

Electronic Media

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AT PRESS TIME

CBS-IBEW pact foreseen

WASHINGTON—The International Brotherhood of Electrical Workers is expected to approve a new three-year contract with CBS Inc. this week, according to Jack Stanley, international representative in the union's broadcast department here. CBS's 1,500 IBEW employees are scheduled to vote on the company's contract proposal today and tomorrow. Mr. Stanley said the union's president, J.J. Barry, has recommended that the union's members accept the contract proposal.

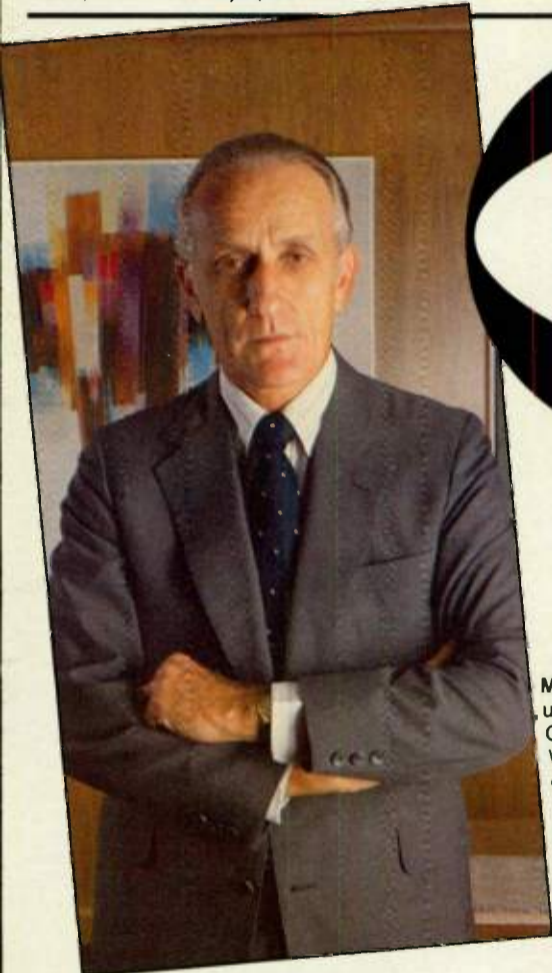
College ratings mixed

NEW YORK—CBS Sports reported a final average rating of 7.1 late last week for its college football broadcasts this season, a 4 percent increase over its 6.8 average rating in 1986. But ABC's college gridiron ratings dropped 30 percent, to a 4.8 average from a 7 rating last year. Big numbers on the Nov. 21 Oklahoma-Nebraska game (13.1) and
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DECEMBER 14, 1987



Miami's WTVJ-TV doesn't use this NBC peacock in a CBS eye logo, but it could. WTVJ is a CBS affiliate owned by NBC. Neither Ed Ansin (l.), owner of NBC affiliate WSVN, nor Allan Perris, president and general manager of WTVJ, is pleased with the arrangement.

Photos by Robin Cohen

Court kills must-carry regulations

By DOUG HALONEN and ROBERT HOMAN
Staff reporters

WASHINGTON—In a decision that sent shock waves throughout the television industry, a federal appeals court here on Friday struck down the latest version of the must-carry rules.

This is the second time the courts have tossed out must-carry rules, which require cable systems to carry certain local TV stations.

After a court struck them down initially in 1985, the broadcasting and cable TV industries developed a set of compromise rules and the Federal Communications Commission signed off on them.

But in response to a challenge by Century Communications Corp. and 12 other cable TV operators, the court on Friday said, "We invalidate as incompatible with the First Amendment this latest incarnation of the FCC's must-carry rules."

Broadcasters said the absence of rules leaves them vulnerable to be dropped from cable systems. They threatened to take every legal recourse available and to make their views known on Capitol Hill.

Echoing sentiments heard around the country, William Walsh, vice president and station manager for independent KRBK-TV in Sacramento, Calif., said the decision gives cable a "significant advantage" and provides "no protection to the local broadcaster."

But cable company executives said they probably won't make dramatic changes in their station lineups.

Dick Holcomb, senior vice president of corporate
(Continued on Page 87)

Strange bedfellows

Miami face-off gives NBC its 1st CBS affiliate

By TOM JICHA
Special to ELECTRONIC MEDIA

MIAMI—Allan Perris, president and general manager of Miami's WTVJ-TV, says he is thinking of commissioning a new logo for his station—an NBC peacock with a CBS eye.

Mr. Perris is kidding, but such a logo would be appropriate for WTVJ's unique situation: It's the first NBC owned-and-operated CBS affiliate.

And according to those in charge, WTVJ is likely to remain an NBC station carrying CBS programming throughout 1988.

This confusing saga began last Jan. 12 when General Electric, NBC's parent company, announced it had reached an agreement to buy South Florida's CBS affiliate for \$270 million.

The news hit WSVN, Miami's NBC affiliate, like a thunderbolt.

(Continued on Page 16)

'Murder, She Wrote' prepares to enter uncertain marketplace

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—By the first of the year, MCA salesmen will hit the streets to syndicate the CBS hit "Murder, She Wrote."

A few years ago, it would have been a fairly easy sale. The only question would

have been how high the price would go.

But today prognosticators are divided. Some say any off-network hour faces tough going in syndication; others say "Murder, She Wrote," at least, could do very well given a fair chance in the right time slot.

(Continued on Page 87)

Senate dumps proposals on fairness, station tax

By DOUG HALONEN
Staff reporter

WASHINGTON—Broadcasters scored a major victory here late Thursday night when the Senate scrapped proposals to re-establish the fairness doc-

trine and impose a special tax on sales of communications properties.

In a dramatic reversal, the Senate voted 66 to 28, with one abstention, to strip the two proposals out of a deficit-
(Continued on Page 87)

NEWS SUMMARY

Broadcasters scored a major victory when the Senate late Thursday scrapped proposals to re-establish the fairness doctrine and impose a special tax on sales of communications properties. (Page 1)

A federal appeals court in Washington has struck down the latest version of the must-carry rules, which required cable TV systems to carry certain broadcast stations. (Page 1)

MCA may have trouble selling the one-hour off-network "Murder, She Wrote" in syndication, according to industry experts. (Page 1)

TV stations that bought "Cagney & Lacey" were upset when they found out that the off-network show has also been sold to Lifetime cable network. (Page 1)

The "principal shopper" in a household may be what CBS will base its ratings guarantees on next year. But so far, only AGB Television Ratings' people meters measure "principal shoppers." (Page 3)

Florida's controversial 5 percent tax on advertising was put to death last week after an intense lobbying effort by groups inside and outside of the media. (Page 3)

Lorimar Telepictures has withdrawn its proposed daily video edition of "TV Guide" magazine from the first-run syndication market. (Page 3)

About 7,000 journalists were in Washington last week to cover the U.S.-U.S.S.R. summit meeting. Rather than trying to "out-network the networks," stations were looking for stories that affected their audience back home. (Page 2)

WMMR-FM, Philadelphia's top-rated radio station, narrowly escaped being delisted from the upcoming Arbitron Ratings Co. fall report. The report will contain a notation declaring that WMMR was guilty of a "ratings bias." (Page 2)

"L.A. Law's" co-creator, Terry Louise Fisher, who was banned from the show's set following a dispute, has filed a \$50 million breach-of-contract suit against the show's producer, Twentieth Century Fox, and the executive producer, Steven Bochco. (Page 4)

Prospects appear brighter for the FCC's approval of Walt Disney Co.'s \$320 million purchase of RKO General's KHJ-TV in Los Angeles. (Page 4)

CBS is planning a major marketing drive designed to bolster the network's ratings, clearances and ad revenues. (Page 4)

Tribune Broadcasting Co. has formed an international alliance with the Kirch Group, West Germany's major supplier of TV programming. (Page 4)

National Football League games on ESPN are setting ratings records for basic cable. The Dec. 6 game between the Chicago Bears and Minnesota Vikings earned a 14.4 cable rating and a 21 share, according to A.C. Nielsen Co. (Page 6)

The cable industry will triple its annual investment in programming by 1990, predicts Ralph Baruch, chairman of the National Academy of Cable Programming. (Page 6)

A TV newsman was held hostage at gunpoint by a 21-year-old man at a California TV station. Marc Cotta, a sportscaster at KJEO-TV in Fresno, was forced by the gunman to read a religious message. (Page 8)

CBS Sports' new vice president of programming, Jay Rosenstein, is eyeing some big-ticket sports events for the network, like the Olympics and Major League Baseball. (Page 14)

Youth-oriented radio networks are selling strongly with a few weeks left in network radio's upfront ad buying season, while sales for adult networks are sluggish. (Page 30)

Cable and broadcast networks are bidding against each other for rights to cover the next America's Cup yachting races. (Page 70)

GTG Entertainment sold its second prime-time series when ABC signed on to air "Down to Earth," a one-hour comedy-drama. (Page 70)

Washington summit draws 7,000 journalists

By **ROBERT HOMAN**
and **RICHARD TEDESCO**
Staff reporters

When Soviet leader Mikhail Gorbachev went to Washington last week, so did about 7,000 journalists and the world's attention.

Among those who converged on the capital to cover the U.S.-U.S.S.R. summit meeting were TV reporters sent from stations across the country to flush out their own angles to the huge media event.

"I've never seen such a frenzy of reporters looking for morsels of information," said Jay Levine, a correspondent with Chicago's WLS-TV and one of the thousands of reporters who went to Washington.

Richard Ray, a reporter for Dallas' KDFW-TV, added: "If ever there was a story that deserves this kind of gigantic coverage, this certainly is it."

The three-day summit resulted in unique images and

broadcasts:

- Historic shots of President Reagan and Mr. Gorbachev signing a missile-ban treaty.
- Mr. Gorbachev greeting Americans on a street corner in Washington.
- Fashion reports on First Lady Nancy Reagan and Raisa Gorbachev, the Soviet leader's wife.
- ABC's Ted Koppel, in a "Nightline" hookup to Moscow, explaining to Soviet viewers what a commercial break is.

Yet, there were some pitfalls along the way.

CNN's Moscow bureau chief, Peter Arnett, was arrested by Soviet authorities during a "refusenik" demonstration. He was detained for several hours.

And at one point, ABC griped at NBC for allegedly pirating a feed of a shot of Muscovites watching the summit coverage. NBC then dropped the feed and apologized.

(Continued on Page 86)

FM outlet scolded by Arbitron

By **ADAM BUCKMAN**
Staff reporter

Philadelphia's top-rated radio station, WMMR-FM, last week narrowly escaped being delisted from the upcoming Arbitron Ratings Co. fall report.

But the report for Philadelphia will contain a notation declaring that WMMR was guilty of a "ratings bias" due to a 200,000-piece direct-mail promotion that the station made earlier this fall.

Arbitron charged that a page in WMMR's direct-mail package was suspiciously similar to a typical page in Arbitron's listening diaries.

Sources said WMMR's "Loyal Listener" promotion asked participants to fill out the "diary" page with information about when they listened to WMMR, a Contemporary Hit Radio station owned by Metropolitan Broadcasting in New York.

The completed diary pages were sent to the station as entry blanks for an on-air contest, and air personalities drew from the entries to award prizes.

Michael Craven, WMMR vice president and general manager, declined to comment on the situation.

The Arbitron book for Philadelphia will include a notation in the "Special Station Activities" section on page 5B—a place used by Arbitron to identify questionable station actions during a ratings period.

The notation in the fall Arbitron ratings report, which will be issued in January, says that WMMR's contest entry blank is "strikingly similar to the design and wording of a page in an Arbitron radio diary."

It will say that "this similarity could potentially sensitize and/or confuse an Arbitron diarykeeper: 'sensitize' by pre-alerting and thereby encouraging the newly prioritized recording of WMMR listening; and 'confuse' by possibly causing a diarykeeper to act atypically or possibly use their diary as an entry form."

Also, the special-activities notation will be identified on the cover of the Philadelphia report and will be included in computer tapes of Arbitron ratings.

Arbitron had considered delisting WMMR, which it could have done if it judged the "Listener Loyalty" promotion to be "ratings distortion."

Instead, Arbitron declared the promotion to be a case of "ratings bias," which is not as serious as distortion, an Arbitron spokeswoman said. #

'Cagney' cable deal upsets TV stations

By **MARIANNE PASKOWSKI**
New York bureau chief

NEW YORK—Executives at TV stations that bought "Cagney & Lacey" in syndication said last week they were outraged to hear the show had also been sold to the Lifetime cable network.

Station officials contacted by ELECTRONIC MEDIA said they were now trying to rework their contract with Orion Television, syndicator of "Cagney & Lacey."

The stations bought the program two years ago to air next fall, but officials now say the program will be "damaged goods" because it will appear exclusively on Lifetime from February 1988 to fall 1988.

At WPEC-TV in West Palm Beach, Fla., Robert Wiegand, executive vice president and general manager, said the station is now deciding whether it wants to renegotiate for a lower license fee for the show or simply "eliminate the contract altogether."

He said because "Cagney & Lacey" episodes will have had two exposures before his station airs them, he's leaning toward aborting the deal altogether.

Mr. Wiegand and other station managers who bought the program said they assumed they had exclusivity for the show in their markets.

"Henceforth, we will make sure that we do have exclusivity in all of our contracts with syndicators," he said. "We assumed those boilerplate contracts we lived with for years ensured that."

"Orion may have us legally, but never again as a customer." Mr. Wiegand said his calls last week to Orion went unanswered, and that he was not informed of the syndicator's deal with Lifetime before it happened.

Late last week, Orion executives did not return telephone calls from ELECTRONIC MEDIA about the "Cagney & Lacey" deal.

Orion's deal with Lifetime, announced at the Western Cable Show two weeks ago, gives the basic cable network exclusive rights to the show through fall 1988. At that point, Orion will take "Cagney & Lacey" back out in the traditional market and try to sell it again.

Lifetime, however, has indicated it plans to continue to run "Cagney & Lacey" episodes on a non-exclusive basis through December 1990.

At WNFT-TV in Jacksonville, Fla., Ray Davis, vice president and general manager, said he has been in contact with Orion since the problem came up and was expecting an answer this week to his request for a reduction in license fee.

Mr. Davis asked for a 33½ percent reduction on the license fee, and said he may cancel the contract if he doesn't get it—though he predicts that he will.

"Orion mishandled this situation, but we are willing to give them the benefit of the doubt," he said.

"If we don't get the reduction, we will approach the matter through litigation, and if they (Orion) give me any lip on this I'll sue them for damages," Mr. Davis added.

In the meantime, one of the 12 stations involved in the incident has already reached accord with Orion.

At WNEV-TV in Boston, Sy Yanoff, president and general manager, said he had already achieved a "substantial reduction" on the license fee he negotiated two years ago on "Cagney & Lacey." #

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CORRECTION

A story on Page 86 of the Nov. 16 issue incorrectly attributed a comment about the demographics for "Star Trek: The Next Generation." The comment was actually made by Lonnie Burstein, a programming analyst for Seltel Inc. #

New ratings data zeroes in on top shoppers

By **MARIANNE PASKOWSKI**
New York bureau chief

NEW YORK—CBS may offer ratings guarantees next year based on a new kind of audience demographic—the so-called “principal shopper.”

Currently, only AGB Television Ratings' people meters measure viewing by a household's “principal shopper.”

Nonetheless, industry sources say if packaged goods advertisers embrace the idea, it could revolutionize the way they buy network ad time.

The new category is a byproduct of the new people-meter technology. When AGB installs people meters in households, the ratings company asks each household to identify which viewer is the principal shopper for packaged goods, or products purchased in supermarkets.

AGB then tracks that person's viewing, as it does for all members and visitors to that household, and breaks it out separately.

The “principal shopper” ratings for some network TV shows look very different from the key demographic ratings for those same shows.

For example, “Murder, She Wrote” on CBS has a household rating of 24.7 (percentage of TV homes) and a personal shopper rating of 19.4.

The program scores an 11.9 with women age 18 to 49, and 14.7 with women 25 to 54.

In general, a program's principal shopper ratings seem to fall somewhere between its household rating and its female demographics ratings.

AGB will soon release a comprehensive profile of what its principal shopper demographic looks like.

The analysis will break out how many men,

women and teens are doing the bulk of supermarket shopping in those households.

Agency media researchers compared the new AGB demographic with Nielsen's no-longer-used “woman of the house” demographic.

Nielsen dropped that demographic a few years ago because not every household in its sample had a woman of the house, and advertisers of packaged goods were relying more on the women 18-to-49 and 25-to-54 demographics instead.

Agency media researchers say AGB's “prin-
(Continued on Page 86)



Photo by Scott Strebler

Gary David Goldberg has produced shows, such as “Family Ties,” by drawing from his 1960s experiences.

The ties that bind Producer credits a dog for his success

By **WILLIAM MAHONEY**
Staff reporter

LOS ANGELES—The first thing you notice when you walk into Gary David Goldberg's office is a large, framed portrait of a Labrador retriever holding a Frisbee in his mouth.

“UBU, our founder,” reads the inscription under the portrait.

“He had the original idea for ‘Family Ties,’ and I stole

it from him,” the NBC programs's 43-year-old producer quips.

But behind the joke's punch-line there's a sincere reason why Mr. Goldberg salutes his now-deceased pet.

The Labrador retriever is an enduring symbol of a footloose and fancy-free lifestyle that Mr. Goldberg led in the 1960s. He has carried that lifestyle with him as he has become a successful producer of television programs in the 1980s.

(Continued on Page 70)

Ad tax killed by Florida Legislature

By **ADAM BUCKMAN**
Staff reporter

After months of bitter protests and mounting losses to the state's economy, Florida's controversial advertising tax was finally put to death last week.

A bill to repeal the tax was approved in the wee hours of last Thursday morning by both houses of the Florida Legislature after an exhaustive special session that began at the beginning of this month.

The 5 percent tax was fought ferociously by organizations both in and out of the media since it was first proposed last winter.

“We're happy that the concentrated efforts of a lot of people were able to get rid of this devastating tax,” said William Brooks, president of the Tallahassee-based Florida Association of Broadcasters.

The repeal vote means the tax, which is also assessed on services in the state, will be eliminated Jan. 1, six months after it went into effect.

Mr. Brooks, vice president and general manager of WPTV-TV in West Palm Beach, Fla., said he was especially pleased with the repeal vote because “it saves our first quarter” of ad revenue.

In the months that the tax law was in effect, the state's broadcasters suffered from revenue losses due to boycotts by national advertisers who were protesting the tax.

National spot revenue for TV stations in Florida's six leading markets declined 11.8 percent during the third quarter of this year compared to the same period in 1986, according to the Television Bureau of Advertising, New York.

The repeal movement gained steam in September when Florida Gov. Bob Martinez, originally a champion of the tax, reversed course and called for its elimination.

Florida lawmakers then met in special sessions aimed at amending the service tax law or getting rid of it. Although no consensus was reached when the sessions were adjourned in October, lobbyists began to feel they could win their drive for repeal.

“The last six weeks were an emotional roller coaster” as broadcasters and other groups prepared for the legislature to reconvene in early December, Mr. Brooks said.

Last week, the Florida Senate approved repealing the tax by a 29-10 vote, with one abstention. The House vote, which came a few hours later at nearly 2 a.m. Thursday, was 75-42 in favor of repeal.

In voting for repeal, the legislature said it would implement a 1 percent increase in the state sales tax on Feb. 1 to make up for shortfalls in the state's revenue that will result from the elimination of the tax on services.

The advertising tax made it necessary for TV station finance departments to institute new systems of record-keeping and collections.
(Continued on Page 86)

Lorimar drops plans for first-run ‘TV Guide’

By **RICHARD MAHLER**
Los Angeles bureau chief

CULVER CITY, CALIF.—Lorimar Telepictures has withdrawn its proposed daily video edition of “TV Guide” magazine from the first-run syndication market.

The company cited the “strong probability” that it would not be able to sell the show for prime access on network-owned outlets in the largest markets.

“Because the program dealt with network programming, we had to be on network stations,” said Dick Robertson, a member of

Lorimar's office of the president. “In New York, Los Angeles and Chicago, that means getting on stations owned by the networks.”

The NBC-owned stations have purchased “Family Feud” from LBS Communications for fall 1988, presumably to air in prime access.

At the same time, Group W's “Getaway” has been assured of clearances in prime access on CBS's KCBS-TV, Los Angeles, and Group W-owned outlets in Boston, Philadelphia, San Francisco, Baltimore and Pittsburgh.

In other access deals, CBS-owned WCBS-TV, New York, is committed to airing “Wheel of Fortune.” In Chicago, the same network's

WBBM-TV recently acquired Paramount's “Entertainment Tonight.”

Also, GTG Entertainment's “USA Today” and Buena Vista's “Win, Lose or Draw” are expected to tie up similar time periods on many major network affiliates next September.

Last week's announcement came at a difficult time for Lorimar, which saw its stock plummet following the Oct. 19 stock market crash and a Nov. 13 financial report disclosure of a \$56.3 million net loss for the second quarter of fiscal 1988.

Mr. Robertson would not estimate the

amount of money Lorimar will lose on the cancellation, but other sources say at least \$1 million was spent in developing and pitching the “TV Guide” pilot.

Mr. Robertson also declined to say how many stations had committed to the show, co-anchored by Morton Dean and Janet Langhart, before it was aborted.

Triangle Publications, the Radnor, Pa.-based publisher of “TV Guide” magazine, had licensed the weekly magazine's name to Lorimar and concurred in the decision to pull the show.

(Continued on Page 86)

ABC also interested in slice of Turner

By JANET STILSON
Staff reporter

NEW YORK—Word that ABC, like NBC, is interested in a stake in Turner Broadcasting System surfaced during a conference here last week.

At the same time, a Tele-Communications Inc. executive said a TCI-led consortium has renewed its interest in buying Storer Communications' cable systems.

Those developments were discussed during a PaineWebber MediaWeek '87 conference session here last week.

The news about an NBC-TBS partnership

Rise in cable rates foreseen. Page 30

has overshadowed the fact that Capital Cities/ABC also is eyeing possible involvement, said Bernard Schotters, vice president of finance for TCI, which is a TBS investor.

"It's been a continuing dialogue that has been reiterated with the surfacing of NBC" as an interested party, Mr. Schotter said of ABC's role.

When asked about a possible stake in TBS, a Cap Cities/ABC spokeswoman said: "If the opportunity presents itself, we would take a

look at it." But she was vague as to whether the company had indeed discussed the possibility with TBS officials.

What is more clear is that a TCI-led group is exploring various ways to make a deal for Storer's cable systems, which are held by the investment firm of Kohlberg Kravis Roberts & Co.

Mr. Schotters said one of the options being explored by the group would ultimately see KKR retaining a minority interest in Storer after the sale to TCI.

That minority stake could be as high as 40 percent, he said.

"At this stage, both (KKR) and we wouldn't

be opposed to TCI controlling things," he said.

Other members of the TCI consortium include Comcast Corp., the Bass Brothers and Time Inc.

Under the plan, the group would sell some of its systems, serving about 500,000 subscribers, to Storer. Then, in turn, it would buy a large percentage of Storer.

The amount of money Storer would pay for the subscribers, and then get back as a result of the TCI group's buy-in, is still in question.

The cable consortium had previously been spurned by KKR when it offered to buy Storer's 34 systems, with 1.4 million subscribers, for about \$1.4 billion. #

Tribune joins with German programmer

By DIANE MERMIGAS
Senior reporter

CHICAGO—Tribune Broadcasting Co. here last week announced a new international alliance with the Kirch Group, the major supplier of TV programming in West Germany.

The new association, called the International Program Organization, will develop made-for-TV movies, miniseries and specials in English for use domestically and abroad, drawing on both American and European resources.

The programs, the first of which will be produced and broadcast in 1988, will be distributed in the United States by Tribune and distributed in Europe by the Kirch Group.

Initially, the programs could be sold domestically to the commercial networks or to pay TV rather than to the Tribune's own six major-market independent TV stations.

The new venture will help minimize the program costs for the Tribune Co.'s owned TV stations and maximize the potential for foreign sales at a time when domestic sales and pricing of much original first-run programming for syndication have declined.

Tribune executives declined to elaborate on the specifics of the agreement, which they termed "complex." The percentage of financing each company provides will vary from project to project.

Last week, Tribune and Kirch officials conferred in meetings abroad on specific projects.

"The international marketplace is really blossoming," said James Dowdle, president of Tribune Broadcasting. "The need for programming internationally is tremendous and will continue in the years to come.

"I foresee there will be a lot more of this kind of joint venturing in the future."

Tribune Broadcasting's foreign co-venturing of original productions in the past has included the weekly series "Dempsey and Makepeace," which was a cooperative effort with London Weekend Television. #

CBS plans big marketing push

By DIANE MERMIGAS
Senior reporter

CBS is planning a multimillion-dollar marketing plan designed to bolster the network's program ratings, clearances and ad revenues beginning early next month.

"It's a wide-ranging attempt to present the network in a way that no network has been presented before," said CBS/Broadcast Group President Gene Jankowski. "We're going to put more of our creative energies into our selling efforts."

For starters, Thomas Leahy, CBS TV Network president, told affiliates on Dec. 8 that the company will increase its regional affiliate teams from six to seven, providing more staffers to serve stations' needs.

The network also will intensify its efforts to improve morning and late-night clearances by working with stations to increase the revenues generated by those time periods.

"We are going to be more focused, more applied, more organized in hopes of improving what already is good affiliate support," said a CBS executive.

Previously, CBS's concerted marketing of its Friday late-night show, "Tops of the Pops," helped stations increase local revenues from the program through specially packaged ad sales and local promotions.

That move improved Friday late-night station clearances from about 75 percent to about 85 percent, CBS executives say.

Although two affiliate services executives are departing, the unit plans to in-



THOMAS LEAHY
Says CBS will increase affiliate teams



GENE JANKOWSKI
Network to energize sales efforts

crease its staff overall.

Ted O'Connell, vice president of development, has announced plans to take early retirement in February. Heather Regan, vice president of marketing, last week departed to take a position with Katz Television. Neither of their specific positions will be filled.

However, the restructuring clearly reestablishes Anthony Malara, senior vice president of distribution for the CBS TV Network, as the No. 1 executive in affiliate relations.

Mr. Malara's title will be altered to make him senior vice president of affiliate relations, an area he's been heavily involved in since being reassigned more than a year ago from his previous position as network president.

Scott Michels, vice president and director of affiliated services, and David Olmstead, vice president and general manager of CBS affiliate relations, will continue to report to Mr. Malara.

(Continued on Page 86)

Outlook improving for Disney's KHJ buy

By DOUG HALONEN
Staff reporter

WASHINGTON—The prospects appear to have brightened for Federal Communications Commission approval of Walt Disney Co.'s \$320 million purchase of RKO General's KHJ-TV in Los Angeles.

Last week, the full commission took action that could help get the station out of a 22-year-old legal tangle that is preventing it from being sold.

The commission blocked FCC Administrative Law Judge Edward Kuhlmann from continuing proceedings against Fidelity Television, which has been locked in a legal battle with RKO over the right to operate KHJ.

Attorneys close to the case read the agency's move as a sign that the commissioners are taking the KHJ matter seriously. Some even regarded it as an indication that the deal will get approved.

"This may well signal they are going to act and that they're going to grant" approval for the sale, said

Dennis Kelly, an attorney for one of RKO's challengers for its other stations.

Fidelity is a party to the RKO-Disney deal, and the chances of the deal being approved could only get worse if the administrative law proceedings against Fidelity were allowed to go on.

Mr. Kuhlmann, the same FCC administrative law judge who ruled that RKO is unfit to be a licensee, had been planning to consider an allegation that Fidelity may be unqualified as a licensee.

As a rule, the commission does not approve sales involving parties whose character has come under such a cloud. But the agency has shown some willingness to do that in the RKO matter in order to clean up what has proven to be a legal morass.

Under the KHJ transaction, RKO General would get \$217 million and Fidelity would get \$103 million for dropping its case against RKO. Then the station would be handed off to Disney. RKO and Disney have been seeking FCC approval since April. #

'L.A. Law' co-creator banned from set, files \$50 million suit

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—A dispute involving the hit NBC series "L.A. Law" was in the hands of real lawyers here last week, after the show's co-creator and supervising producer, Terry Louise Fisher, was banned from the set.

In turn, Ms. Fisher filed a \$50 million breach-of-contract lawsuit against Twentieth Century Fox, the show's producer, and Steven Bochco, its executive producer.

The conflict, which sources said had been mounting for some time, centered on negotiations that began after Mr. Bochco signed a nine-year, multimillion-dollar development deal with ABC-TV last month.

Ms. Fisher had been expected to move into Mr. Bochco's slot as executive producer of the series next season, since his commitment to ABC demands that he pull back



TERRY LOUISE FISHER
Claims breach of contract

from the NBC drama.

However, conflicts arose recently as she negotiated with Twentieth Century Fox.

Ms. Fisher reportedly made sal-

ary and creative demands that Fox felt were out of line. She was asking for too much money and wanted Mr. Bochco's involvement in the series to be completely cut off next season, sources said.

Fox cut off negotiations and, in a letter dated Dec. 4, barred Ms. Fisher from any involvement in the series.

Ms. Fisher filed suit on Dec. 9. She alleges that Mr. Bochco changed his mind last month about giving her control of "L.A. Law" and said he wanted her to leave her post as supervising producer at the end of this season.

Also, she said Fox also has banished her from working on ABC's "Hooperman," which she co-created with Mr. Bochco.

Ms. Fisher and Mr. Bochco were not available for comment.

Harris Kattelman, president of Twentieth Century Fox Television Productions, confirmed that Ms. Fisher moved out of her "L.A. Law" office last Thursday. #

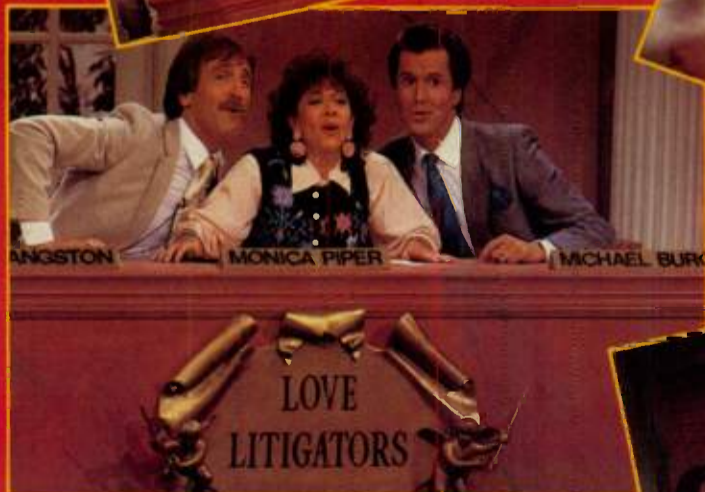
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Boost in cable programming expected

By **ROBERT HOMAN**
Staff reporter

WASHINGTON—The cable industry will triple its annual investment in programming by 1990, predicts Ralph Baruch, chairman of the National Academy of Cable Programming.

In a speech here last week, Mr. Baruch said cable's investment in the programming area will rise from its current level of \$2 billion annually to \$6 billion per year by the end of the decade.

Mr. Baruch, the former chairman of Viacom International, says cable is rushing to fill a programming void left in the wake of ownership changes and cost-cutting moves at the broadcast TV networks.

"With each passing day, cable is taking advantage of the decline of broadcast networks to fill the vacuum in programming content," he told a Washington Metropolitan Cable Club luncheon audience.

He criticized the TV networks for what he called an "increasing preoccupation with the bottom line."

He predicted that the broadcast networks will add more documentary and magazine-format programs to their lineups because they are cheaper to produce than entertainment programs.

Mr. Baruch also said that more than 1.5 million TV households shifted their prime-time viewing from the broadcast networks and their affiliates to the cable satellite networks during

the first half of this year.

On another front, he said a "grass-roots" effort is needed by the industry to educate members of Congress about "what we do and how well we do it."

Some congressional leaders have recently spoken about cable in a "very derogatory manner," he said.

He also said that emerging high-definition television technology presents an "enormous opportunity" for cablecasters to provide high-quality signals to viewers that broadcasters cannot.

The National Academy of Cable Programming was created by the National Cable Television Association in 1985 to honor cable TV programming. #



RALPH BARUCH
Says spending to triple by 1990

TransSales, Inc.

an affiliate of

The United Stations Companies

has acquired a beneficial equity interest in

StarGroup Communications, Inc.

*The undersigned acted as financial advisor to
The United Stations Companies in this transaction.*

MORGAN STANLEY & CO.
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November 16, 1987

ESPN sets new cable records

By **RICHARD TEDESCO**
Staff reporter

NEW YORK—ESPN's recent pro football telecasts have set new ratings records for basic cable.

The Dec. 6 Chicago Bears-Minnesota Vikings game was watched by 6.5 million cable viewers, earning a 14.4 cable rating and a 21 share in A.C. Nielsen Co. overnight results.

Combined with broadcasts on local TV stations in the two teams' markets, the game produced an estimated 17.5 cable/broadcast rating.

The game easily topped the previous record on basic cable: superstation WTBS's airing of a National Geographic special about the Titanic, shown in March. That telecast drew an audience of more than 4 million viewers for an 11.4 cable rating and a 16.8 share.

The Bears-Vikings game was the second consecutive record set by ESPN's weekly Sunday night National Football League game.

The week before, the San Francisco 49ers-Cleveland Browns game drew an 11.5 cable rating. That game drew a combined cable/broadcast rating of 14.2.

ESPN is exceeding its own ratings expectations for its eight regular season NFL matchups.

The average rating for the initial five games is 10.5, according to Dana Redman, ESPN vice president of research. The cable service had projected a 9.5 rating for the games.

Roger Werner, ESPN's executive vice president, said: "We are pleased with the NFL ratings to date, and we know that our advertisers and affiliates are also pleased that we have exceeded our guarantees."

The remaining games in ESPN's initial NFL season could be strong attractions for viewers. Last night's Seattle Seahawks-Denver Broncos battle will be followed by the Dec. 20 Washington Redskins-Miami Dolphins game and the Dec. 27 49ers-Los Angeles Rams game.

Mr. Redman said ESPN appears to be pulling viewers away from the major broadcast networks on Sunday nights. The networks' total combined Sunday night viewing share has slipped into the low 60 percentiles this year, from an average of about 68 percent last year, he said.

"It looks to me like we've taken something from the broadcast networks," he said. #

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World Radio History

CBS stations to air FNN show

Viacom Enterprises will soon announce that four CBS-owned TV stations will carry "Business This Morning" starting in February. The stations are WCBS-TV, New York; KCBS-TV, Los Angeles; WBBM-TV, Chicago; and WCAU-TV, Philadelphia. The all-barter, half-hour business show will be produced by Financial News Network at Times Square Studios in New York, and Viacom will distribute it in national syndication. The stations will air it right before the revamped network morning show, "CBS This Morning."

* * *

A new network series will get the same kind of sales treatment that syndicated shows get at this year's National Association of Television Program Executives convention. Because ABC has been fighting a wave of pre-emptions in daytime, Rob Weller and Sandy Hill, co-hosts of "The Home Show," which premieres on ABC's daytime schedule in January 18, will urge affiliates attending NATPE to clear the series. The show is being produced by Woody Frasier.

* * *

Insiders expect Scott Siegler, president of Tri-Star Television, to emerge as the executive in charge of first-run syndication for Columbia Pictures Entertainment, the new studio formed by the merger of the movie and TV units of Tri-Star and Coca-Cola. Coca-Cola Telecommunications, Coke's first-run unit, phases out Dec. 31. Mr. Siegler and former Lorimar executive Pat Kenney currently oversee TeleVentures, the Tri-Star syndication partnership with Steven J. Cannell Productions and Witt/Thomas/Harris Productions. All should become clearer tomorrow, when the Tri-Star Pictures board votes on the final merger plan.

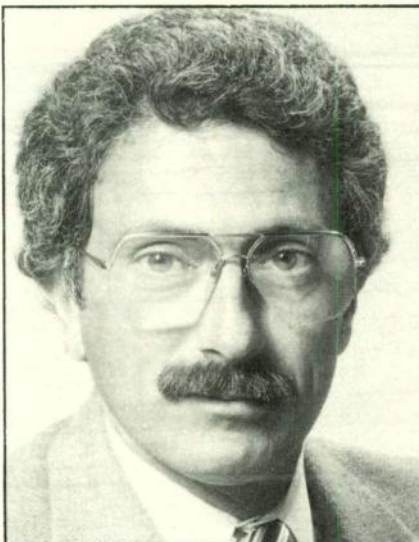
* * *

Chances are slim, insiders say, that the Fox Television Stations will buy "USA Today," the GTG Entertainment series being launched next fall. Fox apparently took a close look at the prime-access strip, as did all three network owned-and-operated station divisions, but finally concluded it didn't have the right time slots available. The station group has been experimenting with its own in-house strip, "A Current Affair," in early-evening time periods.

* * *

The next big trend in children's programming will be live-action shows, insiders say. Spurring development is the

THE INSIDER



JOHN AGOGLIA
Confirms high production costs



NEAL PILSON
Really is investigating '92 Olympics

glut of animated product, the disenchantment of older kids with formula programming and the ratings success of "Pee-wee's Playhouse" on CBS-TV. The latest entry is "Funhouse," to be formally announced by Lorimar Telepictures later this month. Also in development at Lorimar, though not necessarily for kids: a possible spinoff of the first-run sitcom "She's the Sheriff" (titled "Mr. Mo's") and a weekly horror series dubbed "Freddy's Revenge."

* * *

Life imitates art: Janis Berman, wife of Rep. Howard L. Berman, D-Calif., has sold a TV sitcom script to producer Jerry Weintraub about four members of Congress who live together in a Washington townhouse. The concept is based on an actual situation involving House Democrats Marty Russo of Illinois, Charles Shumer of New York and Californians George Miller and Leon Panetta, who share a District of Columbia address during the week and go home to their families on weekends. Sources say the fictionalized foursome

includes a black, a Southerner and a woman.

* * *

NBC's John Agoglia, executive vice president of business affairs, in remarks at the recent Western Cable Show, confirmed some "high cost of production" numbers industry sources have been hinting at for some time. Mr. Agoglia said the three networks are now spending "close to \$6 billion a year on programming," which includes "in excess of \$100 million per year" spent on development. The starting budget for half-hour sitcoms is now \$400,000, he said, or \$1.2 million for a single episode of an hour-long series.

* * *

While CBS is running only slightly behind last year's National Football League ratings, Jerry Dominus, CBS vice president of sales, says a strong regular-season finish and good playoff matchups are essential tonics for this season. That is particularly true for NBC, he says. "NBC is in the toilet. And we're just at the door of the bathroom," Mr. Dominus observes, putting the NFL results in perspective. So far ABC is holding its own, with post-strike "NFL Monday Night Football" games about even with last season.

* * *

Insiders at one of the networks producing the 1988 Olympics doubt Neal Pilson's claim that CBS Sports will be a serious player for rights to the 1992 Games (see Insider, Dec. 2). But CBS Sports sources say the division has already conducted one fact-finding mission to sites for the '92 Summer Games in Barcelona, Spain. And another exploratory trip is planned for Albertville, France, the locale for the next Winter Games.

* * *

The New York-based Radio Network Association became an association without a staff last week. Valerie Cox, the RNA's only full-time employee, has left the association after four years to take a job outside the radio business. Since the RNA's most recent president, Bob Lobdell, resigned last month, Ms. Cox's resignation means the RNA offices are temporarily unoccupied. But RNA Chairman Nick Verbitsky, president of United Stations Radio Networks, says the RNA board hopes to announce a new president in a few weeks. In the meantime, telephone calls to the RNA's phone number are being automatically forwarded to Mr. Verbitsky's office. #

—Written by Marianne Paskowski from bureau reports

Christmas gifts nixed for FCC

By DOUG HALONEN
Staff reporter

WASHINGTON—The Federal Communications Commission moved last week to clamp down on the Christmas gifts that lobbyists and others here have traditionally given agency employees.

In a special notice, the agency, which has been toughening its stance against "freebies" in recent years, said that gifts of all kinds are out as a rule.

The only exception is "unsolicited advertising or promotional material" worth \$10 or less, including pens, pencils or calendars containing a company's name or logo.

"We're not encouraging people to send anything, but if they send something we would prefer that they send a card," said Sharon Kelley, an FCC attorney. "People aren't expecting things at the FCC; that's the message we would like to get out."

Diane Killory, FCC general counsel, added that the agency was talking about "your basic card," not something else of value masquerading as a card.

In the past, the agency's ethics guidelines had been interpreted by some as prohibiting gifts of \$35 or more in value. #

Another hostage incident hits TV

By WILLIAM MAHONEY
Staff reporter

FRESNO, CALIF.—A TV newsman was briefly held hostage at gunpoint at KJEO-TV here, marking the second such on-air incident at a California TV station in four months.

A 21-year-old man, later identified as David Pretzer of the Fresno suburb of Clovis, appeared on the set of a KJEO newscast while sportscaster Marc Cotta was broadcasting and demanded that he read a religious message.

According to various reports, Mr. Pretzer wielded a pistol that later was found to be a toy gun.

The incident took place at the CBS affiliate on Dec. 4 during the station's 5 p.m. live local newscast.

The latest occurrence was nearly a re-enactment of an incident that involved consumer reporter David Horowitz at KNBC-TV in Los Angeles last August.

In both instances, the intruders brandished toy pistols and demanded that a statement be read on the air. Then each surrendered and was arrested.

Both times, station employees tricked the gunmen into thinking that the message was aired, but viewers only actually saw the ordeal for about 30 seconds.

KJEO News Director Greg Albrecht commended the station's control room director, Jim Swartz, for his quick thinking in preventing the message from being broadcast.

"Because of the L.A. incident, he knew how to do that," Mr. Al-



KJEO-TV sportscaster Marc Cotta was recently held hostage at gunpoint by a 21-year-old man brandishing a toy gun, the second such incident at a California TV station in four months.

brecht said.

KJEO fed the image of the sportscaster and the gunman into the studio monitors, but actually showed about 10 minutes of promotional announcements and commercials before the man surrendered and station employees regained their composure.

"Overall, I think the staff handled it rather well," Mr. Albrecht said. He added that the Horowitz incident had caused the station to rethink its security procedures.

KJEO's anchors came on 'he air after the incident and explained to

viewers what had happened.

Mr. Albrecht said he had seen a stranger wander past his office, which is located near a rear door, about 15 minutes before the incident. He approached the man, who explained he wanted a tour of the station. Then he escorted him out of the building.

About 15 minutes later, the man gained entrance again, probably after station employees left through the rear door, Mr. Albrecht said. He pulled the gun on KJEO's traffic manager and demanded to be led to the studio.

Mr. Albrecht said construction taking place at the station allowed the gunman to slip through. He termed those conditions "a fluke."

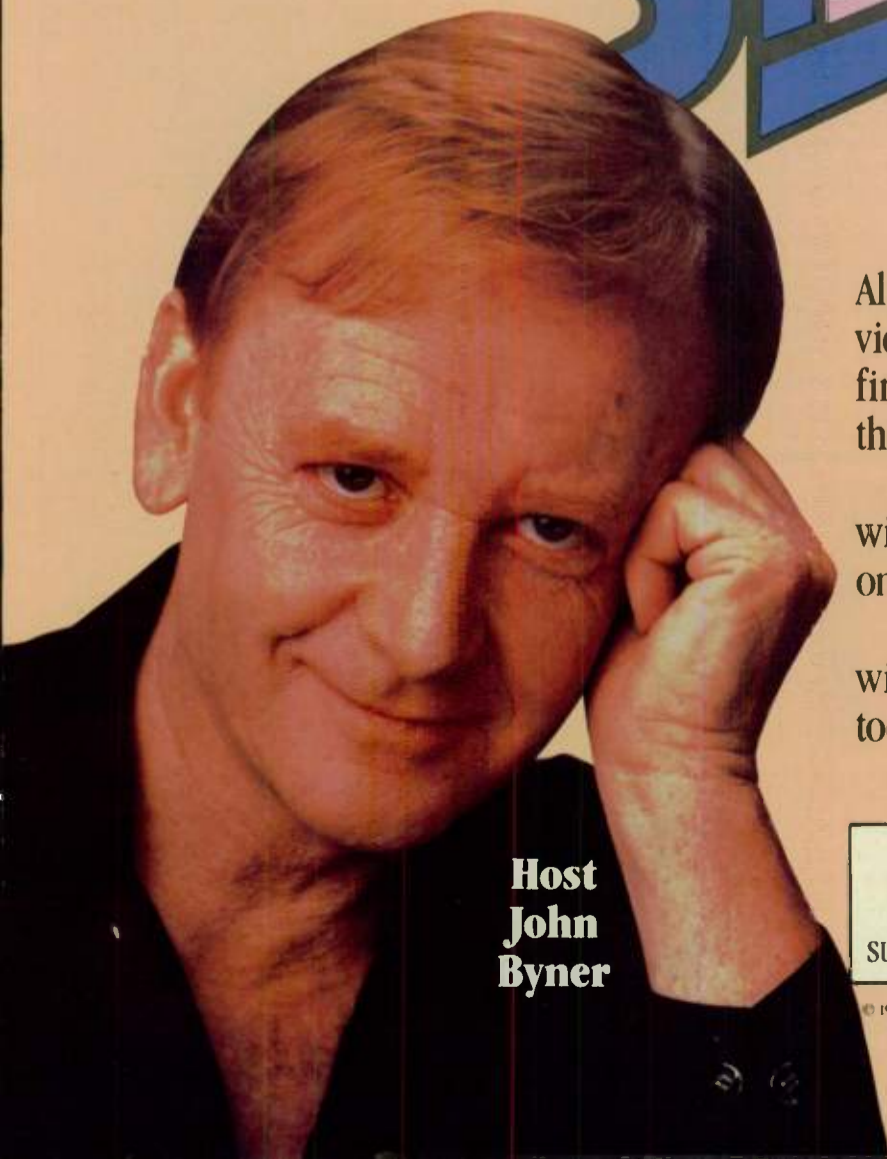
On the day of the KJEO incident, KNBC's Mr. Horowitz joined Los Angeles Mayor Tom Bradley at the signing of an ordinance banning the sale and manufacture of realistic toy guns in Los Angeles, which takes effect after Christmas.

Mr. Horowitz began his crusade for the bill after he was held hostage on the air last summer. The TV and film industries will be exempt from the ban. #

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**Host
John
Byner**

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Cable industry needs Ted Turner

Perhaps the best news to come out of the recent Western Cable Show was found in one line in Ted Turner's speech at the opening session: "I'm here to stay if you want me."

With that, the colorful cable pioneer served notice that, financial pressures notwithstanding, he's not planning to sell off his media empire and retire to the ranch.

Count us among those who "want" Mr. Turner. He has long been cable's leading visionary, salesman and spokesman. The industry can ill afford to lose him now.

Indeed, if there is one thing cable is sorely lacking it is a charismatic leader ready to fill the sizable void that would be left were Mr. Turner to sell to, say, NBC. The cable industry is mostly in the hands of capable, but not necessarily quotable, generals and admirals. At the local operator level, the privates and sergeants aren't likely to be much livelier. Such is the plight of an industry still trying to emerge from its hardware-oriented origins.

Throughout much of its history, cable has been something of a meat-and-potatoes industry. Win the franchise, lay the wire, fill the channels (somehow) and collect the fees

It has been left to the likes of Ted Turner to recognize and articulate some of the more imaginative possibilities of cable, from superstations to CNN. Many of cable's best ideas, and a smattering of its worst, have come from Mr. Turner.

Now, alas, the industry is growing up. Mr. Turner's flawed finances have come back to haunt him. The gray suits are moving in. At the National Cable Television Association, somber Jim Mooney has replaced sizzling Tom Wheeler as top boss. Can Ted Turner possibly find happiness in such a world? Fortunately, he seems to think so.

As a grown-up member of the television community, cable is under increasing pressure to do those things broadcasters have long been expected to do: serve the public, provide leadership, be imaginative. Living up to those expectations will require the services of communicators, visionaries, leaders.

A good sign for the cable industry, as reported in our Nov. 30 issue, is that the nitty-gritty-minded NCTA has broadened its list of priorities to include "public relations" and "programing." Similar thinking is cropping up elsewhere in the industry. Ted Turner's day seems to be dawning. It's only right that he stay around to be part of it. #

LETTERS TO THE EDITOR

Los Angeles is also a real city

Being a Southern Californian, it gets so incredibly old to hear biased opinions about Los Angeles and its local community go unchallenged in the media. But in point of fact, Easterners, particularly New Yorkers, revel in putting down Los Angeles unchallenged.

Imagine the reaction of New Yorkers to constant articles on the expense, filth, dirt and unlivability of the Big Apple? It simply would not be published without an editorial comment, or lots of stinging letters to the editor.

I am specifically referring to the comments in Richard Tedesco's extremely naive and biased article (Nov. 16, Page 40) on the benefits of New York production vs. Hollywood, particularly by the myopic Marcelino Miyares.

Paraphrasing Mr. Miyares, only New York can do a real show because it is a real city. Is cement, overcrowding, unsafe urine-smelling subways and street crime a natural state of affairs and therefore real? Of course, Mr. Miyares undoubtedly knows all about all of Los Angeles and how unreal it is.

I am sure he intimately knows the realities of Agoura, Sherman Oaks, West Covina, Long Beach, Downey and El Monte. He also knows that my kids do such unnatural things as play high school football, are in Girl Scouts and junior high band, while they get straight A's.

Of course, by his standards, these are all very unnatural things to do—things which are much more real if done in New York, no doubt.

Bottom line, to say that all of Los Angeles is Hollywood is like saying that the East River Projects are the same as Huntington, Long Island.

Here are a few unreal facts for Mr. Miyares and Mr. Tedesco:

1. Putting together a network of programming for South Americans from any city other than the nation's No. 1 Hispanic market and Spanish media center (Los Angeles) needs some explanation. How can such a historically Anglo city, New York, be more real for this task than this outpost of the Spanish empire, which is located on El Camino Real?

2. California's gross national product will be the fourth largest in the world by the year 2000, after the United States, Russia and Japan, and is centered in Los Angeles.

3. Southern California's economy is based primarily on international trade, aerospace technology, computer and related technology, banking, health care, manufacturing, real estate development, apparel and oil, as well as the familiar standby, entertainment.

4. The greatest portion of America's immigrants and new jobs in the last decade and the next will continue to be located in the Southern California area, America's New Melting Pot, according to Time magazine.

5. Los Angeles is successfully challenging New York in many areas unthought of before. In fact, two of the newest large-

scale media networks, the Fox Network and the Westwood One Radio Networks, are based here, not there. Did anyone notice, or write an article to that effect?

6. I grew up near the Astoria Studios in Astoria, Queens, went to P.S. 85 Q, Stuyvesant High School, Manhattan, and drove a cab in the city near the Times Square Studios when I went to Queens College. But, I left for California.

And, you know what? You can keep all of New York, I'll take L.A.

Jon Currie
president and chief
executive officer
Currie Communications
Agoura Hills, Calif.

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

QUICK TAKES

Can ABC's "Nightline" survive without Ted Koppel?



Dick Westbrook
news director
WAND-TV
Decatur, Ill.

"He's the key. He makes it go. No question about it. I don't think the show can survive without Ted Koppel. But remember, a lot of stations delay Ted, and we're one of them. And right now the numbers oftentimes aren't what we think they should be."



Dan Krieger
news director
KVIA-TV
El Paso, Texas

"I think it could. 'Nightline' is an issue-driven program. Ted Koppel is the best interviewer in the country, but other people have filled in for him and done a pretty good job. Issues drive the program, not the interviewer."



Kathy Contino
news director
WUTR-TV
Utica, N.Y.

"I don't know. In the last year and a half, 'Nightline' has become Ted Koppel. I'd say I doubt if the show could survive. There would be some real problems initially, at least until the audience got used to someone else."

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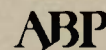
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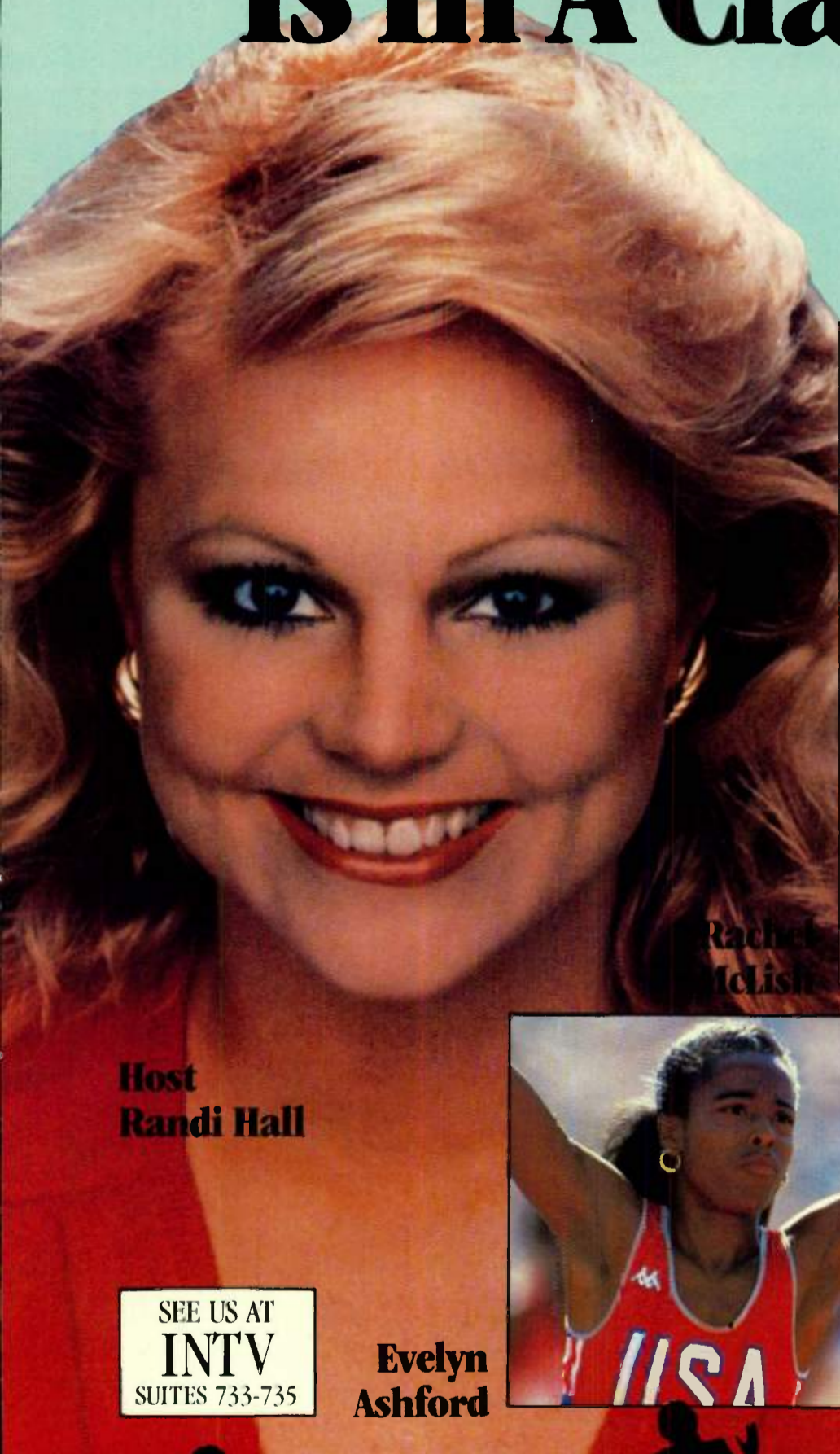
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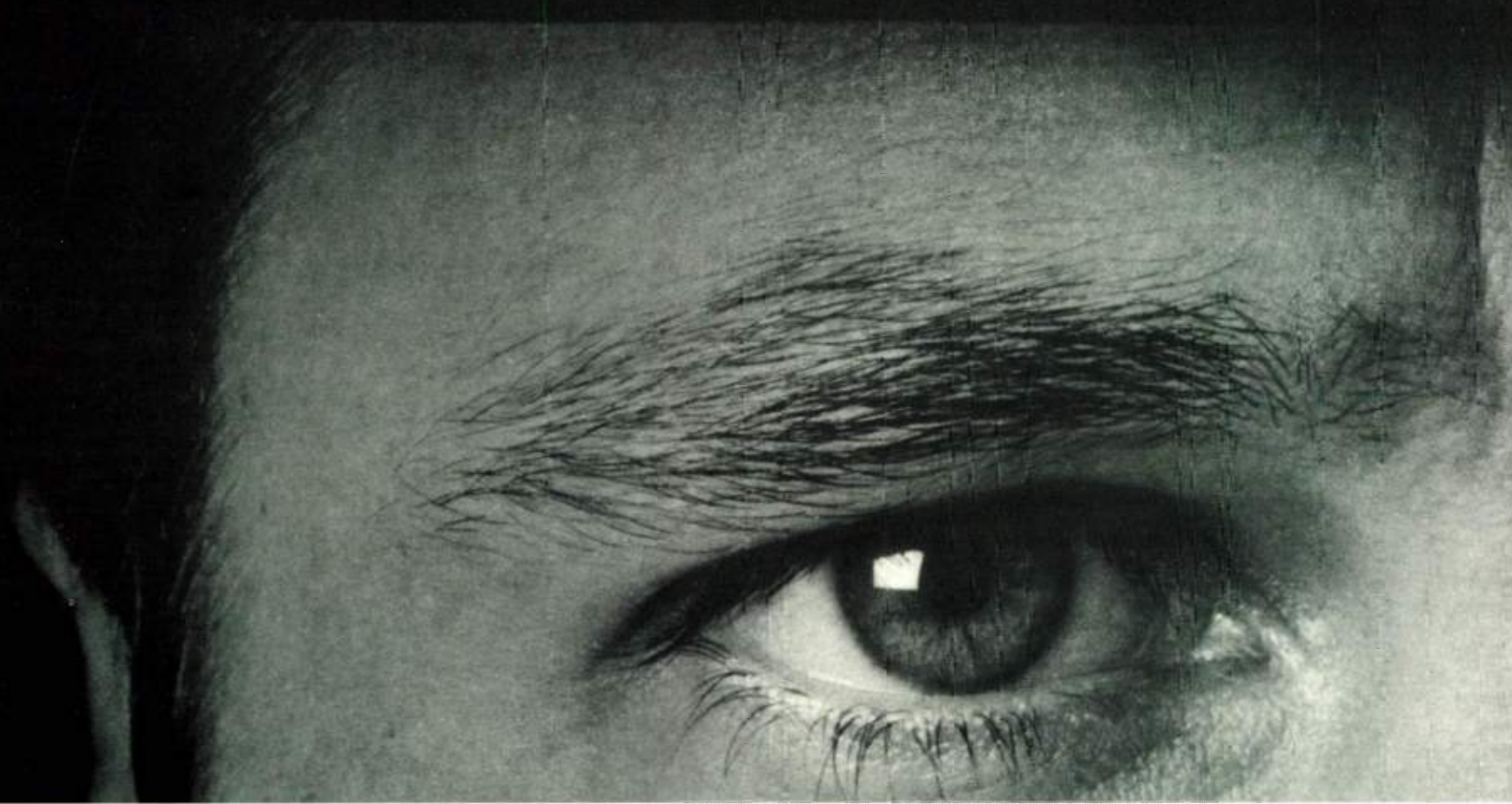


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TELEVISION SYNDICATION

CBS Sports picks new executive

By RICHARD TEDESCO
Staff reporter

NEW YORK—Jay B. Rosenstein, the new vice president of programming for CBS Sports, has his eye on acquiring some big-ticket sports events for the network.

"We've been interested in the past in finding a niche for ourselves in the Olympics and in Major League Baseball," said Mr. Rosenstein, who worked at CBS once before.

His sentiments echo a recent statement by CBS Sports President Neal Pilson, who said CBS will bid on the 1992 Olympics.

Mr. Rosenstein replaces Peter Tortorici, who left the sports division last week to assume his new responsibilities as vice president in planning and scheduling for the CBS Entertainment Division.

Mr. Rosenstein had left CBS about a year ago to

be a vice president in The Management Co. of Ohlmeyer Communications. His last position with CBS was vice president of business development for CBS Broadcast International.

Before holding that position, he had spent two years working closely with Mr. Pilson, who was then executive vice president of the CBS/Broadcast Group. Mr. Rosenstein, who was Mr. Pilson's assistant, helped to develop long-term strategies for the sports and radio divisions, among other things.

In an interview last week, Mr. Rosenstein sounded eager to start his new job and looked forward to the opportunities as rights to various sports become available over the next years.

Mr. Pilson, in a prepared statement, said, "Jay is exceptionally qualified to continue the acquisition and scheduling of CBS Sports events."

Mr. Rosenstein is no stranger to the sports world. Prior to being named vice president and

assistant to Mr. Pilson in 1984, he was director of program administration at CBS Sports for one year.

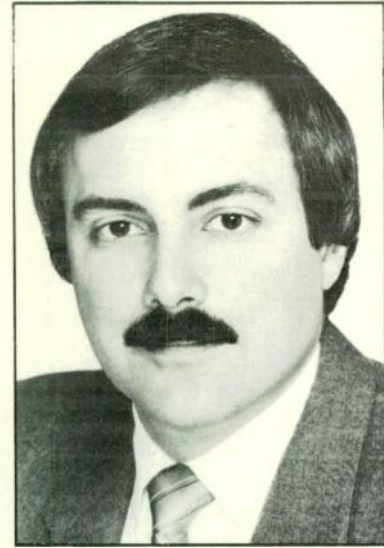
In that capacity, he worked with the National Football League and the National Basketball Association, as well as golf, tennis, horse racing and auto racing rights holders.

Mr. Rosenstein said the opportunity that Mr. Tortorici's move created—not the situation at Ohlmeyer—sparked his interest in returning to CBS Sports when Mr. Pilson approached him.

"It's a great portfolio," Mr. Rosenstein said of CBS Sports' present TV lineup. "It's the vibrant place to be in TV sports right now."

Mr. Rosenstein said he was pleased about the acquaintance with Mr. Pilson and CBS.

"I know the people there. I really got a pretty good base of understanding on how things work," he said. "A lot of my professional life has been spent with those people."#



JAY ROSENSTEIN
Replaces Peter Tortorici

TV station loses suit over firing

By RICHARD MAHLER
Los Angeles bureau chief

SANTA ANA, CALIF.—Conservative talk-show host Wally George and others affiliated with Anaheim's KDOC-TV have been ordered to pay a fired station advertising salesman \$256,000 in a wrongful termination lawsuit.

A Superior Court jury here rendered the judgment against the UHF independent's parent, Golden Orange Broadcasting; former Station Manager Michael Volpe; board member Calvin Brack; and Mr. George, whose weekly interview program is one of the station's most popular offerings.

Entertainer Pat Boone, president of Golden Orange and a major stockholder in the company, was not named in the suit.

KDOC attorney Thomas Sheridan said last week that the station will appeal the Dec. 7 verdict favoring Steve Conobre, 66.

Mr. Conobre said in the suit that his dismissal three years ago was partly because he refused to use phony audience ratings in his sales presentations and because he complained to management about Mr. George's pursuit of a married KDOC account executive.

In the suit, Mr. Conobre said Mr. Volpe had ordered him to refer to viewership estimates from "ARB" when pitching customers, implying the numbers came from the Arbitron Ratings Co.

But the former salesman testified that KDOC did not subscribe to Arbitron and that the ratings were from the fictitious Anaheim Research Bureau.

Mr. Volpe and Mr. Brack were ordered to pay \$10,000 each in punitive damages, while Golden Orange Broadcasting was directed to pay \$50,000 in punitive damages plus \$181,000 in general damages.

Mr. George, who acknowledged his romantic interest in saleswoman Linda Ford, was assessed \$5,000 in punitive damages.

Ms. Ford, who is no longer with the station, testified in support of Mr. Conobre's claims.

She also has a lawsuit pending against the station.

Mr. Conobre worked at KDOC from its sign-on in 1982 until Mr. Volpe dismissed him in 1984.

Mr. Volpe testified that he fired Mr. Conobre for missing too much work. He denied that ratings or favoritism were factors.#



Home shopping networks report strong holiday sales

By JANET STILSON
Staff reporter

NEW YORK—Santa may be plunking coal in the stockings of some retail stores this Christmas season, but shop-at-home networks say they're getting gold.

While most home shopping networks won't have final tallies on Yuletide sales until January, some say they experienced major holiday boosts in their November figures.

Among those reporting strong sales is the granddaddy of them all, Home Shopping Network, which racked up a record \$90 million in gross revenue last month, according to Roy Speer, HSN chairman and chief executive officer.

Cable Value Network reported \$12 million in business over the Thanksgiving weekend, vs. 1986's \$3 million.

Also, nine-week-old Shop Television Network says merchandise orders were up 65 percent Thanksgiving week, compared to the week before.

Michael Rosen, STN's president, reports toy sales are a "blow out," closely followed in popularity by cooking items and merchandise from the upscale Sharper Image company.

"I see a bulge in our sales attributable to the Christmas season," adds John Berentson, who watches over the week-hour FNN: Teleshop service as senior vice president of retail enterprises at the Financial News Network.

In the period from the last week in October to the first week in December, sales have increased 40 percent per week, compared to the previous week, he says.

That occurred without significant subscriber growth, he says.

But Mr. Berentson says that comparing this season's home shopping sales to earlier periods is like mixing apples and oranges. "Everybody is in a growth pattern," he says.

QVC Network, for example, has grown from a part-time service in its infancy last year to a 24-hour service with 11 million subscribers this year.

Joseph Segel, chairman of QVC Network, says, "Our revenue growth through this year has been fueled by continuous subscriber growth. We've added 10,000 subs per week through the year."

Analysts also put a special interpretation on HSN's sales. Larry Gerbrandt, who tracks home shopping as a senior analyst for Paul Kagan Associates, says HSN offered "massive" discounting to reduce inventory during the month.

And Mark Riely, cable analyst at Eberstadt Fleming, says he had anticipated that HSN would pull in \$100 million last month. "I expect its (profit) margin will be down from the previous quarter," he adds.

"There was a feeling that the shopping mall effect (having two or three shopping services on cable systems) would increase the revenues of systems," Mr. Riely says. "But it's not turning out that way."

But while the analysts may cloud blue-sky Christmas views of home shoppers, the picture they present is in sharp contrast to that of retail stores, many of which are slashing prices deeply to lure consumers.

"We expect to see declines in the purchases of high-ticketed items" at retail outlets, says Christopher Vroom, an analyst for Baltimore-based Alex. Brown & Sons.#

Controversial Atlanta DJ loses his job

By ADAM BUCKMAN
Staff reporter

When he called a black congressman "Buckwheat" last summer, Atlanta's most controversial radio personality, Ed Tyll, escaped being fired.

But he couldn't escape dismissal late last month.

According to the general manager of Mr. Tyll's station, WGST-AM, the outspoken, opinionated air personality wasn't derailed by an outrageous remark.

Instead, he was fired Nov. 20 for "repeated violations" of Federal Communications Commission rules, said John E. Lauer, vice president and general manager of WGST.

He was dismissed because he conducted on-air interviews with subjects who were not informed that they were on the air, Mr. Lauer said. Such activity violates long-standing FCC rules.

But Mr. Tyll's account of his dismissal varies widely from Mr. Lauer's. In an interview, he said Mr. Lauer dismissed him because of the general manager's increasing concern about the material being discussed on Mr. Tyll's program.

The air personality said the general manager was using the story about FCC rule violations to provide a reason for the firing to the Atlanta news media.

Mr. Tyll claimed that he wasn't guilty of breaking any FCC rules. He said the interviews in question were conducted on the air with the subjects' full knowledge.

Despite Mr. Tyll's assertions, Mr. Lauer stuck to his original reason for firing Mr. Tyll.

"If he hadn't violated the rules, he'd still be here," Mr. Lauer said. "He has a way of deluding himself into thinking certain things are true," he said of Mr. Tyll.

Mr. Lauer said he learned of the problem in October when officials of the FCC's Atlanta office warned WGST to stop the practice of not informing people when they were on the air.

Mr. Lauer said he warned Mr. Tyll not to violate the rules. Mr. Tyll has hosted the 1 p.m. to 4 p.m. weekday time slot since late March.

But shortly before being fired, Mr. Tyll held on-air conversations with newsmen at Atlanta's WXIA-TV without telling them they were on the air, Mr. Lauer said.

When WXIA officials threatened to file a complaint with the FCC, Mr. Tyll was dismissed, Mr. Lauer said.

Mr. Lauer also said Mr. Tyll "didn't do the kind of program that we knew we wanted" for WGST.

Mr. Tyll said the station was concerned about his controversial material, including a recent three-hour discussion on the legal ramifications of a murder trial in Huntsville, Ala. In the case, a man had been charged with murder for choking a woman to death during oral sex.

"The phones rang for three days after that one," Mr. Tyll said.

Mr. Tyll said he had received two death threats recently, including one person who called the FCC's Atlanta office and warned officials there that Mr. Tyll "would wind up like Alan Berg," a Denver air personality who was shot to death by extremists in 1984.

Mr. Tyll said he's already been talking to stations in New York, Detroit, Miami and Atlanta about future employment.

WGST is still looking for a permanent replacement for Mr. Tyll. In the meantime, his vacant shift on the news/talk station is being handled by several staffers, Mr. Lauer said.

"It's a sad situation," said WGST's station manager, Eric Seidel. "He's a very talented guy."

Two weeks ago, air personality Steve White, of WKRI-AM, West Warwick, R.I., near Providence, was fired for uttering racial slurs on the air.#

The Hour works...

T.J. Hooker
The Hour



NBC, CBS face affiliate snafu in Miami

(Continued from Page 1)

The station's affiliation agreement with NBC had been renewed less than two weeks previously. WSVN management wasn't even aware GE was thinking about buying WTVJ.

The first inkling WSVN owner Ed Ansin had that NBC's parent was courting a new network partner came after the fact. "NBC came in and said, 'We're sorry. We bought the station across the street,'" Mr. Ansin said.

He felt betrayed. He still does.

This feeling of wrongful abandonment helps explain his subsequent actions, which have perpetuated a situation unprecedented in network-affiliate history.

Mr. Ansin first tried to block GE's purchase on anti-competitive grounds. He persuaded U.S. Sen. Lawton Chiles, D-Fla., to introduce an amendment to a FCC appropriations bill that would have stipulated a full hearing on the GE purchase.

Mr. Ansin's contention was, "It is inherently anti-competitive for NBC to be operating a station in competition with (WSVN, an NBC affiliate)."

Meanwhile, Mr. Ansin remained unilaterally capable of remedying the situation by shifting his station's affiliation to CBS, which was being surrendered by WTVJ.

He opted not to do this, repeatedly stating his intention to remain an NBC affiliate through Jan. 1, 1989, the expiration date of his NBC contract.

Part of Mr. Ansin's intransigence can be traced to his first contact with CBS after the NBC deal, when CBS proposed that it buy WSVN outright. Mr. Ansin's reply was an immediate and resounding "No!"

WSVN was founded by his father and passed to him, he says, and he intends to leave the station to his children, who have expressed an interest in broadcasting careers.

CBS then raised the possibility that it would purchase WCIX, Miami's only VHF independent station, and move its affiliation there, leaving WSVN an independent.

Industry observers, including Mr. Ansin, didn't take the CBS threat very seriously because WCIX has largely uncorrectable reception problems in the northern half of the Miami-Fort Lauderdale market.

The specter of thousands of South Floridians in Broward County (Fort Lauderdale) being denied access to Dan Rather's newscast and other CBS programming became part of Mr. Ansin's strategy.

He requested that the government intercede to block the GE purchase of WTVJ if it meant WCIX, not WSVN, might become the market's CBS affiliate.

"It is clearly not in the public interest for CBS to broadcast on WCIX," Mr. Ansin said.

He also took exception to CBS's attempts to use the power and value of a network affiliation as leverage in such negotiations.

Whatever the reason, CBS ceased negotiations to purchase WCIX last spring and turned its attention to affiliating with Mr. Ansin's station.

Tony Malara, CBS senior vice president of distribution, visited Mr. Ansin at WSVN last month to open preliminary discussions. "As far as we are concerned, we are actively and aggressively pursuing an affiliation with WSVN," Mr. Malara said.

Nonetheless, Mr. Malara described his visit as low key, designed primarily to introduce his network. "We understand that this has been a traumatic period for WSVN," he said.

"The recognition that Mr. Ansin has been a part of the NBC family for his entire professional life has been a part of all our conversations."

The closest Mr. Ansin has come to encouraging his new suitor is to say, "We intend to be an affiliate of some network on Jan. 1, 1989." He maintains that his first choice is to remain affiliated with NBC.

Despite this, Mr. Ansin called off his efforts for a government probe of the GE purchase of WTVJ in late summer.

He continues to maintain that the transaction is not in the public interest, but adds, "We didn't think a hearing would do us any good. The FCC's mind was made up."

Without his objections, the FCC gave final approval to the transfer of WTVJ's license to GE on Sept. 17.

This doesn't mean Mr. Ansin considers the sale and affiliation change as a done deal.

"On a technical level, we have no actions pending. I'm not at liberty to say very much else except that we are evaluating the situation on a different level," he said.

"This case has been so bizarre, I wouldn't rule out anything."

There are some solid reasons, beyond anger, for Mr. Ansin to ride out his NBC contract.

Not the least of these is NBC's standing atop the ratings, bolstered by its strong demographics.

However, WSVN itself doesn't dominate the local market to the extent NBC does nationally.

In fact, while WSVN's 16 rating (percentage of TV homes) and 26 share (percentage of sets in use) in prime time is tops in the market, it drops 6 ratings points at 11 p.m. when its local news comes on, ranking it second to ABC affiliate WPLG's late news.

The three network affiliates are virtually tied in sign-on to sign-off ratings, and more or less evenly split the \$190 million a year in ad money available to English-language



Photo by Robin Cohen

'NBC came in and said, "We're sorry. We bought the station across the street."'

—Ed Ansin, WTVJ-TV

stations in Miami.

Some local industry officials point out that this could mean WSVN would drop considerably behind once it loses NBC's powerhouse prime-time lineup. And Mr. Ansin himself likes to point to a Wall Street Journal estimate that the difference in value between an NBC and CBS affiliate is \$75 million, although the basis for this figure is vague.

Mr. Ansin has said on several occasions that every day that the affiliation transition is not consummated is another day something might happen to short-circuit it.

By staying tied to NBC through 1988, Mr. Ansin also could retain such high-profile NBC events as the 1988 World Series and the Summer Olympics.

Closer to home, he has already kept this season's Orange Bowl Classic, which has the double-barreled appeal of being college football's national championship game and having the University of Miami as one of the participants.

Because NBC is tied to the NFL's American Football Conference, Mr. Ansin also keeps the majority of Miami Dolphins games, which clobber the competition in South Florida, for this season and next.

The flip side of all this, of course, is that WTVJ will continue to be an NBC owned-and-operated CBS affiliate for another year.

Mr. Perris said his station is proceeding as though this will be the case: "We're going ahead as if we are going to be CBS until the end of Ed Ansin's contract."

On the one hand, Mr. Perris said his station will continue business as usual. On the other, he concedes the situation is so unusual, it precludes such a strategy.

WTVJ—and WSVN, for that matter—is ideally situated to sabotage its current network in an attempt to better position the programming of its partner-to-be.

WTVJ, for instance, could disrupt viewing habits through pre-emptions of CBS's serials, which are among the network's strengths. In theory, this would help whatever NBC programs are positioned opposite the soaps when WTVJ fully joins the NBC family.

Mr. Perris said he is bending over backward to dispel

even the suggestion of such activities.

"I'm keeping an especially close eye on our pre-emptions to make sure that I don't treat CBS any differently than I would if I were owned by an independent company."

Mr. Perris said he feels as if he has had a small piece of broadcasting history thrust upon him. "The way we handle this situation could have an impact on the future buying and selling of television stations," he says.

"If this situation comes up again, the FCC would probably look to Miami to see how it was handled. I want the record to show that we operated as real broadcasters. I feel we have that responsibility to the industry."

Al Jerome, president of NBC's owned TV stations and the man to whom Mr. Perris reports, agrees with the strategy. "Our responsibility is to do the best job we can managing WTVJ. At this point, that means managing it as a CBS affiliate," said Mr. Jerome.

"We are mindful that WTVJ is a TV station serving the Miami-Fort Lauderdale community. We're not going to be disruptive in any way."

All of this isn't as encouraging to CBS as it might seem.

Under its founding company, Wometco, and KKR, the holding company that bought it and then sold it to GE, WTVJ has been heavy-handed when it comes to pre-emptions.

Charles Kuralt's "Sunday Morning" and the CBS late-night lineup are among the network fixtures that traditionally have not been cleared by WTVJ. Both have been picked up by competing stations in the market.

WTVJ is also unique among Miami's network affiliations in pre-empting network prime-time programming in favor of paid religious fare.

As recently as the last week in November, WTVJ carved an hour out of CBS's prime-time schedule on three consecutive nights to air a Billy Graham crusade.

"WTVJ's heavy schedule of pre-emptions has been a concern of ours for some time," Mr. Malara said.

Aware of Mr. Perris' pledge to go out of his way not to discriminate against CBS during the transition period, Mr. Malara added, "In a strange way, the situation we are in now might help our clearances."

Another triangular problem that had to be resolved was the status of WTVJ's affiliation agreement with CBS.

It was scheduled to expire in April 1988, but Mr. Perris said it technically was terminated upon consummation of the station's sale to GE.

"There is a clause in our affiliation agreement which stipulates that if the station is sold, CBS may cancel the affiliation within 20 days."

When the sale to GE was announced, Mr. Perris continued, CBS sent WTVJ a new two-week affiliation agreement and continued to do so every two weeks for a couple of months.

"Finally, we both decided we were wasting time and paper and agreed to a deal through the end of this year, with a two-week termination clause. I think they want to leave an opening in case (Mr.) Ansin changes his mind."

Mr. Perris said he has no doubt that WTVJ will continue to be affiliated with CBS until the swap with WSVN is completed. "It's in both parties' interest."

The turmoil raises still another intriguing possibility, NBC vice president of media relations Curt Block joked.

"Brandon (Tartikoff, NBC's programming boss) has always wanted to go to a CBS affiliates meeting. This might be his chance." #



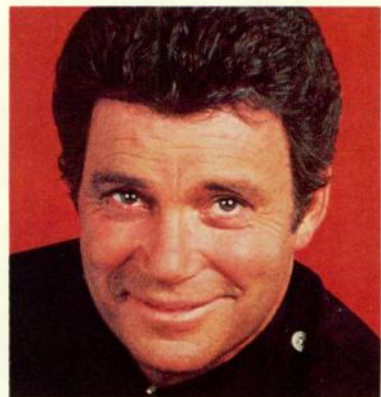
'I want the record to show that we operated as real broadcasters.'

—Allan Perris, WTVJ-TV

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Mafia Princess

BRIEFLY NOTED

Broadcast TV

John Curley, Gannett Co. president and chief executive officer, said the "USA Today" syndicated TV show will premiere Sept. 12, 1988, and that stations in 36 of the top 50 markets have agreed to carry the program.

Philadelphia's WCAU-TV will move "Entertainment Tonight" into the prime-access slot that will be left vacant when the station drops its checkerboard lineup of first-run sitcoms Dec. 21. The station said Buena Vista Television's "Win, Lose or Draw" will begin airing on that date in the 7 p.m. (ET) time period being vacated by "Entertainment Tonight." WCAU also announced that it bought Buena Vista's talk show strip, "Live with Regis and Kathie Lee," with Regis Philbin and Kathie Lee Gifford, for airing next fall. Sources say the one-hour talk show will most likely air at 9 a.m. weekdays.

Peter Tomarken, the independent TV writer/producer recently signed to host Paramount's proposed "Wipeout" game show for first-run syndication next fall, has signed a non-exclusive agreement with the studio for development of syndicated and network programming under his Tomarken Productions banner. Mr. Tomarken, whose production credits include an NBC prime-time special and a CBS made-for-TV movie, had previously had a similar deal with Columbia Pictures Television.

Turner Entertainment Co. and public station WNET-TV, New York, have announced co-production of "Bacall on Bogart," a tribute to the late Humphrey Bogart hosted and narrated by his former wife Lauren Bacall. The special will draw on clips from Mr. Bogart's 75 films, many of which are contained in Turner's extensive movie library. The 90-minute program, which will have a three-year Public Broadcasting Service window before distribution by Turner, will premiere on public TV next March.

Cable TV

Comcast Cablevision has filed suit against the city of Santa Ana, Calif., charging the municipality with violating the First Amendment in its recent imposition of a \$1,000-per-day fine against the cable firm. The complaint, filed in U.S. District Court in Los Angeles, also alleges the city failed to give Comcast due process before imposing the fines and asks for a restraining order to halt them. Santa Ana began assessing the \$1,000-per-day penalty on Dec. 1, accusing Comcast of failing to comply with terms of its 1985 franchise agreement with the Orange County community. At issue is an annual payment of \$468,000 for locally originated programming and construction of a \$2 million local studio and interconnection system. Comcast claims it can no longer afford to meet those franchise obligations and wants a renegotiation of the contract, which was originally entered into by now-defunct Group W Cable.

Cablevision Systems' all-news regional network, **News 12 Long Island**, was watched more often by area viewers than HBO, CNN, ESPN and MTV, between Oct. 31 and Nov. 6, according to a telephone survey conducted by Hecht/Gray & Associates.

Lifetime has decided not to renew its originally produced "Way Off Broadway" series, which premiered in September. The series has

been moved from six nights a week slotting at 9 p.m. to once a week at midnight and will play until the second quarter.

A how-to kit with 51 ideas for cable operators on how to take advantage of **National Cable Month** next April has been designed by the National Cable Television Association and the National Academy of Cable Programming.

The Nielsen Station Index estimates that, as of its November measurement period, **cable penetration** has reached 50.5 percent of all U.S. television households, its highest level ever. Estimated penetration levels in major cities include: New

York, 42.5 percent; Los Angeles, 40 percent; Chicago, 36.5 percent; Philadelphia, 50.5 percent; and San Francisco/Oakland, 54.2 percent.

World Video, a home video subsidiary of WesternWorld-Samuel Communications, is releasing two made-for-TV movies during January and February, both at suggested retail prices of \$79.95. "Ernie Kovacs: Between the Laughter," a celebrity biography, and "Embassy," a spy thriller, are part of a five-title package recently acquired from ABC-TV, which produced the movies in-house several years ago for prime-time broadcast. World Video is changing its name Jan. 1 to WesternWorld Video.

has announced availability of audio cassettes of the program. The program, currently heard over National Public Radio's "NPR Playhouse" series, incorporates sounds and dialogue recorded on location throughout Brazil by Producer Tom Lopez and Music Director Tim Clark.

The Chicago-based John and Catherine MacArthur Foundation has awarded a \$500,000 grant to **American Public Radio** "to stimulate the development, production and distribution of new radio programs." The fund, established by APR in 1983, has been used to support such series as "A Prairie Home Companion," "MonitoRadio" and "Good Evening With Noah Adams," all distributed to hundreds of non-commercial radio stations throughout the United States.

berg, veteran NBC sportscaster, Sportscaster of the Year. At ceremonies in New York on Dec. 3, the ASA also inducted Jim McKay and Clem McCarthy into the National Broadcasters Hall of Fame.

The Associated Press and Tribune Media Services will introduce **AP Sports Plus**, a graphically enhanced 24-hour cabletext sports service, on Feb. 1. The sports service, to be structured on a 30-minute cycle of sports news, including partial scores and point spreads, becomes the fourth enhanced cabletext service to be offered by the AP/TMS joint venture.

Other

Gannett Co. announced last week it will close 1987 with annual revenues of close to \$3.1 billion, which includes the first profitable quarter for USA Today newspaper since it was launched in 1982. Gannett's recently announced plans to purchase WFMY-TV in Greensboro, N.C., and WTLV-TV in Jacksonville, Fla., will bring to 10 the number of TV stations owned by the company. Gannett also owns 90 daily newspapers, 30 non-daily newspapers and 16 radio stations.

The appearance of **Soviet spokesmen appearing on American TV** is a trend that has been accelerating dramatically in the 1980s, according to The Media Institute, Washington. Among the group's findings: the number of stories using at least one Soviet source increased 64 percent, from 291 stories in 1981 to 477 in 1985; and the number of stories featuring at least one Soviet citizen in an on-camera speaking appearance jumped 407 percent, from 42 stories in 1981 to 213 in 1985.

Hard on the heels of a similar study by the rival Univision Spanish-language network, the New York-based **Telemundo Group** has disclosed results of an independent Hispanic market analysis by the Market Opinion Research Company. The survey, involving 1,200 interviews with Spanish-surname viewers in Los Angeles, New York, Miami and San Francisco, concluded that 72 percent of total TV viewing hours of those Hispanics questioned were spent with Spanish-language TV. The report claims nearly two-thirds of Hispanics are more likely to buy products advertised on Spanish-language TV. #

NATIONAL SYNDICATION STANDINGS

For the week ended Nov. 29

	Rating	Stations	Coverage
1. Wheel of Fortune	17.3	212	97%
2. Univ. Pics. Debut Net.	13.7*	123	93%
3. WWF Wrestling	11.5*	234	94%
4. Star Trek: Next Generation	10.5*	227	96%
5. Oprah Winfrey Show	9.4	192	96%
6. Embassy Night-Movies	9.0*	133	93%
7. Wheel of Fortune (b)	8.7	167	82%
8. People's Court	8.4*	199	98%
9. MGM/UA Premiere Net.	7.6*	134	88%
10. People's Court (b)	6.4*	164	78%
11. Entertainment Tonight	6.0*	156	91%
Mama's Family	6.0*	139	88%
13. Donahue	5.9	201	97%
14. Hollywood Squares	5.7	132	91%
15. She's the Sheriff	5.4*	158	89%

*Includes multiple airings. (b) Show broken out 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.

York, 42.5 percent; Los Angeles, 40 percent; Chicago, 36.5 percent; Philadelphia, 50.5 percent; and San Francisco/Oakland, 54.2 percent.

You TV, a health and well-being cable network, received its first commitment for carriage recently: Cox Cable Communications. The service is expected to launch March 31, 1988.

The Playboy Channel will feature the magazine's "Party Jokes" as a live-action series beginning in January. Titled "Playboy's Private Party Jokes," the series of half-hour programs will star an ensemble of young comedians acting out the jokes, gags and vignettes from the long-running magazine feature.

The Fashion Channel expects its subscriber ranks to swell to 9 million by the end of January due to an agreement with Rogers Cable-systems to add 468,000 subscribers. The cable network launched Oct. 1 with 6.5 million subscribers.

The Disney Channel has leased office space in the Atlanta Financial Center, 333 Peachtree Road, Atlanta, for its nine-state southeast regional offices.

Home video

Three video retailers in Bristol, Tenn., recently received severe sentences in U.S. District Court for dealing in **illegal videocassettes**. Larry Grigsby, owner of Discount Video in Blountville, Tenn., received a three-year prison sentence, three years probation and a \$5,000 fine. Deborah Lynn Compton and Gary Erwin each received two-year prison terms, all but six months suspended, and three years probation. Mr. Erwin was also fined \$3,000. Convictions resulted from a Sept.

Nelson Entertainment, a Los Angeles-based home video subsidiary of Canada's Nelson Holdings Ltd., has laid off about 20 employees from its marketing, advertising and sales departments, citing a need to become "more efficient and effective." Nelson has announced acquisition of the theatrical films "The Princess Bride," "The Last Emperor" and "Switching Channels."

International

Telecom Entertainment and Britain's Granada Television have agreed to co-produce a two-hour, \$4 million TV movie based on Nevil Shute's book "The Pied Piper." The movie is being developed for CBS in the United States, according to Telecom president Michael Lepiner. Granada will distribute the movie abroad, and Telecom will handle U.S. and Canadian distribution.

MCA TV International has completed renewal of three TV series with the United Kingdom's ITV Network. The three series running on ITV are "The Equalizer," "Murder, She Wrote" and "Magnum, P.I."

"**The MacNeil/Lehrer News-Hour**" will be seen regularly in Japan as part of a new 24-hour satellite broadcasting service developed by Japan Broadcasting Corp. The broadcast rights are for one year. The first broadcast is scheduled for later this month.

Radio

ZBS Productions, the Fort Edward, N.Y.-based producer of the "Dreams of Rio" radio drama series,

Sports

The broadcast networks recorded mixed ratings for **National Football League** games on Dec. 6, according to overnight A.C. Nielsen Co. numbers that had CBS topping the charts with a 19 rating and a 41 share for its single regional telecast. NBC had a 9.9/22 for the initial game of its regional doubleheader, with a 16/31 for the second game. ABC's "NFL Monday Night Football" between the New York Jets and Miami Dolphins on Dec. 7 had an 18.5/28.

ESPN has named two former pro football running backs as guest analysts for coverage of its final NFL games this season. Larry Csonka will make his second appearance on ESPN this season for the Washington Redskins-Miami Dolphins game on Dec. 20, and O.J. Simpson will provide commentary for the Los Angeles Rams-San Francisco 49ers contest on Dec. 27.

The Lotus Satellite Network will produce Spanish-language coverage of the Rose Bowl college football game on Jan. 1, 1988, for distribution to six stations owned and operated by its parent company, Lotus Communications. Affiliates in California, Nevada, New Mexico, Arizona, Utah, Florida, Colorado, Illinois and New York are also expected to pick up the play-by-play, to be provided by Luis Bravo of Lotus' KWKW-AM in Pasadena, Calif.

The American Sportscasters Association has named Dick En-

FCC pushes back 'A/B' switch date

By DOUG HALONEN
Staff reporter

WASHINGTON—The Federal Communications Commission has agreed to give cable operators more time to start providing special "A/B" switches so subscribers can flip between cable and over-the-air channels.

Under new must-carry rules adopted last year, cable companies were supposed to have started offering their customers the switches, and information about them, as of last Thursday.

But the agency agreed to push back that starting time until Feb. 29.

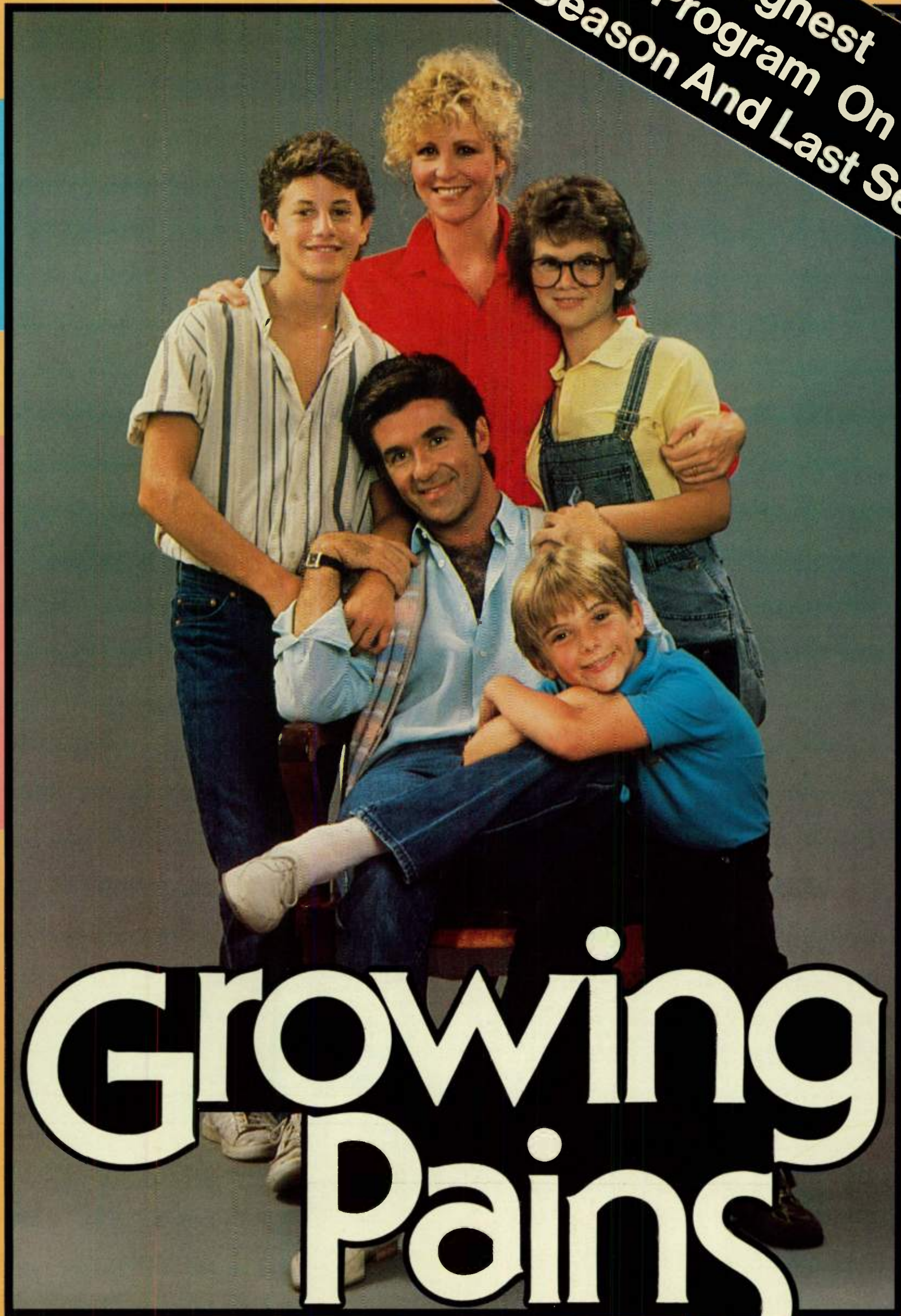
Alan Stillwell, chief of the FCC's policy analysis division, said the National Cable Television Association and several

cable operators had been contending that the agency hadn't provided enough "lead time" to meet the deadline. Some of the information the operators were supposed to be providing to subscribers wasn't made available by the FCC until Nov. 20.

The must-carry rules require cable operators to carry certain local TV stations. With the A/B switches, consumers can switch from cable reception to over-the-air antennas to pick up signals not carried on cable.

Under the agency's theory, the A/B switch requirements are supposed to prepare consumers for life after June 10, 1992, when the agency's must-carry rules expire and cable operators are free to exclude local broadcast TV signals from their offerings. #

Highest
Rated Program On ABC
This Season And Last Season



Growing Pains

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Noah Adams is the host and creative force behind APR's new "Good Evening."

Replacing a legend

APR's Adams set to follow Keillor

By ADAM BUCKMAN

Staff reporter

The eyes of public radio are on Noah Adams, but he still says replacing Garrison Keillor is less stressful than doing daily radio news.

Mr. Adams is the host and principal creative force behind "Good Evening," a new Saturday night radio show scheduled to debut on American Public Radio on Jan. 9.

The program, which will air live at 5 p.m. (CT) from the World Theater in St. Paul, Minn., will occupy the time slot that was the home of Garrison Keillor's "Prairie Home Companion."

Mr. Keillor resigned last spring after 13 years of creating "Prairie Home" to devote his time to writing books.

When he resigned, APR officials decided to create an entire new program because they felt "Prairie Home" couldn't be made without Mr. Keillor.

"Garrison was one of a kind," says Caryn Mathes, general manager of APR affiliate WDET-FM in Detroit. "He was 'Prairie Home.'"

APR's acting president, Eric Friesen, admits that Mr. Keillor "put APR on the map."

Despite the pressure that he feels from being continually compared to Mr. Keillor, Mr. Adams' life is "less stressful" nowadays because he was formerly co-host of a daily news program, National Public Radio's "All Things Considered."

Now, Mr. Adams says, "I'm not paying attention to every nuance of the news every day."

Officials at APR and its affiliates say they understand that comparisons to Mr. Keillor are

inevitable, but they point out that "Good Evening" is different.

"I would encourage everyone in the press to evaluate 'Good Evening' and Noah Adams on its own merits," Mr. Friesen said.

"Once you've heard ('Good Evening'), the comparison becomes somewhat of a moot point," adds Tom Voegeli, executive producer of "Good Evening."

For one thing, "Good Evening" is a 90-minute show; "Prairie Home" was two hours.

"In producing the show, we realized that an hour and a half is a better show," said Alison Circle, spokeswoman for St. Paul-based Minnesota Public Radio, which produces "Good Evening" and produced "Prairie Home."

"Good Evening" began airing weekly on 12 Minnesota Public Radio stations on Oct. 10. A special two-hour show was aired on APR affiliates Nov. 21 with another special preview scheduled for Dec. 19.

Officials bill "Good Evening" as a literary variety show. A list of upcoming guests includes poets, musicians, storytellers and novelists.

Like Mr. Keillor, Mr. Adams seems to have the final say on what will be aired on each program.

"(The show) represents Noah Adams' point of view very strongly," Mr. Voegeli said.

"It's fair to say that nothing will happen on the World stage that I don't want to be there," Mr. Adams added.

While "Prairie Home" was carried by 275 public radio stations, "Good Evening" will

(Continued on Page 64)

Public radio makes inroads with competitive formats

By ED CRAY

Special to ELECTRONIC MEDIA

As media rivalries go, it is low-key, even friendly.

No expensive billboard campaigns woo listeners. No hired gangs of street toughs overturn newsstands selling the competition's paper.

Still, these two most unlikely of opponents—Los Angeles' KFAC-AM/FM and the noncommercial station owned by the University of Southern California, KUSC-FM—are competing in the same vein, throwing Mozart against Bartok, Mahler against Vivaldi.

While commercial stations downplay its impact, public radio is making inroads by competing head-on with the same formats as its commercial rivals.

And the strategy seems to be paying off for the public stations.

Examples of head-on combat abound, according to Tom Church of the non-profit Radio Research Consortium, which analyzes Arbitron figures for public radio stations. They include:

- In Washington, public station WETA-FM competes with WGMS-AM/FM with classical music, Mr. Church said.

- In Cleveland and northeast Ohio, non-commercial WCLV-FM and commercial WKSU-FM are competing with a classical music format. Each of the Cleveland stations has a weekly cumulative audience of about 100,000.

- In Denver, commercial KVOD-FM, with a cumulative audience of 140,000, leads non-commercial classical station KCFR-FM with 120,000.

- In Seattle, commercial KING-FM with 160,000 cumulative is in front of public radio's classical station KUOW-FM with 120,000.

- Non-profit KLON-FM in Long Beach, Calif., with a cumulative of 123,300, competes with KKGO-FM for the Los Angeles jazz listener.

- In San Francisco, public radio's KQED-FM recently switched to an all-news format to avoid competing with commercial stations KKHI-AM/FM and KDFC-AM, which were successfully programming classical music. (KKHI had a 1.6 share, and KDFC a 2.0 share)

The KQED switch and a similar move by WUWM-FM in Milwaukee are in keeping with an argument propounded by Ray Nordstrand, president of Chicago's commercial WFMT-FM.

"The ideal thing for public radio to do is offer what others are not doing: news and public affairs, jazz, plus other formats that fall between the cracks, like folk

music," Mr. Nordstrand says.

"The thing, to me, that would be the best use of the public radio franchise is not to duplicate programming."

Public radio spokesmen seem ambivalent about the competition with commercial broadcasters, first agreeing it exists, then denying its impact or attempting to explain it away.

The ambivalence may stem from the curious circumstance that too much success could spell trouble for public radio. Some in the business say they fear commercial radio will look to Congress for relief if public radio becomes too successful a competitor.

"The public radio audience is still small in commercial terms," Mr. Church says. "Public radio generally ranks below the middle of the market in size of audience."

Despite the denials of competition, there is no question that in one sense public radio has already affected commercial radio.

In the past three years, public radio has grown 35 percent to a weekly cumulative audience of 10 million, according to Mr. Church and National Public Radio spokeswoman Paula Dart.

Public radio has a 1.8 national share, and it's attempting to double its audience in the next six years to an average quarter-hour audience of 1 million, Mr. Dart says.

To reach that goal, National Public Radio has held seminars for station managers on improving their programming. It's also launched ad campaigns in some cities.

While improving its audience levels, public radio is also drawing listeners commercial stations are eyeing.

A number of surveys indicate that most public radio listeners have some college education and many have graduate degrees, according to David Giovannoni, president of Audience Research Analysis, Silver Spring, Md.

To the extent that education is correlated to income, public radio is skimming off a significant number of the wealthiest listeners.

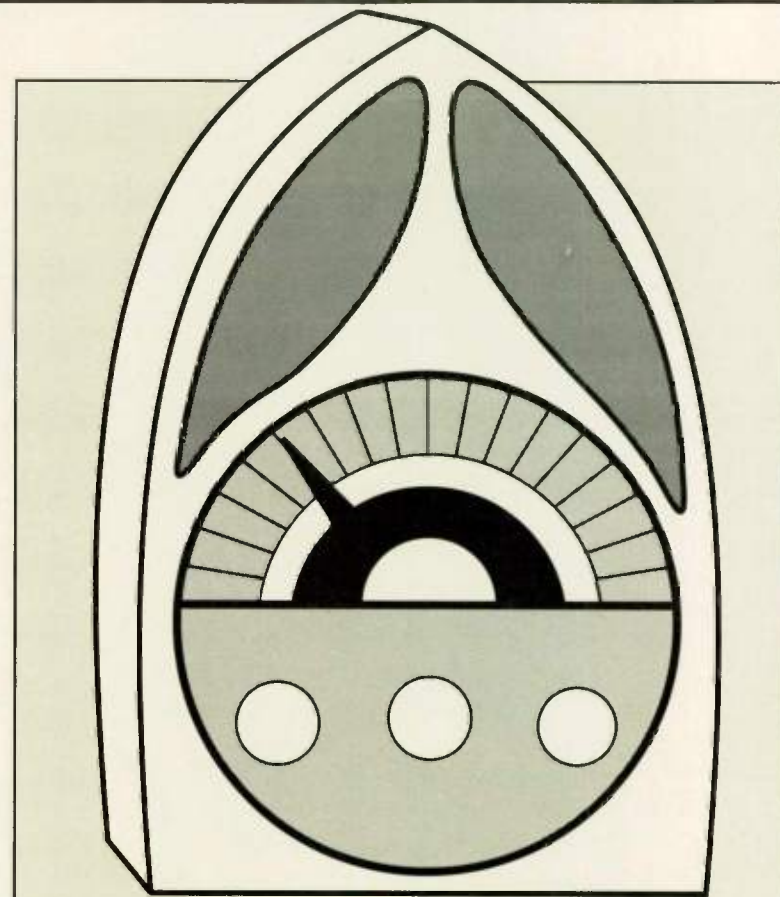
Los Angeles' KUSC, for example, says that 56 percent of its audience is younger than 44, and that half are professionals with above-average incomes.

Downplaying this, public radio argues that its audience is "highly radio-active," meaning its listeners tune in to much more than public radio.

They also tune in more than the average listener—as much as 24 hours per week. Mr. Giovannoni said the average public radio listener spends two hours listening to commercial radio for every hour with public radio.

Public radio spokesmen tend to minimize their impact

(Continued on Page 26)

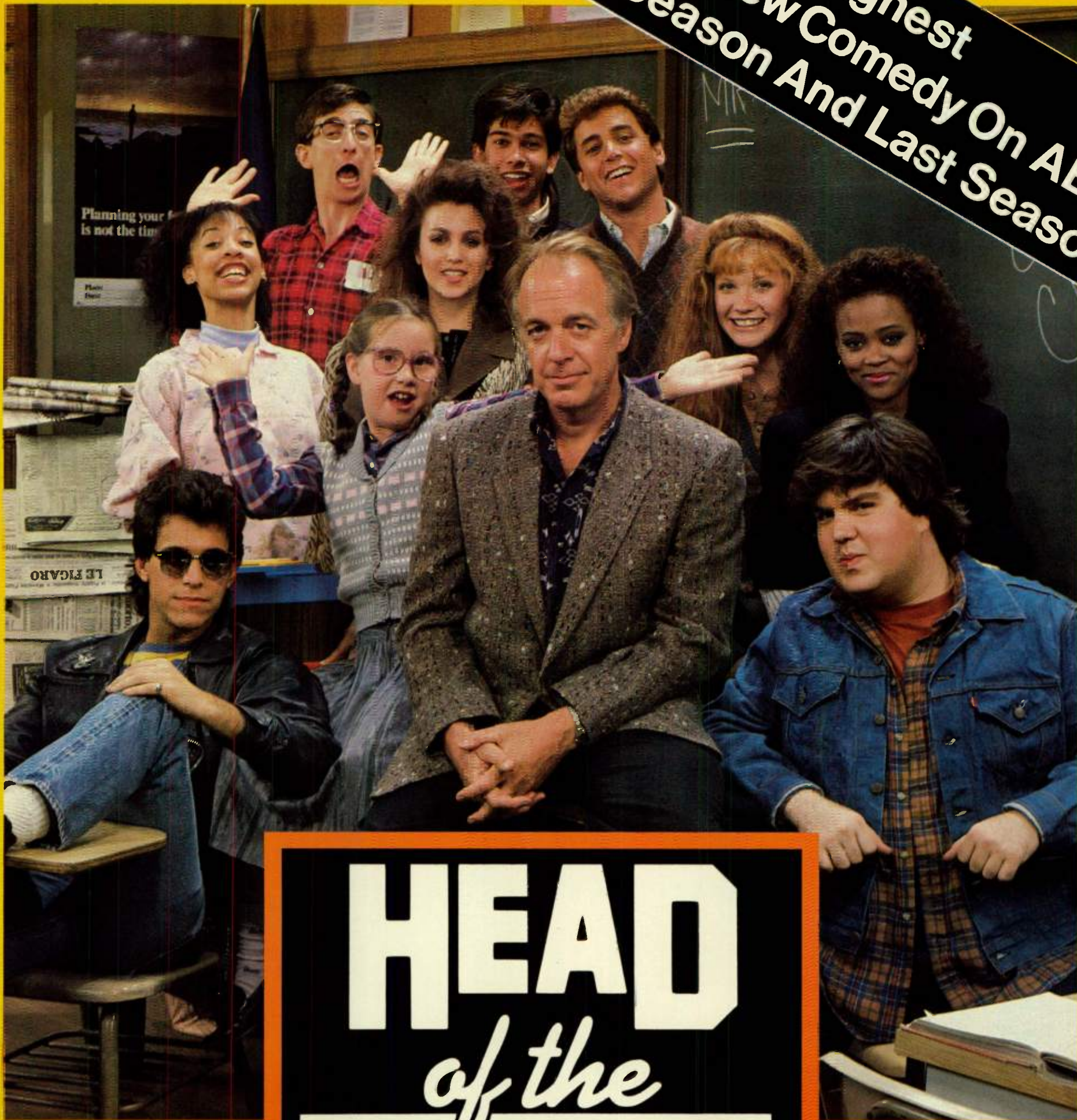


Public radio cumulative audiences

KUSC, Los Angeles	378,100
WNYC, New York	368,200
WGBH, Boston	338,700
WBEZ, Chicago	285,600
WBUR, Boston	272,800
KOED, San Francisco	271,400
KCRW, Santa Monica	268,800
KHYY, Philadelphia	258,700
WETA, Washington	248,700
WAMU, Washington	214,500

Source: Radio Research Consortium

Highest
Rated New Comedy On ABC
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in the facilities once owned by the now-defunct Satellite News Channel. Phil Donahue taped his syndicated talk show at the facility during the recent technicians strike against NBC.

Depending on viewers' reaction to "ACN: The TV Special," Connecticut Public TV might ask ACN for more specials.

Mr. Goodman said an initial deal could call for ACN to produce four shows a year for the state's public television system, which consists of five stations.

Although ACN avoids so-called
(Continued on Page 74)

Sources: NTI NCAR Special Report May 1987 Avg. Weekly HH Cume, Feb. 1987 NHL Excluding superstations.
Affiliate Relations Regional Offices: Eastern - Betsy Dimberger (212) 418-9170, Central - Carolyn McCrory (312) 644-5413, Western - Barbara Kirbach (213) 277-0199

Public radio formats making competitive inroads

(Continued from Page 22)

on commercial stations, saying that they attract "add-on" listeners.

"I think the weather and VCRs impact on commercial radio more than does public radio," Mr. Church says.

For example, six public radio stations in Los Angeles share audiences in the market with talk radio

'I think the weather and VCRs impact on commercial radio more than does public radio.'

—Tom Church, Radio Research Consortium

radio is siphoning listeners from commercial radio.

"Any station in a market by the simple fact that it gets a share of the radio listening audience takes away listeners from other stations and thus reduces advertising dollars," says Mr. Giovannoni.

And in some markets, the listener overlap is considerable.

ence."

But for now, KFAC's Mr. Goldfarb describes the public-commercial competition as healthy.

"We are both trying to interest the public in classical music," he said. "I don't think there is an inelastic demand.

"I think," he added, "it would really be regrettable if commercial

BRIEFLY NOTED

"Red Eye Express" is being developed for first-run syndication by **Syndicast Services and Sid & Marty Krofft Productions**. The weekly half-hour show will combine live rock 'n' roll music with puppet-based satirizations of entertainment figures. If picked up, "Red Eye Express" would begin airing in September 1988. Syndicast also announced that an hour-long "D.C. Follies" prime-time special on the Academy Awards is being developed for broadcast in April 1988. Syndicast also reported 85 percent coverage in 120 markets for "Power Hits," a top 20 music-countdown show produced by Sam Riddle Productions for airing on New Year's Eve.

Beverly Hills, Calif.-based **Hal Roach Studios** announced that the syndicated first-run "T and T," starring Mr. T, will premiere Jan.

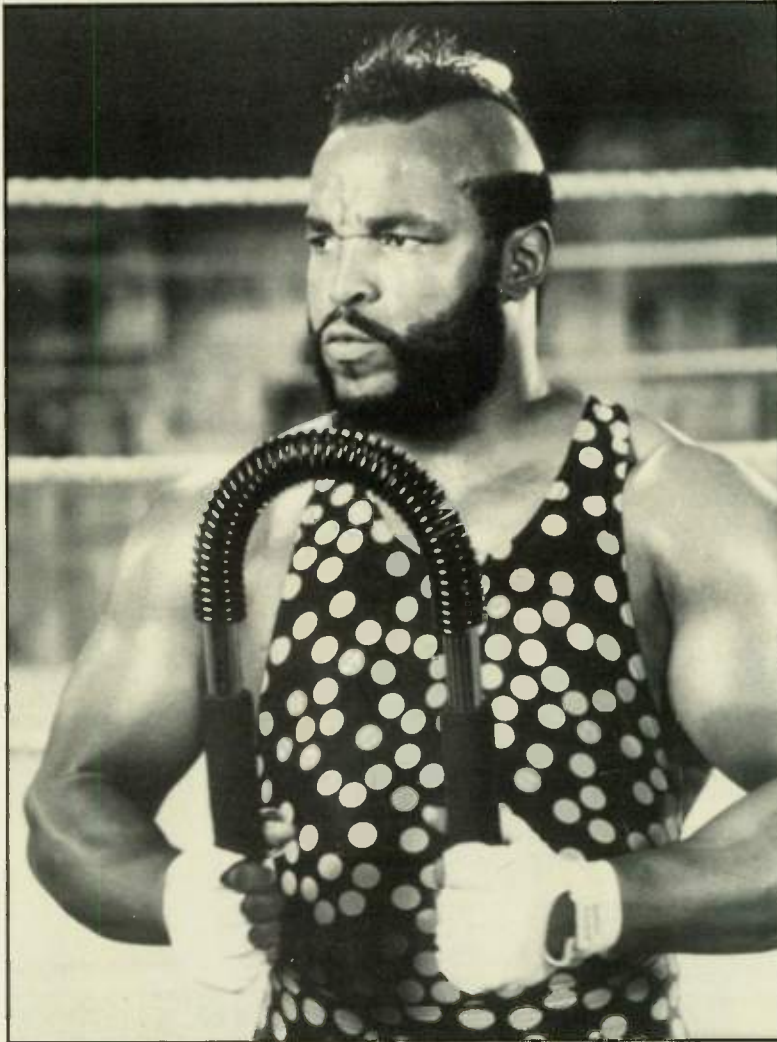
11. The show, a half-hour action-adventure series, is produced by Nelvana Ltd., in association with Hal Roach and Tribune Entertainment. According to Hal Roach, Mr. T "often trades in his fine threads for specially designed 'combat fatigues' and takes to the city's mean streets and back alleys making sure the system works... his way!"

Laurel Entertainment and Tribune Entertainment have announced plans to launch "Monsters" as a new first-run syndicated weekly horror series for fall 1988. The two companies currently team for production and distribution of "Tales From the Darkside," a 4-year-old first-run horror show. Laurel's theatrical features include "Day of the Dead" and "Creepshow." The barter series, with concept and cast to be determined, would be distributed by TeleTrib, a joint venture of TeleRep and Tribune.

Los Angeles-based **Atlantic/Kushner-Locke** will co-produce a weekly half-hour syndicated series on location in Australia for fall 1988 distribution. The action/adventure show, "Down and Under," will star David Soul as "a retired New York City cop who finds himself forced to help a police inspector in Sydney to support himself." Mr. Soul co-starred in the network series "Here Come the Brides" and "Starsky & Hutch." Co-producer of the program is Australia's Pro-Image Productions. Atlantic/Kushner-Locke holds U.S. syndication rights, while Radio Vision distributes elsewhere. "Down and Under" began production Dec. 7.

"Entertainment Tonight," the half-hour syndicated strip from **Paramount Domestic Television**, will move from Chicago's WFLD-TV to Chicago's WBBM-TV in January. The show biz magazine series, which just opened a Chicago bureau, will air at 6:30 p.m., leading into the CBS-TV prime-time schedule.

The **Fox Television Stations** are testing "Dr. Science," the half-hour children's comedy, in the early fringe time slot during the month of



Mr. T stars as T.S. Turner in "T and T," a new half-hour action-adventure series.

December. The seven Fox stations had previously tested the show during morning and late-night time periods. According to Fox officials, "Dr. Science" will appeal to both children and adults, given the large adult following of The Duck's Breath Mystery Theater, the comedy troupe that serves as the show's ensemble cast.

"American Ski Week," a new magazine-style 14-week series, has been cleared on 66 stations covering 68 percent of U.S. TV homes, ac-

ording to Washington-based **Baruch Television Group**. The barter series will originate from Vail, Colo., and will be hosted by former U.S. Olympian Hank Kashiwa, ski host of ABC's "Good Morning America." Recent stations clearing the show include WNBC-TV, New York; KABC-TV, Los Angeles; WJBK-TV, Detroit; WJW-TV, Cleveland; WAGA-TV, Atlanta; and KUSA-TV, Denver.

New World Television has sold the one-hour off-network series

"Highway to Heaven" to Tribune-owned KTLA-TV in Los Angeles for a reported \$52,000 per episode for the 120-segment package. The 10-run licensing term begins in September 1989 and extends through 1997. In an unrelated announcement, New World has disclosed plans to develop "What Should I Do?," a first-run barter strip for September 1988 in which "Cosmopolitan" magazine editor Helen Gurley Brown dispenses advice to the modern woman. The half-hour daily series would be produced by Atlantic/Kushner-Locke for distribution by New World.

Group W Productions and its Filmmation subsidiary report 90 stations covering 75 percent of U.S. TV homes have picked up their "He-Man and She-Ra: A Christmas Special" for broadcast during the holiday season. The hour-long special, which will also be seen on TV or home video in about 40 other countries, is based on Filmmation's animated series starring the He-Man and She-Ra characters.

The United Negro College Fund has signed Bill Cosby, Anita Baker, Pia Zadora, Kenny Rogers and other entertainers to appear in its "Lou Rawls Parade of Stars" telethon, which will be syndicated nationwide on Dec. 26. The 8-year-old annual endeavor has cleared more than 60 television stations and will be simulcast on nearly 100 radio affiliates of the Sheridan Broadcasting Network, with excerpts to also air on Atlanta superstation WTBS and cable's Black Entertainment Television.

A new five-part animated TV series, "Teenage Mutant Ninja Turtles," is being syndicated this winter by Playmates Toys and Murakami Wolf Swenson Inc. The programs feature superhero turtles with the hearts of teen-agers and the skills of ancient Japan's Ninjitsu warriors. They will air on consecutive days between Christmas and New Year's Day on stations serving 80 percent of U.S. television homes. The science-fiction spoof is based on a 1984 comic book series of the same name. Additional episodes of the program are contemplated.#



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Interactive game show lets viewers win

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—An independent syndicator is ready to roll out a new interactive game show that will enable viewers to win money by answering trivia questions.

The Game Channel, based in Littleton, Colo., is offering "Tele-Quest," a half-hour strip show in which on-air contestants and viewers vie to answer trivia questions.

In a business where clearances are everything, the company says it will launch the show in March with just three television stations signed on.

The company says that only a handful of station clearances is enough to start because it is mainly relying on revenues from the home players' entry fees.

The way the show is designed, viewers over 18 years old pay a one-time \$3 registration fee to The Game Channel.

The viewers provide the company with their names, addresses, telephone numbers and credit card information.

Then, during each live show, registered players can call 800-ATV-GAME to play as many as four games per show, at the cost of \$3.50 per game.

In promotional material that accompanies a pilot of the show, The Game Channel says viewers will enjoy the program because it lets them act on one emotion that other game shows merely tease: greed.

"The home viewer's greed emotion is set in motion like Pavlov's dog, which salivates when the dinner bells rings," the literature says.

Stations get the show for free, plus five minutes

of advertising time and a 10 percent cut of entry fees collected from home players/viewers.

The Game Channel hopes it will pocket another 10 percent of all of the fees it collects as profit. It also will retain one minute of advertising time per show.

JoAnn Scoggin, president of The Game Channel and creator of "Tele-Quest," says a station with a viewing audience of 50,000 where 3 percent of those viewers play the game could earn about \$155,000 a year from the fees.

So far, Ms. Scoggin, an entrepreneur with no prior experience in television, has signed up three network affiliates who plan to begin airing the show in March.

NBC-owned KCNC-TV in Denver and affiliate KARE-TV in Minneapolis and ABC affiliate WZZM-TV in Grand Rapids, Mich., have signed 13-week commitments for the show and plan to air it in late-night.

"I had the idea about five years ago and the technology wasn't there," Ms. Scoggin says of the project, which has cost the producers about \$700,000 so far.

She adds that she's already had overtures from major syndicators that are interested in the concept.

The show, hosted by KCNC weatherman Ed Greene, pits three on-air contestants competing against one another and the home players compete against each other. The two groups do not compete.

During the game, the multiple-choice questions have six possible answers, each coded with a two-digit number that is punched in by the on-air contestants and home players alike.

Initially, about 20 percent of the game-entry

fees will go into the pot for prizes, but Ms. Scoggin says she hopes to increase that amount to about 40 percent once The Game Channel gets past its start-up costs.

Each day, the lowest-money-winning contestant leaves and a home player that qualifies by accumulating enough points takes the on-air contestant's place, joining two other former home players to play on the air.

Those contestants must travel to Denver, where the show will be produced by Norac Productions, and must pay their own way.

But Ms. Scoggin says on-air players will easily win back at least enough to pay their expenses and can win up to \$100,000 during their stay on the show.

She says home players could win from \$10 to \$1,000 per game depending on how many other home players compete and how many also get the correct answers.

Ties for multiple correct answers from home players will be broken by determining by computer who answered more quickly.

To ensure that viewers don't get sneak peeks at answers, no two markets will be airing the show at the same time. Therefore, three different programs will be produced for the three initial markets.

Ms. Scoggin said she had to be careful that nothing is left up to chance, in order to prevent the program from being classified as gambling.

The game show's originator said the Federal Communications Commission has informally cleared the program, but added that a Washington attorney retained by The Game Channel is seeking further review to be sure no complications will arise later.#

She's Hot.



Watch Her Take Off!

INTERNATIONAL

Tiny Belize gets its TV in unusual ways

By RICHARD MAHLER

Los Angeles bureau chief

BELIZE CITY, BELIZE—When American-born entrepreneur Emory King brought the first satellite dish to this tiny Central American republic seven years ago, he had no idea it would eventually create a nation of ardent Chicago Cubs and "Santa Barbara" fans.

"It's really something, isn't it?" marvels the 56-year-old adventurer who was shipwrecked on one of Belize's 175 coastal islands in 1953 and never left. "But TV in this country was inevitable."

What wasn't inevitable, however, were the exotic permutations the medium has taken on in this former

British colony during the seven years it has been available.

Belizean-style TV includes the following:

- Over-the-air and cable transmission of superstation WGN-TV from Chicago (thus the legion of Cubs baseball team admirers).

- Daily pirating of the NBC network feed, yielding a female population almost totally devoted to the heartache and romance of the afternoon soap opera "Santa Barbara."

- Uncut and unsponsored broadcasts of the latest motion pictures, picked up directly from the satellite signals of HBO and Showtime, among other pay-TV services.

- Cable systems in small communities that consist, literally, of scores of TV sets hooked up to a master satellite dish. When the owner, often the wealthiest man in town, gets bored and decides to flip the dial, everyone else's picture changes simultaneously.

- A government that requires 1 percent local programming, but is too ill-equipped to produce any shows of its own, except for an occasional national newscast that primarily consists of staff announcers reading copy already broadcast over the state-run radio network.

- Conversion of at least one movie theater to an auditorium for the screening of TV program highlights.

Over coffee and cheesecake in his downtown restaurant here, Mr.

King told ELECTRONIC MEDIA how he received only one reply from the distributors of satellited programs contacted in 1980 about his interception of their signals.

"I can't remember which one wrote back, but basically they said they couldn't charge us for the use of their signal since that was prohibited by an international treaty," he

When the wealthiest man in Belize gets bored and decides to flip the dial, everyone else's picture changes simultaneously.

recalled.

"So we started taping shows off the bird and renting them ourselves, for \$2.50 per night."

Eventually, Mr. King says, he sold out his interests in the TV business to Nestor Vasquez, a local merchant, who signed on Belize's Channel 7 about six years ago.

His "nation's station" cherry-picks shows from among the 100-odd signals spilling into Belize, primarily competing against fellow American ex-patriates Marie and Arthur Hoare's rebroadcast of

WGN-TV, Chicago, known locally as Channel 9.

Channel 7 and Channel 9 are distributed primarily by cable, with customers paying about \$150 for installation and \$15 per month for a household subscription.

All told, about a dozen franchises are scattered throughout the country, reaching about 75 percent of Belize's 175,000 residents.

Local sponsors insert their own commercials (often nothing more sophisticated than a simple slide asking viewers for their patronage) into the most popular shows.

Channel 9's hottest programs, besides Cubs baseball and other sporting events, include "All American Wrestling," "The Jeffersons" and "Magnum, P.I."

On rival Channel 7, advertisers line up for Los Angeles Lakers basketball (sponsored by the local brewery), "Hotel," "Miami Vice" and anything having to do with boxing, as well as three daily soap operas.

At the Majestic Satellite Center, a converted Belize City movie palace, 75 cents recently bought a seat to see a replay of five uninterrupted episodes of "Santa Barbara" (available at 2 p.m. on Channel 7) or Hulk Hogan and Macho Man squaring off in a tape of NBC's "World Wrestling Federation Main Event."

"We'd like to have much more local programming, but we're an underdeveloped country and haven't

many technological resources," explains Harry Pilgrim, chairman of the Belize Broadcasting Authority, a quasi-governmental agency that licenses broadcast and cable operations on behalf of the Ministry of Home Affairs.

By profession, Mr. Pilgrim is an insurance consultant with the Belize Insurance Centre in Belize City.

Stewart Krohn, an American emigre who is owner and manager of Great Belize Productions, is the first local producer to take advantage of a BBA edict requiring 1 percent of Belizean programming originate from within the nation's borders.

"'All Around Belize' loses money," he admits, "but we hope to be able to raise our ad rates soon and begin breaking even."

The series, shown Fridays in prime time, costs the equivalent of \$3,000 U.S. dollars a week to produce but generates only about two-thirds that amount in revenue.

National spots on the show sell for about \$125 a minute.

One recent episode included segments on the Harrier jets used by the British protective force based near the capital, a discussion of a failed citrus project and a visit to the city of Dangriga for a local holiday celebration.

Great Belize can manage a few simple visual effects, but it relies on paste-up title cards and eggshell crates for sound absorbers.

(Continued on Page 74)



BEAM RIDERS

New Science-Fiction Series Ready For Lift-Off

"Beam Riders," a bold spectacular new science-fiction action-adventure series is the brainchild of Martin Caidin, creator of "Six Million Dollar Man" and "Bionic Woman."

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European broadcasters turn to U.S.

Study finds increased use of American programming

By LAUREL WENTZ
Special correspondent

LONDON—Despite Europeans efforts to boost their own programming, increased competition for viewers is forcing broadcasters here to pick up more U.S. shows.

Research by Horizons Media International, a London-based unit of ad agency Young & Rubicam, finds that total U.S. content on TV channels in 13 European countries increased to 20 percent during sample weeks in 1986 from 15 percent for a similar period in 1985.

Horizon expects that trend to continue in its third annual "Television Programming in Europe" study currently under way.

"Overall, the market for American programming will continue to increase for at least two reasons," says Charles Dawson, senior vice president of Young & Rubicam Europe.

"The public's appetite for entertainment seems to be continuing unabated, and American programming represents the biggest potential audience at the most economical price to the channel."

Another factor is the emergence of new national and Pan-European satellite channels, while existing channels are extending broadcasting hours and changing their program mix to appeal to more viewers.

"The new channels are under even more pressure than existing ones to get crowd-pleasing programs on the screen at low cost," Mr. Dawson says, "since they will not yet have built up sufficient audience and revenue to pay a high price per hour for programs."

U.S. content varies dramatically

by country and type of broadcaster, according to the report.

It is highest among Europe's private, advertising-supported channels, which average 47 percent U.S. content, Horizons Media says.

The new Pan-European satellite TV channels Sky Channel and Super Channel also rely on American fare, running an average 22 percent U.S. programming.

Least influenced by imports, according to Horizon Media, are state-owned non-commercial broadcasters, with an average 10 percent U.S. content, followed by state-owned ad-supported channels, with 15 percent.

According to Horizons Media's country-by-country look at what Europe is watching:

- Italy has Europe's most Americanized television. TV baron Silvio Berlusconi fills about two-thirds of the programming time on his three private networks with shows bought in the United States.

Battling with state broadcaster RAI's three channels for audiences and ad revenue, Mr. Berlusconi stocks up on U.S. sitcoms and police shows and domestic game shows. One of his channels, Italia 1, even devotes 11 percent of prime time to Japanese imports.

U.S. sitcoms sometimes undergo strange name transformations: "The Cosby Show" is called "The Robinsons," while "Family Ties" is known as "The Keaton Place."

- France has not been a big fan of U.S. shows. State-owned channels TF-1, Antenne 2 and FR 3 averaged 5 percent to 15 percent U.S. content in 1986, but the spread of private television in France could create a new market.



In the United Kingdom, 1960s sitcoms from the United States, including "Bewitched," are popular afternoon TV fare on Channel 4.

Italy's Mr. Berlusconi has a share in the new private channel La 5 and is boosting U.S. content. The government, meanwhile, has sold off its TF-1 channel, now 50 percent owned by French builder Francis Bouygues.

"Bouygues will push for the biggest audience for the lowest outlay," said Y&R's Mr. Dawson. "Almost every channel in France loses money."

- West Germany's German-language satellite channels RTL Plus and SAT-1 are drastically changing TV viewing with more imported

shows and the first commercials scattered throughout programs, rather than in blocks.

"German viewers are getting their first taste of substantially American programming and American advertising, and no one has fainted or committed suicide," said Mr. Dawson.

State-owned ARD increased its U.S. imports from 4 percent to 15 percent during the 1986 period studied—although the U.S. content on state-owned ZDF fell from 15 percent to 4 percent during the same period—and "a modest increase" is

(Continued on Page 74)

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What the critics are saying

From morning talk to pillow talk

As part of an ongoing sample of TV critics' opinions from across the country, ELECTRONIC MEDIA this week offers columns from Chicago, Denver and Kansas City.

Dan Ruth of The Chicago Sun-Times weighs CBS's new "CBS This Morning" with its predecessor, "The Morning Program."
Dusty Saunders of the Rocky Mountain News

in Denver takes a look at the CBS-TV movie "Mayflower Madam."

And Barry Garron of the Kansas City Star discusses the new look of sex on TV. #

Prostitution drama turns 'Mayflower Madam' into star

By DUSTY SAUNDERS

Rocky Mountain News, Denver
column, Oct. 21, 1987

NEW YORK—Sydney Biddle Barrows, Manhattan's highly publicized "Mayflower Madam," has found another type of success.

She's become a TV celebrity.

After a crowded press conference about an upcoming CBS-TV movie "inspired by" her life, Barrows posed by a window in a banquet room in the posh Waldorf-Astoria Hotel. She gazed confidently over the city while photographers snapped away.

Barrows is living proof that success in this country comes in bizarre forms. A descendant of a minister who arrived on the Mayflower, Barrows was born to society life.

After a series of legitimate New York careers that didn't work out, she opened in 1979 what CBS Entertainment euphemistically calls "a professional escort service." In Denver, we call such an enterprise a house of prostitution.

Barrows was extremely successful in her money-making service for six years until her operation was closed down by police. During a 10-month period, her case made national headlines. In July 1985, all charges against her were dropped.

The end of the legal battle was the start of Barrows' widely hyped media career.

She wrote a book, "Mayflower Madam," which was a best-seller in hardback. Barrows is quick to note that "the paperback is selling extremely well, too."

She's also a hot commodity on the lecture circuit, commanding high fees as she tells her audiences about America's double standards regarding sex and prostitution. She also regularly expresses her theories about dealing with the issues with "honesty, integrity and fairness."

After listening to Barrow's rationale—which is pure, self-serving drivel—you're left with the feeling that there's been a mix-up in her genealogy—that she's not a

(Continued on Page 78)



"The Morning Program"



"CBS This Morning"

CBS finally wakes up in morning

By DANIEL RUTH

Chicago Sun-Times
column, Dec. 1, 1987

For 21 years, CBS has been trying more or less (mostly less) to wake up to the fact that television news programming in the morning is not the reinvention of the wheel, the curing of cancer or the millennium of mass communications.

Finally, after more than two decades, CBS at last has rubbed the sleep out of its eyes. The network appears on the verge of a major breakthrough after Monday's debut of "CBS This Morning," which airs from 7 to 9 weekdays on WBBM-Channel 2.

And what is that breakthrough?

Quite simply, it is that "CBS This Morning" is a virtual carbon copy of its two competitors, ABC's "Good Morning America" and NBC's "Today."

For the past 11 months, CBS attempted to redefine morning

television with "The Morning Program," an effort that would have been more embarrassing if more people had bothered to watch it. Thankfully, few did.

"The Morning Program" featured Rolland Smith, who made being in a coma seem downright spirited, and the shrewish Mariette Hartley, a walking fingernail on a blackboard if there ever was one, in a dreadful hodgepodge of forced humor, dull information and all the snappy banter of a hostage negotiation.

Now "The Morning Program" has slipped away into the category of a bad dream.

Mr. Smith, if anyone ever noticed to begin with, has simply gone away. And Ms. Hartley is off somewhere, pretending once more to be an actress. Goodbye. Good riddance. Good luck. They'll both need it.

Compared to the dreariness of "The Morning Program," which looked as if it had been created by Edgar Allan Poe, (Continued on Page 78)



Bruce Willis plays David Addison in "Moonlighting."

AIDS epidemic forcing networks to portray safe sex in programs

By BARRY GARRON

Kansas City Star
column, Oct. 4, 1987

Sex on television may never be the same. The winds of change have begun to blow through Hollywood, stirring network producers and executives into realizing they have a responsibility to society and particularly to younger viewers.

After years of doing battle with network censors during the sexual revolution of the 1960s and 1970s, producers have demolished many of the old barriers.

They have been able to create TV characters that slip in and out of bed with each other at the drop of an inhibition. Some characters, such as David Addison of "Moonlighting," have made "getting horizontal" the dramatic equivalent of a grand slam home run in the ninth inning.

Even TV commercials this year show women modeling bras when,

only a year ago, that sort of realism was taboo.

No doubt about it, TV has traveled a long way since the 1960s, when Rob and Laura Petrie of the "The Dick Van Dyke Show" were required to sleep in twin beds. These days if you see twin beds there's likely to be a couple in each of them.

Whether or not TV is to blame for the alarming number of pregnant teen-agers or for the spread of venereal disease, its more permissive standards certainly have done little to stop these trends.

But now the climate has started to change. A nation worried about the sexual transmission of the deadly AIDS virus has begun to raise questions about promiscuity on TV. Slowly, the emphasis has begun to shift from exciting and daring sex to safe and responsible sex.

Bud Grant, president of CBS Entertainment, said this was nothing more than TV holding a mirror to society.

"I think what we should try to do, I think what we've always tried to do, is accurately reflect what is happening in the country today. I don't think we should be ahead of the country in any sense, and God forbid we should be behind them," he said.

He said there was a growing awareness of AIDS, "and our material, our entertainment programming, should reflect that in all aspects."

Last season, David Hogan on NBC's "Valerie" bought condoms in preparation for a night of intimacy. This season, an episode of CBS's "Designing Women" dealt with AIDS and sex education in high schools.

"We are concerned," said Kim LeMasters, CBS vice president for programs. "We are watching our shows very carefully."

The concern has even spread to daytime soap operas, the traditional (Continued on Page 78)

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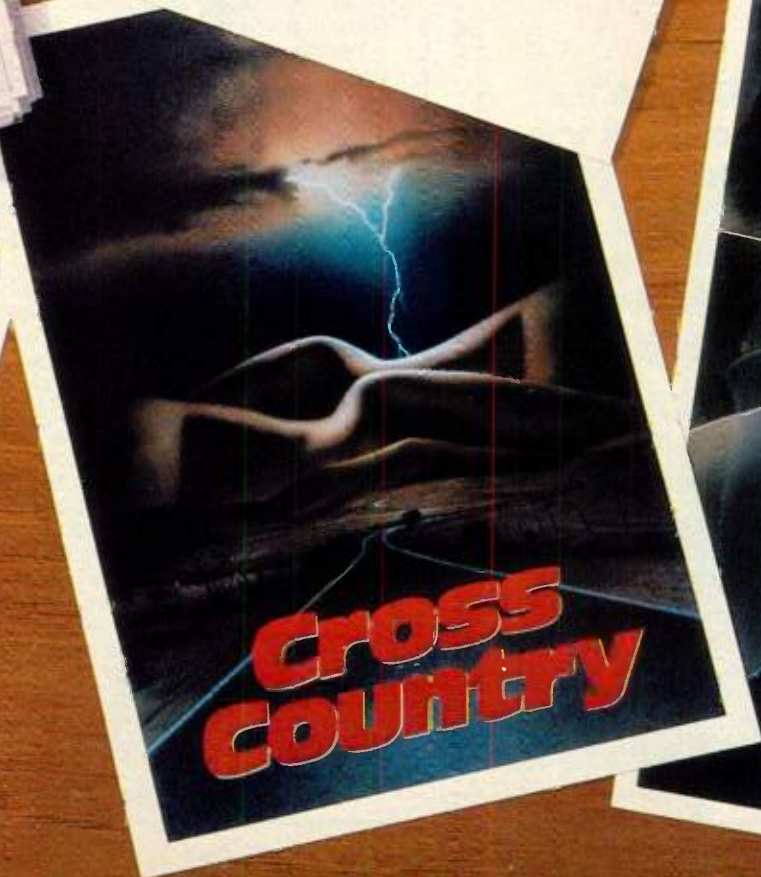
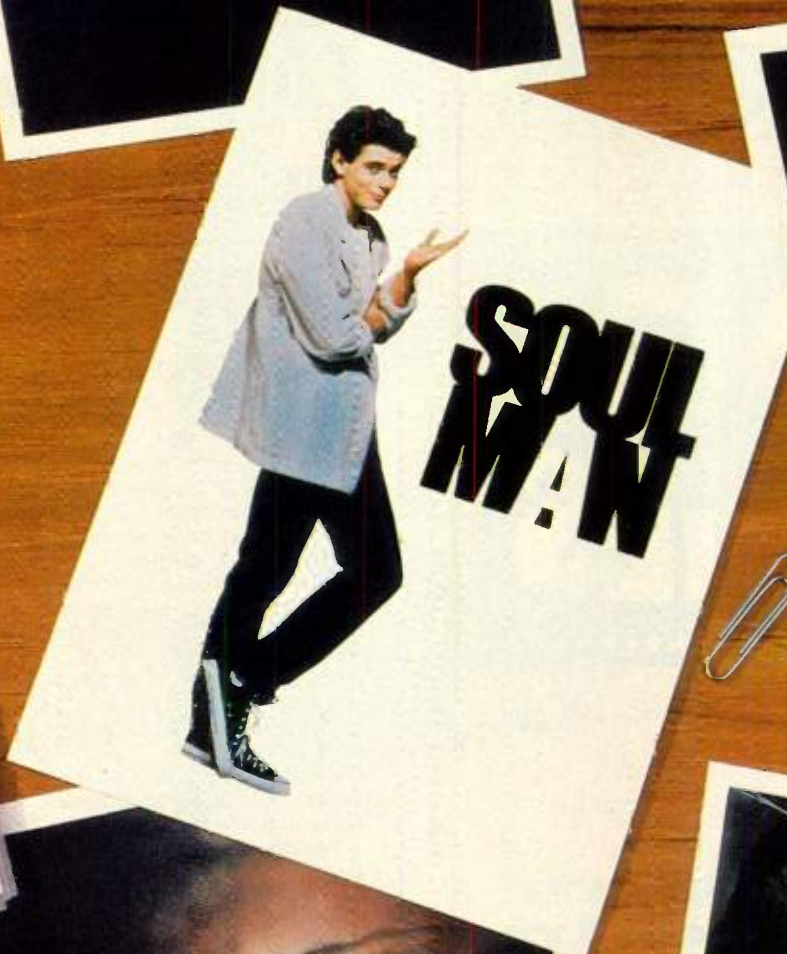
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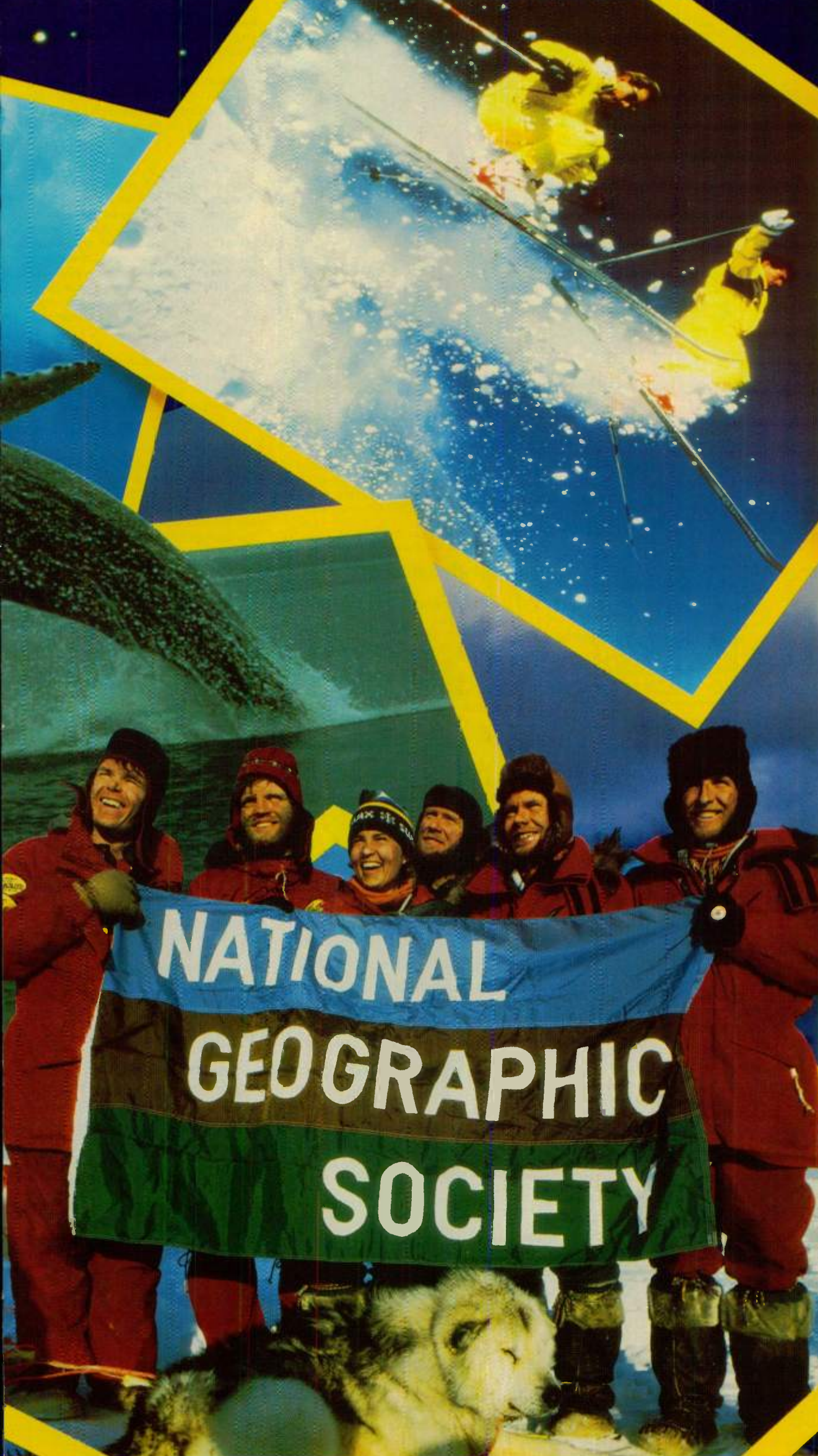
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Broadcaster looks at two sides of HDTV

(Continued from Page 40)

NBC has shown at the Sarnoff Research Labs.

EM: Do you think that, directly as a result of your trip to Japan, NHK has proposed an NTSC-compatible Muse system?

Mr. Protter: It's more than a coincidence that two weeks after the trip to Japan they have announced Muse 6.

I have always suspected that, in the development of systems as complex as HDTV and Muse, there are variations of it developed along the way which are kept on file and locked in safes and are pulled out and dusted off, and sometimes fine-tuned when a management decision is made that it's expedient to do so.

They didn't design Muse 6 in two weeks.

EM: Give a scenario for the evolution of HDTV.

Mr. Protter: What seems likely now is that after HBO has a high-definition channel in 1990 or 1991, the next thing to go high-definition is ESPN with its NFL games and the Yankee games in New York on the pay channel.

EM: But speaking from the perspective of terrestrial broadcasters . . .

Mr. Protter: The first thing that's going to happen to terrestrial broadcasters, fortunately, is that the Japanese high-definition sets brought into this country are going to greatly improve our picture without us doing anything.

They re-scan and re-filter and re-synthesize the NTSC picture to give you the best looking picture you have ever seen over the air. And that's not even employing Muse 6.

In fact, they'll make us look just about as good as the NBC system would without changing all our equipment.

EM: What are the prospects for NBC's advanced television system (which operates on the equivalent of an NTSC channel)?

Mr. Protter: It's doomed, in my opinion. It's a very unfriendly system to the broadcaster's plant. In order to partake in that system, you have to change 80 percent to 90 percent of the hardware you have in your television station.

EM: Downlinks, uplinks, everything?

Mr. Protter: You have to change your satellite receiver, your switcher, your tape machines, your recorder, even your micro-waves to the studio. It's a very, very unfriendly system to broadcast plants.

The second disadvantage of the NBC system is that the viewer will get a picture which is not even close to the picture HBO can deliver using Muse on cable, so it would make us permanently a second-class citizen.

EM: What would it cost to adopt a system like that?

Mr. Protter: At a typical station, it would probably cost \$1 million to \$3 million, which we would have to spend anyway, but if we're going to spend it, we're not going to spend it to be second-class citizens.

Muse 6 is reported to be more plant compatible and adaptable with modifications to much of a broadcaster's existing hardware . . . through adapting kits which NHK thinks it can get the Japanese manufacturers to market.

EM: Do any of the other NTSC-compatible systems appeal to you?

Mr. Protter: What appeals to me the most now is (William Glenn's two-channel system designed for the New York Institute of Technology). He's years ahead of everyone else.

He's going to be able to deliver a signal that is the equivalent or better than Muse, and I think that there are scenarios on the horizon that may permit us to find augmentation channels (to broadcast the additional information necessary for the enhanced picture.)

EM: Is Mr. Glenn's system in competition with Muse 6 or are they compatible?

Mr. Protter: Mr. Glenn's system is just about full HDTV,

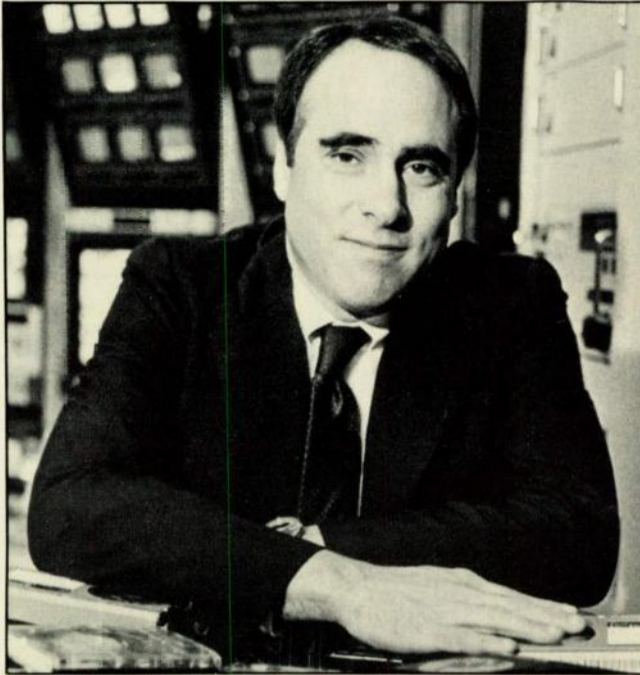


Photo by William Meyer

HAL PROTTER

Says Muse 6 introduction "more than a coincidence"

while Muse 6 is still advanced television. From that point of view, they accomplish different goals.

Muse 6 will still not give us the quality that HBO will get on full Muse. Glenn's will.

Muse 6 is a better way of being a second-class citizen and offers a possible interim step to Glenn's full-up system.

EM: But the two are not mutually exclusive?

Mr. Protter: One could be a step to the other.

EM: Then you see a gradual progression toward HDTV?

Mr. Protter: Broadcasters are going to be so pleased with the improvement of their new picture as it is now—provided they use good videotape machines and good film devices—that they do nothing when HDTV sets come into the country until they have a system like Glenn's that gives them a competitive picture to what cable has.

If cable is going to have 800 or 900 lines of detail on HBO or maybe local sports broadcasting through the cable interconnect, then over-the-air broadcasters are not going to settle for 420 lines or 480 lines and have the viewer think when he watches us over the air that we have a second-class picture.

EM: And none of the other U.S. systems stack up?

Mr. Protter: Well, they either don't stack up or are not as finely developed.

While the Japanese are operating systems in Japan and Glenn is operating a system in Fort Lauderdale, nobody has seen anything but a computer simulation of the NBC system.

EM: Are U.S. broadcasters running into the arms of the Japanese to save themselves from their cable competition?

Mr. Protter: (In the field of consumer electronics and broadcast equipment, the United States is) dead already. We have permitted Thompson to buy RCA and General Electric, Philips to buy Sylvania, Magnavox and Philco, and the Japanese can have just about the rest of the market.

We are left with one domestically based electronics company of any substantial size, and it's called Zenith.

Zenith makes some of its guts in the Far East and Mexico anyway. There's no consumer electronics industry left in the

U.S. We are an assembler of devices in this country if we have anything at all. Even Glenn's equipment will probably be manufactured in Japan.

EM: But is Japan our ally in terms of developing a system that will work for us?

Mr. Protter: I would think so. First of all, they recognize that, together with Canada and Mexico, the U.S. represents half the television receivers in the world.

Canada and Mexico use the same system we do and are cooperating with us on HDTV. So, together we represent a mighty big market.

Secondly, the Japanese have looked at two abortions—if you'll pardon the expression—technically, in terms of markets that should have developed and didn't. They don't want to see it happen to HDTV.

The first was DAT (digital audio tape), where political forces have kept the DAT machine from being exported to the U.S. The second was AM stereo, where the inability of this country to set a standard inhibited the ability of the Japanese to market AM stereo units in the U.S.

EM: Does the FCC have to come up with a standard pronto to save terrestrial broadcasters?

Mr. Protter: I think it's pretty important pretty quickly. I don't think it has to be in the next six months, but someone has to draw the line and say this is it for a while because there'll always be a guy who has an idea how to make the technology better.

EM: But what's the rush? Don't the Japanese pose some competitive danger?

Mr. Protter: There's a rush in general in the Reagan administration to accomplish things before the end of this year. There is no competition from the Japanese. The Japanese are ahead no matter what we do.

Our relationship with Japan is that we're their best customer.

There are people in Washington who think the Japanese are our competition, but when you ask those people what they think is going to be manufactured in the U.S., which isn't manufactured now for NTSC, they give you a blank stare.

Most of the U.S. broadcasting equipment is either made by the Japanese or the Europeans.

EM: Is the jump to HDTV worth the trouble and expense?

Mr. Protter: Yes, because as terrestrial broadcasters our competition isn't the Japanese; our competition is cable. It is ESPN and the interconnects and the rest of the services which are trying to gain dominance for advertiser dollars and for viewers.

I'll tell you a story. In my first local TV sales job, the president of our company asked us why we were screaming for color so much when only 5 percent of the people in our market had color TV sets.

The reason we gave was that, even though it was only 5 percent of the market, it was over half the people we did business with—people who buy television time and have advertising agencies.

You're going to see the same thing with HDTV and, if the cable system is going to be able to put a commercial into HDTV on a slug on CNN or ESPN and we can't do it, that's not going to be a pleasant couple of years.

I think (all broadcasters are) going to lose for a couple of years because I think we're going to be dealing with cable having HDTV in 1991 and 1992.

I think we'll be lucky if we get our act in gear by 1993 or 1994.

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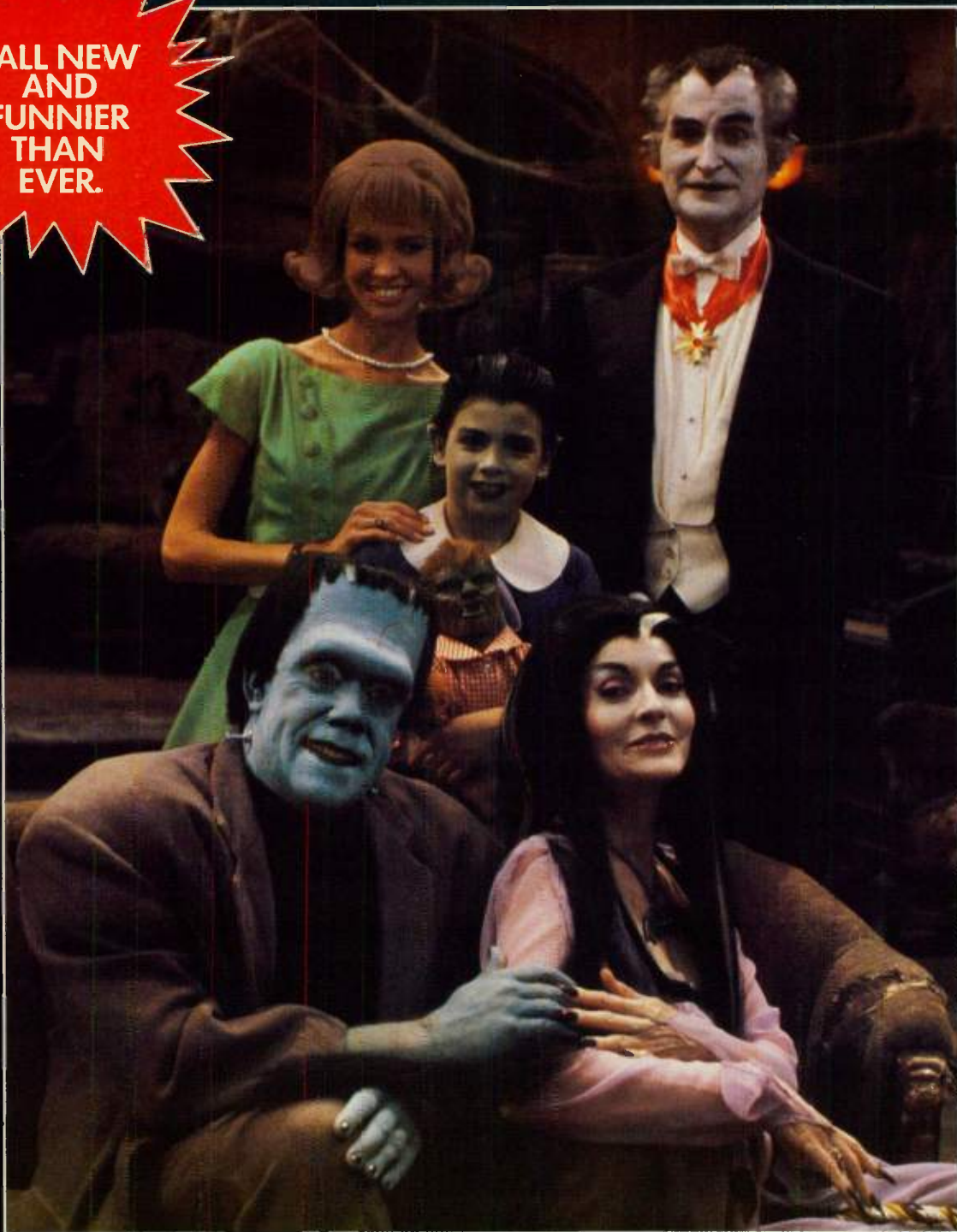
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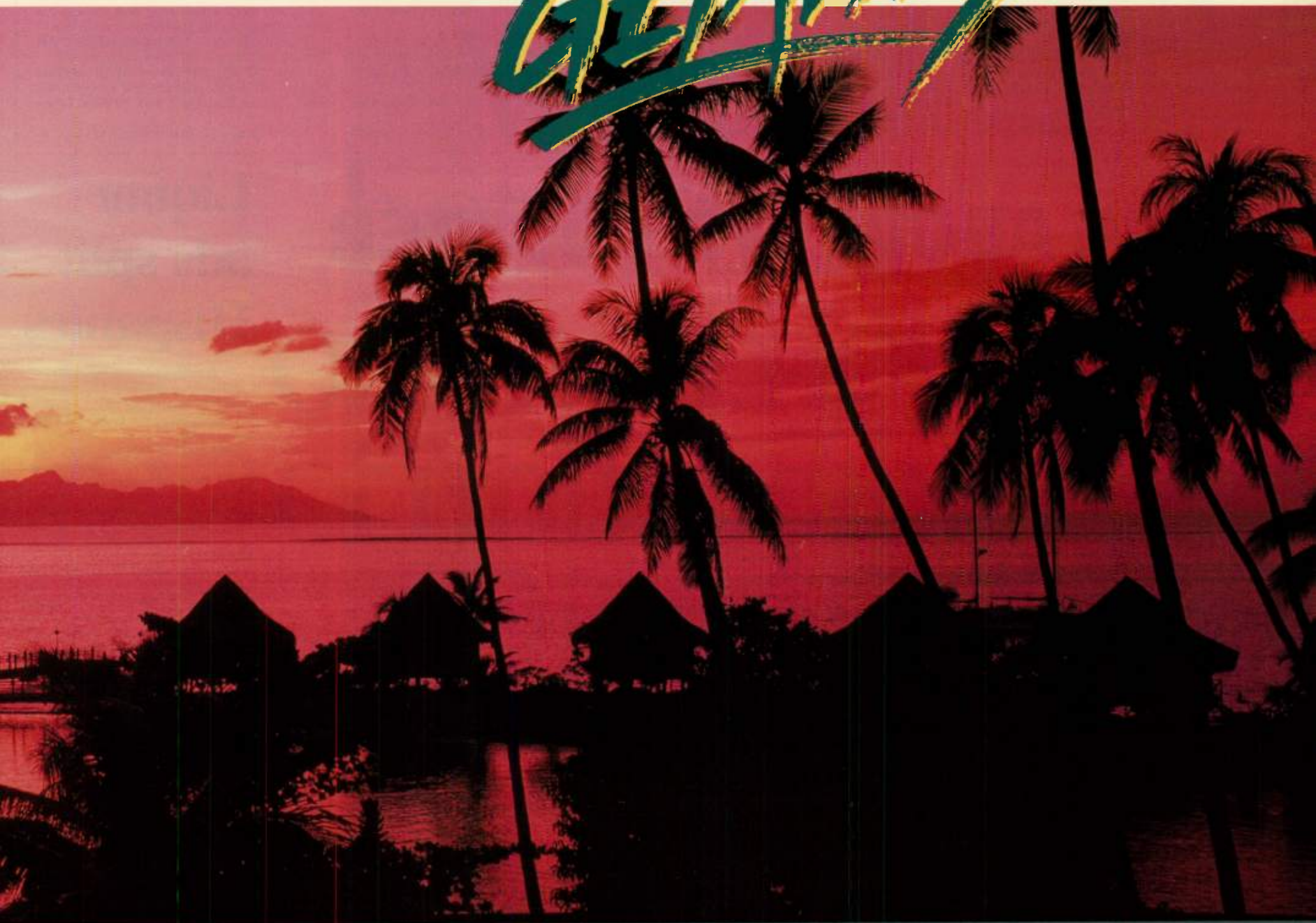
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PROGRAM	(% of total adult demo)		
	WOMEN 18-49	MEN 18-49	ADULTS 18-49
WIN, LOSE OR DRAW	65	63	64
ALL NEW DATING GAME	60	52	57
TRUTH OR CONSEQUENCES	56	60	58
NEW NEWLYWED GAME	53	50	52
HOLLYWOOD SQUARES	49	53	50
HIGH ROLLERS	49	53	50
\$100,000 PYRAMID	41	46	42
JEOPARDY	37	43	39
WHEEL OF FORTUNE	33	39	35

SOURCE: NSS THROUGH 10/25

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WIN, LOSE OR DRAW IN ACCESS OCTOBER '87

MARKET	STATION	TIME PERIOD	RANK IN TIME PERIOD: % INCREASE OVER YEAR-AGO TIME PERIOD:			
			WOMEN 18-49	MEN 18-49	TEENS	KIDS
ATLANTA (A)	WAGA	7:30 PM	#1 +55	#1 +67	#1 +38	#1 +50
COLUMBUS (A)	WCMH	7:00 PM	#1 +109	#1 +171	#1 +160	#1 +167
DETROIT (N)	WJBK	7:30 PM	#2 +192	#3 +158	#1 +517	#1 +305
INDIANAPOLIS (A)	WRTV	7:30 PM	#1 +103	#1 +125	#1 +420	#1 +700
PITTSBURGH (N)	WTAE	7:30 PM	#1 +88	#1 +54	#1 +158	#1 +68
TAMPA (A)	WTSP	7:00 PM	#1 +78	#2 +18	#1 +200	#1 +450

SOURCE: OCT '86/'87 NSI/ARB



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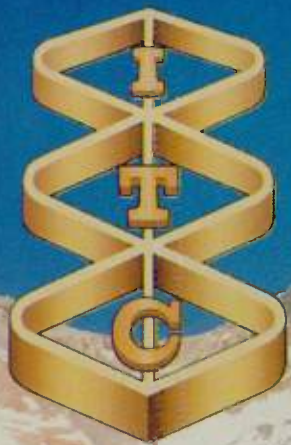


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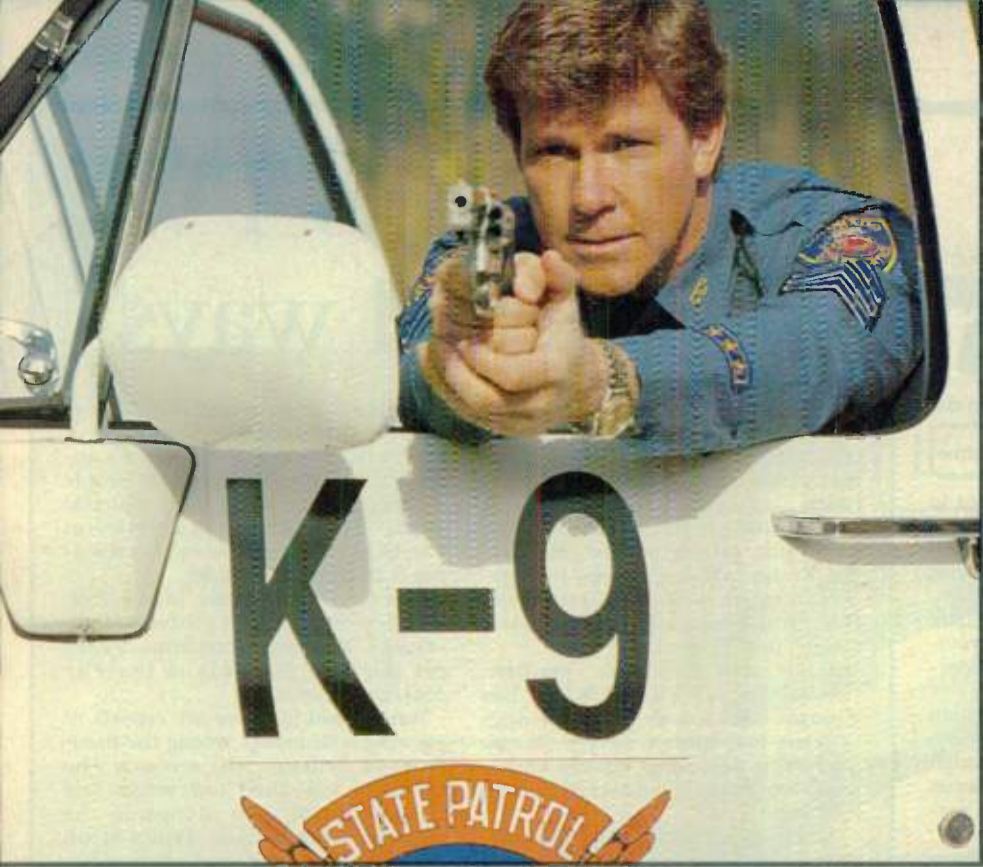
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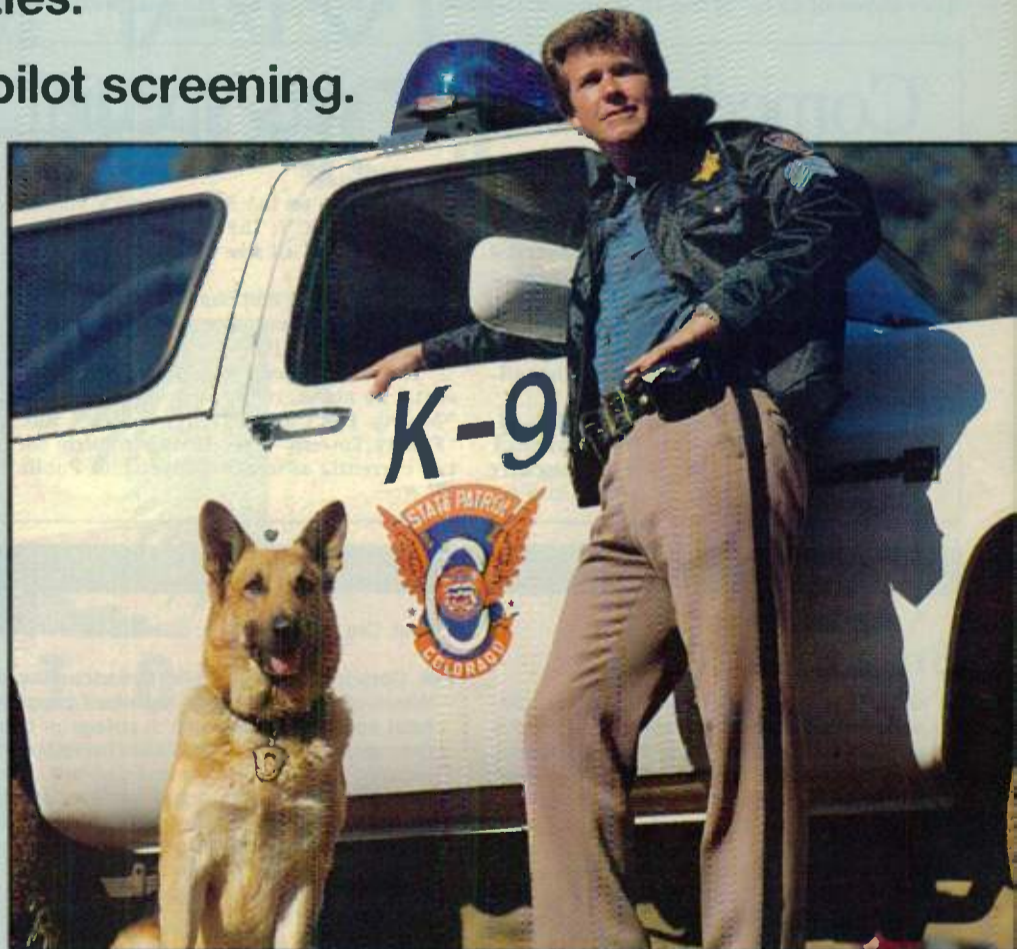
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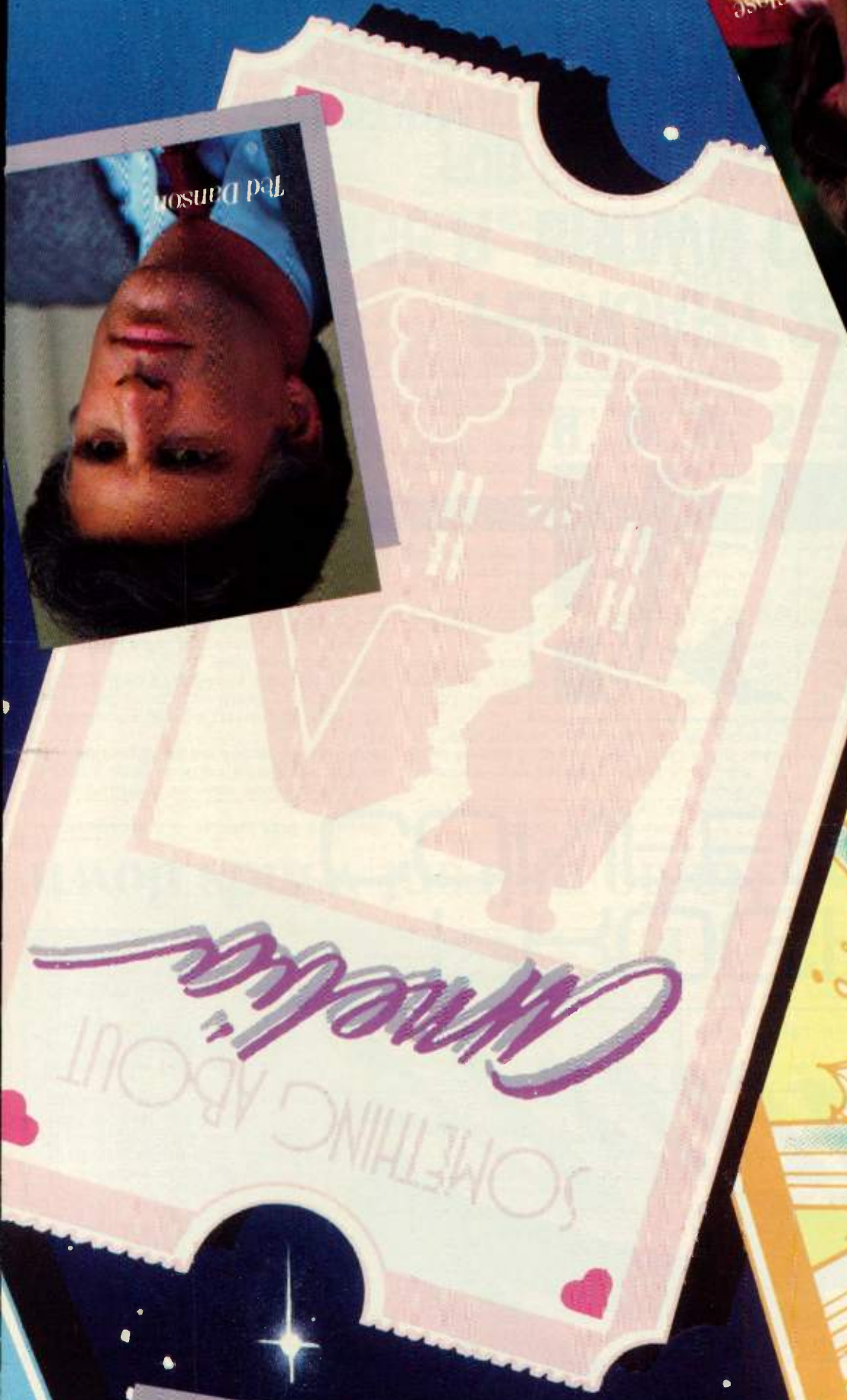
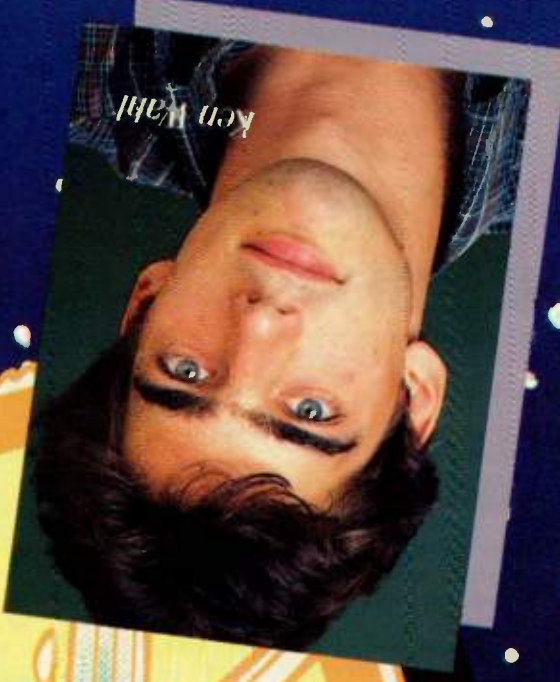
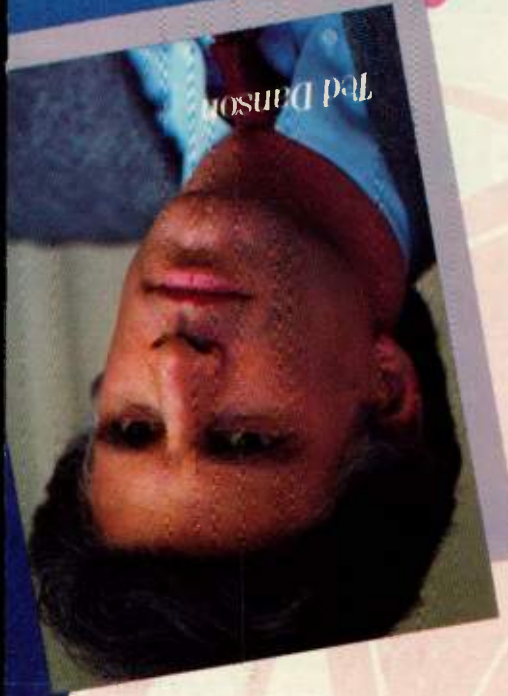
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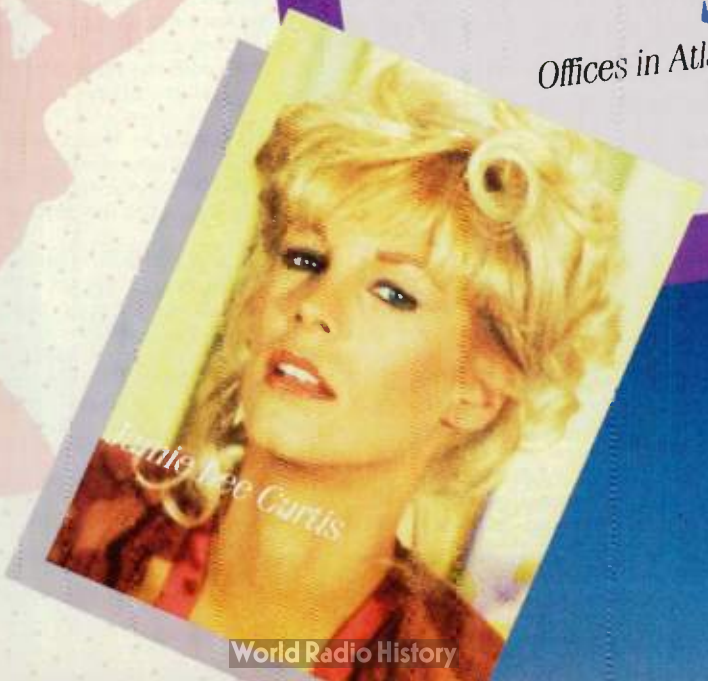
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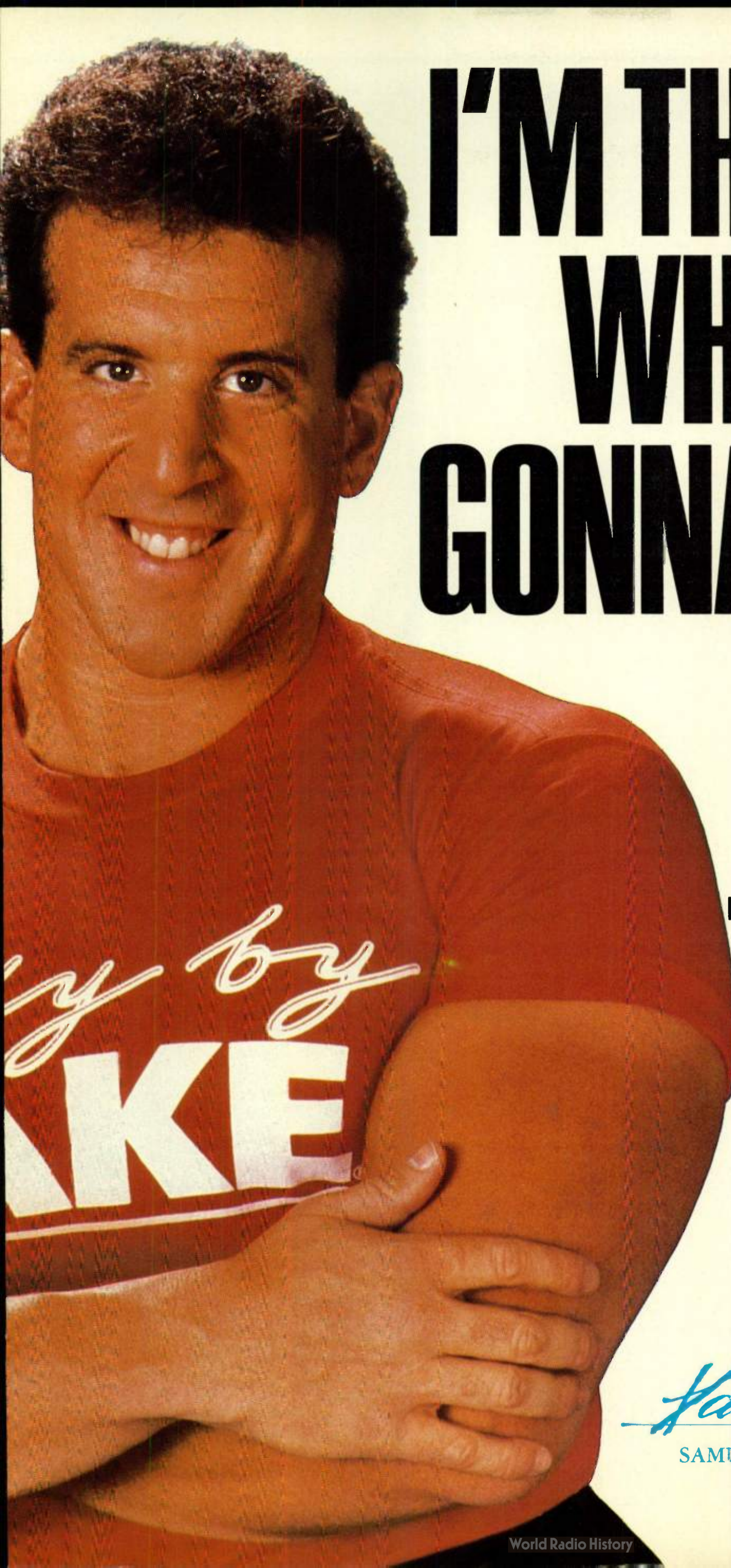
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Bristol-Myers, Blair agree to spot TV buy

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—Bristol-Myers announced last week that it had made a multimillion-dollar national spot TV buy on 132 Blair Television-represented stations.

News of the deal had sources wondering if the unwired network deals, common in the radio business, were becoming a trend in national spot TV circles as well.

The Bristol-Myers deal with the Blair stations comes on the heels of similar deals that

Procter & Gamble made earlier this year.

P&G had spent \$20 million in an upfront deal on 191 Katz-represented stations and another \$10 million on a package of commercial units that the Tribune Stations and Turner Broadcasting System were jointly selling.

In an unwired spot TV network deal, a national advertiser commits upfront to an amount of commercial units on a number of TV stations across the country in a single deal.

Because the advertisers are willing to commit big dollars upfront, they generally get a break on cost per thousands and a ratings

guarantee as well.

Traditionally, most national spot TV is purchased on a market-by-market basis without audience guarantees, and the deals are made close to actual air time.

In all three unwired national spot deals made to date, the national advertisers made upfront purchases of inventory in prime-access programming.

In television rep circles, where national spot revenue is not growing as fast as local spot, barter syndication or network TV, Bristol-Myers' deal came as welcome news.

That's because Bristol-Myers had dramatically slashed its expenditures in national spot TV in 1986.

According to the Television Bureau of Advertising, in 1985 Bristol-Myers had spent \$17 million in national spot.

By 1986, Bristol-Myers had cut that figure to \$6.6 million.

But Bristol-Myers may indeed be returning to the national spot TV fold.

For the first nine months of 1987, its national spot TV expenditures already exceed \$10 million. #

CBS sets marketing program

(Continued from Page 4)

"I look forward to the challenges of this job. It's an incredible time to be involved with a network," said Mr. Malara. "We face tough issues that have the potential of changing what we traditionally look upon as the broadcast system in the U.S."

Phil Jones, CBS affiliate board chairman, last week said stations generally applaud the restructuring.

"CBS will have more people and new ways of hammering us about clearances. In return, we'll probably have access to more information and receive more service," Mr. Jones said.

CBS's unprecedented marketing push also will encompass a major multimedia promotional campaign.

Unlike previous campaigns, the network will not primarily rely on its own on-air promotion, but will buy extensive time and space on cable TV and in print media, including newspapers and magazines.

The new promotional campaign will tie together a new image-building theme for the network with the marketing of individual programs. It will involve CBS's entertainment, sports and news divisions.

The campaign will drive home the point that CBS is a network of "distinctive, contemporary and refreshingly different programs," according to one CBS source.

On another front, David Poltrack, vice president of marketing for the CBS Television Network, next month will launch a new effort designed to attract more of the estimated \$60.7 billion in national ad and promotion dollars spent on all print and broadcast media. The three commercial networks this year were expected to write about \$9 billion in business.

That effort will consist primarily of making new sales pitches to advertisers about ways they can promote their products and services on national television.

CBS insiders say the main impetus for the ambitious three-pronged attack comes from President Laurence Tisch, who is determined to reverse the network's sliding ratings and profitability. #



Soviet leader Mikhail Gorbachev (l.) and President Reagan signed the treaty last week, and 7,000 journalists scrambled to cover the historic event.

Local journalists flock to summit in Washington

(Continued from Page 2)

Also, many of the reporters who came to Washington from stations around the country were frustrated by their inability to get access to many major events.

While the networks covered the summit highlights, most out-of-town TV reporters focused their coverage on what impact the event had back home.

"We were able to talk every night with the members of our congressional delegation who had met with Gorbachev," said Jim Esser, a producer for Pittsburgh's KDKA-TV.

But, he added, being excluded from the press pool was at times "awfully frustrating."

Another Washington visitor, Warren Olney, a political reporter for KCBS-TV in Los Angeles, described the competition among reporters as being "pretty wild," adding that he saw the largest bank of cameras he'd ever seen.

He said he localized the event by reporting how the arms control treaty will affect the

defense industry in California.

There was fierce competition for interview guests, but some stations were able to get interviews with Vice President George Bush, top congressional leaders and even Soviet officials.

For Bret Marcus, news director for WRC-TV, NBC's Washington station, it was an important story "on two levels. It also affects life in the city."

Joel Daly, a WLS anchor who came to Washington from Chicago, said the local reporters were able to complement the networks' coverage.

"Local TV has evolved into its own news center," he said.

Mr. Ray, of WDFW, added: "We set out specifically not to out-network the networks."

"We wanted to make it more of a personal story than a global one with maps and missiles."

Many of the reporters worked out of a press center set up at the J.W. Marriott Hotel near the White House. #

New data zeroes in on top shopper

(Continued from Page 3)

cial shopper" demographic may help them better identify who the actual shoppers are.

They acknowledge that certain sociological trends, like the working woman phenomenon, may make their current reliance on the women 18-to-49 and women 25-to-49 demographics obsolete, now that more men and teens are doing the grocery shopping.

While agency media research directors say they're intrigued with the notion of the principal shopper demographic, they also say they're skeptical about its practical applications and suspicious about CBS's motivations in offering the guarantee.

David Poltrack, vice president of marketing at CBS, said the network is now deciding whether it will offer advertisers audience guarantees off the AGB demographic during next spring's upfront buying season.

CBS is AGB's only network subscriber to date. "CBS must look good on it," said Pearl Joseph, senior vice president and director of communications information for Young & Rubicam, of the network's possible "principal shopper" push.

Ms. Joseph said her agency, like most, was still in the early stages of comparing Nielsen and AGB, and had not yet really addressed the merits of the principal shopper demographic.

At Leo Burnett, Jayne Zenaty, vice president and director of media research, said she questioned whether AGB would be in business for the next upfront buying season.

If they were, she said, she still wondered whether any agencies would base buys on AGB or stick with Nielsen.

No advertiser to date has bought off AGB, she pointed out.

Furthermore, agency media research directors contacted by ELECTRONIC MEDIA said they didn't see AGB's principal shopper demographic as a serious competitive advantage over Nielsen, which has no plans to introduce a similar demographic for its people-meter sample.

Nielsen executives say they have looked at the principal shopper demographic, but so far have detected no advertiser or network demand for the feature.

"If anything, it's a short-term advantage for AGB, because Nielsen could, if the other networks and advertisers push, easily do the same," pointed out Bruce Goerlich, vice president and director of corporate media research at D'Arcy Masius Benton & Bowles.

Mr. Goerlich, however, said the concept of the principal shopper was logical.

"We know buying habits are changing, that teens and men are shopping too. Magazines have been selling off this for 15 years," he said.

"But whether anyone in network television buys or sells off it is another question. It will require much more formal analysis." #

Florida ad tax repealed

(Continued from Page 3)

"It was an additional administrative burden," said Keith Kelly, vice president of administration for WPLG-TV in Miami. "We are delighted" with the repeal, he added.

Florida's hotel and resort industries were also said to have lost millions of dollars when many media trade groups and other organizations canceled plans to hold meetings in the state.

Officials who had been involved in fighting

the tax since last January said Florida's action would send a signal to other states contemplating an ad tax.

"The signal is that taxes on advertising are counter-productive," said Dan Jaffe, senior vice president of the Association of National Advertisers in Washington.

But, he warned, "This is not a time for us to go away and forget about it. We have to keep talking to them so this isn't a temporary victory." #

Lorimar drops 'TV Guide'

(Continued from Page 3)

"We knew the risk going into this project," Mr. Robertson said. "We knew we had to make an o&o deal or it wouldn't work."

The executive, who oversees the multimedia firm's syndication division, said Lorimar "is absolutely going to have one strip and maybe two for access in fall 1988." Details will be announced next

month during the Association of Independent Television Stations convention in Los Angeles, he said.

He said a new project could involve Susan Winston, the former "CBS Morning News" producer who developed "TV Guide" for Lorimar.

She created "ValueTelevision" for the syndicator, which premiered last January and was dumped five months later. #

Senate drops proposals for fairness, tax

(Continued from Page 1)

reduction bill, where they had been firmly rooted.

However, the fairness doctrine remains intact in a massive government funding bill that has already been approved by the House of Representatives. It's expected to be left in place by the Senate as well. But administration officials are warning that President Reagan might veto any legislation containing the fairness doctrine.

Observers speculated last week that Congress will include the doctrine in a subsequent government funding bill, should President Reagan veto the legislation the first time around.

The National Association of Broadcasters pulled out the stops to shoot the tax proposal down, but now it is leaving the fairness doctrine fight largely to Reagan administration forces, insiders say.

On the Senate floor, the effort to strip the tax and fairness doctrine measures was led by Sen. John Danforth, R-Mo.

According to sources, he resented the way that Senate Commerce Committee Chairman Ernest "Fritz" Hollings, D-S.C., the tax proposal's leading champion, had short-circuited normal Senate procedures in bringing the proposals to the fore. Sen. Danforth was "trying to protect the process," one of his aides said.

Also speaking out against the proposals were Sens. Bob Packwood, R-Ore.; Pete Domenici, R-N.M., and Lloyd Bentsen, D-Texas.

At one point, Sen. Hollings, in an apparent attempt to dilute his opposition, offered to drop the fairness doctrine from the tax package. The tax plan would have imposed a levy of 2 percent to 4 percent on station sales.

NAB President Eddie Fritts said the "confrontation" with Sen. Hollings had been one the association neither sought nor relished.

"We wish now to put this issue behind us and resume our historically constructive working relationship with Sen. Hollings on the broadcast issues under his committee's jurisdiction," Mr. Fritts said. #

AT PRESS TIME CONTINUED

Notre Dame-Miami contest (12.1) the following week gave CBS a final ratings boost.

● WASHINGTON—President Reagan on Friday formally nominated Susan Wing, 40, for the FCC seat vacated by former Commissioner Mimi Dawson, who recently became deputy secretary of transportation. Ms. Wing is an attorney for the law firm of Hogan & Hartson here.

● LOS ANGELES—CBS ordered four more episodes of the canceled series "The Law and Harry McGraw" and last Thursday said it will move the program into the Wednesday 8 p.m. (ET) time slot on Jan. 6 to replace "The Oldest Rookie," which the network says will return at a later date.

● BURBANK, CALIF.—Coca-Cola Co. and Tri-Star Pictures spokesmen on Thursday confirmed that extensive layoffs are under way as the two companies merge their movie and TV operations into the new Columbia Pictures Entertainment. The spokesmen declined to comment on a Wall Street Journal report that as many as 500 employees from Coke's 3,500-member show business work force will be dismissed.

● LOS ANGELES—According to A.C. Nielsen Co., "Star Trek: The Next Generation" has edged out "Wheel of Fortune" and "Jeopardy!" to become the top-rated first-run series among all teens, women age 18 to 49 and men 18 to 54. According to people-meter averages from the Paramount show's October premiere through Nov. 22, the weekly show earned an 8.1 rating among teens, 8.3 with women 18 to 34 and 10.7 with men 18 to 34.

● CULVER CITY, CALIF.—Turner Broadcasting System's entertainment subsidiary has acquired exclusive cable and home-video rights to about 800 movies and 80 TV shows contained in the RKO Pictures library. The deal also includes limited broadcast TV rights to the collection, which includes such classics as "Citizen Kane" and "King Kong," along with more than 150 Abbott and Costello shorts.

● NEW YORK—LBS Communications has released stations from any future commitment to "The New Monkees," the first-run sitcom it's distributing with Coca-Cola Telecommunications. The weekly half-hour revival of "The Monkees" has fared poorly since its September debut and is expected to cease production following its initial 26-episode run.

● BATON ROUGE, LA.—American Family Corp. last week agreed to purchase WAFB-TV, the CBS affiliate here, for \$60 million from Guaranty Broadcasting Corp. Columbus, Ga.-based American Family owns six other TV stations.

● NEW YORK—Infinity Broadcasting Corp., owner of 14 radio stations, last week began buying back 500,000 shares of its class A common stock at \$17.50 per share, the company said.

● UNIVERSAL CITY, CALIF.—MCA TV Enterprises has renewed its "Bustin' Loose" and "Charles in Charge" first-run barter sitcoms for a second and third year, respectively. The distributor's green light follows a 1988-89 pickup of the weekly half-hour shows by the six-station Tribune Broadcasting group. #

Cable must-carry rules struck down for a second time

(Continued from Page 1)

affairs at American Television & Communications Corp., said, "We've been in a 'consumer friendly' mode, and it's not likely to change that. It makes no public interest sense to (drop) a station that has a major audience or differentiated (programming)."

Bernard Schotters, vice president of finance for Tele-Communications Inc., said, "It's in our own interest to have a good relationship with broadcast stations... Nothing will happen unless a station is very marginal and duplicative."

And Neil Sullivan, fund vice president at Jones Intercable, said the company's reaction was "indifferent." He did say "it is nice not to have to fumble around with the A/B switch requirement."

That portion of the rules mandated that operators provide subscribers with switches so they could flip between cable and over-the-air channels.

At the FCC, Chairman Dennis Patrick said he didn't have a specific reaction to the ruling.

Mr. Patrick did say that, "As I have indicated in the past, however, it is difficult to square the First Amendment with any must-carry regime absent actual evidence of harm to a government interest."

Some broadcasting representatives privately suggested that the FCC, never any friend of must-carry, had seen to the rules' extinction by shoring them up with the wrong rationale.

"My guess is that the FCC got what it wanted all along—getting rid of the must-carry rules," said one high-level industry source, who asked not to be identified.

Shortly after the decision was released, National Association of Broadcasters President Eddie Fritts said, "We are studying the court's decision to determine the basis for fur-

ther legal action."

And Preston Padden, president of the Association of Independent Television Stations, seemed to be holding out hope that new rules could be put into place.

"The court emphasized that it was not holding that must-carry was per se unconstitutional," Mr. Padden said.

Among other broadcasters, Richard Ramirez, general manager of independent WHCT-TV in Hartford, Conn., said the decision is a "tragedy" because the court failed to recognize cable as a competitor to broadcasting.

One independent station manager, who asked not to be identified, said the absence of the must-carry rules sets him up to be "blackmailed" by cable systems on matters such as channel repositioning.

"Now they can do anything they want," he said.

In Los Angeles, Barbara Goen, director of public information for PBS station KCET-TV, said, "This kind of ruling for the public television system as a whole is really disastrous."

Ms. Goen doesn't think KCET will be dropped, but said smaller public stations might be.

But Steve Effros, president of the Community Antenna Television Association, said that in "practical terms, (the decision) doesn't do much of anything. We're already carrying the signals we want to carry and not carrying those we don't want."

Jim Mooney, president of the National Cable Television Association, expects that the federal court decision "will have little immediate practical significance, because most cable systems are unlikely to drop any local broadcast signals they are carrying now." #

Janet Stilson and Richard Mahler contributed to this report.

'Murder, She Wrote' to enter uncertain market

(Continued from Page 1)

MCA executives are currently drawing up the marketing plan for "Murder, She Wrote" with full knowledge that another of their big network hits, "Miami Vice," wound up with a four-year run on cable's USA Network.

And just last week, Orion Television sold CBS's "Cagney & Lacey" to cable's Lifetime network after only a dozen broadcast stations agreed to buy the show.

MCA would like to avoid selling "Murder, She Wrote" to cable, if only because the potential profits on cable are a fraction of what's available in broadcast syndication.

In the old days, all that would really be required would have been high ratings during the network run. But one of the ironies of today's marketplace is that stations are rejecting even some of the most successful network hours.

Industry sources agree that "Murder, She Wrote" is a quality show with an added plus, the star appeal of Angela Lansbury.

On top of that, it's the ninth-highest rated network TV show this season, its fourth year on CBS. The season-to-date average for the first 10 weeks this season is a powerful 21.2 rating (percentage of TV homes) and a 32 share (percentage of sets in use).

Yet a number of syndication sources say the show will face an uphill battle.

Its major stumbling block in syndication will be its older-female audience, says Janeen Bjork, vice president and director of program-

ing at Seltel, the TV rep firm.

Ms. Bjork echoes what her colleagues at other rep firms say, that TV stations, when they're in the market for hours at all, are looking for action-oriented, male programming.

Moreover, "Murder, She Wrote" will face the same generic problems all hours now face: a crowded marketplace with a minimum of time slots to fill.

"Stations have saturated inventory lists and are not in great need of programming right now," said Mel Smith, director of programming for Chicago-based Tribune Co.

Nonetheless, station reps were expecting MCA, which they regard as a particularly astute marketer, to pull out all the stops to ensure a successful launch.

Because the show's marketing plans aren't complete yet, Don Menchel, MCA TV Group president, refused to discuss the prospects for "Murder, She Wrote."

At Orion Television, fresh from fighting the same kind of battle to launch "Cagney & Lacey," Scott Towle, Orion president of syndication, predicts that demand for off-network hours will remain sluggish for months ahead.

However, Mr. Towle says he's somewhat encouraged to see recent sales of off-network hours such as New World Television's "Highway to Heaven" to KTLA-TV in Los Angeles.

And other sources predict that Televentures'

"Hunter," another off-network hour now being sold, will fare somewhat better because there's more demand for action-oriented programs that attract young male viewers.

"Murder, She Wrote" doesn't fit that mold. But MCA may be able to score some points with stations by arguing for a more progressive view of the show's demographics.

That case is best argued by Dave Poltrack, CBS TV Network vice president of marketing, who points out that "Murder, She Wrote's" audience is older, female—and generally affluent. And affluent audiences, according to Mr. Poltrack, are very much in demand by advertisers.

"People who dismiss the show's potential in syndication have a misplaced emphasis on younger demographics," he says.

Mr. Poltrack also argues that the show's younger demographics "are not terrible."

Using last season's Nielsen numbers, Mr. Poltrack said that in the 25-to-44 age range—one of the demographics most often requested by advertisers—"Murder, She Wrote" tracked a respectable 18.2 rating with women, but a less impressive 13.7 with men.

Without question, Ms. Lansbury plays better to older crowds. With women older than 55, the show achieves a hefty 40 rating; with women 35 to 54, "Murder" posts a 26.5 rating.

But "Murder, She Wrote" clearly loses ratings steam with younger audiences. It scores only an 11.3 with women 18 to 34 and an 8.6 with men 18 to 34.

Although the marketplace for off-network hours is exceptionally tight, Mr. Poltrack argues that the only program currently airing in fringe that could possibly beat "Murder, She Wrote" is "The Oprah Winfrey Show."

Mr. Poltrack also sees the profile of the "Murder, She Wrote" viewer as very compatible to the audience of affiliate early news: the older female in the upper socioeconomic demographic.

"This show could enhance the performance of affiliate early news as a lead-in," he says.

Other industry sources, however, point out that affiliates have plenty of talk and courtroom shows that already do well in that time slot.

Tribune's Mr. Smith thinks the show would work well in late night, but that it might be too expensive for that daypart.

"There will be stations that are interested, depending on price," he says.

Dick Kurlander, vice president of programming at Petry, says the show could work in early fringe on independent stations.

"Some stations, like WWOR-TV in New York, have built successful hour blocks," he points out.

However, Mr. Kurlander agrees that "Murder, She Wrote" will be a tough sell for MCA.

"There is no way there is going to be the groundswell, the frenzy that was created when 'Magnum' (from MCA) came to the market," Mr. Kurlander said. "There's a lot of hesitation out there." #

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