

Electronic Media

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FEBRUARY 1, 1988

AT PRESS TIME

LBS sets barter record

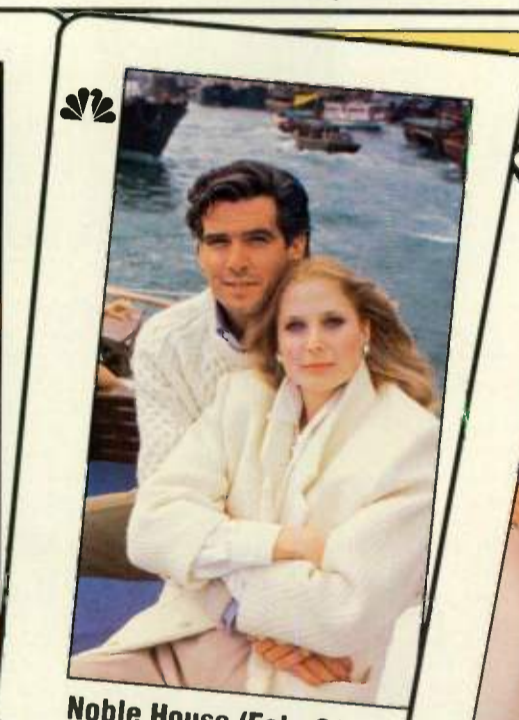
NEW YORK—LBS Communications is fetching a record \$225,000 for a 30-second national barter spot for its second prime-time special, "The Mysteries of the Pyramids . . . Live." Michael Weiden, executive vice president of advertiser sales for LBS, said Friday that LBS has already sold half of the 14 minutes of barter time available on "Pyramids." LBS is guaranteeing a 25 rating. The show airs April 20 on the same 150 stations, including 100 network affiliates, that carried LBS's "Return to the Titanic . . . Live," a show that carried the previous record rate, averaging \$200,000 per 30-second spot.

A/B switch rule upheld

WASHINGTON—A federal appeals court here Friday upheld a requirement that cable TV operators must make A/B switches available to subscribers, thereby enabling them to switch between cable
(Continued on Page 84)



Elvis and Me (Feb. 7 & 8)



Noble House (Feb. 21-24)



Smothers Reunion (Feb. 3)

Affiliates scrutinize Rather

By DIANE MERMIGAS
Senior reporter

Though the CBS affiliate board last week decided against issuing a formal protest to CBS News, the issues raised by Dan Rather's interview with George Bush still linger.

Among those questions was whether Vice President Bush was "ambushed" by Mr. Rather with tough questions on his involvement in

See related editorial, Page 10.

the Iran-Contra scandal—or whether Mr. Bush instead laid a more subtle trap for Mr. Rather.

"I think the vice president was clear before we went on the air that the subject of the interview was Iran-Contra," said CBS News President Howard Stringer.

But, he added, "I understand why people are uncomfortable seeing the political process acted out before their very eyes, and that's part of the unusual aspect of live television."

Some CBS network and affiliate executives pointed to other troubling questions still swirling at week's end, including:

- Can a major network afford to have a lead anchorman who is a flashpoint for controversy?

Some affiliates wondered if anything could be done to rein in Mr. Rather's "freedom to folly," as one affiliate executive put it, given the power afforded him in a contract that runs at least through 1990.

(Continued on Page 84)

Sweepstakes

CBS, NBC try to outgun ABC's Olympics

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Against the big guns of ABC's Winter Olympics, CBS and NBC have loaded up with miniseries and big-name theatrical films.

Such is the artillery set to fly during the February sweeps that begin this week.

For independent stations, the strategy is to target younger viewers who might not tune into the Olympic Games coverage, but most independents admit there's little they can do to counter-program the Olympics.

ABC's 16-day coverage of the 1988 Winter Olympics in Calgary, Alberta, runs from Feb. 13 to Feb. 28 and will involve two weeks of series pre-emptions in prime time for the third-place network.

ABC kicks off its Olympics coverage with opening ceremonies on Saturday, Feb. 13. Coverage will be provided from 2:30 p.m. to 5 p.m. (ET) and 8 p.m. to 11 p.m.

The majority of ABC's 53 hours worth of coverage will be in prime time, with 34½ hours scheduled in weekend daytime and seven hours in late
(Continued on Page 83)

Viacom to auction 'Cosby' spots

By ADAM BUCKMAN
Staff reporter

NEW YORK—The one minute of national barter time retained by Viacom Enterprises in each episode of the syndicated "The Cosby Show" will be sold to advertisers through a closed-bid auction, Viacom announced last week.

Company officials said they be-

lieve demand will be so high that the auction process is the best way to establish a maximum rate for its barter minute—"to let the marketplace create the price for the product," said Joseph D. Zaleski, president of domestic syndication for Viacom Enterprises.

Mr. Zaleski said Viacom was also guided toward the auction process by the success the company had in

holding closed-bid auctions to sell broadcast rights to stations for "The Cosby Show." That effort racked up sales of more than \$500 million for Viacom in license fees from 162 stations.

Viacom's unusual barter marketing plan was the talk of the syndication business last week.

"It's the most ingenious market-
(Continued on Page 2)

INSIDE:

2 Monte Carlo booming

Up to 2,000 program buyers and sellers are expected to attend the Monte Carlo Market Feb. 8 to 13.

3 Soft-selling documentaries

All three major networks are changing the style of their news documentaries and attracting larger audiences.

6 Fighting over fairness

A stalemate over the fairness doctrine could tie up other industry legislation in Congress.

NEWS SUMMARY

The heated exchange on "The CBS Evening News" between Dan Rather and George Bush has raised a variety of questions from CBS executives, affiliates and viewers. (Page 1)

CBS and NBC are loading up with miniseries, specials and big-name theatrical films to try to counter ABC's Winter Olympics coverage during the February sweeps. (Page 1)

Viacom Enterprises will sell its one minute of national barter time retained in each episode of "The Cosby Show" through a closed-bid auction. (Page 1)

Daniels & Associates will sell its cable TV systems to United Artists Communications under the terms of an agreement reached last week. The deal will take Daniels out of the cable television operations business. (Page 3)

TVX Broadcasting will sell some of its recently acquired independent TV stations to reduce \$250 million in debt it is having difficulty refinancing. (Page 3)

Although a federal appeals court recently eliminated the must-carry rules, broadcast representatives are already taking steps to get the rules restored. (Page 3)

Turner Broadcasting System has entered the pay-per-view business, and professional wrestling is going to be TBS's programming cornerstone in that area. (Page 3)

As many as 2,000 attendees are expected at the annual program fair in Monte Carlo Feb. 8 to Feb. 13. The event drew 1,400 participants last year. (Page 2)

CBS is unveiling a new multimedia promotional campaign in an effort to reposition itself with upscale viewers and advertisers. The \$1 million campaign will be rooted in the tag line "Television you can feel." (Page 4)

The flap over which station has the rights to "Star Trek: The Next Generation" in the Waterbury-Hartford, Conn., market has been settled. (Page 4)

The president of the National Cable Television Association last week urged the cable and motion picture industries to cool their war of words over key regulatory issues, including must-carry, syndicated exclusivity and copyright. (Page 6)

Lawmakers in Washington are predicting that efforts to recodify the fairness doctrine will block the passage of any other major broadcast or cable legislation in 1988. (Page 6)

Buena Vista Television hopes to become an even bigger player in the first-run and off-network marketplace by building on its recent successes. (Page 6)

NAB President Eddie Fritts and NAB board members downplayed an incident in which Mr. Fritts was excluded from three sessions at the board's recent meeting in Hawaii. (Page 6)

Rupert Murdoch is receiving aid from President Reagan, the courts and some members of Congress in his battle against the broadcast-newspaper cross-ownership restrictions. But the Senate voted last week against stripping out language in a budget bill that prohibits the FCC from modifying or eliminating the cross-ownership rules. (Page 8)

A remark made three months ago during the Oct. 19 stock market crash has come back to haunt disc jockey Chuck Boozer at WEZC-FM, Charlotte, N.C. (Page 8)

Radio sales executives attending the Radio Advertising Bureau Managing Sales Conference in Atlanta last week heard a prediction that national spot advertising sales will increase 5 percent this year. (Page 14)

Lorimar, Peregrine and Orbis have confirmed their plans to plunge into the strip market for this fall with daily first-run TV shows. (Page 20)

HBO and the Arts & Entertainment Network were the big winners at the ninth annual Awards for Cable Excellence. HBO won 25 ACE awards, while A&E won 13. (Page 24)

The low-power TV business presents new opportunities for broadcasters, says LPTV pioneer Charles Woods. (Page 44)

Monte Carlo meeting draws greater interest

By JANET STILSON
Staff reporter

The new interest in the international program market will be evident next week when as many as 2,000 attendees converge on the Loew's Hotel in Monte Carlo, Monaco, for the annual program fair.

Organizers of the International Film, Television and Video Market of Monte Carlo, running Feb. 8 to 13, say they are expecting a 40 percent increase in attendance over last year's 1,400 buyers and sellers.

Marie Antoinette Castel, speaking from the Paris office of event organizer Andre Asseo, says the number of buyers alone will be up 30 percent, to 750.

The 10-year-old Monte Carlo market is traditionally described as exhibiting a private-club atmosphere.

Unlike the expansive convention center exhibitions at the MIP-TV and MIPCOM markets in Cannes, France, the Monte Carlo show limits the number of companies with screening rooms to 140, which is all the Loew's third floor can accommodate.

In addition, 10 screening "cabins," tiny screening rooms in the hotel lobby, have been added, Ms. Castel says.

Among the U.S. companies that have gained access to rooms or cabins this year are Republic Pictures, Vestron Television International, LBS International, The Sil-

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Viacom set to auction 'Cosby' ads

(Continued from Page 1)

ing plan ever put together," said Brian Byrne, president of New York-based International Advertising Sales, a joint venture between Orbis Communications, Paramount Television and Coca-Cola Television. IAS sells the barter units in those three companies' shows.

"It's interesting (and) it's creative. It's a total departure from the way business is usually done," said Clark Morehouse, vice president of advertising sales for Teletrib.

Advertisers and their agencies, as well as sellers of barter time, are among those expected to bid for pieces of Viacom's barter minute.

Mr. Byrne said his firm will most likely offer a bid, while other officials, such as Mr. Morehouse, said they're thinking it over.

Although Viacom had not yet told potential bidders what the minimum opening bid for a 30-second unit would be, some sources thought the units might be priced at a minimum of about \$70,000 apiece.

If so, Viacom's 3½-year barter package, which contains 1,820 30-second units, could be worth well over \$100 million.

But some industry officials still had questions about the auction process last week.

"No one mentioned the word 'guarantee,'" noted Group W Productions' Dan Cosgrove, vice president of media sales and president of the Advertiser Syndicated Television Association. Without audience guarantees, potential bidders might have a hard time committing the kind of money that Viacom expects to receive for its bartered commercial time, Mr. Cosgrove said.

National barter advertisers generally receive audience guarantees, make-goods, or money back from syndicators if a show underdelivers.

It wasn't known at press time whether Viacom would offer audience guarantees.

Bidding will take place between Feb. 8 and Feb. 18 with the auction process being handled by the accounting firm of Price Waterhouse.

Specifically, Viacom is offering its "Cosby" inventory in "blocks," with each block consisting of one 30-second unit per week.

Under the auction rules, bids may be offered for one to 10 blocks for a one-year term or for the show's full 3½ year run. Viacom will set a minimum price for the bidding on Feb. 8. After the bidding window closes on Feb. 18, Viacom will wait until March 9 to notify winning bidders. #

Mark Fowler blasts program about PTL

By ROBERT HOMAN
Staff reporter

WASHINGTON—Mark Fowler, former chairman of the Federal Communications Commission, last week attacked a PBS documentary that suggested the FCC "watered down" an investigation into the PTL television ministry in the early 1980s.

Mr. Fowler, in an interview, called PBS's "Frontline" report last week "a shoddy piece of journalism" and denied that the FCC had undermined a critical report on PTL.

On "Frontline," former FCC attorney Lawrence Bernstein charged that Mr. Fowler's staff had significantly altered a report that he had written on PTL. Mr. Bernstein said his report for the FCC contained evidence that former TV ministry leader Jim Bakker had made "scores of false statements under oath" and that people were "scooping money out of the PTL counting room."

When the final draft was ready for commission review, the report had been rewritten three times, "with the guts taken out," he said.

In response, Mr. Fowler told ELECTRONIC MEDIA, "It's possible changes were made, but I didn't order them. Just because changes were made doesn't mean it was watered down."

Mr. Fowler, now a Washington attorney, said the program "leaves the impression that the report was changed due to political pressure," which he denied.

In December 1982, the FCC allowed PTL to avoid public hearings by clearing the way for the TV ministry to sell its TV station in Ohio. Then the hearings weren't held because PTL no longer had the license.

Mr. Fowler said, "It was a close and difficult case, but there was no discussion at any time that this would curry favor with the right-wing evangelicals."

The documentary said two FCC commissioners, Henry Rivera and Joe Fogarty, wrote Mr. Fowler a letter accusing him of bowing to political pressure on the PTL matter, the program said.

Mr. Bernstein said, "By letting them go after a record of apparent wrongdoing that was enormous, the FCC sent a message around the country to other broadcasters that it doesn't matter what you do."

Mr. Bernstein told ELECTRONIC MEDIA last week that he didn't know if Mr. Fowler personally ordered that changes be made to his report. #

CORRECTIONS

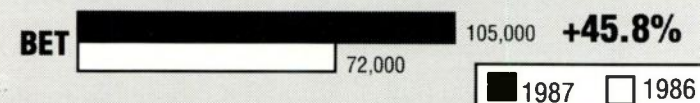
Due to an editing error, an article on Page 16 of the Jan. 25 issue incorrectly stated that "Entertainment Tonight" is aired during prime access by only one station in the top 13 markets: Chicago's WBBM-TV. In fact, stations in 12 of the top 13 markets have scheduled the show for prime access. The others are: KNBC-TV in Los Angeles, WSB-TV in Atlanta, WMUR-TV in Boston, KUSA-TV in Denver, WXYZ-TV in Detroit, KPRC-TV in Houston, WSVN-TV in Miami, WCAU-TV in Philadelphia, KRON-TV in San Francisco, WJLA-TV in Washington and WABC-TV in New York.

* * *

A chart on Page 3 of the Jan. 25 issue incorrectly showed prime-time viewing of Black Entertainment Television had declined. In fact, BET's fourth-quarter average audience rose 45.8 percent, to 105,000 households in 1987 from 72,000 in 1986. A corrected chart appears below.

FOURTH QUARTER CABLE AUDIENCES

Average prime-time audiences in households



Note: 1987 figure are averages of monthly data. 1986 figures are from quarterly reports. Source: A.C. Nielsen Co.

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TVX will sell some stations to reduce debt

By DIANE MERMIGAS
Senior reporter

TVX Broadcasting will sell some of its recently acquired independent TV stations to reduce the \$250 million debt it is having difficulty refinancing.

Industry sources say the sale of at least two stations, and eventually as many as five, is part of an agreement that TVX has worked out with Salomon Brothers, which had loaned the money to the Virginia Beach, Va.-based

group broadcaster.

In turn, Salomon Brothers, a New York-based investment banking firm, will extend its bridge financing to the company on a month-to-month basis at the original rate of interest, which is 5 percent above the prime rate.

TVX, which purchased five Taft Broadcasting stations for \$250 million in one of the most closely watched deals of last year, is expected to miss a deadline today to refinance the debt.

TVX President Tim McDonald told ELECTRONIC MEDIA that the "biggest thing that

happened to us was the price of junk bonds went from 13½ percent to 18 percent after the stock market crashed. We just can't hit that 18 percent price."

But he said he had always intended to sell off at least one or two of his independents as a way of reducing outstanding debt.

"We had always planned to sell some stations, so the fact that we're selling stations is really not any news. It's just we're letting everyone in on what was our regular business plan, anyway," Mr. McDonald said.

"We're going to keep sacred the major assets of the company: (stations in) Philadelphia, Miami. These stations cannot be sold. They are sacrosanct because of the cash flow they generate for the company."

Sources say the two stations—WTAF-TV in Philadelphia and WCIX-TV in Miami—generate more than half the company's cash flow.

Station brokers speculated that the most probable of TVX's holdings to go on sale are UHF outlets WTVZ-TV in Norfolk, Va.,
(Continued on Page 83)



NBC's Connie Chung (l.) interviewed actress Goldie Hawn for the "Scared Sexless" documentary.

Documentaries go stylish

Trend is toward lighter news, more features

By TOM MASCARO
Special to ELECTRONIC MEDIA

More documentaries were produced in 1987 than in years past, but the most successful ones featured a new, softer, magazine-style sensibility.

That trend was visible across all three major broadcast networks.

NBC earned 1987's highest documentary ratings with fast-paced "infotainment" programs such as "Scared Sexless" and "Life in the Fat Lane," both anchored by Connie Chung.

ABC earned critical praise for the "Jennings/Koppel Report," a one-hour analysis of topical issues.

And CBS once again sent its cameras into the streets, this time in Moscow's Red Square. Adopting the same maga-

zine technique it uses in its weekly "48 Hours" series, CBS produced a video portrait of Russian life under *glasnost* in the two-hour documentary "The Soviet Union—Seven Days in May."

Producers interviewed by ELECTRONIC MEDIA said the change toward new styles of presentation in documentaries isn't designed to avoid controversy, but to find ways to make the programs more cost-efficient and attractive to viewers.

"The economics are changing in the news divisions," said Pam Hill, ABC News executive producer. "There is less inclination to put time in an investigative piece. It takes an enormous amount of time to do a program like this."

"There is more pressure now to make money or to serve the purposes of the division in terms of being current."
(Continued on Page 52)

UA to buy Daniels' 25 systems

By RICHARD TEDESCO
Staff reporter

NEW YORK—Daniels & Associates reached an agreement last week to sell its cable TV systems to United Artists Communications for \$190 million.

Daniels, based in Denver, will retain the financial services side of its company, including the brokerage services for which it has built a strong reputation.

"I'm a deal-maker. I'm not an operator," Chairman Bill Daniels said.

For UA, the proposed merger deal would add control of 25 cable systems with 380,400 subscribers in which Daniels currently has ownership and management interest. That would vault UA, also based in Denver, into the top 10 multiple system operators in the country, with 1.2 million subscribers.

UA, according to the those involved, will pay \$108 million in cash and the rest in UA convertible preferred and common stock to the Daniels executives who hold the cable division stock. It also will assume \$60 million in debt.

"I've been in the business 30 years," Mr. Daniels said in an interview. "Because part of my time has been devoted to the operations company, I haven't been able to devote enough time to the brokerage side of the business."

He said he also wanted to eliminate questions about conflicts in the company's conduct of its business, which have been raised by other cable companies.

"The problem is we've had a conflict as a cable operator and a broker in the business," he said.

Daniels handled more than \$1.5 billion worth of transactions last year, making it the leading financial services company in the cable and mobile communications field.

But Mr. Daniels acknowledged that aggressive competition from companies such as Waller Capital in New York and Tampa-based Communications Equity Associates have made
(Continued on Page 82)

Broadcasters begin effort to revive must-carry rules

By DOUG HALONEN
Staff reporter

WASHINGTON—The federal appeals court decision eliminating the federal must-carry rules went into effect Jan. 25, freeing cable operators to drop any local broadcast stations they want.

But broadcast representatives here say they are already taking steps to get the rules restored, through appeals to the Supreme Court and by encouraging Congress to step into the breach.

In one effort, Rep. John Bryant, D-Texas, is said to be planning to introduce must-carry legislation by the end of next week.

However, in an apparent blow to must-carry, President Reagan said in a legislative package accompanying his State of the Union speech on Jan. 25 that his administration has been insisting in the courts that the cable industry receive the "same First Amendment protection as the print media. This is particularly imperative in light of recent technologi-

cal changes in the industry."

The president didn't explain his remarks further.

Meanwhile, Rep. Bryant's bill, which is being encouraged by the Association of Independent Television Stations, would require cable TV systems that want to continue using the compulsory copyright license to carry the signals of many local TV stations.

The compulsory license permits cable TV systems to carry local TV signals for free, but requires them to compensate copyright owners for the use of distant TV signals.

Eddie Fritts, president of the National Association of Broadcasters, said his organization supports the legislation.

INTV President Preston Padden said he believes there is a "substantial reservoir" of support for must-carry in the Congress.

However, Jim Mooney, president of the National Cable Television Association, said: "It would be odd if people begin to push hard this time to give broadcasters more on must-carry than the broadcasters settled for last time."#

Turner Broadcasting entering PPV market

By JANET STILSON
Staff reporter

NEW YORK—Turner Broadcasting System entered the pay-per-view business last week with wrestling as its programing cornerstone.

Steve Chamberlain, vice president and general manager of Turner Home Entertainment, reports his unit will be offering several wrestling events produced by Jim Crockett Promotions to the PPV networks.

Charlotte, N.C.-based Crockett is the home of The Wrestling Network, which syndicates National Wrestling Alliance programing to superstation TBS and other outlets.

For TBS, the new concentration on PPV distribution gives the company an outlet into virtually every form of program distribution.

In addition to plans for theatrical distri-

bution, Turner is now active in home video, cable programing, broadcast station ownership and syndication.

"This is a strategic move," says Mr. Chamberlain. "We're managing windows of opportunity."

He says Turner Home Entertainment has been planning a move into PPV for more than a year and targeted wrestling as an entry ticket due to its success distributing Crockett home-video tapes.

Out of the six wrestling videos Turner has distributed for Crockett, five have achieved gold status, having sold over 30,000 copies each.

Mr. Chamberlain says Turner won't stick strictly to wrestling when it comes to PPV. Turner is looking for potential offerings among the 6,350 titles in its three movie libraries: MGM (which includes "Poltergeist," "The Wizard of Oz" and "Gone With

(Continued on Page 83)

CBS campaign targets upscale viewers

By **DIANE MERMIGAS**
Senior reporter

CBS is making an ambitious move to reposition itself with upscale viewers and advertisers, beginning today with a new multimedia promotional campaign.

The \$1 million campaign, rooted in the tag line, "Television you can feel," will be carried on cable TV networks and in print, as well as on CBS's own TV and radio broadcasts.

"It's an attempt to freshen and brighten everything that we're doing all over the company in terms of our advertising, our marketing, our audience and programs," said CBS/Broadcast Group President Gene Jankowski, in an interview.

The new campaign, according to CBS Marketing Vice President David Poltrack, is to continue building a viewer and advertiser impression of CBS "as original, innovative programming that appeals to the aging baby

boomer group. Once you've established that qualitative perception, you can create a demand for those shows, and the pricing follows."

Eventually, CBS says it wants to replace advertising guarantees made on broad age demographics with sales based on the consumer buying practices of viewers. Network officials consider the new promotional and marketing approaches an important first step in that process, even though such a conversion is several years away.

"We want to be able to get the same premiums for our programs that ABC has gotten for 'Moonlighting' and NBC has gotten for a show like 'St. Elsewhere' in the past," Mr. Poltrack said.

The artsy campaign, the first effort created for CBS by its new agency, Backer Spielvogel Bates, represents the first real investment in the now-pure broadcast company by CBS President and Chief Executive Officer

Laurence Tisch.

CBS officials say the creative product coming out of the network, and the new campaign devised to tout it, are evidence that the cost-conscious Mr. Tisch will spare no expense in trying to restore the network to ratings dominance.

However, network executives caution that even with the new campaign, CBS will spend only slightly more than it originally budgeted for this season's advertising and promotion because of cost efficiencies realized in other areas.

Although CBS officials decline to quantify those costs, industry sources estimate that the three commercial networks each generally spend between \$20 million and \$35 million annually on advertising and promotion, excluding the value of their own on-air time.

"Ultimately the most important ingredient is the programming," Mr. Jankowski said.

"The kinds of programming we premiered last

fall were different from the kinds of programs we've put on in the past. Programs such as 'Frank's Place' and 'Beauty and the Beast' have been directed toward getting more younger, big-city viewers. Now we're trying to heighten viewer awareness that we have these shows on the air."

He said the new promotional campaign has been in the works since late 1986, and could lay the groundwork for the network's major campaign for the 1988-89 season.

Although it is unusual for a network to launch a new promotional campaign in mid-season, Mr. Jankowski said the timing is more a function of "the time it takes to select an agency, to give them the order and giving them time to create the campaign."

"We didn't wait till the fall because we felt the sooner we launch the effort, the better."

The new 20-second spots attempt to create a feeling about a program by showing a vignette
(Continued on Page 83)

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January 19, 1988

'Star Trek' flap settled

By **ADAM BUCKMAN**
Staff reporter

Paramount Television and WTXX-TV in Waterbury, Conn., have settled their dispute over broadcast rights to "Star Trek: The Next Generation."

As a result of the Jan. 19 settlement, broadcast rights to the first-run syndicated series have been transferred to WTIC-TV in Hartford, Conn., the same market served by WTXX.

The conflict began in December, when Paramount sought to terminate its "Star Trek" agreement with WTXX and award the rights to WTIC.

According to court documents filed later, Paramount wanted to transfer the rights to WTIC because, it said, WTXX wasn't paying its rights fees on schedule.

During the Paramount-WTXX dispute, WTIC and WTXX aired identical episodes of "Star Trek: The Next Generation" head to head in the same weekend time slots for several weeks.

As a result, ratings for the show on both stations fell far below the national average for the new "Star Trek."

Sources said Paramount and WTXX settled the dispute in an 18-hour meeting Jan. 19, the day before the conflict was to be argued in a Hartford court.

As part of the agreement, WTXX was awarded the broadcast rights to two new programs from Paramount: "Friday the 13th," which was set to start on the station this past weekend, and "War of the Worlds," which is scheduled to premiere next fall, according to Geoffrey Rose, vice president and general manager of WTXX.

Mr. Rose said he hoped these new rights agreements would dispel rumors that WTXX has had trouble paying rights fees.

"We have excellent relationships with all of our syndicators," Mr. Rose said.

At WTIC, station owner Arnold Chase reported that WTIC aired its first episode of "Star Trek: The Next Generation" Jan. 23 with no "Star Trek" competition on WTXX.

The show pulled a 6.3 A.C. Nielsen Co. rating (percentage of TV households) and a 13 share (percentage of sets in use), Mr. Chase said.

When it aired on both stations Jan. 16, each station's broadcast received a 2.7/6, he said.

"It's a great relief that the four weeks of frustrating, diluted numbers are finally over," Mr. Chase said. #

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Fairness stalemate to tie up industry legislation

By **ROBERT HOMAN**
Staff reporter

WASHINGTON—Lawmakers here are predicting that efforts to recodify the fairness doctrine will block the passage of any other major broadcast or cable legislation this year.

Congress, which last week returned for the second half of its 100th session, has several major issues on its agenda. Among the topics congressional sources say will be explored are the cable TV industry's deregulatory status, the funding of public broadcasting, minority

ownership issues and a controversial proposal to tax the sales of TV stations.

But as Rep. Al Swift, D-Wash., a member of the House telecommunications subcommittee, put it: "The stalemate for this year has already been set."

Rep. Swift predicts that any broadcast legislation Congress may approve this year, with the possible exception of a children's TV bill, would have to include a new fairness doctrine.

Another telecommunications subcommittee member, Rep. Dennis Eckart, D-Ohio, said the Federal Communications Commission's repeal

of the fairness doctrine last year is "still sticking in our throats."

At the same time, many lawmakers believe President Reagan is certain to veto any legislation containing the fairness doctrine, which had required broadcasters to cover both sides of controversial issues.

The doctrine was stripped from a federal budget bill by congressional conferees in December after President Reagan threatened to veto it.

Senate Commerce Committee Chairman Ernest "Fritz" Hollings, D-S.C., that month

reintroduced a fairness doctrine bill in Congress.

But an aide to one Senate communications subcommittee member said he will urge his senator to vote against any fairness bills this year, even though the senator supports the doctrine.

"Let's put this fight off to another day, because Ronald Reagan's going to win this one," said the staff member, who asked not to be identified.

Furthermore, Hill sources say that House
(Continued on Page 82)



Buena Vista is proceeding cautiously in offering "The Golden Girls" in syndication.

Cable leader seeks peace in Hollywood

By **RICHARD TEDESCO**
Staff reporter

Cable television industry leader Jim Mooney came to Los Angeles last week to advocate a thaw in his industry's cold war with Hollywood.

In a Jan. 26 speech, Mr. Mooney, president of the National Cable Television Association, urged the cable and motion picture industries to cool their war of words over key regulatory issues, including must-carry, syndicated exclusivity and copyright.

He said that "the extraordinary level of hostility between these industries in public and political forums" is unhealthy and could lead to unwarranted government regulation.

His plea for peace between the two groups came just a week after representatives from both parties, including Mr. Mooney, met in New York to try to resolve their differences.

However, the NCTA chief made no reference to that meeting during last week's address.

Mr. Mooney's speech, at an Academy of Television Arts and Sciences luncheon, marked a reversal of his public remarks in recent years.

He has been a primary spokesman in the fight between cable and Hollywood, a battle that was sparked by accusations that cable companies are getting so large that their size

should be regulated.

While admitting that differences on regulatory issues will persist, the NCTA chief warned that public fighting between "industries so politically sensitive and highly visible as these two" may encourage unwanted governmental action to settle the disputes.

"Both sides are burning up political capital in this fight which could be better spent on other causes," he said.

Mr. Mooney asked the ATAS members gathered at the Sheraton-Universal Hotel: "Why is it, to put it most bluntly, that a lot of Hollywood regards cable as something which offers an enormous opportunity, but as a 'viral contagion?'"

Citing cable's subscriber base of more than 50 percent of the TV population, he also queried the studio heads and others in the audience: "Why is it, then, that the program production community isn't beating down the door? How come only Disney, Paramount and MCA are in the cable network business?"

Mr. Mooney said cable can still vigorously compete with the broadcast networks, even though each independently spends as much on programming annually as the entire cable industry.

Spending less time and energy fighting in the political arena will also allow the two groups to cooperate on issues that are important to both of them, he added. #

Buena Vista to expand in uncertain marketplace

By **RICHARD MAHLER**
Los Angeles bureau chief

BURBANK, CALIF.—Buena Vista Television, the syndication subsidiary of The Walt Disney Studio here, will build on its recent successes in a bid to become an even bigger player in the first-run and off-network marketplace this year.

But uncertainties in the syndication business have led Buena Vista to proceed cautiously in its offering of the hit Saturday night NBC-TV sitcom "The Golden Girls."

Those uncertainties also could undermine the com-

pany's national rollout of "Regis & Kathie Lee," the successful daily talk strip already established on WABC-TV in New York.

Bob Jacquemin, senior vice president at Buena Vista, said "it's a safe bet" that "Golden Girls" will be released to the market some time in 1988.

But he concedes that there's also a slim chance the half-hour comedy could be held up until 1989. "I can tell you we will definitely not have a marketing plan in place by (this month's) NATPE convention," he says.

While providing few hints as to how "Golden
(Continued on Page 81)

NAB downplays excluding Fritts from meetings

By **DOUG HALONEN**
Staff reporter

WASHINGTON—National Association of Broadcasters President Eddie Fritts' exclusion from three sessions at the NAB board's recent meeting in Hawaii was producing lots of gossip here last week.

But Mr. Fritts and board members downplayed the incident, insisting that the whole episode had been blown out of proportion and that all was well at the association.

Those reactions came after the NAB's Jan. 18-21 board meeting, in which board executives, according to participants, asked Mr. Fritts not to attend three sessions.

In response, Mr. Fritts, in an appeal to the board on Jan. 21, charged that his exclusion from the board meetings had been illegal under the association's bylaws.

He also alleged that some board members appeared to be trying to usurp his proper role by butting into questions regarding the association's staff personnel.

Mr. Fritts told ELECTRONIC MEDIA last week he had been concerned his exclusion from the meetings sent a signal that he wasn't trusted.

He also said he was concerned that the board and executive committee appeared to be trying to "micromanage" the association.

"I pointed out to them that that was not their proper role, according to the bylaws," Mr. Fritts said. "Their role is establishing broad policy . . . and that view prevailed at the end."

Wally Jorgenson, NAB joint board chairman, said the board members made clear they had meant no harm and had not been attempting to question Mr. Fritts' stewardship.

"It's a problem that was resolved," Mr. Jorgenson said. "We walked out of that meeting room totally unified."

According to Mr. Jorgenson, the troubles began after Mr. Fritts agreed to let the board meet without him, even though he is permitted to attend under the bylaws.

Mr. Jorgenson said Mr. Fritts appeared to have had "second thoughts" about the agreement after board members, in an open part of the session,

started complaining about not having been furnished with adequate time to study the NAB's new \$14.4 million budget. They also began asking questions about senior association staff salaries, which are not itemized in the budget.

Mr. Jorgenson said he could understand from the tenor of the questions why Mr. Fritts might have thought other board members were "putting the screws to him."

But Mr. Jorgenson said he had only asked Mr. Fritts to leave because he wanted to find out whether any of the board members had concerns that they felt uncomfortable about expressing in Mr. Fritts' presence.

"There wasn't anything said in those closed sessions without Eddie that could not have been said with him present," said Mr. Jorgenson.

Mr. Jorgenson said the board's executive committee agreed to start furnishing all interested board members with "salary ranges" of NAB staffers on a "confidential basis upon request." The committee also agreed to expand the number of board members who will be involved in staff compensation questions in the future, he said. #



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Interactive 'Wheel' in works

Insiders say Merv Griffin Productions is in negotiations with Mattel Toys to produce an interactive version of syndication's No. 1 show, "Wheel of Fortune." Sources also say the deal is likely to be sealed soon because Mattel wants to announce the news early this month, at the national toy fair in New York. Likewise, Merv Griffin wants to spread the word at the National Association of Television Program Executives conference in Houston later this month.

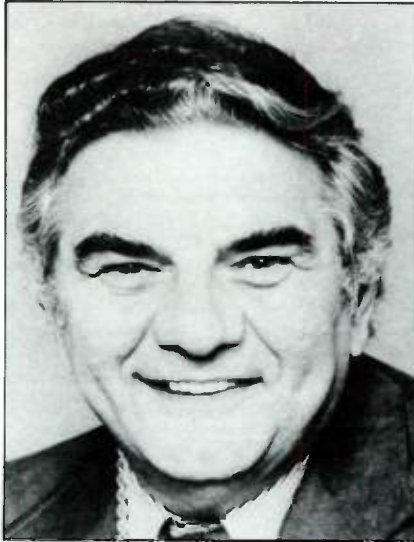
Fox Broadcasting Co. is falling behind in its demographic and audience estimates presented to national advertisers for late-night and Saturday-night programming, sources say. One media buyer says he's receiving seven make-good spots (valued at \$9,000 each) for every five spots purchased on "The Late Show," now in repeats. "In prime time," says our source, "I recently paid (an average of \$35,000 to \$40,000) for 13 units and they gave me eight bonuses. That's a lot." Other buyers agree they'd much prefer realistic estimates to the large number of make-goods, predicting many national advertisers may walk away from Fox if the trend continues.

Viacom International is so encouraged by "Frank's Place," which has a season-to-date average of 12.8/19 on CBS, that it's beginning to think about a possible spinoff, according to Henry Schlieff, chairman and chief executive officer of the company's broadcast and entertainment units. He says the new program could feature country singer Johnny Cash, who is not in the current show.

A high-level Capital Cities/ABC executive denies reports that ABC is preparing to wipe out its Saturday-morning children's schedule because of poor ratings. He says ABC instead will sell its Saturday-morning schedule differently in the next upfront market, probably by not providing guarantees. "We don't want holes in our methodology to affect our programming decisions," the ABC executive said.

The Senate Commerce Committee hasn't decided what to do about the pending nominations of Brad Holmes and

THE INSIDER



JIMMY "THE GREEK" SNYDER
May be the last of the TV oddsmakers



SEN. ERNEST HOLLINGS
Not rushing FCC hearings

Susan Wing to the Federal Communications Commission, and indications are that the committee is in no hurry to hold confirmation hearings. One of Mr. Holmes' supporters told The Insider that the situation looked so grim that consideration was being given to recommending that the White House offer Senate Commerce Committee Chairman Ernest "Fritz" Hollings, D-S.C., a couple of appointments elsewhere as a trade. Yet, as one Senate insider warned, "I doubt that's going to swing the senator."

As NATPE approaches, some smaller syndicators say they're worried that the original motivation for the convention, to showcase programs from all distributors, has been forgotten. Brad Marks, managing partner and head of Korn Ferry's worldwide entertainment division, says NATPE is

now "a parasitic drain on a business that is fighting for its very life." He asserts that the bigger players are forcing smaller distributors to spend "an inordinate percentage of their total sales volume just to make an appearance in an environment that is essentially a no-win situation for them." He urges the major syndicators to pull back a little, "to consider the interest of an industry that is in turmoil."

The future of the oddsmaker's role on National Football League pre-game shows is in question following the recent ouster of Jimmy "The Greek" Snyder. A CBS source said last week that "The Greek" might be replaced with a special correspondent, not an oddsmaker. CBS executives are said to be considering Will McDonough, veteran NFL correspondent for the Boston Globe, who currently does "inside" reports on "The NFL Today." Meanwhile, NBC executives appear divided over the use of oddsmakers. NBC Sports President Arthur Watson said he would be inclined to retain the oddsmaker on NBC's "NFL Live" pre-game show. But Michael Weisman, NBC Sports executive producer, said, "Certainly 'The Greek' is going to cast doubts on that role."

Buoyed by the megahit status of its current theatrical film, "Good Morning Vietnam," The Walt Disney Co. has quietly started auditioning actors for a TV series based on the Touchstone Pictures release. The studio issued an open casting call for "Adrian Cronauer," the disc jockey portrayed in the film by Robin Williams. A Disney spokesman said the sitcom "is in the early stages of development" and declined to provide details.

Filming begins in two weeks on the Paramount lot for "Police Squad," a theatrical film based on the short-lived 1982 ABC series of the same name. Leslie Nielsen reprises his role as a poker-faced man of the law, while brothers David and Jerry Zucker rejoin Jim Abrahams as film-makers. The critically acclaimed but low-rated TV show, shot without a laugh track, was recently sold for a cable run on the Arts & Entertainment Network. #

—Written by Marianne Paskowski from bureau reports

DJ's remark results in brief stay in jail

By JEFF BORDEN

Special to ELECTRONIC MEDIA

CHARLOTTE, N.C.—A remark made in haste three months ago returned to haunt local disc jockey Chuck Boozer last week.

Mr. Boozer, 32, the morning personality for soft-rock WEZC-FM here, was arrested and jailed for about two hours before the misdemeanor charge was dismissed by the Mecklenburg County district attorney. Mr. Boozer ran afoul of a state law that makes it illegal to falsely report that a financial institution is failing.

The day after the Oct. 19 stock market crash, the DJ said during a "bogus rumor of the day" segment that a Charlotte bank was running out of money.

'I think this is the first time in the history of Charlotte that a disc jockey has been arrested for something he said on the air. I'm delighted to be the first.'

—Chuck Boozer
WEZC-FM

Furious bank officials asked for and received two days of retractions and apologies.

In December, the bank obtained an undisclosed amount of cash and a promise that Mr. Boozer, who's in the second year of a five-year contract with the station, would never again pull that type of stunt.

So Mr. Boozer and station executives were stunned when a Charlotte police officer called last Monday to tell them he had a warrant for Mr. Boozer's arrest filed by the state banking commission.

The disc jockey was photographed, fingerprinted and released on \$100 bond.

Though he wisecracked about the arrest, Mr. Boozer admitted, "Anytime they fingerprint you and photograph you, it's chilling. I'm still in disbelief."

A few hours later, District Attorney Peter Gilchrist dismissed the charge, apparently because he didn't believe Mr. Boozer's actions satisfied the law's requirement that the remark be "willful and malicious."

Said Mr. Boozer, "I think this is the first time in the history of Charlotte that a disc jockey has been arrested for something he said on the air. I'm delighted to be the first." #

Nobody won Rather-Bush bout

In the aftermath of Dan Rather's on-air clash with Vice President George Bush, the nation is left to debate the question of who won the skirmish. At last count, the vice president was leading the CBS anchorman in the court of public and media opinion. Most seemed to think Mr. Bush had emerged less the wimp and Mr. Rather more the rascal.

In truth, no one won this camera-to-camera combat, which is another way of saying everyone lost, especially the public.

Mr. Rather and his CBS News colleagues allowed themselves to be suckered into interviewing Mr. Bush live during their time-pressed evening newscast. The live coverage, requested by the vice president, ensured that Mr. Rather would be under unusual pressure to get his questions answered while Mr. Bush would be free to say only what he wanted to say, regardless of what he was asked.

Had the interview been taped, Mr. Rather could have taken more time and the CBS editors could have deleted all those self-serving, off-the-subject remarks that politicians typically toss out when faced with cameras and microphones.

But, aha, CBS planned to zap the veep by hitting him at the last minute with a tough in-house report on the Iran-Contra affair and then promptly conducting a much-longer-than-expected live interview.

It may be true that the interview showed Mr. Bush to be less wimpish (for what that's worth), but it also showed him to be less presidential. His actions were, at times, downright childish. He sputtered about how he had been ambushed. He even made a nasty, pointless reference to the time Mr. Rather walked off the

set, forcing the CBS network to go blank for several minutes.

More disturbingly, Mr. Bush also proved himself to be persistently lacking candor. As analysts have since noted in droves, his exchange with Mr. Rather marked at least the second time the vice president has used media bashing as a device for evading questions about his involvement in the Iran-Contra scandal. The questions are sure to intensify now, and Mr. Bush's evasiveness will be all the more apparent.

As for Mr. Rather, he simply lost the cool that professional journalists must maintain. Given the pressures and the personalities involved, it was inevitable.

The Rather-Bush exchange was, in short, television journalism at its worst. CBS was out to "catch" a vice president, which is a dubious objective at best, while Mr. Bush was out to evade capture, which is to say he was out to avoid giving truthful answers to important questions.

What the public got from all of this was about what they got that time Mr. Rather walked off the set: wasted air. The only news to come out of the interview was the interview itself.

In the rubble of it all, there are those left wondering why an evasive politician can so quickly gain public sympathy by kicking the media in the groin.

Part of the answer, we fear, can be found in how the folks at CBS News approached the interview with Mr. Bush. As we see it, they weren't looking for the truth, they were looking for a kill. That's more like hunting than journalism. And no one likes a predator. #

LETTERS TO THE EDITOR

Local radio, not distant service, is what public wants

In response to the letter to the editor (Jan. 18, Page 12) from Wayne Smith of Redford, Mich., I wish to rebut.

Apparently, Mr. Smith is out of touch with the broadcast industry and the majority of the American people. It is clear that a large part of the populace prefers local radio service over programming originated at some distant point, such as WNBC. Perhaps he has not looked at the popularity of a good number of local AM stations. Many "one-lung local stations" that provide popular programming many times do quite well.

The rules under which the FCC assigns channels and issues licenses are clearly set up to maximize service to the public. The commission has, in recent years, done a fair job of increasing the amount of local aural services across the nation. We have recently completed a comprehensive study of local radio service across the continental United States, and the results show that 88 percent of the land area within the study area is served by one or more of these "one-lungers." This translates to 99.4 percent of the population.

Clearly, Mr. Smith is missing the point.

If the main thrust is public service, in 1988 this means local service. The clear-channel stations are dinosaurs under the present rules, and the protection rules should be changed accordingly.

Do any of the clear-channel stations really program for the entire country anymore? The ones that I hear in Texas do not, and no one I know is interested in Iowa high school football scores or the traffic on the Long Island Expressway.

People want to hear what's going on in their own neck of the woods—news, traffic, sports, whatever—and the little guys—the "one-lungers"—do a good job of providing

these services to the public. People listen to the radio for these things, among others. If they want national-level news and information, the networks do an excellent job of providing it through the local stations.

The problems that AM stations have suffered since FM has gained popularity can be traced back to several points of origin: poor quality receivers; low-fidelity, monaural transmissions; and limited operating schedules/interference, among others. The AM broadcast industry has moved to solve most of these problems.

I have radios in both my automobiles and
(Continued on Page 14)

Your cover story sure had an impact

I appreciate having had the opportunity to express Tribune Broadcasting's philosophy in ELECTRONIC MEDIA'S Jan. 4 cover story, which coincided with INTV's convention.

Needless to say, I took a lot of ribbing at the convention for my mug shot that graced the cover. If the reactions that I

have received are any indication of how widely read and accepted your publication is, you must know you truly have a winner!

James Dowdle
president and chief executive officer
Tribune Broadcasting Co.
Chicago

QUICK TAKES

In what time slot do you plan to run the syndicated version of "The Cosby Show"?



Anne Coleman
station manager
WDSU-TV
(NBC)
New Orleans

"Most likely we'll put 'Cosby' in as an early-news lead-in. We hope the show's popularity will mean a good audience for our news. I think most stations will run it in the same spot."



Carol Myers Martz
program manager
KCOP-TV
(Ind.)
Los Angeles

"Between 6 p.m. and 8 p.m. That's prime time for independents, and that's when you'll get the perfect audience for 'Cosby,' especially among kids."



Karen Heisler
program director
WNDU-TV
(NBC)
South Bend, Ind.

"We'll wait until after the February book and see how our current programming does, and see what our competitors do. It's not a given it will be in prime access, but it's certainly a consideration. It might be a strong news lead-in for us. The best thing is it gives us flexibility."

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Controversial guests are good for talk shows

In the Jan. 11 issue, ELECTRONIC MEDIA ran a guest commentary by Harold Applebaum, special assistant to the executive vice president of the American Jewish Committee. Mr. Applebaum said that talk radio, in an effort to be controversial and original, has deteriorated through the use of racial and ethnic slurs to "shock radio." In the following guest commentary, Tom Leykis, program director and afternoon-drive talk-show host at KFYI-AM in Phoenix, offers a different opinion.

By TOM LEYKIS

Special to ELECTRONIC MEDIA

ELECTRONIC MEDIA'S recent piece by Harold Applebaum, special assistant to the executive vice president of the American Jewish Committee, contained terms such as "shock radio," "problem" and "deterioration," all of which are designed to provoke and concern station owners just as much as any expert practitioner of combative talk radio knows how to poke and prick his audience into responding.

It is fascinating to note that, while many folks such as Mr. Applebaum like to consider themselves First Amendment advocates, they are the first to howl when the opinions being expressed don't agree with their own points of view and to demand "responsibility" on the part of broadcasters.

But the "responsibility" they are demanding is nothing more than good, old-fashioned censorship.

No responsible broadcaster likes to "pander to prejudice." What makes a great talk-show host great is the ability to dissect the convoluted logic of the most abhorrent fascist or racist. Inviting individuals such as David Duke of the National Association for the Advancement of White People or Tom Metzger of the White Aryan Resistance to appear on talk shows is valuable when a skilled surgeon proceeds to slice and dice them.

Yes, if it's done well, it's entertaining. What's wrong with that? It certainly gets an anti-racist point of view across to more folks than a stack of handbills on a street corner.

Are we better off letting these folks fester under their rocks? I think not.

Why shouldn't a talk-show host have the right to object publicly to the pope's visit to the United States? Why shouldn't ethnic stereotypes be examined on the air?

If someone wants to tell the old lie about the "Holocaust myth," why not let a talk-show host go after him?

The mere fact that a representative of a racist organization

GUEST COMMENTARY



Tom Leykis
program director
KFYI-AM, Phoenix

appears on a radio talk show does not legitimize him any more than does being listed in the telephone book. The idea of limiting the subject matter of radio talk shows under the guise of "responsibility" is positively chilling.

Should radio talk-show hosts give out the telephone numbers of private individuals on the air? No. Should they engage in slinging ethnic slurs at their adversaries? Of course not.

It is distressing, however, when individuals use the excesses of an industry to prove that the entire industry is no good. For example, there is an insidious effort afoot to link the bathroom or locker room humor of disc jockeys such as Howard Stern or the Greaseman with bona fide interviews of Americans with unpopular views on radio talk shows. Just lump it all together as "shock radio."

But is there really a connection? The fact is that a good

talk-show host could have a field day tearing apart a disc jockey who uses minorities as the butts of jokes just as much as he could by tearing apart the garden-variety goose-stepping guest.

For every Neil Rogers asking little boys to call and tell him what they look like with their shirts off, there is a Gene Burns who eloquently articulates the rage of his listeners with wit and grace.

For every Ed Tyll referring to a black Congressman as "Buckwheat," there is a Jerry Williams, often outraged, frequently outrageous, but always getting his listeners involved in their community with campaigns such as the one that got the seat-belt law repealed in Massachusetts.

And let's not forget that most news/talk radio stations, including those that engage in controversy, attract the most attractive demographics of any radio format there is. Folks with high incomes and higher education are listening to these verbal battles.

Are these people just a bunch of rednecks who run looking for a pencil when the White Patriots' Party is giving out their address? Hardly.

The great American free market will rid broadcasting of broadcasters who promote dangerous opinions or who do not broadcast in the interest of their communities.

"The Aryan Nations Hour," a radio program on KZZI-FM in West Jordan, Utah, that promoted white supremacy, was whisked off the air in just two weeks.

Why? Because the good folks of West Jordan, including the station's advertisers, threatened to end their support of that radio station. Fantastic! Free speech and the free market working hand in hand.

But if radio listeners want to hear Morton Downey Jr. call a Nazi a "fat slime," or to hear Tom Leykis debate Louis Farrakhan, and if advertisers want to support this kind of programming, why should anyone, including pressure groups, federal regulators, self-serving protectors of the public taste or anyone else have the right to hamper this process?

The fact is that controversy-oriented talk radio is good business for many AM station owners with once-declining audiences. It is bringing listeners under 55 years old back to the AM band.

It's informative. It's interesting. It's entertaining. And the folks who work at it know that it gets the public involved. Involved in the news. In the political process. In the radio station.

It is hard to see what is wrong with something like that. #

National spot growth predicted at RAB

By ADAM BUCKMAN

Staff reporter

CONVENTION NOTEBOOK

ATLANTA—At last week's Radio Advertising Bureau Managing Sales Conference here, nearly 1,500 radio sales executives were immersed in workshops aimed at teaching them how to sell radio advertising more effectively.

As usual, the event attracted industry leaders from stations, station groups, representative firms and networks.

The following highlights were gleaned from conversations with industry leaders and from comments by panelists at the meeting's seminars and workshops:

National spot radio expenditures will grow 5 percent in 1988, compared to last year, according to Eastman Radio President Carl Butrum, a speaker at a conference on the national spot market.

Mr. Butrum projected total national spot radio expenditures of \$960 million in 1988, compared with \$915 million last year.

During that session, the Station Representatives Association asked the radio industry to support its task force on national spot radio.

For the last two years, the task force has been involved in marketing national spot radio to advertising decision-makers, an effort chiefly underwritten by SRA-member rep firms.

SRA called on stations and station groups to join in the effort because they would also benefit from increases in national spot sales.

In fact, a plea by Major Market Radio President Warner Rush was apparently so effective that Shamrock Broadcasting President Bill Clark pledged \$10,000 on the spot.

"That's the first time I ever raised \$10,000 in two minutes," Mr. Rush commented after Mr. Clark silently flashed 10 fingers, promising the money.

* * *

The mention the Wal-Mart retail chain caused groans of frustration from local radio station salespeople at one workshop session.

Little Rock, Ark.-based Wal-Mart, one of the nation's largest retailers, has numerous

stores in small radio markets across the country.

But getting these outlets to buy ad time on local stations has radio salespeople stymied, according to those attending a workshop on the relationship between small-market radio stations and regional advertising agencies.

Onlookers seemed to take a special interest in the remarks of panelist Jane Stevens, vice president and media director at St. Louis agency Bernstein Rein, who said she places regional schedules for Wal-Mart.

Several times during the session, members of the audience challenged Wal-Mart's preference for television commercials, especially since some Wal-Mart outlets have successfully used radio to boost customer traffic at grand openings—the chain's only use of radio.

The high-volume, emotional outbursts of the more than 60 small-market sales executives at the meeting eventually forced a confession from Ms. Stevens: It's very likely, she said, that Wal-Mart will increase its expenditures in local radio this year.

* * *

Radio stations would get more retail ad business if retailers could buy more than one spot an hour.

That's the opinion of Anthony Bucci, executive vice president of Marc Advertising in Pittsburgh, who spoke at another panel discussion on advertising agencies.

"Your one-spot-an-hour rule is restrictive," said Mr. Bucci, who added that his agency places radio spot schedules for Sears, Roebuck and Co. in 38 states.

Mr. Bucci said he'd like to be able to run spots for special sales events several times an hour so they would be heard more than once by shoppers listening to the radio as they drive to shopping centers.

"Why can't we own your afternoons?" Mr. Bucci asked. "Why can't we buy your station this way?"

He asked radio sales executives to develop "new, impactful" ways to use radio advertis-

ing.

The lack of new radio advertising ideas, he said, has led him to conclude that "creativity in radio is just about dead."

* * *

Toney Brooks, chairman of this year's sales conference, has been president of Denver-based Radio One, a new radio station group, since last summer.

But Radio One, which is owned principally by entrepreneur George Gillett, doesn't own any radio stations yet.

Mr. Brooks said last week the company might announce its first acquisition this week, although he revealed no details.

He said the Radio One group would be assembled gradually—one radio station at a time.

Among other things, that strategy means Radio One isn't a likely buyer for the seven NBC radio stations currently for sale, Mr. Brooks said.

However, he wouldn't rule out the possibility that Radio One would take a look at individual NBC properties.

* * *

Thirty-eight companies had booths in the conference exhibition hall.

The biggest booth by far belonged to Arbitron Ratings Co.

Arbitron used the occasion to introduce a new enhancement to its radio ratings reports.

The new product, called "CrossTraQ," is a computer software package that allows radio sales executives to stylishly present the demographic attributes of their station's listening audience to prospective advertisers.

CrossTraQ combines a station's ratings with lifestyle information provided by Simmons Market Research Bureau to produce "qualitative information about a station's audience," according to Arbitron.

CrossTraQ costs \$150 per month for stations in markets 1 through 10, \$125 for stations in markets 11 through 25, \$100 for stations in markets 26 through 50, and \$85 for all other stations. #

Letter: Local radio preferred

(Continued from Page 10)

at my residence that receive and reproduce the signals of AM stereo stations (the majority of the AM stations in the Dallas/Fort Worth market) with such high fidelity that the FM stations no longer hold the advantage in those areas.

The only real disadvantage that AM stations are left with is interference and limited operating schedules, and in many cases, this is directly caused by the clear-channel dinosaurs that Mr. Smith seeks to protect.

For the sake of a very few individuals such as Mr. Smith, are a great number of people to be deprived of local nighttime service altogether? It would seem that this is what Mr. Smith deems important. "The good of the few . . . or the one . . ."

It is indeed time for the commission to re-evaluate the current AM standards. The existing standards are more than half a century old, and in many areas, have no relevance to the world of 1988 at all.

The protected contour of 0.5 mV/m is unlistenable in many areas due to man-made and atmospheric noise and should be changed to 2.0 mV/m; adoption of the NRSC Voluntary Standard as mandatory is essential, as is selection of a single AM stereo standard; and abolition of protection to the secondary skywave service areas of clear-channel stations is clearly called for.

Local service, not distant service, is what radio is all about.

I would suggest to Mr. Smith that if he wishes to listen to New York radio on his way to work, that he get a job in New York City, and if distance is his thing, that he purchase a good shortwave receiver. As for the "one-lung" local stations that are messing up his reception of far away stations, well, they will probably go on about their business of serving the public.

W.C. Alexander
director of engineering
Crawford Broadcasting Co.
Dallas



Columbia/Embassy Television
and
Tri-Star Television
proudly announce
the formation of
Columbia Pictures Television

N NETWORK



Who's The Boss?
Juarez
The Real
Ghostbusters



Designing Women
Trial & Error
Houston Knights
The Young &
The Restless



227
The Facts Of Life
My Two Dads
Days Of Our Lives



Married...With
Children
Werewolf
Women In Prison



Married...With Children



Who's The Boss?



Designing Women



My Two Dads



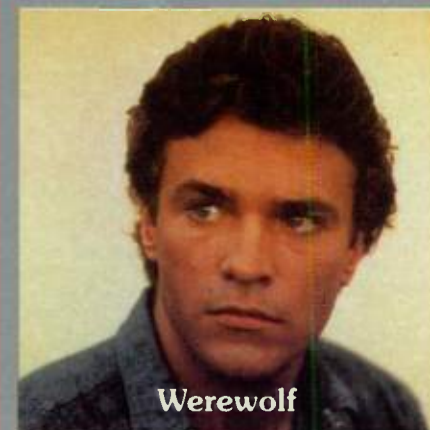
227



Houston Knights



The Facts Of Life



Werewolf

OFF-NETWORK COMEDY



Barney Miller



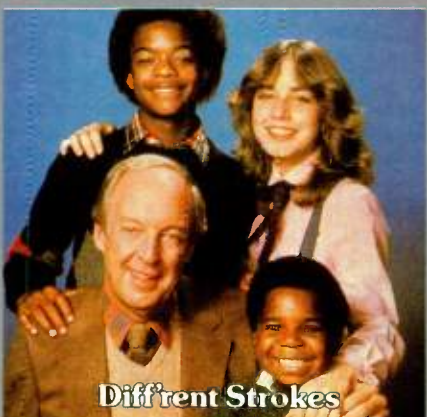
Sanford & Son



The Jeffersons



Who's The Boss?



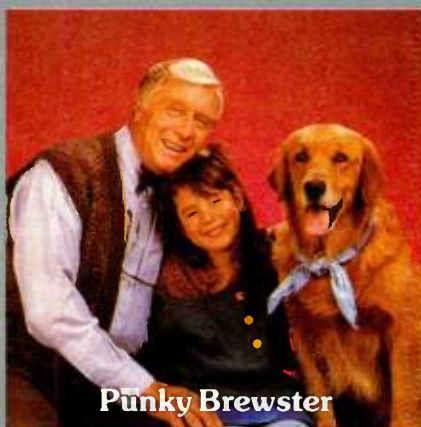
Diff'rent Strokes



Silver Spoons



Good Times



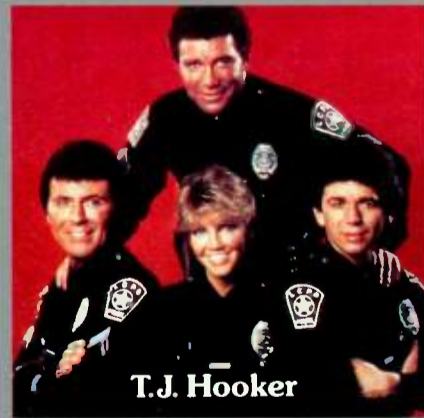
Punky Brewster

- Archie Bunker's Place
- Barney Miller
- Benson
- Carson's Comedy Classics
- Carter Country
- Diff'rent Strokes
- The Facts Of Life
- Fish
- Good Times
- The Jeffersons
- Maude
- One Day At A Time
- Punky Brewster
- Sanford & Son
- Silver Spoons
- Soap
- Square Pegs
- The Three Stooges
- Who's The Boss?



OFF-NETWORK **D**RAMA

Charlie's Angels
 Fantasy Island
 Hart To Hart
 Police Story
 Police Woman
 S.W.A.T.
 Starsky & Hutch
 T.J. Hooker



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M OVIES & A NIMATION



Close Encounters



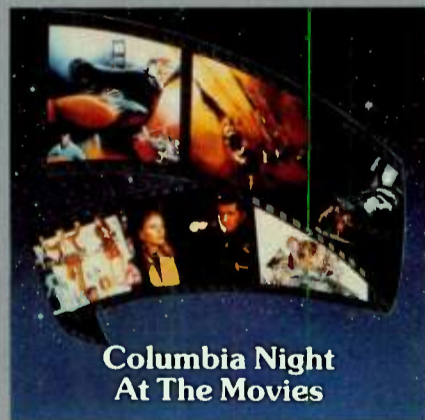
Columbia Night
At The Movies
Columbia Gems
Columbia Gems II
Entertainer
Of The Year
Embassy II
Embassy III
TV 20
Volume IV
Volume V
Volume VI
The Real
Ghostbusters



Embassy III



The Real Ghostbusters



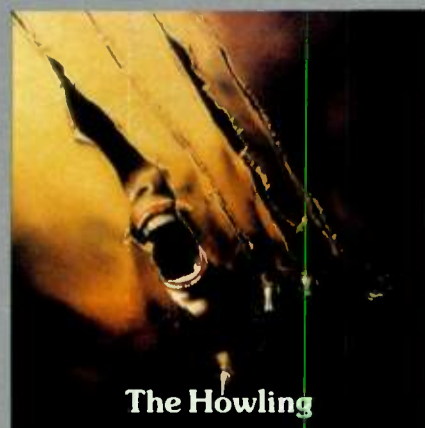
Columbia Night
At The Movies



Karate Kid



Stir Crazy



The Howling



Columbia Pictures Television
A unit of Columbia Pictures Entertainment, Inc.

3 syndicators plan daily first-run shows



JAY FELDMAN
Developing new Lorimar show

By **RICHARD MAHLER**
Los Angeles bureau chief

LOS ANGELES—Three syndicators last week confirmed plans to plunge into the strip market for next fall with daily first-run TV shows.

Lorimar, which withdrew "TV Guide" and "Moe's Place" from the highly competitive strip marketplace during the last six weeks, is back in the running with "Family Medical Center."

Ralph Edwards, Stu Billett and Jay Feldman, the producers of "People's Court" and "Superior Court," are developing "Family Medical Center" as an early news lead-in.

"People are very interested in information-based, reality programing," says Mr. Feldman, who stresses that "Family Medical Center" is a working title only. "Audiences want to see shows about medicine and the law."

Unlike a similar first-run strip for this fall, MGM/UA's previously announced "Group One Medical Center," the Lorimar show will not use actual physicians or patients on the air. It will rely instead on actors to dramatize the diagnosis and treatment of a single hypothetical medical

problem in each episode. The three actors who will have continuing roles as physicians have not yet been selected.

Although no pilot is being produced, Mr. Billett said typical story lines might involve a teen-age girl suffering from a tubal pregnancy who is reluctant to confront her parents, or a recovering heart attack victim who worries about his sex life after treatment.

Scott Carlin, president of Lorimar's first-run syndication division, said the distributor is offering 170 original episodes of "Family Medical Center" during the first year.

The cash-plus-barter series is being sold with 5½ minutes held for local advertising and one minute available to national sponsors.

In a separate announcement, Peregrine Film Distribution last week confirmed it's planning to introduce "Improv Tonite" as a new half-hour late-night strip to premiere this fall.

A total of 130 original shows will be offered, taped before a live audience at the famed Hollywood comedy nightclub owned and operated by impresario Budd Friedman.

The show is similar in format to a weekly syn-

dedicated series, "Live From the Improv," that was originally distributed in 1982.

Celebrity guest hosts will introduce a different lineup of young comedians in each segment, all of them hand-picked by Mr. Friedman, who is credited with helping launch the careers of Richard Pryor, Howie Mandel, Jay Leno and Bette Midler, among others. Mr. Friedman and Larry O'Daly are executive producers for TeleAmerica, with Peregrine distributing. The latter is offering "Improv Tonite" with 2½ minutes available for national advertising and four minutes for local station sales.

In the third announcement of the week, Orbis Communications disclosed that singer Pearl Bailey has been signed to preside in its first-run strip "Love Court." The half-hour daily series, described by Orbis as "a combination of love show and court show," will cast Ms. Bailey as the "Love Judge" who settles "lighthearted differences" among real-life couples.

The cash-plus-barter series is a joint venture involving New York-based Orbis and Los Angeles-based Saban Productions. Other terms of the deal were not immediately available. #

NETWORK PRIME-TIME HOUSEHOLD RATINGS

A.C. Nielsen Co.
average ratings/
shares for the
week of Jan. 18
to Jan. 24

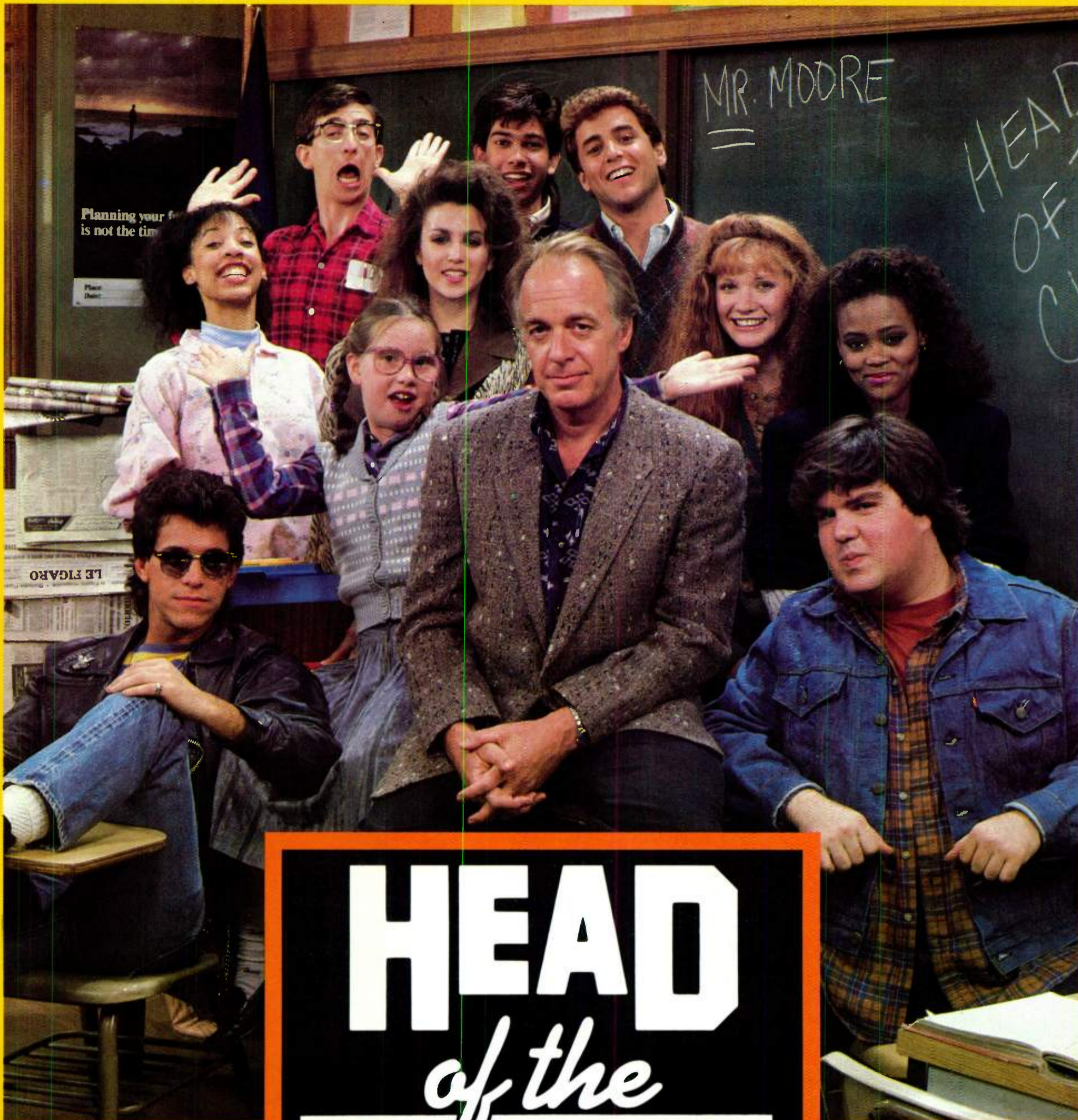
	8 p.m.	9 p.m.	10 p.m.	
Monday	abc MacGyver 13.9/20	ABC Monday Night Movie: What Price Victory 10.8/17		
	cbs Kate & Allie 15.1/22	Frank's Place 12.5/18	Newhart 17.8/26	
	nbc ALF 18.6/27	Valerie's Family 18.4/27	Designing Women 17.4/26	
			Wiseguy 12.7/22	
		NBC Monday Night at the Movies: The Child Saver 15.8/25		
Tuesday	abc Who's the Boss? 22.1/32	Growing Pains 22.5/32	Moonlighting 18.8/28	
			thirtysomething 13.8/24	
	cbs 48 Hours 12.1/18	Jake & the Fatman 12.8/19	Cagney & Lacey 14.2/25	
	nbc Matlock 18.3/26	Hunter 16.3/24	Crime Story 12.5/22	
Wednesday	abc Perfect Strangers 15.9/25	Head of the Class 17.1/26	Hooperman 15.6/24	
			'Slap' Maxwell 13.0/20	
			Dynasty 16.3/28	
	cbs Law & Harry McGraw 8.5/13	Magnum, P.I. 14.6/22	Equalizer 13.9/24	
	nbc Highway to Heaven 16.9/26	A Year in the Life 12.3/19	Bronx Zoo Special 9.2/16	
Thursday	abc Charmings 7.4/11	ABC Thursday Night Movie: Alien 8.8/14		
	cbs Tour of Duty 11.5/17	Simon & Simon 13.0/19	Knots Landing 16.1/26	
	nbc The Cosby Show 30.9/45	A Different World 27.7/41	Cheers 26.9/40	Night Court 25.1/38
			L.A. Law 22.0/36	
Friday	abc Full House 10.6/18	Mr. Belvedere 13.0/22	The Thorns 8.9/15	Sledge Hammer! 8.1/13
				20/20 11.3/20
	cbs Beauty and the Beast 13.9/24	Dallas 17.2/28	Falcon Crest 15.0/27	
	nbc Candid Kids 11.7/20	Storyteller 8.1/14	Miami Vice 13.2/22	NBC News Special 8.7/15
Saturday	abc Dolly 11.6/20	Ohara 9.0/15	Spenser: For Hire 12.4/22	
	cbs High Mountain Rangers 12.6/22	Country Music Celebration: 30th Anniversary of CMA 13.5/23		
	nbc Facts of Life 13.5/23	227 15.8/27	Golden Girls 21.9/36	Amen 17.4/30
			J.J. Starbuck 13.2/24	
Sunday	abc Sunday Movie 11.1/17	ABC Sunday Night Movie: A Father's Revenge 10.4/16		
	cbs 60 Minutes 23.5/36	Murder, She Wrote 22.3/32	CBS Sunday Night Movie: Body of Evidence 18.4/28	
	nbc Our House 10.7/17	Family Ties 17.5/25	NBC Sunday Night Movie: The Murder of Mary Phagan 18.7/28	

Source: A.C. Nielsen Co.

AGB HOUSEHOLD RATINGS

For the week of Jan. 18 to Jan. 24

	Rating/share
1. The Cosby Show	NBC 30.3/46
2. A Different World	NBC 27.6/41
3. Cheers	NBC 24.5/37
4. Golden Girls	NBC 24.4/37
5. Murder, She Wrote	CBS 23.7/34
6. Growing Pains	ABC 23.5/33
7. Night Court	NBC 23.4/34
8. 60 Minutes	CBS 23.2/36
9. Who's the Boss?	ABC 23.2/34
10. Moonlighting	ABC 20.6/30
11. CBS Sunday Movie	CBS 20.5/32
12. Newhart	CBS 20.1/29
13. Matlock	NBC 19.4/28
14. Amen	NBC 19.3/30
15. Valerie's Family	NBC 19.3/27
16. Dallas	CBS 19.2/31
17. Designing Women	CBS 18.6/28
18. ALF	NBC 18.6/27
19. Kate & Allie	CBS 18.0/26
20. Highway to Heaven	NBC 17.9/27
21. L.A. Law	NBC 17.8/29
22. Family Ties	NBC 17.5/25
23. 227	NBC 17.3/26
24. Sunday Night at the Movies	NBC 16.8/25
25. Perfect Strangers	ABC 16.7/25
26. Falcon Crest	CBS 16.7/28
27. Head of the Class	ABC 16.4/25
28. Knots Landing	ABC 16.4/27
29. Hunter	NBC 16.2/24
30. Country Music Celebration	CBS 15.8/25
31. Magnum, P.I.	CBS 15.7/25
32. Monday Night at the Movies	NBC 15.2/24
33. Equalizer	CBS 15.2/26
34. Frank's Place	CBS 14.8/21
35. Mr. Belvedere	ABC 14.8/24
36. Cagney & Lacey	CBS 14.7/25
37. High Mountain Rangers	CBS 14.6/23
38. Facts of Life	NBC 14.5/23
39. Beauty and the Beast	CBS 14.4/23
40. Hooperman	ABC 14.4/22
41. Candid Kids	NBC 14.2/23
42. MacGyver	ABC 13.7/20
43. Simon & Simon	CBS 13.6/20
44. thirtysomething	ABC 13.6/24
45. Jake and the Fatman	CBS 13.2/19
46. J.J. Starbuck	NBC 13.1/22
47. Dynasty	ABC 12.9/22
48. Dolly	ABC 12.8/20
49. 48 Hours	CBS 12.6/18
50. Wiseguy	CBS 12.5/21
51. Crime Story	NBC 12.4/22
52. Miami Vice	NBC 12.3/20
53. Year in the Life	NBC 12.3/19
54. Our House	NBC 11.9/19
55. Tour of Duty	CBS 11.6/17
56. 20/20	ABC 11.3/19
57. 'Slap' Maxwell Story	ABC 11.2/18
58. Spenser: For Hire	ABC 11.1/19
59. Full House	ABC 10.7/18
60. NBC News Special	NBC 10.5/18
61. Law and Harry McGraw	CBS 10.2/15
62. ABC Monday Night Movie	ABC 10.1/16
63. Ohara	ABC 9.9/15
64. Thoms	ABC 9.9/16
65. Bronx Zoo	NBC 9.2/16
66. Storyteller	NBC 9.2/15
67. ABC Sunday Night Movie	ABC 9.1/14
68. Sledge Hammer!	ABC 8.8/14
69. Disney Sunday Movie	ABC 8.8/13
70. ABC Thursday Night Movie	ABC 8.6/13
71. The Charmings	ABC 7.2/11

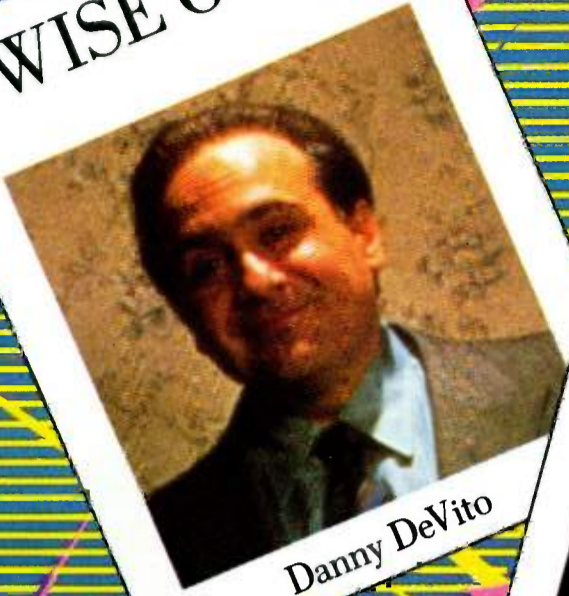


HEAD *of the* CLASS



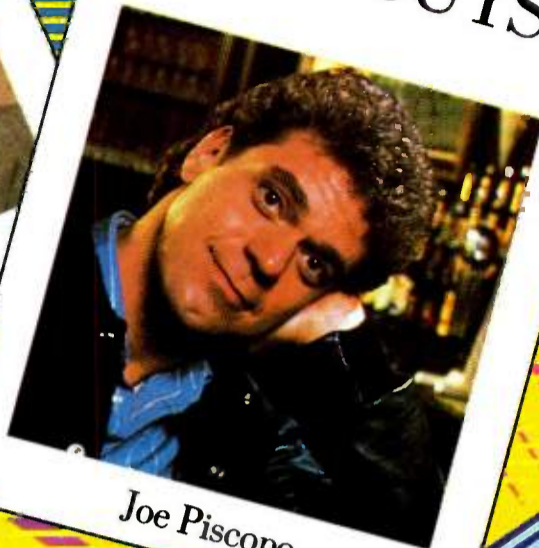
WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company

WISE GUYS



Danny DeVito

WISE GUYS



Joe Piscopo

MRS. SOFFEL



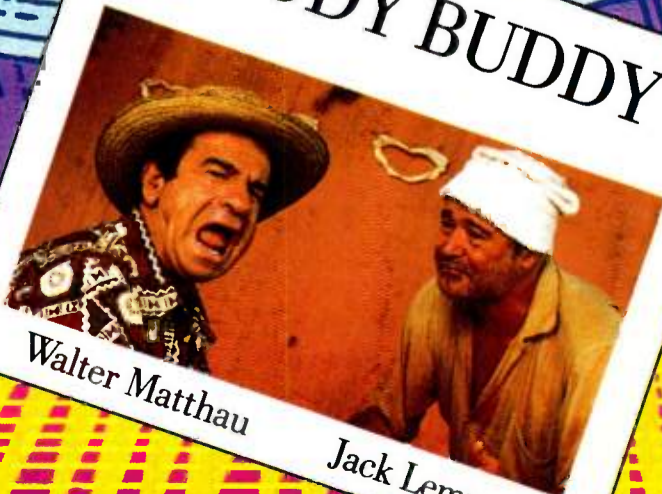
Mel Gibson

MRS. SOFFEL



Diane Keaton

BUDDY BUDDY



Walter Matthau

Jack Lemmon

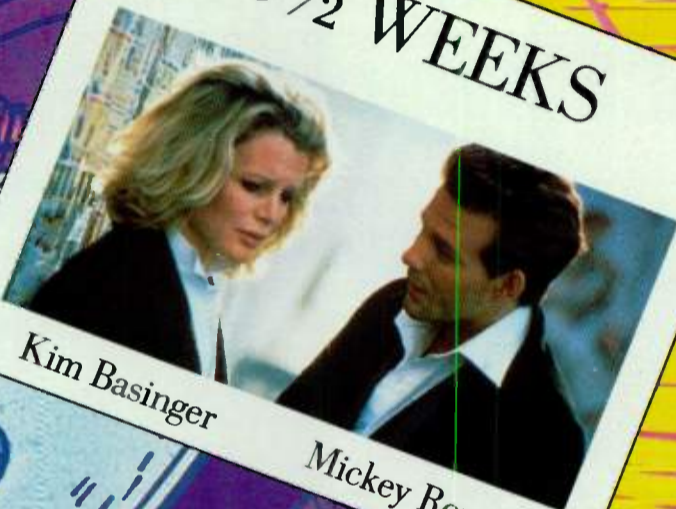
PREMIERE 4

THE HUNGER



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9 1/2 WEEKS



Kim Basinger Mickey Rourke

FEVER PITCH



Ryan O'Neal

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Showtime's "It's Garry Shandling's Show," starring Garry Shandling (left), won ACE Awards for writing and directing.

HBO, A&E top two ACE Award winners

By JANET STILSON
Staff reporter

NEW YORK—HBO and the Arts & Entertainment Network were the big winners at the ninth annual Awards for Cable Excellence on Jan. 22 and 24.

Pay-cable HBO took home 25 ACE awards, while A&E was next in line with 13.

CNN, Cinemax and Showtime each won six awards; The Disney Channel and superstation TBS each picked up four; and ESPN and USA Network won three each. Bravo won two, and CBN Cable Network and The Learning Channel won a single award each.

Among individuals picking up awards was Sir John Gielgud in the "actor in a movie or miniseries" category for his performance in A&E's "Time After Time."

Robin Williams won two awards for the performance and writing of a comedy special for HBO's "On Location: Robin Williams—An Evening at the Met."

And Jennifer Holliday was honored in "the performance in a music special" category for

her work in "Cinemax Sessions: A Gospel Session: Everybody Say Yeah!"

Barbara Babcock won the "actress in a dramatic series" ACE for her performance in USA's "Alfred Hitchcock Presents," while Timothy Bottoms picked up the male dramatic actor award for HBO's "The Hitchhiker."

Hal Holbrook won "the informational or documentary host" award for TBS's "Portrait of America," and Garrison Keillor took the musical host honors for The Disney Channel's "A Prairie Home Companion with Garrison Keillor."

Larry King, of CNN's "Larry King Live," was honored for best program interviewer.

The winners were chosen from 940 entries in 74 categories. Those were whittled down to 312 nominations, made by 600 Cable Academy members and other members of the production community.

Awards were given out at a black-tie dinner at the Century Plaza Hotel on Jan. 22, and at a Jan. 24 ceremony at the Wiltern Theatre in Los Angeles, which was televised by HBO. #

Ninth annual ACE Award winners

Actress in a dramatic series: Barbara Babcock, "Alfred Hitchcock Presents: Conversation Over a Corpse" (USA Network).

Actor in a dramatic series: Timothy Bottoms, "The Hitchhiker: 'The Joker'" (HBO).

Sports events coverage series: "ESPN: The America's Cup—Challenge Down Under" (ESPN).

Sports events coverage special: "World Championship Boxing: Marvelous Marvin Hagler vs. Sugar Ray Leonard" (HBO).

Program interviewer: Larry King, "Larry King Live" (CNN).

Informational or documentary host: Hal Holbrook, "Portrait of America" (TBS).

Music host: Garrison Keillor, "A Prairie Home Companion With Garrison Keillor" (The Disney Channel).

Documentary series: "Ordinary People" (The Learning Channel).

Documentary special: "America Undercover: Drunk & Deadly" (HBO).

News special or series: "Jihad: Afghanistan's Holy War" (TBS).

Writing a dramatic series: L.M. Kit Carson, Ronald Rubin and Christopher Leitch, "The Hitchhiker: 'Why Are You Here?'" (HBO).

Writing a dramatic special: Ronald Rubin, "War Story: 'Home'" (HBO).

Directing a dramatic series: Carl Schenkel, "The Hitchhiker: 'Homebodies'" (HBO).

Directing a theatrical or dramatic special: Ray Danton, "War Story: 'Home'" (HBO).

Dramatic special: "HBO Showcase: Conspiracy: The Trial of the Chicago 8" (HBO).

Directing a music special: Dwight Hemion, "Barbra Streisand: One Voice" (HBO).

Directing a music series: Bruce Gowers, "Cinemax Sessions: A Soul Session: James Brown & Friends" (Cinemax).

Writing a music special or series: Burrill Crohn, "The History of Jazz" (Bravo Cable Network).

Music special: "Paul Simon's Graceland: The African Concert" (Showtime).

Governor's Award presentation: Ralph Baruch.

Actress in a comedy series: Lucy Webb, "Not Nec-

essarily the News" (HBO).

Actor in a comedy series: Paul Eddington, "Yes, Prime Minister" (Arts & Entertainment Network).

Writing a comedy series: Garry Shandling and Alan Zweibel, "It's Garry Shandling's Show: 'The Graduate'" (Showtime).

Directing a comedy series: Alan Rafkin, "It's Garry Shandling's Show" (Showtime).

Comedy series: "Blackadder II" (Arts & Entertainment Network).

Writing a comedy special: Robin Williams, "On Location: Robin Williams—An Evening at the Met" (HBO).

Directing a comedy special: Billy Crystal and Paul Flaherty, "The Lost Minutes of Billy Crystal" (HBO).

Comedy Special: "On Location: Robin Williams—An Evening at the Met" (HBO).

Golden ACE Award presentation: "Russia: Live From the Inside" (The Discovery Channel).

Performance in a comedy special: Robin Williams, "On Location: Robin Williams—An Evening at the Met" (HBO).

Performance in a music special: Jennifer Holliday, "Cinemax Sessions: A Gospel Session: Everybody Say Yeah!" (Cinemax).

Actor in a movie or miniseries: John Gielgud, "Time After Time" (Arts & Entertainment Network).

Actress in a movie or miniseries: Googie Withers, "Time After Time" (Arts & Entertainment Network).

Writing a movie or miniseries: Ted Whitehead, "The Life and Loves of a She-Devil" (Arts & Entertainment Network).

Directing a movie or miniseries: Martin Davidson, "Long Gone" (HBO).

Movie or miniseries: "Hotel du Lac" (Arts & Entertainment Network).

Children's educational or informational special or series: "Down at Fraggle Rock . . . Behind the Scenes" (HBO).

Children's entertainment special or series—9 and older: "The Truth About Alex" (HBO).

Children's entertainment special or series—8 and younger: "The Worst Witch" (HBO).

Editing for a documentary special or series: David

Fairfield, Randy Gladstein and Wayne Hudgins, "Will Rogers: Look Back in Laughter" (HBO).

Editing for a comedy special or series/music special: Ralph Brunjes, "Really Weird Tales: 'Cursed With Charisma'" (HBO).

Editing for a theatrical special/dramatic special or series/movie or miniseries: Ron Wisman, "Sword of Gideon" (HBO).

Educational or instructional series: "Science/Technology Week" (CNN).

Educational or instructional special: "How to Raise a Street-Smart Child" (HBO).

Recreation and leisure special or series: "The Grand Knockout Tournament" (USA Network).

Cultural or performing arts special or series: "Dancer" (Arts & Entertainment Network).

Original score: Ennio Morricone, "HBO Showcase: Control" (HBO).

Original song: Harry Shearer, "This Week Indoors: 'Shredding Party'" (Cinemax).

Art direction: program graphics: Bill Chapman, Ron Clark, Jimmy Cuomo, Craig Rice, John Ridgeway and James Daniel Walker, "Night Tracks" (TBS).

Art direction for a comedy or music special: Robert Small, "Gilbert Gottfried . . . Naturally" (Cinemax).

Art direction for a comedy or dramatic series: Jeremy Conway, "The Original Max Talking Headroom Show" (Cinemax).

Art direction for a theatrical or dramatic special/movie/miniseries: Michael Erler and Eiko Ishioka, "Faerie Tale Theatre: 'Rip Van Winkle'" (Showtime).

Costume design for a comedy or music special: John McFarlane, "L'Enfant et les Sortilèges" (Bravo Cable Network).

Costume design for a comedy or dramatic series: Nigel Cornford, "The Wind in the Willows" (The Disney Channel).

Costume design for a theatrical or dramatic special/movie/miniseries: Martha Mann, "Anne of Avonlea" (The Disney Channel).

Makeup: Tom Brumberger, "The Many Faces of Fred Travalena" (CBN Cable Network).

Music series: "Cinemax Sessions" (Cinemax).

Variety special or series: "Showtime Coast to Coast" (Showtime).

Dramatic series: "Alfred Hitchcock Presents" (USA Network).

Talk show special or series: "Larry King Live" (CNN).

Magazine show special or series: "Good News" (TBS).

Public affairs special or series: "Living Dangerously: Running Wild" (Arts & Entertainment Network).

Extended news or public affairs coverage: "Moneyline" (CNN).

News anchor: Don Harrison, "Headline News" (CNN).

Supporting actor in a movie or miniseries: Denholm Elliot, "Hotel du Lac" (Arts & Entertainment Network).

Supporting actress in a movie or miniseries: Colleen Dewhurst, "Anne of Avonlea" (The Disney Channel).

Direction of photography and/or lighting, direction for a comedy or music special: Jacek Laskus, "Penn & Teller's Invisible Thread" (Showtime).

Direction of photography and/or lighting, direction for a comedy or dramatic series: Thomas Burstyn, "The Hitchhiker: 'Homebodies'" (HBO).

Direction of photography and/or lighting, direction for a theatrical or dramatic special/movie/miniseries: Nat Crosby, "The Insurance Man" (Arts & Entertainment Network).

Sports informational series: "CNN Sports Tonight" (CNN).

Sports informational special: "Road to the Superfight: Marvelous Marvin Hagler vs. Sugar Ray Leonard" (HBO).

Direction of live sports events: Jed Drake, "ESPN: The America's Cup—Challenge Down Under" (ESPN).

Sports host: Jim Kelly, "ESPN: The America's Cup—Challenge Down Under" (ESPN).

Actress in a theatrical or dramatic special: Judi Dench, "The Browning Version" (Arts & Entertainment Network).

Actor in a theatrical or dramatic special: Ian Holm, "The Browning Version" (Arts & Entertainment Network).

Theatrical special: "The Browning Version" (Arts & Entertainment Network). #

**FOX/LORBER
ASSOCIATES, INC.**

PRESENTS

the
ELVIS
COLLECTION

- **ELVIS '56** a broadcast premiere.
60 minutes, 4th Quarter 1988
- **ELVIS: '68 COMEBACK SPECIAL**
90 minutes, 4th Quarter 1988
- **ELVIS: ALOHA FROM HAWAII**
90 minutes, 1st Quarter 1989
- **ELVIS: ONE NIGHT WITH YOU**
60 minutes, 3rd Quarter 1989

Station Clearances:

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 **ALL AMERICAN TELEVISION**

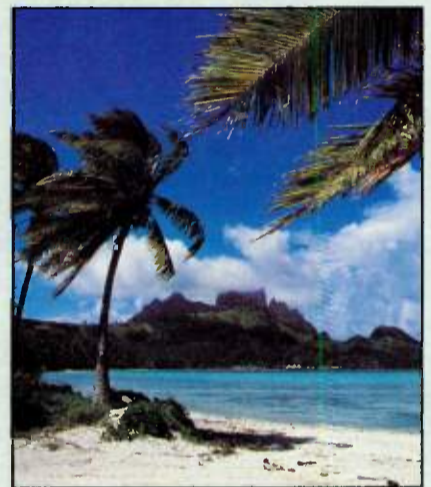
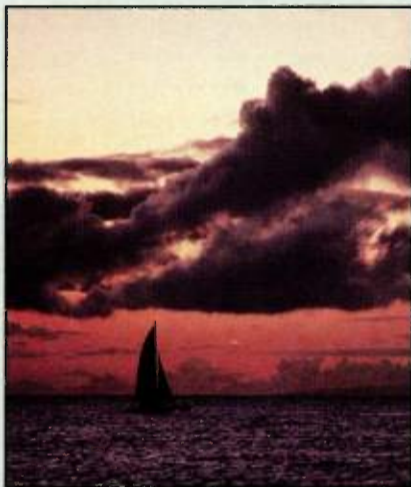
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 A Prism Entertainment Corporation Company

World Radio History

THE GREAT

Television's Travel Section



"The Great Escape" is a weekly ½ hour people oriented travel show with a magazine format, travel tips, special features and weekend escapes.

ESCAPE...

Already Cleared in 23 Markets
Including NBC O and O's WMAQ, Chicago
and WKYC, Cleveland for Saturday Access.

... MEANS NEW DOLLARS · NEW ADVERTISERS
NEW VIEWERS

Here's Why:

*Americans daydream more about Travel Vacations (21%),
than Sex (18%), Money (16%), Success (14%),
or even Family Life (5%).*

Source: USA TODAY

*Americans spend over \$290 billion per year on Travel.
It's the 3rd largest industry in the U.S.A.*

Source: TRAVEL INDUSTRY YEARBOOK

Travel is television's greatest new revenue resource.

*Travel spends over \$1.6 billion annually on advertising
- 5th largest nationally.*

Travel is #1 of all industry categories in newspaper spending.
(50¢ of every \$1.00)*

*Travel is #24 of 27 in spot television spending.**

*Travel has already increased local and spot spending 200%
in the last 5 years.*

**As a percent of total media expenditures - AD AGE*

*To find out how to tap television's great new revenue resource,
call us about "The Great Escape" today!*



World Radio History

OUR VISION IS YOUR SUCCESS



A DIVISION OF GANNWAY ENTERPRISES, INCORPORATED

(212) 687-4840 (818) 706-6341

ABSOLUTELY



JUDGE
ROBERT J. FRANKLIN

THE
JUDGE



NUMBER ONE

#1 NTI RATING
#1 IN TOP 50 AND TOP 100
EARLY FRINGE CLEARANCES

vs. All Court Dramas
(Superior Court and Divorce Court).

#1 IN DELIVERING
ALL-FAMILY VIEWERS

More Young Women, Men, Teens and Kids
Than All Court Shows Including People's Court.

VIEWERS/1000

	<u>Tot. Persons</u>	<u>W 18-49</u>	<u>M 18-49</u>	<u>Teens</u>	<u>Kids</u>
THE JUDGE	1403	346	227	86	82
Divorce Court	1277	313	178	65	62
People's Court	1391	293	206	61	69
Superior Court	1351	307	199	83	66

Source: Nielsen NTI, season to date thru 11/87

Make "THE JUDGE" absolutely number one
in your market today!

National Advertiser Sales

W
GROUP W PRODUCTIONS
A WESTINGHOUSE BROADCASTING COMPANY

World Radio History

OUR VISION IS YOUR SUCCESS



A DIVISION OF GANNWAY ENTERPRISES, INCORPORATED.

(212) 687-4840 (818) 706-6341

SYNDICATION SPECIAL

Los Angeles-based Fries Entertainment Distribution has sold its "Queen for a Day" revival to KNBC-TV in Los Angeles and KCNC-TV in Denver for a fall start. The half-hour first-run strip, from Barry & Enright Productions, is a remake of the ABC 1960s daytime series. Neither NBC-owned station has specified an air time for the program. "Queen for a Day" will be hosted by Monte Hall.

New World Television plans to release "Zorro: The Legend Continues" as a first-run action-adventure series for fall 1988. Twenty-five original episodes are to be produced by Goodman/Rosen Productions for Ellipse Programme, in association with New World. Separately, New World Television confirmed it intends to distribute "The Helen Gurley Brown Show," a new first-run talk strip to be hosted by the editor of Cosmopolitan magazine. "Helen Gurley Brown" will be produced by the Zanuck/Brown Co. and Atlantic/Kushner/Locke.

Dublin-based Emerald City Productions, a subsidiary of New York-based D.L. Taffner/Ltd., is producing a half-hour syndicated special titled "Igor's World." The animated children's program will air this spring as a possible springboard for a subsequent first-run series. The project is a joint venture with FJW TeleFilms International and Jero Inc., a toy manufacturer.

George Merlis and David Nemer, co-founders of J-NEX Television News Services, have formed Sunrise News Co. to produce "Great Weekend," the first-run syndicated Saturday morning magazine that premiered Jan. 2. It is distributed by USTV.

Cluster Television has cleared its animated "C.O.P.S." series in 70 markets, including 45 of the top 50 markets. The futuristic cops-and-robbers show, produced by DIC, will air on WPIX-TV in New York and KCOP-TV in Los Angeles, among other stations. In an unrelated announcement, DIC disclosed that TeleTrib will sell national barter advertising time for another of its new first-run series, "Camp California," to be distributed by Access Syndication.

Condor Television, in association with Omni Teleproductions, has cleared more than 90 percent of U.S. TV homes for "Auto America," a magazine-format weekly half-hour that "celebrates 100 years of America's love affair with the car."



"Soul Man" is included in New World Television's New World Two theatrical movie package.

The program runs for 26 weeks.

Harmony Gold has announced plans for "King of the Olympics: The Lives and Loves of Avery Brundage," the first miniseries from Harmony Premiere Network. The program, about the man who was the power behind the Olympic Games for more than 50 years, is a co-pro-

duction of Harmony Gold, ReteEuropa and Societe Francaise de Productions. The four-hour miniseries will be shot on location throughout Europe and will air worldwide prior to the Summer Olympic Games in Seoul, South Korea.

KNBC-TV in Los Angeles has

moved "George Schlatter's Comedy Club" into the 7:30 p.m. Tuesday prime-access time slot, effective Jan. 26. The weekly King World series previously aired on Saturday evenings. The first-run comedy series is in its first year of distribution.

Republic Pictures Domestic



A special episode of "Small Wonder" will celebrate the 100 Ronald McDonald Houses worldwide.

Television is now clearing a colorized version of "Sands of Iwo Jima," the 1949 World War II classic starring John Wayne. The film is available on a barter basis beginning this May. American Film Technologies is colorizing the movie using a digital color-imaging process.

Twentieth Century Fox Television is distributing a special episode of "Small Wonder," the first-run syndicated sitcom produced by MPC Video, that celebrates the 100 Ronald McDonald Houses worldwide. The houses provide support to families whose children are being treated for cancer and other life-threatening illnesses. The episode, which deals with a child suffering from leukemia, is being distributed for airing Feb. 6.

New World Television has sold its New World Two theatrical movie package to more than 50 stations, including KTVT-TV in Dallas; KHTV-TV in Houston; KSTW-TV in Seattle; and KICU-TV in San Jose, Calif. The films include "Soul Man," "Beyond Therapy," "Death Before Dishonor" and 15 other titles.

Orbis Communications has cleared its "Kiddsongs" half-hour weekly children's series in eight additional markets, bringing to 115 the number of stations carrying the live-action music show. Clearances for "Headlines on Trial," the weekly Orbis news/discussion series, have reached 98 markets, according to Orbis, while the "Spiral Zone" animated children's program has been sold to stations serving 70 percent of U.S. TV homes.

LBS Communications has set April 20 as the date for a two-hour prime-time telecast from the Great Pyramids of Giza, Egypt, to be distributed by LBS and produced by Erik C. Durschmied Productions. "The Mysteries of the Pyramids" is described as the first-ever live TV program from the site. More than 150 stations reaching more than 95 percent of U.S. TV homes are slated to carry the special, one in a series being syndicated by LBS for live prime-time use. LBS promises that "viewers will be guided through inner passageways and chambers under the pyramids and Sphinx which have never before been seen by the public." Mr. Durschmied's credits include documentaries shot for the BBC, CBS, National Geographic Society and Canadian Broadcasting Corp. #



Wanted: An honest marketing rep

We've got the best total station management system in the world. And that's a problem.

Our product is **Optimizer™**. It's the fastest, most versatile, most cost-effective, and most productive system anywhere. That's a problem because **Optimizer™** is so good that no one at first is going to believe us.

And that's why we need someone who's sincere, forthright, a straight arrow — somebody people will believe.

Consider this. Our rep is going to have to tell station management that **Optimizer™**:

- Creates tremendous savings in systems costs, station operations, and in the cost of wasted manpower.

- Produces results now — not tomorrow — in everything from traffic scheduling to financial reports.
- Can handle the largest group or a single station.
- Integrates operations so easily that learning it and using it are a cinch.

Then the person who joins us will have to tell them that **Optimizer™** comes from a company they never heard of. Although we're the fourth largest supplier of broadcast systems in the world, we're new to the United States.

If you're that person and you know the TV, cable and radio industries, write us. We'll cut you a deal you can't beat.

Honestly.

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Send us your news about syndication

Because the period between now and the National Association of Television Program Executives convention is especially busy and important for the TV industry, we are devoting special attention to programming news in this "Syndication Special."

The feature is an expanded version of the "Syndication" section of our regular "Briefly Noted" feature.

It will continue through the convention, which takes place Feb. 25-29 in Houston.

If you have NATPE-oriented news that you think should be included here, please mail your press releases to:

Syndication Special, ELECTRONIC MEDIA, Attn.: Elizabeth Edgerton, 740 N. Rush St., Chicago, Ill. 60611.#

**WHAT THE
PRODUCERS OF
“THE PEOPLE’S COURT”
DID WITH EVERYDAY
LEGAL PROBLEMS
IN 1981...**



THEY'LL DO WHAT MEDICAL PRO



WITH THE EVERYDAY PROBLEMS IN 1988.



FAMILY MEDICAL CENTER

A new half-hour reality-based drama from Ralph Edwards and Stu Billett, producers of "The People's Court" and "Superior Court." Compelling medical cases from today's headlines that affect your viewers' daily lives. Available for stripping this fall.

LORIMARTM
SYNDICATION
A LORIMAR TELEPICTURES COMPANY

World Radio History

Olympics are a major risk for networks

Because the Olympics are not the financial and ratings bonanza they once were to the commercial TV networks, this year's games are likely to be the last of the purely broadcast breed.

Executives at ABC, which will air the Winter Games, and NBC, the network for the Summer Games, have indicated that future Olympics telecasts likely will be shared with cable TV networks or syndicators.

Other changes likely to come about include lower broadcast rights fees, fewer advertiser guarantees and more shared-risk and shared-revenue arrangements with host countries.



BUSINESS BEAT

Diane Mermigas

The sheer numbers forecast for the 1988 Winter Olympics and the 1988 Summer Games are evidence of why such changes are imminent.

High-level Capital Cities/ABC sources say the network stands to gain about \$360 million in total revenues from the Winter Games, including ad time sold for its "Olympic Diary" spots that have aired since last year.

While that figure is within the company's revenue projections, Cap Cities/ABC still expects to lose about \$40 million, making the Winter Games one of the few profitless

Olympics in TV history. The network paid \$309 million in broadcast rights fees and will have nearly \$100 million in production and equipment costs.

Less than half the cost of the 94-hour, 16-day Winter Olympics coverage is expected to be allocated to purchase-price accounting. That's the company's way of writing down the losses from overpriced, underperforming program commitments made before Capital Cities' buyout of ABC in early 1986.

ABC's exact loss will depend, in part, on its sale of remaining ad time for the Winter Games, which begin Feb. 13.

As of last week, network sources said ABC sold 97.2 percent of its Winter Olympics ad time in all dayparts. The rates for a 30-second spot have varied from about \$255,000 for franchise advertisers that buy extended packages to about \$300,000 for single-unit scatter sales.

ABC officials deny reports that they are discounting unsold Olympics inventory.

"If we did that, we would have to rebate other advertisers. Our liability would be too great," said one ABC executive, who asked not to be identified.

Any unsold time will be used, instead, for promotions or for Olympics-related make-goods should ABC fall short of the 20 rating (percentage of TV homes) and any particular demographics it projected for advertisers.

Make-goods can be a devastating factor, as ABC learned in 1984 when time differences, inclement weather and poor performances by U.S. teams played havoc with the Winter Olympic ratings. ABC ended up providing as much as \$30 million in make-goods to advertisers, though it still made a \$25 million profit on the event.

Two other critical unknowns that could hurt ABC financially are any unanticipated Olympics ratings shortfalls rendered by A.C. Nielsen Co.'s new people meters and the degree to which Olympic ad sales erode this year's fourth-quarter scatter and upfront markets.

These and other factors led Roone Arledge, ABC News president, to go to the Winter Games site in Calgary, Alberta, last fall and complain that the sports event was too expensive and too risky. He and other ABC officials predicted that future Olympics telecasts will be split up with cable or others.

However, on the upside, ABC officials say the Olympics generate a substantial amount of incremental revenues by attracting advertisers who might not otherwise be big TV spenders.

The Olympics also are sure to provide third-place ABC with an effective vehicle for promoting its programming and add to its prestige as a network that built its reputation in the 1970s on ambitious, brassy coverage of live sports and news events.

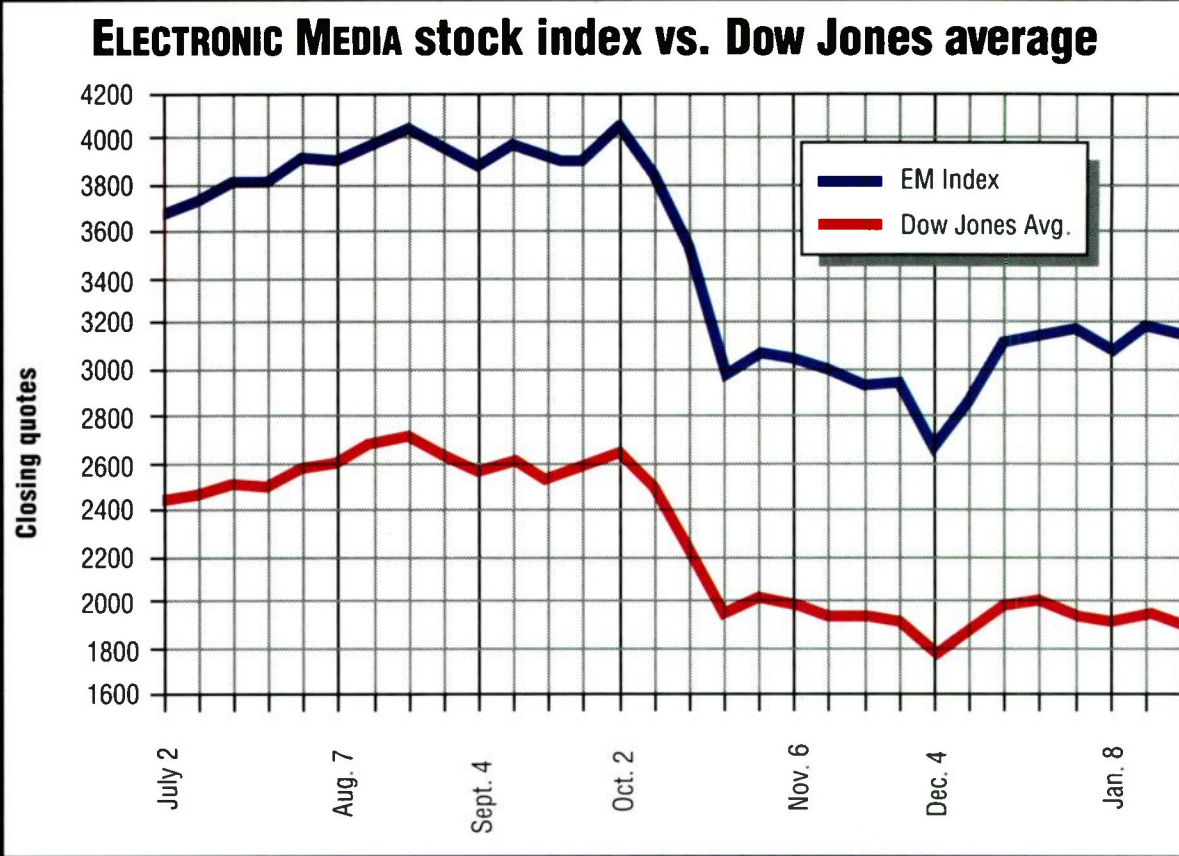
Cap Cities/ABC's owned TV stations also stand to gain from local Olympic revenues, but not as much as if the Winter Games were being televised outside of a ratings sweeps month like February. One Wall Street analyst estimates the eight ABC-owned stations will generate between \$60 million and \$70 million in profits on the games.

However, executives at ABC, NBC and CBS agree that the potential downside of the Olympics has become overwhelming.

NBC agreed to pay about \$300 million in rights fees for the Summer Games in Seoul, South Korea, and the network has sold only about 70 percent of its available Olympics ad time, based on average ratings in the low 20s. It is selling 30-second spots in the Olympics for an average of \$350,000.

NBC officials say only that they expect to make "a reasonable return" on their investment. They are estimating \$100 million in

(Continued on Page 81)

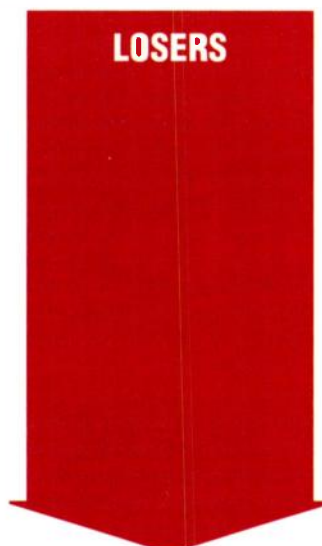


ELECTRONIC MEDIA stock index results for the week ended Jan. 22



	Jan. 15	Jan. 22	Change
MCA	\$35.88	\$40.75	13.57%
United Cable	\$24.75	\$27.50	11.11%
Viacom	\$19.75	\$21.00	6.33%
Multimedia	\$51.00	\$52.50	2.94%
Time Inc.	\$81.00	\$83.00	2.47%

	Jan. 15	Jan. 22	Change
A.H. Belo	\$47.50	\$47.25	-0.53%
Comcast	\$22.50	\$22.38	-0.53%
Gulf & Western	\$70.75	\$70.25	-0.71%
Jones Intercable	\$11.00	\$10.88	-1.09%
CBS	\$159.63	\$156.75	-1.80%
TCI	\$23.25	\$22.75	-2.15%
Tribune Co.	\$36.63	\$35.75	-2.40%
Scripps Howard	\$78.00	\$76.00	-2.56%
Cablevision	\$26.25	\$25.25	-3.81%
Cap Cities/ABC	\$338.00	\$323.75	-4.22%
General Electric	\$46.25	\$44.25	-4.32%
Disney	\$60.50	\$57.75	-4.55%
Coca-Cola	\$39.25	\$37.13	-5.40%
Lorimar Telepictures	\$10.75	\$10.00	-6.98%
King World	\$19.00	\$17.63	-7.21%
Gannett	\$37.00	\$34.00	-8.11%
Home Shopping	\$5.50	\$4.88	-11.27%
Turner Broadcasting	\$10.38	\$9.13	-12.04%



Source: Nordby International

NBC adds to GE earnings hike

NBC was once again a heavy contributor to parent corporation **General Electric's** improved earnings for fiscal 1987. GE, which declines to elaborate on the performance of its subsidiaries, would only say that NBC posted substantial year-to-year gains in operating profits. GE's net income was \$2.9 billion, or \$3.20 per share, up 17 percent from \$2.4 billion, or \$2.73 per share, in 1986.

* * *

New York-based **World Television Inc.** has acquired the International Television Network, a multilingual U.S. satellite network. The purchase price was not disclosed. ITN reaches 22 million TV homes through a network of 60 broadcast, cable and direct-broadcast satellite outlets.

* * *

Taft Entertainment Co. is laying off about 50 employees, or one-third of its staff, as part of a reorganization mandated by its parent company, Cincinnati-based **Great American Broad-**

BUSINESS BRIEFS

casting Co. A Taft spokesman would not comment on the layoffs, although Great American Broadcasting has said it wants to scale back live-action production and development. Taft currently produces the first-run sitcom "Throb" and has proposed a new series based on the Trivial Pursuit board game. ABC recently canceled another Taft program, "Sable," a prime-time series that began airing earlier this season.

* * *

Television Broadcasting Corp., a partnership of Lorimar Telepictures and Video Tape Systems, has announced its intention to sell WLII-TV in San Juan, Puerto Rico, and WSUR-TV in Ponce, Puerto Rico. New York-based Shearson Lehman Brothers has been hired to handle the sale of the Spanish-language VHF outlets. The sale is part of a restructuring announced by Lorimar last June.

The battle is on again for an interest in **Orion Pictures**. Metromedia founder John Kluge and Viacom owner Sumner Redstone recently each upped their ante in the motion picture and TV production firm. Mr. Kluge's stake went from 20.8 percent to 21.9 percent, while Mr. Redstone's stake went from 25.1 percent to 26.1 percent. Both men reiterated in mandatory filings with the Securities and Exchange Commission that they bought their shares for investment purposes.

* * *

Denver-based **Tele-Communications Inc.** may increase its stake in Denver-based United Cable Television, currently at the 23 percent level, to more than 25 percent with the purchase of as many as 900,360 additional shares over the next year, according to a TCI filing with the Securities and Exchange Commission made Jan. 21. United Cable is negotiating a possible merger with United Artists Cablesystems, in which TCI owns a 65 percent stake. #

“Does this mean
we can never have
children?”

“It just means not right now.”

“Then when?”

“Let’s wait and see
what the doctor says.”



What bothers many network correspondents is the prospect of creating a cadre of techno-reporters who must operate cameras and recorders, edit tapes and transmit reports by satellite all while still having to report and write their stories.

The one-man news machine

Television reporters of the future are going to have to do it all

By **DESMOND SMITH**

Special to ELECTRONIC MEDIA

A television correspondent of the 1990s will never become a star the way David Brinkley did.

Mr. Brinkley shot to national prominence reporting a political convention, spent most of his career in front of a typewriter, never carried a camera and—except for conventions and election night—seldom ventured out into the field to cover a story.

The correspondent of tomorrow will be mostly in the field and only rarely in the bureau. He won't get his big break at a political convention because the networks may not cover them, and he'll need to master a lot more than a typewriter.

In fact, if the networks have their way, he'll be a one-man-band, a techno-correspondent who will act as his own cameraman, sound man and lighting technician.

Within the next year or so, TV newsrooms will switch to cameras as simple to use, and almost as small, as the current crop of automatic still cameras. They'll also use editing equipment so compact that a reporter can screen material while riding in an airplane.

"It's no longer the era of the 1,000-pound pencil," says NBC News President Lawrence Grossman. "It has become the two-ounce pencil. And that's going to change things.

"At some point, you're going to have to reconsider the need to send a producer, a cameraman, a sound man, a lighting man to tape correspondents in the field."

Mr. Grossman envisions reporters of the future in the field all the time, communicating with New York through their computer terminals and picking up their checks the same way.

"The system of bureaus we now have in place," says Mr. Grossman, "was put there for an era that has changed. You want as much dispersal (of reporters) on the ground as you can manage.

"From Amman to Australia, you need them spread out, not just squeezed into the New York-Washington corridor."

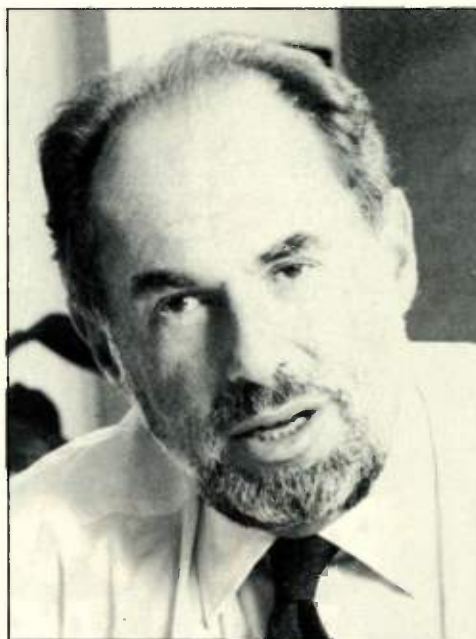
Steve Steinberg, vice president and director of broadcast services for WHAS-TV in Louisville, Ky., agrees that the ability to go live on location is creating a new kind of TV journalist, one who more closely resembles the radio reporter, who has to "ad-lib, think fast on his feet and, above all, be cool."

Old network hands have seen the future,



'It's pure "Popular Science" stuff, the briefcase communicator, and it will change the face of television news forever.'

—Ed Turner
CNN



'At some point, you're going to have to reconsider the need to send a producer, a cameraman, a sound man, a lighting man to tape correspondents in the field.'

—Larry Grossman
NBC News

and they don't necessarily like it.

Robert Schakne, senior correspondent in CBS News' Washington bureau, has been a key member of the network correspondents' negotiating committee. So far, the correspondents have beaten back management demands to add technical work to their reportorial chores.

But as Mr. Schakne notes, all the technical unions have ongoing negotiations with the networks. If any of them yield their exclusivity, then the networks have the right to reopen discussions with network reporters.

What bothers Morley Safer, Dan Rather, Tom Brokaw, Peter Jennings and Sam Donaldson—who are among the 55 network correspondents who have protested network attempts to change the correspondent's job function—is the prospect of creating a cadre of techno-reporters who must operate

cameras and recorders, edit tapes and transmit reports by satellite all while still having to report and write their stories.

For correspondents, this evolution means not only mastering new skills, but also perhaps facing a tougher fight to rise to the top. For one thing, established news stars, including the correspondents on such programs as "60 Minutes" or "20/20," will not have to face the challenge of overcoming both story and equipment.

"I guarantee you," says former CBS News President Bill Leonard, "Harry Reasoner will never have to pick up a camera."

Less famous correspondents, however, are already dealing with such high-tech marvels as the \$300,000 flyaway uplink, a portable satellite transmitter not much larger than a filing cabinet that enables reporters to file stories by satellite from

wherever they happen to be standing.

"It's pure 'Popular Science' stuff, the briefcase communicator, and it will change the face of television news forever," says CNN Executive Vice President Ed Turner.

"Basically, it will mean an end for those highly packaged, bells-and-whistle-style reports that are big on graphics and light on the spoken word," Mr. Turner says.

"The arrival of the flyaway uplink will demand a more knowledgeable reporter, and we won't care whether he is young or old—but you'd better be informed. It's going to mean a continuing drift away from the cosmetic, blow-dried reporter of the 1970s."

The ability to anchor entire programs from remote locations will also affect the career aspirations of younger foreign correspondents.

"The past, sadly, will have no parallels with the future," says ABC News "Nightline" Executive Producer Richard Kaplan. "The days when a Morley Safer could make an overnight reputation with his reporting from Biafra, or Jack Laurence from Vietnam, or Peter Jennings from Beirut—that's going to be gone, that's done.

"When Ferdinand Marcos was overthrown, Ted Koppel and I flew to the Philippines and did the broadcast from Manila. We needed no junior reporters."

To some, what this means is a radical shift in the nature of the news business.

"Over the years," says Mr. Schakne, "we have developed a form of broadcast journalism that did not exist at the beginning. When television began it was basically a newsreel service, and when you came to work at CBS News in those days, you were actually called a 'reporter/contact man.' The reporter as caption taker, that's how it began, that's how Charles Kuralt, Harry Reasoner, Bill Plante and a lot of us started.

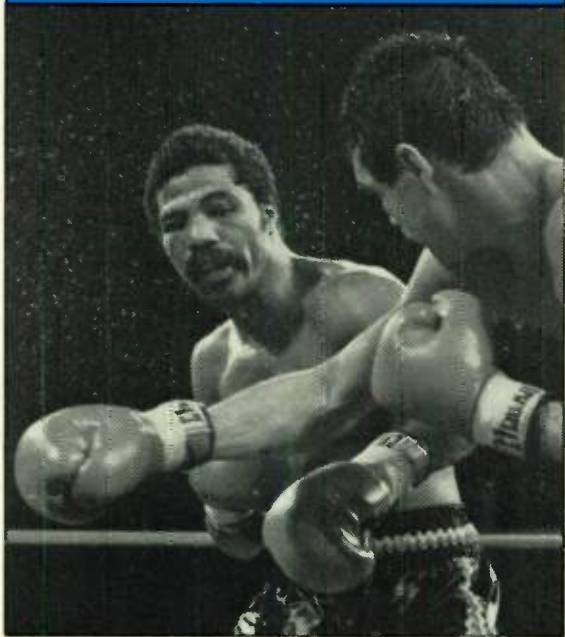
"By the time the civil rights struggle took place, and thanks to Don Hewitt and other talented producers, we found out how to create responsible broadcast journalism. But it didn't just happen, it was an act of will by management."

The move to create the one-man-band reporter/engineer is also an act of will by management, and one that network news executives see as inevitable.

"The reporters will come to some understanding, they always do," says Mr. Leonard. "And the network management will compromise and new technology will be a fact of life."#

AGAIN, ESPN® PROVES THERE'S LIFE AFTER THE SUPER BOWL.

FRIDAY 2/5



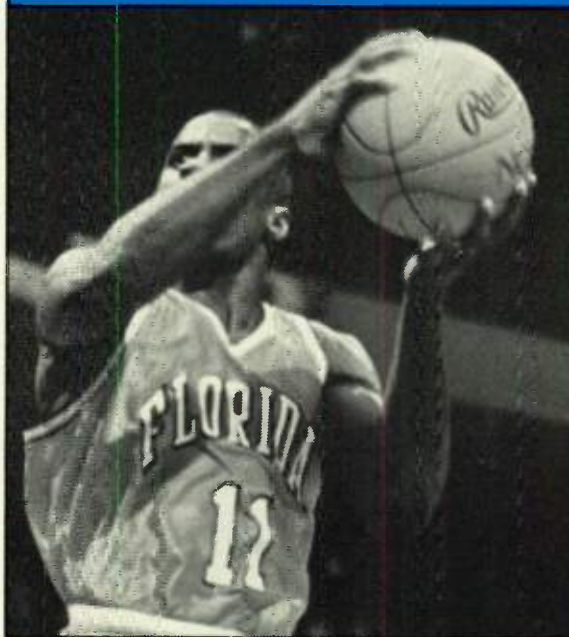
2:00PM
LPGA GOLF: MAZDA CLASSIC
2ND ROUND

8:30PM
NFL'S GREATEST
PERFORMANCES '87

9:00PM
BUDWEISER PRESENTS:
TOP-RANK BOXING

MIDNIGHT
COLLEGE BASKETBALL:
MIDDLE TENN. AT TENN. STATE

SATURDAY 2/6



NOON
LPGA GOLF: MAZDA CLASSIC
3RD ROUND

2:00PM
COLLEGE BASKETBALL:
NC STATE AT DUKE

5:00PM
BUDWEISER PRESENTS:
RACING ACROSS AMERICA—
1987 ECLIPSE AWARDS SPECIAL

6:00PM
US SKIING NATIONALS:
70M & 90M JUMPING

7:00PM
COLLEGE BASKETBALL:
AUBURN AT FLORIDA

9:00PM
COLLEGE BASKETBALL:
BYU AT UAB

SUNDAY 2/7



NOON
LPGA GOLF: MAZDA CLASSIC
FINALS

5:00PM
SUBARU SKI WORLD

5:30PM
STEVE GARVEY CELEBRITY
SKI CLASSIC

7:00PM
1987 NFL FILMS ALL-PRO TEAM

8:00PM
AFC/NFC PRO BOWL

SCHEDULE SUBJECT TO CHANGE. ALL TIMES EASTERN.

TUESDAY 2/9



NHL
ALL-STAR
GAME

8PM
LIVE

The Super Bowl's a tough act to follow. But not for ESPN. This weekend your subscribers will have a wide variety of great sporting events to choose from. Which is typical. Because ESPN covers cable subscribers exciting sports coverage that's super every week of the year.

ESPN
THE TOTAL SPORTS NETWORK®

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Available For Fall '88.



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World Radio History

NEWHART ALREADY SOLD IN OVER 70 MARKETS.

Newhart. CBS-TV's highest rated comedy for six straight years.

ALBANY, GA	WTSG-TV	FLINT	WNEM-TV	MONTGOMERY	WSFA-TV
ALBANY, NY	WTEN	FORT MYERS	WINK-TV	NASHVILLE	WTVF
ALBUQUERQUE	KNMZ-TV	FRESNO	KJEO	OKLAHOMA CITY	KWTV
AMARILLO	KCIT	GAINESVILLE	WOGX-TV	OMAHA	KPTM
ATLANTA	WAGA-TV	GRAND RAPIDS	WUHQ-TV	ORLANDO	WOFL
AUSTIN	KVUE-TV	GREENSBORO	WFMY-TV	PHOENIX	KPHO-TV
BAKERSFIELD	KGET	GREENVILLE	WHNS	PITTSBURGH	WPGH-TV
BANGOR	WABI-TV	HARRISBURGH	WHP-TV	PORTLAND, ME	WPXT
BIRMINGHAM	WTTO	HARTFORD	WTIC-TV	PORTLAND, OR	KPDX
BOSTON	WSBK-TV	HONOLULU	KHNL-TV	RENO	KAME-TV
CHARLOTTE	WBTV	HUNTSVILLE	WHNT-TV	ROCHESTER	WOKR
CHICAGO	WGN-TV	INDIANAPOLIS	WXIN	SACRAMENTO	KTXL
CHICO	KRCR-TV	JOHNSTOWN	WWCP-TV	SALINAS	KSBW-TV
CLEVELAND	WJW-TV	KANSAS CITY	KSHB-TV	SAN FRANCISCO	KTVU
COLORADO SPRINGS	KKTV	LAS VEGAS	KVVU-TV	SANTA ROSA	KFTY-TV
COLUMBIA	KMIZ	LEXINGTON	WDKY-TV	SEATTLE	KTZZ-TV
DALLAS	KDAF	LOUISVILLE	WAVE-TV	SPOKANE	KXLY-TV
DAVENPORT	KLJB-TV	LUBBOCK	KAMC-TV	ST. LOUIS	KMOV-TV
DENVER	KDVR	MACON	WMGT	TAMPA	WFTS
DES MOINES	KCCI-TV	MADISON	WISC-TV	TUCSON	KOLD-TV
EUGENE	KEZI-TV	MEDFORD	KOBI	WAUSAU	WAOW-TV
EVANSVILLE	WEVV	MILWAUKEE	WTMJ-TV	WEST PALM BEACH	WTVX
FARGO	KXJB-TV	MINNEAPOLIS	WCCO-TV	WILMINGTON	WJKA
		MOBILE	WKRK-TV		

...and more to come!

At the controls of low-power TV station W13BE in Chicago are Production Manager Mark Jacobson (r.) and production assistant Erica Rogers.

Staff photo by Mary Heriehy



Low-power TV pioneer sees vast potential

By RUSSELL SHAW

Special to ELECTRONIC MEDIA

When the Federal Communications Commission gave its blessing to low-power TV four years ago, Charles Woods decided to get into the new market.

The 66-year-old World War II veteran already owned several radio and full-power TV stations in the South and Midwest, plus four homes, but he was looking for something with some risk.

Some might say he has found it. His Springfield, Mo.-based company, Woods Communications Group, today owns and operates six 10-watt TV stations: W02BE, Lake City, Fla.; W04BN, Orlando, Fla.; W07BP, Ocala, Fla.; W04BR, Atlanta; W08BY, Milwaukee; and W13BE, Chicago.

The stations, six of the nation's 346 low-power stations on the air as of Dec. 31, are all on the VHF band, with channel positions indi-

cated in the call letters. The Milwaukee station was the first to air, making its debut about two years ago.

"My interest in low power comes from my involvement in regular commercial television," says Mr. Woods, who has homes in Nevada; Key Biscayne, Fla.; St. Thomas, V.I.; and near Dothan, Ala., plus four full-power TV stations and four radio stations.

"The very basis of commercial communications is if you put a good electronic radio or TV signal into enough homes via either cable or off the air, you'll have a salable item," he says.

"In a lot of instances, low-power does that. Low-power TV has much of the same potential FM radio had 20 years ago."

Before entering potential LPTV markets, Mr. Woods had market research done that indicated where low-power channels were available.

Some of Woods Communications' permits

were acquired through FCC lottery, some were settled before the lottery and some were acquired after permits were granted to others.

For example, the Chicago property, which went on the air in September, was purchased for \$1 million from an investor group.

All six LPTV stations are on the air 24 hours a day, and each has a range of three to seven miles, depending on topography.

The four Southern outlets are automated and show mostly music videos, while the Milwaukee and Chicago operations, which have recently been staffed, concentrate on old movies with videos filling in schedule gaps.

In Milwaukee and Chicago, Woods also offers 30-minute blocks of air time to aspiring programers, including religious broadcasters, various ethnic groups and producers of sports shows.

Rates span from \$40 to \$75 per half-hour airing in Chicago to \$25 to \$50 in Milwaukee. Production facilities are supplied.

In addition, staffed stations also offer per-inquiry mail-order slots, with payment due only if the item sells.

Mr. Woods says he believes that a good bit of low-power TV's appeal lies in its ability to address specific interest groups and neighborhood advertisers.

"A local shoe-repair shop, dry-cleaner or bar doesn't want to waste their money on advertising to viewers who might live 40 or 50 miles away," Mr. Woods says. "They can afford to pay us, and so we really serve a very vital function."

While Mr. Woods is plainly enthusiastic about the medium, he admits that as a group, his six low-power stations are not profitable yet.

To remedy the matter, he's looking for positions on local cable systems, but seems frustrated that his goal has eluded his reach thus far.

(Continued on Page 81)

JVC introduces three-CCD camera for S-VHS, MII

JVC Professional Products Co. has introduced the KY-15U three-CCD camera, tailored for the S-VHS and MII environments. The KY-15U can be used as a self-contained camera and in a camcorder configuration with JVC's S-VHS portable VCR, the BR-S410U, with no adapter. With an optional adapter, the camera can also be used with an MII portable. The KY-15U uses three 1/2-inch CCDs that provide 360,000 pixels, and an F1.4 prism optical system developed for exclusive use with 1/2-inch CCD solid-state pickup elements. JVC Professional Products Co., 41 Slater Drive, Elmwood Park, N.J. 07407.

Panasonic has unveiled a high-quality S-VHS video recording-production system, the Pro Series System. The Pro Series features separate Y (luminance) and C (chrominance) capability to achieve a horizontal resolution of more than 400 lines. The list price of the Pro Series is \$5,900. Panasonic Industrial Co., One Panasonic Way, Secaucus, N.J. 07094.

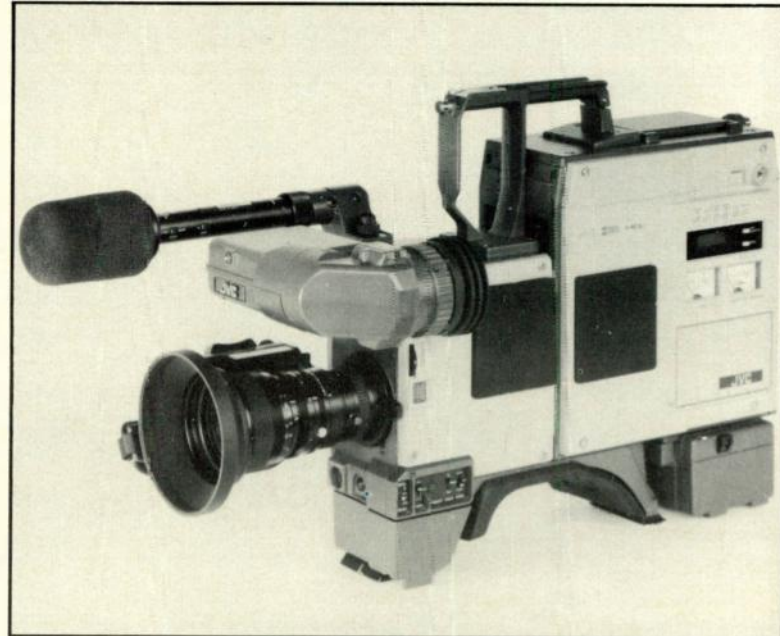
The new Ricoh R-600S 8mm video camcorder includes a 380,000-pixel CCD imaging unit and uses a variable-speed digital shutter with adjustable speeds from 1/60 to 1/2,000 second. Other features of the compact Ricoh R-600S include a fast f/1.6 macro zoom lens with a 12mm to 72mm (6:1) zoom range. The high speed of this lens permits shooting at light levels as low as 5

PRODUCT UPDATE

Lux, permitting video recording under normal room lighting for more natural effects. Ricoh Corp., camera division, 5 Dedrick Place, West Caldwell, N.J. 07006.

A complete selection of R-DAT tape cassettes and pancake reels is now available from DIC Digital Supply Corp. DIC Digital is introducing its advanced digital audiotape line in a range of sizes and formats to fit a variety of anticipated recording and duplicating industry requirements. In addition to the professional format pancake reels, the DIC digital line will include cassettes in 46-, 60-, 90- and 120-minute formats, as well as custom-loaded demo tapes. DIC Digital Supply Corp., 2 University Plaza, Hackensack, N.J. 07601.

Belden Wire and Cable has developed Conformable Coax Cables for "black box" applications where high temperature rating, tight bending radiuses and shielding are required. The cables are designed for applications involving internal, head-end wiring of electronic equipment, including RF applications. Conformable Coax Cables offer a copper-tin composite shield construction that assures complete shield coverage, plus high-performance electrical and physical characteristics. Belden Wire and Cable, P.O. Box 1980, Richmond, Ind. 47375.#



JVC KY-15U three-CCD camera

7 ft.

6 ft.

5 ft.

4 ft.

3 ft.

2 ft.

**Look who we put
under "household" arrest.**



You'll never find a more

Cagney & Lacey has got what it takes:

- A loyal audience of men and women
- A growing audience of teens and kids
- Top numbers in first-run and repeat
- An audience profile that advertisers pay a premium to reach

It all adds up to one thing—ratings success for you in syndication. Put Cagney & Lacey in your lineup. To settle for anything less is a crime.

8 ft.

7 ft.

6 ft.



committed audience.



Cagney & Lacey
ORION
 TELEVISION SYNDICATION

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CALENDAR

February

Feb. 1, **Minnesota Broadcasters Association sales seminar**, Sheraton Park Place Hotel, Minneapolis. Information: Laura Niemi, 612-926-8123.

Feb. 2-3, **Arizona Cable Television Association's 1988 annual meeting**, Hyatt Regency, Phoenix, Ariz. Information: Susan Bitter Smith, 602-257-9338.

Feb. 3, **New York Television Academy drop-in luncheon** featuring guest speaker Nickolas Davatzes, president and chief executive officer, Arts & Entertainment Network, Copacabana, New York. Information: Mary Tischbein, 212-765-2450.

Feb. 4, **International Radio & Television Society newsmaker luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

Feb. 4-5, **Satellite Technology**, a seminar for the non-technical manager and executive, Inter-Continental, Miami. Information: Casey Jones, 800-722-9000, ext. 116.

Feb. 6, **A Day in the Life of TV-Chicago**, sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Sonia Arvanitis, 312-738-1400.

Feb. 7, **Campaigning by Television**, Seminar on Sunday sponsored by the Museum of Broadcast Communications, Museum of Broadcast Communications, Chicago. Information: Dottie Jeffries, 312-987-1500.

Feb. 8, **Black Presence in TV: The New Force and the Economic Reality of the Black Marketplace**, New York Television Academy drop-in dinner, Copacabana, New York. Information: Mary Tischbein, 212-765-2450.

Feb. 8-10, **Cable Television Public Affairs Association Forum '88**, third annual membership meeting, Ritz-Carlton-Buckhead Hotel, Atlanta. Information: Megan Hookey, 202-775-3629.

Feb. 8-13, **International Film, Television and Video Market of Monte Carlo**, an international programming market, Loews Hotel, Monte Carlo. Information: Andre Asseo, 45-62-31-00.

Feb. 8-March 14, **Women in American Journalism: Today and in the Future**, series of public lectures and panels sponsored by the University of California, Berkeley Graduate School of Journalism, University of California, Berkeley, Berkeley, Calif. Information: Suzanne Donovan, 415-642-4890.

Feb. 9, **Southern California Cable Association monthly meeting**, Pacifica Hotel, Culver City, Calif. Information: Aisha Woford, 213-684-7024.

Feb. 10, **New York Television Academy drop-in luncheon** featuring guest speaker Morton Downey Jr., host, "Morton Downey Jr. Show," Copacabana, New York. Information: Mary Tischbein, 212-765-2450.

Feb. 10-March 9, **Producers on Producing: Television** seminar sponsored by the American Film Institute, American Film Institute campus, Los Angeles. Information: Janet Hahn, 213-856-7690. Outside of California, 800-221-6248.

Feb. 11, **Technical seminar** sponsored by the Central California Society of Cable Television Engineers, Picadilly Inn, Fresno, Calif. Information: Andrew Valles, 209-453-7791.

Feb. 11-13, **Country—America's Music**, the 19th annual Country Radio Seminar, Opryland Hotel, Nashville, Tenn. Information: Frank Mull, 615-327-4488.

Feb. 11-March 17, **Packaging and Selling Your Project for TV** seminar sponsored by the American Film Institute, American Film Institute campus, Los Angeles. Information: Janet Hahn, 213-856-7690; outside California, 800-221-6248.

Feb. 12, **Southern California Broadcasters Association third annual SUNNY Creative Radio Awards**, hosted by Phyllis Diller, Registry Hotel, Los Angeles. Information: Gordon Mason, 213-466-4481.

Feb. 13, **An Introduction to Community Access Television** orientation session sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Jose Andrade, 312-738-1400.

Feb. 16, **Cable Feud**, sponsored by the New York Women in Cable, HBO, New York. Information: Beth Araton, 212-661-6040.

Feb. 16-17, **Broadcast Credit Association credit seminar**, San Diego Marriott, San Diego. Information: Mary Ghiselli, 312-296-0200.

Feb. 17-21, **Music Personnel Conference** sponsored by the Association of Music Personnel in Public Radio, Westin Hotel, Boston. Information: John Fischer, 319-335-5730.

Feb. 18, **An Introduction to Community Access Television** orientation session sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Jose Andrade, 312-738-1400.

Feb. 18-19, **Broadcast Financial Management Association and Broadcast Credit Association** board meeting, San Diego Marriott, San Diego. Information: Mary Ghiselli, 312-296-0200.

Feb. 20-21, **Introduction to Film and TV Production Research** seminar sponsored by the American Film Institute, American Film Institute campus, Los Angeles. Information: Janet Hahn, 213-856-7690. Outside of California, 800-221-6248.

Feb. 21-March 13, **Vietnam on Television/Television on Vietnam**, an exhibition of Peabody Award Collection broadcasts, Kraft Television Theatre, Museum of Broadcast Communications, Chicago. Information: Dottie Jeffries, 312-987-1500.

Feb. 22-26, **Video Expo San Francisco**, seminar for video professionals, Civic Auditorium, San Francisco. Information: Barbara Dales, 800-248-5474.

Feb. 23, **Television Bureau of Advertising** regional sales conference, Fairmont Hotel, New Orleans. Information: Lee Barney, 212-486-1111.

Feb. 24, **Technical seminar** sponsored by the Greater Chicago chapter, Society of Cable Television Engineers, Embassy Suites Hotel, Schaumburg, Ill. Information: John Grothendick, 312-438-4200.

Feb. 24, **An Introduction to Community Access Television** orientation session sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Jose Andrade, 312-738-1400.

Major events

Monte Carlo

Monte Carlo Feb. 8 to 13
Information: Andre Asseo, 45-62-31-00.

SMPTE

Nashville Feb. 29 to 30
Information: John Varrasi, 914-761-1100.

NATPE

Houston Feb. 25 to 29
Information: Nick Orfanopoulos, 213-282-8801.

NAB

Las Vegas April 9 to 12
Information: Hilda Jannesson, 202-429-5353.

CAB

New York April 10 to 12
Information: Vince Fazio, 212-751-7770.

MIP TV

Cannes, France April 28 to May 3
Information: Barney Bernhard, 212-967-7600.

NCTA

Los Angeles April 30 to May 3
Information: Dan Dobson, 202-775-3606.

BPME

Los Angeles June 8 to 11
Information: Pat Evans, 717-397-5727.

CTAM 88

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

Feb. 25-26, **Satellite Technology**, a seminar for the non-technical manager and executive, Park Hyatt, Washington. Information: Casey Jones, 800-722-9000, ext. 116.

Feb. 25-29, **National Association of Television Program Executives conference**, George R. Brown Convention Center, Houston. Information: Nick Orfanopoulos, 213-282-8801.

Feb. 26-28, **Intercollegiate Broadcasting System national convention for college and school radio stations**, New York Penta Hotel, New York. Information: Jeff Tellis, 914-565-6710.

March

March 1, **Ohio Cable Television Association** annual business meeting, Hyatt on Capitol Square, Columbus, Ohio. Information: Dan Helmick, 614-461-4014.

March 2, **Fourth annual Communications Awards dinner** sponsored by the National Association of Black Owned Broadcasters, Sheraton Washington Hotel, Washington. Information: Lynne Taylor, 202-463-8970.

March 2-4, **Satellite VII: New Market Opportunities in Satellite Communications and Broadcasting**, Marriott Crystal Gateway Hotel, Washington. Information: Brian Bigalke, 800-722-9000, ext. 116.

March 3, **International Radio & Television Society Gold Medal Banquet** honoring CBS's "60 Minutes," Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

March 6, **Ninth annual college awards presentation** sponsored by the Academy of Television Arts & Sciences, Registry Hotel, Los Angeles. Information: Murray Weissman, 818-763-2975.

March 7, **Television Bureau of Advertising** regional sales conference, Red Lion Hotel, Seattle. Information: Lee Barney, 212-486-1111.

March 7-8, **13th annual course on investing in broadcast stations**, sponsored by Federal Publications, La Playa Hotel, Carmel, Calif. Information: J.K. VanWycks, 202-337-7000.

March 9, **Television Bureau of Advertising** regional sales conference, Meridien Hotel, San Francisco. Information: Lee Barney, 212-486-1111.

March 11, **Academy of Television Arts & Sciences forum luncheon**, featuring guest speaker BBC Director/General Michael Checkland, Beverly Wilshire Hotel, Beverly Hills, Calif. Information: Murray Weissman, 818-763-2975.

March 11, **Television Bureau of Advertising** regional sales conference, Marriott City Center, Denver. Information: Lee Barney, 212-486-1111.

March 11-14, **National Association of Recording Merchandisers 30th annual convention**, Century Plaza Hotel, Los Angeles. Information: Stan Silverman, 609-596-2221.

March 13-15, **West Virginia Broadcasters Association** meeting, Marriott Hotel, Charleston, W. Va. Information: Marilyn Fletcher, 304-344-3798.

March 14-15, **National Association of Broadcasters Group Fly-In**, DFW Hyatt Regency Hotel, Dallas. Information: Joy Lynn Dunlap, 202-429-5417.

March 14-18, **Technology studies seminar**, Gannett Center for Media Studies, New York. Information: Shirley Gazsi, 212-280-8392.

March 15, **Television Bureau of Advertising** regional sales conference, Marriott Hotel, Dallas. Information: Lee Barney, 212-486-1111.

March 15, **International Radio & Television Society newsmaker luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

March 17, **Television Bureau of Advertising** regional sales conference, Hilton Hotel, Atlanta. Information: Lee Barney, 212-486-1111.

March 22, **American Women in Radio and Television** 13th annual national commendation awards ceremony chaired by Jane Pauley of NBC's "Today," Waldorf-Astoria Hotel, New York. Information: Diane Walden, 202-429-5102.

March 24, **Cable in the City: Turning the Corner**, the third annual Video Metro New York conference, Borough of Manhattan Community College, New York. Information: James Pawlak, 212-618-1832.

March 29, **Television Bureau of Advertising** regional sales conference, Hyatt Regency, Cincinnati. Information: Lee Barney, 212-486-1111.

March 29-31, **New York Home Video Show** for producers, distributors, mass merchandisers and retailers of home video, Jacob K. Javits Convention Center, New York. Information: Barbara Dales, 800-248-5474.

March 29-31, **International Video Program Market** for program rights owners, producers, acquisitions executives, advertising agencies and their corporate clients and financial interests, Jacob K. Javits Convention Center, New York. Information: Barbara Dales, 800-248-5474.

March 31, **Television Bureau of Advertising** regional sales conference, Hyatt Regency O'Hare, Chicago. Information: Lee Barney, 212-486-1111.

April

April 5, **Television Bureau of Advertising** regional sales conference, Hilton Hotel, Albany, N.Y. Information: Lee Barney, 212-486-1111.

April 7, **General membership meeting for the Caucus for Producers, Writers & Directors**, Chasen's, Los Angeles. Information: David Levy, 213-652-0222.

April 7, **Television Bureau of Advertising** regional sales conference, Crystal Gateway Marriott, Crystal City, Va. Information: Lee Barney, 212-486-1111.

April 9-12, **National Association of Broadcasters** annual convention, Las Vegas Convention Center, Las Vegas. Information: Hilda Jannesson, 202-429-5353.

April 10-12, **Cabletelevision Advertising Bureau** annual conference, Waldorf-Astoria, New York. Information: Vince Fazio, 212-751-7770.

April 13-16, **20th annual International Television Association international conference and Golden Reel awards ceremony**, Caesars Palace, Las Vegas. Information: Inez Wehrli, 214-869-1112.

April 14, **International Radio & Television Society newsmaker luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

April 15, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Adam's Mark Hotel, St. Louis. Information: Steve Currie, 503-243-6666.

April 15-19, **Munditele** world show of television productions, Feria De Zaragoza, Zaragoza, Spain. Information: Manuel Boada, 718-544-8400.

April 17-20, **Broadcast Financial Management Association and Broadcast Credit Association** 28th annual conference, Hyatt Regency New Orleans, New Orleans. Information: Mary Ghiselli, 312-296-0200.

April 18, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Marriott Marquis, Atlanta. Information: Steve Currie, 503-243-6666.

April 21-22, **Mass Media in a Multi-Cultural Society**, the 38th annual Broadcast Industry Conference, San Francisco State University, San Francisco. Information: Nathan Shoehalter, 415-338-1626.

April 22, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Hyatt Hotel, Minneapolis. Information: Steve Currie, 503-243-6666.

April 22-24, **PBS Rocky Mountain Retreat**, women's media conference, Sundance Resort, Sundance, Utah. Information: Suzanne Singer, 703-739-5036.

April 25, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Downtown Marriott, Salt Lake City. Information: Steve Currie, 503-243-6666.

April 26, **Advertising Age awards dinner** to benefit the Museum of Broadcast Communications, emceed by Jay Leno, Chicago Hilton and Towers, Chicago. Information: Laura Zuckert, 312-649-5205.

April 26-28, **Commwest** visual communications technologies exposition and conference, Vancouver Trade and Convention Centre, Vancouver, British Columbia. Information: Peter Dixon, 416-536-4621.

April 28-May 3, **MIP TV**, Palais de Festival, Cannes, France. Information: Barney Bernhard, 212-967-7600.

April 30-May 3, **National Cable Television Association**, Los Angeles Convention Center, Los Angeles. Information: Dan Dobson, 202-775-3606.

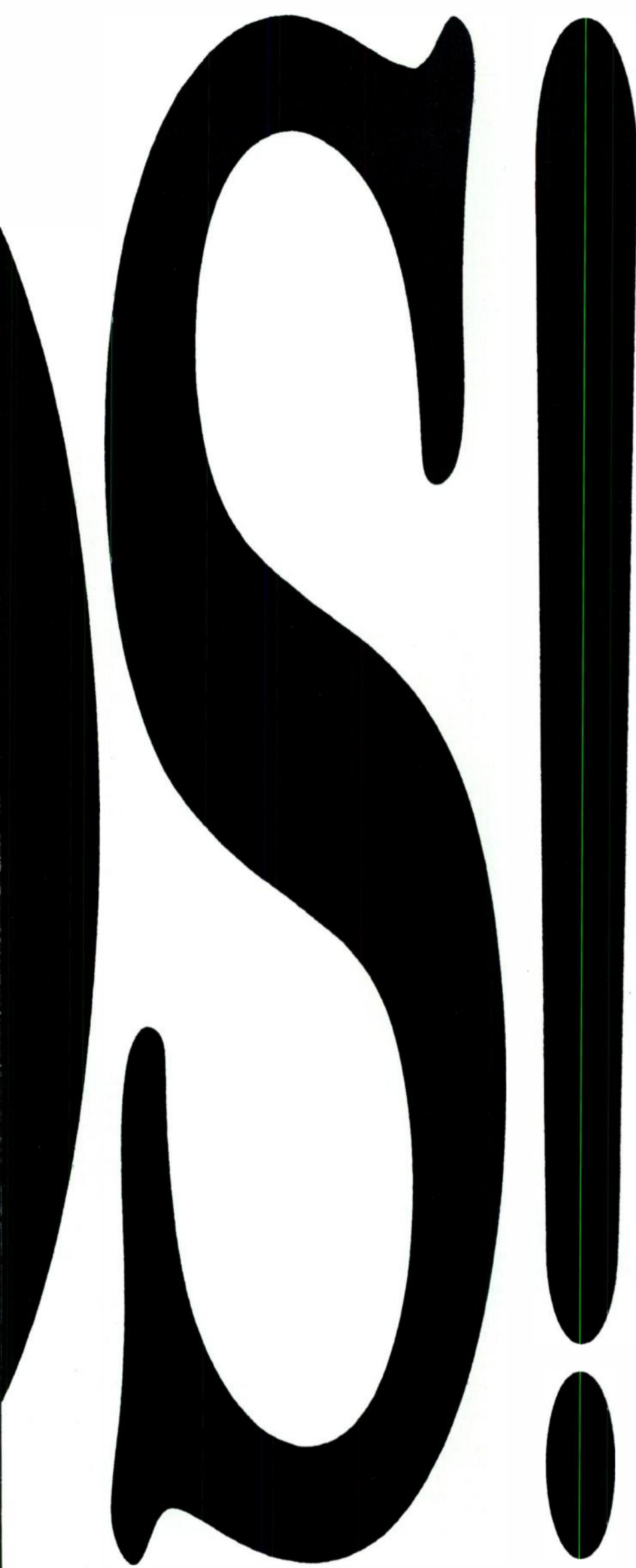
May

May 9-13, **Video Expo Los Angeles**, seminar for video professionals, Los Angeles Convention Center, Los Angeles. Information: Barbara Dales, 800-248-5474.

May 11-18, **Golden Rose of Montreux Television Festival for light entertainment TV programs**, Montreux Convention Center, Montreux, Switzerland. Information: John Nathan, 212-223-0044.#

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Diet and sex earn top documentary ratings

(Continued from Page 3)

CBS News producer Steve Glauber, who helped develop CBS's new "48 Hours" prime-time series, was even more emphatic about needing to shift formats in order to attract a larger audience.

"It doesn't matter if it's controversial vs. non-controversial," he said. "TV news wants to do the right story. But you have to have people watch it."

If reaching viewers was the primary objective for documentaries in 1987, the faster-paced, themed formats fulfilled their mission.

NBC's "Scared Sexless," an examination of acquired immune deficiency syndrome and the way it's affecting American lifestyles, topped the list with a 17.5 rating (percentage of TV homes) and a 30 share (percentage of sets in use).

It was followed by NBC's "Life in the Fat Lane," with a 15.7/28. "Fat Lane" won its night and ended up as the 11th-ranked program for the week.

"Almost made it into the top 10," said Sid Feders, NBC senior producer of documentaries. "For a documentary, (that's) unheard of. Only '60 Minutes' does that."

Mr. Feders credits the program's ratings success to three factors.

"One, it had a good subject," he said. "This is what brings the audience in. It's not what holds them. As I said in the show, 'Everyone in this country is either fat or thinks they are.'"

"Two, it had Connie Chung, a major star who was going to bring in an audience."

"Three, you have the stars—Dom DeLuise, Jane Fonda, Oprah Winfrey and Nell Carter. That's the formula that I have been pushing."

ABC pushes own formula

ABC News also pushed its own formula in 1987—Peter Jennings plus Ted Koppel in prime time. The two ABC anchors delivered three one-hour installments of the "Jennings/Koppel Report," covering Ronald Reagan's personal background, the situation in the Persian Gulf and the Reagan-Gorbachev summit.

Av Westin, who in November was named vice president for program development of ABC News' long-form specials unit, which now includes the "Jennings/Koppel Report," described the show as a "single-theme magazine," typical of a form he plans to use more in 1988.

Each of the three or four segments in a single-theme magazine should be a story, complete with a beginning, an end and a payoff that precedes a commercial break, Mr. Westin said.

"The role of the host/anchor/reporter is to tie together the 'pearls.' String them together like a necklace," Mr. Westin said.

CBS News, meanwhile, continued to develop its "48 Hours" magazine technique in 1987 in its "Soviet Union" documentary, shooting for seven days to produce the two-hour magazine on Soviet life.

Some critics found the fresh style fascinating; others, who prefer more analysis, found the program superficial. Sill, it earned the highest rating for a CBS documentary in 1987.

CBS's Mr. Glauber pointed out that a typical one-hour documentary uses one producer and one correspondent and takes six to 12 months to get on the air.

An hour of "48 Hours," on the other hand, requires five or six producers, three associate producers, three or four correspondents and five or six crews shooting in two days.

"'48 Hours' gets you a certain energy you may not have in a one-hour documentary," Mr. Glauber said. "The viewer sees the story unfold as the reporter sees it unfold."

He said network news tends to have lots of narration and short sound bites, whereas "48 Hours" will use more and longer sound bites.

"Everyone is energized and enthusiastic," Mr. Glauber said. "It's an incredible opportunity in TV



NBC: Hot topics, major stars

"Life in the Fat Lane" (above) earned a 15.7 rating, making it the 11th highest-rated program of the week. Sid Feders, NBC senior executive producer for documentaries, attributed its success to three factors:

"One, it had a good subject. Everyone in this country is either fat or thinks they are."

"Two, it had Connie Chung, a major star who was going to bring in an audience."

"Three, you have the stars—Dom DeLuise, Jane Fonda, Oprah Winfrey and Nell Carter. That's the formula that I have been pushing."

journalism—the best of news in the best of production."

The effort to reshape the documentary so it uses resources more efficiently and reaches larger audiences may come with a trade-off.

"One of the great failings of TV news-gathering, in general, is that it is

About the author

Tom Mascaro is a graduate teaching assistant for courses in radio/television scriptwriting and production in the Department of Communications at the University of Michigan in Ann Arbor.

In November 1986, Mr. Mascaro was awarded a Leo Burnett Scholarship by his department to examine relationships between television documentary topics and audience ratings. The project was guided by the director of the Program in Telecommunication Arts, Professor Mary Ann Watson.

Beginning in January 1987, Mr. Mascaro reviewed 25 of the network documentaries and gathered other information from interviews with network producers and executives, transcripts and other sources.

This report in ELECTRONIC MEDIA is one result of that research. #

good at telling what happened and not good at telling you what it means," said Joel Heller, a CBS News executive producer for documentaries and magazine series.

"The documentary is more of a teacher and explainer," he said. "The other is more of a portrayal, a slice of life, an eyewitness. Only a documentary can do that. '48 Hours' won't have that luxury."

But Mr. Heller also expressed guarded optimism for the two formats coexisting.

"In a way, '48 Hours' being on the air is better for the documentary unit," he said. "Looking ahead toward '89, documentaries could fit into the slot used by '48 Hours.' It allows the possibility of pre-empting a news division hour without having to fight with the entertainment division."

Given all this, was 1987 a good year for TV documentaries? It depends on how you define a documentary and who you ask.

"It's terrific," says NBC's Mr. Feders. "I hope the commitment from NBC is as good next year as it is this year. I'd like to do six more hours."

ABC's Ms. Hill sees it differently.

"Hostile!" she says of 1987's climate for the form. "I was quite proud we were able to keep the classic documentaries on three years longer than the other networks."

"The move now is toward faster turnaround—to be more on top of the news. It's unclear where the long-form

program is going."

On average for the year, however, documentary producers and their audiences enjoyed a more favorable climate for in-depth news and information programs in 1987 than in the past two years.

The three major networks together broadcast 50 percent more prime-time documentaries last year than they did in either 1985 or 1986, with NBC showing the largest increase.

The number of documentaries and news specials rose to 31 last year, from 21 in 1986 and 20 in 1985. However, last year's total is a far cry from the 51 documentaries and specials produced in 1977 or the 100 produced in 1967.

Furthermore, NBC's 13 hour-long documentaries can be seen as the replacement for the network's one-hour weekly news magazine, which was canceled in December 1986.

Many of the more traditional documentaries produced in 1987 were characterized by a tone of warning. Producers sounded alarms on a range of domestic and cross-cultural issues.

In particular, the sign-off signature of NBC documentaries was a summary of issues and a call to action:

- "To Be a Teacher" warned that the national corps of good teachers is dwindling. It called for higher salaries and more respect for educators.

- "The Baby Business" urged national dialogue and new laws on surrogate motherhood, private adoptions and high-tech reproduction.

- "Crime, Punishment . . . and Kids" gave a warning that was even more pronounced. After profiling vicious young offenders and discussing the controversy over trying juveniles as adults, correspondent Lucky Severson closed the program with this: "The rest of us better get on with it. We can put them away in adult prisons. But they're young—they'll be back."

Other programs warned of problems related to drug addiction, the U.S. budget deficit, apartheid in South Africa, the occupied West Bank and lingering problems in the U.S. defense systems.

The implications

On the whole, the implication of the 1987 crop of documentaries was that Americans need to rethink and reform their culture, or face chilling prospects as they approach the turn of the century.

But again, more than half of the documentaries addressed human-interest topics, including weight loss, AIDS, mental illness and Pope John Paul II's visit. These programs featured vignettes of personal drama that made the subject matter more compelling.

"It's the oldest documentary trick in the world," Sid Feders said. "You don't go for a crowd, you go for one."

The ABC program "They Have Souls, Too," in particular, was recognized by several reviewers for its sensitive portrayals that humanized the problems of the mentally ill.

However, none of the 1987 documentaries sparked the interest stirred by such programs as CBS's "The Guns of Autumn," broadcast in 1985, or the 1982 CBS documentary "The Uncounted Enemy: A Vietnam Deception."

But two foreign affairs programs did raise controversy in 1987.

After the Aug. 1 broadcast of "Six Days Plus 20 Years: A Dream Is Dying," an early-warning report about problems in Israel now making front-page news, NBC News reporters were temporarily denied access to top Israeli leaders.

The program characterized the state of affairs on the occupied West Bank and Gaza Strip as "a demographic time bomb," in which a growing Palestinian population is controlled by a dual-justice system enforced by the Israeli military.

At a press conference, NBC News President Lawrence Grossman defended the program as "tough, hard-hitting, straightforward."

(Continued on Page 57)

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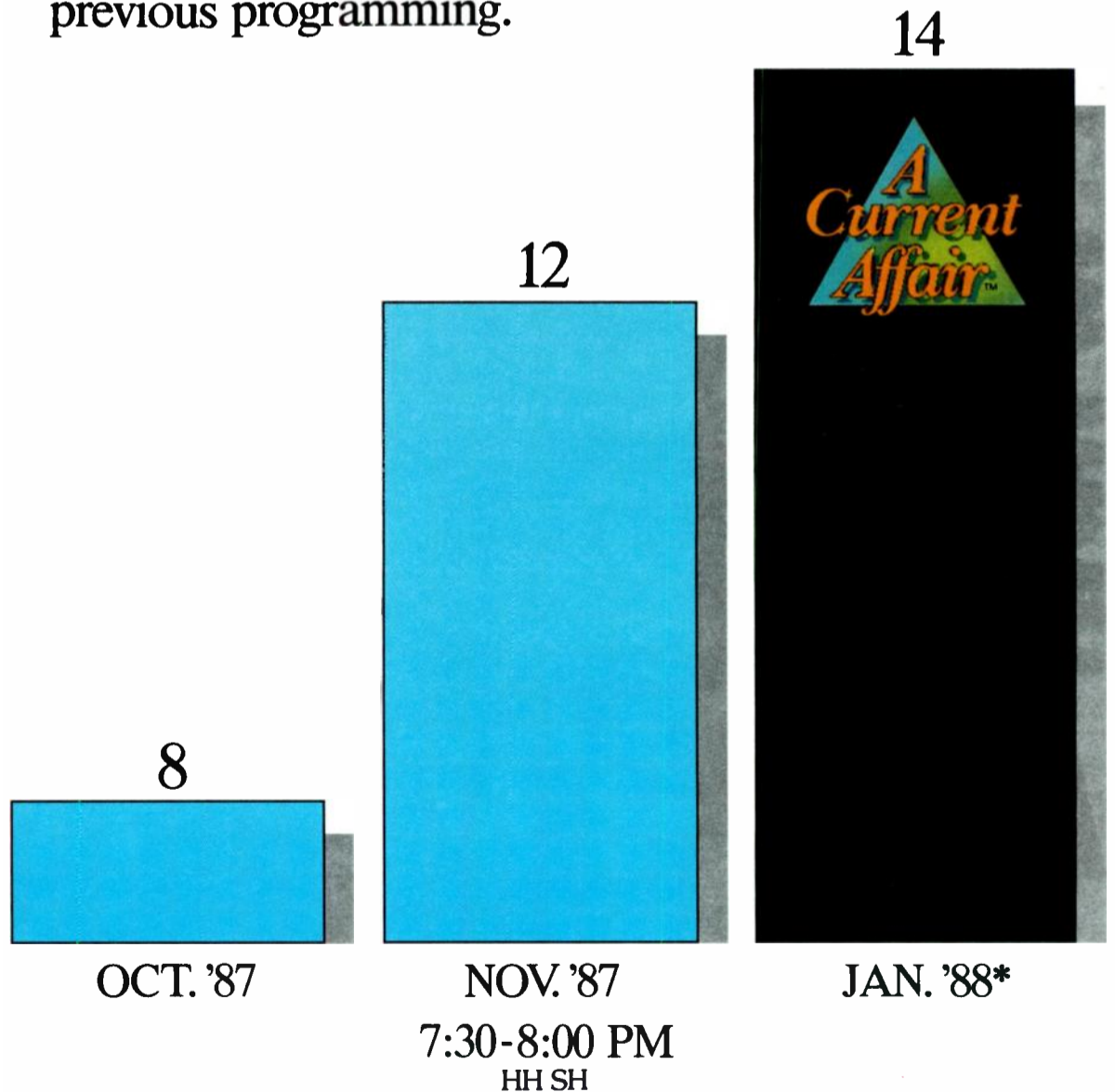
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TV documentaries often become news by reporting news

(Continued from Page 52)

Israeli leaders had objected to the fact that only one Israeli official, a reactionary member of the government, was interviewed in the program. They also said they resented NBC's 16-day delay in responding to their written protest.

Andrew Freedman, an "NBC Nightly News" spokesman, said the problem was resolved in a few days once NBC executives spoke with Israeli lobby groups and the Israeli government.

"CBS Reports: Children of Apartheid" sparked controversy even before it aired.

The show contained a series of interviews with South African children, including Rozanne Botha, daughter of the South African president, and Zinzi Mandela, daughter of black activist Nelson Mandela. The interviews were produced in South Africa despite government press restrictions there.

CBS News engaged a South African attorney to screen the program over objections by Walter Cronkite, who reported the story, and producer Brian Ellis. CBS eliminated a provocative opening line from the script that characterized the documentary as "illegal," after concluding the program had no illegal content.

The South African government announced following the broadcast that it was investigating various aspects of the documentary's production and warned it might take action against CBS News.

CBS News President Howard Stringer said the documentary was "thoughtful and balanced" and didn't breach South Africa's stringent press restrictions.

Sometimes, however, questions on

documentary procedures come from within the broadcast organizations. At NBC, where parent company General Electric is also a major defense contractor, there was reportedly some concern about conflict of interest in NBC's coverage of defense matters.

However, Sid Feders, NBC's senior producer of documentaries, said there were no General Electric imposed limits on any investigative pieces.

"Tom Brokaw is the guardian," he said. "He would be kicking and screaming if there was any effort to restrict coverage."

In fact, GE was named in the NBC documentary "A Trillion for Defense: What Have We Bought?" as one of 59 companies that had been fined for filing false defense claims.

Each network also broadcast programs that dealt with controversial or unsettling facts. The ABC documentary "The Bomb Factories" followed the manufacture of nuclear weapons through four U.S. government plants the report described as unsafe—"an accident waiting to happen."

The program said safety problems had occurred for more than 25 years and that U.S. Department of Energy regional offices had been lax in their enforcement.

Ms. Hill said the program represents what she hopes a documentary can do.

"Of course we hope for action," Ms. Hill said. "Especially for something so sweepingly wrong. The intent is to inform and to draw attention to wrongs on issues of some long-term social importance."

"The congressional hearings about oversight and legislation with regard to weapons manufacture are based on findings in our program."



CBS: More people, less time

"The Soviet Union: Seven Days in May" (above), which was shot for seven days to produce a two-hour program, served as a prototype for "48 Hours."

CBS News producer Steven Glauber said the new show will use five or six producers, three associate producers, three or four correspondents and five or six crews shooting for two days.

"'48 Hours' gets you a certain energy you may not have in a one-hour documentary," Mr. Glauber said. "The viewer sees the story unfold as the reporter sees it unfold."

One CBS program was produced despite severe restrictions on reporters. In "CBS Reports: The Battle for Afghanistan," CBS broadcast what the program said could be the last documentary to come from Afghanistan for some time, where the Soviets restrict combat reporting.

To illustrate the conflict, CBS compiled three years of battle footage that showed the Afghan rebels' primitive defense against modern weaponry and the relentless diffusion of Soviet troops throughout Afghanistan.

Meanwhile, NBC's "A Trillion for Defense: What Have We Bought?" reflected on President Reagan's unprecedented military spending.

NBC Producer Bob Rogers said: "The program said certain things needed to be fixed badly. Initial expenses went to

repair gaping holes in defense and were worthwhile. As they got into long-term planning, there was a lack of coordinated effort."

Some of these more-traditional documentaries, particularly on NBC, did relatively well in the ratings.

NBC's "A Trillion for Defense: What Have We Bought?" recorded a 10.6/19, and "Crime, Punishment . . . and Kids," earned a 9.7/21. Notably, these two programs emphasized reporting and analysis more than celebrities.

With 1988 being an election year, the documentary picture gets complicated.

"This is traditional in the industry," Mr. Heller said. "Election coverage blots out openings, so usually there is a throttling back of documentaries."

(Continued on Page 61)



ABC: Single-theme magazine

The "Jennings/Koppel Report" series (above) features Peter Jennings and Ted Koppel anchoring one-hour single-topic reports. Each program has three or four segments, which are stories unto themselves, says Av Westin, vice president for program development of ABC News' long-form specials unit.

"The role of the host/anchor/reporter is to tie together the 'pearls.' String them together like a necklace," Mr. Westin said.

Philosophies on TV documentaries

Av Westin, ABC News vice president for program development, long-form specials unit: "It's time for a change. I'm going to recommend to management that those hours be used in an innovative, experimental way. There are other ways to convey information."

Sid Feders, NBC News senior producer for documentaries: "I'm not sure I would brag about 'infotainment,' but I don't think I would shirk from it either. The news purists probably are saying to me, 'This isn't pure journalism. This isn't pure documentary.' And I would say to you 'guilty as charged,' with a certain degree of pride. I would rather reach more people with less information, but reach them with new information, than reach a handful of people with a volume of information that they can't digest anyways in an hour."

Steve Glauber, CBS News, producer of "48 Hours": "A reporter in a (traditional) documentary confirms research already done and gives it to the viewer in a digested, processed form. '48 Hours' is not like the scholarly sort of white-paper approach, where you cover ground in an orderly, thorough way. You might not get a long historical view. You'll get more real time and real events unfolding."

Rouven Frank, NBC News, producer of news specials, former NBC News president: "A documentary requires a certain amount and level of thinking. It's not something you can do in a short form. Not an hour assigned to a news division.

That's important, but it's not a documentary."

Bob Rogers, NBC News, managing producer of documentaries: "Documentaries are the only pure journalism we have. You have the time and resources to make sure you're right, to use the tools of television to show what you're talking about. Other news is in a sense speculative, reporting what happens to the best of your ability with the information available."

Joel Heller, CBS News, executive producer: "The climate for documentaries now is not great. One major reason is the entire industry has changed, due to competition with cable and videocassettes. Two, documentaries are strange things on a network with entertainment programs. They're anomalies. They've never done well in ratings. Three, a lot of the information that documentaries traditionally delivered is now being delivered on '60 Minutes,' 'West 57th,' '20/20' and the nightly news. Techniques have changed."

Pam Hill, ABC News, vice president, executive producer of "ABC Closesup": "A traditional documentary takes six months to prepare. The trend now is to use one month with a big crew. But you don't get the creative and journalistic unity or have time to work out relationships of the parts. You get other things in return. A feeling of being on top of the story. But in a classic documentary, every sentence would play into the next. It's a function of having time to refine it, and not just in the editing room." #

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Source: NSI November 1987

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BALTIMORE WBFF

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#1 in time period among Kids 2-11 and Kids 6-11 beating JEM and ZOOBILEE ZOO.

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MOBILE WJTC

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ORLANDO WOFL

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SALT LAKE CITY KSTU

#1 in time period among Kids 2-11 and Kids 6-11.

WICHITA KSAS

#1 in time period among Kids 2-11 and Kids 6-11.

MADISON WMSN

#1 in time period among Teens, Kids 2-11 and Kids 6-11.

KANSAS CITY KSHB

#1 in time period among Kids 2-11 and Kids 6-11 against DUCKTALES.

PROVIDENCE WNAC

#1 in time period among Teens, Kids 2-11 and Kids 6-11.

ALBUQUERQUE KGSW

#1 in time period among Kids 2-11 and Kids 6-11 beating REAL GHOSTBUSTERS.

FARGO/VALLEY CITY KVRR

Increases Kids 2-11 by 86% and Kids 6-11 by 29%.

NASHVILLE WZTV

#1 in time period among Kids 2-11 beating REAL GHOSTBUSTERS.

ALBANY WXXA

#1 in time period among Kids 2-11 and Kids 6-11.

CHAMPAIGN WRSP

#1 in time period among Kids 2-11

LAFAYETTE KADN

#1 in time period among Kids 2-11 and Kids 6-11 and improves on lead-in SCOOBY-DOO.

GREENVILLE WHNS

#1 in time period for Teens, Kids 2-11 and Kids 5-11.

TULSA KOKI

#1 in time period among Kids 2-11 and Kids 6-11 up against RAMBO.

SPOKANE KAYU

#1 in time period among Kids 2-11 and Kids 6-11.

AMARILLO KCIT

#1 in time period among Teens, Kids 2-11 and Kids 6-11.

COLUMBUS, OH WTTE

#1 in time period among Teens, Kids 2-11 and Kids 6-11.

RICHMOND WRLH

#1 in time period among Kids 2-11.

PORTLAND WPXT

#1 in time period among Kids 2-11 and Kids 6-11.

LA CROSSE WLAX

#1 in time period among Teens, Kids 2-11 and Kids 6-11.

BOISE KTRV

#1 in time period among Teens, Kids 2-11 and Kids 6-11.



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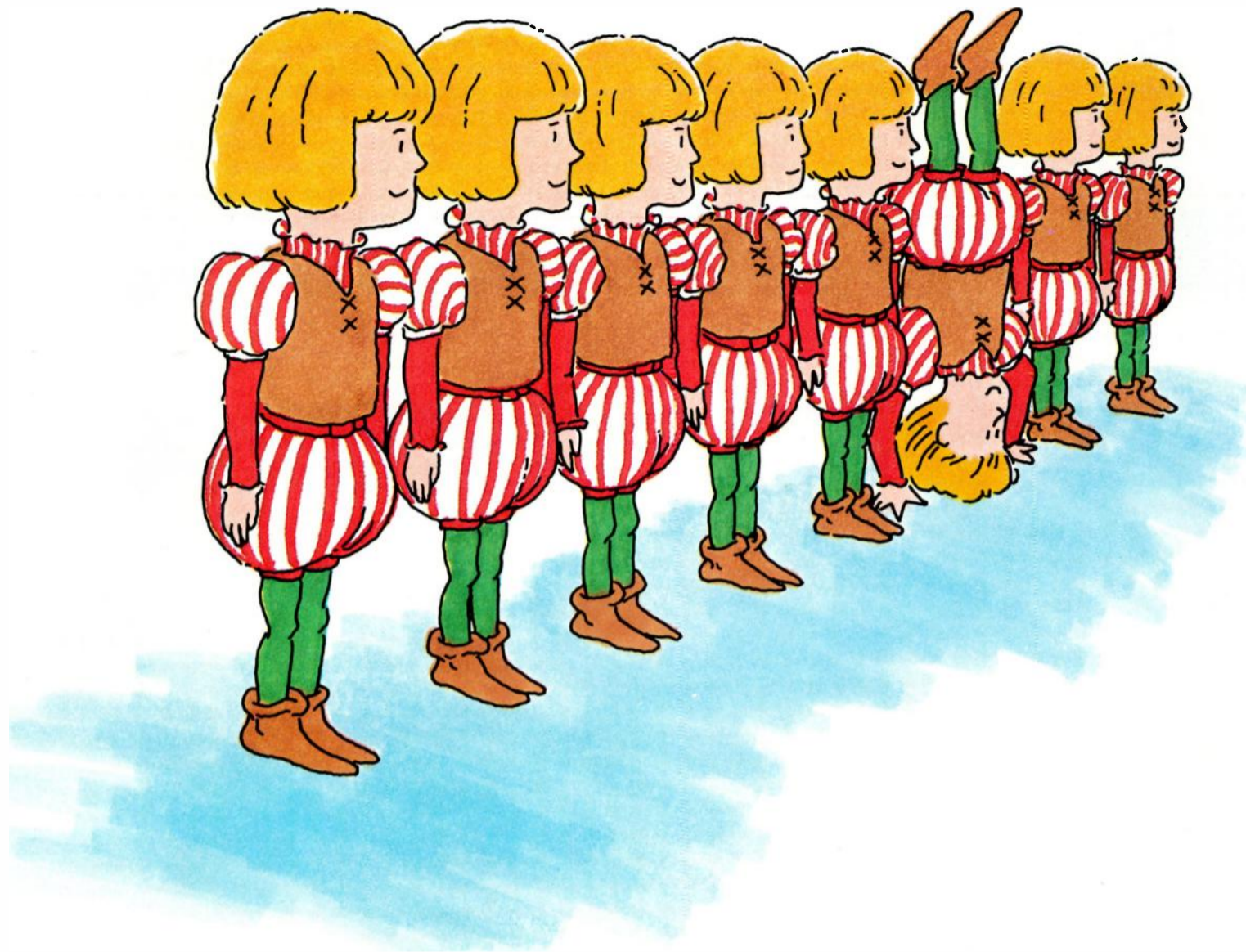
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WHO'S NEWS

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Michael Moore to president, WJLA-TV, Washington, from executive vice president and director, Allbritton Communications Co., Washington. Also at WJLA-TV, **John Long** to executive vice president from vice president and director of sales.

Jacqueline Weiss to general manager of PBS Enterprises and director of the satellite replacement office, PBS, Alexandria, Va., from deputy general counsel.

John Reber to president and general manager, KHQ Inc., Spokane, Wash., from vice president and general manager. He replaces **J. Birney Blair**, who has retired. Mr. Blair continues as a member of the board of KHQ Inc.

Gus Blackmon to vice president of story and vocational administration, Warner Bros. Television, Burbank, Calif., from director of story and program administration.

Beth Jelin to vice president of legal affairs, Orion Television, Los Angeles, from partner, Bushkin, Gains, Gaines & Jonas, Los Angeles.

Michael Tenzer to director of business affairs, NBC, Burbank, Calif., from vice president of business affairs, Dick Clark Productions, Burbank. Also, **R. Mindy Green** to manager of miniseries and novels for television, NBC Entertainment, Burbank, from director of entertainment and print advertising, NBC, Burbank.

Sharon Percy Rockefeller to chairman, WETA-TV, Washington, from vice chairman.

David Ting to controller, WNEV-TV, Boston, from director of business and administrative affairs, WDIV-TV, Detroit.

Jack Fisher Sr. to general manager, KFBB-TV, Great Falls, Mont., from general sales manager. He replaces **Stan Whitman**, who moves to president and general manager, KTWO-TV, Casper, Wyo.

Lorraine Snebold to creative services director, KDKA-TV, Pittsburgh, from audience promotion manager in the creative services department.

Cable TV

C. Steven Bolen to executive vice president, Financial News Network, Santa Monica, Calif. He continues as chief financial officer. Also, **Michael Wheeler** to executive vice president and general manager of FNN: Business, New York, from senior vice president; **John Berentson** to executive vice president and general manager of FNN: TelShop, New York, from senior vice president; and **Arnie Rosenthal** to executive vice president and general manager, FNN: Score, Santa Monica, Calif., from senior vice president.

Russ Naiman to vice president of advertising sales, MTV Networks, New York, from vice president and national sales manager, Nickelodeon and Nick at Nite, New York. Also, **Harvey Ganot** to vice president of advertising sales from director of advertising sales, Nickelodeon and Nick at Nite, New York.

Peter Brickman to vice president in charge of production, Lifetime, New York, from vice president of production and operations. Also, **Stuart Lefkowitz** to vice president



MICHAEL MOORE
WJLA-TV



JOHN REBER
KHQ Inc.



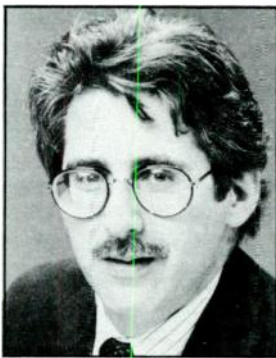
BETH JELIN
Orion Television



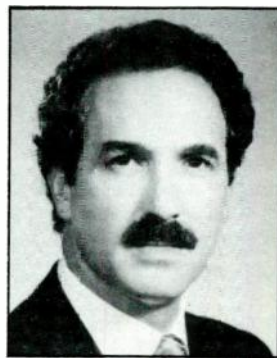
LORRAINE SNEBOLD
KDKA-TV



C. STEVEN BOLEN
FNN



RUSS NAIMAN
MTV Networks



HARVEY GANOT
MTV Networks



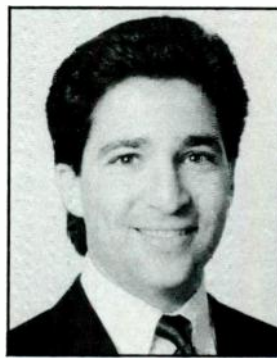
JOHN MADIGAN
WBBM-AM



LYN BROWN
CBS News



KEVIN STEIN
King World Productions



BRUCE ROSENBLUM
Lorimar Television



DONNA LANDAU
John Blair Comm.

of operations and engineering from director of television operations, WNYC-TV, New York.

Mitchell Freund to vice president and general manager for SportsChannel New England, Boston, from assistant general manager.

R. Greg Ferrer to vice president/assistant treasurer, Northland Communications Corp., Seattle, from assistant treasurer.

Charles Segars to producer, Movietime, Hollywood, from assistant segment producer, "Lifestyles of the Rich and Famous" and "Fame, Fortune and Romance," Los Angeles. Also at Movietime, **Kelly Cole** to producer from producer, "Lifestyles of the Rich and Famous," Los Angeles; **Todd Auslander** to coordinating producer from literary talent assistant, STE Representation, Beverly Hills, Calif.; and **Carol Davies Wolper** to producer. Ms. Wolper is a novelist and free-lance screenwriter in Los Angeles.

Radio

Anna Mae Sokusky to vice president of news and programming for CBS-owned AM stations, CBS, Washington, from executive director of news. Also, **Nicholas Kierman** to director of long-form programming for affiliate relations department, CBS Radio Networks, New York, from district director for the Northeast; and **Kathleen Florio** to director of research for CBS-owned radio stations, CBS, New York, from director of sales and marketing, WCBS-FM, New York.

Bob Ferraro to executive vice

president of Western stations, Banner Radio, Los Angeles, from executive president and East Coast manager, Banner Radio, New York. Also, **Rosemary Zimmerman** to vice president of stations, Banner Radio, New York, from sales manager.

Dick Kelley to senior vice president of sales, United Stations Programming Network, New York, from vice president. Also, **Cristina Wilson** to vice president of Midwest sales, United Stations Radio Networks, Chicago, from director; and **Vance Harrison**, senior vice president of Midwest sales, announced his retirement.

D. Bradford Spear to vice president and manager, WHY-FM, Philadelphia, from manager, WGBH-FM, Boston.

Vince Perez to vice president and regional manager, McGavren Guild Radio, Detroit, from regional manager, McGavren Guild Radio, Minneapolis.

Rod West to operations manager, ABC Watermark, Los Angeles, from account executive, Premiere Radio Network, Los Angeles.

Michael Black to vice president and general manager, KODA-FM, Houston, from vice president and general manager, KKNZ-FM, Oklahoma City, Okla.

John Madigan, political editor and media critic at WBBM-AM, Chicago, will retire on Feb. 5. Mr. Madigan will continue to moderate the station's "At Issue" and will also anchor WBBM's election night coverage.

Tom Bell to local sales manager,

KALI-AM, Hollywood, from account executive.

Journalism

Jim Willi to vice president of news, KPNX-TV, Phoenix, Ariz., from news director.

Lyn Brown to general assignment reporter, CBS News, New York, from news anchor, CNN, New York.

Brian Rooney to general assignment reporter, ABC News, Los Angeles, from general assignment reporter, WBBM-TV, Chicago. Also, **Charles Thomas** to general assignment reporter, ABC News, St. Louis, from reporter and weekend anchor, WTAF-TV, Philadelphia; and **Bonnie Strauss** to general assignment reporter, ABC News, Los Angeles, from special West Coast correspondent, ABC's "Good Morning America," Los Angeles.

Kyle Meenan to anchor, KTNV-TV, Las Vegas, from co-anchor, WMUR-TV, Manchester, N.H.

Michelle Holden to general assignment reporter, WBBM-TV, Chicago, from weekend anchor/reporter, WEWS-TV, Cleveland.

John Gillespie to general assignment reporter, WLUK-TV, Green Bay, Wis., from weekend anchor and reporter, WDIO-TV, Duluth, Minn.

Kevin Carpenter to general assignment news reporter, WJRT-TV, Flint, Mich., from news reporter, WPTZ-TV, New York.

Stephanie Frederic to reporter, KRON-TV, San Francisco, from political news editor and reporter,

United Press International, Dallas.

David LewAllen to sports reporter, WXYZ-TV, Detroit, from sports reporter, WJBK-TV, Detroit. Also, **Dianne Carroll** to graphics designer from free-lance news graphics artist, WDIV-TV, Detroit.

Syndication

Kevin Stein to vice president of development for the West Coast, King World Productions, Los Angeles, from director of development and administration, West Coast.

Rod Cartier to vice president of perennial Southern sales, Lorimar Syndication, Culver City, Calif., from director of perennial Southern sales. Also, **Bruce Rosenblum** to vice president of business affairs, Lorimar Television, Culver City, Calif., from director of business affairs; and **Nancy Reiss Tellem** to vice president of business affairs from director of business affairs.

Tim Overmyer to vice president of Southern division, Orion Television Syndication, Los Angeles, from vice president of Southeast region, Coca-Cola Telecommunications, Atlanta.

Donna Landau to director of promotion and advertising, John Blair Communications, New York, from director of advertising and promotion, MGM/UA TV, New York.

Robin Silverman to director of distribution, Buena Vista Television, Burbank, Calif., from manager of distribution services.

Other

Kevin Senie to treasurer of Time Inc., New York, from vice president and controller.

John Lazarus to corporate vice president for broadcast sales and marketing, Sports/Entertainment Group, New York, from vice president of sales, Fox Broadcasting, New York.

R. Kent Replogle to associate, Chapman Associates, Washington, from executive vice president and chief operating officer, USA Network, New York.

William McCluskey to managing director, Henry Ansbacher Inc., New York, from vice president. Also, **Gregory Daugherty** to vice president from vice president, Satellite Music Network, Dallas.

James Wiesenberg to general manager, Microband Corp. of America, New York, from vice president of marketing, Play Cable, New York.

Dennis Eckhout to assistant vice president, Communications Equity Associates, Washington, from director of research. Also, **Alice Murray** to accounting manager/director of administrative services from accounting manager.

Obituary

John H. Mitchell, an independent TV programming consultant who once headed Columbia Pictures Television, the Hollywood Radio & Television Society and the Academy of Television Arts & Sciences, died of heart failure Dec. 19. He was 66. Mr. Mitchell joined Columbia Television (then known as Screen Gems) in 1952 as a sales executive, advancing to president of Columbia Pictures Television by 1968, a position he held until 1977. #

Television's most



World Radio History

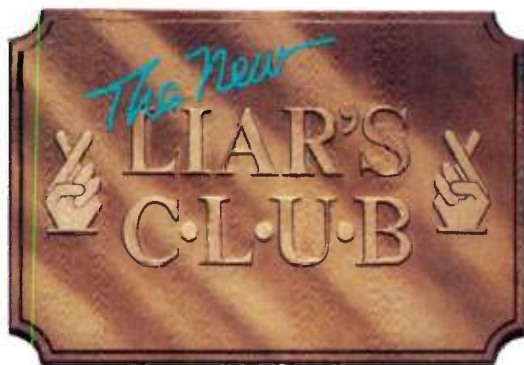


popular put-on.



That's the truth! It's "The New Liar's Club" — the TV game show programmers are putting on across the country!

- Celebrity-studded comedy!
- Proven track record!
- Works in every daypart!
- Strong counterprogramming!
- Game show block builder!
- Hosted by Eric Boardman!



BRIEFLY NOTED

Broadcast TV

Multimedia Inc., the Greenville, S.C.-based owner of five TV and seven radio stations, confirmed last week that it has held discussions with Act III Broadcasting about the possible sale of Multimedia's Nashville TV station, WZTV-TV. Act III is a unit of Act III Communications, which is owned principally by TV producer Norman Lear. Multimedia, which says Act III initiated the discussions about WZTV, says none of its properties are officially for sale. However, Multimedia officials said they're meeting with Act III officials to see what they have to offer, a Multimedia spokeswoman said. No further details were available last week.

CBS officials would not comment on recent remarks made by **Thomas Wyman**, ousted chairman of CBS Inc., concerning the management changes and restructuring that have occurred at the company over the past 16 months. During a Yale University guest lecture on Jan. 20, Mr. Wyman said CBS President Laurence Tisch, who's also the company's largest single shareholder, "brilliantly plotted and executed the takeover at bargain prices." Published accounts of the lecture quoted Mr. Wyman as saying that it was not the friendly takeover depicted by the press. Mr. Wyman could not be reached for further comment.

TV news directors and assignment editors have found little use for video news releases, according to a study by Sun World Satellite News, a Washington TV news bureau. The survey found that only 13 percent of all news managers use so-called "handout video" each week. The most common kind of material comes in the form of live satellite video conferences, allowing local newscasters to question politicians, said Sun World President Cynthia Neu.

CBS News was encouraged by the premiere performance of "48 Hours," its third prime-time weekly series. The hour-long series debut on Jan. 19 posted a 12.1 rating and an 18 share, besting the adventure series "Houster Knights," which averaged a 9.1/14 in that same 8 p.m. (ET) Tuesday time slot. "48 Hours" remained third in the time period behind NBC's "Matlock" and ABC's "Who's the Boss?" and "Growing Pains."

ABC has revised its **Saturday-morning children's programming schedule**, effective Jan. 30, by dropping one show, expanding another show and switching time periods for five others. "Care Bears Family" has left the network, while "The Real Ghostbusters" has expanded to one hour, beginning at 10 a.m. (ET). Shifting time periods are "Little Clowns of Happy Town," "All New Pound Puppies," "Little Wizards," "The Flintstone Kids" and "Bugs Bunny and Tweety." Meanwhile, ABC's other Saturday morning shows—"My Pet Monster," "Animal Crack-Ups," "The Health Show" and "Weekend Specials"—remain the same.

Don Mischer Productions has been signed to produce "The Tony Awards" telecast for three additional years, beginning with the 42nd annual ceremony June 5 on CBS. The Tonys honor distinguished achievements on Broadway and are aired in prime time from New York.

The Corporation for Public Broadcasting has funded 14 public TV projects for the coming year, including a documentary profile of former Supreme Court Justice Earl



HBO has ordered 14 additional episodes of "First and Ten," its original half-hour comedy about a fictional pro football team.

Warren, a second season of the comedy/anthology series "Trying Times" and a nine-part series on the Great Depression. The CPB-supported programs include six public TV station productions.

Cable TV

The National Cable Television Association board has voted to give its executive committee the right to determine whether to appeal a recent decision by a federal appeals court that could result in a doubling of the industry's copyright payments for retransmission of distant TV signals. The board's action suggests that it doubts it can win a reversal, but that it wants to leave open the possibility of an appeal without having to reconvene.

HBO has ordered 14 additional episodes of "First and Ten," its original half-hour comedy series about a fictional professional football team. "First and Ten," now in its fourth season on pay cable, will have 50 completed segments by the end of its current run, and producer Atlantic/Kushner/Locke is currently weighing syndication options.

Tampa, Fla.-based **Communications Equity Associates** reported total volume of \$915.2 million for the 54 media transactions it handled in 1987, its second-best year ever. Brokerage of cable TV system sales represented the largest part of CEA's business, at nearly \$700 million in 42 transactions. The media investment banking and brokerage firm projects a goal of \$2 billion in 1988.

Among the new shows announced by **The Disney Channel** at the recent Cable Press Tour in Redondo Beach, Calif., are a TV movie, "Save the Dog!," starring Cindy Williams and Tony Randall, premiering March 19; a half-hour weekly rock 'n' roll dance series, "Videopolis," premiering as a one-hour special Feb. 5; and the movie "The Night Train to Kathmandu," with Pernell Roberts.

"World Wrestling Federation Royal Rumble" earned the highest ratings ever for **USA Network**. The 20-man wrestling match on Jan. 24 drew an 8.2 cable rating.

HBO and Cinemax reached the combined 21 million subscriber level in 1987, according to the networks. HBO gained 900,000 sub-

scribers last year, hitting 15.9 million households; Cinemax gained 1 million, to 5.1 million.

CNN's roundtable discussion program "The Foreign Correspondents" has a new name: "International Correspondents." The show keeps the same weekend time slots.

The Nashville Network is introducing five original cable-exclusive series to its schedule in April, commemorating the basic cable service's fifth anniversary. The new programs are "American Magazine," a daytime series targeted at women; "Rock 'n' Roll Palace," a weekly concert series; "Celebration Express," a weekly series focusing on people and places; "Side by Side," a weekly travel series; and "Hank Parker's Outdoor Magazine," a weekly show about fishing.

International

MGM/UA's product list for the upcoming Monte Carlo Television Market includes seven new programs: "thirtysomething," "We Got It Made," "Sea Hunt," "Group One Medical," "Stop the Music," "Twilight Zone" and "Dirty Dozen." The studio's international TV distribution division is also offering six new made-for-TV movies and pre-selling two upcoming long-form TV pro-

grams, "Veil, the Secret Wars of the CIA" and "My Father, My Son."

San Diego-based Market Development Inc. has introduced "Hispanic-Videotek," a quarterly survey and content analysis of all Spanish-language TV commercials aired on Mexican national networks. The service is intended to provide advertisers trying to reach U.S. Hispanics with an awareness of how much the Mexican viewer is exposed to products and services on TV.

Radio

McCormick Broadcasting Corp. recently announced an agreement with Savannah Broadcasting Co. to purchase WBMQ-AM and WIXV-FM, Savannah, Ga., for \$3.5 million, pending FCC approval. William McCormick, president of McCormick Broadcasting, anticipates the deal will be completed by April 1. Savannah Broadcasting is a wholly owned subsidiary of Burbach Broadcasting Co.

Sanford Unger, former co-host of National Public Radio's "All Things Considered," will moderate a new series of 12 monthly programs discussing current issues. Set to make its debut March 6, "Feedback: America Talks Back to Washington" will originate from WAMU-FM in Washington and air the first Sunday of each month at 9 p.m. (ET).

Salt Lake City-based **Price Broadcasting Co.** has agreed to buy WOIC-AM and WMMC-FM in Columbia, S.C., from Alpha Communications for \$2.75 million.

North Bergen, N.J.-based radio manufacturer **Emerson Radio Corp.** will establish the Emerson Radio Hall of Fame to commemorate the company's 75th anniversary. According to organizers, a ceremony honoring 15 inductees will be held in May at New York's Empire State Building. The 15 inductees have yet to be chosen.

Premiere Radio Network's syndicated "Classic Call" rock music interview program has moved from a monthly to a weekly format, featuring one hour of music and conversation between musicians and their fans. The barter series was launched last September and is aired in about 100 radio markets.

Sports

ESPN will conclude its National

Football League coverage this season with the AFC-NFC Pro Bowl game on Feb. 7 at 8 p.m. (ET). The 24-hour sports network will also carry the National Hockey League All-Star Game on Feb. 9 at 8 p.m.

Sportscaster **Marv Albert** has signed a new multiyear agreement with NBC Sports. The pact is a three-year deal at \$600,000 per year, according to published reports. Mr. Albert will cover boxing at this year's Summer Olympics, in addition to his regular assignments.

SportsVision, the Chicago-based regional cable sports network, will cover 78 Chicago White Sox regular-season games this year. CBS Radio announcer John Rooney will handle play-by-play on the games, with former White Sox outfielder Tom Paciorek contributing with color analysis.

Shipboard Satellite Network was set to carry the Super Bowl live to cruise ship passengers on Sunday. SSN carried the Rose Bowl to its worldwide maritime network earlier this year.

PRISM, the Philadelphia-based regional cable sports and pay-movie service, finished 1987 just past the 400,000-subscriber mark. PRISM added nearly 40,000 subscribers in the last year.

Other

The Hollywood Reporter, a 58-year-old daily trade magazine covering the entertainment industries, has merged with Affiliated/Billboard Publications, the Boston-based publisher of The Boston Globe newspaper and Billboard magazine, among other publications. Terms of the agreement, which analysts valued at about \$40 million, call for Tichi Wilkerson Kassel to continue as publisher and editor-in-chief. Ms. Kassel, whose late husband, William Wilkerson, founded the magazine in 1930, had been majority owner of Hollywood Reporter Industries, which includes the 20,000-circulation daily, an annual industry directory, a printing plant, a cable news program and an electronic publishing service. Affiliated is a publicly traded company that publishes 11 specialized magazines and 16 annual directories.

Los Angeles-based **Fries Entertainment** reported it had a net loss of \$305,000, or 6 cents per share, for the quarter ended Nov. 30, 1987, compared to a net loss of \$1.3 million, or 24 cents per share, for the same period a year earlier. The multimedia firm attributed the loss to uncertainties in the broadcast syndication market, noting a one-time \$3 million provision during the second quarter "for doubtful accounts." Revenues for the quarter totaled \$7.7 million, down from \$10.1 million for the same quarter in 1986.

Ithaca, N.Y.-based **Park Communications**, owner of seven television stations, 19 radio stations and 107 newspapers, says net income in fiscal 1987 grew 14 percent to \$17.1 million, or \$1.24 per share, compared to \$14.9 million, or \$1.08 per share in fiscal 1986.

The Satellite Broadcasting and Communications Association has established two national, toll-free telephone hotlines to encourage retailers and consumers to report on satellite TV piracy. The hotlines, which become operational today, will operate from 9 a.m. to 9 p.m. (ET) Monday through Friday. The dealer number is 800-356-3160; the consumer number is 800-533-4584.#

NATIONAL SYNDICATION STANDINGS

For the week ended Jan. 17

	Rating	Stations	Coverage
1. Wheel of Fortune	18.9	217	98%
2. Jeopardy!	15.6	211	99%
3. WWF Wrestling Federation	10.6*	217	96%
4. Oprah Winfrey Show	9.7	201	98%
5. People's Court	9.1*	200	96%
6. Star Trek: Next Generation	9.0*	225	96%
7. Univ. Pictures Debut Net	8.9*	124	92%
8. Donahue	7.6	209	99%
Entertainment Tonight	7.6*	164	92%
10. Win, Lose or Draw	6.9	153	82%
11. Mama's Family	6.6*	147	89%
12. Wrestling Network	6.5*	186	92%
13. Hollywood Squares	6.3	138	91%
14. New Newlywed Game	5.7	149	89%
15. Ducktales	5.6	156	94%

*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.

We've got
the ones
to keep you
on top.

Wheel of Fortune No. 1 in 188 ma

No. 1 again this season.

No. 1 an unprecedented five consecutive seasons.

The Big Wheel keeps on rolling over the competition, gaining momentum as it dominates market after market, season after season.

“Wheel of Fortune” is good news for the future...unless you try to program against it.

WHEEL OF FORTUNE

A firm go for the
1990-1991 and 1991-1992 seasons.

Produced by
 **MERV GRIFFIN**
ENTERPRISES
A unit of  TELEVISION

Distributed by
KINGWORLD

Source: Nov. '87 Nielsen

TM

ame. rkets.



World Radio History

Jeopardy! No. 1 in 139 ma

How do you follow the highest-rated show in the history of syndication? With "Jeopardy!," the second highest-rated show ever.

The latest Cassandras show "Jeopardy!" is still a dominant No. 2. So if you're planning a winning schedule in the 90's, you can lock "Jeopardy!" up now. Or you can be locked out in your market.

JEOPARDY!

A firm go for the
1990-1991 and 1991-1992 seasons.

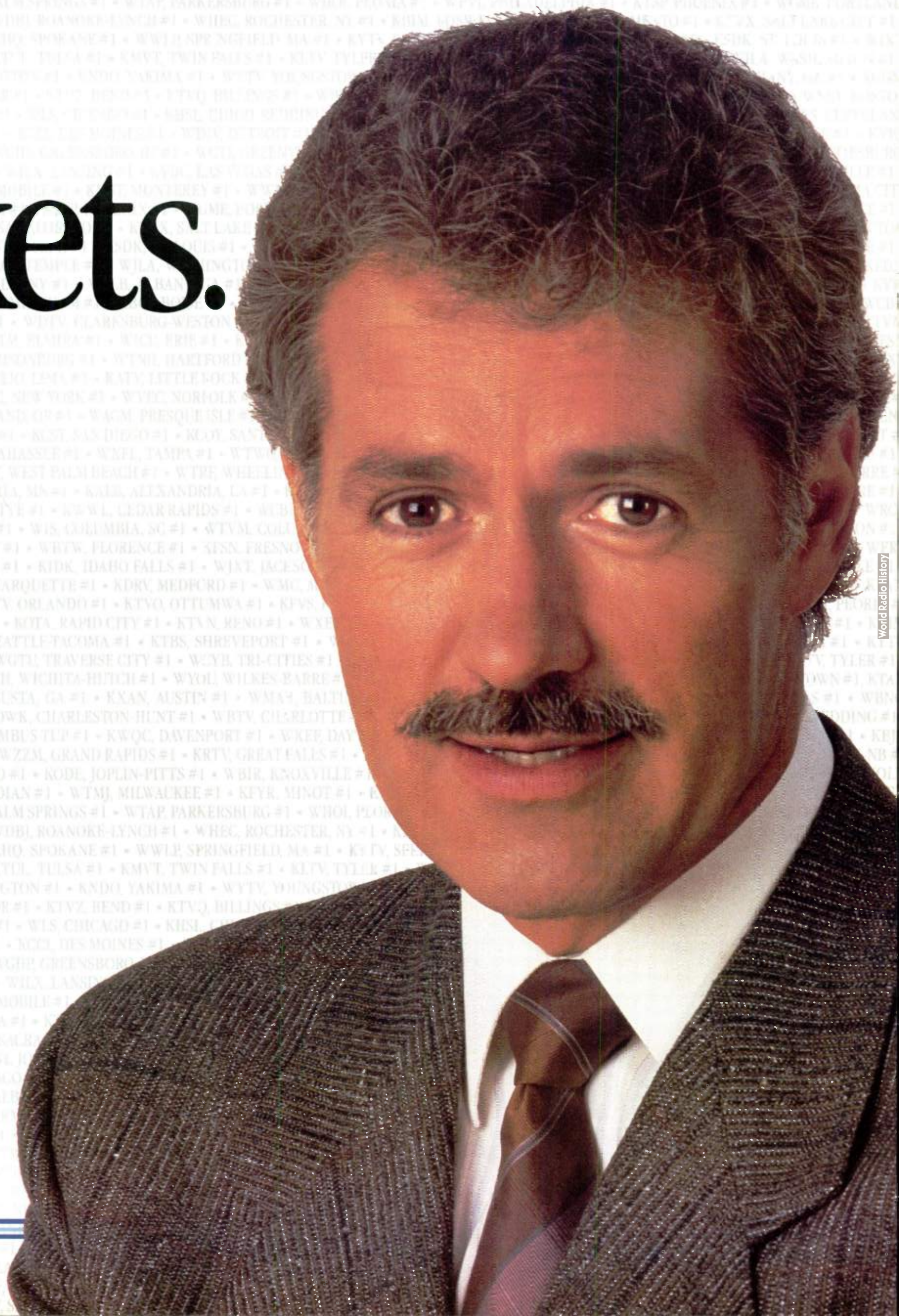
Produced by
 **MERV GRIFFIN**
ENTERPRISES
A unit of  TELEVISION

Distributed by
KINGWORLD

Source: Nov '87 Nielsen

TM

arkets.



The Oprah Winfrey No. 1 in 162 ma

No. 1 talk show in syndication.

No. 3 show in syndication overall.

It took less than one season for "The Oprah Winfrey" show to become the most talked about talk show on TV. And the most watched talk show in syndication.

When Oprah talks, it's straight from the heart. And people everywhere are listening. That's why there's never been another show quite like Oprah's.



THE
Oprah
WINFREY SHOW

Produced by
WLS-TV CHICAGO

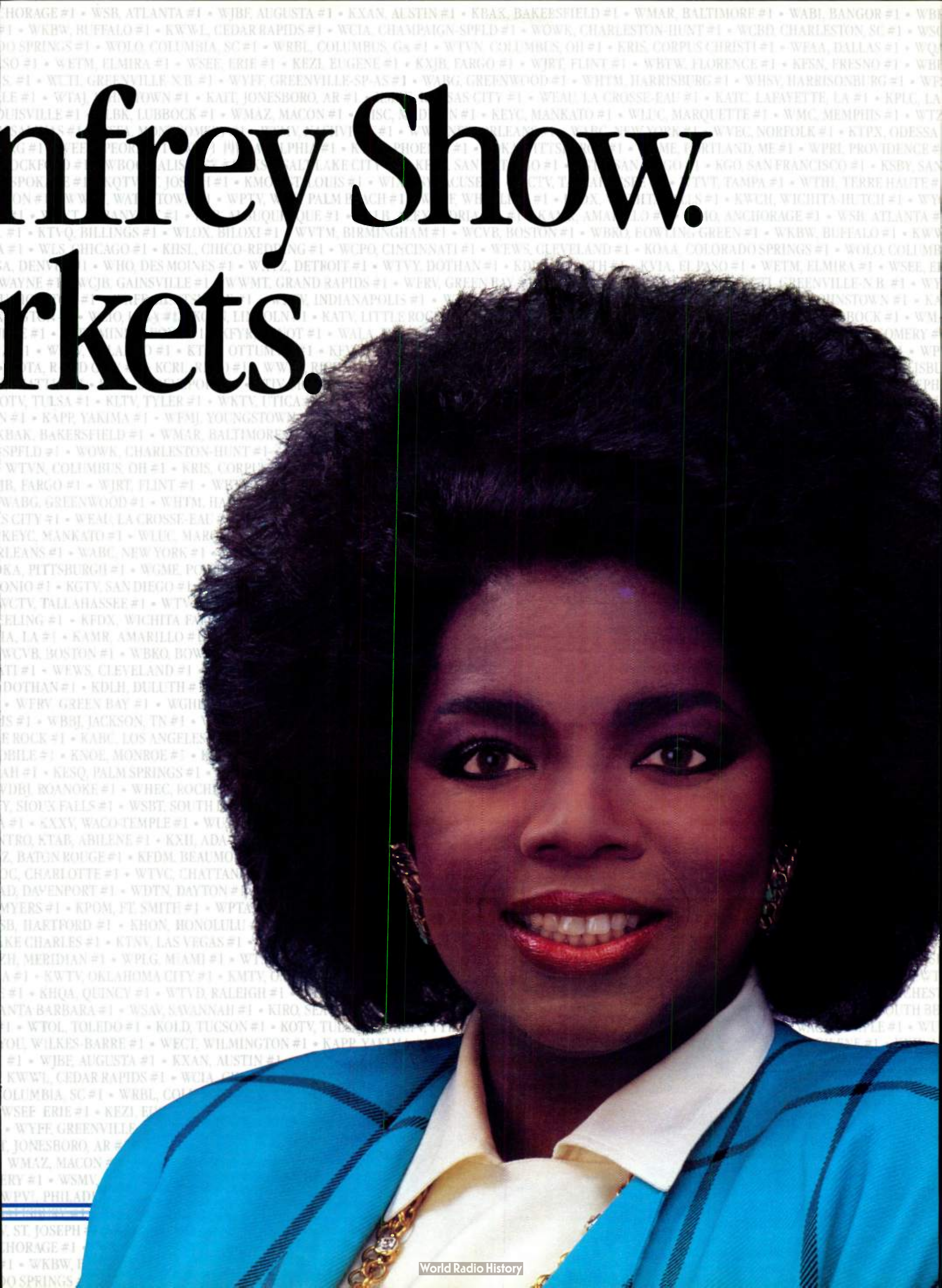
Distributed by

KINGWORLD

Source: Nov. '87 Nielsen

World Radio History

Infrey Show. Markets.



The numbers
speak for themselves.

WHEEL OF FORTUNE

JEOPARDY!

**THE OPRAH
WINFREY SHOW**

Still going strong,
still dominating first-run
syndication, year after year.

KINGWORLD™

New York • Los Angeles • Chicago • Dallas • Atlanta • New Jersey

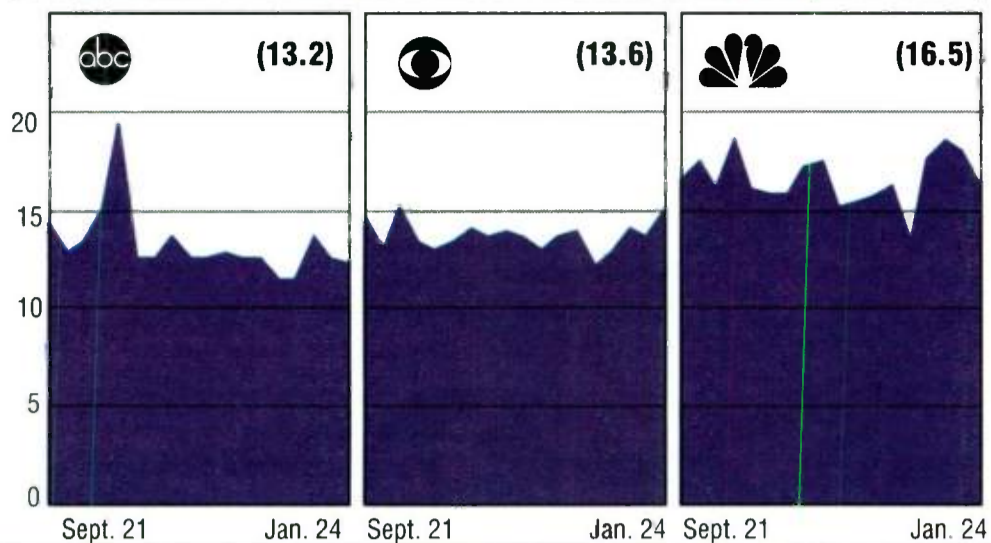
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World Radio History

SEASON-TO-DATE RATINGS (AVERAGES)

WEEKS 1-18: SEPT. 21 THROUGH JAN. 22

NETWORK PRIME TIME



IN THE SPOTLIGHT

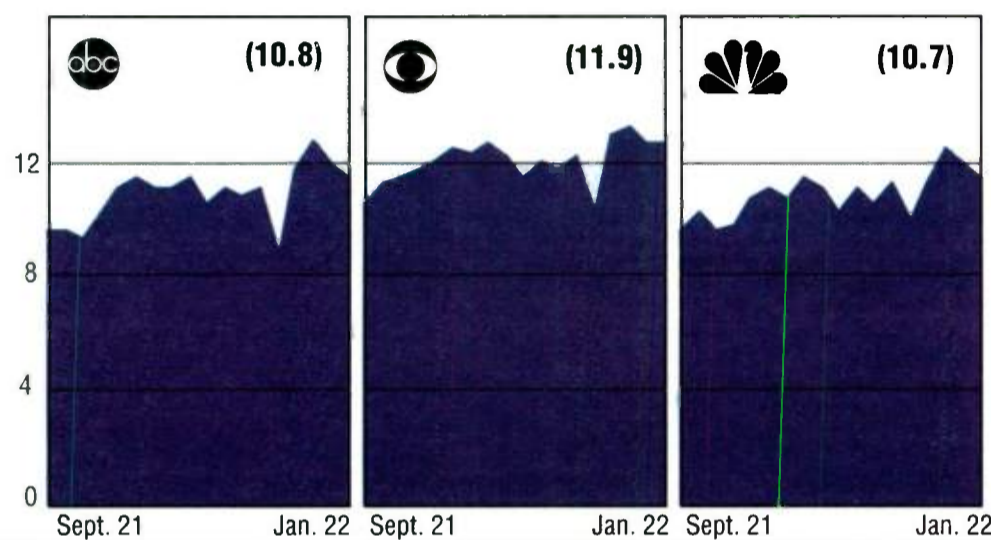
"20/20" ratings/shares

1979/80	18.2/31
1980/81	18.0/30
1981/82	15.4/26
1982/83	15.3/23
1983/84	14.2/23
1984/85	14.1/23
1985/86	15.6/26
1986/87	14.2/24
1987/88	12.8/23 (to date)

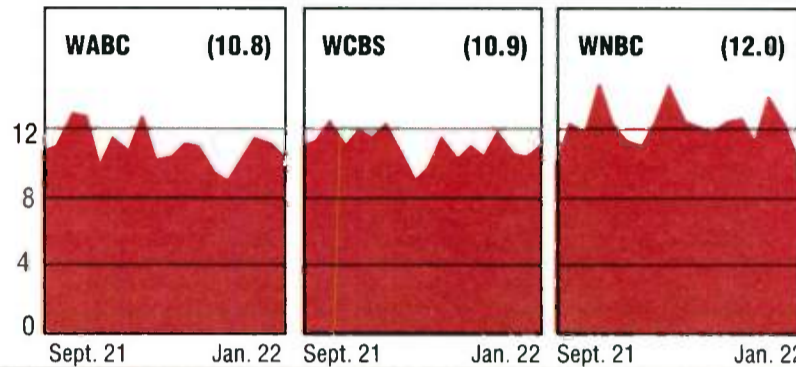


Hugh Downs

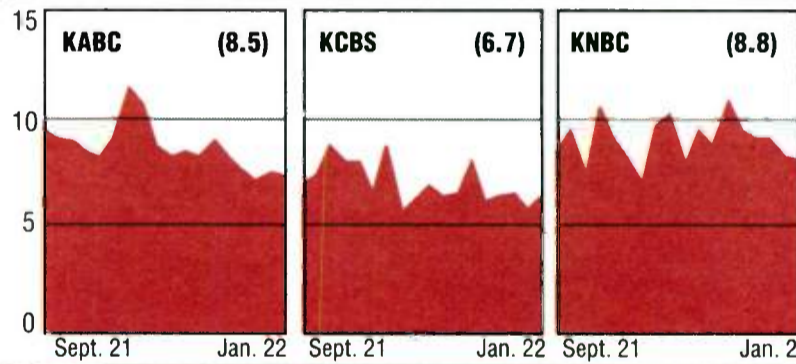
NETWORK EVENING NEWS



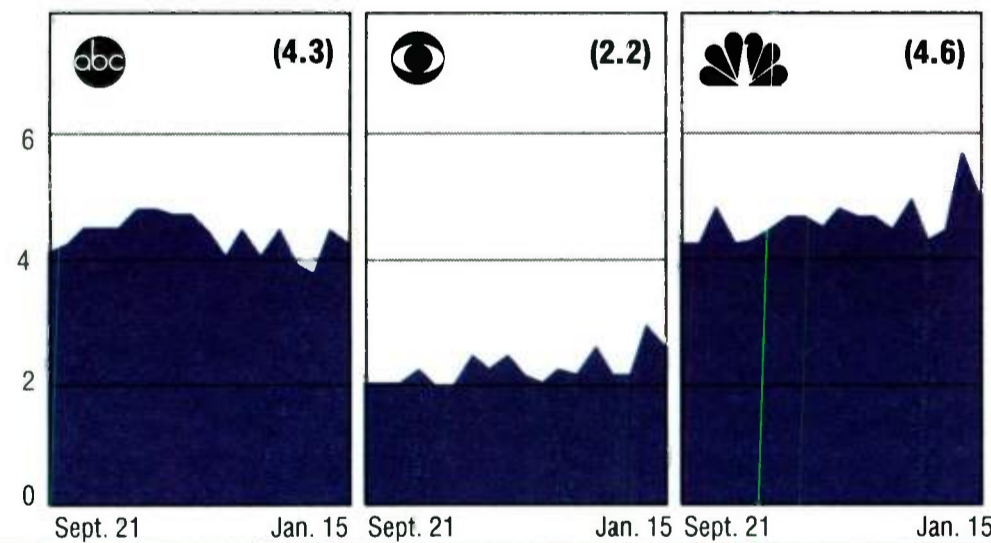
NEW YORK 11 P.M. LOCAL NEWS



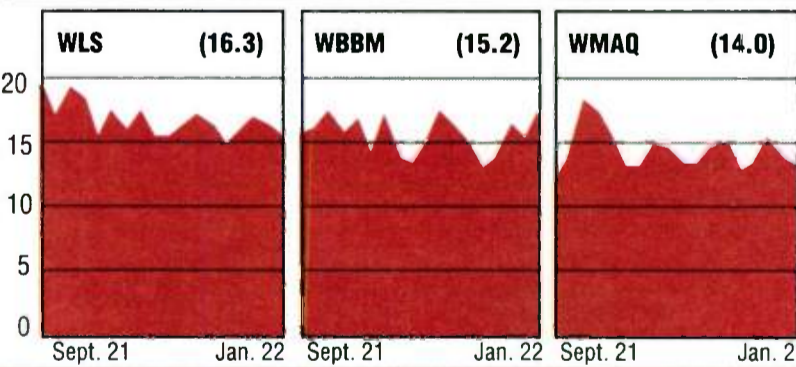
LOS ANGELES 11 P.M. LOCAL NEWS



NETWORK MORNING NEWS—SEPT. 21 TO JAN. 15



CHICAGO 10 P.M. LOCAL NEWS



SEASON-TO-DATE RATINGS/SHARES OF REGULAR PRIME-TIME NETWORK PROGRAMS

1. The Cosby Show	NBC 28.3/45	(f) Hawaii	NBC 17.1/31	(f) High Mountain Rangers	CBS 13.2/22	67. I Married Dora	ABC 10.3/18
2. A Different World	NBC 25.4/41	24. Dallas	CBS 17.9/29	(f) Simon & Simon	CBS 12.9/20	(f) Oldest Rookie	CBS 10.3/17
3. Cheers	NBC 24.2/39	(f) 227	NBC 17.0/30	47. MacGyver	ABC 12.8/20	69. Full House	ABC 10.2/18
4. Night Court	NBC 23.5/37	26. Head of the Class	ABC 16.5/26	(f) 20/20	ABC 12.8/23	70. Houston Knights	CBS 9.8/16
5. Growing Pains	ABC 22.6/34	27. Designing Women	CBS 16.1/24	(f) Equalizer	CBS 12.8/22	71. Rags to Riches	NBC 9.6/17
6. Golden Girls	NBC 22.3/38	28. Hoopernan	ABC 16.0/25	50. Frank's Place	CBS 12.7/19	72. Hotel	ABC 9.4/18
7. 60 Minutes	CBS 21.7/35	(f) Perfect Strangers	ABC 16.0/26	51. ABC Monday Night Movie	ABC 12.5/19	73. Pursuit of Happiness	ABC 9.1/16
8. Who's the Boss?	ABC 21.5/33	30. Knots Landing	CBS 15.4/26	52. Jake & the Fatman	CBS 12.3/19	74. ABC Thursday Night Movie	ABC 8.9/15
9. Murder, She Wrote	CBS 20.9/31	31. Kate & Allie	CBS 15.3/23	53. A Year in the Life	NBC 12.2/19	75. Ohara	ABC 8.6/15
10. Moonlighting	ABC 19.2/30	32. Facts of Life	NBC 15.0/27	(f) Our House	NBC 12.2/19	76. CBS Saturday Movie	CBS 8.3/15
(f) L.A. Law	NBC 19.2/34	33. Magnum, P.I.	CBS 14.6/23	55. 48 Hours	CBS 12.1/18	77. Sledge Hammer!	ABC 7.7/12
12. ALF	NBC 19.0/29	(f) Falcon Crest	ABC 14.6/26	56. Crime Story	NBC 12.0/21	78. Charming	ABC 7.6/12
13. Family Ties	NBC 18.9/28	35. Dynasty	ABC 14.5/25	57. Wiseguy	CBS 11.8/19	(f) West 57th	CBS 7.6/14
14. CBS Sunday Movie	CBS 17.9/28	(f) Highway to Heaven	NBC 14.5/23	58. Mr. Belvedere	ABC 11.5/19	80. Sable	ABC 7.4/13
(f) Aeon	NBC 17.9/32	37. Daily	ABC 13.9/21	59. Disney Sunday Movie	ABC 11.1/18	81. My Sister Sam	CBS 7.3/14
16. My Two Dads	NBC 17.8/26	(f) Miami Vice	NBC 13.9/24	60. ABC Sunday Night Movie	ABC 11.0/17	82. Max Headroom	ABC 6.6/12
17. Valerie's Family	NBC 17.6/26	39. Cagney & Lacey	CBS 13.6/23	61. Buck James	ABC 10.9/18	83. Everything's Relative	CBS 6.5/11
18. Matlock	NBC 17.5/27	(f) St. Elsewhere	NBC 13.6/23	(f) Sponsor: For Hire	ABC 10.9/17	84. Leg Work	CBS 6.2/11
19. NFL Monday Night Football	ABC 17.4/31	41. Thirty-something	ABC 13.5/24	(f) Tear of Duty	CBS 10.9/17	85. Once a Hero	ABC 4.1/8
20. NBC Sunday Night Movie	NBC 17.3/28	42. Beauty & the Beast	CBS 13.4/23	64. Law & Harry McGraw	CBS 10.6/18		
(f) NBC Monday Night Movie	NBC 17.3/27	(f) J.J. Starbuck	NBC 13.4/22	65. Thorns	ABC 10.4/17		
22. Newhart	CBS 17.1/26	44. 'Slap' Maxwell	ABC 13.2/21	(f) Private Eye	NBC 10.4/19		

$E=mc^2$



The Gaylord Broadcasting stations

KTVT
Dallas/Ft. Worth

KHTV
Houston

KSTW
Seattle

WUAB
Cleveland

WVTV
Milwaukee

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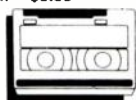
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Buena Vista plans expansion despite uncertain marketplace

(Continued from Page 6)

Girls" might ultimately be marketed in off-network syndication, Mr. Jacquemin discounts speculation that the delay is a function of any presumed financial drain caused by the 1986-87 sale of "The Cosby Show" by Viacom and last year's release of "Who's the Boss?" by Columbia/Embassy.

Some analysts believe that the auctioning of those popular sitcoms to the highest bidder in major markets has siphoned much of the available cash from program budgets.

"There's been a major change in who buys off-network situation comedies," observes Mr. Jacquemin. "With 'Cosby,' you've seen roughly 95 percent of buyers become network-affiliated TV stations, as well as 65 percent to 70 percent of 'Who's the Boss?' buyers.

"The primary motivation of those purchases was as a news lead-in and secondarily (in the case of 'Cosby') as a late-night vehicle. It's a whole new dynamic as far as who the customers are for sitcoms."

With the number of potential "Golden Girls" customers "going up geometrically," the Buena Vista official says there's a critical need to carefully evaluate just how and when the show should be made available.

Researchers at the studio are currently studying various options, based on the composition and viewing patterns of the "Golden Girls" audience.

While Buena Vista mulls the future of its first off-network series, it's busy trying to make a "go" of its first daytime talk strip, "Regis & Kathie Lee."

"We have not yet announced a firm go," concedes Jamie Bennett, Buena Vista's vice president of programming, "but we're very optimistic."

The daily series, co-hosted by Regis Philbin and Kathie Lee Gifford, has been sold to 55 stations reaching 45 percent of TV households, including KHJ-TV in Los Angeles; WCAU-TV in Philadelphia; KOVR-TV in Sacramento, Calif.; WWL-TV in New Orleans; KGTW-TV in San Diego, and WTNH-TV in Hartford, Conn. It will continue to air on and be produced by WABC, from which Buena Vista proposes to emanate a live 9 a.m. (ET) satellite feed starting in September.

"We would have preferred to bring it out last year," says Mr. Bennett of the series. "We've been talking about picking it up since 1986."

The executive sees the apparent failure of Group W's "Wil Shriner Show"

'The syndication marketplace is very, very crowded, but the problem is really finding unique aspects about a project.'

—Bob Jacquemin
senior vice president, Buena Vista

as an opportunity for the program next fall, along with holes opened up by station shifts involving "Geraldo!," "Donahue" and other talk strips.

"We're looking for a daypart on stations where we can become a franchise for the stations well into the future," says Mr. Bennett, who sees competitors as early-fringe court programs, morning game shows and talk shows.

In terms of content, "Regis & Kathie Lee" will shift to national topics, much as did "The Oprah Winfrey Show" when King World picked it up two years ago from WLS-TV in Chicago.

"Wil Shriner," for all intents and purposes, is history," contends Rich Goldman, vice president of marketing for Buena Vista. "And we've also gotten a number of time periods from 'Hour Magazine,' which seems to be weakening considerably."

But Mr. Goldman concedes that the industry watchword is "prudence," meaning that many stations are burning off existing (and expensive) off-network inventory in daytime rather than taking chances on unproven new product.

"Networks are much more in competition with syndicated shows in daytime," Mr. Bennett stresses.

Buena Vista has renewed three other first-run shows for the 1988-89 season: the game strip "Win, Lose or Draw" (also renewed in its NBC daytime version), the animated strip "Duck Tales" and the weekly movie review program "Siskel & Ebert & the Movies."

Two new Disney and Touchstone movie packages, "Magic II" and "Treasure I," have cleared more than 90 markets each, generating revenue that the company says exceeds the amount generated by the previous sale of "Magic I" in 160 markets during 1986-87.

For fall 1989, the syndicator has already announced a "firm go" for the

new "Chip and Dale Rescue Rangers" animated strip, to serve as a half-hour companion to "Duck Tales."

All Tribune-owned stations except for KTLA-TV in Los Angeles have bought "Chip and Dale," while "Duck Tales" has been renewed by Tribune outlets in New York and Chicago, along with about 48 other stations.

Buena Vista is apparently keeping the Los Angeles market open pending the FCC's approval of Disney's purchase of KHJ-TV there from RKO.

The new action-adventure series stars the Disney chipmunk characters Chip and Dale and will be available in a 65-episode package for a September 1989 premiere, starting with a two-hour special.

Because of the rising value of the yen, Buena Vista is adding a 30-second spot to "Chip and Dale" during the first through third quarters of its initial year of animation.

The company has been adversely affected by the falling dollar, because virtually all of its animation work is carried out in Japan. Theatrical releases from the unit's parent Walt Disney Co. are not affected, since their animation work is carried out in the United States.

Because the bulk of advertiser demand is in the fourth quarter, the barter split for "Chip and Dale" will fall to two minutes national, four minutes local, during that period. The arrangement for "Duck Tales" remains unchanged in its second cycle.

Currently, "Duck Tales" is cleared on 153 stations serving 93 percent of U.S. TV homes. Those stations will have first crack at "Chip and Dale," preferably for a back-to-back hour of Buena Vista animation.

One time period Buena Vista has avoided is late night, primarily because of stiff network competition and the relatively small pool of interested viewers and advertisers.

"We're interested," says Mr. Bennett, "if the right program comes along."

Still in "active development" is "Today's People," a proposed first-run strip originally based on Time Inc.'s "People" magazine. The celebrity-oriented show will not be offered for fall of 1988, however.

"The syndication marketplace is very, very crowded," Mr. Jacquemin concedes, "but the problem is really finding unique aspects about a project. That differentiation is what I think sets (Buena Vista) apart." #

Disney show shifting to NBC in fall

By RICHARD MAHLER
Los Angeles bureau chief

BURBANK, CALIF.—"The Disney Sunday Movie" will jump from ABC to NBC this fall and be transformed into an unusual anthology program, the core of which will be four recurring short-order series.

An all-new version of "Davy Crockett," the live-action children's show produced by Walt Disney Studios in the 1950s, is included in the package of original product to premiere in the revamped "Disney Hour."

If "Davy Crockett" or any of the other limited series is deemed worthy by NBC, they could be spun off as regular weekly shows.

The approach is similar to NBC's "Mystery Movie" anthology of the mid-1970s, which rotated "McMillan and Wife," "Columbo," "McCloud" and "Quincy." The latter program eventually landed a regular time slot.

In announcing the network switch, Walt Disney Co. Chairman Michael Eisner said: "We are delighted to return to NBC, not only because of our historic relationship with the network but because of the added creative value the network now brings to its programming through (NBC Entertainment President) Brandon Tartikoff and his associates."

The studio's hour-long weekly anthology ran on NBC from 1961 to 1980, after running on ABC from 1954 to 1961. The show also ran on CBS from 1980 to 1982.

Under terms of the new agreement, a minimum of six one-hour episodes of each of the four separate Disney-produced series with continuing characters will appear on NBC during "The Disney Hour" at regular intervals. The series will also include specials, theatrical films and made-for-TV movies.

"We haven't been given a definite time period by the network," said Randy Reiss, executive vice president of Walt Disney Network Television. But, he said, NBC has assured the studio of an "appropriate" time slot.

Other sources predict the program would move away from Sunday night but start at 8 p.m. (ET).

Mr. Reiss said Disney approached NBC after deciding that its interests were more aligned with NBC than ABC, which he said neglected to take an option on "The Disney Sunday Movie" when it was renewed last year.

"It's an important association," Mr. Tartikoff said in a statement. "The No. 1 network is now associated with the No. 1 movie studio." ABC Entertainment President Brandon Stoddard cut the series from two hours to one hour this year, explaining that the network's sales unit had difficulty selling advertising on the program because of restrictions associated with the 7 p.m. hour, which falls under federal guidelines mandating children's or public affairs programming on Sunday evenings.

The show currently ranks 58th in the A.C. Nielsen Co. ratings after finishing last season in 74th place. #

Olympics a TV risk

(Continued from Page 36)

production costs and another \$50 million in equipment costs.

Industry analysts estimate NBC will make between \$70 million and \$100 million in profits on the Summer Games if it sells all the available ad time.

ABC's and NBC's new owners have given unqualified support to their networks' ambitious plans for televising the events, but it's clear from executives at both companies that the interest in bidding for exclusive rights to future games will be mixed at best.

"We will not go after the Olympics with a loss-leader mentality in the future," said one Cap Cities/ABC executive.

One NBC executive said financial changes in the 1992 Olympic broadcast rights are certain because the Olympics will be held in Europe (the Summer Games in Barcelona, Spain and the Winter Games in Albertville, France), meaning many of the events will be viewed in the United States in prime time on a delayed basis.

"No network will want to pay a high price for the Games, and (they) may actually be willing to share the rights with a cable network. But that type of non-exclusive arrangement would stand to drive down the broadcast rights prices even more," said the NBC executive.

"We're all trying to find feasible ways to offset the growing financial risk involved in doing these Games. But, in the future, there will be no substitute for much lower rights fees," said Michael Eskridge, NBC executive vice president in charge of the Olympics.

"I don't think anyone can afford to televise these games simply for prestige anymore," Mr. Eskridge said. "The consequences of failure and the financial risks are just too great." #

LPTV pioneer sees potential

(Continued from Page 44)

"Your low-power stations will be extremely valuable and do very well if they get on cable," says Mr. Woods, who spends three weeks a month visiting his various media properties.

"If you get on cable, then signal-wise you are on parity with the biggest stations."

He admits, however, that is easier said than done.

"The first thing we do is go into a market, put a station on and automate it," says Mr. Woods. "That keeps our license alive. Then, if off-the-air viewers are used to our channel being there, that will help establish credibility with cable people."

"Also, if the readers call the local paper and ask them to include us in their TV listings, that will help. We have to have that credibility . . ."

Despite Mr. Woods' professed wish to make his stations responsive to neighborhood needs, he confesses to a problem. Several of his outlets are based downtown, and without the cable connection, they aren't visible in many urban neighborhoods.

"To start with," he says, "we had to have a location for an antenna. Most of the big, tall buildings in different cities are downtown."

"But in retrospect we realize we made a mistake. In order to get more of the small businesses, we'll have to move out closer to the suburbs."

The location of Mr. Woods' Chicago facility on top of

the 56-story Huron Plaza Building, a few blocks from Lake Michigan, is a case in point.

"Our antenna feeds a certain amount of its signal to the fishes in the lake," he says.

Next on the agenda will be the staffing this year of the Georgia and Florida stations. Once staffed, those stations will offer all the programming options currently provided in Chicago and Milwaukee.

To conserve expenses, Mr. Woods hopes to enlist broadcasting and business majors at area colleges to help with the staffing tasks—"they will get real-world experience," he says.

Besides its six operating low-power TV stations, Woods Communications Group has similar franchises in Evansville, Ind., and Naples and Newberry, Fla., just outside Gainesville.

There are, however, no immediate plans for start-ups in these cities.

At the same time, the company isn't closing its eyes to future opportunities.

"There are going to be a lot of permits that were won by lottery that will turn out to be managed by people who won't know what to do with them," Mr. Woods predicts.

"They will need to change management to survive. A lot of them will go black."

Mr. Woods expects both the Chicago and Milwaukee stations to turn profitable later this year. #

Questions linger in aftermath of Rather ruckus

(Continued from Page 1)

• Are there boundaries of journalistic propriety that should apply, even during the most heated and difficult of interviews? What are the consequences for a network news organization whose correspondents and anchors overstep those bounds too often?

• Will the substantive election-year issue of Mr. Bush's role in the Iran-Contra affair be obscured by clashing personalities? The response to some of these questions from CBS executives, news personnel, affiliates and viewers was mixed.

"There always will be differences of opinion in analyzing style. But I think we're all in agreement on content," said CBS/Broadcast Group President Gene Jankowski.

"It was a good, hard journalistic piece. Dan is not a newsreader. He is a reporter who was on to a story, and he wasn't going to let go."

Another CBS News colleague, who characterized Mr. Rather as "a sincere, but volatile, newsman," said Mr. Rather's problem is "when he gets miffed, he blows. But all he was doing was responding to circumstances. You can hardly blame him for that."

CBS News sources say Mr. Rather was caught off guard by Mr. Bush's opening remarks, accusing CBS of being "misleading" in its intentions about the interview.

Mr. Rather also was obviously surprised by Mr. Bush's reference to his walkout last September that caused a six-minute blackout on "The CBS Evening News."

"I thought and certainly hoped that the vice president would answer some of the questions directly and frankly," Mr. Rather told the press last week. "I was surprised he didn't take the opportunity to clear up some of the inconsistencies between what he says happened and what the record shows."

Mr. Jankowski told ELECTRONIC MEDIA that CBS management was behind the anchorman and that Laurence Tisch, CBS's president and chief executive officer who was visiting Asia last week, expressed his "support" in a telephone call.

Ben Tucker, CBS affiliate chairman, said that while many CBS affiliates are concerned about Mr. Rather's "lack of objectivity" and journalistic finesse, the board decided it was "inappropriate" to take an official stand about "a content issue."

Instead, affiliates are individually expressing their reservations about Mr. Rather's handling of the interview with Vice President Bush. "What concerns some of us is that we have an anchorman who makes news almost as much as he covers it," said Paul Raymon, vice president and general manager of WAGA-TV, the CBS affiliate in Atlanta.

"This time, things seem to have worked out in Mr. Rather's favor because of the way he handled it. But what about next time?" Mr. Raymon asked.

Another major-market affiliate executive, who asked not to be identified, was more harsh in his assessment.

"I don't see any upside to this at all," he said. "I think the negative impact and image have been made, and people aren't going to forget it."

"I think there should be more involvement by CBS management in these kinds of things. And I think that someone should exercise more control over Mr. Rather."

The live 9½-minute exchange on Jan. 25 between Mr. Rather and Mr. Bush on "The CBS Evening News" prompted the largest flood of viewer phone calls ever made to CBS's more than 200 station affiliates. CBS itself received more than 6,000 telephone calls the evening of the interview and the following day.

Many viewers disapproved of the aggressive way in which Mr. Rather quizzed Mr. Bush on his involvement in the Iran-Contra scandal and for the abrupt way Mr. Rather terminated the interview.

Even some of his own peers were critical of Mr. Rather's performance. ABC White House correspondent Sam Donaldson called it "arrogant," while "60 Minutes" correspondent Mike

Monte Carlo meeting draws greater interest

(Continued from Page 2)

verbach-Lazarus Group, Weintraub Screen Entertainment and Harmony Gold.

Given the number of screening rooms and the buyer turnout, Ms. Castel calculates that, in theory, about four buyers can be in each screening room at one time, and "if a company doesn't do any work, that's because the programing has got to be awful."

David La Follette, president of international at Harmony Gold, Los Angeles, explains that while his company has had a screening room for years, it's adding a cabin for home video screenings.

The market is very valuable, he says, but "it's frustrating because we're so limited in space. If we could have more space, we'd have three or four rooms instead of one."

He anticipates a modest 5 percent

to 20 percent increase in prices, a range also expected by other distributors contacted by ELECTRONIC MEDIA.

Gary Worth, president of WesternWorld Television, Los Angeles, says that given the U.S. dollar's current weakness, there's likely to be "even more (buyer) interest because our prices are so reasonable."

However, "irrespective of the value of the dollar, the seller should get substantial increases because the cost of production has skyrocketed," says Bert Cohen, executive vice president and chief operating officer of Worldvision Enterprises, New York.

Running next door to the Loew's at the Monte Carlo Convention Center is the Feb. 6-13 International Television Festival of Monte Carlo. Winners of the film and TV competition will be announced Feb. 13. #



GEORGE BUSH



DAN RATHER

Highlights of the exchange

A selected portion of the heated exchange went like this:

Dan Rather: I don't want to be argumentative, Mr. Vice President.

Vice President George Bush: You do, Dan.

Mr. Rather: No-no, sir, I don't.

Mr. Bush: This is not a great night, 'cause I want to talk about why I want to be president, why those 41 percent of the people are supporting me. And I don't think it's fair

Mr. Rather: And Mr. Vice President, these questions are designed

Mr. Bush: to judge a whole career. It's not fair to judge my whole career by a rehash on Iran. How would you like it if I judged your career by those seven minutes you walked off the set in New York?

Mr. Rather: Well, Mr.

Mr. Bush: Would you like that?

Mr. Rather: Mr. Vice President

Mr. Bush: I have respect for you, but I don't have respect for what you're doing here tonight.

The day after the Jan. 25 live interview, here is how the two participants saw their exchange:

Mr. Bush: It's kind of like combat. He got to do his thing; he's got to do it his way. And I've got to defend my record and get my case to the people.

Mr. Rather: CBS News did not mislead the vice president about the subject of the interview. We dealt extensively with his staff about our intentions. We dealt truthfully with him I, of course, respect the office of the vice presidency—the institution and the vice president. Trying to ask honest questions and trying to be persistent about answers is part of a reporter's job. And however it may seem at any given time, the intentions of even persistent questioning in a spirited interview is to do an honest, honorable job.

The fact that more attention is sometimes given to the heat than to the light is regrettable, but it goes with the territory. Ending live television interviews under time pressures sometimes isn't done as gracefully as we hope or intend Interviews such as the one done last evening are sometimes uncomfortable—for the questioner, for the subject and for some viewers. We understand that and only hope for mutual understanding that it is an essential part of our democratic process for choosing our presidents. #

Wallace was quoted saying that Mr. Rather "lost his cool."

Mr. Rather did much to reverse the tide of negative sentiment during a report on "The CBS Evening News" the following night, when he offered his explanation of the incident and apologized for cutting Mr. Bush off so abruptly.

CBS News executives said it was the decision of Mr. Rather

and CBS News President Howard Stringer for the anchorman to make the day-after statement.

The network and many of the affiliates contacted by ELECTRONIC MEDIA said viewer telephone calls turned in favor of Mr. Rather on Jan. 27 following his evening news comments.

But even late last week, some affiliates still disagreed with Mr. Rather's execution of the interview. Many said they were disappointed CBS News had allowed the situation to occur.

"CBS was so hungry for this interview, it was willing to do it on Bush's terms," according to one affiliate executive.

However, "CBS Evening News" Executive Producer Tom Bettag told ELECTRONIC MEDIA that Mr. Rather and a crew were prepared to tape an hour-long interview with Mr. Bush on Feb. 22 when the vice president asked instead for a shorter, live interview.

Generally, TV correspondents prefer taped interviews, which allow them to edit out extraneous remarks and air only the relevant portions. A live interview clearly gave Mr. Bush more control of the content.

In the aftermath of the interview, sources indicated that Mr. Bush had come prepared for Mr. Rather's questions and was primed to hit back hard in an effort to win over conservative voters.

Mr. Bettag said that CBS News will continue to feature live interviews on its evening news, but none with political candidates and none as long as the one with Mr. Bush.

Mr. Bettag said a nearly five-minute pre-taped background report questioning Mr. Bush's role in the Iran-Contra affair had already been completed, and CBS News executives were anxious to get the vice president's response to it.

The lead-in report, which implied the vice president has been lying about his role in the arms-for-hostages deal, prompted angry reaction from Mr. Bush during the interview.

"I find this to be a rehash and a little bit of a misrepresentation on the part of CBS, who said you're doing political profiles on all the candidates," he declared.

Afterward, Mr. Bush swore he wouldn't do another interview with CBS News. Mr. Bush failed to make a scheduled appearance on CBS's "This Morning" newscast the following day, Jan. 26.

Mr. Bush's strategists said his campaign was "galvanized" by the verbal tangle with Mr. Rather and predicted that it would translate into votes at the polls. Mr. Rather has long been a target for many conservatives.

"Anytime a Republican gets into a fight with Dan Rather and wins, he's going to come out very well with Republican primary voters," Lee Atwater, Mr. Bush's campaign manager, told the press.

The interview also had an immediate upside for CBS News. The 14-market overnight ratings for its "CBS Evening News" the night after the interview were up 2 ratings points and 3 share points from the program's usual 9 rating (percentage of TV homes) and 15 share (percentage of sets in use) in the country's top markets.

CBS executives said last week they believed they have the support of the affiliates, despite lingering concerns. Phil Jones, immediate past CBS affiliate chairman, said he and other affiliate executives he talked to considered the Bush-Rather exchange "good television."

"It was Dan Rather in his element, doing his job. You might have argued with his style, but there was no argument about the substance," Mr. Jones said.

"You can't fault someone for doing his job if you didn't reprimand him for walking off the set and leaving the screen black."

Mr. Jankowski chose to embrace a more philosophical approach.

"The history of CBS is filled with these kinds of events," he said. "Over the long run, because of the way we handle them, we always come out stronger because of it." #

AT PRESS TIME CONTINUED

and off-air channels. That requirement considered a costly burden the cable industry had been included in the FCC's must-carry rules, which the court threw out in December. Most observers assumed the A/B switch rule had been eliminated as well, but the court said it had not thrown it out.

• NEW YORK—Emmis Broadcasting, based in Indianapolis, confirmed last week it is interested in buying NBC's six remaining radio stations. Sources said other possible buyers include Westwood One and Quantum Media, neither of which would comment, and station owner George Kravis, who would only say he is interested in buying a station group. NBC's WKYS-FM in Washington is expected to be sold in a separate deal to minority investors. Also, NBC said the sale of WMAQ-AM in Chicago to Group W Radio is scheduled to close today.

• LOS ANGELES—Two daily first-run syndicated half-hour strips set for launch, Access Syndication's "Eavesdroppers" and Casablanca IV's "Fast Copy," have been pulled from the market because of low clearances, company officials confirmed last week. Also, Scott Towle, president of Orion Television, denied reports that Orion has pulled "Crimewatch

Tonight."

• NEW YORK—The Mike Tyson-Larry Holmes bout was the highest-rated fight ever produced by HBO, drawing a 34 rating and a 48 share in HBO households, according to overnight results from A.C. Nielsen Co. That translates to an audience of about 5 million households.

• CHARLOTTE, N.C.—WSOC-TV here has opted to renew a two-year affiliation agreement with ABC for what industry sources say was a major increase in compensation. WSOC had discussed a switch of affiliation to NBC.

• CULVER CITY, CALIF.—Lorimar Telepictures has renewed its first-run "She's the Sheriff" sitcom for a second season and announced 1988-89 clearances on 75 stations.

• LOS ANGELES—The National Hispanic Media Coalition has launched a letter-writing campaign against ABC protesting the network's shelving of "Juarez," an hour-long series about a Hispanic detective in El Paso, Texas. ABC cited "changes in scheduling needs" in pulling the show, which had been slated to premiere this month. #

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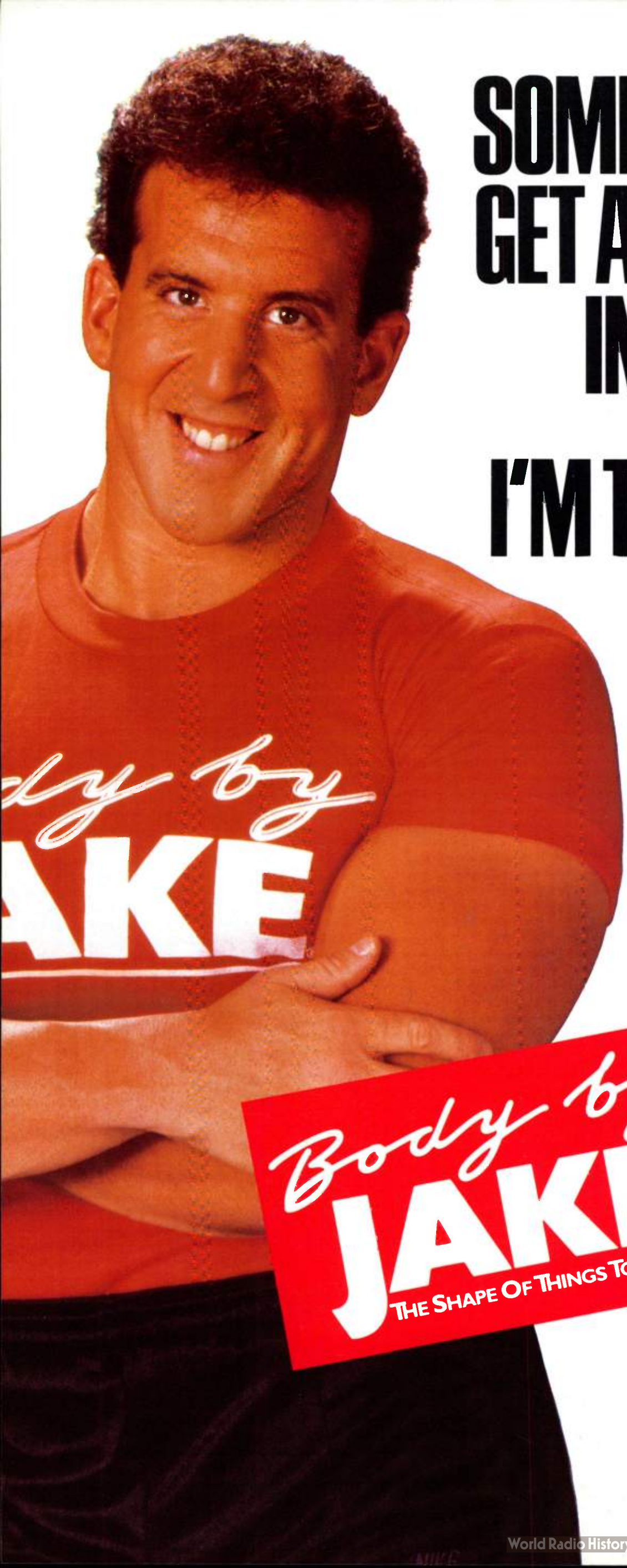
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