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AT PRESS TIME

'Cosby' sale fails again

LOS ANGELES—In its second attempt to sell "The Cosby Show" in 22 markets that passed on the syndicated program the first time, Viacom has been unsuccessful in trying to sell the show, sources said Wednesday. Those markets are believed to include Cleveland; Tampa, Fla.; Tulsa, Okla.; and Birmingham, Ala. In Tampa, bids were due last week, but TV executives in the market said none of the outlets bid on the product. Viacom officials would not comment other than to say they did not receive high-enough bids in some markets.

Must-carry review asked

WASHINGTON—The FCC on Wednesday asked a federal appeals court here to explain exactly what aspects of the agency's must-carry rules it struck down in recently holding them to be unconstitutional. Diane Killory, FCC general counsel, said the court ruling was "ambiguous" as to whether it
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Fox delays 3rd night of shows

By RICHARD MAHLER
and WILLIAM MAHONEY
ELECTRONIC MEDIA staff

LOS ANGELES—The Fox Broadcasting Co. will not introduce a third night of prime-time programming this spring, as it had planned.

The network's failure to gain a strong audience on Saturday nights will delay the planned introduction of a Monday lineup until fall 1988 at the earliest, said Garth Ancier, FBC's president of programming.

"For us to add a third night when Saturday night is not working would be foolish," Mr. Ancier said last week.

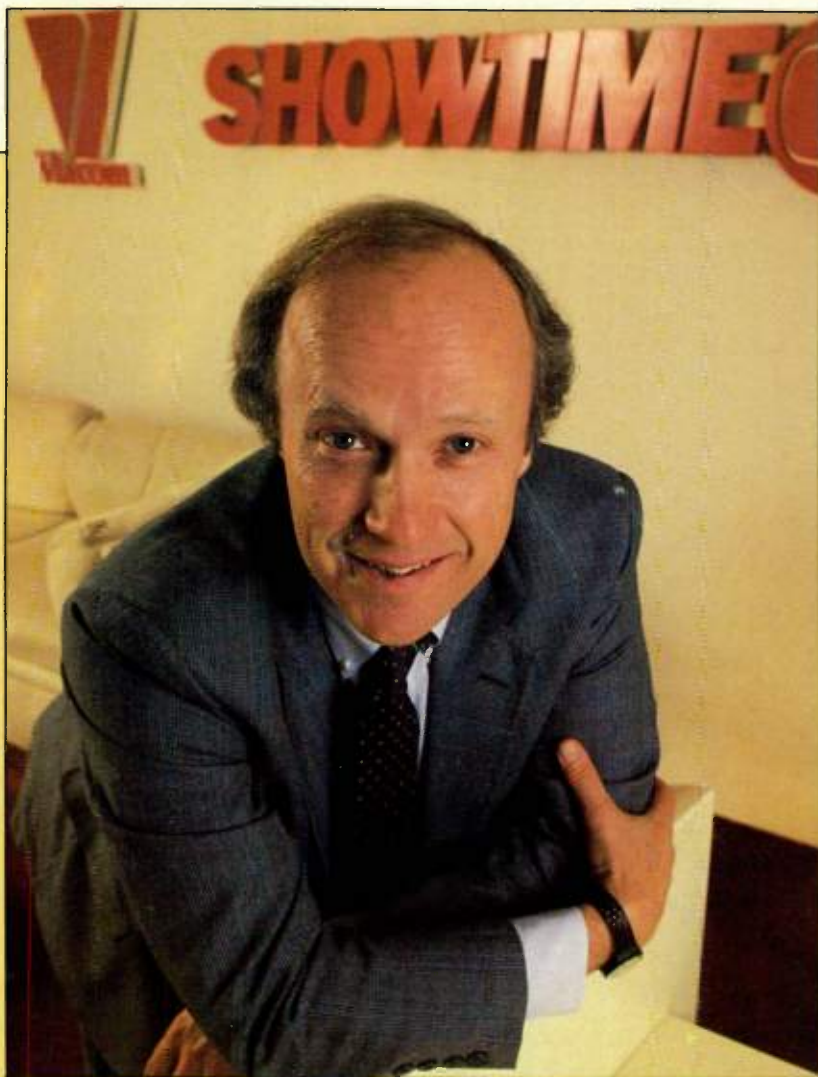
Although FBC initially planned to add about one new night of prime-time programming each year, many of the service's 123 affiliates have balked at the idea of giving up what in most cases is a lucrative Monday-through-Friday movie strip for untested Fox comedies and dramas.

"The question of whether to do a movie or a series (on Monday) is a real tough one," Mr. Ancier said.

On the other hand, he said he is convinced that FBC "would be fine doing series on Monday night. I don't think the movie franchise (on Fox affiliates) will be all that badly hurt."

As for Saturday night, Mr. Ancier admits that FBC "has done very badly" with its current programming, citing "Mr. President" and "The New Adventures of Beans Baxter" as two half-hour sitcoms "that have just not found their audience."

Although those two shows haven't been mentioned by name, FBC previously announced plans to replace two Saturday night programs this spring with an action-adventure
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Staff photo by Arnie Adler
Winston "Tony" Cox wants more marketing help from cable operators.

New Showtime chief is making his mark

By JANET STILSON
Staff reporter

NEW YORK—It's been five months since the new Viacom International crew took charge of Showtime/The Movie Channel, and change has come quickly.

The new head of the payable services, Winston "Tony" Cox, has already taken further steps to promote the services' claim to exclusive programming and to get more marketing assistance from local cable operators.

And there are signs that he and the Viacom brass are on

the right track. Just before the holidays, the company claimed Showtime and The Movie Channel, during November, experienced their best subscriber growth in 21 months, pushing above their combined third-quarter total of 8.3 million subscribers.

That news comes as the new Viacom owners, saddled with a debt of more than \$2 billion, are still seeking a major new investor. And they are hoping to boost the operating revenues of the pay services, which rose by an estimated 1 percent in 1987, marking what's be-
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Doctrine dies under veto threat

By DOUG HALONEN
Staff reporter

WASHINGTON—Buckling under the threat of a veto from President Reagan, Congress last week pulled the plug on its latest effort to make the fairness doctrine into law.

In the wee morning hours of Dec. 21, House and Senate conferees stripped a fairness doctrine provision out of a massive government funding bill.

While that news heartened broadcasting representatives, their enthusiasm was tempered by warnings that Congress will make another drive for the doctrine in 1988.

Sen. Ernest "Fritz" Hollings, D-S.C., chairman of the Senate Commerce Committee, apparently will lead the fight to restore the regulation, which requires broadcasters to air controversial issues and provide an opportunity for response.

According to an aide, Sen. Hollings intends to hold hearings on legislation next year that would codify the doctrine and also impose a 2 percent to 4 percent tax on the sale of communications properties.

Sen. Hollings' effort to pass similar proposals went down in flames earlier this month when the Senate, in the wake of a massive lobbying effort by the National Association of Broadcasters, voted to strip the measures out of legislation aimed at reducing the federal deficit.

But many of the objections used against the senator at that time were targeted at his short-circuiting of normal Senate procedures in bringing the proposals to the fore. The concerns weren't aimed primarily at the substance of the doctrine or proposed tax.

The doctrine was also attached to the government funding bill, and it quickly became a political football.

President Reagan, who earlier this year vetoed legislation that would have codified the doctrine, threatened to veto the funding bill just to get at the doctrine.

Congressional sources said the senators and congressmen became concerned that a veto would only succeed in further upsetting their own plans for the holidays, so they agreed to take the doctrine out.

Eddie Fritts, NAB president, said he believed the abolition of the doctrine would lead to "more di-
(Continued on Page 2)

NEWS SUMMARY

Fox Broadcasting Co. has decided not to unveil a third night of prime-time programming this spring. Garth Ancier, president of programming for Fox Broadcasting, said it would be foolish to add a third night of prime-time programming when the Saturday prime-time lineup is not working. The so-called fourth network has delayed the introduction of a Monday prime-time lineup until fall 1988 at the earliest. (Page 1)

Change has come quickly at Showtime/The Movie Channel in the five months since the new Viacom International crew took charge. Winston "Tony" Cox, the new head of the pay-cable services, has already taken further steps to promote the services' claim to exclusive programming and to get more marketing assistance from local cable operators. (Page 1)

Buckling under the threat of a veto from President Reagan, Congress pulled the plug on its latest effort to make the fairness doctrine into law. House and Senate conferees Dec. 21 stripped a fairness doctrine provision out of a massive government funding bill. But another congressional drive for the doctrine, led by Sen. Ernest "Fritz" Hollings, D-S.C., is expected in 1988. (Page 1)

RKO General has agreed to sell its WGMS-AM/FM in Washington for \$22.3 million to Classical Acquisition, a Washington-based investor group. The buyers will also pay another \$10.4 million to eight competing applicants for dropping their challenges to RKO's licenses. (Page 3)

Despite recent cancellations and companywide belt-tightening, New World Entertainment plans to move forward with several ambitious TV projects for 1988. One casualty of the studio's austerity program is its New World Broadcasting unit, which is being phased out Dec. 31. (Page 3)

The Entertainment Network, a small Los Angeles-based producer and syndicator, has filed for Chapter 11 bankruptcy protection. The company has been operating in the red since its inception four years ago. (Page 3)

"Kids America," an award-winning children's radio program, has been canceled due to a lack of funds. The show, which was the only one of its kind, will have its last taped broadcast on New Year's Day, said officials of WNYC-FM, the public radio station in New York that produces the show. The program's producers decided to cancel "Kids America" earlier this month when the Corporation for Public Broadcasting rejected WNYC's application for continued funding. (Page 3)

Two ABC affiliates have decided to stick with the first-run syndicated "Star Trek: The Next Generation" on Saturday night and either pre-empt or delay broadcast of the big-budget "Dolly" variety show. Six other ABC stations will bump the syndicated show, although all of those stations will still air the series in prime time and will pre-empt various ABC programs. (Page 2)

TV journalists are giving a thumbs up to "Broadcast News," a new movie about the TV news business that stars William Hurt. However, some TV journalists who attended a special screening of the new film criticized the movie's airhead characterization of news anchors. (Page 2)

College football bowl games are joining the rush to gain corporate sponsorship of their games. For instance, there's the Sunkist Fiesta Bowl, the Eagle Aloha Bowl, the USF&G Sugar Bowl and the Kelly Tire Blue-Gray All-Star Game. Such corporate sponsorships defray costs that bowl associations pay the team and, on the television side, the rights fees the networks pay for the annual games. (Page 4)

Two new studies by cable companies have produced suggestions for ways to attract non-subscribers. A Cox Cable Communications survey determined that among basic services, The Discovery Channel and Nickelodeon are the most attractive to non-subscribers. And a study by Multimedia Cablevision found that major specials and miniseries would attract non-subscribers to cable. (Page 4)

Tribune Entertainment Co. is becoming one of syndication's most cosmopolitan players. The Chicago-based multimedia firm is considering the first-run launch of "Gunfighters," a weekly western drama that would be made in partnership with Canada's Grosse-Jacobson Productions. (Page 8)

ABC's "Wide World of Sports" is undergoing a facelift during its 28th year on the air. "Wide World" will now feature racing's Triple Crown and some 1988 Summer Games' Olympic Trials as part of its revised format. (Page 8)

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'Broadcast News' film praised by journalists

By JANET STILSON

Staff reporter

NEW YORK—TV journalists are giving the movie "Broadcast News" an enthusiastic thumbs up, while at the same time criticizing its airhead characterization of news anchors.

Take Mike Wallace of "60 Minutes," for instance: "I was swept up by an accuracy of feeling," he says.

Or Mary Alice Williams, CNN anchor and vice president: Its newsroom realism "left me squirming in my seat," she reports.

But Mr. Wallace and Ms. Williams, who attended special screenings of the movie for network newscasters, temper their praise for the picture, which centers on a news trio—a glossy anchor played by William Hurt, a crackerjack correspondent played by Albert Brooks and a driven producer played by Holly Hunter.

"A guy like Bill Hurt's character would not get hired at a broadcast network, or our network," says Ms. Williams. "There's no anchor worth his or her salt that's like that."

Joining them in that opinion are some staffers at NBC News, who "took umbrage" at the image the anchor character gave, according to Cheryl Gould, senior producer of "The NBC Nightly News With Tom Brokaw."

Why then do almost all of them appear so positive about the movie as a whole?

"Because there's enough in the movie that's entertainingly accurate that I was happily satisfied that (director-writer James) Brooks' heart was in the right place," explains Mr. Wallace.

Bill Blakemore, an ABC News correspondent, said: "At first it looked as if they were going to make the anchorman portrayal hopelessly stereotyped, but suddenly they used real cinema magic to reveal how difficult it is to do that job."

He applauds the movie for differentiating the challenging skills of producers, reporters and news anchors in the public's mind, but adds "certain aspects," particularly the anchor characterization, "felt more like local news."

Deborah Trueman, producer of the 11 p.m. news at WCBS-TV in New York, concurs with Mr. Blakemore on that point, but adds it's not reflective of her station.

NBC's Ms. Gould, who wrote a largely positive essay on the movie in the Dec. 28 Newsweek, says she believes the movie's message, that national newscasts could for-



The new film "Broadcast News" starring William Hurt (above) is getting good reviews from TV journalists.

sake their mission to good journalism for glossy showbiz appeal, is a dead issue.

"The networks fought that battle and won," she says.

While agreeing with Ms. Gould, Tom Bettag, executive producer of "The CBS Evening News With Dan Rather," says: "I think there's always a temptation (in news divisions) to underestimate the value of experience and overvalue the glitz."

He adds that most CBS News staffers are biased in the movie's favor because its starring producer role, played by Ms. Hunter, is based on Susan Zarinsky, senior producer of "The CBS Evening News" in Washington. #

2 ABC outlets bump 'Dolly' for new 'Trek'

By WILLIAM MAHONEY

Staff reporter

LOS ANGELES—Two ABC affiliates have decided to stick with "Star Trek: The Next Generation" on Saturday night and either pre-empt or delay broadcast of ABC's big-budget "Dolly" variety show.

Six other ABC affiliates will move the new "Star Trek" to a new prime-time slot.

ABC announced two weeks ago that it was shifting "Dolly" from Sunday nights to Saturdays beginning Jan. 16, and since then the eight ABC affiliates that carried "Star Trek" on Saturdays have been deciding what to do.

Officials at WMGC-TV in Binghamton, N.Y., said last week they wouldn't air "Dolly" at all because they don't want to move "Star Trek" and weren't able to negotiate another time period for "Dolly" with ABC.

WVII-TV in Bangor, Maine, will also leave "Star Trek" in the 8 p.m. (ET) Saturday slot but will be allowed to delay each Saturday's "Dolly" broadcast to the following Friday at 7 p.m., in prime access.

In the most recent national ratings available at press time, "Dolly" has been averaging a 14.6 A.C. Nielsen Co. rating (percentage of TV homes) and "Star Trek" has been averaging an 11.6. However, stations have considerably more ad time to sell for themselves in the syndicated show.

ABC was successful in bumping the syndicated show out of its time slot in six other markets, although all of those stations will still air "Star Trek" in prime time and will pre-empt various ABC programs.

WTLV-TV in Jacksonville, Fla., will move "Star Trek" to 9 p.m. on Saturdays, as will WCVB-TV in Boston and WTXL-TV in Tallahassee, Fla.

All three stations will pre-empt "Ohara."

WHTM-TV in Harrisburg, Pa., will move "Star Trek" to 8:30 p.m. on Fridays and pre-empt "Mr. Belvedere" and the new series "The Thorns."

WZZM-TV in Grand Rapids, Mich., will air the syndicated show at 8 p.m. on Fridays, pre-empting "Full House" and "Mr. Belvedere."

WCTI-TV in Greenville, N.C., will bump the program to Thursdays at 8 p.m. and will pre-empt "The Charmings" and delay the start of the "The ABC Thursday Night Movie." #

Doctrine dies after veto threat

(Continued from Page 1)

iversity of viewpoints on the airwaves, not less."

FCC Chairman Dennis Patrick, who led an agency effort to abolish the doctrine earlier this summer, was "pleased" by President Reagan's effort.

"The long-run interests of the American people are better served by a free press, both print and electronic," he said.

Yet Andrew Schwartzman, executive director of the watchdog Media Access Project, questioned whether the turn of events had served the best interests of broadcasters.

"When broadcasters eschew trusteeship responsibility, they forfeit their right to protection from competition and other benefits," Mr. Schwartzman said. He said Congress' action makes broadcasting worse off politically and on Wall Street.

Congressional sources also credited the doctrine's defeat to the efforts of Sen. Ted Stevens, R-Alaska, a doctrine foe who served as the House and Senate conference committee's primary messenger for the administration's line. #

RKO to sell 2 Washington radio outlets

By ROBERT HOMAN
Staff reporter

WASHINGTON—RKO General has agreed to sell its WGMS-AM/FM here for \$22.3 million to Classical Acquisition Partnership, a Washington investor group.

In an unusual deal, the buyers would pay RKO \$22.3 million for the twin classical music stations and another \$10.4 million to eight competing applicants for dropping their chal-

lenges to RKO's licenses.

The deal is subject to approval by the Federal Communications Commission, which has played host to a 22-year-old legal battle over RKO's licenses.

Among the principals of the Classical Acquisition Partnership are John VerStandig, who owns a small chain of radio stations in Cambridge, Md., Harrisonburg, Va., and Waynesboro, Penn.

Two Washington-area businessmen, Mit-

chell P. Rales and Steven M. Rales, are also principals.

RKO has been trying to settle its legal problems with the FCC by selling its stations. It has now agreed to sell five of its 12 radio stations. In addition, it has agreed to sell KHJ-TV in Los Angeles for \$320 million to The Walt Disney Co.

So far, the commission has not approved the station sales while the licenses have remained in a legal morass. But the commissioners have

shown a willingness to find any way to get the stations out of the tangle.

A spokesman for RKO said if the commission approves the KHJ sale, it could pave the way for approving the WGMS sales as well.

Last August, FCC Judge Edward Kuhlmann said RKO was unfit to be a licensee and recommended that the company be stripped of its broadcast licenses.

WGMS-AM/FM, which signed on in 1946, are based in suburban Maryland. #

New World tightens belt, moves ahead with projects

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—Despite recent cancellations and companywide belt-tightening, New World Entertainment recently said it is moving forward with several ambitious TV projects for 1988.

"In the television division, we're not suffering, really," said a company spokesman, who asked not to be named. "No major TV executives have been cut."

Nonetheless, one casualty of the studio's austerity program is its New World Broadcasting unit, which is being phased out Dec. 31.

At that time, a joint venture agreement with former ABC Entertainment President Lew Erlicht and one-time Metromedia Broadcasting President Bob Bennett will be allowed to lapse.

The deal was forged during the summer of 1986 for the purpose of moving New World into the business of owning and operating TV stations.

"You don't have to be a whiz kid to know that Black Monday affected a lot of operations," Mr. Erlicht told ELECTRONIC MEDIA last week.

"When New World began re-evaluating its priorities, the broadcasting division was down the list a ways."

Mr. Erlicht wouldn't speculate on how much money New World would save by ending its partnership with the two men, but he said virtually no support staff would be laid off as a result.

"We looked at some stations and came very close to buying one or two, but no deals were made (during the 18-month arrangement)," Mr. Erlicht said.

Meanwhile, New World officials downplayed NBC's long-expected cancellation of "Rags to Riches," an hour-long series produced by the company in association with 20th Century Fox Television. Although the show is in its second season, only eight episodes were produced last year, which leaves the producer with far fewer than the requisite 80 segments needed for successful off-network stripping.

New World, which is considered a model of corporate efficiency, is said to have made "Rags to Riches" within or close to its \$700,000-per-episode license fee.

But its departure follows the cancellation by ABC in October of New World's "Once a Hero" after production of only six episodes. Analysts believe the short-lived show generated a total deficit of at least \$300,000.

Late last month, New World laid off about 5 percent of its 300-member work force in the wake of a third-quarter loss of \$6.4 million for the period ended Sept. 30.

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"Rags to Riches," a New World show canceled by NBC, lacks enough episodes for off-network stripping.

TEN files for bankruptcy protection

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—The Entertainment Network, a small producer and syndicator based here, has filed for Chapter 11 bankruptcy protection.

The company, which has been operating in the red since its inception four years ago, sought protection from its creditors in federal bankruptcy court here on Dec. 18.

"It had always been expected," a former TEN employee told ELECTRONIC MEDIA. "The company is very deeply in debt."

This source believed the final straw came recently when a private investor that had backed TEN refused to provide any additional support.

The company's most well-known project is its co-venture with the British Broadcasting Co., "Top of the Pops," an hour-long music show CBS airs at 11:30 p.m. (ET) on Fridays.

Drew Levin, president of TEN, was not available for comment last week.

TEN's own publicity department had been gutted and calls were being referred to the publicists for "Top of the Pops."

TEN had tried unsuccessfully to syndicate "Top of the Pops" before the show wound up on CBS last September. The BBC has been trying to take over complete production of that show through its U.S. subsidiary, Lionheart Television.

TEN and the BBC have a long history of co-productions, but the former TEN employee said the company was forced to default on a loan to the BBC because the private investor pulled back, which in turn prompted the BBC to seek complete control of "Top of the Pops."

Under law, TEN has between 60 and 90 days before it relinquishes its rights to the program.

CBS, which is committed to the program until March, has enough shows to run through Jan. 8. Sources at "Top of the Pops" said they didn't expect production to be interrupted by TEN's filing.

TEN and the BBC have also engaged in producing and distributing Montreux Rock Festival specials and the annual British Record Industry Awards.

TEN has also syndicated movie packages under the "Sizzle" moniker, which included such horror films as "The Texas Chainsaw Massacre."

Earlier this month, TEN had also arranged with Hill/Eubanks Productions to produce an updated version of "Rhyme or Reason," a game show that ran on ABC in the late 1970s.

Sources said that only about nine of TEN's original 20 staffers were still employed by the company last week and that all of the employees in the New York office had been let go about three weeks ago. #

'Kids America' radio show canceled due to lack of funds

By ADAM BUCKMAN
Staff reporter

The only children's radio program of its kind—the award-winning "Kids America"—has been canceled due to a lack of funds.

The critically acclaimed program will have its last taped broadcast on New Year's Day, according to officials of WNYC-FM, the public radio station in New York that produces the show.

The program's last live broadcast was scheduled for Christmas Eve.

The program's producers decided to cancel "Kids America" earlier this month when the Corporation for Public Broadcasting rejected WNYC's application for continued funding.

"I always knew it would come down to CPB not funding it," said Eric Friesen, acting pres-

ident of American Public Radio in St. Paul, Minn., which distributes the program to 26 public radio stations.

"I am very disappointed it was discontinued. It was a dandy show," Mr. Friesen said.

"Kids America" has aired live every week-night since its debut in October 1985.

The variety program encourages the participation of its young listeners, who are invited to call the program on the telephone.

Hosted by Kathy O'Connell and Larry Orfaly, the program's segments include songs, discussions of serious issues, a weekly spelling bee and a segment encouraging listeners to read.

The show had been hailed by Action for Children's Television and it had won many awards from both the broadcasting and educational communities.

But despite all the praise, the program was carried by only 26 stations, a factor that contributed as much as any other to the CPB's decision to withhold funding for 1988, said Rick Madden, director of the CPB's radio program fund.

The CPB had been paying about \$500,000 per year, or nearly half of the annual production costs of "Kids America."

In its funding application, WNYC asked for \$500,000 for 1988 plus "a commitment to consider a grant of \$490,000 in 1989," said Wally Smith, WNYC's vice president and general manager.

In the latest round of funding, Mr. Madden and a 10-member panel of public radio executives considered 129 applications valued at \$22 million that were vying for portions of a CPB radio fund totaling just \$3 million.

"We're talking about 129 projects that led to 16 decisions to fund and 113 decisions not to fund," Mr. Madden said.

"I sympathize with the business decision," said Peggy Charren, president of ACT. But, she said, "it's another example that the marketplace for children's media doesn't work in this country."

Around the public radio system, managers reacted to the cancellation of "Kids America" with surprise and disappointment.

"We are very upset by the abrupt cancellation of 'Kids America,'" said Judy Jankowski, general manager of WDUQ-FM in Pittsburgh. "We believe there should be a commitment to children."

Ms. Jankowski said the program performed strongly for WDUQ and helped to attract donations to the station. #

Two MSOs offer plans for attracting viewers

By JANET STILSON
Staff reporter

NEW YORK—The debate over how cable operators can attract non-subscribers has produced two more answers from cable companies.

A Cox Cable Communications survey determined that among basic services, The Discovery Channel and Nickelodeon are the most attractive to those who do not subscribe to cable television.

And focus group sessions in Wichita, Kan., recently led Multimedia Cablevision to conclude that large specials and miniseries would draw non-subscribers into the fold.

The studies also gauged how cable is perceived by those who don't receive it.

Comparing Cox's recent survey with those it's compiled in previous years, Ajit Dalvi, the company's senior vice president of marketing and programming, has concluded that the demand for cable has increased.

"The market's maturity is making more people aware of cable, and its beginning to be a necessity of life rather than a luxury," Mr. Dalvi says.

The increased demand was somewhat surprising, he adds, because as cable penetration rises (A.C. Nielsen Co. says half of U.S. TV households now receive basic cable), the non-subscriber universe decreases to a die-hard, difficult-to-convince crowd.

In its survey, Cox pollsters read a concept statement about cable networks and their pricing to about 5,500 non-subscribers and former subscribers in Cox system areas. They then asked those surveyed if they expected to buy cable in the next six months, and the respondents could answer "definitely," "probably" or "not likely."

The survey found that 26 percent

said they probably would subscribe to cable. That compares to a 1985 survey that showed less than 16 percent of non-subscribers were likely to subscribe.

Combined percentages for both non-subscribers and former subscribers in the recent Cox survey show that 54.8 percent rank The Discovery Channel as the most appealing basic cable service among 11 networks polled.

In descending order, Discovery was followed by Nickelodeon, ESPN, CNN, Lifetime, Arts & Entertainment, CBN Cable Network, The Nashville Network, MTV, C-SPAN and Financial News Network.

When ranking types of programming, movies rated the highest among the group with an 89.4 percent ranking. And in descending order, films were followed by news/weather, comedy/sitcoms, documentaries, music/concerts, cultural programming, sports, self-improvement, skill development, children's programming and religious programming.

Meanwhile, Multimedia Cablevision's focus groups point to a need for major specials on cable networks, according to the company's president, Donald Sbarra.

"If we as an industry could produce one big special or miniseries a month we would get millions of dollars of free publicity" through print media coverage, he says.

"No matter what anyone says about how thrilled they are cable has 'Miami Vice,' The New York Times won't do half a page on it."

Multimedia's study also showed that non-subscribers generally believe "cable has nothing exciting to offer them," Mr. Sbarra says.

"Many took great pride in the fact they don't watch television... and felt everything on cable was reruns," he adds. #

College bowl games join race for company sponsors

By RICHARD TEDESCO
Staff reporter

NEW YORK—It won't be long before the New Year's Day college football classics carry titles like the Minute Maid Orange Bowl and the Cruex Cotton Bowl.

Whoever the actual sponsors of those particular games turn out to be, it's a virtual certainty that the bowls will soon carry a corporate prefix.

Representatives of both the Cotton and Orange bowls are seeking corporate sponsorship, according to network sports executives.

Those executives say the corporate sponsorship trend will keep growing. That's because such sponsorships defray the costs that bowl associations pay the teams and, on the TV side, the rights fees the networks pay for the games.

With rights fees generally in a downward spiral, sponsorships enable bowl associations to supplement revenues. Sponsors typically gain a certain percentage of TV spots on the telecasts, which in turn help modify the networks' rights fees.

Corporate sponsors, such as Sunkist on NBC's Fiesta Bowl telecast, pay a premium for that time above the normal ad rate, according to Ken Schanzer, NBC Sports executive vice president.

The prestigious Rose Bowl, the original New Year's contest, is one of the few games not currently seeking a sponsor. But that could end when its rights deal with NBC closes in 1990.

"It could be the Rose Bowl will do that just to be competitive," said Tom Winner, executive vice president and media director for William Esty Co.

NBC paid \$11 million for its current three-year Rose Bowl deal and \$17 million total for its three New Year's Day bowl games, according to industry sources.

The networks are encouraging corporate sponsorship, according to Mr. Winner. He said some games, including the Sunkist Fiesta Bowl and the USF&G Sugar Bowl on ABC would no longer be on the air without sponsors.

ABC has been increasingly aggressive in the area of sports event sponsorships.

"It's snowballing in a sense. The whole area is still

growing" said Robert Iger, ABC Sports vice president of programming.

Kelly Tire sponsored the Blue-Gray All-Star game for the first time this past weekend on ABC, which also carried the Eagle Aloha Bowl.

ABC has been notably creative in this area, selling ad time back to the association running the Citrus Bowl at "bargain rates," according to Mr. Iger. That association, in turn, realized revenues from local Florida advertisers.

Bowl appearances are valued in the million-dollar range for top-ranked college powers, who frequently have options on bowl invitations. Additional corporate money in the mix strengthens the bowl association's hand and can bolster the networks' coverage in what has become an overcrowded post-season lineup of more than 20 games.

"It affords the opportunity for the bowl to bring strong teams to the game," said Dick Pinkham, CBS Sports vice president of marketing. "The advantage then translates back that if you can get good teams, you get good ratings."

He expects the 1989 Cotton Bowl to carry a sponsor.

In the case of everything from bowl games to golf and tennis events, where sponsorships are most common, there is an advantage to the advertiser beyond exposure in commercial spots.

"It enables an advertiser to associate with something that is a class product," Mr. Pinkham said.

Advertising executives also point out that sponsors realize benefits in merchandising, promotional signings at events and the chance to usher clients to a big-ticket tournament or bowl game.

Sponsorship prospects are growing well beyond football bowl games. ABC Sports has a deal with Chrysler for sponsorship of the Triple Crown horse racing series, a matchup that is being viewed as a further indication of things to come.

However, premiere events, including the World Series or Super Bowl, are too big and too expensive to be included as sponsored events, according to network executives.

But NBC's Mr. Schanzer said he gets new sponsorship proposals virtually every week.

"Anything is possible," he said. #

Fortune 500 Company
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imperative. Unique opportunity for
seasoned executive with creativity
and stamina to build a rewarding
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JOBS

Broadcast TV

WEWS-TV in Cleveland is seeking to fill two positions:

Creative services director. Minimum of two years experience in on-air and print promotion with an emphasis on news is required.

Associate producer for morning talk program. Minimum of one year experience in similar programming is required.

Send resumes to: Gary Stark, program director, WEWS-TV, 3001 Euclid Ave., Cleveland, Ohio 44115. Phone: 216-431-5555.

WSB-TV in Atlanta is seeking a **photographer/editor** for its local program department to work on documentaries and prime-time entertainment specials. Considerable experience is necessary. Send resumes to: Mark Engel, WSB-TV, 1601 W. Peachtree, Atlanta, Ga. 30309. Phone: 404-897-7000.

WPIX-TV in New York is seeking a **promotion writer/producer.** Must have knowledge of state-of-the-art production and post-production techniques and a minimum of three years program and news promotion experience. Send resumes to: Jeffrey Gray, manager of on-air promotion, WPIX-TV, 220 E. 42nd St., New York, N.Y. 10017. Phone: 212-210-2887.

WPLG-TV in Miami is seeking a **sales service coordinator.** Previous sales service or television or radio traffic experience is preferred. Send resumes to: Leona Bodie, personnel

manager, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-325-2302.

WDIV-TV in Detroit is seeking a **promotion writer/producer.** Minimum of three years experience in television promotion or comparable advertising agency experience is preferred as is an applicable college degree. Send resumes to: Personnel Department, WDIV-TV, 550 W. Lafayette Blvd., Detroit, Mich. 48231. Phone: 313-222-0444.

Journalism

WPLG-TV in Miami is seeking a **business reporter.** Experience in broadcast journalism, writing, film and/or videotape and appropriate educational background are preferred. Send resumes to: Steve Wasserman, vice president of news, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

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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*Source: NSI Overnights, Nov '86 and '87



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A case for a Happy New Year

The year that flickers to an end this week probably will be remembered as a bad year for the electronic media. Indeed, it was a year of cutbacks, shakeouts and belt-tightenings as chicken after chicken swooped home to roost in company after company.

Punctuating it all was Black Monday, which fell with an emphatic thud on the backs of beleaguered media companies. The television and radio industries limped into the final days of the year wiser, leaner and considerably more humble.

Sobering though it was, however, 1987 was not really as bad as it felt. Much of what happened was but a painful shift toward sounder business practices, which bodes well for the future.

Already, CBS and ABC appear to have turned the corner under their new cost-conscious leadership, and NBC has grown downright expansionist with General Electric's Robert Wright at the helm. It seems the high-flying peacock gang is dead serious about getting into cable in a big way.

There also was an encouraging business sign in the form of a potentially precedent-setting decision by NBC to pay the full production cost of an upcoming hour-long television series. Such cooperation between program-hungry TV networks and deficit-riddled production studios could go a long way toward safeguarding the health of the entire television industry.

Elsewhere, an ELECTRONIC MEDIA "mood of the marketplace" survey of TV station executives showed better times ahead for syndicators. The sur-

vey, taken in the soft days of April, generally found stations waiting, money in hand, for program prices to ease and program stockpiles to diminish. The former has already happened; the latter is destined to occur. And the market that promises to soon reignite will be a wiser, more mature market.

Then there is the greening of cable, which has moved into the first stage of its programming era. Happily, this stage is taking cable in the same direction that other new media have gone, which is to say toward a complementary relationship with old media.

Specifically, cable is beginning to provide a viable new distribution window for certain off-network programs that, for one reason or another, might not be suited or ready for a run in traditional syndication. Score one on the side of continued program diversity.

Certainly, the future is not all fun and flowers. Some companies are still struggling. Congress is threatening to reregulate the electronic media. The stock market is far from stable.

But with the Olympics and the elections ahead and much of the painful belt-tightening already in the past, we think 1988 can be the beginning of something quite good. And, as support for our optimism, we note that ELECTRONIC MEDIA'S exclusive stock index of leading media companies was at last edging northward again as the new year approached.

In short, we not only *wish* you a happy and prosperous new year, we *predict* one. #

LETTERS TO THE EDITOR

If you're going to editorialize, make sure you label it properly

I call to your attention the more-than-slightly biased article by Doug Halonen on Page 1 of your Dec. 14 issue. The article hails the U.S. Senate's rejection of the Public Broadcasting Trust Fund Bill as a "major victory" for broadcasters.

The fact of the matter is that most of the

opposition came from *commercial* broadcasters. I and numerous other broadcast professionals around the country certainly do not see the Senate's rejection of the bill as a victory.

If ELECTRONIC MEDIA wants to editorialize on a given issue, it certainly has that

right, but please see that any such editorials are clearly labeled and not hidden under the guise of honest reporting.

Keith Ludden
production manager
KXCX-FM
Maryville, Mo.

Interactive game show subject to review

William Mahoney's article in the Dec. 14 issue (Page 28) on the interactive game show being tested by The Game Channel perhaps gave an overstatement of the game's acceptance by WZZM-TV.

We have agreed in principle to give Ms. Scoggin's program an opportunity, however, it is pending approval by our attor-

neys and by the Federal Communications Commission. As indicated in the final paragraph of the article, it is still subject to that review.

Mike Seagly
program director
WZZM-TV
Grand Rapids, Mich.

But here's the real question, folks

Regarding your question, "Can ABC's 'Nightline' survive without Ted Koppel?" (Dec. 14, Page 10): I submit to you that of more critical importance to our nation is the question, can "Star Trek: The Next Generation" survive without Captain Kirk, Mr. Spock, Dr. McCoy, Chief Engineer

Scott, Mr. Chekov and Uhura?

Let's keep our priorities straight, gentlemen!

Vincent Benedict
vice president and general manager
WOGL-FM
Philadelphia

Share your views with our readers

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

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

Letters may be shortened and grammatical errors corrected.

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

QUICK TAKES

What do you think of "The Wilton North Report" on Fox Broadcasting?



Martin Colby
vice president and general manager
XETV-TV
(Fox)
San Diego

"Several critics I've read like the show. I wish I could feel the same. I can't get the feeling of excitement about the show that I wish I could. But I am rooting for the show's success. Barry Sand says the show's progress is way ahead of schedule."



Jim Zerwekh
program director
KMSP-TV
(Fox)
Minneapolis

"I think 'Wilton North' has some potential, but there are some things that need to be fixed. And that could take some time. Fox does have some commitments to the show, so it may get the time it needs."



Rusty Durante
general manager
KVVU-TV
(Fox)
Las Vegas

"It certainly is different. With experimentation and maybe some fine-tuning, 'Wilton North' may be able to garner some kind of cult following."

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CALENDAR

January

Jan. 6, **Academy of Television Arts & Sciences forum luncheon**, featuring guest speaker Dennis Patrick, FCC chairman, Beverly Wilshire Hotel, Beverly Hills, Calif. Information: Murray Weissman, 818-763-2975.

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

Jan. 6-March 9, **Working With the Media**, a 10-part series sponsored by UCLA Extension, Dodd Hall, UCLA campus, Los Angeles. Information: Norma Auerbach, 213-825-0641.

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. 12, **How Will Wall Street's Ups and Downs Affect 1988 Advertising Levels?**, second Tuesday seminar sponsored by the International Radio & Television Society, Viacom Conference Center, New York. Information: Marilyn Ellis, 212-867-6650.

Jan. 12, **General membership meeting for the Caucus for Producers, Writers & Directors**, Chasen's, Los Angeles. Information: David Levy, 213-652-0222.

Jan. 12-14, **Marketing Your Station for Success** management seminar sponsored by the Television Bureau of Advertising, TvB headquarters, New York. Information: Lee Barney, 212-486-1111.

Jan. 12-March 12, **Writing and Producing the TV News Feature**, sponsored by UCLA Extension, Kinsey Hall, UCLA campus, Los Angeles. Information: Norma Auerbach, 213-825-0641.

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 Kim, 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, **Team Radio '88: The New Ballgame**, the Radio Advertising Bureau managing sales conference featuring Kelsey Tyson, co-author of "One Minute Manager," and Herb Cohen, author of "You Can Negotiate Anything," as guest speakers, 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 26, **The Cable-Hollywood War: Is There Any End to It?**, a forum luncheon featuring guest speaker James T. Mooney, NCTA president, sponsored by the Academy of Television Arts & Sciences, Sheraton-Universal Hotel, Los Angeles. Information: Murray Weissman, 818-763-2975.

Jan. 27, **Hispanic Media: Influence and Opportunity**, a conference sponsored by The Media Institute, Chicago Hilton and Towers, Chicago. Information: Cindy Bisset, 202-298-7512.

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.

Jan. 30-Feb. 3, **National Religious Broadcasters 45th Annual Convention and Exposition**, Sheraton Washington and Omni Shoreham Hotels, Washington. Information: Faye Woodward, 201-428-5400.

February

Feb. 1, **Minnesota Broadcasters Association sales seminar**, Sheraton Park Place Hotel, Minneapolis. Informa-

Major events

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.

SMPTE

Nashville Jan. 29 to 30
Information: John Varrasi, 914-761-1100.

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.

BPME/BDA

Los Angeles June 8 to 11
Information: Pat Evans, 717-397-5727.

CTAM 88

Boston July 31 to Aug. 3
Information: Christina Nelson, 202-371-0800.

Radio '88

Washington Sept. 14 to 17
Information: Hilda Jannesson, 202-429-5353.

tion: Laura Niemi, 612-926-8123.

Feb. 2-3, **Arizona Cable Television Association's 1988 annual meeting**, Hyatt Regency, Phoenix, Ariz. Information: Susan Bitter Smith, 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**, an international programing market, 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**, hosted by Phyllis Diller, Registry Hotel, Los Angeles. Information: Gordon Mason, 213-466-4481.

Feb. 22-26, **Video Expo San Francisco**, seminar for video professionals, Civic Auditorium, San Francisco. Information: Barbara Dales, 800-248-5474.

Feb. 23, **Television Bureau of Advertising regional sales conference**, Fairmont Hotel, New Orleans. Information: Lee Barney, 212-486-1111.

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

March

March 2, **Fourth Annual Communications Awards dinner** sponsored by the National Association of Black Owned Broadcasters, Sheraton Washington Hotel, Washington. Information: Lynne Taylor, 202-463-8970.

March 3, **International Radio & Television Society Gold Medal Banquet** honoring CBS's "60 Minutes," Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

March 6, **Ninth annual college awards presentation** sponsored by the Academy of Television Arts & Sciences, Registry Hotel, Los Angeles. Information: Murray Weissman, 818-763-2975.

March 7, **Television Bureau of Advertising regional sales conference**, Red Lion Hotel, Seattle. Information: Lee Barney, 212-486-1111.

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 9, **Television Bureau of Advertising regional sales conference**, Meridien Hotel, San Francisco. Information: Lee Barney, 212-486-1111.

March 11, **Academy of Television Arts & Sciences forum luncheon**, featuring guest speaker BBC Director/General Michael Checkland, Beverly Wilshire Hotel, Beverly Hills, Calif. Information: Murray Weissman, 818-763-2975.

March 11, **Television Bureau of Advertising regional sales conference**, Marriott City Center, Denver. Information: Lee Barney, 212-486-1111.

March 11-14, **National Association of Recording Merchandisers 30th Annual Convention**, Century Plaza Hotel, Los Angeles. Information: Stan Silverman, 609-596-2221.

March 13-15, **West Virginia Broadcasters Association meeting**, Marriott Hotel, Charleston, W. Va. Information: Marilyn Fletcher, 304-344-3798.

March 15, **Television Bureau of Advertising regional sales conference**, Marriott Hotel, Dallas. Information: Lee Barney, 212-486-1111.

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

March 17, **Television Bureau of Advertising regional sales conference**, Hilton Hotel, Atlanta. Information: Lee Barney, 212-486-1111.

March 22, **American Women in Radio and Television 13th annual national commendation awards ceremony** chaired by Jane Pauley, co-anchor of NBC's "Today," Waldorf-Astoria Hotel, New York. Information: Diane Walden, 202-429-5102.

March 24, **Cable in the City: Turning the Corner**, the third annual Video Metro New York conference, Borough of Manhattan Community College, New York. Information: James Pawlak, 212-618-1832.

March 29, **Television Bureau of Advertising regional sales conference**, Hyatt Regency, Cincinnati. Information: Lee Barney, 212-486-1111.

March 29-31, **New York Home Video Show** for producers, distributors, mass merchandisers and retailers of home video, Jacob K. Javits Convention Center, New York. Information: Barbara Dales, 800-248-5474.

March 29-31, **International Video Program Market** for program rights owners, producers, acquisitions executives, advertising agencies and their corporate clients and financial interests, Jacob K. Javits Convention Center, New York. Information: Barbara Dales, 800-248-5474.

March 31, **Television Bureau of Advertising regional sales conference**, Hyatt Regency O'Hare, Chicago. Information: Lee Barney, 212-486-1111.

April

April 5, **Television Bureau of Advertising regional sales conference**, Hilton Hotel, Albany, N.Y. Information: Lee Barney, 212-486-1111.

April 7, **General membership meeting for the Caucus for Producers, Writers & Directors**, Chasen's, Los Angeles. Information: David Levy, 213-652-0222.

April 7, **Television Bureau of Advertising regional sales conference**, Crystal Gateway Marriott, Crystal City, Va. Information: Lee Barney, 212-486-1111.

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 newsmaker luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

April 21-22, **Mass Media in a Multi-Cultural Society**, the 38th annual Broadcast Industry Conference, San Francisco State University, San Francisco. Information: Nathan Shoehalter, 415-338-1626.

April 26, **Advertising Age awards dinner** to benefit the Museum of Broadcast Communications, emceed by Jay Leno, Chicago Hilton and Towers, Chicago. Information: Laura Zuckert, 312-649-5205.

April 26-28, **Commwest visual communications technologies exposition and conference**, Vancouver Trade and Convention Centre, Vancouver, British Columbia. Information: Peter Dixon, 416-536-4621.

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.#

Straight talk from Peregrine about movies.



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**PEREGRINE FILM
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Arthur Fiedler's son hits high-tech notes

By EILEEN NORRIS

Special to ELECTRONIC MEDIA

Were he alive today, the late Boston Pops conductor Arthur Fiedler would be both intrigued by and probably a little bit skeptical of his son's love affair with the Synclavier, an electronic, computerized, piano-like machine that acts like a one-man band.

"My dad would probably say the sound is so perfect, it doesn't sound right," says Peter Fiedler.

The 35-year-old musician is operations manager of Target Productions in Boston, an audio and video services firm that produces a nearly unlimited range of sounds for commercial clients with its favorite instrument.

Still, the musical purist in both father and son (Peter began studying classical piano at age 5 and stayed with it for 14 years) cannot be denied or overshadowed by any electronic gizmo.

"I hear it myself," Mr. Fiedler admits. "It's almost too robotic, and it's not like listening to a solo violinist when you hear the tiny imperfections that make performing so wonderful.

"But my dad would be amazed by what the Synclavier can do," he adds, referring to Target's complete audio room service, which is rented out to clients at \$225 an hour.

In September the company marked its one-year anniversary by spending \$250,000 for its new Synclavier.

The machine is about 3 feet long and resembles an electronic piano that's programmed with the actual sounds of 65 different instruments.

A small computer screen displays what instrument, dialogue or sound effect is being played from one of the Synclavier's 200 different tracks.

"You can extract what you want, and anything is possible," says Mr. Fiedler. "You can take the sound of a crowd chanting and if you want the sounds of a dog barking, we can mix it to get the desired effect."



Peter Fiedler says his father, the late Boston Pops conductor Arthur Fiedler, would probably be intrigued by Target Productions' Synclavier, an electronic piano-like machine.

There is a difference between the more commonly known synthesizer and the Synclavier. The former recreates sounds that resemble an instrument, while the latter plays back the actual sound made by an instrument that has been recorded and programmed into the Synclavier's computer.

"These are real instrument sounds played back by computer," says Mr. Fiedler, who explains that the machine places a recording of notes from real instruments into its digital memory, where they can be reproduced nearly free of distortion.

Other sounds can be encoded into the machine and then reduced,

changed or otherwise manipulated.

So far, several major corporations and TV stations have contracted with Target for its newest audio service. Among its local station clients are independent WQTV-TV and Fox affiliate WFXT-TV.

"Some have used it to sweeten the work they've already done," says Mr. Fiedler.

In musical circles, the Synclavier has some exceptional fans. Musician and songwriter Stevie Wonder has three or four of the pricey contraptions, and jazz-rock stars Sting and Chick Corea have used Synclaviers for their album and concert work.

Mr. Fiedler's musical background, though not as notable, dates back to age 5, when he and his buddies used to set up cardboard boxes for makeshift drums and bang along to the music.

By sixth grade, he played guitar with his own rock 'n' roll band named "Fire." "I've been in 10 or 11 jazz and rock 'n' roll bands since I was 13," he says.

"People used to say to me, 'God, how can you play Beatles music around your father?' But he loved the Beatles. He'd come and listen to my bands. Sometimes, he'd come home from a concert and I'd be rehearsing in the basement and he'd come in with his hands over his

ears screaming, 'Why do you have to play that music so damn loud?'

"But he believed that music progresses and changes, and he was interested in electronics, too. He used a synthesizer in several of his concerts."

Since his father died, the younger Fiedler has shied away from going to the Boston Pops, yet he still enjoys classical music, when there's time.

Music has always been a major part of his life, but at one time he wanted to be a surgeon. That was cut short when he came up as No. 13 in the armed services draft during the Vietnam War.

"I was bagged to go in the Army," he recalls now. But he avoided the front lines by joining the Army Reserves, where he worked in a medical unit.

After active duty, Mr. Fiedler became a pre-med student at the University of Massachusetts. While there, he took a film class "on a lark," he says, and found his niche was not in medicine.

He entered Boston University and graduated with a degree in broadcasting and film. He then landed an internship with WCCB-TV, the ABC affiliate in Boston, where he started writing scripts.

Eight years and several different jobs later, he was a producer for the station's weekly "Healthbeat Magazine."

In October 1986, he joined Target Productions.

It was just a matter of keeping up with advancements in the music industry that brought on his interest in electronics, Mr. Fiedler says.

"Things are definitely changing," he says, adding that electronics have changed the way all music is played and performed.

"Electronic music has its place," Mr. Fiedler explains. "It just needs creativity to push it forward.

"The Synclavier allows for a high-quality and high-speed work environment in audio production.

"This is the best of both worlds for me because I love video and production and the ability to work with music."#

INTV seeks FCC investigation of regulations for fiber-optics

The Association of Independent Television Stations has asked the Federal Communications Commission to conduct an investigation into what sort of regulations should be placed on companies using fiber-optic technology to deliver video signals to consumers. In a filing at the FCC, the association said the commission had an obligation to see that use of the emerging technology "maximizes" diversity and choice for consumers. "From INTV's perspective, it is critical that consumers continue to enjoy real, practical and meaningful access to their local free broadcast stations," the association said. "The ubiquitous deployment of broadband fiber gateways to the home carries the potential to choke off that access, unless local signals are permitted to pass through that gateway into the home."

Researchers at the Illinois Institute of Technology have been awarded a U.S. patent for a new method of generating high-definition television signals. Joseph LoCicero and Melih Pazarci from IIT in Chicago, and Theodore Rzeszewski at AT&T Bell Laboratories in Naperville, Ill., received the patent for the HDTV system, which is described by IIT as cost-effective. One feature of the method is that the HDTV signals can be received by conventional television sets without auxiliary apparatus.

The Electronic Industries Association reports that sales of most home video products continue to run ahead of last year's pace, despite a mediocre November. For the first 11 months of 1987, color television sales to dealers were up by more than 6 percent over the same

TECHNOLOGY BRIEFS

period last year. More than 11.8 million videocassette recorders were sold during the first 11 months of 1987, an increase of 2.5 percent over the same period in 1986. Camcorder sales to dealers for the first 11 months of this year topped the same period last year by 37 percent, and November camcorder sales were up 25 percent over November 1986.

Wold Communications, a Los Angeles-based satellite services provider, has entered a joint venture agreement with InterVideo/TTI, a Burbank, Calif.-based post-production and stage/equipment rental facility. Starting in January 1988, the companies will offer a full-service production and interconnection facility in a reactivation of Wold's previously announced Hollywood Television Production Studio project.

Capital Cities/ABC has received initial shipments of Ampex Betacam SP equipment at the ABC News Washington bureau. Included in the first shipments were 28 Ampex Betacam SP CVR-75 studio videotape recorders, 41 Ampex Betacam CVR-5 portable VTRs, and 18 Ampex Betacam SP CVR-35 portable VTRs. ABC currently gathers its news programming on Betacam SP equipment and then edits on 1/4-inch tape for broadcast. With the addition of the new Betacam SP equipment, ABC will begin to phase out its existing 1/2-inch equipment and perform all news editing on 1/2-inch equipment.#



Home video product sales were up in 1987.

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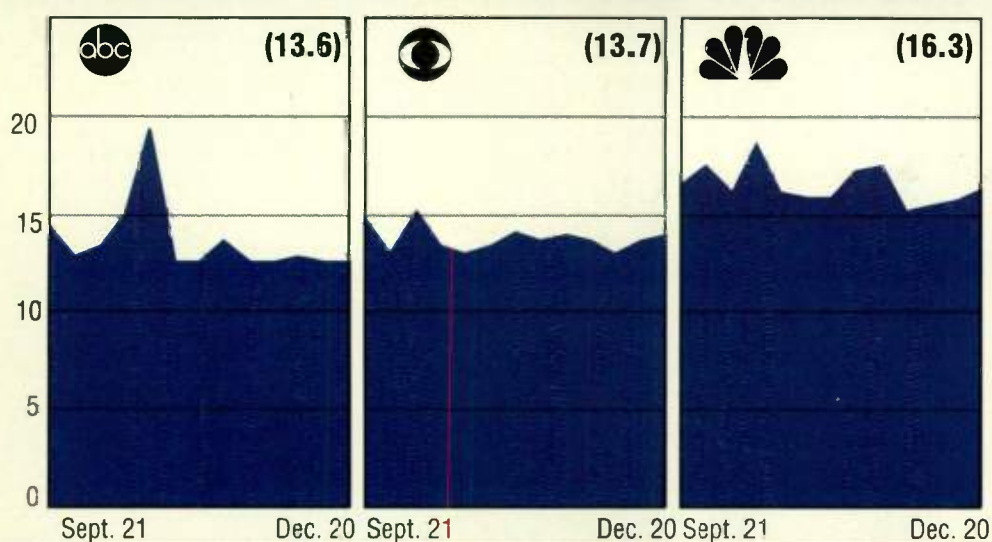
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SEASON-TO-DATE RATINGS (AVERAGES)

WEEKS 1-13: SEPT. 21 THROUGH DEC. 20

NETWORK PRIME TIME



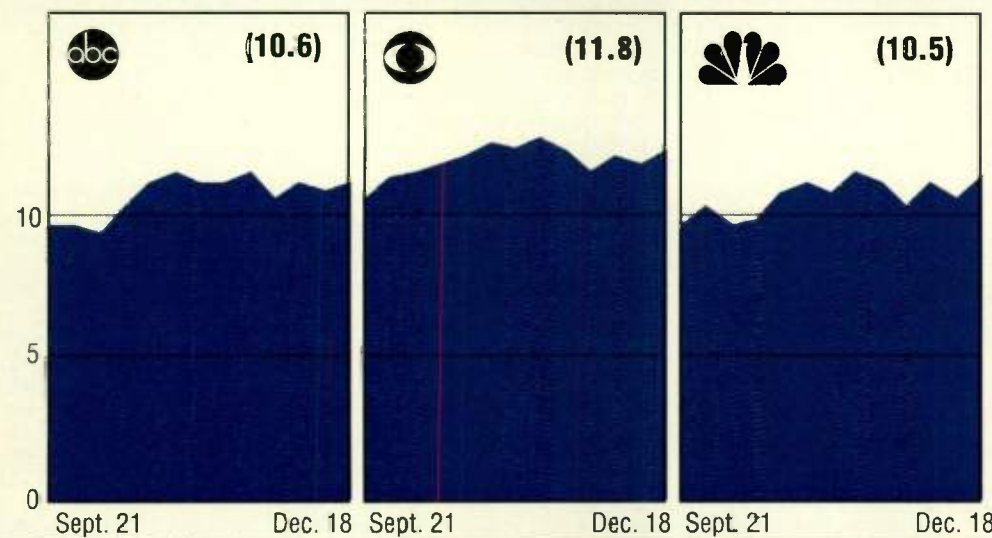
IN THE SPOTLIGHT



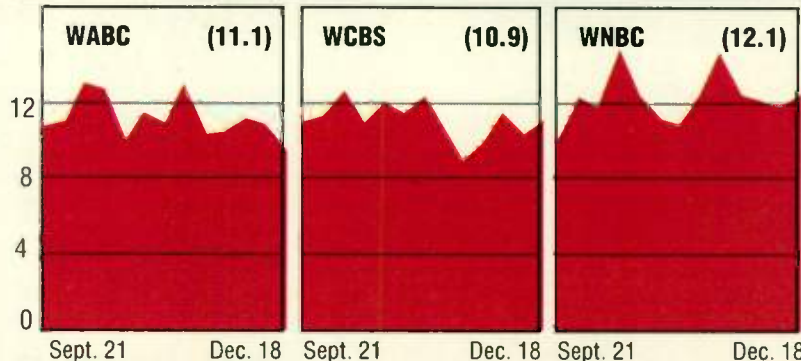
"Dynasty" ratings/shares

1980/81	18.1/27
1981/82	20.3/34
1982/83	22.5/37
1983/84	24.1/37
1984/85	25.0/37
1985/86	21.9/33
1986/87	17.2/26
1987	14.8/26 (to date)

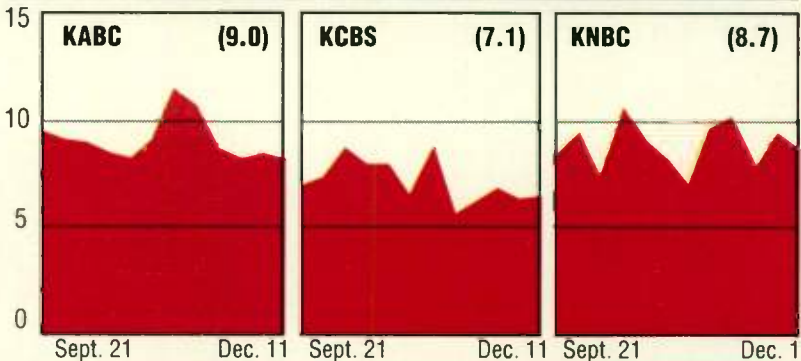
NETWORK EVENING NEWS



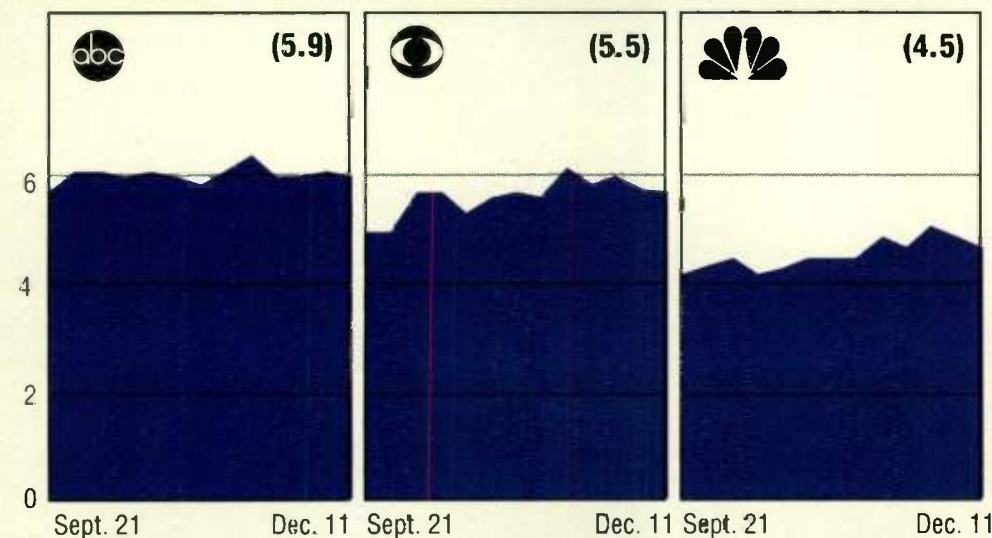
NEW YORK 11 P.M. LOCAL NEWS



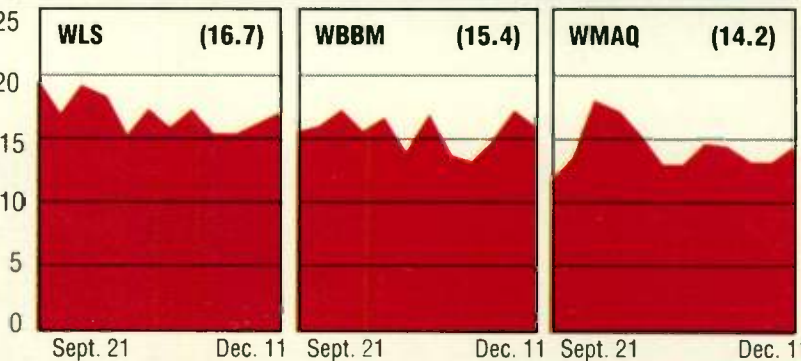
LOS ANGELES 11 P.M. LOCAL NEWS—THROUGH DEC. 11



NETWORK DAYTIME—SEPT. 21 TO DEC. 11



CHICAGO 10 P.M. LOCAL NEWS—THROUGH DEC. 11



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

1. The Cosby Show	NBC 29.1/46	21. 227	NBC 17.1/31	41. Cagney & Lacey	CBS 13.6/23	61. Spenser: For Hire	ABC 10.4/16
2. A Different World	NBC 26.6/42	22. Matlock	NBC 17.0/26	42. St. Elsewhere	NBC 13.4/23	(t) Oldest Rookie	CBS 10.4/17
3. Cheers	NBC 25.0/39	23. Dallas	CBS 16.9/29	43. Equalizer	CBS 13.2/23	63. I Married Dora	ABC 10.2/18
4. Night Court	NBC 23.9/37	(t) NBC Monday Night Movies	NBC 16.9/26	44. Beauty & the Beast	CBS 13.0/23	64. Houston Knights	CBS 10.0/16
5. Growing Pains	ABC 23.1/35	25. NBC Sunday Night Movies	NBC 16.8/27	45. Frank's Place	CBS 12.9/20	(t) Rags to Riches	NBC 10.0/16
6. Golden Girls	NBC 22.2/39	26. Head of the Class	ABC 16.8/26	46. J.J. Starbuck	NBC 12.8/20	66. Full House	ABC 9.9/18
7. Who's the Boss?	ABC 21.9/34	27. Heoperman	ABC 16.5/24	47. 20/20	ABC 12.7/23	67. ABC Thursday Night Movie	ABC 9.6/15
8. 60 Minutes	CBS 21.7/38	28. Designing Women	CBS 16.3/25	48. MacGyver	ABC 12.5/20	68. Hotel	ABC 9.2/18
9. Murder, She Wrote	CBS 20.7/31	29. Perfect Strangers	ABC 15.8/26	49. Crime Story	NBC 12.3/22	69. Ohara	ABC 8.7/16
10. Moonlighting	ABC 20.5/32	30. Kate & Allie	CBS 15.4/23	50. Jake & the Fatman	CBS 12.2/19	70. Pursuit of Happiness	ABC 8.6/15
11. L.A. Law	NBC 19.4/33	31. Knots Landing	CBS 15.2/26	(t) Our House	NBC 12.2/19	71. CBS Saturday Movie	CBS 8.0/14
12. ALF	NBC 19.1/29	(t) Facts of Life	NBC 15.2/26	52. Simon & Simon	CBS 12.1/19	72. Charmings	ABC 7.7/12
13. Family Ties	NBC 18.8/26	33. Dynasty	ABC 14.8/26	53. A Year in the Life	NBC 12.0/19	73. Sable	ABC 7.6/13
14. CBS Sunday Movie	CBS 18.5/28	34. Dolly	ABC 14.6/22	54. Wiseguy	CBS 11.7/18	74. Sledge Hammer!	ABC 7.5/12
15. Amen	NBC 18.0/32	35. Falcon Crest	CBS 14.5/27	55. Law & Harry MacGraw	CBS 11.0/20	75. My Sister Sam	CBS 7.3/14
16. NFL Monday Night Football	ABC 17.6/31	36. Miami Vice	CBS 14.4/23	56. Buck James	ABC 10.8/18	76. West 57th	CBS 6.9/13
17. My Two Dads	CBS 17.5/26	(t) Miami Vice	NBC 14.4/24	(t) Mr. Belvedere	ABC 10.8/18	77. Max Headroom	ABC 6.6/12
18. Hunter	NBC 17.4/34	38. thirtysomething	ABC 14.0/25	58. Disney Sunday Movie	ABC 10.7/17	78. Everything's Relative	CBS 6.5/11
19. Newhart	CBS 17.3/26	(t) Highway to Heaven	NBC 14.0/23	59. Tour of Duty	CBS 10.6/17	79. Leg Work	CBS 6.2/11
20. Valerie's Family	NBC 17.2/26	40. 'Slap' Maxwell	ABC 13.8/22	(t) Private Eye	NBC 10.6/20	80. Once a Hero	ABC 4.1/8

Showtime's Cox makes marketing moves

(Continued from Page 1)

lieved to be the lowest increase among the entertainment giant's profitable sectors.

But along the way, Mr. Cox's marketing and programing efforts have raised eyebrows among some cable operators and members of the Hollywood program production community.

It's not that Mr. Cox is shooting from the hip. Indeed, the efforts by Mr. Cox and his Viacom boss, Frank Biondi, are rooted in years of experience.

Before being pulled onto the Viacom bandwagon after Sumner Redstone took control of the company last summer, Mr. Cox and Mr. Biondi served in high positions with other entertainment companies, most notably payable rival HBO.

Now, as chairman and chief executive officer of Showtime/TMC, the 46-year-old Mr. Cox is taking his shot at boosting the payable services and Viacom's pay-per-view entity, Viewer's Choice.

His stamp is expected to stand out more definitively than those of Showtime/TMC administrations of the recent past.

Company insiders say former executives there were kept on a shorter leash, first by a joint board of Viacom and Warner Amex Cable, then later by the Viacom management that launched a failed leveraged buyout attempt earlier this year.

The alterations Mr. Cox implements in coming months will be most dramatically in evidence at TMC, a service that has seen some rough times.

Viacom's prior management "saw an environment where it would work to everyone's advantage to have The Movie Channel shut down" and folded into Showtime, Mr. Cox says.

"We have a different view of the world. We really have to change the mindset of people inside our company and people in the industry" concerning the service, he says.

TMC's overhaul in coming months will include a new on-air look, scheduling strategies and movie umbrellas, which are films packaged by genre.

Also, major changes for both services could include a drive to push the services down into a basic tier, but such an effort likely won't occur until after Viacom finds a new investor.

While Mr. Cox is implementing change, he isn't making blue-sky projections yet. While the news about the services' subscriber growth was heartening to him, he points out that the fall months usually ring up better numbers and such growth came partly as a result of subscriber discounts.

Mr. Cox says the growth of Showtime/TMC at this point is largely in the hands of operators.

"What we need to do is demonstrate to the cable industry that we're behind this, by giving it marketing support and really insisting cable operators give it comparable support," he says.

But the marketing message being sent out to



Staff photo by Arnie Adler

'I've got to level the playing field, give us a better chance at growing our business, because the other guy can outspend us on anything he wants, and they're not timid about doing that.'

—Tony Cox

systems by Mr. Cox, along with Mr. Biondi, Viacom's new president and chief executive officer, and Mr. Redstone, its chairman, is generating a lukewarm response among some operators.

In essence, Showtime/TMC is asking operators to rely less on the marketing efforts of pay services, which offer to pick up large chunks of marketing costs in return for promotions that exclude any mention of other networks.

"Historically, the (marketing role of networks and systems) has been a partnership," explains Mr. Cox. "HBO says, 'We don't really care to hear what your needs or concerns are. Here's our time-lock promotion . . . And if you dare to promote Disney or Showtime during that time, we'll withdraw our support.'"

"So I think the cable operator is abdicating his responsibilities to the market at the local

level," Mr. Cox says of such restrictive marketing efforts.

But the idea of throwing away pay-TV marketing dollars is "easy for them to say," says Ajit Dalvi, senior vice president of marketing and programing of Cox Cable, echoing the reaction of many in the industry.

Regarding the direction that Showtime/TMC is heading in, Mr. Cox says the posture of the services in the past, largely a reaction to the moves of chief competitor HBO, has got to go. "I've got to level the playing field, give us a better chance at growing our business, because the other guy can outspend us on anything he wants, and they're not timid about doing that," Mr. Cox says.

Time Inc.'s HBO boasts a total subscriber count of more than 20 million for its HBO, Cinemax and Festival pay services.

Part of Showtime/TMC's effort to fight HBO's brawn with brains will come from a new era of synergistic maneuvering between Viacom's various divisions, heralded by Messrs. Redstone and Biondi.

"Within a week to 10 days from the time Frank (Biondi) came aboard," says Mr. Redstone, "we called a meeting of all the representatives of every segment of this company's business . . . That is the first time that ever happened in the history of the company."

Viacom's entertainment unit, which supplies programing to the broadcast networks as well as HBO, is now busy working on TV movies for Showtime. It's a cross-pollination that was unheard of in the past.

The made-for-cable movies should show up on the service in 1989 and aid Mr. Cox in his goal of increasing such premieres to one per month from their current level of three or four a year. That once-a-month premiere has been in place at HBO for some time now.

But Messrs. Cox and Biondi part ways with their HBO rival when it comes to exclusive movie contracts and PPV.

While HBO is taking a wait-and-see attitude when it comes to PPV, Viacom's management has enthusiastically supported its Viewer's Choice PPV service.

And similarly, the new company heads are continuing Showtime/TMC's policy of going after exclusive movie contracts. But there is a difference there, also.

The new management is sending Hollywood the clear message that Showtime/TMC is no longer willing to pay the kind of fees rung up in the past for exclusive deals.

The exclusivity issue heightened the arm wrestle between HBO and Showtime earlier this year when HBO, despite its public stance against exclusivity, signed an agreement with Paramount for 85 upcoming films for a price said to be in excess of \$700 million. In the process, HBO thwarted Showtime/TMC's efforts to renew its exclusive Paramount license.

Mr. Cox explains that, while agreements between major studios and the pay services vary, Hollywood, generally speaking, expects Showtime to pay an amount taking into con-

sideration the number of its own subscribers as well as those of HBO.

"I say that's ridiculous," says Mr. Cox. "When they sell a package to NBC, they don't expect it to pay an amount for CBS and ABC."

But, in response, Tony Lynn, executive vice president of international television and worldwide pay TV at MGM/UA, says, "ABC also takes one or two runs rather than 30 or 40 (when they buy exclusive broadcast TV rights) . . . And prices on a per-sub basis have been declining over the years."

Mr. Redstone says, "I think in '88 there will be by far the biggest gulf" between HBO and Showtime/TMC when it comes to programing. As evidence, he points to Showtime/TMC's exclusive contracts now in effect with three of the top four studios, ranked by their box-office gross: Disney/Touchstone, Orion and Paramount.

But one top studio executive, who did not want to be identified, says he believes that by spending more money on fewer titles, The Movie Channel's viability will be undercut.

In addition, John Malone, president of Telecommunications Inc., the largest cable-system owner, says, "I think (Showtime) made a tragic mistake when it drove for exclusivity. It paid a lot of money and the jury is still out on whether it did any good. Pushing for exclusivity is something a leader does. If a follower does it, it's dangerous."

TCI has joined movie studios and other companies in considering Mr. Redstone's offer to invest in Showtime/TMC.

While confirming that TCI has discussed an investment in Showtime/TMC, Mr. Malone hints that if it did, the exclusivity strategy would have to go. "If we were going to get involved, we would want a business plan we believed in," he says.

But despite whatever increased leverage a studio investment could bring the pay networks, Mr. Cox says he'd like to see some MSO involvement in the investment deal, because added distribution is key.

Meanwhile, bolstering Showtime/TMC and finding an investor are major priorities of the Viacom brass, and numbers compiled during November by First Boston analyst Richard MacDonald suggest why: He estimates only a 1 percent operating revenue growth for Showtime/TMC this year over last, up to \$344.4 million. That marks the lowest improvement of all Viacom sectors.

Similarly, Mr. MacDonald's analysis shows Showtime with the lowest percentage when it comes to operating cash flow. Showtime/TMC's estimated 79 percent decline over last year, to \$5 million, compares with a 35.3 percent decrease, to \$250.7 million, for the entire company.

In an effort to pay off what Viacom says is a \$2.15 billion debt outstanding, the company, according to Mr. Cox, is looking for an investment in Showtime/TMC of \$200 million in the first half of 1988 and another \$200 million by year's end. #

WHO'S NEWS

Broadcast TV

Paul LaCamera to vice president and station manager, WCVB-TV, Boston, from vice president for public affairs and programing.

Deborah Akel to network news technical manager, NBC, New York, from technical director, WKYC-TV, Cleveland.

Rick Morein to general sales manager, WLUK-TV, Green Bay, Wis., from local sales manager.

Bob Anderson to director of promotion and production, KNTV-TV, San Jose, Calif., from production manager. Also, **Karen Lynne** to creative services director from writer/producer/director and **David Meharg** to production supervisor from weekend newscast director of the station.

Christopher Jones to program manager, WNWOTV, Toledo, Ohio, from operations manager, WHSV-

TV, Harrisonburg, Va.

Cable TV

Esther Rodriguez to vice president of DBS services of the VideoCipher Division, General Instrument Corp., San Diego, Calif., from president, Rodriguez Enterprises, Rancho Bernardo, Calif.

Radio

Allan Chlowitz to vice president and general manager, KTUV-FM, Los Angeles, from vice president and general manager, KHJ-AM/KRTH-FM, Los Angeles.

Chris Christensen to vice president and chief financial officer, Metropolitan Broadcasting Corp., New York, from vice president and controller, Metromedia Communications, New York.

Lynn Nathanson to senior vice president and general manager,

WCRB-FM, Boston, from general manager. Also, **John Emery** to vice president of programing from manager, WCRB Productions, Boston.

Mark Heiden to general manager, WPHR-FM, Cleveland, from general sales manager, WGAR-FM, Cleveland.

Journalism

Janet Shamlian to general assignment reporter, KHOU-TV, Houston, from general assignment reporter, WOTV-TV, Grand Rapids, Mich.

John Lucas to co-anchor of noon news, WCJB-TV, Gainesville, Fla., from weekend anchor/reporter, WTXL-TV, Tallahassee, Fla.

Syndication

Mimi Cavanaugh to art director, Harmony Gold, Los Angeles, from art production coordinator.

Other

Thomas McGrath to president and chief operating officer, Act III Communications, Los Angeles, from senior vice president.

Alan Berkowitz to president of RPR Productions, New York. He continues as senior vice president, Blair Entertainment, New York.

John Chavez to vice president, Steve Sohmer Inc., Los Angeles, from independent consultant.

Jonathan Sims to manager of marketing and information analysis, AGB Television Research, New York, from manager of media research and planning, General Foods Corp., New York.

Herb Steinberg to director of communications, The Alliance of Motion Picture & Television Producers, Los Angeles. He continues as a consultant to MCA Inc., Los

Angeles.

Nina Doherty to corporate controller, Chyron Corp., Melville, N.Y., from manager of financial reporting.

Kathy Porter to director of sales administration, United Video, Tulsa, Okla., from administrative coordinator.

Obituary

Rita Ellix, director of national sales and Canadian affiliate sales and marketing, Arts & Entertainment Network, New York, died Dec. 11. She was 51. Ms. Ellix was president of the New York chapter of Women in Cable.

Charles Shaw, former newspaperman, TV news director and CBS radio reporter, died Dec. 14. He was 76. Among his various positions, Mr. Shaw was hired by Edward R. Murrow to broadcast from London during World War II. #

Fox delays adding third night of prime-time shows

(Continued from Page 1)

ture series based on "The Dirty Dozen" theatrical film.

It also is considering canceling two other Saturday sitcoms next summer to make room for "Angels 88," an updated version of "Charlie's Angels."

"We want to be an alternative to NBC (on Saturday night)," says Mr. Ancier. "Right now we are essentially competing with them for the same audience. That's a pretty suicidal mission for Fox Broadcasting."

The FBC programming chief estimates his company will spend about \$23 million on its initial 13-episode orders for "The Dirty Dozen" and "Angels 88."

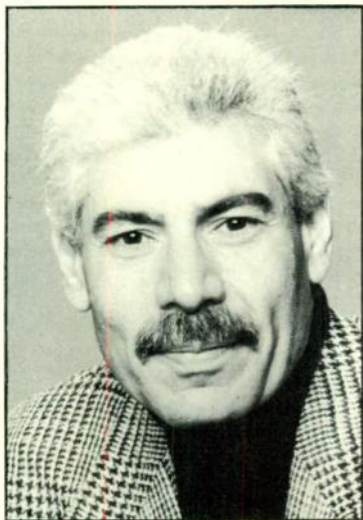
Such expenses, he said, are contributing to losses of "a good \$50 million to \$100 million a year" for Fox, "just as we predicted we would."

Fox's decision to delay the third night "is probably one of the smartest moves they've made lately," said Charles Bachrach, senior vice president and director of network programming for Western International Media, a major West Coast media buyer.

"They should be walking, not running."

The network is also having trouble with its late-night strip, "The Wilton North Report."

Even Barry Sand, the show's executive producer, admits that his hour-long nightly news parody



BARRY SAND
To revamp "Wilton North"

needs lots of fine-tuning.

"I'm going to be making wholesale changes to create a new show out of a show that didn't work," he told ELECTRONIC MEDIA last week. "What you're looking at now is an incongruous, amorphous show that has no focus."

Faced with blistering reviews from the nation's TV critics and underwhelming support from Fox affiliates, viewers and advertisers, Mr. Sand is shifting "Wilton North's" emphasis from live, news-oriented spoofs and commentary to pre-pro-

duced video segments introduced without a studio audience.

The current anchors of "The Wilton North Report," Paul Robins and Phil Cowan, will remain, but they will "sit in a control room like disc jockeys and people will come in and hand them the videos they have made, instead of records."

"It's going to take weeks and probably months before they find a few segments that work," said Mr. Ancier. "To produce an hour a day of off-beat comedy is a nightmare."

Although national ratings weren't immediately available, the show drew an A.C. Nielsen Co. average rating of 1.1 (percentage of TV homes) for the week of Dec. 14 to 18 on Fox's flagship KTTV-TV in Los Angeles, far below ratings drawn by "The Late Show" in the 11:30 p.m.-12:30 a.m. time period, which had been averaging about a 3 rating.

Fox executives wouldn't comment on speculation that the network was planning to cut "Wilton North" to a half-hour and add a second half-hour strip starring comedian Arsenio Hall, one-time host of FBC's now-defunct "Late Show."

Mr. Ancier said last week he "would not rule out" expanding Fox programming in late night to include a new series hosted by Mr. Hall, who is currently developing film projects at Paramount Pictures.

"We do not have a (contract) option on Arsenio," Mr. Ancier disclosed, "but we certainly would like to use him."#

New World proceeds despite belt-tightening

(Continued from Page 3)

The company's net income for the first nine months of this year was \$617,000, compared to a net gain of \$6 million for the same period in 1986.

"We expanded too rapidly," the spokesman said. "We had a bad third quarter and haven't had any blockbuster films. And as everybody knows, the stock crash killed the entertainment stocks."

New World has cut back on its commitments to several independent television producers and faces an uncertain market with its two major announced offerings for syndication.

Shooting has been completed in Spain on the half-hour pilot of "Zorro: The Legend Continues," but the project's future hinges on how the proposed series is received by potential buyers.

New World is pitching various networks on the proposed sequel to Walt Disney's "Mark of Zorro" drama of the 1950s. It will take the film to February's National Association of Television Program Executives convention to sell in syndication if there are no takers.

New World and Paris-based Ellipse Programme are partners in "Zorro," which would air in France on the Canal Plus network.

Under terms of their deal, the companies will provide up to \$30 million for production of 25 additional episodes if the "Zorro" pilot is successful.

The story of a masked, sword-brandishing vigilante is being updated and will rely on an international cast.

New World and Ellipse are talking to German, Italian and British

companies about joining the project as co-producers.

Moreover, New World could face a tough sell in syndication with "Highway to Heaven," a Michael Landon production now in its fourth season on NBC and offered for stripping beginning in September 1989.

Although hour-long reruns have generally not been faring well, New World recently sold the family-oriented drama to KTLA-TV in Los Angeles for an estimated \$52,000 per episode. Other stations picking up the show include KPNX-TV in Phoenix, KOB-TV in Albuquerque, N.M., and KHQ-TV in Spokane, Wash.

New World is hoping "Highway to Heaven" can cover any losses developing from its two other network shows now on the air, should they get the hook.

Industry observers aren't optimistic about the long-term future of "Tour of Duty," the hour-long CBS-TV drama about the Vietnam War.

The New World production is said to cost about \$75,000 per episode more than the estimated \$1.2 million license fee the network is paying.

On the other hand, New World's "Sledge Hammer!," now in its second season on ABC, is said to be produced within its \$400,000-per-episode license fee.

The program represents little long-term risk to the studio.

Other New World projects include six episodes of "The Wonder Years" for ABC. The program is a half-hour comedy/drama from the creators of "Growing Pains" that will be broadcast in midseason or September 1988.#

BRIEFLY NOTED

Broadcast TV

CBS has ordered 13 episodes of "Dennis the Menace," a new half-hour Saturday morning animated series to begin airing Jan. 2 at 11:30 a.m. (ET). The network is moving "Teen Wolf" from 11:30 a.m. to noon and airing repeats of "Galaxy High" at 12:30 p.m., also beginning Jan. 2. The last broadcasts of "Kidd Video" and "CBS Storybreak" were Dec. 26.

Castle Rock Entertainment, the recently formed TV and movie studio created by former "All in the Family" co-star Rob Reiner and four partners, has six series in development for ABC, CBS, NBC and Fox Broadcasting. Writer-producers signed to multiyear development deals with Castle Rock include Gary Gilbert (for ABC's "Past Imperfect" and an untitled NBC ensemble comedy about the music business), David Sontag (for a Fox comedy/drama about high school), the husband-and-wife team of Stuart Wolpert and Deidre Fay (for a CBS pilot about a couple who split after high school and reunite 15 years later), Dick Blasucci (for CBS's "Partners in Life" sitcom) and Chris Hayward and Phil Lasker (for ABC's sitcom "Noah," about a prison psychiatrist). Officials at Castle Rock say they are focusing on comedy in their initial TV series development.

President Reagan last Thursday signed a budget measure which increases the **Corporation for Public Broadcasting's** funding for fiscal 1990 from \$248 million, the level that was originally approved by the Senate in October, to \$232 million.

Fries Entertainment is "actively developing" 76 hours of network and first-run TV programming, in-

AT PRESS TIME CONTINUED

also threw out an agency requirement that cable companies provide consumers with A/B switches enabling them to flip between cable and over-the-air channels. Ms. Killory also said the agency had decided against asking the full federal appeals court to review the must-carry decision but had not yet determined whether to urge the Supreme Court to do so.

● **LOS ANGELES**—ABC is considering **four programs to schedule after "Nightline"** and will present the concepts to its affiliates at a Jan. 12-14 regional meeting. Squire Rushnell, ABC vice president in charge of late-night programming, would not comment on the plans.

● **TULSA, OKLA.**—Tempo Enterprises announced last Tuesday the **completion of its merger agreement** with Tele-Communications Inc. TCI is acquiring Tempo, which counts system ownership and cable programming among its businesses, in a \$46 million stock transaction.

● **GREENSBORO, N.C.**—A federal bankruptcy judge here last week approved a **reorganization plan for PTL** that requires the debt-ridden TV ministry to come up with more than \$60 million it owes creditors. The plan was opposed by some PTL supporters because it has no role for former PTL leader Jim Bakker.

● **WASHINGTON**—The National Cable Television Association last week asked Treasury Secretary James Baker to reconsider a legislative proposal by a cabinet-level committee that would **permit the telephone companies to provide cable TV service**. The cable industry long has fought to keep phone companies from getting into cable service.

● **WASHINGTON**—Jim Mooney, president of the National Cable Television Association, is planning to lay out "major peace-making initiatives" aimed at **ending hostilities between the cable industry and Hollywood**, according to an NCTA source. Mr. Mooney will make his pitch in a speech before the Academy of Television Arts and Sciences Jan. 26 in Los Angeles.

● **LANDOVER, MD.**—**The Discovery Channel** is moving into Japan, its first international market, following the signing of a multiyear agreement with the Mitsubishi Corp. The documentary network is now telecast in 500,000 Japanese households via cable and closed-circuit TV.

● **BURBANK, CALIF.**—**Columbia Pictures Television**, the new syndication unit formed by the merger of Coca-Cola's Entertainment Business Sector and Tri-Star Pictures, will take over distribution of the first-run children's series "Punky Brewster" and "The Real Ghostbusters" on Jan. 1. The shows had been distributed by Coca-Cola Telecommunications, the first-run unit that's being phased out Dec. 31.#

cluding eight prime-time series. The budget for the projects, excluding network series, is estimated at \$140 million. Included in the roster are "Supercarrier," a 90-minute TV movie (and "backdoor pilot") for ABC set aboard a U.S. Navy aircraft carrier, starring Robert Hooks and Richard Jaekel. Among writer/producers signed by Fries for development of TV programs are Irv Wilson, Bob Stolfi, Louis Rudolph, Mike Rosenfeld, Carol Coates, Richard Maynard, Marilyn Hall, Sonny Grosso, Larry Jacobsen, Tom Fries, Ava Fries, Stephen Souza and Nick Arnold.

Cable TV

Turner Entertainment Co. has confirmed plans to produce a feature-length documentary celebrating the 50th anniversary of "Gone With the Wind," the 1939 motion picture owned by Turner. "The Making of a Legend" will be produced for a December 1989 premiere by Jeffrey Selznick and Daniel Selznick, sons of "Gone With the Wind" Producer David O. Selznick. The special will be shown on Turner's superstation WTBS-TV and include rare screen tests and other footage related to the epic film.

Radio

National Public Radio and American Public Radio will hold their annual meetings as part of the upcoming **Public Radio Conference** May 18 to 22 in St. Louis. The meeting will continue to be coordinated by NPR, but it will mark the first time that NPR and APR will join together "as one system" to participate as equals in the annual gathering. Last year's conference in

Washington attracted 700 participants.

In an unusual move for a public radio station, **Milwaukee's WUWM-FM** says it will adopt what it calls a "newsradio magazine format" on Jan. 4. Station Manager Dave Edwards says WUWM's program lineup "will be based around in-depth news and discussion rather than call-in or personal problem-solving programming." The station will continue to air National Public Radio's "Morning Edition" and "All Things Considered."

Houston-based **Starstream Communications Group** recently announced a new daily, short-form sports feature hosted by Rafer Johnson, decathlon gold medalist in the 1960 Summer Olympics. The 2½-minute "Rafer Johnson Report," set to premiere in February, will focus on stories involving the 1988 Summer Olympics.

Sports

ESPN scored an 11 cable rating (about 5 million households) for the Washington Redskins-Miami Dolphins game on Dec. 20. The game drew an estimated combined broadcast/cable rating of 12.5, according to ESPN. ESPN's season average on its Sunday night NFL telecasts stands at a 10.6 cable rating and a 12.5 combined broadcast/cable rating.

For the first time ever, **Johnny Most**, voice of the Boston Celtics, and **Chic Hearn**, announcer for the arch-rival Los Angeles Lakers, will work together. The two veteran broadcasters will call the NBA All-Star Game on ABC Radio. The contest is set for Feb. 7 at noon (ET) at the Chicago Stadium.#

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