Writers hope pact will lure producers

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—The members of the Writers Guild of America ratified a new interim contract last week that the guild hopes will lure companies away from the Alliance of Motion Picture and Television Producers.

The new independent contract has a "favored nations" clause that will allow producers to sign with the WGA and go back to work with guild writers while still getting full advantage of the final deal that's reached at the conclusion of the strike.

However, the networks are holding firm in support of the producers' alliance.

Last week, ABC, CBS, NBC and Fox Broadcasting all said they would not buy programs from producers signing the new interim agreement.

At press time, 13 independent producers had signed the interim agreement with the WGA. Also, 124 independent producers, who previously had signed independent contracts with the WGA before the interim contract was ratified, were expected to exchange the earlier contracts for new ones.

Herb Steinberg, spokesman for the alliance, said he wasn't surprised by the outcome of the WGA vote, but added that he was disappointed that the WGA chose to "prolong" the strike instead of trying to end it.

WGA negotiator Brian Walton called the offer a "very fair and reasonable deal." WGA officials said last week's agreement could send as many as 500 guild writers back to work.

Meanwhile, the effects of the 19-week-old walkout continue to be felt.

Twentieth Century Fox Studios will virtually shut down today for at least two weeks. The company has encouraged employees to take forced vacations until July 25, when the studio will re-evaluate its position and decide how to proceed. Fox Broadcasting Co. employees will not be affected.

Industry observers here said there were few signs that any non-union writing was going on besides the production of the networks' daytime soaps, but they said pressure to encourage such action was mounting.

Few changes seen at MTM in wake of British buyout

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Though MTM Entertainment, one of Hollywood's most prestigious independent producers, has been purchased by Britain's Television South, very little will change at the studio, company officials said last week.

MTM executives said the $320 million acquisition—believed to be the largest of its kind involving a U.S. studio and a foreign concern—won't cause more runaway production overseas or dilute the amount of business MTM does in this country.

The deal offers clear advantages for both sides.

For MTM, its product will have a new avenue in the burgeoning overseas market.

TVS, which is precluded from independent production in the United Kingdom because it holds an ITV broadcasting franchise, will now have established production facilities to use in the United States instead.

The global aspects of the deal include a U.S. production company, MTM, with an interest in a studio in Ireland; a British broadcaster, TVS, with a stake in an Australian network; and two French companies as investors in the deal.

(Continued on Page 39)

CONVENTION '88

Army of reporters marches to Atlanta with Democrats

By DOUG HALONEN
Staff reporter

On July 18, up to 15,000 reporters, technicians and news executives are expected to converge on Atlanta for four days of party-politicizing—and just plain partying—offered up in the name of the Democratic National Convention.

Convention organizers expect this army of journalists to equal or surpass the draw at their last national convention in San Francisco in 1984.

Given that the major TV networks are expected to cover the Democratic National Convention with a staff of at least 400, and the Associated Press, United Press International and Reuters, along with both the New York Times and the Washington Post, each employing at least 50 people, will all send their own army of reporters to Atlanta, the army will also be expected to bring its own baggage—party-politicizing and just plain partying.

(Continued on Page 38)

AT PRESS TIME

Strike plans firming up

New York—CBS and ABC continued to firm up their writers' strike contingency plans last week with CBS announcing Friday that it has 14 hours of miniseries available for the fall, plus original episodes of three standby series and two original stories of "Murder, She Wrote." Meanwhile, ad agency sources say ABC was floating a plan last week to strip sitcoms and to repeat successful midseason shows, such as "The Wonder Years" and "China Beach." ABC had no official announcement at press time. NBC is expected to put its contingency plan into effect beginning Thursday, unless the strike is settled.

Cronkite gets CBS role

New York—CBS News announced Friday that Walter Cronkite will be a commentator for its Democratic National Convention coverage. In recent conventions, Mr. Cronkite's contributions...

(Continued on Page 39)
Prime-time network upfront sales take off

By MARIANNE PASKOWSKI and WANE MEHIGAN

NEW YORK—Prime-time network sales exploded last week with as many as three major players, Procter & Gamble and the Leo Burnett agency, completing substantial buys on NBC. Also, at press time last week, other major spenders, including Young & Rubicam, were poised to close upfront negotiations at all three major networks.

Sources estimated that by the close of business today, NBC could very well be the $1 billion mark in prime-time upfront sales. CBS and ABC are expected to be much further behind, with sources estimating that CBS will have $300 million to $350 million on the books by Monday and ABC, which sources say has been less aggressive, $100 million to $150 million.

Executives at the three networks last week said they found upfront prime-time prices to be more robust than expected. They were expecting cost-per-thousand increases in the 15 to 17 percent range, with NBC commanding the highest increases. However, network executives cautioned that, at best, the 1988-89 prime-time upfront probably would not exceed last year's $3.1 billion.

Agency sources said they thought the networks' total prime-time revenue would be substantially lower than $3.1 billion, given the fact that many clients seemed to be curtailting network spending for next year. Industry sources agreed that NBC should easily match the $1.1 billion in upfront prime-time business it wrote last year. In addition to bringing in the No. 1 network, it will broadcast the Summer Olympics, World Series and Super Bowl next season.

Meanwhile, executives at CBS and ABC, who were still trying to figure out how to get the networks would be programming during the early strike-struck fall months, were expecting to write the bulk of their upfront business this week.

One network executive said the networks must realize at least 10 percent in overall cost-per-thousand increases this season to offset the revenue losses anticipated due to greater audience erosion and the anticipated lower fall ratings because of the writers' strike.

Network executives said that contrary to what has been anticipated, there appeared to be little reluctance on the part of advertisers or agencies to commit large sums to network upfront shows that are in an uncertain situation due to the writers' strike and economic instability.

By ADAM BUCKMAN

NEW YORK—Fox Television’s “A Current Affair” emerged as the hottest new first-run TV show in the latest Nielsen Cassandra report on syndicated programing. The show had a 6.3 rating with a 13 share in Nielsen’s Cassandra rankings for May 1988. (Page 3)

Prime-time upfront network sales took off last week at least as two major players, Procter & Gamble and the Leo Burnett agency, completed substantial buys on NBC, while other major spenders were poised to close deals. (Page 3)

“A Current Affair” emerged as the hottest new first-run TV show in the latest Nielsen Cassandra report on syndicated programing. The show had a 6.3 rating with a 13 share in Nielsen’s Cassandra rankings for May 1988. (Page 3)

“Great Weekend,” the experimental Saturday morning show geared to adults, will soon go off the air. The show’s sponsor has claimed a disappointing barter market for the cancellation. (Page 2)

Some 252 employees at CBS Inc. chose to exercise an early retirement plan offered by the company. The figure represents about a third of the 780 staff members offered the incentive package. (Page 4)

NBC’s misgivings about costs associated with broadcasting the Rose Bowl are what provided ABC with an opening to grab it. ABC confirmed last week that it had paid more than $100 million to carry the Rose Bowl through 1997, starting in January. (Page 3)

Spenders were poised to close deals. (Page 2)

The FCC’s plan to allow the Fox and ABC television networks to gain support for new rules. Fox recently requested that it be labeled as a distributor only, and not a full-fledged network. (Page 3)

The show had a 6.3 rating with a 13 share in Nielsen’s Cassandra report on syndicated programing. (Continued on Page 39)

By WILLIAM MAHONEY

LOS ANGELES—Stanley Hubbard says a disappointing barter market caused him to pull the plug on “Great Weekend,” his experimental adult Saturday morning magazine show, but he’s still confident such fare can work where children’s programming has traditionally ruled.

“I think there’s a very valuable market there on Saturday morning,” Hubbard, chairman, president and chief executive officer of Minneapolis-based Hubbard Broadcasting, said. He said he decided to end the syndicated show because “the barter market has gone all to hell” and the series couldn’t attract enough advertising to support its deficits.

The program, billed as “The Adult Choice,” is set to end July 23.

Ironically, four new stations were signed on by USTV, Hubbard’s syndication arm, after the day the show was canceled.

Produced by Sunrise News Co. in association with Hubbard’s “Great Weekend” went on the air in January with just 16 stations signed on.

The clearances consisted of just 14 stations, including WTTV for Washington, D.C., with 70 percent coverage, according to USTV President Lionel Schaen. Stations were given seven minutes of local ad time, and USTV retained six minutes of national ad time.

On the sidelines, Hubbard’s “Great Weekend” went on the air in January with just 16 stations signed on.

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In addition, while some stations were getting the ratings (percentage of TV homes) with a 13 share (percentage of TV homes), those numbers were resulting in deficits of as much as $70,000 to $100,000 per episode to produce. The company would not have broken even until next year, he said.

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Stations were given seven minutes of local ad time, and USTV retained six minutes of national ad time.

Mr. Schaen said poor ad sales were resulting in deficits of as much as $80,000 for some shows, which cost $70,000 to $100,000 per episode to produce. The company would not have broken even until next year, he said.

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Smaller stations gather for informal meet

By MARIANNE PASKOWSKI
New York bureau chief

Some 150 TV station executives from small and mid-sized markets will convene in thoroughly this week for the second annual Television Programming Conference. Unlike the frenetic National Association of Television Program Executives annual convention, which draws thousands of station execs at annual shows of program exhibitors, TVPC limits space to nine syndicators. That group of syndicators includes such majors as Viacom Enterprises, but consists mostly of smaller distributors, such as Jim Owens Entertainment.

ABC has decided to pull out more than half of its big gun, "War and Remembrance," for the November sweeps. The remainder of the miniseries will air during the February sweeps.

‘War and Remembrance’ schedule gets good reviews

By WILLIAM MAHONEY
Staff reporter

Los Angeles—ABC's decision to schedule more than half of its "War and Remembrance" miniseries during the November sweeps met with generally positive reaction from agencies last week. The network's announcement represented a reversal in strategy for ABC.

For some time, ABC programmers said that because of NBC's fall Olympics telecasts, there wouldn't be enough money left in the marketplace during the fourth quarter to justify airing their $100 million miniseries. But because of the ongoing Writers' strike and the lack of original programs ready for the fall, ABC said last week it would air 18 hours of the miniseries in November, and the rest in February.

Ad agency sources said the network is seeking to justify airing the $100 million miniseries at a lower cost. However, they added that the sales are somewhat impeded by the fact that Herman Wouk, the author of the miniseries, could be more bucolic. (Continued on Page 37)

House subcommittee OKs home-dish superstation bill

By ROBERT HOMAN
Staff reporter

Washington—The House copyright subcommittee passed a bill last Thursday aimed at promoting the creation of superstations for home-dish superstation bill.

The bill would establish a copyright system for home satellite dish market. The networks' intensified efforts to hammer out a new financial interest/syndication rule compromise could be snarled by Fox Broadcasters' effort to be exempted from the current rules.

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Fox effort could snag rules talks

By DIANE MERMIGAS
Senior reporter

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By ROBERT HOMAN
Staff reporter

Washington—The House copyright subcommittee passed a bill last Thursday aimed at promoting the creation of superstations for home-dish superstation bill.

The bill would establish a copyright system so that program distributors can market scrambled independent TV signals to back-yard earth station owners in much the same way that programmers market superstations to cable TV systems.

Also, the legislation would direct the Federal Communications Commission to launch an inquiry into whether syndicated exclusivity rules should apply to the home dish market, as well as whether home dish owners are being discriminated against in terms of price and availability of programming.

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

The syndicated exclusivity provision was added to the legislation, which is sponsored by Rep. Bob Kastenmeier, D-Wis., the copyright subcommittee chairman, at the behest of independent broadcasters.

The Association of Independent Television Stations has long opposed the bill because the association contends that networks, but not independent stations, would be able to protect (Continued on Page 4)
252 employees at CBS accept retirement offer

By DIANE MEReligas
Senior reporter

The anniversary offering was attractive because it automatically added five years to the length of service and to the employee's pension benefits. A small number of longtime CBS employees were eligible for even early retirement.

In the only other recent early retirement offering at CBS in 1985, 597 employees, or 30.4 percent of those eligible, exercised the option.

The latest early retirement package is part of CBS President Laurence Tisch's plan to further streamline the company's ranks. Some restructuring of company operations is expected as a result.

Mr. Tisch also is in the process of reducing CBS's corporate and administrative staffs by half, in the wake of the sale of CBS Records to the Sony Corp. of Japan earlier this year.

Judge refuses probe of Laurence Tisch

By DOUG HALONEN
Staff reporter

WASHINGTON—In what is being called a strategic victory for Chili's owner, WBBM, 15 days after the final proceedings, a federal agency judge has refused to permit a probe into the circumstances surrounding CBS President Laurence Tisch's climb to power at the network.

Sources say they believe that Center City Communications, the inves- tigator group that is challenging the CBS-owned-and-operated station's right to continue broadcasting, would have gained considerable leverage had the agency judge permitted such a probe.

In a controversial decision in 1986, the Federal Communications Commission ruled that control of CBS had not passed to Mr. Tisch when he actually owned 24.5 percent of CBS's stock, a decision that was subsequently upheld by a federal appeals court.

"(It) will not permit this proceed- ing to be used as a vehicle to launch a collateral attack on the commis- sion's earlier determination," said FCC Administrative Law Judge Joseph Stirmer.

The judge, in a June 22 ruling that didn't surface until last week, also slammed the door on the only of a variety of other lines of inquiry Center City had hoped to make, charging that those were "nothing more than an unbridled fishing expedition."

Mr. Cohen, counsel to Center City, said the company plans to continue its challenge nonetheless.

"It's certainly not a good news," said Mr. Cohen of the judge's ruling. "It doesn't kill the case, it doesn't help us."

Tim Dyk, counsel for WBBM, said, "We were happy with the ruling and we think it was correct."

Independent broadcasters are permitted to challenge a broad- casters's right to continue broadcasting at license renewal time by filing a competing application, and that's what Center City has done.

Hoping to make it far less attrac- tive for parties to launch such chal- lenges, the FCC recently proposed to place limits on the size of the payoff that a license challenger can accept for dropping its challenge.

Hearings on WBBM's case are slated to start Nov. 14.

Panel OKs home satellite bill

(Continued from Page 3)

NCTA, for example, objected to provi- sions that would have furthered lump-sum payments. In the other only recent early retirement offering at CBS in 1985, 597 employees, or 30.4 percent of those eligible, exercised the option.

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Panel OKs home satellite bill

(Continued from Page 3)

their programing.


However, the subcommittee opted to keep the syndicated exclusivity language in the bill and to report the legislation to the Judiciary Committee for consideration.

In April, a vote on another home satellite bill stalled after a coalition of communications groups, including the National Cable Television Association and the Motion Pic- ture Association of America, objected to various provisions.

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(Continued from Page 3)
For 15 remarkable years, he's been an unbeatable performer on both the network and in syndication. He soared to fame as George Jefferson. And today he is more popular than ever as the star of Amen, a series that has totally dominated its time period while constantly delivering a Top 10 Nielsen share. Sherman Hemsley and Amen. There's nothing better.
Entertainment Tonight
May '88 vs. May '87 Time Period Shares.
We've just wrapped up our seventh season, and as you can see, the key word is "up."
Up in key women demos. Up in large markets. Up in small markets. And up a whopping 150% in our inaugural season on WBBM in Chicago.
No wonder WABC in New York has pined a growing list of stations who have bought "Entertainment Tonight" for access this fall.
So keep watching. Our eighth season is coming "up."

ENTERTAINMENT
TONIGHT
By MARK MANDERNACH
Electronics Media staff

No-frills sports talk show gains cable following

Chicago—The premise for "The Sportswriters on TV" is simple: four tailored chairs, a felt-covered poker table, crumpled newspapers, a Budweiser lamp shade and two cigars. The show, which features four men arguing about sports and costs about $4,000 per week to eavesdrop on three sports experts.

"The show is perfect for cable," says Program Executive Mr. Corno, vice president and general manager of Chicago-based SportsVision, which produces the show. "It's kind of like the movie 'My Dinner With Andre' for sportswriters." The quartet arrives at a Chicago production house about 15 minutes before the show's Monday morning taping, for viewing that night. The only planning is the topics to be discussed and the brief transitions that are read by Mr. Bentley—the rest is off the cuff.

On a recent show, topics included the possible move of the Chicago White Sox to San Francisco, the Chicago Bulls' push in the NBA draft, the Chicago Bruzers' chances in the Arena Football League playoffs and the Chicago Cubs. But they also talked about paralyzing neck injuries in football, Billy Martin's firing from the New York Yankees, Major League Baseball all-star voting, the New York Mets, the Los Angeles Lakers' NBA title and "the genetic makeup of a compulsive gambler."

After more than a year on cable, Mr. Corno said advertisers are also starting to warm up to the program, which is sold on a 36-50 basis. Advertisers include Ambeuer-Busch, the Chicago Tribune and Amoco Oil. Mr. Bentley said the program "is becoming the most imitated show on TV. But we were the forerunners. And all that follow are mere imitators, in the words of the immortal Winston Churchill."

"However, the situation was not always rosy for the program. "The Sportswriters on TV," premiered on Chicago independent WFLD-TV in late 1985. can be a very tough sell overseas.

Officials of Media Central, which is struggling through Chapter 11 proceedings, are considering filing claims against major syndicators for illegal "combination selling," otherwise known as block-booking. The practice, which is seldom discussed openly, is when syndicators pressure stations to buy less desirable programs in order to win rights for more sought-after syndicated shows. Insiders say a decision will be made within the next several months by the Kent family members who control Media Central on whether to pursue the matter, which has found its way to court only once before in an unsuccessful lawsuit involving King World. Many of the country's major syndicators are owed about $8 million for programming purchased, but mostly still unused, by Media Central.

As did for the Nelson Mandela tribute in June, Los Angeles-based Radio Vision International, a company that specializes in long-form music TV, will announce this week that it has garnered the TV rights for the Human Rights Now Tour. The worldwide benefit, starting Sept. 2 and ending Oct. 11, will commemorate the 40th anniversary of the universal declaration of human rights. The tour has already attracted Bruce Springsteen and the E Street Band, Peter Gabriel and Sting. Radio Vision plans to televise the finale, from Buenos Aires, Argentina, where the tour is expected to wrap up, offering the footage for worldwide syndication.

And finally, in the quote of the week category, an agency Saatchi & Saatchi DFS Compton prefaces its analysis of the new network TV season with words from NBC's President Robert Wright: "The economics of the network business today is roughly comparable to three hemophiliacs wandering around in a razor factory."

—Written by Marianne Paskowski from bureau reports
ROBOCOP • THREE AMIGOS
MALONE • THE BELIEVERS
THE COUCH TRIP • MAKING
The blockbuster package you've been waiting for... Orion IV!
The box office hits! The hilarious comedies! The promotable
giants! Hollywood's hottest stars light up the screen in
one of a kind, memorable performances. Celebrate the
opening of Orion IV! 22 titles with the power to make your
station the dominant movie station!

Title after title, Orion IV has the perfect mix of action,
adventure, suspense and comedy... all the ingredients for
maximum rating performance.

So take your place front row, center for the best in feature film
entertainment, ORION IV!
Finding a market for HDTV

High-definition television is receiving much attention these days. Equipment manufacturers are pushing it at conventions and trade shows. Government regulators are pondering ways the spectrum might accommodate it. Broadcasters are scurrying to avoid letting cable stake an exclusive claim to it. There are dire warnings that foreign competitors already have an HDTV advantage.

HDTV trade-show demonstrations typically elicit a chorus of oohs and aahs from engineers, who readily grasp and appreciate what it takes to produce the sharper pictures provided by this new form of TV.

What we hear less about as HDTV rumbles into the forefront of the television industry is its practical applications and marketing opportunities. The hardware gang just seems to assume that the consuming public will embrace it because, well, it's better.

While we share much of the TV industry's enthusiasm for HDTV, we advise against taking the public for granted.

For one thing, HDTV receivers are expected to cost several thousand dollars, at least in the early days. Furthermore, if you don't happen to be an engineer or a videophile, HDTV's picture may not be all that impressive. Indeed, when conventional monitors have been displayed alongside small-screen HDTV receivers, the difference has been conspicuously undermining to some.

However, HDTV is quite impressive when presented on a big screen, where the advantages of its sharper picture come into clear focus. Suddenly, the viewer can see the possibilities of having a TV screen the size of an entire wall, of watching a larger-than-life Super Bowl contest, of seeing a movie at home without having the quality and impact diluted by conventional small-screen television. Certain forms of entertainment, such as variety shows, that don't lend themselves to small-screen exposure, could blossom in an HDTV era.

In short, as big-screen television HDTV promises to be truly revolutionary, or so it seems. But this is just a suspicion on our part and on the part of many in the TV industry. The true market for HDTV, if it exists, will have to be defined by market research that is as sophisticated and well-conceived as the HDTV technology itself.

So while engineers, regulators and the like work to remove the remaining technical obstacles to HDTV, it is important for the so-called softer side of the TV industry to arm itself with data about what consumers like, need and want.

History warns of the costly perils of miscalculating the TV marketplace. Consider, for example, the laser videodisc player, which was touted for its superior picture quality when its real strength was on the audio side. In retrospect, it seems that manufacturers could have saved themselves a lot of time and money had they developed the compact disc player before or instead of the videodisc player. Likewise, buyers of videocassette players were never won over by the superior picture provided by Beta as opposed to VHS.

Technical differences that appear dramatic to technicians often appear subtle and insignificant to consumers. In the case of HDTV, the oohs and aahs coming from engineers at various trade shows are encouraging, but they would be more significant if they were coming from ordinary consumers.

LETTERS TO THE EDITOR

Advocacy journalism out of place in EM

Your use of the word "scab" in the headlines and text of your June 27 issue (Pages 1, 48) in reference to non-union writers does nothing to build your credibility as a responsible publication. Is there some reason why objective journalism should not be the goal of the news pages of Electronic Media?

Most professional editors I have known or whose work I have observed allow use of derogatory words only in unusual circumstances, and then only in a direct quotation. I don't understand why an exception should be made in the case of one who works without belonging to a union.

Or is there really something so heinous about refusing to join a union or honor a work contract, that it is no longer significant to consumers? Advocacy journalism may have its place. But its tools seem out of place on the front page of Electronic Media.

I. Jerome Kenagy
President Custom Business Reprints Reedport, Ore.

Roy Humphrey chief engineer WLJ-PM Pittsburgh

Tell us what you're thinking

EM welcomes letters to the editor. If you want to speak out, write to Viewpoint, ELECTRONIC MEDIA, 440 Rush St., Chicago, Ill. 60611. All letters are subject to publication provided they are signed and not defamatory 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.

ATC move takes a step backward

I was most discouraged by the reasoning behind the move of American Television & Communications Corp. to the New York area. Here is a company whose existence depends upon electronic communications technology, but seems to require proximity for its own internal communications.

If these were tired, self-destructive executives of old, heavy industries, one could possibly understand. But for the leaders of such a high-tech firm to make such a decision in light of this move I would suggest a new motto for ATC: "Onward to the future but at a much lower fee!"

Lee Petrik program director WMST-AM/FM Nashua, N.H.

Quick Takes

What is your station's most successful local production?

"We are blessed with 'The Ralph Emery Show,' a 30-minute live show that runs weekdays at 5:30 p.m. in the May Nelsen book, it had a 12 rating and a 54 share. The show has music, fun and entertainment, and it's been on the air for 25 years."

Dan Akens station manager WSQV-AM/FM Nashville, Tenn.

"We have two successful shows. A weekday morning talk show, 'A.M. Nashville,' has been No. 1 at 9 a.m. for the last 10 years. And Sundays at 6 p.m. we run 'Town Hall,' a public forum on local issues that's been on the air over 10 years. It's like a local 'Donahue.'"

Lee Petrik program director WMST-AM/FM Nashua, N.H.

"At the present time, it's Pittsburgh Pirates baseball. We're averaging a 15 rating so far, and we'll be airing 40 games this season, many of them in prime time. Almost equal to that is 'Evening Magazine,' our local prime-access show. It's been on the air for 10 years."
Congratulations, Phil!

Congratulations on your 9th National Emmy “Outstanding Talk/Service Show Host”

DONAHUE
Q: Despite your great adult ratings, lots of people think your show’s for kids just because you’re furry and short. What’s your feeling?
ALF: Hey. What about Michael J. Fox? He's short, and his last name is furry!
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IT MAY HAVE BEEN
HOLLYWOOD'S GOLDEN ERA,
BUT MOST OF IT WAS
BLACK & WHITE

...UNTIL NOW!
Public TV station stuck in legal limbo

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—The future of a black-owned public TV station here is languishing while Federal Communications Commission investigators sort through charges and countercharges regarding the outlet's ownership and operations.

The station, KEEF-TV, licensed to the Black Television Workshop, was ordered off the air last August after the FCC cited technical violations of its construction permit.

Later, the FCC said it was looking into more than just technical violations. Agency officials have admitted that they are investigating ownership and character issues surrounding a bitter fight for control of the station—one which erupted into an attempted armed takeover of the station by disgruntled board members last September.

"KEEF was originally taken off the air because its actual facilities were not in accordance with the construction permit that was issued," said Rod Porter, an FCC official handling the case.

"But a number of (other) complex issues have to be dealt with, including who actually controls the license, whether or not the station is going to be operated consistent with requirements for non-commercial operators, and alleged improprieties by its owners."

While the case is pending, the FCC itself has come under fire for a number of procedural irregularities. "The agency has been slow to issue a staff (declaratory) ruling on the matter," Mr. Porter said. "But I think we are about a month away from completing our report."

Rather than issue a staff declaratory ruling, the FCC said it intends to turn the case over to the commissioners themselves for appropriate action. Asked if he expects the FCC to be ready for a decision on KEEF's fate in September, Mr. Porter said he "can't be pinned down on any particular time frame."

Because the delays have silenced the public TV station for almost a year, California Assemblywoman Gwen Moore has asked the investigating agency's Black Television Workshop.

"I don't think it's appropriate for me to comment on specifics of our investigation," said Roderick Porter, deputy chief of the FCC's Mass Media Bureau. "But I think we are about a month away from completing our report."

Among other things, Ms. Woodfork's faction charges Mr. Wade with illegal announcing of control of KEEF. Ms. Woodfork's attorney, Mr. Yelverton, says the FCC has never recovered its reputation or line up the resources it needs to sign on again.

Portland, Ore. attorney representing Black Television Workshop's business partner, Rodeck Telecommunications, is even more pessimistic: "Whoever wins (the case) is going to turn back from ground zero again; the transmitter has been repossessed."

Electronic Media has learned that other key contracts for the station have been canceled and all employees have been laid off.

At the heart of the stalemate is a multifaceted complaint by Mary Woodfork, Clint Wilson II and Gary Cordell against Mr. Wade, a former FCC attorney who has been involved in several controversial UHF startups since he left the agency about eight years ago.

Among other things, Ms. Woodfork's faction charges Mr. Wade with illegally announcing control of Black Television Workshop as its vice president and general manager. HTW won the construction permit for Channel 68 over several competing applicants in 1983 with the promise to become Los Angeles' first minority-owned public station.

"Booker Wade usurped KEEF from the (HTW) board, misused over $200,000 in contributions, made fraudulent statements to the FCC and entered into or modified contracts (relating to KEEF) without proper authorization," claims Daniel Simms, a Houston attorney representing the dissident board members.

"We contend that Mr. Wade's goal was to get the license for himself," explains Mr. Simms, "but these (board members) really wanted the station for the community. They were used by him."

Mr. Wade denied wrongdoing in an interview with Electronic Media last winter, but he has declined to return telephone calls since that time. His attorney, Mr. Yelverton, conceded that BTW was out of compliance with its construction permit on "some very slight technical criteria" when it began test broadcasts in the summer of 1987. He says the other allegations are without foundation.

"Mr. Woodfork's allegations are flaky," Mr. Yelverton declares. "We've been in the dark since last August as to why we're not on the air."

When he asked the FCC for a detailed list of the charges pending against Mr. Wade, the attorney says he received a reply on June 9 referring back to complaints filed by Ms. Woodfork and the other board members in July 1987.

What most confounds Messrs. Yelverton and Tannebaum is the duration of the FCC's stop-broadcasting order.

"I worked (as a staff attorney) at the FCC for 15 years and never saw anything like this," says Mr. Yelverton. "Both parties agree that the FCC's procedure is to keep a station on the air while technical problems are dealt with and state courts resolve control disputes."

Mr. Tannebaum, who has represented public stations in court to protect a station's ability to ever get back on the air, says the courts may never recover their reputation or line up the resources it needs to sign on again.

"If our license were granted to- morrow, it would take a year to get the station on the air in the two years," says Mr. Yelverton. "We contend that Mr. Wade's goal was to get the license for himself."

"I want to get the station back on the air; maybe not under Mr. Wade's control."

"If we can recover our reputation or line up the resources it needs to sign on again," Mr. Tannebaum added.

"We contend that Mr. Wade's goal was to get the license for himself," explains Mr. Simms, "but these (board members) really wanted the station for the community. They were used by him."

Mr. Wade denied wrongdoing in an interview with E
From Orbis—suppliers of such innovative movie packages as Platinum 193, Orbis Premiere Movies and Great American Adventure.

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Reinventing the Wheel...
### Tops Wheel in Key Demos!

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<th>Location</th>
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<th>Program</th>
<th>Network</th>
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Space limits trouble convention planners

By RUSSELL SHAW
Special to ELECTRONIC MEDIA

ATLANTA—When the Democratic National Convention gets under way July 18 at the Omni Center here, most TV viewers will see the months of technical planning that went into it.

And the chief technical concern for convention planners was squeezing the media into the Omni so viewers could see the coverage at all.

"This was a very complex thing to get together," says Jim Kittelk, vice president of special operations for Superstation TBS and TBS's liaison with Atlanta '88, the Democratic party's planning arm for convention activities.

"It involved a lot of decisions about allocation of space.

"It was complicated by the fact that the convention floor is only 80,000 square feet, compared with the 1984 convention in San Francisco's Moscone Center, which had approximately 160,000 square feet of space."

"Primarily a sports and concert arena, the Omni has approximately 160,000 square feet of space, including 21,504 square feet for the convention floor.

"It can hold a maximum of 16,500 people—fewer than one-third that of Houston's Astrodome, the Omni's main competition during bidding to become the convention site.

"To make matters more cramped, about 4,000 of the Omni's seats have been removed in the past few weeks to make room for both electronic and print media.

"And the space limitations haven't been confined to the inside of the convention center: In these days of satellite uplinking, planners had to figure out how to park 85 mobile satellite uplinks at or near the Omni's rather limited parking areas.

"The last time we looked around the Omni is not going to be a problem," says Mr. Kittelk.

"Many of the Omni's planners were obviously comprosed. So, the media had to be located behind the Georgia World Congress Center (next door to the Omni).

"In addition, a number of organizations will be using local vendors to do their uplinking."

"The course of the July 18-21 convention, such local vendors as Upsouth Corp., Rainbow Communications and independent satellite operators are expected to do big business with the Omni.

"And during the course of the convention, Atlanta's Omni plans to do extensive broadcast facilities to facilitate the event.

"The only broadcasting facilities in the Omni are in the satellite uplinking area and in the area for TV and audio circuits used for basketball broadcasts.

"And to that end, planners are squeezing the media into the Omni so viewers could see the coverage at all."

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Space limits will be more of a problem at this year's Democratic National Convention in Atlanta's Omni, compared with the 1984 convention in San Francisco's Moscone Center.

Salomon report: Future not bright for HDTV

By RICHARD TEDESCO
Staff reporter

NEW YORK—The immediate future picture for high-definition TV in the United States is not a particularly bright one, according to a research report released last week by Salomon Brothers.

An enhanced form of the current standard 525-line, 6-megacycle transmissions system is expected to provide improved picture definition on TV sets for U.S. viewers within the next decade, the report said.

But HDTV itself will only grow with the gradual consumer demand for larger digital flat-screen TV sets, according to Lisa Donneson, media analyst, and J. Michel Guite, telecommunications equipment analyst, who prepared the Salomon Brothers report.

"There is no question it is advantageous, their home base is so close by, but their actual convention operation is a remote. They've got an anchor booth like the others."

"One network won't even be in the Omni. C-Span, which along with CNN is planning to participate in the coverage, will have anchors based at TV studios in the Atlanta Journal-Constitution building, three blocks from the Omni."

"Beyond fitting the networks into the Omni, convention organizers had other technical matters to deal with. Among these were:

(Continued on Page 35)

High-definition VCR unveiled

Matsushita Electric Industrial has developed a ¼-inch Hi-Vision videocassette recorder. The new VCR, which offers a high-definition picture, was jointly developed with Japan's NHK and will be marketed for use in Japan next year. The Hi-Vision format, which uses 1125 scanning lines, was initiated by the NHK.

The new VCR uses a base-band video signal recording on a ¼-inch metal particle tape and can record up to 60 minutes. By using the ¼-inch cassette, it provides excellent picture quality for field recording and production.

It also has a number of commercial uses, including video mini-theaters. Matsushita Electric Industrial Co., Osaka, Japan.

Belgium's Spinnov has introduced the RSA-75B 16-bit dynamic signal analyzer. The signal analyzer combines 16-bit resolution and 20 kHz bandwidth. The dual-channel, VMEbus-instrument has a selectable word word. Fourier block size, a full range of FFT facilities and all the traditional measurements, including RMS, distortion, frequency and signal-to-noise ratio.

It includes dual-channel programmable wave-form generators and signal analysis facilities. In addition to pulse, noise and low distortion sine wave signals, the programmable generators can each add as many as 1,024 separate sine waves. The instrument's functions are controlled by a set of Hawk's menu.

Matsushita's Hi-Vision ¼-inch VCR System
News anchors sound off on promotions

It's a television feud that's been running longer than the one between Blake and Alexis Carrington. In one corner are the news anchors extolling such virtues as objectivity, truth and journalistic ethics. In the other are the promotion executives furiously trying to defend the necessity of getting the word out, hooking viewers and winning ratings.

"There will likely always be some creative tension between the newsmen and the promotion department," conceded Tom Brokaw in a taped interview presented at the Broadcast Promotion and Marketing Executives and Broadcast Designers Association convention in Los Angeles last month.

"People who come into journalism have a kind of attitude that they're part of the high church," Mr. Brokaw said. "I think that attitude has gone too far."

"Newspapers have wingo and lotto games and they take out their own ads all the time. But at a moment we get involved in some small advertising, the TV columnists across the country start saying we're flacking the news."

Mr. Brokaw was one of about a dozen TV news anchors from around the country who sounded off in taped interviews about promoting news, and the perennial battle between themselves and the people whose job it is to do it.

News promos, which today resemble everything from soft drink commercials to movie parodies, are often "not sensitive to the news philosophies of the stations," said anchor Don Shelby of WCCO-AM in Minneapolis.

"There's an ongoing adversary relationship," agreed Ed Sardella of WFAA-TV in Dallas. "It's a difference in methodology. News people are trained and conditioned to report in an objective, facts-only manner. Promotion, on the other hand, is an extension of salesmanship. They're expected to sell. But things are getting better."

"There still exists a credibility gap, but it's less of a gap than 10 to 20 years ago," says WCCO's Mr. Shelby.

"And, though anchors may still insist on rewriting promotional copy and even then read it only begrudgingly, today many ads are advertising is essential. "You've got to get the people into the church to see the sermon and localize the audience we already have," said Chip Moody of WPAA-TV in Dallas.

Furthermore, "you understand how important promotion is when you're at a station that doesn't do promotion," says Susan King of WJLA.

"But there are still detractors. And those Hollywoody day-in-the-life news promos in which anchors are actors, as well as those spots that hype special reports as if they're a Jackie Collins miniseries, are doing little to dissuade this bunch."

"We as journalists are pretty cynical about the promotion department, and with good reason," said Ms. King of WJLA. "We have to be."

Ginny Simone of KRDO-TV in Colorado Springs, Colo., adds, "I'm not so sure that decreasing the amount of promotion is going to hurt our station. I think that because, speaking for myself, I do so much self-promoting for the station anyway. I'm always out in the community working, and I think that's the best promotion."

"The biggest controversy surrounds ads in which some on-the-job scenes are staged and anchors act. Representing the majority, Sylvia Chase of KRON-TV in San Francisco, said, "I'm not comfortable with it. I thank you're on dangerous ground."

However, Robin Swaboda of WTVN in Cleveland, says, "If you want to stage something to give a certain feel, I think that's all right."

She and her co-anchor recently made such an ad in which they dine at a cafe and are summoned away on a hot story via a car phone. "It was all fake," she admitted, "but people loved it because it made us look glamorous or something."

When it comes to actually selecting and sticking with a newscast, though, a few anchors think promotion or their reporting, for that matter, make the difference: "It's a cosmetic choice that people make," admits Bob Jimenez of KRON.

News promos in which anchors are often "not sensitive to the news philosophy..."
The riveting new series of specials they're not going to stop!

UNAUTHORIZED BIOGRAPHY:
Four penetrating 2-hour prime time events. Highly promotable, sizzling bio-specials geared to captivate audiences and deliver blockbusting numbers...numbers nobody's going to stop.

UNAUTHORIZED BIOGRAPHY:
Offers an endless list of rich portraits of the living and late legends of our time—from entertainment, politics, business, the underworld—with no holds barred. Illuminating, scrupulously documented, and not always flattering, Unauthorized Biography promises to be an unstoppable prime time opportunity.

UNAUTHORIZED BIOGRAPHY:
Barbara Howar is the host. Reporter, commentator, author and former correspondent for Entertainment Tonight, Ms. Howar brings her intelligence, humor and tough reporting style to bear as Unauthorized Biography unearths its startling stories.
UNAUTHORIZED BIOGRAPHY:
Mark Monsky, twelve-time Emmy award-winner for news and documentary programming, and a former news director at The NBC Television Stations Division and Metromedia, is the creator and executive producer of Unauthorized Biography.

UNAUTHORIZED BIOGRAPHY: Jane Fonda
Show Number One—Sixties Love Goddess... Political Radical... Feminist... Vietnam Activist. The notorious marriages... the incredibly successful actress... the video entrepreneur... and today, a major Hollywood producer. The first Unauthorized Biography reveals her explosive story as it's never been told before.

UNAUTHORIZED BIOGRAPHY:
Nobody's going to stop it.

PRODUCED BY: MBS TELEVISION DISTRIBUTED BY BIO TV INC. AN ORBIS COMMUNICATIONS GROUP COMPANY
The three commercial networks now have a $1.32 billion problem: how to halt the steady erosion of their annual daytime advertising revenues.

Daytime traditionally has been the cheapest daypart for the networks to produce, but it has provided them with the largest share of profits.

So it's not surprising that the networks—particularly CBS—have declared war on daytime advertising defections and vowed to win back some of their lost revenues.

CBS's opening salvo came a week ago in a well-researched presentation to agency and advertising executives. The network made the case that the market has far outstripped expectations. What has been a modest decline in daytime viewing, even with the advent of digital meters, is expected to break in late July, are slim, coming off of last year's generally lethargic advertiser spending.

That could place more than usual importance on next season's scatter markets and in the 1989-90 upfront.

Accordance to statistics compiled by Broadcast Advertisers Reports, the three network's daytime ratings declined from $1.57 billion in 1985, or 19 percent of their total revenues, to $1.32 billion in 1987, or 15 percent of their total revenues.

While both ABC and NBC managed to slightly improve their slice of the daytime pie last year, CBS's daytime revenues fell from $46 percent of total spending in 1986 to 33.2 percent of the total spending in 1987.

The network also saw the biggest declines in key daytime demographics: in overall households, it dropped 16 percent, while in women ages 18 to 49, it declined 10 percent.

That compares with mostly modest single-digit declines in each category during the same period by NBC and ABC, according to A.C. Nielsen Co.

This year, hopes for a stronger upfront daytime market, which is expected to break in late July, are slim, coming off of last year's generally lethargic advertiser spending.

That could place more than usual importance on next season's scatter markets, where CBS's new approach could work the most well.

Network officials concede they will be lucky just to maintain last year's revenue level, preventing any further ad slide.

"We've an industry that creates illusions, and we're very easily trapped in our own myths," says Thomas Leahy, president of the CBS Marketing Division, a new stand-alone unit charged with improving network TV's standing as an advertising and promotional medium.

"It has been a fashionably acceptable not to spend money in network daytime in the belief that the rapid increase in the numbers of working women has contributed to a huge decline in general daytime viewership," Mr. Leahy said in a recent interview with ELECTRONIC MEDIA.

"That perception simply is not justified by the hard facts. What worries us is that advertisers have developed a misconception about daytime that could be corrosive."

Among CBS's findings:

- Declines in overall daytime viewing levels due to the increased number of working women and video competition in the marketplace "are far less dramatic than daytime's detractors would have you believe."
- Total female viewership in daytime fell only 4 percent, compared with 12 percent in prime time from 1986 to 1987. The important demographic of women age 18 to 49 fell 5 percent in daytime, compared to 14 percent in prime time during the same period.
- Women are not abandoning daytime in massive numbers. About two-thirds of all women continue to watch some daytime programming.
- Of all working women, those in pay-cable homes watch the most daytime network TV.
- On a monthly basis, daytime network TV delivers about half as much as all other viewers who are upscale (a $30,000-plus income household) and have some college education.
- About 55 percent of daytime viewers do not watch prime time.

The conclusion, Mr. Leahy says, is that daytime is offering advertisers efficiencies that far surpass the costs per-thousand being charged.

The daytime presentation, which will be made again to specific advertising clients in coming weeks, is the first of what CBS promises will be a steady stream of research-oriented attacks on "cataclysmic changes" in the TV industry "that must be reversed."

### BUSINESS BRIEFS

**Columbia Pictures Entertainment** indicated at its annual stockholders meeting last week that it will seek to expand into a fourth business—probably cable television. Columbia has interests in motion picture production, TV production, and movie theaters. Columbia officials cited the company's $1.5 billion line of credit and said they would focus on improving the company's cash flow.

**ML Media Partners**, the limited partnership formed by L. Martin Pompa- dur and Elton Rule, has increased its cable-subscriber count to 500,000 with the recent $35 million acquisition of Universal Cable Holdings. Universal owns systems serving 22,000 subscribers in Kansas, Colorado, Nebraska, Oklahoma and Texas. ML Media also plans to purchase other systems with a total of 7,250 subscribers from seven small operators in the same region.

Clearwater, Fla.-based Home Shopping Network's third-quarter results show a net income decline of 13.5 percent to $6.4 million, compared to $7.4 million for the same period last year.

Ostrander-Williams has sold KMLD-FM in Phoenix to Scribner, Pa.-based Shamrock Broadcasting for $8 million. This year, hopes for a stronger upfront daytime market, which is expected to break in late July, are slim, coming off of last year's generally lethargic advertiser spending.

That could place more than usual importance on next season's scatter markets, where CBS's new approach could work the most well.

Network officials concede they will be lucky just to maintain last year's revenue level, preventing any further ad slide.

"We've an industry that creates illusions, and we're very easily trapped in our own myths," says Thomas Leahy, president of the CBS Marketing Division, a new stand-alone unit charged with improving network TV's standing as an advertising and promotional medium.

"It has been a fashionably acceptable not to spend money in network daytime in the belief that the rapid increase in the numbers of working women has contributed to a huge decline in general daytime viewership," Mr. Leahy said in a recent interview with ELECTRONIC MEDIA.

"That perception simply is not justified by the hard facts. What worries us is that advertisers have developed a misconception about daytime that could be corrosive."

Among CBS's findings:

- Declines in overall daytime viewing levels due to the increased number of working women and video competition in the marketplace "are far less dramatic than daytime's detractors would have you believe."
- Total female viewership in daytime fell only 4 percent, compared with 12 percent in prime time from 1986 to 1987. The important demographic of women age 18 to 49 fell 5 percent in daytime, compared to 14 percent in prime time during the same period.
- Women are not abandoning daytime in massive numbers. About two-thirds of all women continue to watch some daytime programming.
- Of all working women, those in pay-cable homes watch the most daytime network TV.
- On a monthly basis, daytime network TV delivers about half as much as all other viewers who are upscale (a $30,000-plus income household) and have some college education.
- About 55 percent of daytime viewers do not watch prime time.

The conclusion, Mr. Leahy says, is that daytime is offering advertisers efficiencies that far surpass the costs per-thousand being charged.

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WHO'S NEWS

Broadcast TV

J. Clifford Curley to corporate vice president, Media Central Inc., Chattanooga, Tenn., from Office of the President.

Marla Ginsburg to vice president of comedy development, Columbia Pictures Television, Los Angeles, from vice president of creative affairs, New World Television, Los Angeles.

Robert Young to director of technical operations, broadcast operations and engineering, West Coast, Capital Cities/ABC, Los Angeles, from general manager, videotape/film services.

Mark Sonnenberg to director of programming, KTLA-TV, Los Angeles, from director of audience and program research, ABC Television Network Group, Los Angeles.

Gary Kanofsky to entertainment producer, KNBC-TV, Burbank, Calif., from videotape editor.

Joanna Harig to director of NBC-TV spot sales Midwest Chicago, from manager of spot sales in Chicago.

Jim Freeman to station manager, WSBT-TV, South Bend, Ind., from vice president and assistant to the general manager. Also, Jerry Bleck to director of research and development from national sales manager.

Cable TV

Janet Long, vice president of affiliate operations, HBO, San Francisco, to chairperson, National Association of Minorities in Cable. Also, Michael Sims, senior vice president, Warner Cable Communications, Dublin, Ohio, to vice chairperson.

Richard Eigendorff to vice president of financial planning and administration, Showtime/The Movie Channel, New York, from vice president of financial planning, Viacom Networks Group, New York.

Hank Ratner to vice president of business affairs, Rainbow Program Enterprises, Woodbury, N.Y., from assistant general counsel. Also, Myrna Rose-Baron to director of public relations from assistant director of public relations; and Edward Carroll to manager of public relations from publicity assistant.

Lori Cohen to director of sales, Eastern zone, Viewer's Choice, New York, from manager, national accounts, Showtime/The Movie Channel. Also, Mark London to director of sales, Western zone, Los Angeles, from director affiliate manager in the north central region, Showtime.

Journalism

Larry Cooper to vice president of CBS Radio News, New York, from news director and executive producer, CBS RadioRadio. He replaces Joe Dembo, who is retiring.


George Snyder to bureau chief, King Broadcasting, Washington, from correspondent.

Radio

David Bartlett to vice president of news and programming, NBC Radio Networks, New York, from director, NBC's Talknet. Also, Richard Bonn to executive producer for the Summer Olympics.

Eric Friesen to executive vice president of programming, American Public Radio, St. Paul, Minn., from acting president and senior vice president.

Bob Bruno to general manager, WOR-AM, New York, from program director.

Steve Candullo to general manager, WRKS-FM, New York, from general sales manager.

Syndication

Kenneth Richards to executive director, contract administration, domestic syndication, Twentieth Century Fox Film Corp.'s Television Division, Los Angeles, from director of music rights and legal affairs for Twentieth Century Fox.

Other

David Connell to president and chief executive officer, Robert Wold Co. and Wold Communications, Los Angeles, from president and chief executive officer, Decision Restaurant Systems Corp., Thousand Oaks, Calif.

These Securities were offered and sold outside the United States. This announcement appears as a matter of record only.

U.S. $100,000,000

COMCAST CORPORATION

2 3/4% Convertible Subordinated Debentures Due 2003

MORGAN STANLEY INTERNATIONAL

BANQUE PARIBAS CAPITAL MARKETS Limited

CREDIT SUISSE FIRST BOSTON Limited

GOLDMAN SACHS INTERNATIONAL CORP.

MERRILL LYNCH INTERNATIONAL & CO.

SALOMON BROTHERS INTERNATIONAL Limited

CAZENOVE & CO.

DAIWA EUROPE LIMITED

LAZARD BROTHERS & CO., Limited

NOMURA INTERNATIONAL Limited

J. HENRY SCHRODER WAGG & CO. Limited

May 1988
A TRI-STAR SHOWCASE!

PEGASUS I has it all...

Award-winning titles with mass appeal. Popular movies such as "Peggy Sue Got Married," "Blind Date," "Nothing In Common," "Short Circuit," "Iron Eagle," and 15 other major theatrical films!

Captivating, popular, promotable stars including Bruce Willis, Kathleen Turner, Nicolas Cage, Jane Fonda, Dudley Moore and Sean Connery!

The titles and the stars...together they're just the right formula to light up your station!
SYNDICATORS For broadcast quality tape duplication in all formats and for all your satellite distribution needs, call the leader, MIDATECH.
NYC: 212-461-8300. Jim McHenry
Chicago: 312-828-1146. Carmel Bass

Help Wanted

TALK SHOW PRODUCER

WRZ-TV 4 New England's Number One Talk Show is looking for a producer. If you have 5 years talk TV experience, call Frank Atcher, Exec. Producer, WRZ-TV, 1179 Soldiers Field Rd., Boston, MA 02134

Help Wanted

GENERAL SALES MANAGER CBS affiliate in 34th market is looking for an aggressive creative and intelligent leader for our sales department. If you have a successful sales management track record and can demonstrate a strong ability in effective inventory control, pricing, and creative planning and sales strategy, we'd like to hear from you. Send resume to: Tony Twibell, General Manager, WSPA-TV, P.O. Box 1717, Spartanburg, S.C. 29304

Help Wanted

PRODUCTION ASSISTANT

ABC Channel 7, New York City is seeking a full-time Production Assistant. This position includes assisting with the daily responsibilities of the Production Department. A minimum of one-year experience is required. Salary: $12,000/year. Send resume to: Lynn O'Sullivan, Manager, Production Department, 7th Floor, ABC, 340 West 57th Street, New York, N.Y. 10019

Help Wanted

NEWSPAPER SALESMAN

The Chicago Tribune is seeking applicants for the position of Newspaper Salesman. Responsibilities include selling newspaper advertising in the suburban territory. Experience in newspaper, retail, or sales is required. Send resume to: Marcia Szoplik, 220 East 42nd Street, New York, N.Y. 10017

Help Wanted

ON-AIR PROMOTION WRITERS/PRODUCERS

SuperStation TBS has two openings for On-Air Promotion Writers/Producers. If you're ready to go NATIONAL, send your resume and reel to: Bill Keith, Manager, SuperStation TBS Promotion, P.O. Box 100, Atlanta, GA 30301

Help Wanted

PROMOTION WRITER/PRODUCER

Major market NBC affiliate looking for creative professional versed in news and programming promotion production and PSAs. This is a 34th editing experience plus. College degree or equivalent experience. Send resume with video cassette (no calls, please) to: WPXI-TV, 1177 Television Hill, Pittsburgh, PA 15214

Help Wanted

TV Stations

BROADCAST PRODUCER

A National ABC network is seeking a producer for its late night talk show. Requires at least 10 years experience in producing entertainment programs. Excellent command of dept. required. Salary: $27,500/year. Send resume to: Francine Achbor, Program Director, WPBS-FM in Washington, D.C. Starting at $15,000/year. WPBS-FM is one of the largest minority managed non-commercial radio stations in the country. Excellent experience is required in management of community radio stations. Send resume with broadcasting experience and knowledge of UHF transmitters. Independent station engineer with management experience is helpful. Send resume to: WDBM, 520 Royal St., New Orleans LA 70130. No calls. EOE.

Help Wanted

FACILITIES MANAGER

One of America's most respected television stations, KARK-TV, Little Rock, Arkansas 72203, is seeking a broadcast facility manager or a broadcast production manager with minimum 5 years experience in TV broadcast production. Preferred experience in supervising the following: field production, technical support, supervising a production staff, coordinating a network production, and supervision of a camera, video tape, video editing, and sound production staff. Minimally 5 years experience in television production. Salary: $30,000/year. Send resume to: KARK-TV, Little Rock, Arkansas 72203

Help Wanted

PRODUCTION MANAGER

A top 15 market NBC affiliate is seeking a broadcast producer with at least 5 years of major market TV experience. Must have the ability to handle tight deadlines. Valid driver's license also required. Send resume and reel to: Mike Williams, WSPA-TV, P.O. Box 1717, Spartanburg, S.C. 29304

Help Wanted

NEW VIDEOPRODUCER

Detroit's leading UPN affiliate is looking for a creative new producer to support the network's operations. Responsibilities include: writing and editing, producing and directing morning news programs. Must have at least 5 years experience. Must have management skills. Send resume to: Annette M. Condon, Manager, Production, WHAS-TV, P.O. Box 3400, Louisville, Ky. 40203

Help Wanted

NEWSPAPER PRODUCER

The Miami Herald is looking for a creative new producer to support the newspaper's operations. Responsibilities include: writing and editing, producing and directing morning newspaper programs. Must have at least 5 years experience. Must have management skills. Send resume to: Annette M. Condon, Manager, Production, WHAS-TV, P.O. Box 3400, Louisville, Ky. 40203

Help Wanted

NEWSPAPER MANAGER

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Help Wanted

NEWSPAPER PRODUCER

Los Angeles Times is looking for a creative new producer to support the newspaper's operations in Los Angeles. Must have at least 5 years experience. Must have management skills. Salary: $30,000/year. Send resume to: Annette M. Condon, Manager, Production, WHAS-TV, P.O. Box 3400, Louisville, Ky. 40203

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Help Wanted
Public TV station in limbo

(Continued from Page 18) problem was used in a month. Mr. Tanner tried to mediate a settlement in the dispute without success and later contemplated a law-

(Continued from Page 16)

Price: $45,000.

To place...

ELECTRONIC MEDIA cannot be responsible for advertisements sent via telecopier that are not clearly legible or for ads sent with detailed Blind Box number, add the cost of $7.50. 

Requests for samples are not permitted in blind ads. Readers responding to blind box number advertisements are advised not to send work samples with their responses unless they are duplicate copies specified, (box number), 220 East 42nd Street, New York, New York 10017.

(Applied for: Desert West Air Ranchers Corp., Tuc-

Applicant: Soledad Radio Limited Partnership, King City, Calif.

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**BRIEFLY NOTED**

**Broadcast TV**

CBS-owned KCBS-TV in Los Angeles devoted its entire night of prime-time programming on June 30 to the problem of gangs in Los Angeles. Among the segments was "48 Hours" on gangs anchored this report, which was followed by two hours of panel coverage.

Viacom Television has inked a broad development deal with Wayne Rogers' Granger Productions which calls for creation of made-for-television movies, long-form dramas and series. The actor has the option of appearing in the programs as well as directing and producing them. Terms of the deal were not disclosed.

Beginning in 1990, King World's "Wheel of Fortune" move from WCBS-TV in New York to WABC-TV, which already airs King World's "Jeopardy!!" at 7 p.m. WABC renewed "Jeopardy!!" for 6 1/2 years, decided not to renew "Wheel of Fortune" during prime time, WCBS, which has aired "Wheel of Fortune" during prime access for 6 1/2 years, decided not to renew the show.

**Cable TV**

MTV Networks' national advertising sales organization is starting to sell advertising time for "Superbowl," the syndicated series from Viacom, MTV's parent company, set to air this fall. The deal marks the first time the Viacom network's sales staff has been used on a non-MTV product.

Denver-based Tele-Communications Inc. reported a net loss of a net loss of $7.3 million for first quarter of 1988 compared to net income of $14.8 million a year earlier. TCI reported a 31.4 percent gain in first-quarter revenues to $494.2 million.

**Home video**

Madison Square Garden Corp. has formed a home video division to produce and package video cassettes based on sports and entertainment events at the Garden. It will begin operating early next year.

Rep. Bob Kastenmeier, D-Wis., chairman of the House copyright subcommittee, has introduced a bill in Congress that would bar video stores from divulging customer videotape rental and sale records. A similar measure has been introduced in the Senate.

**Radio**

New York-based RKO General says it's reached an agreement to sell WRKO-AM and WRBI-FM in Boston to Atlantic Ventures of Boston, a company based in Manchester, Mass., for $28 million, pending FCC approval. The agreement was reached despite the fact that RKO's TV and radio station licenses are still being challenged in a case yet to be resolved by the FCC.

The National Radio Broadcasters Association, which was folded into the National Association of Broadcasters in 1986, was officially dissolved last month. The association's corporate structure had been reorganized to better manage the digitization process, but it will now be dismantled under a plan approved by the NAB's executive committee.

**Sports**

AP Network Sports plans 14 live, 90-second reports entitled "Going for the Gold" for its coverage of the Summer Olympics from Seoul, South Korea. AP Network News affiliation will receive the reports from 6:06 a.m. to 11:06 a.m. and from 4:06 p.m. to 11:06 p.m. P.T. during the Summer Olympic Games.

Chicago's WGN-AM has signed a four-year agreement to air live coverage of Northwestern University football. Also, independent KRRI-TV in Sacramento, Calif., has acquired broadcast rights to the Sacramento Kings basketball team, starting with the upcoming season.

**Syndication**

Genesis Entertainment has given an option to a production go-ahead for "The Great Escape," a first-run travel series to premiere later this year on more than 150 stations. The syndicate's barter half-hour will be hosted by Bob Chandler and Michelle Russell.

Twentieth Century Fox's "A Current Affair" has been cleared by 92 stations covering 72 percent of the country.

Warner Bros. Television announced last week that it had cleared 124 markets for the fall launch of "Night Court" in syndication. Stations in all of the top 25 markets as well as 47 of the top 50 markets will air the sitcom, which is now entering its sixth season on the NBC Television Network.

Claster Television has cleared "The New Archies" on stations representing 61 percent of TV homes for January 1989. The series is set to air Saturday mornings on NBC through this September.

**Other**

AGB Television Research says it has increased its national people-meter sample to 3,000 households from 2,100. The 1,000 new households have been included in AGB audience data since June 20.

The board of the National Academy of Television Arts and Sciences has elected the following officers to two-year terms: Robert Tudor, TBS senior executive vice president, to chairman of the board; Michael Collyer, senior partner, Kay, Collier & Boote, to vice chairman; Mike Duncan, vice president, Post Masters, to vice president; Alice Marshall, Seattle TV sales executive, to secretary; and Isadore Miller, president of business administration, D'Arcy, Masius, Benton & Bowles, to treasurer.

**News director at Chicago CBS-owned station dies**

By DIANE MERMIAS

Senior reporter

CHICAGO—Ron Kershaw, 44, news director at CBS-owned WBBM-TV here, died Thursday of pancreatic cancer.

Mr. Kershaw was credited with reviving WBBM's news operations in an attempt to restore its ratings dominance. He designed an experimental 4:30 p.m. news-interview show called "First Edition," which has since been reduced to a half-hour lead-in to the station's more conventional 5 p.m. newscast.

Because of his illness, Mr. Kershaw had not been actively working this year. "Ron was a hard news man and a hardened news executive," said Johnathan Rodgers, WBBM vice president and general manager. "He helped a station that had fallen on hard times to rediscover itself. He may not have been the best-executive (Continued from Page 3)

body wanting to see "Superbowl first-run product," explains Dennis Emerson, group manager of Midwest division, Viacom Enterprises.

Generally, the group tries to avoid toyoy areas for its annual meeting.

Last year's confab at Disney World in Orlando was the exception, says TWPC's Larry Pete. "Last year's event was very, very good. It was our first resort area, and the meeting suffered somewhat because of the location. It was hard to do business," he said.

Mr. Pete says many of TWPC's 250 members are extremely loyal to their association, having attended annual meetings for the past 20 years, making the trip to localizing from Milwaukee to Oklahoma City.

The idea to form the group grew out of a 1986 National Association of Broadcasters Meeting. A small group of program directors wanted a platform to exchange information and to elevate the professional role of the program director.

A year later in Dallas, those program directors, mostly from Arkansas, Louisiana, New Mexico, Oklahoma and Texas, formed the Southwest Association of Program Directors for Television. Program Directors for Television grew and branched out to Midwest and Southeastern states.

Great the organization's name was changed to the Television Programming Conference.

With the membership now stabilized at about 250, Mr. Pete said the next step was to expand the organization to the Northeast.

"We're in the process of changing and re-identifying ourselves, although we do want to keep a local, regional flavor," he says.

**Home Shopping Network said it is shelving plans to launch its Show Business Today network.**

**One minute each day, Monday-Friday, syndicated columnist and best-selling author James Brady brings his Advertising Age column to radio with an entertaining and informative update of the biggest names and the biggest deals in the mad, mad world of advertising and promotion.**

James Brady's Ad Age Reports! is as eagerly awaited by the public as the show biz vehicles that made them so popular...

When cosmetics giants create fragrances to match the personas and passions of Elizabeth Taylor and Sophia Loren...

When a commercial endorsement by the likes of Bruce Willis or Michael J. Fox is as eagerly awaited by the public as the show biz vehicles that made them so popular...

In a world where everybody from Michael Jackson to Donald Trump is involved in advertising, in one way or another...

With an increasingly sophisticated American public fascinated by everything from Bill Cosby's ratings to Rupert Murdoch's latest magazine purchase...

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News agency marching to Atlanta for convention

Following are highlights of the TV coverage planned for the Democratic National Convention, July 18 to 21 in Atlanta.

- ABC is in charge of pool coverage and will air two hours of prime-time coverage each night beginning at 9 p.m. (ET). Peter Jennings and Dan Rather will anchor.
- CBS will air two hours of prime-time coverage beginning at 9 p.m. each night and is considering starting coverage at 8 p.m. on the last night. Dan Rather and Bruce Morton will anchor.
- NBC will broadcast two hours of prime-time coverage each night beginning at 9 p.m. (ET), which will be anchored by Tom Brokaw and Brian Williams.
- CNN will offer hourly reports from 8 a.m. to 1:30 a.m. plus highlights on the overnight schedule. Several regularly scheduled CNN programs will also originate from the floor. Bernard Shaw and Mary Alice Williams will anchor.
- Fox Broadcasting Co. will feed daily television news briefs to its affiliates at 7:45 p.m., 8:45 p.m. and 11:45 p.m. Two 90-second stories will air at 6 a.m. and 6 p.m., followed by the 90-second news briefs.
- Tribune Broadcasting's Independent Network will originate its half-hour evening newscast, "USA Tonight," which is syndicated.
- Convention Satellite News Service, a TV service funded by the Democratic convention, will carry up to 10 hours of coverage a day to stations that are not sending representatives to Atlanta. The satellite feeds will be anchored by Dan Rather and Larry Peliser, who anchors staying at home can do interviews via satellite through the service.
- C-SPAN will provide gavel-to-gavel coverage each day, without commentary or reporting, the same as it did in 1984.

Convention highlights at a glance

(Continued from Page 4)

When NBC was unable to negotiate a fee lower than its $11 million annual rate as part of its extension agreement with the parties, Mr. Watson said he told Bowl officials they were free to bid the marketplace.

Meanwhile, at ABC, Robert Iger, vice president for news and a representative of the tournament's organizers, said only about 30 of the 333 television stations that believe they should cover the conventions out.

Bill Schneider, a political analyst for ABC News, says: "It's really a press convention more than a political convention. There are more stories that a local reporter wants to be there. It means you have to compete for the same audience."

"For the first time in the history of the conventions, we feel we're getting back the audience that's passed us by in the last five or six years," says Mr. Iger.

NBC says it will be making do with about 350 staff members, whereas it had somewhere around 700 on hand in San Francisco. CBS says it will be using about 350, while ABC officials refuse to talk about the numbers, though they say they will be bringing in a significant number of extra crews.

"We don't talk about bodies and don't talk about costs," said a spokesperson for ABC News.

On the local level, 333 TV stations will be sending representatives, down from 392 in 1984. Two more stations plan coverage, down from 374.

"As of right now, we're not sending representatives to NBC," said John Mark Plenke, assignment editor for KSMP-TV in Minneapolis. "If some strong story develops before the convention, we might re-consider our plans."

As ABC's Tony Reddick, news director of KTVF-TV in Butte, Mont., puts it, "Basically, our newscast focuses on local coverage."

On the other hand, A. H. Belo Corp., the publisher of Belo's WFAA-TV in Dallas, competing that the coverage also pays off handsomely by giving a boost to station prestige.

On the cable front, the New York-based Gay Cable Network is planning to use six cameras and 30 crew members on its convention coverage.

We are intent upon getting information on issues that are of concern to the gay and lesbian community, said Stephen Rollins, network executive director.

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Fox's request could shag financial interest rule plan

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