

Electronic Media

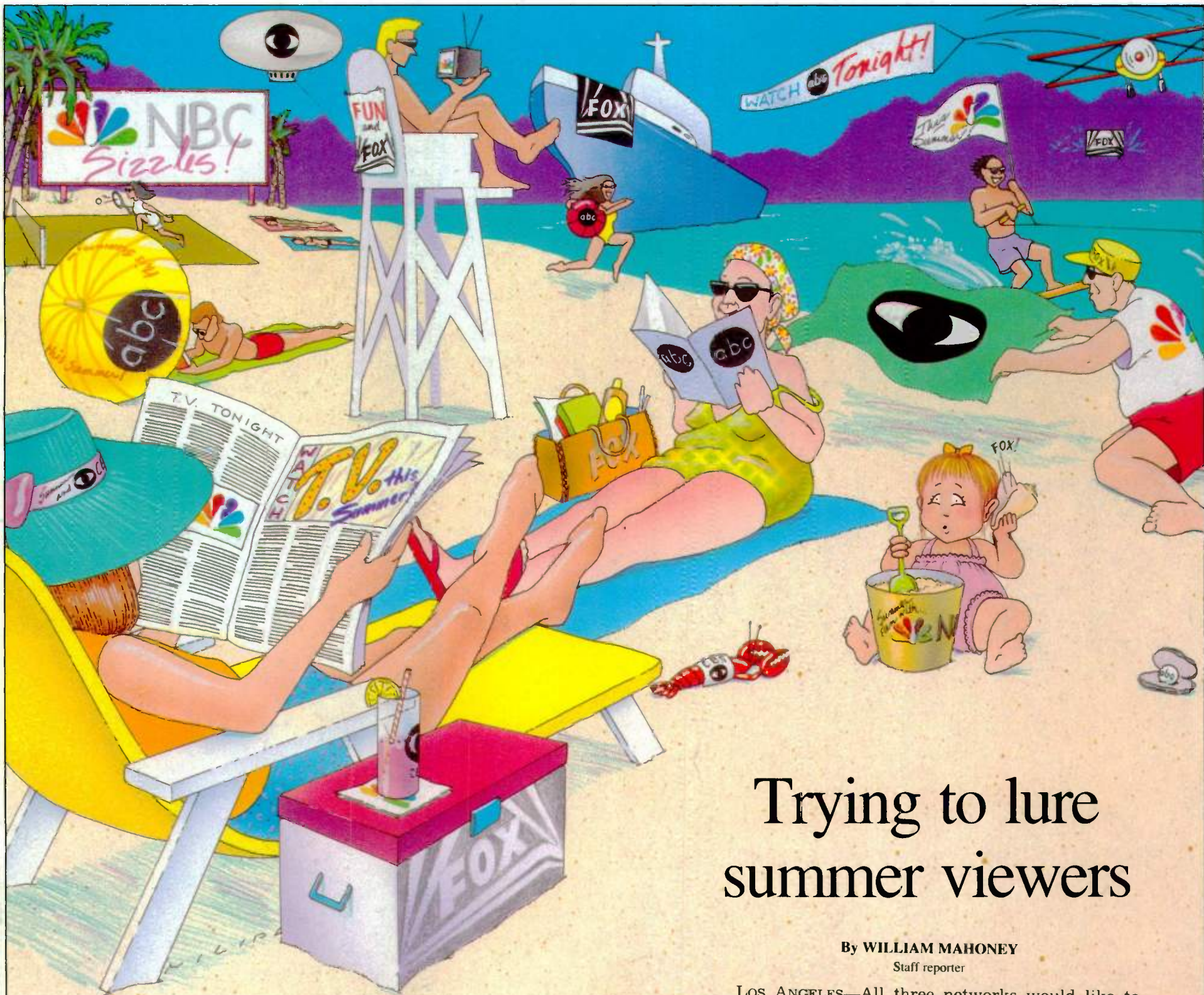


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JUNE 20, 1988



Trying to lure summer viewers

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—All three networks would like to jazz up their summer schedules this year, but a combination of the writers' strike and simple economics has torpedoed all but the most basic plans.

This summer in particular, facing an upcoming TV season where their combined audience share may dip below 70 percent for the first time, the networks say they are exploring more ways to bolster their off-season programming as a way of assuring viewer loyalty
(Continued on Page 16)

Illustration by Karen Nigida



Meet the local muscle.

The GOLDEN GIRLS.

They're your insurance policy against the competition.

They proved it three years in a row by dominating the most competitive battleground on television, the toughest turf in the business, Saturday night.

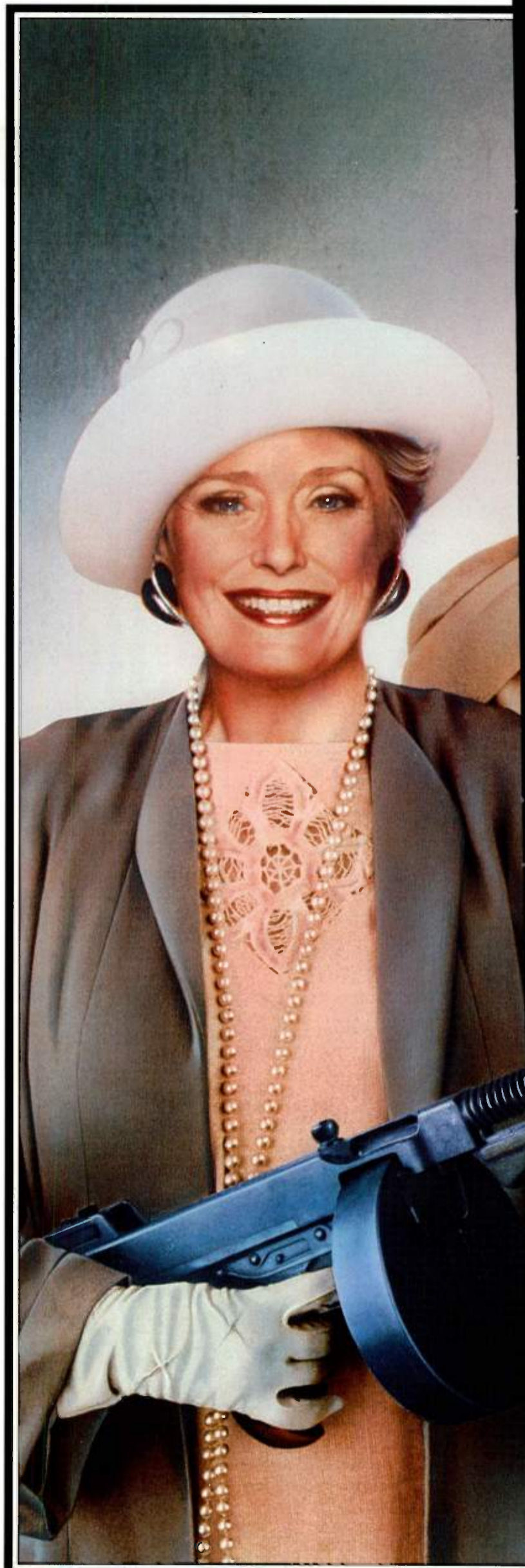
They shot down everything the networks could throw at them. Action hours, sitcoms, the Olympics, the World Series, and even such blockbuster movies as Superman and Rocky III.

GOLDEN GIRLS is the kind of breakthrough show that brings people to a set, and keeps them there all night. It's appointment TV, and it's the only show available for at least the next five years with the muscle to change an entire daypart. It's your last chance to anchor and elevate complete program blocks, even in the most competitive television environment ever.

The GOLDEN GIRLS. If they've got the firepower to blow away Superman and the World Series, imagine what they could do for you.

The toughest bunch of mothers on TV. Available for Fall 1990 or 1991.

THE GOLDEN GIRLS



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JUNE 20, 1988

House panel votes to limit TV film use

By DOUG HALONEN
Staff reporter

WASHINGTON—A House committee has voted to set up a "National Film Commission" in an effort to limit the colorizing and even routine editing-for-TV of certain classic movies.

The vote instantly drew sharp criticism from broadcasters and such movie-oriented cable networks as the Turner Broadcasting System.

By a 25-20 margin, the House Appropriations Committee last Thursday agreed to protect movies deemed to be "an enduring part of our national cultural heritage" from colorization, and indeed from any form of change or editing without permission of the film's creators.

If the legislation actually becomes law, decisions on what films to protect, and the precise forms those protections would take, would be up to the new "National Film Commission."

If the nine-member commission decided that a film warranted protection, a broadcaster would have to disclose any alterations made or be liable for copyright infringement lawsuits from the film's director, writer or heirs.

If the picture's director and writer want to disassociate themselves from the broadcast version

(Continued on Page 40)



Striking writers Alex Gansa (l.) and Howard Gordon have spent the last few months writing scripts they hope to sell after the walkout ends.

On strike Out-of-work TV writers try to make ends meet

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—On the 100th day of the writers' strike last week, writer Debbie Pearl was struggling to come up with a list of positive side effects.

"It's been a good way to meet men," said the recent Writers Guild of America re-

cruit, whose writing partnership with Cassandra Clark was just starting to attract attention when the walkout began on March 7.

"We're two single ladies who are far outnumbered (by men) on the picket lines."

But beyond the strike's social aspects, Ms. Pearl has found little to cheer about.

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AT PRESS TIME

Fox TV losses growing

NEW YORK—The Fox Television Network will lose \$80 million for the fiscal year ending this month, instead of the \$30 million to \$50 million expected, Richard Sarazen, chief financial officer for News Ltd. Corp., told security analysts last week. He said losses for the next fiscal year would be \$40 million, and surprised analysts by saying the company will consider killing or restructuring the Fox Network if losses continue to exceed projections.

KKK barred in K.C.

KANSAS CITY, Mo.—The City Council here has barred the Ku Klux Klan from airing programming on a local cable channel. After weeks of heated debate over First Amendment rights, City Council members voted last week in favor of changing the status of a public-access cable channel to a local-origination channel. The change allows a local

(Continued on Page 40)

Arbitron to roll out TV meters

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—Arbitron Ratings Co. announced plans last week to begin its own national people-meter service, at the same time that competitor AGB scrambled for survival.

Caught in the middle are the networks, which are being pressured this week to decide which people-meter services to support.

AGB executives contacted all three networks last week, informing them that unless the ratings company got commitments from all three networks "quickly," it might shut down its people-meter operation.

To date, CBS is AGB's only network subscriber, but both ABC and NBC have been analyzing AGB's system and are expected to decide, perhaps as early as this week, whether to buy the service.

All three networks would like to have at least one other people-meter service in operation to balance the ratings they receive from A.C. Nielsen Co.'s meters.

Arbitron had originally announced last spring that its ScanAmerica people-meter service would launch this fall. But that launch date was indefinitely postponed when Arbitron's partner in the venture, SAMI/Burke, pulled out its financial backing last June.

But Arbitron did manage to get the system up and running in the Denver market and attracted a number of packaged goods adver-

(Continued on Page 40)

Report: Keep fence between phone, cable

By DOUG HALONEN
Staff reporter

WASHINGTON—The Department of Commerce recommended last week that telephone companies be permitted to offer video services to their telephone customers.

However, the department's National Telecommunications and Information Administration also said

telephone companies should be limited to offering only the physical facilities for those services and not the programming itself.

For that reason, the NTIA's recommendation didn't go as far for the telephone companies as some industry observers had expected.

As a result, cable representatives described the proposal as a victory of sorts.

"We also applaud (the report's) conclusion that the telephone-cable cross-ownership ban should be retained," said Jim Mooney, president of the National Cable Television Association.

Said BellSouth, a telephone company which has made no secret of its interest in the cable TV business: "It is clearly a step backward from

(Continued on Page 40)

INSIDE:

3 Congress' TV populist
Rep. John Bryant, D.-Texas, is behind many communications bills being considered by Congress this year.

4 Superstations axed
A few cable systems are dropping some of the distant-signal stations they carry.

30 United Artists grows
Despite a flurry of recent acquisitions, United Artists Communications is continuing its efforts to expand.

NEWS SUMMARY

Arbitron Ratings Co. announced last week it plans to begin its own national people-meter service. Meanwhile, competitor AGB is scrambling for survival. (Page 1)

Some Writers Guild of America members were struggling to make ends meet as the 100th day of the writers' walkout came and went. WGA members' careers have been on hold for the last four months pending resolution of the dispute with producers over creative rights and payments for syndicated off-network shows. (Page 1)

A House committee has voted to set up a "National Film Commission" in an effort to stop colorizing and even routine editing-for-TV of certain classic movies. The move drew criticism from broadcasters and cable networks. (Page 1)

The Department of Commerce recommended last week that telephone companies be permitted to offer video services to their telephone customers, but just the physical facilities—not programming. (Page 1)

NBC Radio News Vice President James Farley is leaving the company in the midst of what some say is general unhappiness with cutbacks directed by Westwood One Inc. (Page 3)

A U.S. District Court judge took the unusual step of overruling a recent jury decision that would have forced Capital Cities/ABC to pay a former affiliate \$3.5 million. (Page 3)

Rep. John Bryant, a third-term Democrat from Texas, is behind much of the major communications legislation being considered by Congress this year. He has sponsored bills on children's TV, cable channel position allotment and must-carry rules. (Page 3)

David Fuchs, senior vice president of corporate broadcast affairs for the CBS/Broadcast Group since November 1986, has decided to take early retirement. (Page 3)

The CBS affiliates meeting in Los Angeles last week started with angry complaints from station executives and ended with the firing of CBS's president of advertising and promotion. Both events were seen as positive developments by many CBS affiliate executives. (Page 3)

Changes in cable copyright payments are causing a few cable systems to drop some of the distant-signal stations they carry. (Page 4)

SportsChannel America last week won exclusive National Hockey League broadcast rights in a three-year deal for more than \$50 million. (Page 4)

Several syndicators closed major upfront ad deals last week. But the network upfront market has yet to take off. (Page 4)

Fox Broadcasting Co. is seeking a ruling from the FCC that will declare it to be a non-network, so it won't be subjected to FCC network regulations. (Page 4)

At their meeting in Hawaii last week, NBC affiliates were told that Geraldo Rivera will host a live prime-time special for the network. (Page 2)

Turner Network Television this fall will feature such evergreen series as "National Velvet," "The Man From U.N.C.L.E." and "Daktari," plus vintage films. (Page 2)

The spring 1988 RADAR Radio Usage Report indicates that the audience for FM radio stations continues to rise, while AM listening continues to erode. (Page 2)

A British radio presenter who became a celebrity in a central Illinois town as the "voice" of a bank teller machine is going to host a local radio talk show. (Page 8)

The nation's first "oldies" TV station, KXLI-TV in Minneapolis, is off to a slow start in the ratings race. But designers of the format, which features only programs from the 1950s and '60s, still believe it will prove successful. (Page 8)

A new video system, the D-2 composite digital format, could offer broadcasters a way to provide programming in the digital domain without completely overhauling their facilities. (Page 18)

Although United Artists Communications may be bulging from recent acquisitions, its efforts to grow bigger aren't slowing down. (Page 30)

Geraldo Rivera to host a live special for NBC

By WILLIAM MAHONEY
Staff reporter

MAUI, HAWAII—Geraldo Rivera will host a prime-time live special for NBC, the network said late last week.

The announcement by NBC Entertainment President Brandon Tartikoff came at the annual affiliates meeting, which officially began Friday morning at the Hyatt Regency Hotel here with a keynote speech by

NBC President Robert Wright.

The subject and date of the Rivera special are still undetermined, Mr. Tartikoff told the affiliates.

Tribune Entertainment confirmed the deal, saying the special would air in mid-October.

The Rivera deal is seen as a move to counter the growing number of live specials in syndication, which often score heavily against network programming.

Concerning the state of NBC in

general, Pier Mapes, president of the NBC Television Network, told the 208 affiliates that 90 percent of the advertising for the 1988 Summer Olympic Games is sold out.

However, the executive lamented a softness in the marketplace, attributing slow ad sales to increased competition from cable and the independents.

Other factors affecting sales, he said, are the introduction of the 15-

(Continued on Page 40)

FM listenership continues to rise

By ADAM BUCKMAN
Staff reporter

The audience for FM radio stations continues to rise, while AM listening continues to erode, according to the spring 1988 RADAR Radio Usage Report released last week.

In the latest RADAR, which is issued twice a year by Statistical Research Inc. of Westfield, N.J., FM stations captured 75 percent of all radio listening from May 1987 through April 1988.

The FM band accounted for 74 percent of all listening in the fall 1987 RADAR report.

The rise of FM has continued virtually unabated for at least 10 years.

In 1978, AM stations accounted for 54 percent of all listening, with FM stations accounting for 46 percent.

The RADAR report says out-of-home listening also continues to increase.

The study found that 52 percent of all radio listening is done outside the home—24 percent in cars and 28 percent in places other than homes or cars.

In 1978, out-of-home radio listening accounted for 39 percent of all listening.

In an average week, radio reaches 96 percent of the U.S. population 12 years of age and older, according to RADAR.

That's about 191 million listeners per week.

RADAR said about 80 percent of Americans age 12 and older, or 159 million listeners, are reached by radio network affiliates each week.

In an average quarter hour, RADAR said, more than 23 million people listen to the radio.

The RADAR Radio Usage Report represents Volume 1 of the semiannual RADAR report.

Volumes 2 and 3, which measure network radio audiences, are scheduled to be issued in August, according to an SRI spokeswoman. #

TNT to feature vintage shows

By JANET STILSON
Staff reporter

NEW YORK—"National Velvet," "The Man From U.N.C.L.E." and "Daktari" are among the evergreen series that will appear on the fall schedule for Turner Network Television.

Beyond that, when the new TNT cable network makes its national debut on Oct. 3, movies culled from TBS's library of MGM, RKO Studios and pre-1950 Warner Bros. pictures will have a monopoly on nearly all prime-time programming.

As expected, TNT will kick off its first two nights of programming with a two-part telecast of "Gone With the Wind." It will be followed Oct. 5 with the special "The Making of the Legend: 'Gone With the Wind.'"

"The Story of Hollywood," a 10-hour special series co-produced by TBS and the BBC and hosted by Burt Reynolds, will be featured in November. A remake of "A Man for All Seasons," with Charlton Heston, is slated for December.

Several of the programs announced by TNT have already appeared on superstation TBS, including "Portrait of America," some cartoons and some Audubon and Jacques Cousteau specials, according to TNT officials.

Jim Henson Associates and Shelley Duvall's Think Entertainment are among the companies with projects in development for TNT. Henson's "Fraggle Rock" will air six mornings a week.

Other offerings include "The Travels of Jamie McPheeters," "Seven Brides for Seven Brothers," "Medical Center," "How the West Was Won," "The Popeye Hour" and "Bugs Bunny & Pals." #

CORRECTION

A stock index chart that appeared on page F2 of ELECTRONIC MEDIA's special finance section on June 13 was incorrect. Because of a com-

puter programming error, the performance of each company from 1987 to 1988 was exactly reversed: Those companies whose stock prices went

up were shown as having declined, and vice versa. The correct chart, with the proper listing of "Winners" and "Losers," is printed here. #

ELECTRONIC MEDIA stock index comparison



	5/15/87	5/13/88	Change
Turner Broadcasting	\$10.75	\$14.63	36.09%
Cablevision	\$23.88	\$31.25	30.86%
Multimedia	\$52.75	\$66.50	26.07%
TCI	\$20.83	\$23.88	14.62%
United Cable	\$29.00	\$32.88	13.38%
Comcast	\$13.42	\$14.50	8.05%
Time Inc.	\$85.75	\$90.00	4.96%
Tribune Co.	\$35.75	\$36.50	2.10%
Jones Intercable	\$12.00	\$12.13	1.08%

	5/15/87	5/13/88	Change
Scripps Howard	\$81.50	\$80.00	-1.84%
A.H. Belo	\$59.75	\$58.38	-2.29%
Gulf & Western	\$38.75	\$37.50	-3.23%
Cap Cities/ABC	\$332.00	\$319.00	-3.92%
Coca-Cola	\$39.75	\$37.13	-6.59%
MCA	\$45.13	\$41.50	-8.04%
CBS	\$164.88	\$149.88	-9.10%
Disney	\$62.50	\$55.88	-10.59%
Lorimar Telepictures	\$14.38	\$12.75	-11.34%
Viacom	\$26.69	\$22.38	-16.15%
General Electric	\$51.25	\$39.38	-23.16%
King World	\$23.75	\$17.38	-26.82%
Gannett	\$44.88	\$30.88	-31.19%
Home Shopping	\$14.50	\$5.25	-63.79%

LOSERS

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Judge overturns ABC-affiliate decision

By DIANE MERMIGAS
Senior reporter

A U.S. District Court judge in Missouri last week took the unusual step of overruling a recent jury decision that would have forced ABC to pay a former affiliate \$3.5 million.

In his June 10th opinion, U.S. District Court Judge Russell Clark said he was "setting aside" the jury verdict against Capital Cities/ABC because it is "against the greater weight of the credible evidence in this case."

The judge said a new trial, which had been requested by Cap Cities/ABC, would be granted as an alternative to acceptance of his decision by both parties.

A Cap Cities/ABC spokeswoman said the company is "pleased with the outcome" and that the judge's decision "supports the facts and evidence presented."

Charles Woods, the broadcaster whose station affiliation is in question, last week told

ELECTRONIC MEDIA he would appeal the decision.

"The judge had a right to do what he did—to disagree with the jury decision," he said. "But I am surprised. What he did was most unusual."

On May 10, a jury in the U.S. District Court in the Western District of Missouri had ruled that ABC had "fraudulently misrepresented its intentions to maintain its affiliation" with Mr. Woods' KDEB-TV in Springfield, Mo.

Mr. Woods, head of the Woods Communications Group, said he acquired KDEB in 1985 with full assurances from ABC that the station would remain an ABC affiliate.

KDEB, which had been an ABC affiliate since 1969, lost its network affiliation in 1986 to competitor KSPR-TV and instead became a less valuable UHF independent.

Mr. Woods said his ABC affiliation was terminated "without cause" even after he agreed to spend \$3.5 million on physical facilities and

program improvements at KDEB.

Mr. Woods estimated that the station has since lost about \$8 million through decreased ad revenues and increased program costs as a result of being an independent.

He said he'll sell KDEB because he doesn't want to be an independent broadcaster, but that the station is likely to sell for only about half the \$13 million he paid for it three years ago.

Initially, Mr. Woods was able to prove in court that several months prior to ABC's notification of the affiliation change, company officials denied to him that any decision had been made in the matter.

Mr. Woods contends company officials deliberately misled him because they didn't want the pending affiliation switch to threaten government approval of the Capital Cities-ABC merger, completed in January 1986.

However, Judge Clark, in his written opinion, said the court found no evidence of ABC

deliberately misleading or misrepresenting its intentions to Mr. Woods and that the company attempted to keep him informed of the "affiliation risk."

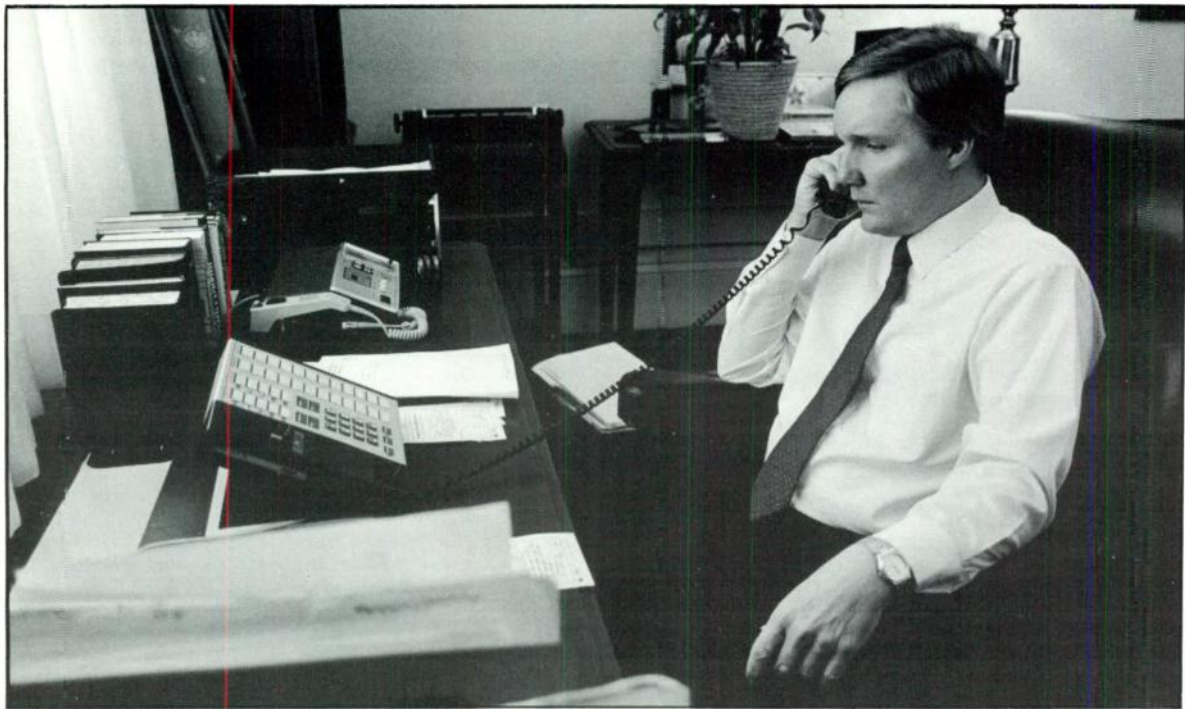
"It is clear ABC had an absolute right to switch affiliates and to do so with six months notice," the judge wrote.

Mr. Woods' case has been closely followed in the industry because of its potential impact on all three networks and their affiliation contracts.

Such questions are at the heart of legal action that is currently being taken by NBC affiliate WSVN-TV in Miami against CBS and NBC in a long-standing battle over station affiliation.

Last year, NBC bought CBS affiliate WTVJ-TV. NBC has indicated it will terminate WSVN's NBC affiliation on Jan. 1—a move which the station is resisting.

WSVN had been looking to the Woods case for support. #



Rep. John Bryant has sponsored several major pieces of legislation affecting the television industry.

Rep. John Bryant brings populist philosophy to broadcasting issues

By ROBERT HOMAN
Staff reporter

WASHINGTON—Behind much of the major communications legislation being considered by Congress this year stands Rep. John Bryant, a third-term Democrat from Texas.

This session, he has sponsored legislation aimed at limiting the commercialization of children's TV programming, a bill that would allow cities to assign cable channel positions for local broadcast stations, and a measure re-

quiring cable operators to accept "reasonable" must-carry obligations.

"He's got his hands on all of these issues," says Steve Jacobs, vice president and congressional liaison at the National Association of Broadcasters. "He's made himself important."

Rep. Bryant has sided with broadcasters on must-carry and channel shifting, but has been a blunt critic of their support for the fairness doctrine's repeal.

Says NAB's Mr. Jacobs: "He will give you a pretty
(Continued on Page 37)

NBC Radio cuts lead to resignations

By ADAM BUCKMAN
Staff reporter

NBC Radio News Vice President James Farley will leave the company July 29 in the midst of what sources say is general unhappiness with cutbacks directed by Westwood One.

The most recent cutback was revealed last week when Westwood announced that its young-adult radio network, NBC's Source, would cease providing hourly news reports to affiliates 24 hours a day.

Beginning July 4, the Source will provide two-minute, top-of-the-hour reports only during morning drive, 6:15 a.m. to 11:15 a.m.

Except for the FM-based ABC Rock Radio Network, every other major radio network provides its affiliates with 24-hour, hourly news reports.

Mr. Farley has been head of NBC Radio Network news for nine years. He told Westwood One officials last week that he plans to leave July 29 "to pursue other interests."

A few days before he announced his resignation, NBC Radio Network's senior correspondent, Alan Walden, also announced his resignation. Mr. Walden, who will join WBAL-AM in Baltimore as morning-drive news anchor next month, had been with NBC for about 15 years.

"The simple fact is that since the sale of the NBC Radio Networks to Westwood One, I have not been comfortable with the direction the news organization is taking," Mr. Walden told ELECTRONIC MEDIA. "In trying to keep my own priorities foremost in my mind, it was a matter of honor and integrity," he said of his decision to resign.

"A lot of my friends and colleagues have left. I could not in good conscience remain."

For his part, Mr. Farley declined to discuss his reasons for leaving, other than to say, "It's time for a change."

Westwood One officials said the Source news cutbacks are part of an overall effort to revamp the programming that the company offers
(Continued on Page 37)

Longtime CBS executive taking early retirement

By DIANE MERMIGAS
Senior reporter

David Fuchs, an adviser to CBS/Broadcast Group President Gene Jankowski and other high-level CBS executives for more than three decades, has decided to take early retirement.

It's not clear whether Mr. Fuchs, 59, senior vice president of corporate broadcast affairs for the CBS/Broadcast Group since November 1986, will be replaced. Mr. Fuchs is one of a handful of top CBS Inc. executives who have indicated they will exercise a lucrative early retirement option offered in May.

Others include Donald Clancy and George Zurich, both longtime vice presidents of affilia-

ate relations, and Joseph Dembo, vice president of news for CBS Radio. Each of the executives has been with the company for more than 25 years.

CBS officials said last week they have not decided which of the jobs will be filled.

"Nobody's pushed me and nobody's asked me to consider exercising the option. It's simply a very attractive deal," said Mr. Dembo, a 28-year veteran who will leave CBS July 1 and will seek full-time news employment elsewhere.

CBS employees age 55 and older have until July 1 to decide whether to take the early retirement plan. They would have until July 29
(Continued on Page 4)

CBS affiliates air grievances

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—The CBS affiliates meeting began with a blistering session to air station complaints and ended with news of the surprise firing and replacement of CBS's promotion chief.

Both events were seen as positive developments by most affiliate executives.

The network's affiliates had complained for some time about a lack of promotional support for network programs, prompting CBS's aggressive move last week.

The network fired Warren Spellman, vice president of advertising and promotion, just as the affiliates meeting began, replacing him with Michael Mischler, who directed promotional activities for King

World Productions.

CBS/Broadcast Group President Gene Jankowski told the affiliates that Mr. Mischler will come aboard "very shortly," after completing some King World projects.

"I think what no one knows is exactly how long that will take," one CBS advisory board member said, a point of some concern with the big fall season push coming up.

But Ben Tucker, chairman of the CBS affiliates advisory board, told ELECTRONIC MEDIA that the affiliates generally applauded the move because Mr. Mischler had also previously worked at CBS-owned KCBS-TV here as director of communications from 1983 to 1987.

(Continued on Page 37)



Wide World Photos

After three seasons on ESPN, the NHL is moving to SportsChannel America, a regional cable outlet.

ESPN loses NHL rights to regional cable outlet

By RICHARD TEDESCO
Staff reporter

NEW YORK—After three seasons, ESPN has lost National Hockey League rights to a regional cable sports outlet.

SportsChannel America last week won exclusive NHL rights in a three-year deal for more than \$50 million. The new pact came as an unwelcome surprise to ESPN, which had carried NHL games for the past three seasons as part of a \$24 million deal.

SportsChannel outscored ESPN on more than just money, succeeding on the strength of a regionalized programming concept that will see games carried on its five regional networks and other regional cable sports

services.

"It's a whole new concept. We believe that sports should be regionalized, not national," said Marc Lustgarten, president and chief executive officer of Rainbow Program Enterprises, which operates the SportsChannel group.

Rainbow is a subsidiary of Cablevision Systems Corp., one of the nation's largest multiple cable system operators.

Under terms of the deal, SportsChannel plans to televise up to 50 regular-season NHL games each year in addition to all Stanley Cup playoff games.

Mr. Lustgarten said initial distribution of up to three or four games in different markets on a given night will

(Continued on Page 39)

Syndicators begin closing upfront deals

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—Several syndicators closed major upfront ad deals last week, but business remained quiet on the network front.

As of late last week, none of the three networks had even set prices for spots in their fall schedules.

"We're not soliciting advertisers' plans right now; we're still working on our game plan," said Jake Keever, executive vice president in charge of ABC's network sales.

Network negotiations are usually well under way by this time, but they've been delayed this year because of the ongoing writers' strike. The strike has already delayed the start of the networks' new season until late October, making it difficult for network sales departments to accurately estimate audiences and price commercial units.

But some national advertisers did finalize upfront deals with several New York-based syndicators, among them International Advertising Sales and TV Horizons, the barter sales division of LBS Communications.

Brian Byrne, IAS's president, said his company has already sold more than 20 percent of the \$150 million worth of inventory it sells in a number of first-run shows for Orbis

Communications and Paramount Television.

Mr. Byrne said advertisers paid double-digit cost-per-thousand increases on some of the better-rated returning shows, including "Star Trek: The Next Generation."

Michael Weiden, president of TV Horizons, said that nearly 50 percent of the inventory in the 25 shows that LBS represents was now on hold, awaiting final advertiser approval.

Mr. Weiden reports cost-per-thousand increases in the "low- to mid-single digits."

Leo Burnett, a Chicago-based advertising agency that places more than \$100 million worth of ads in barter syndication, completed its upfront buys last week, divvying up the pie among several syndicators.

Meanwhile, most sources were still predicting that network upfront activity would not really begin until after the Fourth of July holiday, although some movie studio advertisers could possibly firm up deals as early as this week.

But movie companies are atypical advertisers in that they do much of their business during the summer, and they often pay hefty prices without audience guarantees to lock up units in Thursday and Friday prime-time shows to attract the younger movie-going audience. #

Fox: No network here

By DOUG HALONEN
Staff reporter

WASHINGTON—Fox Broadcasting Co. is seeking a ruling from the Federal Communications Commission that will declare it to be a non-network.

In a letter to the commission, Fox has asked for assurances that it won't be subjected to FCC network regulations, including those barring ABC, CBS and NBC from syndicating off-network entertainment shows, at least until Fox is offering 30 or more hours of programming each week.

The FCC's current measure for determining whether a broadcaster should be subject to network restrictions is whether it is supplying 15 or more hours of programming on an interconnected basis to 25 or more affiliates in 10 or more states.

An NBC spokeswoman said, "The Fox re-

quest just brings to light that it is again time that the FCC address the network regulations."

Spokesmen for ABC and CBS had no comment on the Fox request last week.

Some sources believe the networks will oppose Fox's request in hopes of enlisting the studio as an ally in overturning the network syndication and financial interest rules.

When Fox filed its request with the agency on June 7, it did so without fanfare, and word that it was pending didn't surface until early last week.

In 1981, the FCC granted Christian Broadcasting Network the same sort of break that Fox is seeking. Home Shopping Network and Univision are also seeking relief from agency network restrictions.

Bill Johnson, deputy chief of the FCC's Mass Media Bureau, said no decision had been made "on how to proceed with this." #

Copyright payments trigger dropping of superstations

By JANET STILSON
Staff reporter

NEW YORK—Changes in cable copyright payments are causing a few cable systems to drop some of the distant-signal stations they carry.

July marks the beginning of the first period of cable system copyright payments since a Washington district appeals court set down rules that substantially increase the fees some operators pay for distant signals.

WWOR-TV in New York is being dropped by about 10 systems as of July,

according to Gil Korta, national marketing director of Eastern Microwave, which retransmits WWOR's signal.

He adds that the other superstation Eastern carries, Boston's WSBK-TV, is losing one system, TCI of New York, a Tele-Communications Inc. system in Buffalo.

United Video has received only "one or two" cancellation notices for the two big superstations it supplies to systems, WGN-TV in Chicago and WPIX-TV in New York, according to Jeff Treeman, vice president of marketing and sales.

Some of the cable systems that have sent

(Continued on Page 37)

Longtime CBS adviser decides on early retirement

(Continued from Page 3)
to leave the company.

CBS officials have said that as many as 800 employees are eligible for the annuity plan. Only a small percentage of veteran executives are eligible for a lump-sum payment.

CBS officials said last week that it is likely only one-third to 40 percent of the eligible employees will exercise the option.

The job and salary level of those employees, and whether or not they will be replaced, will determine how much money the company saves as a result of the attrition, CBS officials said.

This is the second time since Laurence Tisch became president and chief executive officer of CBS nearly two years ago that the

streamlined company has offered a special early-retirement package.

In the meantime, the company has generally tightened up its severance and vacation policies.

CBS also is in the process of reducing its corporate staff of 800 by more than half in the wake of the sales of the CBS Records unit to Sony earlier this year.

In addition, the CBS/Broadcast Group earlier this year instituted a hiring freeze to offset revenue shortfalls caused by a soft ad marketplace. Insiders estimate that CBS's overall 6,919-person full-time ranks could be reduced 15 percent by year's end.

Mr. Fuchs, a 35-year veteran of the company, declined comment last week on his decision to leave the

company, which CBS associates said was "personal" and based on "family considerations."

Mr. Jankowski told ELECTRONIC MEDIA that Mr. Fuchs had contemplated early retirement for some time, but only announced his decision just before the affiliate meetings.

"David Fuchs will be sorely missed. He is a rare individual of high intelligence who has been a counselor to a lot of people. This simply was an offer that he and many CBS executives just couldn't refuse," Mr. Jankowski said.

In the last decade, Mr. Fuchs has helped formulate CBS policy and guide the company through such difficult challenges as Gen. William Westmoreland's long libel trial, the

threatened hostile takeover by Ted Turner and changes in the company's leadership.

One major area that Mr. Fuchs oversaw, CBS promotions and advertising, is being revamped under the new leadership of Michael Mischler, whose appointment to vice president of advertising and promotions was announced last week at the CBS affiliates meeting in Los Angeles.

Mr. Mischler, who will be based in Los Angeles, will report directly to Mr. Jankowski when he begins work for CBS sometime in July.

Mr. Jankowski said he hasn't decided how he will reassign other of Mr. Fuchs' responsibilities, such as press relations, program practices and community services. Some CBS

sources last week speculated that there also will be some restructuring in those areas, and that they will be assigned to existing CBS/Broadcast Group executives.

The departure of Mr. Fuchs further diminishes the inner circle of broadcast group executives who report to Mr. Jankowski. Last year, George Schweitzer, head of CBS communications, left to join Young & Rubicam.

Mr. Jankowski's power base was further eroded just prior to the meetings when it was announced that operations and engineering has been shifted out of Mr. Jankowski's control.

The unit now reports to Edward Grebow, senior vice president of administration for CBS Inc. #

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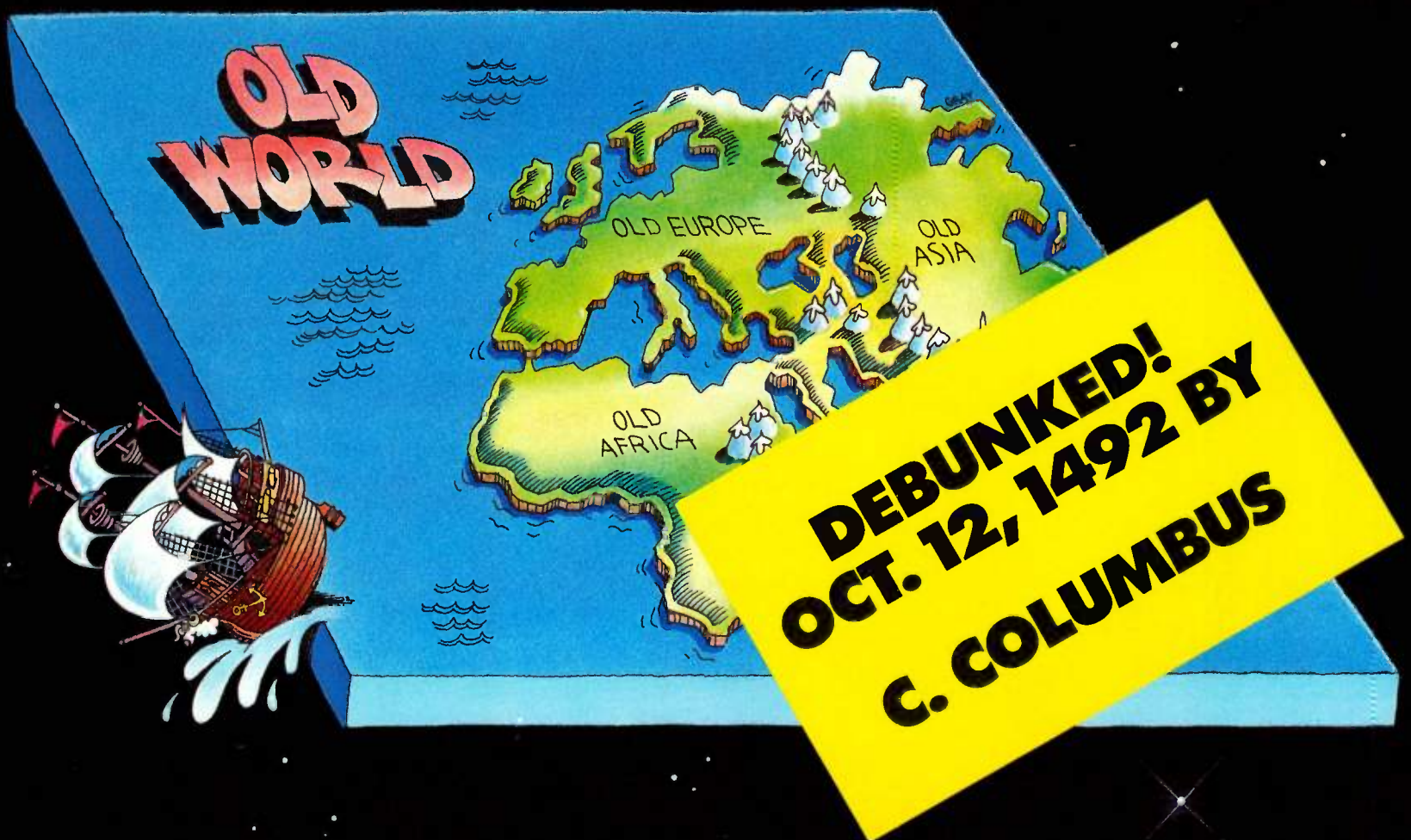
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World Radio History

TWO GREAT M

1.



NEW WORLD. It took a man with the courage of Christopher Columbus to prove to the world that the Earth was round and not flat, as was commonly believed. Struggling against hordes of naysayers and tough odds, Columbus persevered in his quest.



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MYTHS OF MAN.

2.

OFF-NETWORK COMEDIES WILL ALWAYS OUTPERFORM FIRST-RUN COMEDIES IN STRIPPING

**DEBUNKED!
SPRING 1988 BY**

**It's a
Living**
A Witt/Thomas Production

PHILADELPHIA, PA. In the spirit of Columbus, another long-standing myth has just been shattered by "It's a Living." That is, the belief that off-network comedies will always outperform first-run comedies in stripping. In the recently completed May sweeps in Philadelphia, WTAF set forth to explore new territory by becoming the first station to strip "It's a Living." And they uncovered a valuable treasure of wealth.



"It's a Living" raised WTAF's 6:30pm time period ranking from fifth last May to finish the May '88 sweeps in second place, retaining 92% of its "Family Ties" lead-in.

It sailed past competing sitcoms like "The Facts of Life" and "All in the Family," and outperformed the "CBS Evening News" and "NBC Nightly News." In fact, "Living" even turned in a higher time period share on WTAF than "MASH," "Taxi" and "Happy Days," and a higher share than such shows as "Diff'rent Strokes," "The Jeffersons," "Silver Spoons," "Gimme a Break," and "The Odd Couple" in the same market.

Now that the facts are known, it's time for you to explore our great new world of first-run strip profits. Why pay more when you can get the same quality performance for so much less?

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WCBS-TV mulls 7 p.m. choices

WCBS-TV, CBS's flagship station in New York, may slot "Win, Lose or Draw" in the lucrative 7 p.m. (ET) time slot this fall instead of the "USA Today" strip if it moves the network news back to 6:30 p.m., as expected. Though it has been widely reported that the station would air "USA" at 7 p.m., Roger Colloff, WCBS's general manager, says he hasn't decided which of the two shows will air there if Dan Rather does indeed get booted back. But sources point out that WCBS has plenty of reason to be hot on "Win, Lose or Draw": The show averages a 4 rating on the station, which is pretty phenomenal considering that it airs at 2 a.m.

* * *

The rumor that former CBS programming chief-tain Michael Dann played a role in helping ABC shape its new fall schedule is on the mark. An ABC spokesman confirms that Mr. Dann's advice was sought when the network was choosing next season's new shows. But Mr. Dann's primary function at the network is as a consultant to Herb Granath, who heads up ABC's cable-related operations.

* * *

Insiders say MCA/Universal has scrapped a plan to bypass HBO or Showtime and sell movies released after 1989 to USA Network instead. The plan by MCA, which owns a sizable stake in USA, called for multiple system operators to ante up additional funds to pay for the movie package on USA, but the MSOs didn't go for the plan, sources say.

* * *

Remember that handful of savvy syndicators urging affiliates to pre-empt network reruns this strike-struck fall in favor of fresh, first-run shows? Well, add LBS Communications to what appears to be a growing list. An LBS insider says the company could announce as early as this week the title and air date of its third live special, on the subject of UFOs, which is slated for a mid-October window.

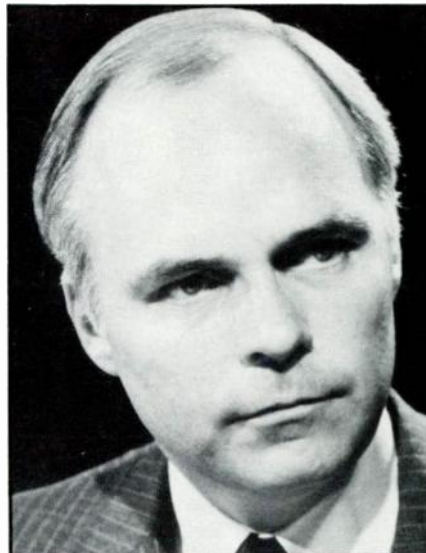
* * *

Speaking of attacks on the jugular, The Association of Independent Television Stations hopes to benefit as well from the writers' strike. INTV will send a mailer this week to its station members and advertising agencies, spelling out

THE INSIDER



LARRY FRAIBERG
Credited for WWOR-TV's ratings surge



C-SPAN's BRIAN LAMB
International ambitions?

the advantages independents will have against the networks this fall. For one thing, the missive predicts that the networks' new season may not launch until December.

* * *

The local TV race to watch this fall, industry insiders say, is the battle being waged between New York's powerhouse WNYW-TV and the market's No. 2 independent, WWOR-TV. For the first time in its history, WWOR tied WNYW with a 4 rating, sign on to sign off in the local May Nielsen. Sources credit MCA Broadcasting President Larry Fraiberg with WWOR's overall 22 percent growth in audience over the last year. The battle will intensify this fall, sources say, when WWOR brings out its big gun, "The Cosby Show."

* * *

Susan Quello, granddaughter of FCC Commissioner

five-minute Dr. Ruth segments in 20 or 30 episodes of "Super Sexy."

* * *

And finally, there's a bizarre epilogue to the first annual "ALF-Off" contest staged by WGAL-TV in Lancaster, Pa., which attracted more than 50 entries and several hundred ALF fans. Shortly after it ended, one of the contestants was arrested by Lancaster police for trying to set fire to the Greist Building, the county's tallest structure. Luckily, WGAL had videotape of the arson suspect for the evening news because the station's news cameras were taping the contest. "I guess he was upset at not being declared the winning alien," said Fred Woskoff, WGAL's creative services director. #

—Written by Marianne Paskowski from bureau reports

Voice of banking machine becomes radio show host

By SEAN KELLY

Special to ELECTRONIC MEDIA

LONDON—Sally Masterson, a British radio presenter who became a celebrity in Decatur, Ill., earlier this year as the "voice" of a bank teller machine, is going to host a radio show in the Midwestern community of 62,000.

Ms. Masterson's soft Scottish brogue has enchanted Decatur bank customers so much that she's now well-known there as "The Voice."

And following her recent trip to Decatur, radio station WZZM-AM offered her a one-year contract for a midday talk show beginning in September.

"She was a guest on the show, and the telephone calls and letters were just phenomenal," said David Webb, vice president and general manager of WZZM.

"She found out how much fun American radio is. I think the Scottish accent is going to be quite unique on a talk show here, plus her perspective as a British subject is going to add a lot of fun to radio here as she discovers what we're about."

Ms. Masterson, who will leave her current job as a talk show host with BBC Radio Kent and BBC Radio Essex in the United Kingdom, said she never dreamed of working in the United States.

It all began when she did a demonstration recording for a talking bank teller machine company.

"In 1983, I was living and working in Dundee, Scotland," she says.



SALLY MASTERSON
The voice that intrigued Decatur

"A friend of mine was working for a company called NCR (National Cash Register). They were making bank teller machines, and he said they needed a voice for the machines."

So Ms. Masterson recorded some messages.

"I had to read about a dozen phrases over and over again," she said. "Phrases like 'Please insert your card' and 'Your transaction is being processed.' I was paid and promptly forgot all about it."

NCR sold a number of the machines with Ms. Masterson's voice to various U.S. banks, expecting they would dub in an American voice.

Many didn't, and last February, Ms. Masterson received a telephone call from Decatur Herald and Review newspaper reporter Cheryl Frank.

"She called me up to tell me about Dick Ferry, who was a lecturer at Millikin University in Decatur and a columnist for the Decatur paper," Ms. Masterson said. "She told me that in one of his columns he had written about the voice at the teller machine he uses."

Mr. Ferry wrote that he was in love with the automatic teller's voice because of its distinctive Scottish accent.

He also told readers that he had mentioned this attraction to his wife, who told him the woman behind the voice was probably ugly and built like a wrestler.

While that call took Ms. Masterson by surprise, the second call—from Ms. Frank with an offer to have her meet Mr. Ferry in Decatur—took her to the United States.

Her trip in April was sponsored by Millikin Bank, which uses the tellers with Ms. Masterson's voice, and a Decatur travel agency.

"I didn't quite know what to expect when I got out there," she says. "But they had sent me some press clippings. I was astounded because they had me on the front pages and announced that 'The Voice' was visiting Decatur."

Ms. Masterson met Mr. Ferry and his wife at a reception.

"I walked in and there were all these television cameras," she says.

(Continued on Page 39)

'Oldies' TV station battling to become a bit of TV heaven

By ADAM BUCKMAN

Staff reporter

In the wake of the May sweeps, the nation's first "oldies" TV station, KXLI-TV in Minneapolis, is struggling.

But while the station barely attracted an audience during its first sweeps period, KXLI officials say the oldies format is working—it just needs more time to build a following.

KXLI, which is licensed to St. Cloud, Minn., but serves Minneapolis-St. Paul, has billed itself since mid-April as "TV Heaven 41," when it adopted a programming schedule of TV series from the 1950s and 1960s.

"It's working," says KXLI General Manager Doug McMonagle, adding that KXLI's goals are relatively modest.

He pointed out that KXLI is the fourth independent station in the market which, he says, can be a tough situation from a programming standpoint.

When asked why KXLI decided to air only old TV shows, Mr. McMonagle answered, "There wasn't any real choice."

In general, being the fourth independent in the nation's 13th-largest market meant that KXLI had to be realistic about its po-

tential share of the market.

So the station set up a program schedule that consists primarily of "evergreen" series—off-network fare from the 1950s and '60s that costs less to buy than more recent off-network shows.

Despite the programs' performance in the May sweeps, Mr. McMonagle said KXLI can still earn a profit.

"Based on the economics of the programming costs, you can make money because you're not paying \$60,000 for 'Cosby,'" said Mr. McMonagle, who wouldn't reveal what KXLI's series cost.

Mr. McMonagle acknowledged that he'd like KXLI's ratings to be higher. Almost all of the station's programs scored a rating of 1 or lower in the Arbitron Ratings Co. May book.

The general manager said he hopes the ratings will eventually "level off" at around 3, with a 5 share.

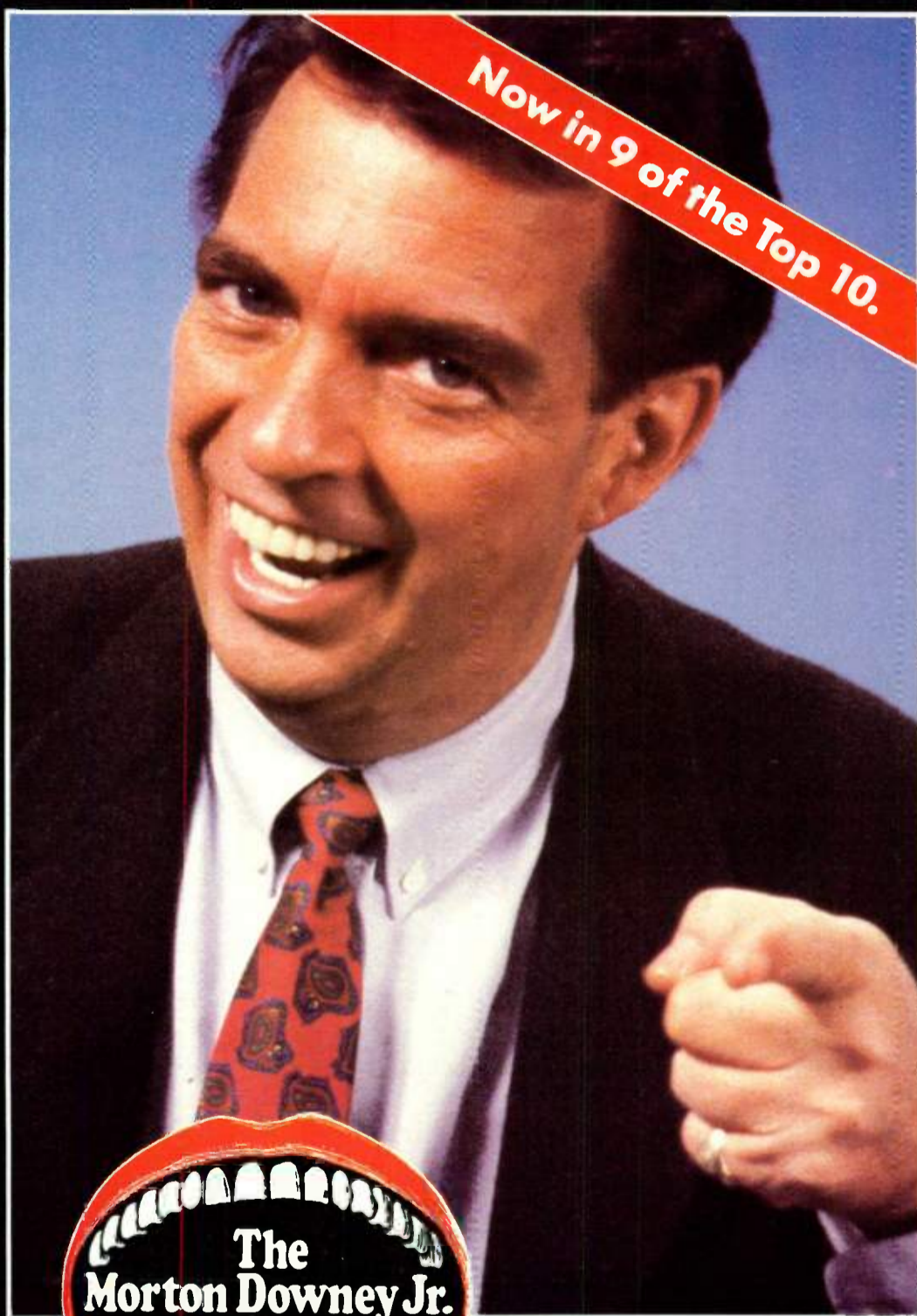
But besides the ratings, he says, KXLI's financial vitality depends on how the station performs demographically.

Toward that end, KXLI's marketing and promotion efforts are aimed at attracting viewers in the 25-to-49 age group, plus some teens and children, who

(Continued on Page 39)

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The first week was sensational.
The second week's numbers are in—and there's no doubt about it:
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Now up 133% over previous programming.

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#1 program on station—higher shares than
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delivers the indie competition combined.

MIAMI WDZL 10PM

Attained its highest rating ever—while in-
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Clobbers other 2 indies combined. Tops
lead-in and last week's Downey share by
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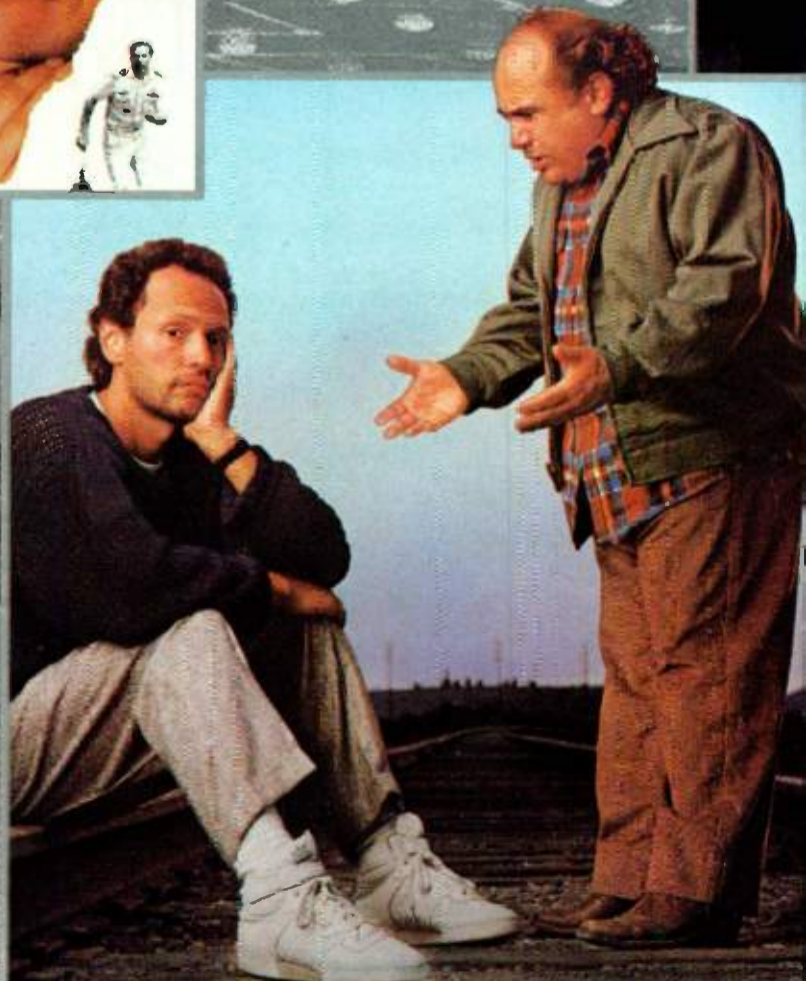
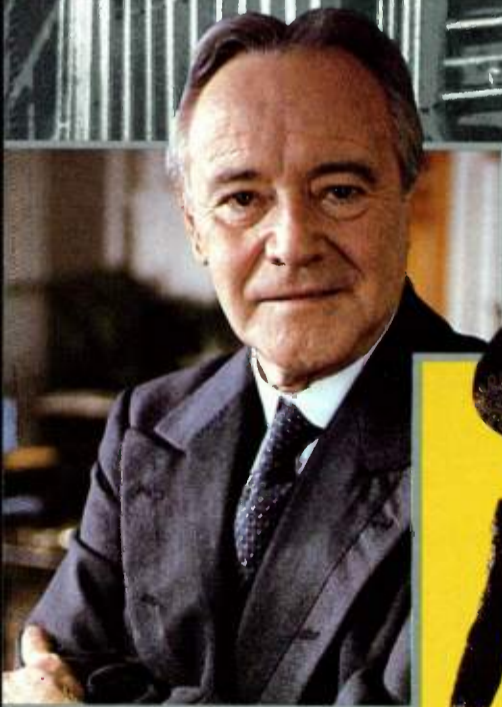
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To give or take an hour

Of all the various speeches and proposals made at the affiliate meetings this month, the most interesting by far was ABC's suggestion that the network give an hour back to its affiliates.

Back in the old days, of course, the networks preferred asking the local stations to give time to the networks, a plan that always met with severe disapproval.

Yet faced with just the opposite situation—that of actually gaining an extra hour of prime time—ABC's affiliates still declined.

At play in this extraordinary situation are the topsy-turvy dynamics of the modern television business. ABC wants to give back an hour of low-rated time (such as America's new VCR-watching hours on Saturday nights) because it just can't attract a large enough audience to make a profit.

But by the same token, its affiliates don't want to slug it out in the open marketplace in an effort to buy high-priced syndicated programming, at least not as long as they can persuade ABC to pay them to run the network's shows.

For the moment, then, everything remains status quo. But ABC may have scored a significant psychological victory.

From now on, whenever its affiliates consider preempting that low-rated hour, they'll have to realize that they may be driving the network into

dropping the time slot for good.

And the fact is, ABC's warning shot may prove to be the network's best defense in an era of declining mass viewership. The scheduling of prime time from 8 p.m. to 11 p.m. (ET), though it often seems cast in stone, is really just arbitrary custom, aided a bit by FCC prime-access regulations.

If there are fewer viewers willing to watch network television at 8 p.m. on Saturdays, then why shouldn't

the networks cut back, saving the money or reinvesting it in better programming on more successful nights?

The result could be an ABC prime-time schedule that is more concentrated, offering fewer but gen-

erally higher-quality shows.

Certainly the stations would survive having an extra hour to program and, indeed, they would probably thrive. The history of the prime-access time period indicates that the availability of profitable syndicated programming expands to fill the available time slots.

The bad news in this equation, at least in terms of tradition, is that it would emphasize the continuing diminution of the network's scope and power. But at least ABC would be controlling the flow of events, instead of merely struggling against the tide.

It's a radical idea in network politics, and not one likely to happen in the near future. But its time is coming. #

Why shouldn't the networks cut back, saving the money or reinvesting it in better programming on more successful nights?

LETTERS TO THE EDITOR

'All Star Wrestling Network' overlooked in EM article

I read with interest the "Riding high with wrestling" article appearing in the May 23 edition (front cover) of ELECTRONIC MEDIA. Upon conclusion of the rather detailed article, I was somewhat dismayed to discover that nowhere in the overview was even a mention of the RJS Marketing Worldwide "All Star Wrestling Network."

The All Star Wrestling Network has been in existence since December 1986 and is no stranger to the top 10 syndicated program rankings.

Further, the network has established itself as a major player in the international

wrestling market with various members of the network airing in not less than 18 foreign markets.

In addition, RJS Marketing Worldwide now owns the weekly professional wrestling news magazine program "Pro Wrestling This Week" and the internationally distributed television program "Fantastic Ladies Appearing in the International Ring" (FLAIR).

While I found your recent article interesting and informative, I would have liked to have had the opportunity to offer comments on the third major syndicated net-

work in professional wrestling.

Robert J. Syers
president

RJS Marketing Worldwide, New York

EM welcomes your letters

ELECTRONIC MEDIA welcomes letters to the editor. If you want to speak out, write to Viewpoint, ELECTRONIC MEDIA, 740 Rush St., Chicago, Ill. 60611. All letters are subject to publication provided they are signed and neither defame nor libel individuals or organizations.

Letters may be shortened and grammatical errors corrected.

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

Cap Cities also involved with A&E

In conjunction with your June 6 cover story, "Plotting a new course for ABC," you compiled a fact sheet titled "Capital Cities/ABC at a glance."

Under "Programming" you stated that ABC Video Enterprises includes the cable services ESPN and Lifetime. You neglected to include the third program service, the A&E Cable Network, in which ABC Video

Enterprises has a 38 percent interest.

We hope you will correct this omission in any further references to ABC Video Enterprises or A&E.

Burt Berliner
director of public relations
Arts & Entertainment
Cable Network
New York

QUICK TAKES

In what time slot are you running "The Morton Downey Jr. Show?"



Bill Graff
program and research manager
KSTW-TV
(Ind.)
Tacoma, Wash.

"We're running it Monday through Thursday at 11:30 p.m. and Friday at 1:30 a.m. We were concerned about our late-fringe numbers, and the 'Downey Show' offered an interesting package. And the terms were good; we're only committed for 15 weeks."



Don Corsini
program director
KABC-TV
(ABC)
Los Angeles

"We feel 'Morton Downey' can do very well for us at midnight following 'Nightline.' We have the show on a 13-week trial basis. KABC is behind the show, and we're planning a lot of promotion for the show's June 20 debut."



Michael Stopnick
program manager
WDZL-TV
(Ind.)
Miami

"We're running him at 10 p.m. We were pleased with the performance of 'Wild, Wild West' in that time slot. But we felt the summer was a good time for viewers to sample something new, unique and different, and 'The Morton Downey Jr. Show' certainly is that."

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Identify the famous relatives of these people



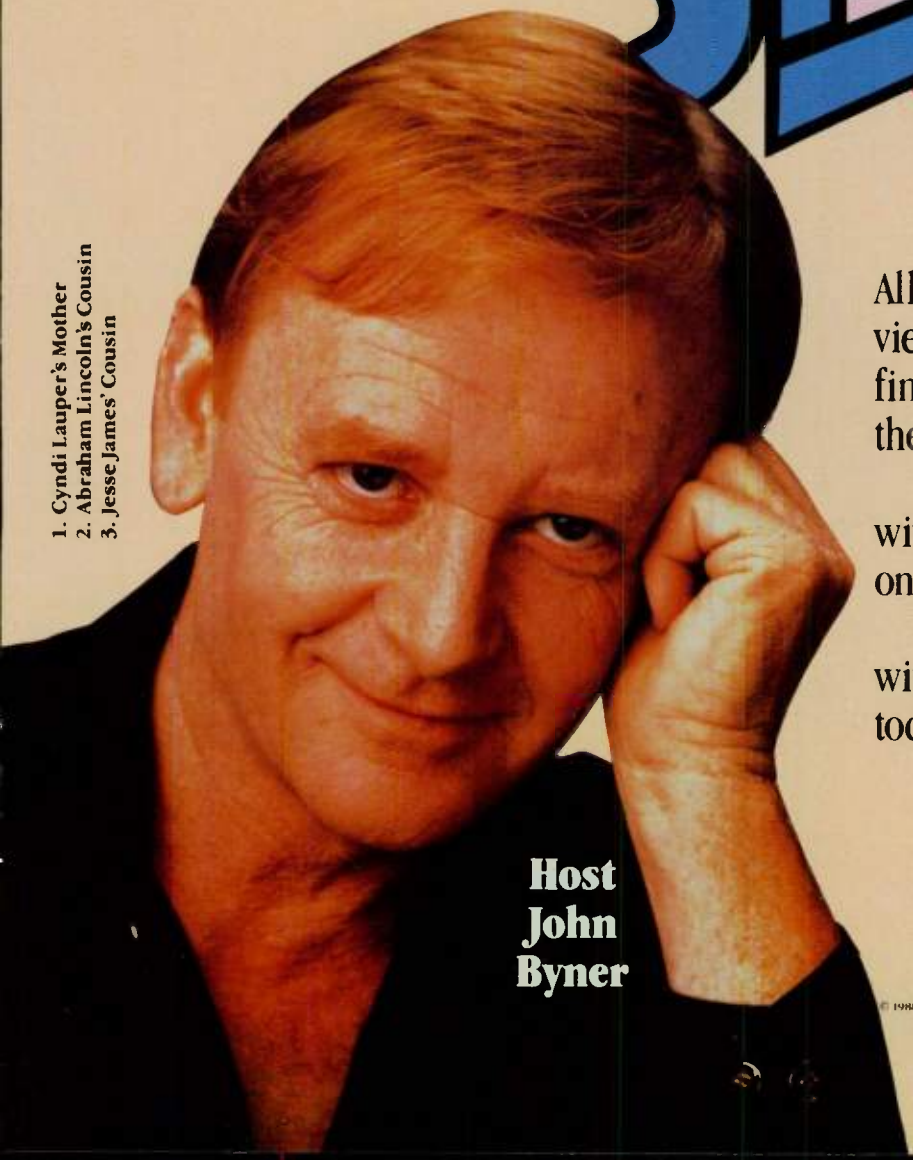
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CLEARED IN
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2. Abraham Lincoln's Cousin
3. Jesse James' Cousin



**Host
John
Byner**

All of these people are related to famous celebrities! And television viewers, with their insatiable curiosity about famous people, will find it absolutely irresistible to identify these unknown faces and their well-known relatives. In fact, it'll be habit-forming!

The show is RELATIVELY SPEAKING, an all new game show with lots of laughs, and it will be available as a half-hour strip on a barter basis starting Fall '88.

Experience the fascination we all have with the very famous by calling for a demo today. It's all so easy—relatively speaking!

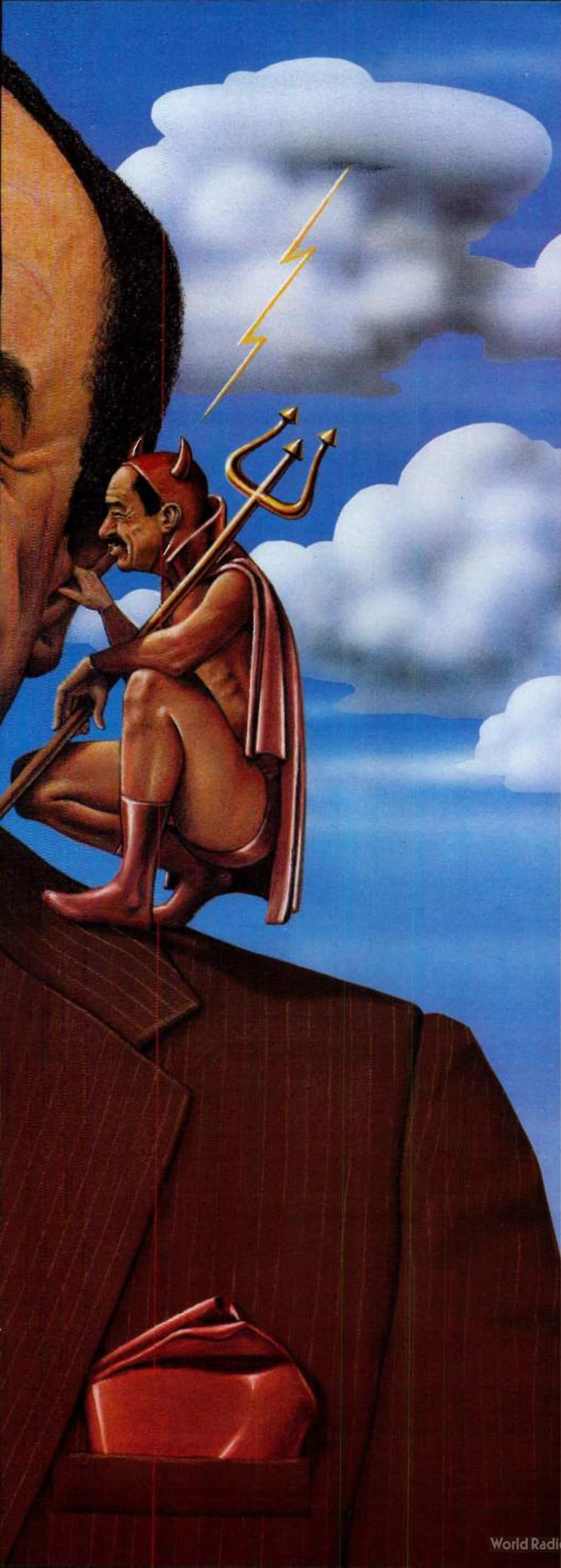
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Source: NTI Seasonal averages 1986-87 and 1987-88. Performer Q.

Networks face decline of summer viewership

(Continued from front cover)
in the fall.

But at each network, projects readied to lure viewers inside from backyard cookouts have come to a grinding halt while producers and writers argue over a new contract.

Moreover, many longtime industry observers claim the networks will never be able to get too far away from heavy use of summer reruns because the strategy is so integral to their financial well-being.

The use of already-paid-for repeats allows the industry to coast virtually cost-free through June, July and August while raking in the cash.

"The whole economics of the business speak against the networks doing anything in the summer," says an executive who has worked in network TV for more than 30 years.

"You get a lot of lip service about doing something in the summer, but nobody ever does anything. You're not going to see it."

The reasoning behind the inaction, he says, is that viewers watched about 20 percent less prime-time TV during the summer of 1987 and that there simply may not be enough third-quarter ad dollars or viewers to support original fare.

This summer, 30-second prime-time network spots will average about \$70,000 for what will be mostly repeat programming.

While that's one-third less than the \$105,000 average the spots drew during the regular season, the networks' programming costs drop substantially more than the 33 percent the advertising revenues decline.

The only way to make new programs work is to produce them at cut-rate prices, a tactic that one programmer says is futile.

"The viewers don't say, 'I'll watch it because it's original programming,'" the programmer says, pointing out that the reruns often attract more viewers than lower-priced original programming.

Last summer, the networks' share of the audience dropped to an all-time low of 61 percent during one week late in August, after averaging about 75 percent during the 1986-87 season.

"Before cable became a real factor, the dropoff in network shares was not that severe," said Arnold Becker, CBS vice president of TV research.

Just as importantly, there are now far more local independent stations on the air than ever, with stronger programming. And last year, Rupert Murdoch's Fox Broadcasting Co. became a factor on weekends.

"You don't have to be a rocket scientist to figure out why the audience left," says NBC Entertainment President Brandon Tartikoff. "They have options; there are other channels out there."

Some syndicators, such as LBS, have even rolled out first-run shows during the summer.

"We look for programming situations like that," says LBS Entertainment President Paul Siegel. LBS brought "The New Gidget" out during the summer of 1986. But Mr. Siegel admits that ad dollars are slim during the third quarter.

"You're going after such a small audience," adds Joe Tirinato, executive vice president of programming and development for LBS, who says even the syndicators don't really have much of an opportunity in the summer.

"In the summer you just won't get the sampling," he says. "If it's a low-budget property, you could make it work."

Meanwhile, all three networks have seriously considered ways to boost their circulation in the summer, or at least reinforce their schedules.

They concede that they can't afford to simply dump series on viewers during the summer that didn't work well during the regular season, but programmers at ABC and CBS say making summer programming financially feasible is a tough challenge.

"It is an enormously complicated decision," says CBS Entertainment President Kim LeMasters. "One of the answers is original programming, but the financial impact that that's going to have on a network that depends upon the repeats to help generate cash is a very potent one."

"If it didn't fare well in the season, you know it's not going to do well in the



ABC's "thirtysomething" is one of the programs that the network is hoping will do better in reruns this summer with episodes that stand alone.

'You get a lot of lip service about doing something in the summer, but nobody ever does anything. You're not going to see it.'

—TV executive

summer, so you don't want to repeat it," says Ted Harbert, vice president of prime time for ABC Entertainment. "I'd like to replace some of that stuff if we could get our hands on something (original) that would be pretty low-cost but might also be something (worthwhile)."

In the meantime, NBC has used its ratings and financial clout to take more aggressive summer moves than its rivals.

The network wanted to air fresh "Sonny Spoon" episodes at a cost of \$1.1 million each and has gone ahead with plans to air at least seven fresh episodes of "The Days and Nights of Molly Dodd," which is more expensive to produce than a standard half-hour.

"It could be worth the investment to play 15 new episodes from late spring all the way through summer on a show like this," NBC Entertainment President Brandon Tartikoff

says of "Molly Dodd," which premiered and ran through the off-season last year.

"If it's not 'Molly Dodd,' it might be the next one (of that type)," he says.

The "Molly Dodd" experiment earned praise from critics last summer, but the program may be an expensive exception to the type of fresh summer fare viewers are likely to get in the near future.

Instead, ABC News and NBC News are developing possible prime-time series that could be done at a lower cost than entertainment fare, and CBS News confirms that an hour-long episode of its new prime-time series, "48 Hours," can be made for less than the cost of a half-hour of "Molly Dodd."

CBS also experimented with scheduling two new series produced in Canada, "Adderly" and "Night Heat," on its summer schedule last year.

Summer strategies at a glance

● **NBC:** The network has scheduled seven new episodes of the recently canceled "The Days and Nights of Molly Dodd." That series, which drew rave reviews when it premiered during the summer last year, will air in originals through July.

On July 27, NBC will premiere its new George Schlatter series "Funny People," an hour-long series that will feature an ensemble cast of comedians hosting a weekly look at funny individuals and events. Mr. Schlatter also created "Rowan & Martin's Laugh-In" and "Real People."

NBC News also plans to add some news specials and news program prototypes this summer. Those programs will begin airing in late June or early July at 10 p.m. (ET) on Tuesdays.

Because of the writers' strike, NBC has had to shelve plans to premiere a second new series during the summer. Also, in July, NBC had wanted to bring out fresh episodes of "Sonny Spoon," which would have represented the most expensive sum-

mer programming investment at any network. But that plan also had to be abandoned because of the strike.

● **ABC:** The network's programmers say they're still shopping for summer series programming, but haven't made any announcements except for some specials.

ABC will also air seven episodes of the new series "Hothouse" beginning June 30. Formerly titled "The Clinic," the hour-long series looks at life inside a mental health clinic. It begins with a two-hour premiere and will air regularly at 10 p.m. on Thursdays. And like the other networks, ABC has original episodes of several midseason and regular-season series it expects to burn off.

ABC says any major undertaking considered for this summer has been shelved because the network spent more during the regular season than it had anticipated.

● **CBS:** On June 13, the network began airing the first of eight new episodes of its

Since then, the financial break of producing in Canada has lessened, forcing programmers to look further abroad. Fox Broadcasting Co. shot the midseason series "Dirty Dozen" in Yugoslavia at a fraction of what it would cost in the United States.

Reality-based shows and programs that rely heavily on news footage are other low-cost alternatives.

But a more long-term strategy focuses on eliminating programs that people don't care to see twice.

Mr. Tartikoff cited poor repeatability and a questionable long-term outlook in canceling the critically acclaimed "A Year in the Life" and "Aaron's Way."

NBC's ability to make those selective moves is a reflection of strength ABC and CBS just don't have.

"We had a small budget set aside for summer programming," says ABC's Mr. Harbert, "and we ended up putting it into the regular season."

Similarly, CBS exhausted its resources on a springtime revamp. The network wound up renewing its aging prime-time soaps, which even Mr. LeMasters admits repeat so poorly that he is forced to replace them with movies during the summer.

"It's very difficult for a network to have a serialized drama in prime time because of the non-repeatability during the summer," Mr. LeMasters said in a speech last January. "It just kills you."

But programmers at ABC appear more disenchanted with their sole remaining soap and are more interested in the new highly targeted generational shows that worked so well last season.

The network has ordered only 13 episodes of "Dynasty" for next fall and will place it against NBC's "Cheers" on Thursdays, two indications that the show may not last past midseason. Instead, ABC is betting that series such as "thirtysomething" and "The Wonder Years" will do better in reruns with stories that stand alone more.

Despite the aggravation they have generated, ABC has had tremendous ratings success with "Moonlighting" repeats.

"Action-adventures and comedies hold up very well in repeats," explains CBS/Broadcast Group President Gene Jankowski, and that theory is reflected in CBS's choices for fall, which include five new sitcoms.

"At some point in the future, CBS will be exploring a lot of new opportunities" for summer programming, Mr. Jankowski said when the 1988-89 slate was unveiled.

ABC's Mr. Harbert declares the summer challenge "a critical point" in his network's development.

But in a 1987 speech on the subject of future TV trends, Mr. Tartikoff, who has been the most vocal supporter of continuous year-round original programming, chided all concerned for their laziness.

"At a time when there are new competitors to the left of us, to the right of us, we the networks are basically programming as if nothing has changed," he said. #

in-house "Blue Skies," an hour-long series.

CBS is also considering the production of original episodes of one or more of its one-hour weekly news shows: "60 Minutes," "48 Hours" and "West 57th."

It will also bring back its "CBS Summer Playhouse" feature, which it experimented with last season. The weekly hour of original fare will consist of pilots and will appear in the 8 p.m.-to-9 p.m. time slot on Tuesdays beginning June 21.

● **Fox:** At some point during the summer, Fox plans to premiere "Page One," an hour-long human interest magazine program that will run on Saturdays.

And on Aug. 28, FBC will telecast the Emmy Awards, which have been moved up to August from the traditional late September date. Originally, FBC had planned to start its fall season before Labor Day to take advantage of the promotional muscle from the Emmys telecast, but it had to bail out because of the writers' strike.

—William Mahoney

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D-2 gives stations a digital video option

By JEFFREY SCHWARTZ
Special to ELECTRONIC MEDIA

For TV stations, switching to digital video production would have been an expensive proposition—and not a practical one at that.

But a new system, the D-2 composite digital format, may offer broadcasters a way to produce and deliver programming in the digital domain without overhauling existing television facilities.

And because D-2 works in the same composite format that current Type-C analog 1-inch videotape recorders use, it could become commonplace in the next three to five years.

The consensus among manufacturers is that major studios, post houses and large broadcasters involved in major production projects will be the first to invest in D-2.

But soon to follow, manufacturers say, will be TV stations replacing their existing 1-inch and 2-inch VTRs with D-2 recorders.

"I certainly see very significant D-2 penetration in broadcast within five years, but that curve will depend on the willingness of broadcasters to invest in new technologies," says Peter Zakit, general manager of Ampex Corp.'s recording systems division, based in Redwood City, Calif.

"Once they have the D-2 cart machines in place and see the record-replay quality they're achieving, they will be facing their own in-house production people with clamor for use of the machine for production.

"I think that will then help the drive for studio recorder penetration into the broadcast environment. But the cart machine may be the first digital recording product to penetrate many broadcast facilities."

Unlike Type C, D-2 is a cassette, not an open reel-to-reel VTR.

And because D-2 is digital, it allows transparent digital quality up to 20 generations without degradation in image, a problem that has plagued video editors for decades.

Ampex introduced the first D-2 prototype at last fall's Society of Motion Picture and Television Engineers convention.

This spring, it arrived at the National Association of Broadcasters convention with the ACR-224 D-2 cart machine and the VPR-300 studio recorder. Sony introduced its DVR-10 D-2 recorder and has begun delivering some of its first units.

Hitachi will offer its D-2 VTRs next year.



Mike Fayette, president of Post Effects in Chicago, says he believes that D-2 is "the format of choice for most work."

One station group that has already signed up is Columbia, S.C.-based Cosmos Broadcasting Corp., which has committed to eight ACR-225s and one VPR-300. Cosmos initially plans to install one Ampex ACR-225 D-2 cart machine at each of its eight outlets.

"We're replacing existing (Ampex) ACR-25 cart machines which have been in service since 1973 with the new D-2 machines," says Joe Gill, vice president of engineering for Cosmos.

"The machines will be used in different modes, depending on the needs of the individual stations, but generally the primary mode will be for commercial playback and the secondary mode will be for layering locally produced commercials at each of the locations."

Mr. Gill says Cosmos will buy additional D-

2 machines within the next three months for the next capital year. He predicts that "within the next three years, we will probably have three to four D-2 machines per location."

Meanwhile, some of the first D-2 machines are currently in operation at Post Effects, a post-production facility in Chicago. The studio received its first Sony DVR-10 VTRs last month, having worked on one prototype D-2 machine earlier this spring.

Last year, Post Effects installed a D-1 component digital tape machine, but Mike Fayette, president of Post Effects, says he believes D-2 will become the dominant VTR used by studios and broadcasters.

"Our feelings are that D-2 is the format of choice for most work, and we anticipate that our operation will be largely D-2 within a

year or two," says Mr. Fayette.

"We think there will be a very fast industry-wide switch to D-2. However, D-1 and 4:2:2 have a place and therefore, in our facility, we have not only a Sony DVR-1000, but an Abekas A-64 and a Quantel Paintbox, all of which can work in 4:2:2."

The 4:2:2 is the component digital format otherwise known as D-1. Sony began delivering its DVR-1000 D-1 machines last year, primarily to high-end production facilities.

BTS of Salt Lake City also makes D-1 machines.

Sony says nearly 300 D-1 units have been put into use worldwide since the company started delivering the machines.

The component D-1 VTR costs approximately \$160,000, compared to around \$75,000 to \$90,000 for a composite D-2 VTR.

However, the D-1 VTR was not designed for broadcasting. Its applications are for component graphics editing and uses where the separation of colors is required.

"D-1 is more than a graphics application," says Gregg Bond, Sony Communications Products Co.'s marketing manager for digital products. "When there's a need for the separated signals for coloring or for any sort of picture manipulation, D-1 is the format required."

While D-2 connects to existing facilities via one wire, D-1 has three wires for the basic colors, red, green and blue. The colors are broken out into three predominant signals and are recorded that way.

Since receiving the D-2 machines, Mr. Fayette says Post Effects has recorded a 60-second promo for NBC's fall lineup, several commercials and graphics for all three networks.

"We weren't just doing engineering tests, we were using this gear to do work," says Mr. Fayette. "The wonderful thing is once we create the D-2 master, we're going to be able to send that master to TV stations all over the country that have begun to order D-2 compatible cart machines.

"For the first time in the history of broadcasting, you're going to get a video image that's digital from the time it leaves the camera to the time it reaches the transmitter."

Culminating nearly a decade of research, Ampex's introduction of D-2 this spring so far has led to the sale of more than 300 units worldwide, according to Ampex officials. #

Staff photo by Michael A. Marcotte

Pico Macom unveils satellite receiver

Pico Macom is introducing a new thin-line **C/Ku commercial satellite receiver**. Model CR-2000 fits into a single 1 3/4-inch head-end rack space and features switchable IF band pass from 30 to 22 MHz for reducing terrestrial interference, dual audio for stereo or subcarrier operation and Phase Lock Loop digital tuning of all internal functions for stability. It works with all 950 to 1450 MHz LNBs. Pico Macom, 12500 Foothill Blvd., Lakeview Terrace, Calif., 91342.

Wohler Technologies is offering a new **self-powered stereo monitor speaker system** in a single rack-space package. The AMP-1 features a bi-amp design that uses four 10-watt power amps to drive three speakers. Each channel's bass region is combined into a center channel. Response extends below 100 Hz and above 10 KHz. The monitor needs three connections—AC power and two audio feeds. The retail price of the AMP-1 is \$525 until Aug. 1, when it will increase to \$595. Wohler Technologies, 1349 Kansas, San Francisco, Calif. 94107.

PRODUCT UPDATE

Trilithic Inc. of Indianapolis has introduced the Model 1006B **matrix switch** for ATE switching capability. The switch consists of a row and column array that allows all rows to be connected to all columns in any order, including crossovers. The switching flexibility is available from DC to 1,200 MHz with 2 plus/minus-1 dB insertion loss, 1.5:1 VSWR and isolation of 60 plus/minus-5 db over the full frequency range. Model 1006B costs \$11,425. Trilithic Inc., 1420 Sadlier Circle, East Drive, Indianapolis, Ind. 46239-1054.

Multiplex Technology is now selling the new **TC200 tilt compensator**, a passive device that restores balance to RF cable systems. According to Multiplex, the TC200 compensates for tilt in the attenuation in higher channel frequencies and restores signal balance by attenuating lower frequencies. The device, which works with any amplifier, sells for \$21. Multiplex Technology, 251 Imperial Highway, Fullerton, Calif. 92635. #

N.Y. HDTV studio opens

By ADAM BUCKMAN

Staff reporter

NEW YORK—A new video production studio that uses only high-definition equipment—the third such facility in the United States—was unveiled here June 14.

The new studio is a joint venture of VCA Teletronics, a New York-based full-service video production company, and ZBIG Vision, a video production company.

ZBIG is primarily owned by Zbigniew Rybczynski, an award-winning Polish director who has lived and worked in the United States since 1983.

Under the terms of the joint venture agreement, Mr. Rybczynski will direct high-definition TV projects with engineering and technical support from VCA.

The principals in the venture said they'll be involved in producing music videos, at least one feature film and other video projects in high-definition video.

The new high-definition facility has been established at ZBIG Vision's studios in downtown Manhattan.

At a cost of nearly \$500,000, VCA and ZBIG have installed a state-of-the-art Sony high-definition TV system.

That system includes one video camera, four videotape recorders, six high-definition TV monitors, a videotape editing system and Ultimatte equipment, which allows



A new high-definition video production studio has been opened by Tom DeMaeyer (left), president of VCA Teletronics, and Zbigniew Rybczynski, president of ZBIG Vision, as a joint venture of the two companies.

video images to be "layered" on top of other images to create special effects.

The high-definition production setup allows Mr. Rybczynski to edit and craft his work as he goes along.

"HDTV gives us the advantage of seeing our results immediately," he said.

Although high-definition television can't be viewed yet in the United States and might not be available in this country for years, officials in the video industry say

its introduction here is inevitable.

That's because high-definition video offers the clarity of 35mm film with the economically efficient, fast production advantages associated with videotape.

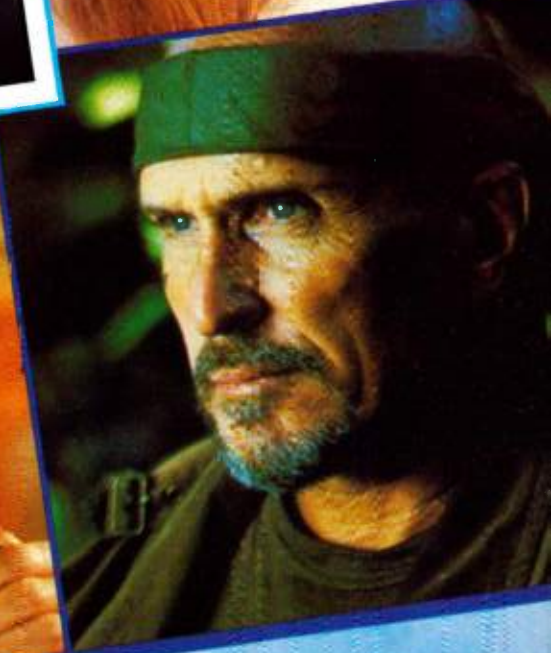
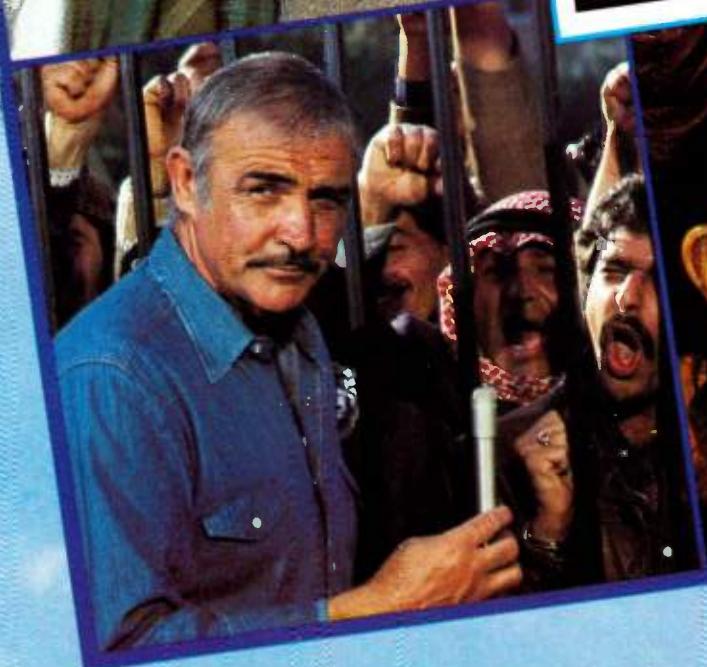
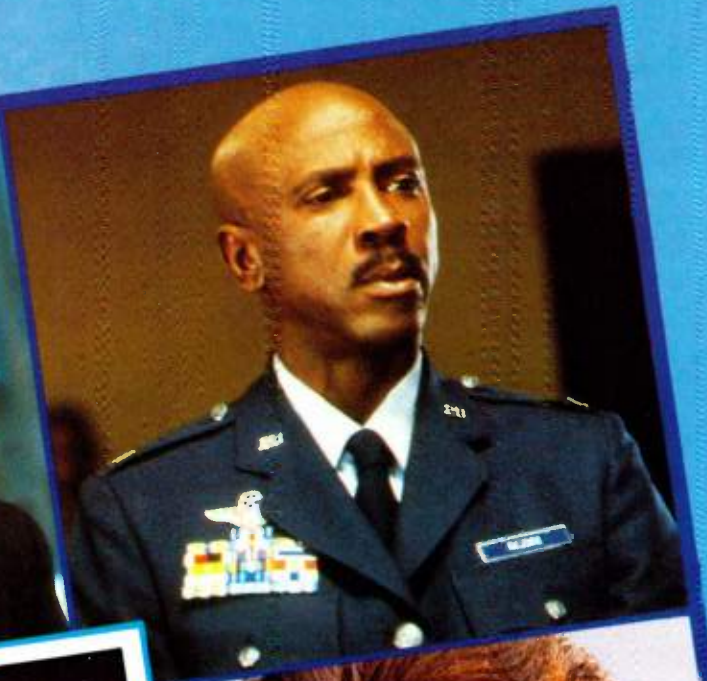
"HDTV is the future of image-making," Mr. Rybczynski said.

With the future in mind, companies such as VCA Teletronics and directors such as Mr. Rybczynski are learning to master the new format now, before it takes off, said VCA President Thomas DeMaeyer. #

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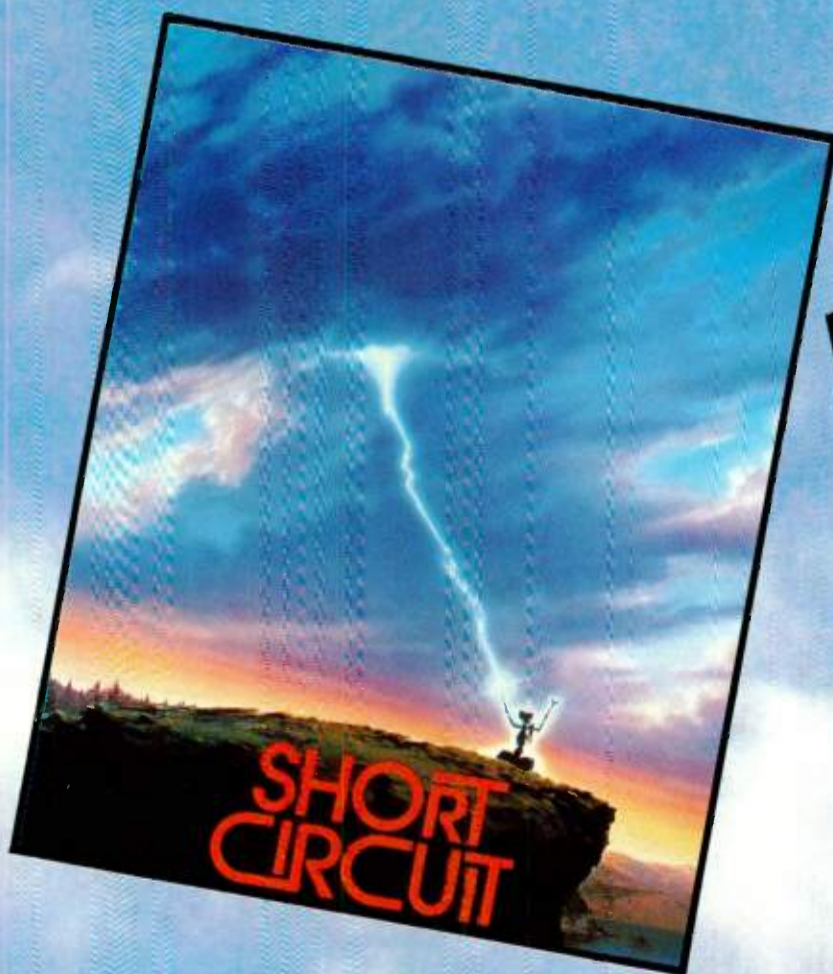
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CALENDAR

June

June 21-Sept. 10, **Rock Music on Television**, screening series, Museum of Broadcasting, New York. Information: Letty Aronson, 212-752-4690.

June 21, **USA Network affiliate marketing seminar** for local ad sales managers, Westin Benson Hotel, Portland, Ore. Information: Barbara Kirbach, 213-277-0199.

June 21, **Where the Jobs Are**, discussion presented by New York Women in Cable, Viacom Conference Center, New York. Information: Beth Araton, 212-661-6040.

June 22, **USA Network affiliate marketing seminar** for local ad sales managers, The Claremont Resort, Oakland, Calif. Information: Barbara Kirbach, 213-277-0199.

June 22, **An Examination of the Upcoming Syndicated Season—Which New Shows Will Work and Why**, New York Television Academy drop-in luncheon featuring guest speaker Dean McCarthy, vice president for program services, HRP Inc., Copacabana, New York. Information: Mary Tischbein, 212-765-2450.

June 22, **Sounds of Success**, 21st annual radio workshop co-sponsored by the Association of National Advertisers and Radio Advertising Bureau, Waldorf-Astoria, New York. Information: Bud Heck, 800-232-3131.

June 23, **Salute to Shelley Duvall**, sponsored by Kidsnet, Historic Sumner School, Washington. Information: Karen Jaffe, 202-291-1400.

June 23, **USA Network affiliate marketing seminar** for local ad sales managers, Los Angeles Airport Hilton, Los Angeles. Information: Barbara Kirbach, 213-277-0199.

June 23, **Festa Italiano**, Chicago Chapter of Women in Cable meeting, Ciao Ristorante, Chicago. Information: Claire Wilkenson, 312-530-4477.

June 23, **How to Make the Most of the Rest of 1988 if You Work in Television**, drop-in breakfast featuring guest speaker Frederick Davies, astrologer, New York Television Academy, New York. Information: Mary Tischbein, 212-765-2450.

June 25-28, **Teleproduction Today . . . Teleproduction Tomorrow**, international teleproduction conference and exhibit co-sponsored by NATPE International and the International Teleproduction Society, Los Angeles Convention Center, Los Angeles. Information: Nick Orfanopoulos (NATPE), 213-282-8801, or Susan Stanco (ITS), 212-629-3266.

June 26, **15th annual Daytime Emmy Awards**, non-televised portion, presented by the National Academy of Television Arts and Sciences and the Academy of Television Arts and Sciences, Registry Hotel, Los Angeles. Information: In New York, Bob Blake, 212-586-8424; in Los Angeles, Murray Weissman, 818-763-2975.

June 28, **Seminar with Don Brinkley**, executive producer/writer, Walt Disney Studios, Museum of Broadcasting, New York. Information: Letty Aronson, 212-752-4690.

June 28, **An Evening With the Media Watchers**, Women in Film meeting and panel discussion, Cinecenter, Chicago. Information: Sally Miller, 312-571-0010.

June 28, **Technical seminar** sponsored by the Hudson Valley Chapter of the Society of Cable Television Engineers, Holiday Inn, Kingston, N.Y. Information: Wayne Davis, 518-587-7993; or Bob Price, 518-382-8000.

June 29, **15th annual daytime Emmy Awards telecast**, presented by the Academy of Television Arts and Sciences and the National Academy of Television Arts and Sciences, Waldorf-Astoria Hotel, New York. Information: In New York, Bob Blake, 212-586-8424. In Los Angeles, Murray Weissman, 818-763-2975.

June 29, **The Public Television Competitive Edge**, New York Television Academy drop-in luncheon featuring guest speaker Bruce Christensen, president, PBS, Copacabana, New

Major events	
CTAM 88 Boston	July 31 to Aug. 3 Information: Christina Nelson, 202-371-0800.
VSDA Las Vegas	Aug. 7 to 11 Information: Doris Robin, 609-596-8500.
Radio '88 Washington	Sept. 14 to 17 Information: Hilda Jannesson, 202-429-5353.
MIPCOM Cannes, France	Oct. 12 to 16 Information: Barney Bernhard, 212-967-7600.
TvB annual meeting Las Vegas	Oct. 17 to 19 Information: Lauren Schachter, 212-486-1111.
RTNDA Las Vegas	Nov. 30 to Dec. 3 Information: Patricia Seaman, 202-659-6510.
The Western Show Anaheim, Calif.	Dec. 7 to 9 Information: Jerry Yanowitz, 415-428-2225.
NATPE Houston	Jan. 24 to 27 Information: Nick Orfanopoulos, 213-282-8801.

York. Information: Mary Tischbein, 212-765-2450.

June 29, **Technical seminar**, sponsored by the Rocky Mountain Chapter of the Society of Cable Television Engineers, Beaver Run Resort, Breckenridge, Colo. Information: Steve Johnson, 303-799-1200, ext. 621.

July

July 6, **New York Television Academy drop-in luncheon** featuring guest speaker John Hart, anchor, "Monitor NewsWorld," Copacabana, New York. Information: Mary Tischbein, 212-765-2450.

July 7-9, **Public Radio News Directors Association** annual conference, Ramada Renaissance, Washington. Information: Rich Bradley, 217-786-6516.

July 8, **Potomac River cruise**, co-sponsored by the Washington Chapter of Women in Cable and Cable Value Network, Washington. Information: Joan O'Brien, 301-773-0900.

July 8-12, **32nd annual Television Programming Conference**, Hyatt Regency Downtown, Lexington, Ky. Information: Diane Appleyard, 904-432-8396.

July 8-Aug. 12, **Beginning screenwriting for pre-teens and teens**, summer workshop, Center Stage L.A., Los Angeles. Information: Devorah Cutler, 213-395-2933 or Kevin McDermott, 213-837-4536.

July 9, **Evolution of cable, CATV design, system maintenance and CLI and system leakage** technical seminar, sponsored by the Razorback Chapter of the Society of Cable Television Engineers, Days Inn, Little Rock, Ark. Information: Garry Bowman, 501-935-3615.

July 10-13, **New York State Broadcasters Association** 27th annual executive conference, Concord Resort Hotel, Kiamesha Lake, N.Y. Information: Sharon Van Loan, 518-434-6100.

July 11-13, **New England Cable TV Association annual convention and exhibition**, Tara Hyannis Resort and Conference Center, Hyannis, Mass. Information: William Durand, 617-843-3418.

July 12-14, **Sterling Institute National Sales Manager's Program** sponsored by the Television Bureau of Advertising, Hyatt Regency, Chicago.

Information: Lee Barney, 212-486-1111.

July 13, **General membership meeting for the Caucus for Producers, Writers & Directors**, Chasen's, Los Angeles. Information: David Levy, 213-652-0222.

July 14-15, **Broadcast Financial Management Association and Broadcast Credit Association** board meeting, Hyatt Regency O'Hare, Rosemont, Ill. Information: Mary Ghiselli, 312-296-0200.

July 14-16, **Channel for Change**, National Federation of Local Cable Programmers 11th annual national convention, Hyatt Regency Hotel, Tampa, Fla. Information: Sue Miller Buske, 916-456-0757.

July 17-22, **All-Harvard faculty taught seminar for general sales managers** sponsored by the Television Bureau of Advertising, Stouffer Bedford Glen Hotel, Bedford, Mass. Information: Lee Barney, 212-486-1111.

July 18-21, **Democratic National Convention**, Omni Arena and Georgia World Congress Center, Atlanta. Information: Ruth Berry, 404-681-7634.

July 18-22, **Video Expo Chicago** exposition and seminar program for video professionals, ExpoCenter/Chicago, Chicago. Information: Barbara Dales, 800-248-5474. In New York, 914-328-9157.

July 19-21, **Florida Cable Television Association** annual convention, Amelia Island Plantation Resort, Amelia Island, Fla. Information: Joice Ventry or Robert Brillante, 904-681-1990.

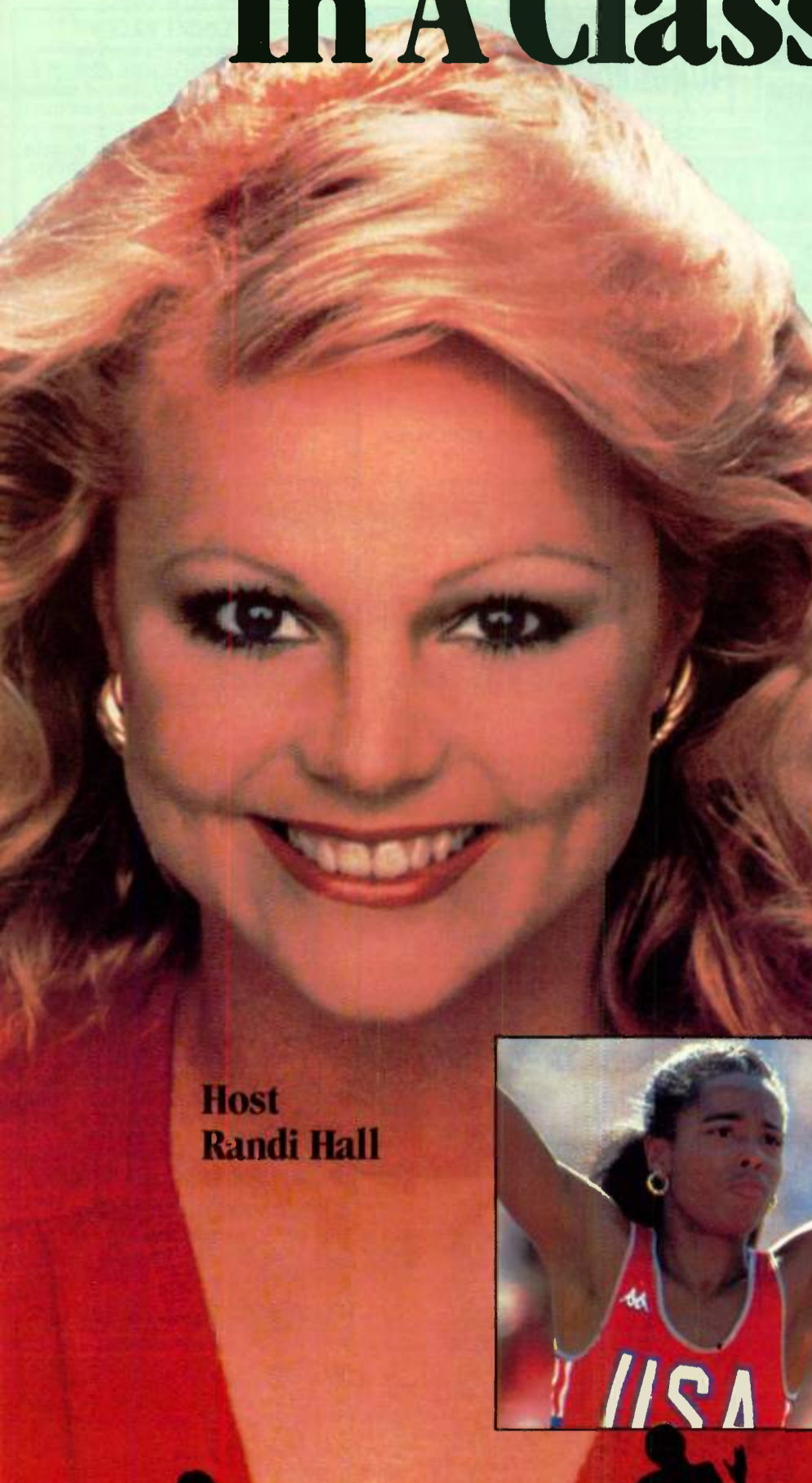
July 20-22, **Southwest Chapter of the National Religious Broadcasters** annual convention, Harvey Hotel, Irving, Texas. Information: Joe Willis, 817-335-2400.

July 21-23, **Florida Association of Broadcasters** convention Innisbrook Resort, Tarpon Springs, Fla. Information: Deborah Thomas, 904-681-6444.

July 23, **Technical seminar** sponsored by the Rocky Mountain Chapter of the Society of Cable Television Engineers, Ramada Republic Park, Denver. Information: Steve Johnson, 303-799-1200, ext. 621.

July 25, **Synditel**, syndication's annual press preview of first-run TV programming with the Television Critics Association, Registry Hotel, Los Angeles. Information: Richard Quinn, 213-653-3900.#

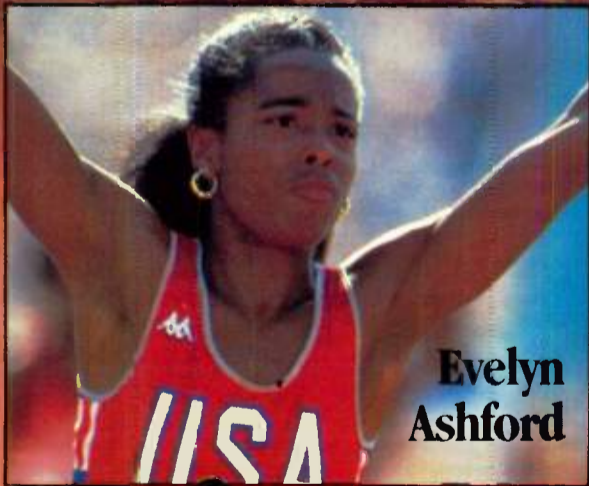
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**52%
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- *It's a winner!* **WORLD CLASS WOMEN** is the first and only series to celebrate women's achievements in sports and other activities.
- It's the *ideal* audience crossover opportunity! Finally, there's a program about women which appeals to men too!
- Host **Randi Hall**, Olympic sprint champion **Evelyn Ashford**, and world class bodybuilder **Rachel McLish** can help put you *over the top*, with profiles of women achievers that will give you one-of-a-kind programming that can run either adjacent or counter to sports.

- It's the perfect vehicle for advertisers targeting *male* or *female* viewers... or *both*.
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WORLD CLASS WOMEN

United Artists just keeps on expanding

(Continued from Page 30)
Pan-European Arts Channel, says Nimrod Kovacs, United Cable's vice president of marketing, programing and communications.

Mr. Blair even dreams about creating an in-house TV production business.

"I think that ultimately it's important that somewhere in the TCI family there's a capability of actually making programs," he says.

But that vision has yet to be embraced by TCI's president and chief

executive officer, John Malone.

Mr. Blair's company is also taking part in the auctioning off of the Rogers U.S. Cablesystems properties, which have 525,000 subscribers and are valued at \$1 billion.

Mr. Blair says the company's future expansion and growth will come primarily from its main businesses. The highest internal growth will come from cable, he said.

"When you aggregate everything owned at (United Artists) and take a look at 1989, the company is going

to have a cash flow of getting up to \$400 million, probably more, of which well over \$250 million will be cable," he says. "The theater company will probably be around \$125 million."

Mr. Blair's two recent cable acquisitions are providing him with his top challenges at the moment.

United Artists' current employee count in its Denver headquarters, nine, will explode to 250 when the mergers with Daniels and United Cable are completed, and the com-

pany's name changes to United Artists Entertainment.

Figuring out where to put everyone is a brain teaser.

"The building situation is all screwed up at the moment," says Mr. Blair.

In addition to UA's own facilities, he explains, the Daniels deal included a building, and United Cable is about to break ground on new headquarters planned before the merger.

"I know for a fact we don't know

what our space requirements are yet," Mr. Blair says. "I don't even know if the three floors (in United Cable's planned building) will be large enough for us."

When the three companies combine, United Artists will consolidate three legal departments and two corporate communications departments. UA will also gain "large and influential" marketing and engineering departments from UCT, according to Mr. Blair.

Currently, UA has no marketing department. And because its systems are already built for the most part, it has had only one engineer on staff in Denver.

"We have the best management teams in the business between the three companies, I think," says Marvin Jones, executive vice president of United Artists Communications and president of the cable unit, United Artists Cablesystems.

"The challenge will be in finding challenging jobs for them, so they're not just there to continue to do the same old thing."#

ON MAY 25, 1988 TWO BECAME ONE.



Elaine Corral and Dennis Richmond.
The 10 O'clock News Anchors.

SAN FRANCISCO'S 10 O'CLOCK NEWS HOUR ON CHANNEL 2.

1 PRIME TIME
NEWS IN THE USA.*

1 LATE NEWS
IN SAN FRANCISCO.*

MAY '88 SHARE

City	Station	Share
San Francisco	KTVU	16
Washington, D.C.	WTTG	15
Chicago	WGN	12
Los Angeles	KTLA	11
Seattle	KSTW	11
Denver	KWGN	10

MONDAY-FRIDAY LATE NEWSCASTS

5/88 DMA HH RATING

Station/Program	Rating
KTVU—The 10 O'Clock News Hour	9
KPIX—Eyewitness News at 11	8
KGO—Channel 7 News Tonight	8
KRON—NewsCenter 4 Late Edition	7

There's Only One  KTVU

COX
ENTERPRISES, INC.

*Source: May 1988 Nielsen Overnights (4/27-5/25/88), Monday-Friday Program Audience

Represented by
TELEREP

Networks work with affiliates

(Continued from Page 30)
and honestly voice their concerns," Mr. Jones said.

"And the network executives are more open to listening, even though they may not like what they hear."

Even NBC, which is in a position to take the leadership role in setting a new standard for network-affiliate relations, does not want to rock the boat.

NBC President Robert Wright readily admits the need for reforming the standard network-affiliate system if for no other reason than sheer economics.

But NBC has been in no hurry, for instance, to adjust or reduce cash compensation payments even though they could do so at the risk of losing few affiliates because of the network's strong ratings position.

Not even NBC wants to risk damaging relationships with its affiliates right now.

"Compensation is an anachronism. The system doesn't make any sense the way it's set up, and it's a lot of money," said one high-level NBC executive.

"But you can't hope to reverse things overnight, even if you are on top."

Last year, NBC eliminated compensation for its "Nightly News" and transferred the funds, instead, to its prime-time compensation pot.

ABC reduced its overall compensation payment to some higher-paid affiliates while eliminating cash payments for some popular event programming to large-market affiliates.

CBS tied more of its compensation directly to program clearances.

In the near future, all three networks will likely provide stations with other kinds of incentives, such as more on-air inventory, or even returning whole hours of program time to local affiliates.

"The one thing working in the networks' favor is that these new station owners and operators also realize that there is one overriding issue at stake here that ties all of our futures together," said one network executive. "And that's the survival of the network business."#

Copyright payments trigger dropping of cable superstations

(Continued from Page 4)

in cancellation notices have cited dramatic financial reasons for doing so.

Among them is Thomas Waldrop, chairman and chief executive officer of the suburban Media General system serving Washington.

Mr. Waldrop cites a 500-percent increase in rates.

The Media General system is dropping five out of eight distant signals at the start of July.

Stations departing include WGN and four Baltimore TV stations.

The Baltimore outlets include three affiliates, WBAL-TV, WJZ-TV and WMAR-TV, and independent WNUV-TV.

Mr. Waldrop said that if he had kept the signals, his per-subscriber copyright fees for 1989 would have been \$27 on average.

By eliminating them, he said, he reduces the expense to \$3.70.

The system has 154,000 subscribers.

Mr. Waldrop aims to fill his current 92-channel capacity (78 channels are basic) with less costly and repetitious fare, including Shop Television Network, a Hispanic station, the new Turner Network Television basic-cable service, the Associated Press SportsPlus videotext service and some pay-per-view channels.

Citing similar cost concerns is Mile Hi Cablevision, a joint venture by American Television & Communications and Daniels & Associates in Denver.

It is dropping WWOR after being stung with a \$385,000 payment to the Copyright Royalty Tribunal for the first six months of this year.

Romaine Pacheco, Mile Hi's spokeswoman, pointed to the particularly hefty copyright costs for large-market systems carrying in excess of two distant signals as a key reason for the drop.

The decision eliminates WWOR's coverage in the 19th-

ranked TV market, according to Ms. Pacheco.

Spared the cancellation by Mile Hi are WGN and superstation TBS.

Indeed, TBS has avoided being dropped by any systems as of press time, according to Ed Taylor, chairman of TBS's common carrier, Tempo Enterprises.

The cancellations to date are mere drops in the bucket for the common carriers.

WWOR, for example, has 2,600 cable affiliates, according to Mr. Korta.

And Mr. Treeman said that probably only 5 percent of all cable systems have added enough distant signals in recent years to be impacted enough to drop the signals because of copyright fee changes.

But more cancellations are likely to follow.

Among those multiple cable system operators yet to make cancellation decisions is American CableSystems.

Bruce Jones, the company's vice president of marketing and programming, said that some superstation cancellations are likely after American's ongoing merger into Continental Cablevision is completed.

While the cancellations to date by cable systems across the country have been minimal, Mr. Jones said he believes drops could increase dramatically as the reimposition of syndicated exclusivity regulations draws nearer.

Under the new regulations, expected to be imposed in about a year, systems must black out programming carried on distant signals if local stations hold exclusive regional rights to the product.

"The reason a lot of distant signals were carried in the past was because they were inexpensive and because of their program scheduling . . . But now they cost more and (will) deliver less programming," said Mr. Jones. #

CBS affiliates air their grievances to network

(Continued from Page 3)

"He's really a hands-on kind of guy that can relate to their problems," said Mr. Tucker.

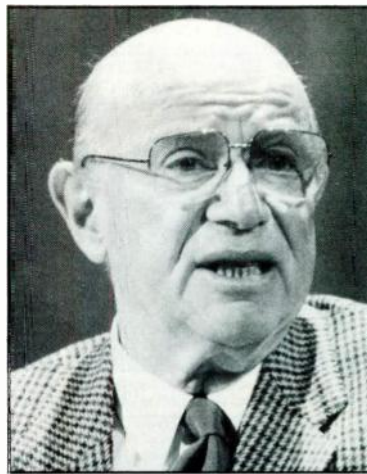
But even with that coup, perhaps the most talked about element of the affiliates meeting was the 4½-hour closed session on June 12, the first day.

Some of the 206 affiliates in attendance later confided that the points the station executives attacked most vigorously included inadequate promotion, poor programming moves and concerns about the news division, specifically Dan Rather.

"It was like getting an enema," a general manager at a major-market CBS affiliate said. "It wasn't much fun while it was happening, but when we had gotten it all out and it was all over, we felt a lot better."

CBS reaction was swift. Within two days, the appointment of Mr. Mischler was made official; CBS Entertainment President Kim LeMasters detailed a three-part plan aimed at curing programming weaknesses; and CBS management reaffirmed their support of Mr. Rather.

And in fact, when Mr. Rather



LAURENCE TISCH
Promised CBS isn't for sale

stepped forward on June 14 to make a news presentation, the affiliates greeted him with enthusiastic applause.

"Did you hear that?" one affiliate official remarked afterward. "It's amazing. Two days ago they were ready to string that guy up."

CBS News President Howard Stringer later referred to the affiliates questions about his division as "mortar fire." He also reaffirmed his support of Mr. Rather and asked the affiliates to support the news division.

In the area of programming, Mr. Tisch said he took part of the blame for the network's poor performance.

He said he initiated the move to add new comedies on Tuesday night, a move that contributed to the network's overall weak showing.

Mr. Tisch also promised affiliates that the network was not for sale, using CBS's \$243 million investment in the 1992 Winter Olympics as proof.

"I have been accused of all kinds of sins in the past two years," he said, "but this is the first time anyone has claimed that I am prone to financial extravagance."

On the issue of possible increased compensation for the affiliates, Mr. Tisch said that the matter didn't come up in the closed session, and Mr. Tucker told ELECTRONIC MEDIA after the meeting wrapped up that "there were no conversations about compensation. None." #

Changes lead to resignations

(Continued from Page 3)

Source affiliates. Westwood One Chairman Norm Pattiz said the changes at the Source are being made in response to the expressed desires of Source affiliates.

Mr. Pattiz also pointed to marketplace considerations that guided his decision to consolidate operations at NBC Radio News and in other areas of the NBC Radio Networks.

Westwood One acquired the NBC Radio Networks last August for \$50 million.

"We inherited a network that was losing \$10 million a year," he said, adding that Source affiliates requested "more entertainment-oriented programming and features."

Most importantly, he said, most of the Source's news reports weren't being aired by Source affiliates.

The result, according to one source at the company, is that NBC Radio News has lost nearly two-thirds of its staff since last summer.

The source said NBC Radio News and Sports operations employed about 150 people before last summer's strike by the National Association of Broadcast Employees and Technicians. Today, the news and sports unit employs "less than 45," the source said.

While NBC NABET employees walked picket lines last summer, NBC was negotiating to sell its radio networks to Westwood One.

Under the terms of their eventual agreement, Westwood didn't assume responsibility for honoring the NABET contracts of NBC Radio Network technicians, producers and editors. That's when Westwood began to consolidate the NBC Radio News operation.

Since then, a number of NBC Radio news correspondents have been laid off or have had their contracts bought out.

In the NBC Radio News Washington bureau, only six staffers out of 35 moved to the Westwood-owned Mutual Broadcasting System news operation in Arlington, Va., in the wake of Westwood's purchase of NBC, sources said.

The NBC Radio London bureau was cut from seven to three staffers, and cuts were also felt in Burbank, Calif., and New York, the sources said.

Among the staffers who have left NBC Radio News since last summer are correspondents Peter Laufer, David Rush, Russ Ward, Mike Maus, Dan Blackburn and Cameron Swayze, the son of broadcaster John Cameron Swayze. NBC Radio Washington bureau chief Rusty Lutz is also gone.

Sports Director Jack O'Rourke resigned last month. Sources predicted that there would be even more layoffs when the Source ceases its 24-hour, hourly news reports, since there will be no need for anchors and their producers to work around-the-clock shifts. #

Rep. Bryant brings his populism to broadcast issues

(Continued from Page 3)

straight idea of how he stands."

As a member of both the House telecommunications and copyright subcommittees, Rep. Bryant is well-positioned to influence broadcasting and cable issues on Capitol Hill.

In a recent interview with ELECTRONIC MEDIA, Rep. Bryant said: "I've told broadcasters repeatedly to drop (the fairness doctrine) issue. They're not going to convince people whose vocations involve how they're presented to the public by the electronic media that there should be no obligation to be fair."

Rep. Bryant added that opposition to the fairness doctrine is blocking legislation that is backed by the industry.

"NAB as an institution is crippled by this minority within the NAB that continues to make an issue of the fairness doctrine. I am confident that the seasoned leadership within the NAB believes the fairness doctrine to be a relatively insignificant matter," he said.

On another issue, Rep. Bryant is taking the side of independent broadcasters in their fight against a bill promoting the creation of superstations for the home satellite dish market.

Cable groups, meanwhile, are opposing Rep. Bryant's must-carry and channel shifting ini-

tiatives.

Also, Rep. Bryant opposed the cable industry's version of the Cable Communications Policy Act of 1984, which largely deregulated the cable industry. Instead, he introduced a version of the cable legislation that was supported by the cities.

Some of the provisions from his bill were incorporated in the final version of the Cable Act, which he voted for.

Under Rep. Bryant's must-carry bill, cable operators would have to accept "reasonable" must-carry obligations to continue taking advantage of a law that permits them to carry local TV stations without having to make copyright payments.

"Since over 45 million Americans today depend on cable for their television reception, communications policy makers in Congress simply cannot allow the local cable operator, who controls this reception pipeline, to determine which local free TV stations reach those subscribers and which stations do not," he recently told a public broadcasting audience.

Rep. Bryant also said cable operators' shifts in cable channel positions of local stations are "wreaking havoc" in many communities.

But Steve Effros, president of the Commu-

nity Antenna Television Association, says "In general, Mr. Bryant is only aware of one side of the issue. I don't think anyone will be a major player without a balanced view."

Rep. Bryant, who represents Dallas, says his "populist" philosophy is behind his opposition to a bill promoting creation of superstations for the home satellite dish market. A vote on that bill, sponsored by Rep. Bob Kastenmeier, D-Wis., was stalled after Rep. Bryant pleaded the independent broadcasters' case.

Rep. Kastenmeier's bill would establish a copyright system so that program distributors could market scrambled TV programming to home satellite owners. Network affiliates, but not independent stations, would be able to protect their programming.

"My populist instincts are aroused by a situation by which independent businessmen are going to be treated in a way that is unfair," Rep. Bryant said about the bill.

Preston Padden, president of the Association of Independent Television Stations, says Rep. Bryant "is one of the best friends broadcasters have in the Congress today."

"He has been a consistent and reliable supporter of broadcasting's bread-and-butter issues like must-carry, channel shifting and

syndicated exclusivity," Mr. Padden said.

At the same time, Mr. Padden said Rep. Bryant has been "bluntly critical" of the industry position on children's TV programming and the fairness doctrine.

In 1985-86, INTV's political action committee gave Rep. Bryant's re-election campaign \$6,000—twice as much as it gave any other House member.

But Mr. Padden said the contributions are not a reward for voting a specific way, and that INTV's PAC is "small potatoes."

Rep. Bryant met Mr. Padden a few years ago while Mr. Padden was an attorney for Metro-media, which was acquiring a TV station in Dallas. When Mr. Padden was being considered as president of INTV, Rep. Bryant wrote a letter of support of Mr. Padden's candidacy to the association.

After Mr. Padden got the job, "He came by a lot and brought those independent issues to my attention," Rep. Bryant said.

Rep. Bryant expects "more realism and less ideology" at the FCC after President Reagan's term. "In many areas, (the current FCC has) pursued a hard-line ideological course that is unrealistic and in many cases leads to just the opposite result they wish to achieve." #

Striking writers work to make ends meet

(Continued from Page 1)

"I'm lucky because I'm a professional singer, and I've had some residuals coming in," she said.

"But Cassandra has been doing office temp work. It's not a pretty picture."

The pair are two of 9,000 WGA members whose careers have been on hold for the last four months pending resolution of the dispute with producers over creative rights and payments for syndicated off-network shows.

According to Ms. Pearl, she and Ms. Clark were "just starting to become recognized" after struggling for several years to sell their first TV scripts.

"We were taking lunches every day, there was a pilot we were supposed to write for an independent production company and we had a pitch meeting scheduled for a show already on the air," she said.

"Now we're just hoping the momentum will still be there when the strike is over."

They and other WGA members were on tenterhooks last Thursday as talks resumed between guild negotiators and representatives of the Alliance of Motion Picture & Television Producers, amid rumors that the latter was putting forward a revised "final" contract offer.

But at press time, no movement on either

side had been reported.

One indication of the guild's continuing hard-line stance was the filing last Wednesday of unfair labor practice charges with the National Labor Relations Board against 13 producers accused of using non-union writers.

The anti-scabbing complaints were leveled at the producers of "Webster," "Buck James," "MacGyver," "Supercarrier," "Prime Time," "The Late Show," "The Wil Shriner Show," "First and 10," "I Man," "The Bold and the Beautiful," "Young and the Restless," "General Hospital," "Santa Barbara," "Days of Our Lives," "The Naked Gun," "Still the Beaver" and "Star Trek: The Next Generation."

"I know some people are writing, but that's all I can say," said Harry Shearer, a longtime WGA member who also acts, directs and produces a nationally distributed radio series from KCRW-FM in Santa Monica, Calif.

"I am fortunate in that I do many other things besides write," he points out. "But I've also been watching a lot of basketball."

Although Mr. Shearer was able to finish a previously scripted prime-time special for Cinemax, the strike has slowed his preparation of "Portrait of a White Marriage," a feature-length film he is directing for Cinemax.

"We'd be washing cars or waiting tables if we didn't have our residuals from 'Beauty and

the Beast' coming in," said Alex Gansa, executive story editor of the CBS series last season with partner Howard Gordon.

"I've caught up with a lot of people I'd lost touch with," added Mr. Gordon. "But now I'm getting antsy."

Messrs. Gansa and Gordon have spent the last few months, like many writers, composing speculative scripts that they hope to sell when the strike ends.

"We're writing a movie and working on some fiction," says Mr. Gansa.

"I've spent a lot of time with my family and taken trips to New York and other places around the country. You get so stressed out during the season that it's been good to be able to relax."

Some WGA members have flexed their creative muscles by writing for magazines and newspapers, which is permitted under guild rules.

For example, Tony Castro, a former Sports Illustrated reporter who recently began selling scripts to "Crime Story," turned out a revealing story for the Los Angeles Reader about how he'd once worked as a transvestite dancer to make ends meet.

"I've caught up on my tennis game, but I'm probably working as hard as ever," said Marilyn Anderson, whose credits include "Laverne

and Shirley," "The Jeffersons," "Fame" and "Facts of Life."

"I was about to pitch a theatrical film that I've decided to write on spec. I was in the middle of my first horror genre assignment (for Paramount's 'Friday the 13th: The TV Series') when the strike began. It was supposed to be the last segment of this season; now it might be the last episode of next season."

Besides the picket lines, newsletters and formal meetings, many computer-equipped writers have kept in touch via an electronic bulletin board, where they have traded gossip and inside information about the strike and part-time job opportunities.

The WGA has paid out more than \$1 million from its emergency relief fund to writers coping with mortgage payments, newborn infants and health emergencies.

Although the median annual income for working WGA members is about \$40,000, the guild has a 50 percent unemployment rate.

"I think management has underestimated our strength and solidarity," concludes Mr. Gansa, who's been pursuing a TV writing career with Mr. Gordon since their graduation from Princeton four years ago.

"There's a lot of union busting going on in this town, and we're determined to stand up to it." #

Arbitron to roll out meters

(Continued from Page 1)

tisers as clients as well.

Arbitron's intent, at the time, was to roll out its service, which also measures household purchases, on a market-by-market basis.

Arbitron's tout is that ScanAmerica is a single-source service that will replace traditional audience demographics, providing a new way to measure the TV audience.

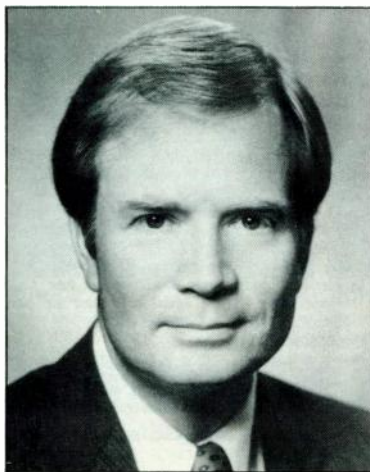
This new measurement, dubbed BuyerGraphics, defines TV viewers by the products that they buy.

Little was known last week about specific details of Arbitron's rollout for ScanAmerica. The company is scheduled to make a formal announcement of its plans on Tuesday.

Meanwhile, AGB President Michael Poehner had little to say about last week's developments with the networks.

"We are in active discussions with the networks and look for a positive outcome," he said through a company spokesman.

At CBS, David Poltrack, vice president of marketing and research, said he's prepared to honor his original five-year contract with



AGB's MICHAEL POEHNER
in "active" talks with networks

AGB as long as its people-meter service is up and running, provided AGB can demonstrate that it offers a viable service and can differentiate it from Nielsen's.

CBS, which had a May 31 exit clause in its AGB contract, has extended that deadline.

"The ball is now in the other two networks' court," said Mr. Poltrack.

NBC executives attending their annual affiliates meeting in Maui, Hawaii, could not be reached for comment at press time.

At ABC, Alan Wertz, senior vice president of marketing and research services, said that given last week's turn of events, "the network is trying to decide as quickly as possible."

Mr. Wertz said he's in favor of supporting two ratings services because, in the end, the competition would lead to a better measuring device.

"We did not put AGB in this precarious position; we are not here to market them," he said. "Anyone coming into this business has to have the resources and had better realize that the burden of proof is on them."

In commenting about Arbitron's re-emergence on the people-meter front, Mr. Wertz said: "The more the merrier. But ScanAmerica, too, will have to demonstrate why it is the superior service, and that is a lengthy process." #

Geraldo Rivera to host NBC special

(Continued from Page 2)

-second commercial and the people meter, and the growth of barter syndication.

Looking at the network's strong finish in the 1987-88 prime-time season, Mr. Mapes said NBC had "just delivered the biggest May sweeps in the history of television."

On Friday, NBC News President Larry Grossman said the network will begin airing a series of news specials under the title "Summer Showcase" on June 28.

The previously announced hour-long series will run at 10 p.m. (ET) on Tuesdays. Connie Chung will host many of the specials, which

will examine such issues as the aging of America, hand guns and American men in the 1980s.

Mr. Grossman also told affiliates that in August the network will begin feeding 30-second national and international news headline reports to NBC stations each hour.

NBC announced that it will open retail centers in cities where it has affiliates to sell network merchandise like it does at its complexes on both coasts. The operation will fall under a new NBC banner, Peacock Enterprises.

NBC affiliate WTHR-TV in Indianapolis opened a trial store in April and has reported strong sales at the outlet. #

AT PRESS TIME CONTINUED

cable system, American Cablevision, to gain editorial control over the local programming it airs.

● **NEW YORK**—Rupert Murdoch's News America Publishing Inc. said Friday it wants to place its Boston station, WFXT-TV, in an independent trust that will be managed by former U.S. Sen. Edward Brooke of Massachusetts and former New York Gov. Hugh Carey. News America officials said they've applied to the FCC for permission to establish the trust as a way of satisfying FCC regulations prohibiting the ownership of a newspaper and a TV station in the same market. News America also owns the Boston Herald.

● **WASHINGTON**—Despite NAB opposition, the Senate Appropriations Committee on Thursday approved \$7.5 million for the creation of a video version of Radio Marti. Under the Senate measure, the U.S. Information Agency would broadcast TV signals to Cuba from a balloon anchored 10,000 feet above the Florida Keys.

● **WASHINGTON**—By a 2-1 margin, a federal appeals court here Friday upheld an FCC decision holding that pay-TV services do not have to abide by the equal-time rule. #

Panel votes to limit TV film use

(Continued from Page 1)

of their film, that fact must be disclosed by the broadcaster as well. If the director or writer is dead, the commission is supposed to make that call on their behalf.

Colorized films would face the added obligation of having to be broadcast under a new title.

The anti-colorizing legislation came in the form of an unrelated amendment tacked onto a financing bill for the Department of the Interior.

Tom Barry, an aide to Rep. Robert Mrazek, D-N.Y., one of the legislative initiative's foremost sponsors, told ELECTRONIC MEDIA that Congress wasn't trying to block edits or colorizations of films altogether.

"We just want the public to know that this was not the way the movie was originally made," Mr. Barry said.

Particularly sensitive to the legislation is TBS, whose colorizations of some of the 3,400 theatrical films in its MGM film library have enraged the Hollywood creative

community.

Yet Bert Carp, a TBS vice president, told ELECTRONIC MEDIA that the company was encouraged by the closeness of the committee vote.

"The fight's a long way from over," Mr. Carp said.

The National Association of Broadcasters is charging, among other things, that the bill's sponsors have short-circuited proper congressional procedures by grafting the measure onto a money bill for the Department of Interior.

"We don't think this measure serves the public, and we will express this view in our lobbying against it," said Walt Wurfel, an NAB senior vice president.

Eight of the new film commission's nine members would be drawn equally from the ranks of the Writers Guild of America, the Directors Guild of America, the National Society of Film Critics and the Society for Cinema Studies and appointed by the chairmen of the National Endowments for the Arts and Humanities. The remaining commissioner would be appointed

by the president.

A lobbying effort against the measure by the broadcasters and the Motion Picture Association of America fell short last week in the face of a counter-campaign by directors and writers.

That campaign benefited from appearances here by actor Jimmy Stewart and phone calls from such show business luminaries as Katharine Hepburn and Jerry Lewis. #

Report: Keep fence between phone, cable

(Continued from Page 1)

the agency's previous position against any restraints on Bell companies offering information services."

In another favorable development for the cable industry, the report recommended against regulating cable operators who buy interests in programming services.

"On balance, cable's ability to support new and different cable-specific program sources and networks is a benefit from vertical in-

tegration that, at present, outweighs the potential harms from the trend," the report said.

There was little else in the report for the cable industry to cheer. Among the report's other recommendations were:

● The special copyright advantages the cable industry uses when retransmitting distant TV signals should be eliminated.

● The Federal Communications Commission should consider whether steps should be taken to

limit concentration of ownership within the cable industry.

● The Federal Communications Commission should permit broadcasters to own cable systems in their service areas "if it does not appear that diversity and competition would be lessened."

How much impact the report will have on the real world is unclear.

The most significant proposals in the report would have to be cleared by Congress, and key congressional aides had no comment. #

The New BeaverTM BEATS THE BIGGIES!

THE NEW BEAVER WINS HEAD-TO-HEAD IN ATLANTA!*

Feb. '88, Mondays, 6:30PM	RTG	SHR	WOMEN (000)			MEN			T/K
			18-34	18-49	25-54	18-34	18-49	25-54	
NEW BEAVER (WTBS)	7	10	48	73	71	15	33	43	84
Gimme a Break (WATL)	6	9	18	25	15	11	12	6	86
Wh.Happ.Now (WGNX)	6	9	28	51	42	7	17	11	64

AND THE NEW BEAVER BEAT EVEN MORE BIGGIES WHEN TWO EPISODES RAN AS A 1-HOUR SPECIAL!**

Monday, April 11, 1988, 6:00-7:00PM, Atlanta					
AT 6:00PM...	RTG	SHR	...AND AT 6:30PM!	RTG	SHR
NEW BEAVER (WTBS)	7.4	12	NEW BEAVER (WTBS)	9.4	14
Family Ties (WATL)	4.2	7	Gimme a Break (WATL)	4.6	7
Diff'rent Strokes (WGNX)	5.5	9	Wh.Happ.Now (WGNX)	6.8	10



YEAR TO YEAR, THE NEW BEAVER IMPROVES DRAMATICALLY—OVER ITSELF!*

	RTG	SHR	WOMEN (000)			MEN			T/K
			18-34	18-49	25-54	18-34	18-49	25-54	
FEB. '88 NEW BEAVER	7	10	+140%	+181%	+318%	+25%	+50%	+139%	+140%
FEB. '87 NEW BEAVER	2	3	20	26	17	12	22	18	35

Now, the Beaver and his family are ready to give your families something to laugh about every day of the week. And at last, you can tell your viewers: "We're bringin' back the Beav!"

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An exciting four-part series of first-run, action-packed one hour programs featuring footage from classic movies filmed in Hollywood's heyday. The series kicks off with *Killers At The Box Office*, an authentic look at Hollywood's portrayal of America's #1 public enemies. *Night Creatures*, explores the legends of terror created in the classic fright films. *The Lords of Hollywood*, is a revealing look at the lives of the powerful moguls behind the movie industry. And *The Innocent of Hollywood* focuses on the child stars of movies and television and examines what it's really like growing up in front of the camera.

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