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Electronic Media

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AT PRESS TIME

ABC gets Rose Bowl

NEW YORK—NBC confirmed Friday afternoon that the Rose Bowl, an event it has carried for 37 years, will move to ABC in January. An NBC spokesman said the network could not reach an agreement with the Rose Bowl committee to restructure the last two years of its five-year deal. NBC wanted a reduction in rights fees, sources said, because the network was losing nearly \$4 million a year on the game. An ABC spokesman said details of its new nine-year Rose Bowl pact would be revealed this week. Sources say ABC paid more than \$100 million for the rights.

Copyright ruling upheld

WASHINGTON—The Supreme Court on Thursday let stand an appellate court decision that is expected to double the cable industry's copyright costs for carrying superstations and other distant TV signals. Earlier this year, the appeals court (Continued on Page 30)

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JULY 4, 1988



The brevity of the Tyson-Spinks bout is not expected to dampen future pay-per-view events.

PPV knockout

Short fight brings TV huge purse

By RICHARD TEDESCO
 Staff reporter

NEW YORK—Mike Tyson's quick knockout of Michael Spinks last Monday night also delivered a big hit on pay-per-view and closed-circuit TV.

Those who handled the rights say the fight—if one can call it that—grossed an estimated \$50 million by way of TV.

But did Mr. Tyson's 91-second disposal

of Mr. Spinks damage prospects for future PPV bouts? Cable operators say the answer is no.

"People know it's not our fault the fight lasted 90 seconds," said Jon Secrest, programming service manager for Rogers Cable-system in Minneapolis.

"(Subscribers) did feel somewhat ripped off, but certainly not by us," added Marty Youngman, PPV manager for Cox Cable of

(Continued on Page 30)

TV networks draw plans to combat strike

By WILLIAM MAHONEY
 Staff reporter

LOS ANGELES—Brandon Tartikoff sent a firm message to the stalemated writers and producers last week: Settle the strike by July 14 or the No. 1 network will launch a contingency plan.

The NBC Entertainment president said the network plans to spend around \$50 million to order episodes of eight more series.

These shows—remakes of old series or failed pilot projects with backup scripts—would temporarily replace some regular fall series that won't be delivered if the Writers Guild of America strike isn't settled soon.

CBS/Broadcast Group President Gene Jankowski said his network has plans similar to NBC's for original programming.

In addition to negotiating with foreign programming sources, CBS is considering moving original late-night



BRANDON TARTIKOFF
 Playing hardball with writers

series such as "Night Heat" and "Adderly" to prime time, where they aired last summer, he said.

Earlier, CBS said it plans to air leftover episodes of "The Cavanaughs" and "Coming of Age," plus three nights of original movies and three weekly hour-long news series.

(NBC executives) haven't (Continued on Page 30)

Brits to buy MTM, sources say

Television South, a British TV company, has agreed to purchase MTM Enterprises, sources said Friday.

TVS and MTM officials declined to comment, but sources said a formal announcement of the deal is expected to be made on Wednesday.

According to the Financial Times of London, TVS agreed to buy the U.S. program production and distribution company for \$325

million. That amount could not be confirmed at press time.

The deal is believed to be the largest acquisition of a U.S. TV company by a British company.

TVS, which holds a franchise for commercial television service in an affluent part of southern England, owns Los Angeles-based Gilson International, which distributes MTM product outside the United States.

It also owns the Midem Organisation, which runs such annual international markets as MIPCOM and MIP TV in Cannes, France.

MTM had attempted to make a public stock offering last fall, but those plans were dashed at the time of last October's stock market crash.

MTM staff members in the company's Los Angeles headquarters appeared sur- (Continued on Page 30)

Upfront sales season finally gets under way

By MARIANNE PASKOWSKI
 New York bureau chief

NEW YORK—On Friday morning, Ralston Purina Co. completed its upfront prime-time buys on all three broadcast networks.

Ralston's three-network deal, which sources put at less than \$50 million, was the first spark of activity in an upfront market that has been stalled by the (Continued on Page 2)

NEWS SUMMARY

The president of NBC Entertainment sent a strong message to the stalemated writers and producers last week: Settle the strike by July 14 or NBC will launch an alternative plan. Brandon Tartikoff said the network plans to spend about \$50 million to order episodes of eight more series. (Page 1)

The short Tyson-Spinks fight last week was a major knockout for pay-per-view and closed-circuit TV. Those who handled the rights say the match grossed an estimated \$50 million by way of television. (Page 1)

Ralston Purina Co. had completed its upfront prime-time buys on all three broadcast networks as of Friday. Ralston's three-network deal, which sources put at less than \$50 million, was the first spark of activity in an upfront market that has been stalled by the writers' strike. (Page 1)

Sources said Friday that Television South, a British TV firm, has agreed to buy MTM Enterprises. TVS and MTM officials declined to comment, but sources said a formal announcement of the deal is expected to be made on Wednesday. (Page 1)

A three-way radio deal announced last week includes the highest purchase price ever paid for a single radio station: \$79 million for KJOI-FM in Los Angeles. KJOI, owned by Legacy Broadcasting, is one of five stations that Carl Brazell Jr., president and chief executive officer of Metropolitan Broadcasting, is buying from Legacy Broadcasting and Metropolitan for a total of \$145 million. (Page 3)

A bill to ensure that scrambled cable programming is available to home earth station owners was approved by the House telecommunications subcommittee last week. The legislation permits parties other than those in the cable industry to have access to programming for distribution to dish owners. (Page 3)

A watered-down bill aimed at slowing the colorization or editing of some classic movies was passed by the House of Representatives last week. Yet while most of the teeth appear to have been yanked from the measure, which requires broadcasters to disclose alterations in films, broadcasters made it clear that they will continue fighting the legislation. (Page 3)

LBS Communications announced its next two live syndicated specials: "UFO Cover-up? ... Live" and "Manhunt ... Live." LBS Entertainment President Paul Siegel said the network affiliates and independent stations that carried its first two specials—"Return to the Titanic ... Live" and "The Mysteries of the Pyramids ... Live"—will get first crack at the new shows. (Page 3)

A measure approved by the Senate Commerce Committee last week would reallocate millions of dollars in federal programming money currently administered by the Corporation for Public Broadcasting. The proposed legislation would require 80 percent of that money to go directly to public TV stations starting in October 1989. (Page 4)

Turner Network Television officials last week unveiled plans for special programs. Vice President George Bush and real estate tycoon Donald Trump were on hand. (Page 4)

The new Combined Broadcasting Inc. has been formed from the independent UHF stations formerly owned by bankrupt Grant Broadcasting. (Page 4)

Outlet Communications management proposed a \$115 million stock buyout that would be a big step toward taking the company private. (Page 4)

Viacom raised some eyebrows with word that its Long Island, N.Y., cable system is on the sale block. (Page 8)

Creditors of bankrupt Media Central Inc. have proposed liquidating the company's assets and selling its independent TV stations to a handful of smaller group owners. (Page 8)

Rep. Charles Schumer, D-N.Y., has introduced a bill in Congress that would require cable operators to report their subscriber rates monthly to the FCC. Rep. Schumer said no "comprehensive and reliable" rate information is currently available on what effect deregulation of the cable industry has had on rates. (Page 24)

Cable stocks experienced a turnabout in June after a slump in May, according to Ken Goldman, an analyst at the Denver-based securities firm of Hanifen, Imhoff. (Page 26)

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More CBS employees take early retirement

By DIANE MERMIGAS
Senior reporter

CBS Radio President Robert Hosking and Washington correspondent Robert Schakne were two of the prominent CBS employees to exercise a lucrative early retirement option last week before a July 1 deadline.

Mr. Hosking, 56, who has headed the radio division for seven years, will be succeeded by Nancy Widmann, a 16-year veteran of CBS and vice president of the CBS-owned radio stations since 1987.

Ms. Widmann, 44, who will become the first female division president at CBS when her appointment takes effect Aug. 1, said she plans no immediate changes in the radio group. She added that she's confident that CBS has no plans to sell the division.

Mr. Hosking said his decision was personal. He said he and his wife will pursue university teaching careers in the East.

CBS executives last week speculated that as much as 40 percent of

the 800 or so employees eligible for the early-retirement package will exercise the option.

Among the news staffers who will be taking early retirement are Washington correspondents Marya McLaughlin and Mr. Schakne.

Mr. Schakne, 61, a 33-year veteran of CBS News, said the division's management tried to persuade him to stay, but "you get to a certain point when you no longer find it exciting to wait around congressional hallways for a senator to come out and lie to you."

"60 Minutes" will lose producers Sanford Socolow, a 32-year veteran of CBS News; Joseph Wershba and Drew Phillips, as well as editors Steve Price, Ken Daoglish, Jim Trainor and James Wooley.

Among the other news personnel taking early retirement are Elizabeth Midgley, producer of weekend news out of Washington, and Ed Hoppe, who coordinates the ancillary use of CBS News footage for educational use or consumer sales.

There is growing speculation within CBS that the vacancies and

executive changes created by the early retirements will prompt extensive restructuring in some parts of the company.

In an interview, CBS/Broadcast Group President Gene Jankowski, 53, who is not eligible for early retirement but is covered by a "golden parachute" agreement, denied renewed reports that he will leave CBS.

Rumors have abounded since CBS's unsettled meeting with its affiliated TV stations last month that Mr. Jankowski will be replaced as head of the CBS/Broadcast Group, either by CBS Sports President Neal Pilson or CBS News President Howard Stringer.

However, Mr. Jankowski is said to be popular both with affiliates and peers, and there's been no indication from his CBS superiors that such a move is being considered.

While most of the retirees are expected to be from technical operations, another high-level broadcast group executive opting for the plan is Steve Mills, vice president in charge of made-for-TV movies and miniseries for CBS Entertainment. #

Prime-time 'Donahue' offered

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—Multimedia Entertainment will make "Donahue" available as a prime-time strip beginning this fall.

The distributor told the 188 TV stations that currently carry the show in daytime that given the current writers' strike, "Donahue" could be used as an alternative to the network reruns that were likely to continue at least into October.

Nearly all of those 188 stations are network affiliates, with 141 carrying the show in the morning and the other 47 stations airing it in late afternoon.

Multimedia's new offer requires stations to move the entire five-day strip to prime time.

Stations who accept will pay a higher license fee for the cash-barter show.

Tom Shannon, Multimedia vice president of syndication, said his company's plan reflects a "sensitivity to stations" which are caught in the middle of the ongoing battle between writers and producers.

"I have the most durable product in the history of television," he said. "This show has been on the air for 20 years and continues to hold its own against the competition."

Mr. Shannon said stations would not be allowed to cherry pick certain shows and stressed that stations would be required to move the entire five-day strip to prime time.

He said Multimedia was aware of the logistical problems that some stations may have in programming the show each night.

However, the company felt that some stations, concerned about their own bottom lines, might still want to make the move. #

Upfront season finally gets big buy

(Continued from Page 1)

ongoing writers' strike.

But by last week, sources agreed that advertisers and the networks would start negotiating in earnest for prime time's commercial inventory, valued at about \$3 billion.

Paul Schulman, president of New York-based Paul Schulman & Co., a media buying service that represents Ralston Purina, would not comment on the size of Ralston's budget, but did confirm that it was down slightly from last year.

In 1987, Ralston spent \$51 million in prime time and \$24 million in daytime, based on Television Bureau of Advertising estimates.

Almost half of Ralston's prime-time budget last year went to No. 1-rated NBC, leaving ABC and CBS splitting the balance. This time, network sources said most of its budget went to NBC and ABC.

Mr. Schulman would not comment on what kind of cost-per-thousand increases the networks were demanding this season.

But network executives last week said that on average, they're looking for 10 percent increases for prime time and less in daytime.

Ralston Purina, usually the first major advertiser to complete its upfront buys, purchased time on NBC in four series—"L.A. Law," "Cheers," "Dear John" and "Empty Nest"—plus time on the network's

strike-proof Monday night movie.

On ABC, the company bought time in "Wonder Years," "thirtysomething," "20/20," "Who's the Boss?" and "The Saturday Night

Mystery Movie" package.

And on CBS, it committed to two nights of strike-proof movies and three series: "Murphy Brown," "Designing Women" and "Dallas." #

EM taps bureau chief

Peggy Ziegler has been named Los Angeles bureau chief for ELECTRONIC MEDIA, effective Aug. 8.

She comes to EM from Multichannel News, where she has been senior editor in charge of the Los Angeles bureau.

Ms. Ziegler, who joined Multichannel News as assistant editor in 1980 to help with the paper's start-up, has been covering basic cable and pay-TV programming.

A 1977 graduate of the University of Colorado, she also reviewed TV shows for the cable-oriented trade publication and writes occasional industry articles for the Los Angeles Times.

As EM's Los Angeles bureau chief, Ms. Ziegler, 35, will supervise ELECTRONIC MEDIA's West Coast coverage. She succeeds Richard Mahler, who left to pursue a free-lance writing career in Santa Fe, N.M.

"The West Coast is an ex-



PEGGY ZIEGLER
Heading up L.A. bureau

tremely important area for us," said EM Executive Editor David Klein, "so we wanted a bureau chief with strong credentials and considerable experience. That's what we're getting with Peggy." #

Photo by Tim Petros

House panel advances scrambling bill

By **ROBERT HOMAN**
Staff reporter

WASHINGTON—The House telecommunications subcommittee voted last Thursday to approve a bill to ensure that scrambled cable programming is available to home earth station owners.

The legislation, which passed the subcommittee by 13-11 vote, permits parties other than those in the cable industry to have access to programming for distribution to dish owners. The Federal Communications Commission would certify who is qualified to distribute that programming.

Rep. Billy Tauzin, D-La., the main sponsor of the legislation, said the home satellite programming marketplace has produced "kickback marketing plans which sought to create a cable system-based monopoly for the distri-

bution of programming to dish owners."

Rep. Ed Markey, D-Mass., the subcommittee's chairman, said he had "significant reservations" about the bill, but voted for it because he said the marketplace had not resolved problems in the industry.

He added that the bill's fate in the House depends on whether ongoing negotiations between programmers and distributors succeed.

Under the bill, a programmer could not discriminate in the "price, terms and conditions" of the programming they offer for distribution to dish owners and cable subscribers. For example, HBO could not offer dish owners its scrambled programming at a much higher rate than it offers its fare to cable subscribers.

Dropped from the legislation was a provision that would have allowed backyard earth station owners to sue for up to \$500,000 for price discrimination.

The bill would also direct the FCC to launch inquiries into how it would certify parties as program distributors; whether there should be a universal scrambling standard; and whether network broadcast signals are available to residents in rural areas.

The subcommittee vote took place following three hours of debate, during which several amendments to the bill were considered.

One amendment that was approved by a 13-11 vote excluded operators of wireless cable systems from the bill's protections.

In other words, cable networks would not have to offer their programming to operators of wireless cable, or multichannel multipoint distribution, services.

Other amendments that were approved would apply equal employment rules to the program distributors and would require the FCC to conduct a study on land-based micro-

wave interference problems with satellite cable programming.

Following the vote, Jim Mooney, president of the National Cable Television Association, which opposed the bill, said in a prepared statement: "We are disappointed we were unable to persuade a majority of the subcommittee. Given the nature of the debate and the close vote, however, it's clear there is yet no strong consensus."

However, Mr. Mooney added that he was pleased with those congressmen who voted to exclude wireless cable operators from the bill's protections.

Rep. Markey told reporters that a vote on the measure by the full House Energy and Commerce Committee has not been scheduled.

Similar legislation sponsored by Sen. Albert Gore, D-Tenn., passed the Senate Commerce Committee late last year. #



Under the new House bill, movies such as "It's a Wonderful Life" would run with special disclaimers.

House OKs less-severe version of film editing, colorization bill

By **DOUG HALONEN**
Staff reporter

WASHINGTON—The House of Representatives last Wednesday unanimously approved a watered-down bill aimed at slowing the colorization or even routine editing of some movie classics.

Yet while most of the teeth appear to have been yanked from the measure, which requires broadcasters to disclose alterations in films, broadcasters made it clear that they will continue fighting the legislation.

"No one has demonstrated any crying need for disclosure, and nobody asked us for alternatives," said Sue Kraus, a spokeswoman for the National Association of Broadcasters.

"We are going to fight it in whatever forum is appropriate."

Under the legislation adopted, a 13-member "National Film Preservation Board" would be charged with choosing a maximum of 25 films a year to protect, and included in a new "National Film Registry," as an "enduring part of our national cultural heritage."

If a broadcaster altered a registered film for broadcast, he would have to make note of that fact with a panel card immediately before the airing, which would say:

"Materially edited version of original work; certain creative contributors did not participate in this version of the film."

(Continued on Page 4)

FM outlet in L.A. sells for \$79 million

By **RICHARD TEDESCO**
Staff reporter

A complex, three-way radio deal announced last week includes the highest purchase price ever paid for a single radio station: \$79 million for KJOI-FM in Los Angeles.

Easy-listening KJOI, owned by Legacy Broadcasting, is one of five stations that Carl Brazell Jr., president and chief executive officer of Metropolitan Broadcasting, is buying from Legacy Broadcasting and Metropolitan for a total of \$145 million. Mr. Brazell is making the purchases to form a new station group, Command Communications.

Under the deal, Command has agreed to buy KSYY-FM and KHOW-AM in Denver from Legacy for \$16 million, as well as KRLD-AM and the Texas State Networks, both in Dallas, for \$50 million from Metropolitan.

At the same time, Legacy will get a substantial equity interest—up to 49 percent—in Metropolitan and will operate the remaining Metropolitan stations. Those include KTWV-FM in Los Angeles, WMMR-FM in Philadelphia and WNEW-AM/FM in New York.

In the final part of the transaction, Westwood One has signed a letter of intent to buy a 50 percent interest in Metropolitan's WNEW-AM station for \$11 million. Westwood will also operate the station.

The deal-making began in April, when Robert F.X. Sillerman, chairman and chief executive officer of

the Sillerman Group, agreed to purchase the Metropolitan Broadcasting Holding Co. of New York for a reported \$302 million in cash and debt. That acquisition covered seven stations formerly owned by Metro-media and the Texas State Networks, a programming company.

The more recent transaction resolves Mr. Sillerman's cross-ownership problem involving KJOI and KTWV in Los Angeles. In addition to his ownership of Metropolitan, Mr. Sillerman is a major shareholder in Legacy, a Los Angeles-based radio group of 10 stations that includes KJOI.

Mr. Brazell said he proposed buying one of the Los Angeles stations, along with the other properties, "if we could strike a reasonable price," shortly after Mr. Sillerman struck his agreement for Metropolitan.

Mr. Brazell said he foresees "great upside potential" for his new company, which he indicated will continue to grow.

"We don't intend to remain a five-property company," he said. "I intend to make this a major force in the broadcasting business."

The whole transaction is subject to Federal Communications Commission approval. It also must await the closing of Mr. Sillerman's acquisition of Metropolitan, which is expected to be resolved by the end of the year.

Meanwhile, sources say Mr. Sillerman has been unsuccessful in a bid to purchase TV stations being offered by I. Martin Pompadur. #

LBS announces two more 'Live' syndicated specials

By **MARIANNE PASKOWSKI**
New York bureau chief

NEW YORK—LBS Communications will be seeking UFOs and a fugitive in its next two live syndicated specials.

LBS last week announced the titles and air dates of the next two specials in its series of prime-time, live events.

"UFO Cover-up? . . . Live," will air on Oct. 14. "Manhunt . . . Live," is set to roll on Dec. 7.

LBS Entertainment President Paul Siegel said the 100-plus network affiliates and 50 independent stations that carried its first two specials—"Return to the Titanic . . . Live" and "The Mysteries of the Pyramids . . . Live"—will get first crack at the new programs.

Mr. Siegel said LBS would guarantee national advertisers, the sole source of revenue on these all-barter specials, a rating (percentage of TV homes) of 20 to 25.

Like the first two specials, ad-

time in the new specials will be priced at more than \$200,000 a 30-second unit.

Last fall, "Titanic" scored a 25.7 national rating, earning LBS an estimated \$1 million in profit.

However, its second live special, "Pyramids," earned a 13.5 national rating, causing the company to issue advertiser makegoods.

"UFO Cover-Up?" will look at the controversy surrounding the alleged government cover-up regarding the existence of unidentified flying ob-

jects.

Michael Seligman, who has more than 100 TV projects to his credit, including "Return to the Titanic," will be executive producer of "UFO."

"Manhunt" will examine an ongoing hunt for a still unfound and unidentified serial killer who authorities believe has killed more than 100 women on the West Coast.

Emmy Award winners Charles Bangert and Louis Gorfain will serve as executive producers of

"Manhunt." Specializing in reality-based programming, the team's writing credits include "The Human Body" series that ran on CBS.

Both of the new LBS specials will have toll-free telephone numbers so viewers can express opinions, and, for "Manhunt," offer information on the fugitive.

LBS has already enlisted the cooperation of law enforcement groups, including Crime Stoppers, an international organization set up to prevent crime. #

Changes backed for public TV funding

By **ROBERT HOMAN**
Staff reporter

WASHINGTON—The Senate Commerce Committee last week approved a measure that would reallocate millions of dollars in federal programming money currently administered by the Corporation for Public Broadcasting.

CPB now decides how to spend about \$37 million of the money Congress appropriates for public TV. Next year, that will increase to \$40 million.

The proposed legislation would require 80 percent of that money to go directly to public TV stations starting in October 1989.

In fiscal year 1990, more than \$32 million would go to public TV stations, leaving CPB with about \$8 million.

The plan would result in an average annual increase in federal fund-

ing of \$176,000 for each public TV station.

While some TV stations would see an increase of \$85,000, others would receive as much as \$1.6 million more, according to CPB.

Sen. Daniel Inouye, D-Hawaii, chairman of the Senate communications subcommittee, said the measure is designed to prevent potential "politicalization" of programming decisions by the presidentially appointed CPB board.

"CPB's unilateral control over programming funding decisions enables it to affect the content of programming at its most critical point—the source," Sen. Inouye said.

PBS and the National Association of Public TV Stations support the proposal, while CPB strongly opposes it.

Following the committee meeting, CPB President Donald Ledwig issued a statement saying there is "no



DONALD LEDWIG

No guarantee where money goes

guarantee" that public TV stations would use the extra money to fund national programming projects.

Toni Cook, a committee staffer, said it is a "matter of good will" whether local stations would redirect the additional funds into national programming projects.

She added that several national programs, including "Washington Week in Review," "Wall Street Week," "Firing Line" and "Sesame Street" do not receive any money from CPB.

Under current law, 75 percent of all the money Congress appropriates for public TV goes to public stations in the form of "community service grants," with the remaining 25 percent going to CPB for national programming.

The proposed legislation would set funding for public broadcasting at \$304 million for fiscal year 1991, \$354 million for fiscal year 1992 and \$404 million for fiscal year 1993, in addition to \$200 million for a new satellite.

A floor vote by the Senate is expected on the measure in a couple of weeks.

Also last week, the House telecommunications subcommittee approved a CPB reauthorization bill that does not include the changes for CPB's program fund.

However, an amendment to that bill would allow the CPB to earmark "adequate funding" annually for independent producers, who have contended that they have not received a fair share of federal programming money.

Rep. Ed Markey, chairman of the House telecommunications subcommittee, said CPB would give \$6 million a year to independent producers if current funding levels are left intact.

Another amendment that was approved would establish a board to study how public TV might better serve the needs of minorities. #

Grant Broadcasting stations start over under new name

By **DIANE MERMIGAS**
Senior reporter

The independent UHF stations formerly owned by bankrupt Grant Broadcasting and operated by Milt Grant began new operations on June 30 under the name Combined Broadcasting Inc.

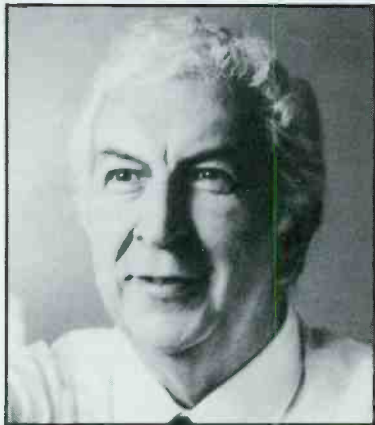
The reorganization, which has been in the works for more than a year, came just weeks after the Federal Communications Commission gave final approval to the plan.

In addition to the name change, new executive appointments also became effective.

Al Krivin, formerly with Metro-media, has become chief executive officer of Combined Broadcasting.

Robert O'Connor, formerly the general manager of such major-market stations as WTTG-TV in Washington and WNEW-TV in New York, is executive vice president of the new company's broadcast group and chief operating officer of the new company.

In addition to overseeing the operations of Combined Broadcasting's three UHF stations, Mr. O'Connor also will serve as general manager of its Philadelphia outlet,



MILT GRANT

Plan in works for one year

WGBO-TV.

Steven Friedheim, formerly with Southwest Multimedia, recently was appointed general manager of Combined's Chicago station, WGBO-TV.

Jerry Carr, who had overseen station operations for Grant Broadcasting, has become general manager of Combined's Miami station, WBFS-TV.

Mr. Krivin will serve as the man-

agement representative to the company's new board, which will be comprised of three representatives of the program suppliers and three representatives of the noteholders to whom Grant Broadcasting owed in excess of \$200 million.

As previously reported, the creditors and noteholders will share ownership and management of the new company.

In an effort to pay themselves back over the course of the next eight years, they will attempt to improve the performance of the three independent TV outlets. Combined Broadcasting has contracted HR Broadcasting Corp. to manage the three stations.

Over the past two months, HR Broadcasting has acquired more than \$20 million in off-network and first-run syndication programs for the three stations. Most of the acquisitions will be available for broadcast this fall.

Among the programs that have been acquired are "St. Elsewhere," "Brothers," "Mama's Family," "It's a Living," "Taxi," "The Brady Bunch," "Happy Days," "The New Leave It to Beaver" and a number of movie packages. #

TNT plans movie on Donald Trump

By **JANET STILSON**
Staff reporter

NEW YORK—Vice President George Bush and real estate tycoon Donald Trump were on hand here last Thursday as Turner Network Television officials unveiled plans for special programs.

At a luncheon designed principally for advertisers, Mr. Trump appeared to announce that the forthcoming TNT service will produce a TV movie on his life.

Gerald Hogan, president of Turner Entertainment Networks, said the movie will premiere in 1989 and, while no budget has been set, the service expects to spend \$3 million on the show.

Ted Turner, TBS president and chairman, also announced a TV movie remake of "Billy the Kid," scripted by Gore Vidal, and a

four-hour, \$12 million miniseries, "The Story of Michelangelo," which will be co-produced with the Italian network RAI.

Mr. Turner said a \$250 million program budget for the next two or three years is planned for TNT.

TNT's ad time will be sold in conjunction with Superstation TBS and a 0.6 TNT rating (percentage of TV homes) will be guaranteed to advertisers.

Vice President Bush stopped by the luncheon after speaking at another function in the Waldorf Astoria. "I would be remiss if I didn't pay my respects" to TBS, he said.

Meanwhile, TNT gained 230,000 more subscribers with the signing of its first American Television & Communications Corp. system, Manhattan Cable Television. #

Outlet management makes \$115 million buyout offer

By **DIANE MERMIGAS**
Senior reporter

Management of Outlet Communications last week proposed a \$115 million stock buyout that would be a giant step toward taking the company private only two years after it became a public concern.

In the offer, Outlet management is seeking to acquire a 58 percent stake of the company that is held by Wesray Capital Corp. and other shareholders.

In a separate move, Outlet directors, during a special meeting last week, rejected offers for two of the company's large-market UHF independents.

Emmis Broadcasting sought to acquire Outlet's Indianapolis station, WXIN-TV, for \$17 million.

And an investor group headed by William Schwartz of Atlanta and Dillon Read & Co., a New York investment banking concern, offered to buy WATL-TV in Atlanta for \$13.5 million in cash and \$3 million in additional considerations.

Outlet officials said they believe the properties were worth more.

The buyout offer is part of the original partnership agreement set up between Outlet management and Wesray two years ago.

At that time, Wesray and Mutual Benefit Life Insurance Co. joined the group led by Outlet Chairman Bruce Sundlun to acquire the company from the Rockefeller Group in a leveraged buyout.

David Henderson, president and chief operating officer of Outlet, said because terms in that agreement providing for a proposed partnership buyout were activated by Wesray six months ago, he believes Wesray officials will accept management's \$22.50-per-share offer.

Under the terms of the offer, Outlet would buy back 1.9 million shares held by Wesray and another 1.9 million shares held by Mutual Benefit, in addition to a \$1.5 million junior note held by Mutual Benefit.

Currently, about 21 members of Outlet's management hold 17.7 percent of the company's 6.5 million outstanding common shares.

The management will also seek to buy another 20 percent stake held by a number of investors. #

House OKs colorization bill

(Continued from Page 3)

The insertion of commercials or public service announcements would not trigger the requirements.

A colorized version of a film would also have to be prefaced by a panel card that says, "Colorized version of the original work; certain creative contributors did not participate."

Paul Bjorklund, an aide to Rep. Robert Mrazek, D-N.Y., one of the legislation's foremost sponsors, said routine broadcast practices, such as edits for sex, violence and running time, would trigger the labeling requirements for protected films.

"You can still colorize; you can still edit; but if you do, it must have a label," said Mr. Bjorklund. "It's really a truth-in-advertising approach to protecting these films."

However, the final compromise version eliminated some of the problems broadcasters had with the bill.

For example, gone is a requirement that would have stipulated that colorized films be broadcast under a new title.

The earlier version of the bill, which was attached to a funding bill for the Interior Department, would have vested the power in a nine-member federal commission to protect an unlimited number of films.

It never spelled out what sorts of disclosures a broadcaster would have had to make, and appeared to allow a film's director and writer to file copyright infringement suits for violations.

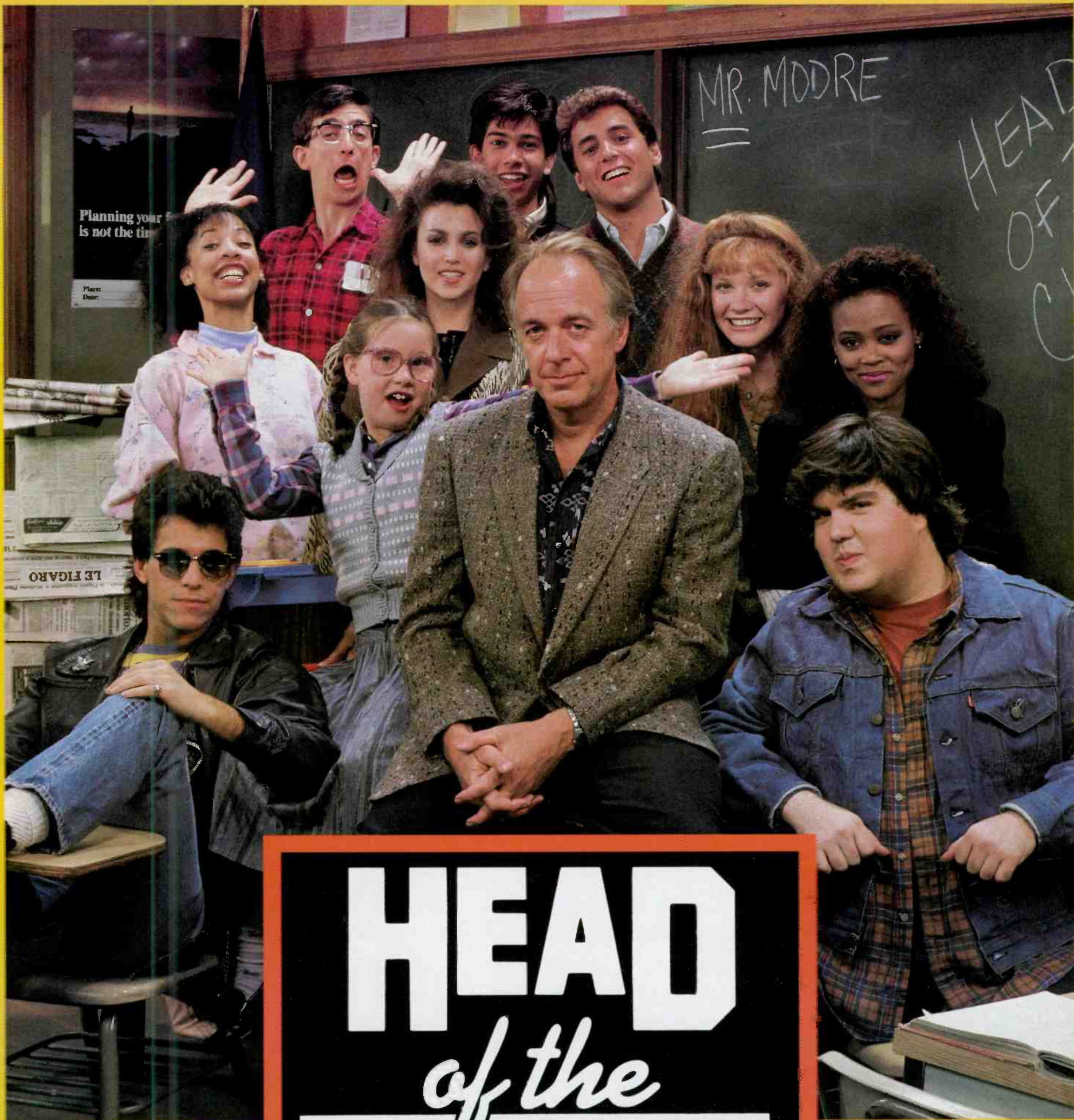
In the current version, which was worked out as a compromise between bill proponents and Jack Valenti, president of the Motion Picture Association of America, the labeling requirements were spelled out, the language that would have permitted a film's creators to sue was scrapped, and the cap of 25 films a year was imposed.

Also, four members were added to the board, including the NAB and MPAA presidents.

Also scrapped was language that would have required a broadcaster to disclose whether the picture's original director and writer wanted to disassociate themselves from the broadcast version of their film.

Yet broadcast industry sources say they still have serious concerns over a provision in the legislation that would permit the board to make the labeling requirements more onerous by a two-thirds vote, because broadcasters have but two sure votes on the board—those of the NAB and MPAA representatives.

The rest of the members would be drawn from such organizations as the directors and writers guilds. #



HEAD *of the* CLASS

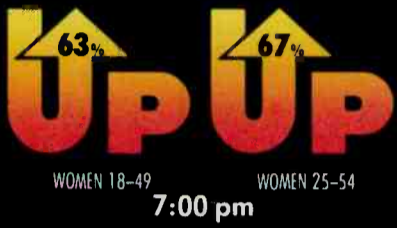


WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company

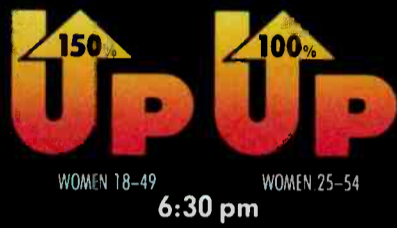
May E.T.

Entertainment Tonight
May '88 vs. May '87 Time Period Shares.

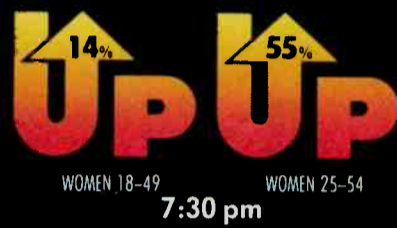
LOS ANGELES / KNBC



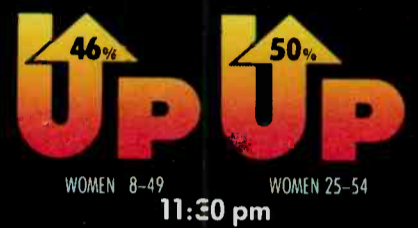
CHICAGO / WBBM



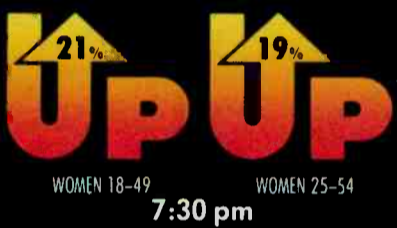
PHILADELPHIA / WCAU



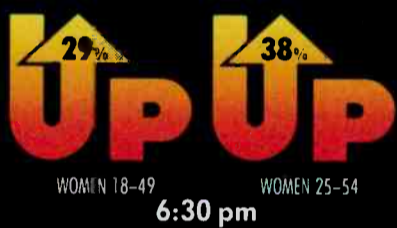
BOSTON / WNEV



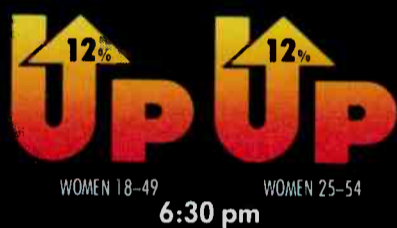
DETROIT / WXYZ*



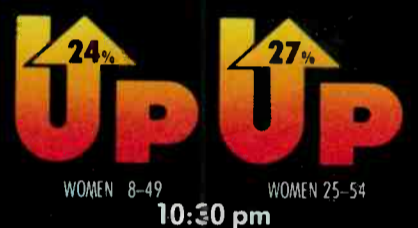
HOUSTON / KPRC*



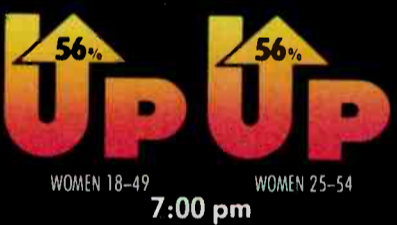
DENVER / KMGH



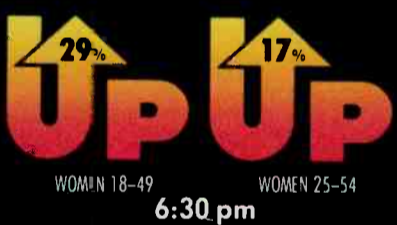
PHOENIX / KTSP



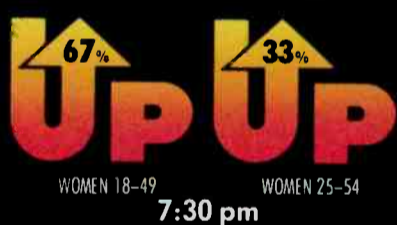
INDIANAPOLIS / WRTV*



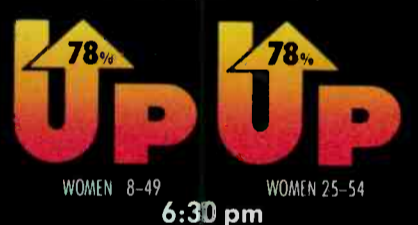
KANSAS CITY / WDAF



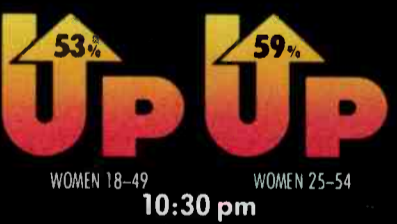
CINCINNATI / WKRC



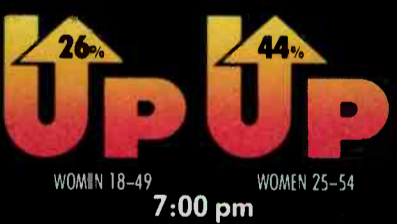
MILWAUKEE / WITI



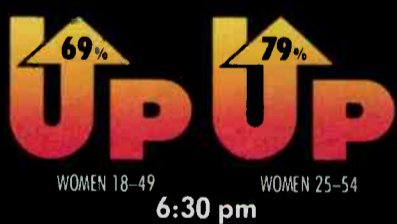
NASHVILLE / WTVF*



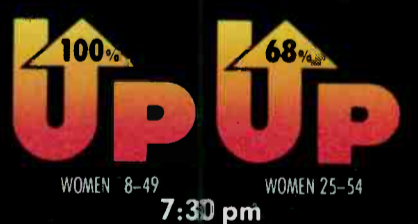
BUFFALO / WGRZ



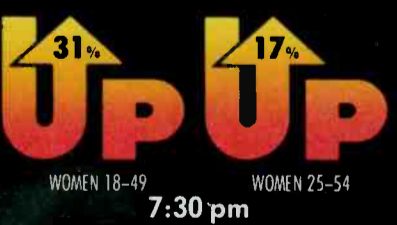
MEMPHIS / WREG



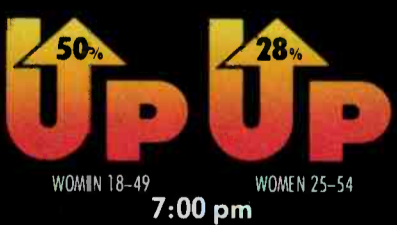
PROVIDENCE / WJAR



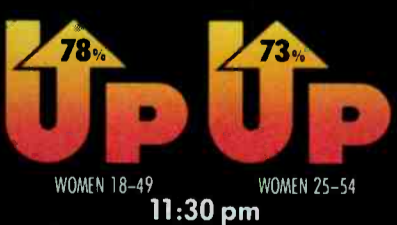
DAYTON / WHIO



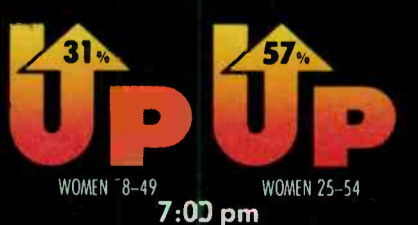
GREENSBORO / WXII



ALBANY / WRGB

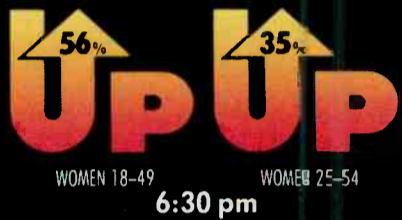


JACKSONVILLE / WTLV

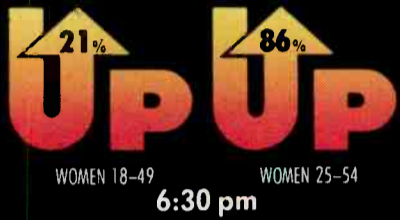


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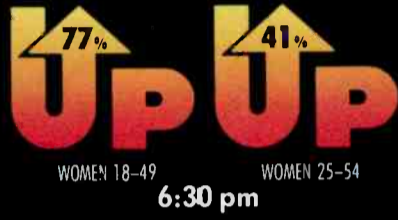
FRESNO/KSEE



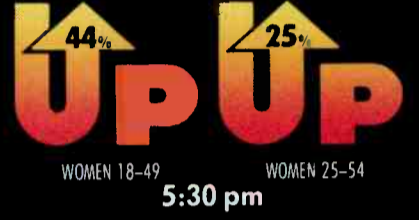
OMAHA/WOWT*



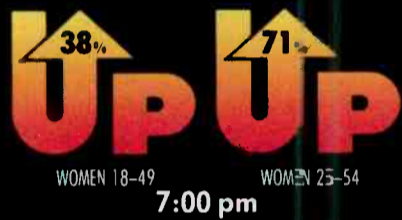
PADUCAH/WSIL*



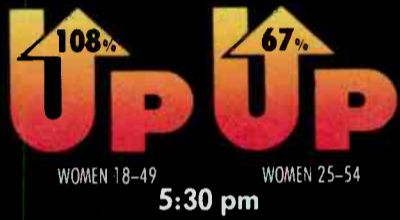
PORTLAND-AUBURN/WCSH*



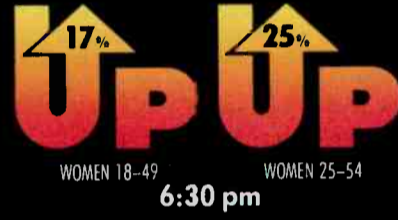
BURLINGTON/WNNE*



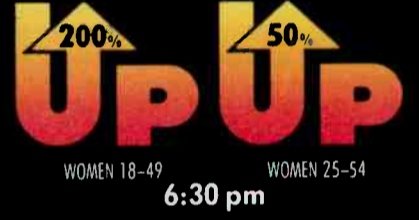
FT. MYERS/WEVU



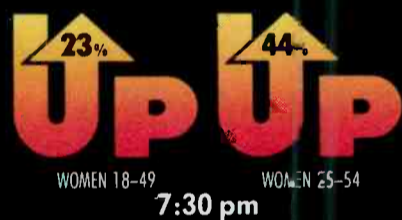
FARGO/WDAY*



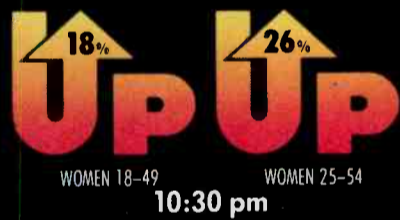
COLUMBUS-TUPELO/WWSB



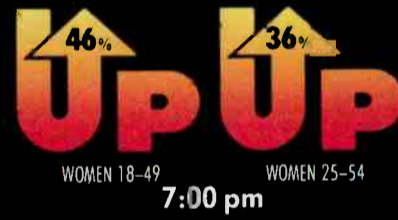
BAKERSFIELD/KERO*



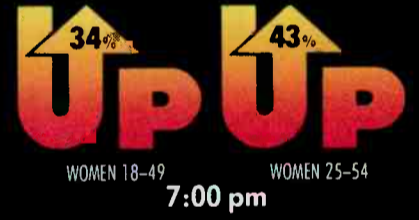
BOISE/KIVI



CHICO/KRCR



MEDFORD/KOBI*



We've just wrapped up our seventh season, and as you can see, the key word is "up."

Up in key women demos. Up in large markets. Up in small markets. And up a whopping 150% in our inaugural season on WBBM in Chicago.

No wonder WABC in New York has joined a growing list of stations who have bought "Entertainment Tonight" for access this fall.

So keep watching. Our eighth season is coming "up."

ENTERTAINMENT
TONIGHT[®]



SOURCE: ARB, (NSI) % increase May '87 to May '88, (partial listing) © 1988 Paramount Pictures Corporation. All rights reserved.

Senator withdraws from drug bill

Sen. John Danforth, R-Mo., a primary architect of legislation that would require broadcasters to air **paid anti-drug ads**, has abandoned the effort, an aide said last week. According to the aide, Sen. Danforth was concerned that, rather than spurring more anti-drug messages, the legislation could put a damper on stations voluntarily airing public service messages. His withdrawal is likely to damage prospects for the bill, which the National Association of Broadcasters has hotly opposed. However, Sen. Ernest Hollings, D-S.C., who co-sponsored the bill with Sen. Danforth, still wants to examine ways to use the media to provide warnings about drug abuse. He still intends to hold a hearing on the matter, an aide to Sen. Hollings told *The Insider*.

At least a dozen **ABC and CBS network affiliates** are likely to clear four prime-time "Unauthorized Biography" specials now being readied by Orbis Communications, a New York-based syndicator. The first of the specials is slated to air in October, a period that ABC and CBS are still scrambling to program as a result of the writers' strike. Bob Turner, chairman of Orbis, says he is now entering negotiations with several station groups, which he would not identify, to pick the best air date. So far, Mr. Turner reports, there has not been a nibble from NBC affiliates, who he reckons are in decent shape this fall with the Summer Olympic Games, the World Series and other strike-proof programing.

Upfront barter activity crackled last week with some syndicators registering astonishing cost-per-thousand increases in what was supposed to be a flat television upfront market. Most of the higher-rated returning first-run series have easily commanded double-digit increases. But the most dramatic price hike was the 50 percent increase on advertising time in Buena Vista's "Win, Lose or Draw," which is handled by Camelot Entertainment, the barter arm of King World Productions. Camelot was able to get such a stiff increase, sources say, because "Win, Lose or Draw" has upgraded clearances in a number of markets during the last year.

THE INSIDER



SEN. JOHN DANFORTH, R-MO.
Abandons paid anti-drug ad plan



BARBARA CORDAY
Talking career move with HBO

Although NBC officials give no credence to this scenario, cable insiders maintain that **NBC's ultimate game plan** for its planned business cable service, Tempo Television, is to make it a broad-based news network. However, Tele-Communications Inc., which is leasing the channel to NBC and is an investor in Turner Broadcasting System—and thus CNN—is said to have told NBC the agreement is off if a full news service emerges. But insiders question whether it would be easy for TCI's John Malone, powerful as he is, to pull the plug if a news-based NBC Tempo service goes over big with other cable operators.

As some of the male executives who run Denver-based **American Television & Communications Corp.** are relocated to Stamford, Conn., as part of Time Inc.'s effort to consolidate the cable company, some of their wives will

not be following their men to the East, according to insiders. That's because, sources suggest, some of the ATC executives view the trek east as a temporary career move.

Barbara Corday, one of television's most highly placed women executives when she was president of Columbia Pictures Television, acknowledges that she has talked to HBO President Michael Fuchs about taking a post with the payable service. But Ms. Corday says no deal has been signed and she won't say what post she's considering.

Satcom Inc., a small Billings, Mont.-based cable operator that asked the FCC two years ago to place **multiple ownership restrictions on cable operators**, has not given up the fight, even though its petition has been gathering dust at the agency. Les Hilliard, Satcom president, says he's biding his time, hoping that a Democrat wins the presidential election and installs some FCC commissioners "who care about the little guy." Mr. Hilliard notes that the Department of Commerce has even called for an FCC investigation. Meanwhile, Bill Johnson, deputy chief of the FCC Mass Media Bureau, said, "It is not being worked on, but it is not forgotten."

NATPE International's board voted last week to institute an annual black-tie dinner to be held in New York to honor corporations such as IBM, Mobil Oil and Hallmark, which have provided major corporate funding on a number of TV series. The first gala is slated for fall 1989. Meanwhile, Phil Corvo, NATPE's executive director, says the board has voted to add several new panels to next year's programming conference, to be held in Houston. Among those new sessions is one called "Flash and Trash of Tabloid TV."

And finally, high on this Insider's summer reading list is the upcoming July issue of *Manhattan inc.* magazine, with its sizzling cover story on **Sid Sheinberg**, president of MCA. Mr. Sheinberg unabashedly takes aim at his rivals, particularly Disney archrival Michael Eisner, calling him an "ego-maniac" who suffers from "a failure of character."#

—Written by Marianne Paskowski from bureau reports

Media Central creditors propose liquidation plan

By **DIANE MERMIGAS**
Senior reporter

Creditors of bankrupt Media Central Inc. have proposed liquidating the company's assets and selling its independent TV stations to a handful of smaller group owners.

Several other liquidation plans also have been filed with the bankruptcy court of the Eastern District of Tennessee by several broadcast groups seeking to acquire some of the eight TV stations owned by Media Central.

The plans were filed late last month after a reorganization plan offered by Media Central's current ownership was rejected by the company's creditors.

The management plan essentially called for the current owners to retain control of the company and each of its medium-sized stations. Full, interest-free payments to creditors would be made over the next 10 years.

The creditors' alternative plan calls for the sale of Media Central's Knoxville, Tenn., station, WKCH-TV, to Southwest Multimedia for \$7 million, which essentially would pay off the outlet's existing debt.

The plan also calls for the sale of Media Central's Huntsville, Ala., station, WZDX-TV; and Jackson, Miss., station, WDBD-TV, to Act III Communications for \$7 million each, which also would pay off their existing debt.

The company's Huntsville, Jackson and Knoxville stations are con-



BERT ELLIS
President of Act III

sidered to be the most marketable because of strong performances.

The creditors also proposed that program syndicators would take control of Media Central's Kansas City, Mo., station, KZKC-TV, the management of which would be handled by Act III. KZKC accounts for half of the company's outstanding \$33 million in claims.

KZKC was recently fined \$2,000 for the prime-time airing of "Private Lessons," a film the Federal Communications Commission deemed to be indecent. In a subsequent statement, Media Central Chairman Morton Kent implied that issue was fueled by Act III owner Norman Lear as part of an effort to

take control of the stations.

Bert Ellis, Act III's president and chief executive officer, denied that the company was seeking to take control of Media Central.

Also filing in the Media Central matter is Donatelli & Klein, a Washington-based investment firm, which submitted a liquidation plan proposing to buy six of the company's eight TV stations for a total of \$28 million in outright cash or assumed debt. The two stations Donatelli has not offered to buy are KZKC and KHAI-TV, Media Central's Honolulu station.

Donatelli & Klein in recent years has been unsuccessful in its attempts to buy Media Central outright and has a \$20 million lawsuit pending against the broadcaster.

A third group, identifying itself as Television Associates, also has offered to acquire some of the Media Central stations. However, details of that group's proposal were unavailable at press time.

According to sources, all interested parties have 30 days to respond to the various proposals, after which a decision on one liquidation or reorganization plan will be left to the vote of creditors, most of whom are program suppliers, and to the judgment of the court.

Sources say it is likely Media Central's assets eventually will be liquidated.

Media Central owns most of its TV stations through two-tiered partnerships with a wide variety of investors and partners.#

Viacom selling its Long Island system

By **JANET STILSON**
Staff reporter

NEW YORK—Viacom International raised eyebrows on Wall Street last week with word that its valuable Long Island, N.Y., cable system is on the block.

The potential sale of the 120,000-subscriber system, which represents 10 percent of Viacom's cable television subscribers, was mentioned in the company's preliminary prospectus concerning a \$300 million senior subordinated note offering to pay off debt.

Sources involved in the negotiations said that Cablevision Systems is the leading contender for the Long Island system, but by no means the only one, and that a \$350 million price tag is being discussed.

Ed Hatch, a vice president at Merrill Lynch, noted that Viacom's property would "dovetail nicely" with Cablevision's extensive cable holdings on Long Island, where the company is also headquartered.

Because of the cost efficiencies involved in the pickup of the Viacom system, Cablevision theoretically would be able to generate more dollars than other potential bidders.

An official at United Artists Communications, which also owns cable properties on Long Island, said UA has not held any

discussions on a potential purchase of the Viacom system.

And an official at another system owner on Long Island, Times Mirror Cable Television, said that while his company is "always interested in acquiring near or adjacent systems," he could not comment on whether Viacom negotiations had occurred.

To some extent, negotiations with Cablevision on the property are tied to Viacom's talks with the MSO on buying an equity position in Showtime/The Movie Channel, according to one source.

Viacom has been discussing a 50 percent Showtime/The Movie Channel buy-in with several MSOs for a number of months. But those discussions have been at a low ebb recently as Viacom settled the refinancing of its debt, said Larry Gerbrandt, senior analyst at Paul Kagan & Associates.

The \$300 million subordinated note offering and potential Long Island cable sale give Viacom more negotiating leverage on Showtime/The Movie Channel, he added.

A key MSO participant in those discussions, Tele-Communications Inc., appears to have lost much of its interest in obtaining a portion of the service, according to recent comments made by John Malone, TCI president and chief executive.#

**EVER WONDER WHY
THE GALLERIA IS
CLOSED SUNDAY NIGHT?**

Growth at the top of NBC

When Robert Wright moved from General Electric to the presidency of NBC almost two years ago, it was obvious he would have to grow. He had no real broadcasting experience, he was following the extra-tough act of Grant Tinker, and his bottom-line mentality was quick to grate the strong-willed media executives who suddenly had to report to him.

Happily, the recent meeting of NBC television affiliates in Hawaii made one thing as clear as the blue skies over Maui: Mr. Wright has grown; he has learned quickly; his grasp of broadcasting, though still not a seasoned one, is not a shaky one. In short, NBC appears to be in good hands.

Take, for example, the carefully crafted and clearly effective style that marked Mr. Wright's opening remarks to the affiliates. Eschewing a nearby lectern, he sat on a stool, separated from his audience by nothing more forbidding than open air. He spoke in relaxed tones, shirt open at the collar.

Not bad for a supposedly tense gray-flannel guy who once wrote terse internal memos that newspapers occasionally published, huh?

Yet Mr. Wright's Maui address was not another example of style over substance. The words he spoke were strong, frank and encouraging.

Despite its impressive victories in recent years, Mr. Wright said, NBC could not and would not rest on its ratings and revenues. Instead, the company would reinvest in itself as part of a costly, determined effort to remain atop the heap for years to come. He earmarked marketing, an easily ignored area, for especially heavy reinvestment and said he was fully prepared to endure smaller profit margins while leading NBC into its future.

Not bad for a bean counter from GE, huh?

Later, at a closed meeting with affiliates, Mr. Wright scored points with what appeared to be an on-the-spot decision to abort plans to televise some of the upcoming Summer Olympics on Tempo Television, NBC's new cable service. The affiliates gave him a standing ovation.

Not bad for a low-keyed guy reputed to be a little on the coldly aloof side, huh?

Time will tell whether Mr. Wright is able to reach the goals he has set. And it's easy to be lovable when your TV network is No. 1 and its affiliates are delirious with joy.

Still, Mr. Wright has clearly emerged as a leader with a vision. That makes him a powerful plus for NBC and its affiliates. #

Solving a public relations problem

On Sept. 23, 1985, ELECTRONIC MEDIA published an "Editor's Notebook" in which I bemoaned a public relations practice that's as irritating as slow service, canceled flights and starched underwear.

It has become painfully obvious to me over the last dozen years or so that a small but persistent band of public relations people routinely sends out press releases and then makes follow-up calls to the receiving publications to ask an editor or reporter if he or she got the release.

Worse, too many of the people who make such calls don't know anything about the publication they're calling. So they pluck the name of an editor from the publication's staff listing and place a call to that person. Frequently, the name that gets selected from ELECTRONIC MEDIA's listing is my own.

In 1985, when I wrote my first tirade against this practice, I explained that I typically tried to field such calls politely and thoughtfully. In those days, I'd fumble around on the phone for several minutes trying to determine who on our staff might have received the press release and what its status might be.

When you get as many press releases as we do, it's not easy to track down a single document. For that reason, we have a system for receiving, evaluating and processing press releases. With few exceptions, I am not, as they say, in the loop, which probably explains why our system seems to be pretty efficient.

Anyway, my original column kicked up a fair amount of response from friends and acquaintances in the PR business. One such person—not an intended target—shrieked that she had received several copies of the column from anonymous senders. Others, several in fact, said something like, "Go ahead and admit it, Ron, I can take it. You were talking about me, right?"

Best of all, some public relations folks took the time and trouble to educate me as to why they make those calls. It has changed my life, or at least those years spent fielding calls from public relations professionals.

Put simply, public relations people make the calls because their clients want them to. In other words, a PR official turns out a perfectly clear, well-written press release and mails it

EDITOR'S NOTEBOOK

to the appropriate people at the appropriate publication and then the client says, "Did you call them to be sure they got it?" Pity the PR executive who says no. It is, after all, a highly competitive field.

As hard as it is for clients to accept, press releases probably don't get lost or misdirected very often. If a release doesn't produce a story, it's usually because an editor or reporter took a look at it, decided it wasn't newsworthy and promptly purged it from his or her memory bank.

But the public relations pro who hasn't made that did-you-get-our-release call will never convince the client that the journalists of the world simply weren't excited about his company's latest logo redesign.

Now that I understand all of this, I'm treating the PR follow-up calls differently. Instead of being polite, thoughtful and fumble-tongued, I take the direct approach: "Let me guess," I tell the caller, "your client wanted you to make this call, right?"

Surprisingly, such directness disarms most of the callers. They readily admit, as a young woman did just the other day, that they just want to be able to tell the client that the call was made. "OK," I reply, "you've done your duty. Tell your client that you made the call."

The whole conversation takes less than two minutes. In almost all cases, the public relations person is relieved to be able to get off the phone (and undoubtedly on to the next call) so quickly. So am I. It leaves more time for talking to sources who call us because they want to, not because they have to.



Ron Alridge
editor and publisher

QUICK TAKES

How can the major networks avoid the loss of summertime viewers?



Mike Lee
station manager
KFDA-TV
(CBS)
Amarillo, Texas

"That's kinda the \$64,000 question. I think the networks have to be more responsive to the needs of viewers, who are finding more appealing programming on cable and VCRs. The networks need to respond, and they need to respond quickly."



Terry Wilson
program director
KTUL-TV
(ABC)
Tulsa, Okla.

"Repeat programming is often to blame for declining summer viewership. Special programming helps, like ABC's special on Atlantic Records' 40th anniversary. We need more musical shows, variety shows, something different from programming the other nine months of the year."



Gary Spears
program director
WICS-TV
(NBC)
Springfield, Ill.

"More original programming is the top solution. We need to at least pique the viewers' interest with shows that may come back in the fall. It's not too late for the networks to turn the situation around."

Electronic Media

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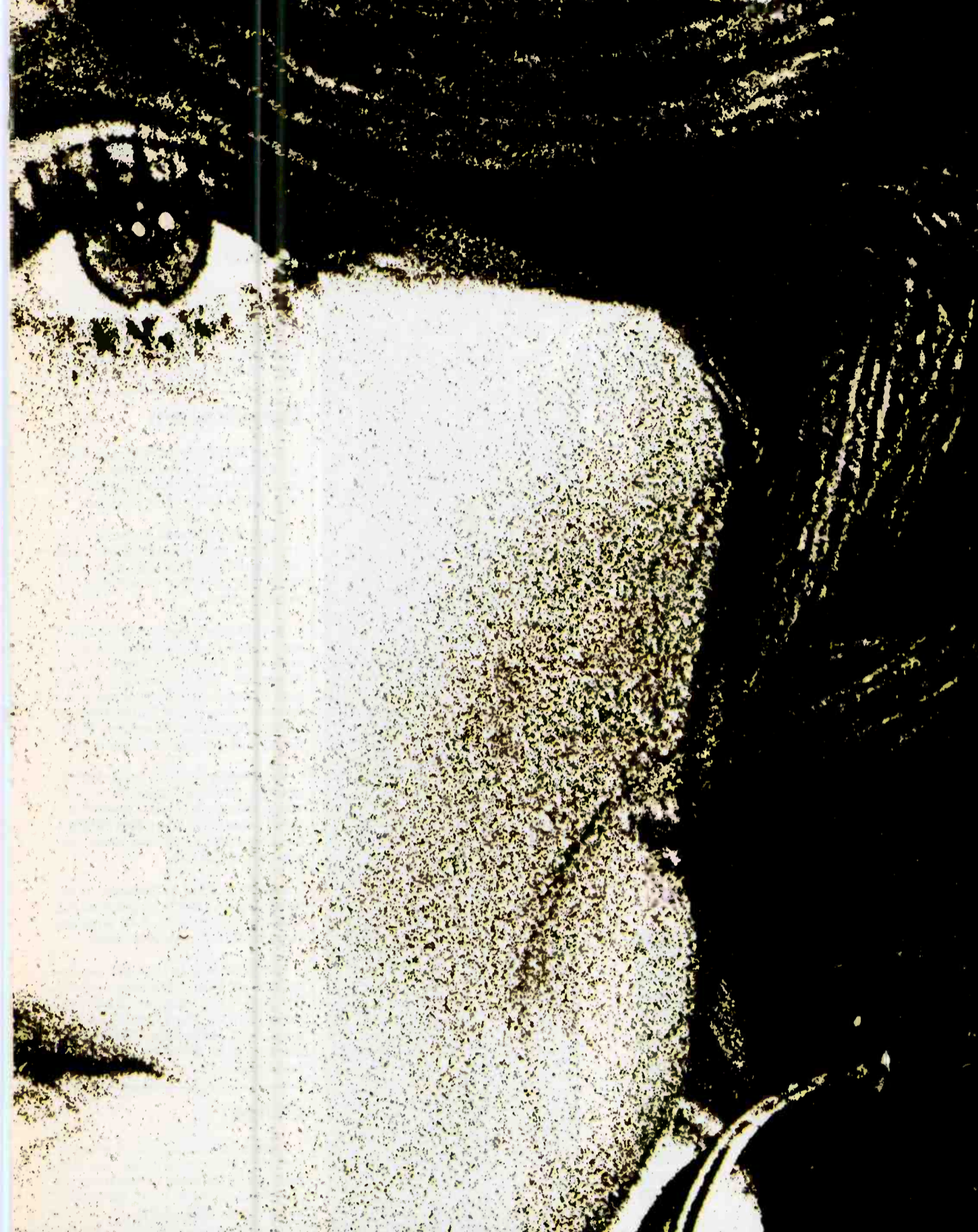
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Mark Monsky, twelve-time Emmy award-winner for news and documentary programming, and a former news director at The NBC Television Stations Division and Metromedia, is the creator and executive producer of *Unauthorized Biography*.

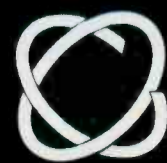
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WHO'S NEWS

Broadcast TV

Robert Kreek to president and chief operating officer, Fox Television Stations, Los Angeles, from executive vice president, Fox Inc. Mr. Kreek replaces **Derk Zimmerman**, who resigned.

Lawrence Lytle, senior vice president in charge of series development and current series programming, Warner Bros. Television, Burbank, Calif., has taken on additional duties in the movies and miniseries

department.

Steve Mills, vice president of motion pictures for television and miniseries, CBS Entertainment, Los Angeles, will take early retirement this month.

Karen Kanemoto to director of financial planning for the television group, Paramount Pictures Corp., Hollywood, from manager of financial planning.

Gary Dreispul to vice president and general manager, WZTV-TV,

Nashville, Tenn., from vice president and general manager, WVAH-TV, Huntington, W.Va.

David Horowitz to director of program information, ABC Television Network, New York, from manager of entertainment publicity. Also, **Janice Gretemeyer-Adams** to director of press relations from manager of community relations; and **Joanne Berg** to manager of news information from press representative for daytime.

Robert Blackmore, executive

vice president for NBC-TV, has been elected chairman of the American Advertising Federation.

Cable TV

Rick Busciglio to vice president of marketing, CBN Cable Network, Virginia Beach, Va., from director of sales development, CBN, New York.

Mark Hotz to director of affiliate relations, Eastern region, Financial News Network, New York, from regional account executive, Blair

Entertainment, Los Angeles.

Susan Kroll to director of consumer marketing, Viewer's Choice, New York, from manager of consumer marketing.

Bill Patrick to "SportsCenter" anchor, ESPN, Bristol, Conn., beginning in mid-August, from sports anchor and reporter, WFSB-TV, Hartford, Conn.

Journalism

Terry Baker to news director, WNBC-TV, New York, from assistant news director.

Radio

Ray Gardella to general manager, WPIX-FM, New York, from general manager, WICC-AM, Bridgeport, Conn. Mr. Gardella replaces **Marvin Seller**, who is leaving WPIX to pursue other interests.

Syndication

John Rohrs Jr. to vice president, syndication, Midwest region, Columbia Pictures Television, Chicago, from Midwestern sales manager.

John Reisenbach to senior vice president, national advertiser sales, All American Television, New York, from vice president of national advertiser sales.

Jose Manuel Pagani to executive vice president of administration and finance, Coral Pictures Corp., Miami. Mr. Pagani continues as general manager and chief executive officer for two Coral Entertainment Group divisions, Sonotone Music Group and All American Records.

Sal Sardo to vice president of creative services, Buena Vista Television, Burbank, Calif., from director of promotion. Also, **Sue Preston** to production supervisor from promotion coordinator.

Laurie Scheer to manager of acquisitions and first-run programming, Viacom Enterprises, Los Angeles, from coordinator/story analyst.

Steve Clements to producer, Samuel Goldwyn Television's "Body By Jake," Los Angeles, from producer, "Hour Magazine," Los Angeles. Also, **Roseanna Giordano** to director from director, "Fan Club," Los Angeles.

Other

James Miller to vice president, Act III Communications, Los Angeles, from member of the program development team, GTG Entertainment, Culver City, Calif.

Bruce Laval to vice president for theme-park operations, Disney-MGM Studios, Lake Buena Vista, Fla., from director of Epcot Center, Walt Disney World.

Don Clancy to associate, R.C. Crisler and Co., New York, from vice president of affiliate relations, CBS, New York.

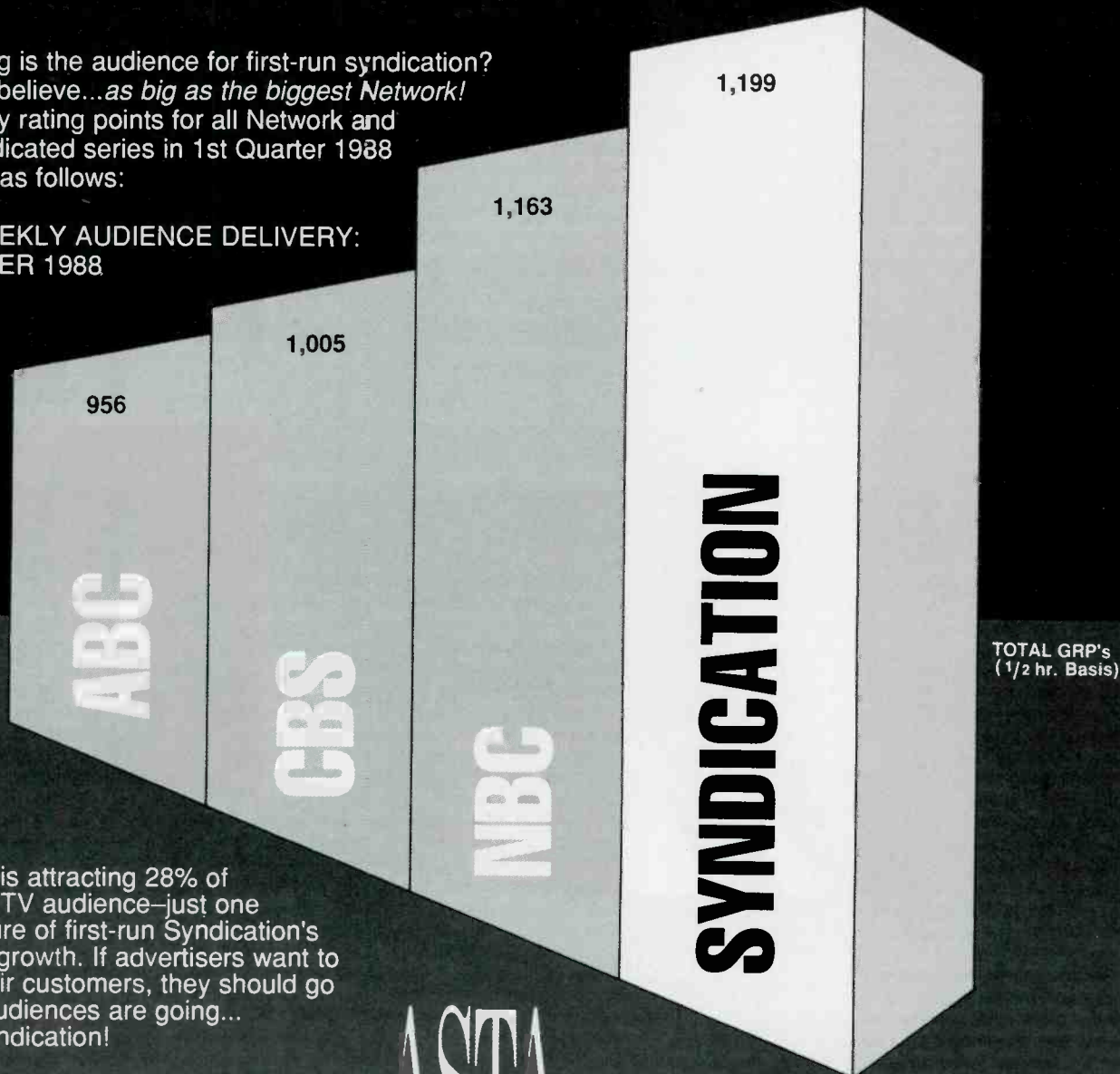
David Fisher to vice president and general counsel, Communications Equity Associates, Tampa, Fla., from president, Veritas Corp., Nashville, Tenn.

Dan Moloney, director of product marketing, Jerrold subscriber systems division, General Instrument Corp., Hatboro, Pa., from product manager, Jerrold's non-addressable converter division.#

SYNDICATION: THE OTHER NETWORK

Just how big is the audience for first-run syndication? Would you believe...as big as the biggest Network! Total weekly rating points for all Network and Barter-Syndicated series in 1st Quarter 1988 stacked up as follows:

TOTAL WEEKLY AUDIENCE DELIVERY:
1st QUARTER 1988



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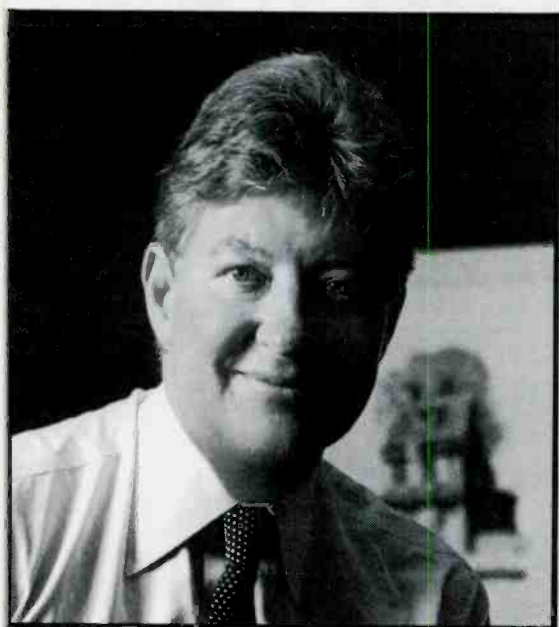
THE FUTURE OF TELEVISION

ADVERTISER SYNDICATED TELEVISION ASSOCIATION

SOURCE: Nielsen Upfront Buying Guide, 1st Q'88 (Networks), Nielsen NSS Q-T-D Ratings, March 27 '88 (Syndication)
*FIGURES ARE BASED on half-hours. Network totals include Olympics, but do not include Network weekend daytime sports, nor the early (6-7am) news shows, as they are not broken out in the UFBG. Syndication totals are for series only, and do not include specials.

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Believing that ‘It’s A Living’ had great potential for ratings and profits, we scheduled it at 6:30PM in the middle of our sitcom line-up.

Well, not only did ‘Living’ hold its own throughout May, it raised our 6:30PM time period rank from 5th last year to 2nd this May, beating two affiliates and passing our independent sitcom competition in share and important demos. It also finished the sweeps with the second highest share of all sitcom strips in the market.

I guess it just goes to prove that in syndication it doesn’t matter where a strip comes from, only where it has the potential to go! ”

Jim Boaz
Vice President & General Manager
WTXF Philadelphia

LORIMARTM
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WHAT JIM BOAZ, GER OF WTXF IN A, HAS TO SAY...

Monday-Friday 6:30PM

STATION	PROGRAM	HH SH	000's				TNS/KDS
			W18-49	W25-54	M18-49	M25-54	
WPVI	ABC World News	34	136	163	126	138	34
WTXF	IT'S A LIVING	12	90	69	62	45	114
WPHL	Facts of Life	11	71	58	38	24	122
KYW	NBC Nightly News	11	33	34	36	40	14
WCAU	CBS Evening News	9	35	46	40	45	14
WGBS	All in the Family	5	23	23	14	13	16

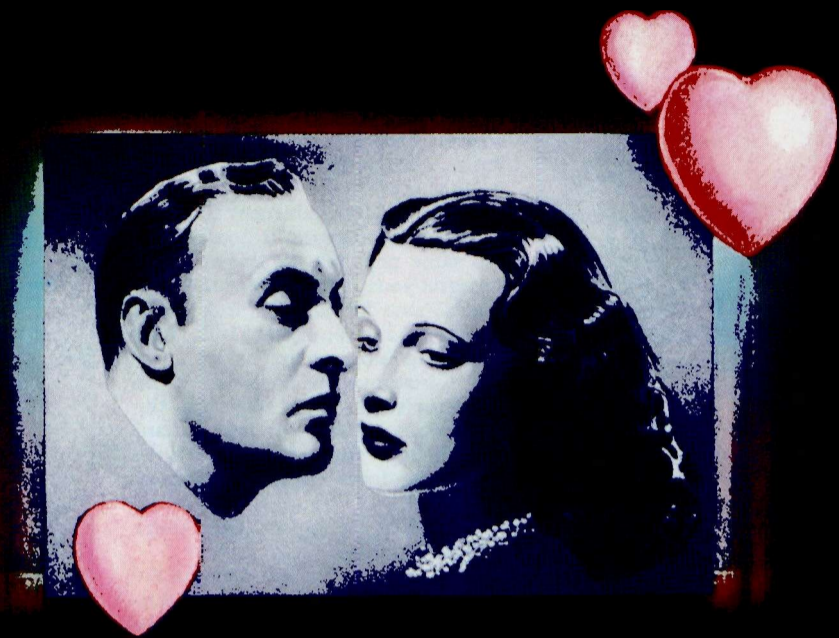
Key Fringe/Access Sitcoms in Philadelphia

STATION	PROGRAM	TIME PERIOD	HH SHARE
WTXF	Family Ties	7:00PM-7:30PM	13
WTXF	Family Ties	6:00PM-6:30PM	13
WTXF	IT'S A LIVING	6:30PM-7:00PM	12
WTXF	Three's Company	5:30PM-6:00PM	12
WTXF	M*A*S*H	7:30PM-8:00PM	11
WPHL	Facts of Life	6:30PM-7:00PM	11
WTXF	Happy Days Again	5:00PM-5:30PM	10
WPHL	Diff'rent Strokes	6:00PM-6:30PM	9
WPHL	Diff'rent Strokes	5:30PM-6:00PM	9
WGBS	All in the Family	11:30PM-12:00AM	8
WPHL	Jeffersons	7:00PM-7:30PM	7
WPHL	Silver Spoons	7:30PM-8:00PM	7
WGBS	All in the Family	6:30PM-7:00PM	5
WTXF	M*A*S*H	11:00PM-11:30PM	5
WGBS	Gimme A Break	5:00PM-5:30PM	4
WTXF	Taxi	10:30PM-11:00PM	4
WGBS	Odd Couple	11:00PM-11:30PM	4
WGBS	I Dream of Jeannie	5:30PM-6:00PM	3

SOURCE: ARB 5/88 (HH SH "IT'S A LIVING" airdates only)

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IT MAY HAVE BEEN
HOLLYWOOD'S GOLDEN ERA,
BUT MOST OF IT WAS
BLACK & WHITE

...UNTIL NOW!

Syndicated exclusivity poses equipment questions for cable

By MELINDA GIPSON

Special to ELECTRONIC MEDIA

When the Federal Communications Commission decided to reinstate some form of syndicated exclusivity rules, commissioners said that cable operators already have the technical means to comply with the new rules.

After all, similar rules were in effect a decade ago.

But blacking out a program isn't the same as giving the viewer something else to watch—and that's what concerns the cable industry.

Some operators have ad insertion equipment handy that could do some of the switching and timing necessary to substitute programs.

But automatically selecting and dropping in shows may prove to be more complicated, cable officials say.

"Some operators may have commercial insertion equipment for some channels," says Brian James, director of engineering for the National Cable Television Association.

"But even these outfits would most likely have to expand that equipment."

Several system operators contacted said they either hadn't heard about the new syndicated exclusivity rules or didn't know whether their equipment would be sufficient to deal with program drop-ins mandated by the rules.

One engineer, however, said he didn't see it as a problem.

Greg Lamb, chief technician for Jones Intercable of Alexandria, Va., says his system already uses both RF and audio-visual switching equipment for program substitutions ordered by ESPN.

One switcher, the SA-6600 made by Scientific Atlanta, has a tunable down converter that can be set to receive alternate transponder feeds.



STEVE EFFROS
Sees syndex problems

"It's called cherry picking. We hook the receiver into a timer, pick a frequency and plug in an alternate event like Georgetown (University) basketball if ESPN blacks out a certain sporting event," Mr. Lamb says.

System equipment can program for seven frequencies at once, Mr. Lamb said.

Jones Intercable, for example, has Monroe-built audio-visual switching equipment that can pick up programs from two sources and route one into the headend.

And if his equipment isn't adequate, he says, the system probably could afford to buy more.

"I've priced timers at around \$700 to \$800 and audio-visual switchers at another \$300 to \$400," he said. "That's pretty affordable if it turns out to be what we need."

Steve Effros, head of the Community Antenna Television Association, says he believes there will be problems, however.

"What will inevitably happen is that a subscriber will lose the last 10 sentences of 'Falcon Crest' and, boom, he'll get 'M*A*S*H,'" says Mr. Effros. "Believe me, you don't want to be the manager of a cable system when that happens."

He points to the small, rural operator with a fully automated system with a headend on top of a mountain. If the timer that blacks out programming goes out of sync in the winter, the operator may have a tough time getting to the site to fix it, he says.

"You can buy a pin timer that will black out a program; it operates on the same principle as the one that turns on your lights when you're not home," says Mr. Effros. "But this is vastly more complicated than switching lamps on and off."

For instance, he says, the cable operator might have to juggle the programming of three or four distant signals and three networks with local broadcast stations' blackout requests.

United Video agrees that there will be problems.

That company, which delivers the Chicago superstation WGN nationwide via satellite to 18 million viewers on 2,000 cable systems, told the FCC in April that "if 1,800 cable systems which carry WGN fall under blackout requirements, there is a potential of 86,400 separate, daily switching operations each day."

But so far, nobody knows what to expect.

"The problem is timing," says Bill Arnold, head of the Texas Cable TV Association, which actively opposed syndicated exclusivity rules. "Until the commission publishes its rules, it's very difficult to respond to them."

The rules, which are expected to

(Continued on Page 24)

United Video proposes 'hybrid superchannel'

One system for substituting programming is the "hybrid superchannel," which has been proposed by United Video in a report called "Distant Signal Carrier Operations Under FCC Syndicated Exclusivity Rules."

In the report, prepared by United Video at the request of FCC Chairman Dennis Patrick and delivered before the new rules were handed down, the company outlined a system that would enable cable operators to maintain their present "hands-off" operation of superstation channels.

Under this system, programming carriers would have to deliver substitute programming to the cable operators.

Technically, such a service involves "an operating complexity much greater than any other video programming service currently transmitted to cable systems," the report says.

United Video has developed some of those systems in its electronic programming guide and preview guide services to cable systems.

Both services involve maintaining a large database of program source schedules and transmitting this information via satellite with alphanumeric and full video signals that can only be received by a specific system.

The four main technical functions of a hybrid superstation would be:

- Obtaining and scheduling programs to replace those blacked out.

- Obtaining and processing information on which primary feed superchannel programs need to be blacked out and when.

- Uplinking three information streams via satellite—the primary superchannel feed, blackout information and alternate programming feed.

- Designing, manufacturing, distributing and maintaining the receive-site equipment needed to automatically switch the primary programming channel to an alternate channel.

United Video says the database required to handle a large number of transactions and balance all these functions would require more than 2.2 million half-hour programming information cells.

The master control database would deliver the syndicated exclusivity blackout switching information over high-speed data lines from the company's Tulsa, Okla., headquarters to the Chicago International Teleport. Syndicated exclusivity control data would then be transmitted on a data subcarrier multiplexed alongside the alternate programming video signal.

Two satellite transponders would be needed to transmit both video streams.

At the headend, this hybrid transmission and reception system would require more sophisticated equipment than currently exists at most cable headends.

United Video could design and produce a switching controller for cable systems that would handle this operation, but Jeff Treeman, United Video vice president for engineering, says that equipment can't cost more than \$500 per channel to be acceptable to the operator.

Setting up this hybrid channel could take three to five years, he said. #

—Melinda Gipson



DBX RTA-1 PROFESSIONAL REAL-TIME ANALYSIS SYSTEM

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New software enhancements have been added to dbx's RTA-1 Professional Real-Time Analysis System. These include enhanced room-response curve capabilities, improved microphone calibration capabilities and customized printout. The price of the RTA-1, an instrumentation-quality, 31-band real-time analysis system, has been reduced from \$6,950 to \$4,500. dbx Professional Products, P.O. Box 100C, Newton, Mass. 02195.

* * *

Simpson Electric Co. has introduced the 1.3GHz universal

PRODUCT UPDATE

frequency counter. The instrument, Model 714, is designed for testing applications from digital and control circuits to high-end radio and telecommunications systems. It features three input ranges—DC to 100MHz; DC to 2.5MHz; and 100MHz to 1.3GHz. It also includes 1ppm time base stability and aging and selectable time base. Suggested price is \$1,395. Simpson Electric Co., 853 Dundee Ave., Elgin, Ill. 60120. #

HDTV, digital concerns voiced

By WILLIAM MAHONEY

Staff reporter

LOS ANGELES—Broadcasters were reminded to prepare for the coming of high-definition TV transmission and warned about some aspects of the present digital video boom at a production conference here last week.

The June 25-28 International Teleproduction Conference and Exhibition, themed "Where Creativity and Technology Converge," drew 1,500 attendees and nearly 70 exhibitors to the Westin Bonaventure and Los Angeles Convention Center.

One of the highlights of the convention, organized by the International Teleproduction Society and NATPE International, was a June 27 session called "New Production Technology." Here, speakers tackled the two top subjects in that arena: HDTV and digital video.

Barry Rebo, president of the New York-based Rebo High Definition Studios, reported on HDTV developments he saw during a recent trip to Japan.

He said Japan is far ahead of this country in developing television technology for the 1990s, comparing it to that country's lead in the field of automobiles in the 1970s and computers in the 1980s.

Early last month, Mr. Rebo attended a public HDTV demonstration by NHK in Japan, which was similar to one he attended there last

year.

"It's quite interesting how much progress they've made in the past year," he said, citing improvements in HDTV cameras and the development of HDTV videocassette recorders.

The producer told the broadcasters that they should be preparing for the arrival of HDTV by recording programming in the format.

But he said there are several drawbacks to trying to produce in HDTV today, specifically the higher cost and bulky equipment.

"The equipment is very big by comparison to what we've become accustomed to, and the light sensitivity is quite limited," he said. "Sometimes it feels like we're doing television back in 1978."

Mr. Rebo, whose company has done HDTV work, including commercials and a feature film, also said that HDTV equipment becomes out of date very quickly since the technology is advancing so rapidly.

He also told the attendees that nine manufacturers, including Sony, Toshiba and Hitachi, are developing a new 1/2-inch HDTV videocassette recorder format for mini-theaters in Japan that will show HDTV programming on 14-foot diagonal screens.

The product will be ready for industrial use within a year.

In the digital arena, Kelvin Duckett, co-owner of 525 Post Production in Los Angeles, spoke about the ar-

rival of digital video, saying both broadcasters and production facilities have some concerns.

Mr. Duckett said that many manufacturers of digital equipment are taking orders, but then aren't able to deliver the product for a long time, often a year or more.

In the meantime, he says, owners of production facilities often end up with expensive equipment while another, better product is introduced at a lower price before they even get their original orders.

"The lead times are getting a little bit outrageous," Mr. Duckett said.

As an example, he cited the year-long wait for delivery of four D-2 machines he expects to receive in January.

He also cautioned broadcasters seeking outside production work that what is being touted as a "digital edit suite" isn't always completely digital.

Mr. Duckett acknowledged "a rush to go digital," but reminded TV station executives that "TV technology is dragging its feet" and the more expensive full digital route isn't always the right way to go.

Doing high-cost digital production work on a program doesn't always have the impact with viewers that it could have, he said, since there is a main analog component in the loop.

"Everyone is watching everything on an analog monitor at home," he said. #

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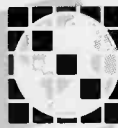
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RESEARCH DIRECTOR: Top 20 Independent TV station needs an individual with experience in the areas of research and ratings analysis. Person must possess strong managerial and organizational skills. Oral and written communication skills a must. Independent TV background strongly preferred. Send resume and cover letter to: **PERSONNEL c/o WPGH-TV 53, 750 Ivory Ave., PGH PA 15214 NO CALLS ACCEPTED...EOE...M/F**

Co-Anchor to compliment our male. Reporting ability necessary. Tape and resume to: Ken Walker, KSFY-TV, 300 North Dakota Avenue, Suite 100, Sioux Falls, S.D. 57102.

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WABC-TV seeks a field producer for its public affairs production unit. Minimum 3 years experience in a major market producing magazine style and in-studio segments. Experience in producing minority programs and specials preferred. No calls, send reel and resume to:

SENIOR PRODUCER
WABC-TV
New York, NY 10023

We are an Equal Opportunity Employer.

ADVERTISING SALES

NEW television show produced in Los Angeles. The producer is looking for a tv advertising person with at least 5 years experience selling air time. The show is live - educational - entertaining with a live audience. Great challenge for an energetic professional who **knows** the business. Contact:

GEORGE GROGAN
P.O. Box 6481
Woodland Hills, CA 91365
818-340-9105
EOE

CHIEF ENGINEER

Major southeastern market UHF station owned by major broadcast company is looking for a Chief Engineer with management experience and knowledge of UHF transmitter. Independent station operation experience is helpful. Good benefits package. Send resume with salary requirements in confidence to:

ELECTRONIC MEDIA
BOX #D-10
220 East 42nd Street
New York, NY 10017

ASSOCIATE PRODUCER

For soon to be syndicated N.Y. talk show. Prefer at least 3 years hands-on experience producing segments for live, national or major market talk shows. Looking for aggressive booker with excellent writing and people skills. Minorities encouraged to apply. Send resume to:

MICHAEL GELMAN
7 Lincoln Square
New York, NY 10023
We are an Equal Opportunity Employer

GENERAL SALES MANAGER

CBS affiliate in 34th market is looking for an aggressive creative and intelligent leader for our sales department. If you have a successful sales management track record and can demonstrate a strong ability in effective inventory control, pricing, and creative planning and sales strategy, we'd like to hear from you. Send resume to:

Tony Twibell
General Manager
WSPA-TV
P.O. Box 1717
Spartanburg, S.C. 29304
EOE

DESIGN DIRECTOR

WHAS-TV is looking for a multi-talented Design Director to supervise our broadcast design department and create innovative graphics, print advertising, and outdoor advertising for the station. Experience with Ampex Ava 3, Paintbox, Vidifont 5 and ESS 3 with Stillstore needed or equivalent. If you can motivate a staff of creative team members, send your resume and tape to:

PROMOTION MANAGER
WHAS-TV
520 West Chestnut Street
Louisville, KY 40202
(No phone calls, please)
Equal Opportunity Employer

Network affiliates seeking writer/producers for Creative Services Departments (Top 15 markets). Strong creative writing & producing skills essential. Experience and ability to be a self-starter required. Send resume/salary info to:

ELECTRONIC MEDIA
Box #D-09
220 East 42nd Street
New York, NY 10017
EOE

PRODUCTION ASSISTANT

For soon to be syndicated N.Y. talk show. Prefer at least 2 years production experience on live tv talk show. Should possess excellent organizational writing and people skills. Minorities encouraged to apply. Send resume to:

MICHAEL GELMAN
7 Lincoln Square
New York, NY 10023
We are an Equal Opportunity Employer

South Florida's number one independent television station seeks hands on Chief Engineer. Only experienced engineers need apply. EOE. Contact: **General Manager**
WBFS-TV
P.O. Box 4633
Miami, FL 33014

TRAFFIC MANAGER: Oversees television station. Computer experience necessary, preferably Columbine. Tax-free income, car and other exceptional benefits. Send resume to: **Debbie Slavkin, Indo-American Entertainment, Inc., 1055 Wilshire Blvd., #1710, Los Angeles, CA 90017.**

Looking for highly qualified candidate to fill positions in management, sales, marketing, on-camera, production, technical or other areas of broadcast & cable operations? **ELECTRONIC MEDIA CLASSIFIED** is for you!

ADVERTISING RATES

Display Rates: Display ads are \$57.00 per column inch. Greater frequency rates are available. Display advertising is available in units of 1 inch or larger.

Non-Display Rates: Non-display classified rates (straights) are \$1.00 per word with a minimum charge of \$20.00 per advertisement

Blind Boxes: Add \$7.50 per advertisement

Deadlines: Copy must be in typewritten form in the New York office by noon Tuesday prior to publishing date. Camera ready display ads should be in the New York office by noon Wednesday prior to issue date. Prepayment required for straight advertising. Send copy and payment to:

Classified Advertising,
ELECTRONIC MEDIA,
220 East 42nd Street,
New York, N.Y. 10017.

ELECTRONIC MEDIA cannot be responsible for advertisements sent via telecopier that are not clearly legible or for ads sent with detailed layouts that we typeset. (FAX # 212-210-0799)

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

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

ELECTRONIC MEDIA cannot recover any work samples sent to advertisers. The identity of box number advertisers cannot be revealed.

TINA SPOSATO
(212) 210-0204

Professional Services

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PRODUCTIONS ATLANTA
Complete On-Location Package
Broadcast crews, world-wide major network experience, Ikegami 79 EAL cameras, Sony 1", 3/4" and Beta SP.
News-Features-Magazine Segments-Promos.
Call LEWIS BAILEY
1-800-637-9876 or 404-379-3837

Stations For Sale

• 100,000 watts Southern Nebraska covering 40,000 with prime signal. Reduced to \$390,000.
• Fulltime within 30 miles of Charleston, West Virginia. \$350,000.
• Powerful AM plus FM in South Central Ohio. Bargain at \$440,000. Terms.
Broadcast Communications Division
BUSINESS BROKER
ASSOCIATES
615-756-7635. 24 hours

60 years ago,
our studio was just
a hole in the wall.

This week we're
opening something
a little larger.

Soundstages, post production, hundreds of technicians, thousands of acres, a million costumes, over 25,000,000 spectators, and that's just for openers.



JOBS

Broadcast TV

KTVU-TV in Oakland, Calif., is seeking an **on-air promotion producer** with two years experience. Strong movie and news promotion experience is a plus. Send resumes to: Micki Byrnes, director of marketing, KTVU-TV, 2 Jack London Square, Oakland, Calif. 94607. Phone: 415-874-0141.

KOKH-TV in Oklahoma City is seeking an experienced **UHF transmitter/maintenance engineer**. Send resumes to: D.K. Hart, chief engineer, KOKH-TV, P.O. Box 14925, Oklahoma City, Okla. 73113. Phone: 405-843-2525.

WTTG-TV in Washington is seeking a **graphic designer** who will be involved with print ads,

video graphics and animation. Minimum of five years design experience required. TV experience is helpful but not necessary. Send resumes to: Personnel Department, WTTG-TV, P.O. Box 6236, Washington, D.C. 20015. Phone: 202-244-5151.

Cable

TeleCable Corp. in Norfolk, Va., is seeking a **local cable ad sales manager** for the Dallas area. Broadcast or cable television ad sales management experience required. Send resumes to: Jerry Machovina, corporate director of advertising sales, TeleCable Corp., 740 Duke St., Norfolk, Va. 23510. Phone: 804-624-5000.

Journalism

WPBT-TV in Miami is seeking a **director** with a minimum of two years experience in directing single and multicamera, studio and remote productions, including news programs. Send resumes to: Michele Wiechelt, administrator of human resources, WPBT-TV, P.O. Box 2, Miami, Fla. 33261-0002. Phone: 305-949-8321.

Other

The **Nebraska Technology Service Corp.**, in Lincoln, is seeking an **interactive videodisc producer/director** to work in conjunction with the University of Nebraska's videodisc design/production group. Degree in broadcast journal-

ism, mass communications or related area and three years TV production experience required. Videodisc experience and computer knowledge desired. Send resumes to: Ron Nugent, Nebraska Technology Service Corp., Box 83111, Lincoln, Neb. 68501. Phone: 404-472-3611.

The "Jobs" column is an editorial feature compiled by Elizabeth Edgerton of our Chicago staff. Media companies having job openings should send the job title and a brief job description to her at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill., 60611. She can be reached by telephone at 312-649-5453. Items must include a telephone number for obtaining further information and an address where resumes can be sent. Decisions on which items are published and what wording is used are made entirely by the editorial staff. #

Cable subscriber rates bill offered in House

By **ROBERT HOMAN**
Staff reporter

WASHINGTON—A congressman from New York has introduced a bill in Congress that would require cable operators to report their subscriber rates monthly to the Federal Communications Commission.

Rep. Charles Schumer, D-N.Y., said he introduced the legislation because no "comprehensive and reliable" rate information is currently available on what effect deregulation of the cable industry has had on rates.

"Some cities have seen rates jump over 100 percent, yet the cable industry reports that, on average, rates have only risen about 6 percent," Rep. Schumer said, referring to a study of rates commissioned by the National Cable Television Association.

An NCTA spokesman said the association will oppose the bill. The congressman recently released a list of 51 cities that have seen their rates jump 50 percent or more since 1987. The data was prepared by Paul Kagan & Associates and Rep. Schumer's office.

The cities on the list with the highest increases are Weston, Conn., 179 percent; Denver, 175 percent; Corvallis, Ore., 148 percent; Russell, Ohio, 124 percent; and Colleyville, Tenn., 116 percent.

Under the proposed legisla-



REP. CHARLES SCHUMER
Seeking data on cable rates

tion, cable operators would have to report their monthly rates to the FCC, starting retroactively from Jan. 1, 1987. Each month, the commission would issue a statistical breakdown.

Cablecasters would also provide descriptions of their tiers of service as well as installation and disconnect charges.

"However you feel about cable deregulation, you'll agree that the debate shouldn't be based on sketchy and biased information," Rep. Schumer said. #

Cable facing dilemma

(Continued from Page 20)

be issued as early as this week, could impose weekly, monthly or daily overlap restrictions, he said.

No matter what the nuances, Mr. Arnold says that, for cable operators to respond to the ruling, "it's, one, going to be expensive, and two, it's going to take time

"The old clock and timer will do a fair job for the blackout, but what do you do with WTBS that broadcasts five minutes off the hour? There are multiple instances of these kinds of problems."

Another consideration, he says, is whether a cable operator can afford to pay full fee for programming, 30 percent of which his subscribers may not be able to watch.

"They'll drop the distant signals just because they'll look at it and say, 'It's too complicated' or 'It's too expensive,'" Mr. Arnold says. "People aren't all telling me this, but my intuition tells me loud and clear."

Meanwhile, superstation opera-

tors and programers are trying to find other, simpler solutions to complying with syndicated exclusivity rules.

WTBS officials said after the ruling was handed down that they would work out their own solution, and Tribune Broadcasting, which owns WGN, will do the same.

Shawn Sheehan, vice president for government affairs for Tribune Broadcasting, said when asked of Tribune's plans, "You're a couple of weeks ahead of us with that question, but it's our thinking that to accommodate the needs of cable operators and to keep them from having an excuse to drop us, it's incumbent upon us to come up with a 24-hour clear signal.

"We haven't put a pencil to what that would involve in terms of program buys or what it would cost," he added.

It will be the burden of the programmer to offer contracts with a no-blackout option at a reasonable rate, he said. #

CALENDAR

July

July 5-Sept. 10, **Rock Music on Television**, screening series, Museum of Broadcasting, New York. Information: Letty Aronson, 212-752-4690.

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

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

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

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

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

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

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

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

July 12, **Cable operator theft of service seminar** sponsored by the Southern California Cable Television Marketing Council, Pacifica Hotel, Culver City, Calif. Information: Aisha Wofford, 213-684-7024.

July 12-14, **Sterling Institute National Sales Manager's Program** sponsored by the Television Bureau of Advertising, Hyatt Regency, Chicago. Information: Lee Barney, 212-486-1111.

July 13, **General membership meeting for the Caucus for Producers, Writers & Directors**, featuring guest speaker James Mooney, president, National Cable Television Association, Chasen's, Los Angeles. Information: David Levy, 213-652-0222.

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

July 14-16, **Channel for Change**, National Federation of Local Cable Programmers 11th annual national convention, Hyatt Regency Hotel,

Major events

CTAM 88

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

VSDA

Las Vegas Aug. 7 to 11
Information: Doris Robin, 609-596-8500.

Radio '88

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

MIPCOM

Cannes, France Oct. 12 to 16
Information: Barney Bernhard, 212-967-7600.

TvB annual meeting

Las Vegas Oct. 17 to 19
Information: Lauren Schachter, 212-486-1111.

RTNDA

Las Vegas Nov. 30 to Dec. 3
Information: Patricia Seaman, 202-659-6510.

The Western Show

Anaheim, Calif. Dec. 7 to 9
Information: Jerry Yanowitz, 415-428-2225.

NATPE

Houston Jan. 24 to 27
Information: Nick Orfanopoulos, 213-282-8801.

Tampa, Fla. Information: Sue Miller Buske, 916-456-0757.

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

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

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

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

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

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

July 23, **Technical seminar** sponsored by the Rocky Mountain Chapter of the Society of Cable Television Engineers, Ramada Republic Park, Den-

ver. Information: Steve Johnson, 303-799-1200, ext. 621.

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

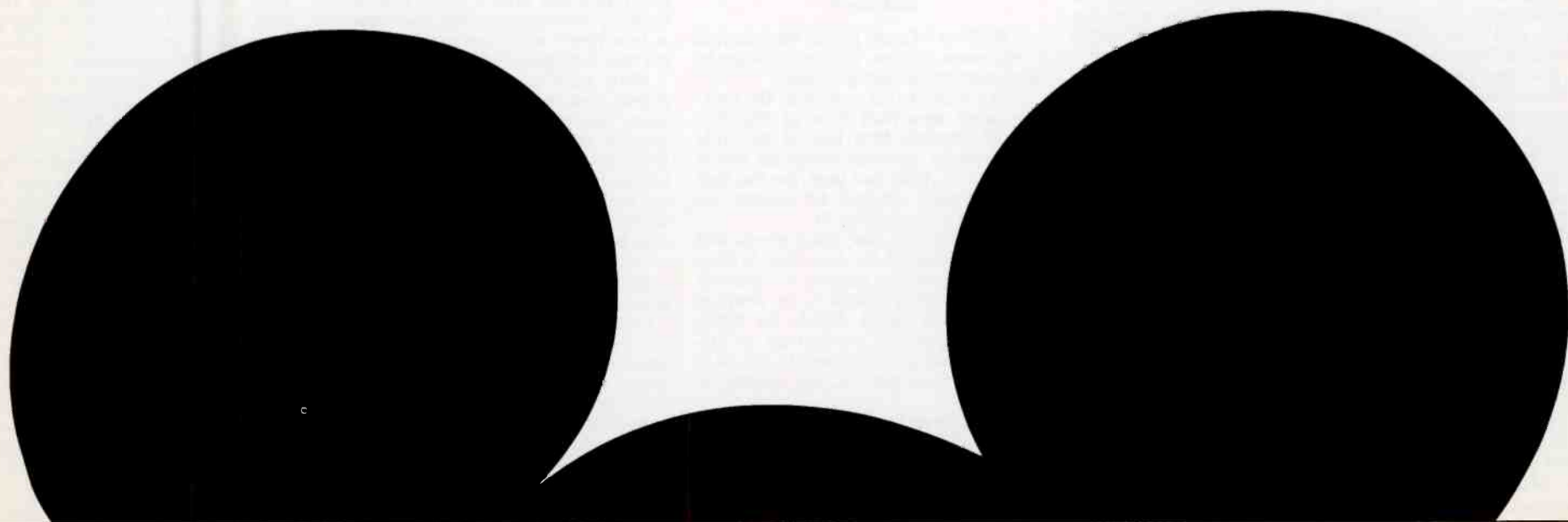
July 25-27, **Financial Planning and Analysis**, hands-on certificate program co-sponsored by Women in Cable and the University of Denver, University of Denver, Denver. Information: Pam Armstrong, 303-871-2927.

July 27-29, **National Cable Forum**, cable program networks present latest information to consumer and trade press at the Television Critics Association meeting, The Registry Hotel, Los Angeles. Information: Jim Boyle, 202-775-3629.

July 28, **Technical seminar** sponsored by the Rocky Mountain Chapter of the Society of Cable Television Engineers, Beaver Run Resort, Breckenridge, Colo. Information: Steve Johnson, 303-799-1200, ext. 621.

July 28-30, **Sales manager school**, advanced professional training program for cable ad sales managers and salespeople, presented by the Cable-television Advertising Bureau, Lincoln Hotel and University Conference Center, Indiana University/Purdue University at Indianapolis campus, Indianapolis. Information: Nancy Gomez, 212-751-7770. #

If you're looking for
the greatest
TV production
studio in the world,
just look a little
farther south.



Centel survives takeover threat, at least for now

Officials of Centel Corp. expressed confidence at the company's annual shareholders' meeting last week that they have thwarted attempts by a New York investor group to take control of and dismantle the communications concern.

But, despite management's apparent victory, it could be that Chicago-based Centel and other targeted media concerns, like Media General and MGM/UA, may only be buying time.

Companies such as Centel are attractive takeover targets because of the growth potential of their core businesses, which are likely to continue to improve with time.

The adoption of "poison pills" and other takeover defenses are no substitute for going private or undergoing radical recapitalization. Any media concern, like Centel, that opts to remain public runs the risk of coming under attack by unfriendly forces again and again.

Ironically, the astute management of Centel's cable TV, telephone and cellular businesses (Centel is a \$3 billion company whose 1988 earnings will likely exceed last year's \$157 million) could prove to be as much a form of bait as a deterrent to an unwanted takeover.



BUSINESS BEAT

Diane Mermigas

Centel officials acknowledged as much last week when, in the face of winning its much-publicized proxy fight, they offered shareholders an opportunity to realize more value in their investment in the company.

Centel Chairman John Frazee Jr. announced at the company's annual meeting in Chicago that the company will increase its existing stock repurchase plan, buying back up to 5 million of its 44 million outstanding common shares on the open market—about a \$200 million proposition.

Under a previous plan to buy back up to 1.5 million shares, Centel repurchased 728,000 shares, Mr. Frazee said.

In an interview last week, Mr. Frazee denied that the extended stock repurchase or Centel's recently announced \$763 million acquisition of United Telespectrum, a cellular telephone and paging division of United Telecommunications, were attempts to block a hostile takeover of the company.

Both moves, along with continued expansion of its core businesses, will increase Centel's debt, thereby making it a more-costly takeover prospect.

"Rhetoric didn't lose this proxy fight; facts did," Mr. Frazee said during a press conference following the meeting. "We're an example of a company with a good track record, a bright future and the resources to implement our plans."

He asserted that the company's best defense against such takeover threats is the implementation of its long-term business strategy and "rapidly growing asset values."

Mr. Frazee said Centel's strategy is to expand its cable and cellular phone operations, divest some of its other unrelated businesses (like its long-distance common-carrier and business systems operations), sell a minority stake in its cellular concerns and "sharpen our focus while raising new funds."

In the meantime, Centel executives this week expect the final results of shareholder voting for three contested board seats on the company's 11-member board and a bylaw change that could eliminate the cumulative voting practice that could allow minority shareholders to become directors.

Mr. Frazee said early indications were that Centel was able to win the support of a sizable number of its key institutional investors who hold more than half of the company's shares.

New York financier Asher Edelman; George Lindemann, chairman of Metro Mobil, a New York-based cellular telephone competitor; and John Brennan, president of Metro Mobil CTS, had nominated themselves as an alternative slate for the board.

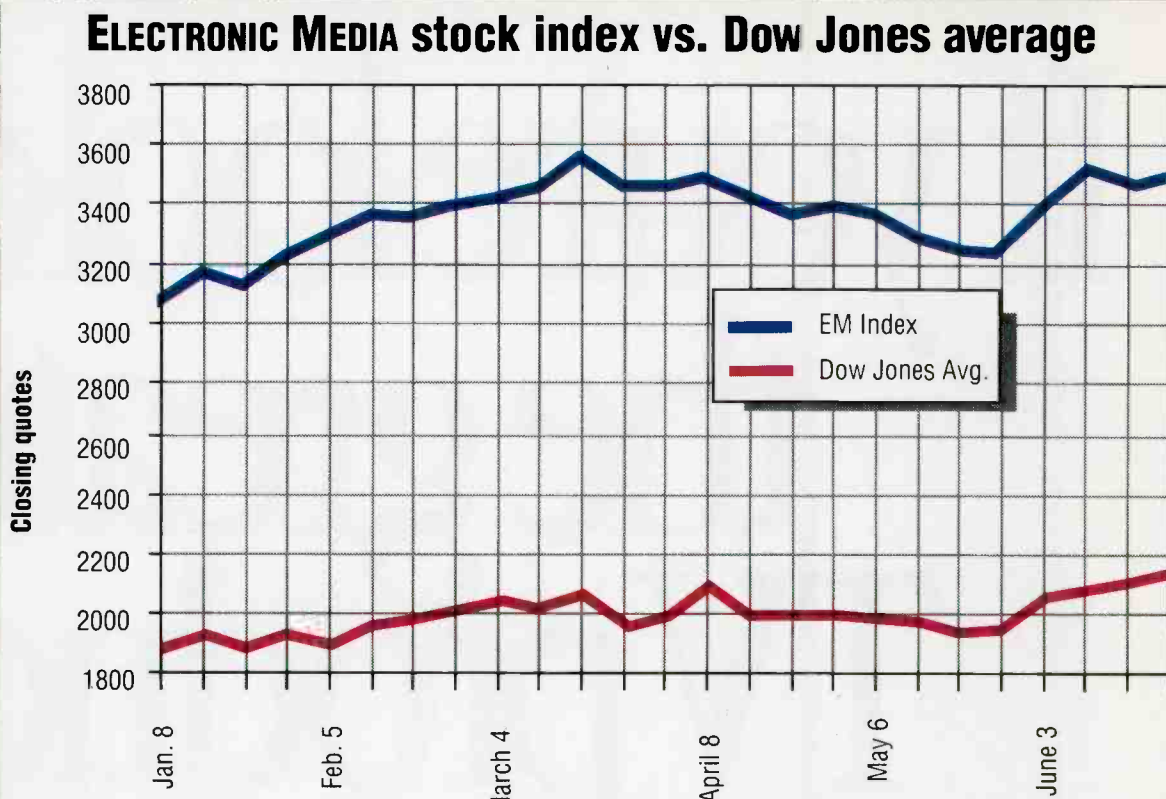
Their dissident shareholder group, the Committee for Maximizing Shareholder Value, controls 5.5 percent of Centel's outstanding common stock. An offer by the Edelman group to buy Centel for \$2.7 billion, or \$65 per share, has been called a "tactical device" by Centel management.

Last week, Mr. Frazee restated his resolve not to yield to "greenmail" demands—a common practice of repurchasing the shares of a hostile suitor for more than the market price—or paying the \$3 million in proxy solicitation costs that the Edelman group has incurred.

Neither Mr. Edelman nor Mr. Lindemann attended last week's meeting in Chicago. But representatives of their dissident group, who all but conceded defeat, said they're reviewing all their options, which range from selling off their Centel interests to launching some new assault on the company.

Mr. Frazee said no thought has been given to selling a minority stake in Centel's cellular operations to the Edelman group, although the dissident shareholders' shares could be repurchased as part of the expanded buyback plan.

"I guess you could call this a temporary defeat," said Burton Lehman, a New York attorney representing the Edelman group. #



ELECTRONIC MEDIA stock index results for the week ended June 24



	June 17	June 24	Change
Comcast	\$15.50	\$16.63	7.29%
Disney	\$61.50	\$65.00	5.69%
Cablevision	\$32.50	\$33.75	3.85%
Time Inc.	\$95.88	\$99.38	3.65%
Gulf & Western	\$42.88	\$44.00	2.61%
Lorimar Telepictures	\$13.13	\$13.38	1.90%
MCA	\$40.88	\$41.50	1.52%
General Electric	\$43.25	\$43.75	1.16%
TCI	\$23.63	\$23.75	0.51%
A.H. Belo	\$29.75	\$29.88	0.44%
United Cable	\$33.50	\$33.63	0.39%
Coca-Cola	\$38.25	\$38.38	0.34%

	June 17	June 24	Change
CBS	\$158.13	\$157.00	-0.71%
Multimedia	\$69.50	\$69.00	-0.72%
Cap Cities/ABC	\$316.25	\$313.75	-0.79%
Tribune Co.	\$38.13	\$37.75	-1.00%
Scripps Howard	\$84.00	\$83.00	-1.19%
Viacom	\$24.25	\$23.88	-1.53%
Turner Broadcasting	\$15.50	\$15.00	-3.23%
Home Shopping	\$5.00	\$4.63	-7.40%



UNCHANGED

Jones Intercable	\$11.75
King World	\$17.88
Gannett	\$32.50

Source: Nordby International

Cable stocks rebound in June

By JANET STILSON
Staff reporter

NEW YORK—Cable stocks experienced a turnaround in June, recovering from an uncharacteristic slump in May.

Ken Goldman, an analyst at the Denver-based securities firm of Hanifen, Imhoff, reports that the 10 multiple cable system operator stocks he tracks were flat in April and then, for the first time this year, dropped 4.8 percent between April 30 and May 31.

But by June 27, the cable stocks had not only made up for lost time in May but kept climbing, gaining 5.7 percent over end-of-May levels to an average \$25.05. That's nearly double the NASDAQ composite's percentage of increase: It was up 2.9 percent to 390.39 in the same time period, Mr. Goldman said.

Mr. Goldman attributed the poor performance in May to investor fears that rising interest rates could affect the private-market value of cable stocks; the

"spooking" effect that congressional hearings about cable's power had on investors; and because cable was "due for a breather" after outperforming the market throughout 1987.

With word spreading through Wall Street that the congressional hearings were "benign," for the most part, and interest rate fears at a lower ebb, Mr. Goldman says in his most recent report on the stocks: "We expect the cable sector to perform in line with the overall market until worries about a recession take hold of market psychology again."

"At that point, we would expect the relatively recession-resistant cable group to outperform the market."

Concurring with Mr. Goldman's view, for the most part, is Steven Aronoff, managing director of the Los Angeles-based securities firm Scudder, Stevens & Clark, who added that the high per-subscriber price expected to be reached with the impending sale of Rogers Cable Systems U.S. systems could further propel a bullish cable scenario.

The biggest gainer in the group during June was Comcast Corp., up 13.8 percent to \$16.50 over end-of-May results. It was followed by Tyler, Texas-based TCA Cable Television, up 12.8 percent to \$33, after its price lost 8.6 percent the previous month. Also posting a large gain was Woodbury, N.Y.-based Cablevision Systems, up 10.1 percent to \$34. Cablevision lost 3.5 percent in May.

Posting smaller increases were the two MSOs that took the most dramatic nose dives in May among the 10 companies. Century Communications, which had dropped 9.2 percent to \$17.25 per share on May 31, increased to \$18 at last count. Jones Intercable, down 9.1 percent in May to \$11.25, has moved up to \$12.37.

Oak Brook, Ill.-based Centel Cable Television proved the exception to the rule in both May and June. It was the only stock among the 10 to gain in May—up 9.3 percent to \$26.50—and it was the only stock to lose ground in June, down 11.7 percent to \$23.50. #

If you produce
game shows, our
new studio comes
equipped with
an audience of
25,000,000.

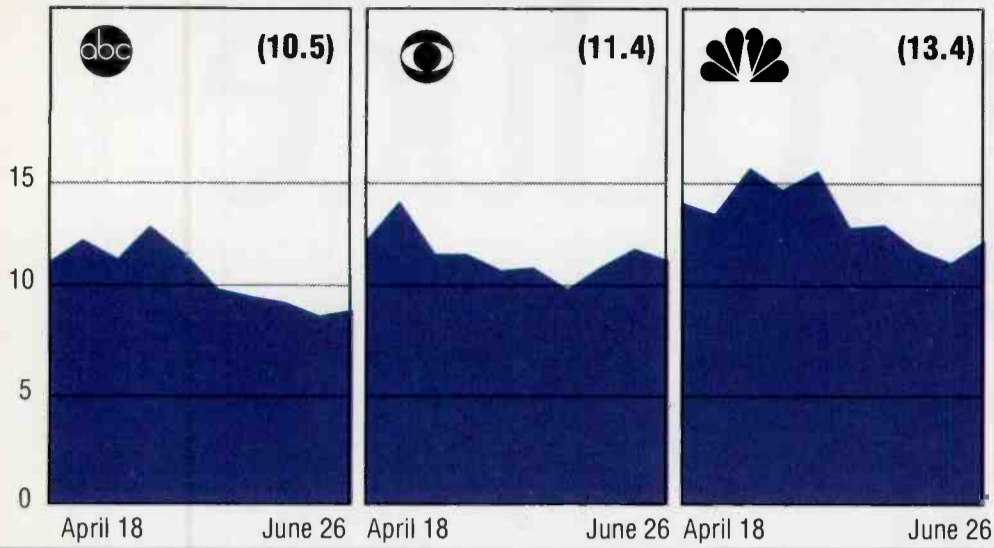
At Disney/MGM, you'll find post production, a satellite uplink, hundreds of technicians, a million costumes, and 25,000,000 spectators from the four corners of Disney World.



OFF-SEASON RATINGS (AVERAGES)

WEEKS 1-10: APRIL 18 THROUGH JUNE 26

NETWORK PRIME TIME



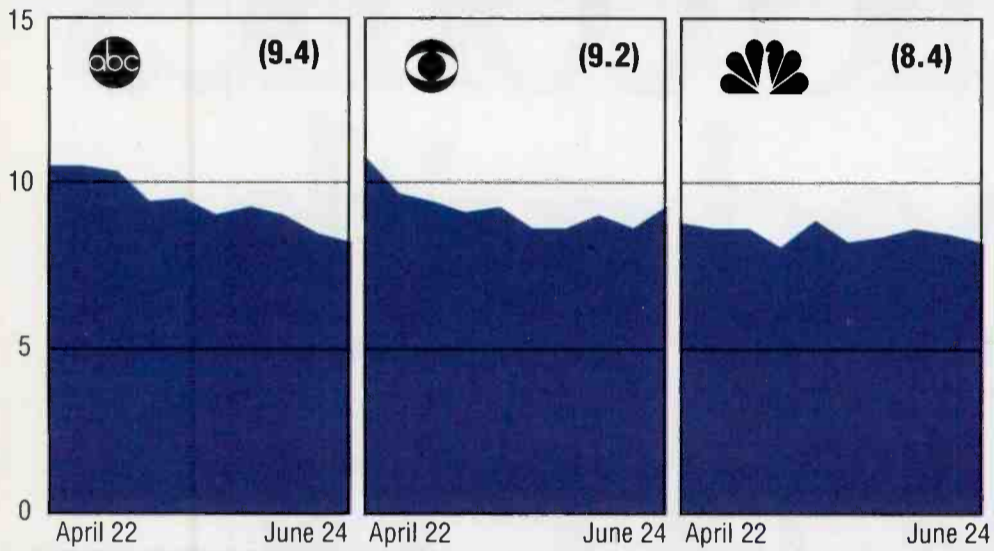
IN THE SPOTLIGHT

What VCR households are taping

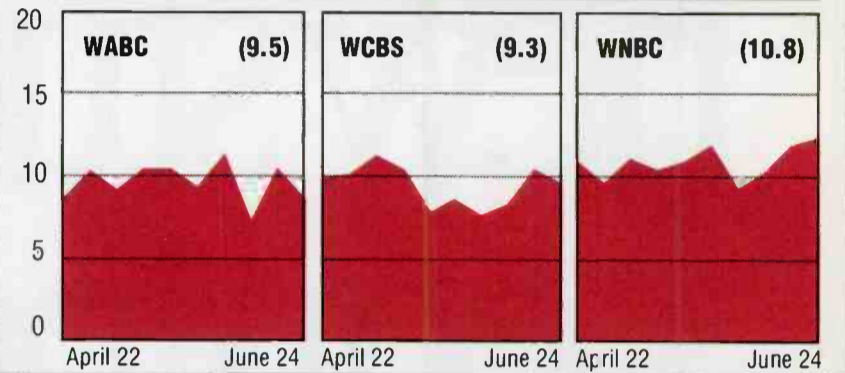
Network affiliates	68%
Independents	14%
Pay services	9%
Cable original	5%
PBS	4%



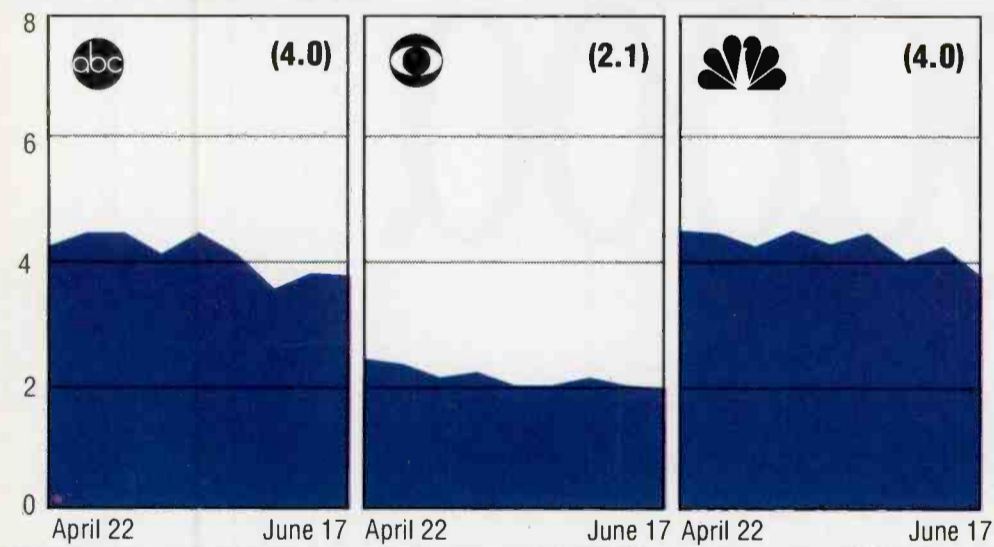
NETWORK EVENING NEWS



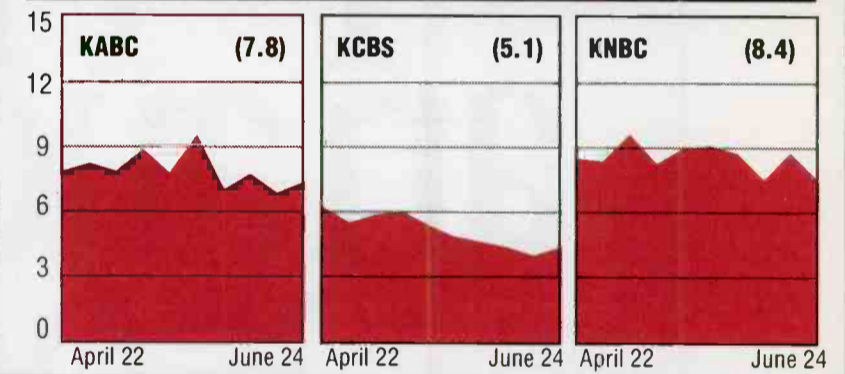
NEW YORK 11 P.M. LOCAL NEWS



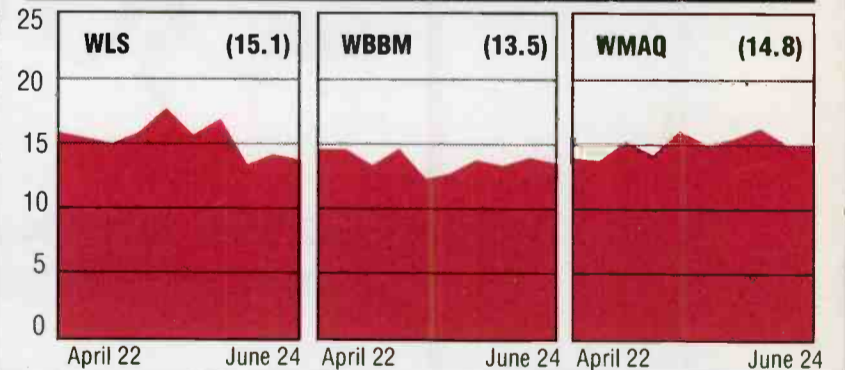
NETWORK MORNING NEWS-APRIL 22 TO JUNE 17



LOS ANGELES 11 P.M. LOCAL NEWS



CHICAGO 10 P.M. LOCAL NEWS



RATINGS/SHARES OF REGULAR PRIME-TIME NETWORK PROGRAMS FOR THE WEEK OF JUNE 20 TO JUNE 26

1. NBA Finals, Game 7	CBS 21.2/37	20. Perfect Strangers, Tues.	ABC 13.1/24	39. Atlantic Records 40th Ann.	ABC 9.3/16	(t) Highway to Heaven	NBC 6.8/13
2. Night Court	NBC 17.1/31	(t) Hogan Family	NBC 13.1/25	(t) My Two Dads	NBC 9.3/17	59. O'Hara	ABC 6.4/14
3. 60 Minutes	CBS 16.9/36	22. Newhart	CBS 12.4/23	41. Family Ties	NBC 9.1/18	(t) MacGyver	ABC 6.4/12
4. NBC Sunday Night Movie	NBC 16.8/29	23. Wiseguy	CBS 11.6/22	42. Mr. Belvedere	ABC 8.9/19	61. Sledge Hammer!	ABC 6.2/13
5. The Cosby Show	NBC 16.7/35	24. 20/20	ABC 11.4/23	43. CBS Special Movie Pres.	CBS 8.8/16	(t) Tour of Duty	CBS 6.2/13
(t) Cheers	NBC 16.7/31	(t) Equalizer	CBS 11.4/22	(t) Best of TV Bloopers/Jokes	NBC 8.8/20	(t) Our House	NBC 6.2/13
7. Murder, She Wrote	CBS 16.3/31	26. Eisenhower & Lutz	CBS 11.1/20	45. I Married Dora	ABC 8.7/18	64. Disney Sunday Movie	ABC 5.9/13
8. A Different World	NBC 16.2/32	27. Matlock	NBC 10.9/21	46. CBS Monday Night Baseball	ABC 8.6/16	65. West 57th	CBS 5.8/13
(t) Tuesday Movie of the Week	NBC 16.2/28	28. Hooperman	ABC 10.8/20	(t) Full House	ABC 8.6/19	66. Probe	ABC 5.5/13
10. Golden Girls	NBC 15.5/34	29. Jake & the Fatman	CBS 10.5/21	48. Sonny Spoon	NBC 8.2/17	67. Hotel	ABC 5.3/11
11. CBS Sunday Movie	CBS 15.4/27	30. Spenser: For Hire	ABC 10.2/20	49. 'Slap' Maxwell	ABC 8.0/15		
12. Hunter	NBC 15.1/33	31. Miami Vice	NBC 10.1/20	(t) thirtysomething	ABC 8.0/13		
13. L.A. Law	NBC 14.0/26	32. Blue Skies	CBS 10.0/20	51. CBS Summer Playhouse	CBS 7.9/15		
14. Who's the Boss?	ABC 13.9/27	33. Facts of Life	NBC 9.9/24	52. Perfect Strangers	ABC 7.8/18		
15. ALF	NBC 13.5/28	34. Cagney & Lacey	CBS 9.8/18	(t) Kuralt: Try to Remember	CBS 7.8/16		
16. Head of the Class	ABC 13.4/26	35. Big Five	NBC 9.7/22	54. Survival Anglia: Snakes	CBS 7.6/18		
(t) Amen	NBC 13.4/28	36. CBS Friday Movie	CBS 9.5/19	55. Beauty & the Beast	CBS 7.5/17		
18. Growing Pains	ABC 13.3/27	37. Moonlighting	ABC 9.4/16	56. Bronx Zoo	NBC 7.3/14		
19. NBC Monday Night Movies	NBC 13.2/24	(t) ABC Thursday Night Movie	ABC 9.4/18	57. Molly Dodd	NBC 6.8/13		

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Networks draw plans to combat strike

(Continued from Page 1)

said anything we haven't said already," Mr. Jankowski said.

ABC had no comment last week, but may make an announcement by the end of this week.

If NBC's plan is enacted, some say it would be a considerable blow to the Writers Guild of America, since its members would be virtually circumvented in the development process.

The 227 major studios represented by the Alliance of Motion Picture and Television Producers would also suffer since they may see some of their series orders shortened or canceled when a settlement is finally reached.

However, the plan could result in some interim work during the strike if a studio is hired to remake episodes of an old series.

Mr. Tartikoff's announcement was mainly designed to boost advertiser interest in NBC as the upfront market moved into full swing, but it will also force the WGA and the Alliance to reconsider their stands, sources say.

"By going out publicly, he sort of sets a deadline for both sides," a WGA source said of the July 14 deadline. "It may serve a function because it means that's the day (the writers and producers) are going to begin getting outside competition."

Meanwhile, several major production

houses said that studio officials were still considering putting some series back into production, possibly with scab writers, but none reported that any series had been given the green light.

NBC says its plan would allow the network to program nearly 90 percent original programming. The network doesn't want to jeopardize the momentum it's expecting from its \$300 million commitment to the Summer Olympics and its \$50 million commitment in the 1988 World Series, Mr. Tartikoff said.

But the chief programmer stressed that he's encouraging an end to the strike and not trying to get writers to break ranks.

He also said he won't order series from companies outside the alliance that are currently securing independent contracts, since that could weaken the alliance's bargaining power if it caused the group to splinter.

The network last week said it was seeking already-written scripts to remake with new talent and had received "massive amounts of scripts and presentations" by the end of last week.

So far, only three specific shows have been mentioned as possible remakes.

One series Mr. Tartikoff mentioned during last week's press conference was "Richie Brockelman, Private Eye," a 1978 hour-long

spinoff from "The Rockford Files" that aired for five months.

Warren Littlefield, executive vice president of prime-time programming for NBC, later told ELECTRONIC MEDIA that two other shows might be considered: "The Eddie Capra Mysteries," a program about another crime solver that ran for 13 episodes but has 22 scripts that could be produced, and "The Life of Riley," an early TV series that starred Jackie Gleason and later William Bendix.

Of "The Life of Riley," which first aired in 1949, Mr. Littlefield said: "We might be able to cull out some pretty good scripts, and if you have the right actor, that's worth thinking about." At least 117 scripts of that half-hour comedy were produced during its six years on the air.

The network may also try to convince comedians such as Jay Leno and David Letterman to help out by hosting weekly prime-time shows, NBC sources said.

The contingency effort would allow the network to program 18 hours of original programming out of the total 22 prime-time hours each week by implementing four elements:

- NBC would order episodes of eight additional series, tentatively planned as four sitcoms, two action-adventure series and two variety or informational programs, for six hours

of fresh programming.

The programs could be "American revivals," Mr. Tartikoff said, or scripts from Canadian or British series that would be remade. No new foreign scripts are expected to be used since most foreign writers guilds are aligned with the WGA. Minor rewrites on any type of script are allowed under current WGA rules.

- Five NBC series would be put back into production as a result of independent contracts signed with the WGA weeks ago: "The Cosby Show," "A Different World," "ALF," "Amen" and "Highway to Heaven." That would contribute another three hours.

- The network has ordered 10 more movies and could add a third movie night, bringing the weekly total of film programming to six hours.

- Three other hour-long programs could be produced for fall: "Unsolved Mysteries," the summer series "Funny People" and a third, unspecified series from NBC News.

Asked whether the move was just a pressure ploy to force an end to the strike, an NBC executive said: "At 9 a.m. on July 14, we'll be on the phone ordering the replacement series."#

Diane Mermigas also contributed to this article.

Fight pays off big for TV

(Continued from Page 1)

San Diego.

Lou Falcigno, president of Momentum Enterprises, which handled the closed-circuit technology, said the prospects are still good for boxing matches on closed-circuit and PPV—unless they involve Mr. Tyson.

"Tyson's just too awesome to do good business," he said.

HBO was forced to shorten its originally planned 1½-hour follow-up program on the bout to one hour, but the pay network was still expecting to draw good audiences for its repeat telecasts on July 2, 4, 6 and 10.

"If anything, people want to see this devastating knockout," said HBO spokesman Tony Fox. "People will want to see how it happened."

To round out the one-hour telecast, HBO prepared feature segments on the Tyson management controversy, another on his post-fight retirement remarks and a third on "Famous First-Round Heavyweight Knockouts."

Shelly Finkel, the promoter for Sports of the Century Inc., which handled distribution of the TV rights, said the fight marked a watershed event for PPV.

"The results on pay-per-view were fabulous. The results for closed-circuit were very good," he said. "Pay-per-view will be the dominant force in the future."

Among the cable systems that scored heavily with PPV was Cablevision System's Long Island, N.Y., outlet, which signed on about 26,000 homes—34 percent of its subscrib-

ers—at \$35 each. That compared to a 16 percent buy rate for "Wrestlemania III" on the system.

"It exceeded our early expectations," said Barry Mines, who directed Cablevision's PPV effort. The system received no complaints about the brevity of the bout, he added.

The Tyson-Spinks match was the first million-dollar PPV event in Southern California, said Mr. Youngman of Cox Cable.

He estimated that the fight had drawn a 13 percent to 13.5 percent buy rate among 1.2 million subscribers on 69 systems in the region.

In Minneapolis, nearly 10 percent of the 60,000 addressable subscribers ordered the fight from Rogers Cablesystems at \$39.95 apiece, Mr. Secrest said.

Some complaints arose in Minneapolis when a satellite feed apparently cut off during the post-fight interview with Mr. Spinks. Although Mr. Secrest said the system wasn't responsible for the error, Rogers offered complaining subscribers a free month of HBO as compensation. But no one, he said, complained about the fight itself.

Individual cable companies bought regional rights to the PPV event, while no company could come up with the money that the rights holder, Sports of the Century, was seeking for national rights, according to Mr. Finkel.

Closed-circuit revenues still outscored PPV results by a 2-to-1 margin, according to Mr. Falcigno of Momentum Enterprises.

But he reported poor results in

New England, the far West, Illinois and Michigan, with "average" results in the South. In some regions, rights holders lost money on the premium prices paid to secure closed-circuit rights.

"Next time around, the cable industry may get together and try to buy the entire country," he predicted, calling the PPV results in some areas "astronomical."#

BRIEFLY NOTED

Broadcast TV

CBS dominated the 15th annual **Daytime Emmy Awards** last week by taking home 19 honors, followed by NBC with 10 and ABC and PBS, which earned eight awards each. "Donahue" and "The Oprah Winfrey Show" each earned one award.

Broad Street Television has purchased ABC affiliate WTVW-TV, Evansville, Ind., and CBS affiliate KLBK-TV, Lubbock, Texas, from Woods Communications for an undisclosed sum.

Cable TV

The city of Boston recently filed suit in Massachusetts against **Cablevision of Boston** to counteract the cable system's federal suit seeking a declaratory ruling on a subscriber rate hike. Cablevision contends that the Federal Cable Act pre-empts rate restrictions in Cablevision's franchise agreement with the city.

Ted Turner will sell 3 million of his class B shares in **Turner Broadcasting System** at \$15 per share to the company's MSO partners. The estimated \$45 million in proceeds will be used by Mr. Turner for personal purposes, according to TBS officials. Mr. Turner will still control 65.9 percent of TBS voting stock after the sale.

Syndication

Mound, Minn.-based **SPR News Source** has cleared "11/23/63: The Day the Nation Cried" on 100 stations covering 65 percent of U.S. TV homes. The special, set for airing between Nov. 20 and Nov. 27, offers

Sources: Brits to buy MTM

(Continued from Page 1)

prised by the news of the deal.

MTM, originally formed by Grant Tinker and Mary Tyler Moore, has three shows slated for the fall schedule: the returning "Newhart" on CBS; a new "Mary Tyler Moore" show on CBS; and "Tattling's" on NBC.

Past series have included "St. Elsewhere," "Remington Steele,"

"The Mary Tyler Moore Show," "Lou Grant" and "Hill Street Blues."

Trading in shares of TVS was suspended on the London Stock Exchange on Thursday amid reports that a deal was imminent.

The MTM purchase would be subject to the approval of Britain's Independent Broadcasting Authority.#

a look at the events surrounding the shooting of President Kennedy.

Access Syndication will distribute 65 half-hour color episodes of "Popeye" through an arrangement reached with Turner Entertainment Co. The package, set for airing this fall, has been cleared in 60 percent of the country.

Other

The Association of Independent Television Stations says Arbitron Ratings Co. and A.C. Nielson Co. have agreed to publish regular reports describing the differences between the results of the people

meter and diary-based television audience measurement systems operated by each company. INTV considers the decision a victory because it believes that independent television audiences are underreported in diaries.

Last week's purchase of the recording assets and trademarks of **Motown Record Corp.** by a partnership formed by MCA Records and Boston Ventures Limited Partnership will not affect the film and television production divisions, which will be retained by Motown founder Barry Gordy under the banner of The Gordy Co. Financial terms of the deal were not disclosed.#

AT PRESS TIME CONTINUED

struck down a system that many cable operators used to calculate their copyright fees. Program producers claimed the method short-changed them. The NCTA, which had appealed the case, said, "Hollywood's gain comes at the consumer's expense" because the decision will put "upward pressure on subscriber rates."

- **CULVER CITY, CALIF.**—Lorimar Telepictures Corp. here announced its merger with Warner Communications is "moving ahead on schedule." Lorimar reported a \$4.2 million loss for the fourth quarter and an \$86.8 million loss for the fiscal year ended March 31.

- **WASHINGTON**—The National Rural Telecommunications Cooperative, which offers a programming package to **backyard earth station owners**, said last Thursday it had concluded program distribution agreements with HBO/Cinemax, The Disney Channel, Nickelodeon, Netlink USA and The Nashville Network. The NCTA said the agreement's "further evidence that the marketplace for satellite dish owners is working."#

NATIONAL SYNDICATION STANDINGS

For the week ended June 19

	Rating	Stations	Coverage
1. Wheel of Fortune	11.7	221	99%
2. Jeopardy!	11.0	218	99%
3. Oprah Winfrey Show	9.3	215	99%
4. Star Trek: Next Generation	8.0*	231	96%
5. Summer Rental	7.3*	180	92%
6. People's Court	6.7*	200	97%
7. Donahue	6.6	217	99%
8. Vietnam War Story	6.5*	131	92%
9. Entertainment Tonight	5.9*	165	92%
10. Mama's Family	5.4*	163	91%
11. Win, Lose or Draw	5.0	174	89%
12. Lifestyles...Rich & Famous	4.9*	155	89%
13. Siskel & Ebert	4.8*	163	88%
14. Hollywood Squares	4.7	131	84%
15. Friday the 13th	4.6*	224	96%
Hemingway	4.6*	26	68%
Long Hot Summer	4.6*	126	91%

*Includes multiple airings. (b) Show broken cut for individual plays due to pre-emptions.

Source: Nielsen Fast Weekly Syndication and Occasional Network Report.
Includes only subscribers to the service and only barter or cash/barter shows.
The above list does not include some shows which Nielsen rates but are not ranked.

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