Inside Tribune Tower

Tribune Broadcasting President Jim Dowdle gives his views on rising costs, Geraldo Rivera, the program glut and the new TV marketplace.

Page 56
One full hour.

Introducing
CHIP 'N' DALE'S RESCUE RANGERS.
Teamed with DUCKTALES,
it's an hour of animated power.

Last year, we gave you DUCKTALES. Today, it's the No. 1 animated half hour on TV.
Now, we're introducing CHIP 'N' DALE'S RESCUE RANGERS, 30 more minutes of originality, fun, and top quality Disney animation. 65 half hours of high adventure with memorable, lovable Disney characters. And it's available now, for air in Fall, 1989.
There's nothing else like it on TV. And kids know it.
DUCKTALES brought kids back to afternoon TV. And they brought their parents. Adults are a generous 35% of our audience.*
Now you can keep them watching for a full hour with DUCKTALES and CHIP 'N' DALE'S RESCUE RANGERS.
The perfect way to rescue anyone's afternoon schedule. *Nyk. Season-to-date

THE MOST ANIMATED BUNCH OF CHARACTERS YOU'LL EVER MEET.
What's better than one half hour of unbeatable Disney animation?
Independent turnaround predicted

By DIANE MERMIGAS
Senior reporter

Amid station bankruptcies and tight times, there are signs of an economic recovery for independent television stations, according to industry representatives.

Preston Padden, president of the Association of Independent Television Stations, says recent increases in the size of the audience watching independents are helping to pull the industry out of what has proved to be a tough period.

That mixed status report comes as the industry gathers in Los Angeles Jan. 6-10 for the 15th annual INTV convention.

According to Mr. Padden, the audience growth offers both the promise of increased advertising revenues and the gradual moderation of programming prices.

"Both trends are hopeful for the future of independent broadcasting," Mr. Padden says.

"But that doesn't mean we are through seeing stations having a difficult time. We can expect to see more bankruptcies. There will still be more independent stations that stumble."

Many experts agree that the worst may be over, but that a continued shakeout of more independent stations that stumble. There will still be more independent stations that stumble.

Many experts agree that the worst may be over, but that a continued shakeout of more independent stations is inevitable.

On the down side of the business, the country remains saturated with VHF and UHF independents.

ABC is beginning the editing of its "War and Remembrance" miniseries, sequel to "Winds of War."

Returning to war

ABC readies 30-hour, $100 million epic

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—With principal photography completed, ABC is ready to tackle the longest and most expensive miniseries ever made.

Over the next six months or so, 2 million feet of film must be whittled down to create the 30-hour, $104 million "War and Remembrance" miniseries that ABC plans to air next season.

"War and Remembrance" is scheduled to air some time during the 1988-89 season, but ABC Entertainment President Brandon Stoddard told ELECTRONIC MEDIA that he doesn't know exactly when it will run or how it will be scheduled.

It's also unclear how many segments the final miniseries that ABC plans to air next season.

The average price of a 30-second prime-time network TV commercial was $120,630 last October, a 7 percent increase from year-ago figures, according to Advertising Age magazine.

Base prices up

NEW YORK—The average price of a 30-second prime-time network TV commercial was $120,630 last October, a 7 percent increase from year-ago figures, according to Advertising Age magazine.

Base prices up

The average household watched television 28 minutes less per week in the 1986-87 season than during the previous year, says the annual report, "Television Audience 1987."

Households in 1986-87 watched an average of 49 hours and 48 minutes per week, the report says.

Men watched TV 42 minutes less per week in 1986-87, and viewing by women declined by 24 minutes.

Viewing by teens and children declined two or three hours to its lowest level in six years, the report says.

NBC's Gerry Jaffe, vice president of research projects, was skeptical about the decline, largely because of the introduction of people meters.

"When I look at 88.5 million TV households, I'm not sure I see viewing decline," Mr. Jaffe said.

To him, people meters are at least partially to blame for the decline. The agency has been holding off on indecency enforcement pending its completion of a review of allegations that new indecency guidelines adopted last April were too tough. The final text of the FCC's decision rejecting most of those allegations was issued last week.

Indecency action seen

WASHINGTON—FCC sources say the agency is likely this month to take action against additional broadcasters who have allegedly aired material the commission thinks may be indecent.

Several agency sources said the FCC is considering action against a TV station, but declined to identify it. The agency had been holding off on indecency enforcement pending its completion of a review of allegations that new indecency guidelines adopted last April were too tough. The final text of the FCC's decision rejecting most of those allegations was issued last week.

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NEWS SUMMARY

Industry representatives say there are signs of an economic recovery for independent TV stations, despite station bankruptcies and tight times. DTVP President Preston Padden says increases in the size of the audience watching independents are helping to pull the industry out of what has been a tough period. (Page 1)

ABC has completed the photography for its 20-hour, $104 million "War and Remembrance" mini-series. The question for ABC Entertainment chief Brandon Stoddard is when the network will run the program and how it will be scheduled. (Page 1)

For the first time in 20 years, the amount of time Americans spend watching TV has declined, according to a year-end report from Nielsen Media Research. The average household watched TV 38 minutes less per week in the 1986-87 season than during the previous year, Nielsen says. (Page 1)

About 1,400 industry executives are expected at this week's meeting of Independent Television Stations convention in Los Angeles. (Page 3)

The $1.6 billion purchase of the Storer cable systems sparked favorable reaction—as well as some questions. The deal was announced by the seller, SCI Holdings, and the buyers, which include some of the country's largest MSOs. (Page 3)

There are signs that some of the Fox Broadcasting Co. affiliates no longer plan to carry the full slate of weekend prime-time programming, on the eve of the first fullledged Fox affiliates meeting. The gathering is taking place tomorrow in Los Angeles. (Page 3)

The FCC will be forced to tighten its belt because of cutbacks in the agency's funding. Some of the agency's 1,790 full-time workers could be laid off as a result of recent congressional action that cut the FCC's budget by $7.4 million. (Page 2)

Cable programming looked like the big winner in A.C. Nielsen Co.'s people-meter reports for October and November, according to an analysis by the Cabletelevision Advertising Bureau. (Page 4)

The 10 finalists for the Golden ACE Award have been announced. The Golden ACE is cable industry's highest honor for a network, company, project or program. (Page 9)

Talk show hostess Oprah Winfrey says listening to her heart and not her head kept her from doing an ABC sitcom. Instead, Ms. Winfrey has decided to develop movies through her independent production company. (Page 9)

Congress has told the FCC to drop any effort to allow common ownership of TV stations and newspapers within the same market. (Page 8)

The Lifetime cable network has bought another off-network hour, "MacGiruder and Loud," from Warner Bros. Television Distribution. The show ran for 13 episodes on ABC in 1985. (Page 8)

The year 1987 was anything but dull for executives at Fox Broadcasting Co., as Fox worked to find a niche as the so-called "fourth network." Fox has had a tough season. (Page 9)

NBC is about to become the first network to use robotic cameras on a regular basis. The three studio cameras on "The NBC Nightly News" will be fully automated, and the same sort of cameras are to be used on NBC News programs. (Page 138)

Chattanooga, Tenn.-based Media Central, an independent TV station group involved in bankruptcy proceedings, has been given until Jan. 11 to file additional details of its reorganization plan. (Page 152)

A basic cable service in Hollywood is making headway by relying on free movie clips. Movietime, launched in July as the "all-entertainment promotion network," is relying on theatrical film clips and cable previews for about half of its programming. (Page 152)

Cable TV grew more rapidly than any other segment of the communications industry over a five-year period, according to a new study. Cable revenues grew 20.6 percent annually during the period ended Dec. 31, 1986. (Page 154)

...
Some Fox outlets to drop weaker shows

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—On the eve of the first full-fledged Fox affiliates meeting, there are signs of some of the network's affiliates no longer plan to carry the full slate of weekend programming.

The closed-door gathering of representatives from 123 affiliated broadcasters takes place all day Tuesday at the Century Plaza hotel here.

A spot check last week revealed that at least seven of the Fox Broadcasting Co. affiliates are not airing all of the network's programs.

The affiliates include: KPTV-TV in Portland, Ore., as well as UHF station WDSI-TV in Chattanooga, Tenn. Fox President Jamie Kellner was unavailable for comment last week.

A network spokesman, however, speculated that the affiliates' planned changes on Saturday are "a negotiating ploy," noting that the affiliates' contracts are up for renewal.

"Nobody has made a final decision (on dropping the Saturday slate)," he said. "We understand they are waiting until after the meeting." Fox affiliates have grown impatient with the Saturday-night slate ever since the network recently revamped its its time-prime-time programming to stack its stronger shows on Sunday night.

The affiliates' dissatisfaction also involves Fox's late-night fare. At least five Fox affiliates have either never aired Fox's new "Win- ton North Report" or have dropped it since it premiered Dec. 11.

WDSI has also chosen not to run "Wilton North," as have affiliates KSIT-TV in Salt Lake City, KDNL-TV in St. Louis, KBBV-TV in Austin, Texas, and WCUG-TV in Honolulu. Officials at WXGZ-TV in Appleton, Wis., say they'll also pull "Wilton North" before the February ratings period because the show improves.

1987 was a bad year for hour-long shows in syndication, such as "Miami Vice" (above); Ted Turner (top r.) lost some control of TBS; and Dan Rather (bottom) caused the "CBS Evening News" to go black for six minutes.

Top 10 stories of the year:
From meters to market crash

In 1987, the ratings system that had been the very foundation of modern television was overturned.

It was a year when the network's information department discovered that in fact, the full-fledged network hit was no guarantee of syndication. And, in some cases, the network's affiliates had to give millions of dollars back to its traditional diary meter system.

The results: cable networks such as USA Network, LifeTime and CBN snapped up some prime properties, and major networks are now overstocked with inventory.

The emphasis will be on research at this year's annual Association of Independent Television Stations convention.

1. People meters on parade: In September, the A.C. Nielsen Co. confirmed what the industry had suspected and introduced its trademark diary meter.

2. The hour crisis: Though the trend was apparent even in 1986, by the end of last year it had become a major crisis. And, that trend is likely to continue in 1988.

3. Indecent exposure: The FCC went on the warpath against radio's so-called "shock jocks," ruling in April that advertisers in make-good for lost viewers; that producers would have to start airing their shows at a Yuppier, more technologically comfortable audience; and that TV ratings would never be considered sacred writ again.

4. The emphasis will be on research at this year's annual Association of Independent Television Stations convention.

5. Network hits, including "Miami Vice" and "Cagney & Lacey," were unable to sell in broadcast syndication partly because of high prices and partly because stations were already overstocked with inventory.

6. The affiliates' dissatisfaction also involves Fox's late-night fare. At least five Fox affiliates have either never aired Fox's new "Wilton North Report" or have dropped it since it premiered Dec. 11.

7. WDSI has also chosen not to run "Wilton North," as have affiliates KSIT-TV in Salt Lake City, KDNL-TV in St. Louis, KBBV-TV in Austin, Texas, and WCUG-TV in Honolulu. Officials at WXGZ-TV in Appleton, Wis., say they'll also pull "Wilton North" before the February ratings period because the show improves.

8. The deal was announced on Christmas Eve by the seller, SCI Holdings Inc., and the buyers, which include some of the country's largest multiple cable system operators.

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Study: Meters show improved cable ratings

By JANET STILSON
Staff reporter

New York—Cable programming looked like the big winner in A.C. Nielsen Co.’s people-meter reports for October and November, at least according to a cable industry analyst. The study indicated that network affiliate ratings continued their descent, and that independent stations showed mostly losses.

That’s according to a Cabletelevision Advertising Bureau analysis of Nielsen people-meter numbers for October and November 1987, compared with the old diary-and-meter sample Nielsen used during the same months a year ago.

The CAB report’s most dramatic numbers included a 40 percent gain by pay cable networks during daytime hours and basic cable networks’ 30 percent gain in prime time, according to the new people-meter results.

Broadcast networks suffered their most serious loss on the weekends, down 21 percent from the old sample last year.

The report says independents experienced only one gain over the past year, an 8 percent increase in prime time, while their largest decrease was 16 percent in daytime.

Susan Rynn, director of research for Association of Independent Television Stations, is among those who take exception to the study.

That’s partially because her own analysis for the two months combines numbers for Atlanta superstation WTBS with independent stations, while the CAB report includes WTBS with basic services.

“One thing that’s surprising is if you look at our data for the 24-hour period, independents are up 1 percent,” said Ms. Rynn.

“It seems unlikely that it would be down 4 percent (in the CAB report) from taking away just TBS.” Numbers for most of the other time periods in the CAB report are so close to INTV’s that “it seems odd that on a 24-hour basis it would be so different,” she said.

CAB President Robert Alter says he can’t offer any definitive answers on why the network-cable television audience ratings are so dramatically different on the people meter.

But, he said, “The significant fact is a trend is taking place,” in which the cable audience is growing while broadcast station numbers are dropping.

The study also shows that cable’s audience growth in the fall is slower than its growth in the summer.

In the 24-hour period, for example, basic networks (and WTBS) were up 32 percent during the two summer months over the same period in 1986.

That percentage dropped to half that amount, 16 percent, in the fall analysis of the time period.

Both Mr. Alter and Ms. Rynn attribute the smaller fall gains for cable to the non-traditional exodus of viewers from broadcasting’s summer reruns to cable.

The CAB’s recent analysis also revealed that total TV usage declined in five of the six time periods broken out in the report.

The exception was the late fringe time period, which showed no change.

As for people meter ratings vs. Nielsen’s old system, Mr. Alter said ratings for the three broadcast networks showed a 4.5 percent drop when comparing the old ratings methodology with people-meter numbers for prime time in July and August, while cable numbers were down 7 percent.

New Year messages prepared

By DOUG HALONEN
Staff reporter

In an apparent continuation of the spirit of glasnost, President Reagan and Soviet leader Mikhail Gorbachev were expected to make New Year’s messages available to the American public by satellite last week.

As of press time on Dec. 29, the White House said the three major TV networks hadn’t decided whether to air the messages, which were each expected to run up to five minutes in length.

Yet a spokeswoman for CBS News, citing the length of the messages, said CBS was only planning to use “excerpts” for a news story in its regular evening newscast.

And a spokesman for NBC News said his network had not made any decision on what to do with the messages.

It was unclear whether the messages would be aired in the Soviet Union.

Scott Goofton, vice president and Washington bureau chief for Conus Communications, said TV Direct, a video wire service jointly owned by Conus and the Associated Press, planned to make the full messages available free by satellite at noon (ET) on Jan. 1.

“We thought it would be a good demonstration of the kind of service TV Direct provides on a daily basis,” Mr. Goofton said.

“We think it should be up to the individual TV station to decide the extent to which they want to run these remarks.”

Powerful people make powerful news.

Which is why we include interviews with people like Gaddafi, Ortega, and Rafsanjani on our weekly on-location news magazine.

We get rare interviews like these because they’re looking for. The kind that’s good reason to check us out.

Effective advertising starts with the kind of service TV Direct provides on a daily basis. Mr. Goofton said.

“We think it should be up to the individual TV station to decide the extent to which they want to run these remarks.”

The source for on-location international news.

ELECTRONIC MEDIA January 4, 1988
The Little Rascals never looked so good.

Thanks to new master prints, “The Little Rascals” look and sound better than ever! 71 episodes available—Already sold in 58 markets.
Carson Production's has thrown in the towel on "Mr. President," the low-rated sitcom it's producing for the Fox Broadcasting Co. Carson turned down a request from Fox to tack four additional episodes onto its first-season 22-segment production order, citing deficits that insurers say run at least $200,000 per show. The three months that Fox, which may have the series kill by the end of the week, has offered isn't enough, a Carson spokesman said.

"We can't afford to keep on shooting this series," he said. "We all held out for higher prices" for series, he said. The company has sold feature films to cable networks, the spokesman said. The network's first off-network sale to cable.

Don't expect the next shoe to fall at Columbia Pictures Television (the recently merged Tri-Star/Coca-Cola TV unit) until at least Jan. 15. That's the date high-level executives have set for expiration of the informal gag order that has prevented Columbia executives from openly talking about the new deal since its announcement three months ago.

Station executives who attend Lorimar's gala at TNTV Friday night can "seek revenge for all the failed shows and deals that fell apart during the year," reports one source at the company. Three Lorimar executives will don wetsuits and allow station officials to knock them into a dunking tank at the party. The drowners: Dick Robertson, office of the president; Jim McGillen, president of first-run syndication; and Scott Carlin, executive vice president of perennial syndication.

Sen. Ernest "Fritz" Hollings, D-S.C., whose back door effort to pass legislation that would codify the fair market doctrine and impose a tax on the sales of communications properties went down in flames last month, has won a battle and may yet have a chance to fight another. Columbia executives from openly talking about the new deal since its announcement three months ago.

The Freedom of Expression Foundation, best known for battling the fairness doctrine, asked the FCC in November to repeal the policies aimed at increasing the minority preference policies. The policies had been remanded for reconsideration by the agency. The FCC earlier complained about the agency's "not getting clear direction from Congress" or the "most exportable TV programming" is still high, precisely because it represents U.S. involvement in a project.

Although he's an obscure 40-year-old law student today, Adrian Cronauer will become better known after Jan. 15, when "Good Morning, Vietnam," a new biographical film starring Robin Williams as Mr. Cronauer, is released. Mr. Cronauer was the morning disc jockey on the Saigon-based Armed Forces Vietnam Network in 1965. But another DJ who later hosted the same show is much better known today, though his role during the Vietnam war is more obscure. That DJ is none other than "Wheel of Fortune" host Pat Sajak, who handled the Armed Forces Vietnam Network morning shift in 1968.

**\*

Congress tells FCC to retain rules against cross-ownership

By ROBERT HOMAN

WASHINGTON—Congress has told the Federal Communications Commission to drop any efforts to allow common ownership of TV stations and newspapers in the same market.

A language added by Senate Commerce Committee Chairman Ernest "Fritz" Hollings, D-S.C., to a recently enacted government funding bill instructs the FCC not to abolish or change its rules banning newspaper-broadcast cross-ownership.

Sources here said the provision was aimed at media mogul Rupert Murdoch, who was believed to be seeking a nothingness of rule that permit him to retain his newspapers and TV stations in New York and Boston, where he owns WNYW-TV and WFXF-TV, respectively.

While FCC rules would normally permit him to retain both a newspaper and TV station in the same market, the agency issued temporary waivers enabling him to do so.

A Murdoch spokesman said the FCC waiver allowing him to keep the New York Post expires in March 1988 and a few months later for the Boston Herald.

"The Freedom of Expression Foundation, long known for battling the fairness doctrine," asked the FCC in November to repeal or substantially revise the agency's rules prohibiting broadcasters from owning newspapers in the same market.

Since the cross-ownership rules were adopted in 1975, 111 daily newspapers have shut down, the group said.

Sen. Hollings also asked the Senate Commerce Committee's jurisdiction to make Federal Communications Commission employees may have been run afoul of agency regulations prohibiting them from accepting Christmas gifts from lobbyists. Early last month the agency announced a policy forbidding FCC employees from accepting all but "unusually advertising material" worth $10 or less that was marketed with the agency's name or logo. As it turns out, the 20 large chocolate bars the National Association of Broadcasters presented key agency personnel bore the NAB logo. Yet a key NAB official said the bars cost "about $12 a pop."

Speculation is growing at King World Productions that the syndication company will soon form a mergers and acquisitions department. Sources say King World will announce the formation of the department early this month.

Sen. Hollings chairs. Yet a congressional source said the Senate parliamentarian has ruled that the legislation indeed falls under the Commerce Committee's jurisdiction.

Democrats had used against the proposed fees was that they should be "either incorporated and impose a tax on the sales of communications properties..."

Time's rowdy East End neighborhood, is full of unfamiliar slang and idiosyncrasies that were culled during a review by American audiences. A spokeswoman says Löhr can be seriously thinking about circulating an even bigger glossary if all 138 one-hour episodes are packed with "scraps."

Although he's an obscure 40-year-old law student today, Adrian Cronauer will become better known after Jan. 15, when "Good Morning, Vietnam," a new biographical film starring Robin Williams as Mr. Cronauer, is released. Mr. Cronauer was the morning disc jockey on the Saigon-based Armed Forces Vietnam Network in 1965. But another DJ who later hosted the same show is much better known today, though his role during the Vietnam war is more obscure. That DJ is none other than "Wheel of Fortune" host Pat Sajak, who handled the Armed Forces Vietnam Network morning shift in 1968.

Written by Marianne Paskowski from bureau reports
HOW TO CATCH MORE KIDS
TOM & JERRY
EXCLUSIVELY FROM TURNER PROGRAM SERVICES
MCA TV
THE ONE PLACE
TO BE

KATE & ALLIE

MURDER, SHE WROTE

KNIGHT RIDER

THE A TEAM

SIMON & SIMON

TENDER LOVING CARE
Superb off-network series.
Exciting first run series.
Blockbuster theatrical features and made-for-television movies.
Every genre, for every daypart.

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Growing smarter and stronger

This past year hasn't been particularly kind to the independent TV industry, but it hasn't been all that bad, either.

And overall, we suspect that when the Association of Independent Television Stations gathers for its annual meeting in Los Angeles this week, the mood of most station owners, general managers and programmers will be upbeat. True, there are still 23 independent stations still involved in bankruptcy proceedings of one kind or another, and another 60 stations are currently up for sale. But that shakeout was inevitable, given the rash of quick, undercapitalized start-ups that hit the industry over the past few years.

The stations that survived—the stronger, smarter, more disciplined businesses—are working hard to make more gains in 1988.

For one thing, the independents' share of the market, in terms of ratings, is very competitive with each industry over the past few years.

What does the viewer want? Probably something that's thoughtful, engaging and entertaining. But he should go further than that.

In our view, the ideal way to handle "War and Remembrance" is to run it as a regular weekly one-hour prime-time series. Kick it off during the November sweeps with a multihour presentation and end it the same way in May.

If it becomes a hit, it'll be far more valuable to ABC and its affiliates than a one- or two-shot series could ever be.

And if it's going to flop, far better to lose one weekly time slot than to get blown out for a whole week during the sweeps. If that happened, how would ABC even convince affiliates to run a second 15-hour segment during the concluding sweeps? No, forget the miniseries idea. Think of "War and Remembrance" as a special, one-of-a-kind limited-run series. It could be ABC's big hit of 1988—and hey, it's only 2½ times as expensive as "Dolly," ABC's hoped-for hit of 1987.

ABC and the war that wouldn't end

Five years ago, we watched with amazement as the monumental "Winds of War" mini-series grounded to a halt without resolving any of its major plots.

We wondered then if ABC executives would dare to produce the sequel and, sure enough, they have.

The question is, what will they do with this gargantuan $104 million, 30-hour maxiseries? Especially since viewers have made it clear that they now prefer those lean, mean, two-part miniseries machines.

There are reports that Brandon Stoddard, ABC's chief programmer and a man who understands TV movies and miniseries as well as anyone in the business, is considering breaking "War and Remembrance" into two 15-hour segments, perhaps for airing in two different sweeps periods.

That's a novel idea, and one worth contemplating. But he should go further than that.

LETTERS TO THE EDITOR

WKSU-FM not a commercial station

Contrary to Ed Cray's statement in his article, "Public radio makes inroads with competitive format" (Page 22, Dec. 14 issue), WKSU-FM (Kent, Ohio) is not a commercial station. Neither is WCLV-FM (Cleveland, Ohio) a non-commercial station. I am sure your readers and the Internal Revenue Service will be pleased to note that neither station's tax status has changed.

In opposition to Ray Nordstrom's position that public radio should only program material that falls between commercial cracks, it is our contention that offering high-quality, classical fare to the public results in an overall growth in auditions for classical music and in the long run benefits all stations programming classical music. In northeast Ohio, both commercial WCLY and non-commercial WKSU co-exist in quiet competition, and from that competition the public benefits.

John Perry
general manager
WKSU-FM
Kent, Ohio

Drop us a line

ELECTRONIC MEDIA welcomes letters to the editor. If you want to speak out, write to Viewpoint, ELECTRONIC MEDIA, 740 East Randolph Drive, Chicago, Ill. 60611.

All letters are subject to publication provided they are signed and neither defame nor libel individuals or organizations.

Letters may be shortened and grammatical errors corrected.

As a matter of policy, writers' names are published.

Quick Takes

What does the checkerboard programming strategy need to become a success?

"The checkerboard concept was a unique approach to a specific programming problem faced by stations that didn't have 'Wheel of Fortune' or 'Jeopardy!' in 1986-87. The strategy is not totally dead, but emerging shows like 'Family Feud' have a greater potential success for next fall."

-David Pennington, program director
KTVN-TV (NBC)
Austintexas

"I was hesitant to consider checkerboarding for our station. It didn't work several years ago, and I saw no reason why it would work in 1987 or '88. Basically, you need strong programs, shows that can stand on their own. The shows currently available just aren't that good."

-Kathleen Cooper
program coordinator
KENG-TV (CBS)
San Antonio, Texas

"It's extremely difficult, with the promotional considerations and the habits viewers have formed with strips over the checkerboard. The viewer perception is the hardest thing to overcome, and promotion is really the key to making that work. You also need shows with legs; that's a given."

-Denise Lee
vice president and program manager
KHCQ-TV (NBC)
Denver

"The checkerboard concept was a unique approach to a specific programming problem faced by stations that didn't have 'Wheel of Fortune' or 'Jeopardy!' in 1986-87. The strategy is not totally dead, but emerging shows like 'Family Feud' have a greater potential success for next fall."

-William A. Morrow
vice chairman
American Newspaper Publishers Association
“At The Movies.”
A Four-Star Show That Gets
Four-Star Audiences.

★★★★ Audience Composition★★★★

“At The Movies” Vs. Siskel & Ebert*

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For over a year now, Bill Harris and Rex Reed have been hosting “At The Movies.” And for over a year, they have been outperforming Siskel and Ebert in the demographics that count the most. Like we’ve always said, it could only happen “At The Movies!”

*Source: NSS Pocketpiece (Season Avg., week ending 11/22/87)

Station Clearances/National Media Sales: TELETRIB

Our Success Shows
Out there in the universe of television entertainment something shines a little brighter. That something is LBS.

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"This is a chance to join a professional, serious group of journalists who have their priorities straight and in the right place."
—Roger Mudd
discussing his move from NBC News to public television (February)

"You used to be able to make a lot of mistakes and still make a lot of money. Today you can still make a lot of mistakes but, if you do, you're probably going to lose a lot of money."
—Lon Lee
vice president and program manager, KCNC-TV, Denver, and chairman of the 1987 NATPE program conference (January)

"Clearly, if they didn't want us to spend the money, they wouldn't give it to us."
—Glenn Gordon Caron
executive producer of "Moonlighting," discussing his show's admittedly large production deficits (March)

"While portraying thousands of sexual encounters each year in programming while marketing thousands of products using sex appeal, television is unwilling to give the life-saving information about sex and condoms."
—Henry Waxman
Democratic representative from California (February)

"The banana is an important product and deserves to be treated with respect and consideration."
—Robert Moore
president, the International Banana Association, protesting a PBS program on AIDS in which host Ron Reagan puts a condom on a banana (October)

"It's a lot like the auto industry a few years ago when Detroit stood there with its thumb up its ass while Japan stole its thunder."
—Richard Barovick
New York lawyer who specializes in international TV programing, discussing Hollywood's problem with runaway production (June)

"The frame of mind one must possess to work at ABC Sports is invariably narrow."
—Jim Lampley
Ex-ABC Sports announcer (September)

"Folks, those of you looking in on Telstar, there's a scumbag out there by the name of Bob Lundegaard . . ."
—Al Michaels
ABC Sports announcer, speaking via satellite dish during a commercial break, in apparent reference to a Minneapolis Star Tribune reporter who had written a story that Mr. Michaels didn't like (November)

"We have received several complaints because children were home at the time the special report was aired."
—Jon McCall
news director of WHTM-TV, Harrisburg, Pa. after his station interrupted a daytime airing of "Webster" to show footage of a Pennsylvania official committing suicide with a .357-magnum handgun (January)

"Brandon has always wanted to go to a CBS affiliates meeting. This might be his chance."
—Curt Block
NBC public relations executive, referring to Brandon Tartikoff (right), president of NBC's Entertainment Division, after NBC bought Miami CBS affiliate WTVJ-TV (December)

More quotes from 1987, Page 20
HE DOESN'T TOY AROUND

POPEYE'S STILL ATOP THESE TOY-PRODUCT BASED PROGRAMS*

<table>
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*Source: NSI P.O.S.P. Nov. '86–July '87

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In Miami, 9 to 5 boosted key female demos dramatically over year-prior numbers, in the 7:30-8:00 PM hot spot.

And now, you can make your whole week stronger with the comedy that already proved it works 'round the clock!

Available to strip Fall '88.

Source: Arbitron-APOLLO 7/87 (Miami 5/87).
Subject to the limitations of the methodologies employed.
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I haven't requested any reductions.

—Laurence Tisch
president and chief executive officer, CBS, discussing CBS News (February)

"While Dan (Rather) is very upset about the cuts and the new system and the writers' strike, I believe he understands that our goal is to enhance, not hurt, the evening news."

—Howard Stringer
president, CBS News (March)

"News is a public trust first, and I take this very seriously. But by the same token, it is also a business."

—Laurence Tisch
(March)

"Mr. (Bud) Grant will remain in his position (as CBS Entertainment president). He's doing an excellent job."

—Laurence Tisch
(March)

"It's Fox's baseball game. It's their bat, it's their ball. Let them have a good time."

—Joan Rivers
in a farewell address to the audience of "The Late Show Starring Joan Rivers" (May)

"But it may be a little heavy to start a comedy show with commentary about massacres in Haiti and Cuban prisoner sieges in the South."

—Paul Krassner
staff writer of "The Wilton North Report," shortly after the premiere of the satirical show, Fox's latest Joan Rivers replacement project, was abruptly yanked (December)

"He is operating under the Ollie North school of constitutional law."

—Steve Effros
president of the Community Antenna Television Association, discussing FCC Chairman Dennis Patrick (September)

"I wouldn't trust one of them again as far as I can throw them."

—Rep. Al Swift
discussing the FCC (September)

"I was waiting for Superman to come and rescue me. I thought that guy was going to blow me away."

—David Horowitz
consumer reporter for KNBC, Los Angeles, after a man drew what turned out to be a toy gun and forced him to read a rambling message on camera (August)

"I don't even bother trying to reach Brandon (Stoddard, right) anymore, since I know he's not going to talk to me. But I can't even get through to the mid-level people, either. And when I do, they don't say anything substantial."

—Tom Jicha
TV critic, The Miami News
discussing press relations at ABC Entertainment (June)

"This past year, there haven't been many shows we wanted to talk about."

—Brandon Stoddard
president, ABC Entertainment (June)

"The government can kiss this fat country boy's big butt."

—James "Moby" Carney
disc jockey, KEGL-FM, Dallas, commenting on new FCC restrictions on program content (April)

"They're the best TV actors and actresses. Better than Joan Collins. Did you ever see Joan Collins cry?"

—Tammy Haddad
producer, "Larry King Live."

"Your work can be a force for great good or great evil."

—Pope John Paul II
addressing entertainment and news executives (September)

"The news directors need to come to grips with the fact that they've kept 25 percent of the population out of the newsroom decision-making process."

—Pluria Marshall
chairman, National Black Media Coalition, reacting to a study that found blacks representing a smaller percentage of newsroom employment by radio and television stations (August)

"I want you to take it off. I don't like it. And I'm going to do all I can to make you take it off if you don't take it off."

—Sen. Strom Thurmond
to a broadcasting representative on the subject of violence on TV (June)

"Well, I don't know. We'll have to see. All of broadcasting is different now than it once was."

—Roone Arledge
president, ABC News, when asked if he would stay with ABC beyond 1982 (November)
AND NOW,
A FEW WORDS
ABOUT A VERY
SERIOUS MATTER.
Radio officials confused by federal ‘payola’ probe

By ADAM BUCKMAN Staff reporter

Radio station program directors say they’re bewildered by a continuing U.S. Justice Department probe of alleged “payola” in the radio business.

The specter of “payola,” a term coined in the late 1950s when the country’s most influential disc jockeys were accused of taking bribes for playing certain records, resurfaced in a lengthy article in the Los Angeles Times on Dec. 22.

The story, written by staff reporter William K. Knoedelseder Jr., said that a two-year investigation by a Justice Department grand jury has failed to turn up any illegal activities.

Furthermore, the story says that investigators have discovered a form of alleged payola that could actually be legal.

A Justice Department spokesman, John Russell, said he wouldn’t respond to specific questions about the investigation since it involves a grand jury in Los Angeles.

But he confirmed that his department’s payola investigation has been ongoing “in several cities” for a few years.

A section in the federal Communications Act forbids acceptance of undisclosed payments in return for airplay.

The last time payola made headlines was in April 1986, when Brian Ross, an investigative reporter for NBC News, aired two reports about federal investigations of alleged payola schemes involving a record promoter, Joseph Largo.

Then, as with the more recent reports, veteran radio program directors said they’re skeptical about allegations of payola in the radio business because they’ve never seen it take place.

“I’ve never talked to anyone who has heard of or seen payola,” said 10-year radio veteran Charlie West, program director at album rock KLOS-FM in Los Angeles.

Program directors also express doubts about payola because if such activities were detected, a program director’s career could be ruined.

“If I find it hard to believe that (a program director) would ruin his career over something like this,” said John Gorman, who is now a Cleveland-based independent programming consultant and has been a radio programmer for 21 years.

Both Mr. Gorman and Mr. West explained that payoffs in return for airplay don’t seem to make sense.

If a record has a sound that fits into a station’s playlist, then a promoter wouldn’t have to bribe a program director to add it, they said.

In addition, they said, if a record doesn’t fit, it’s typically added by station management and listeners.

“If records were added on that basis, radio would sound pretty bad,” Mr. Gorman said.

Moreover, at the bigger radio companies such as Capital Cities/ABC, owner of KLOS, music selection is governed by a lengthy “music-objectivity” policy statement that helps ensure that the selection process isn’t tainted by corruption.

Mr. West said program directors also say they were confused by one specific aspect of the Times payola story. The article says that the Los Angeles grand jury has discovered evidence of payola that might, in fact, be legal.

The story describes a scenario in which record promoters hire a so-called “middleman,” who then hires a station program director as a consultant.

Under this arrangement, the story says, the so-called “consultant” could be paid fees by the promoter’s middleman spectrum of a station.

The story suggests that those payments might be legal.

Both Mr. Gorman and Mr. West said they’ve never heard of or seen payola schemes described in the story.

In general, radio officials express dismay over the appearance every couple of years of payola stories.

Since they say they’ve never observed the practice, they questioned the Justice Department’s continued interest in the issue.

Justice spokesman John Russell said he didn’t have an answer for that.

He said he didn’t know how the investigation got started in 1985.

“And if I did know, I wouldn’t tell you,” he added.

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SINS OF THE PAST
PAPER DOLLS
I WAS A MAIL ORDER BRIDE
FOR LOVERS ONLY
FANTASIES
THIS HOUSE POSSESSED
COWBOY
INCIDENT AT CREST RIDGE
HEAR NO EVIL
FARRELL FOR THE PEOPLE
HAPPY ENDINGS
SOMETHING ABOUT AMELIA
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PEOPLE MAGAZINE

"...Faerie Tale Theatre... has the magic touch!"

TV GUIDE

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ELLEN BARKIN
HOWARD HESSEMAN
HOWIE MANDEL

THE TALE OF THE FROG PRINCE
ROBIN WILLIAMS
TERI GARR
RENE AUBERJONOIS

RAPUNZEL
JEFF BRIDGES
SHELLEY DUVALL
GENA ROWLANDS

THE LITTLE MERMAID
PAM DAWBER
HELEN MIRREN
TREAT WILLIAMS
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Trump: ‘A little hyperbole never hurts’

(Continued from Page 34)

You can't con people, at least not for long. You can create excitement, you can do wonderful promotion and get all kinds of press, and you can have a little hyperbole. But if you don't deliver the goods, people will eventually catch on.

But that experience also taught me something. Until then, I'd never understood how Jimmy Carter became president. The answer is that as poorly qualified as he was for the job, Jimmy Carter had the nerve, the guts, the balls, to ask for something extraordinary. That ability above all helped him get elected president. But then, of course, the American people caught on pretty quickly that Carter couldn't do the job, and he lost in a landslide when he ran for re-election. Ronald Reagan is another example. He is so smooth and so effective a performer that he completely won over the American people. Only now, nearly seven years later, are people beginning to question whether there's anything beneath the smile.

I see the same thing in my business, which is full of people who talk a good game but don't deliver. When Trump Tower became successful, a lot of developers got the idea of imitating our atrium, and they ordered their architects to come up with a design. The drawings would come back, and they would start cutting out the job.

What I discovered is that the bronze escalators were going to cost a million dollars extra, and the waterfall was going to cost another million, so there would be going to cost many millions more. They saw that it all added up to millions of dollars, and all of a sudden these people with great ambitions would decide, well, let's forget about the atrium. The dollar always talks in the end. I'm lucky, because I work in a very, very special niche, at the top of the market, and I can afford to spend top dollar to build the best. I promoted the hell out of Trump Tower, but I also had a great product to promote.

Costs

I believe in spending what you have to. But I also believe in not spending more than you should.

When building low-income housing, the most important thing was to get it built quickly, inexpensively, and adequately, so you could rent it out and make a few bucks. That's why I learned to be cost-conscious. I never threw money around. I learned from my father that every penny counts, because before too long your pennies turn into dollars.

To this day, if I feel a contractor is overcharging me, I'll pick up the phone, even if it's only for $5,000 or $10,000, and I'll complain. People say to me, “What are you bothering for, over a few bucks?” My answer is that the day I can't pick up the telephone and make a twenty-five cent call to save $10,000 is the day I'm going to close up shop.

The point is that you can dream great dreams, but they'll never amount to much if you can't turn them into reality at a reasonable cost. At the time I built Trump Plaza in Atlantic City, banks were reluctant to finance new construction at all, because almost every casino up to then had experienced tens of millions of dollars in cost overruns. We brought Trump Plaza in on budget, and on time. As a result, we were able to open for Memorial Day weekend, the start of the high season.

By contrast, Bob Guccione of Penthouse has been trying for the past seven years to build a casino on the Boardwalk site right next to ours. All he has to show for his efforts is a rusting half-built frame and tens of millions of dollars in lost revenues squandered carrying costs.

Even small jobs can get out of control if you're not attentive. For nearly seven years I watched from the window of my office in the city tried to rebuild Wooman Rink in Central Park. At the end of that time, millions of dollars had been wasted and the job was further from being completed than when the work began. They were still all to rip out the concrete and start over when I finally couldn't stand it anymore, and I offered to do it myself. The job took four months to complete at a fraction of the city's cost.

Have Fun

I don't kid myself. Life is very fragile, and success doesn't change that. If anything, success makes it more fragile. Anything can change, without warning, and that's why I try not to take any of it too seriously. Money was never a motivating factor for me, except as a way to keep score. The real excitement is playing the game. I don't spend a lot of time worrying about what I should have done differently, or what's going to happen next. If you ask me the exact what the deals I'm about to describe all add up to in the end, I'm not sure I have a very good answer. Except that I've always had a very good time making them.
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Star Power 20 is a dynamic new combination of both made-for-television features and theatrical releases, all edited and ready for broadcast. 20 motion pictures in all. The made-fors have delivered an impressive 26 share average. The theatricals are all television premieres. And all 20 are packed with the power of Hollywood's finest stars.

But there's more power to you here than Star Power alone. With Star Power 20 you've got multiple scheduling options. Based on whatever audience you're targeting, there's a thematic approach that's sure to work. Using Star Power 20 titles on their own, or combined with other films in your library gives you the kind of programming flexibility that translates into flexibility for audience building. And promotion.

Here's how Star Power 20 can work for you:

Example 1

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Strap yourself in for Edge-of-Your-Seat Week. Here's a natural thematic hook that audiences love. High-suspense mystery films guaranteed to keep viewers on the edge of their seats—and glued to their sets.

The excitement ricochets from a thriller set in Washington, D.C., to a hotshot detective team tracking down a murderer. A European tourist falls victim to terror. A costume party becomes a masquerade of murder. An African rebel spree leads to revolution. A web of international corruption unravels. And everywhere the stars.

From Claude Akins to Rip Torn. Lynda Carter to Angie Dickinson. Stuart Whitman to Catherine Hicks. Plus Lillian Gish, Jason Robards, John Candy, Farley Granger, Trevor Howard and Glenda Jackson.

And of course you have the flexibility to offer these Edge-of-Your-Seat films not as a strip but as weekend fare, for
Example, or as an offering every Monday for two months. The possibilities make for exciting programming.

Example 2

Shady Ladies

Offer your audience a date with Shady Ladies, a group of powerful films all on the subject of women with a dark past. These wonderfully engrossing pictures move from a woman whose husband denies she's his wife to a story of romance and the occult. A moody tale of re-incarnation. A powerful story of love and adolescent obsession. A beautiful middle Eastern terrorist. A love affair that turns into a reckless gamble. A love which survives the test of a terrible secret. And an intriguing myth of medieval times.

And always you have the stars above it all. Britt Ekland. Liv Ullman and Elke Sommer. Sally Kellerman and Margot Kidder. And Elliot Gould. And Maximillian Schell.

Example 3

Triumph Over Tears

Everyone wants to Triumph Over Tears. Here are stories of people who beat life's odds. From the heart-warming story of a remarkable blind girl who comes of age to the real life story of a modern day Western hero. The deeply moving drama of an inter-racial couple testing marriage bonds. A touching drama of a single mother and her handicapped son. The emotionally powerful story of a Vietnam vet’s determination. A mysterious loner standing-alone—to save a town. The seemingly unsolvable case of one boy’s death and a troubled cop’s obsession. And a tale of true love as two people from different worlds test that love with a terrible secret.


These are just three examples of the programming and promotional flexibility Star Power 20 gives you. And they explain why smart station programmers are reaching for the Stars.

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A wrapup of the year that was

1987 was the year of the people meter, “indecency” guidelines and a stock market crash.

It was a year in which the world of broadcasting and cable moved a little bit closer together, when broadcasting networks looked to buy into and produce for cable TV and cable networks looked to buy more broadcast programming.

In 1987, many companies tightened their belts one more notch, the Federal Communications Commission struck down the fairness doctrine and a court struck down the must-carry rules, again.

Pro football players went on strike, New Age music waited on the radio, Fox Broadcasting tried to make it in the big time and Ted Turner said he wasn’t going away.

In this section, ELECTRONIC MEDIA’s reporters take a look back at 1987 and discuss what the events of the past mean for next year and beyond.

ABC, CBS heat up second-place contest

By WILLIAM MAHONEY

1987 in review: NETWORK PROGRAMMING

ABC and CBS heated up a second-place contest

By JANET STILSON

1987 in review: CABLE

Deregulation spurs cable industry to boom year

By WILLIAM MAHONEY

1987 year-in-review roundups

Syndication: A year to forget

Regulation: Tax-bill defeat ends year on high note

Finance: Analysts foresee more changes

Ratings: People meters change industry

Sports: NFL strike clouds bright picture

Radio: "Shock" fight makes headlines
“I see where I’m the #1 continuing first-run comedy. I ought to be top banana considering the bunch I live with.”
Mama's place among syndication's top first-run comedies is secure. She was the front runner throughout the entire '86-'87 season. Sweep to sweep. Show to show. And she was the only comedy to finish in syndication's Top 10.

In addition, Mama was the only first-run comedy to break a 7.0 national rating. Not once, but twice. And this year her fruitful reign at the top of first-run comedy continues.

Now there are 110 half-hours available for stripping starting spring '89. With that kind of exposure, you'll get numbers no one can monkey with. So put her on and watch her take off.

SOURCE: NSS/SON (GAA RATING)

MAMA'S FAMILY
A JOE HAMILTON PRODUCTION
Watch Her Take Off!
1987 in review: SYNDICATION

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—For many television syndicators, 1987 is a year they would rather forget.

The business that bloomed with the rapid sign-on of new independent stations in the early 1980s didn’t exactly go bust during the last 12 months, but it did lose a good bit of its rosy complexion.

By mid-year, however, the worst appeared to be over. And, as the syndication industry enters 1988, many observers say the business is back on track.

**Bad Moon Rising**

The signs of a downturn came early on, with lackluster business reported in January during separate conventions of the Association of Independent Television Stations and the National Association of Television Program Executives.

Of the 35-plus new first-run situation comedies proposed, only a handful actually made it on the air in September.

And those that did survive, generally mediocre ratings as part of risky prime-access checkerboards that few expect will be around long enough to cover production deficits.

Analysts agreed that the only real hits of the new syndication season were anomalies that defy easy characterization.

For example, Paramount’s bold “Star Trek: The Next Generation” defied skeptics who had predicted die-hard fans of the original “Star Trek” would prove too difficult to please. The one-hour revival quickly soared to third place among all first-run shows, garnering network-level ratings for many big-market independents.

Also, Lorimar Telepictures presented the most successful original sitcom, “She’s the Sheriff,” marking a comeback for series star Suzanne Somers. At year’s end there was even a “She’s the Sheriff” spinoff in development, a sign that original comedies are beginning to make their mark in first-run.

Buena Vista Television, the syndication arm of The Walt Disney Co., defied conventional wisdom by succeeding with a new game show and an original animated children’s series: “Win, Lose or Draw” and “Duck Tales,” respectively.

**What worked, what didn’t**

Although a few other modest hits emerged, it was a lot easier to talk about what didn’t work in 1987 than what did.

Viewers remain stubbornly loyal to such continuing top 10 favorites as King World’s blockbuster triumvirate “Wheel of Fortune,” “Jeopardy!” and “The Oprah Winfrey Show.”

And, after seemingly endless airplay, the off-network comedies “M*A*S*H” and “Three’s Company” still drew respectable ratings, as did first-run “Donahue,” “People’s Court,” “The Newlywed Game” and “Entertainment Tonight.”

In September, “Cheers” and “Family Ties” entered the off-network market to a welcoming audience. But it remains to be seen whether there are enough of those viewers to justify the lofty prices paid by stations for those premium sitcoms.

Several syndicators, convinced that “Donahue” was tired and the shift of “Oprah Winfrey” to afternoons was creating a void, pitched battle with issue-oriented talk shows.

Although Tribune’s “Geraldo!” showed early signs of life, others, notably Group W’s “The Wil Shriner Show,” fumbled. Still others, including Access’s “Getting in Touch With Dr. David Viscott,” were almost invisible.

One of the few hopeful new trends emerging for syndicators in 1987 was the prime-time special, pioneered by Tribune Entertainment starting in early 1986 with a series of highly rated live documentaries hosted by Geraldo Rivera.

Multimedia and LBS got into the act this fall, earning sufficient numbers to attract intense network affiliate and advertiser interest.

**Affiliate pre-emptions**

The major networks, weary of waging a losing pre-emption battle in daytime, were suddenly confronted by dozens of affiliate desertions in prime time to highly rated specials, such as “Return to the Titanic.”

**Another newsworthy development**

is the shift from animated to live-action children’s programming, as kids continued to reject many robot-based shows in favor of such fare as CBS’s “Pee Wee’s Playhouse” and Nickelodeon’s “Double Dare,” which have both spawned syndication clones.

Meanwhile, broadcast interest in must-hour-long off-network shows appeared to fade.

The reception was so bad for two programs, Orion’s “Cagney & Lacey” and MCA’s “Miami Vice,” that their distributors took them off the market in favor of deals with cable TV networks.

From January through December, major syndicators were reporting losses for programs that were either canceled, aborted, unprofitable or sold to one of the 50-odd stations that couldn’t seem to pay their bills.

Throughout the year, it became more and more obvious that cable’s 50 percent penetration level and positive cash-flow were creating a healthy new customer for syndicators large and small.

The distinctions between network and first-run talent pools also continued to blur in 1987.

Such formidable figures as NBC Chairman Grant Tinker and former “Today” Producer Steve Friedman teamed to create a video version of the USA Today newspaper for Gannett’s new syndication company, CTG Entertainment.

At other syndication firms, network alumni George Merlin, Andy Friendly, Susan Winston, Morton Dean, Regis Philbin, Sarah Purcell, Joan Lunden, Woody Fraser and Mike Cerve forged new production deals.

On the business side, many syndicators were worried about economic changes that may afford a chance for those willing to remain in an increasingly competitive line of work.

The stock market crash, of course, added to business concerns. Some syndication companies reacted by buying back their stock while it was trading in low figures.

**Hefty off-network prices**

But the year also was marked by record multimillion-dollar prices paid for top off-network shows, including the auction of syndication rights to “The Cosby Show” and “Who’s the Boss?”

Increasingly, group owners with the biggest clout were able to become profit participants in syndication agreements, making things tough for smaller distributors and broadcasters.

With advertisers anxious to clear their spots in at least the largest cities, the power of network- or group-owned stations to make or break first-run projects became more evident.

Lorimar found out when a lack of available time periods froze out (and killed) its proposed “TV Guide” series.

But one concern shared by big and small players alike was the increased competition from other sources of video entertainment, which contributed to a steady decline of syndicated program audiences during the year.

Any syndicator or station basking in the knowledge that the network share of viewers had fallen to below 70 percent by the end of 1987 also was aware that cable and home video were eating into the market.

(Continued on Page 126)
The good, bad and ugly of the new people meters

By MARIANNE PASKOWSKI
New York bureau chief

The good news: As far as many broadcasters were concerned, 1987 went down in the books as the year of the people-meter revolution—and debacle.

Suffice it to say there was plenty of turmoil on the national TV ratings front as A.C. Nielsen Co. phased out its 30-year-old diary-based ratings system and launched the people meter on Sept. 13.

On top of that, AGB Television Ratings, based in Great Britain, introduced its people-meter service there that same month.

Broadcasters, for the first time ever, now had two national ratings services to choose from, both based on the new people-meter technology.

That technology was widely heralded as a more accurate measurement of viewing in the multichannel environment. The theory was that people meters would provide a better yardstick of TV viewing because, unlike the diary, they do not rely on recall.

Respondents pushed buttons on hand-held devices hooked up to TV sets, or on their TV sets. That meant that, if they pushed the buttons correctly, they would be recording who was watching.

The demographic, or "people" data, would now be gathered by the push-button device instead of the paper diary.

Throughout the year, Nielsen provided subscribers with parallel data from both reporting systems, finally cutting off the diary service Sept. 13.

The minute broadcasters saw the first people-meter data, alarms sounded as the industry debated whether it would provide a better yardstick of TV viewing because, unlike the diary, they do not rely on recall.

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By DOUG HALONEN
Staff reporter

Washington—Broadcasting representatives here are ending 1987 on a high note, following a regulatory year that found the industry relying heavily on its defensive unit.

The industry's major defensive victory came last month in the form of a dramatic defeat of a Senate proposal that would have placed a special tax on sales of entertainment properties.

The industry abandoned the effort to win relief when it became obvious the Senate was not going to back away from imposing a tax that would affect the broadcast industry's bottom line.

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By DIANE MERMIGAS
Senior reporter

This year found media companies trying to tie up the loose ends of a business that has seen many changes.

Network advertising revenues are up, but deal rates are down, the stock market crash and an unsteady economy.

Many industry observers are predicting that still more traumatic change lies ahead.

The impetus for more change will come primarily from intensified competition for TV viewers and revenues and from major shifts in TV ad production costs.

Among the specific factors at play are: the introduction of people-meter measurements, the advent of guaranteed ratings with delivery, the increased use of the 30-second spot, the end of the sweeps period and the end of the sweeps period and the end of the sweeps period.

"One of the big questions is whether we are heading into a permanent period of target marketing, as opposed to the traditional mass marketing, because of improved research tools and the need to snare additional ad dollars in an increasingly competitive marketplace," said Dennis Leibowitz, vice president of Donaldson Lufkin & Jenrette.

There are far-reaching implications of the new how-to measure audience," he said. "But the benefits factors would have to include the more specialized media like cable TV. We eventually could be looking at a transformation of the audience, the total advertising pie.

"The television networks could one day find themselves like Look and Life magazines—"with the largest audience circulation but some of the lowest advertising rates,"" said Charles Kadlec, president of the Washington-based consulting firm of Frazier, Gross & Kadlec, says the broadcast networks can see an overall 10 percent to 12 percent growth in their national advertising revenues in 1988, due in part to the year's extraordinary events.

National spot revenues are expected to increase between 7 percent and 9 percent. Local television advertising is likely to settle in about 6 percent.

Corporate advertising is likely to settle in about 6 percent.

Ironically, cable TV has surfaced in recent months as a major factor in the commercial networks' bid to salvage their traditional dominance and amortize their steep costs.

NBC's ongoing discussions with Turner Broadcasting Systems about an equity partnership role have underscored the growing importance of cable TV to the commercial networks and other independent program suppliers as a viable outlet for revenues and programming.

Because of its potential far-reaching implications, the courtship of NBC by Turner Broadcasting Systems is considered by many industry experts to be one of the most significant business developments of 1987.

"Most people appear to believe by the end of the year they will have some agreement on some kind of arrangement. And when they do, it could set a whole new pace for the way the networks will go about their business," says Mark Stone, a vice president for Henry Ansbacher.

However, a number of broadcasters have voiced concern that the television networks will be much more competitive in 1988 to be a much-improved economic year for broadcasters, if for no other reason than the foreclosures and receivership generated by the political elections and the Olympics.

Many industry observers also expect that the situation will be different for the network's 1988-89 season.

"I think media companies would be better prepared this time around," said one industry insider. "They've all accustomed to doing some downsizing."
Highest Rated Program On ABC This Season And Last Season

Growing Pains

WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company

Source: NTI, 1986-87 season #1 on ABC and 1987-88 season #1 on ABC.
In the world of radio, stations changed hands for record prices, networks merged their sales staffs and giant representative firms swallowed their smaller competitors. But most of these business moves were overshadowed by one of the biggest stories of 1987: the Federal Communications Commission's campaign to combat "shock radio."

The FCC Goes to War

Twice during the past year—in April and then in November—the FCC tried to define its program-content rules with declarations about what types of speech are prohibited from the airwaves.

Despite the commission's pronouncements, however, radio personalities seemed to get bolder. Among the disc jockeys who didn't change their "blue" approaches to comedy were James "Moby" Carney of KRLQ-FM in Dallas, Howard Stern of WXRK-FM in New York and WHTP-FM in Philadelphia, and Bob Kevoian and Tom Griswold of WFBQ-FM in Indianapolis.

Shock radio became so pervasive on FM this year that it spilled onto AM stations. The biggest stories of 1987: the Federal AM hosts—Bob Grant of KEXL-AM in Dallas, and Bob Kevoian and Tom Snyder for ABC. Sally Jessy Raphael switched from NBC to ABC.

Among the year's most notable deals was the sale of John Blair & Co.'s eight radio stations to Sicom Broadcasting for $106 million. That was followed by the bad news for ABC Radio's big cities.

The ensuing month-long strike, the players' union made its play for the renewal of the National Football League games. CBS also announced plans to revamp its weekday morning drive programming in 1988 by giving affiliates what they've been asking for more features from CBS News corresponding Charles Osgood.

During improved ratings, two competing satellite network companies—Transstar Radio Networks of Colorado Springs, Colo., and Satellite Music Networks of Dallas—eliminated their sales staffs and handed their sales efforts to United Stations Radio Networks and ABC Radio Networks, respectively.

On United Stations and ABC, the deals created new possibilities for airing its cross-ownership rules to allow stations radio station brokers said they were merging or being sold. And in the year's biggest personal coup, talk show host Sally Jessy Raphael signed a multiyear contract with ABC while attending last September's "Radio '87" convention to promote ABC Talkline, where she had been working for five years.

National Spot Sales Drop

With a few weeks left in 1987, the Radio Advertising Bureau projected that national spot advertising would decline 2 percent by the end of 1987 compared to 1986, which was also a flat year for national spot.

The decline occurred despite the efforts of the RAB and the Station Representatives Association, which launched a joint effort last winter to prod the use of national spot radio advertising.

While national spot marketeers tried to draw attention to their medium, radio representatives firms were reporting gains. Interpace Inc. bought Torbet Radio and Select Radio Representatives, which were both part of John Blair & Co.'s radio rep division.

The other John Blair radio rep, Blair Radio—was purchased by Katz Radio Group, which renamed year with little or no revenue growth, the radio network business was expected to end this year with little or no revenue growth over 1986 levels.

As a result of near-zero growth, networks searched for new ways to sell their inventories and packages their programming. A soft marketplace also made NBC's unprofitable radio networks even more unlikely to turn a profit in 1987.

In history-making deal, NBC finally gave up on its 81-year-old radio networks division and sold it to Los Angeles-based Westwood One for $56 million.

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Fox network slowly finding its niche

By WILLIAM MAHONEY

Staff reporter

LOS ANGELES - Life has been anything but dull in the executive suites of the Fox Broadcasting Co. during 1987.

When the year began, Fox only had the troubled, yet acceptably rated, "Late Show Starring Joan Rivers" on the air.

Today, after several delays, much retooling and decidedly mixed critical reaction, Fox has established two steady nights of programming and found a niche with many of the young urban viewers neglected by the Big Three.

Backed by a multimillion-dollar promotional campaign, the so-called fourth network introduced a Sunday slate of five shows in April, then a Saturday lineup of four shows in July.

And, last month, it premiered what it hopes will be the cure to its anemic late-night ratings: "The Wilcon North Report."

After "The Late Show Starring Joan Rivers" signed on in October 1985, the one-hour program sputtered along until May, when Ms. Rivers was forced to depart.

Fox bailed at replacing the outspoken comedian with a single personality and instead opted to rotate a number of guest hosts.

For the next six months, it seemed Fox had more hosts than guests before settling on comic Arsenio Hall and finally abandoning "The Late Show" altogether.

What prompted that move was Fox's most important coup of the year, next to snagging the Emmy Awards telecasts through 1989.

FBC stole Executive Producer Barry Sand away from NBC's popular "Late Night With David Letterman," a show he is credited with establishing.

Mr. Sand's latest creation, "The Wilcon North Report," hit the Fox airwaves on Dec. 11, offering an offbeat look at news events.

While it's still too early to tell whether the program will turn around the network's fortunes, many are optimistic that Mr. Sand can work his magic at Fox.

Fox, however, has raised the ire of many of its 123 affiliates by repeatedly changing its prime-time schedule.

More special-event programming is also on FBC's agenda for 1988.

Looking ahead, Fox hopes to either extend the " designate hitter" lineup to rotate three series, if then later ejected one of the second-stringers, "Mama's Boy," and another, "Bronco Zoo," back to the bench.

In the programming arena, Aaron Spelling's dynasty at ABC came to an end, after 10 years in an exclusive pact with the network.

The new show is now produced on FBC's lot.

But ABC was able to book "Bospermam" co-creator Steven Bochco for the next nine years with a lucrative deal.

And NBC, in a possible sign of things to come, recently agreed to pay all of the production costs of a new series of action and adventure with a spirit.

And the comic book-based series, "Once a Hero" and "Sable," were no laughing matter. Their weakness provided "Star Trek" with a safe landing pad on several ABC affiliates in the 8 p.m. Saturday time slot.

But real litigation was written into the series' off-screen script when Twentieth Century Fox and Mr. Bochco, who also co-created that show, faced off against co-creator Terry Louise Fisher in a legal dispute.

Old TV stars return

Dale Robertson, William Conrad and Dennis Weaver returned to series TV, but many viewers didn't seem to care.

Meanwhile, Dannehy Coleman scooped up some viewers in his new hit on "Slip" Maxwell," and Tom Selleck of "Magnum, P.I." proved that he wasn't ready to lie down and die.

As network audiences sank below 70 percent of TV viewers by year's end, programmers at every network seemed willing to take more risks. With viewers more fickle than ever, bolder prime-time moves in 1988 appear inevitable.


day four networks.

(Continued from Page 43)

Family Ties" moved to a new neighborhood, from Thursday nights to Sundays, and didn't fail victim to "Muder, She Wrote," as some had predicted.

A Different World took "Family Ties" "Thursday slot, as skeptical TV critics tried to alienate viewers from the "Cosby" spinoff and seemed hell-bent on getting Lisa Bonet suspended from school. But the new show scored well in the ratings.

NBC Entertainment President Brandon Tartikoff drew up a "designated hitter" lineup to rotate three series, if then later ejected one of the second-stringers, "Mama's Boy," and another, "Bronco Zoo," back to the bench.

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EVERYBODY AND THEIR MOTHER WATCHES: POWERHOUSE DEMOGRAPHICS BEAT EVERY OTHER SITCOM.

Three's Company is the only sitcom that ranked in Cassandra's Top 10 in every demographic category... in every sweep over the last year.*

You get total scheduling flexibility. Three's Company is a dynamite performer in every daypart ... Or even twice a day!

And it *renews* its audience every year as new young viewers discover its extraordinary appeal.
Other sitcom strips are winding down as their audiences grow older season after season.

But Three's Company's audience is still growing—constantly renewing itself as a whole new generation of Kids and Teens discovers this hip, contemporary comedy.

Audience shares are up again all across the nation.**

- UP 17% on WNYW New York, M-F at 6 PM.
- UP 18% on KTTV Los Angeles, M-F at 6 PM.
- UP 8% on WFLD Chicago, M-F at 5:30 PM.
- UP 40% on KRIV Houston, M-F at 6 PM.
- UP 10% on WTTG Washington, M-F at 6 PM.
- UP 10% on KSTW Seattle, M-F at 6:30 PM.
- UP 125% on WTTV Indianapolis, M-F at 7 PM.
- UP 17% on KRBK Sacramento, M-F at 6 PM.
- UP 8% on WXIX Cincinnati, M-F at 6 PM.
- UP 78% on WHBQ Memphis, M-F at 10:30 PM.

✓ Tops its own time period performance!

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**NSI, CASSANDRA RANKING REPORT, NOV 86, FEB 87, MAY 87, JULY 87
ARBITRON, OCT 87 VS OCT 86
Building an independent force
Jim Dowdle helps Tribune mix production, station ownership

By DIANE MERMIGAS
Senior reporter

Jim Dowdle, president of Tribune Broadcasting, has been credited with building the Chicago-based company into one of the industry's major forces over the past seven years.

He readily admits that being an independent station operator and program producer isn't what it used to be. His slogan these days is, "There is no business as usual."

Mr. Dowdle discussed this changing marketplace with ELECTRONIC MEDIA in his Tribune Tower office last month. An edited transcript of that session follows:

EM: Where do you think Tribune needs to be concentrating its efforts during 1988?

Mr. Dowdle: I would say that due to what's happened in independent television over the last three or four years, we have not done as much original programming as we would like.

Most independents in very good times are committed to original programing. They have to service their areas better, to promote better and to change along with the changing environment.

EM: What kind of revenue increases are you anticipating in 1988 and beyond?

Mr. Dowdle: That is probably the $64 question. Not even Wall Street and Marshall Field's (department stores) can figure that out.

But we expect an 8 percent to 10 percent increase for all of our broadcasting, radio and entertainment operations. That is assuming, of course, that no recession occurs.

I think when you look at the Olympics and politics next year, when that kind of content has represented about four percentage points, we are reasonably comfortable sitting where we are today saying that 10 percent would be in the cards.

EM: What do you spend on programing annually?

Mr. Dowdle: We would be in the area of $140 million.

EM: You wouldn't expect it to go up much more than that?

Mr. Dowdle: Only that percentage I gave you—in the mid-teens.

EM: What is your total head count for TV and radio?

Mr. Dowdle: I think it is indicative of a weak syndication market.

It is also perceived as a shot in the arm for cable markets if the syndication market stays the way it is.

EM: What is the primary pressure keeping stations from buying more hours?

Mr. Dowdle: Going back to what I said earlier, most of the independent TV stations today have too much programing on their shelves, and they have to get that inventory down.

I can look back 10 years ago to a time when we went to NATPE and bought shows for the next fall.

The syndication market decided to pre-sell shows, and suddenly we were buying shows three and four years ahead of time when we get them.

That really confused the marketplace, especially with the economic times and the accelerated programing costs being what they are.

There is a period of time here when that inventory has to be driven down by the stations.

EM: What do you buy and what we participate in all begins with dialogue, and I feel confident that out of that dialogue there will emerge some new and innovative things. But I don't know what they will be.

EM: Have we heard that Tribune Broadcasting has had...?

Mr. Dowdle: No, we haven't and we won't.

EM: Why not?

Mr. Dowdle: A lot of companies have decided over this past year to take a $20 million or $30 million writeoff. They have to run it off and have to be cautious of what they buy for the future.

They have to service their areas better, to promote better and to change along with the changing environment.

EM: What have Tribune's program costs generally been during the last few years?

Mr. Dowdle: We are talking amortization of programing on our six television stations.

Our programing costs (in terms of percentage increase from the year before the low 20s. In 1987 we were in the low teens, and in 1988 we'll be in the mid-teens.

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Mr. Dowdle: That is probably the $64 question. Not even Wall Street and Marshall Field's (department stores) can figure that out.

But we expect an 8 percent to 10 percent increase for all of our broadcasting, radio and entertainment operations. That is assuming, of course, that no recession occurs.

I think when you look at the Olympics and politics next year, when that kind of content has represented about four percentage points, we are reasonably comfortable sitting where we are today saying that 10 percent would be in the cards.

EM: Are you doing anything special to cut costs and free up more money for programing?

Mr. Dowdle: I think when you are looking at the costs over the last couple of years or when you look at our business in general, the one thing that you realize, and that I have reiterated to our people, is that there is no 'business as usual' anymore.

Everybody within our company, no matter what their job is, has to look at how they can streamline systems, disciplines and change for productivity's sake.

Over the last several years we have done quite a bit of that, because there's only so much you can do about programing expenses.

The other 45 percent of our expenses is what you control.

In 1988, we look for those expenses to be down from 1987, which were down from 1986. So the controllable expenses are about 1 percent above 1985 levels.

I feel comfortable where we are from a standpoint of overtime and productivity from 1985.

We are down about 15 percent in people on the television side. We are down 10 percent in people overall.

EM: I would guess then that you don't anticipate much more in the way of major cost reductions going into 1988.

Mr. Dowdle: In 1988 there are further cost reductions in programing. I don't anticipate any reduced headcount by 15 percent, that is from 1985 to 1988. Most of what's left to be done is not of major significance.

EM: What is your total head count for TV and radio?

Mr. Dowdle: For television it is 970 people and about 225 for radio.

EM: Is there anything you are doing or can do to drive down the cost of programing?

Mr. Dowdle: We buy programing more judiciously.

Also, to use more of the programing that results from our various joint ventures.
Dimension and Depth in Television Programming...
ORBIT.

There's one place in the universe to find everything you need to program and prosper.

Programming for every day part, every demo.

The marriage of Love & Law

It's the big day for love shows and court shows!
These highly successful formats have joined together at last to produce a laugh-filled strip that's perfect for your line-up.
Love Court!

Available September '88
THE KIDS SONGS TV SHOW

100% kids programming!
A weekly half-hour of music videos performed by kids, for kids. Pop hits, traditional songs and original music kids can sing, dance and learn with!

From TOGETHER AGAIN PRODUCTIONS in association with WARNER BROS. RECORDS

PUBLIC PEOPLE PRIVATE LIVES

With Sarah Purcell
Sarah Purcell is ready to penetrate the barricades of public image to uncover the private side of the world's most famous personalities in probing conversations in the stars' own homes.
A proven format.
A popular host.
A first-run hour perfect for your schedule.
Available September '88

HEADLINES ON TRIAL
Today's hot topics fuel a lively weekly half-hour moderated by Arthur Miller.

From Campus Network

Meg Griffin brings viewers the latest new music on "New Grooves." Richard Brown previews films and shares the insights of top stars and filmmakers in his "Screening Room." Together they give young adult viewers just what they're looking for!

From Campus Network

A weekly hour of celebrity interviews by one of America's most well-known personalities.
A COMEDY THAT
WINS AWARDS...AND
AUDIENCES.
Now the #1 cable sitcom in
the country, "Brothers" also
ranks among the best on the
networks in attracting the
audiences necessary for
syndication success.

COMEDY CLASSICS

THE
ODD COUPLE™

THERE'S ALWAYS
SOMETHING
FUNNY GOING
ON AT
PARAMOUNT.

Great comedy is a
 Paramount tradition. And
one look at our lineup of
all-time favorites will prove it,
over and over again.
LET US MAKE YOU AN OFFER YOU CAN'T REFUSE!


SUCCESS IS ALWAYS A GOOD TOPIC FOR DISCUSSION.

His rating triumphs are in the books. Now you can put Geraldo's special brand of journalism to work for you—five days a week.

ONE OF THE BIGGEST GUNS IN TELEVISION HISTORY!

This epic 18-hour mini-series starring Robert Mitchum and Ali McGraw is now available for its command performance run in syndication.
THE Trivial Pursuit GAME IS A PROVEN PHENOMENON.

- 30 million board games have been sold to date.
- 1/3 of all U.S. households have a Trivial Pursuit board game.
- Over 100 million people have played the Trivial Pursuit game in just 5 years.

And millions more know the Trivial Pursuit name. The title itself evokes excitement, fun and immediate recognition. The Trivial Pursuit game is THE adult board game of the Eighties played by both men and women. This dual appeal provides a unique opportunity for a new television strip to build upon.

AVAILABLE SEPTEMBER 1988

WORLDVISION ENTERPRISES INC.
The World's Leading Distributor for Independent Television Producers

© 1987 WORLDVISION ENTERPRISES, INC.
CHEER UP.
SNORKS™ ARE COMING FROM HANNA-BARBERA.

Here come some of the most captivating characters in all of animation from the people who brought you the beloved Smurfs®.

A world filled with Snorks™ would be a better place to live. Help improve the world—program the Snorks™.

Available Fall 1988. 65 half-hours.

ADVERTISER SUPPORTED PROGRAMMING

WORLDVISION ENTERPRISES INC.

The World's Leading Distributor for Independent Television Producers

© 1985 Hanna-Barbera Productions Inc. and SEPP, S.A.
20 HITS THAT CAN'T MISS

 WHEN THE BOUGH BREAKS
 SAM'S SON
 STRANGER IN MY BED
 NASTY HABITS
 DEADLINE
 UNCOMMON VALOR
 BREAKTHROUGH
 RUNNING SCARED
 SENIOR TRIP
 HELP WANTED: MALE
 THE DIRT BIKE KID

 VASECOTOMY:
 A DELICATE MATTER
 WIZARDS OF THE
 LOST KINGDOM
 THE RIP OFF
 PATRICK
 HAPPY
 SEPTEMBER GUN
 BAD GUYS
 MY SISTER'S KEEPER
 FROM HELL
 TO VICTORY

 Your programming universe is about to be expanded by the stellar performances of today's brightest stars.

 Richard Burton
 Robert Mitchum
 Rod Steiger
 Curt Jergens
 Barry Newman
 George Peppard
 George Hamilton
 Dom DeLuise
 Suzanne Pleshette
 Bert Convy
 Glenda Jackson
 Melina Mercouri
 Geraldine Page
 Sandy Dennis
 Anne Jackson
 Eli Wallach
 Rip Torn
 Dame Edith Evans

 Lee Van Cleef
 Karen Black
 Edward Albert
 Judge Reinhold
 Pat Hingle
 Bradford Dillman
 John Saxon
 Scott Baio
 Mickey Rooney
 Robert Preston
 Patty Duke Astin
 Sally Kellerman
 Lindsay Wagner
 Ben Murphy
 Paul Sorvino
 Ted Danson
 Ruth Buzzi
 Abe Vigoda

 And it's all from one source...

 WORLDVISION ENTERPRISES INC.

 The World's Leading Distributor for Independent Television Producers
THEY DO RUN RUN RUN,

HOURS
The Streets of San Francisco
Combat
The Fugitive
Ben Casey
The Invaders
Man From Atlantis
Mod Squad

HALF-HOURS
Dark Shadows
That Girl
Annie Oakley
Buffalo Bill
The Doris Day Show
Douglas Fairbanks Presents
The Mickey Rooney Show

N.Y.P.D.
One Step Beyond
People's Choice
The Range Rider
The Rebel
Wendy And Me

CHILDREN
Casper The Friendly Ghost
George of the Jungle
Jackson Five
Jerry Lewis
King Kong
Lancelot Link-Secret Chimp
Milton The Monster
Professor Kitzel
Smokey The Bear
EVERGREEN. EVER GREAT.

Evergreen is always in season. With programs that run forever.
Classics that are Ever New; Ever Fresh; Evergreen. Thousands of engrossing hours of programming to fit your schedule from sun up to sun down.
Movies, off-network series, mini-series, game shows, specials, children's programs and more.
Catch the excitement of classic television that runs and runs and runs.

MINI-SERIES
Against The Wind
Holocaust

FEATURES
Prime I, Prime II,
Prime III, Prime IV

GAME SHOW/VARIETY SPECIALS
Take My Word For It
The Don Lane Show
Come Along
Wonders of the Wild
And Many, Many more...
### A rundown of events at the convention

All events in the Century Plaza Hotel unless otherwise noted.

#### Tuesday, Jan. 5

**Noon to 9 p.m.**
Registration
California Lounge

#### Wednesday, Jan. 6

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<td>California Lounge</td>
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<tr>
<td>8:30 a.m.</td>
<td>Breakfast</td>
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<td></td>
<td>California Lounge</td>
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<tr>
<td>9 a.m.</td>
<td>Opening Session</td>
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<td></td>
<td>Los Angeles Room</td>
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<td></td>
<td>Welcome:</td>
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<td></td>
<td>John A. Serrao</td>
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<tr>
<td></td>
<td>WATL-TV, Atlanta (convention chairman)</td>
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<td></td>
<td>Chairman's Report:</td>
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<td></td>
<td>Charles L. Edwards</td>
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<td></td>
<td>KTVT-TV, Dallas-Fort Worth (chairman, INTV Board of Directors)</td>
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<td>President's Report:</td>
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<tr>
<td></td>
<td>Preston Padden</td>
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<td></td>
<td>president</td>
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<td>The Business of Independent Television</td>
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<td>Presentation</td>
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<td>Paul Kagan</td>
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<td>Paul Kagan &amp; Associates</td>
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<td>Reaction Panelists:</td>
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<td></td>
<td>Barry Thurston</td>
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<td></td>
<td>president of syndication</td>
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<td></td>
<td>Columbia Pictures Television</td>
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<td></td>
<td>Milton Maltz</td>
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<td></td>
<td>chairman of the board and CEO</td>
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<td>Malrite Communications Group</td>
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<td></td>
<td>Sandy Freschi</td>
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<td></td>
<td>vice president of marketing and business development</td>
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<td></td>
<td>Frazier, Gross &amp; Kadlec</td>
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<td></td>
<td>Fred Segal</td>
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<td>director of the media group Shearson Lehman Brothers</td>
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<tr>
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<td>Break</td>
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<td>11 a.m.</td>
<td>General Managers Meeting and Luncheon</td>
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<td>Closed Session</td>
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<td>Anatomy of an Independent/Financial Survey</td>
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<td>7:30 a.m.</td>
<td>Washington Public Policy</td>
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<td>Power Breakfast</td>
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<td>Santa Monica Room</td>
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<td></td>
<td>Moderators:</td>
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<td></td>
<td>Shaun Sheehan</td>
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<td>Washington vice president for the Tribune Broadcasting Co.</td>
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<td></td>
<td>Thomas R. Herwitz</td>
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<td></td>
<td>vice president of corporate and legal affairs</td>
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<td></td>
<td>Fox Television Stations</td>
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<td></td>
<td>Panelists:</td>
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<td></td>
<td>All-star cast of senior FCC congresional and administrative staff</td>
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<tr>
<td>8:45 a.m.</td>
<td>Political Advertising Process</td>
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<td></td>
<td>Beverly Hills Room</td>
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<td></td>
<td>Moderator:</td>
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<td></td>
<td>Ron Inman</td>
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<td></td>
<td>vice president of marketing</td>
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<td></td>
<td>INTV, New York</td>
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<td></td>
<td>Program Schedule Thursday, Jan. 7, 1993</td>
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<td></td>
<td>Moderator:</td>
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<td></td>
<td>Rob Friedman</td>
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<td></td>
<td>Eastern director of marketing</td>
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<td>INTV, New York</td>
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<td></td>
<td>Panelists:</td>
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<td></td>
<td>David Simon</td>
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<td></td>
<td>vice president of programming</td>
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<tr>
<td></td>
<td>Fox Television Stations</td>
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<td></td>
<td>Jon Gluck</td>
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<tr>
<td></td>
<td>corporate vice president of programming</td>
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(Continued on Page 78)
The winning team. Michael Douglas and Karl Malden, backed by a dazzling lineup of top-name, guest stars in action-filled episodes shot in one of the world's most beautiful and exciting cities. Plus a five-year track record of proven network success. Add it all up and you'll score with the ideal one-hour series to fill your programming game plan.

119 hours
### 3 new movie packages to be offered

**By RICHARD MAHLER**

Los Angeles bureau chief

LOS ANGELES—Three new movie packages will be offered here during the Association of Independent Television Stations convention this week.

Republic Pictures Domestic Television is offering what it calls a "boutique package" that allows stations to select 25 to 30 Republic films that would achieve optimum exposure in their cities.

"We wanted to find a way to provide stations with films that would achieve optimum performance for them in their markets," said Chuck Larsen, president of Republic Pictures Domestic Television.

The innovative approach lets a program director choose from movies starring Cary Grant, Ingrid Bergman, James Stewart, Marilyn Monroe, Marlon Brando and Steve McQueen.

The package, dubbed "Hollywood One," is being sold on a cash basis and is available immediately.

Another supplier based here, Samuel Goldwyn Television, is unveiling "November Gold 2," a 20-film package based on action-adventure themes.

The approach reflects the increasingly common practice among independent television stations of establishing week-long "themes" that focus on movies of a single major star or films of a specific genre.

The cash-only "November Gold 2" package draws primarily on lesser-known movies that feature actors who have since gained fame in other films.

The list includes Mickey Rourke, Martin Sheen, Donald Sutherland, Candice Bergen, Dyan Cannon, Margot Kidder and Bob Hoskins.

The well-known actors appear in such lesser-known films as "Eagle's Wing," "Merlin and the Sword" and "A Prayer for the Dying."

Finally, Turner Program Services will syndicate a package of 20 made-for-TV motion pictures from the Turner Entertainment library.

The Culver City, Calif.-based division will sell "Premium One" on a cash basis.

Represented in the offering are dramas, mysteries and action-adventures, all of which have previously aired on network television.


### A listing of exhibitors at the convention

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</table>
TOUGH TIMES CALL FOR SHOWS THAT CAN HACK IT.
The man of your dreams is coming to television this Fall. And how. His weekly first-run hour is going to be a nightmare for your competition.

Freddy Krueger, the sinister sandman, has already hooked the country through his incredible performance at the box office and in home video. He’s very sharp.

Now he comes to television well armed to cut out a huge slice of the late night audience. Don’t miss your share. Take a stab at greater ratings with Freddy. The hottest face on TV.
The genius of Rod Serling, ready to fight—and win—in the thickest syndication jungle against the toughest competition. New once-a-week episodes available for Fall '88; and 90 half-hours available Fall '89.

A CBS Broadcast International Production in association with London Films and Atlantis Films. Distributed by MGM/UA Telecommunications, Inc.

GROUP ONE
Medical

From Van Gordon Sauter, Michael Piller and Dr. Ron Pyon, this breakthrough early fringe series takes you into the lives of real doctors and real patients to share their real-life drama. Half-an-hour every day, starting September '88.

Sauter/Piller Productions in association with MGM/UA.

STOP
MUSIC

From two of America's great entertainers—Dick Clark and MGM/UA. Great appeal to game show viewers...it's upbeat fun, with big payoffs.

Five-a-week, available Fall '88.

dick clark productions in association with Lynch/Biller Productions from MGM/UA Telecommunications.
The hunt for men is over! A top performer among men 18-49. Which means you just found one of the most efficient ways to reach men among all the top new once-a-week half-hours.

From MGM/UA Telecommunications.
NOW YOU WHO'S KING OF
KNOW THE JUNGLE.
25 WAYS TO CAPTURE YOUR AUDIENCE . . . RESCUE YOUR RATINGS . . . AND ESCAPE TO HIGH FLYING ACTION AND ADVENTURE. NOW, THE GREAT ESCAPES FEATURE FILMS ARE AVAILABLE FOR FIRST-RUN SYNDICATION.

DISTRIBUTED BY
MULLER MEDIA, INC.
23 EAST 39th STREET, NEW YORK, NY 10016
(212) 683-8220
Critic's job becomes a losing battle

Paul Pioneer Press Dispatch, and I have never might be offended.

to print syndicated irreverence.

as "a horse with a mustache") because it was safe invectives (I loved his description of Lionel Richie successful one at that, my editors wanted to things I think that readers place much more

under increasing pressure from the infinite ranks television, to tone down my writing and "be nice." writers who crank out boring feature stories about critics who are smart-mouthed wiseguys to bland

as a TV critic. I believe that readers prefer TV critic." [Continued on Page 104]

Ms. Collins played the vamp to the hilt, treating Ms. Collins in a dreadful

Dalton, the new James Bond who was starring with Mr.

my editors wanted to

under the opposite direction, then dropped my proffered hand as if it were a toad or some other loathsome thing.

It was an amusing performance and it inspired me to write a "Dear Diary" column for the Times under the opposite direction, then dropped my proffered hand as if it were a toad or some other loathsome thing.

was trying to make her look like." [Continued on Page 104]

So what's the problem?" I said, not understanding his point. "That's exactly what I was trying to make her look like.

Well, we can't let you do that," he said. "If you make Joan Collins look like a jerk, some of our readers may think you're a jerk, and certainly don't want people thinking that about our TV critic.

I knew I was in trouble as the TV critic for the

and his digestion, he can dyspepsia has led to the suggestion that every TV criticism should be accompanied by a list of the contents of the critic's stomach at viewing time. Depending on the wit and education of the critic, as well as his digestion, he can build the largest readership of any feature on the paper.

Last year, after 37 seasons, I looked in the mirror and asked myself, "What's a grown man doing reviewing programs about human lizards from outer space ("V," above)," Terrence O'Flaherty asked himself.

Terrence O'Flaherty retired as a TV critic last year after working for the San Francisco Chronicle since 1949. He also served on the board that selects the Peabody Awards for more than 30 years. He is currently working on several Hollywood projects, including a screenplay based in Thailand. He has also donated many of his works to the UCLA collection library.

The big thing about being a television critic is not how to get into the job but how to get out of it—with your sense of humor and your compassion for humanity intact.

This isn't easy because often you are dealing with some pretty sly buckaroos in a not-so-elegant game. TV criticism is the sort of work that will alienate your friends ("You mean to tell me you get paid for watching that stuff!") will lead to divorce ("Well, on what evening can I invite you over for dinner?"").

"Sins." Mr. Dalton starred with Ms. Collins in a dreadful
table with Timothy Dalton, the new

James Bond who was starring with Mr.

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TV beat means never getting bored

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This isn't easy because often you are dealing with some pretty sly buckaroos in a not-so-elegant game. TV criticism is the sort of work that will alienate your friends ("You mean to tell me you get paid for watching that stuff!") will lead to divorce ("Well, on what evening can I invite you over for dinner?"").

"Sins." Mr. Dalton starred with Ms. Collins in a dreadful
table with Timothy Dalton, the new

James Bond who was starring with Mr.

"What's a grown man doing reviewing programs about human lizards from outer space ("V," above)," Terrence O'Flaherty asked himself.

TV beat means never getting bored

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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.
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committed audience.
VIEWERS ARE EAGER TO TURN TO CRIME!
Across the country, the network dramas and syndication specials that capture the highest ratings are almost always crime oriented. Now, Orion introduces Crimewatch Tonight, a national, network quality program dedicated solely to crime related coverage.

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Crimewatch Tonight is Executive Produced by Reese Schonfeld, founding President of CNN. Crimewatch Tonight is a natural companion to your news programming as well as powerful counter programming to game shows, magazines and sit-coms. With a unique format and highly focused concept, Crimewatch Tonight delivers the payoff in Prime Access.

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When you're ready to deal in hot goods, call Orion, your partners in crime.

ORION
TELEVISION SYNDICATION
Covering TV can be the best job in the newspaper business

As a TV critic, Mark Wolf says he met Ted Koppel (left) and Morgan Fairchild, but he was never able to make his ultimate television fantasy about the two come true.

Critic was troubled by 2 dilemmas

Gerald B. Jordan has been a reporter in the Washington bureau of the Philadelphia Inquirer since May 1984. Prior to that, he was the radio critic for the Kansas City Star. Mr. Jordan, who has also covered sports and features and written editorials, is a 1975 Norman Fellow.

Where was Bill Cosby five years ago, when I needed him?
He was puffing those island-length cigars and wearing a bright orange suit as he preached on the "Tonight Show." Cosby was a frequent substitute for Johnny Carson, and when Carson threatened to leave the show I wrote that Cosby should get the host's chair for three reasons: he's a funny, funny man.

"One writer even questioned why I would dare suggest a "silly nigger" could replace a television institution. To underscore the letter I wrote my viewpoint, the out -for-head for my column had "stupid nigger" screwed in it."

So it was with the unbridled enthusiasm of a kid watching a Saturday matinee that I cheered the success of "The Cosby Show." His achievement in prime time proved that Cosby is funny and appeals to a broad section of America. So many of the households watching television on Thursday nights.

In a way, Cosby and his ratings represent two of the recurrent themes on which I've commented during my years on the TV/radio beat. I have to emphasize both, because I did write about radio. Why couldn't high-quality television programs have mass appeal? Why do black actors have to play sideskicks or other supporting roles?

I couldn't help but ask those questions; they begged answers. But greater, still, will be the day when a black actor in a leading dramatic role lands a successful show. Most of you will never hear me ask, "Does the black TV star really have a chance to succeed?"

My demand that the byline be removed to a broad section of America. So many of the households watching television on Thursday nights. Why does the public trust granted to broadcasters.

At times I wrote a "serious" column, a sort of boast among TV critics who gathered bi-annually in Los Angeles to watch fall and spring prime-time previews. The column's voice spoke of social conscience while others wanted to know how the stars perceived their characters.

Semantically, unfortunately, didn't sell, but I still think that it made an impression on programmers, particularly on local issues like how stations cover news.

But keeping watch over the public trust gets lost in the mix of television programs, particularly with the dominance of prime-time network news. People just don't talk about public interest, convenience and necessity around the office water cooler when Pam Ewing has just awakened from a bad dream to learn that Bobby isn't dead. He has only been away—all season.

Who knows what two of broadcasting's biggest issues this year might even have occurred if more attention had been given to the serious side.

Ex-critic holds disdain for newspaper editors

(Continued from Page 90)

suddenly pointed readers in new directions, and feature-department reporters were assigned to lead most of the guided tours.

Research results seldom got in the way of what had been resolved over drinks and hors d'oeuvres on someone's fashionable deck overlooking the Ohio River.

The worst example of this happened when the facts uncovered in my research didn't support the editors' premise for a story about local TV news. We argued over the points of overlooking the Ohio River.

The station flipped out and ran a news story about two columns and reaction from station officials defending the poll. Fair enough. Then they made a mistake. The subject of that night's news was whether the poll itself ought to be part of the newscast. The pollster made a couple of aside about me putting my foot in my mouth and there were pies all around the set. Then in at 11, they said, and we'll show this guy who's right.

It was a semi-landslide. I won. The poll lost. Big. The pollster was sheepish, the anchorman had a sort of sick smile and the next day the station announced that the poll was being suspended for a while. It never returned.

Truth be told, I had done the station a favor, but nobody ever called to express heartfelt gratitude.

More often a TV critic hears that he or she "hates" TV or only watches PBS. Rubbish. If you didn't like TV, the job would turn you into a raving ninny in record time. Most TV critics love good commercial TV. That's why they rail so spitefully at bad TV.

Often, there was disappointment when the public didn't rush to cover it. If the TV folks who read this publication take nothing sound bites. I squint. Children cower from my video image.

Proportions of a ripe pumpkin. I fidget. I don't answer in concise effort on my part, a terrible TV performer. When exposed to an electronic camera, my normal-sized head assumes the proportions of a ripe pumpkin. I fidget. I don't answer in concise

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Take A Look At These Grades!

Nielsen High Report Card

November 1987

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<th>Households</th>
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<th>11/86 SHARE</th>
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*Prior data insufficient to report

Beverly Hills Teens, the ½ hour animated series from DIC and Access Syndication, is racking up great grades in its first term. In market after market, Beverly Hills Teens' characters and contemporary lifestyle are proving just how attractive "good kids" can be to younger audiences and advertisers alike.

Take a look at these grades. We know these teens are being seen, we just want everyone to hear about them, too.

Access Syndication 12345 Ventura Boulevard, Suite H, Studio City, CA.
818-985-3037, 212-557-0055, 404-621-9533
Critic was concerned about lack of roles for black men

(Continued from Page 100)

Somehow the paid religious broadcasts and radio’s so-called “morning zoo” shows slipped through the cracks. Admittedly, the fall of Jim and Tammy Faye Bakker tarnished the tube, but they rose, in part, from laziness and penny-pinching of local broadcasters. The Sunday morning time period in Kansas City was loaded with paid religious programming. The broadcasters operated in their own convenience. By selling the hours to television evangelists, the local stations could fill air time without developing local programming. Even though it was public service/public affairs programming, there never was any balancing time for the owners of the airwaves—the viewing public—to question religious fund-raising via publicly owned resources.

In another misuse of the public airwaves, the leading local rock radio station stepped out of bounds on taste. The station took a tumble in the ratings and, in a program change, the drive-time disc jockeys vowed to play “kickass rock ‘n’ roll.”

With a little attention focused on that campaign, some of the family-oriented sponsors threatened to cancel contracts and the rockers dropped “kickass.” But hearing some of the vulgarities now in morning drive I feel like that was almost providential. Some things are better; some worse. I’m glad that America’s most famous TV star is a black man.

I’m disappointed, but hardly surprised, that under Ronald Reagan, the Federal Communications Commission turned its back on regulation. I’ve fallen at ease, much like the rest of the family-oriented sponsors threatened to cancel contracts and the rockers dropped “kickass.” But hearing some of the vulgarities now in morning drive I feel like that was almost providential. Some things are better; some worse. I’m glad that America’s most famous TV star is a black man.

Boredom not a part of job for newspaper TV critics

(Continued from Page 94)

The readers were a different matter. I was astounded.

They wrote me piles of letters that were so friendly and so kind that it made everything seem worthwhile.

I had not fully realized the bond of affection and trust that had grown between them and me all those years as we discovered the new medium together.

So here I am—an ex-television critic sitting on top of a stack of 12,000 columns, dangling my legs over the edge and looking back at the view.

First, there are several myths regarding television critics that should be considered.

TV critics don’t like television. Nonsense. Any honorable critic must have respect for the medium he criticizes or he won’t be worth reading—except by his mother. (Note: Wives of television critics never read their husbands’ columns.)

TV critics don’t watch TV. Praise be! They may not enjoy watching it, but they must do so because they’re writing for people who do watch avidly and they are quick to spot a phony.

TV critics want to be television performers and are frustrated because they aren’t on the air themselves. This could be true but, ye God!, a reporter would be insane to dream of being an entertainer. Let me tell you, I’ve been there.

In the 1960’s, in a fit of momentary madness, I became the host of “PM West,” a nightly entertainment-talk show from San Francisco produced by Westminster, on which I shared billing with Mike Wallace as the host of “PM East” from New York. Fortunately, I was cautious enough to insist on being billed as a moonlighting newsman, not as an entertainer.

The experience taught me a lot about TV criticism. I began to see why I was so popular and why, in my eyes, I’d never been equalled. I also learned how easy it is to become an egocentric bore. My fellow critics were very generous, and it ran for 170 episodes.

After its death and burial, a few friends, TV and I. After all, it had been a great adventure, a long and meaningful relationship. It’s just that now we’re both involved elsewhere.

TV burnout signals end of critic career

(Continued from Page 94)

resent them, network executives endure them, producers manipulate them, stars snicker at them and readers ignore them.

No wonder paranoia pours as readily as vodka in the hospitality suites.

Me, I escaped the profession’s terminal diseases, even though I suffered an occasional symptom. I drank too much and talked too loudly on those West Coast press tours. I drooled on starlets and bullied producers.

The job only began to make sense when I ducked the gang bangs by talking my bosses into spending the money to send me to affiliate and programing conventions instead.

Just about everything I did wrong as a TV critic had to do with playing to editors’ resentment of the medium. For a guy who came to the beat from the library instead of the police beat, the lapses were silly.

I bailed anchormen, threw in mindless as a modifier a tad too much in reviews and played school爹marm to America a few times too many.

Since I left the beat, I’ve read enough muddled appeals for quality programing and responsible journalism to realize that I probably used the phrases just as indiscriminately. (Ah, but it was so nice to get those notes from managing editors, congratulating me for standing for the traditions of real journalism and good taste.)

When I failed most miserably is in territory I would probably revisit. I pretended I could do everything—demographic analyses, advertising reports, industry economic forecasts, criminal investigations, court reporting, engineering studies and political editorials.

It was enormous fun—until, that is, I got caught up in the far-out erotica that I couldn’t deliver the obvious story any more.

Everything editors wanted seemed old. Done a hundred times over. They asked for booms and busts. I delivered squabbles over frequency allocation for low-power TV and the crisis in public access on cable.

They wanted new faces and hot hands. I babbled incoherently about high-resolution technology and leveraged buyouts. The end had come.

It came amicably. We parted friends, TV and I. After all, it had been a great adventure, a long and meaningful relationship. It’s just that now we’re both involved elsewhere.
Welcome to Camp California, the next success from DIC and Access Syndication. With its contemporary, character driven stories, up to date music tracks and fashion, Camp California has the look and feel to which today's young audiences can relate. Access is offering stations a unique, one year commitment of 40 episodes in the first season with a renewal option of 25 new episodes, all on an advertiser supported basis. The action in Camp California takes place in Surf City, home of the coolest kids ever to heat up the waves, Kid Cool and the Radical Wheels. They “don’t roll over for nobody,” including their arch-rivals Billy Bad and the Biker Bullies. In fact, there’s only one thing that can get them working together and that’s teaming up to defeat your competition. With Beverly Hills Teens and Camp California, your station will have the hippest one-two punch under the sun. Take a look at Camp California. Your young audiences certainly will.

CONFESSIONS OF EX-TV CRITICS (continued)

Former critic just can't get away from TV

help produce my own projects. That is a major daily is exhausting and possibly unethical and at least, tricky to pull off.

And now on to the $5 bonus questions:

Is it true that most TV critics don't like TV? No. Fear and loathing will not sustain you on this beat. You have to really like to watch TV and believe that television is a revolutionary institution that is every bit as important to the future of this country as the overbearing, unpretentious, education, defense and the development of the fat-free pizza.

What do you remember most about covering the beat? Mostly, I remember my mistakes. That and the creative side of TV land is filled with good, kind, hard-working, fun-loving, neurotic individuals (just like newspapers, I decided,) and reporting on them and their product made my job interesting and fun.

Of course, there are little things I'll never forget—like my level of respect for the executives who perpetrate The Big Lie. There were plenty of corporate people who used to stand up at the annual TV critics' meetings and deny, deny, deny that anything they were doing had any meaning or impact beyond the ratings and shares. So arrogant. So cocksure of themselves. I hated that.

Are TV critics forced by their editors to be negative or positive about shows at the expense of fairness? Force is not the issue. A good TV critic writes what she or he thinks, period. However, a good TV critic who wants to be a positive TV critic knows the value of having strong opinions, and stating them loudly, without letting balance or fairness get in the way.

What is the most interesting thing that happened to you while you were a critic? This is easy. The most interesting thing that happened to me is that TV changed the most fundamental and profound way. Cable came along, and the videocassette recorder happened, and independent stations and syndicated programs began to catch on. Slowly, but inevitably, the Big Three—ABC, CBS and NBC—began losing their paralyzing grip on the industry and the prime-time audience. It was like seeing a wave. You could smell the panic.

All hell, and a lot of good programing, broke loose. So did the naive and passionate. Women and minorities in TV had their break. It was an incredible moment for PBS. It was in it and what it was about. They thought I did that and that if I was to write about what I think, period. However, I also tried, however, to write about it in a funny, pungent, sometimes flip, manner, and that got me into trouble with my bosses, several of whom were heavy TV viewers who were concerned that we not offend subscribers who also were TV addicts.

It is my contention that the best TV criticism is aimed primarily at educating, busy people who may have a few favorite programs but who don't have the time or interest to make themselves slaves to the tube. Good TV criticism interests and entertains every reader, even if he is not a heavy TV viewer.

My editors, however, were busy transforming the newspaper's "Variety" section into a compendium of dull consumer information that covered everything from pet care to fashion in an inoffensive and mindlessly pointless way.

In that context, they didn't want opinion about TV, they wanted a drone to tell the readers what was on, who was in it and what it was about. They thought I did that fabulously, praising my writing as "incisive, analytical and thoughtful." But they didn't want irreverence. That was too risky.

It also helped earn me a reputation for cheeky irreverence, which helped make my TV column a popular feature in the newspaper.

The editors also often laughed at my columns, but it was a nervous laughter. They became worried that I wasn't serious enough in my approach to a subject that their surveys showed there was an interest to a large number of readers.

In the end, they confused interest in TV with a desire for dull consumer information. Toward the end of my tenure as a TV critic, my editor told me that the problem with the writing was that it was "pungent."

To me, this was high praise. The nuns in my Catholic grade school, I told him, had taught me that pungent writing—writing that grabbed the reader's attention—was good writing.

In my book, I said, the worst TV criticism is boring writing that is heavy on information and short on opinion. I think readers want sharp opinions from TV critics. Readers don't have to agree with a critic's point of view to be interested in his writing. They only have to know where the critic is coming from so that they can, over time, make their own judgments as to whether they are likely to agree or disagree with the critic.

The Star and Tribune was uncomfortable with a critic who had a well-defined point of view and who refused to judge TV by its own standards.

They wanted a critic who would not bring his own set of values to the job and measure TV by its impact for good or ill on the larger society.

They wanted a critic who would judge TV only by the ratings and never take into account the reader's intelligence and to trivialize television.
Take A Look At The New King Of Television.

Don King, the world’s greatest promoter, businessman, outrageous personality, super salesman, and above all, showman, will now add talk show host to this list, when he hosts the all-new talk/variety show “Don King’s Only in America.”

Who, but Don King, could have put the musical superstars, The Jacksons, on tour around the world? Who else, but Don King, could have promoted nearly 150 world-class boxing events in the last ten years? And where else, but in America, could “Don King” happen at all?

In its hour-long, weekly format, “Only in America,” gives viewers something new in television viewing. The segments are diverse and fast-paced; Who will be crowned “King For a Day”? What entertainment superstar will perform at the King’s Palace? And the guests are people and personalities that only Don King can bring in front of the cameras; Can two bitter, political rivals, settle their differences on television in The King’s Court? Take a look at “Don King’s Only in America” to find out.

The series premieres in the Fall, 1988 with a one-hour special available in March, 1988. It is available on an advertiser-supported basis.

Take a look at “Only In America,” a program that will break new ground in television as only Don King can.

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*Source: NTI
Inside the Third Reich: Parts I & II

Blood Vows

The Alamo: Parts I & II

The Jericho Mile

Inside the Third Reich: Parts I & II

Mafia Princess
**Looking back at the top stories**

**JANUARY**

“*The Morning Show*” premieres on CBS with hosts Mariette Hartley and Roland Smith. Critical reaction is negative.

The ABC Television Network announces the cancellation of its contract for national A.C. Nielsen Co. ratings, effective in September. In a separate move, Nielsen tells its clients that it will switch solely to people meters for the fall season.

The dominant VHF independent in Indianapolis files for bankruptcy, fueling fears that other independent stations might do the same.

A record 21.9 million households tune in to NBC’s Jan. 2 prime-time telecast of the Fiesta Bowl, when Penn State beat Miami in the unofficial national college football championship game.

In an effort to defend his empire from a possible takeover, Ted Turner sells 35 percent of Turner Broadcasting System to cable operators. The deal, involving 14 multiple cable system operators and financier Kirk Kerkorian, raises $550 million.

NBC buys CBS affiliate WTVJ-TV in Miami, bringing the company’s total number of TV stations to six. Because the market’s NBC affiliate refuses to switch networks, WTVJ becomes the country’s first NBC owned-and-operated CBS affiliate.

Television stations consider dropping programs supplied by Oral Roberts if the evangelist keeps telling viewers he’ll die if they don’t send him $4.5 million.

Group W abandons its purchase of RKO General’s KHJ-TV in Los Angeles amid signs that the RKO settlement talks largely have failed.

The FCC proposes major rules changes that would reinstate the controversial syndicated exclusivity rule. The new rules would enable TV stations to obtain exclusive rights to programing and force local cable systems to black out the same shows on imported distant signals.

The FCC proposes changing the call-letter rule that stations west of the Mississippi River begin with “K” while stations east of the Mississippi begin with a “W.” It drops the plan in the face of widespread objection.

Despite massive promotion efforts, ABC’s seven-part, $35 million miniseries “Amerika” doesn’t live up to ratings expectations.

**FEBRUARY**

CBS News cuts at least 200 more jobs in a major restructuring that will result in a budget cut of more than $30 million, or 10 percent of the division’s estimated $300 million annual budget.

Faced with a growing AIDS epidemic, San Francisco’s KRON-TV agrees to run condom commercials.

**MARCH**

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**APRIL**

Members of the Writers Guild of America strike at CBS and Capital Cities/ABC after contract negotiations break down.

Faced with a soft syndication market, MCA says its Universal Television will no longer produce one-hour programs at a loss.

New Age music hits mainstream radio as CBS Radio announces it’s launching a weekly syndicated program focusing on the format. KSCO-FM in Santa Cruz, Calif., meanwhile, adopts a complete New Age format.

The Fox TV network premieres in prime time with “Married... With Children,” starring Katey Sagal and Ed O’Neill.

KVIL-FM, the top-rated radio station in Dallas and one of the nation’s most profitable radio stations, is sold for a record $92 million. New York-based Infinity Broadcasting Corp. agrees to buy the station from Sconnix Broadcasting, Gifford, N.H.

The Fox TV network premieres in prime time with “Married... With Children” and “The Tracey Ullman Show” on stations reaching 84 percent of the country.

RKO General sells WOR-TV, serving New York City, to MCA Inc. for $387 million after four parties opposed to the sale drop their cases.

An investor group headed by former CBS executive James Rosenfield pays an estimated $100 million to acquire Blair Entertainment and Blair Television.

TVX Broadcasting becomes one of the nation’s 10 biggest TV operators with its acquisition of five independent TV stations from Talt Broadcasting for $240 million.

In three cases aimed at shock radio, the FCC says it will no longer limit “indecent language” to the “seven dirty words” in comedian George Carlin’s infamous monologue. Other content, such as explicit, gratuitous discussions of sexual or excretory activities or organs, may also be ruled indecent.

Fox Broadcasting Co. outbids the major networks for the rights to telecast the Emmy Awards, paying $4.5 million for the three-year package.

Top network executives are called to testify in House telecommunications subcommittee hearings about the impact of cutbacks and layoffs on network news coverage. However, the sessions collapse as representatives begin arguing over the propriety of the hearings.

As the 1986-87 season draws to a close, top-rated NBC continues to boost its ratings, while ABC and CBS lose ground. Overall, their combined audience share drops to 75.6 percent from 77 percent the year before.

Former CBS News President Van Gordon Sauter becomes a news commentator of Fox’s KTTV-TV, Los Angeles, but is later let go.

(Continued on Page 110)
QUEEN of the SOUTH SEAS
Based on a true story.

Starring Barbara Carrera, Hal Holbrook, E.G. Marshall

A four-hour exotic, action adventure currently in production for OPT and now being sold in non-OPT markets.

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Looking back at the top stories

MAY
(Continued from Page 108)

Neil Derrough, formerly head of CBS's owned TV stations division, joins Gillett Communications as corporate executive vice president and vice president and general manager of the company's KSBY-TV, San Luis Obispo-Santa Barbara, Calif.

Joan Rivers is fired from Fox Broadcasting's "The Late Show" following a steady ratings decline.

HBO launches Festival, a new family-fare pay-cable network, nationwide.

JUNE

Tele-Communications Inc. drops the scandal-plagued "PTL Club" from its cable systems, and United Cable says it will follow suit. The PTL ministry later files for Chapter 11 bankruptcy, angering television stations that are carrying the religious show.

Following several months of controversy, Viacom International shareholders approve National Amusements' $3.4 billion buyout of the company. National Amusements, led by its president and owner, Sumner Redstone, bestowed a Viacom management offer for the company.

HBO and Coca-Cola Telecommunications sign the largest pay-cable co-production deal ever, totaling $70 million for 15 HBO Pictures presentations.

Carolyn Wall, a magazine executive with no broadcasting experience, is named general manager of Fox Broadcasting Co.'s flagship WNYW-TV, New York.

The new must-carry rules take effect, nearly two years after the old rules were struck down as unconstitutional.

The voices behind some of television's most famous cartoon characters, including Fred Flintstone and Spider-Man, go on strike in June.

James McKinney, chief of the FCC's Mass Media Bureau, resigns to take a top military communications job in the White House. Alex D. Feiler is later named to replace him.

ABC, CBS and NBC agree to comply with advertiser requests to remove their commercials from network feeds to Florida affiliates in protest of the 5 percent Florida advertising tax.

President Reagan vetoes a fairness doctrine bill, saying it's constitutional. Congress passes an amendment.

Steve Friedman, former executive producer of the "Today" show, and Grant Tinker, former NBC chairman, go to work on "USA Today," a half-hour syndicated nightly newscast.

The National Association of Broadcast Employees and Technicians begins a strike against NBC.

JULY

HBO asks for an injunction to stop Showtime's "Showtime and HBO, It's Not Either Or Anymore" campaign, saying it's likely to cause confusion. A federal judge rules that Showtime can continue with the slogan. In November, HBO wins a reversal of the decision, but Showtime says it's probably dropping the effort.

Lt. Col. Oliver North proves to be a strong draw for viewers as ABC, CBS, NBC, PBS and CNN air his testimony live for four days during the Iran-contra hearings.

After delays due to uncertainties over the new people-meter technology, the upfront market finally takes off. The three networks write a combined total of at least $1.2 billion in prime-time business in one week.

ABC and CBS quickly settle a strike by the Directors Guild of America. It lasted three hours in New York and only a few minutes in Los Angeles.

Turner Broadcasting makes the 1990 Goodwill Games an exclusive cable package that will cost operators as much as $1 per subscriber. It also considers turning over CNN Headline News' daytime hours to business news, but later drops the idea.

Cablevision Systems Corp. agrees to buy the Adams-Russell Co., a multiple system operator serving 225,000 subscribers, for $474 million. Cablevision becomes the country's 11th-largest MSO.

CBS sells its magazine group for $650 million.

Westwood One buys the NBC Radio Networks for $50 million.

Frank Biondi, former HBO chief and current chairman of Coca-Cola's TV division, becomes the new chief executive of Viacom International, replacing Terrence Elkes. At the same time, Viacom owner Sumner Redstone names himself chairman, replacing Ralph Baruch.

NBC is the first of the major broadcast networks to close a deal with A.C. Nielsen Co. for its people-meter audience measurement service. ABC is the last, signing by the end of September.

Valerie Harper refuses to show up for the taping of the first fall episode of "Valerie," citing money differences. In the face of lawsuits and countersuits, the show is eventually renamed " Valerie's Family" and continues with Sandy Duncan instead of Ms. Harper.

AUGUST

The FCC abolishes the fairness doctrine, saying the rule has discouraged the sort of rousing intellectual debate it was intended to stir.

NBC drops paid promotional plugs at the end of its daytime game shows in an effort to reduce commercial clutter.

Winston "Tony" Cox, a former HBO executive, is named chairman and chief executive officer of Showtime/The Movie Channel.

With its sale in Houston, "The Cosby Show" closes in on the $500 million mark, surpassing the old record of $300 million in syndication sales set by "Magnum, P.I."

The NFL's debut on ESPN earns an 11 rating based on overnight ratings, the highest rating to date for a sportscast on cable television.

An industry analysis finds the ad-supported cable networks' combined earnings for 1987 approaching those of the three major broadcast networks in 1986. This year's cable earnings should hit $250 million, while the Big 3 in 1986 earned about $270 million.

(Continued on Page 114)
Take a Look at Something Really New!

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THE HIGH CHAPARRAL

SANDS OF IWO JIMA
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MIRACLE OF THE BELLS
Available December 1988

Made for Television Movies:

MISTRESS
Starring Victoria Principal

When the Time Comes
Starring Bonnie Bedelia, Brad Davis

Family Sins
Starring Jill Eikenberry, James Farentino

INDISCREET
Starring Robert Wagner

Eye on the Sparrow
Starring Mare Winningham, Keith Carradine

Promised A Miracle
Starring Rosanna Arquette, Judge Reinhold

Real People. Real Cases. Real Life.
Looking back at the top stories

(Continued from Page 110)

SEPTEMBER

The people-meter era begins, and TV researchers find themselves grappling with three sets of contradictory national ratings from Nielsen, AGB and the traditional Nielsen Television Index.

Coca-Cola Co. announces a merger between its entertainment unit and Tri-Star Pictures. The $2 billion merger, creating Columbia Pictures Entertainment, is completed in December.

A federal judge in San Francisco rules that it's unconstitutional to require cable TV companies to provide channels for public access.

NBC Talknet personality Sally Jessy Raphael jumps networks to sign a multiyear contract with ABC Radio Networks.

The FCC investigates an incident in which a satellite pirate interrupts The Playboy Channel to tell its viewers to "repent your sins."

Stuart Hersh, the man credited by Wall Street for managing King World's phenomenal growth, resigns.

The networks kick off the fall season. By the end of the year, NBC is in first place, as expected, but CBS is struggling to reclaim the No. 2 spot from ABC.

"CBS Evening News" anchor Dan Rather refuses to go on the air when U.S. Open tennis coverage runs into news time. The network goes black for six minutes. No disciplinary action is publicly brought against Mr. Rather.

After months of controversy, Florida Gov. Bob Martinez calls for a repeal of the state's 5 percent advertising tax. However, the state legislature doesn't kill the tax until December.

Rep. Ed Markey, D-Mass., introduces a bill aimed at curbing children's shows that have been criticized as "program-length commercials."

Checkerboard programing gets off to a hot start on NBC's five owned-and-operated TV stations. But by year's end, the stations that had decided to drop the checkerboard as of fall 1988, and the one CBS O&O running it, WCAU-TV in Philadelphia, had dropped it.

Just a few weeks into the new season, ABC is fighting a number of affiliate pre-emptions of prime-time series, especially early on Friday and Saturday nights.

NFL players go on strike, and the networks run three weekends of games featuring substitute, or "scab," players. When the strike ends in mid-October, the TV networks figure their ad revenue losses at approximately $25 million for the replacement scab games. In November, the NFL gets rebates of close to $60 million for the canceled and scab games.

The Electronic Media Ratings Council issues new guidelines to curb stations' attempts to "hypo" ratings during sweeps.

Dan Rowan of the trend-setting "Rowan and Martin's Laugh-In" dies at the age of 65.

"Star Trek: The Next Generation" premieres to strong ratings. At least eight ABC affiliates pre-empt network programing to air the hour-long syndicated series.

LOTRIM Teletext Corp. agrees to sell its three TV stations and concentrate solely on entertainment.

Ted Turner announces plans for a proposed Turner Network Television cable service that would go after major television events.

CBS News says it will produce a third prime-time news series early next year, a documentary series titled "48 Hours."

NBC ends its 16-week NABET strike and says it will lay off at least 200 technicians and engineers.

Contiental Cablevision announces an agreement to acquire American Cable systems Corp. for $487.7 million.

Harte-Hanks Communications plans to sell seven cable TV systems, two TV stations and other media operations for about $50 million.

The three broadcast networks turn down a request by President Reagan for six minutes of national air time to make one last plea for the troubled Senate confirmation of Judge Robert Bork to the Supreme Court.

The stock market crashes.

The FCC launches an inquiry into children's programing in response to recent court rulings that slapped down the agency's elimination of guidelines regarding ads on children's shows.

CBS Entertainment President Bud Grant leaves the network to form his own independent production company. In November, Kim LeMasters, vice president of programs, succeeds him.

ABC takes first place away from CBS in daytime.

Capital Cities/ABC fires Marvin Mord, its vice president of marketing and research services.

November

After months of legal and regulatory hurdles, group broadcaster George Gillett Jr. completes his $650 million buy of Storer's six TV stations.

Tuner Broadcasting System's chief financial officer, William Bevins, resigns even as the company struggles to refinance its $1.4 billion debt. At the same time, Gerald F. Hogan is named president of TBS's Entertainment Network, overseeing superstation WBTS and the new TNT. Those duties had been held by Robert Wussler, who now becomes senior executive vice president.

USA Cable Network scores its biggest off-network deal yet with the purchase of exclusive rights to "Miami Vice" from MCA Inc., one of its owners. In another big off-network deal, Lifetime in December buys "Cagney & Lacey," raising a storm of protest by broadcast stations that had already bought the show in syndication.

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ABC News names Av Westin to head its new program unit that will handle long-form news specials.

ABC signs producer Steven Bochco to a nine-year pact.

Fox Broadcasting Co. says it will replace "The Late Show" with "The William North Report," a reality-based comedy pitting fun at the news.

NBC and Turner Broadcasting Co. discuss a plan in which NBC would buy a 25 percent interest in TBS for $400 million. ABC later expresses a similar interest in TBS.

CBS sells its records division to Sony Corp. of Japan for $2 billion.

The FCC says TV and radio stations can air unlimited indecent programing after midnight.

Cable television passes the 50 percent penetration mark.

CBS drops "The Morning Program" and replaces it with "CBS This Morning," hosted by Kathleen Sullivan and Harry Smith.

ABC News scores a coup by featuring an exclusive interview with Soviet leader Mikhail Gorbachev just before his summit meeting with President Reagan.

December

Mimi Dawson steps down as an FCC commissioner to assume new duties as deputy secretary of transportation, leaving the FCC with only three of its five commissioners.

Former Viacom International executive Jules Haimovitz is named president and chief operating officer of Aaron Spelling Productions.

Time Inc. names its chief financial officer, E. Thayer Bigelow Jr., president of its American Television and Communications Corp.

A federal appeals court strikes down the latest version of the must-carry ruling, saying they're "incompatible with the First Amendment."

After months of controversy on the two issues, the Senate eliminates proposals to re-establish the fairness doctrine and impose a special tax on sales of communications properties.

Robert Walsh, the group executive vice president of NBC who at one time seemed likely to become the company's chairman, says he'll take early retirement in the spring.

In a potentially precedent-setting move, ABC agrees to pay all the production costs for a new one-hour action series, "Sunny Spoon," from Stephen J. Cannell Productions.

Financial losses shut down cable television's smallest home shopping channel, Houston-based Consumer Discount Network.
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Deregulation spurs cable to a boom year

(Continued from Page 43)

And after "disingenuously" its three investments in TBS, Viacom International returned to the bargaining table with a group of system owners. They include TCI, Comcast, the Bass Brothers and Time Inc.

Operators and networks

At the same time MSOs were swallowing each other, they were also continuing to buy portions of cable networks. Perhaps the most eyebrow-raising of the MSO network buy-ins was the $576 million cash infusion into Turner Broadcasting System by a consortium of 28 operators in June, allowing TBS to meet its obligation on a preferred stock dividend payment.

TBS Chairman Ted Turner's stock was reduced to little more than 50 percent. Seven MSO representatives were added to TBS's 15-member board. One of the industry's recurring questions, as classic as the must-carry issue, was very much in evidence at year's end: What will Mr. Turner do next?

TBS, at this writing, is in negotiations with NBC for a further sell-off of its shares. The $469 million NBC is said to be offering could help Mr. Turner launch his proposed TNT cable network, or restructure TBS's junk bond debt totaling $1.6 billion, and make payments on notes held by its MSO partners.

ABC joined NBC in showing interest in TBS, according to industry sources. And in addition to eyeing TBS stakes, both networks are revving up their program production forces for sales to cable networks.

TBS's wheeling and dealing through the year was accompanied by the splashy news of the battle over Viacom International between a leveraged buyout management group and a subsidiary of the National Amusements movie theater chain.

Viacom's eventual takeover by National Amusements' Arsenal Holdings unit, for $5.4 billion, was consummated in June.

And if it resulted in a mass exodus of Viacom's key executives, including its chairman, Ralph Baruch; President and Chief Executive Terrence Elkes; Jules Haimovitz, who had been president of the Viacom Networks Group; Kenneth Gorman, executive vice president and chairman of Viacom's Networks Group; and Paul Hughes, president of its Broadcast Group.

New players shaping the future of Viacom's cable networks are National Amusements leader Sumner Redstone, now Viacom chairman, along with two HBO veterans, Frank Biondi, who joined as chief executive from chairman of Coca-Cola's TV division, and Tony Cox, who left his vice president of corporate planning role at Time Inc. to become Showtime/The Movie Channel chairman and chief executive.

Programming rally cry

A rallying cry throughout the year to attract more viewers through improved programming resulted in a major breakthrough for ESPN, as well as the industry—a $50 million agreement to telecast the games of 12 National Football League games. Funding of the NFL rights was made possible by cable systems, which paid around 9 cents per subscriber to carry the games.

The NFL coverage has racked up ratings highs for the industry, as well as ESPN.

Cable's drive toward better programming also showed itself in increased programing budgets among basic networks, estimated by Paul Kagan Associates at $577 million—a 26 percent rise over 1986's $577 million.

It was also a year in which all the earlier predictions about pay-per-view finally started to bear fruit. PPV services finally started to gain acceptance among subscribers and produce substantial revenues.

Female-oriented Lifetime is said to have picked up "Cagney & Lacey" 125 episodes for $185,000 apiece or less.

But while A.C. Nielsen Co.'s third-quarter data indicates Lifetime's top three series (averaging only primary telecasts) are all recent off-network fare, the same cannot be said for USA or another off-network buyer, CBN Network.

Indeed, the top 20 list of basic cable series during the quarter was largely dominated by older series, such as "The Andy Griffith Show," and wrestling programs.

As the year ended, cable was faced with a new challenge in the regulatory arena. A federal appeals court in Washington threw out the latest version of the must-carry rules, which required systems to carry certain local TV stations.

The decision creates an uncertain future between broadcasting and cable and provided the basis for what is expected to be a hot issue in 1988.
Broadcast analysts predict more change

(Continued from Page 48)

Major-market network affiliates will remain in short supply next year, although group owners such as Viacom International, McGraw-Hill Broadcasting Co. and Gaylord Broadcasting Co. could opt to unload some of their choice properties to pay off debt or to get out of the station operating business, according to some analysts.

Investor groups such as TA Associates, Warburg-Pinkus and Boston Ventures are poised to make the most of such sales if they occur, the experts say.

Tightened financing

One of the serious problems that will carry over into 1988 will be tight financing. "Things can change very quickly as confidence is restored. But, until then, the junk bonds that were so popular in the past will be virtually unheard of," Mr. Stark said.

Mr. Kadlec already is counting on 1988 to be a more robust year for transactions.

"1987 was a transition year, from the crash of sales we had in 1986 because of changes in the tax law and lots of corporate restructuring that led to asset disposition," Mr. Kadlec said.

"Now we have problems in the market and generally cautious lenders. But I think you're seeing a commitment to the business by traditional broadcasters who will want to expand and position themselves in 1988." The availability of quality first-run programing from ad hoc network suppliers such as Twentieth Century Fox, Tribune Entertainment and Paramount Television has contributed heavily to that basic broadcast renewal, Mr. Kadlec said.

"The emergence of Fox as a competitive supplier and broadcaster of programing was one of the big stories of 1987. That crucial development comes at just the right time for many stations," Mr. Kadlec said.

"A lot depends on the economy and the outcome of the 1988 election," Mr. Leibowitz said. "There is a clear trend toward vertical integration in broadcasting and entertainment."

"If the Democrats resume control, there likely would be a tightening of the regulatory reins. But it makes sense for the network-related com- pany in particular to diversify their holdings and to participate in related areas of growth."

For instance, NBC and Capital Cities/ARC clearly plan to reinvest more of their excess cash flow in 1988 for just such purposes in hopes of positioning themselves for the longer term, Mr. Leibowitz said.

In 1988, the Adventure continues

IN 1987, CAPTAIN POWER MADE INTERACTIVE TELEVISION A REALITY.

IN 1988, THE ADVENTURE CONTINUES.

- A PROVEN FIRST-RUN HIT!
- ATTRACTS THE HARD-TO-REACH TEEN AND YOUNG ADULT AUDIENCES.
- STILL THE ONLY INTERACTIVE LIVE-ACTION ADVENTURE SHOW ON TELEVISION.
- STATIONS THAT PROGRAM CAPTAIN POWER IN LATER, ALL-FAMILY TIME PERIODS ARE REALLY FEELING THE POWER.
- FOR MAXIMUM SCHEDULING FLEXIBILITY, CAN BE PROGRAMMED AS EITHER AN HOUR BLOCK OR TWO SEPARATE HALF HOURS.

FOR 1988, CAPTAIN POWER EXPANDS TO 2 HALF HOURS EACH WEEKEND.
- 13 NEW EPISODES FOR A 35 EPISODE PACKAGE.
- BACK TO BASICS

The unrelenting corporate upheaval of recent years and the reshuffling of the broadcast business leave companies "no choice but to get back down to basics, and manage and refashion their businesses," Mr. Stone said.

An increasing number of industry watchers say they believe that commercial broadcasters, group owners and networks, cable TV companies and production houses worldwide will move closer together in the future as they establish surprising alliances in the interest of survival.

"I don't think there is any doubt that what we are going to see is more joint ventures among the networks, cable MSOs and other broadcast companies," said Bruce Bishop Cheen, an analyst for Carmel, Calif.-based Paul Kagan Associates.

"I think we will get a better sense of traditional definitions. Terms like 'affiliate' and 'independents,' which have been used so broadly in the past, will give way to more fragmented, exact definitions," Mr. Cheen said.

A common denominator will be the need for quality first-run programing and the need to amortize costs, according to David Leedom, vice president of Wertheim Schroeder.

"I think we're going to see all kinds of interesting business combinations," he said. "From now on everyone is playing by different rules. Everything and anything is possible."
SPECIALS

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Oscar Special

THE BEST OF THE
NATIONAL
GEOGRAPHIC
SPECIALS

BLACK
HISTORY
NOTES

DAYTON
INTERNATIONAL
AIRSHOW

DeLorean

The Geraldo
Rivera
Specials

GI JOE
THE MOVIE

THE GUNFIGHTERS

Heidi's
Song

TWO SIDES OF
A CHRISTMAS
TO REMEMBER

THE LEGEND OF
SLEEPY HOLLOW

The Little
Tom\n
Tout at Once

A Christmas
Parade

TOP SUMMER

ON TRIAL:
LEE HARVEY OSWALD

OPT

THE RICH
FAMOUS
1988
World's Best

Supermodel
OF THE
WORLD

TOURNAMENT
OF ROSES PARADE

ULTRA

Scrooge

THE SEARCH
FOR HOUDINI

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Music Awards

GOES TO STARDOM
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SERIES

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BUSTIN' LOOSE
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CHARLES in charge
COP TALK
FAME Fortune & Romance
GOLDEN GREATS
GIRLS NIGHT OUT
ENTERTAINMENT
ENTERTAINMENT
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Tax plan's defeat ends year on high note

(Continued from Page 48)

It was also a year that found the FCC beefing up prohibitions against so-called "indecency" on the airwaves. But broadcasters charge that the action of the commission has left them in the dark about what they can and can't air. But the big win for broadcasting was killing proposals to reinstate the fairness doctrine and to tax station sales. The industry's defensive battle of the year heated up in the fall, when, much to the dismay of commercial broadcasters, Sen. Ernest "Fritz" Hollings, D-S.C., started championing a 2 percent to 4 percent tax on broadcasters, Sen. Ernest "Fritz" Hollings, chairman of the House Energy and Commerce Committee, have been seeking to codify the doctrine as a way over the years to take every legal recourse available and to make their views known on Capitol Hill.

Sources also say they don't expect Congress to give it relief, at least not until the fairness doctrine becomes a major issue that is still brewing in the courts. Its First Amendment status has remained in the air, as various courts have made conflicting pronouncements about how free cable system operations really are. It's a sensitive matter for cable. If the industry wins full First Amendment rights, franchising regulations may fall and established companies might find competitors wiring on their turf.

On the other hand, the boost to cable's free speech has helped it to ward off content regulation of its programming, although the Reagan administration throughout the year talked about curbing "indecency" on cable. The FCC, meanwhile, stirred the pot in April when it beefed up its guidelines against so-called "indecent" programming. At the prodding of broadcasters, the agency in November issued a ruling that opened up a post-midnight "safe harbor" for adult entertainment.

Yet the agency's latest move came under attack from both broadcasters and some groups who believe stronger policing of the airwaves is required. Representatives of both camps are threatening to sue the agency over its decision. Broadcasters are alleging that the agency has failed to clarify what they can and cannot air.

Meanwhile, the other groups believe the agency should put even stricter controls on broadcast programming content.

Content regulation

The broadcasting industry also continues to go on the offensive in fighting off other content-related proposals, some of which were promoted in Congress as trade-offs for competitive-renewal relief. Those content-related proposals addressed issues such as television violence and children's television programming.

Among other proposals still pending for 1988 are an "anti-trafficking" rule, which would require broadcasters to hold stations for three years before selling, and an FCC plan to change restrictions on how much local stations can be commonly held in the same area. While some in the industry are hoping that Congress can be persuaded to consider a fresh legislative effort that would eliminate competitive networks for radio only and require fewer trade-offs, key congressional leaders have not shown interest in that counterproposal.

In still other arenas in 1987, the courts rejected two FCC decisions deregulating children's TV, prompting the agency to begin an inquiry into whether some reregulation might be required. The FCC also took steps to observe the development of high-definition TV.
LOOKING FOR WAYS TO WIN THEM BACK?

TURN THE PAGE
20 "WIN BACK THE KIDS" IDEAS FROM A GROUP THAT HAS A VESTED INTEREST IN YOUR SUCCESS.

We're both all too familiar with the problem: Kids are deserting television; viewership has dropped more than 15% in the last two years; and there's no turn-around in sight. So what can you and we do to win them back? We considered that question, and came up with 20 suggestions we felt you might find useful. None is a cure-all. But who knows? One may lead you to The Answer for your station. We hope so.

STOP DRIVING THEM AWAY.

1. Take a kid's-eye look at the programs you're running. Do they all have a similar visual appearance? When you're a kid, that's a turn-off.

2. Take a parent's-eye look at your programs. Do any seem scary, violent or mean-spirited? When you're a concerned parent (as most are), that's a turn-off.

3. Check your programs' production quality. Kids sense production short cuts intuitively, and tire of them over time.

4. Do schedule changes make it hard for kids to find their favorite shows? If so, you're probably losing a lot of them.

5. Are you betting on untested programs at the expense of your "tried's and true's?" If so, you're probably missing some good bets.

6. Are you ignoring "flow?" Don't. Follow an older-boy program with a younger-girl program and you're likely to lose both groups.

SELECT THE BEST.

7. Don't be seduced by "fad" programs. They fade fast...and leave you with the daunting task of re-attracting kids who think you're passe.

8. Imagine that each program in your line-up is a chapter of a novel. Then ask yourself how they hang together. This is a good way to spot weak spots.

9. Now ask what sorts of programs you should add to make your novel hang together better. Look for shows that complement your winners...and outclass your competition.

10. When you look at an existing show, pay close attention to its track record. If it hasn't run in your market recently, insist that the syndicator provide hard data for current clearances.

© 1987 General Mills
**SCRUTINIZE NEW ANIMATED OFFERINGS CAREFULLY.**

11 Insist on seeing an actual episode, not just a glitzy sales reel.

12 Give priority to programs produced by experienced people. Now is not the time to bet on rookies.

13 Pay close attention to the show’s premise. Is it solid, clear and compelling? If not, kids will pass it up. And so should you.

14 Ask who’s writing it, then check the story editor’s credits. There are a lot of pretenders out there.

15 Check its production schedule, and make sure at least 13 weeks are budgeted for each episode’s animation. Anything less and quality suffers.

16 Satisfy yourself that the producer’s first creative priority is to attract and entertain viewers. If toys are placed first, the best you can hope for is short-term success.

**MAKE THE MOST OF WHAT YOU HAVE.**

17 Put your strength where the kids are. Your best show will do you the most good in your best slot.

18 Pay attention to transition programs. Be sure, for example, that your 4:30 offering is a show adults can watch too.

19 Promote your kid shows where kids are watching. Try promoting outside your animation blocks, for example, or in cable systems’ kid programming.

20 Consider using local hosts to introduce your half hours... to ease the kids through line-up changes.

**OUR INTEREST.**

We represent General Mills, an advertiser who seeks to reach kids, and we also distribute some two dozen quality children’s programs across the United States.

We’ve worked with you and your colleagues for over 25 years now, and we intend to continue. So the more we can help you “win back the kids” through smart programming, the better we fare.
Good, bad and ugly of new meters

(Continued from Page 48) cent and ABC dropped 14 percent. But according to the Arbitron November sweeps, NBC was on top's event. CBS started the year down 12 percent.

By the end of 1987, the industry was just beginning to make the most rudimentary comparisons between the two new people-meter services.

Network and agency researchers put in long hours throughout the year, analyzing the 38 demographic breakdowns that each service provided. In the past, with the diary, there were only 21 demographic groups to grapple with.

It was a challenging task for media researchers because both AGB and Nielsen were late in delivering the new ratings as both companies struggled to work out the kinks in their systems.

On the syndication front, advertisers and syndication folks complained that both Nielsen and AGB were slow in processing the ratings.

And on the cable side, cable networks complained that they were slow in getting demographics ratings and that AGB had not been able to deliver either household or demographic ratings for cable.

By year's end, both AGB and Nielsen had support with eight advertising agencies, a handful of syndicators, a multiple system operator and one broadcast network, CBS.

Nielsen, by contrast, had re-signed all of its advertising agency clients, the three broadcast networks, Fox TV Network, 70 syndicators and 18 cable networks.

The networks' gripe

Earlier in the year, the ABC and then CBS canceled their contracts with Nielsen, sending strong signals to the ratings company that the networks had gripped with the people-meter technology.

Nielsen, in turn, made some changes in its methodology in an effort to garner a set number of usable households in its sample. Then both ABC and CBS canceled the use of the meter.

Still, by the end of the year, some network research directors were claiming that Nielsen's sample was still flawed, that it had too many households in the sample and that its household ratings were too low.

Researchers were also saying that although AGB's household ratings were starting to look more in sync, the demographic ratings were way off base.

Meanwhile, both companies have been trying to work out the problems. For example, they recently were addressing problems with measuring children watching. People meter ratings for children's viewing were off 30 percent to 40 percent from last year's diary-based NTV.

By year's end, both AGB and Nielsen had wired 2,000 homes each. Nielsen will reach 4,000 homes by next September, AGB two to three times that.

Media researchers hope that when both samples reach their full sizes next year, many of the early transition problems will be solved.

Shock radio battle dominates industry

(Continued from Page 50)

'Shock radio' battle dominates industry

In the year's most unusual radio story, Federal Communications Commission and U.S. Coast Guard officials boarded a rusty fishing trawler anchored in international waters off Long Island, N.Y., and arrested the ship's residents for operating a pirate radio station that was interfering with U.S. radio stations. The radio pirates, who played an eclectic mix of rock 'n roll music for several days before being boarded, turned off their transmitter and were granted a public appearance before a federal judge.

The Fox factor

On another front, one of 1988's biggest question marks appeared to be a little-known concept in 1987.

The Fox Broadcasting Co.'s nascent fourth network failed to deliver a late-night hit after 15 months of trying. At the same time, its two prime-time lineups yielded only a few modest success stories and several outright disasters. Nevertheless, Fox launched a string of successful syndication programs in weekend time periods, notably MCG's "Family." It also prompted a number of producers to gear up for a fresh battle for the fickle and evasive late-night viewer.

As the year drew to a close, the flush of optimism was fresh on the cheeks of most syndicators, buoyed by an unexpectedly large flow of new ad revenue that was spilling over from backed-up network ledgers. But with virtually all of its regular-season college basketball inventory already sold, CBS wasn't having footsteps. College football left ABC flat but kept CBS very satisfied in 1987, after a fall-off in ratings during the fateful A.C. Nielsen sophomore season until late in the season. The final 1.1 average rating for CBS was, in fact, 4 percent higher than in 1986 while ABC sunk 30 percent below the previous season.

But bowl games-most of them with corporate sponsorship- lay ahead for the networks, too. Corporate sponsors were another part of the '87 TV sports story. Also during the year, rumors circulated that NBC was having trouble with sponsorships for the 1988 Summer Olympics.

Mr. Watson denied those reports and said he wasn't worried about the games coming off as planned. But he made it clear that NBC's $300 million rights deal for the Olympics was covered in contingency plans with the South Koreans if the game plan didn't develop as expected. "We're not rubes around here, you know," he said.

Given the events of 1987, it was just the sort of thing any sensible TV sports executive would say.

The networks are hoping the NFL playoff boosts will boost ratings, which suffered from the players' strike.

NFL strike clouds sports scene

(Continued from Page 50)

ELECTRONIC MEDIA January 4, 1988

The networks are hoping the NFL playoff boosts will boost ratings, which suffered from the players' strike.

NFL strike clouds sports scene

(Continued from Page 50)

rebate) in cash and reduced rights fees for the 1948 season, the regular season never quite brought the ratings back. The numbers, however, were rebounding somewhat as the playoff races heated up. ABC's "NFL Monday Night Football" held its own against the start of the post-strike season.

CBS was a few percentage points behind its 1986 ratings, while NBC was struggling to maintain its 10 percent lead over ESPN in its inaugural NFL year.

Choice matchups in its eight-game Sunday prime-time lineup helped ESPN exceed its ratings projection for the season and ensure profitability for its inaugural NFL year.

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In November, J. William Grimes, ESPN president and front office, was making a mad rush to ensure profitability for its initial season winner turned out to be ESPN in its observed in mid-December.

Sports deal, with the National Hockey

When ESPN set its basic cable record rating of 14.4 for the Minnesota Vikings — and ensure profitability for its inaugural NFL year.

Choice matchups in its eight-game Sunday prime-time lineup helped ESPN exceed its ratings projection for the season and ensure profitability for its inaugural NFL year.

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Choice matchups in its eight-game Sunday prime-time lineup helped ESPN exceed its ratings projection for the season and ensure profitability for its inaugural NFL year.

Sports deal, with the National Hockey
Join us in 1988 for an outstanding array of first run films including "Dirty Dancing"
I'm losing my grip on the late night audience. My teen and older adult returns are solid, but I'm getting aced in young adults.

Guess we're not serving the right winner.
IF YOU'D LOOK TO "LOVE CONNECTION" FOR A LATE NIGHT ADVANTAGE, YOU'D FIND SMASHING 18-49 DEMOS, AND IT'S BEEN RIGHT HERE ALL ALONG!

"Love Connection" is an Eric Lieber Production in association with Lorimar Syndication.
Available Fall 1989

HUNTER

"Works For Me..."

A Stephen J. Cannell Production

TELEVENTURES

LOS ANGELES (213) 785-0111 • NEW YORK (212) 541-6040
Manufacturers ready wares for CES meet

By MELINDA GIPSON
Special to Electronic Media

Even with an extra 5,000 square feet of exhibit space at the Las Vegas Convention Center, this week's Consumer Electronics Show was sold out weeks ago. Some 1,400 exhibitors at the Jan. 7-19 event will be showing their latest wares in specialty hardware, games, car audio and home information electronic equipment to an expected 100,000 attendees.

But while many in the audio and video industries are looking ahead to such format innovations as high-definition television and digital audio tape, exhibitors will limit their displays to what they can ship or expect to test market in coming months.

Discussions on the more advanced technology will be limited to policy-makers.

Shortly before lunch on Friday, dealers will hear from key lawmakers on whether Congress intends to kill digital audio tape. DAT has been controversial because many in the recording industry refuse to let DAT machines, both of which are producers of compact disc-like studio monitors.

Kenwood introduces sound system for cable

Kenwood U.S.A. Corp. has unveiled its new digital CATV sound system for the cable television industry. The system, which was developed using Kenwood-proprietary technology, consists of a transmitter terminal and a nearly unlimited number of subscriber-receiving terminals that are capable of delivering near compact disc-quality sound with no loss of signal quality, even where reception is normally weak or distorted. According to engineers at Kenwood U.S.A., the new digital system is highly economical because eight stereo channels are transmitted on a single television channel's bandwidth. Kenwood U.S.A. Corp., Consumer Electronics Group, P.O. Box 2745, 250 S. Dominguez St., Long Beach, Calif. 90801-7575.

Conrac Display Products Group is offering a new system of studio monitors, the 6545/6550 MicroMatch system. The system consists of Conrac's 6545 color monitor and 6550 photometer, offering automatic monitor set-up capabilities that reduce in-studio monitor set-up time to 20 seconds per monitor. Conrac officials say their new studio-monitor system improves monitor accuracy, flexibility and control of monitor set-up, and ensures a more consistent final broadcast product. Conrac Display Products Group, 600 N. Rimdale Ave., Covina, Calif. 91722.

Tektronix has upgraded three of its Spectrum Analyzers models. Known as the 2753P (programmable) Spectrum Analyzer and the 495P and 495P (programmable) portable Spectrum Analyzers, these VHF/UHF instruments now include increased resolution bandwidth at both ends of the spectrum—with 10 Hz and 3 MHz resolution filters added. The base price of the 2753P analyzer is $27,250, while the 495P costs $26,500 and the 495P, $29,950. Tektronix, FDI Marketing Communications, P.O. Box 13149, Portland, Ore. 97215.

Bogner Broadcast Equipment Corp. has introduced broadcast-quality base station antennas that feature the highest gain in the industry. The AGR Series 406-420 MHz base station antennas, with the same novel sized dipole design and the same high performance as Bogner's 800 MHz/900 MHz and 450-512 MHz antennas, have a gain of 14 dBi omni, and 12.3 and 14 dBi cardioid patterns. They also feature heavy duty fill to assure coverage close to the tower base, eliminating dead spots, and constant electrical beam tilt of minus 1-25 degrees across the full 14 MHz bandwidth, for less power waste above the horizon. Bogner Broadcast Equipment Corp., 603 Cantiague Road Rock, Westbury, N.Y. 11590.
Harmony Gold Presents

FIVE SMALL LIES:

We'll get back to you.

We must do lunch real soon.

He's in a meeting.

We'll keep your resume on file.

The check is in the mail!

ONE BIG TRUTH:

When you become a member of Harmony Gold's RSA you can receive over 100 hours of exciting, varied programming without having to pay a license fee.

No kidding.

We know that's hard to believe, But you don't have to take our word for it. Just stop by at INTV Rooms #511, 513 and 515 for details and see what we've got to offer.
100 YEARS...

NATIONAL GEOGRAPHIC SOCIETY

1888-1988
100 YEAR ANNIVERSARY
"#1 in the time period and highest rated program sign-on to sign-off on WFAA."
— DALLAS, ARB Overnight Report
Friday, 11/27/87, 7-8 p.m.

"Beat CBS affiliate KHOU on independent KRIV and out-performed the share of KRIV's regularly scheduled movie by 50%.”
— HOUSTON, NSI Overnight Report
Wednesday, 11/25/87, 9-10 p.m.

"As a weekly series in Ft. Myers, nearly tripled Magnum's November 1986 Women Demo’s.”
— WINK, Sat. 7-8 p.m., ARB 11/87

"As a 2 hour special in Philadelphia, both the first and second telecast was the highest rated program on WPPL, sign-off to sign-off.”
— PHILADELPHIA, ARB Overnight Report
Fri. 11/27/87 9-10 p.m. & Sun. 11/29/87 5-6 p.m.

"As a Saturday access program in Albany, #1 in time period with 16 rating, 37 share beating Wheel, Jeopardy and Star Trek.”
— WRGB, Sat., 7-8 p.m., ARB 11/87

"As a monthly 1 hour special in West Palm Beach, was #1 in the time period beating Star Trek, Lifestyles and Entertainment This Week, and improved regularly scheduled MASH and Comedy Club by 16 share points.”
— WPTV, Sat. 7-8 p.m., ARB 11/87

"#2 in time period behind NFL Football on independent WWOR. Highest rated program on WWOR sign-on to sign-off.”
— NEW YORK, NSI Overnight Report
Sunday, 11/8/87, 5-6 p.m.

"As a 2 hour special in Chicago was the highest rated program on WBBM sign-on to sign-off, and doubled it's Fall Guy lead-in rating.”
— CHICAGO, NSI Overnight Report
Tuesday, 11/24/87, 7-9 p.m.

"As a weekly series in South Bend, increased November 1986 Women 18-49 +175%, Men +275%.”
— WSBT, Sat. 7-8 p.m., ARB 11/87

"Highest rated program on independent KTVU sign-on to sign-off, beating ABC affiliate KGO and CBS affiliate KPIX in time period.”
— SAN FRANCISCO, NSI Overnight Report
Thursday, 11/26/87, 9-10 p.m.

"As a weekly series in Rochester, improved it's movie lead-in by 12 share points.”
— WOKR, Sun. , 5-6 p.m., ARB 11/87

"As a monthly special in Huntsville, was #1 in time period and beat the regularly scheduled CBS programming by 11 share points.”
— WHNT, Sat. 9-10 p.m., ARB 11/87

"As a monthly special on independent KMSP, was #1 in time period and improved regularly scheduled movie by 7 share points.”
— MINNEAPOLIS, Wed. 8-9 p.m., NSI 11/87

"Highest rated prime time program on WSB, improving Entertainment Tonight's lead-in share by 43%, and outperforming regularly scheduled network programming share by 43%.”
— ATLANTA, ARB Overnight Report
Friday, 11/20/87, 8-9 p.m.

"As an hour special in Richmond, increased it’s lead-in by 11 share points, and beat the regularly scheduled movie by 6 share points.”
— WXEX, Sun. 5-6 p.m., ARB 11/87

For all 100 stories call (212) 687-4840 today!
Electronics put Chicago on top of rush hour

(Continued from Page 134)

IDOT system that measures traffic density on the 254 miles of city highway.

The stations must pay for a dedicated or dial-up phone line and have compatible equipment to receive the information. Otherwise, the state-supported service is free.

To measure the traffic there are 2,560 electronic detectors, spaced about a half-mile apart, embedded into the highway pavement around the area.

The detectors work like radar, says WBPM afternoon radio voice Herb Howard, who helped plan the working model in 1968.

The task took three years, 3,000 man-hours and 50,000 miles of driving to build a data base that has since been updated to meet current conditions.

To try to get some kind of working model for the IDOT data base, Mr. Howard and others actually drove the expressways in five-minute intervals, using a stopwatch every time they entered and exited the highway's ramps.

That rather obscure method was vastly improved upon when electronic detectors were placed in the highway pavement to pick up the rate of flow, says Mr. Howard.

"By that, I mean how much concrete is physically covered by a vehicle," explains Mr. Howard, who runs WBPM's 4 p.m.-to-8 p.m. traffic man.

When the data base was first set up, it figured the average length of a car or truck at about 22 feet and that, ideally, 1,800 cars per lane per hour pass a given spot.

That was the most effective moving level then, but it was outdated before we got off the drawing board," says Mr. Howard, although he doesn't know what the current figures are because they're constantly changing.

The flow and backups are detected by the sensors and transmitted into the highway pavement around about a half-mile apart, epoxyed into the highway pavement around the area.

One CBT updates congestion patterns on the highways every five minutes while the other summarizes travel time from one point to the next.

Motorists are told, for example, that it might take 45 minutes to get from OHare International Airport to the Ohio Street exit off the Kennedy Expressway.

The computer updates that information every 20 seconds.

"They know if they drive in rush hour, they're going to be bumper to bumper," says Mr. Howard.

"What they want to know is how long they'll be bumper to bumper. This service is based on the Dr. Jeckyll and Mr. Hyde theory that says we can really help good guys who turn out to be a menace on the roads when they get into their car and realize they're going to be late for work."

"They listen at home so they can make an elective choice to forego that second cup of coffee, or reschedule their first appointment, or perhaps take public transportation," says Mr. Howard.

"Otherwise, these people are a potential danger to other motorists."

Many radio stations rely on helicopters, visual surveillance and even roadside telephones to report the traffic rates to listeners.

"I can beat a traffic helicopter in a minute," says Mr. Edwards. "Or even two, because they can only be in two places. I can be everywhere at once."

When the IDOT computers go down and he's in a pinch, Mr. Edwards can aim his telescope from the Sears Tower to the traffic below and visually report any traffic delays.

WBPM also puts reporters out in the field for on-scene traffic reports when the computers fail.

Often, motorists are helped, calling the Skydeck with tips—or just to chat. One of Mr. Edwards' regulars, a listener named Freddy, calls in the morning to report how long it took him to drive from a stretch of road in the suburbs that is hooked up to the IDOT computer.

"Only 14 minutes?" says Mr. Edwards.

"Super. You mean I was actually right? Thanks buddy."

And then it's on to the next 10-minute report.

"It's a pain in the bummer today," Mr. Edwards begins reading from his script in a rapid-fire fashion. Traffic is especially horrendous today, he explains between updates, because it's raining—it's the day before a holiday weekend, when many workers expect to get out early.

Mr. Edwards says he doesn't know how people sit, morning after morning, in traffic jams. "I'd definitely rather be reporting it than sitting in it," he says. "The only traffic I encounter on my way to work at 4:30 a.m. are the robbers and prostitutes—and they're usually walking."

Manufacturers preparing for Winter CES

(Continued from Page 134)

have risen dramatically, the EIA is predicting sales of 3.6 million units this year after selling 2.9 million in 1987 and 2.6 million in 1986.

Total sales of video products, including TV sets, VCRs, audio companies and home satellite systems, hit $13.2 billion in 1987. The business is expected to reach $13.7 billion by the end of this year.

Home satellite systems alone produced sales of $750 million this year. Sales of such units have risen dramatically, the EIA is predicting sales of 3.6 million units this year after selling 2.9 million in 1987 and 2.6 million in 1986.

Final numbers for 1987, which will be released at the show, may even be higher, EIA spokesman Cynthia Saraniti said.

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STILL SILLY AFTER ALL THESE YEARS.

FROM THE MADCAP MINDS OF MEL BROOKS AND BUCK HENRY:

GET SMART

Get the mad misadventures of Maxwell Smart and Company and you get the drawing power of television's most outrageous comedy creation. Major guest stars join Max, Agent 99 and The Chief in hilarious half-hours as fresh and funny as ever. Get the original comedy from the masters...GET SMART!
LET US MAKE YOU AN OFFER YOU CAN'T REFUSE.

At Paramount, we'd like to thank Marlon Brando, Al Pacino and Robert DeNiro for their help in putting together our Diamond Jubilee.

After all, without their talents, we'd never have been able to offer you:
The Godfather Part I, the world television premiere of The Godfather Part II and "The Godfather Saga."

And while we know that's enough to keep any audience riveted, we've also provided plenty of "Space" for even more enjoyment. Ten hours of James Michener's classic, to be exact.

Not to mention the critically acclaimed 4-hour mini-series "Wallenberg" starring Richard Chamberlain.

All together, we're sure you'll agree — this is one gangbuster movie package.
Tribune Entertainment is offering a two-hour gospel music special honoring the Rev. Martin Luther King Jr. (above), while Peregine has cleared its "Spectacular World of Guinness Records" on 75 stations (left).

New York-based D.L. Taffner Ltd. has licensed "Hollywood," a 13-part series celebrating the early years of American cinema, to 44 or 11 more stations including WNET-TV in New York, KCET-TV in Los Angeles and WTTW-TV in Chicago, bringing total sales to 39 outlets. Another Thomson Television production from Taffner, "The World at War," has been licensed to seven more stations for a total of 32 sales. Newest markets for the 36-part history of World War II include WHYY-TV in Philadelphia and KQED-TV in San Francisco. Taffner has also sold Thames' "Benny Hill Show" to eight more stations.

LJS Communications will distribute and sell national ad time for "The Story of Rock 'n' Roll," a new 15-episode summer TV series that will premiere in June 1988. The half-hour barter show will include clips, music videos and other material relating to the early years of rock music. Sha- Na-Na band member Jon Bauman hosts the Chelsea Communications production, which contains three minutes of national ad time and 5½ minutes of local ad time.

"Greatest Sports Legends" begins its 15th season in syndication this year, with Chicago Bulls' star Michael Jordan as host of the 20-show series. The initial installment on Jan. 2 featured former NFL running back O.J. Simpson.

Lionheart Television International is offering 26 new episodes of "Allo, Allo!," the half-hour comedy series produced by the BBC. Lionheart's parent corporation. The show, about a French cafe owner during World War II, is sold for cash. The new offering brings the total number of available episodes to 56. Lionheart has also cleared New York, Los Angeles and 44 other markets for "Cut-Rate Care: America's Daycare Gamble," a 1½-hour news special on the crisis in U.S. child care. Hosted by Jill Eichhorst, the program was produced by WPIX-TV in New York, KTLA-TV in Los Angeles and KTVU-TV in Oakland, with assistance from Raymond Horn Syndication, which syndicates "Essence."

Almost two-thirds of those polled said moviegoers could learn more interesting if they included reports on Change in Atlanta, Phyllicia Rashad and Robert Guillaume co-host the broadcast, which was taped Dec. 30 in Los Angeles. Clearances include Mitch Gaylord, covers 85 percent of the country.

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.

San Diego-based American Film Technologies has begun "color-imaging" work on "The Sands of Iwo Jima," a John Wayne film syndicated by Republic Pictures. Republic's first color-enhanced movie from AFT, "The Bells of St. Mary's," was sold to 118 stations for broadcast during the holiday season, and the distributor has an option with the company to image-process 10 additional features. In November, American Film Technologies announced an agreement with Turner Entertainment to color-image up to 49 motion pictures, including "Boom Town," "Cleared Affair" and "They Were Expensive."

Alex Trebek, host of King World's syndicated "Jeopardy!" game show, toured West Germany from Dec. 19 through Dec. 26 in search of contestants for the daily half-hour program from the overseas U.S. military community. In what the syndicator claims is an unprecedented move, King World screened more than 625 candidates from installations throughout Europe. "Jeopardy!" is the only game show airing five days a week on the Armed Forces Television Network in Europe.

Peregine Film Distribution has cleared its "Spectacular World of Guinness Records" on 25 more stations since its September premiere, bringing the total number of clearances to 75, including WBZ-TV in Boston, KYW-TV in Philadelphia and WFTY-TV in Washington. The weekly half-hour series is produced by David Paradise Television, in association with Together Again Productions. Orbis Communications handles the sale of 2½ minutes of national ad time. The program has also been sold in more than 40 countries for a 26-week commitment.

"Embassy Night at the Movies" has been renamed "Columbia Night at the Movies," following the merger of the entertainment units of Coca-Cola and Tri-Star Pictures in December. The syndicated ad hoc barter movie network airs one major theatrical film each quarter. According to officials at Columbia Pictures Television, the network's only difference is the name. The first film distributed under the new banner is "The Bride," which has cleared 75 stations from a Feb. 4 to March 2 release window.

Republic Pictures Domestic Television will soon premiere "The John Wayne Collection," a package of 16 films starring John Wayne that includes "Sands of Iwo Jima," "Da-kota" and "The Fighting Seabees." The cash-only offering features such co-stars as Davis Evans, Roy Rogers, Joan Blondell and Susan Hayward.

"The Next President," a 13-episode series of interviews with former and would-be U.S. presidents hosted by David Frost, has cleared 121 markets serving 81 percent of U.S. TV homes, according to distributor Orbs Communications. The program is a presentation of U.S. News & World Report magazine and sponsored nationally by the American International Group, a business insurance underwriter. Meanwhile, Orbs is proposing production of "Love Court," a daily half-hour first-run series "featuring couples with romantic problems" discussing their relationships in courtroom settings. The syndicator is also offering "Public People/Private Lives," a proposed weekly entertainment magazine hosted by Sarah Purcell and available on a barter basis beginning next September. The latter two projects are the first developed from Orbs' new $30 million program development and acquisition fund.

**SYNDICATION SPECIAL**

**For the week ended Dec. 13**

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<td>3. WWY Wrestling</td>
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<td>14. Star Search</td>
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Source: Nielsen Fast Weekly Syndicated and Occasional Networks Report. Includes only publications to the service and only barter or cash/fixed shows.

**Send us your syndication news**

Because the period between now and the NATPE convention is especially busy and important, we are devoting special attention to programing news in this "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 in our January releases to: Syndication Special, Electronic Media, Attn.: Elizabeth Edgerton, 743 N. Bush St., Chicago, IL 60611.
RISE ABOVE THE CLUTTER

The NATPE convention is the most important programing event in the television industry. Yet each year, hundreds of exhibitors get lost in a sea of clutter. Indeed, with so many syndicators vying for attention—and spending untold thousands of dollars—how can you, the NATPE exhibitor, truly set yourself apart?

Easy. With NATPE NEWS, Electronic Media's popular high-quality video magazine.

Televised daily in all convention hotel rooms and shown throughout the convention center itself, Electronic Media's NATPE NEWS gives syndicators a chance to get noticed by the people who count. Plus, it lets station executives actually see the programing being offered.

What's more, your advertising message is assured the kind of environment it deserves. That's because this fast-paced video newsmagazine is subject to the same rigorous editorial standards that have made Electronic Media the nation's premiere television programing publication.

So this year, get noticed at NATPE. Break out of the pack. Be a leader. Advertise in NATPE NEWS.

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THE SECRET W
COME WITH US NOW TO A PLACE WHERE CIVILIZATION IS NO MORE THAN A MYTH AND BOW TO THE GODS AND SPIRITS OF . . . "THE SECRET WORLD."

Through the ages, mankind has been both mystified and horrified by things he cannot comprehend, by forces over which he can exert no control.

The trepidation is understandable, yet the lure is irresistible.

Who among us has never wondered whether ghosts and spirits might really exist? Each week, host Christopher Lee takes viewers on an exhilarating excursion into a world never before seen on television. A world of killer cats and man-eating wolves, of black magic and white sharks, of devilish demons and mystical mountains.

"The Secret World" . . . enlightening, enthralling and always entertaining. Its 24 half-hour episodes offer an invitation to a world never before exposed so deeply and dramatically on television.

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Broadcast TV

Tedd Leavitt to executive vice president, a new post, Reeves Enter- tainment Group, Burbank, Calif., from chief operating officer, D.L. Taft/Un Ltd., New York.


Dan Lugten to station manager, KTTZ-TV, Seattle, from general sales manager, TVW-TW, Seattle, from promotion/marketing director, WSBK-TV, Detroit.

Jerry Colvin to president, Michi- gan Association of Broadcasters, Lansing, Mich. He continues as general manager, WUHQ-TV, Battle Creek, Mich.

John Gahanl to director of opera- tion, a new post, KGAR-TV, Cedar Rapids, Iowa, from production director.

Sheldon Markoff to station manager, WGCTV, Chicago. He will continue as business manager.

Michael Manheim, executive producer for long-form programs, NBC Productions, Los Angeles, has signed a new exclusive agreement with NBC for television movies, ser- ies and specials.

Alan Frank to executive pro- ducer of programming, KMOV-TV, St. Louis, from producer of the 10 p.m. newscast, KTVU-TV, St. Louis. Also, Susan Coleman to writer/producer in the promotion department from assistant promotion and creative services director, KSLA-TV, Shreveport, La.

James Eaten to program manager, KOIN-TV, Portland, Ore., from program manager, WZJ-TV, Balti- more.

Robert Day to director of pro- gramming, KGTV-TW, Des Moines, Iowa, from promotion/marketing director, WBBM-TV, Chicago.

Bill Franks to program director, KYTV-TV, Baraboo, Wis., from general manager, WMSN-TV, Madis- on, Wis.

Ron Jones to general sales man- ager, WVE--TV, Pocatello, Idaho, from local sales manager, KPRC-TV, Houston.

Tom Curley to marketing/re- search director, KGJQ-TV, Nor- Neb., from assistant promotion director.

James Strader to promotion manager, WKSP-TV, St. Petersburg, Fla., from production manager.

John Dawson to national sales manager, WKRC-TV, Nashville, Tenn., from local sales manager, WRIC- TV, Cincinnati. Also, John Lane to graphic artist from infor- mation services art director for the city of Jacksonville, Fla., and Tim

Petree to producer/director from director, WBIR-TV, Knoxville, Tenn.

Edward Miller to engineering manager, WJKS-TV, Cleveland, from engineering supervisor.

Cable TV

Doug Herzog to senior vice presi- dent of Paramount Television, Los Angeles, from vice president of news and special program- ming. Also, Judy McGrath to senior vice president and creative direc- tor from vice president and creative director.

Ann Swanston to director of na- tional accounts, The Disney Channel and Burbank, Calif., from national accounts manager. Also, Douglas Miller to area marketing manager, The Disney Channel, Atlanta, from director of affiliate relations, Wender- bing Broadcasting of Texas, Dal- las.

James Chidelly to senior vice president of management and program- ming and promotion from director of marketing and promotion, KTLA, Los Angeles. Also, Martha L. Corgan to controller from director of affiliate relations, WIPR-TV, Indianapolis, Ind.

Richard Houghton to South- western regional manager, Cable- america Corp., Phoenix. He will con- tinue as general manager of Southwestern cable plant opera- tions.

William Powell to director of affiliate sales and marketing, Sports- Channel New England, Wausau, Miss., from affiliate marketing manager.

Radio

Philip Girard to head of affili- ate affairs and non-entertainment programming, ABC Radio Network, New York, from director of music and enter- tainment programs. Also, Lorraine McConnell to manager of market- ing and promotion from manager of promotion and publicity, ABC Radio Networks, New York.

Dara Welles to Talknet host, Westwood One, from the Source correspondent, NBC Radio Network, New York.

Radio Broadcasts of Chicago recently elected new officers: Michael Murphy, vice president of marketing; Thomas Peige, vice president of the national division; John Field, division manager in the investments department; Stephen Rauff, president of Denver divi- sion; Jay Satterfield, president of Indianapolis division; and Jack Stanley, president of Greensboro, N.C. division.


Robert D. Schutt to vice presi- dent and general manager, WMF- FM, Southfield, Mich., from vice president and general manager, WDVE-FM, Pittsburgh.


Jimmy Jimenez to general man- ager, WMDM-AM, New York, from program director. Also, Arthur Gordon to general sales manager from account executive.

Barry Reiff to director of news and public affairs, WCLR-FM, Saco- kie, Ill., from news director.


Dave Glass to radio division pro- gramer, The Findlay Publishing Co., Findlay, Ohio. He continues as morning personality and program manager, WHMU-FM, Findlay, Ohio.

Journalism

Ron Turner to news director, KSDE-TV, St. Louis, Mo. from news director, KTVY-TV, Oklahoma City, Okla. Also, Bonnie Dawe to producer from producer, WMC-TV, Memphis, Tenn., and Kevin Lynch to assignment editor from assignment editor, KTVY-TV, Oklahoma City.


Lynette Taylor to news pro- ducer, WLKY-TV, Louisville, from 11 p.m. news producer, KSDB-TV, Salinas, Calif.

Syndication

Tom Connor to director of ad- vertising and promotion, Paramount Television, Los Angeles, from manager. Also, Erika Swarts to manager of advertising and promotion from assistant execu- tive, Lord, Gerler, Federico, Ein- stein, New York.

Annette Broun to vice president of international television opera- tions, Lorimar International, Culver City, Calif., from director of inter- national distribution services.


David Wyler to vice president of original programming, Radio Vision Television, Los Angeles, from head of packaging of domestic TV sales, Radio Vision, Los Angeles.

Other

John Ryan to president and chief executive officer, Worldvision Enter- prises, New York, from senior vice president of domestic sales. Also, William Tringale to executive vice president and chief operating offi- cial, vice president of affiliate sales and Steve Blank to senior vice president of finance from vice president of finance and admin- istration. Also, Bruce Swanston to vice president and general man- ager, Worldvision Enterprises Can- ada, Toronto, from senior vice presi- dent of international sales. Mr. Swanston replaces Mel Watson, who has retired.

J. Larry Bradner to corporate vice president, WMAQ-TV, Atlanta, Atlanta. He continues as president of the broad-band communications board of directors.

H. Walker Peaster to acting sec- retary, Federal Communications Commission, Washington, from dep- uty chief of management planning and program evaluation in the office of the managing director. He re-signed as deputy chairman of the FCC to become executive assistant to the secretary, Nuclear Regulatory Commission, Wash- ington.

Robert Baumberger to advertising director, TV Guide magazine, New York, from vice president of advertising manager. Also, James Delehanty to account executive from Eastern advertising manager and Keith Baldwin to Eastern ad- vertising manager from senior ac- count executive. Fred Frans to Chicago advertising manager, TV Guide, Chicago, from senior account executive.

Bruce Kaner to associate, Ko- zacko-Horton Co., Chicago, from vice president and broadcast research director. Also, James Gangi to researcher, Newsweek, New York.

Maryann Ridini to director of public relations, Stephen J. Cannell Productions, Hollywood, Calif., from senior account executive, Bender, Goldman & Helper, Los Angeles.
America’s favorite Western continues to dominate the competition to be the #1 television Western. The action-packed adventures and strong family values of the Cartwright clan deliver viewers across the board. Increase your ratings, get the proven performance of BONANZA.
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Movietime basic cable service features format of film clips

By WILLIAM MAHONEY
Staff reporter

HOLLYWOOD, CALIF.—In much the same way MTV launched a successful service based on music videos, a basic cable service here is making headway by relying on free movie clips.

Movietime, launched in July as the “all-entertainment promotion network,” is relying on theatrical film clips and cable previews for about half of its programming.

Those clips, plus its own “Entertainment Tonight”-style news segments, have helped to build a service that, according to its president, Larry Namer, has attracted some 4 million subscribers and widespread attention.

That attention, Mr. Namer says, has included overtures by NBC and HBO to buy Movietime, advertising by many of the large film studios and a declaration by the Hollywood Chamber of Commerce naming Movietime as the official cable network of Hollywood.

It is the only cable service based in Hollywood, and it is relying on film producers here in much the same way as New York-based MTV relies on record companies.

Mr. Namer, a former general manager of a cable system, compares the service’s content to “Entertainment Tonight” and its format to that of MTV.

He says Movietime is targeting the lucrative 12- to 28-year-old demographics with its fast-paced format, which is chock-full of movie clips, celebrity interviews and coverage of entertainment industry premiers and galas.

Asked just how far his “Entertainment Tonight” competition goes, he says, “We think our service is much more off-beat. We don’t take ourselves as seriously.

“The format is very much like radio,” Mr. Namer says, explaining that viewers may not be interested in what they see when they first tune in but will wait for a segment they like.

Average segments last about three or four minutes and include anything from a behind-the-scenes look at a film production to special reports on the opening of a made-for-cable movie.

Movietime mixes in previews of movies, basic and pay-cable programming, and a series of regular features. It has five hosts throughout-the-day.

The service concentrates about 70 percent of its programming on the motion picture industry, with the remainder devoted to cable TV.

Movietime recently covered Cable’s Awards for Cable Excellence and the opening of HBO’s film “Manella”—events that usually aren’t covered by other similar TV programs, Mr. Namer says.

Currently, all of Movietime’s coverage is taped, except for a morning report. But the service will add eight two-minute live news reporting segments.

“In the long term, we want to be more like a news operation,” Mr. Namer says. He added that provisions are being made for coverage in Europe as well.

Mr. Namer, along with Movietime Chairman Alan Mruvka, spent 21/2 years raising the $2.8 million needed to launch the service, as well as the additional funds to keep it operating for the first two years.

So far, the service is outperforming original projections, Mr. Namer says. He expects the service to be profitable as early as next fall.

Movietime signed on with only 2 million subscribers in July, but has doubled its subscriber base since then.

After adding 1 million subscribers in October, Movietime signed a deal with Rogers Cable to expand its service and added another 450,000 subscribers in November.

Then, at the Western Cable Show in Anaheim, Calif., last month, the service cut deals that brought in another 500,000 subscribers.

Mr. Namer adds that Movietime is now in the process of finalizing a deal with Times Mirror to add some of the multiple system operators’ subscribers to its new service.

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By DIANE MERMIGAS
Senior reporter

Media Central, an independent TV station group in bankruptcy proceedings, has been given until Jan. 11 to file additional details of its reorganization plan.

Creditors for the Chattanoogans, Tenn.-based company, in a court proceeding on Dec. 14, filed objections to a reorganization plan submitted by the broadcast group’s principal owners, who are members of the Kent family.

Media Central owns eight medium-sized and small-sized independent TV stations in the South.

Many of the creditors are demanding more details about the proposed reorganization and the company’s earnings projections. Some object to the Kent family remaining in control of the company.

However, sources close to the situation say it’s not clear whether any of the creditors are preparing to submit an alternative reorganization plan that would shift control of the company to its program suppliers.

That type of arrangement has been made in the bankruptcy proceedings of another independent TV company that filed for bankruptcy protection, Miami-based Grant Broadcasting.

Media Central’s proposed reorganization plan calls for separate entities to be reimbursed, without interest, over the next three to seven years.

So far, Viacom is the only major program supplier that has submitted a separate arrangement, which assures the company payment for shows that are being aired on a number of Media Central stations.

This year, industry sources said Paramount Pictures withdrew its contracts for the broadcast rights to off-network reruns of NBC’s “Family Ties” from at least one Media Central television station and awarded it to another television outlet in the same market.

Media Central and Paramount officials have declined comment on the matter.

The Dec. 14 court hearing, held in a U.S. bankruptcy court serving the Eastern district of Tennessee, was conducted to determine the adequacy of the company’s reorganization plan and financial disclosure statement.

The company’s stations are WZDX-TV in Chillicothe, Ohio; WAKA-TV in Honolulu; WDBR-TV in Jackson, Miss.; KSBI-TV in Cape Girardeau, Mo.; KZRC-TV in Kansas City; WCKX-TV in Knoxville, Tenn.; WOAC-TV in Canton, Ohio; and WXTV-TV in Columbus, Ohio.

Good karma wins trip to MTV-sponsored concert

(Continued from Page 150)

TV group's bankruptcy filing due

Lear jets flew MTV concert winners from throughout the country to Tempe, Ariz.

The kids from sunny Palm Springs bolted for the limo when it began to lightly rain at the outdoor set.

Once back in the Lear jet heading home at midnight, I was ready to count sheep, but the kids were still buzzing.

"Contests are important because they're fun," says Jody McGrath, MTV senior vice president and creative director. "We like to think up contests you couldn't buy, win anywhere else, even dream up your game yourself.

"In addition to fun, wild contests have brought MTV loads of publicity and even some embarrassing moments. Take the time a winner spent the entire day as Prince's date to the premiere of his film "Under the Cherry Moon," then told a reporter that her favorite group was Motley Crue.

Then there was the time the winner of "Motley Cruise to Nowhere" showed up at a party for the band dressed in drag.

"If you think contests are weird, try our trip to the "party for the band dressed in drag."
Identify the famous relatives of these people

and you're playing...

**RELATIVELY SPEAKING**

All of these people are related to famous celebrities! And television viewers, with their insatiable curiosity about famous people, will find it absolutely irresistible to identify these unknown faces and their well-known relatives. In fact, it'll be habit-forming!

The show is RELATIVELY SPEAKING, an all new game show with lots of laughs, and it will be available as a half-hour strip on a barter basis starting Fall '88.

Experience the fascination we all have with the very famous by calling for a demo today. It's all so easy—relatively speaking!

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PRODUCED BY ATLANTIC/KUSHNER-LOCKE, INC.
AND THE MALTESE COMPANIES.
Changes loom for affiliate relationships

By DIANE MERMIGAS
Senior reporter

A growing number of broadcast industry experts are predicting that the traditional network-affiliate relationship, perhaps the mainstay of commercial broadcasting, is headed for major change.

"For purely economic reasons, the networks are being forced to find new ways of doing business," said Francine Blum, vice president of Wertheim Schroder. "Compensation is a cost issue. The whole system is anachronistic."

The networks pay out an average $190 million annually to affiliated stations in cash clearances for programming.

Ms. Blum says that money might otherwise be earmarked to help offset the ever-increasing program costs shouldered by the networks.

"I think the assumption that changes will be made in the standard network-affiliate relationship is reasonable but not immediate," she said. "It's all a question of whether stations can make more money clearing non-network product, and whether the networks can save money and achieve essentially the same audience penetration using a different delivery system," Ms. Blum said.

Although both network and station officials dismiss the notion of change, there have been troubling signs of unrest between networks and their TV affiliates during the past year.

Capital Cities/ABC reduced and in some cases eliminated certain kinds of compensation payments to stations. CBS shifted its cash compensation to some stations from one daypart to another in hopes of improving program clearances.

At the same time, stations have discovered they have new leverage with the networks because of an increased supply of quality alternative first-run programming, such as Paramount's "Star Trek: The Next Generation."

Moreover, the networks are clearly still losing ground in their battle to retain dominant revenue and audience shares.

Industry sources say Capital Cities/ABC executives have been talking to TBS about a similar arrangement.

"It will be a way in the future to go around the distribution system," Ms. Blum said. "Or maybe it will be that you carry network-free product and make more money on your bottom line."

The rest will take care of itself," Mr. Jankowski said.

Non-network stations can make more money and achieve essentially the same audience penetration using a different delivery If the networks can save money and achieve essentially the same audience penetration using a different delivery system, there will be few advantages to working through cable MSOs, which would then share in the proceeds from basic subscriber fees.

The network the country's major market television stations. Network executives scoff at that idea.

"Only half the country is wired for cable and our affiliates give us 100 percent revenue. What we do works very well for both of us, so why change that?" said Raymond Timothy, group executive vice president for NBC.

"We have no such plans and would not contemplate such alternatives under any circumstances."

"I just don't see any of that happening," agrees CBS/Broadcast Group President Gene Jankowski.

"Nothing that's been devised with all the new technologies provides the strength of a networked distribution system. It would be a business decision to drop the affiliate relationship under any circumstances under any circumstances."

Overall network advertising revenues, which have become a smaller portion of all media ad spending, would be further threatened if the spots in network-syndicated programming instead of over-the-air commercial television, Mr. Jankowski added.

"We pay the stations, but for that, we have the right to sell commercial time in the shows. The key to the success of the system, however, is to make sure you produce the programs in the most efficient way possible and that you have successful programs. The rest will take care of itself," Mr. Jankowski said.

"The problem occurs when you don't have the circulation for the network's programing as well as new revenue streams."

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"The problem occurs when you don't have the circulation for the network's programing as well as new revenue streams."
SMC VIGNETTES

Because Even The Best Commercials Won't Work If They're Not Seen.

A commercial can be an on-target award winner, but it won't stand a chance if it's zapped, forgotten or lost in the clutter.

However, SMC, the leaders in syndicated short-form programming, can change all that.

Our entertaining, informative "Zap-Busting" vignettes make certain that your commercial messages will be seen, heard and recalled through a value-added wraparound format that captures viewers' attention, creates greater impact and makes a message stand out.

And studies show that commercials enhanced by the vignette format can actually give you as much as four times greater viewer retention.* That's recall that can't be beat!

*SOURCE: UPON REQUEST

SMC VIGNETTES
The perfect setting for your commercial.
BRIEFLY NOTED

Broadcast TV

Bob Sirott, a reporter on CBS News' "West 57th," is negotiating an early release from his contract, according to a source at the network. Mr. Sirott would be the second reporter to leave the show. Jane Wallace departed from "West 57th" at the end of last month.

San Francisco's KRON-TV is seeking home movies taken during the 1960s. Selected footage will be used in an upcoming documentary focusing on San Francisco's contribution to the era that spawned the anti-war movement. All aspects of daily life in the 60s will be considered. KRON will provide a $100 movie of movies used in the documentary in exchange for footage used. The program, "San Francisco in the Sixties," will air in prime time on KRON in spring 1988.

WUA-B, Gaylord Broadcasting's independent station in Cleveland, is scheduled to launch the market's only 10 p.m. newscast today. Under the supervision of WUA-B's news director, Daniel Acklen, the station is building its one-hour news show from scratch.

The nightly program will feature news anchors Bob Hetherington and Romona Robinson along with sports director Gib Stanley and meteorologist Frank Cariello.

Independent station KPTV-TV in Portland, Ore., is now being represented by Katz Independent Television, according to Katz President Marty Ozer. KPTV is owned by Oregon Broadcasting Inc.

Cable TV

The National Cable Television Association has formed a committee to consider what can be done to better coordinate research aimed at improving cable TV technology. The committee is being chaired by John Malone, president, and chief executive officer of Tele-Communications Inc. Its other members are Gary Bryson, executive vice president, American Television & Communications; Edward Horowitz, senior vice president of technology and operations, HBO; Richard Leghorn, president, Leghorn Telepublishing Corp.; John Bakoske, senior vice president, Continental Cablevision; Joseph Giannini, president, Cable TV Co.; and Brian Roberts, executive vice president, president, Comcast Corp.

Bo Diddley, Jerry Lee Lewis and Ben E. King are among the acts featured in a music special titled "Showtime's Classic Rock 'n Roll Reunion," said Steve Hewitt, vice president of original programs for Showtime/The Movie Channel. The 90-minute special was taped Dec. 15 and is scheduled to air on Showtime in the spring. Additional acts include Stevie Piedmont, Danny & The Juniors and Leslie Gore.

The new era of synergy between various Viacom International divisions, including Paramount, Sumner Redstone, has cropped up in the form of a cross-promotional campaign between pay-per-view Viewer's Choice and MTV. The Viewer's Choice New Year's Eve Grateful Dead concert will be promoted on MTV, and the music network will also cut to the concert during its annual New Year's Eve special.

A nationwide contest to honor a cable system with the lowest employment turnover rate has been formulated by the California Cable Television Association and four multiple cable system operators: American Cable Systems Corp., American Television & Communications Corp., Daniels & Associates and Jones Interchange.

Actor-dancer Gene Kelly will host "The Best of Hollywood," a film series premiering on the Disney Channel tonight. The series will air Mondays at 9 p.m. (ET) as a regular feature of "Disney Night Time," a new night-time programming block that features films and series of interest to adults. The Disney Channel is one of the nation's fastest-growing pay TV services, with more than 3.17 million subscribers and 4,000 affiliates.

ESPN will present four new series beginning this month: the weekly "Thoroughbred Sports Digest," covering horse racing; the weekly "MotorWeek Illustrated," focusing on auto racing; "Base Training Workout," a daily morning exercise program; and "Boardwalk and Baseball's Super Bowl of Sports Trivia," a twice-weekly sports trivia show matching teams of college students in a competitive sports quiz.

Chesterfield, Mo.-based Cencron Cable Associates has completed its acquisition of 17 cable TV systems from Adam Corp., a Bryan, Texas-based cable company. The acquisition boosts the number of Cencron subscribers from 175,000 to 250,000. The systems are located inTennessee, Kentucky, Texas, Georgia, North Carolina and Michigan.

Home video

Turner Home Entertainment, the home video division of Turner Broadcasting System, will distributes a two-hour videocassette in a joint venture with MGM/UA that will chronicle President Reagan's two terms in office. "The Reagan Years" is scheduled for release in September 1988. It will be produced by retired CNN Vice President and Executive producer Sam Zeitlin, who helped launch CNN in 1979.

Lorimar Home Video has set January release dates for two TV shows on its home video label. The broadcast fare include "The Care Bears Family Album" and episodes of "The Comic Strip," both animated children's programs. The Irvine, Calif.-based company is priced at $39.95 and $14.95, respectively.

Radio

"Everybody's Money," the new consumer financial radio program, has been introduced for 1988, according to Jim Lopez, senior vice president of Credit Union National Association and Affiliates. Since August 1987, more than 250 radio stations nationwide have picked up the daily 60-second public service program.

Sports

Dallas-based International Broadcast Systems Ltd. has sold 52 National Basketball Association games to Super Channel, the Pan-European Satellite Service. About 9 million homes will receive NBA games in countries including Finland, France, West Germany, East Germany and the Netherlands. IBS also announced the formation of the NBA South American Network, comprising Argentina, Brazil, Chile, Ecuador, Paraguay, Peru, Uruguay and Venezuela. In addition, IBS has sold 25 NBA games to Inevision, Mexico's government network.

Kathie Lee Gifford, co-host of the syndicated "Regis and Kathie" talk show, has been signed by ABC Sports to co-host the network's daily late-night reports during the Winter Olympics in Calgary next month. The other host of the late-night show is Bill Raftery. Ms. Gifford's husband, ABC recently announced a slew of Olympic assignments, including Tim McCarver reporting on free-style skiing, Curt Gowdy reporting on rodeo events, Mike Adams on cross-country skiing, Chris Schenkel on ski jumping, Lynn Swann on bobsledding and Ken Dryden on ice hockey.

WIFR-TV, Rockford, Ill., will broadcast Chicago Cubs baseball for the 1988 season. CBS affiliate WIFR will air about 45 games beginning in April. Chicago's WGN-TV is the flagship station for the Cubs.

Other

Tampa, Fla.-based Adams Communications Corp. has agreed to purchase Atlanta-based Turner Outdoor Advertising. Turner is being acquired from Lewis Manderson and Associates and will become part of the Adams Communications Outdoor Advertising group. The purchase price was not disclosed.

Chicago-based Burnham Broadcasting has acquired McHale Videofilm, a commercial production company, for an undisclosed price. The acquisition will complement Burnham Broadcasting's ownership of KHON-TV, the NBC affiliate in Honolulu. McHale Videofilm will continue to operate with separate management, although McHale will assume responsibility for all KHON commercial production.

The ABC, CBS and NBC evening network newscasts ran 168 stories related to the recent Mikhail Gorbachev-Ronald Reagan summit meeting, according to the Washington-based Center for Media and Public Affairs. From Nov. 30 to Dec. 10, summit-related stories on the three major networks accounted for more than six hours of network news air time, nearly 60 percent of the total available news time. Soviet leader Mr. Gorbachev was quoted more often than President Reagan, 44 times to 40.

New York-based Price Communications announced that the corporation's common stock is now traded on the Boston Stock Exchange. Price Communications also announced a common stock split in the form of a 25 percent stock dividend payable Jan. 19 to shareholders of record as of Jan. 7. Price owns 10 network-affiliated TV stations and five radio stations, among its other holdings.

Lorimar Home Video will release episodes of "The Comic Strip," a syndicated children's show, on home video sometime this month. Gene Kelly (left) will host "The Best of Hollywood," a new weekly series on The Disney Channel. The program later nights, will run on Mondays at 9 p.m. (ET).
Who combines communications industry know-how with investment banking expertise?
# Morgan Stanley

## Cable Television

<table>
<thead>
<tr>
<th>Company</th>
<th>Details</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Continental Cablevision, Inc.</td>
<td>pending acquisition of American Cablesystems Corp.</td>
<td>$750,000,000</td>
</tr>
<tr>
<td>Star Midwest, Inc.</td>
<td>pending acquisition of North American Communications Corp. and Four Cable Television Systems</td>
<td>$239,000,000</td>
</tr>
<tr>
<td>Wometco Cable TV, Inc.</td>
<td>pending acquisition of Two Cable Television Systems</td>
<td>Price not disclosed</td>
</tr>
<tr>
<td>Cablevision Industries Corporation</td>
<td>11⅝% Senior Subordinated Debentures</td>
<td>$150,000,000</td>
</tr>
<tr>
<td>Centel Cable Television Company</td>
<td>Class A Common Stock</td>
<td>4,000,000 Shares</td>
</tr>
<tr>
<td>Star Cablevision Group</td>
<td>13⅝% Senior Subordinated Debentures</td>
<td>$50,000,000</td>
</tr>
<tr>
<td>Prime Cable Growth Partners, L.P.</td>
<td>Partnership Units</td>
<td>$47,025,000</td>
</tr>
<tr>
<td>Falcon Cable Systems Company</td>
<td>a California Limited Partnership</td>
<td>600,000 Units</td>
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</table>

## Television Broadcasting

<table>
<thead>
<tr>
<th>Company</th>
<th>Details</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Continental Cablevision, Inc.</td>
<td>pending exchange of certain of its cellular telephone assets for certain cable television assets of Providence Journal Company</td>
<td>Price not disclosed</td>
</tr>
<tr>
<td>Wometco Cable TV, Inc.</td>
<td>pending acquisition of Two Cable Television Systems</td>
<td>Price not disclosed</td>
</tr>
<tr>
<td>TFBA Limited Partnership</td>
<td>acquired Taft Broadcasting Company</td>
<td>$1,450,000,000</td>
</tr>
<tr>
<td>Six Television Stations of Storer Communications, Inc.</td>
<td>acquired by SCI Television, Inc.</td>
<td>$1,300,000,000</td>
</tr>
<tr>
<td>CBS Inc.</td>
<td>5% Convertible Subordinated Debentures</td>
<td>$400,000,000</td>
</tr>
<tr>
<td>WTVJ-TV (Miami, FL) of Wometco Broadcasting Company, Inc.</td>
<td>acquired by GE Property Management Co. (subsidiary of General Electric Company)</td>
<td>$270,000,000</td>
</tr>
<tr>
<td>WLOV-TV (Asheville, NC) of Wometco Broadcasting Company, Inc.</td>
<td>acquired by AMC of Delaware, Inc (an affiliate of Anchor Media, Ltd.)</td>
<td>$50,000,000</td>
</tr>
<tr>
<td>WLOS-TV (Asheville, NC) of Wometco Broadcasting Company, Inc.</td>
<td>acquired by AMC of Delaware, Inc (an affiliate of Anchor Media, Ltd.)</td>
<td>$50,000,000</td>
</tr>
<tr>
<td>Tak Communications, Inc.</td>
<td>acquired by Price Communications Corporation</td>
<td>$60,000,000</td>
</tr>
<tr>
<td>Outlet Communications, Inc.</td>
<td>Common Stock</td>
<td>1,350,000 Shares</td>
</tr>
</tbody>
</table>

## Other Transactions

<table>
<thead>
<tr>
<th>Company</th>
<th>Details</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tok Communications, Inc.</td>
<td></td>
<td>$110,000,000</td>
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<tr>
<td>Tak Communications, Inc.</td>
<td>Senior Secured Financing</td>
<td>$80,000,000</td>
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<tr>
<td>Tak Communications, Inc.</td>
<td>Subordinated Notes</td>
<td>$10,000,000</td>
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<tr>
<td>Toledo Television, Inc.</td>
<td>$65,000,000</td>
<td></td>
</tr>
<tr>
<td>Price Communications Corporation</td>
<td></td>
<td>$80,000,000</td>
</tr>
<tr>
<td>Toledo Television, Inc.</td>
<td></td>
<td>$65,000,000</td>
</tr>
<tr>
<td>AMC of Delaware, Inc</td>
<td></td>
<td>$50,000,000</td>
</tr>
<tr>
<td>AMC of Delaware, Inc</td>
<td></td>
<td>$50,000,000</td>
</tr>
<tr>
<td><strong>RADIO BROADCASTING</strong></td>
<td><strong>PUBLISHING</strong></td>
<td><strong>ENTERTAINMENT</strong></td>
</tr>
<tr>
<td>------------------------</td>
<td>----------------</td>
<td>-------------------</td>
</tr>
<tr>
<td><strong>WPHL-TV</strong> (Philadelphia, PA) of Providence Journal Company pending acquisition by Taft Broadcasting Company Price not disclosed</td>
<td><strong>Bell &amp; Howell Company</strong> pending acquisition by BHW Acquisition Corp. $678,400,000</td>
<td><strong>$300,000,000</strong> MCA Inc. 5½% Convertible Subordinated Debentures</td>
</tr>
<tr>
<td><strong>Seven Radio Stations of Price Communications Corporation acquired by Fairmont Broadcasting, Inc. $120,000,000 (in cash and notes)</strong></td>
<td><strong>$100,000,000</strong> Pulitzer Publishing Company 8½% Senior Notes due 1997</td>
<td><strong>Theatre Assets and related Real Estate of The Litchfield Company of South Carolina, Inc.</strong> acquired by United Artista Communications, Inc. $93,000,000</td>
</tr>
<tr>
<td><strong>Tak Communications, Inc. acquired</strong></td>
<td><strong>Four Newspapers of Clay Communications Investors acquired by Thomson Newspapers Limited Price not disclosed</strong></td>
<td></td>
</tr>
<tr>
<td>WUSL-FM (Philadelphia, PA) $32,000,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WASH-FM (Washington, DC) of Metropolitan Broadcasting Corporation acquired by Outlet Broadcasting, Inc. $29,250,000</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>DKM Broadcasting Corporation pending acquisition by Summit Communications, Inc. Price not disclosed</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WIP-AM (Philadelphia, PA) of Metropolitan Broadcasting Corporation acquired by Spectraor Broadcasting L.P. Price not disclosed</strong></td>
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<td></td>
</tr>
<tr>
<td><strong>TranSales, Inc. (an affiliate of The United Stations Companies) acquired a beneficial equity interest in StarGroup Communications, Inc. Price not disclosed</strong></td>
<td></td>
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</tr>
</tbody>
</table>

Communications companies have very specialized needs. And Morgan Stanley's Communications Group provides clients in the communications industry with a special resource—a team of more than a dozen seasoned investment bankers who work full time with media companies. This year, the Communications Group was involved in mergers and acquisition transactions worth more than $7.2 billion. In addition, they helped their clients raise more than $1.6 billion in capital. From mergers and acquisitions to financings and corporate restructurings, Morgan Stanley's Communications Group delivers the combination of investment banking expertise and communications industry know-how its clients need.

**MORGAN STANLEY**
Help Wanted

We are a rapidly growing NBC affiliate in an outstanding location. We have the following opportunities immediately available:

ART & GRAPHICS DIRECTOR

The successful applicant will schedule, approve, and be responsible for all efforts of the Art and Graphics Department. Duties will include on-air graphics look for News and promotions, studio staging design and print advertising. The individual we seek must possess thorough working knowledge of state-of-the-art graphics equipment, including 3-D modeling systems as well as TV graphic design, print advertising, layout and studio set design. Formal art & graphics training required. Supervisory skills helpful.

ELECTRONICS GRAPHIC DESIGNER

This individual will design and produce print, and electronic graphics relative to News and promotional efforts, utilizing state-of-the-art television graphics paint and modeling systems. Requires formal training in art design and experience with these current TV graphics systems. Knowledge of current 3-D modeling systems helpful. We offer a location that affords rapid growth as well as outstanding year round recreational activities along with competitive salaries and benefits. For immediate consideration send your resume to:

Personnel Department
WXFL-TV
P.O. Box 1410
Tampa, Florida 33602
EOE/M/F

Help Wanted

NATIONAL MARKETING MANAGER

KMPH-TV, the nation's #1 independent television station, is seeking an experienced National Marketing Manager. Applicants should have extensive experience in national marketing (preferably independent) or national rep firm experience. Salary/commis- sion commensurate with experience. Applications will be taken through January 15, 1988. Send resume to:

Personnel Department
KMPH-TV 26
1111 East McKinley Avenue
Omaha, NE 68132
No phone calls please
EOE M/F

ON-AIR PROMOTIONS PROMOTER

Idaho independent seeks experienced Promotions Promoter. Must have strong writing skills, knowledge of movies, creative approach. Send resume/tape to:

Diane Frisch
KTRV-TV
P.O. Box 1410
Nampa, Idaho, 83251
EOE

HELP WANTED

DIRECTOR OF DISTRIBUTION

Director of Distribution for a NYC based production company specializing in syndicated features and fashion news stories. Newroom experience required. Job entails heavy phone contact with in-house producers nationwide. Send resume to:

ELECTRONIC MEDIA
BOX #0-9
220 East 42nd Street
New York, New York 10017

Commercial Time

National home shopping network client will buy last minute time on T.V. stations in any U.S. market, large or small. 15 minutes to 24 hours are okay. Please send card and R.O.S. close out prices to: Vincent D'Autorio, V.P., FCM Corporation, P.O. Box 2527, Sarasota, Florida, 32304, 1-800-226-6660 Florida or 1-800-752-9666 outside Florida.

Commercial Time

12 minutes of T.V. time on small stations are available anytime at $75.00 per 12 minute segment. Contact: Vincent D'Autorio, V.P., FCM Corporation, P.O. Box 2527, Sarasota, Florida, 32304, 1-800-226-6660 Florida or 1-800-752-9666 outside Florida.

NEW ADVERTISING RATES

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

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

Blind Boxes: Add $7.50 per advertisement.

Deadlines: Copy must be in typewritten form in the New York office by noon Wednesday prior to publish date. Camera ready display ads should be in the New York office by noon Wednesday prior to issue date. Prepay- ment required for straight advertising. Send copy and payment to Classified Advertising.

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

ELECTRONIC MEDIA cannot be responsible for advertisements sent via telecopier that are not clearly legible or for ads sent with detailed layouts that we type-set.

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

Requests for samples are not permitted in blind ads. Readers responding to ads with box number addresses are advised not to send work samples with their responses unless they are duplicate copies that need not be returned. Samples should be submitted only directly to a company whose identity is known. ELECTRONIC MEDIA cannot recover any work samples sent to advertisers. The identity of the number of advertisers cannot be revealed.

For additional info contact: TINA SPOSITO
(212) 210-0204
**SEASON-TO-DATE RATINGS (AVERAGES)**

**WEEKS 1-14: SEPT. 21 THROUGH DEC. 27**

### "Saturday Night Live" ratings/shares

<table>
<thead>
<tr>
<th>Year</th>
<th>Ratings</th>
<th>Shares</th>
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</thead>
<tbody>
<tr>
<td>1975/76</td>
<td>6.2/21</td>
<td></td>
</tr>
<tr>
<td>1976/77</td>
<td>7.5/26</td>
<td></td>
</tr>
<tr>
<td>1977/78</td>
<td>9.4/26</td>
<td></td>
</tr>
<tr>
<td>1978/79</td>
<td>14.8/38</td>
<td></td>
</tr>
<tr>
<td>1979/80</td>
<td>12.2/36</td>
<td></td>
</tr>
<tr>
<td>1980/81</td>
<td>9.1/29</td>
<td></td>
</tr>
<tr>
<td>1981/82</td>
<td>7.4/23</td>
<td></td>
</tr>
<tr>
<td>1982/83</td>
<td>7.4/21</td>
<td></td>
</tr>
<tr>
<td>1983/84</td>
<td>7.4/21</td>
<td></td>
</tr>
<tr>
<td>1984/85</td>
<td>7.1/21</td>
<td></td>
</tr>
<tr>
<td>1985/86</td>
<td>6.7/21</td>
<td></td>
</tr>
<tr>
<td>1986/87</td>
<td>7.3/23</td>
<td></td>
</tr>
<tr>
<td>1987*</td>
<td>8.0/25</td>
<td></td>
</tr>
</tbody>
</table>

*people meter rating*

### NETWORK PRIME TIME - THROUGH DEC. 20

<table>
<thead>
<tr>
<th>Network</th>
<th>September 21</th>
<th>December 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>NBC</td>
<td>(13.6)</td>
<td>(16.3)</td>
</tr>
<tr>
<td>CBS</td>
<td>(13.7)</td>
<td>(16.7)</td>
</tr>
<tr>
<td>ABC</td>
<td>(13.7)</td>
<td>(16.3)</td>
</tr>
</tbody>
</table>

### NETWORK EVENING NEWS - THROUGH DEC. 18

<table>
<thead>
<tr>
<th>Network</th>
<th>September 21</th>
<th>December 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>(10.6)</td>
<td>(10.5)</td>
</tr>
<tr>
<td>CBS</td>
<td>(11.8)</td>
<td>(10.5)</td>
</tr>
<tr>
<td>NBC</td>
<td>(10.5)</td>
<td>(10.5)</td>
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</table>

### NETWORK MORNING NEWS - SEPTEMBER 21 TO DECEMBER 18

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<thead>
<tr>
<th>Network</th>
<th>September 21</th>
<th>December 18</th>
</tr>
</thead>
<tbody>
<tr>
<td>NBC</td>
<td>(4.4)</td>
<td>(4.5)</td>
</tr>
<tr>
<td>CBS</td>
<td>(2.1)</td>
<td>(4.5)</td>
</tr>
<tr>
<td>ABC</td>
<td>(4.5)</td>
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</table>

### NEW YORK 11 P.M. LOCAL NEWS

<table>
<thead>
<tr>
<th>Network</th>
<th>September 21</th>
<th>December 25</th>
</tr>
</thead>
<tbody>
<tr>
<td>WABC</td>
<td>(10.9)</td>
<td>(11.0)</td>
</tr>
<tr>
<td>WCBS</td>
<td>(10.9)</td>
<td>(10.7)</td>
</tr>
<tr>
<td>WNBC</td>
<td>(12.1)</td>
<td>(11.9)</td>
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</table>

### LOS ANGELES 11 P.M. LOCAL NEWS - THROUGH DECEMBER 11

<table>
<thead>
<tr>
<th>Network</th>
<th>September 21</th>
<th>December 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>KABC</td>
<td>(9.0)</td>
<td>(9.0)</td>
</tr>
<tr>
<td>KCBS</td>
<td>(7.1)</td>
<td>(7.1)</td>
</tr>
<tr>
<td>KNBC</td>
<td>(6.7)</td>
<td>(6.7)</td>
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### CHICAGO 10 P.M. LOCAL NEWS - THROUGH DECEMBER 18

<table>
<thead>
<tr>
<th>Network</th>
<th>September 21</th>
<th>December 18</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLS</td>
<td>(16.6)</td>
<td>(16.5)</td>
</tr>
<tr>
<td>WBBM</td>
<td>(15.3)</td>
<td>(15.3)</td>
</tr>
<tr>
<td>WMAQ</td>
<td>(14.3)</td>
<td>(14.3)</td>
</tr>
</tbody>
</table>

### SEASON-TO-DATE RATINGS/SHARES OF REGULAR PRIME-TIME NETWORK PROGRAMS - THROUGH DECEMBER 20

1. The Cosby Show  
   NBC 29.1/46  
2. A Different World  
   NBC 26.6/42  
3. Cheers  
   NBC 25.0/39  
4. Murphy Brown  
   CBS 17.0/42  
5. Desperate Housewives  
   ABC 23.1/43  
6. Home Improvement  
   ABC 19.2/30  
7. Matlock  
   NBC 17.0/31  
8. The Golden Girls  
   NBC 17.0/31  
9. Who's the Boss?  
   ABC 21.4/33  
10. St. Elsewhere  
   NBC 17.0/32  
11. Matlock  
   NBC 17.0/31  
12. Murder, She Wrote  
   NBC 17.0/31  
13. Reba  
   ABC 21.7/35  
14. Dr. Quinn, Medicine Woman  
   CBS 16.7/27  
15. 20/20  
   NBC 17.0/31  
16. Moonlighting  
   ABC 17.0/31  
17. Married with Children  
   Fox 16.5/27  
18. Airplane  
   ABC 16.5/27  
19. The X-Files  
   Fox 16.4/27  
20. Criminal Minds  
   CBS 16.3/27  
21. The Simple Life  
   ABC 16.2/27  
22. Kojak  
   NBC 16.1/27  
23.TAGS  
   NBC 16.0/27  
24. The X-Files  
   Fox 16.0/27  
25. Hangin' with Mr. Cooper  
   Fox 15.9/27  
26. Gunsmoke  
   CBS 15.8/27  
27. The Simpsons  
   Fox 15.8/27  
28. Beverly Hills, 90210  
   Fox 15.7/27  
29. Diagnosis: Murder  
   CBS 15.7/27  
30. Diagnosis: Murder  
   CBS 15.7/27  
31. Diagnosis: Murder  
   CBS 15.7/27  
32. Diagnosis: Murder  
   CBS 15.7/27  
33. Diagnosis: Murder  
   CBS 15.7/27  
34. Diagnosis: Murder  
   CBS 15.7/27  
35. Diagnosis: Murder  
   CBS 15.7/27  
36. Diagnosis: Murder  
   CBS 15.7/27  
37. Diagnosis: Murder  
   CBS 15.7/27  
38. Diagnosis: Murder  
   CBS 15.7/27  
39. Diagnosis: Murder  
   CBS 15.7/27  
40. Diagnosis: Murder  
   CBS 15.7/27  

Source: A.C. Nielsen Co.
The top 10 stories of 1987 reviewed

(Continued from Page 3)

7. Evangelical fervor: Jim and Tammy Bakker lost control of their network when the Bakker stock fell off the map and they were forced to file for bankruptcy. The Bakkers' empire wound up as regular content on ESPN and CBN. By year's end, the Bakkers were forced to file for bankruptcy themselves, and their network was forced to shut down. The Bakkers' empire was forced to file for bankruptcy themselves, and their network was forced to shut down.

8. Sunday night football: The barrier between cable and broadcast networks finally disappeared when ESPN gained the rights to broadcast NFL games. The network was able to attract huge audiences, and the ratings for the games set new records. The network was able to attract huge audiences, and the ratings for the games set new records.

9. Courage: By year's end, CBS News appeared to have pulled out of its long tailspin, which had seen its once-mighty evening news program fall to the bottom of the ratings. The network was able to attract huge audiences, and the ratings for the program set new records. The network was able to attract huge audiences, and the ratings for the program set new records.

10. Black Monday: The global stock market crash affected businesses worldwide, including the electronic media industries. Mercenaries fell through, stock offerings were put off, and future projects had to be reimagined. Most importantly for the future, the crash added new uncertainty about the economy to all long-term planning. Welcome to 1988.

Some Fox stations planning to drop Saturday shows

(Continued from Page 3)

Executive Producer Barry Sand plans to introduce a rebooted version of the month-old strip tonight.

Several of the Fox affiliates contacted last week said they were frustrated by Fox's plan to drop two of its four Saturday sitcoms this weekend, which is expected to occur in order to add an hour drama based on "The Dirty Dozen" theatrical film.

However, officials at some of those stations said they aren't sure they are willing to suffer through their current Saturday prime-time ratings until then.

"We could just put a movie back in on Saturday," said John Quiugley, general manager at Fox affiliate WTTE-TV in Columbus, Ohio.

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Turnaround predicted for independent TV

(Continued from Page 1)

dent outlets, all bidding for the same slice of TV ad revenues, viewers and available programming.

As a result, 35 of the nation's 305 independent TV stations are in bankruptcy proceedings. At the same time, the remaining independent TV outlets are on the selling block.

In both cases, almost all the involved stations are the second or third independent in their market and are UHF outlets, industry representatives say.

"A lot depends on the economy," says Charles Kadlec, president of Broadcast and Fox Broadcasting, whose troubled independents have been forced to diagrammatic audience changes.

"I don't see why the networks would sacrifice something that Fox Broadcasting and so many others are striving for today, which is a stable, complementary local distribution system. That would be sure death for any network."

DUDLEY TAFT
Building company around WPHL

PRESTON PADDEN
He's pulling for TVX Broadcasting

TIM MCDONALD
"Discipline" is key to survival

Oprah Winfrey says her daily syndicated talk show "is not hard work for me at all."

Winfrey accidentally mispronounced "Canada" and wound up laughing uncontrollably.

"It's not hard work for me at all." (Continued from Page 6)

The key to survival for these companies, for any company, is discipline, Mr. McDonald says. "They can no longer throw money around, Broadcaster must realize that money does not necessarily solve problems."

"TVX is comprised of extremely aggressive managers who already have gotten costs under control, made very savvy deals for national spot sales and made some smart programming buys. We're pulling for them," Mr. Padden said.

Despite difficulty in refinancing the original junk-bond financing of the deal, TVX's growth story in just 12 months, Mr. Padden says, is "hard work for me at all."

The quality first-run programming efforts by Fox and the Tribune Co. and others is the reason for this sudden strength," Mr. Padden said. "Our problem is that too few people know about it."

NTV also will make an aggressive bid for a greater percentage of the $350 million to $500 million Mr. Padden says will be spent on political advertising in 1988.

Derk Zimmerman, president of Fox Television Group, said in many instances his seven major-market stations already command viewer levels and advertising rates competitive to those of the three commercial networks.

About 20 percent of each station's broadcast schedule is produced by Fox, most of it airing in blocks on Saturday and Sunday nights.

Each of the Fox stations—in New York, Chicago, Los Angeles, Boston, Houston, Dallas and Washington—have posted double-digit revenue share increases over the past year.

"Our toughest problem is that we are reaching more homes more as full-service television stations—not as a group of independents," Mr. Zimmerman said. "But our challenge is the same—to develop more compelling programming. That is the only way to secure an edge."
**Cartoon producer plans to go public**

By RICHARD MAHLER
Los Angeles bureau chief

Burbank, Calif.-based DIC Enterprises, one of the TV industry's largest cartoon producers, plans to go public by merging with a large, publicly traded company. DIC, which manufactures animation and live-action television segments, will receive $2.2 billion in cash from its sensational properties.

The basic properties, which will be transferred to DIC's new owners, are still being weighed by the holding company. They will have over the holding company's assets, which could trigger the Internal Revenue Service to examine the transaction. DIC, however, has already decided to use the cash to pay off its debts and to expand its operations.

The merger firm will have a value of about $75 million. Analysts say the move affords DIC an efficient and uncomplicated way to go public while growing its business. The merger is expected to be completed by the end of the year.

Six-year-old DIC is currently controlled by President Andy Heyward, who holds 32 percent of its assets. Mr. Heyward told reporters in December that a public offering would enable the cartoon production company to expand its program development slate.

He also said it could possibly lead to creation of a theme park and merchandising business.

DIC produces several animated shows, including "ALF: The Animated Series," "Dennis the Menace," and "The Real Ghostbusters." The cartoon producer's past projects include "Inspector Gadget" and "Healthcliff," plus a number of weekday and morning network TV series.

The U.S. division of JDC was founded by Mr. Heyward in 1982. The division was founded with backing from French businessman Jean Chaplin (who started the firm in 1976) and Radio-Television Luxembourg.

Mr. Heyward and his partners bought out the European interests in late 1986 in a $65 million transaction.

**Storer cable sale leaves unanswered questions**

(Continued from Page 3)

may divide the spoils.

What remains hazy, however, is whether the $500 million-plus that would have to be paid, or if that obligation would disappear. Mr. O'Hayre and Bernard Gal- lagher, Comcast's vice president and treasurer, remain hopeful the latter will prove true. "We would not split up the company" if the $500 million is included, Mr. O'Hayre said.

Too much management of the holding company by the partners could trigger the Internal Revenue Service to make the investors ante up the tax, making the line between control and taxation a fine one, according to Menar, Hahn and McAl- vine.

Mr. O'Hayre reports the partners are not the same name that was used from 1982 to 1986.

It was derived from a formula taking into consideration SCI's $2.2 billion debt, the $1.1 billion in cash in SCI's coffers from the sale of broad properties and the number of Storer subscribers, according to Mr. O'Hayre.

Storer now has 1.5 million sub- scribes in 34 systems operating in 12 states, according to SCI.

One option being considered by the consortium is to pursue a further offering of stock. The network is hoping to cash in on the strong ratings "Winds of War" earned ABC during the February sweeps in 1983, when that miniseries became the third-highest rated ever.

It came in behind two other ABC miniseries produced by David Wolper, the 12-hour "Roots" in 1977 and "The Thorn Birds," the 10-hour drama that the network aired one month after "Winds of War" in March 1983.

That was the banner year for miniseries, however, and their popularity has since faded. In the past sweeps period in November, ABC fared the worst with its three-part, six-hour David Wolper production, "Napoleon and Josephine: A Love Story." While NBC did the best with its "Billionaire Boys Club," a contemporary, two-part production that lasted only four hours.

But Mr. Stoddard says, "It's hard to compare 'War and Remembrance' to anything. It's the longest, lar- gest entertainment effort in history." The script for "War and Remembrance" is 1,500 pages long. ABC's chief programmer is sure that the interest gen- erated by "Winds of War," which ABC said was sampled by 140 million viewers in 1983, will make "War and Remembrance" a success.

"Winds of War" covered events leading up to America's entrance into World War II and ended on the day after Japan's attack on Pearl Harbor.

That $40 million miniseries was produced by Para- mount Pictures and is now actively selling it in syndication for airing beginning in February 1989. The series has been sold to the Fox Broadcasting stations and theoretically could compete with "War and Remembrance."

The sequel, which Paramount passed on, will pick up where "Winds of War" left off, beginning one week later on Dec. 15, 1984, and following the characters from the first drama, though with some different actors.

Starr in the latest effort include Robert Mitchum,


Mr. Curtis, who also produced and directed "Winds of War," recently finished up a 21-month production schedule that took his cast and crew through locations in 10 countries, including Italy, Austria, Yugoslavia, Swit- zerland, West Germany and England. Filming was also done at the site of the Auschwitz concentration camp in Poland.

Production on the miniseries began in Lourdes, France, in January 1986 and wrapped up last sum- mer in Mobile, Ala.

Post-production work will take about another year.

Meanwhile, ABC is ready to get its promotional ball rolling to help generate anticipation of the miniseries. On Jan. 8, Alfre Woodard throw a party for out-of-town TV critics visiting Los Angeles during the semi-annual con- sumer press tour to generate coverage of the project.

The press event will be held at the Queen Mary, which is docked in Long Beach, Calif. 

Robert Mitchum and Victoria Tennant will be reun- ited as "Fug" Henry and Pamela Tudsy in "War and Remembrance" on ABC next season.

**ABC readies 30-hour sequel to 'Winds of War' miniseries**

(Continued from Page 1)

production will be broken into.

The miniseries, which could actually run anywhere from 28 to 32 hours once editing is complete, is expected to be broadcast in several two-hour and three-hour seg- ments, with the longer installments airing on Sundays.

ABC reportedly wants to run the miniseries in two 15-hour clumps, possibly during two different sweeps periods, but the series' executive producer, Dan Curtis, wants it to be one continuous presentation.

The program, which the network is producing in- house through its ABC Circle Films, is a continuation of the 18-hour "Winds of War" that ABC telecast over seven days in February 1983.

Mr. Stoddard said the miniseries is being delivered on budget. He expects to be able to screen some parts as early as March or April.

The controversial project, which was planned be- fore Capital Cities/ABC owned ABC, was one of the first consider the new management had to deal with.

They have been supportive from day one," Mr. Stod- dard said of the miniseries, which will eclipse the 26- hour "Centennial" miniseries that aired on NBC over five months in 1978 and 1979.

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