

# Electronic Media

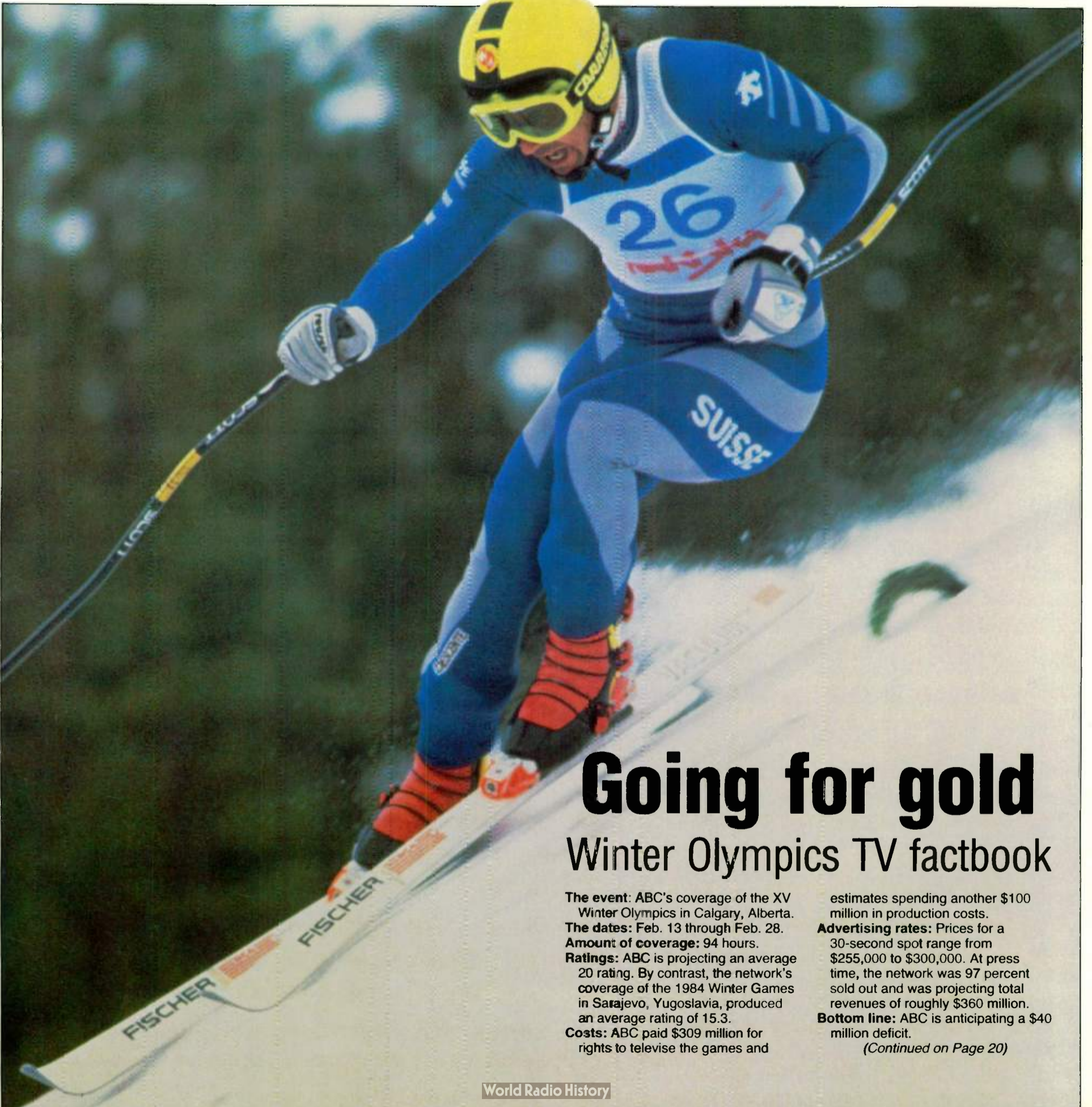


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FEBRUARY 8, 1988



## Going for gold Winter Olympics TV factbook

**The event:** ABC's coverage of the XV Winter Olympics in Calgary, Alberta.

**The dates:** Feb. 13 through Feb. 28.

**Amount of coverage:** 94 hours.

**Ratings:** ABC is projecting an average 20 rating. By contrast, the network's coverage of the 1984 Winter Games in Sarajevo, Yugoslavia, produced an average rating of 15.3.

**Costs:** ABC paid \$309 million for rights to televise the games and

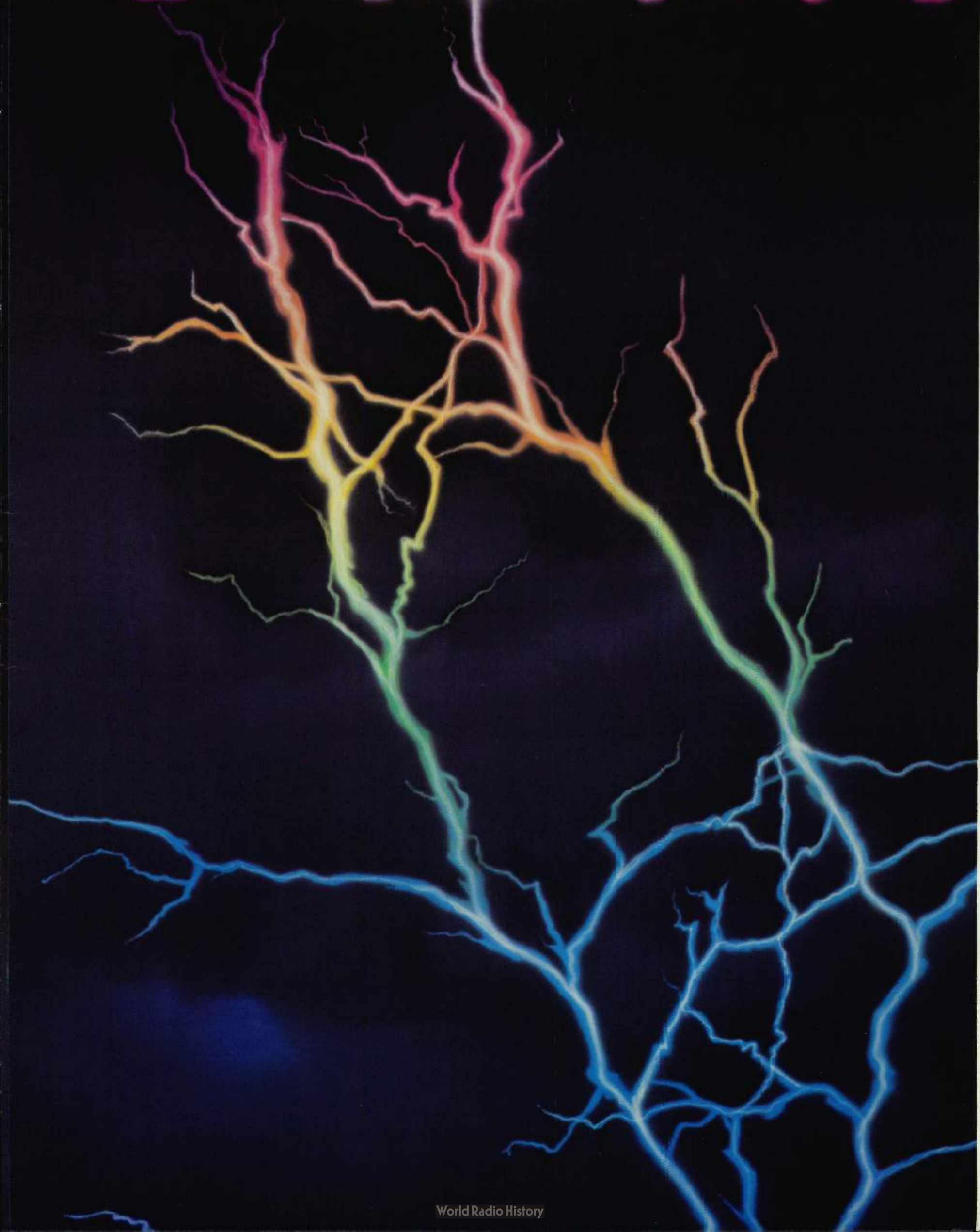
estimates spending another \$100 million in production costs.

**Advertising rates:** Prices for a 30-second spot range from \$255,000 to \$300,000. At press time, the network was 97 percent sold out and was projecting total revenues of roughly \$360 million.

**Bottom line:** ABC is anticipating a \$40 million deficit.

*(Continued on Page 20)*

# BOX OFFICE LIGHTNING STRIKES HOME.



## NEWS SUMMARY

**USA Network has purchased** the off-network show "Murder, She Wrote," and the basic cable network is considering three additional off-network hours, according to Kay Koplovitz, USA's president and chief executive. (Page 1)

**Viacom has set the minimum** bid for 30-second units in the syndicated "Cosby Show" at about \$50,000, sources say. (Page 1)

**The three major commercial TV networks** stood firm last week on their decision to not allow President Reagan air time to push for aid to the Nicaraguan Contras. (Page 3)

**Turner Broadcasting System** is trying to find a buyer for its real estate holdings in downtown Atlanta, including its new CNN Center. (Page 3)

**The National Religious Broadcasters** have voted to require its members to provide public financial statements. (Page 3)

**NBC's efforts to switch its affiliations** in several Southern markets have been renewed. (Page 3)

**The 1988 Super Bowl** capped off a profitable football season for ABC Sports, even though the game didn't set any ratings records. (Page 4)

**Launching a new prime-time** series in the time slot after the Super Bowl has become an annual ritual. This year, ABC introduced "The Wonder Years" after the big game. (Page 4)

**If the FCC doesn't rule soon** on the proposed sale of a San Francisco radio station, the man who's trying to buy it says he could lose \$1 million and his business. (Page 4)

**"Getaway," a proposed** adventure-oriented travel strip, has been pulled from the syndication market by its producer, Group W Productions. (Page 4)

**A controversy has arisen** over ABC's cancellation of "Juarez," a midseason replacement show with a Hispanic cast that was scheduled to premiere on Jan. 16. (Page 6)

**ABC has announced several** lineup changes. Included in the changes are "Growing Pains" moving to Wednesdays, "Perfect Strangers" moving to Fridays and the cancellation of "Sledge Hammer!," "ABC Thursday Night Movie" and "The Charmings." (Page 6)

**Bristol-Myers Co. said** it has made a "significant" upfront buy in the new "Family Feud" for this fall. (Page 8)

**The man who was the general manager** of KZKC-TV in Kansas City when that station aired an R-rated film is saying that the station's owner made the decision to run the movie—"Private Lessons." (Page 8)

**Lending institutions have been changing** their views on the radio business due to uncertainty about the ability of some radio groups to service their bank debts. (Page 14)

**The annual convention for the Country** Radio Broadcasters association will be held in Nashville this week. Country is now the nation's leading radio format. (Page 14)

**Barney Rosenzweig has taken** the post of TV division chairman for the Weintraub Entertainment Group. He will continue as executive producer of "Cagney & Lacey." (Page 14)

**ABC Sports has a variety** of technical innovations planned for covering the XV Winter Olympics, including a number of "point-of-view" cameras mounted to athletes' equipment. (Page 20)

**Don North, who was a reporter** for ABC and NBC in Vietnam, recalls his experience during the Tet Offensive in a guest commentary. (Page 28)

**The 22nd annual Society of Motion Picture** and Television Engineers Television Conference featured innovations ranging from digital recording to high-definition TV. (Page 32)

**Republican heavyweights** addressed the National Religious Broadcasters convention, including President Reagan and potential successors George Bush, Jack Kemp, Bob Dole and Pat Robertson. (Page 65)

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## ABC blasts affiliate for pre-emption

By RICHARD TEDESCO

Staff reporter

NEW YORK—John Sias, ABC network president, sharply criticized ABC affiliate WLKY-TV in Louisville for pre-empting the network's schedule with cable programs.

Mr. Sias called Lyn Stoyer, vice president and general manager of WLKY, last week to let him know the network was upset about the publicity the station's unusual program strategy had received.

As part of a local promotion with Storer Cable Communications, the station pre-empted some of the network's Friday and Saturday night schedule on Super Bowl weekend.

Instead, it aired "Winnie the Pooh" from The Disney Channel and HBO's "Not Necessarily the News."

Mr. Stoyer said network executives were upset about the incident, and that Mr. Sias had called to express particular concern about the publicity in the aftermath: a feature story on National Public Radio and an item in USA Today.

"They didn't like it at all. I can assure you the network knows who we are," Mr. Stoyer said.

Mr. Sias told ELECTRONIC MEDIA that he informed Mr. Stoyer, "whether intentional or unintentional, the publicity is rubbing the network's nose in something it's sensitive about."

Mr. Sias acknowledged that affiliates pre-empt for any number of reasons, particularly in cases of live sports events of local importance. But he said a pre-emption for cable shows rubbed him the wrong way—especially in light of affiliates' sensitivity over competition from cable.

"To bump network programming and replace it with cable programming is rather extraordinary," Mr. Sias said. "In terms of a precedent, it is disturbing."

Last Wednesday's conversation wasn't the first discussion Mr. Sias had with Mr. Stoyer about WLKY's pre-emption plans.

The station's plans were well-publicized in the market as part of a Storer drive to increase its penetration. WLKY, a UHF station competing against VHF network affiliates, has benefitted from placement as Channel 5 in the Storer lineup, a position it has now also won on some other area cable systems.

Any increase in Storer's 60 percent penetration of the market figured to help WLKY's profile, Mr. Stoyer said.

(Continued on Page 68)

## CBS overhauling prime-time lineup

By WILLIAM MAHONEY

Staff reporter

LOS ANGELES—CBS's latest prime-time news series, "48 Hours," is being moved to Thursday nights to compete head-to-head with NBC's "The Cosby Show."

The move of "48 Hours" to Thursdays at 8 p.m. (ET) comes as part of a prime-time overhaul that will also see four new half-hour series added to the network's schedule in March.

Kim LeMasters, CBS Entertainment president, also announced last week that CBS canceled Columbia Pictures Television's "Houston Knights" and Universal Television's "The Law and Harry McGraw."

The half-hour comedies being added are:

- Touchstone Television's "The Dictator," a series starring Christopher Lloyd, which premieres at 8:30 p.m. on Tuesday, March 15.

- MTM Production's "Eisenhower & Lutz," a series about a one-man law firm, premieres at 9:30 p.m. on Monday, March 14.

- Columbia's "Trial and Error," a series about two Hispanic friends, premieres at 8 p.m. on Tuesday, March 15.

- Universal Television's "Coming of Age," about an Arizona retirement community, premieres at 9 p.m. on Tuesday, March 15.

Besides "48 Hours," the other shows switching time periods are:

- "Frank's Place," which goes from Mondays at 8:30 p.m. to Tuesdays at 9:30 p.m. on March 15.

- "Tour of Duty," which moves from Thursdays at 8 p.m. to Saturdays at 9 p.m. on March 19.

- "Magnum, P.I.," which moves backwards from 9 p.m. on Wednesdays to 8 p.m. on March 16.

- "Jake and the Fatman," which goes from Tuesdays at 9 p.m. to Wednesdays at 9 p.m. on March 16. #

## EZ Communications to sell 13 radio stations

By ADAM BUCKMAN

Staff reporter

EZ Communications said last Friday it has agreed to sell 13 of its 15 radio stations to Noble Broadcast Group Inc. for \$100 million.

The deal, which must be approved by the Federal Communications Commission, is the biggest radio station transaction so far this year. It would take Fairfax, Va.-based EZ out of the radio business.

In a brief statement, privately held EZ said the agreement involves the sale of 100 percent of its outstanding shares of stock to Noble, a San Diego-based group owner of 11 radio stations. Noble is also awaiting the completion of a deal to buy an AM station in Kansas City.

The EZ-Noble transaction is expected to be completed next summer, EZ said. The announcement from EZ didn't say why the 21-year-

old radio station group is getting out of the radio business.

EZ Communications Chairman Art Kellar was unwilling to answer questions about the proposed sale.

Earlier, Mr. Kellar told ELECTRONIC MEDIA that "there's absolutely no question about our ability to service our debt." (See related story on Page 14).

The 13 EZ stations involved in last week's deal are KMP5-AM/FM, Seattle; KRAK-AM/FM, Sacramento, Calif.; KAMJ-AM/FM, Phoenix; WOKV-AM and WAIV-FM, Jacksonville, Fla.; WEZC-FM, Charlotte, N.C.; WHQT-FM, Miami; WEZB-FM, New Orleans; WBZZ-FM, Pittsburgh; and KYKY-FM, St. Louis.

In two other transactions pending FCC approval, EZ is selling KFYE-FM in Fresno, Calif., and WEZS-FM in Richmond, Va., to two separate parties. #

## CORRECTION

Due to an editing error, an article on Page 1 of the Feb. 1 issue incorrectly stated the number of hours ABC will televise from the 1988 Winter Olympics. ABC will air 98½ hours of coverage altogether, of which 53 hours will be in prime time, 34½ hours in weekend daytime and seven hours in late night, in addition to four hours of pre-Olympics specials. #

**NBC plans late, late show**

NEW YORK—NBC plans to premiere a late-night talk show in August featuring sportscaster Bob Costas as host, according to independent producer Dick Ebersol, who is developing the show. The new vehicle will run following "Late Night with David Letterman." Mr. Ebersol said the show's focus would not be sports. However, an NBC spokeswoman declined to confirm that the show is a "firm go."

**'Obscenity' bill offered**

WASHINGTON—Sen. Strom Thurmond, R-S.C., last Thursday introduced legislation that outlaws obscene programming on cable TV and allows the states and the federal government to regulate indecent cable programming. The measure, reflecting a package of proposals offered by President Reagan, is co-sponsored by 17 senators. A similar bill was introduced in the House earlier in the week by

*(Continued on Page 68)*

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FEBRUARY 8, 1988



WARD  
QUAAL

Staff photo  
by Arnie Adler

# Lobbyist succeeds with friends in high places

By DOUG HALONEN  
Staff reporter

fairness doctrine.

He has acted as a Washington listening post for CBS President Laurence Tisch, has been involved in the selection process of several FCC commissioners and regards Ron and Nancy Reagan as close friends.

Indeed, Mr. Quaal's activities are the stuff of lobbying legend, a throwback to the "old boy network" of broadcasting, when what mattered most was who you knew.

*(Continued on Page 68)*

WASHINGTON—In the trenches of Washington's regulatory battlefields, few industry lobbyists can boast the accomplishments of broadcasting's Ward Quaal.

A former president of what is now known as Tribune Broadcasting, Mr. Quaal is credited with playing a key role in President Reagan's recent veto of a measure to reinstitute the

# USA Network buys 'Murder,' eyes other hours

By JANET STILSON  
Staff reporter

NEW YORK—USA Network, which last week purchased the off-network "Murder, She Wrote," is considering three additional off-network hours.

Kay Koplovitz, USA Network's president and chief executive officer, says the network's future shopping list is likely to include ABC's "Spenser: For Hire" and "MacGyver" and CBS's "The Equalizer."

USA has led the cable industry in buying hour-long shows that in years past would have gone into broadcast syndication, in effect creating a new cable window for off-network hours.

Sources say USA held discussions with the distributors of "Spenser" and "MacGyver" about buying those shows if the "Murder" deal

hadn't been completed on Jan. 28.

While no negotiations are under way for those three series, they are "something we would look at" in coming months, said Dave Kenin, USA's senior vice president of programming.

"The Equalizer" is in the distribution hands of one of USA's two parent companies, MCA TV, which was also responsible for the "Murder" sale and most of USA's other off-network series buys.

"Spenser's" distributor is Warner Bros. Television. Paramount Television, USA's other owner, has the distribution rights to "MacGyver."

Ms. Koplovitz says that purchases of "MacGyver" and "Equalizer" are at least partly subject to their renewals on broadcast TV, because USA is looking for strippable product.

*(Continued on Page 67)*

# 'Cosby' auction to start at \$50,000 per barter spot

By MARIANNE PASKOWSKI  
New York bureau chief

NEW YORK—The minimum opening bid in the unprecedented auction for barter time in "The Cosby Show" will be roughly \$50,000 for a 30-second unit, sources say.

That figure for the baseline bid is scheduled to be announced today by Viacom.

If the units are indeed auctioned off at a minimum average price of \$50,000 each, with spots ranging from \$45,000 to \$55,000 depending on the length of the deal, Viacom could earn at least \$91 million from the sale of the 1,820 30-second units.

That's how many units will air in the show over the next 3½ years.

*(Continued on Page 68)*

INSIDE:

**6 Across the seas**

While Americans are heading to this week's Monte Carlo Market, some Europeans are planning trips to NATPE.

**14 Country radio jamboree**

More than 800 participants are expected at the Country Radio Seminar this week in Nashville.

**28 A look back at Tet**

Twenty years later, the American press is still dealing with fallout from its coverage of the Tet Offensive in Vietnam.

# Religious broadcasters to disclose finances

By **ROBERT HOMAN**  
Staff reporter

WASHINGTON—The National Religious Broadcasters, trying to put the PTL scandal behind it, has agreed to require its members to provide public financial statements.

At the NRB's annual convention here last week, members voted 324-6 to adopt a new code of ethics requiring TV and radio ministries to annually disclose their income, overhead and administrative costs.

However, broadcast evangelists' salaries

will not be made public. Instead, compensation will be disclosed to NRB's self-regulatory board, the Ethics and Financial Integrity Commission.

"Salaries are proprietary," said NRB Executive Director Ben Armstrong. He said that it will be up to the commission, known as EFICOM, to decide whether a religious broadcaster's salary is too high.

Broadcast ministries are being given two years to comply with the financial disclosure requirement. Their financial statements are to be released publicly and filed with EFICOM,

whose 11 members are nominated and elected by the NRB.

In addition, broadcast ministries with annual incomes of more than \$500,000 must be audited by independent accountants at least every other year.

The ethics code, which will be mandatory for membership in the NRB, also will require broadcast ministries to have a board of at least five persons, the majority of which cannot be family members or ministry employees.

Explaining why the new standards were adopted, Mr. Armstrong said, "If we don't do

it, the government would."

Meanwhile, the PTL television ministry last week filed a \$52 million lawsuit against former PTL leaders Jim and Tammy Bakker and former PTL vice president David Taggart.

At the convention last week, PTL trustee David Clark said the Internal Revenue Service determined that Mr. Bakker received \$8.1 million from the TV ministry from 1983 to 1987.

"It's hard for me to imagine how someone could spend \$8.1 million," when the Bakkers' housing, food and transportation were already

(Continued on Page 65)



TBS hopes to raise as much as \$200 million by selling Atlanta real estate, including the CNN Center.

## TBS seeks to sell real estate, including its CNN Center

By **RUSSELL SHAW**  
Special to ELECTRONIC MEDIA

See related story, Page 32.

ATLANTA—Turner Broadcasting System is seeking to sell its real estate holdings here, including its new CNN Center, to help pay off its debt.

TBS would sell the news network headquarters only if it gets a favorable lease arrangement so that its staff, which moved in only six months ago, can remain there, said Arthur Sando, TBS vice president of corporate communications.

TBS hopes to raise as much as \$200 million through the sale of prime downtown Atlanta property—money that can be used in its ongoing effort to tackle its \$1.3 billion debt.

But a leading Atlanta real estate executive here said TBS probably could not get much more than \$100 million for the properties.

"Two hundred million is laughable," said the executive, who asked not to be identified. "(CNN Center) has become such a single-purpose facility, it definitely decreases its market value."

The items on the block include: the 820,000-square-foot multi-use CNN Center; the adjacent, 470-room Omni Hotel at CNN Center; and several other nearby parcels containing superstation TBS studios and corporate warehouse space.

"We're talking to a number of interested parties," said Mr. Sando, who declined to identify them. "We're in the early stages, with no deadlines at all."

Mr. Sando said a group of Japanese businessmen had offered \$175 million for CNN Center alone last summer. The

full details of that offer haven't been made public.

CNN currently leases approximately half the 750,000 square feet of office space at CNN Center for slightly above the going downtown Atlanta rate of \$14 per square foot. It does not expect its news operations to be affected in any way should the sale eventually be consummated.

Mr. Sando denied speculation that the cable multiple system operators who sit on the TBS board have pressured the corporation to sell off the real estate.

TBS is obligated to pay \$38.8 million in preferred dividends to those MSO investors, who gave the company a \$576 million cash infusion last June. But John Malone, president of Telecommunications Inc., has said the deadline pressure on TBS "can be worked out without any problem."#

## NBC renews affiliate switch efforts in South

By **DIANE MERMIGAS**  
Senior reporter

NBC is renewing its efforts to upgrade its affiliations in a handful of large Southern markets, including Raleigh, N.C., and Jacksonville, Fla.

Despite its dominant prime-time ratings and a willingness to pay higher compensation fees, NBC has been unable to lure away the VHF outlets occupied by competitors ABC and CBS in markets where NBC is affiliated with weaker UHF stations.

For instance, NBC was recently turned away by WSOC-TV, the ABC affiliate in Charlotte, N.C., after losing its bid there last year for CBS affiliate WBTV-TV.

In both cases, some industry sources contend that ABC and CBS dramatically increased compensation payments to those stations to near or equal the payments made to their biggest markets to retain the affiliations.

"They both paid a king's ransom to keep those stations," said one industry source, who asked not to be identified.

CBS officials last week denied they had agreed to any exorbitant compensation payments to retain key affiliates. "We said we would not get into a bidding war over stations, and we haven't," said one CBS executive, who asked not to be identified.

ABC officials declined comment. However, NBC sources say the network could still upgrade its affiliation status in Charlotte. They say NBC is contemplating moving its Charlotte affiliation to a new high-powered, full-service UHF recently started there by Capitol Broadcasting Co.

The new station, WJZY-TV, exceeds the technical capacity of NBC's current UHF affiliate, WPCQ-TV, which recently has been working to improve its technical capabilities and local news resources.

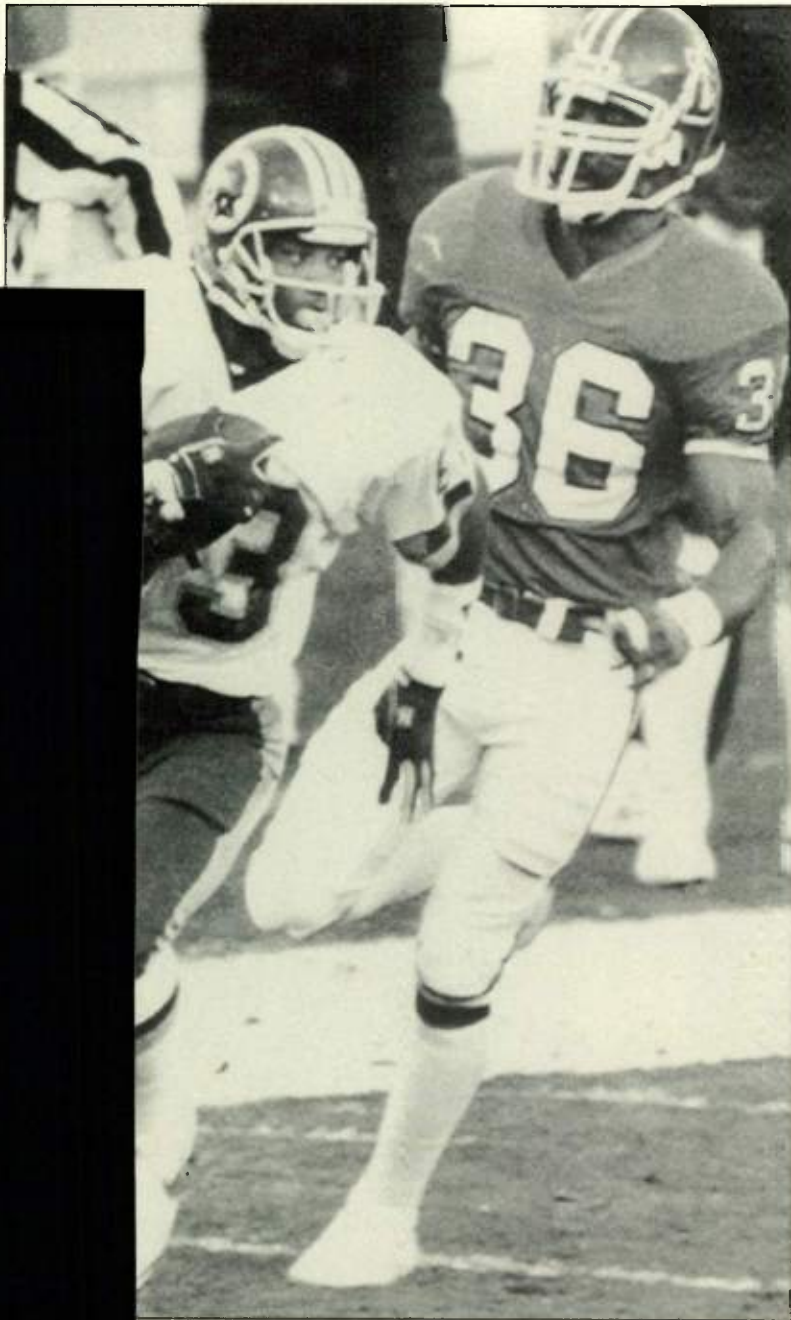
Industry sources say another impetus for an NBC switch to WJZY is the network's continuing courtship of WRAL-TV, a powerful CBS affiliate in Raleigh-Durham, which is also owned by Capitol Broadcasting.

NBC also occupies a UHF outlet, WPTF-TV, in that city.

(Continued on Page 67)

# The impact of the Super Bowl

## NFL final caps profitable year for ABC Sports



steadily dropped as the Washington Redskins ran away from the Denver Broncos in Super Bowl XXII.

## Post-game debut of new program an annual ritual

By RICHARD MAHLER  
Los Angeles bureau chief

At the three major broadcast networks last week, programmers and researchers anxiously awaited the results of what has become a new post-game Super Bowl ritual: the launch of a new prime-time series.

The program this year was the half-hour premiere of ABC's "The Wonder Years," and it scored well after Super Bowl XXII.

But a review of similar post-game premieres in the past reveals that such launches seldom guarantee a new show's success.

As for "The Wonder Years," a show about a 12-year-old boy growing up in the 1960s, it garnered a 12th-place ranking for the week, earning a 17.9 rating (percentage of TV homes) and a 31 share (percentage of sets in use). Those numbers are far below the Super Bowl's 41.9/62 average, but they represent an impressive sampling by viewers.

But post-Super Bowl numbers don't guarantee a show's success, as demonstrated in recent years.

In 1987, for example, CBS introduced "Hard Copy," a series about newspaper reporters that quickly disappeared.

In 1986, NBC tried out "Last Precinct," another action-oriented series that failed to catch fire.

In fact, only two shows among the seven launched after Super Bowl broadcasts during the last 10 years have enjoyed any measure of success: NBC's "The A-Team" in 1983 and CBS's "Airwolf" in 1984.

Such a roll-out "guarantees sampling," says Tim Brooks, NBC director of program research. "But if the show doesn't have what it takes to make it on its own, it doesn't do any good."

"My own unscientific analysis is that (post-game launches) probably make no difference in the long run."

Mr. Brooks cites his own network as an example.

In 1979, NBC introduced "Brothers and Sisters," a TV version of the theatrical movie "Animal House," after Super Bowl XIII. The half-hour comedy program limped through 12 subsequent episodes and quietly expired three months later.

Apparently stung by that disaster, the networks stuck with scheduled programming until the back-to-back success of the male-appeal, action-oriented "The A-Team" and "Airwolf."

But ABC stumbled in 1985 with "Magruder and Loud," a  
*(Continued on Page 65)*

# Delay of station buy could cost broadcaster \$1 million

By WILLIAM MAHONEY  
Staff reporter

A San Francisco broadcaster says he could lose \$1 million and his business if the Federal Communications Commission doesn't decide soon on his proposed purchase of a local radio station.

Seven months ago, when Jim Gabbert, owner of San Francisco's UHF independent KOFY-TV and KOFY-AM, agreed to buy money-losing KRCY-FM (known as "The City") from Olympic Broadcasting Co. for \$11 million, the deal seemed safe enough.

But since then, loyal KRCY listeners have banded together in a group to preserve the station's eclectic musical format. They filed a petition with the FCC to deny transfer of the license to Mr. Gabbert.

For Mr. Gabbert, the real kicker is that at the time the Olympic deal was reached, he agreed to put up \$1 million in earnest money, which he forfeits if he backs out. Only if the FCC turns the deal down can he drop out of the deal and get back his



JIM GABBERT  
Says he could lose business

proving the transfer, Mr. Gabbert will have to turn \$1 million over to Olympic, a loss he says may cost him his UHF station.

Complicating the issue at the FCC is the fact that it involves a politically sensitive multiple-ownership question.

The group opposing the sale, the Coalition to Save the City, claims in its petition that Mr. Gabbert misrepresented the financial condition of his UHF station, which is one factor the FCC considers when deciding whether to allow a TV broadcaster a "note of exception" to own an AM or FM radio station in the same market.

Mr. Gabbert had presented unaudited financial statements claiming that the UHF station was losing about \$1.2 million a year, and he later followed those with the most recent audited statements he had, which showed that KOFY-TV was losing about \$3.2 million a year.

But Barbara Borowitz, executive director of the coalition, alleges Mr. Gabbert "used his tax accounting to  
*(Continued on Page 65)*

# The Leadership Continues.

## **New Series**

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Alfred Hitchcock Presents  
Children's Theatre  
Desperado: A Western Trilogy  
The Munsters Today  
Probe



**MCA TV**  
**INTERNATIONAL**

Universal Studios  
California

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## Europeans see NATPE as marketing alternative

By JOHN PARRY

Special to ELECTRONIC MEDIA

GENEVA—European TV buyers and sellers find they get generally good value out of trade shows such as the current Monte Carlo event and the twin MIP and MIP-COM shows, according to an ELECTRONIC MEDIA survey.

The only trouble is there are simply too many events for small- and medium-sized companies to take part in, independent producers say, which means many companies are starting to turn their eyes westward toward the National Association of Television Program Executives convention.

"I think we want to test the water there, to see whether it's a good idea to participate, and that's why we're going for the first time," said Nigel Houghton of Hawkhead, a British independent producer.

"There are some seminars on international co-production which are of interest, but the exhibition itself is a marvelous chance to sell our products because every-

body—Europeans, Americans, Asians—is all under one roof."

He said he's hoping to sell a 13-part series at NATPE that Hawkhead has made with the BBC, but which the company wants to sell themselves rather than through BBC Enterprises.

This opportunity to sell on their own rather than going through major networks such as Britain's BBC and ITV is the big attraction of shows such as NATPE or Monte Carlo, according to Paul Styles of the British Independent Program Producers Association.

He said he is not going to NATPE this year, but is planning to be there in 1989 and 1990.

"Individual producers who hold on to the rights of shows are well advised to go to as many of these exhibitions as possible," Mr. Styles said.

Other European TV executives—both buyers and sellers—said they felt there were simply too many of these shows.

(Continued on Page 66)

## U.S. sellers rate five top global TV fairs

By JANET STILSON

Staff reporter

NEW YORK—Of the five main international TV markets, American distributors generally rate the Monte Carlo market, under way this week, and the fall MIPCOM show in Cannes, France, as the most important.

However, they say the other three shows—MIP-TV in Cannes, the May Screenings in Los Angeles and to a lesser extent this month's National Association of Television Program Executives show in Houston—can also be very significant, depending on timing and individual circumstances.

Timing is one reason the 10th annual Monte Carlo market is considered among the most strategic.

"It starts the selling season off for the year," explains Bert Cohen, executive vice president and chief operating officer of Worldvision Enterprises.

"It's the first time buyers and sellers meet in a venue other than their offices."

The timing also makes Monte Carlo strategic for the sales of midseason network series, along with any fall network series that have yet to be sold internationally.

Gary Worth, president of WesternWorld Television, terms it the "most serious" international gathering.

Because the market is restricted to the third floor of the Loew's Hotel, with some spillover in the lobby, "it's difficult for new company's to get in, and you don't see a lot of people coming in to be here one year and gone the next."

While Monte Carlo is limited largely to European sales, the MIP-TV market in May and October's MIPCOM market attract network buyers from around the globe, U.S. distributors say.

But despite the one-stop-selling atmosphere, both markets do not receive unanimous support from all American distributors.

Bigger is definitely not better, in the eyes of Warner Bros. (which does not have exhibits at

(Continued on Page 66)

## ABC blasted for dropping Hispanic show

By RICHARD MAHLER

Los Angeles bureau chief

LOS ANGELES—Less than four weeks ago, producer Jeffrey Bloom was looking forward to the scheduled premiere of "Juarez," his first prime-time series.

But then the show, designed as an action/adventure series involving issues about the Mexican-American border, was abruptly canceled by ABC, a move which has sparked protests by Mr. Bloom and Hispanic groups.

In its only comment, ABC Entertainment blamed the shut-down on "changes in scheduling needs" and "creative differences."

The network's unattributed Jan. 25 statement said ABC remains interested "in developing a dramatic series dealing primarily with Hispanic characters. We are still interested and, in fact, are considering re-developing 'Juarez.'"

But the show's cancellation has produced protests from Hispanic groups, which say the program deserves a chance. The Hispanic Academy of Media Arts & Sciences is demanding that "Juarez" be returned to the mid-season lineup.

At press time, however, it appeared that the program will wind up as a re-edited made-for-TV movie sold directly into syndication, a move that Mr. Bloom deplors.

Last week, Mr. Bloom, who also wrote and directed the show, told the Directors Guild and Writers Guild that he wants his name taken off the show's credits.

Jose Luis Sedano, chairman of the HAMAS media watch committee, claimed "Juarez" would have been the first dramatic series with a predominantly Hispanic cast and thus "is seen as a source of positive role models for our youth."

His organization, along with the National Hispanic Media Coalition, is spearheading a letter-writing campaign in hopes of reviving the show.

Luz Taboada, whose Cimarron Media Services handled the hiring of extras for the show in El Paso, Texas, and neighboring Juarez, Mexico, praised the program for lifting her ethnic group "out of the pancho and burro stereotype."

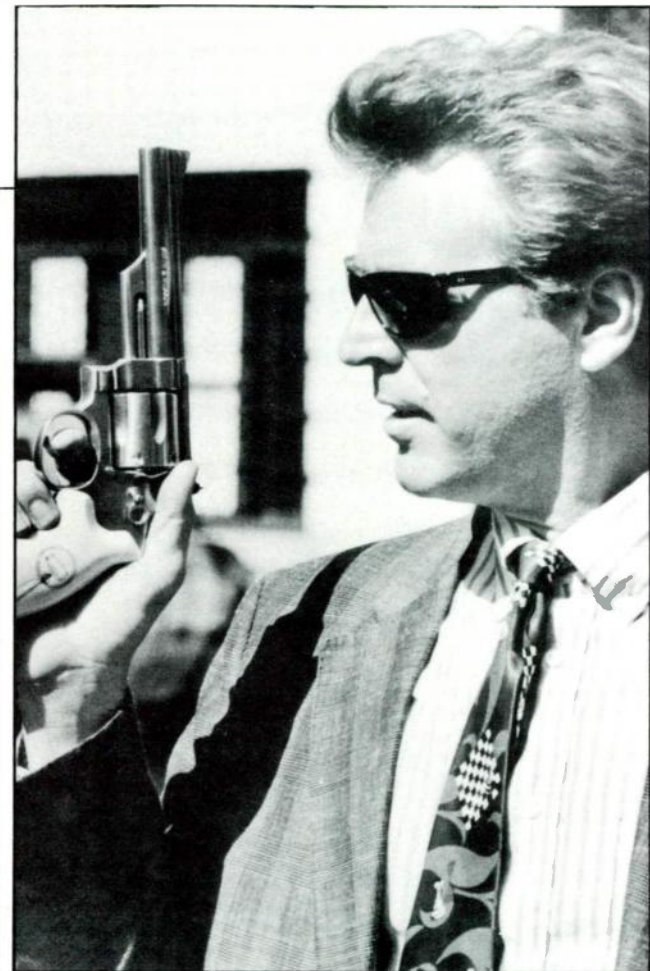
When ABC aborted "Juarez," Mr. Bloom claims an ABC official, who he declined to identify, told him: "We don't want to see any Mexicans or dirty streets in this show."

"What they wanted instead was coffee table Georgia O'Keefe sunsets, pretty cactus and quaint adobe houses," Mr. Bloom contends. "What they got was El Paso, which is a dusty and sort of ugly border town that is 70 percent Hispanic."

"Juarez," which was to premiere on Jan. 16, starred Benjamin Pratt Banda as a Hispanic sheriff's detective whose work and family take him to both sides of the border.

Mr. Bloom told ELECTRONIC MEDIA no copies of his two completed programs have been made available since ABC's announcement. He said he has since learned that Columbia Pictures Television, which produced "Juarez" in association with his Big Name Pictures, is re-editing those episodes into an 87-minute movie, the preferred length for syndication.

Neither ABC nor Columbia would comment further.#



"The Charmings" (l.) and "Sledge Hammer!" have been canceled by ABC.

## ABC shuffles programming deck

By WILLIAM MAHONEY

Staff reporter

LOS ANGELES—ABC plans to relocate two of its most successful comedies and cancel three other programs as part of programing changes the third-place network announced last week.

"Growing Pains" and "Perfect Strangers" will be moved to anchor new nights, while three other series will change time periods.

The canceled programs are Columbia/Embassy's "The Charmings," New World Television's "Sledge Hammer!" and the network's "ABC Thursday Night Movie."

Beginning March 2, "Growing Pains" will move from Tuesdays at 8:30 p.m. (ET) to anchor Wednesdays at 8 p.m.

"Perfect Strangers" will move from 8 p.m. Wednesdays to the same time slot

on Fridays, starting March 4.

In addition, "Full House," "Mr. Belvedere" and "The Thorns" will all move to new Friday time periods.

The network is adding three new series:

- "The Wonder Years," New World Television's half-hour comedy about a boy growing up in the 1960s, moves into the Tuesday at 8:30 p.m. time slot on March 15.

- "The Wonder Years" made its debut Jan. 31 after the Super Bowl and earned a 17.9 A.C. Nielsen Co. rating (percentage of TV homes) and a 31 share (percentage of sets in use).

- "Supercarrier," Fries Entertainment's hour-long drama portraying life on an aircraft carrier, comes out of the dock with a 90-minute episode on Sunday, March 6, at 8 p.m., which will become its regular time slot.

- "Probe," Universal Television's hour-long drama about a genius who solves crimes, will open with a two-hour episode on Thursday, March 3, at 8 p.m., which will be its regular time slot.

ABC also said two other series, "Hotel" and "Buck James," will return to the network.

Both "Hotel" and "Buck James" will air on Thursdays, at 9 p.m. and 10 p.m., respectively.

"Hotel" had been on hiatus. "Buck James" had been canceled, and then the network reversed its decision.

Of the canceled series, "The Charmings" and "ABC Thursday Night Movie" will have their last regular airings this Thursday. "Sledge Hammer!" will have its last regular broadcast Friday.

Remaining episodes of the two series will be used later this year.#



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# Viacom to spring show at NATPE

Viacom Enterprises will jump in cold at NATPE with a previously unannounced new weekly cash-and-barter strip carrying the working title "Personal & Confidential." Viacom executives describe the show as "suitable for all dayparts," with a format that will bring to television the "Dear Abby" newspaper format. "We chose to defy the common wisdom that you can't launch a first-run show at NATPE without prior clearances," said a Viacom executive.

\* \* \*

NBC plans an unusual promotional strategy to boost "Day by Day," the upcoming series from "Family Ties" creator Gary David Goldberg. The network plans to air three different episodes of the half-hour show in one week during March. The first episode will run after "ALF" on Monday, followed by an episode after "The Cosby Show" on Thursday and wind up with an installment after "Family Ties" at 8:30 p.m. (ET) on Sunday, where the series is expected to land permanently. The series, by the way, is about a couple who start a day-care center in their home.

\* \* \*

Insiders say at least five affiliates of the Fox Broadcasting Co. in the top 25 markets are balking at the network's proposal to expand Sunday-night programming to 10:30 p.m. this spring. The expansion is necessary if Fox is to shoehorn "It's Garry Shandling's Show" into Sunday's prime-time lineup as planned. But, says one executive close to the negotiations, "At this point, they (the affiliates) would rather drop 'The Tracey Ullman Show' than their local news."

\* \* \*

A 30-second cameo appearance by Democratic presidential contender Gary Hart was dropped by at least one TV station airing reruns of the sitcom "Cheers" last Wednesday night. "We were afraid of some other candidate asking us for equal time," said a spokesman for independent KTLA-TV in Los Angeles, "so it wound up on the cutting room floor." Mr. Hart's appearance in the segment, filmed more than two years ago, was publicized in last week's edition of "TV Guide."

\* \* \*

A King World spokesman says there's no truth to a published report last week suggesting that the aggressive syndicator is pumping \$1 billion into a new feature film enter-

## THE INSIDER



"DAY BY DAY"

NBC will air new show three times in one week during March

prise. "That line of credit is available for anything except feature films," says the company representative. He added that a proposed theatrical version of "The Little Rascals" is the only movie project King World has on the drawing board, and even that will be produced and distributed by an outside studio. The project takes King World back to its humble beginnings as a distributor of the black-and-white Hal Roach shorts that first appeared under the "Our Gang" title during the 1920s.

\* \* \*

Douglas Greenlaw will soon be pushing Cindy Lauper instead of "Wagon Train." The head of CBN Network's sales team just joined MTV Networks as senior vice president of sales, reporting directly to John Reardon, MTVN executive vice president of sales. "There's a lot more similarities (between the networks) than you think," he says, adding he aims to eliminate the MTVN sales team's "severe turnover rate" in the last two years.

Antony Thomas says he's still "as baffled as I always was" by the decision made last May by officials at "Frontline," the PBS-distributed documentary series, to delay distribution of his hard-hitting examination of the evangelical movement. The British producer has since cut 16 minutes from the 104-minute "Thy Kingdom Come . . . Thy Will Be Done," which is now slated to air April 6 on "Frontline." During the intervening nine months, the program has been released as a theatrical film and has won an award from the International Documentary Association. "I was given absolute artistic and political freedom," Mr. Thomas says of "Frontline's" guidelines for the editing process.

\* \* \*

Although details are sketchy, Columbia Pictures Television is shaping up as a company with a bi-coastal personality. Victor Kaufman, the Tri-Star Pictures chairman who now heads the recently merged Columbia/Tri-Star empire, is ordering chief TV deputy Arnold Messer and several other executives to relocate from Los Angeles to Manhattan. One major project Mr. Messer will oversee is the creation of Tri-Star Home Video, which will handle videocassette distribution of all Tri-Star theatrical product. He's also ordered Tri-Star TV President Scott Siegler to oversee the production of all Tri-Star/Columbia network projects, a duty previously assigned to Barbara Corday, who is no longer with the company.

\* \* \*

Invitations have been mailed to 1,000 select NATPE attendees for the King World gala honoring the astronauts on Feb. 26 during the convention in Houston. Among the honored guests are Alan B. Shepard, the first American in space, and Edwin "Buzz" Aldrin Jr., the second man to step on the moon. Also on hand will be Houston Mayor Kathryn Whitmire and, of course, the stars from the King World distributed shows: Pat Sajak, Vanna White, Alex Trebek, Oprah Winfrey and George Schlatter.

\* \* \*

A Feb. 1 Insider item on Page 8 incorrectly reported that Viacom International is considering a "Frank's Place" spinoff, possibly featuring country singer Johnny Cash. Right star, wrong program. The spinoff would be from "Jake & the Fatman."#

—Written by Marianne Paskowski from bureau reports

## Former GM blames owner in flap over R-rated movie

By ROBERT HOMAN  
Staff reporter

WASHINGTON—The former general manager of the Kansas City TV station that is under fire for a possible "indecent" rules violation is pointing the finger at the station's owner, Media Central, for deciding to air an R-rated movie.

"They made the decision to buy the movie and run it at prime time," said Steven Friedheim, who was general manager of KZKC-TV at the time the R-rated film, "Private Lessons," was broadcast.

Media Central has until Feb. 13 to respond to the Federal Communications Commission in connection with the indecency inquiry.

Morton Kent, chairman of Chattanooga, Tenn.-based Media Central, which owns independent station KZKC, refused to comment on the matter.

"We don't talk about ex-employees," he said.

Mr. Friedheim, now senior vice president of the Houston-based Sun Broadcasting, is upset because he feels Media Central officials have implied in statements to the press that KZKC's management was responsible for the film's airing and that those involved subsequently were dismissed.

In a letter from Mr. Friedheim to Media Central's attorneys, which Mr. Friedheim made available to ELECTRONIC MEDIA, he said he decided in November 1986 that movies should be edited so that all "frontal nudity and explicit sex" is eliminated.

"However," he said in the letter, "Media Central's corporate director of promotion's interpretation of that policy was that the showing of breasts in movies like 'Private Lessons' was consistent with our stated policy, and in his words, 'very European.'"

When the FCC announced its inquiry into the matter last month, agency spokesman John Kamp said the movie, which KZKC aired last May, had "full frontal nudity in a sexual context."

**'Media Central's corporate director of promotion's interpretation of that policy was that the showing of breasts in movies like "Private Lessons" was consistent with our stated policy, and in his words, "very European."'**

—Steven Friedheim  
former general manager, KZKC-TV

Also at that time, Mr. Kent told ELECTRONIC MEDIA that he reviewed the film after it aired and found that it was, in fact, in violation of the company's own programming standards.

He also said all of the personnel involved in running the film are no longer with the company.

Mr. Friedheim said he was not fired by Media Central, but that he resigned for reasons totally unrelated to the "Private Lessons" matter.

He said the purpose of his letter to Media Central was to explain his version of events and to urge the company to accurately reflect the facts in any future public statements. But he said he is not threatening legal action in the matter.#

## Bristol-Myers Co. makes upfront buy for 'Family Feud'

By MARIANNE PASKOWSKI  
New York bureau chief

NEW YORK—In an unusual move, Bristol-Myers Co., one of the nation's largest barter advertisers, last week said it has made a "significant" upfront buy in LBS Communications' "Family Feud" for this fall.

In past years, national advertisers generally have held off on their upfront barter buys until after the NATPE convention in order to see whether any of the new first-run shows would reach at least 70 percent of the country.

At the time Bristol-Myers made the deal, LBS had cleared about 50 percent of the country, including 25 stations in the top 50 markets.

"Bristol-Myers was very impressed with the show after viewing the pilot," said Peggy Kelly, director of media and programming services for Bristol-Myers, in a prepared statement.

Ms. Kelly said that Bristol-Myers had "considerable faith" in the show, which was reinforced when the NBC owned-and-operated stations bought the show to air in prime access next season.

Michael Weiden, president of TV Horizons, the advertising sales arm

of LBS Communications, would not comment on how big the Bristol-Myers' deal was. But he did say he expects that the one minute of national barter time available in the show will bring in \$25 million.

Mr. Weiden also confirmed that a 30-second unit in "Family Feud" was selling for about \$55,000. LBS is guaranteeing advertisers a 12 rating (percentage of TV homes).

Broadcast buyers at several ad agencies thought the unit cost on "Feud" was high because it was likely that the show would air in early fringe in many markets, where the number of households using television generally is lower.

They pointed out that, by contrast, a unit in "Wheel of Fortune," the No. 1 show in syndication and a program with strong prime-access clearances, costs \$75,000 to \$100,000, on average.

Bristol-Myers is the fourth-largest barter advertiser, according to data collected by Broadcast Advertisers Reports and distributed by the Television Bureau of Advertising.

From January to September last year, the packaged goods company spent \$19.4 million in barter syndication, a 73 percent increase over the \$11.2 million spent for the first three quarters of 1986.#

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World Radio History

# Blacking out the president

The decision by ABC, CBS and NBC not to carry President Reagan's Feb. 2 speech live plays into the hands of those who persist in dubbing the major broadcast networks too arrogant and too powerful.

Cynical critics might add "too greedy" to the list of grievances, since the rejection of Mr. Reagan's speech coincided unfortunately with the February sweeps.

Meanwhile, CNN, which carried the speech, is left to play the part of television industry good citizen, giving cable a public relations coup of sorts.

The news judgment behind the broadcast networks' decision to say no to President Reagan's speech appears to have been sound; the speech was simply a rehash of Mr. Reagan's pro-Contra position. But newsworthiness was not the only factor the networks should have considered.

Other important considerations include the troubling implications of allowing a small group of network executives to decide if and when an elected president may or may not broadcast his views to the people who elected him. We wonder, for example, what would happen if a president requested air time but refused to say what he planned to discuss.

In most countries, a head of state has no difficulty gaining access to the airwaves to address his or her nation. In our country, the government thankfully doesn't own a national radio or television network

nor does it have a great deal of control over the private citizens who do.

Still, our own chief executive occasionally needs access to the airwaves, and our system must be able and willing to provide it. For the system to work, there must be cooperation and, yes, a certain amount of trust on both sides.

American broadcasters and network executives are always expected to fill three frequently conflicting roles: statesman, businessman, journalist. In the case of presidential requests for air time, it is the statesman's role that must dominate.

As we see it, a network should give a requesting president the benefit of the doubt almost any time he asks for time, leaving the people to judge for themselves what he has to say. While it is true that such a system more or less existed until Richard Nixon abused it, it does not necessarily follow that all presidents must now be treated as if they were Richard Nixon.

A better solution is for ABC, CBS and NBC to reach an agreement whereby they take turns carrying "unwanted" presidential speeches. This would give the president access to at least one major network at all times. The alternative is to invite a system whereby all three networks are required to carry all presidential speeches. #

## LETTERS TO THE EDITOR

### Value of satellite services overstated

I read with much interest the item in the Jan. 18 issue on the CBS Newsnet system (Page 32). As an employee of one of these services, it is always interesting to read what the competition is doing.

In my career with various news organizations and dealing with the managers of these services, I feel all articles of this sort just seem to be great public relations. These stories always mention the number of stories transmitted each day and how well the new technology is working, but I wonder if it is really true.

Dealing with individual affiliates every day, I question how much these expanded services of the networks are actually being used and in what form they are used.

The statements of news directors at the RTNDA praising their operations and, of course, advertisements in your publication and other magazines give the impression these services have revolutionized electronic journalism.

I know of news directors who have not even seen the product being offered by Conus, Newsfeed, CNN and the networks. Some do not even know what their station is using on a daily basis.

In larger newsrooms, where the news director has executives to manage the daily news operation, the news director may not

even watch his own show but is more concerned with the competition.

I know of some stations, who belong to more than one of these services, that do not even record all of these feeds. In some large markets, even the producers of individual shows have never seen the entire feed, and in many smaller markets, not enough personnel is available to monitor the satellites.

I know of instances where editorial information in these stories is anywhere from 12 hours to two days old; while this information is communicated to the affiliates, sometimes it is not.

While the technology works well in most cases, as with anything, there are many failures and confusion. Consequently, some important "breaking" stories have never been transmitted in time for most affiliates to use on their programs.

I know of some stations who have continually claimed that the quality of the transmitted material renders the story unfit for broadcast.

There is no doubt the assistance of these services makes it easier for an affiliate to cover the "big" story or even exchange material between two stations on a particular event, but I wonder whether the sheer number of stories and technology on a daily basis is useful to stations.

I would love to see . . . a story on how effective these services are and whether the daily usage of these services is as effective as it is claimed.

Name withheld by request

### Broadcast education debate is irksome

A scratch in a record drives me nuts when the same musical phrase is repeated again and again. The same repetitive nature of the broadcast journalism education debate seems to be having the same effect (EM, Jan, 25, Page 1).

If news directors want more "experienced" graduates, then I suggest they provide more relevant internships and they donate equipment to equipment-starved programs. I also suggest they get involved. Local colleges would welcome their expertise.

As for academics, it's been my experience that many students today would fail current events quizzes, and some professors haven't been inside newsrooms in 10 years.

The ideal broadcast journalism graduate should be able to put stories into larger perspective because of his or her liberal arts education, and he or she should be able to get quality work finished on time because of hands-on experience.

End of debate. You either fix the scratch or you throw the record away and start anew.

Gene Pinder  
adjunct instructor  
University of Tennessee  
at Chattanooga

## QUICK TAKES

### What impact do you think high-definition television will have on the industry?



**Brent Stephenson**  
station manager  
WPWR-TV  
(Ind.)  
Chicago

"I think the industry needs something like HDTV to increase viewership. It would bring TV to a more high-tech level, and TV hasn't been thought of at that level before. We've started to improve TV technology with stereo sound, and HDTV would take that one step further."



**Wayne Thomas**  
vice president and general manager  
KTVI-TV  
(ABC)  
St. Louis

"In the long term, high-definition TV could have a dramatic impact. It's critical that over-the-air broadcasters remain competitive in terms of picture quality. We basically have to watch developments in HDTV very carefully. We have to remain competitive with other media."



**Bob Levi**  
vice president and general manager  
WTBS-TV  
(Ind.)  
Atlanta

"HDTV has the potential to take a great product and make it even better, especially in the area of live sports telecasts. With cable now reaching more than 50 percent of American TV households, we can take advantage of HDTV to make more viewers aware of the benefits of cable television."

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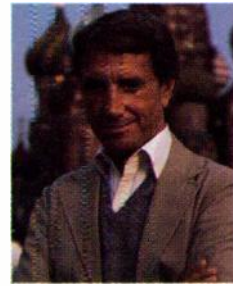
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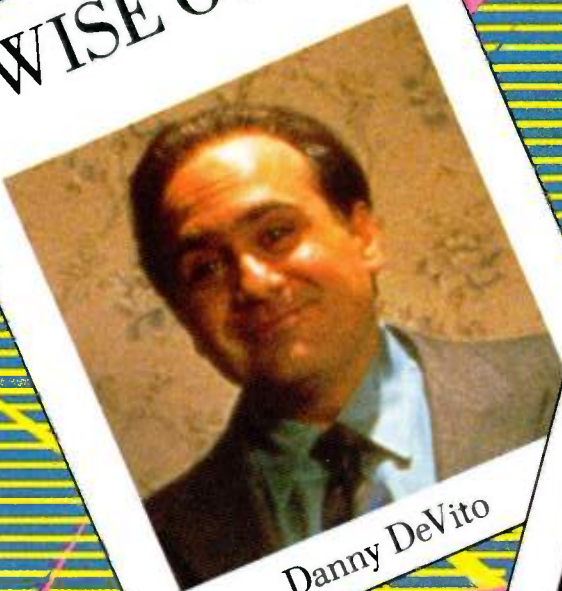
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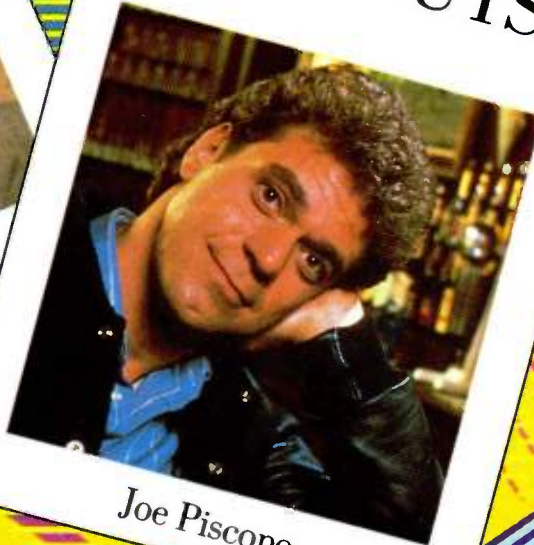
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Joe Piscopo

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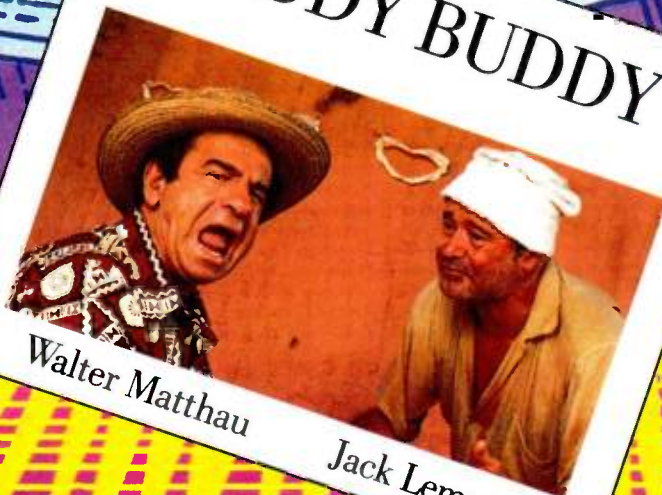
Mel Gibson

MRS. SOFFEL



Diane Keaton

BUDDY BUDDY



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Jack Lemmon

PREMIERE 4

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The Olympic mascots visit Nakiska, the site of the Alpine skiing events.

## Winter Olympics factbook

(Continued from front cover)

**ABC hosts:** Jim McKay, principal anchor; Keith Jackson, weekend daytime host; Frank Gifford and Kathie Lee Gifford, late-night hosts on daily wrap-ups.

**Logistics:** ABC Sports will occupy 65,000 square feet of space in the Olympics broadcast center. Four fully equipped 60-foot trailers, assembled at a cost of \$1.2 million each, are at the heart of the operation, which will include 800 ABC staff people.

**Broadcast hardware:**

50 cameras; 23 videotape recorder units at competition sites, six in studio.  
41 1-inch editing machines in nine editing bays.  
Five satellite dishes (two are for radio transmission).  
Seven mobile units.

Five electronic news-gathering trucks for on-location stories around Calgary  
Combination of fiber optic and microwave links for feeds from competition sites.  
25 video machines to record worldwide feeds.  
Computerized system to log and locate 3,500 to 4,000 hours of material in on-site videotape library.  
One helicopter.

**Scope of the event:** An estimated 1,500 athletes from 57 countries will compete in 11 sports. They will be backed by 1,100 coaches and support personnel. Three demonstration events—freestyle skiing, short-track speed skating and curling—will also be staged, along with exhibitions in blind cross-country skiing and disabled slalom skiing.

**Key competitions:**

**Ice hockey:** Coverage of this popular Olympic sport begins the first evening, Feb. 13, with the USA-Austria and USSR-Norway games. The Soviets and the United States will meet Feb. 17.

In addition, Team USA meets Czechoslovakia on Feb. 15, Norway on Feb. 19 and West Germany on Feb. 21. The medal round begins Feb. 24. The Soviets, Sweden and Canada are the favorites.

Al Michaels and Ken Dryden will call the action from the Olympic Saddledome, home of the National Hockey League's Calgary Flames.

**Alpine skiing:** Despite the absence of any serious U.S. medal contenders, men's and women's slalom and downhill skiing remain among the most popular Olympic events, mainly because of the sheer speed: A downhill skier achieves a top speed

of 130 mph. By comparison, bobsledders hit 100 mph. Alpine skiing kicks off Feb. 14 with coverage of the men's downhill; the women's downhill is Feb. 18.

**Speed skating:** American athletes are expected to make a strong showing in the men's 500-meter (Feb. 14) and 1,000-meter (Feb. 18) races and the women's 500-meter race (Feb. 22). At longer distances, the East Germans and Russians are prime contenders for gold medals.

**Figure skating:** The sport offers another strong opportunity for the U.S. team. The pairs' short program airs in prime time Feb. 14, with the freestyle program on Feb. 16. The men's short program is slated for Feb. 18, with the freestyle program on Feb. 20, both in prime time. The women's short program will be on Feb. 25, with the freestyle program on Feb. 27.

**Counterprogramming:** With the February sweeps in full swing, NBC and CBS have lined up a variety of big-name programming to counterattack the Olympics.

For NBC, the lineup includes a special one-hour "Golden Girls" on Feb. 13, the eight-hour "Noble House" miniseries starring Pierce Brosnan Feb. 21 to 24, and the made-for-TV "Perry Mason: Case of the Avenging Ace" on Feb. 28.

For CBS, the lineup includes the made-for-TV "Bring Me the Head of Dobie Gillis" on Feb. 21, "The Wizard of Oz" on Feb. 24 and the four-hour "Bluegrass" miniseries Feb. 28 to 29.

**Olympics broadcasts:** On Saturday, Feb. 13, ABC will cover the opening ceremonies from 2:30 p.m. to 5 p.m. (ET), followed by coverage from 5 p.m. to 6 p.m. and 8 p.m. to 11 p.m.

On Sunday, Feb. 14; Saturday, Feb. 20; and Saturday, Feb. 27, ABC will provide Olympic coverage from noon to 6 p.m., 7 p.m. to 11 p.m. and 11:30 p.m. to midnight.

From Monday, Feb. 15, to Friday, Feb. 19, and from Monday, Feb. 22, to Friday, Feb. 26, ABC will provide weeknight coverage from 8 p.m. to 11 p.m. and 11:30 p.m. to midnight.

On Sunday, Feb. 21, ABC Olympics coverage will air from 11 a.m. to 6 p.m., 7 p.m. to 11 p.m. and 11:30 p.m. to midnight.

And on Sunday, Feb. 28, the final day of the Olympics, ABC will broadcast the Games from noon to 6:45 p.m., followed by the closing ceremonies from 7 p.m. to 11 p.m. #

# ABC Sports plans to place viewers in Olympic action

By RICHARD TEDESCO  
Staff reporter

CALGARY, ALBERTA—When the Winter Olympic Games begin in Calgary this week, ABC Sports intends to give television viewers an unusual view of the competition.

ABC will try to let viewers experience the sensation of participating in the events, largely through greater use of miniature "point-of-view" cameras mounted to athletes' equipment.

The cameras, made by Panasonic and Ikegami, are to be placed on bobsleds, luges and athletes' helmets in larger numbers than ever before, according to ABC Sports.

"We're using many, many more of them because the quality is very good," says Julius Barnathan, president of ABC broadcast operations and engineering.

Aside from providing broadcast-quality shots of the 90-meter ski-jump or the Mt. Allan ski slopes, ABC wants to put the viewer in the picture.

"We want the viewer to feel like he or she is in the competition," said Larry Kamm, producer of ABC's point-of-view project.

Mr. Kamm said there are even plans to attach one of the mini-cameras to a hockey puck that will be shot on goal.

In addition to the point-of-view units, ABC will make extensive use of "super-slow motion" to freeze the motion of a downhill skier by recording the action at 90 frames per second—three times the speed of a standard camera.

Those cameras will be in place at nine locations for the Alpine events at Nakiska.

ABC's shots will supplement the coverage by the Canadian Television Network, the host broadcaster, which is preparing to send out 585 hours of feeds from the Calgary games to broadcasters worldwide.

Alpine coverage will include the "Lizum" shot, first used by ABC in 1964, to provide a perspective of the entire mountain in a camera shot from a neighboring promontory.

"It does give you a sense of where each skier is on the course," explained Geoff Mason, vice president of Olympic production and coordinating producer for ABC Sports' Olympics coverage.

During Nordic coverage, ABC has scouted out a segment of the cross-country skiing course to help put the viewer in the environment and give a sense of the grueling competition.

"We have one place where you're going to be moving with the skier for about 400 yards, and it's a dynamite background," Mr. Mason said.

Use of overhead shots from a roving helicopter will also be employed for dramatic overviews of the cross-country and biathlon competitions.

In addition to the point-of-view cameras, hand-held cameras will be used along the luge and bobsled course to illustrate the speed and offer a sense of what it's like to

move through the course's 260-degree "Kreuzel" turn.

All that video will be integrated with enhanced audio from more than 120 microphones at the different sites.

Additionally, CTV plans to enhance ABC's Olympic hockey coverage with one camera set up in the goal to give viewers the goalie's view of oncoming shots.

Another camera will be set up for an occasional five-second "speed shot" to follow individual players along the ice.

In fact, with advances in the video field during recent years, there's virtually nothing the camera can't catch, according to Ralph Mellanby, CTV's executive producer for the Winter Games.

"We now have the ability with our lenses to catch the moment when somebody lost their edge," he observes.

**'We now have the ability with our lenses to catch the moment when somebody lost their edge.'**

—Ralph Mellanby  
CTV executive producer

But, he adds, "The athlete's still paramount."

That also expresses ABC Sports' attitude in approaching the XV Winter Olympic Games.

"This is an emotional thing. You have to capture that," said ABC's Mr. Barnathan. "There's tremendous pressure on these young kids. It's unusual."

He says slow-motion shots and camera isolation on athletes before, during and after competition are the keys to conveying their reactions to the pressure points of Olympic competition.

"It's amazing what you can see in the faces, the concentration," Mr. Barnathan said.

In focusing on the human effort of the competition, ABC is bringing out all of its technical bells and whistles, as evidenced by its extensive broadcast center in Calgary.

"We're our own little production company," says Roger Goodman, ABC's Olympics coordinating director.

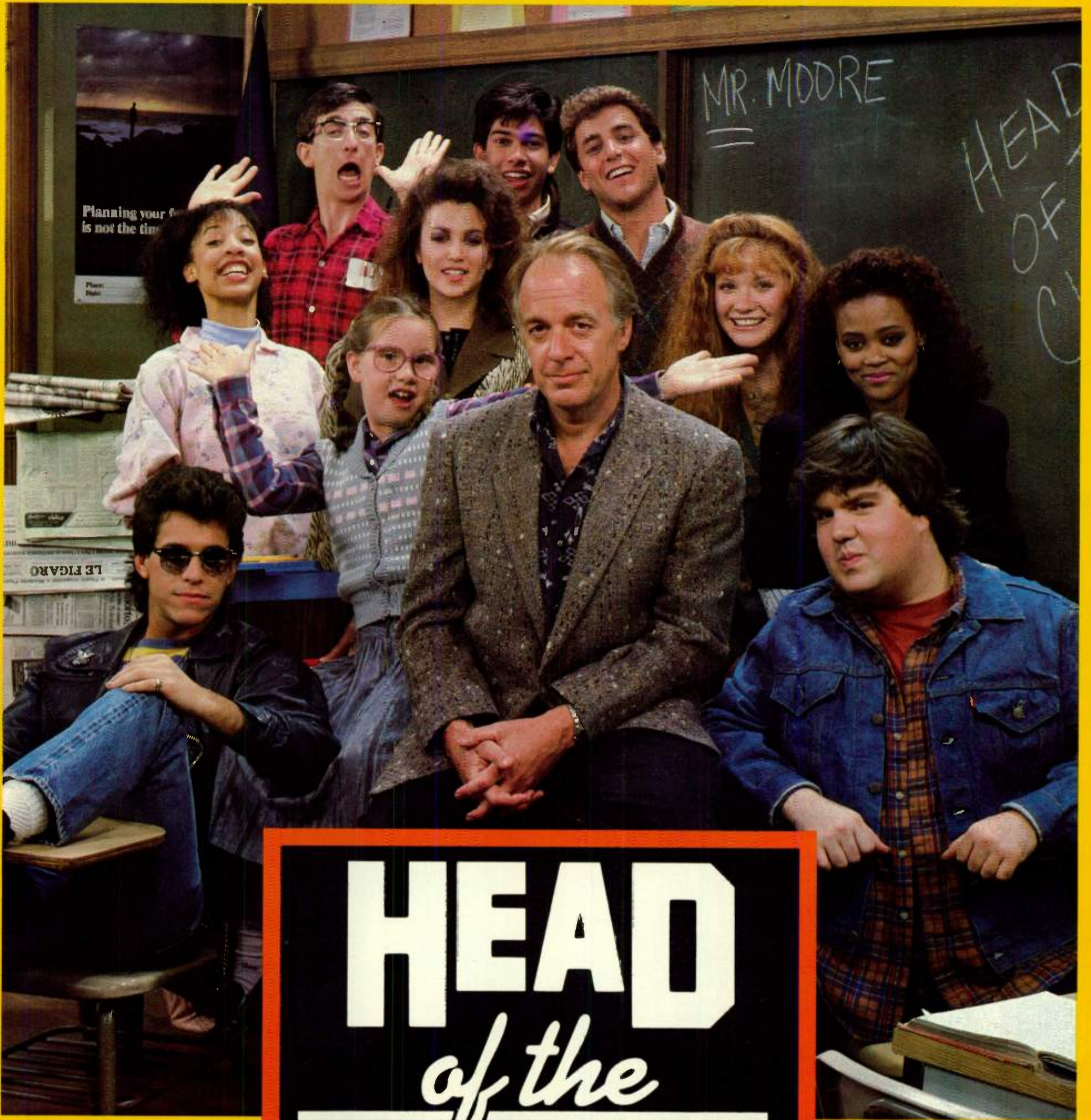
ABC's main control room in Calgary contains 100 monitors showing feeds from the various venues and enables in-studio producers to communicate instantly with technicians and reporters at all the different locations.

Among the gadgetry, the enhanced graphics from five Dubner character background generators can reproduce the action of events, animating "real-time" re-enactments of a spectacular ski jump or a bobsled accident.

It's all part of a progression for ABC in techniques for improving all the elements of Olympics coverage.

"We're really just getting more sophisticated as we go along," says Dennis Lewin, senior vice president of production for ABC Sports. "Everything is just more refined in the way we do things. You're always looking to do something different," he said.

In production work as competitive as the network sports business, innovation becomes a necessity because, as Mr. Lewin puts it, "You're only as good as your last show." #



# HEAD *of the* CLASS



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## CALENDAR

## February

Feb. 8, **Black Presence in TV: The New Force and the Economic Reality of the Black Marketplace**, New York Television Academy drop-in dinner, Copacabana, New York. Information: Mary Tischbein, 212-765-2450.

Feb. 8-10, **Cable Television Public Affairs Association Forum '88**, third annual membership meeting, Ritz-Carlton-Buckhead Hotel, Atlanta. Information: Megan Hookey, 202-775-3629.

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. 8-March 14, **Women in American Journalism: Today and in the Future**, series of public lectures and panels sponsored by the University of California, Berkeley Graduate School of Journalism, University of California, Berkeley, Berkeley, Calif. Information: Suzanne Donovan, 415-642-4890.

Feb. 9, **Southern California Cable Association monthly meeting**, Pacifica Hotel, Culver City, Calif. Information: Aisha Wofford, 213-684-7024.

Feb. 10, **New York Television Academy drop-in luncheon** featuring guest speaker Morton Downey Jr., host, "Morton Downey Jr. Show," Copacabana, New York. Information: Mary Tischbein, 212-765-2450.

Feb. 10-March 9, **Producers on Producing: Television** seminar sponsored by the American Film Institute, American Film Institute campus, Los Angeles. Information: Janet Hahn, 213-856-7690. Outside of California, 800-221-6248.

Feb. 11, **Technical seminar** sponsored by the Central California Society of Cable Television Engineers, Picadilly Inn, Fresno, Calif. Information: Andrew Valles, 209-453-7791.

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

Feb. 11-March 17, **Packaging and Selling Your Project for TV** seminar sponsored by the American Film Institute, American Film Institute campus, Los Angeles. Information: Janet Hahn, 213-856-7690; outside California, 800-221-6248.

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. 12-May 5, **25 Years on the Air**, exhibition of WNET-TV's series and specials, Museum of Broadcasting, New York. Information: Letty Aronson, 212-752-4690.

Feb. 13, **An Introduction to Community Access Television** orientation session sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Jose Andrade, 312-738-1400.

Feb. 16, **Cable Feud**, sponsored by the New York Women in Cable, HBO, New York. Information: Beth Araton, 212-661-6040.

Feb. 16-17, **Broadcast Credit Association credit seminar**, San Diego Marriott, San Diego. Information: Mary Ghiselli, 312-296-0200.

Feb. 17-21, **Music Personnel Conference** sponsored by the Association of Music Personnel in Public Radio, Westin Hotel, Boston. Information: John Fischer, 319-335-5730.

Feb. 18, **An Introduction to Community Access Television** orientation session sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Jose Andrade, 312-738-1400.

Feb. 18-19, **Broadcast Financial Management Association and Broadcast Credit Association** board meeting, San Diego Marriott, San Diego. Information: Mary Ghiselli, 312-296-0200.

Feb. 19-21, **Economics and the '88 Elections** conference for journalists, sponsored by the Foundation for American Communications and the Gannett Foundation, Asilomar Conference Center, Pacific Grove, Calif. Information: Dale Shaps, 213-851-7372.

Feb. 20-21, **Introduction to Film and TV Production Research** seminar sponsored by the American Film Institute, American Film Institute campus, Los Angeles. Information: Janet Hahn, 213-856-7690. Outside of California, 800-221-6248.

Feb. 21-March 13, **Vietnam on Television/Television on Vietnam**, an exhibition of Peabody Award Collection broadcasts, Kraft Television Theatre, Museum of Broadcast Communications, Chicago. Information: Dottie Jeffries, 312-987-1500.

Feb. 22, **"Reported by . . . Eric Sevareid"** seminar series benefit dinner, sponsored by the Museum of Broadcasting, St. Regis Hotel, New York. Information: Letty Aronson, 212-752-4690.

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

Feb. 23, **Greater Philadelphia chapter of Women in Cable meeting**, Williamson's Restaurant, Bala Cynwyd, Pa. Information: Liz Bacon, 215-293-8681.

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

Feb. 24, **Technical seminar** sponsored by the Greater Chicago chapter, Society of Cable Television Engineers, Embassy Suites Hotel, Schaumburg, Ill. Information: John Grothendick, 312-438-4200.

Feb. 24, **An Introduction to Community Access Television** orientation session sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Jose Andrade, 312-738-1400.

Feb. 25-26, **Satellite Technology**, a seminar for the non-technical manager and executive, Park Hyatt, Washington. Information: Casey Jones, 800-722-9000, ext. 116.

Feb. 25-29, **National Association of Television Program Executives conference**, George R. Brown Convention Center, Houston. Information: Nick Orfanopoulos, 213-282-8801.

Feb. 26-28, **Intercollegiate Broadcasting System national convention for college and school radio stations**, New York Penta Hotel, New York. Information: Jeff Tellis, 914-565-6710.

## Major events

## Monte Carlo

Monte Carlo ..... Feb. 8 to 13  
Information: Andre Asseo, 45-62-31-00.

## 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

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.

## March

March 1, **Ohio Cable Television Association** annual business meeting, Hyatt on Capitol Square, Columbus, Ohio. Information: Dan Helmick, 614-461-4014.

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 2-4, **Satellite VII: New Market Opportunities in Satellite Communications and Broadcasting**, Marriott Crystal Gateway Hotel, Washington. Information: Brian Bigalke, 800-722-9000, ext. 116.

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 11-13, **The United States and Mexico** conference for journalists, cosponsored by the Foundation for American Communications and the Gannett Foundation, San Diego Princess, San Diego. Information: Dale Shaps, 213-851-7372.

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 14-15, **National Association of Broadcasters Group Fly-In**, DFW Hyatt Regency Hotel, Dallas. Information: Joy Lynn Dunlap, 202-429-5417.

March 14-18, **Technology studies seminar**, Gannett Center for Media Studies, New York. Information: Shirley Gazsi, 212-280-8392.

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 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. In New York, 914-328-9157.

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. In New York, 914-328-9157.

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 13-16, **20th annual International Television Association international conference and Golden Reel awards ceremony**, Caesars Palace, Las Vegas. Information: Inez Wehrli, 214-869-1112.

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

April 15, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Adam's Mark Hotel, St. Louis. Information: Steve Currie, 503-243-6666.

April 15-19, **Munditele** world show of television productions, Feria De Zaragoza, Zaragoza, Spain. Information: Manuel Boada, 718-544-8400.

April 16-17, **Economics and the '88 Elections** conference for journalists, cosponsored by the Foundation for American Communications and the Gannett Foundation, Vista International Hotel, Washington. Information: Dale Shaps, 213-851-7372.

April 17-20, **Broadcast Financial Management Association and Broadcast Credit Association** 28th annual conference, Hyatt Regency New Orleans, New Orleans. Information: Mary Ghiselli, 312-296-0200.

April 18, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Marriott Marquis, Atlanta. Information: Steve Currie, 503-243-6666.

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 22, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Hyatt Hotel, Minneapolis. Information: Steve Currie, 503-243-6666.

April 22-24, **PBS Rocky Mountain Retreat**, women's media conference, Sundance Resort, Sundance, Utah. Information: Suzanne Singer, 703-739-5036.

April 25, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Downtown Marriott, Salt Lake City. Information: Steve Currie, 503-243-6666.

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.

## May

May 9-13, **Video Expo Los Angeles**, seminar for video professionals, Los Angeles Convention Center, Los Angeles. Information: Barbara Dales, 800-248-5474. In New York, 914-328-9157.

May 11-18, **Golden Rose of Montreux Television Festival for light entertainment television programs**, Montreux Convention Center, Montreux, Switzerland. Information: John Nathan, 212-223-0044.#

**WHAT THE  
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“THE PEOPLE’S COURT”  
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World Radio History

# CNN move to new quarters created technical dilemmas

(Continued from Page 32)

People who had previously been able to hail a colleague with a hand-motion or a shout were now hundreds of feet away. As a solution, speaker-phones were put in for emergency communications.

In other cases, the technical improvements related more to the modern image CNN wanted its new studios to have. Significant time and energy was spent for on-camera improvements.

One of the news sets was slated to show the anchors overlooking the atrium of the CNN Center complex, a retail area with shops, night spots and glass elevators.

But this vista created problems. Because of the great temperature differences between the atrium and the studio due to hot studio lighting, the studio shots required different cameras to avoid distortion.

Engineers solved the problem by putting filters on the set's windows that look out over the atrium.

"Now, we have a desired effect of a 'nice, warm anchor,' with the building just slightly blue and a bit out of focus," Mr. Furnad says.

Unwanted glare and reflection on the studio windows from both atrium lights and anchor desk-tops was another concern. To fix the potential problem, the glass was angled to reflect the floor. Plus, the set was moved far enough from the glass to eliminate troublesome glare.

It was also decided that the new CNN Headline News weather sets would have a distinct look. A new Chromakey set was constructed on a flat wall.

Normally, problems arise because the on-camera meteorologist needs to look to the side of the weather board at a monitor while appearing to actually be looking at the map.

"When that happens, it's obvious they are not looking at the weather board," Mr. Furnad says. "We had to make it look more realistic."

Technicians cut a hole in the weather board, and put the monitor inside it. Then they had to mask the monitor so that the camera wouldn't pick it up.

"It took a lot of playing with the cameras so that the clip-on switcher would clip out the recess," said Mr. Furnad.

Most of these problems and enhancements were visualized well before the move.

Once CNN executives felt they had planned as much as possible, a four-week regimen was set up just before the move.

The first week, in mid-June, was devoted to testing cameras, audio and lighting and communications systems. The second week consisted of rehearsals, with anchors reading from the TelePrompTers and technicians inputting graphics.

In the third week, writers, copy editors and pro-

ducers were producing 10-minute "shows"—not for airing, but as part of a familiarization process.

The fourth week was for more intensive rehearsals, intended to get all participants in the process.

Some design bugs were discovered even at that late date. For example, editors discovered that they had to go through two doors to get into the playback room. In an emergency situation, where fast-breaking news needed to be edited in a hurry, this would cost precious seconds.

The problem was fixed by cutting a hole in the wall and putting in a flap door where the tape could be passed to the playback room.

Because both CNN and Headline News are 24-hour-a-day operations, the move had to be accomplished without any interruption of service.

"Engineering figured out what we needed to stay on the air in both places," Mr. Furnad says.

The fact that so much of the CNN studio equipment was either new or enhanced rather than simply moved from one place to another made things easier.

Some \$12 million in new equipment was ordered. For example, the newsroom computer capacity was expanded to six 380-megabyte disk-drives capable of serving as many as 500 terminals and printers.

Perhaps the biggest hurdle to face was how to communicate signals from CNN Center to satellite uplinks, which were—and still are—at Techwood, two miles away. Three miles of fiber-optic cable and 15 satellite sending and receiving antennas were involved. Previously, the dishes were quite literally in the back yard.

Difficulties were avoided because while the CNN Center was being built, the earth station at Techwood was being rebuilt.

"Everything was moved so they were able to go install each end of the fiber network ahead of time and get them checked out," says Charlie Huff, managing director of CNN's Newsbeam satellite service.

"We switched circuits over that weekend so that we had some of the feeds terminating both at Techwood and CNN Center. Then, as gradually as possible, we had some terminating only here, and then all only here."

The switch was officially accomplished at 6 a.m. on July 13. The mood was jubilant.

At the time, Ed Turner, CNN executive vice president, said, "About 5:30 this morning, I think everyone was holding their breath to see if the thousands of feet of cable, wires and phone lines and millions of dollars worth of new equipment would be on line with no problem."

"At 6:01 a.m.," says Mr. Turner, "a lot of people let out a huge sigh of relief and were very excited to see this move completed." #

# Tacky promotions can gain publicity for radio stations

Radio stations across the country are making a discovery: Promotions in quasi-bad taste bring good results.

Consider the way KWK-FM in Granite City, Ill., which serves the St. Louis market, celebrated December's Reagan-Gorbachev summit.

"We all noticed the nice, little birthmark on Gorbachev's head," says Jane Mertens, station promotion director, "so we wondered who else had strange ones."

So KWK held a "weird birthmark contest."

The first to wonder was morning man Steve Cochran, host of "The Dawn Patrol," which became the forum for the search.

During the superpower summit, St. Louis listeners called in and described their unusual birthmarks on the air. Those with the oddest ones were invited to the station for an examination and on-air description by Mr. Cochran. The only exception was a man who claimed to have a birthmark shaped like the state of Missouri on his private parts.

"Nobody here wanted to check that out, so we had him bring his brother along, who confirmed it," explained Ms. Mertens.

But the winner was Patrick Whitechurch, who sports "a large, strange one on his nose that turns red when he becomes sexually excited," she says.

The station proved that by giving Mr. Whitechurch pictures from Playboy and Penthouse magazines to look at.

"It really did light up," insists Ms. Mertens, "and as soon as it did, he was the clear winner."

His prize? A trip to Moscow. That's Moscow, Idaho, not Russia. However, Mr. Whitechurch opted for a substitute trip to the Bahamas.

The station's prize: loads of local publicity, including both TV and



MARKETING

Susan Spilman

newspaper coverage.

How does radio get away—and get ahead—with stunts of questionable taste?

"People don't see your face on radio," reasons Ms. Mertens. "DJs are used to saying and doing outrageous things. And people love it. Driving to work, people love to hear obnoxious comments that they may be thinking but can't say at work or in public."

Houston's KLOL-FM went public in a big way recently with its less-than-proper "Bazoomerang Brasiere," a 40-foot, 400-pound bra made out of canvas.

The station had it built by a local awning company for \$5,000 to promote its giveaway of a breast-enlargement operation. In the KLOL contest, modeled after a similar contest held last year by WYHY-FM in Nashville, Tenn., participants had to explain why they were the most deserving of larger breasts.

KLOL unveiled the colossal cups by hanging them from a station billboard. The bra was hung in the middle of the night so it could greet Houston's commuters the next morning.

It did, but by noon the city made KLOL take it down because the size violated billboard codes.

Undeterred, KLOL staffers brought the bra to a community 10-kilometer run using roller skaters. Next, they hung it from a hot air balloon, then it turned up at a local marathon.

The publicity helped bring in 300 contest entries over a 40-day period. The winning entrant was Lisa Yost, who submitted a mannequin with her face painted on it; the breasts were cut out and replaced with deflated balloons.

Nashville's WYHY recently gave away an even tackier prize: a funeral.

The station suspended a coffin full of money at various intersections around town, and listeners called in to guess the sum. The person coming the closest without going over was awarded the money and was invited to have their funeral paid for ahead of time. The winner opted instead for an undisclosed cash prize.

"Sometimes we get complaints that contests are in bad taste," admits WYHY Promotion Director Scott Baker. "But we also get lots of calls saying it's great, so it evens out."

"We're trying to get back to the old radio days when stations had people running from UFOs. We play good music, but so do a lot of other stations. We have to offer the best entertainment, too."

Last week, that consisted of another strange giveaway: a divorce.

About 1,000 Nashville listeners called in, eager to win the prize by explaining why they most deserved it. The winner was a woman who wanted the prize for her married, live-in boyfriend. #

FEAR OF FALLING



## Don't let a little fall...be your downfall

This public service health campaign draws attention to the threat of structural health problems and how they can be avoided. It also gives safety tips to protect against minor falls which can turn into major health problems. Send for these free, produced television and radio spots without obligation. Preview them and schedule only if you like them. No need to return tape. More than 2,000 radio and T.V. stations run ACA-produced spots.

TO: American Chiropractic Association  
1701 Clarendon Boulevard  
Arlington, Virginia 22209 88-1

Please send me copies of "FEAR OF FALLING" public service spots for:

Television (One 60 sec. & one 30 sec. on 1/4" Videocassette)

Radio (Five 60 sec. & five 30 sec. Taped Spots)

I understand the spots will be sent without cost or obligation.

Public Service Director \_\_\_\_\_

Station \_\_\_\_\_

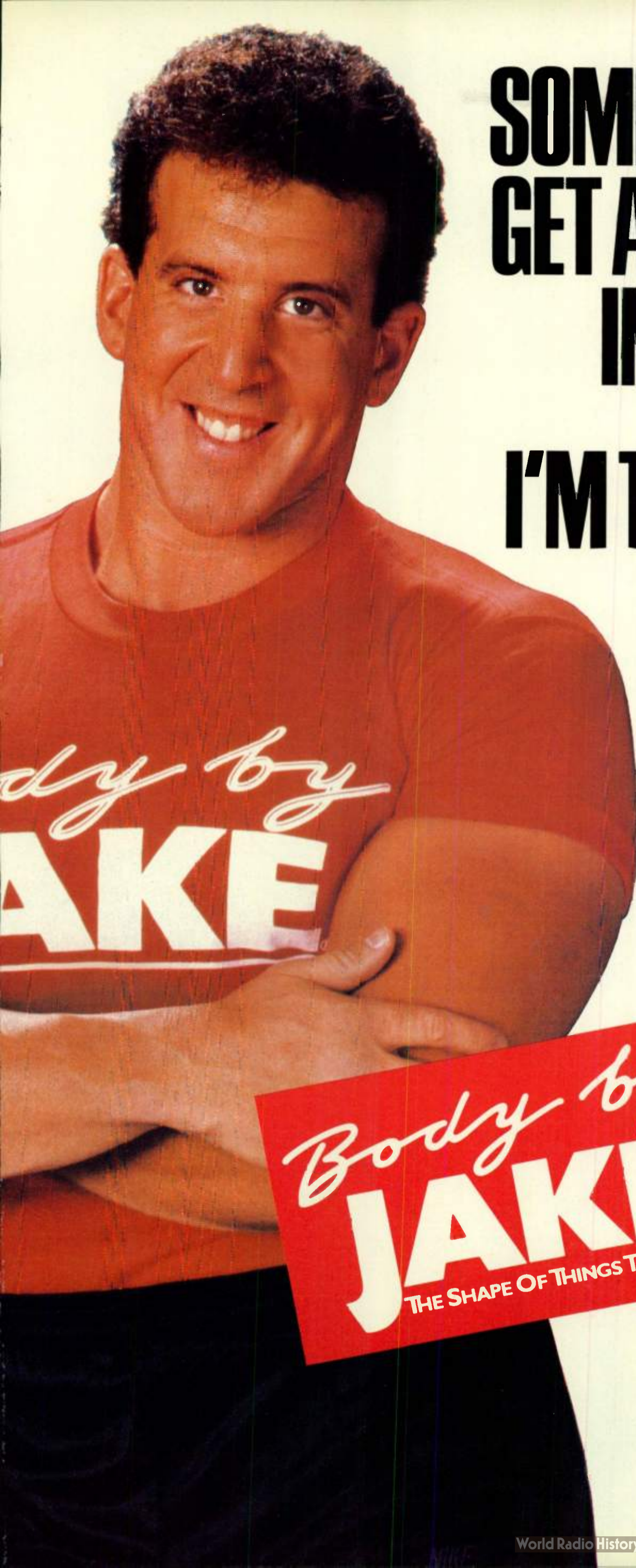
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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please Send Me Additional Health Campaigns That Are Available

**The consequences of an uncontrolled fall from a major height is obvious, but what most people overlook is the seriousness of minor slips, slides, stumbles and falls.**

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IN THE MORNING.**

**I'M THE GUY WHO'S  
GONNA DO IT.**

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*Body by*  
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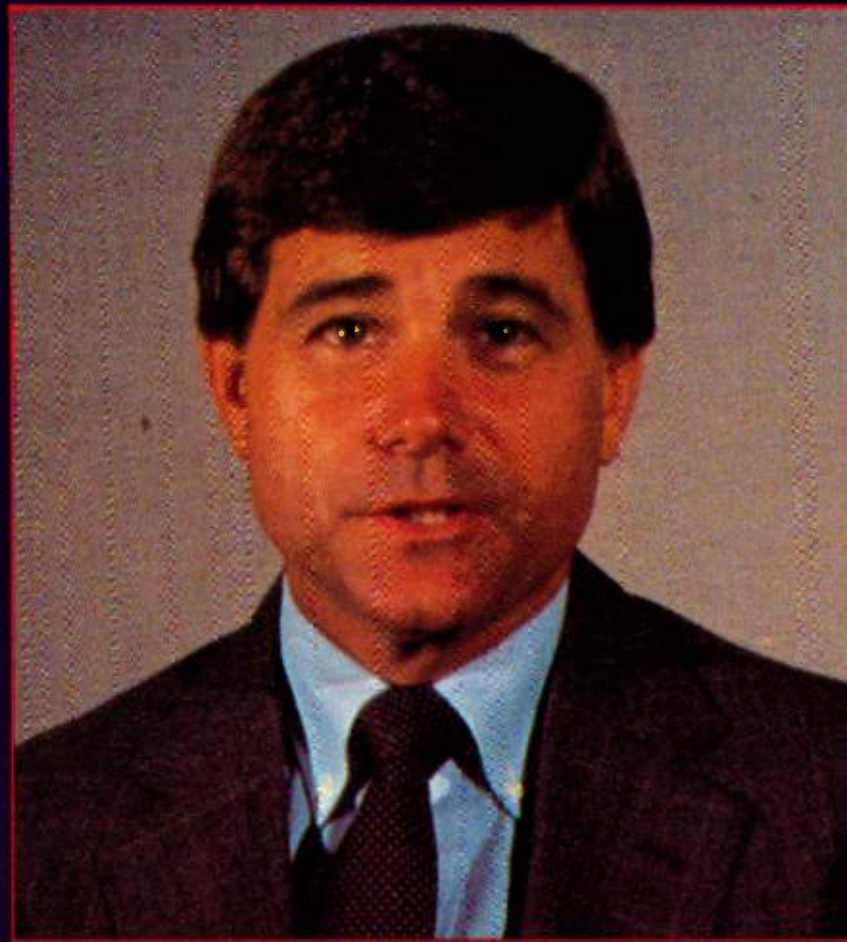
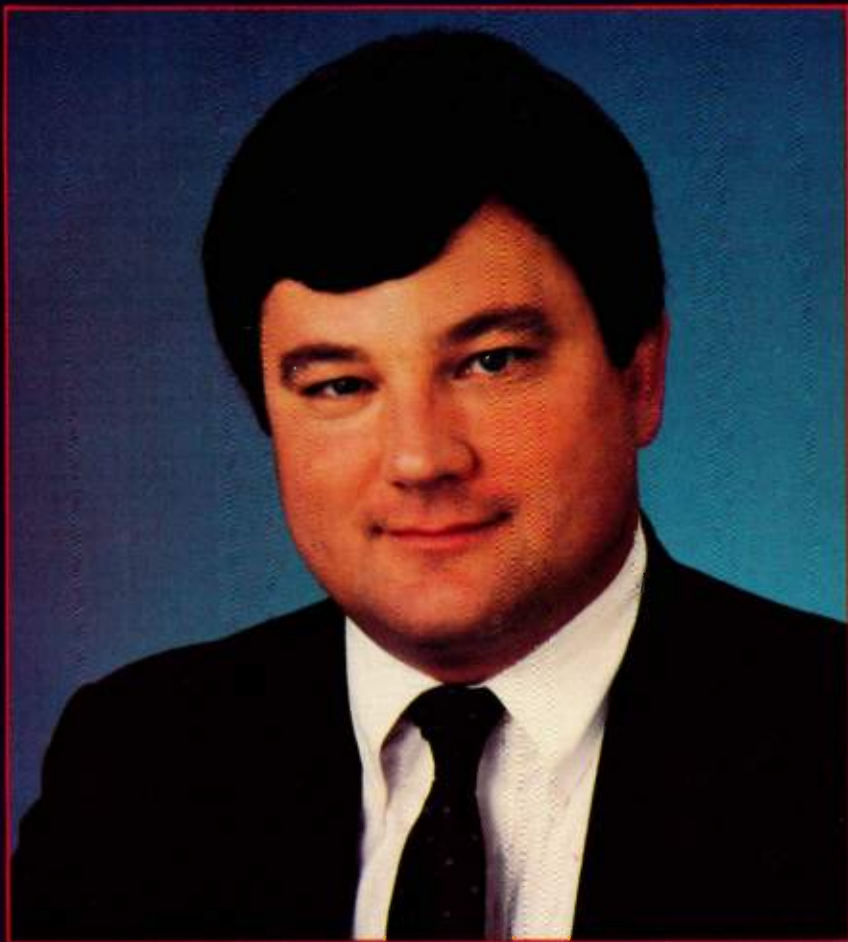
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## “Divorce Court” Is an Early Fringe Performer.

“When it comes to early fringe, ‘Divorce Court’ beats them hands down, no matter how tough the competition claims to be. Since we replaced ‘Barnaby Jones’ with ‘Divorce Court’, we’ve seen our HH share increase 53%. It’s tested. It’s proven. And it works better than we ever imagined”.

—Frank O’Neil  
KXAS-TV Dallas

## “Divorce Court” Is an Unbeatable Leadout with Soaps.

“As a leadout from a soap, ‘Divorce Court’ gives us a 100% gain in HH share. That’s a pretty powerful measure of success by itself, but it goes even further and keeps us competitive against Oprah. In fact, we’ve seen a 29% gain in HH share since May ’87 alone. There’s no doubt about it. ‘Divorce Court’ gives us more competitive performance than any other half-hour program. It’s certainly measured up to its promise...and beyond”.

—Bob Leider  
WSVN-TV Miami

Market	Time Period May '87	Divorce Court Nov. '87	Gain
<b>Dallas</b> KXAS (3:00)	15	23	+53%
<b>St. Louis</b> KMOV (4:00)	22	28	+27%
<b>Atlanta</b> WAGA (4:00)	18	20	+11%
<b>Norfolk</b> WVEC (5:00)	17	30	+77%

All data NSI

Market	Nov. '87* Lead-In	- HH SH - Divorce Court	Gain
<b>Los Angeles**</b> KCBS (3:00)	8	11	+38%
<b>Miami</b> WSVN (4:00)	11	22	+100%
<b>Nashville</b> WTVF (4:00)	23	24	+ 4%
<b>Detroit</b> WJBK (4:00)	18	19	+ 6%
<b>Shreveport</b> KTAL (3:00)	16	21	+31%
<b>Knoxville</b> WATE (4:00)	20	28	+40%

\*\*ARB. \*NSI November, May '87 DMA shares.

# R DIVORCE COURT!



## **“Divorce Court” Is the Proven Choice.**

“‘Divorce Court’ is our choice for the top of our early fringe line-up. First of all, it’s a proven performer. We’ve seen its strength in building an audience as the time period leadout of soaps. ‘Divorce Court’ works”.

—Richard Lobo  
WMAQ-TV Chicago

**DIVORCE COURT! Renewed for the '88 season in these markets! Atlanta, Chicago, Cleveland, Dallas, Denver, Detroit, Green Bay, Los Angeles, Miami, St. Louis, San Diego, Seattle, Washington, D.C....and many more!**

*We said “Divorce Court” works in early fringe. Some saw that as an opportunity. And they profited from it.*

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*“Divorce Court” took on the top competition. Competed in one of the toughest time periods—the soap lead-out time periods. And “Divorce Court” delivered! That’s a fact.*

*“Divorce Court” is the proven performer.*

# DIVORCE COURT

A Blair Entertainment production in association with SCI Programs, Inc.



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# Wall Street answers LIN's car-phone call

If you don't believe that the stock market's October plunge hit everyone hard, just take a look at LIN Broadcasting Corp.

LIN had always traded at a premium, thanks to a shrewd management known for slashing overhead and almost always making the right decision. But when the market fell, even LIN stock began to tumble.

Broadcasting stocks were falling in line with the market, so the decline was no great shock. But for the first time, the market was also getting nervous about the blossoming cellular telephone business, in which LIN had staked a big part of its future.

As LIN stock fell to \$34, down from its 52-week high of \$51, some analysts wondered whether those hit by the crash would be able to afford their cellular car phones.

After all, went the reasoning, your typical Yuppie might not be able to justify spending \$100 a month just for the privilege of phoning in his sushi order on the way home from Wall Street.

Now that the market plunge is four months behind us, it's clear that those fears were unfounded. Either the Yuppies figured that their car phones were a necessity, or the appeal of the cellular phone goes a lot deeper than may have been realized.

Michael Arends, who tracks media stocks for Kemper Financial Services in Chicago, is a longtime believer in LIN Broadcasting and is among those who think the car phone is here to stay.

Says Arends: "Surprisingly, Yuppies are a very small segment of cellular users. People are finding out that it's a tremendous productivity tool."

"Every operator I've spoken with recently is reporting increasing cellular growth. In fact, they all said that December was their best month ever."

Indeed, those who bailed out on LIN in October didn't have to wait long to regret their decision. The stock has been trading over the counter at about \$46 a share recently, up about 30 percent since the market tumbled.

On a price-earnings ratio, the price of LIN stock may seem high. The company earned 72 cents a share in 1986, and is expected to report earnings of more than \$1 a share in 1987.

"The stock is overpriced, but it's been overpriced for the last ten years," says one analyst who follows the stock for institutional clients. "LIN has never been a stock you buy to make a quick buck. It's one of those great long-term situations where if you believe these guys know what they're doing—and they do have a record of knowing what they're doing—you've got to like the stock."

Analysts give much of the credit to LIN President Donald Pels, who has become well known for running a no-frills corporation. Typical of the company's bottom-line approach is an annual report that's printed on plain brown paper and doesn't even have the traditional full-color mug shots of the top executives. In fact, there's no pictures at all.

No matter. Wall Street saves its excitement for the numbers, and LIN's numbers have always been pretty exciting.

Mr. Pels built a handsome little company by purchasing undervalued TV and radio stations and maximizing profits. Better yet, he always made it clear that his main goal was to buttress the price of LIN stock.

Until recently, the heart of that goal was LIN's seven TV stations, most of them in small- to mid-sized markets, except for KXAS-TV, the NBC affiliate in Dallas-Forth Worth.

By 1986, LIN also owned five AM and five FM radio stations, but Mr. Pels decided that the stations "were no longer significant enough to provide for appreciation in the price of LIN stock."

By then, LIN had also begun to stake a large share of its future on cellular phones. In 1985, more than \$41 million of the company's \$195.3 million in revenues came from the cellular business; all of its earnings came from broadcasting.

That, however, has changed. Mr. Arends estimates that LIN may report cellular earnings of \$25 million for 1987, and says cellular earnings could reach as much as \$100 million annually within five years.

LIN has a 45 percent stake in the New York cellular market, 35 percent in Los Angeles, 51 percent in Philadelphia, 60 percent in Dallas and 56 percent in Houston.

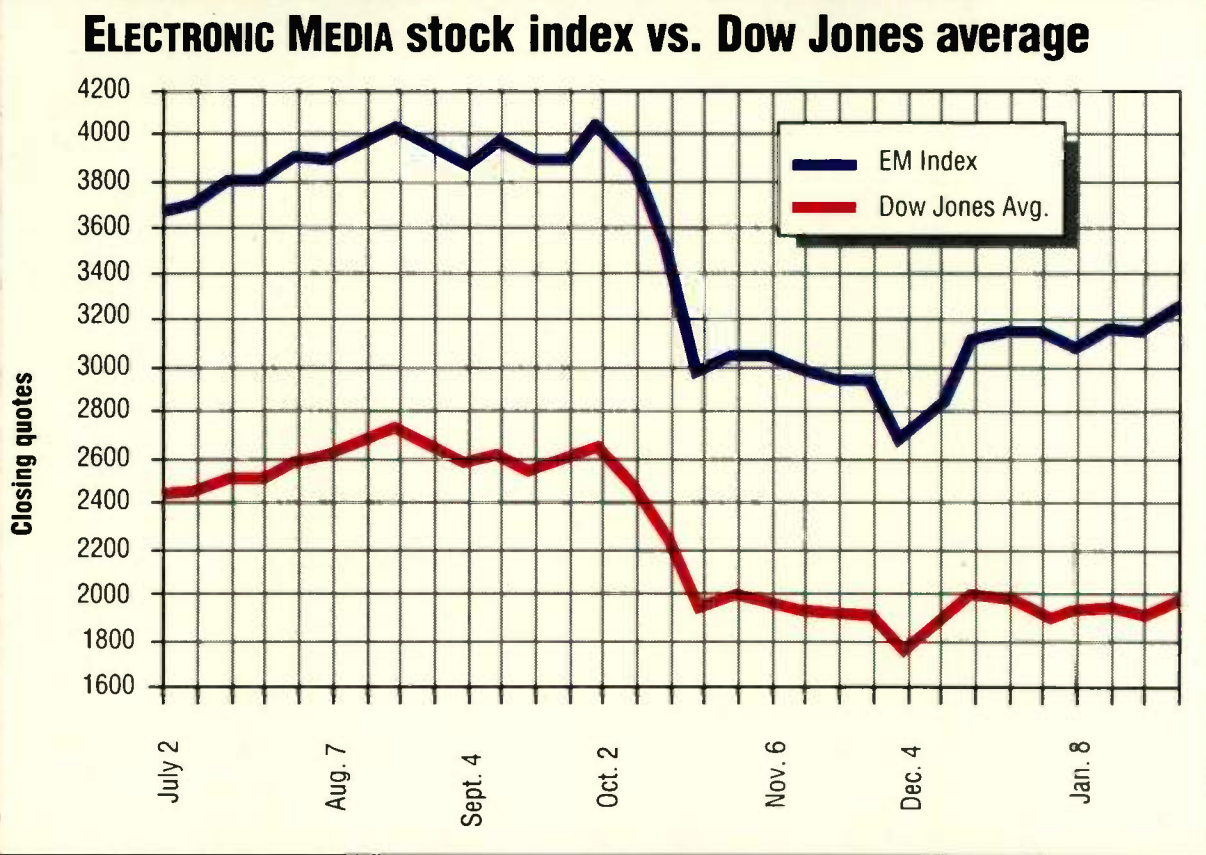
Moreover, the company is involved in both litigation and negotiations that could result in LIN owning the rights to the entire New York and Philadelphia markets, as well as much of Delaware and New Jersey.

The cellular industry now estimates its penetration rate at less than 1 percent of the market. The more optimistic estimates are that the penetration rate could be as high as 10 percent in 10 years. If the penetration rate goes anywhere near that high, Mr. Pels might even have to put his picture in the annual report. #



FOCUS ON FINANCE

M. Howard Gelfand



## ELECTRONIC MEDIA stock index results for the week ended Jan. 29



	Jan. 22	Jan. 29	Change
Comcast	\$22.38	\$24.50	9.47%
Gannett	\$34.00	\$37.00	8.82%
TCI	\$22.75	\$24.50	7.69%
Scripps Howard	\$76.00	\$80.00	5.26%
Cap Cities/ABC	\$323.75	\$337.75	4.32%
King World	\$17.63	\$18.38	4.25%
Time Inc.	\$83.00	\$86.50	4.22%
Cablevision	\$25.25	\$26.25	3.96%
Multimedia	\$52.50	\$54.00	2.86%
Tribune Co.	\$35.75	\$36.63	2.46%
General Electric	\$44.25	\$45.13	1.99%
A.H. Belo	\$47.25	\$48.13	1.86%
Gulf & Western	\$70.25	\$71.50	1.78%
Coca-Cola	\$37.13	\$37.63	1.35%
Disney	\$57.75	\$58.13	0.66%
CBS	\$156.75	\$157.75	0.64%

	Jan. 22	Jan. 29	Change
Turner Broadcasting	\$9.13	\$9.13	0.00%
Lorimar Telepictures	\$10.00	\$10.00	0.00%
Jones Intercable	\$10.88	\$10.88	0.00%

	Jan. 22	Jan. 29	Change
United Cable	\$27.50	\$26.88	-2.25%
Viacom	\$21.00	\$20.25	-3.57%
MCA	\$40.75	\$38.63	-5.20%
Home Shopping	\$4.88	\$4.25	-12.91%



Source: Nordby International

# Tribune net income up 15%

The Chicago-based Tribune Co. posted a 15 percent increase in net income to \$163 million, or \$2.07 per share, for fiscal 1987 before non-recurring items and special charges. Operating revenue increased to \$1.5 billion for the year, compared to \$1.4 billion in 1986. The net income and operating revenue figures exclude \$201 million in extraordinary gains in 1986, including the sale of the Los Angeles Daily News and certain cable TV operations. They also do not reflect \$21 million in after-tax severance charges in 1987 related to its New York Daily News operation. For the fourth quarter ended Dec. 27, 1987, net income increased 18 percent to \$55 million, excluding non-recurring items.

The Walt Disney Co. reported net income rose 12 percent to a record \$100.4 million, or 73 cents per share, for the first quarter ended Dec. 31, from \$89.8 million, or 66 cents per share, for the same period in fiscal year 1986. Total revenues for the Burbank, Calif.-based

### BUSINESS BRIEFS

company rose 11 percent to \$734.6 million, from \$660.9 million for the same period a year earlier. The increases were attributed, in part, to the hit "Three Men and a Baby" and improved home video, theme park and cable results.

Universal City, Calif.-based MCA Inc. recently reported a 9 percent decline in earnings for 1987. Net income totaled \$137.3 million, or \$1.82 per share, compared to \$150.9 million, or \$1.97 per share, in 1986. The drop in net income was due primarily to a \$36.4 million loss in operating income from its toy operations. MCA's 1987 revenue totaled \$2.6 billion, compared to \$2.4 billion a year earlier. For the fourth quarter, MCA's net income rose 26 percent to \$21.8 million, or 30 cents per share, compared to \$17.3 million, or 23 cents per share for the same period a year earlier. Revenues for the three months were \$674.4 mil-

lion, compared to \$642.4 million for the same quarter in 1986.

New York-based Time Inc. reported its net income more than quadrupled for the fourth quarter in 1987. Profits for the quarter totaled \$52 million, compared to \$12 million the same period a year earlier. Revenues for the quarter totaled \$1.1 billion, up 10 percent from \$1 billion for the 1986 fourth quarter. A charge of \$63 million to cover staff reductions was part of the 1986 results. Positive results from cable TV, where Time's American Television and Communications Corp. posted an \$11 million rise in net income, helped fuel overall quarterly gains.

Englewood, Colo.-based Jones Intercable reported a 73 percent drop in net income to \$465,000 for the second quarter ended Nov. 30, compared to \$1.7 million for the same period the year before. Revenues for the quarter declined 3 percent to \$6.8 million. #

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## Stations For Sale

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## Help Wanted

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**Deadlines:** Copy must be in typewritten form in the New York office by noon Tuesday prior to publishing date. Camera ready display ads should be in the New York office by noon Wednesday prior to issue date. Prepayment required for straight advertising. Send copy and payment to: Classified Advertising, ELECTRONIC MEDIA, 220 East 42nd Street, New York, N.Y. 10017.

ELECTRONIC MEDIA cannot be responsible for advertisements sent via telecopier that are not clearly legible or for ads sent with detailed layouts that we typeset.

Blind Box replies should be addressed to Electronic Media Classified, (box number), 220 East 42nd Street, New York, New York 10017.

Requests for samples are not permitted in blind ads. Readers responding to ads with box number addresses are advised not to send work samples with their responses unless they are duplicate copies that need not be returned. Samples should be submitted only directly to a company whose identity is known. ELECTRONIC MEDIA cannot recover any work samples sent to advertisers. The identity of box number advertisers cannot be revealed.

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Group W Television Sales  
90 Park Avenue  
New York, NY 10016  
212-883-6692  
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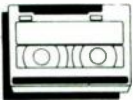
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ELECTRONIC MEDIA, Box #E-04.

## TV preachers to disclose finances

(Continued from Page 3)

supplied, Mr. Clark said. "The ministry has the obligation and the right to determine where these huge amounts of money went.

"If Mr. Bakker has it, we intend to find it," Mr. Clark added.

The lawsuit asks that the Bakkers and Mr. Taggart return various sums of money that add up to \$52 million.

Mr. Clark said the money Mr. Bakker and Mr. Taggart took from the ministry for their private use forced broadcast stations to drop the show because they weren't being paid.

He said PTL needs \$4 million by May 2 to pay off the debts it has incurred since filing for Chapter 11 bankruptcy.

Mr. Clark said that the PTL had been a member of the Evangelical Council for Financial Accountability, another organization with an ethical code for charitable organizations that will administer NRB's new standards.

"ECFA simply relied on documents that were sent to them," Mr. Clark said.

But ECFA President Arthur Borden told ELECTRONIC MEDIA that his organization's enforcement procedures have been toughened since PTL was a member, and that PTL's board, lawyers and accountants had "lied" to ECFA.

Mr. Clark, a member of the EFICOM board, added that NRB members will be subject to on-site random inspections by EFICOM.

Broadcast ministries with annual incomes of less than \$100,000 are exempt from the requirement that their boards not consist of a majority of family members. #

# Politicians woo televangelists

By ROBERT HOMAN

Staff reporter

WASHINGTON—Attendees at the National Religious Broadcasters convention got a heavy dose of politics both from President Reagan and those hoping to succeed him.

President Reagan used the platform here last week to call for more aid to the Contra rebels in Nicaragua and to let the religious broadcasters know that the PTL scandal hasn't diminished his support for them.

"Your critics have delighted in taking the actions of an isolated few and portraying all broadcast preachers in that light," Mr. Reagan said. "It won't work.

"Long before the revelations about one ministry, you were busy assembling a board of ethics and a code of conduct for your entire field."

Meanwhile, Republican presidential candidates Pat Robertson and Vice President George Bush competed for attention at the convention, which was attended by more than 4,000 people.

Mr. Robertson, former head of the Christian Broadcasting Network, said at a convention press conference that his opponents are trying "every underhanded trick" to deny him the nomination.

The former "700 Club" host added that his supporters are even being called "cockroaches" on the campaign trail.

Due to the Super Bowl, Mr. Bush abbreviated his Jan. 31 remarks to the convention. But he sent his son to meet with reporters later.

Also making appearances at the convention were GOP presidential candidates Sen.



RONALD REAGAN

Reaffirms support for TV preachers

Robert Dole, R-Kan., and Rep. Jack Kemp, R-N.Y.

PTL trustee David Clark said the Democratic presidential candidates may have made a mistake by not appearing.

"Why is it that the Democratic Party is ignoring what represents probably at least 40 percent of the population of the United States?" Mr. Clark asked. "The Republicans

invited themselves."

Traditionally, the NRB has been a forum for those voicing conservative themes, including opponents of abortion and advocates of school prayer.

Conventioneers took breaks from the politics by browsing the 100,000-square-foot exhibition hall and by attending some of the many workshops, including sessions on Hispanic broadcasting and children's TV. But the effects of the PTL scandal were evident in some of the workshops, in which NRB members discussed public relations and Christian broadcasters' lifestyles.

On broadcasting regulatory matters, "Old Time Gospel Hour" head, the Rev. Jerry Falwell, urged NRB members to contribute to a legal defense fund "to keep religious broadcasting on the air."

"We all know what has just happened with the must-carry rule," Mr. Falwell told the convention, referring to a recent court decision scrapping Federal Communications Commission requirements that cable TV operators carry local broadcast stations.

But FCC Chairman Dennis Patrick told the TV preachers the FCC is not to blame for the recent must-carry decision, despite a suggestion by some critics that the court would have ruled differently had the FCC offered a better justification for the rules.

In response, Mr. Patrick said: "The FCC would need hard evidence of harm to the broadcasting industry generally before must-carry rules can be justified."

Mr. Patrick also defended the commission's new standards regarding "indecent" broadcasts, saying that the First Amendment does not protect obscenity. #

## NFL championship means healthy '87 for ABC Sports

(Continued from Page 4)

ing, the 37.1 million TV households tuned in this year was the 10th highest in Super Bowl history. That translates to 110 million viewers, 10 million short of ABC's projection.

The game "transcends all numbers," according to Mr. Iger, who said the point of pride at ABC Sports was "a real good positive feeling about our production people."

The ratings peaked with the action, with a 43.4 rating for the second quarter when the Redskins staged a 35-point uprising. The halftime rating dropped nearly as low as the game-opening rating of 40. Then the rating climbed back to 43.2 during the third quarter before dropping off to 37.7 as the game ended.

Analysts say the relatively narrow ratings range reflected the type of event the Super Bowl has become.

"People know that you rarely get an exciting game, but they just keep

**'The Super Bowl is and was the Super Bowl. I'd like to have three of those a week.'**

—Bart McHugh  
DDB Needham Worldwide

watching," said Tom Winner, executive vice president for the William Esty Co.

Ad agency executives cited the consistently low numbers for sporting events recorded by Nielsen's new people-meter measuring system as one factor in the results from Super Sunday.

Ron Von Urff, senior vice president and media buyer for J. Walter Thompson, suggested that the overabundance of TV sports is having an impact on big events like the Super Bowl. He noted that the key demographic category of men age 18-49 showed a 13 percent drop, from a

50.8 rating last year to a 44.4 for this year's game.

"Many of the bigger games just aren't getting as much of a draw," he said.

However, Bart McHugh, senior vice president and media director at the ad agency DDB Needham Worldwide, said even an underperforming Super Bowl was a powerful vehicle.

"The Super Bowl is and was the Super Bowl. It's the ultimate hype," he said. "I'd like to have three of those a week."

From the NFL's viewpoint, Val Pinchbeck, the league's director of broadcasting, said: "We all figured that with the Redskins scoring the 35 points, you can't expect to maintain an audience."

He dismissed the notion that the two weeks of hype preceding Super Sunday hurts the ratings. "The two weeks is simply a matter of distributing the tickets and taking care of logistics for the game," he said. #

## Post-Super Bowl premieres a ritual

(Continued from Page 4)

detective show that started strong in the ratings but gradually faded away.

Just 17 days before this year's game, ABC scrapped the two-hour premiere of "China Beach," which had been slated to premiere after Super Bowl XXII.

ABC executives said they feared that the Warner Bros. drama, about a group of American nurses in the Vietnam War, would lose too many viewers as it stretched toward midnight in the Eastern Time Zone.

Apparently eager to cash in on advertiser interest, ABC expanded its post-game show to a half-hour, further delaying the premiere of "The Wonder Years."

The network was also buoyed by a positive response among TV critics who had viewed "The Wonder Years" pilot during the semi-annual Consumer Press Tour.

On Super Bowl night, ABC's competitors, CBS and NBC, both trotted out female-oriented made-for-TV movies that did well in previous broadcasts.

"The average survival rate for new mid-season shows is around 25 to 30 percent," observes Mr. Brooks.

"It appears that these (post-Super Bowl) shows fare no better and no worse than any others."

In the case of "The Wonder Years," the verdict won't be known until after March 15.

That's when the show moves into its 8:30 p.m. (ET) slot on ABC's Tuesday schedule. #

## Purchase delay could cost broadcaster \$1 million

(Continued from Page 4)

make the numbers look a certain way."

She said her group is determined to bring back the musical format programed "by disc jockeys that are actually musicologists."

That approach was dropped in a cost-cutting move by Olympic last month, but Ms. Borowitz vows that her organization "will get the format back on the air one way or another."

Mr. Gabbert denies the accusations leveled by the coalition, which he describes as "small, but like pit bulls."

Meanwhile, members of the group have sent more than 100 letters to the FCC opposing the transfer.

FCC sources agree that the petition to deny on the basis of the format dispute holds no

water at the agency, but they add that the allegations that Mr. Gabbert misrepresented his financial situation must be investigated.

Mr. Gabbert is anxious for the commission simply to act one way or the other.

"I'm not saying grant (the transfer), I'm saying just do something," Mr. Gabbert said. "If they don't, I'm out of the business."

Mr. Gabbert, who served 12 years as president of the National Radio Broadcasters Association, claims that the FCC is stalling on the matter because of a major rule-making on multiple and cross-ownership that is pending.

"They're afraid if they act on my application that they'll affect the rule-making," Mr. Gabbert believes. FCC sources admit that could very well be the case.

However, Bill Johnson, deputy chief of the

FCC's mass media bureau, would not predict when the matter might be settled and would say only, "we're into the end of the process."

John Kamp, director of the FCC's office of public affairs, says all of the paperwork on the case was finished in October. He said that now the license transfer could be rejected by the FCC staff or sent before the commissioners if the staff feels it should be approved.

"If it was a normal case, which it is not, the first of the year would have been a reasonable time for it to have gone before the commissioners," he said.

Roger Metzler, Mr. Gabbert's attorney, disagrees: "(The FCC's) dispute-resolution mechanism is to set the problem aside and forget about it."

The FCC's Mr. Kamp acknowledges that

cross-ownership and multiple ownership is "a very sensitive political issue at this time" because of the attention drawn by the waiver requests of media mogul Rupert Murdoch.

Mr. Kamp says it's hard to tell when the matter will be decided.

In the meantime, Olympic Broadcasting last week changed KKCY's format to Contemporary Hit Radio, the second shift in a month.

In January, Olympic laid off about 12 staffers and switched to an automated format.

Together, the moves have enabled Olympic to cut its losses from about \$100,000 a month to \$30,000 or \$40,000 a month, according to Ivan Braiker, president of Olympic Broadcasting.

"We are operating (KKCY) today as though we'll have to keep it," he says. #

# Country music format focus of convention

(Continued from Page 14)

sales" in an after-breakfast speech Friday.

Arbitron Ratings Co. is also scheduled to reveal the details of a new study on country radio stations and their listeners.

The study, which is called "Country Radio Today," was conducted in 16 markets.

Among other things, the study found that almost one-quarter of the country audience listens from midnight to 6 a.m. It also found that the country radio audience increases significantly on weekends, Arbitron says.

The study includes demographic information that is meant to challenge widely held stereotypes of country listeners.

New York radio consultant Maurie Webster, who introduced his own country radio study at a Country Radio Seminar two years ago, says these types of studies are crucial for country stations.

"God knows the country stations need these studies because advertising buyers think their listeners are hicks who drive trucks and drink beer. And that's not the case," Mr. Webster says.

In addition to all the workshops, the chief function of the annual convention is to provide an opportunity for country recording artists to strut their stuff for country radio programers, the people who determine which country records receive air play.

Artists, both known and unknown, get to mingle with country programers at Thursday evening's "Artist-Attendee Welcome Reception."

Many of the newer country artists will perform for the programers at Saturday night's closing banquet, an annual showcase called "The New Faces Show."

In addition, several better-known artists are slated as keynote speakers. Kenny Rogers is scheduled to address the convention at Friday's breakfast, and Charlie Daniels will speak to the group on Saturday.

This year, a new entertainment attraction has been added for Friday night: "The Super Faces Show," sponsored by the Academy of Country Music. This year's show will feature Hank Williams Jr., who will perform a private concert. #

# International TV fairs compared

(Continued from Page 6)

any international market), 20th Century Fox International Television and Columbia Pictures Television International.

None of these companies take exhibit space at MIP-TV. For one thing, timing works against this show.

Bill Saunders, executive vice president of 20th Century Fox International TV, explains that at MIP-TV, distributors are still waiting to hear which of their pilots for the new season will get the green light by the U.S. broadcast networks.

"MIP-TV is at the wrong time, and there's nothing to talk about," he says, adding that just two weeks later the major studios are able to talk business during the May Screenings.

At that time, the major Hollywood studios host foreign buyers looking to pick up new shows being produced for the networks' fall television season.

"Four markets just aren't needed," Mr. Saunders contends, qualifying the

statement by adding that the May Screenings isn't really a true market because there is no central organization picking up travel expenses for foreign buyers.

But other American distributors contend MIP-TV can't be missed.

Though he considers the May Screenings the "most efficient, in dollar terms," Reiner Siek, vice president of sales and marketing at CBS Broadcast International, says MIP-TV is a great place to wine and dine clients.

"There are a lot of people there we never see for the rest of the year. We wouldn't give it up unless those people moved to MIPCOM."

Adds Worldvision's Mr. Cohen: "A distributor's catalog should not consist of just programming that's going on the (big three) networks. If major buyers come, who are we not to come? Why give up that business?"

While smaller than MIP-TV, MIPCOM's timing makes it of equal importance to Monte Carlo in the eyes

of Mr. Saunders.

Any business that hasn't been wrapped up at the May Screenings can be pursued at MIPCOM, which is attended by a much larger crowd, Mr. Saunders says.

As for NATPE—whose proper name, after all, is NATPE International—it has begun attracting greater numbers of European buyers in recent years in addition to its traditional Latin American customers.

This year, the NATPE convention comes on the heels of Monte Carlo, rather than preceding it as in the past, but some foreign buyers will still hop from the Riviera to Houston to discover new American program trends, according to Jim McNamara, senior vice president of international distribution at New World Television.

For one thing, says Bill Vitale, director of international TV sales at ABC Distribution Co., foreign buyers are using NATPE more to look at first-run possibilities. #

# NATPE seen as marketing alternative

(Continued from Page 6)

"Even if you had unlimited money—which you don't—there would be no point in going to all these conventions just to try to buy programs," said Charley Schwartz, a spokesman for Swiss TV.

"I think a lot of it is social—if you are going to touch base with people in the industry from elsewhere in the world, then this is the place to go. But not to all of them."

Britain's Mr. Houghton said he agreed, "because you're going to see a lot of people at MIP whom you will have seen in

Monte Carlo and at NATPE." But he said the progression of the shows through the year was valuable.

Carol Haslam, Houghton managing director at Hawkshead, said she believes events such as NATPE offer a tremendous opportunity for production companies to sell their programs.

"A lot of those British shows you see on United States Television were sold at MIP, MIPCOM or Monte Carlo," she said.

Two groups of European TV people attend these meetings, Ms. Haslam said. They include such small British-based

distributors as Jan Balfour, who sells documentaries produced by Britain's Channel Four, and also producers and TV executives from various European networks.

The French are particularly involved in this, along with the West Germans, who go to the shows with the aim of negotiating co-productions with foreign-language networks such as Italy's RAI, another active participant in the foreign markets.

Why aren't such deals struck in simple one-on-one meetings?

"It's easier to put everything together under one roof," says Ms. Haslam. #

## WHO'S NEWS

### Broadcast TV

**Jonathan Miller** to vice president of program planning and development, NBC Sports, New York, from account executive. Also, **Dan-elle Black** to manager of current comedy programs, NBC Entertainment, Burbank, Calif., from assistant, Imagine Films, New York; **Dana Persky** to manager of creative affairs, NBC Productions, Burbank, Calif., from director of development of motion pictures and television, Larry Thompson Organization, Los Angeles; and **Jamie Tarses** to manager of current comedy programs, NBC Entertainment, from casting director, Lorimar Productions, Culver City, Calif.

**Mireille Soria** to vice president of television, The Steve Tisch Co., Los Angeles, from director of dramatic series development, ABC Entertainment, Los Angeles.

**Elizabeth Saunders Vendely** to director of communications, KCBS-TV, Los Angeles, from vice president of promotion and creative services, KTTV-TV, Los Angeles.

**David Johnson** to consultant, Fox Broadcasting Co., Los Angeles, effective in March, from senior vice president of marketing and affiliate relations.

**Tim Iacofano** to director of current programs, Paramount Network Television division, Los Angeles, from manager of current programming.

### Cable TV

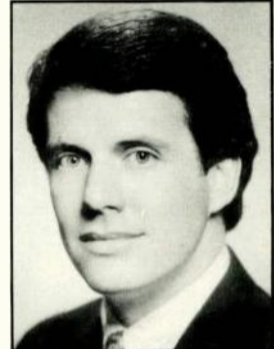
**Muriel Fariello** to vice president of new business and advertising sales, USA Network, New York,



**MIREILLE SORIA**  
The Steve Tisch Co.



**MIKE LYONS**  
WJBK-TV



**JAMES KRAUS**  
MCA TV



**JAMES GIANOPULOS**  
Paramount Pictures

from account executive, Tribune Broadcasting Co., New York.

**James Shaw** to vice president and chief financial officer, MTV Networks, New York, from vice president of financial planning and business administration, Showtime/The Movie Channel, New York. Also, **Bruce Steinberg** to vice president of sales planning from manager of affiliate sales and marketing.

**Andrea Simon** to counsel for entertainment, Showtime/The Movie Channel, New York, from an attorney for Paul, Weiss, Rifkind, Wharton & Garrison, New York. Also, **George Robertson** to vice president of sales operations and training from vice president, market strategy.

**John Cronopulos** to vice president of advertising sales marketing and development, USA Network, New York, from vice president of advertising sales for the Eastern region and sales marketing. Also, **Sid Ginsberg** to director of sales for the New York region from manager of advertising sales; and

**Jim Watson** to vice president for regional office sales from vice president of advertising sales for Western region and new business development.

**Paula Barcellona** to director of media planning, The Disney Channel, Burbank, Calif., from vice president/interim of media services for CBS Television Network, Los Angeles.

**Thom Greenwald** to associate producer, Video Hits-1, New York, from production assistant and studio coordinator.

### Radio

**Rachel Cartmell** to manager of affiliate relations, ABC Contemporary Network, New York, from freelancer, ABC Radio Network, New York.

**Bob Worthington**, air personality at WNSR-FM, New York, has been named the new host of United Stations' Radio Networks' "Solid Gold Saturday Night," continuing at WNSR.

**Debra Shontz** to business manager, Alaska Public Radio Network, Anchorage, Alaska, from administrative director, Ukpeagvik Industrial Center/Northern Academic Research Laboratory, Anchorage, Alaska.

**Tammy Lloyd** to 11 a.m.-to-1 p.m. talk show host, WGST-AM, Atlanta, from general assignment reporter.

### Journalism

**Mike Lyons** to weekday weathercaster for WJBK-TV in Southfield, Mich., from weathercaster and science reporter for KRIV-TV in Houston.

**Austin Scott** to reporter, KRON-TV, San Francisco, from editorial writer and columnist, The Tribune, Oakland, Calif.

### Syndication

**James Kraus** to senior vice president and director of sales, MCA TV, New York, from vice president and

director of sales.

### Other

**James Gianopulos** to senior vice president of business affairs and international for the video division, Gulf & Western's Paramount Pictures Corp., Hollywood, from vice president of business affairs and legal.

**Ellen Wander** to vice president, Turner Home Entertainment, Culver City, Calif., from vice president of ancillary distribution, RKO Pictures, Los Angeles. Also, **Lois Sloane** to vice president of merchandising and licensing, Turner Entertainment Co., New York, from vice president of licensing, MGM/UA, New York; and **Xernona Clayton** to assistant corporate vice president of urban affairs, Turner Broadcasting System, Atlanta, from vice president of public affairs, Superstation TBS, Atlanta.

**Robert Fortune** to vice president and general manager, Video Trend, Detroit, from director of operations, Technicolor Videocassette of Michigan, Livonia, Mich. Also, **Dorothy Hanley** to corporate controller, Video Trend, Chicago, from operations manager.

### Obituary

**John Minott Rivers Sr.**, a South Carolina broadcaster, died Jan. 24 at his home in Charleston. He was 84. Mr. Rivers became president of WCSC-AM in Charleston in 1938. A member of the South Carolina Broadcasters Association Hall of Fame, Mr. Rivers entered the television business in 1953, when he launched WCSC-TV in Charleston. #

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