INTV, NAB battle N.Y. cable station

By ADAM BUCKMAN
Staff reporter

A controversial new cable "station" in Rochester, N.Y., launched on schedule at 5 p.m. last Thursday with an episode of "Knight Rider" while its foes were attacking the very idea of the channel on Capitol Hill.

Both the Association of Independent Television Stations and the National Association of Broadcasters last week sent strongly worded letters to legislators on Capitol Hill protesting the transformation of the Rochester cable channel into a virtual independent TV station.

The cable station, operating under the call letters WGRC, has bought a number of evergreen and newer syndicated shows, including "A.I.E.,” “Perfect Strangers,” to fill its 6 a.m. to post midnight program schedule.

In its letter to legislators, INTV argues that the cable system, which is owned by Time Warner subsidiary American Television & Communications Corp., has positioned itself as a competitor to Rochester's broadcast stations, yet doesn't fall under the jurisdiction of Federal Communications Commission regulations.

"The Time Warner 'spin doctors' positioned their merger as America's chance to stride boldly across the world stage," says the letter from INTV President Preston Padden, which was mailed to 16 U.S. senators and 25 U.S. representatives.

"Instead, this vertically integrated entertainment company is putting its foot on the neck of a free market," continues the letter. "This is a struggle for control and access that is being fought all over the country."

See editorial, Page 12.

Wiley still mighty after all these years

By DOUG HALONEN
Washington bureau chief

WASHINGTON—During July's Sovran Bank Tennis Classic at the Washington Tennis Center's posh new stadium here, the action of most interest to broadcasting and cable industry insiders was taking place off the court.

Watching the match from a private box was Al Sikes, who would soon be sworn in as chairman of the Federal Communications Commission, and Sherrie Marshall, nominee for an FCC seat.

From time to time, luminaries from in and around the (Continued on Page 37)

 Networks get strong fall start

By WILLIAM MAHONEY
Los Angeles bureau chief

Los Angeles—The fall season started strong for ABC, CBS and NBC last week, despite new competition on Monday night from the Fox Broadcasting Co. lineup.

The debut of new series last week drew strong viewer sampling for the networks, particularly on Tuesday, Wednesday and Thursday, but earned only modest gains against Fox on Monday.

Here's a breakdown of how 15 new series fared last week:

- Seven new programs won their time periods last week: NBC's "The Nutt House," "Sister Kate" and "Hardball," CBS's "Major Dad," "The People Next Door" and "Island Son"; and ABC's "Doogie Howser, M.D."
- Two new series placed second in their time periods: ABC's "Chicken Soup" and "The Famous Teddy Z"; and FBC's "Alien Nation."

In individual night results from last week, six new programs placed second in their time periods: ABC's "Chicken Soup" and "The Famous Teddy Z"; CBS's "Major Dad," "The People Next Door" and "Island Son"; and ABC's "Doogie Howser, M.D."

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**NEWS SUMMARY**

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A controversial new cable “station” launched on schedule Sept. 21 in Rochester, N.Y., while Intv and NAB were vigorously attacking the idea on Capitol Hill, warning that broadcast stations would suffer through channel plug-in.

The fall season started strong for ABC, CBS and NBC last week, despite tough new competition on Monday night from the Fox Broadcasting Co. lineup. New series debuts saw strong sampling, particularly on Tuesday, Wednesday and Thursday nights. (Page 1)

Dick Wiley, a former Federal Communications Commission chairman, whose views are often heard in Washington’s communications arena, is expanding his influence. (Page 1)

Fox Television Stations has agreed to sell its owned-and-operated WFXT-TV in Boston to the Boston Celtics, a move that solved a cross-ownership conflict for Fox and triggered personnel changes in the Boston market. (Page 3)

Paramount Domestic Television and MCA TV last week came together to form a new barter alliance, Premier Advertiser Sales, which sources say will be the fifth-largest national TV barter operation. (Page 3)

Sycarders are boosting their efforts to help local broadcasters promote off-network comedies in order to increase national ratings and encourage stations to do business with them. (Page 3)

The National Cable Television Association has produced a TV spot that cable operators can use to explain syndicated exclusivity to viewers in an effort to dampen any consumer backlash from program blackouts. (Page 3)

CBS confirmed last week that it is breaking away from the traditional network program development schedule of December through March and designing a year-round system to create new shows. (Page 4)

WKCH-TV, a Knoxville, Tenn., Media Central Station involved in bankruptcy proceedings, was left with its fate in the air when it was announced last week that the station will continue operations with the continued airing of a weather forecast. (Page 4)

Donald Warren, who has headed CBS Broadcasting International here for the past three years, is leaving the network at the end of the year to join the Washington communications law firm of Wiley, Rein & Fielding. (Page 4)

The Telecommunications Bureau of Advertising last week increased to $500 the fine levied against General Electric Co. for operating a radio station at 1380 KHz, a station in the 1600 KHz band. (Page 4)

Warner Cable and WLWT-TV in Cincinnati are teaming up to provide local high schools with a five-minute daily news package, the first cooperative effort of its kind between a cable operator and a local station. (Page 8)

As Hurricane Hugo swept across the Caribbean last week, it damaged cable systems and knocked out broadcast stations. TCI East lost its signal to 170,000 subscribers on 17 systems in 17 states. (Page 8)

Tele-Communications Inc. last week announced a new campaign aimed at improving its relationship with its customers in an effort to boost subscriber levels. (Page 8)

The Library of Congress last week issued a list of 25 national treasures,” a move intended largely to discourage colorization. (Page 16)

Billionaire Donald Trump and Time Warner finally announced their partnership in the first-run game show “Trump Card,” after Mr. Trump gained approval from the New Jersey Gaming Commission to televise the show from Trump’s Castle Hotel. (Page 16)

A NATPE seminar in San Francisco brought a group of station managers and cable operators together to discuss common problems related to the repositioning of the syndicated exclusivity rule. (Page 16)

Fox Broadcasting Co. continued to build its ratings for the fall season. The network’s shows were the most-watched programs in the nation’s five top markets. (Page 18)

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**Britain’s TMS moves to stop MTM losses**

BY SEAN KELLY

London—MTS Entertainment has admitted its MTM Entertainment has suffered losses in the area of $45 million and that belt-tightening must follow. However, TMS, one of Britain’s largest independent broadcast companies, insists there will be “no sale” sign on the American programing subsidiary. TMS purchased MTM for $326 million last year in what was described as a new “for sale” agreement to be announced by a British TV company.

After last week’s word of the losses, which were blamed on poor TV show sales, TMS shares fell 26 percent on the London stock market. British analysts believe the news could cause profit companies to drop from $41 million to an estimated $17.2 million.

"The position at MTM is serious but not terminal by any means," James Gatward, founder and chief executive officer of TMS Entertainment, told Electronic Media. "We have suffered there along with all other companies prominent in the secondary syndication market. However, the assets will remain intact—there is no for-sale sign up around MTM," he said.

Mr. Gatward confirmed that cutbacks will be made. "As far as MTM is concerned, we’re taking some economic measures. "We’re reducing our commitment to development for the coming year until we measure sure how much the turndown is. We’ve taken steps to make sure deficits don’t get out of hand."

Mr. Gatward also said there would be layoffs, but he declined to give numbers. "I’m afraid it does mean layoffs," he said. "That is being done with at the moment, but I’m not going to say anything more. As you are aware, a lot of sensitivities are involved."

Mr. Gatward also said that a full decision will be made on the matter within the next 15 days.

Mr. Gatward said he was very concerned about the future of MTM and in MTM shows such as “FM” and “Captain Kangaroo,” both of which are likely to air as mid-season replacement shows on the major U.S. networks.

MTM, named after co-founder Mary Tyler Moore, also distributes such shows as “The Mary Tyler Moore Show,” Hill Street Blues,” "It’s a helluva turndown—I won’t hide that for a moment," he said of the losses. "But I am convinced the strategy is as right today as it ever was."

(Continued on Page 39)

**‘Hard Copy’ leads new fare**

**By GARY ALAN ROSEN**

**New York**—“Hard Copy,” from Paramount Domestic Television and “Chip ‘N’ Dale’s Rescue Rangers,” from Walt Disney, both had good early ratings as they premiered in syndication last week.

But the new game show block premierng on the Fox Television Stations had a rocky start. Syndicators and program directors were quick to point out that it was still too early to make long-term projections for the shows.

Still, Mitchell Praver, vice president and director of programming at Katz Continental Television, said that “Hard Copy’s” early numbers were encouraging.

In Los Angeles, “Hard Copy,” on KABC-TV at 7:30 p.m., averaged a 16.3 rating (percentage of TV households) and a 16 share (percentage of sets in use) for its first airing Sept. 18 to 28, according to Nielsen Media Research.

“Hard Copy,” also did well on NBC affiliate WMAQ-TV in Chicago, where it averaged a 6.7/12 for the three-day period.

Dick Kurlander, vice president and director of programming at Petry Television, said “Hard Copy” got off to a “pretty decent start.”

Meanwhile, newcomers “Chip ‘N’ Dale,” which opened in its first-run Friday slot on ABC, and “Muppets Babies” and “Maxie’s World” premiered to some good numbers, following in the footsteps of the week earlier for Viacom Enterprises’ “Super Mario Bros. Super Show!”

In Minneapolis, “Chip ‘N’ Dale” aired on independent KSMPTV at 4 p.m. and averaged a 7.8/24 for the three-day period.

“Maxie’s World,” distributed by Classic, opened in its first-run Friday slot on an independent WPHL-TV in Philadelphia at 3 p.m. and averaged a 3.1/7, down from its Wednesday premiere.

“Hard Copy” from WCBS, in its late evening slot on WNYW-TV, was also on board, he said.

Mr. Bolaris had been in the job at WCBS two years when he was named news director in his current position last year.

Mr. Bolaris also distributed such shows as “The Mary Tyler Moore Show,” Hill Street Blues,” "It’s a helluva turndown—I won’t hide that for a moment,” he said of the losses. "But I am convinced the strategy is as right today as it ever was."

(Continued on Page 39)

**N.Y. weathercaster gets live taste of Hugo**

**By MARIANNE PASKOWSKI**

New York—Weekend weathercaster John Bolaz of WCBS-TV here had a rare opportunity to cover Hurricane Hugo last week by literally riding through the eye of the storm.

Mr. Bolaz and a cameraman from WNBC-TV rode aboard the “Hurricane Hunters” aircraft, manned by the scientists who track the course of the storm by flying through it.

The Hurricane Hunters operate under the auspices of the National Weather and Atmospheric Administration. They supply data to the National Hurricane Warning Center at the National Hurricane Center.

A limited number of journalists are allowed on board these missions and few know of the opportunity, said Mr. Bolaz, who spoke with Electronic Media after the seven-hour plane ride Thursday night.

Cameramen from WNYW-TV and WTVJ-TV, both in Miami, were also on board, he said.

Mr. Bolaz had been in the plane for nearly six hours when the eye of the hurricane approached landfall late Thursday evening off the coast of Charleston, S.C., after an Adverse voyage through the Caribbean (see related story, Page 8).

WCBS-TV, in its late evening newscast, provided dramatic live audio from Mr. Bolaz, who was browning around in the converted cargo plane as it battered the Caribbean island. WNYW-TV, in its late evening newscast, provided dramatic live audio from Mr. Bolaz, who was browning around in the converted cargo plane as it battered the Caribbean island.

By that time, the plane had penetrated the eye of the hurricane five times, and many of the crew members had experienced bouts of nausea, he said.

Mr. Bolaz described his plane ride as “the career thrill” of his life, second only to getting his job at WCBS two years ago.

CORRECTION

In the Sept. 18 issue, a Page 3 story about the first cooperative effort of its kind between a cable operator and a local station. (Page 8)

A NATPE seminar in San Francisco brought a group of station managers and cable operators together to discuss common problems related to the repositioning of the syndicated exclusivity rule. (Page 16)

Fox Broadcasting Co. continued to build its ratings for the Emmy Awards telecast. This year’s program showed a 10 percent improvement in ratings over last year’s, with an 11.4/19. (Page 16)
**NCTA to warn viewers of blackouts**

By DOUG HALONEN
Washington bureau chief

WASHINGTON—Hoping to dampen any consumer backlash from program blackouts, the National Cable Television Association has produced a TV spot that cable operators can use to explain syndicated exclusivity rules to viewers.

In the 60-second message, an actor explains that beginning Jan. 1, the Federal Communications Commission's new syndicated exclusivity regulations "may force your local cable company to black out some of your favorite TV programs on regional or other out-of-town stations if a local broadcast station has requested exclusive program rights."

"We don't like the thought of any program blackouts," the message continues. "But we must, by law, comply with these rules."

NCTA spokeswoman Lynn McReynolds said the association expected "a lot of consumer confusion" once the regulations go into effect, "and we want to explain it as best we can."

She said NCTA is not trying to whip up consumer opposition to the regulations.

Steve Effros, president of the cable industry's Community Antenna Television Association, said cable operators want their custom ers to understand "that the cable industry is not to blame for the regulatory changes."

"It's the broadcasters who are hindering the federal government that did it," Mr. Effros said. "We don't want it to come as a shock."

In addition, NCTA said it has developed "comprehensive information kits, which include materials to help local cable stations communicate to syndicators to consumers, local elected officials and the media."

**Paramount joins MCA for barter**

By WILLIAM MAHONEY
Los Angeles bureau chief

LOS ANGELES—Paramount Domestic Television and MCA TV last week came together to form a new barter alliance called Premier Advertiser Sales.

Company officials say the entity will be the fifth-largest national TV advertising source in the nation, behind the three broadcast networks and pay-satellite systems.

Of the $1 billion in annual barter sales for syndicated fare, Premier is expected to account for 25 percent of that, or $250 million a year, Paramount and MCA TV officials said.

For Paramount, the entity will take the place of International Advertiser Sales, which teamed the distributor with Orbis Communications. Originally, Columbia Pictures Television had been the third partner in IAS, which is now defunct.

Orbis will not act as a partner in Premier Advertiser Sales, but Premier will sell time in Orbis product "for the immediate future," says Shelly Schwab, president of MCA TV.

Lucie Salhany, president of Paramount Domestic Television, insists that Paramount is still on good terms with Orbis, but she noted that Orbis "doesn't currently have enough product to warrant its being a partner."

Orbis' main products are the just-launched weekly first-run series "Sneakers," a 10-episode package and the special "Raising Good Kids in Bad Times."

In the new barter alliance, Marc Hirsch, former executive vice president of IAS, will act as president, and David Brenner, senior vice president of MCA TV, will act as executive vice president.

MCA TV and Paramount Pictures, which will each get three of the six seats on Premier's board, have previously teamed up on two other major joint ventures.

The two companies are 50-50 owners of cable's USA Network, and they co-own a chain of theaters called CIC.

In the barter alliance partnership, Paramount and MCA TV will combine a wealth of complementary product.

"We are the leaders for sitcoms and family programming," in first-run syndication, MCA TV's Mr. Schwab said, "and they (Paramount) are the leaders in action-adventure hours."

"We have been talking to them for a couple of years," Paramoun t's Ms. Salhany said. "They really balance us out."

Paramount will contribute its new first-run strip "Hard Copy" and the six-day-a-week "The Arsenio Hall Show," to

(Continued on Page 38)

**Syndicators boost local promotions**

By WILLIAM MAHONEY
Los Angeles bureau chief

LOS ANGELES—With stations ponying up millions of dollars for off-network comedies, syndicators are boosting their efforts to help local broadcast stations promote the shows.

The distributors realize that the effort can not only pay off by increasing national ratings, it may also encourage a station to do business with the company when its next series comes on the block.

Among the new efforts are campaigns for three major off-network comedies premiering in syndication this month:

"Who's the Boss?" from Columbia Pictures Television;

"Growing Pains" from Warner Bros. Domestic Television Distribution; and

"Mr. Belvedere" from Twentieth Century Fox Television.

Each campaign has elements that are indicative of the growing sophistication of off-network promotion.

"The stations and the syndicators are both much more sophisticated about promotion," says Fred Bierman, senior vice president of marketing for Fox, "and that's a real good thing because it means that less money is wasted and more resources are targeted at strategies that work."

"The price of playing ball has gone up," says Michael Zucker, CPT's senior vice president of marketing.

"So our campaign for 'Who's the Boss?' includes a co-op marketing plan that's so high that every station that signed up for the show—an unusual element for an all-cash show, since normally distributors invest in the overnight markets and offer co-op support.

"Under the plan, all stations signed up for 'Boss' receive $1 from CPT for every $3 they spend on outside media up to an allotted maximum, which greatly increases CPT's promotional leverage."

"There's no comparison to the cost of this," Barry Thurston, president of syndication for CPT, says when asked how the effort stacks up against the campaigns of the many other CPT-affiliated sitcoms.

Of the campaign in general, he says, "We spent millions of dollars on the execution of it and the production and the promotion."

"The effort stacks up against the campaigns of the many other CPT-affiliated sitcoms," says Shelly Schwab, president of MCA TV.

"To the best of my knowledge, no one has ever put out a co-op campaign that every station on the lineup can participate in," Mr. Thurston says.

Fox is also putting a co-op element of its campaign for "Mr. Belvedere," one that's tailored to the younger audience that stations are targeting with their early fringe airings of the series.

The syndicator is urging stations to participate in the "Mr. Belvedere Fan Club" by agreeing to provide, for the first two months, a 30-second spot in the lead-in of the sitcom and another one during the program to encourage viewers to join the club.

Fox organizes and funds the club, which sends members

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**Fox sells Boston station to Celtics**

By GARY ALAN ROSEN
Staff reporter

Fox Television Stations has agreed to sell its owned-and-operated WFXT-TV in Boston to the Boston Celtics Limited Partnership.

The announcement was made by Bob Kreek, president of Fox Television Stations, and Don Gaston, chairman of the Celtics, Boston's professional basketball team.

Neither party would comment on financial terms of the deal, or sources in the Boston market estimated the price to be between $30 million and $50 million.

Fox owner Rupert Murdoch bought the station from the Christian Broadcasting Network in 1986 for $20 million.

The sale of WFXT resolves a longstanding Federal Communications Commission cross-ownership conflict regarding Mr. Murdoch's ownership of the station and The Boston Herald newspaper.

Under FCC rules, a single owner can't hold a newspaper and a television station in the same market.

Jan Volz, executive vice president and general manager of the Celtics, said WFXT will remain a Fox affiliate as part of the deal.

Last week's announcement triggered some personnel shifts in the Boston market.

One was the abrupt resignation of WLVI-TV Vice President and General Manager Gerald Walsh on the day of the WFXT announcement.

Mr. Walsh, who was with WLVI in Boston for 20 years, confirmed that he had resigned and would most likely announce his plans this week.

It has been speculated that Mr. Walsh would end up at WFXT, but he refused to comment.

WLVI's current general manager, Joe Robinowitz, said he will step down from his post when the sale is consummated.

Mr. Robinowitz said he will remain with Mr. Murdoch's organization, though he didn't know in what area or capacity.

Mr. Robinowitz would not confirm or deny that Mr. Walsh would take his place at WFXT.

WLVI has aired Celtics games for several years and has a prior relationship with Mr. Walsh.

WLVI's contract with the Celtics runs out at the end of the 1989-90 season.

At that time, it is expected that Celtics games will switch to WFXT.

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CBS sets year-round production schedule

By WILLIAM MAHONEY
Los Angeles bureau chief

LOS ANGELES—CBS confirmed last week that it is breaking away from the traditional program development schedule and designing a year-round system to create new shows. Until now, all three networks have traditionally developed their new shows during the same period, which runs roughly from December through March.

The networks buy scripts from June until December, then order pilots from the best scripts in December and January. The shows are produced through April and then narrowed down for selection for a spot on the fall schedule that's announced in mid-May.

The crunch of producing nearly 100 pilots for the networks at one time causes a logjam of production in Hollywood from January through March. A scramble ensues for writing, acting and production talent, as well as production and post-production facilities.

Under the CBS plan, the development season will be split into three trimesters, with the sessions lasting from September to December, January to April and May to August.

In each trimester, CBS intends to commission a minimum of 15 comedy and 15 drama scripts, with pilot scripts for three comedies and four drama pilots from the best scripts.

At the end of the cycle, CBS will choose projects from the nine pilots to commit to series orders.

What's new for the first time, Hollywood a chance at 52-week production, something that really hasn't been occurring before," said Kim LeMasters, president of CBS Entertainment.

Producers last week welcomed the idea of year-round development and said the development process was long overdue.

"I think, in general, it is a very good idea," said Scott Siegler, president of network production for Columbia Pictures Television. "The instincts are right and the time is right."

"My initial reaction is that I think it makes a lot of sense," added Leslie Mooneys, executive vice president of creative affairs at Lorimar Television.

Programmers at ABC and NBC have indicated that they intend to continue to spread the development process over the year, but they have not announced any wholesale changes. Last week they declined comment on CBS's announcement.

"My guess is that it's going to put a lot of pressure on ABC and NBC to come around to the new system," CPT's Mr. Siegler said.

But Lorimar's Mr. Mooneys disagreed. "I don't think so," he said. "It's coming out of a network that has a lot more needs than the other two networks."

CBS hopes the year-round, open-door policy will give them an advantage by encouraging some producers to work with their network while development is shut down at NBC and ABC.

One thing that's certain is that the change will affect and how a lot of money is spent on production.

Mr. LeMasters estimated that in the traditional spring pilot derby, the networks spend more than $200 million on pilots. One pilot costs nearly twice as expensive to produce as the average episode of a series. A half-hour pilot can cost as much as $1 million and an hour-long pilot can cost up to $2 million.

CBS may be able to cut down on the cost of producing pilots by greeting them up during the late spring and early summer, when most TV production is shut down.

Barbar Coray, executive vice president of prime time for CBS Entertainment and a former producer, noted that the network may realize some efficiencies from using production and post-production facilities at a time when there is usually very little work for those companies.

The need to change the development process was discussed at the summer press tour by CBS Broadcast Group President Howard Stringer, and talks within the network led to creation of the search committee, which was announced last week.

(Continued on Page 38)

TV broadcaster charged with money laundering

By DIANE MERMIGAS
Senior reporter

The would-be owner of WKCH-TV, a Knoxville, Tenn., Media Central station involved in bankruptcy proceedings, was arrested last week on charges of laundering money gained from illegal activities.

The charges against Timothy Brumlik, an Orlando, Fla., businessman, have left the fate of the station, a Fox Broadcasting Co. affiliate, up in the air.

Mr. Brumlik had been awarded ownership of WKCH by a bankruptcy court of Chattanooga, Tenn., as a result of proceedings involving Media Central.

Last week a committee of Media Central creditors asked the court in Chattanooga, where Media Central is based, to dissolve the reorganizing WKCH's operating license to another party.

Morton Kent, Media Central chairman, also filed a similar request.

Sources close to the situation said Chase Broadcasti, Clear Channel Communications and broadcaster Milt Grant, who is himself involved in proceedings involving WKCH, are among the group owners interested in acquiring WKCH.

The Federal Communications Commission has not yet approved the transfer of WKCH's operating license to Mr. Brumlik.

Sources close to the situation said Mr. Brumlik's legal circumstances could jeopardize regulatory approval of his application to own and operate WKCH.

Those sources said Mr. Brumlik had agreed to pay $7.7 million for WKCH, and that the station might sell for more than $8 million in another round of bidding.

WKCH, the only independent in Knoxville, claims about 10 percent of the market's total television revenue.

It could take at least three months for the court to award the license to a new owner and another nine months before any regulatory and other clearances can be obtained, sources said.

The station was never more healthy—in ratings or revenues—as it was under the court's trusteeship since being taken from Media Central in May," said Jason Elkink, WKCH general manager.

Florida law enforcement officials said Mr. Brumlik, 43, a millionaire with ties to several industries, was being held without bail pending a hearing and the filing of additional charges regarding the importation of narcotics and money laundering.

Mr. Brumlik's operation has been granted licenses to operate television stations in the United States and Puerto Rico.

However, Florida law enforcement authorities said they still are investigating whether any of his broadcast operations were involved in money laundering.

(Continued on Page 38)

CBS international chief resigning

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—The Television Bureau of Advertising lost a president and WNBC-TV's senior vice president, as a new general manager as Bill Moll announced that he was switching jobs last week.

WNBC-TV, the flagship of the NBC Television Stations, had been looking for a general manager since June, when Bud Carey resigned to become president of Times Mirror Broadcasting.

Al Jerome, president of the NBC Television Stations, said Moll was the best candidate for the job.

"He is competitive, but demonstrates grace under pressure. He handles people well," said Mr. Jerome.

Mr. Moll, whose two-year contract as WNBC's general manager expires at the end of the month of October, said he was "ambivalent" about leaving the organization, but the opportunity at WNBC was too good to pass up.

Mr. Moll said hard times at TV were not a factor in his decision to change jobs.

Reflecting on the tight TV ad sales marketplace, WNBC has seen its membership decrease by 50 as stations dropped to only half a dozen.

Meanwhile, the TV board convened last week to form a search committee for a new president.

Paul Hughes, president of King World Broadcasting, a division of King World Productions, is chairman of the board.

Programers at ABC and NBC were not a factor in his decision to change jobs.

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Paul Hughes, president of King World Broadcasting, a division of King World Productions, is chairman of the search committee, which is expected to name a new president by Oct. 20.

Sources say that Jim Joyella, TVB's senior vice president of national sales, has the inside track for Mr. Moll's job.

(Continued on Page 38)

TvB’s Moll makes switch to WNBC-TV

By MARIANNE PASKOWSKI
New York bureau chief

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SUCCESS IS AS EASY AS CHILD'S PLAY.

COMING FALL OF 1990.

ITC
Domestic Television
Making your ratings

#1
N.Y. - WNYW 3:30 pm
5r 13sh

#1
Chicago - WFLD 3:30 pm
5r 13sh

#1
Milw. - WCGV 3:30 pm
4r 12sh

©Henson Associates, Inc., 1989 Muppet Babies
Is a Trademark of Henson Associates, Inc.

*NSI Tuesday, September 19, 1989
dreams come true.

#1
L.A. - KTTV 3:00 pm
4r 12sh

#1
Boston - WSBK 3:30 pm
4r 11sh

#1
Wash. - WTTG 3:30 pm
6r 18sh

Source: NSI Sept. '89
Cleared
91% In U.S.
Look for Boston-based National Cable Advertising, one of the nation's leading cable rep firms, to use the new "RollerGames" as a vehicle to have national representation agreements with cable TV systems in about 10 markets in western New York State. That will enable the rep firm to offer national advertisers access to nearly 1 million cable TV households in the region. The markets include Albany, Buffalo, Rochester, Saratoga, Utica, Corning, Plattsburgh, Jamestown and others, sees NCA's Bob Wolter.

New York City's Traffic Violations Bureau workers went on strike last week, but Joan Rivers is apparently tougher. Ms. Rivers recently came across an English-speaking Quebecois who hosts shows on CNHC and ABC Radio, pleading in vain for her rented car to be released by a Traffic Violations Bureau tow truck in Manhattan. Ms. Rivers told The Reader she was getting nowhere with the tow truck's driver when suddenly the driver ran up to the truck and screamed, "Give the lady her car back!" Recognizing the comedian, the driver did something unheard of in NYC: He unlocked Dr. Rivers' car and returned it to her.

RJR Nabisco has so far found no takers interested in purchasing the company's 20 percent stake in ESPN, according to a Wall Street Journal report last week. "If you've been reading the business pages, you'll have been complaining about poor cable service, without help from the subscribers," Mr. Word said. "We will get a chance to meet FCC Chairman Al Sikes on the ground, but the system's microwave tower on the rooftop, heavily damaged.

Meanwhile, stations and operators late last week were still recovering from the ground, but the system's microwave tower on the rooftop, heavily damaged.

Hugo hampers Caribbean TV

By KATHY CLAYTON

Staff reporter

The local cable operator and the National Cable Television Association (NCTA), which represents some 7,000 cable systems, are teaming up to provide free television to elementary and junior high schools for five-minute daily newscapsule.

Although several cable companies had some experience with cable operators to provide schools with educational fare in the classroom, this is the first cooperative effort between a cable operator and a local station. Officials said WLWT-TV and Warner Cable in Cincinnati will initially provide a "Take Five for News," a five-minute, commercial-free daily program, to about 12 high schools beginning October 2.

The remaining 47 high schools in Warner's service area should be able to receive the program by the end of the school year, according to vice president and general manager J.C. Sparkman, who plans to give new customer service representatives-the customer service representatives-the 22 new telephone operators in the Cincinnati area.

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Right To The
Bottom Line.

NEW SEASON PREMIERE WEEK

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NSI: September 11-15, 1989

Smart business.

KTLA's strip run of Charles is giving those high priced off-network sitcoms a run for their money.

Charles In Charge.
The strip that goes right to the bottom line.

MCA TV
First in First Run.

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Great Numbers In Access
Start With This Number:
1-800-SAY WILD
A New Way To Play The Ratings Game

It was one of syndication's most consistent top-ten performers for years! Now, THE JOKER'S WILD is coming back, with a faster-paced question and answer format that builds excitement from start to finish! If you want to keep your Prime Access audience on the edge of their seats in the Fall of 1990, just SAY WILD!

CALL 1-800-SAY WILD!
THE JOKER WANTS TO SPEAK WITH YOU!

ORBIS COMMUNICATIONS is proud to announce its association with THE BARRY FAMILY and KLINE & FRIENDS on the production and distribution of the all-new THE JOKER'S WILD for Fall 1990!

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Waging war in Rochester

The people who represent independent TV stations are hopping mad about developments in Rochester, N.Y., where a Time Warner cable system has created its own cable "station" to compete with the local UHF independent.

Frankly, this is one of those developments that seem inevitable in retrospect. We've predicted for years that one day a cable company would finally figure out that it could program a channel exactly as a TV station would.

Now that the day has finally arrived, the Association of Independent Television Stations is mobilizing its forces in Washington.

In a letter to Capitol Hill, INTV officials lay out their case against local cable stations. Their argument is essentially based on cable's status as a relatively unregulated monopoly.

They say cable companies aren't subject to the same Federal Communications Commission rules that govern broadcasters and can favor their own stations with choice channel positions while downgrading local broadcasters.

They point out that some of the syndicated shows sold to the cable system, such as "ALF," and "Perfect Strangers," came from a Time Warner company, claiming the company has "sold itself its best programs."

They also argue that cable systems have two sources of income, one from advertising and one from subscriber fees, theoretically giving cablecasters a larger pool of revenue for buying programs.

Some of INTV's points are telling. But when all is said and done, we just can't bring ourselves to see this as unfair competition—necessarily.

LETTERS TO THE EDITOR

"Fairness," editors can coexist

Joe Meier's detailed refutation of the fairness doctrine (Sept. 4, Viewpoint, Page 10) was impressive, but incorrect. While it is certainly fair to argue against the doctrine, such arguments should not be based on false premises. Mr. Meier wrote that the fairness doctrine was "specifically designed to prevent owners and operators of broadcast properties from 'imposing their opinions' on the public. Editorials were strictly and specifically forbidden."

That is not subject to differing opinion. That is incorrect.

The FCC's 1940 Report, "In the Matter of Editorizing by Broadcast Licensees," (13 FCC 1246), often cited as the original explanation of the fairness doctrine, makes clear that "free editorialization ... is not contrary to the public interest."

Indeed, the FCC noted that broadcasters had an affirmative obligation, under the fairness doctrine, to present differing sides of important controversial issues, and that a licensee editorials would be an appropriate ingredient in fulfilling that obligation.

In the 1964 revised fairness doctrine primer (29 Fed. Reg. 10416), the FCC noted that "The Editorializing Report and the 1964 Programing Statement, while stating that the licensee is not required to editori-

ize, make clear that he has reason to do so." Mr. Meier is incorrect when he blames the fairness doctrine for the lack of strong broadcast journalism. Such a failing on the part of broadcasters, to the extent that it exists, may have its roots in the economy of not offending anyone, or perhaps the FCC could be faulted for not enforcing the affirmative obligation the fairness doctrine spells out. But no reading of the fairness doctrine can find a suggestion in it that controversy or strong journalism is to be in any way avoided.

Harvey Jassem, Ph.D. associate professor University of Hartford West Hartford, Conn.

Arguments about a Time Warner cable outlet buying Time Warner programing fall a little flat once you realize that the TV stations in Rochester had already passed on the shows involved.

The point about FCC oversight would be more compelling if the agency exercised much oversight over TV stations, which in recent years it hasn't.

Certainly the cable system won't have to worry about license renewal challenges. But on the other hand, TV stations don't have to worry about angry city councils threatening to revoke their franchises at renewal time.

While cable systems do have a dual income from advertising and subscriber fees, many broadcasters also make money from outside ventures, such as commercial production.

Finally, issues of channel placement are clearly of paramount importance to broadcasters, but it's the federal courts that have overturned those—not Congress or the FCC.

Still, INTV scores points here. Cable's ability to relegate local broadcasters to the equivalent of television Siberia makes this an issue of real concern.

Smart cable operators who want to make their money while avoiding new regulation would be wise to keep the playing field as level as possible. INTV arguments will take on more weight if cable operators begin routinely banishing local broadcasters.

Ultimately, though, when we weigh all the pros and cons, it seems we should shudder and move swiftly away from the cable system to create its own channel. It serves the purposes of competition: It offers syndicators a new place to sell, and it offers viewers alternative programing to watch.

Tell us what you're thinking

Electronic Media welcomes letters to the editor. If you want to speak out, write to Viewpoint, ELECTRONIC MEDIA, 749 N. 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 may be 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 editor, the reason is sufficiently compelling.

Do you think CNN's new evening newscast will affect your audience share?

"It may have an impact. Competition for news is an inevitable reality. There's nothing we can do but make our local news as meaningful and attractive to our audience as we can. CNN is a significant competitor but also an ally; we're continuing to work with them as an affiliate."

"People are getting out of their cars at about 5:50 and right before dinner I think they want to catch up. I don't think it (CNN's newscast) will have a significant impact on us."

"CNN produces good programs and this program will offer another option for viewers. Fortunately, viewers show strong interest in local news, which should put us in a good position to do well in the face of this new competition."

QuICK TAKES

Philip Balboni

vice president, news

WGN-TV

(ABC) (Chicago)

"It may have an impact. Competition for news is an inevitable reality. There's nothing we can do but make our local news as meaningful and attractive to our audience as we can. CNN is a significant competitor but also an ally; we're continuing to work with them as an affiliate."

Mort Meisner

news director

WBBM-TV

(CBS) (Chicago)

"People are getting out of their cars at about 5:50 and right before dinner I think they want to catch up. I don't think it (CNN's newscast) will have a significant impact on us."

Richard Reingold

news director

WMAQ-TV

(ABC) (Chicago)

"CNN produces good programs and this program will offer another option for viewers. Fortunately, viewers show strong interest in local news, which should put us in a good position to do well in the face of this new competition."
Announcing The Formation Of An Historic Programming Venture.
Donald Trump
Pre
TRU
CA
The Crown Jewel
Debuting
& Warner Bros.
present

of Prime Access.

Fall 1990
FBC boosts its ratings for Emmys telecast

By WILLIAM MAHONEY
Los Angeles bureau chief

LOS ANGELES—Fox Broadcasting Co. continued to build its ratings for the Emmy Awards telecast, with this year’s program showing a 10 percent improvement in ratings over last year. For the “41st Annual Primetime Emmy Awards” on Sept. 17, FBC scored an 11.4 Nielsen Media Research rating (percentage of TV households) and a 19 share (percentage of sets in use).

That marked a 10 percent improvement from the 10.4/18 the service scored last year, when it telecast the event in August. This year’s performance for the program placed FBC second for the night behind CBS.

In 1987, the first year FBC aired the Emmy Awards, the service earned an 8.9/14 with the event.

But even with a 10 percent improvement over the course of three years, FBC’s airing of this year’s ceremony fell well below what the telecast had been earning on the ABC and NBC networks.

In 1986, NBC earned a 23.1/36 with the event. In 1985, ABC earned an 18.6/29.

But besides increasing its ratings this year, FBC did manage to cut down the length of the show, with the ceremony ending seven minutes short of the three-hour past the service had set.

Two years ago, FBC earned itself an infamous spot in TV history by broadcasting the longest Emmy Awards ceremony in history when the event went one minute short of four hours.

This year’s telecast marked the last of three that FBC had contracted for with the Academy of Television Arts and Sciences.

FBC has the right of first refusal on future rights for the Emmys through January, but there has also been some indication from ABC, CBS and NBC that they may try to win back the event, possibly on a rotation basis that may or may not include FBC.

In this year’s contest, “Cheers” won the most on-air awards with five. Five other programs received two on-air awards each.


(Continued on Page 35)

Trump, Time Warner get go-ahead for game show

By GARY ALAN ROSEN
Staff reporter


An earlier-scheduled press conference had been called off because Mr. Trump needed to get approval from the New Jersey Gaming Commission in order to telecast the show from Trump’s Castle Hotel and Casino in Atlantic City, N.J.

In a separate move, Time Warner Bros. spokesman, the approval was granted.

Lorimar Television, a division of Time Warner, will develop “Trump Card” for prime access on a cash and barter basis.

David Salzman, president of Lorimar Television, said the game will have three contestants that answer “rapid fire” questions over a period of three rounds, while filling in blank boxes in a bingo-like format on their Trump cards.

Mr. Salzman also said that home viewers will be able to play along with the contestants—with their own nationally distributed Trump Cards—to win cash and prizes.

The show will experiment with home participation in several test markets, yet to be determined, during its first season before adding the play-along feature nationwide.

Mr. Salzman said the play-along cards would be tied in to a package goods or national retail company.

Mr. Trump announced that all the profits from the show, his first foray into TV programming, will be donated to charity.

Mr. Salzman estimated a pilot will be ready in approximately 4 to 6 weeks, at which time a host is expected to be announced.

Fielder/Berlin will produce “Trump Card.”


donald trump show’s profits will go to charity

Government acts to protect films

By DOUG HALONES
Washington bureau chief

WASHINGTON—The Library of Congress last week issued a list of 25 American films to protect as “national treasures,” a move intended largely to discourage colorization.

Under recently adopted legislation, a series of new laws, the Library of Congress is supposed to disclose on air that the changes according to a Warner Times “Hanna- Barbara of the North,” “On the Waterfront,” “The Searchers,” “Singin’ in the Rain,” “Snow White and the Seven Dwarfs,” “Some Like It Hot,” “Star Wars,” “Sunrise,” “The Saint,” “Virtuoso” and “The Wizard of Oz.”


The Library of Congress is supposed to select a total of 75 films over the next couple of years for similar protection.

The protection effort, spurred by Hollywood’s creative community, originally would have barred broadcasters from airing colorized versions but some terrestrial edicts of films on the protected list.

Like all professional CD players, the new Technics SL-P1300 is technically advanced. But you don’t have to be a technical genius to operate it. In fact, even if you haven’t spent years in the studio, it will only take you a few minutes to figure it out.

You see, the SL-P1300 is ergonomically designed to give you greater control over playback than you’ve ever had before.

Perhaps that’s because it’s built like a recording console. Which means the disc well and all the other controls are right at your fingertips.

First, the control panel features a long stroke sliding pitch control. It’s continuously variable with a range of ±8%. In addition, it lets you restore quartz lock accuracy at the touch of a button.

There’s also our two-speed search dial with audible pause. Which makes finding your in point extremely easy.

Our professional CD player has other features professionals enjoy working with. Like one-touch memorization by time code, A-B repeat, and our exclusive rocker control search buttons. It’s the digital equivalent of dragging your finger on the edge of a record.

A great deal of thinking also went into things like our balanced outputs (10 dBm nominal into 600 ohms). There’s even a port for a wired remote. And separate power supplies for digital and analog circuits. Given this, it’s not surprising that its S/N ratio is 112 dB.

If you’re a professional CD player, chances are you’re ready to hear what our professional CD player can do.

Call your Technics representative. You’ll find that our pro CD player isn’t the only thing from Technics that’s a pleasure to work with.
Behind the battle for MGM/UA

No one was more surprised than Rupert Murdoch when his Fox Inc. failed to walk away the victor of an eleven-hour scuffle for MGM/UA Communications Co. a couple of weeks ago.

Qintex Group of Australia, a friendly Australian rival, got the nod by bettering its initial offer of $20 a share for all of MGM/UA in a transaction valued at $1.5 billion.

Most industry experts agreeing that the deal, even at $20 a share, is fully and fairly valued, attention has turned from the polling that went on behind the scenes.
The events that led to one of Mr. Murdoch’s rare public defeats are a testament to doing business in a free marketplace where the highest bidder takes all and the bidding seemingly never ends.

Sellers prefer to call it “maximizing shareholder value.” Losing suitors complain it is sheer manipulative greed.

Mr. Murdoch, a savvy businessman who usually only bets on sure things, emerged understandably angry from a bidding war that he initially billed would not cost him much.

Qintex Chairman Christopher Skase was in the process of finalizing the equity financing for his purchase of MGM/UA when Kirk Kerkorian, MGM/UA’s largest shareholder, invited Fox Inc. back to the bargaining table.

The invitation to Fox was a violation of a prearranged agreement between MGM/UA and Qintex.

“If we had lost, it would have been the end of an era in Australasia,” said a Qintex executive who asked not to be identified.

High-level sources close to the situation say TV-Murdoch executives and their New York consultants were told by MGM/UA officials that they could snatch up the studio if they offered $23.00 a share, or $1.4 billion, which also covered an $18 million cancellation fee to Qintex. A 48-hour window was limited and offered on the offer, which was promptly made.

But during that period, Mr. Kerkorian informed his entire group of the situation and invited the company to better the Fox offer.

Qintex’s $25-per-share offer for all of MGM/UA (initially Qintex was to sell back most MGM assets to Mr. Kerkorian) was designed as a “pre-emptive bid.”

“We didn’t want to engage in a bidding war for this studio, especially with someone like Fox,” a source close to Qintex said.

However, it was on principle, and not for lack of resources, that Fox withdrew from the bidding.

Sources close to the deal say Mr. Murdoch told Mr. Kerkorian by telephone from London that he would not go to $26 a share. “No, this is not the way we do business,” a Fox source said. “But, you cannot systematically change your approach to doing deals once you are in it.”

It is a sort of assurance of your dealings with Fox.

None of the three companies involved in the deal would comment officially on Fox’s refusal.

However, executives close to the negotiations say Qintex and Fox were chagrined by the standoff that will make their dealings with each other more difficult, though not impossible.

Meurs. Murdoch and Skase, who have built their international telecommunications empire away from the public eye, know that business is business.

Both also knew what they were getting into with MGM/UA and Mr. Kerkorian, whose convoluted, erratic attempts to sell the network in the past two years were chronicled in a recent proxy to shareholders.

So it was not surprising last week when several bizarre rumors began coursing the business community.

Kerkorian had secretly agreed to help Qintex finance its revised acquisition (which totals $1.9 billion with the issuance of $400 million in debt), and that Paramount Communications Corp. is preparing a hostile bid for MGM/UA.

Sources close to Qintex insist Mr. Kerkorian has no role other than a binding agreement under which he will pay his $2.2 billion interest to Qintex (valued at about $1.2 billion), virtually locking out other suitors.

In the final analysis, something was lost and something gained.

Qintex may be paying more, but it’s getting MGM/UA assets that weren’t in the initial proposal. The film and television assets will strengthen Qintex’s already prominent stature in both businesses.

MGM/UA’s second-time nod was a vote of confidence that Qintex can muster the bank and equity resources necessary to complete the transaction by year’s end, defying persistent industry rumors to the contrary. Just last week, MGM/UA officials floated an irrevocable $50 million letter of credit.

Sources close to the situation say bank and equity finance sources already in place remain committed to the acquisition.

However, bigger-than-expected debt could limit Qintex’s TV and film production plans. If Qintex doesn’t sell MGM/UA’s television operations, which ultimately could mean consolidation and the loss of the network.

MGM/UA and Mr. Kerkorian presumably will walk away with just what they want.

Fox officials say they will continue to be aggressive, opportunistic buyers of other studies and film libraries, although the company may turn more of its attention to increasing internal production.

The network will be placed on the market and will be sold to the highest bidder, with the likes of MCA Inc. and Columbia Pictures about transactions that would give Fox the foothold in the network direct-to-home satellite service and TV stations in the United States and Australia.

**Paramount expands its broadcasting role**

By DIANE MERMEGAS

Senior reporter

Many industry analysts expect Paramount Communications to emerge as a more formidable broadcasting player now that it has agreed to acquire the rest of TVX Broadcast Group.

They're just not sure what the plan is—and Paramount isn't talking.

The company's recent announcement that it will exercise an option to acquire the 79 percent of TVX that it does not already own was a strong signal that Paramount intends to be a broadcaster, and not just a producer of TV programs.

Paramount has agreed to pay Salomon Bros. $140 million for the TVX stake, plus $30 million in debt obligations. The complete acquisition of TVX was anticipated to be shareholders.

Mr. Murdoch, a savvy businessman who usually only bets on sure things, emerged understandably angry from a bidding war that he initially billed would not cost him much.

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Both also knew what they were getting into with MGM/UA and Mr. Kerkorian, whose convoluted, erratic attempts to sell the network in the past two years were chronicled in a recent proxy to shareholders.

"This is a relatively small acquisition given the vast financial resources Paramount has, but it's a clear indication that the company is prepared to spend some of its money on broadcasting to become an owner and operator of stations," said one Wall Street analyst who asked not to be identified.

The complete acquisition of TVX was anticipated in light of Paramount's recently announced sale of its financial subsidiary, the Associates, to Ford Motor Co. for $3.35 billion.

The abundance of cash from the sale only increases Paramount's appeal as a choice takeover target in the aftermath of its failed $14 billion bid to acquire Time Inc., which is in the process of merging with Warner Communications.

While the complete takeover of the TVX independent stations gives Paramount a long-awaited foothold in TV station ownership, it is not enough to assure the Hollywood studio a leading role as an ad hoc programming network.

Paramount officials declined comment on whether they are contemplating such a move, but they have determined that there is room for five networks in commercial broadcasting.

However, many Wall Street analysts and sources close to the company last week said Paramount is on the prowl for larger independent TV stations to expand its group, heightening longtime rumors that it eventually will make a move on Tribune Co.'s broadcasting and production operations.

Both Paramount and Tribune officials have declined comment on the reports.

Paramount holds 40 percent of Tribune, which is held by managers, directors and employees, any transaction would have to be a friendly one. Tribune officials have said they have determined to remain independent.

(Continued on Page 35)

INSIDE TRANSACTIONS

A.H. Belo

Robert Decherd, chairman, sold and deposited by gift 84,700 shares of class A common stock between an unreported price and $50.50 per share on Aug. 7 and now indirectly and directly holds 25,310.

James Sheehan, president, exercised options for 6,900 shares of class B common stock between $17 and $19.70 per share on Aug. 11 and now directly holds 26,900.

Comcast Corp.

Julian Brodsky, director, exercised an option for 49,500 shares of class A common stock at $0.67 per share from Aug. 6 to 23 and now indirectly holds 49,500.

Ralph Roberts, president, exercised an option for 49,500 shares of class A common stock at $2.35 per share on Aug. 6 and now indirectly and directly holds 52,250.

TBS

Paul Beckham, vice president and director, exercised options for 5,250 shares of class A common stock at $38 per share on May 11 and now directly holds 272.

Source: Invest/Net
Escalating values, friendly lenders and the insatiable appetite of operators to buy everybody else’s subs have put the cable brokerage industry on a heading to pass 1988’s $8.4 bil. benchmark total of closed closings through June 30 of $4.6 bil., plus another $4.1 bil. underwritten and expected to close before December 31.

Our mid-year survey of cable’s top brokers found 23 who have closed deals, and expected to close before December 31.

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As seen in PAUL KAGAN CABLE TV BANKER/BROKER, July 31, 1989 issue.
at a time when parenting is a subject of widespread interest.

**Top Pediatrician Wins Kudos**

"What Every Baby Knows: The First Three Years," hosted by T. Berry Brazelton M.D., begins its fifth season on Lifetime this fall. The unique series is a hit with new parents and television critics since it's the only parenting program to focus on the first three years of infancy.

A world-renowned pediatrician, Dr. Brazelton is swiftly becoming known as this generation's Dr. Spock. He was recently the subject of a "Newsweek" cover story, and was named "the nation's preeminent baby doctor" by "Time" magazine. Dr. Brazelton has also appeared on an Emmy-nominated episode of "Bill Moyers' Journal."

"What Every Baby Knows" has gained both audience and critical recognition by offering no nonsense advice on issues of concern to today's parents. Bonding, separation and child care are some of the topics covered on the show.

**Scientific Approach**

By capitalizing on fiber optic technology, a recent program featured unique footage of a forty-day-old embryo inside
Picking up signals
Firm simplifies multiple satellite dish operations

By DANA BLANKENHORN
Special to ELECTRONIC MEDIA

Controlling a flock of dish antennas is supposed to require heavy-duty engineering, but a Georgia company has made it child's play.

That's ironic, because the SatCom Technologies division of Radiation Systems Inc. in Duluth, Ga., is also Phillips Consumer Electronics Co.'s major subcontractor for Whistle Communications' Channel One project.

SatCom has a system that uses a personal computer to control satellite dishes, and they're available for installation now.

While stations used to need an engineer on duty around the clock to make sure their dishes were maintained at the correct angles and picking up programming at the right time, now a single IBM PC AT with a color monitor can control up to four SatCom antennas for a one-time cost of about $29,000.

By using a modular and standard cables, an operator can control an antenna farm from miles away. To make all this happen, SatCom did some work on its dishes. The plugs at the base of its newest dishes connecting them to the computer are now the same RS-422 serial connectors used by many PCs.

Many competitors use parallel plugs, which are shaped differently, so the new SatCom controller may not work on all of its competitors' dishes, Mr. Landreth says.

In its approach, the control software operates a lot like the communications packages that are used with many PC modems, Mr. Landreth says.

The software uses pop-up windows with one-button commands and a variety of colors—such as red—to indicate an alarm.

Rebo Research, Mr. Landreth says, also lets the user do things such as automatically log onto a series of satellites overnight to tape programs.

The system is designed to eliminate that bane of every program director's existence, missed feeds, Mr. Landreth says.

Passwords protect the system, and all activity is logged for later review.

The Series 5000 is not being used for Channel One, but SatCom's automatic nighttime operation feature on the 5000 is important to Whistle's concept, Mr. Landreth says.

"Late at night, when transponder time is less costly, a 15-minute program will be delivered to schools. The programs are taped automatically, and a lesson plan is distributed," she said.

Under the Channel One plan, SatCom will supply dish antennas and connections for a projected 8,000 high schools nationwide, which will receive both Whistle's sponsored programs and competitive products such as CNN Newsroom.

Dynair offering switcher

Dynair Electronics is introducing the Dyna Mite routing switcher for TV broadcast and post-production facilities. The 40 MHz switcher is designed for use with NTSC, PAL, and SECAM as well as all proposed advanced television and high-definition television equipment. The Dyna Mite is a line-stacking video switcher, used to route video and/or audio electronic signals from equipment that creates the signals, can be controlled from a built-in control panel or even as many as 30 remote-control panels. Dyna Mite will be available in October. The 10-by-10 video switcher is priced at $4,495; the 10-by-10 audio switcher starts at $3,895, and the 10-by-10 audio/video switcher costs $6,285, including a built-in control panel. A computer-control version will be available by year's end.

Dynair Electronics, 528 Market St., San Diego, Calif. 92114.

JVC Professional Products Co. is offering the 11 Series of professional S-VHS production and post-production equipment.

The new series, which JVC says has greater versatility and better picture quality, includes a full-featured editor, edit feed, docking packet recorder and time-base corrector/noise reducer. Among the features of the series are chroma enhancement circuits that eliminate chroma-spreading after repeated dubs and proprietary crosstalk reduction circuits that reduce vertical color-blurring.

JVC Professional Products Co., 41 Slater Drive, Elwood Park, N.J. 07747.

Rebo Research is featuring ReStore, a computer-based high-definition dual frame store. ReStore offers storage, retrieval and manipulation of high-definition images and is currently designed to operate with a Macintosh II computer. Images can be viewed on a high-definition monitor, and digitized data are stored on the Mac color screen and are stored in two buffers. Rebo Research, 539 W. 25th St., New York, N.Y. 10001.
The night Tony Dorsett left O.J., Bo, Earl and The Refrigerator in the dust.

What a night on ABC! The “20th Anniversary Hotline” on “Monday Night Football” easily handled a peak of over 8,000 interactive calls a minute. That’s more than any other interactive service could have pulled off.

The overwhelming response was one of the greatest rushes in the NFL. It set a new precedent for Interactive Television.

We are delighted that Call Interactive technology helped make it possible.

But this is only the beginning. Every Monday night for the rest of the season Americans will not only watch great football, they’ll also be able to call and get in the game.

From now on, you’re going to see television that’s more involved with its audience.

CALL INTERACTIVE A joint venture of American Express Information Services Company and AT&T

©1989 CALL INTERACTIVE
IF YOU'VE GOT A SQUARE HOLE, GET A SQUARE PEG.

It's no accident that some prime time sitcoms move easily into syndication success, while others never seem to fit.

To work in syndication, a once-a-week prime time hit has to have an audience made up of the same type of people who watch sitcoms five days a week.

That's the case with "ALF," "Head of the Class," "The Hogan Family" and "Perfect Strangers" from Warner Bros. In fact, these network hits have audience compositions that mirror syndication's biggest winners. Which makes them the ideal complement to your fall '90-'91 line-up.

So if you have a hole in your comedy line-up, talk to us. We'll help you find the sitcom strip that will be a perfect fit with your audience.

Funny Shows. Serious Business.
WHO'S NEWS

Broadcast TV

Jeannie Bradley to vice president of current programs, Columbia Pictures Television, Los Angeles, from director of current programs.

William Harmon to vice president of Eastern sales, ABC Televisions Network Group, New York, from vice president of Western sales, ABC, Los Angeles.

John Sloan to president and general manager, KWQC-TV, Davenport, Iowa, from regional sales manager.

Ed Piette to station manager, KSDE-TV, St. Louis, from director of broadcast operations.

Paul Saltin to general sales manager, KORK-TV, Oklahoma City, from president, MV Capital, Atlanta.

Kevin O'Kane to national sales manager, WXAA-TV, Albany, N.Y., from director of regional sales, WTN-TV, Albany.

Dennis Dowdle to local sales manager, WLVI-TV, Boston, from local sales manager.

Fox Broadcasting Co., Los Angeles, from director of regional sales manager/director of marketing, Sinetron Marketing Associates.

Bobdan Zachary to producer, Fox Broadcasting Co., Los Angeles, from producer, Gold Mountain Films, Los Angeles.

Eric Dauman to director, engineering and operations, WHYY-TV, New York, from director of network distribution and core projects, NBC Network O&TS' broadcast systems engineering department.

Wendy Miles to general sales manager, KDTV-L, Sioux Falls, S.D., from local sales manager.

Julie Collins to local sales manager, KRKP-TV, San Francisco, from account executive.

Cable TV

Jack Petrik, Turner Broadcasting System's corporate vice president of syndication, Atlanta, has been named to the board of directors. Also, Eileen Murphy to manager of public relations, TRS, Washington, D.C.

Send us your 'Who's News'

'Who's News' is an editorial feature compiled weekly by our Chicago staff. Submit items to Sarah Korak, ELECTRONIC MEDIA, Mezzanine, 745 N. Michigan Ave., Chicago, Ill., 60611. Fax: 312-469-5465.

On all submissions, please include the following information for both the new position and the immediate past position: full title, company, base location.

Failure to provide the correct information will delay your ability to print the item. Notices should also include a telephone number in case clarification is needed.

Black and white photographs are welcome. Decisions on wording, selection and substance are made entirely by the ELECTRONIC MEDIA editorial staff.


Dave Nixon to news director, KEYC-TV, Mankato, Minn., from news director, KPAX-TV, Missoula, Mont.

Kevin Donahue to anchor and reporter, CBS News, from anchor, "The Money Wheel."

Steve Newman to weekend weather anchor, KRON-TV, San Francisco, from weather anchor, KGO-TV.

Jim Kelly, quarterback for the Buffalo Bills, to co-host, "Bills Hype with Jim Kelly," WKBW-TV, Buffalo, N.Y.

Syndie Kohara to anchor and reporter, KGO-TV, San Francisco, from chief of communications for current programs, State of California, San Francisco.

Dan Blackburn to correspondent, CNN, Los Angeles, from freelance correspondent.


Theresa Crowley to vice president of news and sports, Unistar Radio Networks, New York, from acting news director.

Nancy Reynolds to vice president and general manager, KOY-AM/FM, Phoenix, Ariz., from vice president and general manager, KFSF-FM, San Diego.

Russ Hable to vice president and general manager, KFSF-FM, San Diego, from sales manager.


Barry Farber to air personality, WABC-AM, New York, from air personality, WMCA-AM, New York.

Warren Lada to senior vice president, Rogers & Cowan, New York, from vice president and general manager, WJAZ-FM, Stamford, Conn.

Kevin Donahue to anchor and reporter, CBS News, from anchor, "The Money Wheel."

Lee Rudnick to vice president of program development, Tribune Entertainment Co., Chicago, from vice president of television operations, Great American Broadcasting, Cincinnati.

Howard Mendelson to executive vice president, advertising sales, Guber-Peters Television, New York, from senior vice president. Also, Lee Rudnick to senior vice president/Coastal East sales and general sales manager, New York, from vice president/Eastern region sales.

John Weiser to senior vice president/West Coast sales, Los Angeles, from vice president of program sales.

Mel Layton to vice president, acquisitions, Republic Pictures Corp., Los Angeles, from vice president, acquisitions, Vidmark Entertainment, Los Angeles.

Marvinia Anderson to vice president of worldwide sales, World Information Network, Beverly Hills, Calif., from director of worldwide cable/cassette marketing, ABC Division Co., Los Angeles.

Ami Hope Witt to central division manager, syndication division, DLT Entertainment, Chicago, from vice president, central division, Silvershark-Lazarus Group, Chicago.


Richard Firestone to chief, common carrier bureau, Federal Communications Commission, Washington, from chief counsel, National Telecommunications and Information Administration, Department of Commerce, Washington.

Ruth Armstrong to associate director, marketing and operations, PBS Enterprises, Alexandria, Va., from product marketing manager, Source Telecomputing Corp., McLean, Va.

Leslie Hollingsworth to vice president and manager, director, Brad Marks International, Los Angeles, from managing associate and principal, Worldwide Entertainment Division, Korn/Ferry International, Los Angeles.

Michael Spinalnik to Eastern division manager of television services, Arbitron Ratings Co., New York, from vice president and general sales manager, Independent Television Sales, New York.

F. David Harris to director, special projects, Science and Technology Department, National Association of Broadcasters, Washington, from department head, Electrical Engineering and Technology Department, Punahou University Cali., Hammond, Ind.


Karen Strickholm to vice president, corporate entertainment division, C.B. Distribution Co., Los Angeles, from director, corporate entertainment division.

Gilbert Kuang to vice president, corporate planning, IDI Communications Group, Los Angeles, from executive director, IDI Digital Services, New York.

Fred Nichols, executive vice president, Gold Mountain Cable TV, Tyler, Texas, to director, district No. 5, Community Antenna Television Association, Washington, D.C., from vice president, National Sales, Cablevision of Seattle.

Frank Lipsey to chief operating officer, Broadcast Investment Analysis, Los Angeles, from executive vice president, Mid-Cabinet, Washington, from vice president, valuations. Also, William Redpath to vice president, financial planning, from manager, tax appraisals.

Cynthia Huffman to group sales manager, Telekpep, Los Angeles, from account executive.

David Toma to vice president and film services division head, Complete Post, Hollywood, from sales executive, Pacific Video, Los Angeles.

Dave Brewer to senior vice president, Pollack Media Group, Pacific Palisades, Calif., from vice president, corporate communications. Also, Carey Ditto to vice president, operations, from operations director.

Obituaries

Michael Rice, 47, a former general manager, WHXY-TV, Boston, died Sept. 8 at his home in Truro, Mass., of complications related to AIDS. He was most recently a senior fellow at the Associated Press.

Jay Stewart, 71, former announcer of "Let's Make a Deal," died Sept. 7 of a self-inflicted gunshot wound at his home in Hollywood.
Lassie's Not In Laredo ...Yet.*

*But she is in 160 other markets. 98% of the U.S.

MCA TV
First in first run.
A TRI-STAR SHOWCASE!

PEGASUS II has it all...

Award-winning titles with mass appeal. Popular movies such as "Suspect," "The Principal," "Like Father, Like Son," "BAT 21," "See No Evil, Hear No Evil," and 16 other major theatrical films!

Captivating, popular, promotable stars including Michael Keaton, Bruce Willis, Kim Basinger, Gene Hackman, Danny Glover and Cher!

The titles are the stars...together they're just the right formula to light up your station!

Famous names, famous faces...a commanding arsenal of box office starpower!

TELEVENTURES
LOS ANGELES (213) 785-0111 • NEW YORK (212) 541-6940
CHICAGO (312) 280-8636 • SOUTHEAST (609) 487-8419
OFF-SEASON RATINGS (AVERAGES)

NETWORK PRIME TIME

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WEEKS 1-21: APRIL 17 THROUGH SEPT. 17

IN THE SPOTLIGHT

The first Emmies

Presented Jan. 25, 1949
Best film made for television: "The Necklace" (NBC)
Presented Jan. 27, 1950
Best live show: "The Ed Wynn Show" (CBS)
Best kinescope show: "Texaco Star Theater" (NBC)
Most outstanding live personality: Ed Wynn (CBS)
Most outstanding kinescope personality: Milton Berle (NBC)
Best film made for and viewed on television: "The Life of Riley" (NBC)

IN THE SPOTLIGHT

Source: Milton Berle

NEW YORK 11 P.M. LOCAL NEWS

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RATINGS/SHARES OF PRIME-TIME NETWORK PROGRAMS FOR THE WEEK OF SEPT. 11 TO SEPT. 17

1. Roseanne
   ABC 25.9/40
   (9) NBC Monday Night Movies
   19. Full House
   21. Unsolved Mysteries
   22. Empty Nest
   25. Just the Ten of Us Special
   39. Rescue 911
   54. NBC Sunday Night Movie
   58. ABC Mystery Movie
   59. ABC's Comedy Sneak Peek
   65. "The Life of Riley" (NBC)

2. Chicken Soup
   ABC 21.8/34
   19. Full House
   36. Matlock
   53. Magical World of Disney
   54. ABC Mystery Movie
   55. "The Wonder Years"
   63. Home Improvement
   64. "The Voice" (ABC)

3. Miss America Pageant
   NBC 20.0/41
   (t) Movie of the Week, Tues.
   13.8/23
   37. Night Court
   54. ABC Mystery Movie
   55. Designing Women Special
   64. "The Voice" (ABC)

4. Golden Girls
   NBC 19.5/36
   21. Unsolved Mysteries
   22. Empty Nest
   25. Just the Ten of Us Special
   39. Rescue 911
   54. ABC Mystery Movie
   55. "The Wonder Years"
   63. Home Improvement
   64. "The Voice" (ABC)

5. Sister Kate Special
   NBC 19.1/36
   22. Empty Nest
   25. Just the Ten of Us Special
   39. Rescue 911
   54. ABC Mystery Movie
   55. "The Wonder Years"
   63. Home Improvement
   64. "The Voice" (ABC)

6. 60 Minutes
   CBS 18.8/33
   27. Life Goes On Special
   29. Golden Girls Special
   30. ALF
   47. Paradise
   48. United Way Message
   51. Mission: Impossible
   52. "The Voice" (ABC)

7. NFL Monday Night Football
   ABC 17.8/32
   23. 48 Hours
   24. Murphy Brown
   25. Just the Ten of Us Special
   36. Matlock
   53. Magical World of Disney
   54. ABC Mystery Movie
   55. Designing Women Special
   64. "The Voice" (ABC)

8. The Cosby Show
   NBC 17.4/31
   28. Empty Nest
   29. Golden Girls Special
   30. ALF
   47. Paradise
   48. United Way Message
   51. Mission: Impossible
   52. "The Voice" (ABC)

9. Cheers
   NBC 17.3/30
   29. Golden Girls Special
   30. ALF
   47. Paradise
   48. United Way Message
   51. Mission: Impossible
   52. "The Voice" (ABC)

10. Life Goes On Special
    ABC 17.2/29
    33. 20/20
    34. "The Life of Riley" (NBC)
    43. Newhart
    44. CBS Friday Movie
    45. "The Voice" (ABC)
    46. "The Voice" (ABC)
    47. Paradise
    48. United Way Message
    51. Mission: Impossible
    52. "The Voice" (ABC)

11. A Different World
    NBC 16.4/28
    34. "The Life of Riley" (NBC)
    35. Rescue 911
    36. Matlock
    37. Night Court
    38. "The Voice" (ABC)
    39. Rescue 911
    40. Family Ties
    41. "The Voice" (ABC)

12. The Wonder Years
    ABC 15.8/25
    35. Rescue 911
    36. Matlock
    37. Night Court
    38. "The Voice" (ABC)
    39. Rescue 911
    40. Family Ties
    41. "The Voice" (ABC)

13. CBS Premiere Preview
    CBS 15.5/25
    37. Night Court
    38. "The Voice" (ABC)
    39. Rescue 911
    40. Family Ties
    41. "The Voice" (ABC)
    42. ABC Sunday Night Movie
    43. Newhart
    44. CBS Friday Movie

14. Growing Pains
    ABC 14.9/26
    42. ABC Sunday Night Movie
    43. Newhart
    44. CBS Friday Movie
    45. Desperate Housewives
    46. ABC Sunday Night Movie
    47. Paradise
    48. United Way Message
    49. "The Voice" (ABC)

15. (FM) Special
    NBC 14.9/25
    45. Desperate Housewives
    46. ABC Sunday Night Movie
    47. Paradise
    48. United Way Message
    49. "The Voice" (ABC)
    50. 60 Minutes: Retrospective
    51. Mission: Impossible
    52. "The Voice" (ABC)

16. Who's the Boss?* 
    ABC 14.9/25
    46. ABC Sunday Night Movie
    47. Paradise
    48. United Way Message
    49. "The Voice" (ABC)
    50. 60 Minutes: Retrospective
    51. Mission: Impossible
    52. "The Voice" (ABC)

17. Wolf Special
    CBS 14.0/24
    47. Paradise
    48. United Way Message
    49. "The Voice" (ABC)
    50. 60 Minutes: Retrospective
    51. Mission: Impossible
    52. "The Voice" (ABC)

Source: Nielsen Media Research
BRIEFLY NOTED

Broadcast TV

Stuart Powell has been named vice president and general manager of Fox Television Stations-owned WFLD-TV in Chicago, replacing Cary Jones, who left the station. Most recently, Mr. Powell was vice president and general manager of Fox affiliate KXNN-TV in Phoenix.

Cable TV

Turner Broadcasting System has made minor changes in a plan to refinance its debt that was filed Aug. 25 with the Securities and Exchange Commission. The company said the changes "reflect a modification in the proposed method for raising 'asset-based financing' TBS plans to use to repay debts.

Jones Intercaible reported a net loss for fiscal 1989 of $24.3 million compared with a net income of $22.3 million in 1988. The loss was a result of increased depreciation, amortization and interest expenses relating to the purchase of about $310 million of cable properties in fiscal 1988 and 1989.

Fitness expert Jake Steinfeld has entered into an agreement with The Family Channel. This month, The Family Channel will begin to air programs "for Big Brother Jake," a half-hour sitcom. In addition, 25-30 second mini-augment spots for the program will be included in the channel's lineup.

Radio

A federal appeals court in Washington has sent back to the FCC a controversial new set of rules under which the agency would ban indecency from the airwaves around the clock. The FCC had requested the court to try to shore up its own rule, which was required by a recent law. Broadcasters and others are challenging the constitutionality of the provision in the courts. The appellate court's stay of the FCC's rules remain in effect, pending a decision on the measure's constitutionality.

Syndication

Qintex Entertainment has cleared its "Tuff Trax," a weekly series featuring monster trucks and tractors in 75 markets. Talers include WNYW-TV, New York; KTTV, Los Angeles; WPWR-TV, Chicago; and WNYW-TV, New York. Other shows include "Joker's Wild." Orbis Communications is developing the show for the 1990-91 season.

Other

The FCC made "inaccurate and misleading representations" about the syndicated exclusivity rules, United Video charged in a court document last week. Joined by Tribune Broadcasting Co. and the Community Antenna Television Association, United contended that FCC assertions in federal appeals court that the cable industry has the equipment to comply with the syndicated exclusivity rules in a court argument is scheduled for Oct. 16.

The executive committee of the NAB has agreed to sound out its membership on proposed anti-programming guidelines. FCC Commissioner Al Sikes formally asked the association to consider composing guidelines regulating sexual and other content.

Sitting in the seat of power

Wiley's influence extends beyond FCC years

(Continued from Page 1)

communications world—including high-level congressional aides—could have been seen hoping by to glad-hand with the two regulatory powers-to-be. And while they were at it, they invariably also said hello to the owner of the private box, Dick Wiley. Telling them they know the nation's capital, seeing Richard E. Wiley near the seat of communications power is hardly a surprise. The just-retired leader of a former FCC chairman, presides over what is probably the country's most formidable communications law firm, Wiley, Rein & Fielding. Kelley founded the firm in 1983, six years after leaving the FCC. The firm's clients today include such major companies as CBS Inc., The Walt Disney Co. and GTE Corp., to name but a few. And the FCC is dotted with people whose careers have crossed paths with Mr. Wiley's. Ms. Marshall, now a Republican FCC commissioner, and the FCC's general counsel, Bob Pettit, are former partners in Mr. Wiley's firm, and Ms. Marshall's legal adviser, Peter Ross, is a former associate at the same firm. Roy Stewart, chief of the FCC's media bureau, got his first big promotion under the Wiley FCC and Porter, the media bureau deputy chief, was a top legal adviser to Mr. Wiley at the FCC, Commissioner James Quello is a close personal friend. Such connections, and the access they invariably provide Mr. Wiley, have prompted some around the FCC to refer to Mr. Wiley only half-jokingly as "chairman of the firm." But Mr. Wiley himself, who now chairs the Advanced Television Systems Committee, says he does not know how much influence he has. "My influence extends beyond and above the FCC." Among those Capitol Hill heavyweights who speak highly of him are Sen. Ernest Hollings, D-S.C., and Rep. John Dingell, D-Mich., leaders of the powerful congressional committees that oversee the broadcasting, cable and telephone industries. "If there is a single most powerful person when it comes to communications in this town, it's Dick Wiley," concludes Jim Kinsey, a former high-level FCC official who now chairs the Advanced Television Systems Committee. Adds Mark Fowler, a former FCC chairman who now works for the Washington law firm of Altham & Watkins, "He is undoubtedly one of the most successful communications attorneys anywhere in the world."

"He has achieved his astounding influence the old-fashioned way: on the up and up, which is by working very hard," Mr. Schwartzman says. Indeed, Mr. Wiley, by most accounts, has been burning the midnight oil to get ahead since he first launched his communications career at the FCC in 1978, during the Nixon administration. During his tenure at the agency, which saw him promoted first to commissioner and then to chairman, Mr. Wiley, according to sources, made it a habit to get to know as many players in the industry as he could. Since then, he also has made it a point to show his reception and industry function that he can. In addition, he stays on the speaking circuit as often as possible, which gives him the sort of name recognition that's the envy of his peers.

"He's omnipresent," says outgoing Democratic FCC Commissioner Patricia Dennis. "He works very hard at being everywhere."

Still, some well-placed observers say that, because of Mr. Wiley's contacts at the commission, a Wiley FCC visit or a Wiley petition is apt to make a deeper impression than a similar plea from a competitor.

"It's not fair, but that's the way it goes," says Henry Geller, director of the watchdog Washington Center for Public Policy.

Research, which rents office space from Mr. Wiley's law firm.

"If there is a single most powerful person when it comes to communications in this town, it's Dick Wiley."

Jim McKinney

Advanced TV Systems Committee

For instance, when former FCC Commissioner Mimi Weyforth Dawson, a non-lawyer, was on the market, Mr. Wiley took her on as a government relations strategist for his law firm. Mr. Wiley has also been instrumental in recommending candidates for FCC positions and other government posts. Those efforts aren't soon forgotten by the recommendees.

Former FCC Commissioner Rivera, who served as chair during the early years of the Reagan administration, says Mr. Wiley coached his own job-hunting efforts, then referred him to help him launch his new communications law practice.

"He's aware of me, I'll tell you," says Mr. Rivera.

According to Gene Cowen, a vice president of KPRC City) News, Mr. Rivera is not alone in his gratitude.

Mr. Wiley, he says, "cultivates a huge alumni association, which is good in good times." Says Mr. Wiley, modestly, "I try to help people job-wine, and I enjoy doing it."

"Success, prosperity and praise don't appear to have persuaded Mr. Wiley to let up. Even today, his social life appears to involve relentlessly around federal regulators. His Saturday tennis foursomes at his exclusive private country club in nearby Arlington, Va., have included FCC Chairman Sikes, FCC Commissioner Quello and, occasionally, Supreme Court Justice Antonin Scalia.

In a way, Mr. Wiley, who drives a sporty grey Jaguar XJ-6, also has become a bit of an industry guru, and his advice is sought out, even by some of the industry's other leading players.

Preston Padden, president of the Associated Television Stations, says he sought Mr. Wiley's counsel before delivering what he perceived to be a particularly potent speech.

"With Mr. Wiley's OK, Mr. Padden recalls, 'I felt much more confident about what I was going to say."

As for Mr. Wiley's critics, most appear to work at rival law firms. They charge, always on the condition that they not be identified, that the former chairman is a tiresome self-promoter who trades on the tidbits he picks up from his insider connections.

Mr. Wiley rejects those criticisms, saying, "I try to treat people the way I'd like them to treat me. That sounds Pollyannish, but that's the way I am."

The son of a Chicago-area businessman, Mr. Wiley, who holds law degrees from Northwestern and Georgetown universities, started at the FCC as the agency's general counsel in 1976. By 1978, he was promoted to commissioner. Two years later, he was promoted to the FCC chairmanship.

He left the FCC this spring to become managing partner of the Washington office of the influential Chicago law firm Kirkland & Ellis. In 1981, he launched his own firm, which now employs about 100 attorneys.

"The biggest asset I have is I have a lot of energy," Mr. Wiley says. "I liked the people at the FCC when I was there, and I still feel that way. So it's a labor of love going over there."
Paramount, MCA set Premier barter alliance

(Continued from Page 3)
addition to the returning weekly series "Star Trek: The Next Generation," "War of the Worlds" and "Friday the 13th: The Series.

The distributor's first-run movie packages will be represented by Premier Advertiser Sales, but the Paramount strip "Entertainment Tonight" and its new weekly series "Inside Report" and the new weekly series "Lassie," plus the returning series "My Secret Identity" "The Monkees Today," "Charlie's Angels" and "Out of This World.

Advertising time in "Charlie's Angels" has been sold by Tribune Entertainment.

Premier will also represent MCA TV's "Universal Pictures Debut Network" movie package.

Mr. Schwab said he believed that after Premier Advertiser Sales, Camelot Entertainment Sales is probably the biggest barter alliance.

Camelot mainly represents King World Productions and Buena Vista Television on barter.

Other major barter alliances include TV Horizons, which mainly represents CBS Communications and Twentieth Century Fox Televis production; Group W Production Media Sales, which represents product from Genesis Entertainment, DLT Entertainment and Viacom Enterprises, among others; and Tribune Entertainment, which represents its own fare and that of Qinetix Entertainment, Cluster Television and others.

Premier Advertiser Sales will represent Paramount Domestic TV's action-adventure fare, including "Friday the 13th: The Series."

Television Program Enterprises represents its own product plus that of Republic Pictures, Genesis and Paramount's "Entertainment Tonight" and "Entertainment This Week," plus others; All American Television represents its own product plus that of New World Television and MG/Perin; and GTG Entertainment/Multi-media Entertainment represent their product together.

Some companies involved in those barter alliances handle the barter time for some of their own product as well.


CBS develops year-round program development plan

(Continued from Page 4)
...plan, that idea was circu-

tated to producers last month. CBS officially unveiled the plan at a 40-minute morning meeting on Sept. 20 with about 70 producers representing the major studios and the independent companies. Later that day, CBS met with talent agents.

But until the plan is under way, producers and CBS officials admit that there are many unknown fac-

tors regarding how certain aspects will work, including the following points:

* It is possible that a year-round production setup may prompt the networks to order more original fare for summer, since producers say they may be willing to negotiate lower license fees to make summer programming if the networks will enable them to stay in business throughout the year.

* Producers are curious about what effect, if any, the CBS plan will have on the length of series commitments—the number of epi-

sodes ordered.

* There was a question about how you're (CBS is) going to handle selec-


tion of the series.

* The license fees for the series will be lower if the networks will place more advertising time for the series.
camea battle N.Y. cable station

The cable station's "weekday schedule"

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Networks off to strong start in new season

We've been tracking it for the last three weeks, and it's back to 1983-84 (levels) in terms of viewer interest in new programming.

—David Poltrack, senior vice president of planning and research, CBS

Britain's TBS plans measures to counter losses from MTV

(Continued from Page 2)

"It must be noted that this TVS is extremely robust in the face of competition from other broadcasting systems, which will develop and produce programming for the Fox-owned stations and networks, but not for the broadcast system and its overall strategy.

Mr. Indelli, who earlier had described his departure as "inevitable," indicated that the program will continue to be broadcast on the TBS network and that a new series will be developed for the broadcast system. However, he added that the new series will not be as strong as the current one.

"If we're going to do recovery, then I'm satisfied the move (to buy MTV) was made last year," he said. "The board and principal shareholders are fully committed to the strategy and have totally backed me in what we are doing."

(Continued from Page 3)

sitting on the floor and discussing our strategy for the coming season.

Mr. Indelli's statement was in response to questions about the company's future and its plans for recovery. He said that the company is looking for a recovery strategy and that the board and principal shareholders are fully committed to the strategy.

"We're not going to try to compete because we know how ridiculous the broadcast system can be," he said. "We're not going to do anything wrong in To
d, and we'll stay in the business unless we have to change our plans."
Everybody Loves Carol

From Women and Men to Kids and Teens, L.A. loves Carol.

CAROL BURNETT and FRIENDS attracts 51% Women, 37% Men and 12% Teens and Kids—a better demographic delivery than any other show on KHJ's prime time schedule and a demographic mix that's far superior to the networks.

Women love Carol.
+ 450% for Women 18-24. + 76% for Women 18-49.

Men love Carol.
42% of Adult viewers are Men, a higher percentage of Male viewers than the Network competition.

Teens and kids love Carol.
#1 during KHJ's prime time schedule. + 75% for Teens. + 100% for Kids.

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