Showtime plans to do more films

By JANET STILSON
Staff reporter

NEW YORK—Showtime/The Movie Channel plans to step up the number of exclusive made-for-cable movies it airs.

But any major changes likely will be put on hold until its parent company, Viacom International, finds a buyer to take a minority equity stake in the pay services, according to top executives.

In a recent interview, Tony Cox, chairman and chief executive of Showtime/The Movie Channel, said, "I'd like to see us continue to expand in the two-hour made-for-cable picture category."

The services' current policy of premiering three or four TV movies a year could climb to one a month within the next two years, Mr. Cox said.

That essentially would mirror what the company's chief competitor, HBO, is aiming to do. HBO is trying to run 12 made-for-cable movies each year.

But during a press breakfast last week, Frank Biondi, Viacom's president and chief executive officer, said major changes at the networks will be put on hold until early next year, when the sale of a minority interest is expected to be completed.

He said the new investors will have a say over how the pay services will be restructured.

It's only been in the last two or three weeks that Viacom has sat down to discuss an equity sale with potential buyers, said Sumner Redstone, the company's chairman.

"Virtually every (major) motion picture producer" has indicated an interest in the pay services, Mr. Redstone said.

However, Viacom's discussions on the subject with Coca-Cola Co. have been "put in abeyance," said Mr. Biondi, because of the proposed merger of that company's Entertainment Business Sector with TriStar Pictures.

Tele-Communications Inc. is still a contender for a minority stake, the executives said, although its purchase would be in combination with other companies.

Among other programming-related plans are:

- Cross-pollination of Viacom divisions—notable in the recent announcement that Viacom Enter-

(Continued on Page 86)



Wide World photo

CBS earned a 12.9 overnight rating for the Nov. 21 Oklahoma-Nebraska game, its highest rating of the 1987 college season.

College football ratings rebound

By RICHARD TEDESCO
Staff reporter

NEW YORK—College football ratings appear to be staging a fourth-quarter rally for the broadcast networks, but the numbers are still off from last year.

CBS on Nov. 21 had its biggest ratings score of the college football season with the matchup between the nation's two top-ranked teams, Oklahoma and Nebraska. The game earned a 12.9 rating (percentage of TV homes) in A.C. Nielsen Co. overnight results.

That game followed CBS's telecast of the Penn State-Notre Dame game, which drew an 8 rating.

"I think everyone feels that was the best week in college football in a few years," said Neal Pilson, CBS Sports president.

He said he expected strong enough ratings over the next few weeks to restore most of the ratings ground CBS has lost since last season.

(Continued on Page 87)

Authorities seek industry's latest TV signal pirate

By ADAM BUCKMAN
Staff reporter

Broadcasters and federal investigators weren't at all amused when a Max Headroom impersonator broke into the signal of two Chicago TV stations last week.

In the third major "Captain Midnight"-style incident, a signal pirate wearing a Max Headroom mask interrupted the Nov. 22 newscast of WGN-TV, then later "mooned" viewers on public station WTTW-TV.

While the Federal Communications Commission searched for the perpetrator, broadcasters across the country voiced concern about such incidents.

"It's not funny at all," said Chuck Upton, director of engineering for WBBM-TV in Chicago. "(Signal piracy) could be used in a subversive way."

TV station engineers said there's no way they can prevent their signals from being hijacked.

"You can't prepare for that," said Warren Farrar, chief engineer for KDFW-TV in Dallas. "The only thing you can do is take action after the fact."

Added Gene Hill, director of engineering for KSDK-TV in St. Louis, "If they have the know-how and the equipment, and they move real fast, they can get away with it."

But Mr. Hill believes that the Max Headroom perpetrators will be caught.

He and other engineers theorized that investigators could trail the signal pirates through equipment manufacturers since the devices necessary to override a station's signal would be expensive and powerful.

Moreover, engineers said, there are only a few people in a given market who know how to use the equipment.



Photo courtesy WBBM-TV

A Max Headroom impersonator interrupted two Chicago stations last week.

An FCC spokeswoman refused to reveal any details about the agency's investigation except to say that signal interference "is a serious matter."

If caught, the perpetrator faces up to a year in prison and a \$10,000 fine.

Sources said the investigation is focusing on companies or individuals in the Chicago area with access to high-powered transmission equipment and the know-how to use it.

"It would have to have been someone with sophisticated knowledge of broadcast operations, with access to the right equipment," said Robert Strutzel, director of engineering for Tribune Co.'s independent WGN-TV.

On WGN, the incident occurred as a sports report was being read on the station's 9 p.m. newscast.

The WGN appearance lasted only 25 seconds as engineer Dave Jack

(Continued on Page 87)

Festival gains viewer interest

By JANET STILSON
Staff reporter

NEW YORK—HBO's Festival pay-cable service is drawing more viewer interest, according to a recently released subscriber satisfaction survey.

Compiled from monthly A.C. Nielsen Co. diaries, HBO's information compares the January-July 1987 period with August 1987.

According to the report, 10 percent more Festival households are tuning in to particular programs on the service at least once during its schedule of plays.

Festival also received 13 percent more high-satisfaction ratings from subscribing households.

Similar increases were seen among Festival's targeted subscribers—those age 50 or older.

For this age group, there was a 12 percent gain in households tuning in to a particular

show, and a 13 percent rise in the number of households giving it high satisfaction ratings.

But Jerry Maglio, executive vice president of marketing and programming at multiple system operator Daniels & Associates, questions how valuable the viewer satisfaction information is to systems.

"It almost seems we're hearing them say, 'We may not be able to knock your socks off with penetration numbers, but look what we're doing in Festival homes,'" he says.

Festival's viewer information is good news for Neil Sullivan, fund vice president for Jones Intercable.

"I'm reasonably impressed with Festival's performance on some Jones systems," said Mr. Sullivan. "It doesn't work everywhere, but it is an incremental business."

After a testing period of about one year, Festival was launched last May. It has more than 30,000 subscribers. #

Basic rates up, pay down since cable deregulation

By DOUG HALONEN
Staff reporter

WASHINGTON—Subscriber rates for basic cable TV services rose 10.6 percent, while pay-cable rates dropped 2.5 percent during the first six months of cable rate deregulation.

Those are the results of a National Cable Television Association study, released last week, about the effect of deregulation that began at the end of 1986.

NCTA officials regarded the study as a sign that rates for basic cable services are going up less dramatically than critics of deregulation have supposed.

Overall, the study says, the average cable subscriber's monthly bill went up 6.7 percent by last June.

The NCTA report, based on responses from 598 cable systems, also says the rate at which customers have terminated their subscriptions to cable has gone down slightly since deregulation.

Recent critics of cable didn't have any immediate reaction to the study. Spokesmen for the National League of Cities, Motion Picture Association of America and Association of Independent Television Stations declined to comment.

In the instructions to its questionnaire, the NCTA said it would use the information collected to "explain to Congress and others in Washington how deregulation has been proceeding and to otherwise best represent the cable industry." The rate deregulation was provided for in the Cable Communications Policy Act of 1984. #

She's Hot.



Watch He

Dick Clark rolls with rock clips

By WILLIAM MAHONEY

Staff reporter

BURBANK, CALIF.—Shuttled back 25 years in time to 1960, a character in "Peggy Sue Got Married" sees Dick Clark on a TV set and exclaims, "Look at that man, he never ages."

Behind what made for a cute scene in that recent theatrical film is a potential gold mine that may explain why the music show host has little reason to get gray hairs.

That clip was licensed from the Dick Clark Media Archives, the largest collection of rock music footage in the world, for about \$10,000 by Tri-Star Pictures.

Mr. Clark, who turns 58 today, is now aggressively marketing his archives, which house 20,000 musical performances spanning more than 30 years, to clip-hungry producers of films, entertainment programs, music videos, news shows, documentaries and commercials.

Licensing a clip from the collection can cost from a minimum charge of \$1,000 for use of a minute or less to \$10,000 per minute for licensing full rights.

The footage that makes up the archives was collected from "American Bandstand," which Mr. Clark hosted on ABC from 1956 to 1986 and now hosts in syndication; "The Dick Clark Saturday Night Show"; "The Record Years"; "Where the Action Is"; "New Year's Rockin' Eve"; "The American Music Awards"; "In Concert"; and other programs.

Parent company Dick Clark Productions recently completed a four-year project of compiling a computer catalog of the library's contents to help make it more marketable. The company recently sent out 10,000 brochures to potential customers.

Jeff Kopp, operations manager of the archives, says the company is now able to provide customers with clips faster than it could before, including next-day service when necessary.

Regular customers in the TV industry include Paramount's syndicated "Entertainment Tonight," NBC's "Today," ABC News and ABC's "Good Morning America."

Producers of four other recent theatrical films—"La Bamba," "Down and Out in Beverly Hills," "Stand by Me" and "Back to the Beach"—also licensed clips from the archives.

Filling orders faster also means more revenue for the division, which has doubled its revenue each year for the past three years, Mr. Kopp said. Although he wouldn't discuss specific dollar amounts, he said revenues will likely double again next year.

Classic recording artists whose performances are preserved include The Beach Boys, Little Richard, The Beatles, Chuck Berry, Buddy Holly & The Crickets and The Rolling Stones.

(Continued on Page 70)



The all new "Family Feud" will be hosted by comedian Ray Combs.

CBS signs 'Family Feud' in effort to bolster daytime

By MARIANNE PASKOWSKI

New York bureau chief

NEW YORK—The CBS Television Network last week signed a deal to air the new "Family Feud" as part of an effort to recapture the daytime ratings crown.

CBS plans to place the Mark Goodson Productions game show in a daytime slot beginning next July.

The acquisition of "Family Feud" is part of CBS's strategy to recapture the first-place daytime crown from ABC, said Michael Brockman, vice president of daytime, children's and late-night programing for CBS Entertainment.

Word of the CBS deal followed news that LBS Communications, the distributor of the series, reached an agreement with the NBC owned-and-operated stations to air the syndicated version starting next September.

LBS also announced last week that WCAU-TV, the CBS owned-and-operated station in Philadelphia, had picked up "Feud" as well.

CBS's Mr. Brockman said that in addition to "Family Feud," CBS would premiere another new daytime game show,

"Blackout," this January. The game show features celebrities solving a word puzzle.

Mr. Brockman said daytime clearances at all three networks are suffering because affiliates are "overloaded with alternative game shows in syndication."

If the network can supply strong game shows to affiliates, they will be less likely to pre-empt with a syndicated show, he said.

Although CBS has not yet determined "Feud's" exact time slot, it's likely that the show will air in the morning, possibly replacing "Card Sharks," he said.

Mr. Brockman also said he hoped that "Family Feud" would be further strengthened by its simultaneous run in syndication.

"I would have preferred that the CBS o&o's, instead of the NBC o&o's, picked up the show, but it won't be a deterrent," he said.

"Family Feud" is the only new game show for 1988 that will have exposure on both a network and in syndication, according to Alan Bennett, president of marketing and distribution for LBS Communications.

"Wheel of Fortune" and "Win, Lose or

Draw" are the only two current games shows running both on a network and in syndication.

Last summer, LBS announced that it had landed syndication rights to the new version of "Family Feud."

LBS reportedly paid \$20 million for the rights.

The syndicated version is available on a cash-plus-barter basis and will be stripped for early fringe and prime-access time periods.

Sources said that NBC marketed the syndicated version of "Family Feud" to the NBC o&o's by offering three price packages based on whether the program would air in early fringe, prime access or late night.

Mr. Bennet said LBS was offering two price packages, for early fringe and access, and not for late night.

The all new "Family Feud" will feature the same format of the popular original version, which had an eight-year run in syndication, from the fall of 1977 to the summer of 1985.

The original was hosted by Richard Dawson; the new show stars comedian Ray Combs.#

New World laying off staff in wake of losses

By WILLIAM MAHONEY

Staff reporter

LOS ANGELES—New World Entertainment last week announced it is laying off at least 5 percent of its workforce in the wake of third-quarter losses.

More than 40 people, mainly in lower level positions, are being cut from the workforce of about 850 at the company headquarters here, a spokesman said.

New World blamed changing economic conditions, including the stock market crash in October, for the cutbacks in its staff.

Also, the spokesman said the company decided not to go ahead with some planned deals with independent television pro-

ducers.

New World Entertainment recently posted a third-quarter loss of \$6.4 million for the period ended Sept. 30, compared to a net gain of \$1.9 million in the same period a year ago.

For the nine months ended Sept. 30, New World's net income was \$617,000, down from the \$6 million in income the company had for the same period last year.

New World Television's "Once a Hero" was canceled quickly by ABC this season, and its "Rag to Riches" on NBC is said to be in danger.

The company produces three other shows that are currently airing: "Tour of Duty" on CBS, "Sledge Hammer!" on ABC and NBC's "Crime Story."#

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CBS will bid on '92 Olympics

CBS Sports hasn't produced the Olympics since 1960, but the network will be a bidder on the rights in 1992. "We'll be there, and we expect to be very competitive," says Neal Pilson, president of CBS Sports. CBS could have had the Seoul games, according to Mr. Pilson, who says the network backed out of the high-ticket Calgary bidding. But with the time difference in the European-based 1992 games, he expects lower rights fees. And, like ABC Sports, he says cable TV could be a factor, further lowering the cost to a network bidder.

* * *

A cable network could also be included in the next Major League Baseball TV package with an **Inter-league Thursday Night Game of the Week**. Seth Abraham, HBO senior vice president of programming and sports, reports recent conversations with baseball executives on the subject. In fact, Mr. Abraham predicts ABC will balk at renewing its prime-time package. Dennis Swanson, president of ABC Sports, has said he wants to stay in the baseball business and questions whether Major League Baseball would want more baseball on cable, considering superstition coverage. Bryan Burns, baseball's executive vice president of broadcasting, downplays an inter-league cable game of the week as an old idea and not a hot one for the 1990 contract talks at the moment.

* * *

Insiders say MTV is expected to sign an agreement this week to launch a music video service on the Japanese network Tokyo Broadcasting System in a wee-hour, weekday time block. The pact follows the Japanese network's agreement earlier this year to air "The CBS Evening News With Dan Rather" after regularly scheduled programming, around midnight.

* * *

A hot ticket this February could be a pass to the 15th anniversary celebration of "The King Biscuit Flower Hour," a weekly radio show that has showcased virtually

THE INSIDER



The death of stuntman Dar Robinson is still under investigation.

every major rock act of the last 15 years in live performance. Although he hasn't decided yet how to celebrate the milestone, the show's creator and syndicator, Bob Meyrowitz, of New York-based DIR Broadcasting, is leaning toward an all-star rock party in New York attended by some of the artists whose careers were boosted by "The Biscuit." They include the Rolling Stones, the Who, Bruce Springsteen, the Police and U-2.

* * *

Tonight's ABC special, "The Ultimate Stuntman: A

Tribute to Dar Robinson," had an ulterior motive. The tribute to Mr. Robinson, a 39-year-old stuntman who died in a freak motorcycle accident last year during a movie stunt, was also meant to call attention to safety standards in Hollywood. Gary Benz, the special's executive producer and Mr. Robinson's partner, wants the industry to take steps to protect stuntmen. Although preliminary investigations by the Screen Actors Guild showed that proper guidelines were followed on the set at the time of Mr. Robinson's death, Mr. Benz said that the matter wasn't settled yet. Lawyers for Mr. Robinson's estate continue to investigate the accident.

* * *

The FCC was planning to reject an effort to protect **AM stereo** systems last week, partly on the rationale that the marketplace is already working to establish Motorola's system as the standard. But FCC Chairman Dennis Patrick postponed action on the matter to allow the commission to give it further consideration.

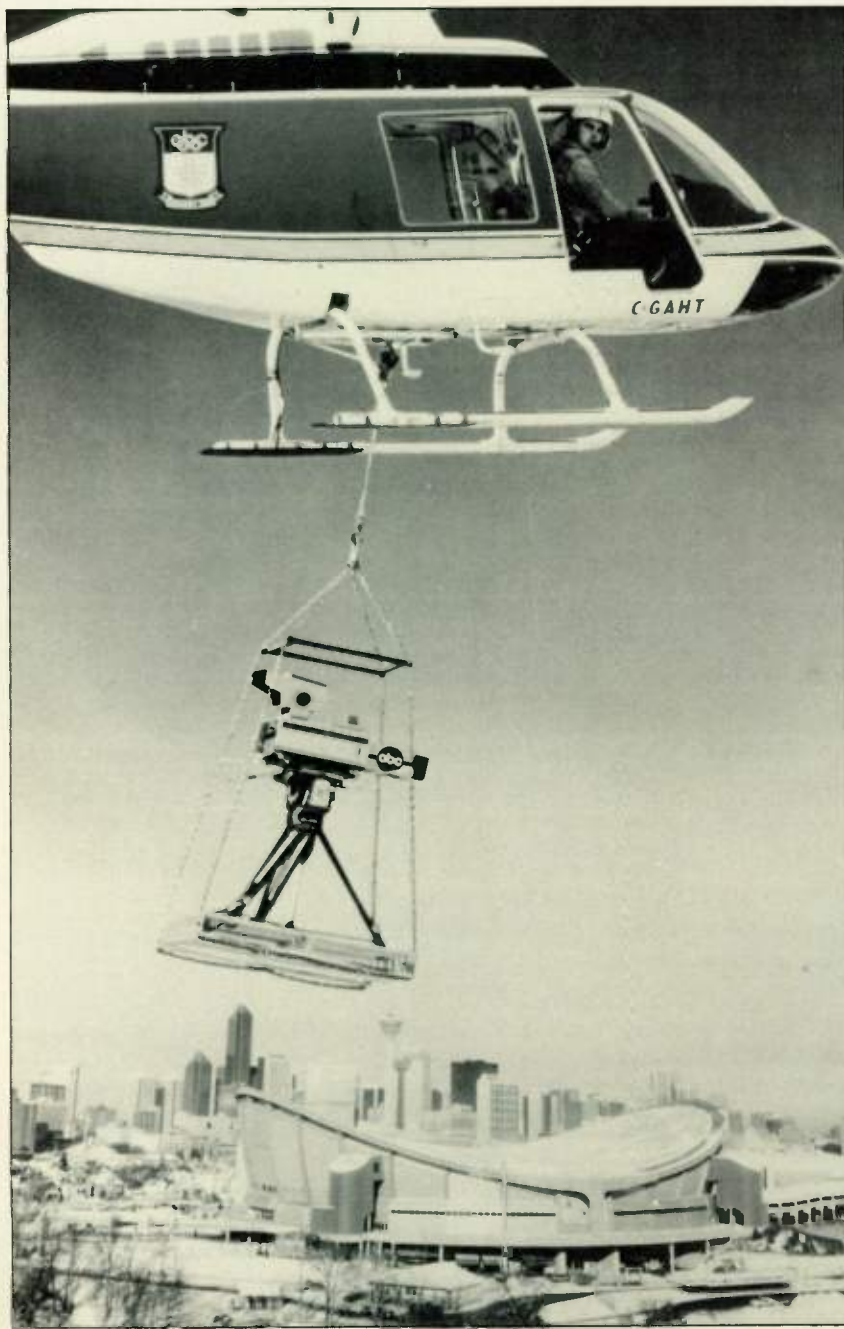
* * *

A former stint as a policeman came in handy for Gary Worth, president and chief executive officer of **WesternWorld Television**. He led a sting operation on what he alleges is a counterfeit video software distributor. A subsequent seizure against Los Angeles-based El-De Video Distributors has led Mr. Worth to documentation of more than 5,000 allegedly counterfeited tapes, worth \$180,000 to WesternWorld, and records that implicate other videocassette distributors.

* * *

And finally, The Insider extends get-well wishes to **Peter Hansen**, vice president of programming for the Arts & Entertainment Cable Network. Mr. Hansen is listed in serious condition at a New York hospital following an accident.

—Written by Marianne Paskowski from bureau reports



ABC Sports is preparing for its broadcast of the 1988 Winter Olympics from Calgary, Alberta. Here an ABC camera is transported to an Olympic venue.

ABC Olympic press tour a cost-conscious affair

By RICHARD TEDESCO

Staff reporter

CALGARY, ALBERTA—Calgary's first snowstorm of the year struck during a recent Monday morning rush hour, just as the ABC Winter Olympics press tour hit the road.

As acts of God go, it was a piece of timing even Roone Arledge could admire.

"You guys are lucky," the ABC Sports and News group president told reporters at dinner that night.

"This is the first time I've seen it snow in Calgary."

* * *

It was Nov. 16, the first day of the three-day Calgary press tour, arranged by ABC Sports to generate pre-Winter Olympics publicity.

And unlike the old days of lavish spending, this was a modern, cost-conscious affair from start to finish.

When the network began running Olympic press tours, starting in Munich in 1972, ABC picked up the whole tab—air fare, food, hotels, everything—for attending journalists. Needless to say, that came to a grinding halt a few years ago.

"It was just time to do that," said Dick Connelly, vice president of public relations for the ABC Network Group, of the change in spending.

"(When we switched), journalists from three-quarters of the publications were paying their own expenses, anyway."

This time around, ABC spent about \$40,000 on meals and local transportation for the Calgary trip. Reporters had to pay for their own air fare and lodging—but 41 correspondents showed up anyway.

* * *

The first stop on the tour was what the Canadian press calls "Mickey Mouse Mountain"—the Mount Allan site of Nakiska, the venue slated for the Alpine skiing.

"It's valid," venue manager Mike Collins said of the criticism, as three-dozen journalists gathered around gulping coffee.

Last year's Olympic trials had to be delayed, due to gale-force winds and slushy puddles that shut down the mountain for several days.

"But," Mr. Collins added, "\$25 million has been spent on developing a man-made snow-making facility."

In fact, at the right temperature, 343 trail-side hy-

drants and seven pumps at Nakiska can transform 5,000 gallons of water into snow each minute—enough to fill one Olympic-size pool every 20 minutes.

* * *

When ABC Sports sets up its 60 microphone positions on the Nakiska course for the Feb. 13-to-28 Olympics, one of the sounds viewers won't hear will be bleating.

The course, which falls in the mid to upper range of difficulty for skiers, was home to 200 big-horned sheep—an obstacle at any range of difficulty.

But the skiers weren't the main concern in this matter.

The sheep were relocated from their natural habitat near the start of the downhill course so they wouldn't be traumatized by Olympics activity, Mr. Collins said.

"They're very friendly," he said. "We could have induced a stress on them."

Speaking of stress, Mr. Collins also assured reporters that the avalanche warning light next to the trail map is mainly a precaution. Last winter's 64 avalanches, he explained, were nearly all confined to the top of the mountain.

* * *

Back on the bus, we headed for the Nordic events venue at nearby Canmore.

After an orientation that included a brief course in the biathlon, reporters got a chance to take shots at real targets with a genuine biathlon rifle firing real bullets.

Nobody hit the mark, including ABC Sports President and ex-Marine Dennis Swanson, who took two turns. (However, he did come closer with his second shot.)

* * *

The dinner show that night was out of the ordinary: We were ushered out to a horse farm called Spruce Meadows, where cocktails were followed by a horse-jumping demonstration narrated by our host, Ron Southern.

The next day, on the way into the ABC Olympics broadcast center, we found out why we watched horse-jumping: The name of Mr. Southern's trailer-leasing company, ATCO, was on the ABC trailers.

"You want to know why we had the horse show last (Continued on Page 86)

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Three views on the news

Though each network news division has its own style and personality, it's apparent that they all share the same background problems.

As described by the three news presidents in the series of ELECTRONIC MEDIA interviews that concludes in this week's issue, each news division has found itself fighting the same battles over efficiency and cutbacks and wavering morale.

To be sure, each news department has its own peculiar trials to deal with.

At CBS, Howard Stringer keeps a close eye with the public pressures and scrutiny bearing down on Dan Rather and works to bring his new morning show and prime-time news magazine to fruition.

At ABC, Roone Arledge seeks a way to keep Ted Koppel in the anchor chair on "Nightline" and watches closely to see how "20/20" does in the new time slot that the news division didn't want.

And at NBC, Larry Grossman copes with the aftereffects of the long NABET strike and the sudden drop of "The NBC Nightly News" from first place to second because of the switch to people-meter ratings technology.

But behind these differences, all three are operating against the same hard-business-oriented background environment: cut the fat; maximize resources; operate efficiently.

Nothing brings that home more clearly than their discussion of 1988 election coverage plans. They make no bones about the need to set priorities in their coverage; no longer will every candidate have a reporter assigned around-the-clock.

It'll be zone coverage, not man-to-man, and then when the networks get to the conventions they'll go in lean, with no unnecessary frills or luxuries.

None of this is pleasant news for the news division staffs, and it's no wonder that morale is a problem at all three networks.

Nonetheless, that's the new operating environment for news. And as we've said before, the executives who will thrive are the ones who can best balance the needs of journalism with the needs of business.

And for all its troubles, the work can't be all bad. That was the other point all three news presidents agreed on: They called it the best job in broadcasting. #

LETTERS TO THE EDITOR

Network bureaucrats must be open-minded

The decline in network ratings and shares detailed in your Nov. 9 issue is an advisory to network programmers and to the chief executive officers to whom they report that the current schedules of all three networks are very vulnerable to all elements of the media.

NBC seems to be the one network that is publicly admitting to the problem and taking some steps to correct what could grow into a real crisis next year if left unresolved.

For far too long the networks have ignored summer audiences. The Caucus for Producers, Writers and Directors as long ago as 1974 called upon the networks to schedule more original programming in every time period throughout a 52-week period. Had they heeded our call, their present situation might not be so perilous.

Brandon Tartikoff was quoted in your article as believing that the decline in ratings is "attributable to the fact that there is not one blockbuster hit on the three networks" among the new starters. True. But why not hits?

And why are the networks rushing to renew so many of these "non-hit" shows? Are their backup shows perceived to be inadequate already?

There are other reasons for the decline besides a failure of top network judgment, notably the still-heavy reliance on testing and research.

The caucus has always opposed the heavy reliance programmers place on such testing, believing that it leads to a "de-

monstrated decrease in overall programming innovation, diversity and quality" to quote another caucus objective.

A second factor is showmanship. There simply are too many derivative programs.

What the networks need are new ideas, ideas that do not fit into yesterday's mold. And they need those ideas before they commit to hiring producer/writers hoping that along with proven skills of execution will come ideas of merit.

There are a lot of producers and writers and directors around who can do fine work—the trick is to do that fine work on an idea of singular merit. Great ideas and tremendous skill at executing ideas do not always reside in the same body.

The decline of popularity among network programs may also be a result of network programmers confining creative work to too few people.

These people make up the networks' so-called "white lists." Those lists, whose very existence is denied, contain only a handful of names compared to the legion of creative people eager to participate.

Is there a black list in network television? Of course not. But is there a white list? The Producers Guild thinks so; the Writer Guild thinks so; the caucus thinks so; the Casting Society of America thinks so.

One way for the networks to prove that no such approved lists exist is for them to open up the business to those who are denied entrance—more women, more minority creative people, more of the 40-plus in years. The major effort of network programmers should be to listen to anyone, to everyone, with ideas, not on deals; on ideas, not on packages; on ideas, not on inside connections.

And the listening should be from those

on top listening to the many who have passion and conviction about their ideas, in short to the originators of the ideas, not through the interpretations offered by network bureaucrats to their chiefs.

And another way to prove that white lists are fiction is for the networks to stop demanding approvals over everyone who works in television. It's time for them to place their confidence in the producers—men and women who became producers because of their creative and organizational skills.

Do network approvals of every writer, every director, every actor, every cinematographer, every casting director, every editor, every composer assure quality, let alone hits? Not from the network record based on ratings.

The handful of network executives who must pass upon the talents of hundreds of producers is one of the reasons for the lack of diversity and quality of much of television. Let producers produce, and if they fail, replace them.

(This is not to deny that network officials can and do make viable suggestions with respect to ideas and talent; producers should welcome suggestions from any quarter.)

The very face of network television could be changed if the business is opened up. Take away self-imposed restrictions, old habits; search for great ideas, alternative ideas and then commission able producers to provide the execution with teams they select. It all could make a difference. For the better. To stand pat is to invite eventual collapse.

David Levy
president
Wilshire Productions
Beverly Hills, Calif.

QUICK TAKES

What should CBS do with "CBS This Morning" to make it competitive?



Ken Rees
director of creative services
WCCO-TV
(CBS)
Minneapolis

"The new CBS morning show needs to take the morning information block seriously, to present information in a well-written, well-paced style. It can't waste the viewers' time with old news; it must enlighten viewers with fresh information."



Lois Dempster
program director
WWNY-TV
(CBS)
Watertown,
N.Y.

"The viewers look for stability, and they want to see stability in the 7 a.m. to 9 a.m. period. CBS has made a lot of changes, and we've been patient so far. But as soon as the viewers get comfortable, the network seems to change the format and the personalities again."



Towle Tompkins
program director
WABI-TV
(CBS)
Bangor, Maine

"The new morning show has to, without a doubt, rely on the strength of CBS News. To compete against ABC or NBC on a 'personality' basis won't work. In my view, the more hard news, the better. You may not get the highest ratings, but you'll have very loyal viewers."

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SYNDICATION SPECIAL

Based on encouraging results from the October ratings period, Paramount Pictures last week renewed "Star Trek: The Next Generation" for a second season. Paramount says the first-run syndicated series, which premiered in September, increased its time-period delivery in the 24 markets measured by A.C. Nielsen Co. from the same time last year by an average of 200 percent to 700 percent in each demographic category, with the largest gains coming in men 18 to 49 and men 25 to 54. The average rating in those markets improved 133 percent in October, Paramount said, and the average share was up 114 percent.

Worldvision Enterprises will distribute 65 half-hours of "Snorks," an animated children's strip produced by Hanna-Barbera Productions, creators of the "Smurfs." The all-barter package is available for September 1988.

New World Television announced four new syndicated offerings available in the fall of 1988: "New World Two," a package of 18 theatrical movies; "Marvel Universe," a series of 65 animated half-hours; "What Should I Do?" a new reality, half-hour daytime strip series hosted by Helen Gurley Brown, editor of Cosmopolitan magazine; and "Zorro," a new live-action weekly half-hour adventure series developed for prime access.

Select Media Communications will distribute a series of "World Class Women" vignettes, focusing on the female Olympic athletes of the 1988 Winter Olympics in Calgary, Alberta, Canada, and the 1988 Summer Olympics in Seoul, South Korea. The series consists of 100 30-



"Sally Jessy Raphael" will soon be available in a one-hour format as well as its current half-hour strip, Multimedia Entertainment has announced. Ms. Raphael is shown above conducting a program on racism.

second inserts, available to stations on a cash basis. Detroit's WXYZ-TV has already cleared the vignettes.

Orbis Communications will distribute two new shows for fall 1988: "Love Court" and "Public People/Private Lives." "Love Court" is a blend of courtroom, comedy and love programs. The half-hour weekday strip, produced by Saban Productions, is offered on a cash-plus-barter basis. "Public People/Private Lives" is a one-hour weekly program hosted by Sarah Purcell. The program, which will profile the personal side of celebrities, is a joint venture of Kelly Entertainment and Orbis Communications, in association with Four Point Entertainment and SJP Productions. The program

will be offered on a barter basis.

Dow Jones and Co.'s Wall Street Journal Television will produce and syndicate its first broadcast special, "The Annual Report: 1987." The half-hour special, designed for prime access, will be available Dec. 15 on a cash-and-barter basis. "Wall Street Journal Report" anchorwoman Consuelo Mack will host a look back at the tumultuous 1987 business year.

The pilot for "Body by Jake," a new first-run program from The Samuel Goldwyn Co., has been completed. The daily half-hour health and fitness show stars Jake Steinfeld, a trainer who has advised Michael J. Fox, Harrison Ford and

Morgan Fairchild, among others. The show, which will be offered on a barter basis, is designed to run in the morning.

Republic Pictures Domestic Television has now cleared the colorized version of "The Bells of St. Mary's" on 80 stations covering 70 percent of the country. The 1945 film, which stars Ingrid Bergman and Bing Crosby, is being sold on a barter basis for a Christmas season premiere.

Los Angeles-based Samuel Goldwyn Television, which recently opened a new Chicago office, plans to expand its sales staff in two other cities. Dick Askin, president of television distribution for SGT,

says the company will open an Atlanta office and plans to bolster its sales staff in its New York office.

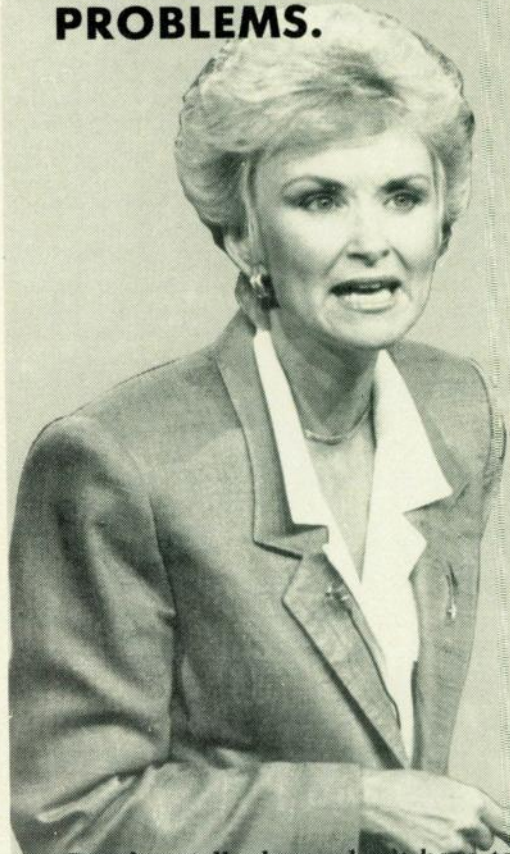
"Return to the Titanic ... Live," the two-hour live special that aired in syndication on Oct. 28, posted a national rating of 25.7, according to A.C. Nielsen Co. The special was produced by LBS Communications, in association with Westgate Productions.

Peregrine Film Distribution is producing a pilot of "Fabulous Footlight Follies," a half-hour children's show targeted for early fringe. The series, scheduled for fall 1988, will provide vaudeville-type entertainment for children. Together Again Productions will produce the pilot, which will be completed in January. Peregrine plans to order 65 episodes on a cash-plus-barter basis.

Multimedia Entertainment announced that "Sally Jessy Raphael," the nationally syndicated talk show, will be available in a one-hour format as well as its current half-hour strip. The show, in its fifth season, is seen in more than 100 markets. The one-hour version will be available in January 1988.

Former "M*A*S*H" star Loretta Swit will star in a one-hour TV special, "Korea: The Forgotten War," which will be syndicated nationally by Orbis Communications. The special is designed to coincide with the 35th anniversary of the end of the Korean War and will premiere in May 1988. Arnold Shapiro Productions will produce the special. The program is being underwritten by USAA, a financial services company for military officers. #

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Program syndication seminar focuses on cable's importance

By WILLIAM MAHONEY
Staff reporter

BEVERLY HILLS, CALIF.—Cable's growing potential as a vehicle for syndicated TV programming was one of the main topics of discussion during a recent seminar here on the syndication business.

At a "TV Program Syndication" seminar by Paul Kagan Associates on Nov. 17, talk of USA Cable Network's recent deal to carry MCA Inc.'s syndicated "Miami Vice" pervaded much of the session.

Participants acknowledged that cable is more on a par with the broadcast networks that Madison Avenue's point of view now that it has crossed the 50 percent penetration threshold.

"As the network ratings have come down, cable's have gone up," noted Larry Gerbrandt, a consultant and analyst for Paul Kagan. "We're getting to a point where with cable, relative to some of the networks' ratings, the gap is not nearly as wide as it was two or three years ago."

Some participants maintained that "Miami Vice" only went to USA because the show wasn't viable in syndication. But others said the deal sends a signal that cable networks will continue to become bigger players in programming deals.

Another major topic of concern at the seminar was finding ways to lower program production costs to cope with the environment in the syndication market.

Michael Dubelko, president of Stephen J. Cannell Studios, assailed the broadcast networks' refusal to raise license fees to cover the cost of making programs.

He said the license-fee limits have forced his company to move most of its production in the last two years to Canada, where production costs are about 10 percent lower.

He said Cannell has brought its costs down substantially but "still not enough because we cannot drop costs down as far as the syndication market has fallen."

To adapt, Mr. Dubelko said Cannell is considering a deal with NBC in which the network would shoulder the production costs but Cannell would control all distribution and syndication rights to the series.

Lucie Salhany, president of the domestic division of Paramount Pictures, said her company is producing its new first-run series "Friday the 13th" in Canada to cut costs.

That allows Paramount to make the show for "under



USA Cable Network's deal to run "Miami Vice" was a hot topic of discussion at the seminar.

\$450,000" per hour-long episode, Ms. Salhany said. However, she added, Paramount's "Star Trek: The Next Generation," which is produced in the United States, is not running up any deficits.

Later, Ms. Salhany found herself engaged in a spirited debate with Joe Indelli, president of MTM Distribution Group, over the viability of hour-long shows in syndication.

(Continued on Page 70)

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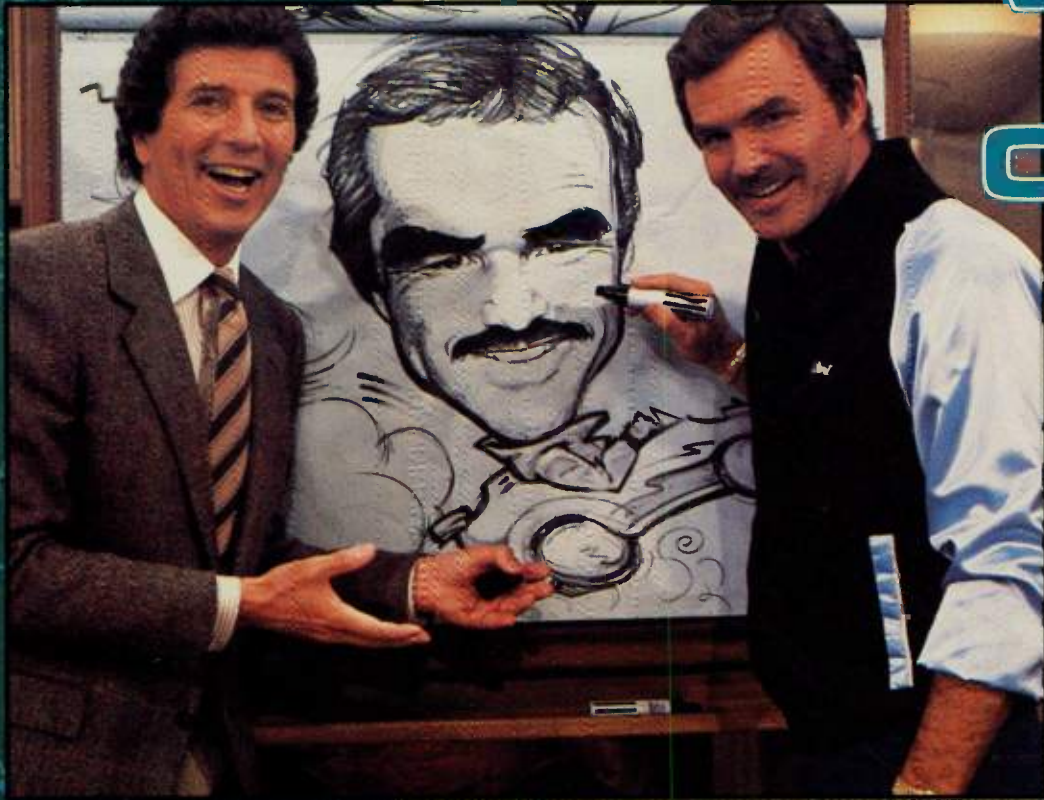
<u>MARKET</u>	<u>STATION</u>	<u>TIME PERIOD</u>
Philadelphia	WCAU	Access
Denver	KCNC	Early Fringe
Baltimore	WBAL	Access
San Diego	KGTV	Access
Nashville	WTVF	Access
Greenville, SC	WSPA	Access
Greensboro	WXII	Access
Joplin	KSNF	Early Fringe
Wichita Falls	KSWO	To Access
Beaumont, TX	KFDM	Early Fringe
Topeka	WIBW	Access
Mason City	KIMT	Early Fringe
Utica	WUTR	To Access
Idaho Falls	KPVI	Access

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HBO: From polkas to prize fights

Pay-cable service marks its 15th year

By JANET STILSON
Staff reporter

NEW YORK—Things did not go well for HBO at its first Western Cable Show 14 years ago.

In sharp contrast to the center-stage position that the HBO exhibit will occupy this week in Anaheim, Calif., Time Inc.'s 8-month-old baby had a very modest booth in 1973. Its leaders had fabricated a clock-like mechanism to tick off the sign-up of a new subscriber every 10 minutes.

"But in fact, we were losing subscribers, not gaining them," recalls Jerry Levin, HBO's president at the time and now executive vice presi-

dent of Time Inc.

And HBO's crowning moment at the convention—a live satellite-delivered feed of a heavyweight fight from Madison Square Garden—was finished before Mr. Levin arrived at the Disneyland Hotel to watch the coverage.

"It was over in the first round," he says. "But it was a test that convinced me satellite transmission was doable."

Indeed, today HBO is a profitable pay-cable service with more than 15 million subscribers, two sister pay services, Cinemax and Festival, and a new outlet for original program-

HBO got off to a slow start in an industry that at the time appeared to be more concerned with hardware and construction than programming. Perhaps some in the business felt that HBO's first televised movie on Nov. 4, 1972, "Sometimes a Great Notion," had been a brash choice.

But the HBO notion was developed by a man who would prove to be one of the industry's most prolific creators of cable TV networks: Chuck Dolan, now chairman of Cablevision Systems Corp.

It was Mr. Dolan who drafted the first proposal regarding the idea of HBO. In 1971, he wrote a memo to the board of his company, (at that time Time Inc.-controlled Sterling Communications), during a trip on the Queen Elizabeth II and in subsequent sessions at a villa in France.

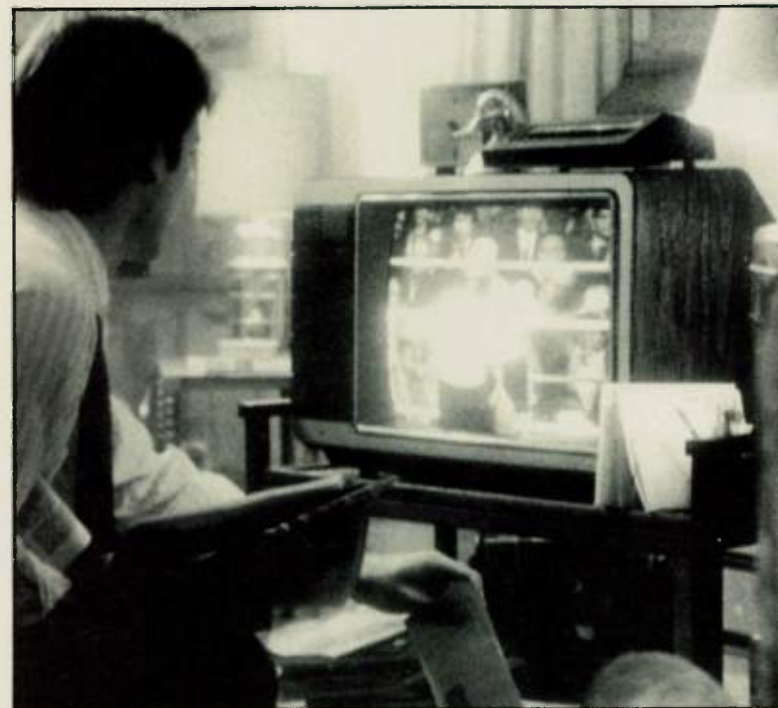
"When I got back (to the United States) in late August, I could hardly wait to see what everyone thought of it," Mr. Dolan recalls. "But no one had read it."

The idea of creating a service combining movies with sports and delivering it from a central location by microwave was fairly "remote," Mr. Levin says. The proposal was different from what was being done by other pay-cable services of the day, including StarChannel, Channel 100, TheatreVision and Home Theatre Network.

It wasn't just Time Inc. that failed to immediately latch on to the plan. There was, for example, a preliminary HBO survey that determined that only 1.2 percent of cable TV subscribers polled would sign up for a pay network.

And the list of HBO trials and tribulations goes on.

There's the one about barely getting the microwave dish up and



'For the money we were spending on programming in the first few years, we could have put all the subscribers in a bus and bought them front row tickets at Madison Square Garden.'

—Jim Heyworth
former HBO president and chief executive officer

running on that stormy Nov. 4, 1972, premiere night for 365 viewers in hurricane-ravaged Wilkes-Barre, Pa.

There was HBO's constant battling in Washington and the courts,

along with other cable organizations, to end stiff restrictions on sports coverage and movie windows, decency acts, signal piracy and the use of small earth-station dishes.

(Continued on Page 24)

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



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HBO milestones

1972
Nov. 8—First HBO programming is transmitted to 365 cable subscribers in Wilkes-Barre, Pa.

1973
Jan. 22—First championship boxing match televised on HBO, pitting George Foreman against Joe Frazier, live from Kingston, Jamaica.

March 23—HBO produces first original pay-TV entertainment special: Pennsylvania Polka Festival from Allentown (Pa.) Fairgrounds.

1975
April 10—HBO announces it will distribute its programming on an as-yet-unlaunched RCA communications satellite.

Sept. 30—HBO becomes the first (according to the service) in TV industry to use a satellite for regular transmission of programming. First satellite presentation is the heavyweight championship bout from Manila between Muhammad Ali and Joe Frazier.

Dec. 31—HBO televises its first "On Location" comedy presentation, featuring Robert Klein.

1976
June 19—HBO's first "Standing Room Only" concert presented, featuring Bette Midler at the Cleveland Music Hall.
December—FCC approves 4.5 meter-diameter earth station dish following HBO's technical showing, and that of other cable organizations, that inexpensive terminals are effective.

1977
March 29—U.S. Court of Appeals sets aside FCC's 1975 rules limiting sporting events and movies on pay cable in landmark "HBO Decision."
Oct. 13—Time Inc. announces HBO has turned a profit.

1978
April—HBO announces first pay-TV preproduction film investment in three feature films: "The Bell Jar," "The Wild Geese" and "Watership Down."

1979
April—HBO launches its Take-2 network, aimed at viewers who refused to subscribe to pay cable. The service was to fail soon after.

1980
April 1—HBO launches first comprehensive national ad campaign with "HBO People Don't Miss Out" theme.
Aug. 1—Cinemax service launched to complement HBO, offering 18 movies a month.

1981
Sept. 4—HBO announces an agreement to produce the first made-for-pay-TV movie, "The Terry Fox Story," which premieres May 7, 1983.

Dec. 28—HBO expands to 24 hour-a-day service.

1982
Nov. 30—HBO, Columbia Pictures Industries and CBS agree on forming a movie company, later named Tri-Star Pictures.

1983
Jan. 3—HBO's first original monthly comedy series, "Not Necessarily the News," premieres.

Jan. 10—HBO launches first major weekly series, the children's program "Fraggle Rock," produced by Jim Henson.

Oct. 31—HBO announces a new subsidiary, HBO International, to develop joint international pay-TV and satellite programming ventures.

1984
July—HBO begins moving employees from the Time Life Building in New York to its new corporate headquarters at 1100 Avenue of the Americas.

Nov. 20—HBO and Thorn EMI Screen Entertainment announce a joint home-video venture, now known as HBO Video.

1985
March 20—HBO announces 10-year licensing agreement with MGM/UA Home Entertainment Group. The deal exceeds the scope of any film agreement the service has signed in the past.

May 2—HBO announces plans to offer HBO and Cinemax subscriptions to earth station owners.

1986
Jan. 15—Full-time scrambling of HBO goes into effect, concluding a four-year, \$15 million project.

Feb. 11—HBO announces it will test a new pay service, Festival.

1987
March 30—HBO's "Down and Out in America," part of the "America Undercover" series, becomes the first pay-cable program to receive an Academy Award, according to the service.

May 15—Festival launched, targeting viewers who do not subscribe to pay TV.

June 1—HBO announces a long-term, \$70 million co-production and distribution agreement with Coca-Cola Telecommunications. According to the service, the agreement is the largest of its kind in the history of original pay-TV programming.

Source: HBO

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World Radio History

**PREMIERING
JAN. 11, 1988!**

Pay-cable pioneer HBO marks 15th year

(Continued from Page 22)

But there also was the projection that HBO could reach 6 million subscribers. Mr. Dolan, however, squelched that report rather than show Time's management such an outlandish, blue-sky view.

"For the money we were spending on programing in the first few years," says Jim Heyworth, former HBO president and chief executive officer, "we could have put all the subscribers in a bus and bought them front row tickets at Madison Square Garden."

But, he adds, "We had very rigorous marching orders from Time Inc. We had to demonstrate that there was a consumer demand for a monthly subscription fee."

The distance HBO has traveled is measurable by its most recent sub-

scriber count—15 million at HBO, 4.1 million for Cinemax and more than 30,000 for fledgling Festival, its newest pay entry. For 1987, HBO expects the total number of subscribers for its services to climb by another 1 million.

HBO's growth can also be gauged by its original programing. HBO's first special was coverage of the Pennsylvania Polka Festival, starring Wally and the Polka Chips live from the Allentown (Pa.) Fairgrounds. Now, HBO specials focus on the likes of Tina Turner and Whitney Houston.

In terms of the character of the company itself, Matt Blank, senior vice president of consumer marketing, says it's "radically different" than it was when he arrived 12 years ago.

'The senior management has been together for 10 years . . . We've been through the wars: the videocassette recorder wars, the Showtime wars, the movie wars, so it's a pretty seasoned team.'

—Seth Abraham

senior vice president, programing operations and sports, HBO

"We were all on a mission from God," he says of those early days. "There were these legions of young people being hired. I literally went out to a cable system two days after I arrived and told them how to launch HBO."

But Seth Abraham, HBO's senior vice president of programing operations and sports, points to the way HBO has remained the same.

"The senior management has been together for 10 years, by and large, and that's unusual in the entertainment industry," he says. "We've been through the wars: the videocassette recorder wars, the Showtime wars, the movie wars, so it's a pretty seasoned team."

For Mr. Abraham, one of the most memorable wars in the company's history has been overcoming lackluster viewer growth in 1983 and 1984, due in part to the surge in VCR sales. HBO's management developed what Mr. Abraham called three "North Stars," which are still

in force today.

It increased the quantity of its theatrical titles, from around 70 a month in 1984 to double that amount today and as a consequence decreased repeats of programing.

It also invested more dollars in big-event programing that couldn't be found anywhere before an HBO run: concert specials, original movies, top-draw boxing bouts.

And it concentrated on "value," Mr. Abraham says. "With 140 titles a month, viewers are paying less than a dime a title."

Mr. Blank explains that the consumer marketing department also reached a turning point in 1984.

About that time, he says, his department realized their marketing schemes weren't enough, despite a wide scattering of magazine ads, two free previews to cable subscribers a year and off-the-shelf print ads and brochure material for cable systems' own sales efforts.

In 1985, HBO moved into inte-

grating spot TV advertising with telemarketing, direct marketing and bottom-dollar sign-up offers to potential subscribers.

Today, Mr. Blank says, HBO has one of the largest direct-mail efforts in the country, excluding the catalog business, and sends out 100 million direct-mail pieces and 150 million bill stuffers annually.

And what are the main challenges ahead for HBO? Mr. Abraham points to the rise of pay-per-view.

But a former HBO chieftain who's moved over to the enemy camp, Showtime/The Movie Channel, sees another Achilles' heel.

"The problem continues to face is a sense of expectation," says Tony Cox, one-time president and executive vice president of operations at the HBO network group and now chairman and chief executive of Showtime/The Movie Channel.

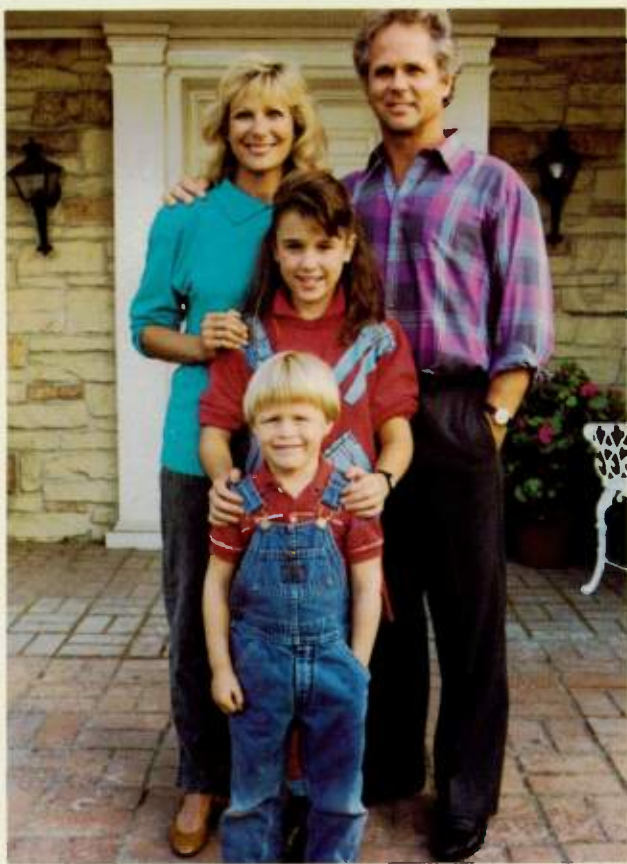
"It's a very young management. People progressed rapidly," he says. "Then (a few years ago) HBO had massive layoffs. It's a bit more real now."

Now, without that same ability to move quickly through the ranks, "the question is whether you're going to be able to continue to hold these people," Mr. Cox says.

There's a bit of the glory days in Mr. Cox's look back at the company in the late 1970s, when he was a sales and marketing executive.

"We were working in a business that really was one of the fastest-growing, hottest products around," he says. #

"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.

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MICHAEL J. FUCHS



FRANK J. BIONDI JR.



CHARLES F. DOLAN

Former HBO executives head variety of television enterprises

While HBO's management has remained largely unchanged over the past 10 years, several senior-level executives have moved on to head some of the TV industry's most noted enterprises.

Among the HBO veterans who've headed other ventures are:

- **Charles Dolan**, HBO's first president, whose Cablevision Systems, one of the nation's largest multiple system operators, has spawned several national and regional networks. He continues to be a major force in the industry.

- **Frank Biondi**, who left HBO as chairman and chief executive officer, and **Tony Cox**, formerly president of the HBO Network Group and executive vice president of operations, are now at one of HBO's largest competitors.

Earlier this year, Mr. Biondi left his job as head of Coca-Cola's TV division to become chief executive officer of Viacom International.

Mr. Cox followed him there, named as chairman and chief executive officer of Viacom's Showtime/The Movie Channel.

- Another former HBO president and chief executive officer, **Jim Heyworth**, is now president and chief executive of Home Premiere Network, an MSO-backed service involved in a business that could be a

HBO Presidents

Charles F. "Chuck" Dolan, September 1972
Gerald M. "Jerry" Levin, March 1973
N.J. "Nick" Nicholas, May 1976
James O. Heyworth, January 1980
Frank J. Biondi Jr., February 1983
Michael J. Fuchs, March 1984
Joseph J. "Joe" Collins, October 1984

major challenger to pay cable in future years: pay-per-view.

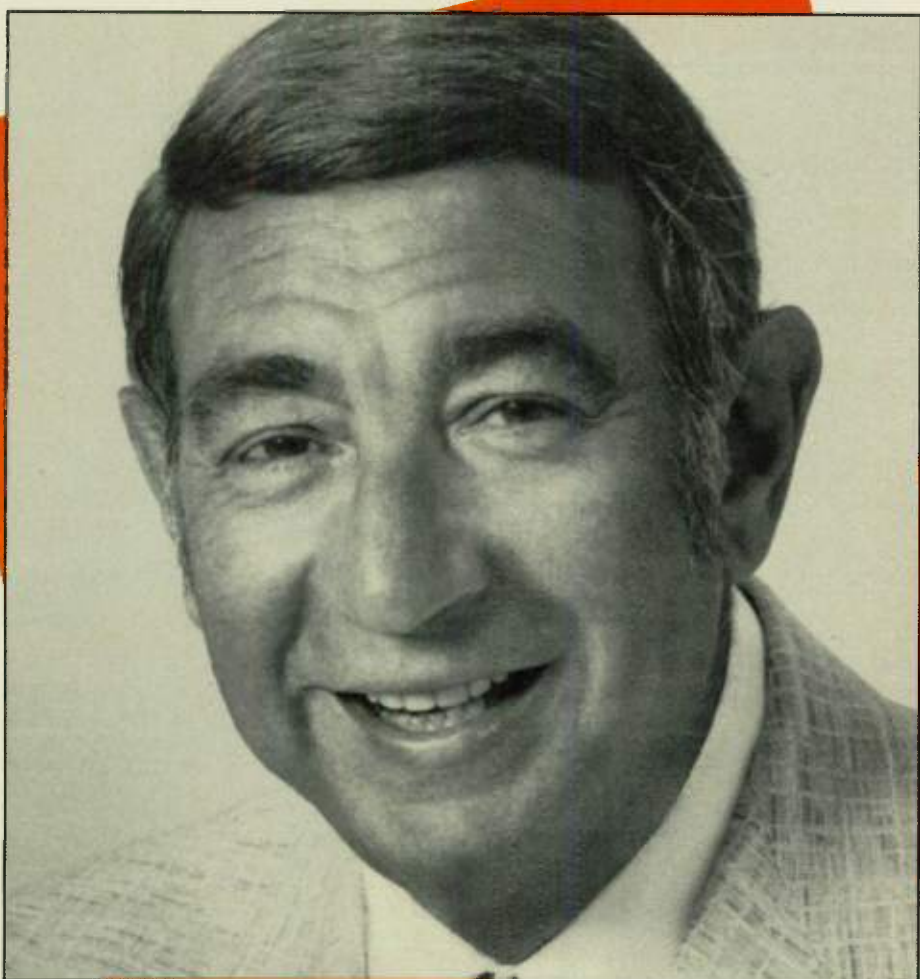
- Also, **Austin Furst**, a one-time HBO vice president of programing credited with helping HBO conquer its churn problems in the mid-1970s, went on to found Vestron Inc.

In turn, Vestron's contributions to the growth of the videocassette recorder software industry affected all of pay cable.

Vestron and HBO are now embroiled in a legal battle over the video distribution rights to two hit movies, "Platoon" and "Hoosiers." #

—Janet Stilson

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Canadian strikes gold with 'Green Gables'

By CHRIS KUCWAY

Special to ELECTRONIC MEDIA

TORONTO—Canadian film producer Kevin Sullivan thinks he's struck gold twice, and everyone from the networks to their advertisers apparently agrees.

On the heels of last year's successful "Anne of Green Gables" miniseries, Mr. Sullivan has sold the rights to "Anne of Green Gables—The Sequel" to more than 80 networks worldwide.

Mr. Sullivan is taking full advantage of his first "Anne" miniseries, which won several awards, including an Emmy in the United States, to market the sequel.

"Winning an Emmy creates a certain awareness and gives a certain prestige to it that hopefully trans-

lates into viewers," he says. "I think it really boils down to the show itself—that is its best press agent."

The second miniseries, like the first, is an international co-production.

American rights to the four-hour film are held by The Disney Channel and PBS/Wonderworks, which both helped co-produce the miniseries. Together they provided 45 percent of the \$3.6 million needed to make the film.

The Canadian Broadcasting Corp. put up 30 percent of the total, with Sullivan Films and England's Channel 4 contributing the rest.

Mr. Sullivan looked to the international market right from the start, especially to fund the production.

"Finding the right balance of production partners was critical to me

so that I could do justice to the material," says the 31-year-old head of Sullivan Films, who also wrote and directed the screenplay.

He expects the sequel to turn a profit in five years, which will be divided among the international producers.

The Disney Channel ran the second "Anne" last May, while PBS plans to air both miniseries beginning in February.

So far the second miniseries is living up to the first. In September, for example, the sequel won TV Guide's Best Family Series for 1987 in the United States and an award at the Columbus International Film Festival in Columbus, Ohio.

In Australia, the original series catapulted Channel 7 into the position as the country's top-rated network for 1986, and the network is having similar success with the sequel.

Mr. Sullivan is hoping the sequel will also do as well as the first in other countries.

In Canada, where the sequel will air on the CBC in December, "Anne of Green Gables" two years ago gained the highest viewership of any Canadian drama when 5.8 million viewers tuned in.

The first miniseries was also a hit in England, Germany and the Scandinavian countries this past year—not bad for a novel that 15 publishers refused to print before it was eventually published.

Written by acclaimed Canadian author Lucy Maud Montgomery and published in 1908, "Anne of Green Gables" is the story of a girl growing up on Prince Edward Island under the watchful eyes of an elderly couple.

Mark Twain once described the character as "the dearest and most



Jonathan Crombie and Megan Follows star in the four-hour "Anne of Green Gables—The Sequel."

"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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lovable child in fiction since the immortal Alice."

The sequel traces the life of the character, Anne Shirley, as she matures from a hopelessly romantic teen-ager to an outspoken, accom-

plished young woman. It's based on the Montgomery novels "Anne of Avonlea" (1909), "Anne of the Island" (1915) and "Anne of Windy Poplars" (1936).

(Continued on Page 64)

American turning MTV into a success in Europe

By TIMOTHY HARPER

Special correspondent

LONDON—A transplanted American is taking another U.S. transplant, MTV, and turning it into a European success.

Mark Booth, president of the fledgling MTV Europe, has even been called "the perfect man" for the job by the head of a major European record company.

"He hasn't come in with any arrogant assumptions," said Rob Dickins, chairman of WEA Records. "He has taken time to find out how we operate and adapted himself to it."

MTV Europe kicked off on Aug. 1, the sixth anniversary of MTV's debut in the United States, with the video of Dire Straits' "Money for Nothing," which features their rock singer Sting's falsetto background refrain, "I want my MTV."

"We anticipated launching with 1 million homes, and we actually had 1.6 million," said Mr. Booth, former vice president of sales and marketing for MTV in the United States. "Now we've got more than 2 million. We're already a year ahead of our own projections."

Mr. Booth, 31, a native of Lawrence, Kan., emphasized that, despite similar graphics and programming format, MTV Europe is a different company with a different style than the original.

Viacom International, MTV's American parent, owns 25 percent of MTV Europe, while British Telecom owns 24 percent and Mirror Group Newspapers, owned by British entrepreneur Robert Maxwell, owns 51 percent.

Mr. Booth said MTV Europe is not "tinkering with the basic formula" but is offering a less-slick, slower-paced "European" feel.

Its look includes more stylized graphics and a set in north London that resembles the cluttered attic of a Gothic mansion.

The laid-back British, Danish, Belgian, French and Dutch video jockeys generally speak English, but frequently switch to French, German and Spanish.



And the audience's musical tastes are more varied than those in the United States.

"Musically, MTV Europe is entirely different," Mr. Booth said. "Americans like more heavy metal, for example. People in Europe appreciate a wider range of music."

Mr. Booth's programming charts show that heavy metal gets about as much play on MTV Europe as jazz, which surfaces only rarely on MTV in the United States.

So far, MTV Europe is available in only a few major cities, such as Amsterdam, Brussels, Berlin, Zurich and London.

The company is expected to lose \$25 million in its first year, but Mr. Booth said that within seven years, MTV Europe expects to be in 5 million to 7 million homes and turning a healthy profit.

Like the U.S. version, MTV Europe will attract advertisers with its viewership, Mr. Booth said. MTV viewers have a median age of 24 who buy products as varied as skin cream and sports cars.

Mr. Booth refused to reveal any advertising figures, but said MTV's early advertisers include Pepsi-Cola, Benetton, Levi's and several U.S. and European record companies.

Mr. Booth has gotten high marks not only for the way he's adapted the MTV product but also for how he has adapted to doing business in Europe.

"Many Americans lack a definite sensitivity when trying to do business in Europe," says Christine Gorham, the Austrian Mr. Booth hired as MTV Europe's public relations director.

"Many Americans believe that anything American is the best," she says.

"That may not be entirely untrue, but it's not the attitude to take over here... We don't want America rammed down our throats."

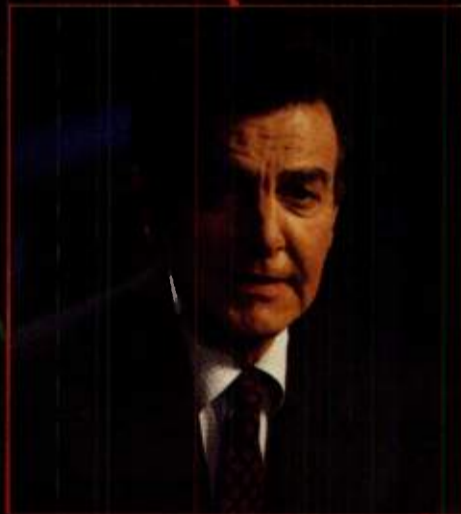
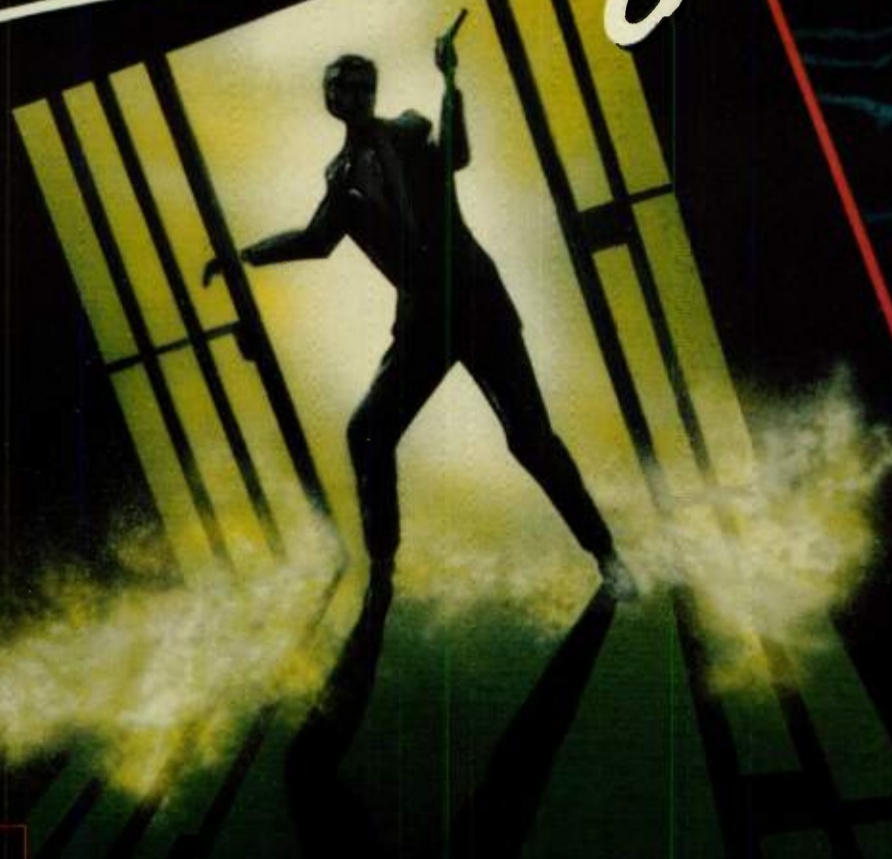
Ms. Gorham, who is one of Mr. Booth's top advisers on doing business in Europe, said the American execu-

(Continued on Page 40)

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Radio saying 'I do' to romantic promotions

Love seems to be in the air, or rather on the air, this fall.

Radio romances have flourished in at least three cities where station promoters have seized the opportunity to throw more than just rice—they're throwing full-blown, on-air weddings.

Take, for example, receptionist Sheryl Joy Kelly, 36, who met her husband Tom Harley, 37, an air conditioner repairman, last year while listening to Chicago's WGN radio.

Mr. Harley was a semi-finalist on a station trivia contest that Ms. Kelly was listening to at the home of a mutual friend.

Attracted by his suave voice and brainy answers, Ms. Kelly persuaded the friend to set up a blind date. The couple went out and soon



MARKETING

Susan Spillman after became engaged.

Then, Mr. Harley called the hosts of WGN's "Al and Ed Show," gushing about his pending wedding. They immediately invited him to marry on the air.

"We thought it was a little weird," admits Mr. Harley, "but we were just going to go down to city hall, so this was a fantastic offer."

Indeed it was. In exchange for on-air mentions, WGN advertisers gave the couple a wedding dress, tuxedo, wedding bands, china and a Jamaican vacation honeymoon.

WGN ended up getting international publicity for the event.

In addition to the hundreds of listeners who crowded outside WGN's Michigan Avenue "showcase studio" for the Oct. 30 rehearsal and Oct. 31 ceremony, reporters from the local media and national wire services covered the event.

A news report by the Associated Press even made the radio in Jamaica, where the Harleys were honeymooning. That prompted the station to hunt them down for a more in-depth on-air interview.

The headline publicity cost WGN only about \$300, plus a lot of time, says marketing manager Betsy Riemenschneider.

And the hitch-up hype has come with only one hitch: the station is now getting calls from other Chicago love birds eager to broadcast their vows.

"Al and Ed wanted to rename the studio 'Al and Ed's Wedding Chapel,' but I think not," says a more practical Ms. Riemenschneider. "This is something we could do maybe once every two years."

Meanwhile, on the same evening that the Harleys tied the knot, Lauri Hensley, 28, and Jamie Lyons, 25, were wed in Atlanta during the Disney on Ice show, compliments of WKLS-FM.

Seeking to expand its audience, the touring ice show hooked up with the adult-oriented rock station.

Listeners in love were offered the chance to wed at the show's festive finale, in front of the ice but not actually on it. The Lyons were selected from 20 couples who were asked to write why they deserved the high honor.

"I always wanted a big wedding," says the new Mrs. Lyons.

"Mickey Mouse and Snow White, though, aren't who you expect to be your bridal party, but our family wasn't surprised. They were just surprised that we actually got married," Mr. Lyons says.

They had been trying to do so for almost four years, but logistical problems kept getting in the way.

For its efforts, WKLS got local publicity, though it wasn't as much as the station had expected, admits station Marketing Director Mark Cooper. Still, he considers it a success.

For radio stations, which are constantly looking for promotions, "this was certainly different than your basic concert ticket giveaway," he says.

But so far, the radio wedding of the year was the union of Debbie Francis, 29, a pharmaceutical saleswoman, and Vic Radeka, 31, a mechanic, on Oct. 6 at a Publix supermarket in Hollywood, Fla.



The radio wedding of Debbie and Vic Radeka in a Florida grocery store generated publicity for WMXJ-FM.

The couple met in the meat department of Publix the year before, during one of WMXJ-FM's singles nights.

Once a month, the classic oldies station would host supermarket parties where singles could come, play games, dance in the aisles and munch on free food.

Ms. Francis met Mr. Radeka while he was nibbling on a chicken wing.

"When we decided to get married, my friends and family kept urging me to call the radio station. So finally I did," says the new Mr. Radeka.

The station offered to host the wedding, which took place during business hours at the Publix, between the front aisle and cash register No. 2.

"I was so nervous, then I drank a bunch of champagne to relax," says Mrs. Radeka. "But what really made me nervous was that my father kept saying he was going to wear a shopping bag on his head."

He didn't. But everyone did come out ahead.

The couple received a wedding and gifts valued at \$15,000 from station advertisers. Publix did

\$2,000 more in sales that night, and WMXJ's call letters were plastered throughout the media, coast to coast.

It gained publicity in People magazine, the "Today" show, CNN and every Hollywood, Fla.-area newspaper and TV station.

* * *

And speaking of married couples, Fox Broadcasting's "Married... With Children" promotions are among the funniest on the air.

In the spots, those delightfully tacky Bundys, Peg and Al, are couch potatoing it and trying to decide what to watch.

"Family Ties" is on," suggests Peg.

"It was OK on Thursday nights, but it's stupid on Sundays," says Al. "Murder, She Wrote?" It's too tough for Al to follow, they agree.

"How about what's on ABC?" asks Peg. They both bust up.

"What about what's on Fox?" he tries again. They smile.

"Great, I'll get the coat hanger antenna," she offers, "you try and find the channel."

It's nice to see that Fox Broadcasting can laugh at itself. #

"There's more to 'The New Beaver' than nostalgia." The Detroit News



June Cleaver was always the model homemaker. Now she's a city councilwoman and a grandmother serving milk and cookies to a new generation of Cleavers!

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Jones creates cable 'university'

By JANET STILSON
Staff reporter

Jones International recently started a national cable network offering college-accredited courses.

A three-hour block of early morning programming titled "Mind Extension University" was introduced on all 60 Jones Intercable and Jones Spacelink systems, which together serve about 900,000 basic cable subscribers in 23 states.

Jones International is a holding company for Jones Intercable.

In addition to offering "Mind Extension" to other cable operators, Glenn Jones, president and director of Jones International, says the

programming will be available to backyard dish owners in the United States, which number about 2 million households.

"Mind Extension" is a joint project with Colorado State University, which will supply faculty services.

The undergraduate courses offered are produced by the Annenberg/Corporation for Public Broadcasting Project, Colorado State, Dallas County Community College and other educational organizations.

Many of the courses have already been televised on PBS, The Learning Channel or regional outlets.

Viewers will be invited to call an

800 number to enroll in the courses, which generally will cost about \$200 to \$400.

Then they will receive textbooks and other material to supplement the programs.

"Mind Extension" will also supply enrolled viewers with videotapes if they miss courses.

Colorado State faculty members will be available for over-the-phone student counseling on an appointment basis. The faculty also will establish academic records and grade students' performances.

Other colleges have been invited to participate in the network. And Jones is offering "Mind Extension" to other cable systems. #

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IV



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Together, producer Don Ohlmeyer and OCC Productions have created and produced over 650 hours of quality entertainment and sports programming including network movies-of-the-week, "Under Siege," "Right to Die," "Crime of Innocence" and the multi-Emmy winning docudrama, "Special Bulletin" and "Spirit of Excellence/The 1984 Los Angeles Olympic Games."

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FAST COPY covers, with style and panache, the biggest celebrities in the most revealing, interesting and often provocative interviews.

FAST COPY covers the biggest events of the past, "time-capsuling" its viewers back to and through those events that shaped today and tomorrow.



AVAILABLE
FALL '88



Staff photos by Arnie Adler

Grossman pursuing NBC News projects

(Continued from Page 1)

sports and entertainment as well?

Mr. Grossman: We initiated the whole idea to do a top-of-the-week, major, worldwide live program. It's an NBC project that will cross the boundary lines.

It will be a public affairs hour because of the Federal Communications Commission restrictions on that hour on Sunday. We're pursuing a lot of things, but this and the prime-time special that news is doing is all that we are actively involved with right now.

EM: NBC certainly has the financial resources to take a gamble on another weekly prime-time news series. Why doesn't it?

Mr. Grossman: When we're ready to propose or develop some new initiatives, we will.

We are not being inhibited in any way. We have a whole bunch of ideas on the drawing board, but this has not been the time to pursue them.

EM: Why was NBC able to secure the exclusive interview with Soviet leader Mikhail Gorbachev that airs tonight?

Mr. Grossman: The reason that we got it is two words: Gordon Manning (former NBC news vice president and now staff consultant).

He's indefatigable. He's been working on it and we've all been working on it for several years. It's a matter of dogged, determined, tenacious journalism.

It wasn't a matter of negotiations, it was just stubborn pursuit.

EM: Are there any special conditions or exchanges involved in the interview agreement?

Mr. Grossman: Absolutely not.

EM: What kind of election coverage are you expecting to do next year?

Mr. Grossman: We've got the heaviest prime-time schedule ever, as far as I know. We have a whole blueprint for a full year of coverage.

If there's one underlying theme to our coverage, it will be to examine what kind of president the candidate will make, rather than focusing only on the kind of candidate he is.

EM: Do you think you'll be able to maintain that focus, given the vast attention currently being paid to personal issues?

Mr. Grossman: That's part of it. What has happened in the world of American politics is that television has replaced the political party.

The questions once asked privately in the back room are now asked publicly on national television.

EM: How important competitively is election coverage

to the networks?

Mr. Grossman: There used to be a show-off quality to what we all did in election years. Now it's all commonplace.

It's still critically important from a competitive standpoint because it is a major news event, but it's not magical any more.

How we all use the new technology to cover these events can make a difference. Just wait until you see our coverage of the political debate on Dec. 1 and the way that's going to be handled. I think it will be a format that will be very different.

We've taken the lead by asking Congress to suspend Section 3.15 (the equal-time rule).

If that happens, we will be able to do interviews with candidates, and prime-time specials and documentaries about politics in which the candidates are not incidental.

I don't think it will come up until the next session of

Larry Grossman's career

Lawrence Grossman had no hard-core news experience when he was named president of NBC News in April 1984.

But he apparently hasn't let that deter him.

Since assuming his post, he's been credited with spearheading such new projects as "Sunday Today" and "theme weeks" such as the division's recent live broadcasts from China, which were featured on "The NBC Nightly News," "Today" and "Sunday Today."

For the eight years before he joined NBC as news president, Mr. Grossman was president and chief executive officer of PBS.

As head of PBS, he helped to orchestrate the organization's rise to programming prominence and technological dominance during those years.

Mr. Grossman also helped to develop such acclaimed projects as PBS's "Vietnam: A Television History" and the news series "Frontline."

In addition, he was responsible for expanding "The MacNeil/Lehrer Report" to a full hour of weeknight news.

Mr. Grossman began his career in 1953 at Look magazine. Three years later, he joined the advertising division of CBS-TV.

In 1962, he joined NBC as vice president of advertising, a position he held until 1966, when he left to form his own advertising and promotion company. He spent 10 years there before joining PBS in 1976.

Mr. Grossman, 56, and his wife, Alberta Nevler, have three daughters and live in Manhattan. #

Congress, which may be next spring some time.

EM: Will there be any difference in the level of coverage this year because of cost-cutting constraints?

Mr. Grossman: Well, keep in mind that the whole political scene is very different from four years ago, when there was an incumbent.

My own personal view is that network news audiences declined in 1984 because people were not that interested in politics. They had made up their minds very early in the game.

Things are quite different now.

EM: Does that mean you actually will spend more money to cover the 1988 elections, or will you be able to achieve some savings?

Mr. Grossman: The issue is not the savings. The issue is inefficiency.

There is an endless number of debates, which are a major vehicle before a primary for covering candidates. There are many candidates, so you can't just assign one correspondent to each candidate for now on.

What we'll have instead is a thematic approach which will not involve covering a candidate's every coming and going. That would be wasteful and useless.

But we're all starting our election year coverage earlier than ever before, so any idea that it will be cheaper is silly.

EM: What about more pool coverage?

Mr. Grossman: What I see us doing more of this time is not so much the coverage of the same event, like a speech, but something more thematic. That means you have got to have a crew and a producer with your correspondent.

Increasingly, there also is coverage of events, the spot news, by affiliates, which they're getting very good at. It's become more of a two-way street and that's very valuable.

Part of the new NABET contract also allows us for the first time to actually commission news coverage by news organizations that are not manned by NABET personnel.

EM: What kind of cost savings will that option provide?

Mr. Grossman: It will mean some savings, but more dramatic savings will come from the new equipment we've introduced, which essentially will mean one-person crews and fewer editors.

It's going to mean operating with fewer people and keeping our news coverage costs from rising as they have been.

EM: What kind of budget increase will you be given to cover election year activities? Between 10 percent and 15 percent?

Mr. Grossman: We'll have a very significant increase in our budget for next year.

(Continued on Page 36)

4xIV

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III. CRIMES of the CENTURY

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World Radio History

NBC looking for new revenue sources

(Continued from Page 32)

EM: What are the chances that NBC eventually will become involved with an existing cable venture like Ted Turner's CNN?

Mr. Grossman: Well, we're still very eager and pushing very hard and exploring opportunities like CNN.

We also are examining a whole range of new entrepreneurial initiatives.

EM: Like what?

Mr. Grossman: One example is that the news division's archives now sell over \$1 million worth of material every year to outside sources.

EM: What other similar new ventures might you launch to generate additional revenues?

Mr. Grossman: When we're ready to talk about it, we will.

EM: How do you feel about prospects for interfacing NBC News with CNN?

Mr. Grossman: I think there are many advantages. We've talked about that for years and initiated similar discussions with them several years ago. Having gone through that is probably helpful.

EM: We've been told that a working arrangement between NBC News and CNN would be an important condition of any involvement NBC has with Turner Broadcasting System and its new cable program network. Why is that so important?

Mr. Grossman: They have airtime and we have resources, particularly overseas. But there's nothing more specific at the moment.

EM: Nothing is imminent at this point?

Mr. Grossman: No.

EM: How concerned are you that, between the 17-week-long NABET strike and the year-long McKinsey & Co. review, the news division is suffering some blows to its morale?

Mr. Grossman: Whenever you go through a period of enormous change, you worry about morale.

One of the reasons that we pursued the McKinsey initiative the way we did was so that the review was not done by some mysterious third party.

EM: But there is a view that insists you are being dictated to from outside.

Mr. Grossman: Well, sure, but the point is that we were reviewing ourselves before we invited them in.

Now, it's become a participatory effort.

EM: What about the effect of the strike on morale and the quality of your news product?

Mr. Grossman: I think everything we did on the air was beyond reproach, and by any other measurement has been outstanding.

The strike has been a very painful experience. It's painful to see some of your best people, and your own colleagues, out on the street. There's a lot of hardship and suffering.

EM: What about the news product?

Mr. Grossman: It's very tough to go on the air night after night and make sure that the standards are upheld. But we did carry out the trip to China flawlessly, and we did lead in the Iran-contra coverage.

EM: And the overtime you paid your non-union and management employees during the strike didn't come close to what you would have paid to the NABET workers on the job?

Mr. Grossman: No, as a matter of fact, far from saving money during the strike, the last I saw a month ago the company had spent more money because of increased overtime, security and free food in our commissary.

EM: So no savings were realized as a result of the strike?

Mr. Grossman: Absolutely not. We had some good fortunes while we were planning, and it was a strike that took place during the summer.

That's what saved us.

EM: Where are you in terms of laying off technical-related people and retraining people after the strike?

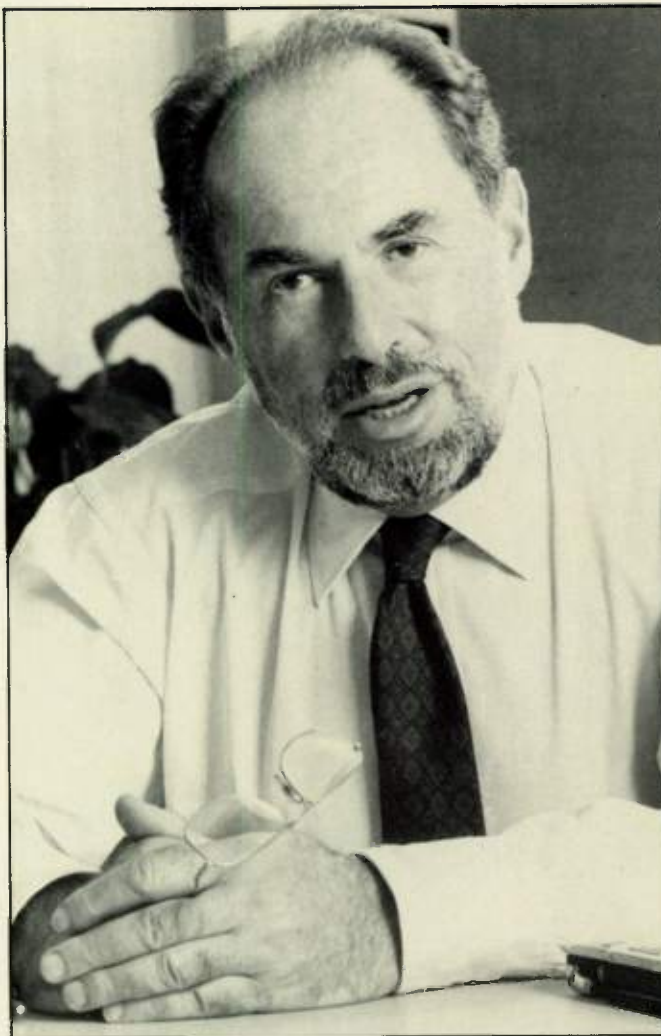
Mr. Grossman: That's well underway. The news division has laid-off about 100 people. Some of those came out of the radio networks we sold.

We are well underway with retraining. I must say that a lot of the concerns we had about attitudes and morale turned out not to be the case. People came back to work and were happy to be here.

EM: What's changed at NBC in the year since General Electric acquired the company?

Mr. Grossman: Interestingly, there has been absolutely no difference on the editorial side.

The independence and journalistic integrity, the capacity to do what we need to do, have not only



Staff photo by Arnie Adler

continued, but have been encouraged.

Of course, there have been enormous changes in the demand for financial accountability, concern for efficiency and productivity and strong business-like management—but without impinging on or interfering with the editorial character or quality of what we do.

EM: So there have been no infringements by GE on what you consider to be your journalistic integrity?

Mr. Grossman: GE has completely allowed the news division, on an editorial basis, to do what it thinks is right. They have been completely supportive, even with the most controversial program.

As far as the cost-cutting goes, we began our own review of our operations before we asked McKinsey & Co. to get involved. Their input has been very helpful and effective, because they're serving as a catalyst for us to develop our own recommendations.

EM: What changes have you made so far based on that review?

Mr. Grossman: Well, there have been many changes in how we perceive what we do.

There have been no dramatic changes per se; only a much better knowledge of cost and manpower use.

We really are involving the entire news division in the process of change—how you schedule people, how you keep track of your expenses, how you deploy crews, how you organize bureaus, how you redo your financial systems, how you redo your information systems, how you organize to oversee the editing and assignments.

EM: But will that be the full extent of the changes?

Mr. Grossman: That is all. Rather than dramatic cutbacks, we are talking about internal management organization and proper deployment of the new technologies.

EM: So, is your overall goal to spend less money or to get more out of what you do spend?

Mr. Grossman: It's not that it doesn't cost us more. We just don't want the very substantial increases that had characterized all of our news efforts over the last three years.

EM: But weren't those cost increases more a function of your acquisition of new, expensive technology?

Mr. Grossman: Yes, and that requires major changes in the deployment of people—from two-person crews to one-person crews—and how you organize your people. It's an ongoing process. In one form or another it will go on into 1988.

EM: How long do you expect the current level of reduction to continue?

Mr. Grossman: We've announced that there will be

approximately 200 more positions cut companywide by the end of the year.

EM: How many of those will be from the news division?

Mr. Grossman: A good amount will be from the news division.

EM: If about 100 of those jobs come from the radio networks that were recently sold, does that mean the remaining 100 positions will come out of news?

Mr. Grossman: No, and you have to be careful about that.

The NABET seniority list is a universal seniority list. So, we're really not laying off radio people.

We go back into the general pool and lay off the lowest-ranking seniority employees first, regardless of what they do.

EM: And as many as half of the 200 could come out of news?

Mr. Grossman: It's possible.

It's a major undertaking, since, as we reduce the jobs, we have to take someone out of the top of the seniority list and retrain them for key jobs.

EM: How frustrated are you that the new A.C. Nielsen Co. people meter has dropped 'The NBC Nightly News' from first place to second in the ratings?

Mr. Grossman: You live with the measurement system that you have.

In the last measurement system we won the season. We're now starting a new season, and I'm confident we'll come out very well when it is over.

Whether you look at 'Sunrise' or 'The Today Show' or 'Nightly,' they were all on a rather dramatic audience climb the past three years.

You don't rule that out just because you get one or two weeks when a new measuring system shows some changes.

We have no radical changes planned for the newscasts. We just keep going in the direction we're going.

EM: What is your assessment of 'Sunday Today'?

Mr. Grossman: Well, some people think it was probably the best start of a new news series ever in television. We have a very appealing and attractive group on the air.

EM: If you had your druthers, what would you have liked to have done this past year that you couldn't?

Mr. Grossman: I would have liked to have eliminated all the talk and concern and emotional expenditure over all of the cost-cutting.

It has required us to spend a lot of time and effort to make sure that people didn't feel they were being badly treated or unfairly treated.

It would be nice to have been able to dispense with all that and go on doing the same things that we have been doing, but without an atmosphere of fear and unhealthy anticipation.

We've taken care about the way these cuts have been done. In my judgment, it doesn't help to put 500 or 300 people out on the street and not change the way you work.

It's certainly tough for those who will no longer have their jobs, but I hope that's being done in a sensitive and compassionate way. But it will lead to a lot better and healthier organization.

EM: What about the changes in your bureaus?

Mr. Grossman: A lot of how we operate bureaus depends on where the news is.

We've enormously beefed up our resources in the Far East, expanded a bureau in Hong Kong and added more people in Pakistan and in India.

Next year a lot of the bureaus will be reduced in various places because the concentration will be on domestic politics.

But we have no plans to close any bureaus—just to change staffing levels depending on the flow of news.

EM: How would you characterize your working relationship with NBC President Robert Wright?

Mr. Grossman: I think we've both learned a lot. Bob Wright is a bright guy who's never been in broadcasting before, and I was relatively new myself to NBC when he first started here.

It takes awhile to get to know how to work with each other, and that's been going very well.

EM: When do you expect NBC News to be profitable?

Mr. Grossman: 1988 is going to be a year in which news will be reorganized so that we can move into 1989 and 1990 in more productive shape.

I would look forward to our being in a break-even position by 1990.

As the ratings continue to go up, the revenues will follow.

EM: How weary are you from the relentless demands of this job? Are you interested in remaining president of NBC News?

Mr. Grossman: Well, I certainly hope so. It's the best job in the world.

I wouldn't trade it for anything. #

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*Source: The Disney Channel Quarterly Consumer Tracking Study, 1987.



The **Disney** Channel
America's Family Network™

CALENDAR

November

Nov. 30, "An Introduction to Community Access Television" orientation sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Jose Andrade, 312-738-1400.

Nov. 30, **Ninth Annual National Media Conference**, Hilton Hotel, New York. Information: Eileen McGovern, 212-819-9310.

December

Dec. 1, **Ruth L. Ratny: Trailblazing a Life in Film**, presented by Chicago Women in Film, East Bank Club, Chicago. Information: Rosanne Krevitt, 312-944-7319.

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

Dec. 2, **Bill Moyers' telephone conference** on God and politics. Information: Karen Frankel, 212-536-8774.

Dec. 2, **Drop-in luncheon sponsored by the New York Television Academy** featuring Steve Friedman, Copacabana, New York. Information: Debbie Feldstein, 212-765-2758.

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

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

Dec. 6, **Ninth Annual Media Access Awards**, Los Angeles Hilton and Towers, Los Angeles. Information: Judy Levy, 213-871-8088.

Dec. 8, **Technical seminar** sponsored by the Central Illinois Society of

Cable Television Engineers, Sheraton Inn, Bloomington, Ill. Information: Tony Lasher, 800-252-1101.

Dec. 9, "An Introduction to Community Access Television" orientation sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Jose Andrade, 312-738-1400.

Dec. 9, **Technical seminar** sponsored by the greater Chicago chapter of the Society of Cable Television Engineers, Embassy Suites Hotel, Schaumburg, Ill. Information: John Grothendick, 312-438-4200.

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

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

Dec. 19, "An Introduction to Community Access Television" orientation sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Jose Andrade, 312-738-1400

January

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

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

Jan 11-12, **13th annual course on investing in broadcast stations** sponsored by Federal Publications, Georgetown Inn, Washington. Information: J.K. VanWycks, 202-337-7000.

Jan. 11-12, **Burns Media Consultants radio studies seminar**, Registry

Hotel, Los Angeles. Information: Elizabeth Curran, 800-821-8035.

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

Jan. 15, **Cabletelevision Advertising Bureau cable TV political advertising workshop**, Cannon House Office Building, Washington. Information: Lloyd Trufelman, 212-751-7770.

Jan. 16-18, **Cable session for the January press tour** sponsored by the National Cable Forum, Sheraton Redondo Beach, Redondo Beach, Calif. Information: Jim Boyle, 202-775-3629.

Jan. 18-20, **National technical seminar** sponsored by the Florida chapter of the Society of Cable Television Engineers, Hyatt Hotel, Orlando, Fla. Information: Richard Kirn, 813-924-8541.

Jan. 19, "How to Find Investors for Your Entertainment Project" seminar sponsored by the Chicago chapter of the Recording Academy, Loop College, Chicago. Information: Jay Ross, 312-372-1575.

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

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

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

Jan 25-29, **MIDEM International Record, Music Publishing and Video Music Market**, Palais de Festival, Cannes, France. Information: Barney Bernhard, 212-967-7600.

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

February

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

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

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

Feb. 8-13, **International Film, Television and Video Market of Monte Carlo**, Loews Hotel, Monte Carlo. Information: Andre Asseo, 45-62-31-00.

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

Feb. 12, **Southern California Broadcasters Association Third Annual SUNNY Creative Radio Awards**, Registry Hotel, Los Angeles. Information: Gordon Mason, 213-466-4481.

Feb. 25-29, **NATPE conference**, George R. Brown Convention Center, Houston. Information: Nick Orfanopoulos, 213-282-8801.

March

March 3, **International Radio & Te-**

Major events	
The Western Show Anaheim, Calif.	Dec. 2 to 4 Information: Rhonda Gibson, 415-428-2225.
INTV Los Angeles	Jan. 6 to 10 Information: Sheila Jefferson, 202-887-1970.
RAB Atlanta	Jan. 23 to 26 Information: Wayne Cornils, 212-254-4800.
NATPE Houston	Feb. 25 to 29 Information: Nick Orfanopoulos, 213-282-8801.
NAB Las Vegas	April 9 to 12 Information: Hilda Jannesson, 202-429-5353.
CAB New York	April 10 to 12 Information: Vince Fazio, 212-751-7770.
MIP TV Cannes, France	April 28 to May 3 Information: Barney Bernhard, 212-967-7600.
NCTA Los Angeles	April 30 to May 3 Information: Dan Dobson, 202-775-3606.
Radio '88 Washington	Sept. 14 to 17 Information: Hilda Jannesson, 202-429-5353.

levision Society Gold Medal Banquet, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

March 7-8, **13th annual course on investing in broadcast stations** sponsored by Federal Publications, La Playa Hotel, Carmel, Calif. Information: J.K. VanWycks, 202-337-7000.

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

April

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

April 10-12, **Cabletelevision Advertising Bureau annual conference**, Waldorf-Astoria, New York. Information: Vince Fazio, 212-751-7770.

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

April 28-May 3, **MIP TV**, Palais de Festival, Cannes, France. Information: Barney Bernhard, 212-967-7600.

April 30-May 3, **National Cable Television Association**, Los Angeles Convention Center, Los Angeles. Information: Dan Dobson, 202-775-3606.

May

May 11-18, **Golden Rose of Mon-**

treux Television Festival for light entertainment television programs, Montreux, Switzerland. Information: John Nathan, 212-223-0044.

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

June

June 5-11, **Ninth Annual Banff Television Festival**, the Banff Park Lodge, Banff, Alberta, Canada. Information: Anne Daniels, 403-762-3060.

August

Aug. 16, **Oklahoma Cable TV Association Convention**, Marriott Hotel, Oklahoma City. Information: Steve Lowe, 405-943-2017.

September

Sept. 14-17, **NAB's Radio '88**, Washington Convention Center, Washington. Information: Hilda Jannesson, 202-429-5353.

November

Nov. 21, **1988 International Emmy Awards gala**, Sheraton Centre, New York. Information: George Simpson, 212-308-7540.#

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American builds MTV Europe

(Continued from Page 26)
tive has quickly picked up the intricacies of doing business in various countries.

For instance, she said, in dealing with the French, Americans are expected to speak French, or to at least try. On the other hand, Germans and the Dutch, she says, pre-

fer to speak English.

Ms. Gorham, who has worked in both the United States and Europe and is fluent in several languages, said Americans have to be prepared to give the Dutch the minute details of a deal; the Germans have to be persuaded that they're signing on with a winner.

Style is everything with the Swiss, she said, adding that even picking the wrong restaurant for dinner can sour an entire deal.

And Americans dealing with Italians, she said, must have the patience and persistence to put up with broken appointments and unkept promises.#

Never underestimate the competition.

SHARE COMPARISON OCTOBER 1986 VS. OCTOBER 1987

MARKET	STATION	DAYPART	HOUSEHOLDS	WOMEN 18-34	WOMEN 18-49
Los Angeles	KNBC/N	Access	+11%	+100%	+ 38%
San Francisco	KRON/N	Access	+27%	+ 29%	+ 18%
Boston	WNEV/C	Late Night	+18%	+140%	+130%
Detroit	WXYZ/A	Access	+12%	N/C	+ 11%
Dallas	WFAA/A	Late Night	+24%	+ 29%	+ 27%
Washington, DC	WJLA/A	Access	+20%	+ 33%	+ 33%
Cleveland	WEWS/A	Late Night	+18%	+120%	+ 85%
Minneapolis	KARE/N	Access	+33%	+122%	+ 20%
Miami	WSVN/N	Access	+11%	+ 5%	+ 14%
Pittsburgh	WPXI/N	Access	+22%	+ 36%	+ 17%
Hartford	WFSB/C	Late Night	+ 5%	+ 32%	+ 25%
Kansas City	WDAF/N	Access	+ 5%	N/C	+ 16%
Milwaukee	WITI/C	Access	+23%	+ 78%	N/C
Nashville	WTVF/C	Late Night	+14%	+ 35%	+ 29%
New Orleans	WDSU/N	Access	+ 6%	+ 15%	+ 54%
Providence	WJAR/N	Access	+14%	+100%	+ 95%

SOURCE: ARB OCTOBER 1986, 1987

ENTERTAINMENT

T O N I G H T

We are the competition.



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Western Cable Show: Agenda

This year's Western Cable Show in Anaheim, Calif., is expected to draw more convention-goers and offer more exhibits than last year.

Some 9,000 people are expected to attend the cable event, to be held Dec. 2-4.

That's about 500 more attendees than the 1986 convention, according to the California Cable Television Association, a host of the show.

Also, exhibitors at the event have increased to 205 from 195 last year. They'll take up 104,000 square feet of exhibit hall space, compared to last year's 98,000 square feet.

Among the pre-show events is a one-day symposium on pay-per-view on Dec. 1 sponsored by QV Publishing. The Cable Television Administration and Marketing Society is holding a promotional exchange, also on Dec. 1.

The National Public Relations Seminar will be held Dec. 2. The National Cable Television Association and the Cable Television Public Affairs Association sponsor the event. #

Wednesday, Dec. 2

(All sessions at Anaheim Convention Center unless noted.)

1:00 p.m. to 2:30 p.m. Keynote General Session, Anaheim Hilton
The Future of the Entertainment Marketplace

1:30 p.m. to 3 p.m. Technical Sessions
Room 1: Building Fiber Optic Supertrunks Today
Moderator: Jim Chiddix vice president of engineering and technology, ATC.
Economics: Al Johnson vice president, Synchronous Communications.
Path Design: John Holobinko vice president of marketing and sales, American Lightwave Systems.
Construction: Douglas Truckenmiller vice president of engineering, Heritage Cablevision.
Testing and Operation: Tom Jokerst director of engineering, Continental Cablevision.

2:45 p.m. to 4 p.m. Breakout Sessions
Room 2: Positioning Basic Cable for the Future
Moderator: Trygve Myhren chairman and chief executive officer, ATC.

Room 3: Program Promotion for Increasing Viewership Loyalty
Moderator: Virginia Westphal vice president of marketing and ad sales
Viacom Cable

Room 4: A Question of Value: What Price System Acquisition?
Moderator: Merrill Brown editor

Channels Magazine.

Rooms 5 and 6: Cable Advertising: It All Add\$ Up in Major Markets
Moderator: Bruce Braun regional vice president of advertising sales
USA Network

Rooms 7 and 8: Courting Freedom or Courting Disaster? Recent Legal Battles on Franchising, the Cable Act and Copyright
Moderator: Frank Lloyd Mintz, Levin, Cohen, Ferris, Glovsky and Popeo, P.C.

3:30 p.m. to 5 p.m.

Technical Sessions
Room 1: Fiber Optics in CATV Tomorrow
Moderator: Jim Chiddix vice president of engineering and technology
ATC.
Fiber Backbone: An Evolutionary Architecture: Dave Pangrac director of field engineering and support
ATC.
Analog Lasers and Detectors Today and Tomorrow: Dr. Lawrence Stark director of applications and marketing
ORTEL.
Switched Fiber Systems: to be announced.
AM Video on Fiber: Jack Koscinske
General Optronics.

Thursday, Dec. 3

8:30 a.m. to 9:45 a.m.

Breakout Sessions
Room 2: Channel Realignment and Customer Satisfaction
Moderator: Bruce Clark vice president and director of operations
Colony Communications.

Room 3: Pay-Per-View: The Pros' Perspective
Moderator: Bill Mechanic senior vice president of video
The Disney Channel.

Room 4: Crossed Connections: Do Utilities Have a Place in Cable?
Moderator: Daniel Brenner director of communications law program
UCLA School of Law

Rooms 5 and 6: The International Cable Market
Moderator: Craig Ehrlich
Hutchison Telecommunications
Hong Kong.

8:30 a.m. to 10 a.m.

Technical Sessions
Room 1: FCC Update: Signal Leakage and Other Regulatory Issues
Moderator: Steve Ross chief, cable branch.

Signal Leakage: Robert Dickinson president
Dovetail Systems.
Industry Update: Wendall Bailey vice president of science and technology
NCTA.
SCTE Update: William Riker executive vice president
SCTE.
AB Switches: John Wong engineer, cable branch
FCC.

10 a.m. to 11:15 a.m. Breakout Sessions
Room 2: Positioning Pay Cable for the Future
Moderator: Jim Cownie president
Heritage Communications, Des Moines.

Room 3: Price and Product in a Deregulated Market
Moderator: Garrett Girvan senior vice president of California operations
Viacom Cable.

Room 4: Overbuilds: Real Competition, Greenmail or Hype?
Moderator: Paul Kagan president
Paul Kagan Associates.

Rooms 5 and 6: Stopping CSR Turnover
Moderator: Jerry Presley vice president of operations and customer service
Daniels Cable.

10:30 a.m. to 12 p.m. Technical Sessions
Room 1: Cable Consumer Interface Issues
Moderator: Joe Van Loan vice president of engineering
Viacom Cable.
Consumer Interface: Baseband and Stereo Interconnection: Dave Large senior vice president of engineering
Gill Industries.
EIA Multiport: Walter Ciciora
ATC.
Pay-Per-View: Comparison of IPPV Fulfillment System: Vito Brugliera
Zenith Electronics Corp.
BTSC: A Progress Report: Alex Best
Cox Cable.

12 p.m. to 1:45 p.m. Lunch, Marriott Hotel North Hall
Speaker: Robert Klein host of "Robert Klein Time," USA Network.

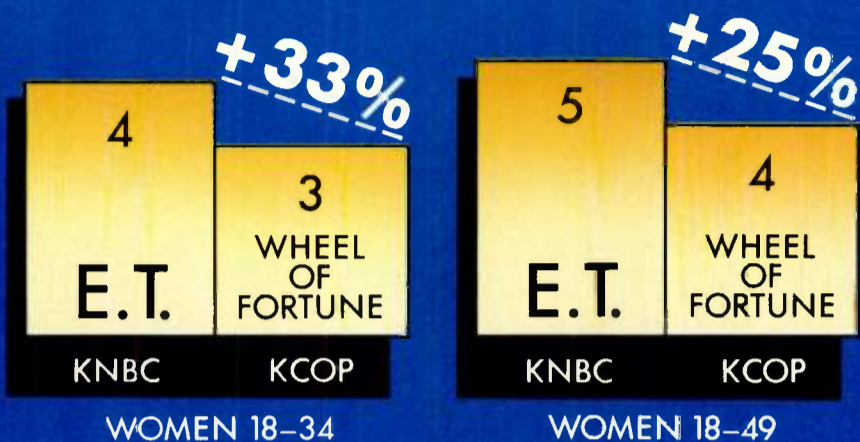
1:45 p.m. to 3:45 p.m. Technical Sessions
Room 1: HDTV Production and Transmission
Moderator: Dave Large senior vice president of engineering
Gill Industries.

(Continued on Page 46)

In access, we beat them at their own game.

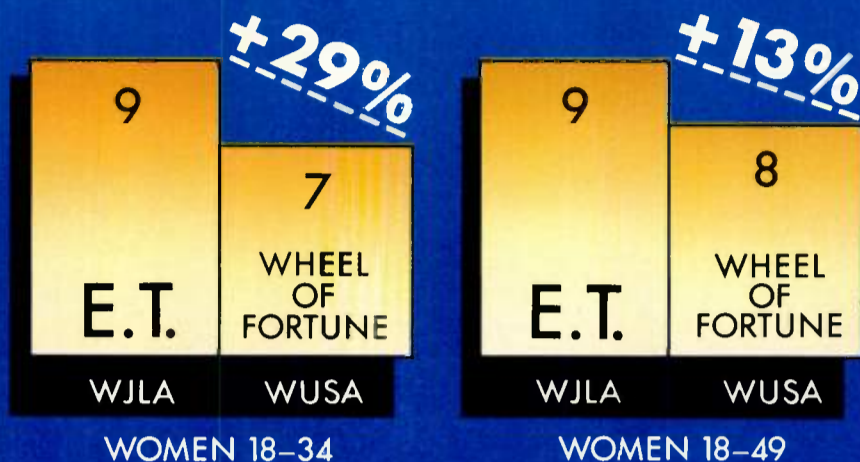
LOS ANGELES

(DMA RATINGS)



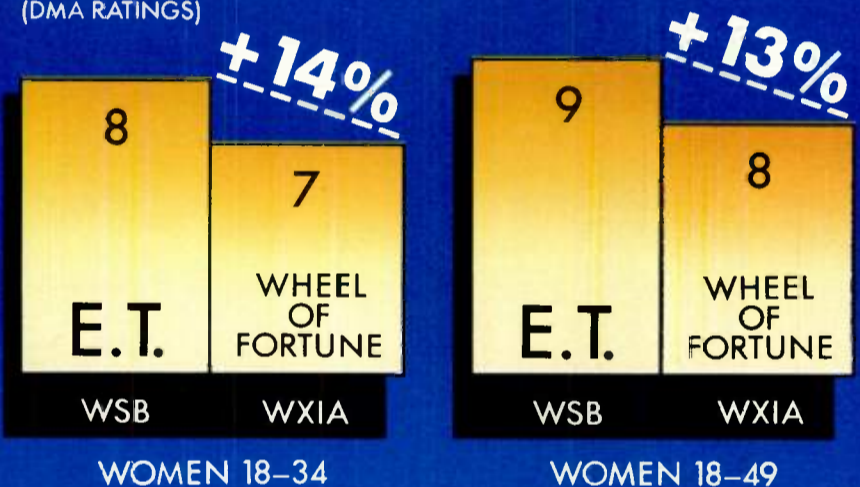
WASHINGTON, D.C.

(DMA RATINGS)



ATLANTA

(DMA RATINGS)



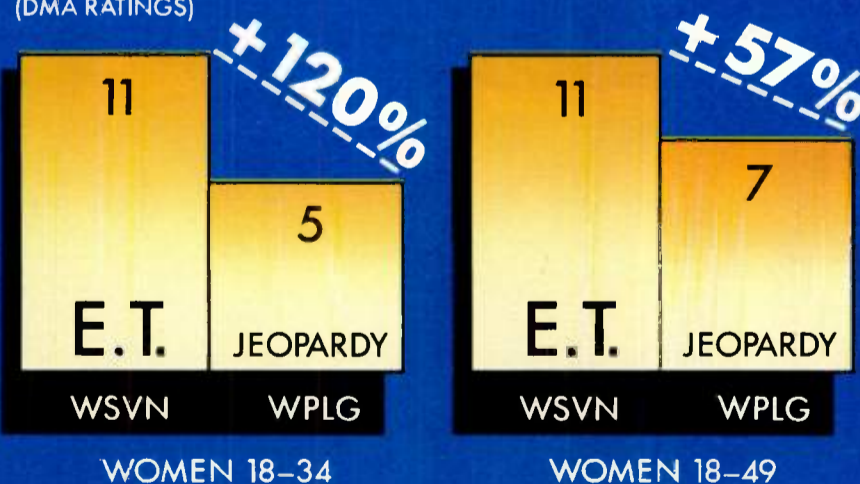
TAMPA

(ADI RATINGS)



MIAMI

(DMA RATINGS)



PROVIDENCE

(ADI RATINGS)



In these markets, Entertainment Tonight outdelivers Wheel of Fortune and Jeopardy in key young female demographic ratings.

ENTERTAINMENT TONIGHT

We are the competition.

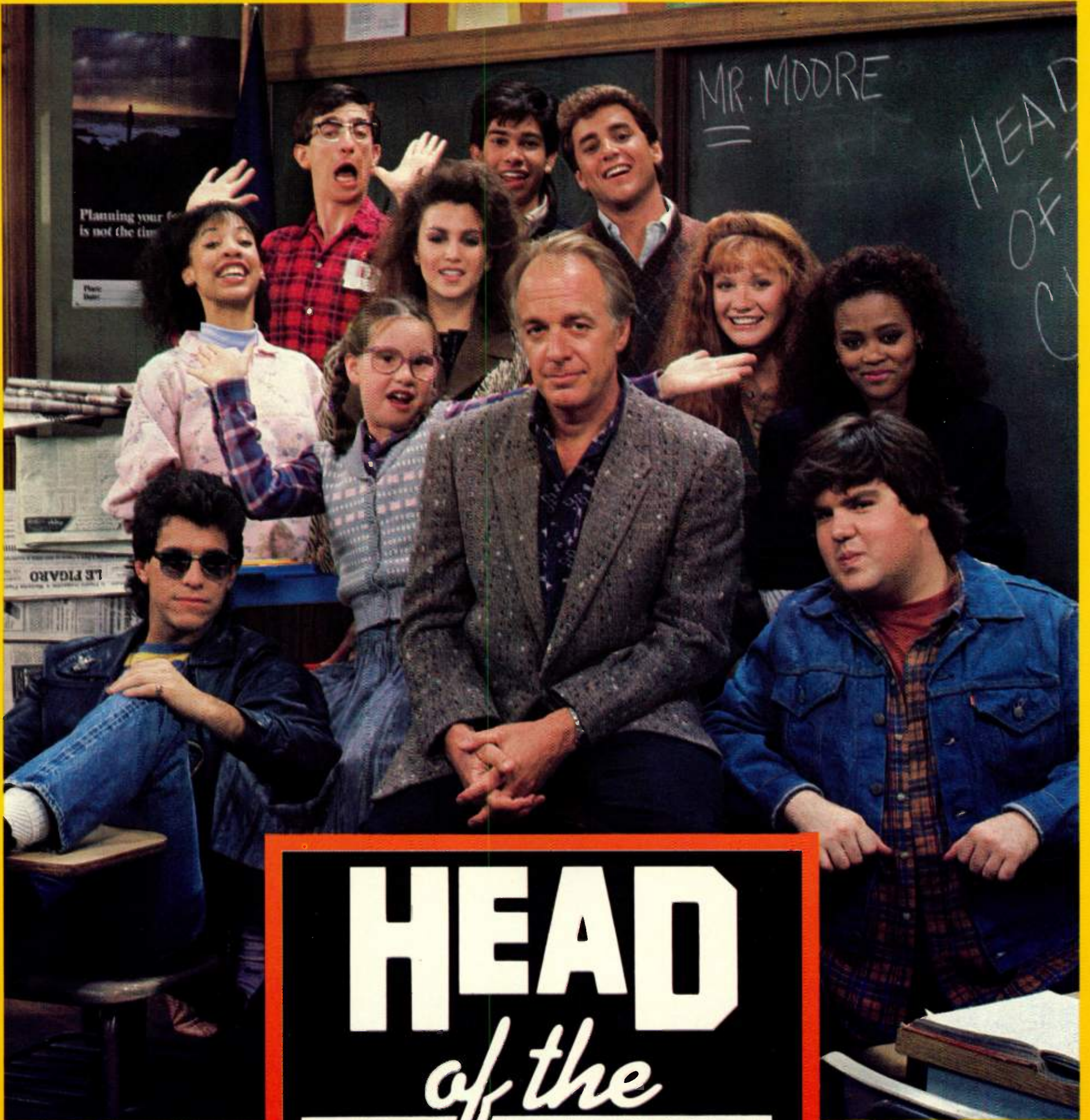
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USA TODAY



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WWOR-TV, New York
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WPWR-TV, Chicago
KBHK-TV, San Francisco
WLVI-TV, Boston
WATL, Atlanta
KMSP-TV, Minneapolis
KPLR-TV, St. Louis
KRBK-TV, Sacramento
WJZ-TV, Baltimore
KUTP, Phoenix
WTNH-TV, Hartford-New Haven
KUSI-TV, San Diego
KPTV, Portland, OR
WVTV, Milwaukee
WZZM-TV, Grand Rapids
KTVX, Salt Lake City
KMOL-TV, San Antonio
WNEM-TV, Flint-Saginaw
WAWS-TV, Jacksonville
KSEE, Fresno
WTVG, Toledo
KGGM-TV, Albuquerque
WOI-TV, Des Moines
WOKR, Rochester, NY

KBVO-TV, Austin, TX
WKYT-TV, Lexington
WMTW-TV, Portland, ME
KOLD-TV, Tucson
KDEB, Springfield, MO
WTVW, Evansville
KHGI-TV, Lincoln-Kearney
KLAS-TV, Las Vegas
WEVU-TV, Ft. Myers
WSYM-TV, Lansing
WDAY-TV, Fargo
KVIA-TV, El Paso
WKOW-TV, Madison
WCOV-TV, Montgomery, AL
WJCL, Savannah
KNTV, Salinas-Monterey
KRGV-TV, Brownsville-Weslaco
KIII, Corpus Christi
KBMT-TV, Beaumont-Port Arthur
KAME TV, Reno
WAOW-TV, Wausau
KEZI-TV, Eugene, OR
KRCG-TV, Columbia-Jeff City
KBMV-TV, Bismarck



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Western Cable Show: Agenda

(Continued from Page 42)

ACTV,
A Single-Channel,
NTSC-Compatible, Wide-Screen
EDTV System:
Terrence Smith
David Sarnoff Research Center.
Transmission Systems—The
NHK/Muse System Technical
Description:
Yozo Ono
NHK.

Transmission Systems—The
North American Philips
HDMAC-60/HDNTSC
Compatible System: Bill
Guerinot
North American Philips.
A Status Report on the
Advanced Television Systems
Committee and Experiments in
Over-Air Broadcasting of HDTV:
Ben Crutchfield
National Association of
Broadcasters.

2:30 p.m.
to 3:45 p.m.

Breakout Sessions
**Room 2: Pay-Per-View: A Nuts
and Bolts Primer**

Moderator:
Robert McRann
senior vice president, general
manager
Cox Cable San Diego.

**Room 3: Today's FCC: Current
Issues, Current Agenda**

Moderator:
Michael Morris
vice president of congressional
and regulatory affairs
CCTA.

**Room 4: Capitalizing on Cable's
Future: Financing Options in a
Changing Environment**

Moderator:
Marc Nathanson
president
Falcon Communications.

**Rooms 5 and 6: Election '88: A
Chance to Increase Community
Involvement**

Moderator:
James Robbins
president
Cox Cable Communications.

**Rooms 7 and 8: Cable
Advertising: It All Adds Up in
Smaller Markets**

Moderator:
Connie Pettit
vice president of dimension media
services
Times Mirror Cable TV.

4 p.m. to 5:45 p.m.

Technical Session
**Room 1: HDTV, EDTV and Cable:
Demonstration and Discussion**

Moderator:
Dave Large
senior vice president of
engineering
Gill Industries.
HDTV Presentation:
Rupert Stow
CBS.
The HBO Viewer Perception Tests,
A Status Report:

Paul Heimbach
HBO.
ED-BETA and Super-VHS, Today's
EDTV Competition. A Description,
Market Assessment and
Demonstration:
Sam Sonenszajn, JVC.
Transmission via Cable—The
NCTA HDTV Subcommittee
Activity Report:
Nick Hamilton-Piercy
Cablesystems Engineering.

Friday, Dec. 4

8:15 a.m.
to 9:30 a.m.

**Roundtable Sessions,
Anaheim Room**

**Understanding Co-op
Marketing.**

Facilitators:
Bill Haggarty
director of marketing
Hearst Cablevision.
Kris Cook
district marketing director
United Cable TV.
Richard Lyness
executive director
Southern California Cable
Television Marketing Council.

**The Ins and Outs of
Telemarketing.**

Facilitators:
Doug Montandon
telemarketing director
Comcast Cable
Communications.
Lee Braun
director of sales
Jones Intercable
Charles Rosenberg
associate marketing manager
HBO.

**Operating a Classified Ad
Channel.**

Facilitators:
J. Brown
general manager of classified
channel
Gill Industries
Joe Slavin
advertising manager
Palmer Cablevision
Dave Large
senior vice president of
engineering
Gill Industries.

**Franchising Renewals,
Modifications and Other Cable
Act Issues.**

Facilitators:
Frank Lloyd and Wesley Hepper
Mintz, Levin, Cohen, Ferris,
Glovsky & Popeo, P.C.

**Copyright, Syndex and
Compulsory Licensing.**

Facilitators:
Robert Roper
Mintz, Levin, Cohen, Ferris,
Glovsky & Popeo, P.C.
Paul Glist
Cole, Raywid & Braverman.

Access to MDU's.

Facilitator:
Ray Perkins
LeBoeuf, Lamb, Leiby &
MacRae.

8:30 a.m. to 10 a.m.

Technical Sessions
Room 1: Antenna Technology

Moderator:
Norman Woods
manager of regional sales
Hughes Microwave.
Ku on C Band Antennae:
Gerald Robinson
principal engineer
Scientific Atlanta.
Ku Flat Panel Antennae:
Claude Baggett
director of engineering and
technology
ATC.
Frequency Reuse Microwave
CARS Band:
Pete Petrovich
manager of engineering
Viacom Cable.
Ku Band TVRO Installations
Consideration:
Helmut Schwarz
vice president of engineering
and technology
Vertex Communications Corp.
VHF/UHF Multipath Resolution:
Don Garlick
engineering manager
Scala Engineering.

9:45 a.m. to 11 a.m.

Breakout Sessions
**Room 3: Segmentation
Marketing in the Urban
Melting Pot**

Moderator: William Cullen
president
United Cable TV of Los
Angeles.

**Room 4: Challenges Facing
the Independent Operator**

Moderator:
Joseph Gans Sr.
president
Cable TV Co.

**Rooms 5 and 6: System
Turnaround: Three Hard Work
Success Stories**

Moderator:
Greg Liptak
group vice president of
operations
Jones Intercable.

**Rooms 7 and 8: Ancillary
Services: Making Money Off
Impulse, LANs and Other
Business Plans**

Moderator:
David Katz
director of financial services
Gill Cable.

10:30 a.m. to 1 p.m.

**Room 1: BCT/E Certifications
Examinations**

Examinations in all seven
categories. Pre-registration in
SCTE booth or at test site.

11:15 a.m.
to 12:30 p.m.

Room 2: Closing Session

Moderator:
Paul Maxwell, publisher, Media
Business News.

7 ft.

6 ft.

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3 ft.

2 ft.

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G. Gordon Liddy to host TV talk show

By ADAM BUCKMAN
Staff reporter

NEW YORK—During a recent news conference to hawk his new TV talk show, G. Gordon Liddy was asked if he felt any remorse for his role in the Watergate scandal.

"I am very remorseful that the second Watergate break-in failed," Mr. Liddy said.

That's a likely indication of how outspoken Mr. Liddy will be on his new confrontational talk show, to be distributed by New York-based All American Television.

Scheduled to premiere in fall 1988, the talk show is titled simply "Liddy."

The program is being planned as a nightly one-hour strip that will feature Mr. Liddy in heated debates with guests who have opposing viewpoints on current issues.

"Liddy" will be produced by Scotti Vinnedge Television, New York.

A pilot should be ready in mid-December, said George Back, president of All American.

According to Mr. Back, the company signed Mr. Liddy because of his popularity as a speaker, a role in which Mr. Liddy is said to earn about \$1 million a year.

"Balls" is the reason why Mr. Liddy is so popular, Mr. Back said.

Another reason is "he kept his mouth shut" during the Watergate investigation, Mr. Back added.

Mr. Back said he wasn't concerned with whether the general public likes or resents Mr. Liddy: "We don't care if they hate him. We

just want them to watch him."

As of last week, no guests had agreed to appear on the program.

But invitations have been extended to the Rev. Jesse Jackson; Sen. Joe Biden, D-Del.; and feminist Eleanor Smeal.

Since they've seen no pilot for "Liddy," officials at TV rep firms were cautious when commenting on All American's choice of Mr. Liddy as host.

"I don't know what G. Gordon Liddy can do," said Dean McCarthy,

vice president of program services for Harrington Righter & Parsons, New York.

"I think that Liddy himself, as a person, is a very compelling individual," said John Von Soosten, vice president and director of programming for Katz Television, New York.

But Mr. Von Soosten wondered whether Mr. Liddy's "compelling" personality would come across on TV as well as it does in person.

Before he became a lecturer, Mr. Liddy became famous for his role in

the Watergate scandal.

According to testimony at trials of various Watergate co-conspirators in the 1970s, Mr. Liddy directed the break-in at the offices of the Democratic National Committee in Washington's Watergate Hotel, an event that precipitated the downfall of President Richard Nixon.

A former FBI agent, Mr. Liddy was also the architect of "Operation Gemstone," a strategy employed by the Nixon campaign's-

(Continued on Page 66)

Game show strip slated for fall '88

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—Select Media Communications, best known for its short-form vignette programming, plans to launch a half-hour weekday game show strip next fall.

The show, "Relatively Speaking," will be hosted by John Byner.

The project is a joint venture among SMC, Atlantic/Kushner-Locke and The Maltese Cos. All three companies will have production responsibilities; SMC will also handle distribution and national ad sales.

"Relatively Speaking" will feature a panel of stars that attempts to identify a mystery guest who is a relative of a famous person.

The show will be offered on an all-barter basis, with stations keeping 4 minutes of local ad time and SMC holding back 2½ minutes for national advertisers.

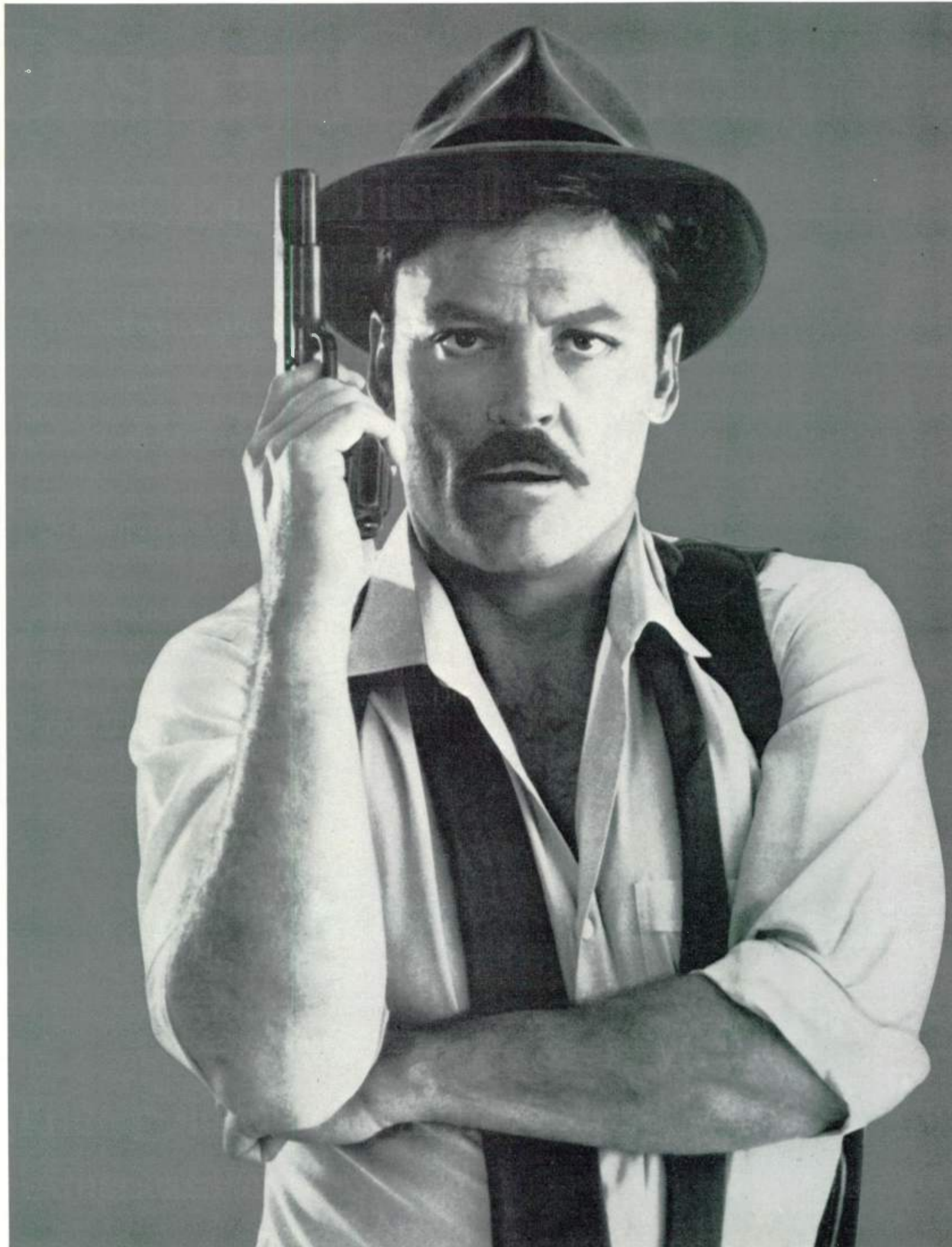
While most new game shows for next fall are being offered on a cash-and-barter basis, SMC President Mitch Gutkowski said "Relatively Speaking" will be an all-barter deal because stations are oversaturated with cash, off-network product.

Mr. Gutkowski sees the program working in both morning and afternoon time periods.

Executive producers for "Relatively Speaking" will be Mr. Gutkowski; Donald Kushner and Peter Locke, Atlantic/Kushner-Locke's co-chairmen; and Ray Volpe, president and chief executive officer of The Maltese Cos.

Los Angeles-based Atlantic/Kushner-Locke has produced the animated "Teen Wolf" series for CBS, "First and 10" made-for-cable series on HBO and "Divorce Court," the first-run syndicated series. The company will also release a full-length animated feature film, "The Pound Puppies and the Legend of Big Paw," which will be distributed by Tri-Star next year.

The Maltese Cos., which produces vignettes for SMC, has also produced the animated series "Spiral Zone" and "Maple Town."#



CNN political show tracking '88 election

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—If CNN's new weekday program "Inside Politics '88" catches on, the cable service might make it a permanent addition to its schedule.

The live half-hour program, which was initiated to chronicle the election year, premiered Nov. 2 and has featured every presidential candidate.

CNN's New York, Washington

and Atlanta bureaus are all involved in the effort, described by one of its anchors as an "accurate, mildly irreverent" program on politics.

To make room for the show, CNN trimmed its 90-minute 5 p.m. (ET) "Newswatch" to an hour. "Inside Politics" now follows that nightly newscast at 6 p.m.

"What we're trying to do is a program that's not aimed principally at the general audience but the campaign staffs themselves, the media experts," says anchor Mary Alice

Williams. "Once we get them aboard, where they're calling us and wanting to be on the program, it'll catch on with the general public."

In addition to her role on "Inside Politics," Ms. Williams is CNN's vice president in charge of the New York bureau and an anchor on "Newswatch" and the hour-long nightly "Prime News" at 8 p.m.

She is hosting the political program with fellow election anchors Bernard Shaw in Washington and Lou Waters in Atlanta.

CNN's national political correspondent, Frederick Allen, will provide analysis as "Inside Politics" tracks the candidates' travels around the country.

Merrill Lynch is a sponsor of the show, but remains its only major advertiser to date.

Asked if the half-hour program would ever be expanded to an hour, Ms. Williams says: "I don't foresee that, but it could. We may, on big event days, expand our coverage."

Once the election year is over, Ms.

Williams hopes the show will continue as a permanent fixture on CNN.

"I would expect that there's going to be some resistance the day after Election Day to take this program off," she says. "In fact, I hope there is."

Enterprising news projects such as "Inside Politics" have become the cable network's hallmark, she adds.

Meanwhile, Ms. Williams says that the presidential race, especially with the extra focus now on character issues, will keep the staff of "Inside Politics" busy for the next year.

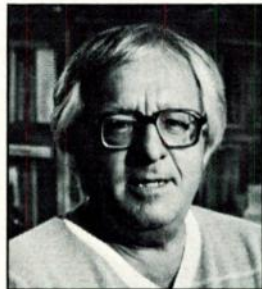
"We have a great story on our hands," she says. "We've got no clear front-runner, we've got a bigger slate of candidates than ever, we've got suspense, drama, an almost unknown quantity in almost every candidate and a surprise ending."#

WHO'S CABLE'S TOP GUN?

If your answer is USA Network, you hit the bull's-eye. USA has shot right to the top as cable's most-watched network, and we're strengthening our leadership position by adding even more exclusive and original programming to a schedule that's already cable's best.

And we're using heavy artillery. *The New Mike Hammer* joins USA's lineup directly off network for the cable debut of this popular action series. The Ace Award-winning *Ray Bradbury Theater* comes aboard with off-pay episodes plus brand-new episodes produced exclusively for USA.

That's two direct hits so far, and we've got plenty of ammo left.



Alfred Hitchcock Presents returns for a second season of all-new episodes. *Robert Klein Time* begins its second season with a fresh new look and all-new laughs. The laughter continues with Don Adams in *Check It Out!*, now entering its third season of new and exclusive episodes. *Airwolf* takes off on new adventures. And everyone's a winner with our original new game shows.

It's this commitment to original and exclusive programming that has made USA Cable's Flagship Network. The one network built on the kind of quality entertainment that adds value to your entire cable package. All of it supported by free billstuffers, ad mats, program guides, the most comprehensive local ad sales program in the business and major consumer promotions.

So while you're aiming for satisfied subscribers, remember, no one helps keep you on target like USA Network.



USA
NETWORK

AMERICA'S ALL ENTERTAINMENT NETWORK



Sports trivia ads offered

By RICHARD TEDESCO
Staff reporter

NEW YORK—Blair Entertainment is building its business in sports vignette advertising with TV spots based on a new sports trivia game.

RPR Productions, Blair's sports programming division, is offering the "Sports Challenge" TV ads.

The 30-second spots present a scene from a classic sports contest and pose a question about the event. The advertiser's message follows, with the answer to the challenge after that. Then the viewer is invited to call a toll-free "800" number for a further challenge.

Once the viewer calls, an interactive telephone technology poses a sequence of up to three questions randomly selected by a computer. If the caller answers all three correctly, he wins a prize from the advertiser and a local sporting goods store.

Among the markets where the spots are being aired are Minneapolis, Atlanta, Denver, Phoenix, Philadelphia and Chicago. They will be used in new markets next year, according to Alan Berkowitz, newly named president of RPR Productions.

"We were looking for a way to revitalize our vignette sales," says Mr. Berkowitz, who also continues in his role as senior vice president overseeing Blair's ad-supported programming.

International Business Machines Corp., AT&T, The U.S. Army, Chrysler Corp. and Liberty Mutual Insurance are among RPR's clients for the sports spots, which focus on everything from big games in National Football League history to the Indianapolis 500 and horse racing's Triple Crown.

RPR already provides footage for 80 percent of all sports scenes seen on the networks, maintaining agreements for the short-form spots with the NFL, the National Basketball Association and the Professional Golf Association.

The company's source is more than 40 million feet of sports films in the Telra Library, which RPR purchased prior to its association with Blair, according to Mr. Berkowitz.

"We are, in a sense, a small boutique for sports," he says.

In its strategy for the "Sports Challenge" spots, Blair gets advertisers to commit to certain markets, then makes the arrangements with local TV stations. It's even customizing the follow-up challenges to lead off with a plug for the local sportscaster.#

Sources: NTI NCAR Special Report May 1987 Avg. Weekly HH Cume, Feb. 1987 NHI. Excluding superstations.

Affiliate Relations Regional Offices: Eastern—Betsy Dimberger (212) 408-9170, Central—Carolyn McCrory (312) 644-5413, Western—Barbara Kirbach (213) 277-0199

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 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

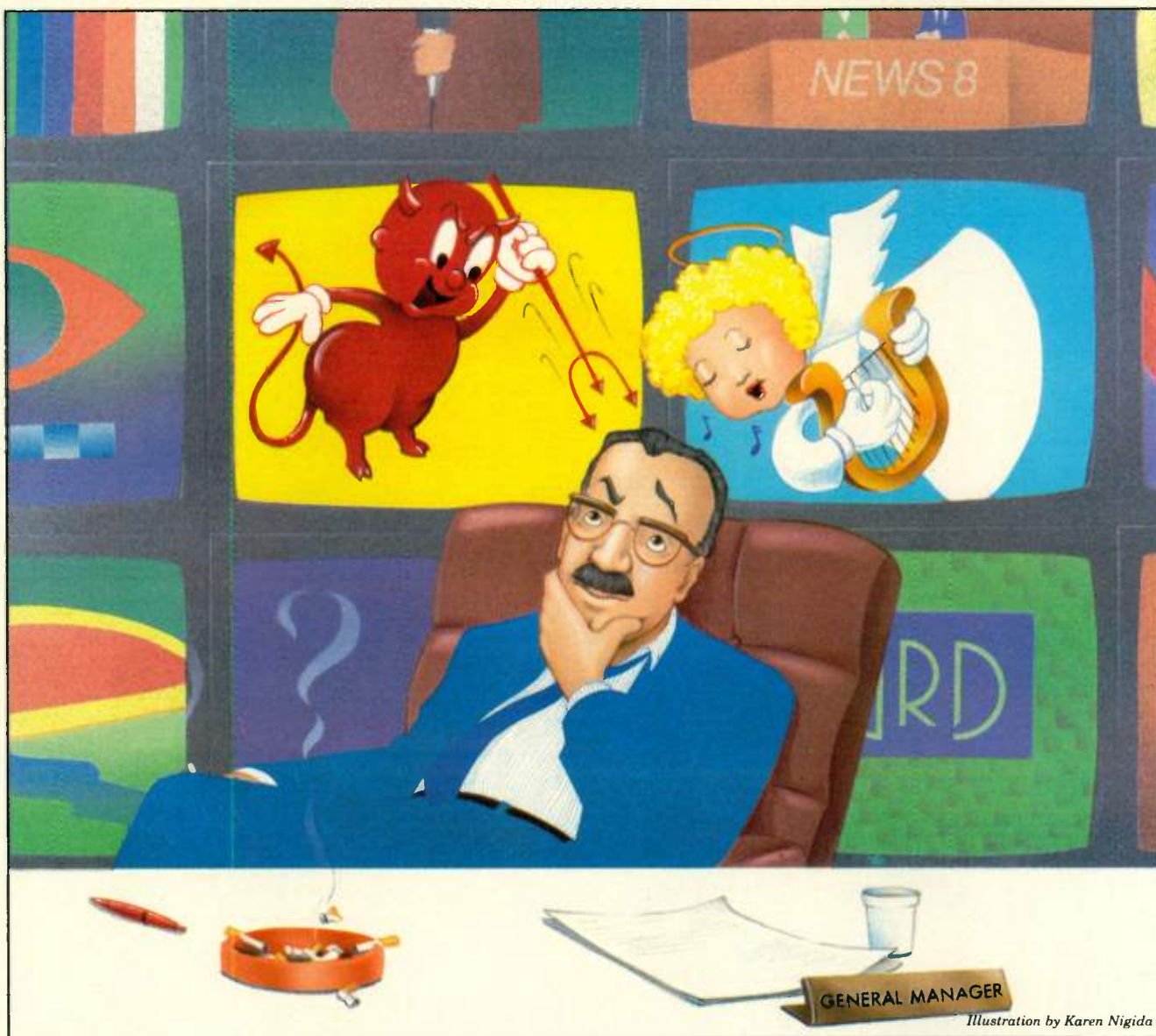


Illustration by Karen Nigida

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 "hyponing" OK during sweeps months in order to boost ratings?

Yes No

23. If you answered yes to the last question, how much hyponing 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 hyponing 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: _____

**ONE
CELEBRITY
TALK SHOW
CUTS THROUGH
TO WOMEN.**



LIVE with Regis

THE CELEBRITY TALK SHOW THAT CUTS THROUGH IT ALL. NO.1 WITH WOMEN. NOW AVAILABLE NATIONWIDE.

Women love LIVE WITH REGIS & KATHIE LEE.

No.1 in New York. Of the three affiliates, 57% of women 18-49 watch.

No.1 in Los Angeles. Of the three affiliates, 56% of women 18-49 preferred Regis.

Outdelivered DONAHUE.

Outdelivers WIL SHRINER.

Outdelivered its OPRAH/JEOPARDY lead-out.

Regis and Kathie Lee cut through

all the talk to deliver what other talk shows can only promise. Great demos. Great ratings. And a proven way to reach the most sought after viewing audience, women 18-49.

They've made Regis Philbin a solid talk show success for 10 years. He hosted the No.1 celebrity talk show in New York, and Los Angeles. And proved his national appeal by hosting the No.1 rated show on the Lifetime cable channel.

Women turn to Regis Philbin and

Kathie Lee Gifford because their chemistry brings out the best in guests. And the best in their viewing audience. Their special brand of entertainment, celebrity interviews and just plain fun wins again and again, sweep after sweep.

Now LIVE WITH REGIS & KATHIE LEE is available in your market. So you can share in the success of the celebrity talk show that's been sweeping women off their feet. LIVE WITH REGIS & KATHIE LEE.

s & Kathie Lee



LIVE
Regis &
Kathie Lee



Giving in to impulse

Growth of pay-per-view services sparks need for addressable cable converters

By RUSSELL SHAW
Special to ELECTRONIC MEDIA

As more cable systems add pay-per-view services, the market—and the competition—is heating up for addressable converters.

Normally mounted on top of or beside television sets, addressable converters in impulse PPV systems enable viewers to quickly order events on normally dedicated, scrambled channels.

"We started going addressable 18 months ago, and most of our systems are going over as we speak," says Pat McDonough, corporate chief engineer for United Cable Television Corp. in Denver. "It's worth the time and the effort. We've gone addressable, and we think we are right."

Industry consultant Paul Kagan Associates in Carmel, Calif., predicts that this year, shipments of addressable converters will probably total between 4.5 million and 4.7 million units, an increase of nearly one-third from the 3.45 million shipped to multiple system operators last year.

Kagan estimates that the three leading addressable converter manufacturers by shipments this year will be General Instrument's Jerrold Units, Hatboro, Pa., with a maximum of 2.4 million units; Scientific-Atlanta, Atlanta, with 960,000 maximum; and Zenith Electronics Corp., Glenview, Ill., with 650,000.

Pioneer Communications of America, Columbus, Ohio., will be fourth with 420,000.

Steve Rosenberg, a senior analyst for Kagan, believes that addressable converters will figure prominently in MSO strategies.

Writing in the Oct. 28, 1987, issue of Kagan publication Cable TV Technology, Kagan senior analyst Steve

Rosenberg views these purchases as central to MSO strategies.

"Addressable converter demand... has been steady throughout the year," Mr. Rosenberg wrote. "Buoyed by growing cable operator enthusiasm for pay-per-view, at least 4.5 million addressables will be delivered in 1987.

"Because of the steady demand for addressable converters and the proprietary nature of the technology, there is a good chance projected addressable shipment levels for the final three months of the year will represent actual quota levels."

Impulse PPV, or IPPV, is replacing non-addressable converter technology. The older system frequently converted customers to buy a throwaway trap attachment for the converter box that would activate the blocked channel for a specific event.

This involved a trip to the cable store or a service call to the customer's home, effectively limiting the "impulse" from the PPV option.

Among addressable converters, there are four basic ways to handle program ordering.

The first is a manual key-in, where the customer calls a cable service representative in advance to order the specific program. This method can be very labor-intensive.

The second, a voice-response system, requires the customer to dial a series of numbers. The viewer gets an "event number" on a cable channel dedicated to promotional and programming announcements.

A synthesized voice asks for the event number, which the customer inputs on the telephone pad.

The voice then requests an account number. After a brief check by the cable operator's accounting department

(Continued on Page 84)



A Zenith engineer tests the company's new PM-Pulse IPPV system, with an addressable converter box and a hand-held remote control.

Digital cart machines coming to radio

By JEFFREY SCHWARTZ
Special to ELECTRONIC MEDIA

Digital cartridge machine technology is getting ready to enter the radio market, bringing with it the opportunity for a greater dynamic range than the traditional analog system.

Digital cart machines are such a new phenomenon that ITC/3M in Bloomington, Ill., is the only company that has formally introduced a prototype. The digital machines just entered field tests in the past month, but the company hopes to start selling them in 1988.

"This product is the top part of our cart machine line," says Bill Parfitt, ITC/3M's market development advanced administrator.

"We feel they will go into stations in major markets where there is high competition looking for an edge in audio quality," he says.

But before they are accepted by the radio market at large, digital cart machines will have to overcome two major obstacles: cost and incompatibility with existing hardware and software.

ITC/3M's standard configuration digital record/playback unit is priced at \$13,500, compared to \$6,000 for its most popular analog cart machine line, Mr. Parfitt says.

The new digital cartridge is a modification of the data cartridge used for backing up information in the computer industry. When purchased in quantity, a cartridge will cost \$16.50, compared to an average \$6 per analog cartridge.

Although it's smaller than an analog cartridge, the digital cartridge offers up to 20 minutes of recording time or as many as 31 40-second cuts.

"Basically, there's a single track head which steps up and down a total of 32 tracks," says Mr. Parfitt. "One track (the bottom-most track) is what we call a directory track, which holds the information about the location of actual program materials on the cartridge."

The machine is designed to read the directory track. It then operates like a standard continuous loop cartridge machine.

"If you had three McDonald's commercials on a digital cart and you wanted them to automatically sequence, the device would do that," Mr. Parfitt says.

Currently, the dominant form of digital playback hardware used by radio stations is



ITC/3M's HCDA 3000 Digital Audio System is the first—and so far only—digital cartridge prototype system in field tests. The company hopes to begin selling the system next year.

the compact disc.

Some stations broadcast CDs directly on the air in lieu of vinyl records, while others dub CDs onto analog cart machines as they do with records. Mr. Parfitt notes that a station can dub a CD to a digital cart machine (digital to digital) without generation loss.

"The advantage over CDs is carts are easier to operate," says Mr. Parfitt. "I think the two (CD players and digital cart machines) will live in harmony much like turntables and cart machines have lived in harmony in the past."

Whether stations opt to broadcast music using a CD or a cart, Mr. Parfitt sees its digital playback machines as an outlet for digitally broadcast commercials.

"The real problem is if you are playing music from CD and you're playing analog commercials, you'll notice, and the clients will notice, a discrepancy in the audio quality between the music and the commercials," says Mr. Parfitt.

However, another new technology that allows stations to offer improved audio quality using existing cart machines has raised debate over the cost-effectiveness of ITC/3M's product.

Pacific Recorders, Carlsbad, Calif., is offering a processor that incorporates Dolby Spectral Recording, a high-end noise reduction system used in professional multitrack recording, theatrical film production and post-production.

This processor, which costs about \$2,000, is a rack-mountable system that can be interfaced with any existing series of cart machines. Its audio quality is said to be comparable to digital.

"The basic input we've received from the marketplace is that there's a horrendous investment in existing hardware out there, a lot of it in very new machines," says Jack Williams, president of Pacific Recorders.

(Continued on Page 84)

Ampex Corp. forming two new divisions

Ampex Corp., Redwood City, Calif., is forming two new divisions. Ampex Video Systems will focus on digital video-processing systems for the televi-

TECHNOLOGY BRIEFS

sion broadcast industry. Ampex Recording Systems, meanwhile, will handle high-performance magnetic recorders for television, medical and government applications.

IDB Communications Group, Los Angeles, has agreed in principle to acquire International Relay Inc.'s assets and business interests relating to international business and data communications. IDB is expected to pay the New York-based company a total of \$2 million in the deal. IRI Communications is the original U.S. provider of International Business Service, an all-digital, direct communications service by satellite between the United States and the rest of the world. IDB is a leading supplier of satellite transmission and distribution services for radio and television programming.

Symbolics Graphics Division, a computer animation/graphics company, has formed a cooperative venture with Lyon Lamb VAS, a designer and maker of video products. Lyon Lamb will now offer a specially designed video input/output subsystem for use with the Symbolics 3600 Animation workstation, making it a complete, compatible turnkey paint and 3-D animation video production system. #

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A promotional image for the TV show Star Trek: Voyager. It features the five main characters standing in a futuristic corridor. From left to right: Neelix, Kesotcha, Neelix, Kesotcha, Neelix, Kesotcha. The text "THE HIT RENEWED" is overlaid in large, bold, white letters with a black outline.

THE HIT RENEWED



OF '87. FOR '88.

The ratings say it all. "Star Trek: The Next Generation" is a hit in 24 out of 24 local markets. Compared to other shows in the same time period last year, we're up 133% in Household ratings, up 200% with women 18-49 and up a phenomenal 700% with men 18-49.* So when those figures were reinforced by a national NTL of 13.2,**there was only one thing left to do. Renew!

STAR TREK® THE NEXT GENERATION



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*NSI/OCT 1986, OCT. 1987 ALL MARKETS **NTI, 11/2-11/8/87

WHO'S NEWS

Broadcast TV

Tony Shepherd to vice president of talent, Aaron Spelling Productions, Los Angeles, from director of talent.

Phillip Keller to president and general manager, KXTV-TV, Sacramento, Calif., from vice president and general manager, KOTV-TV, Tulsa, Okla.

Amy Adelson to director of motion pictures for television, NBC Entertainment, Burbank, Calif., from director of miniseries and novels for television.

Giora Breil to director of promotions, Telemundo Group, New York, from director of advertising and promotion, KVEA-TV, Glendale, Calif.

Paul Robins and **Phil Cowan** to co-anchors, Fox Broadcasting Co.'s "The Wilton North Report," Los Angeles. Mr. Robins and Mr. Cowan were contributors to "T.V. Lite," KCRA-TV, Sacramento, Calif., and KAER-FM, Sacramento.

Gordon Dawson to writer/producer, GTG Entertainment, Culver City, Calif., from writer/producer, MTM Enterprises, Los Angeles.

Carmen Culver to developer of miniseries, made-for-TV movies and series, Universal Television, Los Angeles, from independent producer.

Jack Simmons to manager of sports operations and advance planning, NBC Sports, New York, from



GINNY OVERBAGH
The Disney Channel



STEWART NAZZARO
Palmer Communications



ALAN LETZ
Harmony Gold



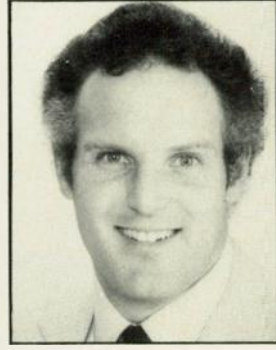
FRANK BROWNE
New World Television



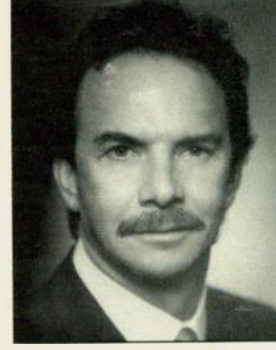
KEN DONNELLON
John Blair Comm.



LORI SUE MEYERS
The Nostalgia Channel



ANDREW WALD
Lantor Associates



SANDY LANG
New World Television

event coordinator and unit manager.

Jerry Kunkel to general manager, WXTX-TV, Columbus, Ga., from general manager, WDHN-TV, Dothan, Ga.

Robert A. Epstein to vice president and general manager, WEYI-TV, Clio, Mich., from vice president and director of corporate business

development, Telemundo Group, New York. He replaces **Michael Fiorile**, who was named vice president and general manager, WLOS-TV, Asheville, N.C.

Cable TV

Ginny Overbagh to Western region vice president, The Disney Channel, Burbank, Calif., from vice president of Western operations, American Television and Communications Corp., Denver. Also, **Ed Lahti** to vice president of production from director of production; **Susan Stitt** to manager of business systems, from senior consultant, Arthur Anderson and Co., Costa Mesa, Calif.; **Teresa Hedrick** to finance manager from general ledger accountant, Pactel Cellular, Irvine, Calif., and **Eric Ibara** to manager of sales analysis, from manager of consulting group, Price Waterhouse, Los Angeles.

Stewart Nazzaro to vice president of cable operations, Palmer Communications, Naples, Fla., from general manager, Palmer CableVision, Palm Desert, Calif.

Tom Neville to vice president of research and planning, Viewer's Choice, New York, from director of research and planning.

Carol Sulkes to vice president, general counsel and secretary, Centel Cable Television Co., Oak Brook, Ill., from general attorney and assistant secretary.

Rosie Pisani to director of marketing campaigns, Showtime/The Movie Channel, New York, from manager of promotion. Also, **Lynn Hazen** to director of program guides and publicity, a new post, from manager of program guides and publicity.

Edward A. Merlis to president, Telaction Corp. cable affiliate division, Schaumburg, Ill., from vice president of government relations, National Cable Television Association, Washington, D.C.

Richard Lyness to executive director, Southern California Cable Television Marketing Council, Los Angeles. He will continue as president and owner, Enterprise Communications, Los Angeles.

Lori Sue Meyers to creative ser-

vices manager, The Nostalgia Channel, New York, from creative services and art director, Rainbow Creative Services, New York.

Radio

Steve DiNardo to national sales manager, WCBS-AM, New York, from senior account executive, CBS Radio Representatives, New York.

Eve Creary to manager of radio station relations, Narwood Productions, New York, from administrator of special programming, NBC Radio Entertainment, New York.

Robert Eggleton to executive producer, WWWE-AM, Cleveland, from morning drive programming, WIND-AM and WMAQ-AM, Chicago.

Journalism

John Goodman to senior producer, "CBS This Morning," New York, from producer of planning and promotion, "Good Morning America," New York.

Doug Ramsey to managing editor, Financial News Network, New York, from business correspondent, NBC News, New York.

Bernard Gershon to associate news and programming director, WCBS-AM, New York, from news director, WOR-AM, New York.

Barbara Cox to producer, WUSA-TV, Washington, from producer, KOCO-TV, Oklahoma City.

Linda Church to weekend meteorologist, WNBC-TV, New York, from weekend meteorologist, WKYC-TV, Cleveland.

Syndication

Jon Anderson to supervising producer, "Friday the 13th: The Series," Los Angeles, from producer, "Houston Knights," Los Angeles.

Larry Dieckhaus to executive producer, "Siskel & Ebert & the Movies," Chicago, from Midwest publicity and promotion director, Twentieth Century-Fox, Chicago.

Joel Berman to senior vice president and general sales manager,

GTG Marketing, New York, from vice president and Eastern regional manager, Paramount Domestic Television, New York. Also, **Fred Petrosino** to vice president of Western sales from executive vice president of marketing, LBS Communications, New York; **Bette Alofsin** to vice president of South-eastern sales from director of East Coast sales, MTS Entertainment, New York; **Brian Davidson** to vice president of Midwest sales, Genesis Entertainment, New York; and **Mark Berman** to manager of research from marketing specialist, Viacom Enterprises, New York.

Sandy Lang to Western sales representative, New World Television Distribution, Los Angeles, from executive vice president, Image West, Los Angeles. Also, **Frank Browne** to Eastern sales representative from district manager, Automatic Data Processing, Los Angeles.

Brindell Tilden to director of Midwestern sales, The Samuel Goldwyn Co., Chicago, from Midwest sales manager, Blair Entertainment, Los Angeles.

Other

Michael D. Perry to senior vice president and chief financial officer, A.H. Belo Corp., Dallas, from vice president and controller.

Ken Donnellon to vice president of advertising and communication, John Blair Communications, New York, from vice president of marketing and communication, Blair Television, New York.

Richard Appleton to executive vice president for broadcasting, Price Communications Corp., New York, from senior vice president.

William Hotes to president, Teletor Network of America, Washington, from vice president and director of government relations, Diamond Shamrock Corp., Dallas.

Peter Graves to senior vice president, a new post for Nelson Entertainment Group, Beverly Hills, Calif., from vice president, MGM/UA Communications Co., Los Angeles.

Richard Randall to executive vice president, Heron Communications, New York, from chief financial officer.

Michael Keegan to vice president of acquisitions, planning and development, Act III Communications, Los Angeles, from associate director of corporate development, Columbia Pictures/Coca-Cola Entertainment Business Sector, New York.

Gordon Rice to vice president and associate broker, R.A. Marshall & Co., Hilton Head Island, S.C., from general sales manager, United Press International, New York.

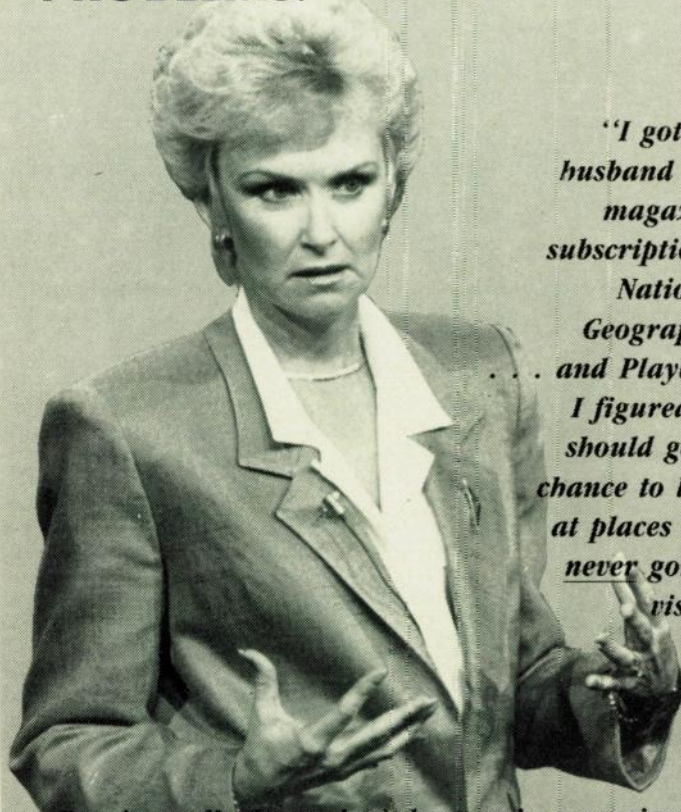
Andrew Wald to managing director, Lantor Associates, Beverly Hills, Calif., from president of pay-television group, Twentieth Century Fox, Los Angeles.

Alan Letz to vice president of home video and pay television, Harmony Gold, Los Angeles, from director of home video and pay television.

Obituary

Don Faraceno, general manager, KCRA-TV, Sacramento, Calif., died Nov. 22 of a heart attack. He was 62.

THE NEW NEIGHBOR ON THE DAYTIME BLOCK WHO USES HUMOR TO TACKLE LIFE'S PROBLEMS.



"I got my husband two magazine subscriptions, National Geographic and Playboy, I figured he should get a chance to look at places he's never gonna visit."

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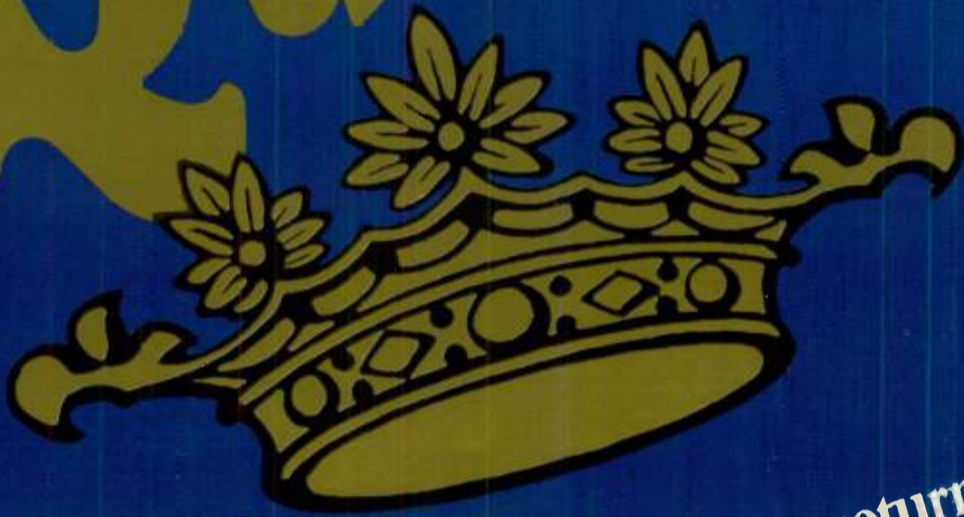
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to reign Supreme...*

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One of broadcasting's biggest hits returns
to television in an exciting new version to
meet today's fast-paced lifestyles.

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MONTY HALL
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The Power of the Show.

Double Dare is proven. A game show for kids with so much built-in appeal, Nickelodeon's time period ratings more than tripled.

The Power of the Kids.

They're bored with animated superheroes. *Double Dare* gives them something completely fresh and different. And, *Double Dare* attracts teens and young adults. That adds up to a remarkable early fringe franchise.

The Power of the Partnership.

Viacom, Fox Television and Nickelodeon have joined forces to bring you the next generation of children's programming.

The Power of the Future.

Double Dare will change the future of children's programming in your market beginning February 22, 1988. Be there.

The logo for the game show "Double Dare" features the words "DOUBLE" and "DARE" stacked vertically in a bold, red, bubbly font with blue outlines. The "D" in "DARE" is significantly larger and overlaps the "DOUBLE". A yellow and orange rainbow-like brushstroke is visible behind the logo.

**DOUBLE
DARE**™



U.S. ads support foreign show imports

By RICHARD TEDESCO
Staff reporter

NEW YORK—A former PBS station executive has persuaded Budweiser to advertise on Italian soccer broadcasts carried on U.S. television outlets.

That might sound like a mix of strange bedfellows, but not to Paul Sladkus, the creator of the recent tie between beer and soccer.

Mr. Sladkus, who previously worked with public TV stations in

New York, is an international advertising sales representative.

His job is to get American advertisers to sponsor programming from other countries so that it can play on these shores.

As the head of The Paul Sladkus International Corp., a firm representing international TV and radio companies, he sees a wave of international programming coming toward the United States.

"International programming in America is exploding as thoughtful

U.S. advertisers recognize that the new ethnic consumers have deep cultural roots, do not speak English as a primary language and are only limited viewers of English-speaking television," Mr. Sladkus said.

His diverse clientele spans producers in China, Israel, Italy, Japan, South Korea and the Philippines.

Mr. Sladkus is particularly confident about the future of Asian-produced TV shows in the U.S. market.

"Asian-Americans, among other huge segments of the U.S. popula-

tion, will be serious buyers from people or companies that speak their language and understand their culture," he says.

Mr. Sladkus' firm provides marketing, translation, production and creative support for the international companies it represents.

But right now, he's hot on Italian soccer.

His latest conquest is Anheuser-Busch, which has committed to advertise Budweiser beer on Italian football broadcasts carried on U.S.

television outlets.

Mr. Sladkus said the St. Louis-based brewery's decision to air three spots per game on the imported professional soccer matches produced by the Italian RAI Corp. indicates the potential for the broadcasts in the U.S. TV sports market.

"I think it's a big future sport for the U.S.," he said.

Budweiser billboards will be visible on the playing field perimeters during the telecasts, which air on
(Continued on next page)

'Gables' popular worldwide

(Continued from Page 26)

"In its simplest form, it's a good story, well told," Mr. Sullivan says, explaining the tale's appeal.

"It entertains people and allows them to learn something about themselves."

So far, the sequel is meeting with more than critical success, at least in Canada: The CBC sold out ad time for the miniseries in September.

"It's probably the easiest sale we've had in years," says Adam Lit-zinger, manager of CBC network sales. "It proves that, with a good track record, a show will sell itself."

The CBC is predicting that more than 5 million viewers will tune in to the sequel. So are national advertisers.

The network doubled the cost of ad time it charges for a miniseries for the sequel, to \$38,000 per minute. By comparison, one minute of advertising on the CBC's top-ranked show, "Dallas," costs about \$26,000.

While advertisers and networks are betting on a proven record, the show's producer says he's confident of an even better reception to the sequel.

"I enjoyed working on this film more," Mr. Sullivan says.

"It's a more complex story. It explores the emotional depth of the characters a little bit more than the last one."

The producer says such depth transcends borders.

American critics agree, having described the sequel as "a spotlessly handsome production" and "they don't make television any better than this."

What's next for Sullivan Films? There definitely won't be any more "Anne" sequels—Mr. Sullivan says they would only detract from the success of the first two.

Because of the soaring sales around the world for the miniseries, the two programs are being released in home video. The first one was released in October, while the second is due out in January.

Sullivan Films has also entered into an agreement with CBC Enterprises to sell "Anne of Green Gables" memorabilia, including a storybook based on pictures from the film.

Other projects for Sullivan Films include three made-for-television movies and one feature film next year.

While more successes like the "Anne" series would be nice, Mr. Sullivan says he's realistic: "Good television productions that allow an audience to explore a certain depth of emotion are few and far between." #

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On January 2, Saturday morning will finally grow up.

It's not kid's stuff.

It's GREAT WEEKEND—live via satellite—the program that has everything for active adults to plan their weekend. It's a dynamic, weekly hour of weather, sports, money, entertainment, news, fashion, people, arts and leisure, health and science, and how-to's.



Co-hosts BOB GOEN & DALE HARIMOTO

Plus studio and field reporters: JACK PERKINS, STAN TURNER, KERRY MILLERICK, PATRICK FLANIGAN, CINDI RINEHART, DR. MICHAEL J. BREEN.

Men and women are ready to watch.

In a recent Frank N. Magid Associates survey, 71% of adults said they were looking for an intelligent program alternative on Saturday mornings. Nearly 80% said they would watch a news/information show. 80%! Adults can't wait to have a GREAT WEEKEND.

Initial ad time on Danish TV sells well

By DAVID BARTAL
and LAUREL WENTZ
Crain News Service

COPENHAGEN, DENMARK—Advertisers are lining up to buy the first TV ad time available in Scandinavia as Denmark phases in the use of TV advertising.

The commercial time is on a new regional channel covering 15 percent of the country, accessible to 800,000 Danes.

Until now, Denmark has been Eu-

rope's most limited TV market, with only one government-owned national channel.

Sweden and Norway, the other European countries that do not allow TV commercials, have two channels each.

When the new channel, called TV South, began airing commercials Oct. 1, the daily five-minute advertising block was oversold by 60 percent, forcing the station to cut back on the amount of time allotted to each advertiser.

TV South is the first of seven or eight regional Danish channels that will form a second national network called TV2.

Most or all of these channels will be on the air by Oct. 1, 1988, and a second 10-minute daily block of commercials will air nationally on TV2 in addition to the five-minute local blocks run by each regional station.

Advertisers so far include Colgate-Palmolive Co.'s Ajax cleanser and Colgate toothpaste, Citroen

cars, Kellogg Co.'s Frosties cereal and Unilver subsidiary Frisko, a Danish ice cream company.

Frisko's ice cream sales in the area have more than doubled since the commercials began airing, said Frisko Marketing Director Martin Jensen.

TV South has sold time for 300 different commercials so far and is selling space for 1988, said Jene Howitz, managing director of TV2 Recklame, a company set up to sell TV2's commercials.

Commercials range from 10 seconds to 60 seconds, but most are 30-second spots, priced at about \$1,500, he said.

So far, about half the spots aired have been subtitled versions of U.S., British- or West German-produced commercials and the remainder locally made, though local creative and production standards still are low.

"Never have agencies invested so much money in (television production) training courses, but there is still a long way to go," said Kai Hansen, chairman of Young & Rubicam here.

"The problem now is waiting for the whole of Denmark to get TV advertising," he said, adding that many clients think the expense of producing 30-second commercials is too high for a region that covers just 15 percent of Denmark.

He said Y&R client Unisys is airing a locally made spot, while Colgate is using a Colgate tartar-control toothpaste spot made in the United Kingdom.

Mr. Hansen said that it's too early to tell how much TV advertising will boost total ad spending in Denmark. However, he said total ad expenditures increased by 40 percent in Austria and 20 percent in Holland after those two countries allowed TV advertising.

Denmark's move is unlikely to spur a similar trend in neighboring Sweden and Norway while the current governments, which are opposed to TV advertising, remain in power. #

U.S. ads support imports

(Continued from previous page)
cable TV systems throughout the United States.

In some cases, public TV stations also lease time to RAI for the soccer telecasts.

RAI produces 16 hours of weekly programming that are aired on U.S. outlets.

AT&T, Alfa Romeo and Perugina are already major sponsors of the soccer matches, according to Mr. Sladkus.

In a recent interview, he also said Israel-based Kastle Communications, another international broadcaster his firm represents, will soon introduce a new program, "Hello, Warsaw" to the Travel Channel, a basic cable service.

Kastle already produces two other regular features, "Hello, Vienna" and "Hello, Jerusalem" for the Travel Channel.

In addition to Italian RAI Corp. and Kastle, The Paul Sladkus International Corp. has representation agreements with Fuji Television, Tokyo Television Broadcasting and NHK in Japan; Asia Television, TVB and China Television in China; The Korean Broadcasting System and MBC in South Korea; and The Philippines' GMA Channel 7.

During his previous jobs in public TV, he became known as an advocate of enhanced underwriting announcements, which allow public stations to provide short messages about the corporations that sponsor shows.

His experience included executive production and financial positions at public broadcasting stations WNET-TV and WNYC-TV in New York City. #

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GREAT WEEKEND is the ideal way for retail advertisers to reach consumers before they make their most expensive purchases, and before they plan their weekend entertainment. That makes GREAT WEEKEND a powerful weapon for you—to create new sponsorship and sales opportunities, and to compete aggressively against radio and newspaper.

From the man who woke up morning TV.

Our executive producer is GEORGE MERLIS, the man who helped make "Good Morning America" so successful. He's now the driving force behind GREAT WEEKEND.

Now is the time for Saturday morning TV to grow up. Now is the time for GREAT WEEKEND. For details, call 213/477-2101.



©USTV 1987

Turner can run NBA games on TNT

By RICHARD TEDESCO
Staff reporter

NEW YORK—Turner Broadcasting System's new contract with the National Basketball Association would enable it to air games on its new service, Turner Network Television.

TBS recently signed a deal to carry NBA games for the next two seasons.

Under terms of the new agreement, TBS will pay \$50 million to carry 50 NBA games in each of the

next two seasons.

It agreed to pay \$23 million for 1988-89 and \$27 million for the following year.

TBS's previous NBA pact had been for \$45 million over four seasons.

A few weeks ago, NBA Commissioner David Stern had expressed his willingness to consider other interested cable outlets if he could not strike a deal with TBS.

While he said he did not anticipate problems in the negotiations,

he had expressed reservations about the prospect of TBS moving NBA games to TNT, the company's proposed new entertainment channel.

Mr. Stern's concerns focused primarily on the new channel's ability to reach a wide enough television audience.

But the new agreement gives TBS the freedom to switch games to TNT under certain conditions, according to Robert Wussler, TBS senior executive vice president.

Among those conditions are

whether TNT can guarantee enough subscribership to make it worth the NBA's while.

"We can move them (NBA games) around to other Turner channels," Mr. Wussler said.

At this point, TNT is still on the drawing board and the TBS board has yet to give final approval to the plan.

As Ted Turner envisions it, the new service would include a mix of entertainment, sports and big-name events.

Regarding the negotiations with the NBA, Mr. Wussler said, "No one put a gun to our head. We started negotiating at much less than \$50 (million) and David Stern started at much more than \$50 (million)."

When TBS announced the NBA contract on Nov. 19, Mr. Wussler had pointed to the strength of ratings in the new season as one of the reasons for continuing the relationship.

Through the first four games of this season, games on superstation WTBS have seen a 19 percent increase in average ratings over last year and a 29 percent increase over the last two seasons.

Ratings this year are up to 3.1 so far, up from 2.7 last season.

The season opener between the Boston Celtics and Milwaukee Bucks set a prime-time cable TV ratings record for a regular-season NBA contest at 3.8.

The NBA is the only major sports league with which TBS currently maintains a national contract.

There was a published report prior to the announced renewal that said the league had given Ted Turner one week to meet its \$50 million price on the deal.

"There was no truth to that," Mr. Wussler said. "Our negotiations were conducted in the fairest way possible."

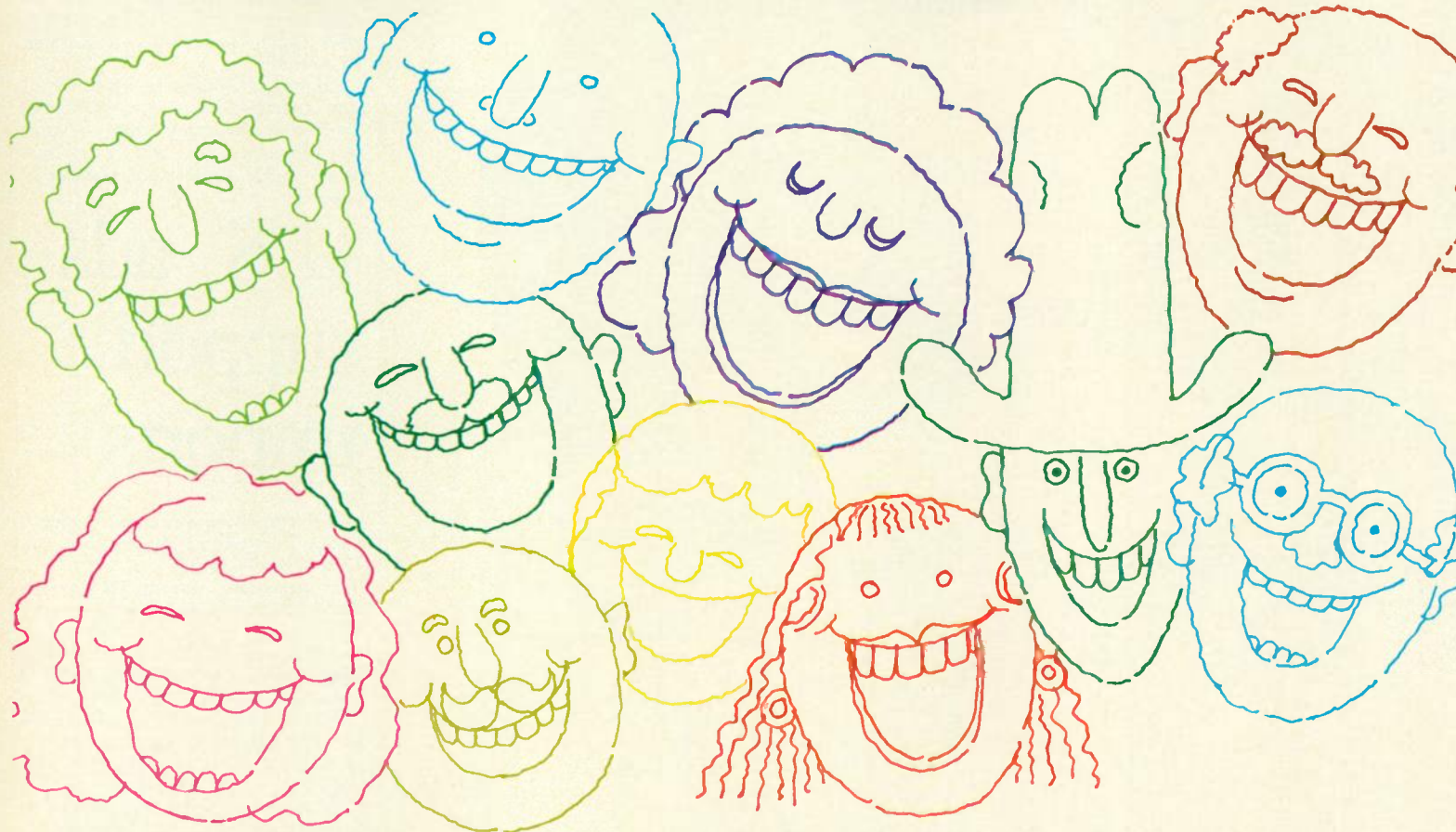
The NBA also denied that pressure had been applied.

"Under the contract that was signed two years ago, there was a negotiating period," said Ed Desser, NBA director of broadcasting. "I would not characterize our negotiations with TBS to be a gun to the head or anything like that."

League officials have said that reduced TV exposures over the last two years have helped focus attention on the TBS games and fuel the ratings climb.

The NBA's contract with CBS, where ratings are up 18 percent this season, covers 16 regular-season games in a four-year deal for \$173 million, which also includes playoff action. #

"The Funniest Joke I Ever Heard" will have you laughing



and your competition crying.

Topped its time period for ABC.

In its first airing "The Funniest Joke I Ever Heard" had the other network shows reaching for their hankies by winning the time period with a 28 share and #7 ranking for the week.

Hot celebrities to promote. Big name stars just can't wait to tell their favorite funny story. You'll have the tune-in power of America's brightest celebrities to promote!

Everybody loves a good joke.

Judging by the success of the ABC network special, "The Funniest Joke I Ever Heard" cuts across all ages and demographics, and has the potential



A Weekly Half Hour of Blockbuster Fun.

to deliver big ratings to your station.

More flexible than a sitcom.

Funny knows no time barriers. And, unlike other new first run programs, "The Funniest Joke I Ever Heard" has a proven track record and the power to succeed in prime time, prime access and fringe.

Get the last laugh by acting first!

For details, phone 213/477-2101.



Source: NTI, 5/84 © USTV 1987

Liddy gets talk show

(Continued from Page 50)

Committee to Re-elect the President (derisively known as CREEP) that was aimed at discrediting the Democratic presidential candidates, according to "All the President's Men," a book by Bob Woodward and Carl Bernstein about the Watergate scandal.

The book also said Mr. Liddy once suggested to U.S. Attorney General John Mitchell that leaders of leftist groups be kidnapped and detained in Mexico so they couldn't hold demonstrations during the Republican National Convention in 1972.

For those radicals that Mr. Liddy and the White House "plumbers" couldn't kidnap, Mr. Liddy suggested hiring squads of thugs to beat them up, the book said.

Mr. Liddy refused to talk at his own trial, and Judge John Sirica sentenced him to 21½ years in jail and fined him \$40,000.

While in prison, according to publicity material from All American Television, Mr. Liddy forged documents, tapped telephone lines, broke into a warden's office and cracked a gun safe.

After nearly five years in jail, President Jimmy Carter in 1977 commuted Mr. Liddy's sentence and he was set free.

Penniless, Mr. Liddy wrote a best-selling autobiography, "Will," and hit the lecture circuit. #

**SYNDIE
SNOOP**

**Pat found
tied in Early
Evening!**

Lorimar Syndication

Special Ratings Edition

October 1987

**The
story
inside!**

**VANNA
BEATEN BY
5-YEAR-OLD
IN L.A.!!**

Criticism of 'West 57th' replaced by praise

(Continued from Page 3)

The show remains unusual in its execution.

For one thing, says Executive Producer Andrew Lack, every report goes through uncommon scrutiny before getting on the air.

"We hold every piece under a magnifying glass. Everything we shoot, every line gets edited, looked at and looked at again," he says.

"It's not unusual for any of our pieces, before the final screening internally, to go through eight to 15 different revisions. We oftentimes go back out into the field to reshoot footage that we think we can do better.

"That's why what goes on the air has a look that is very tight and very fast. It's because we put the material through the meat grinder."

Mr. Lack also says "West 57th" frequently shoots stories with two cameras to get different angles and perspectives. And while he says he doesn't consider any of the techniques used by the program to be revolutionary, he agrees that they're willing to experiment.

He points to these stories as examples:

- Various camera lenses, angles, lights and times of day were sought in order to capture the looks, textures and contrasts of the work of Architectonica, a Miami architectural firm.

- Cameras were manned in the radio stations and in the homes of radio contest enthusiasts to capture the speed and fervor with which they work. The scenes were edited to cut rapidly back and forth in the report on demon dialers.

- A "cinema verite" approach

was used to allow the natural flow of events to tell the story of two fellows in downstate Illinois who sit by the side of the road all day and wave to passersby.

Mr. Lack also notes that even when the show uses more conventional techniques, it often leads the pack in reporting on trends and events.

Here he points to early "West 57th" reports on the chances of a massive earthquake hitting Los Angeles, the Iran-contra scandal and the endangering of the ozone level over Antarctica.

"West 57th" has one other key feature, but it can't claim to have invented it; this comes straight from the granddaddy of them all, "60 Minutes": a cast of correspondents with well-defined personalities.

"They have very good reporters on the show, a very serious group of people," says Monica Collins, TV critic for USA Today.

"And the stories have reflected that. They experimented with reporter involvement. Reporters were very casual and became very involved."

As Mr. Stringer puts it, the show "simply takes on the character and interests of its fairly young correspondents and producers."

"It evolves from their passions, enthusiasms and experiences, most of which come from the 1960s and 1970s," says the CBS News president.

Part of the show's problem in its early days was the inevitable comparison with "60 Minutes," particularly because of the clear generational differences between the two sets of correspondents.

The five reporters, all in their 30s, who work for "West 57th" came out on the short end of that comparison during the show's first year.

"They have been judged harshly as they've tried to be experimental with enormous odds stacked against them," said Mr. Stringer.

"The storm and the outburst over 'West 57th' are a fundamental part of breaking new ground. While the show itself is an innovation, I think the reporters on it consider themselves more the keepers of the flame. Serious journalism knows no age barrier," he said.

Indeed, the reporters themselves now marvel at having endured an unusually strenuous litmus test, even by network prime-time standards.

"We went from being called the death of TV journalism to being the great new hope, which is kind of bizarre," says Meredith Vieira, one of the show's correspondents.

"All most of us did was literally cross 57th Street here in New York to go from reporting for the evening news to reporting for this new news magazine. And for that we were called Yuppie upstarts."

Fellow reporter John Ferrugia agrees.

"We're not a new generation of anything. We're just the next group of journalists coming along who think it's something special to work for CBS News, and we owe it to them to do our best."

Correspondent Bob Sirott has his own theory.

"I don't think we've changed much in two years. I think people have just gotten used to us," he said.

Those viewers loyal to the show have had their work cut out for them over the years. The program has survived six time periods on four nights since its August 1985 premiere, before ending up in its current time slot on Saturdays at 10 p.m. (ET)

During the past two years, the program never averaged less than an 11 share (percentage of sets in use) and frequently averaged about a 19 share while maintaining a middle-aged, upscale audience as its core.

As of the week ended Nov. 15, it ranked 75th among prime-time shows, with a 6.8 rating (percentage of TV homes) and a 13 share.

Nonetheless, there appears little danger of the program being canceled anytime soon, if for no other reason than sheer economics.

At an average \$450,000 per hour-long episode—half the cost of a normal hour-long prime-time series episode—"West 57th" represents the kind of bargain sought after by all three major networks.

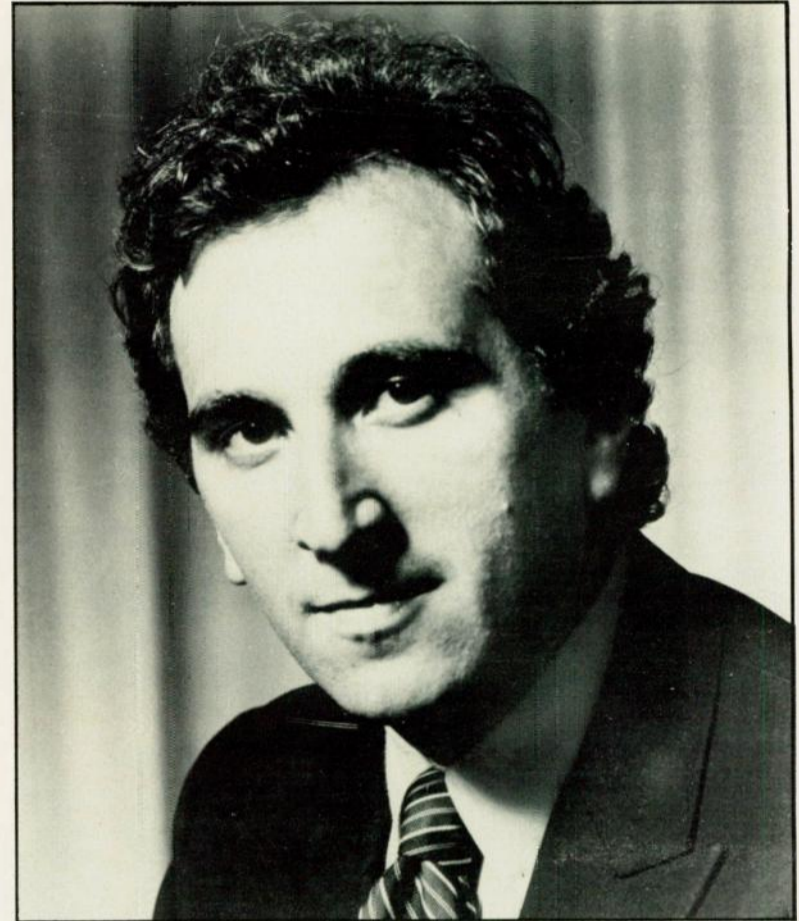
As a result, the program already generates an annual profit of about \$10 million, with the potential for much more.

Because it's internally produced, CBS controls broadcast rights, which can generate additional revenues in ancillary outlets such as foreign, institutional and home-video sales. Unlike dramas and comedies, new episodes of "West 57th" can air continuously for more than six months of the year at a nominal cost.

Mr. Lack is the mastermind of "West 57th." He created the program after having worked on dozens of "CBS Reports" documentaries and such offbeat prime-time news series as "Crossroads" and "Our Times with Bill Moyers."

He began by bucking the news division's star system, opting for five correspondents who were virtual unknowns to a national audience, even though each had already spent about a decade at the network or at a major-market TV station.

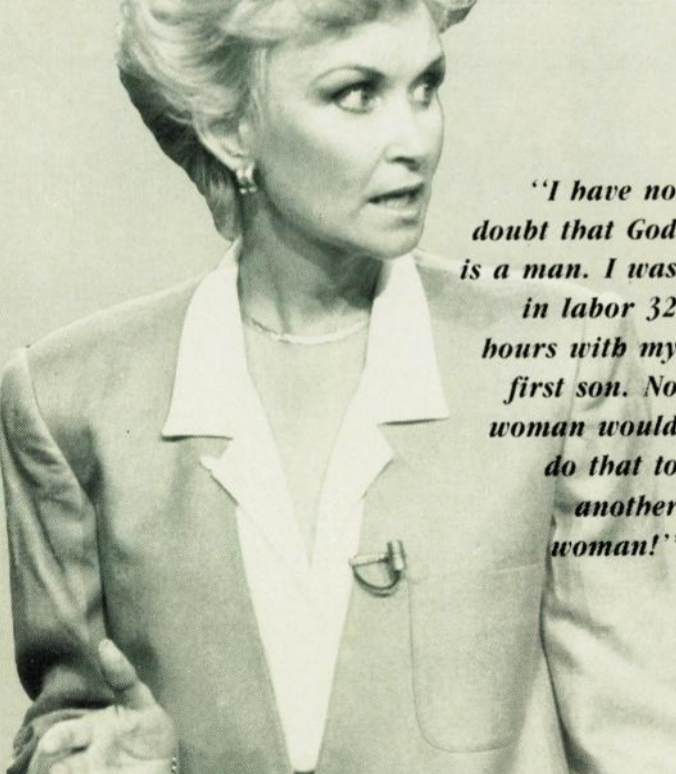
"They were a group of people



'People don't remember that in our very first show we tackled hunger-torn Ethiopia, the Bhagwan cult in Oregon and battered women. All anyone referred to was our profile on Chuck Norris.'

—Andrew Lack
executive producer, "West 57th"

THE NEW NEIGHBOR ON THE DAYTIME BLOCK WHO USES HUMOR TO TACKLE LIFE'S PROBLEMS.



"I have no doubt that God is a man. I was in labor 32 hours with my first son. No woman would do that to another woman!"

Daytime talk shows don't have to be so serious.

THE RITA DAVENPORT SHOW

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GAYLORD
PRODUCTION
COMPANY



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without any inhibitions or preconceived notions about what we were going to do. We just set out to tell stories our way," Mr. Lack said.

However, the "newness" of the format, techniques and reporters was so "distracting" at first, he said, that the content of "West 57th" was lost in a flurry of sensational press coverage.

"People don't remember that in our very first show we tackled hunger-torn Ethiopia, the Bhagwan cult in Oregon and battered women. All anyone referred to was our profile on Chuck Norris," Mr. Lack said.

"Jane Wallace's piece on diverting funds to the Nicaraguan rebels in the second show was well before most people knew who Oliver North was."

Ms. Wallace this month became the first of the original correspondents to move on, announcing that she was leaving the series and CBS News at year's end.

"I want more of a personal life than I've had," Ms. Wallace told ELECTRONIC MEDIA. "The demands of this job have been severely limiting. I want more in my life than that."

Her reasons for leaving "West 57th" indicate the level of work that goes into the show.

"To do this job well for 'West 57th' and for CBS News means to be obsessed with it," she said. "I will miss the job and the people here a lot. I believe in the show. It's grown strong enough to make it."

Karen Burnes, an investigative reporter from ABC News, has been hired to replace Ms. Wallace.

"(Ms. Burnes) is a skilled enough journalist with an eclectic enough background and mix of interests to make her a perfect fit for the broadcast," Mr. Lack said.

"I am sorry to see Jane go. I wish she were staying, but what she

wants is a less-frantic life. The demands of the job are really relentless, and I just can't change that."

Despite the pressures, its staff says "West 57th" has remained true to its original calling and to the contrasting style and interests of its correspondents.

Mr. Sirott is, perhaps, the freest spirit.

"When I first got to CBS News in New York, most people were looking at me like I was some kind of moon rock; like I was one notch above sleep all the time," he says.

"For me, it was the greatest straight world to work in. They had never worked with anyone who squirted water pistols at people during breaks."

Mr. Sirott has taken an American dream approach to reporting on the Domino's Pizza chain and did the non-scripted profile of the two guys who sit on the roadside all day.

Mr. Ferrugia, on the other hand, the son of a small-town Missouri produce merchant, views his "West 57th" work as more of an altruistic calling.

"I think of those people in middle America that I used to help deliver produce to when I do my reports. I think of helping them to understand and discover things, and to make choices," Mr. Ferrugia said.

This season, reporters occasionally will have the opportunity to file stories longer than the magazine's standard 10-minute to 12-minute pieces. At times, an entire show may be focused on a single subject.

In the meantime, says Mr. Lack, the show has already captured for itself one rich reward.

"Now we're the show that everybody loves to love, which is a lot better than being the show everybody loves to hate. I'm proud of it," he says. #

Cable syndication discussed

(Continued from Page 18)

Mr. Indelli contended that the market is not weak for hour-long shows, especially action-adventure programs, but Ms. Salhany disagreed.

David Gerber, president of MGM/UA Television Productions, said new ways have to be devised to market programs, especially those that only last on the networks for a short run of 13, 22 or 44 episodes.

While Mr. Gerber agreed that network license fees need to be increased, he said it is more important to resist the networks' trend of paying high prices for writing and acting talent.

One bright spot syndicators saw was the continuing privatization of television channels in foreign markets, as well as new cable programming efforts such as Turner Network Television, which will open new windows for their products.

However, the participants didn't see many promising shows for syndication among new program offerings.

Some observers in the syndication industry have pointed to the new genre of "dramedies," half-hour drama/comedy hybrids, as a potential alternative to selling hour

shows in syndication.

Three such shows are currently on the air: CBS's "Frank's Place" and ABC's "Hooperman" and "The 'Slap' Maxwell Story."

A fourth such show, "The Days and Nights of Molly Dodd," is set for midseason on NBC.

The format could allow syndicators to offer stations an option to the standard sitcom half-hours.

But whether the current offerings will last long enough for syndication remains to be seen.

"There is suspicion whether those are going to be programming forms we should look forward to in the future," said Gary Lieberthal, chairman of Columbia/Embassy Television.

Steve Bell, senior vice president and general manager of KTLA-TV in Los Angeles, said he sees a problem with the direction some of the new hour-long shows are taking.

"The kinds of hours that are being produced right now on the networks are not the kinds of hours that have worked traditionally in the past in syndication," he said. #

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Dick Clark archives hold a gold mine

(Continued from Page 6)

Also included are more recent performers, such as Madonna, The Beastie Boys, Prince, Whitney Houston and Julian Lennon.

The first network television performance of The Doors, featuring lead singer Jim Morrison singing "Light My Fire" in 1967, is one of the rare clips in the collection. There are also 12 songs on video with Michael Jackson appearing with the Jackson Five.

Meanwhile, Mr. Clark is also cultivating the collection's resources for some of his own projects.

A self-proclaimed "pack rat," the ageless Mr. Clark began collecting footage early in his TV career, often keeping kinescopes of "American Bandstand" that otherwise would have been lost.

He recently finished shooting a pilot for a new weekly first-run syndicated series, "Dick Clark's Golden Greats," which will draw heavily from the footage in his collection. TeleTrib, a joint effort between Chicago-based Tribune Broadcasting Co. and TeleRep, a New York-based rep firm, will be selling the series at the National Association of Television Program Executives convention in Houston this February.

Mr. Clark, who will also be the show's executive producer, will introduce each half-hour installment with his recollections of the performances of famous bands and personalities.

In the latest push, the company also hopes to attract ad agencies as clients. Miller Lite beer recently completed a commercial that used footage from the collection.

The company has been fielding about 10 to 15 inquiries a day since its recent mailing and has also received calls from collectors with footage to offer to the archives.

One gem that the archives mined from a collector was an early performance of The Beach Boys that was included in a public service film.

Mr. Kopp encourages other collectors to come forward.

"Somebody may be out there not knowing what they've got," he said. #

SYNDIE SNOOP

COVER STORY

"LOVE CONNECTION" GIVES "WHEEL OF FORTUNE" A SPIN OFF MONEY IN L.A.!

"Love" ties "Wheel"!

In its fifth year on the air, "Love Connection" proved the power of "Love" by tying "Wheel of Fortune" in access at an 8 rating, 13 share. While KHJ-TV's "Love" soared in L.A., "Wheel" went flat. Head to head with "Love," "Wheel" lost 27% in rating and 28% in share from its October '86 performance.



"Love" rolls over "Wheel" to win young demos!

The true strength of "Love" is in the demos. "Love" passed "Wheel" in every significant demographic group—Women and Men 18-34, 18-49, 25-54, teens and kids.

Beats all competition with young women!

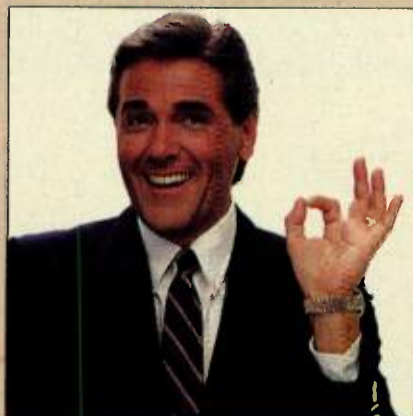
Pat and Vanna weren't the only ones to fall victim to the charms of Chuck Woolery. As "Love" boosted its time period rating by 166% and its share by 160% over last October's "Dating Game," it passed everyone of its competitors in Women 18-49 and 25-54. These included "Entertainment Tonight," "Family Ties," "Silver Spoons," "ABC News" and the KCBS-TV local news.

"Love" blossoms over lead-in!

"Love's" performance over "Wheel" and company is all the more spectacular when you realize that to tie Pat and Vanna, "Love" had to improve over its lead-in 100% in rating and 86% in share.

"Love" conquers all!

In access, late night and early fringe, "Love" is making headlines with its sensational growth and success. Stay tuned. This story isn't over!



Source: NSI/Cassandra, October 1987



"Love Connection" is an
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News Release

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Merger (continued)

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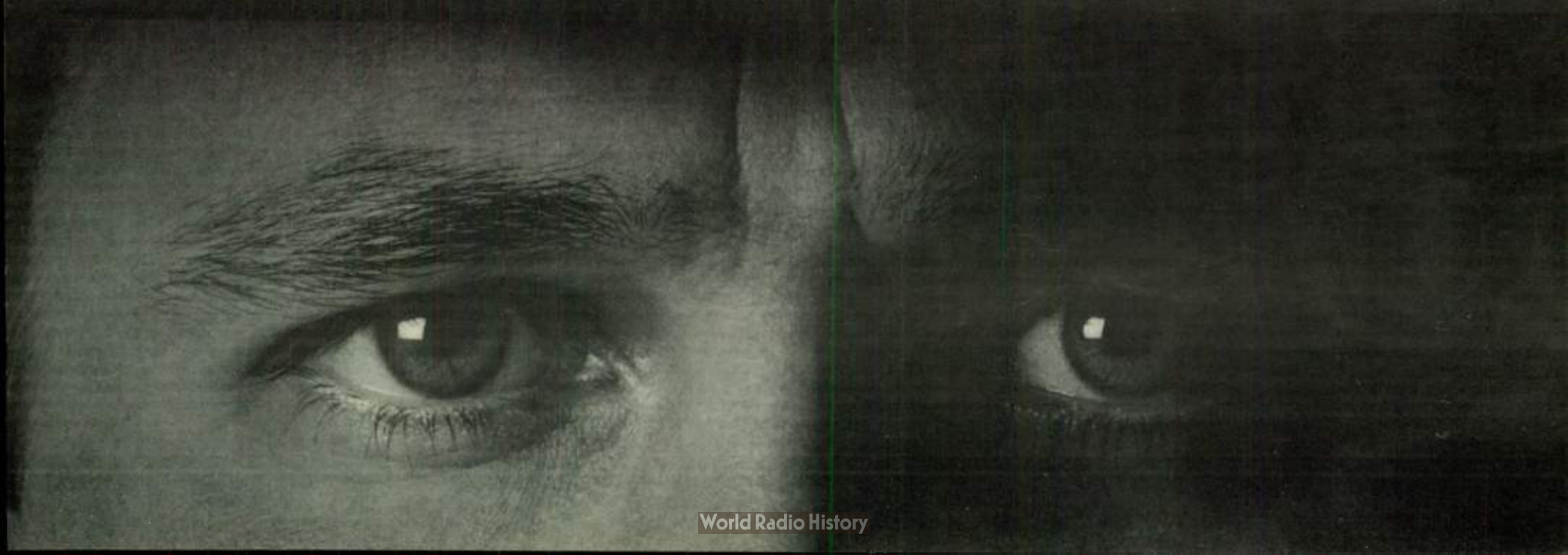
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BRIEFLY NOTED

Broadcast TV

ABC won the daytime race for the 10th week in a row when it wrapped up the week ended Nov. 13 with a 7.5 rating and a 25 share, according to A.C. Nielsen Co. ABC beat CBS's 6.8/23 and NBC's 5.5/19. Nielsen also announced that ABC's "Good Morning America" ranked No. 1 for the sixth week in a row with a 4.7/21, topping the 4.5/21 earned by NBC's "Today" and the 2.1/10 garnered by "CBS Morning Program."

Fox Broadcasting Co. will air "Angel of Death," a one-hour special examining mass murderer Donald Harvey, on Dec. 6 at 10 p.m. (ET). The special, which was produced by Fox affiliate KTVU-TV in San Francisco and aired on that station in October, will be updated with additional footage for its national telecast. Mr. Harvey, a former nurse in an Ohio hospital, is serving three consecutive life sentences. He has confessed to killing 58 people.

NBC has extended the runs of "A Year in the Life," which is produced by Universal Television, and "Crime Story," which is produced by New World Television. Both series have been extended to run through the end of the 1987-88 season.

Public television stations are now licensed in all 50 states with the recent addition of Montana State University station KUSM-TV, Bozeman. The milestone comes 20 years after President Lyndon B. Johnson signed the Public Broadcasting Act on Nov. 7, 1967. One of the mandates of the legislation was to have public television accessible to every American.

A group of devoted "Max Headroom" fans, **Viewers Appeal for Max**, are working to bring the show back to prime time after it was canceled recently by ABC. The group recommends that "Max Headroom" fans write ABC Entertainment President Brandon Stoddard. VAM also has a national 24-hour hotline: 818-377-5000. Through the hotline, VAM last week was bemoaning the existence of the "video pirate" who broke in on two Chicago TV stations

Nov. 22 with a phony Max Headroom character. "We can understand his anger and dismay at the show's cancellation, but we feel this action was inappropriate," the hotline said.

WCAU-TV, CBS's owned TV station in Philadelphia, recently kicked off a community service project aimed at establishing harmony among the city's many ethnic groups. The launch of "A World of Difference" means a great deal of WCAU's public affairs programming during the coming year will focus on race-related issues. A recent gala held in Philadelphia to kick off the project was attended by, among others, CBS President Laurence Tisch and several noted Philadelphia politicians.

Effective Nov. 26, WRBT-TV, the NBC affiliate in Baton Rouge, La., became **WVLA-TV**. The station also began transmitting from its new 1,750-foot tower and new 5-million-watt stereo transmitter.

"The Nightly Business Report" will name the "Person of the Year" on Dec. 14. The program will choose the person who had the most profound influence—good or bad—on the nation's economy. The public TV business show is seen on 250 stations. Last year's joint winners were Sen. Robert Packwood, R-Ore., and Rep. Dan Rostenkowski, D-Ill., who were recognized for their work on tax reform legislation.

Nine of the top 10 favorite prime-time TV shows among teen-agers are sitcoms, according to a study published by Lake Forest, Ill.-based Teenage Research Unlimited. TRU conducts the study every six months to monitor teens' consumer behavior and entertainment preferences. The 10 most popular prime-time series among teens, followed by their estimated weekly teen-age audience, are: "The Cosby Show," 19.2 million; "Family Ties," 17.9 million; "Growing Pains," 16.7 million; "Moonlighting," 14.8 million; "Who's the Boss?," 14.5 million; "Cheers," 12.5 million; "The Facts of Life," 12.4 million; "Golden Girls," 11.3 million; "Night Court," 10.8 million; and "ALF," 10.3 million. All the shows are on NBC except "Moonlighting," "Who's the



TV ratings for National Football League games rebounded over the weekend of Nov. 22, with CBS scoring a 19.6 rating in overnight A.C. Nielsen Co. results for its single-game regional package and NBC scoring a 10.8 in 12 markets and an 18.9 in 10 other markets for its regional doubleheader. ESPN set a basic cable record for a live sports telecast with an estimated 11.5 rating for its Sunday night football game between the Dallas Cowboys and Miami Dolphins, with an estimated 13.0 combined cable/broadcast rating. ABC's "NFL Monday Night Football" clash between the Washington Redskins and Los Angeles Rams recorded a 19.1 overnight rating.

Boss?" and "Growing Pains."

Cable TV

The Nashville Network has created a new awards program as part of its fifth anniversary celebration. Artists winning honors in eight categories will be decided by the popular vote of cable TV viewers. Awards will be handed out at a gala black-tie event at Nashville's Grand Ole Opry House on April 26, 1988.

Movietime cable network has added Rogers Cablesystems to its MSO lineup. The Hollywood-based basic cable service, which covers the entertainment industry, now reaches about 3.5 million homes. Movietime made its debut last summer in about 2 million homes.

The Commerce Department's National Telecommunications and Information Administration has

launched an inquiry into whether "policy changes are needed to assure a competitive environment" in the cable TV industry. The study, due out in the spring of 1988, will include a look at the multiple-ownership issue.

Radio

New York-based **Melcor Broadcasting Co.**, the syndicator of the short-form radio feature, "A Moment in Musical History," is preparing two new programs for 1988. The first is described as "an adult contemporary oldies show" hosted by air personality Russ Knight. The second, "Yesterday's Sports Heroes," will focus on great moments in sports. The sports show will be hosted by Stan Martin of WFAN-AM, New York's all-sports radio station.

KWIZ-AM/FM, Santa Ana, Calif., has been sold to **Lieberman Broadcasting Inc.** from KWIZ, a limited partnership, for \$6.25 million. The transaction is subject to FCC approval. Chapman Associates brokered the deal.

Charles Michelson Inc., the Los Angeles-based radio program syndicator that owns the rights to numerous vintage radio shows, is now offering "The Falcon" as part of its weekly "Radio Drama Hour." The program of classic radio shows is heard in 132 markets, according to the syndicator. Michelson is also trying to obtain the rights to "The Amazing Mr. Malone" and "Mr. and Mrs. North," vintage programs whose rights are held by the Library of Congress.

Air personality Dara Welles is the new host of **NBC Talknet's** overnight airshift from 1 a.m. to 4 a.m. on weekdays. Ms. Welles comes to Talknet, which is now owned by Westwood One, from NBC's Source, where she was a news correspondent. On Talknet, she replaces Neil Myers, who now hosts the airshift in the early evening that was left vacant when Sally Jessy Raphael jumped from Talknet to ABC Radio.

Radio station members of the **National Association of Broadcasters** have received a package of programming material from the association that's aimed at increasing the public's awareness about AIDS. The education program, a

joint venture of the NAB and the U.S. Department of Health and Human Services, includes a selection of 15 one-minute and two-minute programming "modules" that feature recorded comments by a number of medical authorities. The segments are meant to be incorporated in special programs or news features that stations might air about AIDS.

Sports

WDIV-TV, Detroit, and the Detroit Tigers have signed an agreement to extend the current TV rights contract through 1991. The Tigers have been on the Post-Newsweek-owned NBC affiliate since 1975. Under the extension, WDIV will continue to broadcast 52 Tiger games each season.

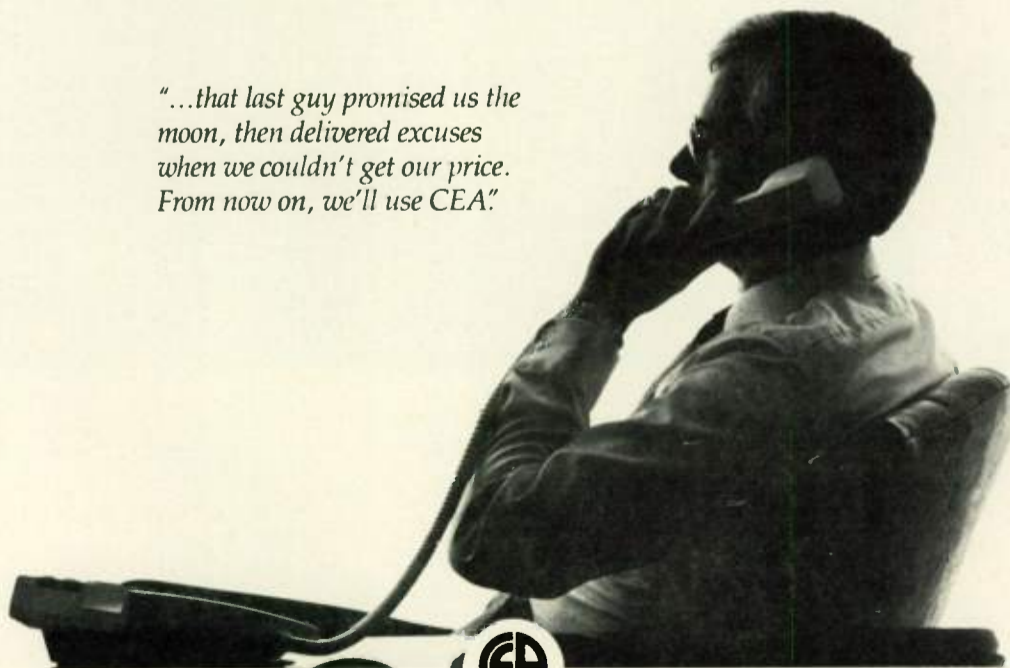
Other

The FCC has ordered hearings into whether stock speculator **Ivan Boesky's family** should be permitted to keep a controlling interest in KGMC-TV, Oklahoma City, Okla. An FCC spokesman said the hearings will look into whether the Boeskys transferred control of the station twice without required FCC approval. The hearings, according to the spokesman, will also consider whether Mr. Boesky, because of his felony convictions for deceiving the Securities and Exchange Commission, lacks the qualifications to be an agency licensee.

The White House's Office of Management and Budget has indicated that it is "not enthusiastic" about a Senate proposal to **tax sales of communications properties**. OMB Director Jim Miller told the National Association of Broadcasters that the administration also opposed the Senate effort to codify the fairness doctrine.

The Freedom of Expression Foundation, best known for battling the fairness doctrine, is asking the FCC to repeal or substantially revise agency policy **prohibiting broadcasters from owning newspapers in the same market**. The group contends that cross-ownership rules have been a "contributing factor" in the decline in the number of U.S. daily newspapers. Since the adoption of the rules in 1975, 111 dailies have ceased operation. #

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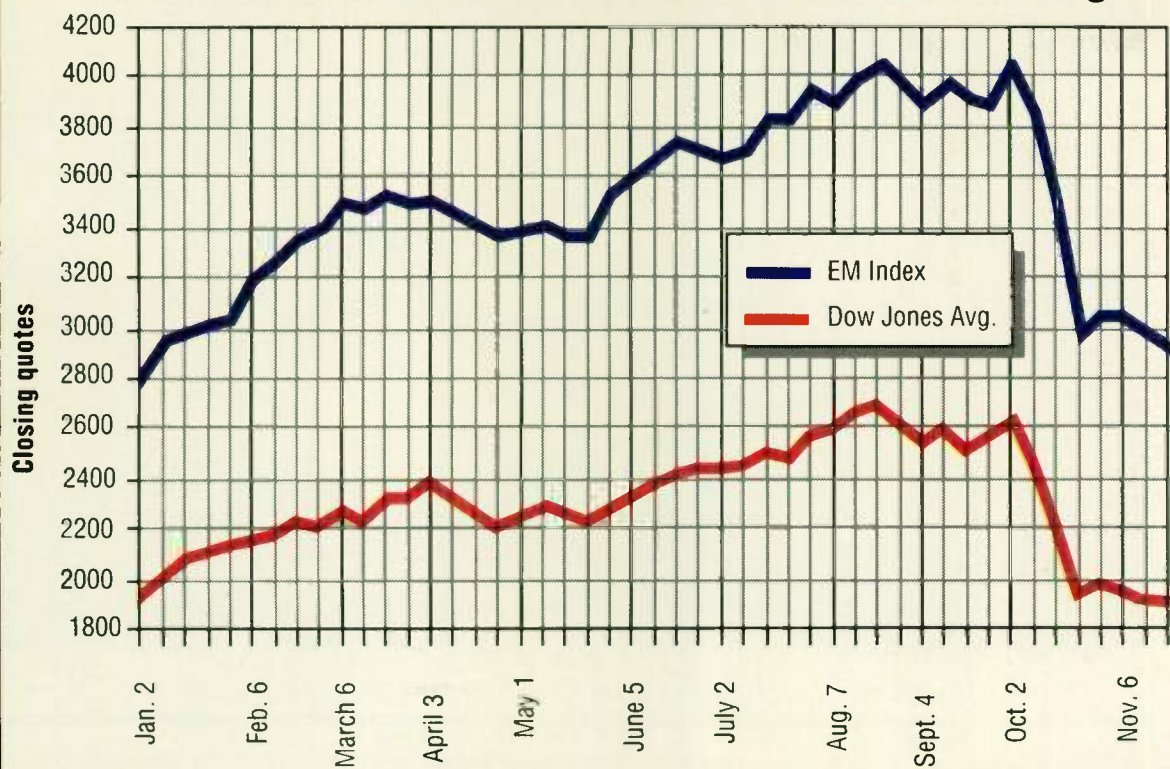
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ELECTRONIC MEDIA stock index vs. Dow Jones average



ELECTRONIC MEDIA stock index results for the week ended Nov. 20

	Nov. 13	Nov. 20	Change
WINNERS			
Lorimar Telepictures	\$8.88	\$9.75	9.80%
Comcast	\$19.88	\$20.75	4.38%
Coca-Cola	\$38.63	\$39.75	2.90%
Cap Cities/ABC	\$311.00	\$316.50	1.77%
Disney	\$52.88	\$53.00	0.23%

	Nov. 13	Nov. 20	Change
LOSERS			
Gulf & Western	\$68.00	\$67.75	-0.37%
General Electric	\$46.00	\$45.25	-1.63%
Gannett	\$36.25	\$35.50	-2.07%
Multimedia	\$45.50	\$44.50	-2.20%
A.H. Belo	\$49.25	\$48.00	-2.54%
Viacom	\$16.50	\$16.00	-3.03%
Tribune Co.	\$35.50	\$34.38	-3.15%
Cablevision	\$23.00	\$22.13	-3.78%
Jones Intercable	\$9.88	\$9.50	-3.85%
Time Inc.	\$80.00	\$76.75	-4.06%
MCA	\$37.63	\$35.88	-4.65%
TCI	\$21.13	\$20.00	-5.35%
Scripps Howard	\$78.00	\$73.50	-5.77%
Home Shopping	\$6.25	\$5.88	-5.92%
CBS	\$173.88	\$162.50	-6.54%
King World	\$16.50	\$15.38	-6.79%
United Cable	\$22.75	\$21.13	-7.12%
Turner Broadcasting	\$9.00	\$8.13	-9.67%

Source: Nordby International

CBS's stock price hinges on cash use

When we last looked at CBS, analysts were generally upbeat, the stock was selling for more than \$200 a share and the possible sale of its records division suggested an imminent infusion of cash.

But that was two months ago—and it might as well have been two years ago. Since then, the stock market nose-dived, analysts have been cautious about nearly everything and an agreement was reached to sell CBS Records to Sony Corp. for \$2 billion.

Not surprisingly, most analysts are still cautious about CBS, but the sale of CBS Records has gotten good reviews on Wall Street.

CBS stock, on the other hand, has fallen along with just about everything else. The company's shares are trading for about \$163 on the New York Stock Exchange, down from about \$215 on Oct. 9.

Although analysts have responded favorably to the sale of the records division, the transaction may not have done much to stop the slide of CBS stock.

CBS shares have declined 23 percent since Oct. 9, while shares of Capital Cities/ABC, the only comparable network stock, have fallen from about \$424 to about \$323—a decline of about 24 percent.

What direction CBS stock takes now will probably depend on what the company does with its money. Indeed, many analysts find themselves struggling to cope with a CBS that is significantly leaner than the one President Laurence Tisch took control of two years ago.

Since assuming office, Mr. Tisch has sold off CBS's publishing and now its records division, leaving the company with its TV network, four owned-and-operated TV stations, 18 radio stations and a relatively minor videocassette venture with Fox.

"I don't think anybody would have expected that he'd do what he did," says media analyst Kenneth Berents, who follows CBS for Butcher & Singer. "He said he wouldn't dismantle the company, but in effect he has. It's like a public leveraged buyout."

For now, says Mr. Berents, Mr. Tisch is playing a high-stakes bridge game "and he's holding all the trump cards."

The problem, however, is that the trump cards have no real value until they're played—which is why the market is waiting for CBS to decide what it will do with the money. Alan Gottesman, media analyst for L.F. Rothschild & Co., says, "Converting the record business into cash—especially at a moment when the unit may be generating peak earnings—is, per se, a worthwhile step."

As to whether that step will help the price of CBS stock, Mr. Gottesman adds, "Using the sale proceeds to repurchase shares—or pass the cash on to shareholders as a dividend—would have a buoying effect on the stock's price."

Many analysts believe that if Mr. Tisch is serious about his intentions to concentrate on broadcasting, CBS's core business, the company must buy more TV stations.

With 19 percent of the national market covered by its four stations, CBS has room to acquire holdings covering an additional 6 percent of the country.

But Mr. Tisch and CBS both have reputations for being reluctant to enter bidding wars.

"It's a problem, because as soon as it's known that CBS is interested in your company, your P-E (price-earnings ratio) goes up a couple of points," says Mr. Berents.

"If you're going to buy something, you can do it a lot more cheaply in a recession than in a boom. But I'd rather have a lot of cash in a recession than a lot of debt."

For the moment, analysts agree that, if nothing else, the sale of CBS Records puts a "floor" on CBS stock by infusing the company with cash.

Raymond Katz, media analyst for Mabon, Nugent & Co., recently issued a report titled "Stocks for a New Market Environment."

In the report, Mr. Katz says that while Mabon, Nugent is not forecasting a recession, CBS is among stocks that would do best if there is a recession.

In effect, says Mr. Katz, CBS is now half broadcaster, half cash.

"I included CBS purely as a defensive play," he says, "because a dollar is a dollar, especially during a recession."

Mr. Katz says that, after taxes, CBS should have the cash equivalent of about 90 cents a share. Even if there's a recession and earnings drop significantly, he says, CBS ought to be worth about \$150 a share.

In the past, analysts have concentrated on CBS's breakup value—especially during the merger mania that swept the market in the past couple of years. But now, says Mr. Katz, the focus is again on earnings. #



FOCUS ON FINANCE

M. Howard Gelfand

UPI shuffles top management

By DOUG HALONEN
Staff reporter

WASHINGTON—As part of recent management changes, United Press International has named Michael Freedman, director of the wire service's radio network, as a top broadcast executive.

Mr. Freedman, 35, succeeds Bill Ferguson as managing editor/broadcast. Mr. Ferguson, 61, was reassigned as managing editor/national.

Mr. Freedman, a former news director for Detroit's WCXI-AM/FM, joined UPI last year as a senior news producer for the radio network.

Mr. Ferguson has been with UPI since 1950 and with the wire service's broadcast division since 1957.

At the same time, UPI appointed Al Rossiter Jr., its science editor, as executive editor.

International correspondent Leon Daniel was named managing editor/international.

The changes come in the wake of the

'The print business continues to be the fundamental core of what we do.'

—Christopher Smith
UPI

recent resignation of three top editors who quit to protest financial cutbacks at the wire service.

Mario Vazquez Rana, president and chairman of the struggling company, said of the staff appointments, "These men will be key in helping devise a successful business strategy for UPI, especially as we reshape the company to make its operations more cost efficient

and its products more marketable."

While some accounts suggested that the appointments meant the wire service network was planning to concentrate on broadcast services, Christopher Smith, the company's director of corporate communications, said that that wasn't the case.

"The print business continues to be the fundamental core of what we do," Mr. Smith said.

Mr. Smith also said the wire network planned to make itself a more "customer-oriented, more market-oriented" company.

Among other things, Mr. Smith said the company was thinking about "unbundling" its services over the next several months.

Currently, a subscriber must buy the whole package of services the network offers, Mr. Smith said.

Under the unbundling proposal, however, a subscriber could select specific news services, such as sports or photos or business. #

Cable industry beefing up its PR efforts

(Continued from front cover)
attention to public relations and programming.

And the National Cable Television Association was betting that Ms. Rauscher, hand-picked by NCTA President Jim Mooney, was the one who could help the industry make the transition.

Since her arrival here, Ms. Rauscher and the NCTA brass, quickly and rather quietly, have been beefing up a public relations command center. The ultimate mission of the center is to help its members improve their own images and promote cable programming.

It is a campaign without gratuitous fanfare, lofty expectations or massive budgets.

Yet as the pieces are put into place, the NCTA is emerging as the

focal point for a new kind of campaign, one that could pay big dividends for the whole industry.

"Our mission is to give the industry the tools, because I can't change the industry's image," says Ms. Rauscher, whose past public relations missions have included HBO and the Western Cable Show.

"The image has to be established at the system level."

The NCTA's increased PR function comes as cable turns its attention to catching those potential customers who already have access to cable, and away from simply building more and more systems.

"When you're close to building out everything that can be built out, it becomes a penetration game," says Mr. Mooney, 44. "You have to try to make people aware of what's on cable to increase your penetration."

Yet the roots of the new effort go deeper than that.

They reflect feelings in various industry quarters that the tide had turned against cable on Capitol Hill, that system operators faced a potential backlash to their recently won deregulatory status and even that Mr. Mooney, whom colleagues have described as "brusque," could use a touch of PR shine.

Although less than a year has passed since Ms. Rauscher came on board, evidence of the move toward a more PR-conscious, programming-oriented NCTA is already apparent.

The change was clear earlier this month when celebrities were mixing it up with the media at Hollywood's trendy nightspot, Spago, at a party partly paid for by NCTA.

The guests of honor at the event, intended to raise cable's profile in Hollywood, included Shelley Duvall, Timothy Bottoms and Rod Steiger, all nominees for Awards for Cable Excellence, the cable industry's answer to the Emmys.

The change is also evident at the association headquarters in Washington, where Ms. Rauscher has been bolstering her own public affairs staff and broadening her office's functions.

In addition, promotional support for two of Ms. Rauscher's former clients have been brought in-house: the National Academy of Cable Programming, which runs the ACE awards and promotes cable programming, and the National Cable Forum, a group of 13 major program suppliers who showcase their wares for TV critics.

The NCTA also is co-sponsoring National Cable Month with the cable academy, an industrywide effort to promote its programming.

Meanwhile, the NCTA board is expanding its ranks to include two additional members from the cable programming community. It also recently approved a new Vanguard Award, the industry's highest accolade, for programming achievement.

By improving cable's overall image, industry officials also hope to reap regulatory benefits. The industry has sought to stop a perception in some Capitol Hill offices that it is welshing on franchise commitments and dealing unfairly with home satellite-dish competitors.

Trygve Myhren, a former NCTA chairman who is credited with refocusing the association's attention on public relations, says the effort to improve cable's image at the grass roots is a way of meeting two goals.

"Your penetration goes up and at the same time you set a much more receptive climate to achieve your public policy goals," says Mr. Myhren, who is chairman and chief executive officer of American Television and Communications Corp.

Earlier, the industry had attempted an industrywide campaign to attract consumers, but, by most



NCTA's Char Beales (l.) and Louise Rauscher are working to call attention to cable programming.

Photo by Michael Bugbee

accounts, it failed.

In 1984, the industry created the Council for Cable Information, which launched an ad campaign with backing by cable companies to the tune of \$12 million.

The campaign, with the help of an agency, produced the advertising tagline, "Cable TV: Not just more choice; Your choice."

"It was considered a bomb because we're a local business," an industry source said of the council's effort. The council was disbanded the following year.

Now, as Ms. Rauscher tries to build a public relations center for the industry, many observers say her task is a formidable one.

Up to this point, according to some industry leaders, cable has been focusing chiefly on construction and franchising issues and hasn't had much use for public relations.

By some accounts, the NCTA's Mr. Mooney reflected that state of mind. Insiders say he wasn't gung-ho about a change in direction, at least not until he sensed that was where the NCTA board wanted to go.

"I don't envy her," one well-placed industry source said of Ms. Rauscher. "Not only does she have to educate the industry, she has to educate her own boss."

Mr. Mooney, formerly executive vice president of the NCTA, became its president in 1984, following in the footsteps of Tom Wheeler.

Where Mr. Mooney, a former congressional aide, was politically savvy, Mr. Wheeler was seen as public-relations slick, a natural salesman for cable. Together, they won a string of regulatory victories, culminating in the federal Cable Act, a sweeping blueprint for cable's regulatory future.

But then Mr. Wheeler left the NCTA to go into the cable business and much of the association's overt PR look was gone.

Though Mr. Mooney appeared to be adept at public speaking, behind closed doors he maintained his tough-guy image, especially in gruff encounters with the press.

There are those who say that part of Ms. Rauscher's job is to sand some of the rough edges off Mr. Mooney.

But Ms. Rauscher and ATC's Mr. Myhren say her hiring and the re-emphasis on cable's image have nothing to do with that.

According to Mr. Myhren, some members of the NCTA board had been concerned several years ago that Mr. Mooney was "a little abrupt" with the press. Mr. Myhren

said that concern was "mentioned" to Mr. Mooney at the time, but hasn't been an issue since.

"I think he's pretty good, and I think the vast majority of the board members do, too," Mr. Myhren said.

Nonetheless, according to a senior cable industry public relations executive, Ms. Rauscher has been taking steps to persuade Mr. Mooney that "schmoozing with the press" is part of the job.

The executive, who asked to remain anonymous, said Ms. Rauscher has been sticking so close to Mr. Mooney that she appears to be acting as his personal press agent. "She's around him like a pilot fish," the source said.

Ms. Rauscher also has been trying to counter the perception of Mr. Mooney's being "aloof" by scheduling one-on-one, off-the-record sessions between him and selected members of the press.

So far, Ms. Rauscher appears to be getting a good reception by Mr. Mooney and the rest of the NCTA. Like most serious public relations professionals, she shuns the spotlight for herself and tries to keep the press focused on her employer.

Bob Russo, senior vice president of corporate communications for cable multiple system operator Daniels & Associates, says Ms. Rauscher makes her voice heard on NCTA decisions that previously would have been treated as strictly political or technical issues.

"Now you have a professional public relations practitioner contributing to the formation of policy and programs at the NCTA, and I think that's exceedingly healthy," Mr. Russo says.

Ms. Rauscher's office also is trying to serve as a resource for helping local cable operators project a positive image in their hometowns.

One of the tools consists of a series of seminars co-hosted with the Cable TV Public Affairs Association aimed at giving local representatives pointers on basic PR maneuvers. It was Ms. Rauscher who pitched the concept to the PR association board, and thus far more than 700 system personnel have attended the seminars.

"What you're witnessing is a contrast between a void and an organized effort, because for years we didn't have anything," says Bill Bresnan, a veteran NCTA board member and president of Bresnan Communications, of the association's new PR efforts.

Ms. Rauscher has also demonstrated that she's not afraid to spend a little cash for the cause.

For instance, she has retained the

services of the Fratelli Group, a PR consultancy in Washington, which helps the association plan its PR moves and pull those off.

She also has retained the services of PMK, a high-powered Hollywood PR agency that specializes in program promotion, to help promote the ACE awards.

PMK, whose clients include such showbiz heavyweights as Jane Fonda, Sally Field and Lily Tomlin, helped ensure that the right people showed up at the Spago affair in Hollywood.

Part of the reason Ms. Rauscher is said to have gotten the job is that she was really one of the few people specializing in cable PR at the time.

"She's very enthusiastic and gung-ho and understood what the press needed," says Jerry Yanowitz, vice president of association affairs for the California Cable Television Association. "It was nothing brilliant, but she did it and did it well."

She also was a familiar quantity to the NCTA due to her work with other cable groups, including the programming academy, which was already housed at association headquarters.

In addition, she says she has a "lot of spunk," a quality that she says endeared her to Mr. Mooney.

All of the promotional effort appears to be having some impact.

The cable part of the TV critics press tour once was considered something of an afterthought, for instance.

Yet Jim Boyle, NCTA director of program publicity, who was brought on board by Ms. Rauscher, says the cable tour in Los Angeles last July, held immediately before the network TV tour, attracted 111 critics and plenty of ink.

"It gets more effective all the time," Mr. Boyle says.

And Char Beales, executive director of the National Academy of Cable Programming and NCTA vice president of programming and marketing, said that in years past, the academy had difficulty persuading Hollywood production people to serve as judges for the ACE competitions.

"Now when we call, they've not only heard of ACE, but they're anxious to judge," Ms. Beales said.

The NCTA's Mr. Mooney says it's too early to make any "meaningful" evaluation of the association's renewed PR effort. Yet Mr. Mooney says there's a lot at stake.

"In cable, you're selling something that can be confused with what other people give away for free, so it's very important to differentiate your product," he says. #



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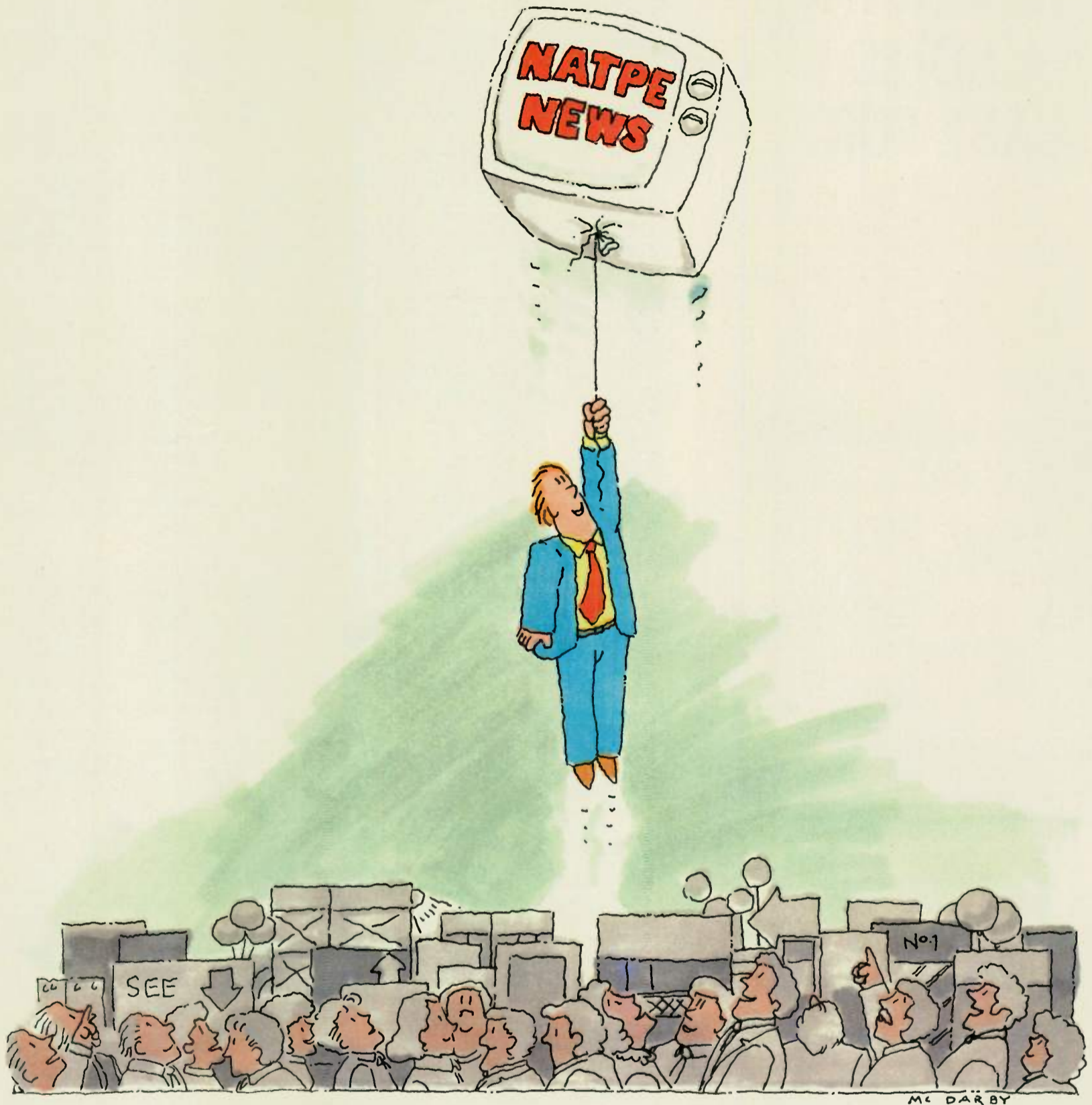
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WDSU-TV, 4:00 p.m.
HH Share

Oct '86 Superior Court	14	Oct '87 Divorce Court	20
HH Share Gain/Loss + 43%			

BOSTON

WCVB-TV, 10:00 a.m.
HH Share

Oct '86 Good Day	16	Oct '87 Divorce Court	21
HH Share Gain/Loss + 31%			

Source: NSI DMA Oct '86 4 week average vs.
Oct '87 4 week average.



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Broadcast TV

WFTS-TV in Tampa, Fla., is seeking a **public affairs director** with experience in public affairs programming, P.S.A. production, ascertainment and community affairs projects. Send resumes to: Personnel Department, WFTS-TV, 4501 E. Columbus, Tampa, Fla. 33605. Phone: 813-623-2828.

KTVU-TV in Oakland, Calif., is seeking a **traffic person** with some experience to be cross-trained in all aspects of TV traffic. Send resumes to: Mary Godshall, traffic manager, KTVU-TV, 2 Jack London Square, Oakland, Calif. 94623. Phone: 415-874-0195.

WXIX-TV in Cincinnati is seeking a **writer/producer** with two years experience promoting movies and syn-

icated programming. Hands-on editing a must. Send resumes to: Lynn Cantey, WXIX-TV, 10490 Taconic Terrace, Cincinnati, Ohio. 45215. Phone: 513-772-1919.

WCYB-TV in Bristol, Va., is seeking an **art director** with a minimum of two years experience. Strong print and graphic design background helpful. Send resumes to: Terry Dugas, operations manager, WCYB-TV, P.O. Box 2069, Bristol, Va. 24203. Phone: 703-669-4161.

KERO-TV in Bakersfield, Calif., is seeking an **art director**. Print, photographic and on-air graphic experience preferred. Send resumes to: Louis Rapage, KERO-TV, P.O. Box 2367, Bakersfield, Calif. 93303. Phone: 805-327-1441.

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

Full-time technician. Electrical engineering experience is preferred.
Transmitter supervisor for its engineering department. Three to five years experience is preferred. Send resumes to: Don Hain, chief engineer, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

WGBS-TV in Philadelphia is seeking to fill two positions:

Assistant production manager/producer with a minimum of two years production experience with an emphasis in sports and programming. Commercial production, management, scheduling experience and college degree or equivalent preferred.

Production assistant with a minimum of two years of production experience. Knowledge of sports and college degree or equivalent are preferred.

Send resumes to: Michael Rubin, operations manager, WGBS-TV, 420 N. 20th St., Philadelphia, Pa. 19130. Phone: 215-563-5757.

WLLG-TV in Woodbury, N.Y., is seeking an experienced **local sales representative**. Send resumes to: Bob Bee, general sales manager, WLLG-TV, 300 Crossways Park Drive, Woodbury, N.Y. 11797. Phone: 516-364-1500.

KDLT-TV in Sioux Falls, S.D., is seeking an experienced **general sales manager** with local and national marketing experience. Send resumes to: Jack Donahue, general manager, KDLT-TV, 3600 S. Westport, Sioux Falls, S.D. 57116. Phone: 605-361-5555.

KPTM-TV in Omaha, Neb., is seeking a **promotions writer/producer**. Must be able to shoot and edit on beta format and write copy. Send resume to: Bruce Binenfeld, KPTM-TV, 4625 Farnam St., Omaha, Neb. 68132-3222. Phone: 402-558-4200.

KTIV-TV in Sioux City, Iowa, is seeking a **promotion director** with knowledge of station operations and two years TV promotion experience. Send resumes to: Dave Madsen, vice president of programming and operations, KTIV-TV, 3135 Floyd Blvd., Sioux City, Iowa. 51105. Phone: 712-239-4100.

Journalism

WPLG-TV in Miami is seeking to fill three positions:

News reporter. Broadcast journalism, writing, film and/or videotape experience is preferred. Send resumes to: Steve Wasserman, vice president of news, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

Associate producer for the news department. College degree in journalism and/or equivalent experience in TV journalism and/or production

is preferred. Send resumes to: Personnel Department, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-325-2302.

Assistant assignment editor for its Broward news bureau. A college degree in journalism and/or equivalent experience in broadcast news is preferred. Must be able to work under daily deadline pressure. Send resumes to: Tom Sweeney, assignment editor, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone 305-576-1010.

WPBT-TV in Miami is seeking an **assignment editor** for its nationally syndicated news program "The Nightly Business Report" with two years TV news experience covering business and the economy. Send resumes to: Human Resources, WPBT-TV, P.O. Box 2, Miami, Fla. 33261-0002. Phone: 305-949-8321.

Syndication

Total Video in New York is seeking a **sales assistant** to assist in day-to-day operation of syndication sales. Experience in advertising would be helpful. Send resumes to: Ruth Kaplan, Total Video, 136 E. 57th St., New York, N.Y. 10022. Phone: 212-759-3900.

Academic

The Ohio University School of Telecommunications in Athens is seeking an **assistant/associate professor** to teach courses in broadcast and cable management and the finances, sales and economics of TV. Must be an industry professional with significant experience and a master's or doctorate degree. Send resumes to: Mike Mirarchi, School of Telecommunications, Ohio University, Athens, Ohio. 45701. Phone: 614-593-4855.

Other

F & F Productions in St. Petersburg, Fla., is seeking a **broadcast television editor** with five years experience in television production and engineering. Must be able to operate tape machines, editors, graphics devices, general television production equipment and be familiar with all editing procedures. Send resumes to: Jan DeCamp, F & F Productions, 10393 Gandy Blvd., St. Petersburg, Fla. 33702. Phone: 813-576-7676.

BusinessVideo Communications in White Plains, N.Y., is seeking to fill two positions:

Advertising/sales/marketing representative for its biweekly video business magazine. Must be New York-based and have extensive contacts in the broadcast, cable programming and hardware industries. Editorial or public relations experience preferred.

Associate producers to work on a project basis. Must have experience in television business journalism as well as a knowledge of television news.

Send resumes to: Victor Livingston, BusinessVideo Communications, 42 Macri Ave., Suite 201, White Plains, N.Y. 10604. Phone: 914-946-5436.

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 entirely by the editorial staff. #



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WUSA-TV, 11:30 p.m.
HH Share

Oct '86 Divorce Court	17	Oct '87 Divorce Court	25
HH Share Gain/Loss			
+ 47%			

HARTFORD

WTHN-TV, 11:00 a.m.
HH Share

Oct '86 Fame, Fortune*	15	Oct '87 Divorce Court	20
HH Share Gain/Loss			
+ 33%			

MIAMI

WSVN-TV, 4:00 p.m.
HH Share

Oct '86 Divorce Court	19	Oct '87 Divorce Court	21
HH Share Gain/Loss			
+ 11%			

*Nov '86 4 week average
Source: NSI DMA Oct '86 4 week average vs.
Oct '87 4 week average.



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Growth of PPV creates need for addressable converters

(Continued from Page 56)

ment for credit authorization, the event is booked, and the signal of the dedicated channel is unscrambled for the event.

In their sales efforts, manufacturers are attempting to downplay the effectiveness of the voice-response method.

"As you get closer to the start of an event, you might have limited put-through capability on phone lines," says Steve Necessary, marketing manager for distribution and subscriber products for Scientific-Atlanta. "If a customer gets a busy signal, there goes the order."



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The third IPPV method, Automatic Number Identification, or ANI, eliminates several telephone-pad keystrokes by giving each PPV event a special number.

If, for instance, "Wrestlemania" is being shown at 8 p.m., the customer need only dial the event's seven-digit number. Telephone-company switching equipment "recognizes" the originating number and then pairs it with a matching account number. The request is then routed to the cable company's billing system for authorization.

Unlike voice-response, there are no multiple commands or hunting for one's billing stub to find the account number.

Despite the easier accessibility of ANI, support is far from unanimous. "We looked at ANI, but from the standpoint of customer 'friendliness,' we are 'unfriendly' enough," says Mr. McDonough.

The newest method, self-authorization, seems to be generating the most excitement these days. Called the most addressable of the options, this system entails nothing more than the subscriber pressing a series of keys on his converter. No phone call needs to be made.

It works as follows: A cable system has an order channel when shows are running. If "Police Academy 4" is being offered at 11 p.m., a customer at 10:30 p.m. need only press a combination of three minus and plus keys on his remote-control attachment to the specially fitted converter.

Through a phone interlink outside the home, the order will be routed to the operator.

Some of the newer systems allow for advanced ordering of several programs at once. Such features are offered in the Scientific-Atlanta Model 8580 Addressable Set-Top Terminal, which will be shown at the Western Show, Dec. 2 to 4 in Anaheim, Calif.

In its sales literature for the device, S-A says: "Advance pay-per-view loading further enhances the terminal's attractiveness for this application. Authorization instructions for as many as 20 PPV events, including multiple-segment series, can be entered at any time before a program begins."

The Model 8580 can be used in conjunction with videocassette recorders to plan advance tapings, and has a PPV inquiry function that will, on command, display a docket of ordered events on the screen.

The device also has an alert function that will flash an on-screen re-

minder message to the customer that a pre-ordered selection is about to come on if the TV set is tuned to another channel.

Related technical capabilities are featured in the new Starcom 7000 series of impulse-capable addressable converters that Jerrold will introduce at the Western Show.

The two devices, models 7100 and 7200, offer 63-event memory capability for advanced PPV ordering and an eight-event, 31-day timer for IPPV that can be used in conjunction with a VCR.

As with the Model 8580, the new Starcoms have a lock-out feature that can prevent reception of certain programs or stations that viewers might find objectionable.

With its Starcom system, Jerrold has taken an extra step with IPPV technology, turning it into impulse shopping in the form of its Cable Video Store channel, which is offered on a number of cable systems.

Viewers can make impulse purchases from this service by pushing the "event" and "enter" buttons on their remote-control devices. No phone call is necessary.

Links with billing software instantly add the transaction to the customer's account.

"The enhanced features of the converter have given it more capability to address the impulse market—not only for movies but for cable shopping," says Ray Ayoub, product manager of addressable equipment for Jerrold.

But the companies making IPPV equipment are concerned with more than just new uses for the technology. Manufacturers are also working on the more immediate problem of signal security.

"Security is a major element of priority in the RF (radio frequency) portion of the addressable converter market, but we didn't enter the RF market until we felt we could add some value," says Vito Brugliera, vice president of marketing and product planning for Zenith Cable Products.

Zenith is making its bid in the addressable converter market with PM-Pulse, an enhanced two-way store-and-forward addressable converter system.

"A significant difference," says Mr. Brugliera, "is that it uses SAW (surface acoustic wave) filter as part of the proprietary scrambling technology. In addition, we have combined other functions to two large integrated circuits, so from a security point of view there are no hooks to grab."#

Digital cart machines to enter radio market

(Continued from Page 56)

"The real beauty of Dolby SR, and the real reason that the multitrack recording studios are going to do it, is you are staying with hardware that you've already got an investment in and yet you're getting a performance equal to, and in some aspects superior to, that achievable on 16-bit linear PCM digital."

But Mr. Parfitt argues that digital offers more flexibility than processors with noise reduction.

"It is not necessarily user-friendly," he says. "For example, you have to encode the cartridges or material and decode it as well."

"It (noise reduction) doesn't solve all the problems," Mr. Parfitt adds. "The larger the station, the less they

are willing to put up with those kind of things."

Dolby Laboratories, San Francisco, which licenses its technologies in various consumer and professional industries, is not marketing Dolby SR as an alternative to digital.

"Analog performance is arguably very good," says Scott Schulman, Dolby's market development manager.

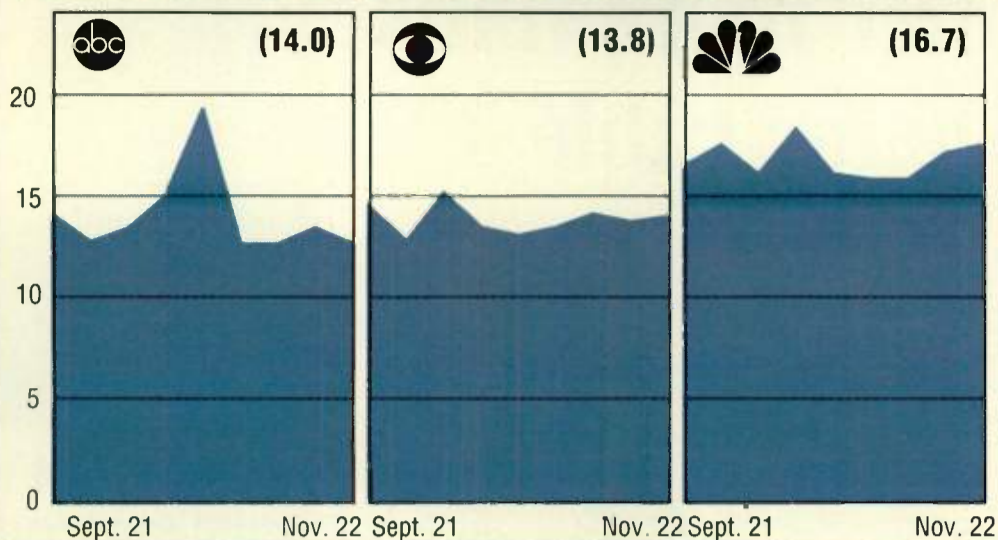
"I hesitate to compare anything with digital because they are two separate things," Mr. Schulman says.

"We choose not to get into that battle but economically, and from a performance standard, I think it competes with anything."#

SEASON-TO-DATE RATINGS (AVERAGES)

WEEKS 1-9: SEPT. 21 THROUGH NOV. 22

NETWORK PRIME TIME

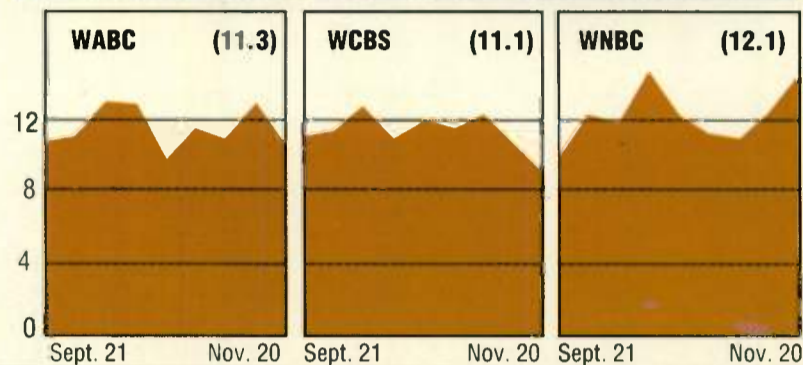


IN THE SPOTLIGHT

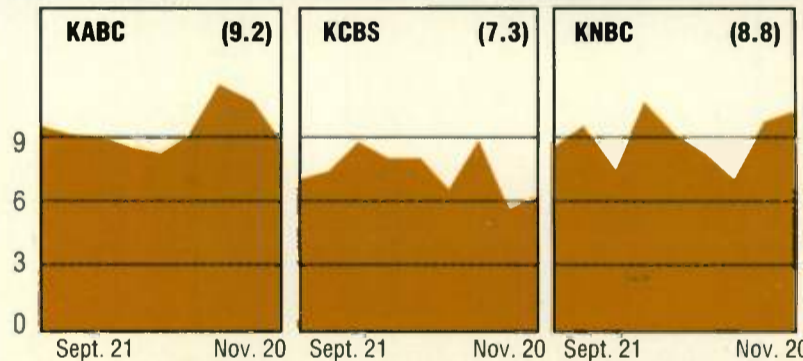
The nation's second 20 television markets

- | | | | |
|----------------|-------------------------------------|--------------------------------------|---|
| Nielsen | 21. Sacramento/Stockton | 28. Kansas City | 35. Columbus, Ohio |
| | 22. Baltimore | 29. Cincinnati | 36. Raleigh/Durham |
| | 23. Indianapolis/Lafayette | 30. Milwaukee | 37. Oklahoma City |
| | 24. Hartford/New Haven | 31. Nashville | 38. Grand Rapids/Kalamazoo/Battle Creek |
| | 25. San Diego | 32. Charlotte | 39. Buffalo |
| | 26. Portland, Ore. | 33. New Orleans | 40. Birmingham/Anniston |
| | 27. Orlando/Daytona Beach/Melbourne | 34. Greenville/Spartanburg/Asheville | |
-
- | | | | |
|-----------------|-------------------------------------|--------------------|---|
| Arbitron | 21. Phoenix | 28. Kansas City | 36. Greenville/Spartanburg/Asheville |
| | 22. Baltimore | 29. Cincinnati | 37. Oklahoma City |
| | 23. Hartford/New Haven | 30. Milwaukee | 38. Buffalo |
| | 24. Indianapolis | 31. Charlotte | 39. Grand Rapids/Kalamazoo/Battle Creek |
| | 25. San Diego | 32. Nashville | 40. Salt Lake City |
| | 26. Portland, Ore. | 33. Columbus, Ohio | |
| | 27. Orlando/Daytona Beach/Melbourne | 34. New Orleans | |

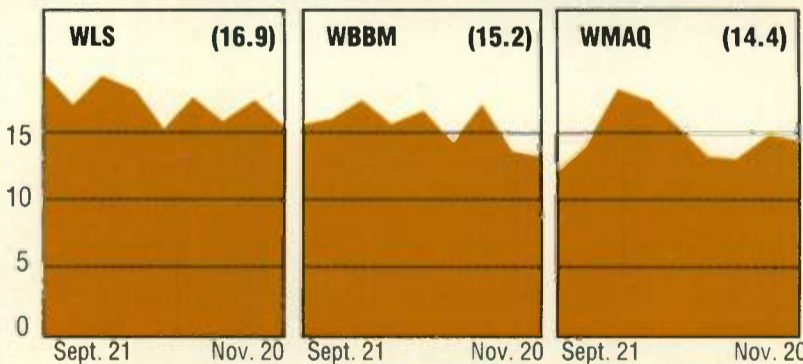
NEW YORK 11 P.M. LOCAL NEWS



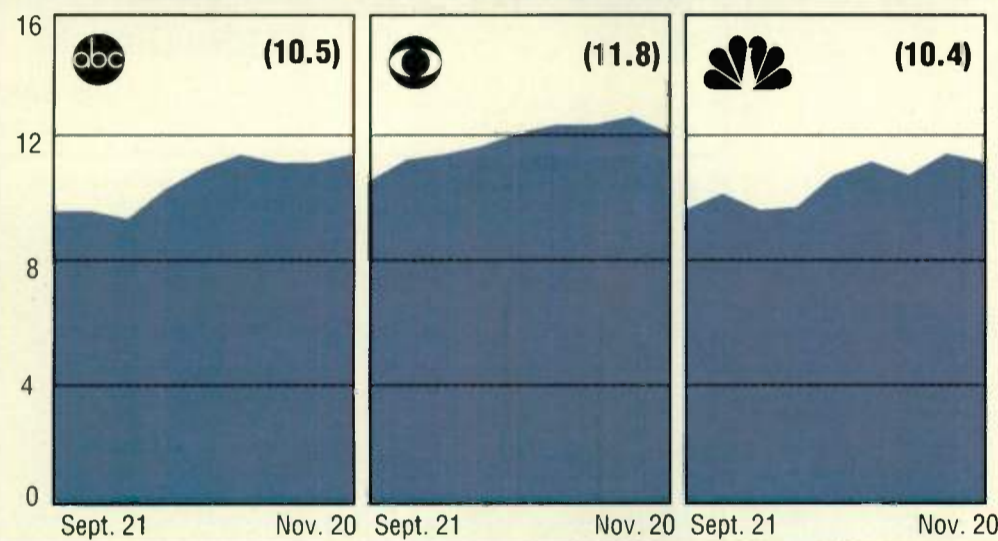
LOS ANGELES 11 P.M. LOCAL NEWS



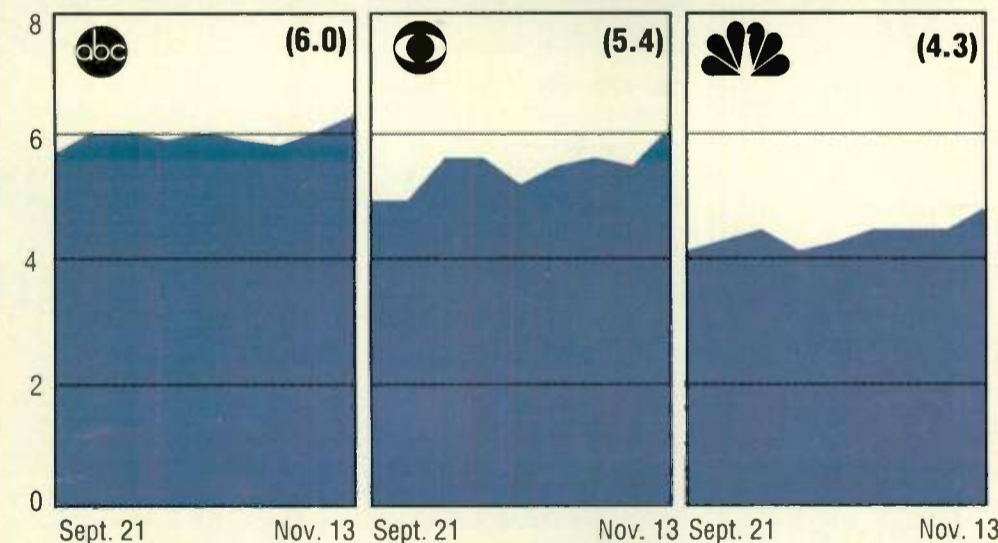
CHICAGO 10 P.M. LOCAL NEWS



NETWORK EVENING NEWS



NETWORK DAYTIME—SEPT. 21 TO NOV. 13



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

- | | | | |
|---|--|---------------------------------------|--|
| 1. The Cosby Show
NBC 30.5/47 | (t) Hunter
NBC 17.3/34 | 41. Cagney & Lacey
CBS 13.7/23 | (t) Private Eye
NBC 10.6/20 |
| 2. A Different World
NBC 27.9/43 | 22. Head of the Class
ABC 17.2/27 | 42. Equalizer
CBS 13.6/23 | 62. Spenser: For Hire
ABC 10.5/16 |
| 3. Cheers
NBC 26.1/40 | (t) Matlock
NBC 17.2/27 | 43. Beauty & the Beast
CBS 13.2/23 | 63. Rags to Riches
CBS 10.4/18 |
| 4. Growing Pains
ABC 24.4/37 | (t) NBC Sunday Night Movies
NBC 17.2/27 | 44. St. Elsewhere
NBC 13.1/23 | 64. Full House
ABC 10.2/19 |
| 5. Night Court
NBC 24.1/38 | 25. 227
NBC 17.0/31 | 45. Frank's Place
CBS 12.9/20 | (t) Houston Knights
CBS 10.2/16 |
| 6. Who's the Boss?
ABC 22.4/36 | 26. NFL Monday Night Football
ABC 16.7/30 | 46. MacGyver
ABC 12.7/20 | 66. ABC Thursday Night Movie
ABC 9.8/16 |
| 7. Golden Girls
NBC 22.1/39 | 27. Hooperman
ABC 16.6/26 | (t) J.J. Starbuck
NBC 12.7/20 | 67. Hotel
ABC 9.3/16 |
| 8. 60 Minutes
CBS 21.4/38 | 28. Perfect Strangers
ABC 16.3/27 | 48. 20/20
ABC 12.4/23 | 68. Ohara
ABC 9.1/16 |
| 9. Murder, She Wrote
CBS 20.9/31 | 29. Designing Women
CBS 16.2/26 | 49. Jake & the Fatman
CBS 12.3/19 | 69. Pursuit of Happiness
ABC 8.9/15 |
| 10. Moonlighting
ABC 20.8/33 | 30. Dolly
ABC 15.6/24 | (t) Crime Story
NBC 12.3/22 | 70. Channings
ABC 8.2/13 |
| 11. L.A. Law
NBC 19.5/33 | 31. Kate & Allie
CBS 15.5/23 | NBC 12.1/19 | (t) CBS Saturday Movie
CBS 8.2/14 |
| 12. Family Ties
NBC 19.3/29 | 32. Knots Landing
CBS 15.1/26 | NBC 11.8/19 | 72. Sable
ABC 7.9/14 |
| 13. ALF
NBC 18.9/29 | (t) Facts of Life
NBC 15.0/28 | (t) Sledge Hammer!
ABC 11.7/18 | 73. My Sister Sam
ABC 7.9/13 |
| 14. CBS Sunday Movie
CBS 17.9/26 | 34. Falcon Crest
CBS 15.0/28 | 74. My Sister Sam
ABC 7.3/14 | 75. West 57th
CBS 6.9/14 |
| (t) Amen
NBC 17.9/32 | 35. Dynasty
ABC 14.9/26 | 76. Max Headroom
ABC 6.6/12 | 77. Everything's Relative
CBS 6.3/11 |
| 16. My Two Dads
NBC 17.8/26 | 36. Miami Vice
NBC 14.5/24 | 78. Leg Work
ABC 4.2/11 | 79. Once a Hero
ABC 4.1/8 |
| 17. NBC Monday Night Movie
NBC 17.7/28 | 37. Magnum, P.I.
CBS 14.4/23 | | |
| 18. Newhart
CBS 17.5/25 | 38. thirtysomething
ABC 14.3/25 | | |
| 19. Dallas
CBS 17.4/30 | 39. Highway to Heaven
NBC 14.1/23 | | |
| 20. Valerie's Family
NBC 17.3/26 | 40. 'Slap' Maxwell!
ABC 13.9/22 | | |

THE NUMBERS DECIDE IN FAVOR OF

DIVORCE COURT

LOS ANGELES

KCBS-TV, 3:00 p.m.
HH Share

Oct '86 Divorce Court	11	Oct '87 Divorce Court	12
-----------------------------	----	-----------------------------	----

HH Share Gain/Loss

+ 9%

DALLAS

KXAS-TV, 3:00 p.m.
HH Share

Oct '86 Falcon Crest	15	Oct '87 Divorce Court	20
----------------------------	----	-----------------------------	----

HH Share Gain/Loss

+ 33%

SEATTLE

KSTW-TV, 10:30 a.m.
HH Share

Oct '86 True Confessions	6	Oct '87 Divorce Court	13
--------------------------------	---	-----------------------------	----

HH Share Gain/Loss

+ 117%

Source: NSI DMA Oct '86 4 week average vs.
Oct '87 4 week average.



BLAIR ENTERTAINMENT

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Showtime plans to offer more films made for cable TV

(Continued from Page 4)

prises is syndicating the Nickelodeon series "Double Dare"—will continue, particularly when it comes to programming.

"We're going to try to do more bonding together across a whole series of rights" purchases for its pay-television, syndication, basic cable and pay-per-view units, said Mr. Biondi, including an increased involvement in home-video rights

buys.

"It may be that the future excitement of this company will be in programming," Mr. Redstone said.

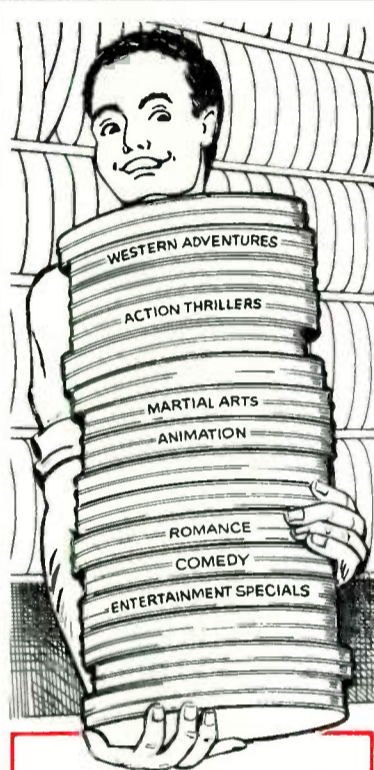
• First-run programming "is an area we'd like to grow," said Henry Schleiff, Viacom chairman, broadcast and entertainment groups.

He reported discussions with Financial News Network and the CBS owned-and-operated stations on a possible early-morning program.

• Also, Viacom is in talks about a partial equity selloff of the PPV network Viewer's Choice.

Among the companies interested in that deal is one of Viewer's Choice's largest competitors, Request Television, Mr. Biondi confirmed.

"I'm not sure what the right combination (for Viewer's Choice) is," said Mr. Biondi, "but the seeds of a deal are in the air." #



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'It may be that the future excitement of this company will be in programming.'

—Sumner Redstone
chairman, Viacom



The 400-meter Olympic Oval in Calgary will be the site of the speed skating competition during the 1988 Winter Olympics.

ABC cost-conscious during Olympic tour

(Continued from Page 8)

night? We paid for it right here," said Julius Barnathan, president of ABC broadcast operations and engineering, referring to the trailers.

The cost of trailers is incidental to the equipment in the 65,000-square-foot facility ABC is putting together. When it's completed, the broadcast center will feature five satellite dishes, 25 3/4-inch video machines to record worldwide feeds, 27 one-inch videotape editing machines, a library with 4,000 hours of videotape and enough cable to stretch from Calgary to New York City.

* * *

At the broadcast center, journalists saw a tape from the point-of-view cameras ABC plans to mount on the luges and on athletes in virtually every competition.

That still didn't convey the insanity and intestinal fortitude one senses in luges at the site of the actual run.

That day's tour had started at the \$72 million Canada Olympic Park, where we saw the 70-meter and 90-meter ski jumps and bobsled and luge runs.

As I looked at the bobsled track with its 260-degree "Kreisel" turn, I wondered how the simulated ride I had taken earlier on the tour compared to the real thing, a visual experience Geoff Mason described as a "blueish streak."

The bobsleds hit nearly 100 mph, a speed only topped by downhill skiers, who can travel at almost 130 mph. But it's the level surfaces, not the downhill runs, that are expected to feature the speed records in this Olympics.

Speed skaters are expected to burn up the track at the Olympic Oval, a \$30 million facility that commentator Keith Jackson called the "most dramatic speed-skating facility in North America."

While it's set up with a lot of sophisticated training equipment, the Oval has one feature that's at more of a premium: The indoor facility eliminates the outdoor force of wind and weather. #

Stations squabbling over tax proposal

By DOUG HALONEN
Staff reporter

WASHINGTON—A Senate proposal to tax sales of broadcast stations appears to have commercial and non-commercial station representatives at each others' throats.

National Association of Broadcasters President Eddie Fritts recently fired off a warning shot, signaling public broadcasters to back off from supporting the Senate tax proposal.

Public broadcasters have been supporting the proposal because the funds raised from the 2 percent to 4 percent tax would eventually end up in a special trust fund for public broadcasting.

In a letter to National Public Radio President Doug Bennet, Mr. Fritts said it was "unfortunate" that the proposal, which the association has been fighting with all of its might, "threatens to fracture the good relationships that have been established between commercial and public broadcasters."

The letter also alleged that Mr. Bennet had been suggesting that the non-commercial radio network intended to encourage the public to support the bill.

"That could raise serious questions concerning your use of federal funds," Mr. Fritts said. "Using government programming money to lobby—whether on the air or by the use of facilities, staff and the mail—violates the insulation which public broadcasters have always advocated."

In a letter of reply, Mr. Bennet said NPR

had reviewed NAB-backed alternatives to the tax, but it believed that the Senate proposal represented the "fairest and most workable" option.

Mr. Bennet also said he had never implied that NPR would use its air time or any program resource to influence the legislation. "National Public Radio is also a membership organization, like the NAB, and uses other resources to inform its members of legislation and other matters affecting their future," he said. #

Cable TV to compete for Emmys

(Continued from Page 3)

aware that this is not an easily attained statistic," she said of the ATAS's formula.

Officials at the National Cable Television Association, while saying they were happy about the ruling, expressed dismay last week that they had to learn of the decision through the press and were not contacted or consulted by the ATAS.

Meanwhile, Ms. Beales said the industry's Awards for Cable Excellence will continue.

Originally, the ATAS had maintained that it would not allow cable programs to compete for Emmys unless the ACE Awards were dropped. But the academy made no mention of that in its decision.

Ms. Beales said she has concerns over the nomination process for the Emmy Awards.

With the ACEs, screenings are held to ensure that voting members have seen the programming, she said. But ATAS members simply vote by ballot, and all members may not have cable. She said that discussions are being held with ATAS to possibly arrange screenings of cable shows.

ATAS made its decision in a telephone vote by ATAS Governors. The organization said the decision came following eight years of research, discussion and debate.

In a statement, ATAS President Doug Duitsman said, "The Academy represents all areas of television and cable is now a permanent part of that industry."

The prime-time Emmy Awards are presented for programs that air between 6 p.m. and 2 a.m. The awards for the next Emmy competition will be for shows presented between July 1, 1987, and May 31, 1988.

ATAS has not announced a date for next year's competition, which will be the 40th annual ceremony. #



NBC's two-part "Billionaire Boys Club" was the November sweeps month's top-rated miniseries with a 21.4/34, according to A.C. Nielsen Co.

NBC wins sweeps; complaints abound

(Continued from Page 3)

"We will not flinch at the cost of a coincidental," he said.

If AGB's results come closest to those derived by the coincidental, Mr. Poltrack said CBS might base its audience guarantees on AGB ratings when next spring's upfront market gets under way.

He warned Nielsen that he'd also campaign to have AGB accepted as the primary ratings system for the advertising community.

Researchers say the biggest problem with the people meter is that the universe of pay-cable households is being over-represented. And they accuse the ratings companies of being slow to address the problem.

"Nielsen has been very slow in coming forth with data about this sample," said Gerry Jaffe, NBC's vice president of research projects.

Mr. Poltrack complained that over-representation of the pay-cable universe "is skewing the sample toward ABC and away from CBS."

Nearly 33 percent of the 2,200 people-meter households used by Nielsen are pay-cable households, he said. About 30 percent of AGB's sample of 1,800 households have pay cable, he added.

But CBS estimates actual pay-cable penetration at about 26 percent of the nation's TV households.

"The people in the sample are not representative of the nation," Mr. Poltrack said.

"It looks like there is over-representation," agreed John Dimling, senior vice president of Nielsen. "We're trying to nail down how much." He also said that some data about the sample has not been available to the networks yet.

"I think we'll get that under control," Mr. Dimling said.

AGB officials, on the other hand, don't agree with Mr. Poltrack's assessment.

"I don't think we over-represent" the payable universe, said Michael Poehner, president of AGB Television Research. "If anything, we're still concerned that we're under-representing."

All the various ratings services show that NBC won the November Nielsen sweeps on the strength of its regularly scheduled programs as well as its special miniseries and TV movies.

The Nielsen sweeps stretched from Oct. 29 to Nov. 25, while the Arbitron Ratings Co. sweeps ran from Oct. 28 to Nov. 24.

NBC's two-part "Billionaire Boys Club" was the month's top miniseries with a 21.4/34 in Nielsen.

Another NBC two-part miniseries, "Poor Little Rich Girl," had a 19.6/31.

"The miniseries has made a comeback," said NBC's Gerry Jaffe.

NBC also had the top four regular series during the sweeps: the Thursday night lineup of "Cosby," "A Different World," "Cheers" and "Night Court."

CBS scored with the two-part "Echoes in the Darkness," which had a 21.2/33, "Mayflower Madam" with a 20.9/34 and "The Gambler III," 20.9/32.

ABC's top-rated TV movie was a rebroadcast of "Winnie the Pooh & Tigger Too," which had a 13.1/20. ABC's "Who's the Boss?" and "Growing Pains," which both air on Tuesdays, were top-10 shows during the month.

During the sweeps, NBC won Monday, Thursday and Saturday nights; ABC won Tuesdays and Wednesdays; and CBS won Fridays and Sundays.

In other November sweeps highlights, NBC was the victor among women 18 to 49 years old. After 24 nights of the sweeps, NBC's rating for the demographic group was 12.2. CBS had an 8.4 and ABC had an 8.3. Among men 18 to 49, NBC had an 8.7, CBS had a 6.2 and ABC a 7.8.

Although CBS beat ABC for second place in the November sweeps, ABC still led CBS in the Nielsen season-to-date ratings.

As of Nov. 22, NBC led in the season-to-date ratings with a 16.7/27. ABC had a 14.0/23 and CBS had a 13.8/23. #

College football rebounds

(Continued from Page 4)

"I think we're going to end up reasonably close to our levels of last year," Mr. Pilson said.

Through the previous week's games, CBS's college football ratings average was 5.6—about 14 percent behind the 6.5 average at the same point last year.

ABC, however, is still averaging about 30 percent below last year's numbers, despite a powerful Nov. 21 lineup. Ohio State-Michigan kicked off ABC's coverage that day, drawing a 4.5 in overnight ratings. It followed with USC-UCLA, with a 5.3.

Robert Iger, vice president of programming for ABC Sports, cited the proliferation of college gridiron games on the networks, cable TV and in syndication as a prime cul-

prit for low ratings this year.

Mr. Pilson agreed that proliferation was a problem. But he also pointed blame at the people-meter ratings system, which has been held suspect for understating results in college football viewership.

Tom Winner, executive vice president and media director for William Esty Co., suggested football, both college and professional, may simply be playing out its potential audience.

"Once again, you're reaching a football saturation point," he said. "There's probably a delicate balance out there, and something like ESPN is probably just enough to tip the scale."

Mr. Iger said ABC's college football ratings decline probably will continue. #

Signal pirates hit Chicago

(Continued from Page 4)

quickly corrected the problem.

The Max Headroom image appeared on the local feed of WGN, but it's believed that it didn't show up on the cable superstation version of the signal. However, a WGN engineer said the superstation probably went dark during the incident.

At WTTW, the incident occurred at 11:10 p.m. during a "Doctor Who" episode and lasted about 90 seconds, according to the station's spokesman, Andy Yocom.

The Max Headroom impersonator bobbed around in front of the camera, threw away a can of Pepsi-Cola and then bent over to reveal his bare buttocks, which were wacked

by a fly-swatter wielded by someone off-screen. The audio was unintelligible.

The fake Max Headroom is the third major video pirate to strike in two years.

In April 1986, a pirate who identified himself as Captain Midnight broke into an HBO satellite signal with a message protesting the price of HBO for backyard earth stations.

The FCC eventually identified Captain Midnight as John MacDougall, who was fined \$5,000 and received a suspended one-year jail sentence.

In September, the Playboy Channel's signal was interrupted by a religious message urging viewers to repent. The perpetrator of the Playboy piracy is still at large. #

Westinghouse to buy NBC's Chicago AM

By ADAM BUCKMAN
Staff reporter

NEW YORK—Westinghouse Broadcasting Co. here last week agreed to purchase NBC's WMAQ-AM in Chicago for \$13 million, pending Federal Communications Commission approval.

Westinghouse said the station will drop its talk format and adopt an all-news format patterned after its other all-news radio stations, such as KYW-AM, Philadelphia; WINS-AM,

New York; and KFVB-AM, Los Angeles.

The format change will provide a competitor for CBS's all-news WBBM-AM in Chicago for the first time.

All-news stations operated by Westinghouse and CBS already compete head-on in New York and Los Angeles.

Westinghouse said that WMAQ's call letters will probably be dropped, but a new set of letters has not yet been selected.

The last Chicago radio station owned by Westinghouse was WIND-AM, a talk station

that it sold a few years ago to Tichenor Spanish Media Group of Harlingen, Texas.

Westinghouse already owns seven AM and six FM radio stations.

The sale of WMAQ means NBC will still own two AM and five FM stations, but two of them—KNBR-AM in San Francisco and WKYS-FM in Washington—are for sale.

NBC also owns WKQX-FM in Chicago but has no plans to sell it.

The network, which also owns WMAQ-TV in that market, has a waiver on cross-owner-

ship rules, pending an FCC decision on proposed changes in those rules.

David Pearlman, vice president and general manager of Westinghouse's easy-listening KODA-FM in Houston, has been named to guide WMAQ's transition to all news.

Sources said most, if not all, of the station's staffers will eventually lose their jobs as Westinghouse takes over the station.

The sources estimated that Westinghouse will have to hire about 100 people to staff the new all-news station. #

AT PRESS TIME CONTINUED

ment on published reports late last week that the company had purchased Dallas based Wealth Planning Resource Center, a brokerage and financial planning firm.

● LOS ANGELES—Ron Howard's Imagine Films Entertainment, the small production company here that was formed last year, will close its New York office by Jan. 1 and lay off four of its 20 employees. The company said it has no plans to scale back its TV and film production, and said the move is simply intended to trim overhead and consolidate its operations on the West Coast.

● UNIVERSAL CITY, CALIF.—Universal Pictures and United International Pictures issued a formal challenge Friday to the government of South Africa to permit distribution and uncensored exhibition of the theatrical film "Cry Freedom." That country's government censors will soon review the film, which focuses on South African political dissident Stephen Biko.

● NEW YORK—Pay-Per-View Network released further plans for its Home Premiere Network last week. The PPV service begins a daily, 22-hour schedule Dec. 4 with "Ish-tar." Upcoming movies indicate PPV Network is dealing with Vestron, Columbia Pictures, MGM/UA, Tri-Star Pictures, New World Pictures, Lorimar Telepictures, HBO, Orion Pictures and New Century Vista.

● NEW YORK—Viacom International appointed two new executives last week: Neil Braun, president of Imagine Films Entertainment, was named senior vice president of corporate development; and Raymond Boyce, vice president of public relations at Coca-Cola's entertainment sector, was named senior vice president of corporate relations.

● NEW YORK—American Movie Classics cable movie service begins full-time scrambling today, company officials said Wednesday. #

ABC affiliates hope to regain fees

(Continued from Page 2)

sports events as "NFL Monday Night Football," the Major League baseball playoffs and World Series and the upcoming 1988 Winter Olympics.

The large stations also stopped receiving compensation for clearing some entertainment specials.

Each of the three commercial networks makes about \$120 million in annual cash compensation payments to its affiliates.

The ABC affiliates' restoration request will not involve the cutbacks in individual station compensation made by ABC during the past year as a result of specific contract renegotiations.

Earlier this year, ABC made plans to cut individual station compensation payments by as much as 22 percent.

The cutback affects more than a dozen ABC affiliates in small- and medium-sized markets who were lured to the network with heavy compensation premiums during ABC's heyday in the late 1970s and early 1980s.

The reduction plan, which originally extended to all ABC affiliates, eventually was modified to exclude smaller market stations (from number 101 and up) whose revenue base would be severely damaged by the loss of any cash compensation.

However, large-market station operators say they, too, may have to find non-network alternatives to offset declining ad revenues if hit by a recession next year.

Affiliates also point to the fact that Cap Cities officials began the year pre-

dicting a \$40 million loss for their TV network; ABC is now expected to post about \$40 million in profits at year's end.

ABC affiliate executives say it's a critical juncture in station-network relations.

"The Capital Cities guys, who were affiliates themselves, came in almost two years ago following the merger screaming 'cost cuts,'" said one affiliate executive.

"Now that they are turning things around financially, they are going to be forced to review the whole matter of cutting compensation.

"We don't think they should be trying to make the network profitable at our expense."

Last week, John Behnke, ABC affiliate board chairman, was guarded in his remarks about the subject.

"Yes, compensation will be on the agenda as it always is. We have been reviewing the compensation plan for the past 18 months. But what that will lead to, I don't know," Mr. Behnke said.

Mr. Behnke described talks with network officials about restoring compensation payments as "constructive."

The affiliates' bid for restored compensation comes at a critical time.

ABC affiliates will know by mid-December how their stations fared during the November ratings sweeps. Depending on the results, affiliate officials say more ABC stations could join the 20 or so stations already pre-empting the net-

work for at least a half-hour every week.

Industry sources say Paramount Television has been inundated with calls from ABC and CBS affiliates interested in securing rights to the new "Star Trek: The Next Generation" already awarded to independent broadcasters in their markets.

The new "Star Trek" has bolstered many ABC affiliates' prime-time viewer demographics and ratings performances on Saturdays from third to second in the ratings.

So far this season, ABC is reporting an average 94 percent program clearance by affiliates for the first hour of prime time on Friday and Saturday nights this season, from 8 p.m. to 9 p.m. (ET)

The situation gets worse in daytime. This season, ABC affiliate clearance of the 11:30 a.m. half-hour currently occupied by "Mr. Belvedere" reruns has sunk to 70 percent.

"I think there are affiliates out there teetering on the brink of making a decision about weekly pre-emptions," said an affiliate executive.

"If everything about compensation remains status quo, I think you will see at least a few more stations regularly pre-empting on Friday and Saturday nights.

"If the network restores full compensation, I think more affiliates will be willing to wait and to stick by the network," he said. #

NBC eyes 25 percent of TBS

(Continued from Page 1)

structuring its junk bond-based \$1.4 billion debt, making first payments on notes held by its MSO partners and underwriting the new cable program network.

"Mr. Turner has to consider what is in the best interest of the company, even though this would be a bitter pill for him to swallow," said a source close to the talks.

Mr. Turner was said to be pondering his options over the Thanksgiving weekend.

Officials of TBS, NBC and its corporate parent, General Electric, declined comment.

Sources say the \$400 million NBC would provide upfront to TBS would cover the company's most critical immediate expenses.

"If this deal happens, it won't be because NBC or its president are slick talkers," one source said. "It will be because Ted Turner thinks it's the right thing to do to keep the company financially solvent.

"But he's an erratic person, and whether or not this deal comes to pass will have a lot to do with how he's feeling on a particular day."

A lot will also depend on the support among TBS's new MSO partners, many of whom know NBC President Robert Wright from his days as head of Cox Communications.

Sources say there's a general consensus among the MSO officials that NBC should be embraced as a new partner and that Mr. Turner's role should be diminished.

However, there's also some skepticism among the cable executives involved about giving a major broadcaster such influential participation in cable TV.

The consortium that provided TBS with the much-needed infusion of cash is led by Tele-Communications Inc. and Time Inc.'s American Television & Communications Corp. The

cable operators occupy seven seats on TBS's 15-member board and have veto power over major projects.

A battle is shaping up between NBC and Time Inc. over which company will get the exclusive cooperative working arrangement, or an ownership interest, in CNN. Sources said it's unlikely both NBC and Time would become involved with CNN.

However, a three-way arrangement is one of the options being explored, sources said.

One option is for NBC to take over CNN's news bureaus and other news-gathering operations while Time runs CNN's administrative operations, sources said.

"Nothing's been decided. There are all kinds of obstacles to overcome," said one source. "We don't know if NBC would be in for 20 percent, 25 percent or a third of the company.

"Above and beyond that, NBC would pump money into the new cable program network TBS has proposed and produce programming for it as a joint operator.

"There's just a whole range of possibilities."

Sources said last week that NBC affiliates, who were cool to the network's negotiations with CNN two years ago, may voice strong objections to this latest proposal. Affiliate officials have said they fear that NBC's involvement in cable TV could diminish its service to stations and exacerbate the growing competitiveness between commercial and cable TV.

NBC, TBS and its MSO partners are expected to come to the negotiating table today with conditions for merging their interests.

"Everyone will want some control over what the other is doing," the source said. "It might turn out after all that Ted is the biggest loser of control. In the end, he could be nothing more than a figurehead." #

'Indecent' broadcasts OK'd

(Continued from Page 1)

Last April, the FCC issued warnings in three radio indecency cases and said it would no longer limit its definition of indecency to the "seven dirty words" from comedian George Carlin's monologue.

Instead, the agency issued stricter standards describing as indecent any "material that depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."

Under the ruling, such material couldn't be broadcast when there was a "reasonable risk that children may be in the audience."

The agency's action was criticized by broadcasters who contended that the new guidelines were too vague to let them know what was safe.

An FCC source said the agency agreed to a "safe harbor" because legal precedent held that indecent broadcasts couldn't be prohibited altogether. Broadcasters had been arguing that the practical impact of the agency's April ruling had been a total prohibition.

Jeff Baumann, National Association of Broadcasters senior vice president and general counsel, expressed some reservations about the new policy.

"Based on what was said at today's meeting, we have grave concerns as to whether or not the FCC's indecency policy is too vague, and we will have to examine the (FCC's written explanation of its ruling) very carefully to determine whether legal action is in order," he said.

Mel Karmazin, president of Infinity Broadcasting's radio division, said his company also had been hoping the agency would clear up what it meant by indecent material.

The FCC warned Infinity last April that some of shock jock Howard Stern's antics would run afoul of the new guidelines.

"(The FCC's standard) is so vague, it's a great concern," Mr. Karmazin said.

Tim Dyk, an attorney for a group of media interests, including all three major networks, whose challenge triggered last week's decision, said, "In many areas, what the FCC means by indecency is no clearer now than it was before."

Diane Killory, the FCC's general counsel, said the agency chose not to provide further guidance because it felt that indecency questions could not be determined in the abstract.

"There's no way you could give a list that would be definitive and not over-inclusive, because what's OK in one context might be unlawful in another context," Ms. Killory said. "(Broadcasters) are just going to have to make decisions."

Brad Curl, co-chairman of the National Decency Forum, a group that helped pressure the agency into toughening its anti-indecency posture last April, said he wasn't "thrilled" by the agency's "opening a window for late-night raunch."

But Mr. Curl said he thought the decision also served as a reaffirmation of the agency's "right and intention to enforce indecency, especially when children are most likely to be in the audience." #

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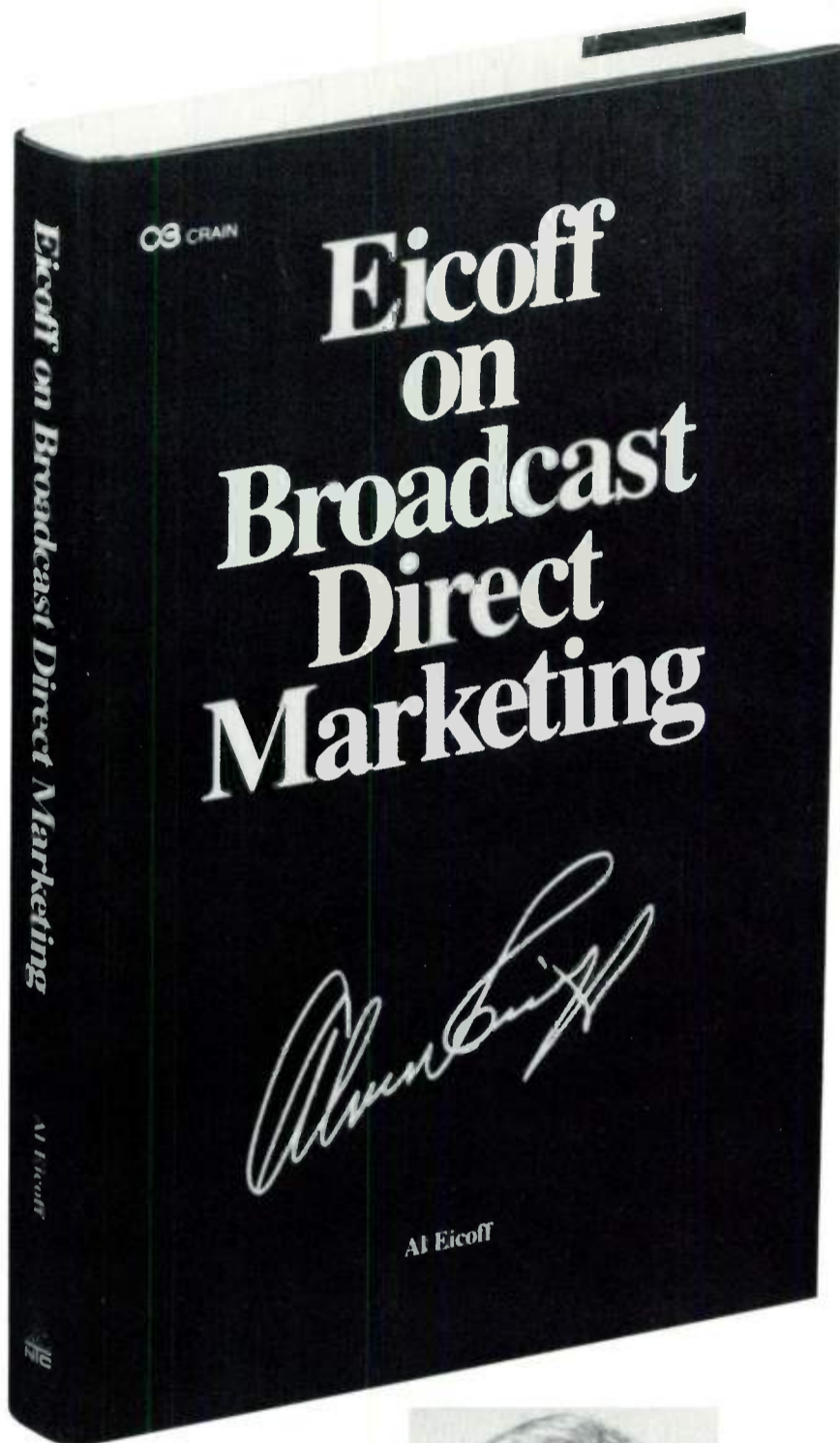
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