NEWSPAPER
Electronic Media
Published weekly by Crain Communications
$1.50 A COPY; $49 A YEAR

JANUARY 2, 1989

AT PRESS TIME

NBC cable show to end

BURBANK, CALIF.—NBC Productions' deal to produce the sitcom "Good Morning, Miss Bliss" for The Disney Channel will not extend beyond the initial 13-episode order. The Disney Channel chose to end the arrangement, NBC said, but a network spokeswoman added that it is likely NBC will produce the series for its own Saturday morning lineup.

IDB to buy Hughes TV

CULVER CITY, CALIF.—IDB Communications Group here has agreed to buy New York-based Hughes Television Network, a provider of satellite transmission services for TV coverage of sports and entertainment events. Hughes controls the scheduling of 14 transponders on four satellites. Edward Cheramy, IDB's executive vice president and chief financial officer, said the purchase, at a price "in excess of $30 million," will double the

(Continued on Page 134)

NBC backs off compensation cut proposal

By ADAM BUCKMAN
Staff reporter

NEW YORK—After weeks of discussion, NBC last week decided not to press for reductions in affiliate compensation payments in 1989.

At the same time, the company said it would go ahead with plans to swap certain advertising inventory with affiliates.

NBC Television Network President Pier Mapes told ELECTRONIC MEDIA that affiliates "feel very strongly about compensation," since it "affects their asset value and . . . their bottom lines."

Mr. Mapes said that after talking to affiliates, NBC realized that other "creative ideas," such as its proposed inventory swap, should be examined before the network renews discussions about reducing compensation payments.

By concentrating only on the inventory swap this year, NBC has devised "a solution that satisfies our 1989 business plan objectives," Mr. Mapes said.

Both decisions were made with the blessing of the NBC affiliate board, according to NBC spokeswoman Betty

(Continued on Page 134)

TCI raises rates; cites services' fees

By KATHY CLAYTON
Staff reporter

DENVER-Tele-Communications Inc., the nation's largest cable operator, last week announced a 7 percent increase in its basic service to subscribers and blamed cable programing services for the size of the increase.

TCI also said it is considering placing services that demand large programing surcharges onto new premium pay tiers.

"If programing would have increased at only the rate of inflation," said J.C. Sparkman, TCI's chief operating officer and executive vice president, "we estimate our rate increases would have been less than 4 percent instead of the 7 percent that we will have to take at the beginning of the

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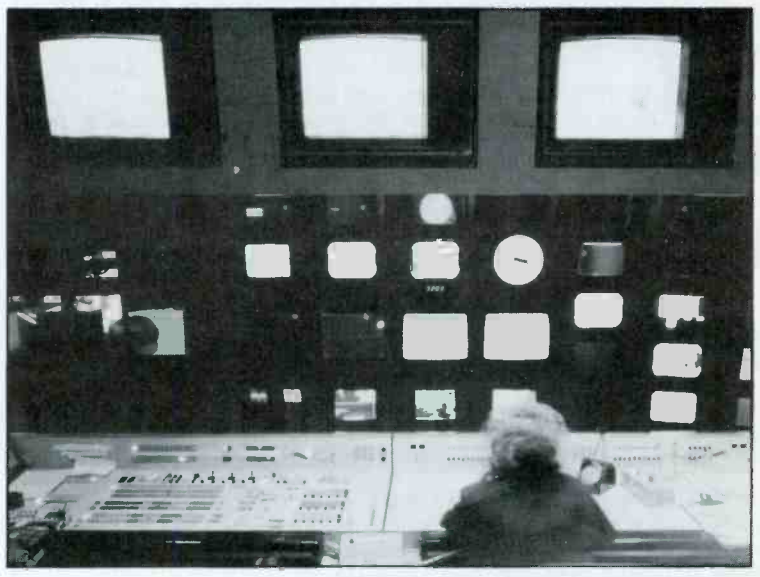
INTV chief Preston Padden says independents' programing is getting better and the stations are getting stronger.



Independents look ahead after year of high ratings

By DOUG HALONEN
Staff reporter

WASHINGTON—The independent TV industry has yet to reach the promised land, but there are signs that it may be moving in the right direction.

In what's said to be a fall-season first, the independents say they defeated one of the networks in the November sweeps for a share of the national prime-time audience, posting 21 percent to CBS's 19 percent.

What's more, the May 1988 sweeps, for all dayparts, indicated that independents are reaching 25 percent of the national TV audience, compared to the three major networks' 59 percent.

"It means our programing is getting better and better and our stations are getting stronger and stronger," says Preston Padden, president of the Association of Independent Television Stations.

Industry representatives see those figures as particularly encouraging, considering that as recently as five years ago, independents were getting a 14 percent share of prime-time viewers, while the networks together were getting 80 percent.

"We're the eroders (of share), as it were, not the erodees," says John Davison, vice president and general manager for KICU-TV in San Jose, Calif.

Many independents attribute their

INTV highlights, Page 3; Agenda, Page 108.

prime-time gains to the availability of top-quality first-run programing, such as Paramount Television's "Star Trek: The Next Generation" and Fox Broadcasting Co.'s "21 Jump Street."

"I think whether you're an independent or an affiliate, prime time is first-run time," says Stuart Powell, vice president and general manager of KNXV-TV in Phoenix, Ariz.

Armed with these new numbers, INTV representatives say they're hunting for big-game revenue and are planning to make a major push for a piece of the $11 billion network advertising pie at their

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INSIDE:

NEWS SUMMARY

NBC last week decided not to press for reductions in affiliate compensation payments in 1989 and also said it would go ahead with plans to "swap" certain commercial inventory with affiliates. (Page 1)

Rising cable programing service fees are being blamed for Tele-Communications Inc.'s 7 percent increase in its basic service to subscribers. (Page 1)

Independent TV executives look at their recent gains in audience shares as an encouraging sign that the industry is moving in the right direction. (Page 1)

The ABC sitcom "Roseanne" took home the weekly ratings crown for the first time during Christmas week. (Page 3)

Due to the efforts of four newsmen, ABC News was able to broadcast live coverage of the aftermath of the Armenian earthquake. (Page 3)

The theme of the Association of Independent Television Stations convention in Los Angeles this week with be the future of free TV. (Page 3)

Independent KTMA-TV in Minneapolis/St. Paul is hoping to string together a group of translators and satellite TV facilities to widen its coverage area. (Page 3)

NBC is premiering two new hour-long series in the next month in hopes of turning around its Friday night fortunes. Also included in recent schedule changes are plans to revamp NBC's Wednesday night schedule. (Page 4)

Tele-Communications Inc. has agreed to let the city of Dubuque, Iowa, regulate its rates if the Federal Communications Commission finds no effective competition exists in the area. (Page 4)

William Link is helping to bring back an unusual TV form: wheel programing. He is the supervising executive producer of "The ABC Mystery Wheel," a three-spoked movie package. (Page 8)

Although no death certificates had been issued at press time for "Family Medical Center" and "Group One Medical," industry sources said there was slim hope for their long-term survival. (Page 16)

Because President-elect George Bush is widely perceived as a more moderate Republican than President Reagan, broadcast and cable representatives expect the new administration to set a more pragmatic regulatory tone. (Page 16)

American Mark Booth is the wunderkind behind British media tycoon Robert Maxwell's plans for a worldwide broadcasting empire. (Page 16)

Contrary to dire predictions earlier this year, cable systems did not appear to be killing off their distant TV signals at the end of 1988. (Page 18)

Corporations have started private business TV networks to communicate with employees. The trend has grown rapidly since the first business networks went on the air nearly six years ago. (Page 20)

CBS executives say the price of ad time on the network's recently secured baseball telecasts will increase, but not to the heights rumored by competitors. They deny reports that the network will double, or even quadruple, the rates charged by ABC and NBC in the past. (Page 22)

What the Ultimatte does seems like magic. The matte system takes a foreground shot against a pure blue background, then the station can drop in whatever background it chooses. (Page 28)

The use of edited videotape from actual court cases for a program called "On Trial" has raised some serious ethical questions. Some fear that disruption of courtroom decorum by the producers of "On Trial" and similar shows threatens fundamental constitutional rights of defendants, witnesses and journalists. (Page 96)

"Hotline," a new program from MGM/UA Telecommunications, hopes to succeed in what's expected to be a tough game show market with its distinctive interactive feature. (Page 124)

GGP, a small syndicator/producer that's been distributing sports programing for seven years, continues to evolve through its cautious expansion into entertainment projects. (Page 124)

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Vol. 8, No. 1—ELECTRONIC MEDIA (ISSN 0745-0311) is published weekly by Crain Communications Inc., 740 Rush St., Chicago, Ill. 60611. Second-Class postage is paid at Chicago, Ill., and additional mailing offices. POSTMASTER: Send address changes to ELECTRONIC MEDIA, Circulation Department, 965 E. Jefferson Ave., Detroit, MI 48207.

NBC, Cablevision deal met with measured enthusiasm

By KATHY CLAYTON
Staff reporter

NBC's further expansion into cable television through its broad programing deal with Cablevision Systems Corp. has continued to receive positive responses in the industry.

However, some executives and financial analysts are questioning whether plans to launch a second national cable sports service and offer 1992 Summer Olympics events on pay-per-view will be successful.

Many in the industry, including executives at several NBC affiliates, were returning from the holidays and just beginning to weigh the impact of NBC's $137.5 million stake in nine Cablevision sports and entertainment services.

Jim Sefert, chairman of the NBC affiliate board and president of Cosmos Broadcasting, said, "Almost anything NBC does on cable will detract from the over-the-air business. But I don't think NBC has moved away from its core business. It may strengthen NBC in the long run, as ESPN has strengthened the bottom line of ABC."

Under the agreement, NBC is acquiring 50 percent of Cablevision's SportsChannel America, which will be made into a national service; five affiliated regional sports services; News 12/Long Island; and Bravo. It also is buying 25 percent of American Movie Classics.

Cablevision will get 50 percent of NBC's Consumer News and Business Channel and both parties will work on offering Olympics features via PPV.

"When I first looked at it, I was scared to death," said Jon Ruby, president and general manager of NBC affiliate KVOA-TV in Tucson, Ariz., "But now that I've had time to understand it, I'm not bothered by it. I don't think it's too competitive with what we do."

Among cable operators, the jury is still out on plans to turn Cablevision's SportsChannel America into a national service and offer Olympic PPV features.

But operators generally reacted favorably to NBC's further advancement into cable.

"It's another shoe dropping along the road of NBC placing its bet on cable," said Dave Oman, vice president of Heritage Communications. "It shows they are very bullish about cable's future. That's a plus."

Ed Allen, a managing partner with newly formed Intermedia Partners and a former chairman of the National Cable Television Association, said he welcomes NBC's involvement.

"I know (Bob Wright, NBC's president) and trust him. He comes from a cable background . . . . I've got a hunch NBC is deadly serious about funding this to make it go," Mr. Allen said.

But opinion was divided on whether a second national sports cable service—in addition to ESPN—can survive.

Mr. Allen noted that two cable news channels and two music channels didn't survive.

"The jury is still out (on whether two similar services can survive in one marketplace), but history has told a tale. I don't think there's room for two sports services. But I don't know which will win," he said.

(Continued on Page 134)

Landon mulls pitchman's role

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—In a new twist on selling hour shows in syndication, Genesis Entertainment is discussing a plan to offer Michael Landon as a product spokesman for local advertisers in markets that buy "Highway to Heaven."

Genesis executives say they have already had initial discussions with Mr. Landon, and that he has expressed some willingness to cut commercials for local advertisers.

The theory behind the plan is that Mr. Landon's involvement will help stations find new local ad opportunities for themselves, especially in 1989, a year when all ad expenditures are expected to remain flat.

"Michael Landon is willing to work with us in terms of promotion and sales opportunities," says Phil Oldham, executive vice president at Genesis.

"We've had some initial conversations about him doing a couple of local spots for stations in an effort to help them develop new advertising opportunities."

Those discussions will be nailed down at the Association of Independent Television Stations convention in Los Angeles this week where the star, who is also producer of the series, will be on hand to greet potential buyers.

So far Genesis has cleared the show on independent WXON-TV in Detroit and WTVF-TV, the CBS affiliate in Nashville, Tenn., for a fall 1989 start.

Genesis has been pulling out all stops to make "Highway to Heaven" succeed in a tough syndication market.

The company has already taken one unusual step in offering the show on an all-barter basis for the first year's run.

Last year several high-rated off-network hours offered on a cash basis failed to excite stations, leaving series such as "Murder, She Wrote" and "Miami Vice" playing on basic cable networks instead.

Beyond the barter twist, Genesis also wants to capitalize on "trash backlash," positioning "Highway to Heaven" as counterprograming to the ever-growing crop of reality-based programs.#

NBC gives half-hour of daytime to stations

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—NBC finalized some expected changes in its third-place daytime schedule last week, including turning a half-hour over to its affiliates.

Beginning March 27, NBC affiliates will be responsible for programing the noon-12:30 p.m. (ET) time period.

NBC said it will premiere its previously announced half-hour soap opera "Generations" on that date.

The program, which will air at 12:30 p.m., will focus on two families, one black and one white.

However, as part of the changes, NBC will feed "Generations" to affiliates twice a day, at noon and 12:30 p.m., to enable stations to run it at whichever time they choose, even though it's officially slated at 12:30 p.m.

Also on March 27, the game show "Scrabble" will move from 12:30 p.m. to 10 a.m. The network's game show programing from 10:30 a.m. to noon will remain the same.

Sources said the network made the decision to relinquish the half-hour in daytime because of heavy pre-emptions in the daypart, especially with "Super Password" airing at noon.

Several affiliates contacted by ELECTRONIC MEDIA last week confirmed that the move would have little effect on them because they are already pre-empting some of the network's low-rated daytime programing.

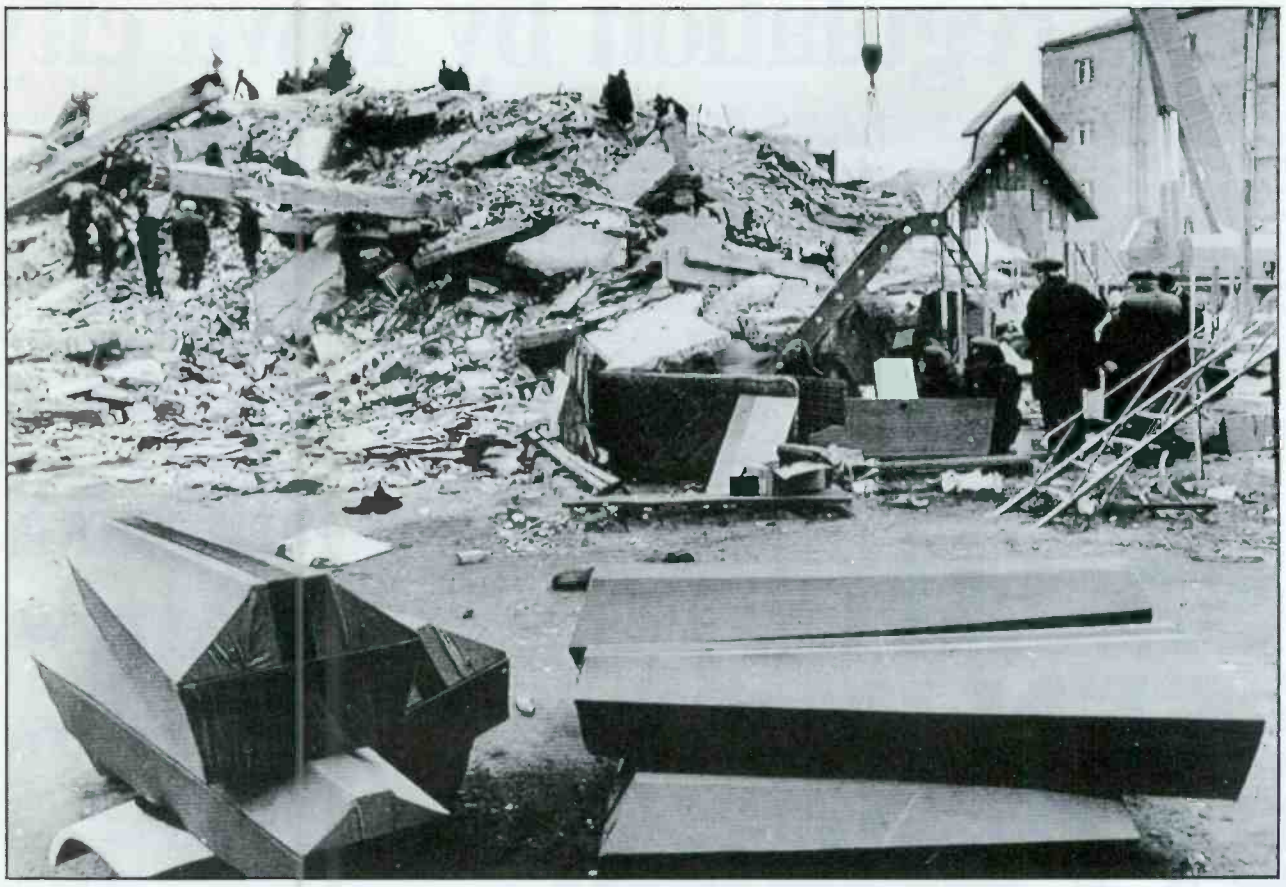
Others said that, although they had expected the move, they were not officially notified of the specifics until Dec. 27 and had not finalized programing plans at press time.

Some NBC stations, especially those on the East Coast, are expected to use the half-hour slot to air a newscast, but the window comes too early for others on the West Coast, affiliates said.

The game shows "Sale of the Century," which has been airing at 10 a.m.; and "Super Password," which has been slated at noon, will have their last airings on March 24.#

CORRECTION

The photo caption on Page 1 of the Dec. 26 issue incorrectly identified two people. They are Debby Beece (left) and Geoffrey Darby. Also, the photo was taken by Doug Goodman.#



Wide World Photos

The struggle to gain access to earthquake-ravaged Armenia was worthwhile for a team of newsmen who managed to transmit live coverage from the city of Leninakan, in the center of the destruction.

How one tenacious crew provided live coverage of quake's aftermath

By DANA BLANKENHORN
Special to ELECTRONIC MEDIA

It was Dec. 8 and three journalists were meeting in Paris when word came that a severe earthquake had devastated Armenia.

Over the following days, the newsmen embarked on a mission that exposed them to the horrors of the disaster while offering a substantial opportunity for journalistic achievement.

Due to their efforts—which involved getting into the Soviet Union to establish satellite TV transmissions—ABC News was able to broadcast live coverage of the quake's aftermath.

When word of the earthquake first came, Patrice Barrat and Jean-Louis Saporito, who run the Point du Jour News Agency in Paris, were meeting with Yves Deviller, an engineer who was helping the journalists with a TV news project. They were joined by Kim Spencer of Internews, a production house based in San Francisco and New York.

"I had the idea, after the news came in, that it would be possible to convince the Soviet Union to let us in" with a Ku-band earth station, Mr. Barrat recalls.

France Telecom agreed to donate use of the Deviller setup, which had been slated to cover the Paris-Dakar auto rally, with Antenne 2, a French station, taking part of the feed.

Mr. Spencer, who has hosted ABC's "Capitol to Capitol" series, knew the network would be interested. The group contacted ABC's Paris bureau about co-funding the coverage.

They also called the Soviet Embassy about getting permission to travel to Leninakan, in the center of the devastation.

> **'For the first time as a journalist I was terribly moved by what I saw . . . . It took me a day to realize I hadn't seen a single child in the city—there were none.'**
> Patrice Barrat
> Point du Jour News Agency

"We went to the Soviet Embassy in Paris, which said, assuming we were there for humanitarian reasons, it's not their problem," says Mr. Barrat. "We didn't have any official document from a Soviet authority. We just had discussions, and no one said no."

That still left the problem of getting into Armenia, which was solved when the French medical group "Medicins Sans Frontieres" (doctors without borders) offered space on their relief plane, which left Dec. 14 for the Armenian capital of Yerevan.

Mr. Spencer had his San Francisco office produce an official-looking document, in Russian Cyrillic script, describing the project and its participants for Soviet authorities.The document was faxed to Mr. Barrat and Mr. Saporito just hours before their plane left Paris.

They were joined by Mr. Deviller, who would help on the technical side, while Mr. Spencer flew to New York to help coordinate the coverage.

"We flew into Yerevan on a plane with eight tons of medicine and two tons of equipment," says Mr. Barrat.

"There was a rumor there was a cholera epidemic in Leninakan, so we were first told the area was closed," Mr. Barrat recalls. "I said we were willing to take the risk, and Gosteleradio supported us, convincing the military to give us a permit."

Travelling in a truck, the team of Messrs. Barrat, Saporito and Deviller picked up ABC news correspondent Don Kladstrup, "Nightline" producer Kyle Gibson and three crew members.

"We got our permit at 11 a.m. and arrived in Leninakan at 2 p.m." on Dec. 15, Mr. Barrat says. "It took

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INTV show to promote 'free' TV

By PEGGY ZIEGLER
Los Angeles bureau chief

LOS ANGELES—The future of free TV is the theme of the Association of Independent Television Stations convention here this week.

That may sound like a rallying cry, but this year's convention will actually focus more on the business interests of INTV's membership than on the policy issues that have occupied the convention in the past.

"There are a couple of issues that we want to address that are non-Washington," said Bill Frank, president and general manager of KCOP-TV in Los Angeles and chairman of the INTV convention.

He cited a proposed independent TV advertising co-op and the lack of advertising on children's television as two business issues for the convention.

He said the convention's theme reflects the industry's status as "the last bastion" of free over-the-air entertainment. With Madison Square Garden Network's recent Yankees deal and other sports packages going to cable, the public is in danger of seeing everything "become pay," he said.

One of the primary interests of the INTV board is lining up support for a proposed co-op that would warehouse and sell spots on local stations.

INTV's annual census, to be released at the show, will put the nation's total advertiser-supported, independent TV stations at 321. That's a net gain of 11 stations from last year, despite a troubled market that saw four stations go dark and 25 seek Chapter 11 bankruptcy protection.

Attendance at the show is also up, with INTV expecting this year to top last year's attendance of 1,500, based on early registration figures.

(Continued on Page 132)

State network plotted in Minn.

By ADAM BUCKMAN
Staff reporter

An independent UHF station in Minneapolis/St. Paul is hoping to widen its coverage area by stringing together a group of translators and satellite TV facilities.

The move, which requires Federal Communications Commission approval, is being made because some of the market's VHF stations already operate translators and satellite stations in parts of the market not reached by the UHF independent, KTMA-TV, Channel 23.

By duplicating its programing on a series of satellites and translators in outlying areas, KTMA hopes to increase its clout in the market's advertising community.

Stations in the Minneapolis/St. Paul market operate satellites and lease translators because of the market's immense territory.

One of the nation's largest, the market encompasses 56 counties in an area covering 335 miles.

KTMA's plan calls for the station to combine some of its operations with those of KXLI-TV, Channel 41, a UHF independent in that market that was shut down earlier this month by one of its principal investors, an entity called Halcomm.

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'Roseanne' brings in Christmas cheer: Top ratings

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—The unusual lineup of prime-time shows during Christmas week brought a gift to ABC's hot new comedy "Roseanne": The series took home the weekly ratings crown for the first time.

An original episode of the program that aired on Dec. 20 topped all other programing during the week ended Dec. 25 by earning a 21.7 Nielsen Media Research rating (percentage of TV homes) and a 34 share (percentage of sets in use).

That performance narrowly beat the Dec. 22 airing of a repeat of NBC's "The Cosby Show," which ranked second overall with a 21.3/36, down 4½ ratings points from the week before.

"Roseanne," the Tuesday night ABC comedy, was not as hard hit by disrupted viewing patterns over Thanksgiving and Christmas as the NBC Thursday night comedy.

"Roseanne" has consistently earned about a 22/33 from week to week through the holidays, but "The Cosby Show" has fluctuated as much as 9 ratings points from one week to the next.

For the week ended Dec. 25, NBC still placed an easy first with a 13.7/25, followed by ABC with an 11.7/22.

However, CBS, which had gained some ground in the prime-time ratings race with a 13.1/21 average the week ended Dec. 18, dropped back down to a 10.9/20 average during Christmas week despite its airing of many of the highest-rated Christmas specials.

The three broadcast networks had a 67 share of all viewers during the week ended Dec. 25, down 3 percent from the 69 share they attracted last year and down nearly 10 percent from the 74 share they attracted in 1986, before the changeover to the people-meter ratings system.

NBC had the top-ranking holiday special during the week with its "Bob Hope Jolly Christmas" hour-long program on Dec. 19, which earned a 16.7/26 and ranked 12th overall.

CBS had the next three highest-rated specials.

CBS's half-hour "Garfield's Christmas" on Dec. 23 earned a 14.1/26 and ranked 23rd overall.

Next came CBS's hour-long "Candid Cam-

(Continued on Page 132)

TCI agrees to rate regulation by Iowa city

By KATHY CLAYTON
Staff reporter

In a precedent-setting move, Tele-Communications Inc. has agreed to let the city of Dubuque, Iowa, regulate its rates if the Federal Communications Commission finds no effective competition in the area.

In arguing the case at the FCC, TCI will take the city's side, according to the agreement approved by the Dubuque City Council Dec. 19.

Dubuque officials have been arguing with the FCC for years about the 1984 Cable Act's effective competition rule. The ruling states that, if no other effective competition exists within a franchise area, cities may regulate basic service rates.

Merrill Crawford, cable franchise administrator for Dubuque, said the city has one UHF station and is located at a central point between three cities: Cedar Rapids and Davenport in Iowa, and Madison, Wis.

However, because of the geography surrounding the city, it cannot receive any of the off-air signals without cable. The city is adjacent to the Mississippi River and is surrounded by bluffs, making off-air reception impossible, officials say.

The agreement between TCI and the city hinges on the FCC's decision, Mr. Crawford said, adding that TCI has agreed to go before the FCC and plead the city's case.

"Dubuque's desire to achieve a degree of rate regulation authority predates our involvement as a franchisee in the city and has never been tied to any dissatisfaction with our performance as the local cable operator," said J.C. Sparkman, executive vice president and chief operating officer of TCI.

If the FCC rules there is no effective competition in Dubuque, TCI may raise its basic rates yearly, in accordance with the consumer price index. It may also pass through increases in programing costs that are in excess of inflation rates.

Programing cost hikes are limited to two-year periods and may be as high as 10 percent of the basic cable rate over each two-year period.

"It's not micro-management," Mr. Crawford said, "but rather responsible regulation. Because of the geographic peculiarities, cable penetration is extremely high in the area."

Mr. Crawford said TCI passes about 21,000 homes and has 19,000 subscribers. "That number tends not to vary when hikes and outages occur," Mr. Crawford said. "Precautions must be made to ensure responsible rates."#

NBC adds three new hour shows

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—NBC will shuttle in two new hour-long Friday series in the next month to try to turn its fortunes around on that night.

Also included in recent schedule changes—NBC's second wave of moves in the last several weeks—are plans to replace "Tattinger's" with another drama and "Baby Boom" with another comedy.

The three new hour-long series being added to the NBC schedule are:

- "Father Dowling Mysteries," which will premiere with a two-hour episode on Friday, Jan. 20, at 8 p.m. (ET).

The drama will star Tom Bosley as a Chicago parish priest who is a crime-solver. The program will occupy the 8 p.m.-9 p.m. Friday time period following its two-hour debut.

The Viacom Productions program, which is based on the 1987 made-for-TV movie, "Fatal Confession: A Father Dowling Mystery," will be executive produced by Fred Silverman and Dean Hargrove.

- "Nightingales," an hour-long drama that will star Suzanne Pleshette in a series about five student nurses living in a Los Angeles university residence, will make its debut on Wednesday, Jan. 25, at 10 p.m.

The series is also based on a made-for-TV movie of the same name, which aired last June. The Aaron Spelling Productions effort will be executive produced by Aaron Spelling and Douglas Cramer.

- "UNSUB," a drama about a specialized team operating within the Justice Department, will premiere on Friday, Feb. 3, at 9 p.m. David Soul will star in this Vancouver, British Columbia-based series.

The show, from Stephen J. Cannell Productions, will be executive produced by Stephen Cannell. David Burke and Stephen Kronish will be co-executive producers.

Besides adding the three dramas, NBC will bring back the comedy "My Two Dads," the Tri-Star Television series that the network aired on Sunday nights last season but replaced with "Day by Day" from Paramount Television.

"My Two Dads," which will come back in the Wednesday 9:30 p.m. time period on Jan. 11, has been given a 16-episode commitment from NBC.

The changes on Wednesday were made to fill gaps left by the recent removal of "Tattinger's" from the 10 p.m. time period and "Baby Boom" from its 9:30 p.m. slot.#

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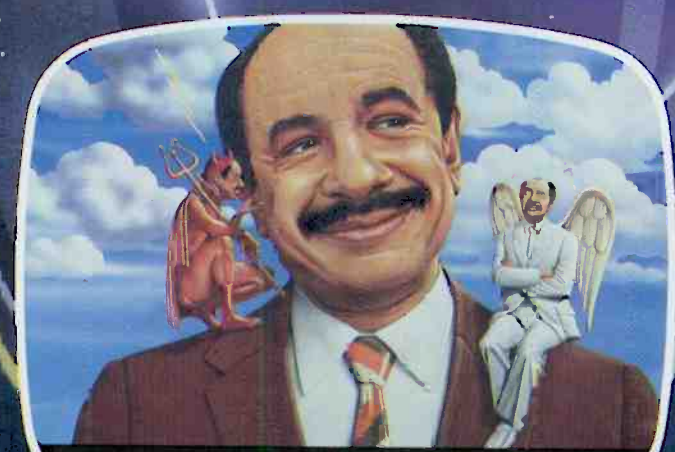
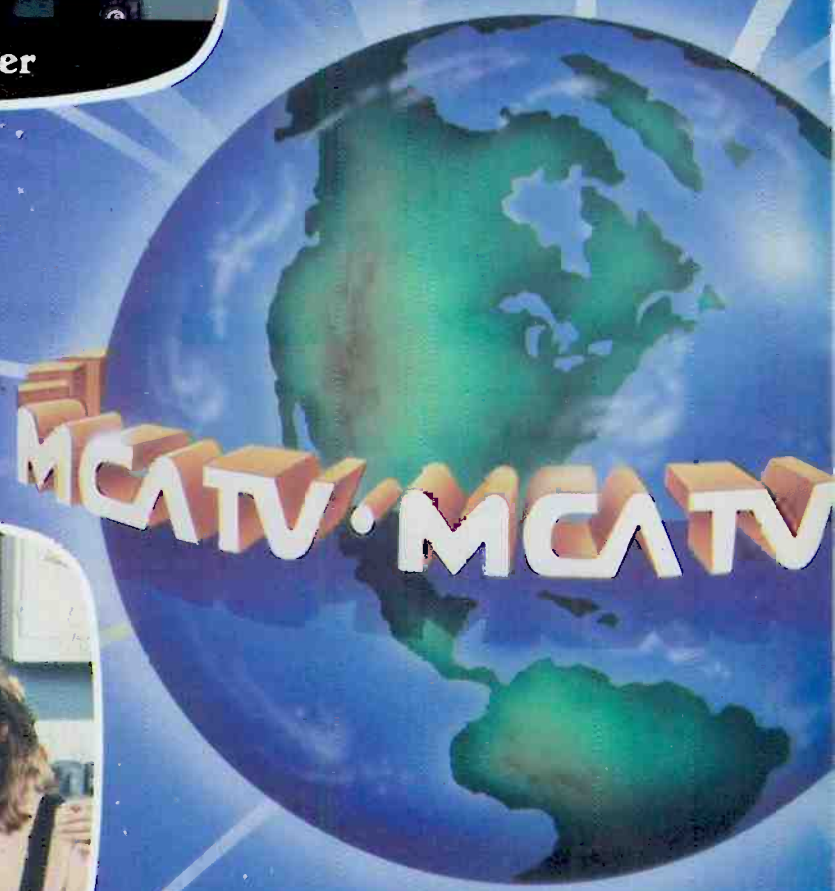


Amen

Knight Rider

Airwolf

Kate & Allie



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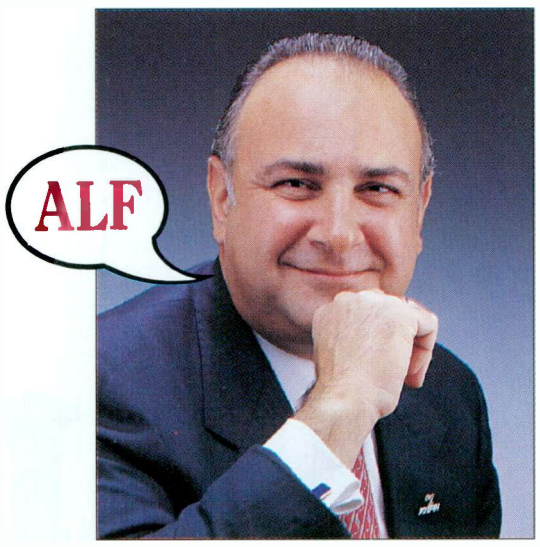

Harry Pappas
President
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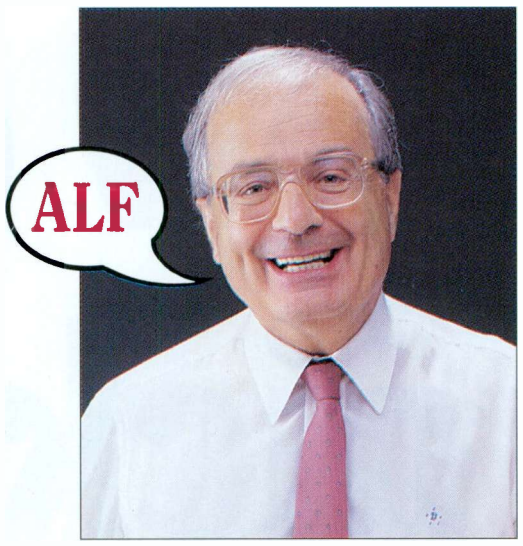
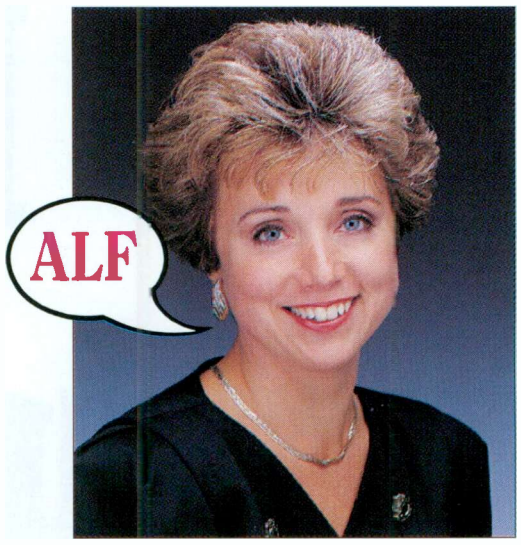
"ALF has the strong male demos which attract the kind of ad dollars that independents find the hardest to capture."



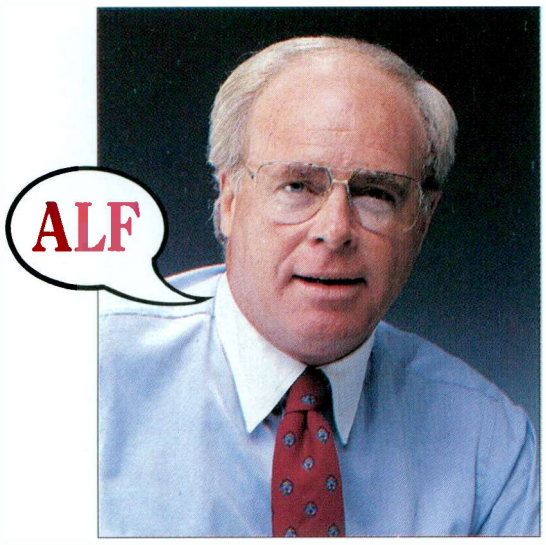
Gene D'Angelo
President & General Manager
WBNS-TV, Columbus

"ALF's adult demos, especially with men, create an ideal track for a potential news lead-in."



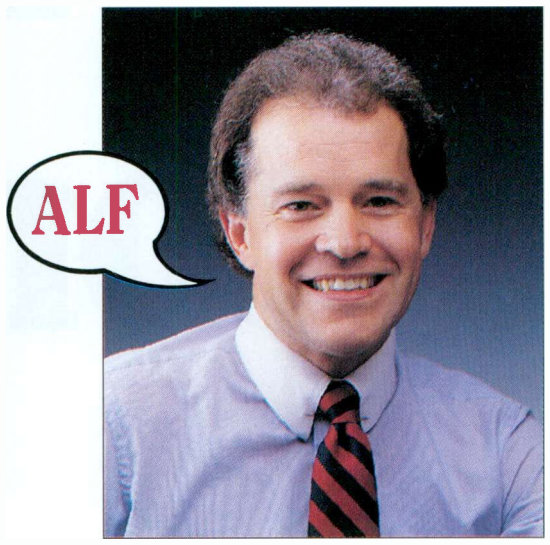
Gail L. Brekke
General Manager
KITN-TV, Minneapolis

"ALF is warm, funny, well written and an American original."



Tony Kiernan
Vice President & General Manager
WLWT-TV, Cincinnati

"ALF delivers the perfect mix of adult men and women that we need for our early news program."



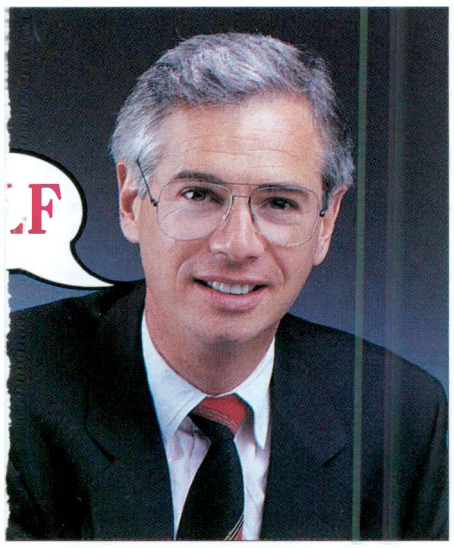
Joe Young
Vice President & General Manager
WXIN-TV, Indianapolis

"ALF compliments the image of our station and continues our commitment to high quality programming."

Steve Scollard
Vice President & General Manager
KLRT-TV, Little Rock

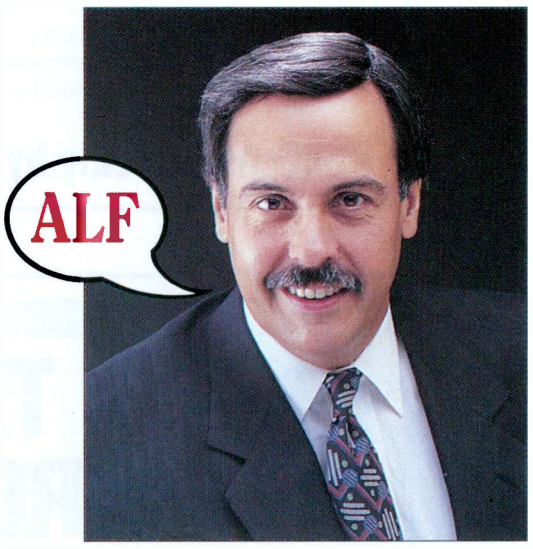
"ALF transcends all usual demographic breaks to appeal to a wide cross-section of the audience."

y lips...



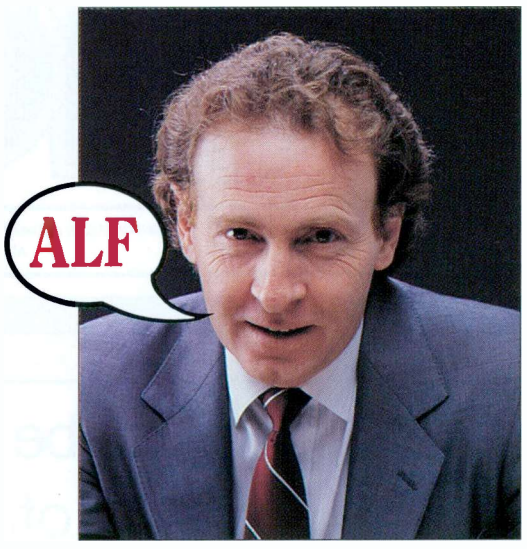
Harvey Mars
President & General Manager
WXIA-TV, Atlanta

"ALF can generate its own audience without the benefit of a strong lead-in. That makes it perfect to run before our news."



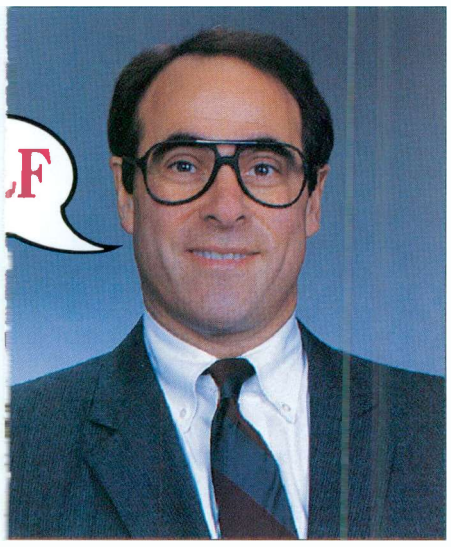
Stuart Powell
Vice President & General Manager
KNXV-TV, Phoenix

"ALF's demographic success formula works for NBC now, and will work for us in '90."



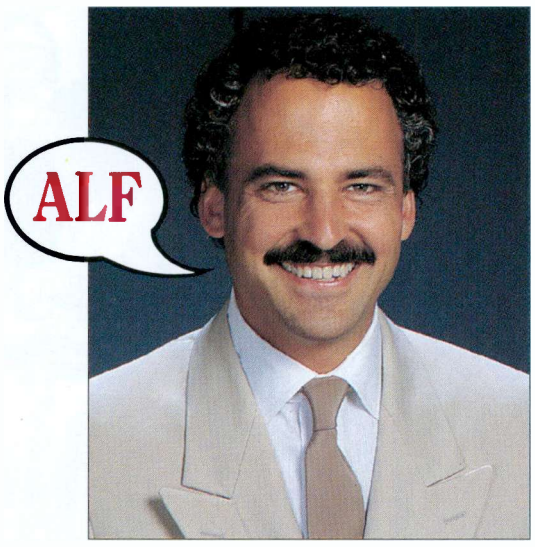
Rusty Durante
Vice President & General Manager
KVVU-TV, Las Vegas

"ALF's broad appeal makes it an independent's ideal early fringe or access sitcom strip."



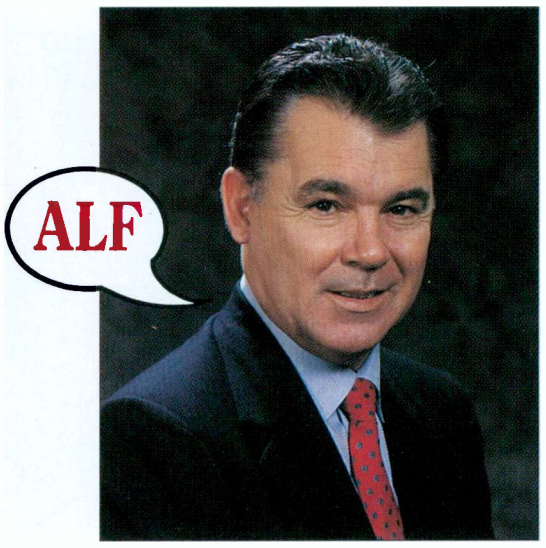
Hal Protter
Vice President & General Manager
WVTV, Gaylord Broadcasting, Milwaukee

"ALF has the kind of dependable performance that we need in a five-day-a-week strip."



Doug Johnson
President & General Manager
WXON-TV, Detroit

"ALF's ideal demographics on NBC once a week will make it an ideal independent's strip when it hits syndication."



Bill Viands
Vice President & General Manager
KDNL-TV, St. Louis

"ALF has an advantage most other sitcoms don't offer – a high male comp!"

ALF®

alien productions

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A LORIMAR TELEPICTURES COMPANY

100 Half-Hours Available Fall '90

NEWSPAPER

Electronic Media

INTV Convention issue

Published weekly by Crain Communications

$1.50 A COPY; $49 A YEAR

JANUARY 2, 1989

"Television should be nutrition for the mind, not just a junk food diet to satisfy commercial appetites."

THEY SAID IT IN 1988

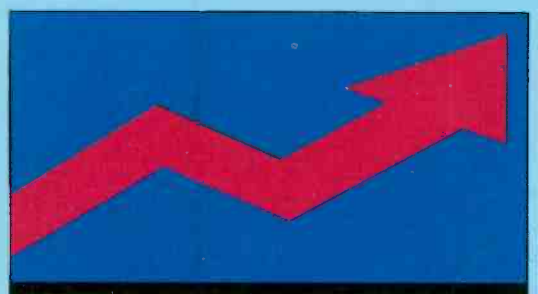
1988: THE YEAR IN REVIEW

BEGINNING ON PAGE 54

'TRASH TV' HITS THE TUBE

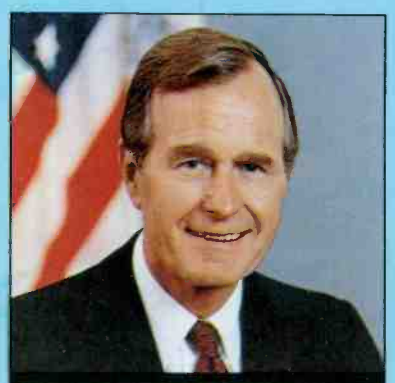
TNT™ TURNER NETWORK TELEVISION

LARGEST BASIC LAUNCH

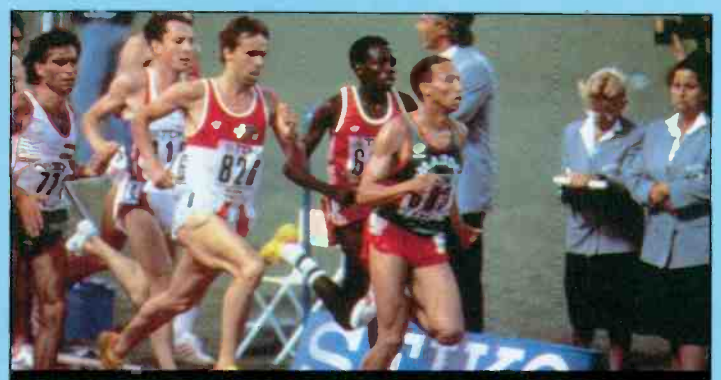


MEDIA STOCKS REBOUND

STRIKE SNARLS SERIES

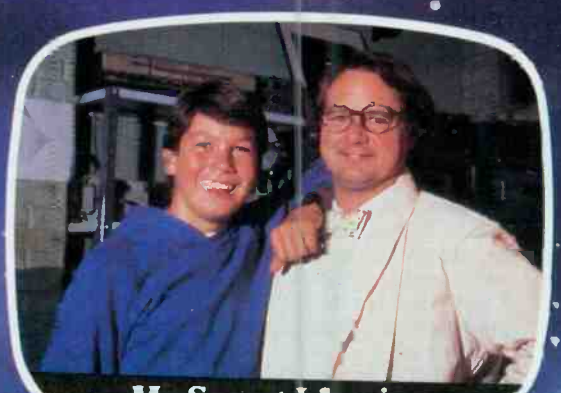


NEW LEADERSHIP



OLYMPICS NUMBERS DISAPPOINT

THE LAST MONSTER MINISERIES?


My Secret Identity


The Munsters Today


Charles In Charge

Star★Play

Pictionary

$Reward$

Lassie


Out Of This World


Morton Downey Jr. Show

MCA TV

Former ABC chief tries late-night

THE INSIDER

Look for former ABC President **Fred Pierce** to get into the late-night programing business through his joint venture with Fred Silverman. The show is a live, late-night strip for the Lifetime cable network titled "Late Date." Though Mr. Silverman took his knocks in late-night with "Thicke of the Night," this show is supposed to be different: no couch, no desk and no celebrity plugs. Instead, the pair is aiming for a cast of regulars and an irreverent ambiance, a la drive-time radio, Mr. Silverman says.

* * *

A plan by **KUSA-TV,** the Gannett Co.-owned ABC affiliate in Denver, to pre-empt ABC's "Growing Pains" on a weekly basis and run its own locally produced news show at 8:30 p.m. instead has gone back to the drawing board. After careful examination, KUSA station executives decided to stick with "Growing Pains" and air their local news show at 6:30 p.m. on Saturdays. ABC officials didn't like the idea, but station officials say that wasn't the reason for the switch. Instead, they said they had too many other pre-emptions already and didn't want to add another one every week.

* * *

NBC may not be the only broadcast network moving into the **regional sports network** arena. Herb Granath, president of ABC Video Enterprises, says he's still considering a link with Daniels & Associates, which has regional sports networks in the Denver area, Houston, Florida and Southern California. "Nothing has come of it yet. But we'll continue to talk," Mr. Granath said.

* * *

Merger talks have broken off between the National Association of Broadcast Employees and Technicians and the International Brotherhood of Electrical Workers. Officials of both unions met several times in the past year, but at their last meeting in November, they concluded that "the merger did not appear to have membership support," NABET officials say. Meanwhile, NABET officials are already plotting their strategy for their next go-round with a TV network. Negotiations with Capital Cities/ABC on a new NABET contract begin March 1 in San Diego.

* * *

When it completes its purchase of WCIX-TV in Miami next week, CBS will inherit **a 6-year-old grievance** that the station filed with the FCC in 1983. Back then, WCIX petitioned the FCC to reject a local high school's application for a permanent radio station license. The station, WKPX-FM at Piper High School, has been operating under a construction permit since February 1983. Ever since it went on the air, WCIX has said the 3,000-watt station interferes with its signal. A few weeks ago, CBS filed papers with the FCC that will continue WCIX's grievance after CBS takes over the TV station Jan. 3. No one knows when the FCC will act on WKPX's license application.

* * *

Although a handful of national advertisers were initially skittish about sponsoring King World's tabloid-styled **"Inside Edition,"** which premieres in syndication Jan. 9, the company reports that the show's barter time is now 75 percent sold out for the first quarter of 1989. Steve Hirsch, president of Camelot Entertainment, the barter division of King World, says advertisers were guaranteed an 8 national rating.

* * *

At least one resident of New York's Greenwich Village didn't want to celebrate the 100th broadcast Dec. 16 of "Good Day, New York," the morning show on WNYW-TV in New York. To commemorate the occasion, "Good Day" reporter Gordon Elliott handed out **balloons and bagels** live on the air to passers-by strolling on a sidewalk outside a walk-up apartment building. Mr. Elliott had barely begun when an unidentified miscreant in an apartment above "emptied the contents of a chamber pot" on him, according to a WNYW source. Our source said Mr. Elliott took the dousing in stride, continuing his live broadcast until the next commercial break.

* * *

Not only did **"A Current Affair's"** ratings heat up this year, but WNYW-TV, the Fox-owned flagship in New York where the show is produced, almost went up in flames, too. At a staff party celebrating the now-nationally-syndicated show's 105 percent ratings increase over the past year, a large chocolate-covered rum cake, bedecked with 105 candles, went up in flames. The thick smoke set off alarms, but the revelers were able to extinguish the flaming cake before the sprinkler system was activated. Sources say the cake was not salvageable.

As "A Current Affair" host Maury Povich was about to blow out the candles, the show's celebratory rum cake went up in flames.

* * *

The Century Plaza Hotel will be racing against the clock this week, ushering 1,000 Rose Bowl guests out the day before more than 1,500 **INTV** guests start rolling in. The Insider hears the hotel will have two crews each on three floors of the hotel, stripping rooms down for use as INTV business suites as the Rose Bowl folks move out. Late-comers probably shouldn't hope for a room at the Century Plaza. With registration for INTV outpacing last year's, the hotel is already hanging a sold-out sign.

* * *

And finally, congratulations to **George Schweitzer**, head of public relations at CBS, and his wife, Katie, who gave birth to Caroline, the couple's third child (and third girl), shortly before Christmas.#

—Written by Marianne Paskowski from bureau reports

ABC resurrects wheel format for mystery series

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—There is some significance in producer William Link's last name these days.

That's because Mr. Link is the cohesive element responsible for the return of an unsual television form: wheel programing.

Mr. Link is supervising executive producer of "The ABC Mystery Wheel," a three-spoked movie package being produced by Universal Television that will go on the air at 9 p.m. (ET) Monday, Feb. 6.

The ABC wheel, which revives a concept NBC used for six years until 1977, will rotate three two-hour components.

> **'This is probably the most ambitious project being done for television today. I have a very full day now.'**
>
> —William Link
> producer

One will include the return of Peter Falk as police Lt. Columbo, another will star Louis Gossett Jr. and another will star Burt Reynolds.

What this triumvirate means for Mr. Link is keeping track of productions that are taking place in Florida, New York, Utah and Acapulco, Mexico, as well as filming at Mr. Link's studio base in Universal City, Calif.

"This is probably the most ambitious project being done for television today," Mr. Link says. "I have a very full day now."

The ABC mystery segments are made up of the following:

- "Columbo," starring Peter Falk as the bumbling homicide detective, is being shot at the Universal lot. Mr. Falk returns to the role that won him three Emmy Awards.

Richard Alan Simmons is the executive producer; Philip Saltzman is the supervising producer; Peter Ware is the co-producer and Abby Singer is the coordinating producer.

- "Gideon Oliver," which will feature Louis Gossett Jr. as a crime-solving anthropologist who uses athletic prowess as his weapon, is being filmed in Acapulco, Utah and Manhattan.

William Sackheim and Dick Wolf are the executive producers; Don Sipes is the consulting producer; Kevin Donnelly is the producer; and David Black and Dan Sackheim are co-producers.

- "B.L. Stryker," starring Burt Reynolds as a former New Orleans policeman who moves to Florida, is being shot at locations in and around Palm Beach, Fla.

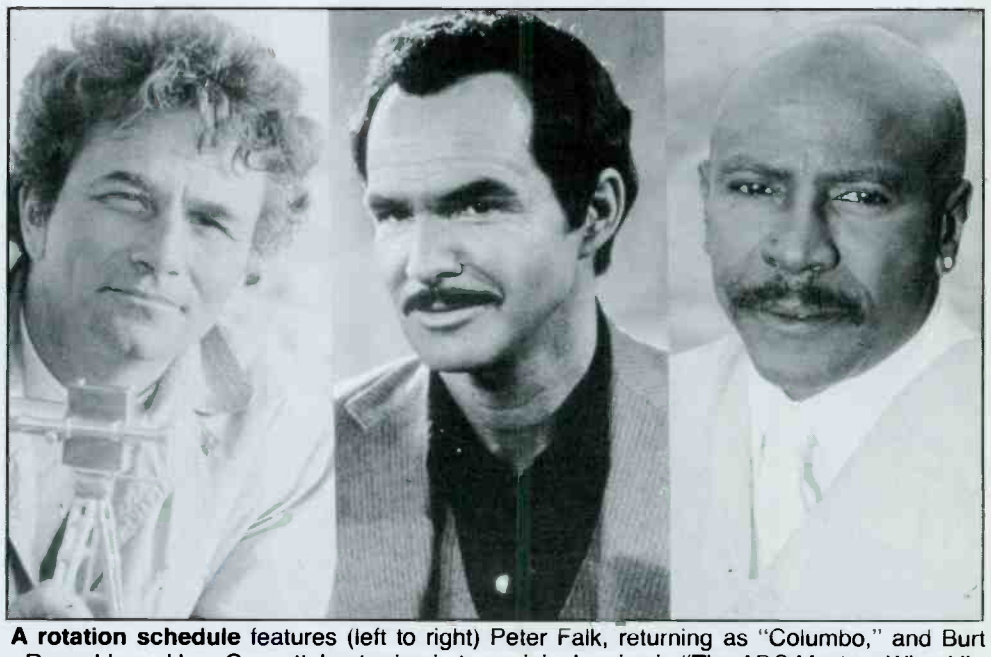
Tom Selleck is the executive producer of the series, which will be produced for Universal by Mr. Selleck's TWS Productions. Chas. Floyd Johnson, Chris Abbot and Mr. Reynolds are co-executive producers; Tom Donnelly is supervising producer; and Alan Barnette is the producer.

The original mystery wheel on NBC was made up of "Columbo," "McCloud" and "McMillan and Wife," which was later retitled "McMillan."

Mr. Link is no stranger to the wheel format: He co-created "Columbo" with his partner, the late Richard Levinson.

He says the success of the resurrected concept will be determined by the quality of the writing.

"The whole thing is getting good scripts," he says, noting that the integrity of the plots on "Columbo" is what helped establish the program as a hit—and as the most popular of the three original NBC elements.



A rotation schedule features (left to right) Peter Falk, returning as "Columbo," and Burt Reynolds and Lou Gossett Jr. starring in two original series in "The ABC Mystery Wheel."

Mr. Link, who's also the co-creator of CBS's "Murder, She Wrote," says there is a new appetite for suspenseful dramas today.

"Mysteries in the past five years have really taken hold," Mr. Link says. As proof, he cites the revival of "Perry Mason" and the wealth of mysteries winding up on The New York Times' best-seller list.

He said he was as surprised as anyone when "Murder, She Wrote" became so popular.

Mr. Link is happy that ABC reversed its earlier programing decision and slated the wheel on Monday nights, a time when viewing is high, instead of placing it on Saturdays, when it would have faced the powerful NBC schedule and a night of low viewing levels overall.

"I was very unhappy with Saturday night," Mr. Link says. "The move was all for the good."

The current order from ABC calls for 17 installments of the mystery wheel.

Mr. Link says that six episodes of two of those programs, and five of the third, will be made. He said it hasn't been determined yet which show will only get five installments.

Mr. Link also said extra episodes of each will be developed in case one of the elements is dropped. He disclosed that the groundwork for a fourth spoke is also being laid.#

TV Programmer's Worksheet

Section 1. Late Night

Match the program in column 'A' with its description in column 'B.'

A	B
Johnny Carson	talk
Ted Koppel	talk
HUNTER	talk
Arsenio Hall	talk
Pat Sajak	ACTION!

Section 2. Prime Access

Which is the true counter-programming alternative?

- ☐ Cosby
- ☐ Who's The Boss?
- ☐ Alf
- ☐ The Golden Girls
- ☐ News
- ☐ News
- ☑ **HUNTER**

Section 3. Afternoon

Which program is an alternative to the standard talk?


Oprah Winfrey


Phil Donahue


Morton Downey Jr.


Sally Jesse Raphael


Geraldo Rivera


HUNTER

Section 4. Prime Time

Where is each show available for syndication in 1989?

	ON CABLE	BROADCAST TV
HUNTER		✓
Murder She Wrote	✓	
Miami Vice	✓	
Cagney & Lacey	✓	

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A deal for the 1990s

It seems appropriate that NBC's broad programing pact with Cablevision came as the champagne was about to pop on a New Year, because it is clearly a deal of the future—a deal not only for 1989, but the 1990s.

In case you were too busy with last-minute Christmas shopping, gabbing with the relatives or catching a holiday suntan, here are a few of the highlights:

The agreement calls for NBC to buy 50 percent of Cablevision Systems' SportsChannel America and its five affiliated regional sports services. SportsChannel will be developed into a national service, pitting it more squarely against ESPN. NBC also is acquiring 50 percent of Bravo and Cablevision's 24-hour Long Island cable news service, and 25 percent of American Movie Classics.

In one swipe, NBC—which is paying Cablevision $137.5 million—is taking a stake in nine cable services, not counting its forthcoming Consumer News and Business Channel. And, in a move which could hedge NBC's bet on CNBC, Cablevision is acquiring 50 percent of that service.

There's more: NBC and Cablevision will offer coverage of 1992 Summer Olympics events on pay-per-view, in a move that could enhance the use of PPV features for that event and other sports.

It's arguably the biggest move by a broadcast network into the cable arena and it could initiate further developments between the broadcasting power and the forward-thinking Charles Dolan, Cablevision's head.

While the wrapping on the deal is as attractive as any holiday package, there are plenty of matters left to flesh out: the effect on NBC affiliates; how comfortable the broadcasting and cable entities will be with each other; and whether the PPV project is workable and economical. It may take years to determine if NBC's aggressive buying strategy, which evidently differs from those of Capital Cities/ABC and CBS, is the right one.

But with this announcement, it seems timely to look back on the many predictions made in 1988 by those who foresee a world in which only a handful—perhaps anywhere from five to a dozen—companies will rule the media marketplace.

NBC, with the Cablevision deal and a spree of other buys in the cable and international arenas, has clearly demonstrated that, despite any declines in the network TV business, it is not going to be left out of the running.#

LETTERS TO THE EDITOR

Why NBC didn't air AFL games in 1963

In your Dec. 12 letter to the editor (Page 14) Tripp Rogers wrote that NBC did not carry football for the American Football League following the assassination of JFK.

NBC had no choice in the matter since it was ABC which carried the AFL from its debut in 1960 until the end of the contract in 1964.

Cliff Dektar
publicist
The Lippin Group
Los Angeles

RTNDA gave needed management lessons

I'd like to take issue with your editorial "Timidity at the RTNDA" (P. 14, Dec. 12).

I'd venture to say most news directors were functioning as reporters, anchors, assignment editors or producers when station management asked them to take over their news departments.

Few have had management training in budgets, personnel matters, research, promotion, stress management or other management areas. Our training was in the journalism schools and now we are asked to run huge departments, often with budgets well in excess of a million dollars, and set the image for the station, thus determining its success.

I came away from the RTNDA feeling it was one of the best of several I have attended. Apparently many other news directors, at least those questioned in ELECTRONIC MEDIA's "random survey," felt the same way. This is often the only way we have to receive such training and I appreciated it!

I wouldn't say that helping its members function demonstrates the RTNDA is a "timid organization."

Bill Crafton
news director
WSBT-TV, WSBT-AM, WNSN-FM
South Bend, Ind.

Oprah's TV special was a breakthrough

In these days of crash TV, trash TV, tabloid TV, shock TV, and what ever other highly exploitable forms of the medium are in vogue (and that we all are accused of producing), one producer has truly delivered breakthrough television.

This producer had the power and the clout to program just about anything during this, her first prime-time, nationwide special. Yet she opted to take a tremendous chance by leaving the tabloid-driven names and issues—that could have easily delivered huge numbers—behind in her clip file.

In place of exploitation, she opted instead to produce a powerful hour of sensitivity and enlightenment.

Oprah Winfrey and her Harpo Productions are to be congratulated for "No One Dies Alone." It was, by far, one of the finest hours of television in recent memory.

If this is the result of Oprah's newfound power and clout as a producer, we can look forward to many great television experiences from her in the future. She is truly redefining the term "breakthrough TV."

David R. Sams
producer
The Sams/Miller Company
Beverly Hills, Calif.

Eugene ad rates were overstated

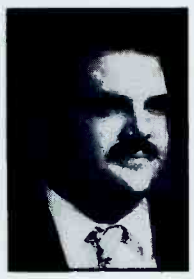
I enjoy your magazine very much, but I must tell you that in the article on page J6 of the Special Section on Journalism (Nov. 28), you have been overly optimistic in your rates for news spots in the Eugene market. If you had used the $120-$140 rate for a 30-second announcement, you would have been more in the ballpark for each station (not "up to $1,000"!).

I would hope that you could make a correction, as I hate to scare off any potential advertisers from this wonderful Pacific Northwest market.

Bruce Liljegren
general manager
KEZI Inc.
Eugene, Ore.

QUICK TAKES

What kind of a year do you foresee for your station in 1989?



Robert G. Helmers
president and general manager
WOI-TV (ABC)
Des Moines, Iowa

"Solid local growth sales-wise, stagnancy nationally. We need to concentrate on repositioning the way we do business as a mature industry rather than as a growth industry."

Elliott Troshinsky
vice president and general manager
KRBK-TV (Ind.)
Sacramento, Calif.

"We should make some significant gains primarily because we've added San Francisco Giants baseball telecasts to our station. I think we're going to show some growth as a TV station and hopefully our market will continue to grow."

M.J. "Bob" Groothand
president and general manager
WOTV (NBC)
Grand Rapids, Mich.

"We expect national to be up about 3 percent and we expect local to be up about 8½ percent. We had an excellent book, so we expect that kind of growth. We have a very strong economy here, so we believe we'll be at that economic level and probably higher."

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Advertising	New York: **212-210-0217** Los Angeles: **213-651-3710** Chicago: **312-649-5293**
Circulation	Detroit: **800-992-9970**

Published by Crain Communications Inc., Chicago

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ELECTRONIC MEDIA is published weekly by Crain Communications Inc. at 740 N. Rush St. Chicago 60611 (312-649-5200). Offices at 220 E. 42nd St., New York 10017 (212-210-0100); 814 National Press Bldg., Washington, D.C. 20045 (202-662-7200); 965 E. Jefferson Ave., Detroit 48207 (313-446-0497); 6404 Wilshire Blvd., Los Angeles 90048 (213-651-3710); 5327 N. Central Expwy., Suite 200, Dallas 75205 (214-521-6650); P.O. Box 6372, Denver, Colo. (303) 756-4301.

Chicago cable address: CRAINCOM. Telex number: 687-1241.

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FOX HOLLYWOOD T

Almost You
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A young couple's marriage falls on the rocks when a beautiful nurse arrives on the scene. A modern romantic comedy that explores the light and dark sides of love in the 30's!

Starring Brooke Adams • Griffin Dunne
Karen Young • Marty Watt

Produced by: Mark Lipson/
Directed by: Adam Brooks/
Screenplay by: Mark Horowitz

World Broadcast Television Premiere

Joshua Then And Now
July '89

An outrageous family scandal forces a successful media personality to re-evaluate his turbulent life. An intimate, funny and bittersweet look at man who comes face to face with a major mid-life crisis.

Starring James Woods • Gabrielle Lazure
Alan Arkin • Michael Sarrazin
Linda Sorensen

Produced by: Robert Lantos and Stephen J. Roth/Directed by: Tet Kotcheff/Screenplay by: Mordecai Richler/Based upon the novel by Mordecai Richler

World Broadcast Television Premiere

Kenny & Co.
October '89

Meet Kenny, an almost-teenager who enlists his friends in a fight for the right to think, act and play like a child in his adult world. A compassionate and funny look at the vital, sensitive and painful process of growing up.

Starring Dan McCann • Michael Baldwin
Jeff Roth

A Don Coscarelli Film
Written, Produced and Directed by:
Don Coscarelli

World Broadcast Television Premiere

Miracle o
November-December '8

New York City is turned upside down when a depar
This Christmas classic has been lovingly restore
A modern "miracle" that offer

Starring Maureen O'Hara • John Payne • Edmund Gwenn

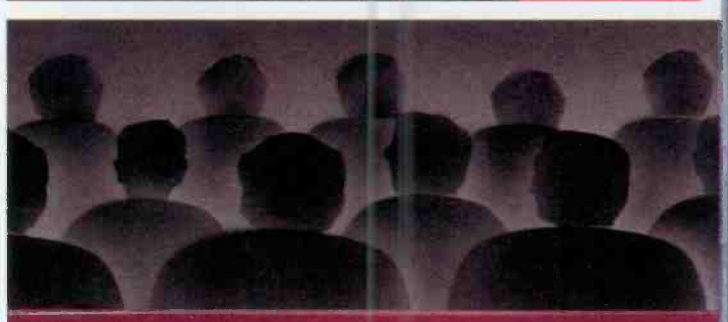
Produced by: William Perlberg/Directed by: Georg

Starring "Miracle on 34th Street," winner of three Academy Awards, now in brilliant, improved color! America's favorite holiday picture, for Nov-Dec '89 and Nov-Dec '90.

Plus six special features perfect for holidays or any other days. Including five World Broadcast Television Premieres.

Available on an advertiser-supported basis. Specially edited for limited commercial interruptions. Two runs during a 4-week window.

THEATRE 1989/1990



34TH STREET
November-December '90

ment store Santa insists he is the *real* Kris Kringle!
and is now featured in brilliant, improved color.
remendous appeal for the entire famil.

Gene Lockhart • Natalie Wood • William Frawley • Thelma Ritter

Seaton/Written for the screen by: George Seaton

EATING RAOUL
January '90

A blasé, middle-class American couple inadvertently discover that murder can be profitable. An outrageous black comedy that features three con artists who'll stop at nothing to fulfill the American Dream.

Starring Mary Woronov • Paul Bartel
Introducing Robert Beltran as "Raoul"
Also Starring Ed Begley, Jr.
Hamilton Camp • Buck Henry
and Susan Saiger as "The Dominatrix"

Produced by: Anne Kimmel/Directed by: Paul Bartel/Written for the screen by: Richard Blackburn and Paul Bartel

World Broadcast Television Premiere

THE DAY CHRIST DIED
Easter '90

This Easter family special recounts the plot to discredit and destroy Jesus Christ, and details the far-reaching consequences of his life and teachings. A powerful epic, filmed in the exotic North African land of Tunisia.

Starring Chris Sarandon • Colin Blakely
Keith Michell • Jonathan Pryce
and
Hope Lange as "Claudia"

Produced by: Martin Manulis/Directed by: James Clellan Jones/Teleplay by: James Lee Barrett and Edward Anhalt

KIDCO
July '90

Dickie Cessna is an 11-year-old entrepreneur who created quite a stir when he deposited $30,000 of his own hard-earned money in a local bank!

Starring Scott Schwartz • Clifton James

Produced by: Frank Yablans and David Niven, Jr./Directed by: Ronald F. Maxwell Screenplay by: Bennett Tramer

World Broadcast Television Premiere

20th CENTURY FOX TELEVISION

Community TV is what LPTV is really about

By JOHN KOMPAS
president, Kompas/Biel & Associates

Low-power TV is hot news around the TV industry right now.

In 1988, the Federal Communications Commission granted licenses to 226 LPTV stations, bringing the industry total to 538 operating stations. October alone saw 61 new licenses granted.

Construction permits are being awarded even faster—the monthly average is 75—and more than 300 new permits were granted in December alone.

MANAGER'S CORNER
Guest commentary

This growth will continue through 1989, according to Keith Larson, chief of the FCC's LPTV branch.

The LPTV industry also has a firm organizational structure. The Community Broadcasters Association, which represents LPTV operators at the commission and on Capitol Hill, now boasts close to 200 members.

And last October, the association's first conference and exhibition drew almost 400 participants to Caesar's Palace in Las Vegas.

LPTV broadcasters prefer to be called community television broadcasters because that is the name that most aptly describes what the service is all about.

The stations, which have a broadcast range of five to 20 miles in most areas, concentrate their programing to specific communities of people—smaller towns and cities or narrow demographic groups within major-market areas.

LPTVs are divided into several operating groups. There are educational/public stations, subscription (scrambled signal) TV, religious stations and—the largest group—commercial broadcasters.

Commercial LPTV stations serve a unique function. Unlike full-power network or independent stations, which generally program to the mass audience, LPTVs are much more like niche-marketing independents or like FM radio, in both programing philosophy and management style.

Local programing is the key to success for many of these stations: The highest ad rates are commanded by local productions, however simple they may be.

In small communities, local residents frequently participate as hosts, guests, even as volunteer operators.

And, of course, with ad rates comparable to those of radio, the LPTV station offers small merchants TV advertising that for the first time is within their budgets.

Local productions take many forms. In addition to local news and high school sports, W10AZ in Woodstock, Va., offers a Saturday night "Hoedown" featuring Woodstock musicians. On Thursdays, the "Plant Lady," owner of the town's flower shop, talks to viewers about plant care in a paid programing format that is lucrative for station and store owner alike.

On the other side of the spectrum, W44AI, broadcasting from Long Island, N.Y., reaches 5.5 million people. It leases airtime to whoever will pay the $120-an-hour fee: a psychic, a Hispanic sports producer and a satellite-fed service called Isranet that broadcasts in Hebrew to New York's Jewish community.

Milwaukee's W55AS programs financial news (including a scrolling ticker tape at the bottom of the screen) during the business day, black and Hispanic programing on weekday evenings and a variety of ethnic programs on the weekends.

If there is one common factor in this multicolored new LPTV service, it's the invariable success of focused, local programing. Viewers are seeing themselves on TV—and they're liking it.

Full-power broadcasters seeking to get closer to their viewers may want to consider cooperative ventures with the LPTV outlets in their markets.

The idea is new, but already some major-market full-powers have found benefits in letting the LPTV station handle the local emphasis while they concentrate on the regional. In this time of tight budgets, such a partnership could yield surprising benefits for both stations.#

John Kompas is president of Kompas/Biel & Associates, a Milwaukee-based consulting firm specializing in LPTV. He is also the publisher of the monthly LPTV Report and founder and current president of the Community Broadcasters Association.

Manager's Corner is a column written by readers with management or finance experience in the electronic media. If you would like to share your thoughts on a specific financial or managerial topic, contact Karen Egolf, ELECTRONIC MEDIA, *740 N. Rush St., Chicago, Ill. 60611, 312-649-5322.*

New private business networks connect employees, save time

By DONNA RAPHAEL
Special to ELECTRONIC MEDIA

To prepare for the opening of 23 new stores across the country last Nov. 23, K mart Corp. broadcast a one-of-a-kind television special to a very select audience.

Through its private television network, K mart gave a half-day training seminar to the 2,500 new employees working in those stores.

K mart is one of about 60 corporations that have started private business television networks to communicate with employees. The trend has grown rapidly since the first business networks went on the air nearly six years ago.

A private television network allows a company to beam images to a communications satellite and bounce the images back to receiving dishes installed at selected sites.

Companies rent time from one of 17 satellites orbiting Earth, each with 20 to 25 transponders, or channels.

Live television makes for exciting, timely communication, business users say.

Indeed, many private networks allow for two-way communication where viewers can call in and ask questions of the people on the air.

Despite hefty start-up costs, private networks can save travel time and costs, users report.

K mart has invested more than $3 million in its video production facilities at the Troy, Mich., company headquarters, according to network manager Dennis Wigent.

Once all the stores are wired into the system, "our advantage will be that we will be able to get information to the people who make decisions faster than any retailer," Mr. Wigent said.

Some companies use their network as an income producer by selling their broadcast capabilities to outside companies.

In general, business networks are used to improve communications between field offices and headquarters, said Susan Irwin, president of Irwin Communications, a Washington-based consulting firm that helps companies set up private television networks.

"They help widely dispersed organizations to be more cohesive," she said.

The range of companies with business networks spans the retail, automotive, high-tech, banking and insurance industries, Ms. Irwin said.

"The companies that have implemented private networks are among the most innovative and successful in their fields," she said.

Most business networks are used for training, motivation and new product introduction, Ms. Irwin said.

But companies are finding innovative ways to use the new technology. For example, through the J.C. Penney Co.'s network, buyers can select and order products after seeing them on television without receiving samples or traveling to the Dallas headquarters.

K mart is one of about 60 corporations that have started private business television networks to communicate with employees.

Federal Express Corp., which is wiring 800 locations nationwide, broadcasts a daily news program.

Video networking is supplementing face-to-face communication, said Holly Walkland, coordinator of Eastman Kodak Co.'s television network.

"We use it when we need immediacy and interaction," she said.

Kodak's network came on line in August 1986, and broadcasts 20 to 30 hours per month to 65 manufacturing facilities, sales offices and service centers from its headquarters in Rochester, N.Y., Ms. Walkland said.

While some companies invest in their own studio and broadcasting facilities, others look to outside companies, such as Video Star in Atlanta and Private Satellite Network in New York, to provide equipment and broadcasting services, said Ms. Irwin.

(Continued on Page 128)

ELECTRONIC MEDIA stock index results for the week ended Dec. 23

WINNERS

	Dec. 16	Dec. 23	Change
Viacom	$28.00	$31.25	11.61%
Comcast	$15.38	$16.50	7.28%
Cablevision	$30.00	$31.88	6.27%
Jones Intercable	$12.25	$12.88	5.14%
Time Inc.	$96.75	$101.38	4.79%
TCI	$24.13	$24.88	3.11%
Gannett	$33.88	$34.88	2.95%
Home Shopping	$4.75	$4.88	2.74%
Turner Broadcasting	$14.25	$14.63	2.67%
Multimedia	$73.00	$74.75	2.40%
CBS	$168.50	$171.50	1.78%
Coca-Cola	$44.25	$44.75	1.13%
MCA	$45.63	$46.13	1.10%
United Cable	$34.00	$34.25	0.74%
Gulf & Western	$40.88	$41.13	0.61%
Cap Cities/ABC	$355.00	$357.00	0.56%
General Electric	$45.00	$45.25	0.56%
King World	$23.63	$23.75	0.51%

LOSERS

	Dec. 16	Dec. 23	Change
Disney	$65.25	$65.13	-0.18%
Scripps Howard	$71.50	$70.00	-2.10%
Tribune Co.	$39.25	$37.88	-3.49%
A.H. Belo	$24.00	$23.00	-4.17%

UNCHANGED

Lorimar Telepictures	$12.63

Source: Nordby International

Cooke CableVision buys Wash. system

BUSINESS BRIEFS

Cooke CableVision of Woodlands Hills, Calif., has acquired Waitsburg TV Cable, serving the communities of Waitsburg, Prescott, Starbuck, Washtucna and Dixie, Wash. The system passes more than 900 homes and serves over 800 subscribers. Financial terms were not disclosed.

* * *

The Washington Post Co. announced it will take a one-time after-tax charge of $12 million to $15 million to reflect restructuring costs at Newsweek magazine. Newsweek recently initiated an early retirement plan and says the restructuring will produce about $12 million in annual pretax savings by 1990. The Washington Post Co. said that before the extraordinary charge, its 1988 operating earnings would total about $12.75 a share this year compared to $10.30 a share last year. The company declined comment on speculation that it is considering selling its TV stations.

* * *

Prism Entertainment Corp., parent of Fox/Lorber, reported a net income increase for the three months ended Oct. 31 of 56 percent to $361,000, or 16 cents per share, compared with $231,000, or 10 cents per share, for last year's period.#

BUD & LOU.
Perfect Buffoons.

Ultimatte blends TV foregrounds and backgrounds

By ILYCE GLINK
Special to ELECTRONIC MEDIA

It almost seems like magic. The local weatherman treads across weather maps that change shape and color behind him.

The weatherman has red hair, his map is beige and the rain sweeping across Atlanta is two shades of blue.

If these colors look right to the viewers, it's probably because the station, and hundreds of others across the country, use an Ultimatte product to produce their weather magic.

Ultimatte takes a foreground—in this case the weatherman—shot against a pure blue background and drops in whatever backdrop—a weather map, for example—that the station chooses.

It's the brainchild of Petro Vlahos, an engineer and inventor who developed ideas for an electronic matting system while working at the Research Council of the Motion Picture Association.

When the council was disbanded, Mr. Vlahos bought the patents, found some investors and began adapting his invention to the burgeoning video markets.

A prototype of the original Ultimatte 4 was introduced in 1978. The next year, Mr. Vlahos was awarded an Emmy for engineering this matte system.

While Ultimatte's capabilities seemed unlimited for production use, there remained serious limitations in its broadcast applications, most of which stemmed from Ultimatte 4's delay time of 150 nanoseconds, or 200 to 300 billionths of a second.

Live broadcasts, such as news reports, depend on all devices being absolutely in time with each other, thereby maintaining a stable image and color.

In 1982, Mr. Vlahos introduced Newsmatte, which was based on a significantly faster circuit strategy. With a delay time of only 35 nanoseconds, Newsmatte became a feasible part of the live broadcast environment.

"When Petro originally brought

(Continued on Page 36)

The pictures here demonstrate the Ultimatte 300 in motion. In the top photo, the woman has a blank screen behind her. In the bottom photo, the Ultimatte 300 has added in the sign she is leaning on.

NCTA unit technical session set

The Science and Technology Department of the **National Cable Television Association** is developing a technical program for the organization's annual convention, May 21 to 24 in Dallas. The department is accepting syn-

TECHNOLOGY BRIEFS

opses of technical papers through Jan. 17 and will decide on Jan. 27 which ones will be presented. Selected authors must prepare a camera-ready manuscript by March 30 and a 15- to 20-minute oral presentation by mid-May. Entries should be sent to Katherine Rutkowski, director, technical services, NCTA, 1724 Massachusetts Ave., NW, Washington, D.C. 20036. 202-775-3637.

* * *

The **International Conference on Three-Dimensional Media Technology** will be held May 20 through June 1 at the Grand Hotel in Montreal. The 3Dmt conference, drawing 3D media researchers from around the world, will be divided into six thematic categories covering 3D film, television, holography and sound. For more information, contact the 3Dmt Organizing Committee, Bryan Building, Room 315, 7141 Sherbrooke St. W., Montreal, Quebec, Canada H4B 1R6.

* * *

International Cablecasting Technologies and Marantz Co. have agreed to inegrate ICT's Digital Modulation capability into the Marantz line of audio components. They also plan to develop a licensing program for manufacturing, retail distribution and marketing of cable-ready DM tuners.#

Electronics show will preview HDTV

By ELLEN S. BLIX
Special to ELECTRONIC MEDIA

A video camcorder that features professional editing capabilities will be one of the attractions at the 1989 International Winter Consumer Electronics Show this week in Las Vegas.

Home videophiles will also get a chance to preview the latest in high-definition television and see its predecessor, improved-definition television, which is already on the market.

The Winter CES, like its summer counterpart in Chicago, is sponsored by the Electronic Industries Association's Consumer Electronics Group.

Planners of the Jan. 7-10 show estimate that 1,400 companies will fill more than 790,000 square feet of exhibition space in the Las Vegas Convention Center and the Las Vegas Hilton.

In addition to high-tech equipment, the show will feature home office products, a wide variety of educational and recreational hardware and software and a retail management seminar offering assistance to dealers.

Indianapolis-based Thomson Consumer Electronics unveiled its two full-size RCA home-video cameras Dec. 15 with a number of built-in features from editing to animation, which have never before been available in a consumer camcorder.

With camcorder sales expected to establish another record in 1989, "we believe it's time to broaden the market at the high end by introducing product features that normally are associated with TV production studios," says James Newbrough, Thomson's manager of videocassette/camcorder product planning of the Americas.

"Now you can create a videotape using only the video you want, eliminate unwanted scenes or add a selected musical track or narration," Mr. Newbrough says. "The result will be a very professional videotape for your home video library."

The ProEdit system featured in the RCA camcorders includes a flying erase head that eliminates video interference or noise between recorded segments and audio/video dub that allows the user to insert new video segments or record a new soundtrack onto the tape.

In addition, a Mic Mixing feature can add narration or new sound to an audio track already recorded and Synchro-Edit, which, with an optional editing cable, enables the camcorder to control a compatible videocassette recorder to put together an edited tape of selected scenes.

'We believe it's time to broaden the market at the high end by introducing product features that normally are associated with TV production studios.'

—James Newbrough
Thomson Consumer Electronics

A frame-by-frame recording feature allows for special effects such as animation and time-lapse taping.

The deluxe model also includes a character generator and two-speed operation for recording up to eight hours on a single tape.

The two RCA Pro-Wonder camcorders, models CC310 and CC320, are expected to be available later this month with suggested retail prices of $1,399 and $1,499, respectively.

Meanwhile, Jan Timmer, chairman and chief executive officer of Philips Consumer Electronics Division, is scheduled to provide a global perspective on the future of the consumer electronics industry in a keynote speech to open the Winter CES.

Mr. Timmer will be joined by Frank Myers, president of Arvin Electronics and vice president of EIA/CEG.

Mr Myers will discuss the current growth outlook for the industry, including a statistical economic forecast EIA has compiled by product category.

Philips will display its IDTV sets, which have been available since October, as well as videotape of the manufacturer's HDTV models in the laboratory, says Patrick Wilson, public affairs director for Philips.

"We can't take the actual set out of the lab," Mr. Wilson says. "It's a multimillion-dollar system that is so sensitive, it's too risky. One forklift drop could set the program way back."

The improved-definition equipment is "one of the first steps you have to take to get to HDTV," Mr. Wilson says.

Philips' sets have two tuners and a computer memory that doubles the number of lines seen on the picture tube, he says.

The sets offer a picture-in-picture feature allowing a viewer to preview another channel.

In fact, Mr. Wilson said, the viewer can see multiple pictures on the screen, "so you'll never have to pick up a TV program directory. This can turn the couch potato into a french fry."

HDTV is the subject of three panel discussions on Jan. 9. "HDTV—Whose Ball Game?" will feature representatives of the broadcast, cable, telephone and television industries moderated by former FCC Chairman Dick Wiley, chairman of the FCC's advisory committee on advanced television service.

The second panel, "HDTV and Competitiveness," will discuss just what is at stake for the United States in the HDTV controversy. It will be moderated by Sid Topol, chairman of EIA's advanced television committee and chairman of Scientific-Atlanta.

Guy Shapiro, vice president of EIA/CEG's government affairs department, will moderate the third panel, "HDTV: What Will Congress Do?" The panel will feature members of Congress discussing HDTV from the Washington policy-making perspective.

Exhibitors of "edu-tainment," the term coined to describe educational and recreational hardware and software products, will take up more than twice as much space as they did at last year's show.

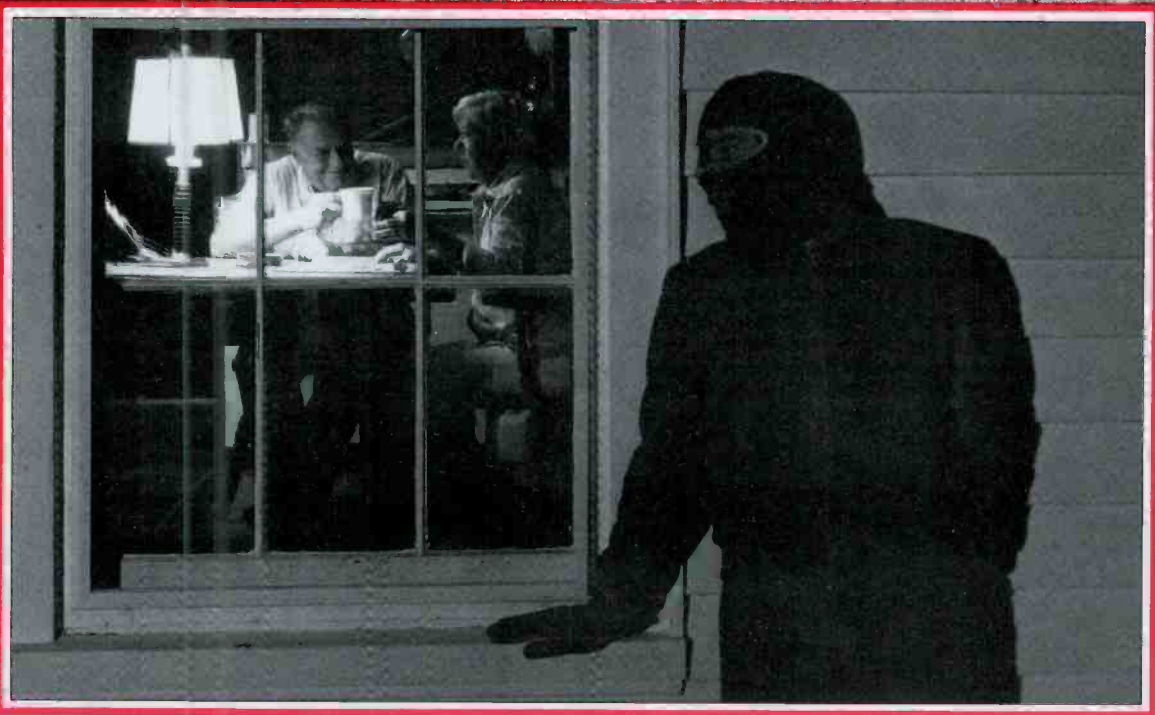
Three industry overview sessions will feature general views of the consumer electronics market.

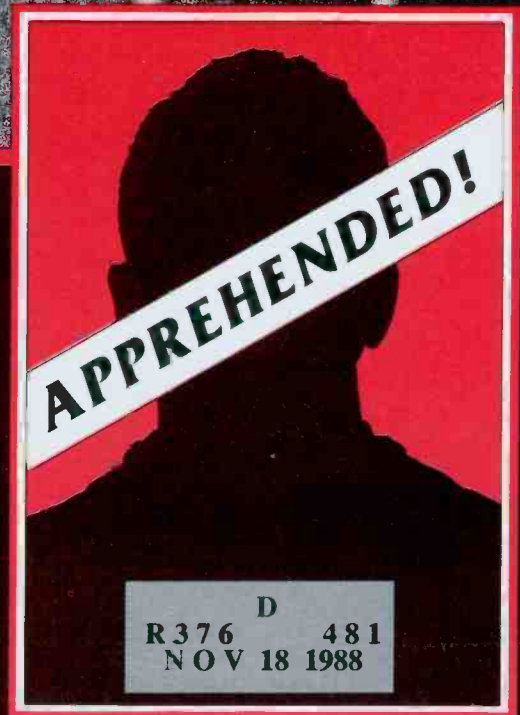
Sidney Harman, chairman of Harman International Industries, will keynote the audio overview session on Jan. 7. Mr. Harman is one of a handful of pioneers in the high-fidelity industry.

Jack Valenti, 20-year president and chief executive officer of the Motion Picture Association of America, will share his insights withthe video and film industry during the video overview session on Jan. 9. Mr. Valenti plans to offer highlights of the growth in the software industry.

(Continued on Page 36)

CRIME STOPPERS 800





HALF-HOUR WEEKLY, FALL '89

FACT:
Crime Stoppers Is The Original Viewer Interactive System To Solve Crime.

FACT:
850 Crime Stoppers Organizations Across The Country And Around The World Have:
- ★ ***SOLVED:*** **201,995 cases**
- ★ ***RECOVERED:*** **$1,283,733,191 In Stolen Property & Narcotics**
- ★ ***PAID:*** **$15,972,647 in Rewards**
- ★ ***CONVICTION RATE:*** **97%**

FACT:
Crime Stoppers 800 Creates A Powerful And Lasting Community Image.

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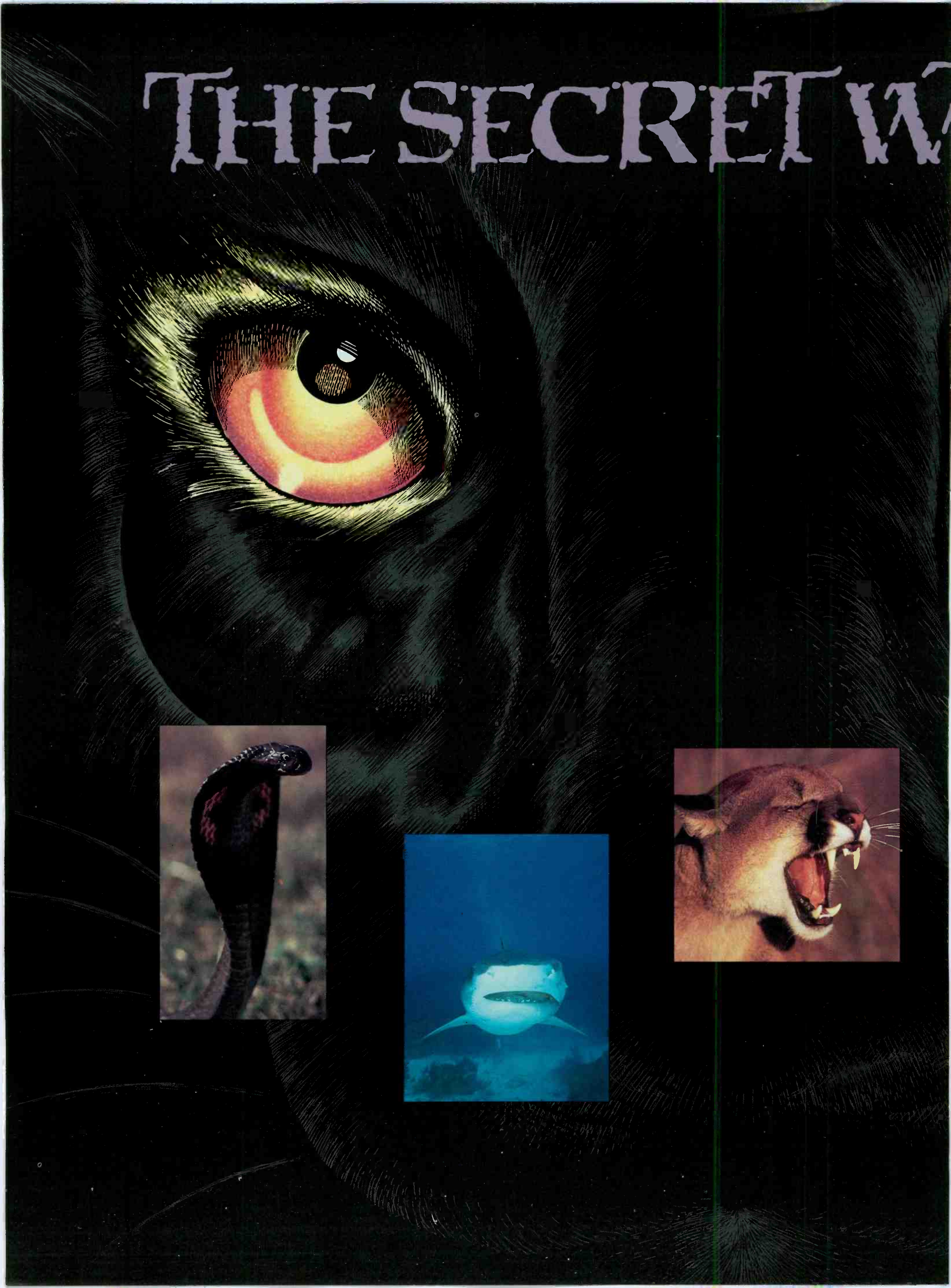
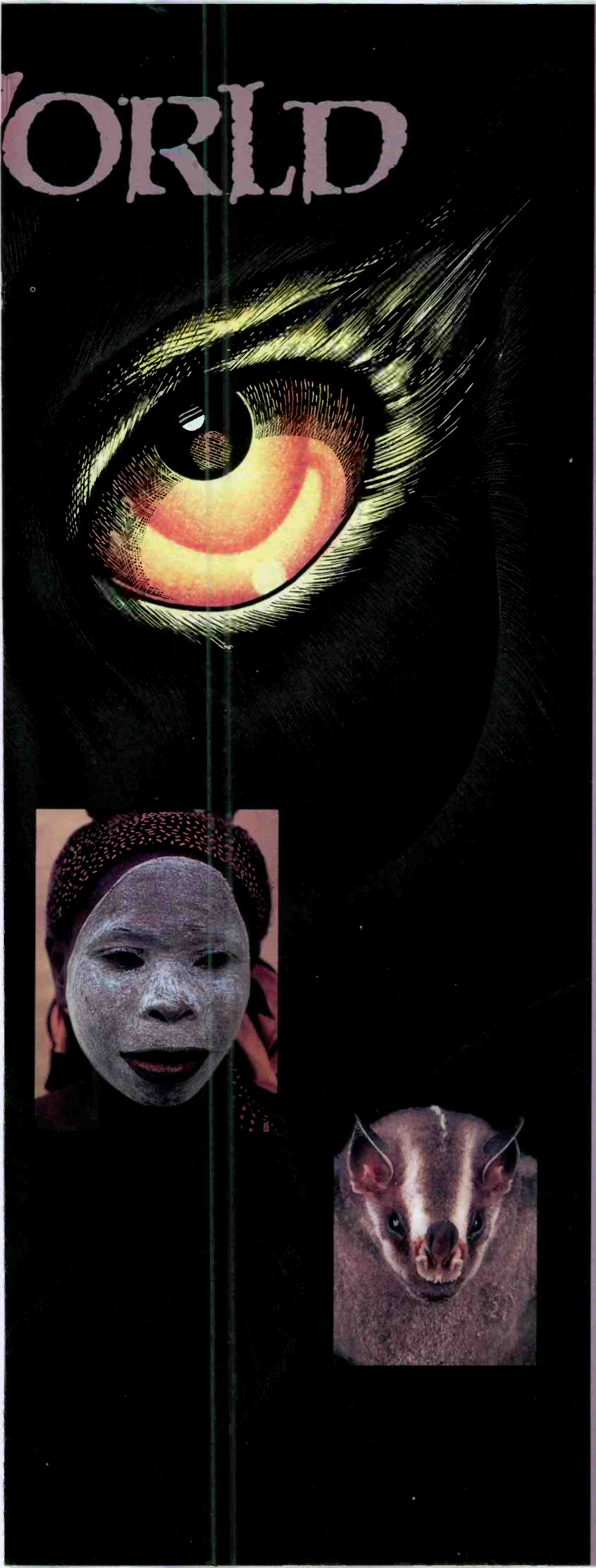
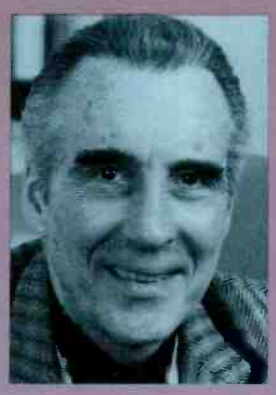
THE SECRET W





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 cars 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.

TURNER PROGRAM SERVICES

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CALENDAR

January

Jan. 4-7, **Association of Independent Television Stations** 16th annual convention, Century Plaza Hotel, Los Angeles. Information: Susan Baurenfeind, 202-887-1970.

Jan. 7-10, **Caribbean Cable TV Association** 1989 annual membership meeting, Frenchman's Reef Beach Resort, St. Thomas, Virgin Islands. Information: Cathy Eaglen, 809-795-5040.

Jan. 8-13, **Winter faculty workshop** sponsored by the Annenberg Washington Program for Communication Policy Studies, Northwestern University, Washington. Information: Yvonne Zecca, 202-393-7100.

Jan. 8-Feb. 17, **"Who Shot the Sheriff? The Rise and Fall of the TV Western,"** screening, Kraft Television Theatre, Museum of Broadcast Communications, Chicago. Information: Joan Dry, 312-987-1517.

Jan. 9-10, **Burns Media Radio Studies** 23rd seminar, sponsored by Burns Media Consultants, Sheraton Hotel, Redondo Beach, Calif. Information: Claire West, 818-985-8522.

Jan. 11, **News-maker luncheon** sponsored by the International Radio & Television Society, Waldorf-Astoria Hotel, New York. Information: Marilyn Ellis, 212-867-6650.

Jan. 11, **Technical seminar,** sponsored by the Dixie meeting group of the Society of Cable Television Engineers, Holiday Inn Homewood, Birmingham, Ala. Information: Greg Harden, 205-582-6333.

Jan. 11-12, **Cable Insights '89**: Taking the Mystery Out of CATV Technology seminar, sponsored by Jerrold division of General Instrument Corp. in conjunction with CTAM, Hyatt Regency Ravina, Atlanta. Information: Debbie Bridges, 215-674-4800.

Jan. 12, **Caucus for Producers, Writers and Directors** meeting, sponsored by the Caucus, featured speaker James Quello, FCC commissioner, Chasen's Restaurant, Los Angeles. Information: David Levy, 213-652-0222.

Jan. 15, **10th annual Awards for Cable Excellence**, sponsored by the National Academy of Cable Programming, Wiltern Theater, Los Angeles. Information: Susan Detwiler, 202-775-3611.

Jan. 15-16, **Minnesota Broadcasters Association** winter conference, Sheraton Midway Hotel, St. Paul, Minn. Information: Laura Niemi, 612-926-8123.

Jan. 17, **Cable Up,** unveiling of 1989 marketing campaign, co-sponsored by the Southern California Cable Association and the Southern California Cable TV Marketing Council, Pacifica Hotel, Culver City, Calif. Information: Aisha Wofford, 213-684-7024.

Jan. 18, **Technical seminar**, sponsored by the Mount Rainier meeting group of the Society of Cable Television Engineers, Oyster Bay Inn, Bremerton, Wash. Information: Sally Kinsman, 206-867-1433.

Jan. 18, **Technical seminar**, sponsored by the Razorback chapter of the Society of Cable Television Engineers, Days Inn, Little Rock, Ark. Information: Jim Dickerson, 501-777-4684.

Jan. 18, **The Presidency, the Press and the First Hundred Days** national conference sponsored by the Gannett Center for Media Studies, featuring Robert MacNeil interviewing former presidents Gerald Ford and Jimmy Carter, Columbia University, Kellogg Center, New York. Information: Shirley Gazsi, 212-280-8392.

Jan. 23, **National Association of Television Program Executives** educational foundation seminar, "Syndication 101," George R. Brown Convention Center, Houston. Information: Maria Smith, 801-973-3000.

Jan. 23-27, **26th annual National Association of Television Program Executives** international program conference, "The Art and Impact of Television," George R. Brown Convention Center, Houston. Information: Nick Orfanopoulos, 213-282-8801.

Jan. 25-27, **Regulating the Cable Industry**, certificate in cable management course sponsored by the University of Denver Center for Management Development and Women in Cable, Denver. Information: Pam Armstrong, 303-871-2827.

Jan. 27-28, **North American National Broadcasters Association** annual meeting, Sheraton Hotel, Mexico City. Information: Spencer Moore, 613-738-6553.

Jan. 27-30, **International Teleproduction Society's** second annual president's retreat, "Towards Better Picture and Sound," featuring panel discussions on "The Future of High Definition TV" and "Future Technology: Sorting Through the Uncertainties," Westin Camino Real, Cancun, Mexico. Information: Janine Ulla, 212-629-3266.

Jan. 28-Feb. 1, **National Religious Broadcasters** 46th annual convention, Sheraton Washington Hotel and Omni Shoreham Hotel, Washington. Information: Faye Woodward, 201-428-5400.

Jan. 30-31, **South Carolina Cable Television Association** winter meeting, Radisson Columbia Hotel, Columbia, S.C. Information: Nance Horne, 404-252-2454.

Major events

INTV
Los Angeles ..... Jan. 4 to 7
Information: Susan Baurenfeind, 202-887-1970.

NATPE
Houston ..... Jan. 23 to 27
Information: Nick Orfanopoulos, 213-282-8801.

RAB managing sales conference
Dallas ..... Feb. 2 to 5
Information: Wayne Cornils, 212-254-4800.

The Monte Carlo market
Monte Carlo, Monaco ..... Feb. 13 to 18
Info: Andre Asseo, 33-1-45-62-31-00.

MIP-TV
Cannes, France ..... April 21 to 26
Information: Barney Bernhard, 212-750-8899.

NAB
Las Vegas ..... April 29 to May 2
Information: Hank Roeder, 202-429-5356.

NCTA
Dallas ..... May 21 to 24
Information: Dan Dobson, 202-775-3637.

February

Feb. 2-5, **Radio Advertising Bureau's** 12th annual managing sales conference, Loews Anatole, Dallas. Information: Wayne Cornils, 212-254-4800.

Feb. 3-4, **Society of Motion Picture and Television Engineers,** 23rd annual television conference, St. Francis Hotel, San Francisco. Information: Anne Cocchia, 914-761-1100.

Feb. 5-7, **Mid-Winter Conference and Exhibits** with engineering seminars, sponsored by the Michigan Association of Broadcasters, Radisson Hotel, Lansing, Mich. Information: Karole White, 517-484-7444.

Feb. 6-7, **National Association of Broadcasters** managers' round table, Ramada Renaissance Hotel, Atlanta. Information: Sheila Perkinson, 202-429-5420.

Feb. 7-8, **Arizona Cable Television Association** annual meeting, Sheraton Hotel, Phoenix, Ariz. Information: Susan Bitter Smith, 602-257-9338.

Feb. 8-9, **National Association of Broadcasters** managers' round table, Sheraton Plaza La Reina Hotel, Los Angeles. Information: Sheila Perkinson, 202-429-5420.

Feb. 8-12, **Faculty/industry seminar** sponsored by the International Radio & Television Society, Roosevelt Hotel, New York. Information: Marilyn Ellis, 212-867-6650.

Feb. 9, **News-maker luncheon** sponsored by the International Radio & Television Society, Waldorf-Astoria Hotel, New York. Information: Marilyn Ellis, 212-867-6650.

Feb. 10-12, **Oklahoma Association of Broadcasters** winter meeting, Tulsa Marriott Hotel, Tulsa, Okla. Information: Linda Saunders, 405-528-2475.

Feb. 13-14, **Georgia Cable Television Association** annual convention, Omni International Hotel, Atlanta. Information: Nancy Horne, 404-252-4371.

Feb. 13-17, **Video Expo San Francisco** exposition and seminar program for video professionals, San Francisco Civic Auditorium, San Francisco. Information: Ellen Greenfield, 914-328-9157. Outside New York, 800-248-5474.

Feb. 13-18, **11th International Film, Television and Video Market of Monte Carlo,** Loews Hotel, Monte Carlo, Monaco. Information: Andre Asseo, 33-1-45-62-31-00.

Feb. 14-15, **Credit and Collection**, 21st annual seminar, sponsored by the Broadcast Credit Association, Orlando Airport Marriott Hotel, Orlando, Fla. Information: Mark Matz, 312-827-9330.

Feb. 22-24, **The Texas Show '89**, 29th annual convention and trade show sponsored by the Texas Cable TV Association, San Antonio Convention Center, San Antonio, Texas. Information: Bill Arnold, 512-474-2082.

Feb. 22-24, **Financial Planning and Analysis**, certificate in cable management course sponsored by the University of Denver Center for Management Development and Women in Cable, University of Denver. Information: Pam Armstrong, 303-871-2827.

March

March 1-4, **20th annual Country Radio** seminar, sponsored by Country Radio Broadcasters, Opryland Hotel and Convention Center, Nashville, Tenn. Information: Frank Mull, 615-327-4488.

March 2, **Gold Medal banquet**, sponsored by the International Radio & Television Society, Waldorf-Astoria Hotel, New York. Information: Marilyn Ellis, 212-867-6650.

March 5-6, **Cable Forum '89**, sponsored by the Cable Television Public Affairs Association, Vista International Hotel, Washington. Information: Mariann Babnis, 202-639-8844.

March 12-14, **West Virginia Broadcasters Association** spring meeting featuring exhibits and management and programing seminars, Ramada Inn, Beckley, W.V. Information: Marilyn Fletcher, 304-344-3798.

March 12-16, **North American National Broadcasters Association's** sixth world conference of broadcasting unions, Willard Hotel, Washington. Information: Spencer Moore, 613-738-6553.

March 13-14, **National Association of Broadcasters** group head fly-in, for heads of radio station groups, DFW Hyatt Regency Hotel, Dallas. Information: Sheila Perkinson, 202-429-5420.

March 15, **News-maker luncheon** sponsored by the International Radio & Television Society, Waldorf-Astoria Hotel, New York. Information: Marilyn Ellis, 212-867-6650.

March 22, **National Association of Broadcasters radio station acquisition seminar**, New York Hilton and Towers, New York. Information: Sheila Perkinson, 202-429-5420.

March 23, **National Association of Black Owned Broadcasters** fifth annual Communications Awards dinner, Sheraton Washington Hotel, Washington. Information: Ava Sanders, 202-463-8970.

March 28-30, **New York Home Video Show** exposition and seminar program for producers, distributors, mass merchandisers and retailers of home-video programs, Jacob K. Javits Convention Center, New York. Information: Ellen Greenfield, 914-328-9157. Outside New York, 800-248-5474.

April

April 4, **Caucus for Producers, Writers and Directors** general membership meeting, featuring members of New York Business Roundtable, Chasen's Restaurant, Los Angeles. Information: David Levy, 213-652-0222.

April 6, **53rd annual Ohio State Awards** presentation, sponsored by the public broadcasting stations of Ohio State University, recognizing excellence in educational, informational and public affairs broadcasting, National Press Club, Washington. Information: Phyllis Madry, 614-292-0185.

April 9-11, **Cabletelevision Advertising Bureau** eighth conference, Waldorf-Astoria, New York. Information: Vince Fazio, 212-751-7770.

April 9-11, **Public Television** annual meeting, sponsored by PBS and the National Association of Public Television Stations, Sheraton Harbor Island East, San Diego. Information: Jackie Willis, 703-739-5082.

April 9-12, **29th annual Broadcast Financial Management/Broadcast Credit Association conference**, The Loews Anatole Hotel, Dallas. Information: Mary Ghiselli, 312-296-0200.

April 12-14, **Worldwide Licensing Exposition**: A Marketing and Merchandising Event, Ramada Inn West, London. Information: Judy Basis or Ernie Lustenring, 212-575-4510.

April 19-23, **National Broadcasting Society, Alpha Epsilon Rho**, 47th national convention, Riviera Hotel, Las Vegas. Information: David Guerra, 501-569-3254.

April 20, **News-maker luncheon** sponsored by the International Radio & Television Society, Waldorf-Astoria Hotel, New York. Information: Marilyn Ellis, 212-867-6650.

April 21-22, **Kentucky Cable Television Association** general membership meeting, Drawbridge Inn, Covington, Ky. Information: Randa Wright, 502-864-5352.

April 21-26, **Marches des International Programmes des Television** convention, Palais de Festival Exhibition Center, Cannes, France. Information: Barney Bernhard, 212-750-8899.

April 27, **Advertising Age Awards Dinner**, starring Jay Leno, Chicago Hilton and Towers, Chicago. Information: Laura Zuckert, 312-649-5205.

April 27-29, **Broadcast Education Association's** 34th annual convention, Las Vegas Convention Center, Las Vegas. Information: Louisa Nielsen, 202-429-5355.

April 29-May 2, **The National Association of Broadcasters** convention, Las Vegas Convention Center, Las Vegas. Information: housing, Hilda Jannesson; registration, Diane Goff; and exhibits, Rick Dobson, 202-429-5300.

May

May 3-7, **CNN World Report contributors conference**, "The Power of TV News on a Shrinking Planet," CNN Center, Atlanta. Information: Lou Curles, 404-827-1913.

May 7-13, **29th annual Golden Rose TV Festival**, sponsored by the Swiss Broadcasting Corp., Montreux Convention Center, Montreux, Switzerland. Information: John Nathan, 212-223-0044.

May 11, **National Media Owl Awards ceremony** for outstanding films, videotapes and TV programs, sponsored by the Retirement Research Foundation, First Chicago Center, Chicago. Information: Chris Walsh, 312-664-6100

May 11-15, **American Women in Radio and Television national convention**, "Taking Charge of the Future," Waldorf-Astoria Hotel, New York. Information: Leslie Neel, 202-249-5102.

May 16, **Annual meeting and broadcaster of the year luncheon**, presented by the International Radio & Television Society, Waldorf-Astoria Hotel, New York City. Information: Marilyn Ellis, 212-867-6650.

May 20, **News and Sports Seminar** from the Michigan Association of Broadcasters, Kellogg Center, East Lansing, Mich. Information: Karole White, 517-484-7444.

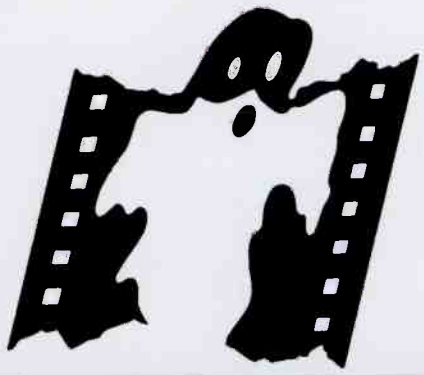
May 21-24, **National Cable Television Association** annual convention, "Cable '89: The National Show," Dallas Convention Center, Dallas. Information: Dan Dobson, 202-775-3637.

June

June 15-18, **Cable-Tec Expo '89**, sponsored by the Society of Cable Television Engineers, Orange County Convention Center, Orlando, Fla. Information: William Riker, 215-363-6888.#

STOP, LOOK AND GLISTEN.

FOUR MORE REASONS WHY NO



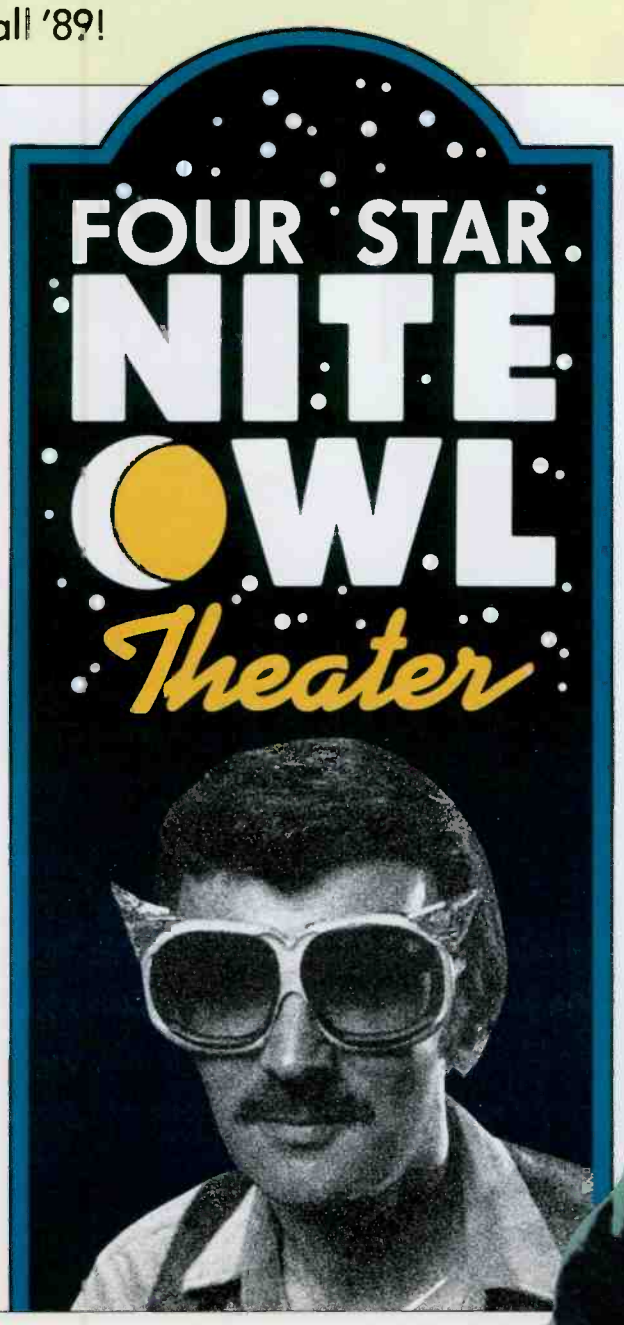
Hollywood as you have never seen it! Haunted studio backlots and celebrity mansions. Strange gravesites. Never-before-revealed secrets of tinseltown and its celebrities. An extraordinary —and true—two-hour special, available in stereo for Halloween 1989!

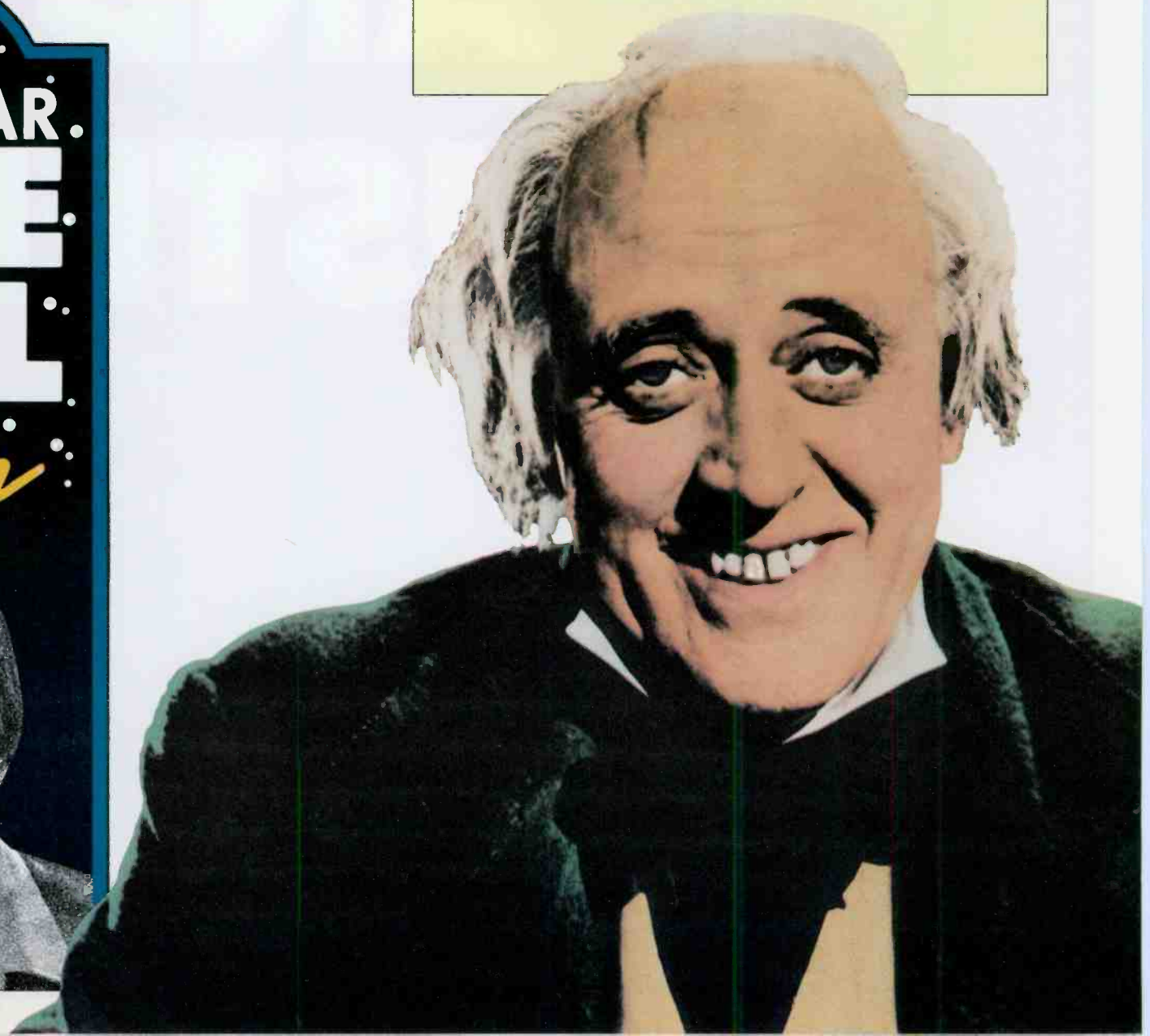
THE SEARCH FOR Haunted Hollywood

CHARLES DICKENS' SCROOGE

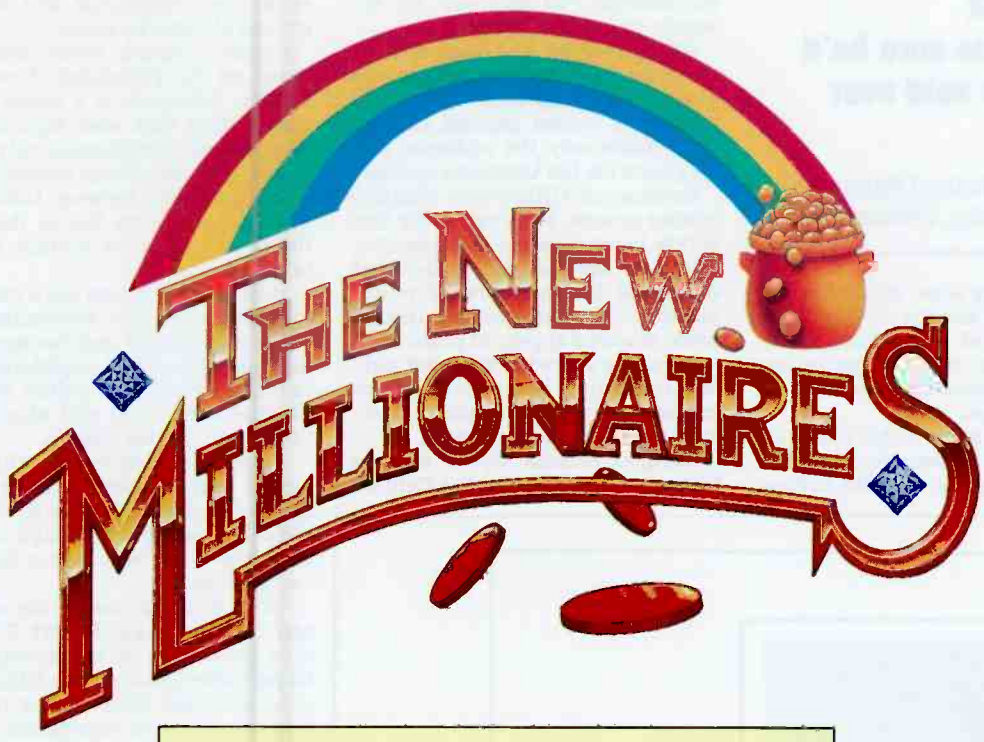
Classic and campy horror films hosted by cult-colossus and three time Emmy-winner Fritz the Nite Owl. Each movie is completely turn-key, pre-produced with open, close and bumpers. Available for Fall '89!

Now in color!
Those ghosts of Christmas Past are now in glorious living color. The original screen classic based on Dickens' "A Christmas Carol," starring Alastair Sim as Scrooge. Family entertainment available in stereo for the 1989 Christmas season!





BODY SHINES LIKE FOUR STAR



It's the ultimate fantasy! Jamie Farr hosts this weekly half-hour series that captures all the glamour, excitement and fascinating secrets of people who have struck it rich, through skill—or incredible luck. And each week, one lucky viewer will win a weekend as a millionaire! Available in stereo for Fall '89!

Turn to Four Star and let the best and brightest shine for you in '89!

Ultimatte serves as background for talent

(Continued from Page 28)
out Newsmatte, he sold 17 and he was sure he'd saturated the market," said Richard Patterson, director of marketing for Ultimatte Corp. "Now we've sold over 800. It's a really accessible device."

All Ultimatte devices require an RGB signal from the foreground source. The Newsmatte, in addition to picking up the RGB signal, also picks up an encoded signal from the foreground source and performs all other operations based on this encoded signal, which increases the speed of the process.

One station that uses the Ultimatte products is NBC affiliate WPXI-TV in Pittsburgh, which has two second-generation Ultimattes and two Newsmattes.

"Generally we use them in the studio as backgrounds for talent," says Ray Goodrich, WPXI's engineering supervisor. "We've had them for a couple of years, and we're pretty well settled in with them."

'When Petro originally brought out Newsmatte, he sold 17 and he was sure he'd saturated the market. Now we've sold over 800.'

—Richard Patterson
director of marketing, Ultimatte Corp.

Mr. Goodrich said that in addition to the weather maps, the station uses its Ultimattes and Newsmattes on the morning show set and in the interview area and for station IDs.

"We've found the devices to be pretty flexible, although we're not doing all the extra things you can do with it," he says.

Some of the most visible shows on television use Newsmattes. Art Paldino, chief engineer for CBS in New York, said the network uses 21 Newsmattes; "60 Minutes," for example, uses a Newsmatte.

ABC newsman Ted Koppel is at the same disadvantage as his guests during his "Nightline" show: He looks at a screen painted in pure blue, while only the audience sees his guests via the Ultimatte system.

Because of Ultimatte's additive mixing process, some extremely fine details become visible. For example, wisps of smoke and individual strands of hair can now be reproduced in the composited image, while shadows appear in place.

Ultimatte's predecessor and current competitor is the chroma keying switching system, which is almost as old as color television.

Complex chroma keyers, such as those manufactured by the California-based Grass Valley Group, also separate foreground and background pictures by color.

Unlike a chroma keyer, which is based on the principles of switching, the Ultimatte is a linear matting system that uses algorithmic calculations to mathematically construct electronic image composites.

The difference between Ultimatte and chroma keyers lies in the way the final composite picture is attained.

Most chroma keyers use a switching technique that alternates between foreground and background images. The most sophisticated chroma keyers can soften edges, heighten shadows and eliminate "fringing," or blue fingers.

When used correctly, chroma keyers can, in certain instances, match the picture quality of an Ultimatte product, although many times the image will have a fake or cut-out look.

"It's a little like comparing apples and oranges," says Robert Cobler, vice president of marketing for Grass Valley Group. "The Ultimatte is an excellent product, but it is a separate piece of equipment used for very high-end productions, where they have to have an extremely high quality composite."

Grass Valley chroma keyers are built-in components of the company's switchers and easily integrated with other operations. Ultimatte products can be more difficult to integrate into the system.

"It's true that if you have a 16-camera switcher and a Newsmatte, you can't randomly take any of 16 cameras and route it through the Newsmatte, then reroute the output of the Newsmatte through the switcher. The problem is a timing problem stemming from the delay time," said Mr. Patterson.

"Basically you have to dedicate a camera to it," he added.

Price may be another reason many stations still use a chroma keyer. Grass Valley Group's Chroma Key 300 retails for $3,850. Ultimatte 4 sells for $14,500. Newsmatte sells for $4,983, and Newsmatte 2 goes for $7,850.

The newly released Ultimatte 300 is listed at $8,895.

"The Ultimatte 300 basically does what the Newsmattes do, but better," says Mr. Patterson.

Ultimatte also offers an Ultimatte 5 for $26,900 and a high-definition Ultimatte for $39,850.

"People thought we were crazy, but we've been demonstrating and selling the high-definition version for two years," says Mr. Patterson.

To date, 15 high-definition Ultimattes have been sold, including several to Japanese customers.#

CES covers home video

(Continued from Page 28)
Wrapping up the overview session on Jan. 9 will be Raymond Boggs, director of small-business market strategy service at CAP International, who has a diverse background in office automation. He will share his observations and predictions in the growing office area.

To help the sellers, a six-part retail management seminar will be sponsored by the National Association of Retail Dealers of America.

The seminar will look at such topics as how to interview and hire the right sales people, where to best invest promotional dollars, how to motivate employees, planning for growth and coping with the stress of running your own business.#

P R E S E N T I N G

AN EXPLOSIVE SEASON
FOR INDEPENDENT TELEVISION

Cause and effect.

There's no other way to explain the boom in independent television syndication.

The era of the independent is here.

Enter Paramount with a big bang!

STAR TREK: THE NEXT GENERATION's meteoric rise to the top of all first-run syndicated programming is a testament to the strength of independent television. Winning against the toughest competition has become Star Trek: The Next Generation's trademark.

FRIDAY THE 13TH: THE SERIES is the edge you've been looking for in access, prime time or late fringe. When it comes to young demos, its track record alone makes it the kind of counterprogramming stations are screaming for.

WAR OF THE WORLDS is breakthrough programming for independents who are ready to do battle with the Big Three. The two-hour world premiere movie ranked #2 among all first-run shows in male demos.*

ENTERTAINMENT TONIGHT has long outperformed all competition in its category. But last November, we outdid even ourselves! With a new look, a faster pace and more in-depth stories, Entertainment Tonight was the biggest access hit of the '88 season.

ARSENIO HALL has come to America as one of the hottest properties in late-night television. In over 92% of the country, Arsenio won't just attract young demos, he'll keep them laughing.

GERALDO has become the "solution" for stations looking to compete in early fringe. His unique brand of award-winning

*Source: NSS, week of 10/17/88.


ENTERTAINMENT®
TONIGHT
Geraldo™
PORTFOLIO XIII
MORK & MINDY®
The Brady Bunch™
TAXI™
HAPPY DAYS®
THE ODD COUPLE™
Laverne & Shirley®
THE Joan Rivers SHOW™
Webster®
Cheers®
Family Ties®
journalism has made Geraldo the top rated daily talk show returning for a second season.
JOAN RIVERS comes to daytime television. Millions of viewers across the country know her and love to laugh with her—especially women! Provocative, entertaining, sensitive and funny, there's nobody quite like Joan.
TABLOID is titillating television that provides audiences with a daily dose of gossip, crime, sex and scandal. Who else but Paramount could create a new generation of "day and date" programming designed for the viewer of today and the 90's.
THE WINDS OF WAR was one of the highest rated mini-series in television history. And now, Paramount offers this epic production in a special 10-hour syndicated version starring Robert Mitchum, Ali MacGraw and Beau Bridges.
BROTHERS is award-winning comedy with a proven track record. And now, it's finally coming off cable and available for syndication in '89. One hundred and sixteen episodes young, this family comedy has incredible appeal with young demos.
COMEDY CLASSICS like Family Ties, Cheers and Webster are part of a Paramount tradition that includes all-time greats like Taxi, The Odd Couple, Happy Days, Laverne & Shirley, Mork & Mindy and The Brady Bunch.
PORTFOLIO XIII is coming soon with titles like Top Gun, Crocodile Dundee and The Untouchables to name a few. It's a movie package only Paramount could put together. One worth waiting for!
Paramount
A Gulf+Western® Company
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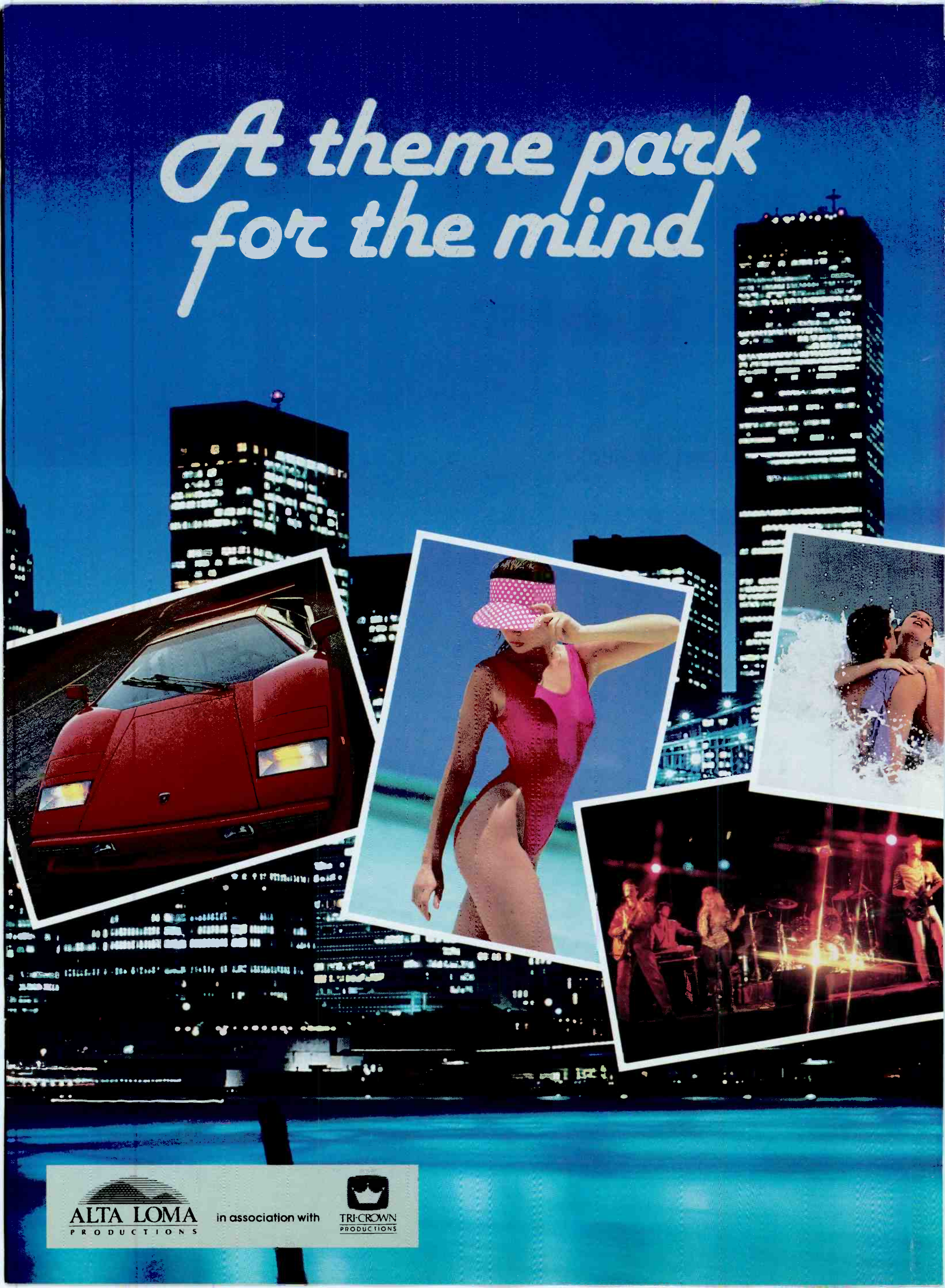
A theme park for the mind



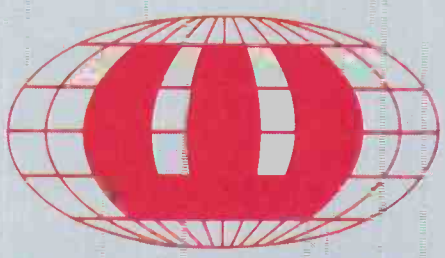
ALTA LOMA PRODUCTIONS in association with TRI-CROWN PRODUCTIONS

After Hours

A breakneck rollercoaster ride in and around who's hot, what's what and where it's happening. That's After Hours.

A late fringe breakthrough, After Hours is the late-night, first-run variety magazine strip that grabs audiences with high-energy sizzle and the look and feel of the 90s. So have a good night.

After After Hours there's no other choice.



WORLDVISION
ENTERPRISES INC.

The World's Leading Distributor for Independent Television Producers

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo, Sydney, Toronto, Rio de Janeiro, Munich, Rome

THE ORIGINAL STAR SHIP.

What's the easiest way to see the stars up close? Book passage on The Love Boat. Uniquely promotable and flexible enough for any schedule or daypart, The Love Boat delivers ship-to-shore laughs with an everchanging cast of lovers and lunatics. With almost limitless repeatability, it's the luxury cruise that won't bruise your programming budget. So come aboard The Love Boat, and make the stars shine morning, noon and night.

WORLDVISION
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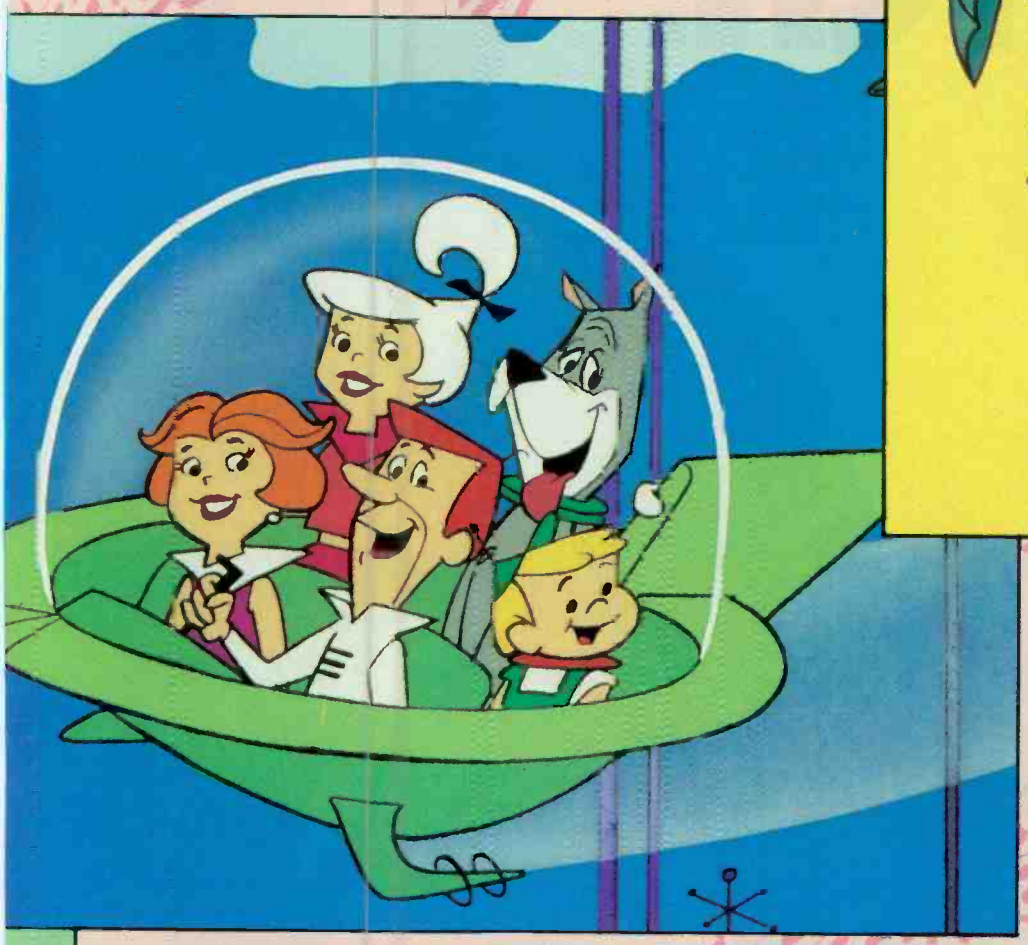
SMURFS' ADVENTURES

THE FUNTASTIC WORLD
OF HANNA-BARBERA

Source: Nielsen Syndication Service (Season premiere—November 20, 1988).

THE YOGI BEAR SHOW



THE JETSONS

TOP HEAVIES.

Four of the top ten animated series in syndication have one name in common: Hanna-Barbera. The Yogi Bear Show, The Jetsons, Smurfs' Adventures and The Funtastic World of Hanna-Barbera are the undisputed heavy-weight champs when it comes to good times and great laughs.

And they're just the tip of the top. For the best in animation and top-of-the-charts entertainment, join the Hanna-Barbera family. Where it's never lonely at the top.

ADVERTISER SUPPORTED PROGRAMMING

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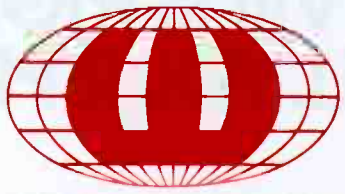
THERE'S NO MATCH FOR SCRATCH.

Molstar Communications in association with Flying Unicorn Productions.

STARTING FROM SCRATCH IS THIS SEASON'S NUMBER 1 NEW SITCOM.

Bill Daily and Connie Stevens star in this hilarious first-run situation comedy that's got the country itching for more.

Advertiser Supported Programming



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The World's Leading Distributor for Independent Television Producers

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo, Sydney, Toronto, Rio de Janeiro, Munich, Rome

Source: Nielsen Syndication Service, Season Premiere—November 27, 1988.

PARTNERS IN

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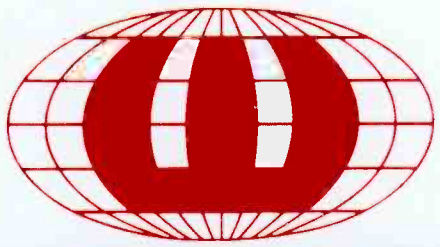
FABULOUS FANTASY • OUTRAGEOUS COMEDY • DAZZLING STARS
20 OUTSTANDING FEATURES

PRIME VIII IS RIGHT ON TARGET FOR ALL YOUR PROGRAMMING NEEDS



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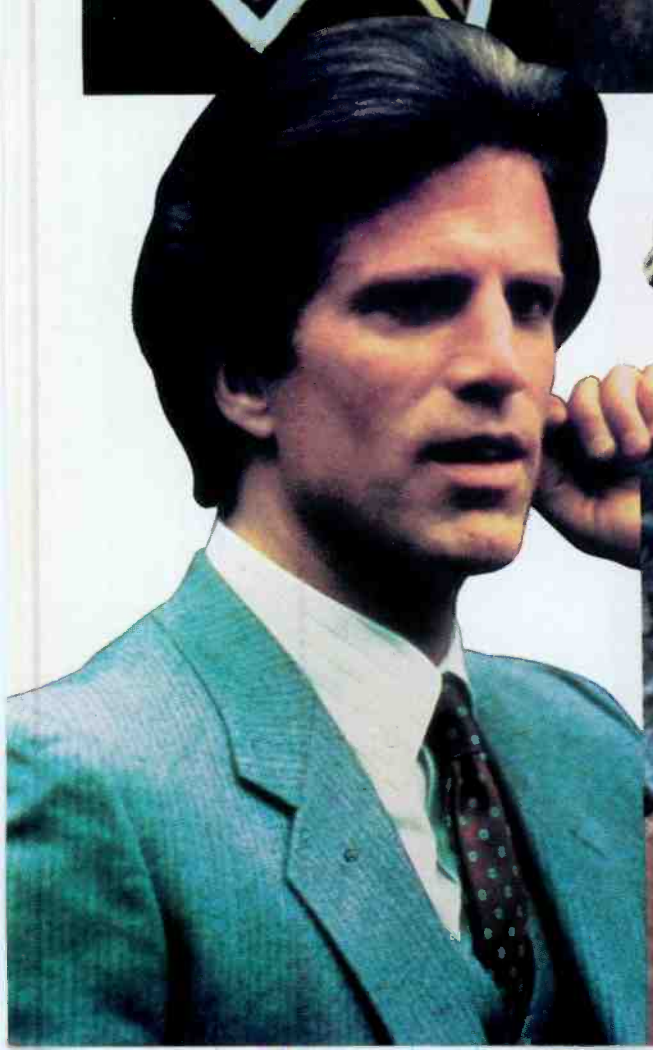

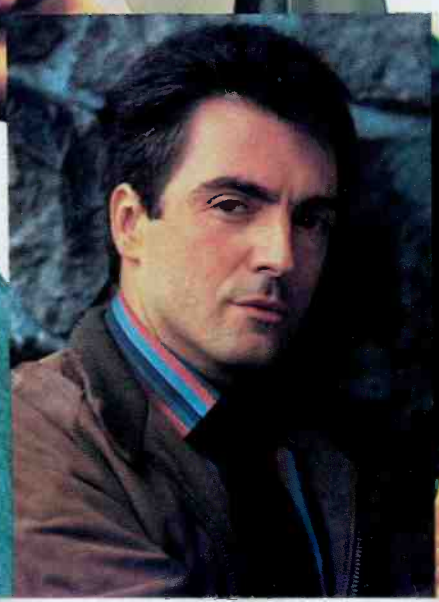

PRIME

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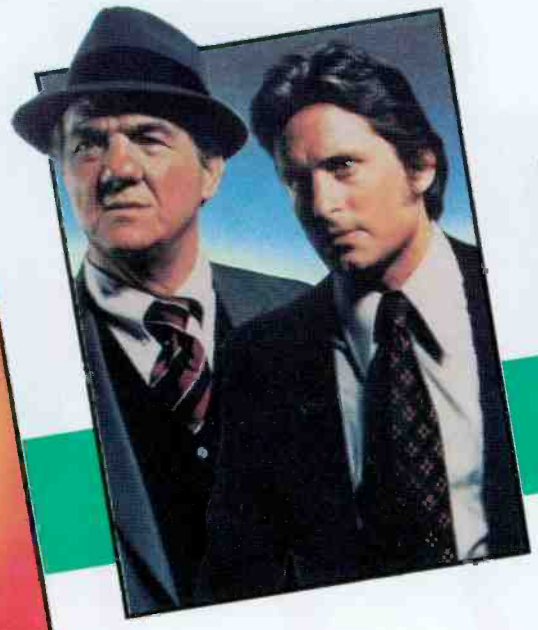

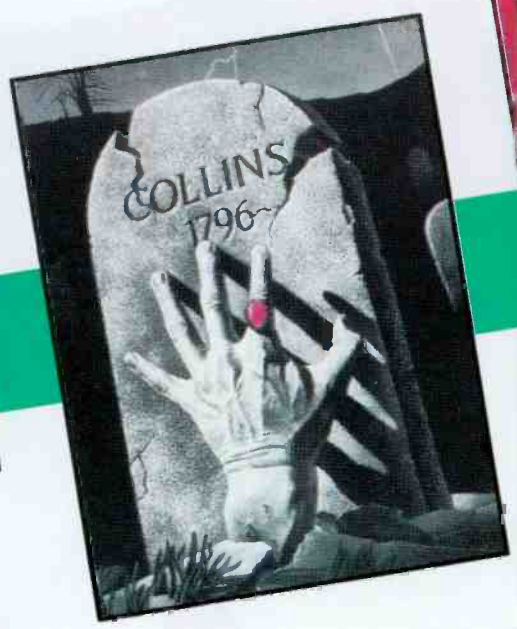

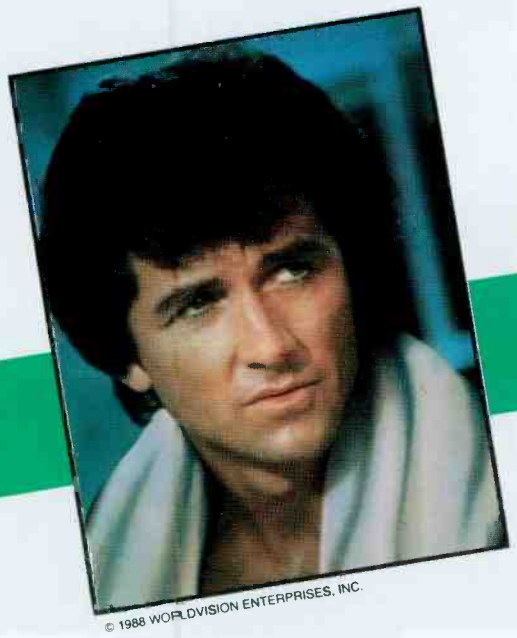

HOURS

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

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1988: A wrapup of the year that was

The past year was not a particularly good one for the broadcast business. Ad sales were sluggish, network ratings were off, programing took a decided turn toward the sensational, and at year's end dozens of TV stations were up for sale, with no takers in sight.

There were bright spots, of course. Independents saw their share of the viewing audience climb, and both cable systems and radio stations continued to fetch record prices.

In the special year-in-review section that follows, the ELECTRONIC MEDIA staff look at the events that shaped the industry in 1988, including a month-by-month chronology and our annual recap of the year's best quotes.#

Inside this section: 1988 Year in Review

The year's top stories: Writers walk, TV gets 'trashed'

If any single event characterized the confusion and tumult of the media business in 1988, it was the five-month writers' strike.

By paralyzing the most basic activity of the industry—the production of programing—it overshadowed all other problems in what turned out to be a fairly tough business year.

For that reason, it leads ELECTRONIC MEDIA's list of the 10 most important media news stories of the year.

Following is our annual list of the events we feel will continue to have a significant impact on broadcasters, syndicators, producers and cablecasters through 1989 and beyond:

1. The writers strike: The Writers Guild of America walked out in March, seeking higher residuals for hour-long shows, a bigger percentage of overseas TV sales and more creative control.

The producers hung tough, and the writers finally settled in August, gaining a bit more control but little else.

The impact of the strike has been substantial. For all intents and purposes, there was no fall season premiere week, and reruns continued almost into winter. The network share of audience for the important November sweeps hit a new low.

In the long run, the strike proved another point as well: that the industry captains are serious about breaking the power of the unions, whatever the short-term costs to their operations.

2. Affiliate relations: With revenue eroding, the networks turned to the other side of the broadcasting equation and looked for ways to cut expenses.

One option was to reduce the amount of cash compensation paid to affiliates, and by year's end both NBC and ABC were centering much of their strategy on various methods of reforming their compensation systems.

In fact, the networks have now more or less reached the point where they expect stations to help foot the bill for major programing events. In the most visible example of reform, ABC signed on a new affiliate only after the station agreed to pay compensation to the network.

And, with the networks now perfectly willing to turn independents into affiliates or even owned stations, current affiliates grew increasingly nervous about the long-term status of their contracts.

All eyes were turned to Miami on New Year's day, when a massive and controversial three-station affiliation swap went into effect, underscoring the precarious nature of network affiliation in the 1980s.

3. Geraldo, Mort and the rest of the gang: Newsweek dubbed it "trash TV," and unfortunately for the industry, that label stuck like glue.

It was the biggest programing story of the year, fueled by graphic crime re-creations, brutal talk-show insults and even one mini-riot. It was hot, sensational, confrontational TV, and the critics went wild with disgust.

So did some broadcasters, who felt that producers were stepping over a line that TV shouldn't cross. And some advertisers said they had no intention of tying their products to this type of programing.

Even the networks, once known for their rigid conservatism, moved to eliminate or reduce their standards-and-practices departments, and waded happily into the fray with steamy miniseries like "Favorite Son" and sensational specials like Geraldo Rivera's NBC production on Satanism.

Universal's new studios in non-union Orlando were perhaps the ultimate response to the 1988 writers strike: "If you can't beat 'em, leave 'em."

At year's end, "trash TV" was a trend that was growing steadily more powerful, with no end in sight.

4. Syndication showdown: It was a tough year across the board for syndicators. Off-network comedies, once sure-fire sellers, stalled in the marketplace while distributors and stations squabbled over price. Both sides swore they wouldn't blink first and business slowed to a crawl.

The stakes were even higher in first-run. GTG Entertainment's $40-million "USA Today: The Television Show" discovered life was much tougher in syndication than on the newsstands, as critics, station managers and syndicators all swarmed in accusation as soon as the first week's ratings appeared.

New tabloid-style shows appeared from nowhere to challenge "USA Today," "Family Feud" and others for the prime-access time slots, and few general managers were willing to give weak shows much lag time in which to improve.

Like the network business, the syndication market was in turmoil as it headed into Houston for the 1989 National Association of Television Program Executives convention.

5. Big-event blues: ABC lost money on the Winter Olympics. The NBC-TV Network lost money on the Summer Olympics, despite offering viewers a massive amount of commercial clutter. ABC lost money again on its epic, never-ending $100 million miniseries "War and Remembrance."

These are all TV events that would have made money in years past. But network shares are smaller now, the competition is much stiffer, and there are no "sure things" in television programing anymore.

Yet such is the lure of the Big Event that at year's end both CBS and NBC were willing to chip in big bucks all over again for the rights to the '92 Olympics; and CBS was even ready to cough up $1.1 billion for baseball rights at a time when many observers were predicting a roll-back in rights fees for sports events.

Is there still profit to be made at these prices? Only time will tell.

6. Election '88: In which ABC News president Roone Arledge once again raised the question: Should network TV even bother to cover the national conventions?

For many affiliates, looking at this year's record-low ratings, the answer was a resounding no. But both the Democratic and Republican conventions proved to be a bonanza for independent stations which reaped heavy numbers when they pre-empted the coverage with feature films and other special programing.

The question of how the networks should cover a year-long presidential campaign is certain to return in 1992, but with a difference: All three networks made major changes in their news management teams during the year.

NBC lost Larry Grossman and hired newspaper editor Michael Gartner as news president. CBS promoted Howard Stringer and brought in ABC's David Burke as its news president, marking the first time an outsider was hired for that job. Mr. Arledge continues to hold down his post at ABC, while Mr. Burke's past position remains conspicuously vacant.

7. Stations, stations, everywhere . . . but not a buyer in sight. With program prices rising, margins dwindling, and ad sales leveling off or declining, the task of making money from a TV station became considerably more difficult in 1988. And a lot of owners, big and small, decided it might be a good time to get out.

Unfortunately for the sellers, a lot of potential buyers felt the same way about the business, and stayed away. At year's end, more than 40 network affiliates were on the sales block, along with more than 50 independent stations.

Analysts were predicting a veritable "fire sale" on some properties, as heavily leveraged owners scrambled to get out from under their debts.

The era of high-profit trading in TV properties—as if they were pork-belly commodities—seems to have come to an end, at least for the time being.

8. Syndicated exclusivity: In May, the Federal Communications Commission approved new syndicated exclusivity rules, requiring cable operators to black out syndicated programing on distant-signal cable channels if the exclusive rights to that programing are owned by a local broadcaster.

Howls of rage went up, both from cable operators, who must now grapple with the logistical nightmare of blacking out programs on various channels at various times, and from superstation managers, who say the barter business will take a beating because of the coast-to-coast blackouts.

The new rules are scheduled to go into effect later this year, but the fight for reconsideration continues at the FCC.

In the meantime, at least one superstation is simply refusing to buy any syndicated programs that are being sold on an exclusive basis, while local broadcasters and operators tried to figure out how to work together on scheduling.

9. Cable wars: USA Network raised its subscriber fees, and found itself dumped by Jones Intercable. A public relations battle ensued in city halls and newspapers across the country, with a final verdict from federal court yet to be issued at year's end.

In the meantime, Ted Turner launched his new TNT network, which battled for channel space with cable's newest entrant, the Consumer News and Business Channel from television's oldest network, NBC.

Among other maneuvers, the Peacock Network leased its own cable channel, began selling its new CNBC sports-and-business cable network, bought into a major cable sports channel and generally set itself up to become one of cable's biggest programers heading into the 1990s.

And while all this was developing within the industry, concern continued to mount about the threats from without, primarily the potential entry of telephone companies into the cable business.

There was also concern about congressional efforts to address the anti-trust implications of the growing concentration of power in the hands of a relatively few cable companies.

As 1989 dawned, the industry readied itself to deal with a new adminstration and a new Congress over two of the most critical issues it has faced in years.

10. Hollywood East: Both the Disney Co. and Universal Studios opened new, state-of-the-art production centers in Orlando in 1988, and began actively luring business away from Los Angeles to the tax-free, non-union environment of Florida.

The first wave of business sprang primarily from producers of first-run syndicated fare, but that seemed certain to grow.

Two months after the studios officially opened, Disney executives in Orlando were already talking about expanding the facilities to handle the workload, and there was speculation of another major studio opening a third production center in the area.

This is a story that brings us full-circle to the first news event on our list, the writers' strike. It's Hollywood's ultimate answer to the unions: If you can't beat 'em, leave 'em.#

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HOST: IKE PAPPAS

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KHTV	Houston	TBA
WUAB	Cleveland	TBA
WAGA	Atlanta	ACCESS
WSVN	Miami	ACCESS
KSTW	Seattle-Tacoma	TBA
WVTV	Milwaukee	TBA
KJEO	Fresno	ACCESS

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Stations that had paid top dollar for "Who's the Boss?" (top right) were not receptive to other off-network product; Syndicast Services, then distributor of "D.C. Follies" (right), folded; and "Family Feud" (left) and "USA Today: The Television Show" (above) found the going rough in syndication.

Syndication hits were tough on little guys

By MARIANNE PASKOWSKI and PEGGY ZIEGLER
ELECTRONIC MEDIA staff

The problem with the 1988 syndication season was not the number of failures, says one TV executive, but the number of successes.

That's a sanguine way of looking at a year that seemed to further separate the haves from the have-nots.

King World's "Wheel of Fortune," "Jeopardy!" and "The Oprah Winfrey Show" retained their enviable status as the top three shows in syndication, making it difficult for new shows to establish a toehold.

Even the few high-profile newcomers that managed to land coveted prime-time-access and early-fringe clearances found the going rough.

Most prominently, this includes "USA Today: The Television Show," the $40 million effort from GTG Entertainment, and "Family Feud," the $20 million revival from LBS Communications.

"USA Today" premiered Sept. 12 with a much-maligned format and numbers well below the 9 rating (percentage of TV households) GTG had predicted for the show.

Within two weeks, Executive Producer Steve Friedman began revamping the show. In mid-October, GTG hired former "Entertainment Tonight" Managing Editor Jim Bellows, the man credited with turning around "ET" in its troubled first year.

Mr. Friedman departed "USA Today" within weeks of Mr. Bellows' arrival. Mr. Bellows' doctoring efforts appeared to pay off as ratings slowly improved through November.

Likewise, "Family Feud" underdelivered on its ratings projections as well, although its numbers were creeping up by year's end.

But the early ratings weakness of both shows had already set off a stampede, as competitors tried to snatch away those time periods for next season, or earlier.

King World was one of the first to move in with "Inside Edition," a tabloid show hosted by David Frost that is set to premiere Jan. 9.

By December, King World had already cleared more than 50 percent of the country, claiming that it had stolen at least eight time periods from "Family Feud" and another five from "USA Today."

WNBC-TV in New York was among the first major-market stations to drop "Family Feud" for "Inside Edition," leaving the show without a home in that all-important market.

And King World wasn't the only company moving in.

More than a dozen tabloid-style shows will be offered at this year's National Association of Television Program Executives convention, ranging from Paramount's self-described "Tabloid" to Qintex Entertainment's "Crime Diaries."

On the off-network syndication front, the race was just as tight.

Viacom made headlines with the $600 million it racked up on sales of "The Cosby Show" to stations for a fall 1988 debut.

But given its record high price, "Cosby," too, proved to be something of a ratings disappointment at first, premiering with an 8.9 Nielsen Media Research rating in the overnight markets, well below the 14 rating Viacom was expecting.

Nonetheless, those numbers propelled "Cosby" to the No. 1 spot among off-network sitcoms this season, and its ratings continue to build in many markets.

In early December, it averaged an 11.6 in the Nielsen Television Index.

Unfortunately, stations that had already paid top dollar for Columbia Embassy's "Who's the Boss?" and "Cosby," set to premiere in syndication in fall 1989, were not very receptive to other off-network product coming down the pike.

Sales were slow for both Buena Vista Television's "The Golden Girls" and Lorimar Syndication's "ALF."

Stations said they wanted to see prices come down, and syndicators maintained that they would wait for a change in the market before making what they would consider to be less-than-optimal deals for their shows.

Earlier in the year, after finding the marketplace soft for off-network hours, MCA TV finally found a buyer for the high-rated CBS series "Murder, She Wrote" on USA Network, the basic cable network in which it has a 50 percent stake.

By year's end, other syndicators, eyeing the tough marketplace for off-network product, decided to bring out shows for fall 1990 on an all-barter basis rather than cash or cash plus barter.

To that end, Genesis Entertainment announced it would be offering the hour-long "Highway to Heaven" on an all-barter basis, seeking early-fringe clearances for the Michael Landon vehicle.

Barter continued to grow as a staple of financing programing production.

In 1988, the Advertiser Syndicated Television Association said that it had become an $850 million business, pointing to the 116 daily and weekly series that were financed totally or in part by national advertisers.

Despite this growth, the 1988 marketplace spelled disaster for a handful of small companies who folded their tents during the year.

Syndicast Services, one of the pioneers of barter syndication and then-distributor of the popular "D.C. Follies" series, was the first to succumb in August. Its executives blamed problems stemming from the stock market crash in 1987.

Access Syndication in Los Angeles closed its doors four weeks later, citing failure to clear a couple of projects at NATPE last year as the cause of its demise.

In November, Katz Communications, a New York-based rep firm, trimmed nearly two dozen people from its programing and research staffs, blaming the soft advertising market.

Lorimar Telepictures, after posting heavy losses throughout the year, announced that it would be acquired by Warner Communications.

The deal was still hung up in court at press time, but if it does come to pass, the two companies would be forming the largest TV programing distribution business in the nation.

Adding to the obstacles this year was the Writers Guild of America strike, which wreaked havoc on production of many syndicated shows, delaying their launches last fall.

For example, many first-run hour series, such as Paramount's returning "Star Trek: The Next Generation," did not premiere until December because of strike-related problems.

And finally, 1988 will be remembered as the year of the so-called "trashing" of the tube.

The breaking of Geraldo Rivera's nose Nov. 3 during a fracas at the taping of his "Geraldo" talk show catapulted "trash TV" into the national spotlight.

In December, Tribune Entertainment refused to air a "Geraldo" segment in which former Washington lobbyist Paula Parkinson alleged that she had a romantic encounter with Vice President-elect Dan Quayle.

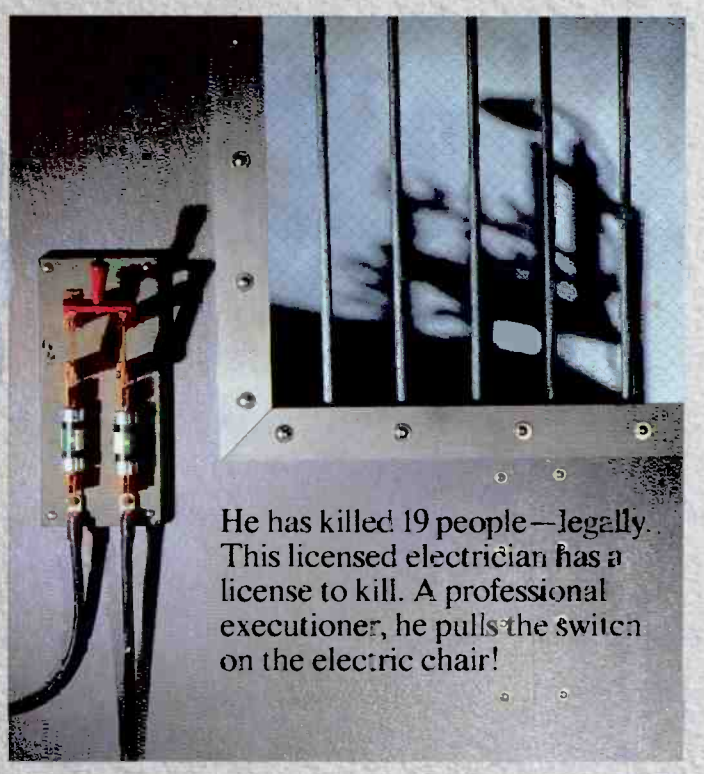
And already, savvy syndicators looking for new opportunities were positioning family-oriented fare such as "Highway to Heaven" as the ultimate trash-smasher.#

YOU NEVER KNOW!

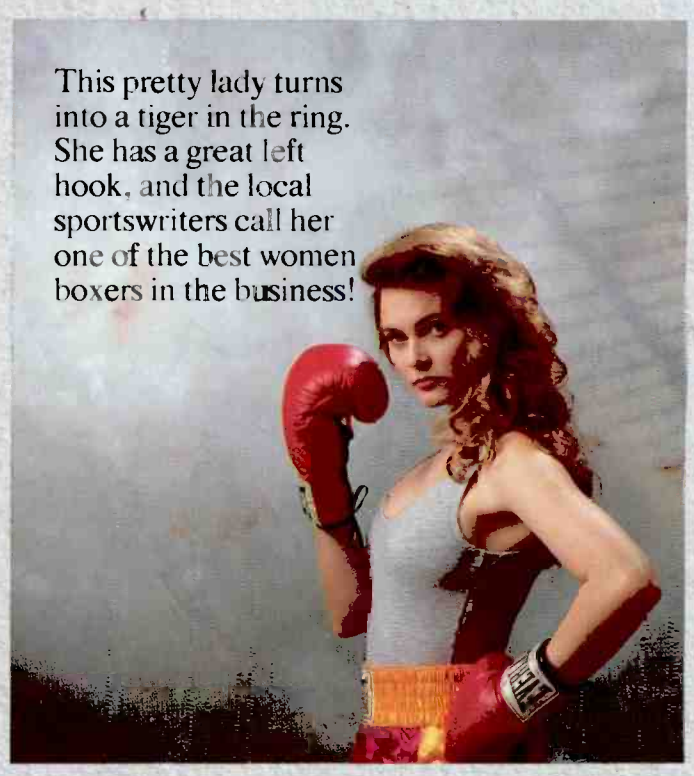
The show that reveals the hidden side of every day people—from the strange and bizarre to the comical and outrageous.

Married, three children; 13 years experience as licensed electrician; member of union bowling team; neighbors call him "just an ordinary guy," **but...**

Single, lives with parents; works part-time as cashier in beauty salon; employers consider her a "nice girl," **but...**



He has killed 19 people—legally. This licensed electrician has a license to kill. A professional executioner, he pulls the switch on the electric chair!



This pretty lady turns into a tiger in the ring. She has a great left hook, and the local sportswriters call her one of the best women boxers in the business!

You'll meet them—one on one—on **YOU NEVER KNOW,** the colorful new show that takes you out of the studio and into the world of people too unusual to go unnoticed!

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LIFT HERE

1988: YEAR IN REVIEW

Here's what they had to say in 1988

From the sublime to the silly, 1988 had its share of memorable events. Here, from the pages of ELECTRONIC MEDIA, are what people had to say about some of the things that happened last year.

"I love what I do and I'm not looking to go anywhere. But something my father told me years ago is that the trick is to be an owner."

—Gene Jankowski
president of the CBS Broadcast Group (January)

"If we can't win the war with this bunch, then it's my fault."

—Laurence Tisch
CBS chief executive and major stockholder, after naming new presidents of the broadcast group and CBS News (July)

"In some respects, ex-TV critics are like ex-hookers. We keep doing it even when we're not getting paid."

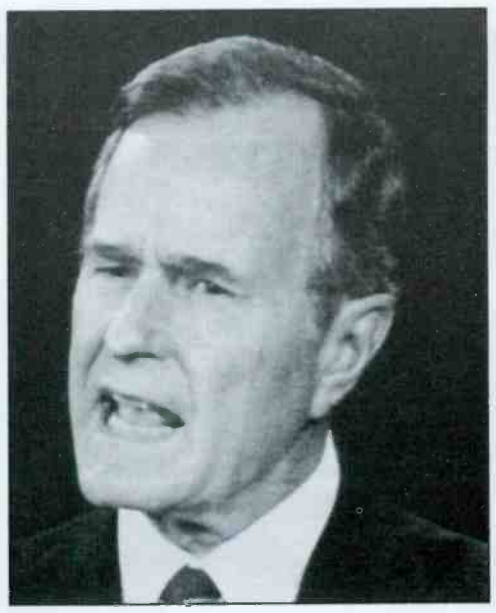
—Marilynn Preston
an ex-TV critic for The Chicago Tribune (January)

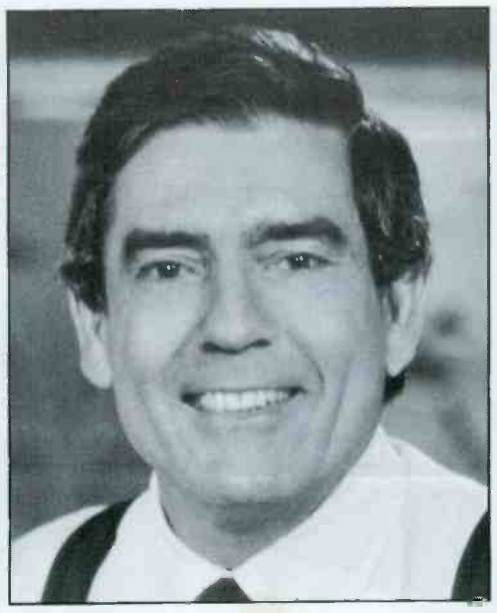
"In too many instances, cable companies are raising their rates unconscionably, holding the public hostage. It's time to take another look at what effects deregulation has caused around the country."

—Elton Gallegly
U.S. congressman who introduced a bill to commission a study of local cable rate-setting (June)

"I should have been more cautious in our program buying."

—Milt Grant
as his Grant Broadcasting System emerged from bankruptcy (May)





"It's not fair to judge my whole career by a rehash on Iran. How would you like it if I judged your career by those seven minutes you walked off the set in New York?"

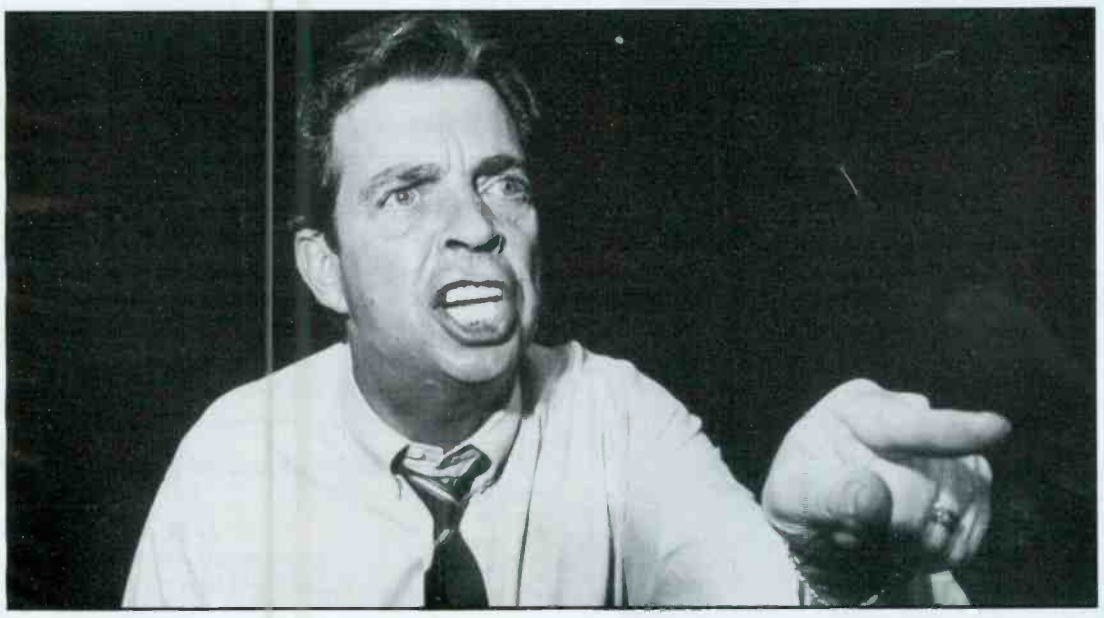
—George Bush
the Republican presidential candidate (left) to CBS News anchor Dan Rather (right) during a live interview (January)

"Trying to ask honest questions and trying to be persistent about the subject of an interview is part of a reporter's job."

—Dan Rather
later explaining his exchange with Mr. Bush (January)

"Anytime a Republican gets into a fight with Dan Rather and wins, he's going to come out very well with Republican primary voters."

—Lee Atwater
Mr. Bush's campaign manager (January)



"When he hit me, it was just a logical extension of the violence he preaches."

—Paul Bass
a newspaper editor who claimed to have been punched in the chest and scratched by Morton Downey (above) during one of the talk show host's live debates (August)

"Our show reads like a list of public affairs programs."

—Bill Boggs
executive producer of "The Morton Downey Jr. Show" (November)

"It really falls on the tastes of the audience. So we have to somehow get them to have better taste, and I'm not sure how."

—Murray Yaeger
professor of broadcasting, Boston University, discussing tabloid TV (November)

"They said it was 'SBE'—side breast exposure—and that we had to edit it out."

—Marshall Herskovitz
co-executive producer of "thirtysomething," discussing network censorship (October)

"In all the 137 hours of 'St. Elsewhere,' we never showed a woman having a cardiac arrest because to do that and show the treatment we would have had to open her blouse."

—Bruce Paltrow
the veteran producer, also on the subject of censorship (October)

"Just when they were beginning to distance themselves from (the Rev. Jim) Bakker, here comes another incident that causes people to be skeptical about sending in the money they need to stay on the air."

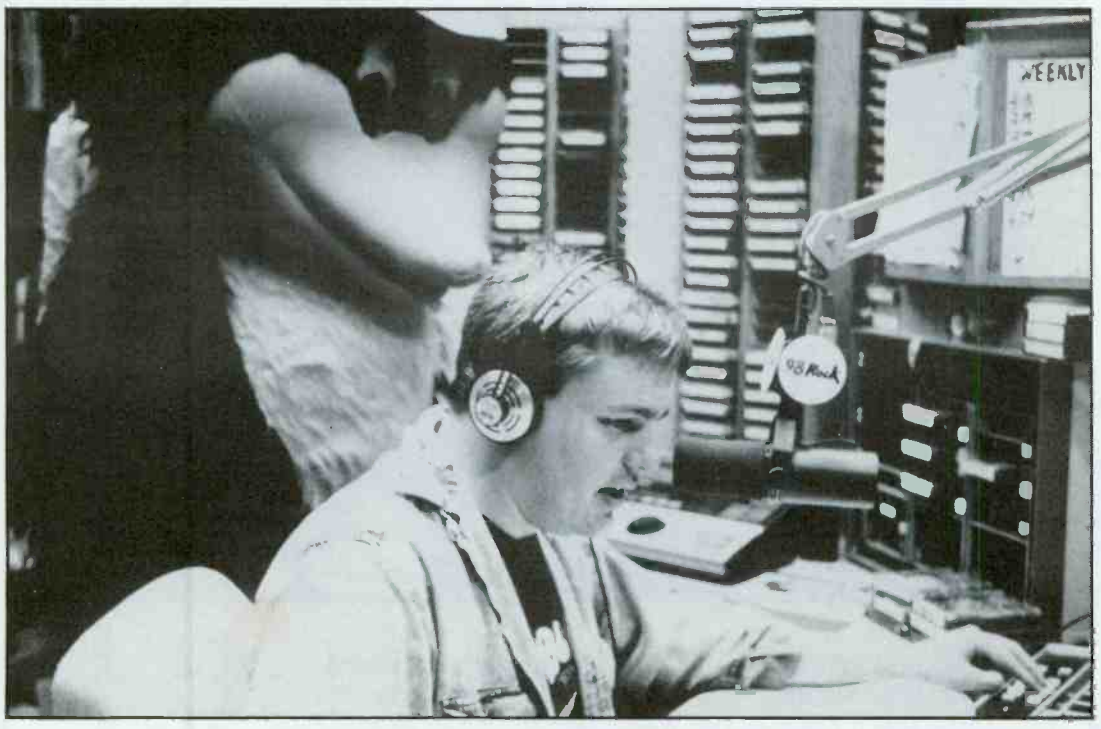
—Stephen Winzenburg
author of studies on religious broadcasters, commenting on TV evangelists in the aftermath of Jimmy Swaggart's encounter with a Louisiana prostitute (February)

"Suddenly, with a few minutes to go in the second quarter, Cosell went white. He pitched forward and threw up all over Meredith's cowboy boots."

—Mark Gunther and Bill Carter
in their book "Monday Night Mayhem: The Inside Story of ABC's Monday Night Football," reporting an in-the-booth incident involving Howard and Dandy Don (September)

(Continued on Page 60)

Memorable quotes from a noteworthy year



"I thought it would be a neat one- or two-day promo."

—Bob Rivers
a disc jockey at WIYY-FM in Baltimore, explaining his early decision to broadcast continuously until the Baltimore Orioles ended what turned out to be a 21-game losing streak (May)

"In spite of the fact that people said I was ambitious and only concerned with climbing the corporate ladder, I can assure you I never was. I am perfectly happy reading my books and writing my articles and going fishing."

—Van Gordon Sauter
a while after being fired from the presidency of CBS News (February)

(Continued from Page 59)

"We never had any political trouble with the FCC. But we're tired of this fetish about no government, no regulation—this, you know, gets a totally open market."

—Ernest Hollings
U.S. senator who chairs the Senate Commerce Committee, calling for the ouster of Federal Communications Commission Chairman Dennis Patrick (December)

"You're dead if you don't do a good show."

—Steve Friedman
executive producer, "USA Today: The Television Show" (June)

"He will be doing what I do—create show and recruit people to work on them."

—Grant Tinke
chairman of GTG Entertainment, announcin that Steve Friedman would no longer have responsibilit for "USA Today: The Television Show" (Novembe

"I'm not dead. I'm more actively involved with the show than some people seem to believe."

—Steve Friedman
(December)

"When you have an individual—a record promoter—who seems to have wheelbarrows full of money and he's talking to people who make $15,000 a year, there's potential for abuse."

—Robert Sielol
general manager of KMGX-FM, Fresno, Calif after an ex-employee was accuse of accepting payola (Marcl

"1995."

—Kay Koplovit
the USA Network president, when aske to predict the year her cable servic will gain parity with ABC, CBS and NBC ((April

"There really was no company out there that could compete with General Electric."

—Brandon Tartikoff
president of NBC Entertainment, explaining why he signed a new contract with his GE-owned network even though several big studios were after his services (October)

"I was never one of the little jackals always yapping at the heels of a lion. I was never one of those who loved to see Notre Dame lose or to break up the Yankees. I never wanted to see big men fall. I just wanted to see that the small have an opportunity to be tall."

—Paul Harvey
looking back on his broadcasting career (September)

"We're going for class, not mass."

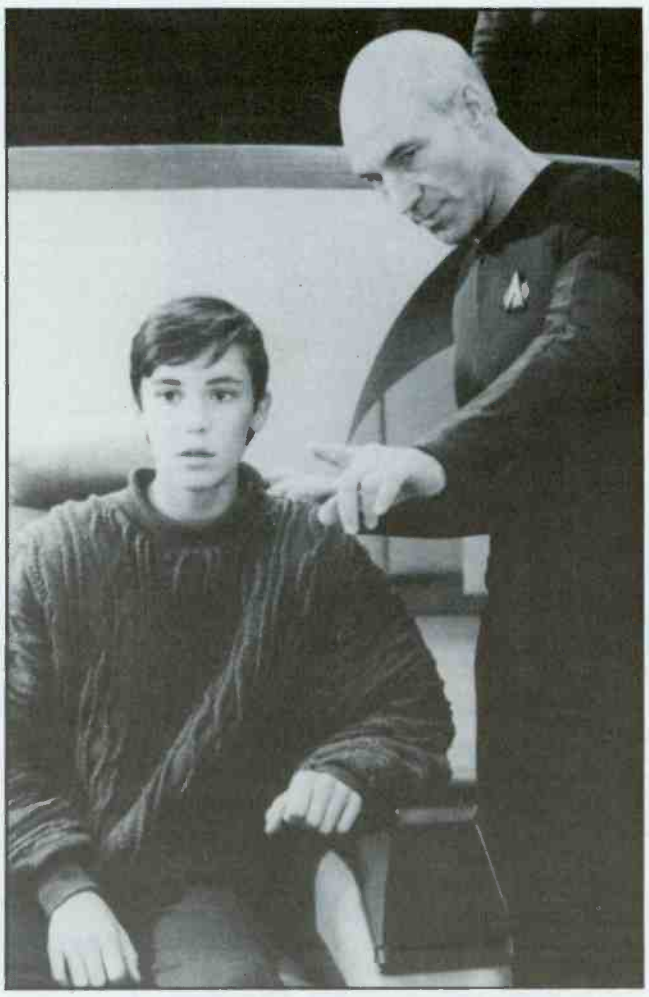
—Ted Turner
discussing plans for his new Turner Network Television service (April)

"We are here because we believe Florida will become the next production capital in the United States."

—Ted Kaye
vice president of film and tape production at the new Disney studio in Orlando (August)

"It's just about impossible these days to create a national event."

—Ted Harbert
ABC's vice president of prime time, discussing the ratings woes that befell "War and Remembrance" (November)



"We don't think in terms of money. We think about that being our work on the screen."

—Gene Roddenberry
producer of "Star Trek: The Next Generation" discussing the dollars-and-cents side of production (November)

"In a country that will buy Ronald Reagan and his simplistic view of international and national affairs, that country's going to buy and enjoy wrestling."

—Gerald Mortor
professor of English, Auburn University (May

"If that's my parachute, then I guess I've just crash-landed."

—Walter Cronkite
discussing why he was considering exercising a clause in his contract that would allow him to leave CBS rather than have his annual salary drop to $150,000 from $1 million (April)

"You have debt holders now instead of equity holders."

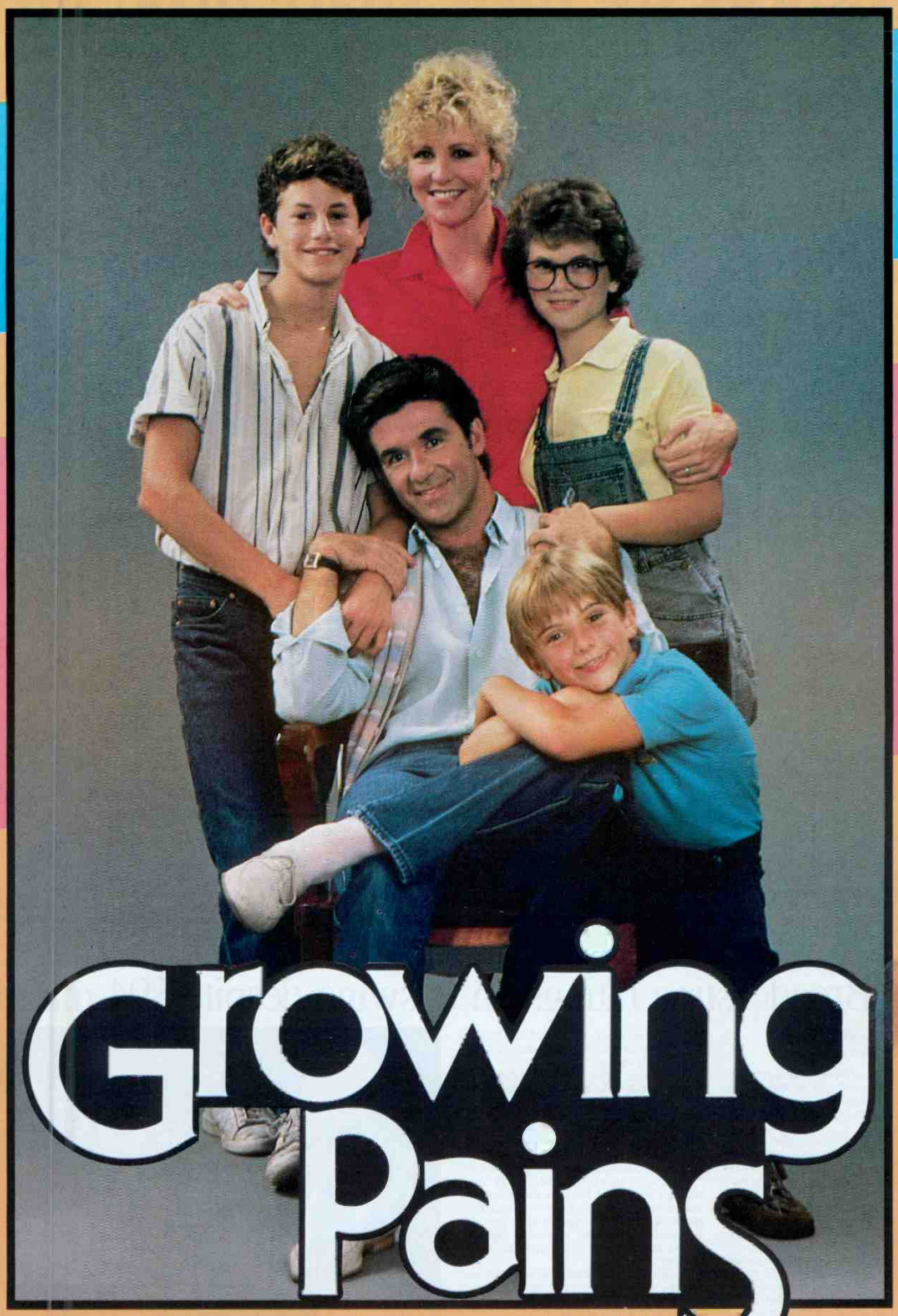
—Dick Robertson
a member of Lorimar Telepictures' office of the president, discussing why its getting tougher to sell programs to TV stations (October)

"Television should be nutrition for the mind, not just a junk food diet to satisfy commercial appetites."

—Ed Markey
U.S. congressman who chairs the House telecommunications subcommittee (May)

"It suddenly threatened my image of myself as a professional."

—"Emily"
A Hollywood publicist telling the story (under a pseudonym) of how missing a business appointment finally prompted her to kick what had already become a serious, health-threatening cocaine-abuse habit (December)



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1988: YEAR IN REVIEW

Networks see their share drop further

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Last year was one that network television would prefer to forget for several reasons, the 22-week writers strike foremost among them.

It was an especially painful year for CBS, which saw itself slip into third place in the prime-time ratings for the first time in the network's history.

The network brought in Barbara Corday as vice president of prime time to assist CBS Entertainment President Kim LeMasters, who had a rocky first full year as top programer.

Brandon Tartikoff, entertainment division president at top-ranked NBC, declined several offers to leave the Peacock Network and signed a new contract that could enable him to remain in his post until 1992.

The most cause for celebration during 1988 came at ABC, where programers got a handful of promising new shows on track.

Two of them, "thirtysomething" and "The Wonder Years," respectively captured the Emmy Awards for best drama and best comedy last August, a sign that the tide was starting to turn at what had been the third-place network.

Moreover, when the trophies were handed out last August, ABC won the most with 21, CBS came next with 20 and NBC had only 19. A year before that, NBC had earned 32, ABC 19 and CBS 15.

But the key event that overshadowed operations at all three networks for much of the year was the Writers Guild of America strike, which lasted from March 7 to Aug. 7 and delayed some series from premiering until a month ago.

The scattered premieres of new and returning series and the lack of any real hoopla from a premiere week helped contribute to a continuing decline in the networks' total audience share.

However, the walkout did spawn some interesting programing developments, such as ABC's revival of its 1960s series "Mission: Impossible."

The effort started out as a plan to rewrite 13 old scripts for a short-term series, but wound up being a full-fledged original program order that the network renewed through the end of the season.

In other notable programing news from last year, NBC had less than Olympian ratings for the 1988 Summer Games in South Korea. The network fell short of its ratings guarantees and said it made a profit only when revenue from its owned stations was taken into account.

That didn't deter NBC from paying a record $401 million to get the event in 1992, a move that came as a surprise after NBC executives had openly criticized CBS's $243 million purchase of the rights to the 1992 Winter Olympics as too high.

ABC's major programing effort of 1988 came in the form of the first 18 hours of the miniseries "War and Remembrance" in November, which also failed to meet its network's ratings projections.

In regular-series programing, some longtime network series bowed out in the 1987-88 season.

The entire run of NBC's "St. Elsewhere" turned out to be the dream of an autistic child when it ended last spring, much to the surprise of the long-time devotees of the series.

The Peacock Network also lost veteran "Facts of Life."

The new NBC series "A Year in the Life" was axed and the move drew the ire of the Virginia-based Viewers for Quality Television, which began a campaign to get the series reinstated.

Other NBC series that came and went included "Crime Story" and "J.J. Starbuck."

At CBS, the veteran series "Cagney & Lacey" took a final bow and "Frank's Place," which TV critics applauded but viewers never really embraced, was also canceled.

The network shuttled in a host of series in the 1987-88 season that were axed early in the year as CBS's Mr. LeMasters struggled to keep the network from ending up in the ratings cellar.

ABC brought down the curtain on "The Dolly Show," "Spenser: For Hire," "Hotel" and the offbeat "Sledge Hammer!"

Several old TV stars returned in series, but the only real success was Carroll O'Connor in "In The Heat of the Night," which NBC installed opposite ABC's "Moonlighting" on Tuesday night.

"Moonlighting" barely kept afloat while it struggled through severe creative problems, a battle that peaked when Executive Producer Glenn Gordon Caron left the show, turning the reins over to Jay Daniel.

NBC also became the new home for the long-running "Magical World of Disney" on Sunday night when the show moved from ABC.

For its part, NBC announced in June that it had signed Geraldo Rivera to do live specials for the network. But by the time the first program aired in October, both parties had backed down from showing it live.

The special, devoted to Satanism, drew fire from viewers, affiliates and critics, and by the end Mr. Rivera and NBC were blaming each other.

The network also signed its first deal to produce a program for cable by agreeing to make "Good Morning, Miss Bliss" for The Disney Channel.

Changes in the broadcast standards departments at the networks were more dramatic last year than in the past, with both ABC and NBC laying off several staffers in that area and CBS eliminating the top post in its standards department.

(Continued on Page 88)

In network TV last year, the writers struck for 22 weeks (above); CBS Entertainment President Kim LeMasters (l.) had a rocky first year as top programer; CBS brought in Barbara Corday (center) as vice president of prime time; and Brandon Tartikoff (r.) declined several offers to leave NBC.

Fox Broadcasting ratings on upswing despite $94 million loss

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Fox Broadcasting Co. continued to rack up losses in 1988, but the service also saw its ratings grow significantly on Sunday nights and somewhat on Saturday as well.

By year's end, FBC was also able to bring some stability to its beleaguered Saturday night programing effort, although the shows were still only performing marginally.

News that the service had lost $94 million in its most recent fiscal year stunned the industry last summer, but FBC officials maintained that the expenditures were kept more in check during the second half of 1988 and that FBC would probably only lose about $20 million next year.

The programing service bailed out of late-night after a two-year effort when it pulled the plug on "The Late Show" two months ago and didn't offer its affiliates a daily replacement.

"The Late Show" had been revived from cancellation after the ill-fated "Wilton North Report" was pulled last January after just 21 airings.

On Sunday night, FBC saw "America's Most Wanted" take off to earn some of the first 10-plus ratings for the service along with its lead-out, "Married . . . With Children."

Together, those two shows last year became FBC's two highest-rated series.

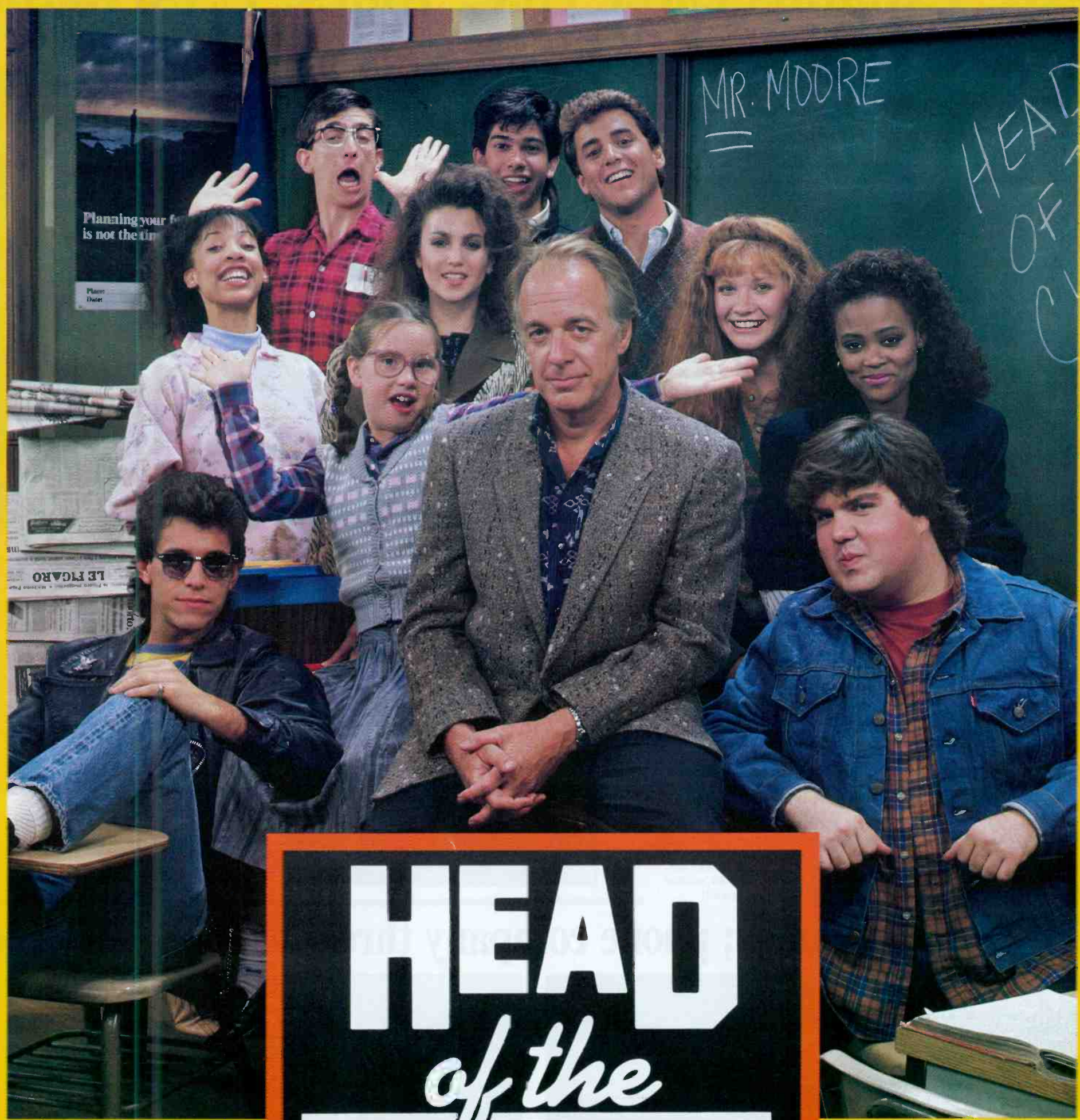
Michael Linder, executive producer of "America's Most Wanted," says that through the end of the year the series had featured about 115 fugitives and had played a role in the capture of at least 55 criminals, 33 directly related to tips received from callers to the program's 800 number.

On Sunday night, FBC also added reruns of "It's Garry Shandling's Show," which were bought from Showtime and began airing on FBC last March.

The Sunday night lineup fared better in the fourth quarter of 1988 against fresh network fare than it had a year before,

(Continued on Page 88)

"The Late Show," hosted by Ross Shafer (right), was Fox's final late-night attempt.



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1988: YEAR IN REVIEW

NBC expands cable role; Jones, USA battle

By JANET STILSON
Staff reporter

Glitzy productions became the cable network war cry last year, despite continuing protests from cable operators over the high price of that programing.

But for many in the industry, 1988 was the Year of the Peacock, when television's top-rated broadcasting network, NBC, made good on its promise to enter the cable race. And it did so on several fronts.

Although NBC failed to successfully negotiate a stake in Turner Broadcasting System at the start of the year, it formed an agreement with The Disney Channel in April to produce a half-hour sitcom, "Good Morning, Miss Bliss," which gave the cable channel an exclusive two-year window and NBC an option to program the series later on.

And in October, NBC purchased a majority interest in NuCable Resources, a Washington-based company that provides hardware, software and support services to operators.

But the biggest NBC announcement came at the National Cable Television Association convention in May, when the network said it was starting a cable network and acquiring the assets of the Tempo Television network from Tele-Communications Inc.

Over the following months, the acquisition evolved into a long-term lease agreement and the channel into a consumer-oriented business service during weekdays and a sports channel on the weekends.

The Consumer News and Business Channel is expected to launch next April with at least 9 million subscribers on line.

CNBC has pitted the broadcasting giant directly against one of the cable industry's most established networks, the Financial News Network, which had been in the process of a dramatic programing and studio revamp, giving the service a more consumer-oriented slant.

Not so coincidentally, TBS added four minutes of business news per half-hour to its Headline News service this fall. Only the year before Headline News had been contemplating a complete switch to a business format.

Questions remain about how much business programing cable systems can successfully digest, and whether both FNN and CNBC can survive, let alone thrive.

Two sets of industry companies have been eyeing each other from opposite sides of the ring, and the battle centers primarily on the right of cable systems to drop cable networks, no matter how firmly established those networks might be.

USA Network and Jones Intercable are locked in a legal struggle over Jones' droppage of USA from most of its systems in October.

In explanations to the general public, Jones cited USA's schedule of off-network reruns and heavy action shows as key reasons for the decision. But in arguments in federal court, Jones stressed USA's subscriber fee increases.

Similarly, Cablevision Systems and Madison Square Garden Network are wrestling over whether Cablevision—the owner of several regional sports services—should reinstate MSGN on its metropolitan New York systems and offer the service on its lowest basic tier for maximum subscriber exposure.

At the same time, the two companies were vying for rights to the New York Yankees games, a fight MSGN recently won.

The disputes came at a time when cable operators were grumbling about the subscriber fee increases imposed over the last year by almost every major basic network.

For example, John Sie, senior vice president of Tele-Communications Inc., said at midyear his company could be required to pay up to 50 percent more for programing in the next two years because of the added costs.

And Lowell Hussey, senior vice president of sales, marketing and programing at Warner Cable, put the possible rise for his company at as much as 60 percent.

But in arguing for the increases, networks such as USA—which is raising its per-subscriber monthly fees on average from the 13-cent level in 1988 to 23 cents in 1990—point to the industry's recent trend toward big-name programing.

With that in mind, USA has earmarked an aggressive $250 million

(Continued on Page 92)

"Cagney & Lacey" (above) and "Murder, She Wrote" (left) are two off-network series that moved to cable, a strategy that paid off for Lifetime and USA Network, respectively. Both shows have proven to be ratings boons, although "Murder, She Wrote" has failed to meet ratings projections.

MSOs change hands; phone company threat looms on horizon

By KATHY CLAYTON
Staff reporter

1988 was, on the whole, a strong year for the cable industry.

Penetration levels kept improving, system prices kept rising and a detente with the movie studios seemed in the offing.

Producers such as Steven Spielberg and Ron Howard even began appearing at cable conventions to talk about the advantages of producing programing for cable.

But the industry also faced new hurdles in 1988. Syndicated exclusivity rules were handed down, placing the burden of programing blackouts on the operator.

Rising programing costs and the threat of telephone company entry into the business kept operators on their toes this year.

It was also a year when old players left the business and new ones joined. Cable veteran Bill Daniels sold his Daniels & Associates systems to United Artists Communications Inc. in September for $195 million. The three-stage sale is expected to be completed this month.

Mr. Daniels continues to be involved in the industry with his ownership of Prime Sports Network and other regional sports networks, and with Daniels & Associates, the brokerage and investment banking firm.

Entering the industry as a major player this year was Texas utility Houston Industries. Houston Industries purchased Rogers U.S. Cablesystems in August, though a controversy in San Antonio, Texas, threatened to delay the closing of the deal.

A franchise clause allowed the city to purchase the system after 10 years and city officials began making moves to do so. In the end, Rogers paid the city $25 million as part of a settlement that allowed the utility to take over ownership of the system.

Houston Industries has been involved in the industry as a passive partner with American Television and Communications Corp. in Paragon Communications, but now will play a larger part in the cable business.

Another operator that decided to get out of cable in 1988 was Centel Cable. Parent company Centel Corp., which owns 82 percent of Centel Cable, decided to concentrate on its telephone and cellular phone businesses. It put its cable systems, which serve 550,000 subscribers, up for sale in late November.

Jack Kent Cooke, another cable operator who is also owner of the Washington Redskins, decided to sell Cooke CableVision, his company with systems serving 700,000 cable subscribers.

The systems were still up for sale at press time. Analysts said they expected the systems to be sold off in pieces, purchased by several different operators.

Harte-Hanks Communications ended its 10-year venture in cable by selling its Houston-area and Okeechobee, Fla., systems in May. And New York Times Co. got out of the cable business by selling its one system, NYT Cable in Cherry Hill, N.J.

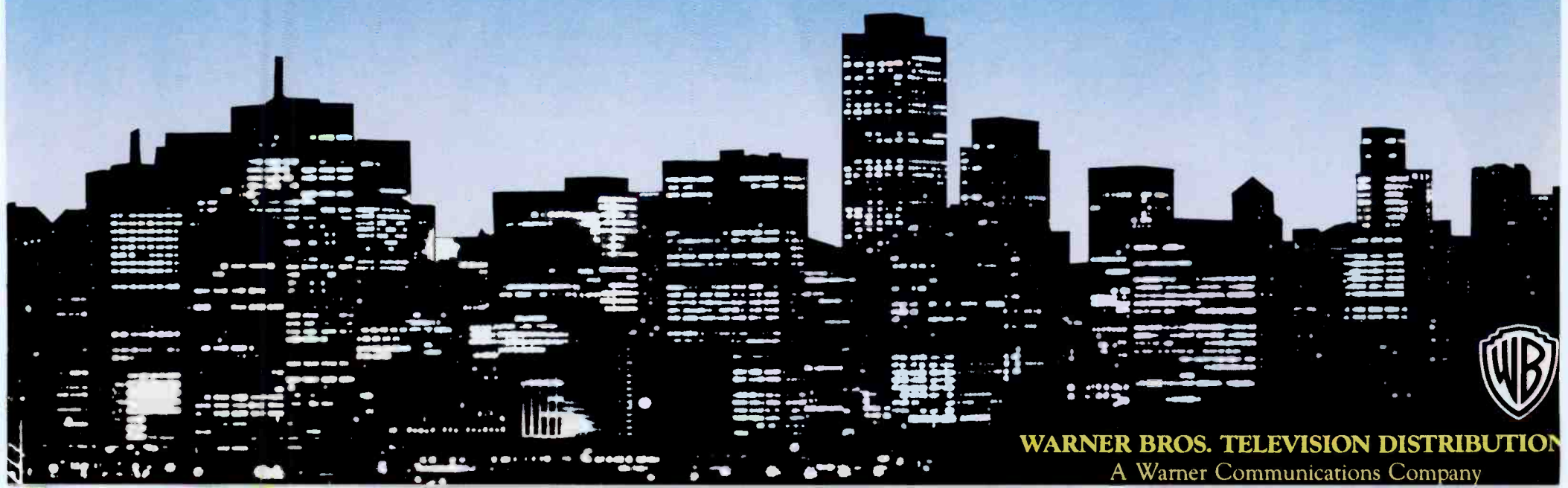
(Continued on Page 92)

BILL DANIELS
Sold Daniels & Associates for $195 million

JACK KENT COOKE
Decided to sell cable systems

Night Court

THE *Real* HIT OF THE SEASON



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Seeing is believing. Oprah's in the best shape ever, and she's got the figure to prove it. Her national rating is up 8%[1] over last November. And she's #1 in every metered market for the November book.[2]

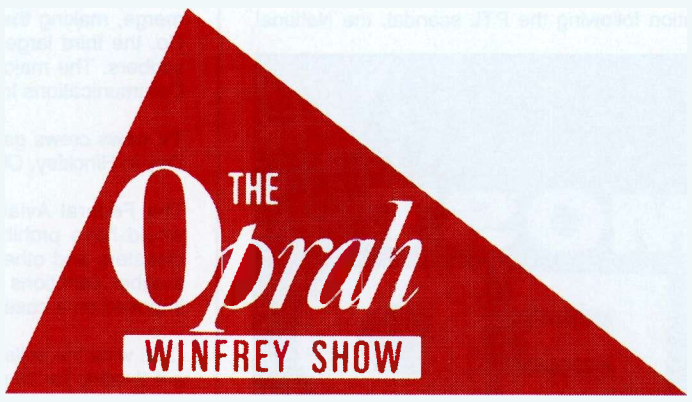
On November 15th, Oprah shed her coat to reveal the biggest hit of the sweep. Her all new, slimmed-down, trimmed-down look delivered a hefty 16.3[3] national rating.

THE OPRAH WINFREY SHOW continues to tip the scale as the #1 talk show. With measurements like these, the chances of the competition outperforming Oprah get slimmer and slimmer.

She's growing so fast, there's no telling how big she'll get!

Source:
1.NSS 10/31 - 11/25/88
11/2-11/27/87
2. Nielsen meter overnights11/3-11/30/88
3. NSS 11/15/88

#1	New York	WABC
#1	Los Angeles	KABC
#1	Chicago	WLS
#1	Philadelphia	WPVI
#1	San Francisco	KGO
#1	Boston	WCVB
#1	Detroit	WXYZ
#1	Washington	WUSA
#1	Dallas	WFAA
#1	Houston	KHOU
#1	Atlanta	WSB
#1	Seattle	KIRO
#1	Miami	WPLG
#1	Denver	KUSA
#1	Sacramento	KXTV
#1	Hartford	WFSB
#1	Minneapolis	KSTP



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Looking back at the top media stories

January

Nielsen Media Research issues a report showing that the amount of time Americans spend watching television declined for the first time in 20 years. The average household watched 28 minutes less per week in the 1986-87 season than during the previous year.

A federal appeals court in Washington issues a ruling that could double the cable industry's copyright costs for carrying superstations and other distant TV signals. The decision is expected to raise cable's retroactive payments from $60 million to $120 million for 1986 alone.

Rupert Murdoch launches an attack on rules prohibiting him from retaining both a TV station and a newspaper in New York and Boston. The controversy began when Sen. Edward Kennedy, D-Mass., attached language to a federal spending bill that barred the FCC from changing or abolishing its cross-ownership rules. In late March, a federal appeals court strikes down the law, saying it violated Mr. Murdoch's constitutional rights.

Fox Broadcasting Co. drops the low-rated "Wilton North Report," bowing to pressure from Fox affiliates. It replaces it with "The Late Show."

Viacom fails to sell "The Cosby Show" in 24 markets. The high price of the show and a programing surplus are blamed.

MTM Enterprises announces that "St. Elsewhere" will end its six-year run on NBC at the end of the season, saying "the creative team just wants to go on to something new."

The FCC notifies KZKC-TV, a Kansas City, Mo., independent, that it may have violated the commission's "indecency" rules by airing an R-rated version of the film "Private Lessons" in prime time. The station is fined $2,000 in June.

The city of San Antonio, Texas, is maneuvering to buy the local TV system over objections of owner Rogers Cablesystems. If the sale occurs, San Antonio would be the first major U.S. city to get into the cable TV business.

Four of the largest cable system owners back a new production and distribution company, Think Entertainment, the brainchild of Shelly Duvall. The consortium, made up of United Artists Communications, United Cable Television, Tele-Communications Inc. and Newhouse Broadcasting, will provide "unlimited funds."

The three major broadcast networks may have to provide at least $70 million in additional make-good time to advertisers during the 1987-88 season because of people-meter ratings shortfalls.

Ed Vane, the head of Westinghouse Broadcasting's syndication division since 1979, announces he's leaving the company for personal reasons. The president and chief executive officer of Group W Productions will continue to oversee operations until a successor is named.

Alan Bennett resigns as president of marketing and distribution at LBS Communications to become the new president and chief executive officer of Blair Entertainment, replacing Richard Coveny.

Tribune-owned KTLA-TV in Los Angeles renews its prime access checkerboard of first-run sitcoms for the 1988-89 season. However, KVVU-TV, Las Vegas, joins the growing list of stations that have dropped the strategy.

MTM Enterprises' "St. Elsewhere," with William Daniels (left) and Ed Begley Jr., ends its six-year network run with a peculiar plot twist: The whole series was the dream of an autistic child.

CBS's Dan Rather and Vice President George Bush come to loggerheads during a TV interview. Although not issuing a formal protest, the CBS affiliate board raised questions about whether Mr. Bush was "ambushed" by Mr. Rather with tough questions on his involvement in the Iran-Contra scandal—or whether Mr. Bush laid a more subtle trap for Mr. Rather.

United Artists Communications buys Daniels & Associates cable TV systems for $190 million. The deal gives control of 25 cable systems with 380,400 subscribers to UA, making it one of the top 10 multiple system operators in the country with 1.2 million subscribers.

The Washington Redskins' 42-10 blowout of the Denver Broncos in Super Bowl XXII caps a profitable football season for ABC Sports. While profitable for ABC, the game scored only a 41.9 rating, the lowest-rated Super Bowl since 1974.

February

LBS Communications sets a new barter-spot record, getting $225,000 per 30-second commercial in "Mysteries of the Pyramids . . . Live." LBS guarantees a 25 rating for the April special.

Broadcasters begin taking steps to revive the must-carry rules, which were eliminated as of Jan. 25 by a federal appeals court.

At its first convention following the PTL scandal, the National Religious Broadcasters votes to require its members to provide public financial statements.

Negotiations break down between ABC Radio Networks and "American Top 40" host Casey Kasem. Mr. Kasem eventually leaves the weekly countdown show he originated 18 years ago.

Indianapolis-based Emmis Broadcasting Corp. agrees to buy five of NBC's radio stations for $121.5 million. Two other NBC stations are still up for sale. If approved by the FCC and the boards of both companies, the deal would create a cross-ownership conflict in New York and Indianapolis for Emmis.

Despite strong ratings, ABC's losses from the Winter Olympic Games are expected to exceed previous projections of $40 million to $50 million. Early estimates put the total at $70 million to $80 million, despite an average 19.3 rating during the last week of the Games.

March

The FCC's staff drafts new syndicated exclusivity rules, and the commissioners may approve them as early as next month.

The 9,000 members of the Writers Guild of America officially go on strike. The main sticking points are residuals for hour-long shows and determining how many "creative rights" writers should have.

United Cable Television and United Artists Communications merge, making the newly formed United Artists Entertainment Co. the third largest MSO in the country with 2.3 million subscribers. The majority of the company's stock is held by Tele-Communications Inc., the country's largest MSO.

TV news crews get ready for the 30th anniversary of Buzzard Day in Hinckley, Ohio.

The Federal Aviation Administration rejects a proposal that would have prohibited news aircraft from flying over sites of disasters and other emergencies. However, it does announce tougher sanctions against pilots who violate flight restrictions imposed on a case-by-case basis.

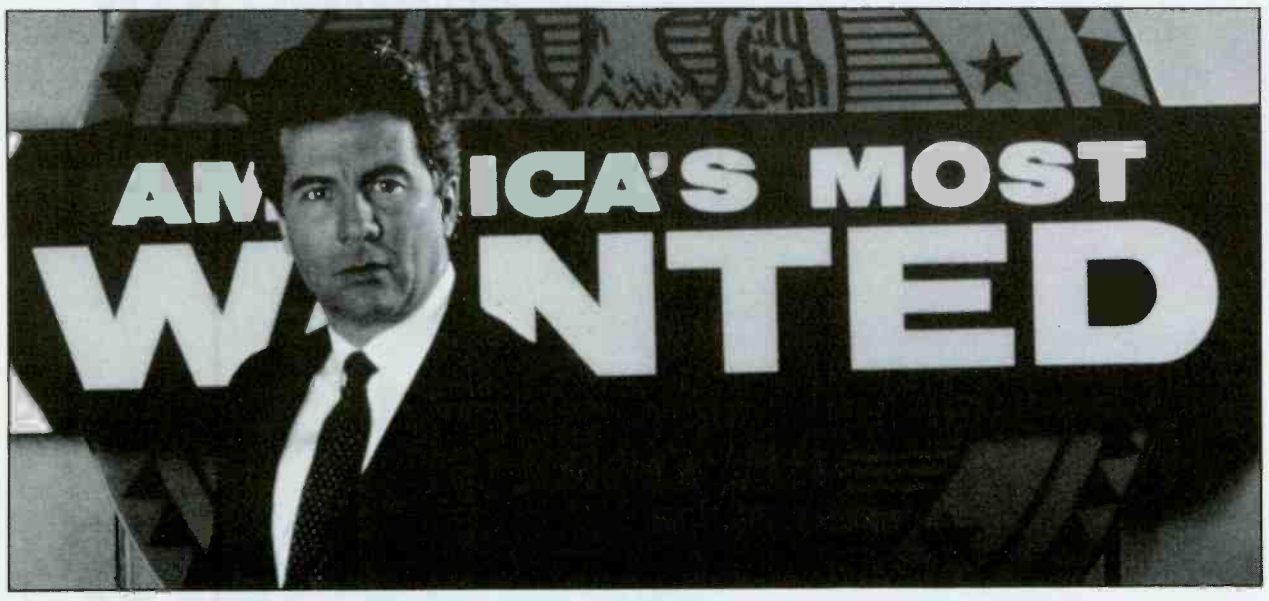
CBS wins the college basketball ratings competition, averaging a 4.2 rating for 20 regular-season broadcasts.

The FCC toughens the criteria under which cable systems are allowed to set their own basic rates.

The FCC proposes allowing the major TV networks to represent their affiliates in selling spot ads. If approved, the plan would eliminate or relax a rule that's been on the books since 1959.

"America's Most Wanted," a new criminal-catching show carried on seven Fox Television stations, quickly leads to the apprehension of four suspects.

(Continued on Page 72)



"America's Most Wanted," with host John Walsh, runs on seven Fox Television stations. The show quickly leads to the apprehension of four suspects by March.

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The film launched a successful career in the entertainment industry, including credits on such projects as **"The Godfather," "The Rockford Files"** and **"Baretta."**

Most recently, Grosso•Jacobson Productions has developed such critically acclaimed television movies as **"Question of Honor"** and **"Out of Darkness,"** as well as the CBS late night series **"Night Heat."**

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PROGRAM	KIDS 2-11 RATING
FUN HOUSE	5.9
TEENAGE MUTANT NINJA TURTLES	5.4
COPS	5.3
ALVIN AND THE CHIPMUNKS	4.8
YOGI BEAR SHOW	3.8
DENVER, THE LAST DINOSAUR	3.7
FINDERS KEEPERS	2.7
GUMBY	2.1
DR. FAD	2.1
MARVEL ACTION UNIVERSE	2.0
CARE BEARS	1.5
SNORKS	1.4
POPEYE	1.3

And "Fun House" is the #2 kids' show overall.

SOURCE: NTI S-T-D through 11/20/88

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Storer systems sold; NBC forms cable network

(Continued from Page 68)

Cablevision's system in Boston sues the city in an effort to uphold a subscriber rate hike it made last year.

Cable networks get new Nielsen people-meter ratings that are lower than diary-based findings in some key demographic areas, cable executives say.

CBS Chief Executive Officer Laurence Tisch issues a memo to company employees denying persistent rumors about the sale of either CBS or the 24.9 percent stake he controls.

April

Syndicators attack the Cassandra Ranking Report of syndicated shows and urge Nielsen to modify it or scrap it altogether. A nine-member committee of syndicators meets with Nielsen officials in May to discuss the report, which the syndicators say presents a confused and sometimes skewed national syndication picture.

The PBS board sets new standards for national messages by corporate underwriters in an attempt to "de-commercialize" public broadcasting.

The U.S. Supreme Court lets stand a record $3 million libel award against CBS-owned WBBM-TV in Chicago. The court refused to hear an appeal by WBBM and anchor and commentator Walter Jacobson, who were held in 1985 to have libeled a Louisville, Ky., tobacco manufacturer.

NBC sells its most valuable radio station, WKYS-FM in Washington, to Albimar Communications Limited Partnership, Boston.

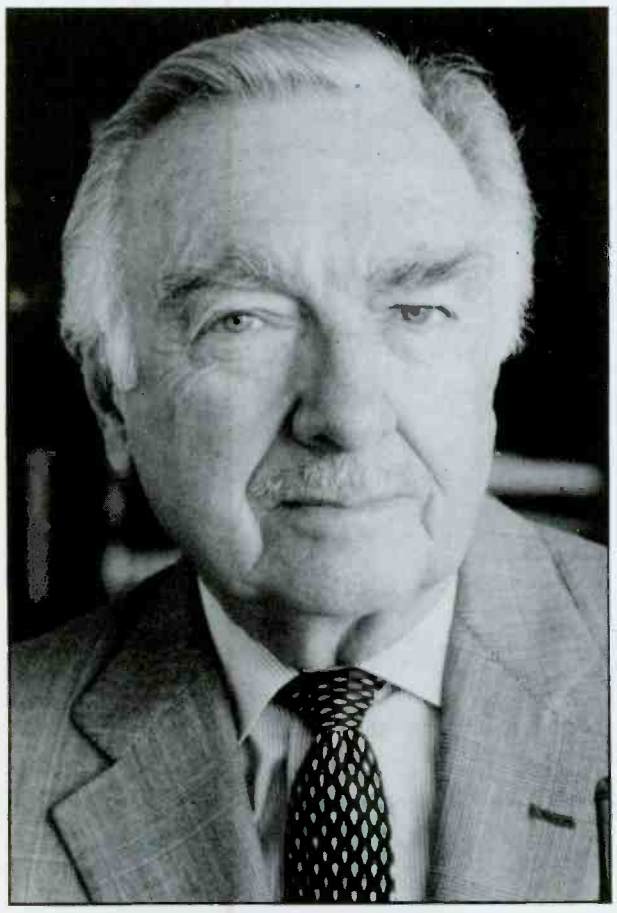
Warner Communications and Lorimar Telepictures abruptly end their merger talks.

Walter Cronkite says that when his CBS contract ends Nov. 4, he might switch networks. However, in mid-October he signs a new contract that allows him to be involved in unspecified TV projects for companies other than CBS.

NBC signs the first of what could be several production agreements between networks and cable services. NBC will supply The Disney Channel with a half-hour sitcom, "Good Morning, Miss Bliss."

NBC wins the 1987-88 season's ratings race and CBS takes last place for the first time in its history. Prime-time viewing overall is down 9 percent.

An assault charge against TV talk show host Morton Downey Jr. is dismissed by a Secaucus, N.J., municipal court judge. A New York gay activist accused Mr. Downey of striking him during a taping. The incident apparently came to a head after Mr. Downey told the activist, "Keep your bodily fluids to yourself."



CBS's Walter Cronkite says in April that he might switch networks, but then re-signs with CBS.

In May, three companies buy up all the barter time for "The Cosby Show."

Sillerman Acquisition Corp. buys 100 percent of Metropolitan Broadcasting Co.'s stock for $302 million, a new record sum for a single radio deal.

Toronto-based Rogers Cablesystems International puts its U.S. cable systems up for sale to reduce its $1 billion-plus debt. The systems serve about 525,000 subscribers.

Only the three major broadcast networks are invited to bid for the 1992 Winter Olympics. As in the 1988 Games, cable rights will be included in the broadcast rights.

Westwood One buys its first radio station, NBC's WYNY-FM in New York, for $39 million in cash and other undisclosed considerations. WYNY is in the midst of being sold to Emmis Broadcasting, which reached the deal with Westwood despite the fact that NBC still owns the station.

ML Media Partners, a limited partnership organized by former ABC-TV executives I. Martin Pompadur and Elton Rule, agrees to buy WIN Communications, a Cleveland-based radio group.

Tele-Communications Inc. and Comcast Corp. agree to buy SCI Holdings' Storer Communications cable systems, serving 1.5 million subscribers, for $2.8 billion.

King World Productions and MCA Inc. form an unnamed production partnership with $20 million in seed money contributed equally. The new entity will produce programing for networks, cable TV and first-run syndication.

Derk Zimmerman resigns as president and chief executive officer of Fox Television Stations.

Bob Rivers, morning man at WIYY-FM, Baltimore, vows to stay on the air until the Baltimore Orioles baseball team breaks its long season-opening losing streak.

A contract for people-meter service in Canada is canceled because of questions raised about the system in the U.S.

May

Bud Rukeyser, a 30-year veteran of NBC and executive vice president of its corporate communications for half that time, takes early retirement, effective May 1. By mid-month, he joins GTG Entertainment as senior vice president.

ABC and NBC are relaxing their attitudes about AIDS-oriented public service announcements that mention condoms.

NBC announces it's purchasing Tempo Television, a cable network in the process of being acquired by TCI as part of the larger Tempo Enterprises. NBC plans to transform the channel into two networks: a business news service during the day and sports programing at night.

Michael Garin, one of four executives who make up the office of the president at Lorimar Telepictures, resigns, signaling the first phase of an expected company reorganization. In September, Mr. Garin joins a Wall Street investment company.

FCC Chairman Dennis Patrick tells a private meeting of the National Cable Television Association board that he backs letting phone companies into the cable business, sources say.

Tim McDonald resigns as president and director of TVX Broadcasting after leading the company through a difficult refinancing process.

Procter & Gamble, General Foods and Group W Productions win Viacom Enterprises' auction for barter time in "The Cosby Show." Together, the three companies buy all 1,820 ad spots.

The FCC refuses to renew the license of San Francisco public station KQED-TV, saying that it attempted to deceive the agency about why it went dark for six months.

Entrepreneur Sharad Tak of India agrees to buy WGRZ-TV, an NBC affiliate in Buffalo, N.Y., from a group of sellers for $100 million in cash. The consortium of owners bought the station in early 1986 for $56 million.

Warner Communications agrees to buy Lorimar Telepictures Corp., but two days later Denver oil man Marvin Davis tells Lorimar that he is again "contemplating" an offer for the company.

A U.S. district court hands down a $3.5 million judgment against Capital Cities/ABC, which was found to have unjustifiably yanked its affiliation from KDEB-TV, Springfield, Mo. In June, a district court judge overrules that decision.

Kansas City, Mo., is taking steps to block a Ku Klux Klan program, "Rights and Reason," from running on a local public-access cable channel.

The USA Network picks up 48 episodes of the sitcom "Throb," which aired in first-run syndication over the last two years. The deal includes an option to produce more episodes.

Group W Productions names Derk Zimmerman as its new president and chief executive officer.

The FCC adopts new syndicated exclusivity rules, which will force cable operators to black out syndicated programing on superstations and other distant signals if local broadcasters have acquired exclusive local rights to the shows.

The House telecommunications subcommittee approves a bill aimed at curbing abuses in children's TV programing.

The British set up a TV censorship board that has the authority to ban foreign TV shows on the basis of "sex, violence, taste and decency."

The U.S. Supreme Court unanimously upholds the right of the FCC to bar cable franchising authorities from regulating the technical quality of cable TV signals.

(Continued on Page 78)

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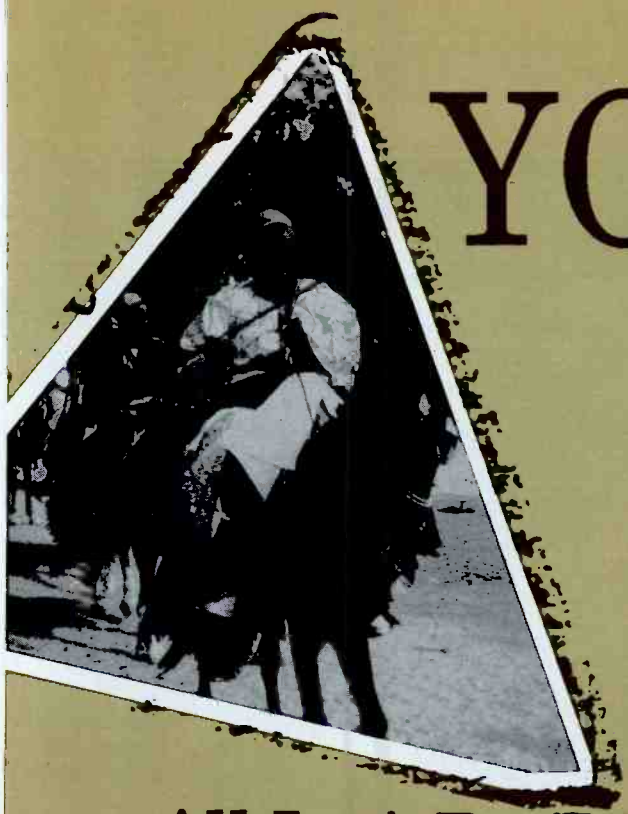

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KCBS	Los Angeles	KOIN	Portland, OR
WGN	Chicago	WDAF	Kansas City, MO
KYW	Philadelphia	KSAT	San Antonio
KRON	San Francisco	WVTM	Birmingham
WDIV	Detroit	WPRI	Providence
WJLA	Washington	WGAL	Lancaster
KDFW	Dallas	WCHS	Charleston, WV
WXIA	Atlanta	KTBC	Austin
KSTP	Minneapolis	KVOA	Tucson
KIRO	Seattle	KTNV	Las Vegas
WCIX	Miami	WPTA	Ft. Wayne
KTVI	St. Louis	WDIO	Duluth
KUSA	Denver	WICU	Erie

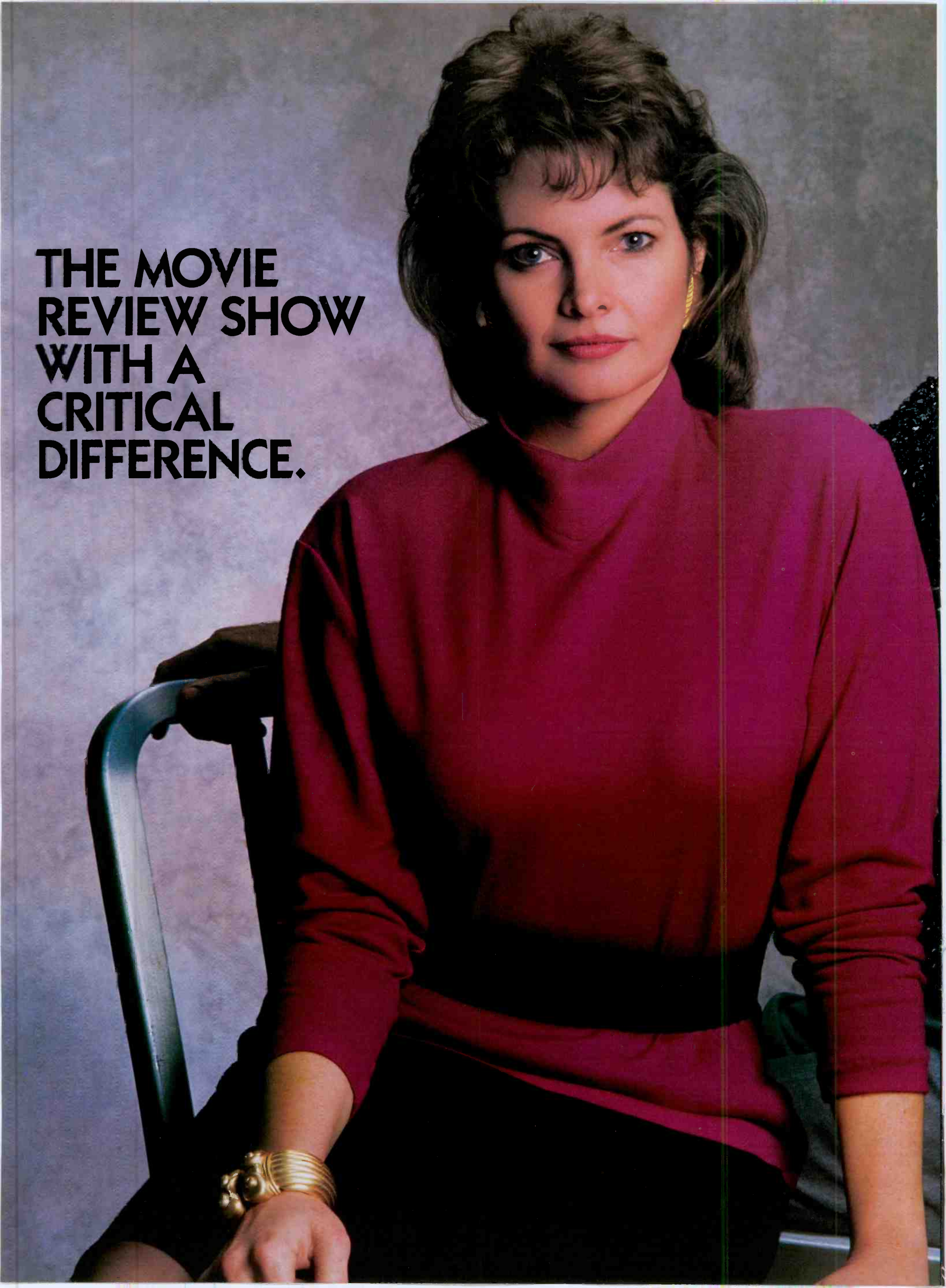
TRIBUNE ENTERTAINMENT Company

Station Sales

Paramount A Gulf+Western Company

Advertiser Sales

TELETRIB


THE MOVIE
REVIEW SHOW
WITH A
CRITICAL
DIFFERENCE.

AT THE MOVIES

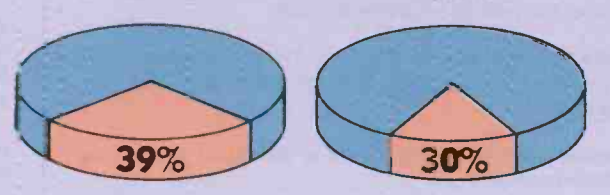
REX REED
&
DIXIE WHATLEY

As the only one with critics of both gender, *At the Movies* offers a critical difference in appeal.

Added now to Rex Reed's renowned wit and commentary, is the female point of view (and review) well represented by Dixie Whatley.

It makes for a show designed to deliver the male *and* female. An important distinction since your ratings hang in the balance.

The critical difference with the critical demos.



	Women 18-49	Women 25-54
At The Movies	**39%**	**30%**
Siskel & Ebert	28%	27%
Cosby Show	30%	25%
Current Affair	29%	28%
Wheel of Fortune	17%	18%

TRIBUNE ENTERTAINMENT Company

Distribution
TELETRIB

Source: Audience Composition NTI/NSS Pocketpiece, Season Avg. (Week ending 10/30/88)

Media converge on Democratic convention

(Continued from Page 72)

Fox Broadcasting Co. officials unveil new-season plans to expand programing to Monday nights.

Atlanta's WSB-FM upsets listeners with a contest mailing that apparently led many recipients to believe they were being audited by the Internal Revenue Service.

The National Association of Broadcasters attacks a Senate proposal that would require broadcasters to air paid anti-drug ads. The plan calls for placing $50 million worth of government-made ads on TV, at each local station's lowest unit cost.

CBS wins the 1992 Winter Olympics with a $243 million bid for broadcast rights.

The Writers Guild of America votes to approve contracts with 71 independent companies, including the producers of "The Cosby Show" and "ALF." Meanwhile, the talks with the Alliance of Motion Picture and Television Producers make no progress.

The Moscow summit between President Reagan and Soviet leader Mikhail Gorbachev signals a rare level of openness for U.S. journalists in Russia.

NBC wins the May sweeps, with CBS barely edging out ABC for second place.

CBS and ABC announce their prime-time lineups for fall.

Cablevision Industries buys most of the Wometco Cable TV properties from the Robert M. Bass Group for $720 million, or about $2,300 per subscriber.

"The Morton Downey Jr. Show" begins airing in national syndication.

June

American Television and Communications Corp. decides to move its cable operation from Denver to New York. The decision sparks an executive shuffle, with Trygve Myhren, ATC's chairman and chief executive officer, deciding to resign so he can remain in Denver.

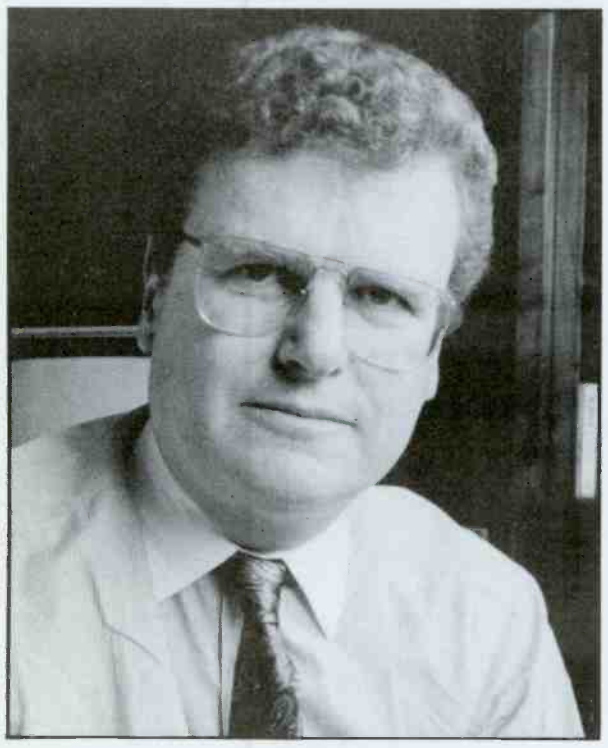
The U.S. Supreme Court refuses to review a federal appeals court decision on the must-carry rules, killing the broadcasting industry's effort to get the rules reinstated by the courts.

CBS splits its network into two divisions. Thomas Leahy, president of the television network, will be president of the new CBS Marketing Division, while Anthony Malara, who has reported to Mr. Leahy as senior vice president of affiliate relations, will be president of the Affiliate Relations Division.

NBC backs off from its plan to buy the Tempo Television cable network and says it will lease time for sports and news programing instead.

The Senate unanimously approves a bill aimed at reducing violence on network TV.

The House approves a bill to limit the amount of advertising during children's TV programing.



Howard Stringer is tapped to head the CBS Broadcast Group in June.

Mike Tyson (above) knocks out Michael Spinks in 91 seconds on PPV and closed-circuit TV.

Three principals of Infinity Broadcasting Corp. make a $484 million buyout offer for the company, the biggest offer in the history of radio.

Arbitron Ratings Co. plans to roll out its own national people-meter service, ScanAmerica, this fall.

The Department of Commerce recommends that telephone companies be allowed to offer video services to their phone customers, but that phone companies should be limited to offering only the physical facilities for those services and not the programing itself.

WBIR-TV, the top-rated TV station in Knoxville, Tenn., says it will drop its 32-year affilation with CBS this fall to become an NBC affiliate. In July, CBS signs WTVK-TV as its new Knoxville affiliate.

King World agrees to buy its first station, WIVB-TV, the CBS affiliate in Buffalo, N.Y., for $100 million.

Western Tele-Communications Inc. more than doubles its cable subscriber count with the $420 million acquisition of Taft Cable Partners.

Mike Tyson's 91-second knockout of Michael Spinks grosses an estimated $50 million on pay-per-view and closed-circuit TV.

Concerned about the writers strike's effect on the fall season, NBC and CBS issue ultimatums to the stalemated writers and producers.

KJOI-FM in Los Angeles is sold for $79 million, the highest purchase price ever paid for a single radio station. The sale of the Legacy Broadcasting station is part of a deal made by Carl Brazell Jr., president and chief executive officer of Metropolitan Broadcasting, who is forming a new station group.

The independent UHF stations formerly owned by bankrupt Grant Broadcasting begin operations under the name Combined Broadcasting Inc.

July

The networks' upfront sales season gets started, with Ralston-Purina completing a buy valued at less than $50 million on all three networks.

Television South, a British TV company, agrees to buy MTM Enterprises.

As many as 15,000 reporters, technicians and news executives converge on Atlanta for the four-day Democratic National Convention.

In a final tally, 252 CBS Inc. employees take early retirement as part of the company's plan to streamline its ranks; 780 were eligible.

CBS President Laurence Tisch shakes up the network's broadcast group management, naming CBS News President Howard Stringer to head of the group and shifting current President Gene Jankowski to the new post of broadcast group president.

The major Hollywood studios quietly develop plans to put at least 20 network and syndicated programs back into production, using non-union writers or the series' executive producers.

MGM/UA decides to split up, emerging as two separate studios. Company Chairman Lee Rich resigns. But by the end of the month, the $400 million restructuring plan collapses.

Chris-Craft Industries files a lawsuit to postpone Warner Communications' proposed $1 billion buyout of Lorimar Telepictures so it can make certain the agreement doesn't violate a deal it made with Warner on station ownership. By December, the issue is still not resolved.

HBO cancels its family-oriented Festival pay-cable network, citing too few channel slots and too little profit potential.

The FCC proposes to allow the telephone companies to provide cable TV service, particularly when they can build fiber-optic systems.

The FCC approves Walt Disney Studios' proposed purchase of KHJ-TV in Los Angeles. The deal with RKO has been pending since April 1987.

NBC says it will change the name of Tempo Television to Consumer News and Business Channel and provide a CNBC Sports service on the weekends.

A "Great Weekend" report accidentally catches a bank robber in the act while taping a segment at a Los Angeles area savings and loan.

Universal Studios Florida and Disney-MGM open major new studio facilities in Orlando, Fla., in an effort to turn the Sunshine State into a major TV and film production center.

A federal appeals court rules that the FCC's new "indecency" rules are too restrictive. In particular, the court said, the FCC didn't justify restricting broadcasts of adult material to between midnight and 6 a.m., calling it a "safe harbor."

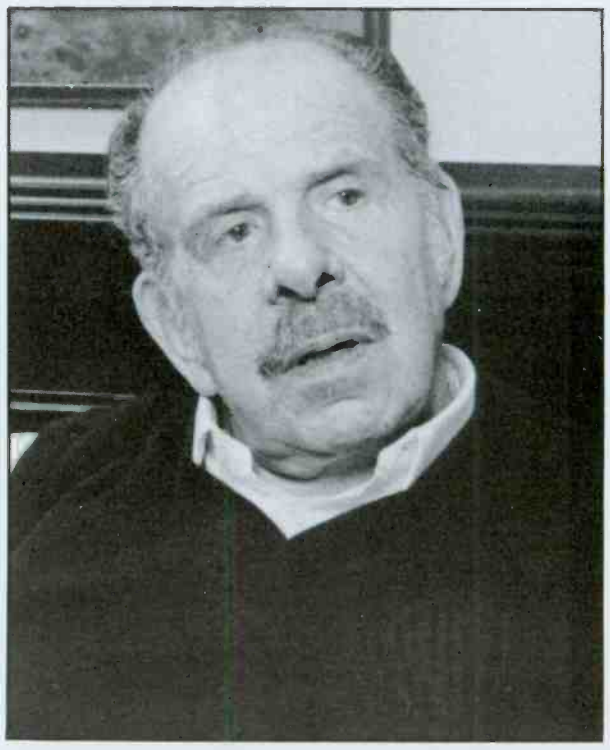
NBC News hires newspaper owner/editor Michael Gartner as its new president.

AGB suspends its 1-year-old people meter service after the merger of its U.K. parent company with another research firm.

Aaron Spelling Productions and Worldvision Enterprises propose an $82.5 million merger.

Hollywood veteran Barbara Corday is named CBS's executive vice president of prime-time programs, reporting to Kim LeMasters.

(Continued on Page 82)



In the midst of a company restructuring in June, MGM/UA Chairman Lee Rich resigns.

#1.
ACCESS.
LOS ANGELES.

LOVE CONNECTION.

In the most competitive market in the country, Los Angeles, there's a new *#1 access strip,* "Love Connection."

Not only did "Love Connection" finish the rating period in the #1 slot in rating, share and important demos; to reach this high level in the #2 market, it had to pass such established access shows as "Wheel of Fortune," "Entertainment Tonight," "M*A*S*H," "ABC News," a first-run sitcom block and "USA Today."

That's access fighting power. The kind of power that you need for your own competitive market. If you're looking for a new strip to boost sagging access numbers, look at the "new" access hit that's been proven for over 6 years in access, early fringe, late night and daytime.

LOS ANGELES
MONDAY–FRIDAY 7:00PM

STATION	PROGRAM	HH SH	ADI RATINGS WOMEN 18-49	WOMEN 25-54	MEN 18-49	MEN 25-54
KHJ	LOVE CONNECTION	12	7	6	4	4
KTLA	CHARLES IN CHARGE/SILVER SPOONS	11	4	4	3	3
KCOP	WHEEL OF FORTUNE	10	3	3	2	2
KNBC	ENTERTAINMENT TONIGHT	10	4	4	3	3
KTTV	M*A*S*H	8	4	3	4	4
KABC	ABC WORLD NEWS	8	3	3	3	3
KCBS	USA TODAY	4	1	2	1	2

SOURCE: ARB OCT 1988

LOVE CONNECTION
An Eric Lieber Production

LORIMAR™ SYNDICATION
A LORIMAR TELEPICTURES COMPANY

Writers vote to end longest strike in history

August

(Continued from Page 78)

The writers vote to stop their strike, ending the longest writers walkout in Hollywood history. The writers agree to back off from their demands for much-increased participation in foreign syndication revenue. However, the earliest that new series episodes will air is the week of Oct. 24.

David Burke, ABC News' No. 2 man, signs on as CBS News president, the first time someone from outside the network has been hired for the job.

R.D. Percy Co. terminates its fledgling people-meter service after the company's investment bankers determine it was unlikely that Percy would be able to meet its financial projections.

The FCC announces plans to allow the broadcast networks to buy cable TV systems. At the same time, it proposes eliminating a rule limiting network affiliation contracts to two years and, instead, allowing networks and stations to create their own agreements.

The Playboy Channel announces it will change its name to Night Life and move away from edited X-rated films to R-rated product beginning in May.

The Chicago Cubs play their first home game at night, and Chicago independent WGN-TV is there to record the historic moment at Wrigley Field. Unfortunately, the game is rained out after 3½ innings, but the second night game earns NBC record ratings.

Rupert Murdoch buys Triangle Publications, publisher of TV Guide, for $3 billion.

Stung by low ratings for the Democratic National Convention, the three major broadcast networks consider cutting back their effort for the Republican convention but decide against it. However, some affiliates pre-empt the coverage and others are firmly trounced by independents.

An electric utility, Houston Industries, buys Rogers Communications' U.S. cable systems for $1.27 billion. The buy, made through a specially created holding company, marks the first time a utility company has gone solo to acquire a cable company.

Business Week fires S.G. "Rudy" Ruderman, who anchors the magazine's syndicated radio business reports, "for violation of the publication's code of ethics governing the trading of stock."

CBS buys Miami independent WCIX-TV for $59 million, making it the network's fifth owned station. The move was spurred when NBC bought the CBS affiliate in the market, WTVJ-TV. In October, WSVN-TV, the NBC affiliate, signs up with Fox Broadcasting Co.

NBC revamps its broadcast standards division, laying off 10 of its 12 West Coast standards division employees. Similar cutbacks are expected in the New York division. In September, ABC cuts an unspecified number of employees from its broadcast standards department.

Bill Grimes resigns as head of ESPN, passing the reins to Roger Werner, who helped him build the network into the nation's largest cable sports service.

Syndicast Service, one of the earliest pioneers of barter syndication programing, closes up shop.

Viacom Inc. sells 20 percent of its cable system holdings and 5 percent of Showtime/The Movie Channel to Cablevision Systems for $575 million.

Selkirk Communications of Toronto sells its Seltel TV station rep firm to media mogul Robert F.X. Sillerman for $20 million.

HBO wins cable's first Emmy Awards for its "Dear America: Letters From Home."

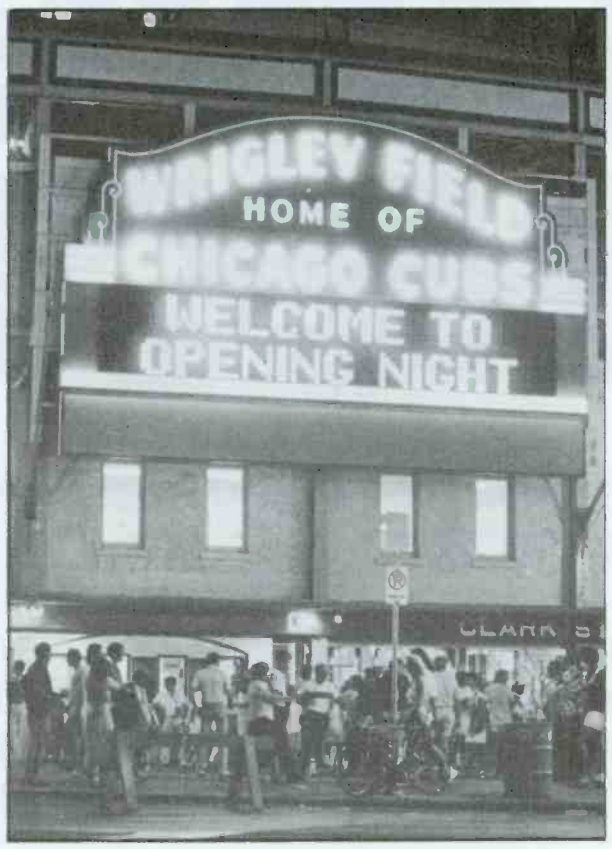
Jessica Hahn, whose claims about her illicit affair with televangelist Jim Bakker caused his downfall, begins a radio career as a member of "The Y-Morning Zoo" on KOY-FM in Phoenix, Ariz.

Cable systems have dropped or refused to carry at least 704 TV stations since the must-carry rules were eliminated, an FCC survey reports.

ABC's "Monday Night Football" opens its 19th season with the Washington Redskins taking on the New York Giants.

Two Chicago residents say they tricked officials of three different syndicated talk shows into inviting them on the shows in the belief they had various sexual problems.

The FCC proposes a plan that could result in most TV stations getting up to another full channel of spectrum space for high-definition television.



WGN-TV is on hand for the first night baseball game at Chicago's Wrigley Field.

Following a campaign by gay activists, San Francisco's KRON-TV discontinues "The Morton Downey Jr. Show."

Lee Rich signs up as an independent producer for Warner Bros.

When Accuracy in Media starts handing out Dan Rather's office phone number, the CBS anchorman responds with an answering machine recording of "The Star-Spangled Banner."

September

The $2.8 billion sale of the Storer Communications cable systems to Tele-Communications Inc. and Comcast Corp. hits a roadblock in Connecticut. At issue, the state says, is the "overconcentration" of TCI's interests in the state's cable TV franchises.

GTG Entertainment's "USA Today: The Television Show" makes its debut amid much hoopla. However, by the end of the month, the $40 million show is already losing ground. In October, it hires Jim Bellows, the man credited with turning "Entertainment Tonight" around, as executive producer.

John Severino, president and general manager of KABC-TV in Los Angeles, moves to head Prime Ticket, a cable sports network, under its new chief, cable entrepreneur Bill Daniels.

Arbitron Ratings Co. releases its first national syndication rankings, with Wheel of Fortune coming in on top.

Glenn Gordon Caron steps downs as co-executive producer of ABC's "Moonlighting."

Nielsen Media Research sets the week of Sept. 19 as the first week of the new season, but ABC and CBS say they will regard Oct. 24 as the opening date.

Valerie Harper wins a $1.8 million judgment against Lorimar Telepictures regarding the dispute that led to her departure from NBC's "Valerie," now known as "The Hogan Family."

Hurricane Gilbert rips through the Caribbean and heads for Texas, closely followed by the news media.

Access Syndication shuts down its sales operation, succumbing to the tough syndication market.

Arts & Entertainment picks up the canceled ABC series "The 'Slap' Maxwell Story."

Alan Ladd Jr. resigns as chairman of MGM Pictures.

The Connecticut state government rejects a request by TCI and Comcast Corp. to take control of SCI Holdings' cable TV systems in that state. However, despite the roadblock, TCI and Comcast complete their deal in November by asking Connecticut to allow Comcast to assume ownership of the stations in that state.

Fox Broadcasting Co. loses $99 million in its fiscal year of operations, putting total losses for its first two years at $141 million.

With ratings continuing to build for the Summer Olympics in Seoul, South Korea, NBC begins issuing make-goods to some of its advertisers.

The Television Information Office, a TV resource center for 29 years, says it will close down on March 31.

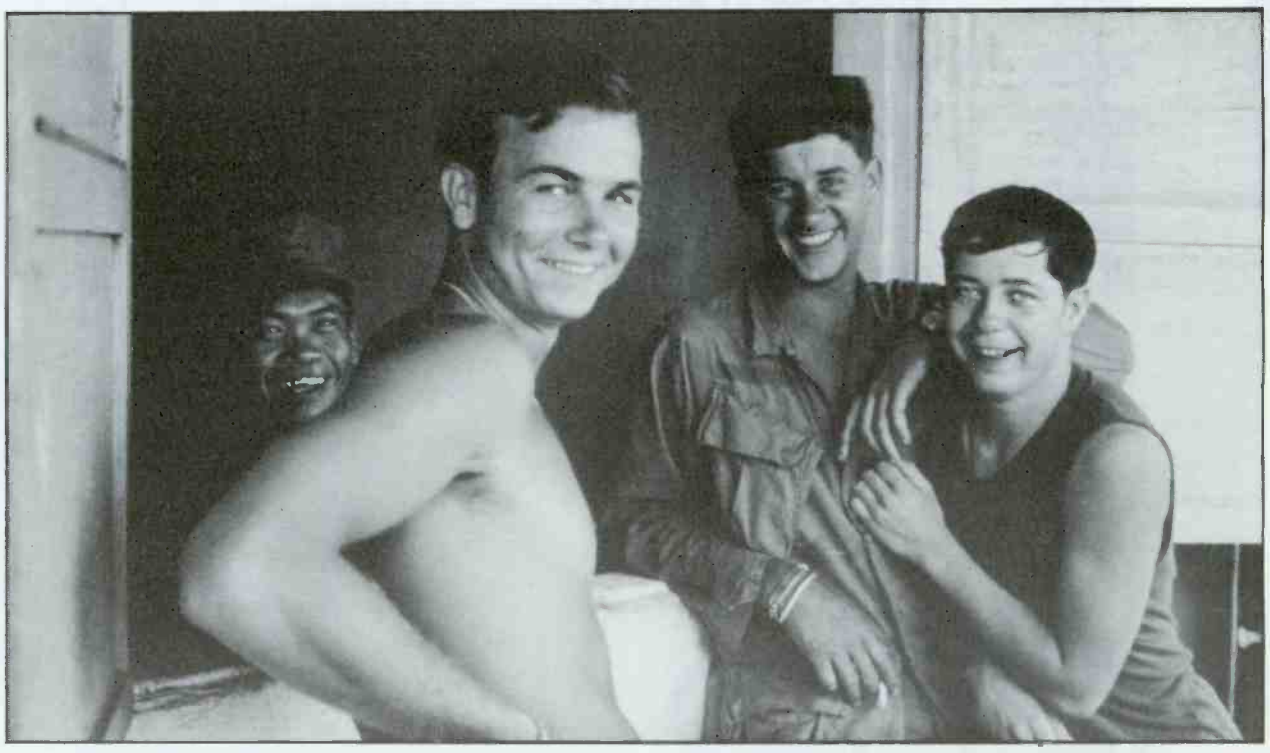
NBC is the clear winner in the first debate between presidential contenders George Bush and Michael Dukakis. The network earned a 16.1 rating (percentage of TV households) and a 25 share (percentage of sets in use).
The space shuttle Discovery lifts off under the watchful eye of 2,458 members of the press.

Congress approves legislation requiring the FCC to enforce its anti-indecency restrictions around the clock.

The Turner Network Television cable service premieres with an estimated 17 million subscribers, the largest launch ever, and a showing of the film "Gone With the Wind."

"The Cosby Show" premieres in syndication.

(Continued on Page 84)



HBO's "Dear America: Letters Home From Vietnam" brings home cable's first Emmy Awards in August.

Programming Performance That Everyone Can Relate To!

RELATIVELY SPEAKING

#1 WITH WOMEN!

PROGRAM	VPVH W18-49	RANK	VPVH W25-54	RANK
RELATIVELY SPEAKING*	**428**	**1**	**389**	**1**
WIN, LOSE OR DRAW	413	2	382	2
GONG SHOW	395	3	326	6
DATING GAME	387	4	314	9
LOVE CONNECTION*	376	5	320	7
WIPEOUT*	373	6	370	3
TRIPLE THREAT*	360	7	313	10
NEWLYWED GAME	358	8	309	11
SWEETHEARTS	356	9	315	8
FAMILY FEUD	355	10	358	4
LIARS CLUB	349	11	335	5
HOLLYWOOD SQUARES	315	12	283	13
JEOPARDY	288	13	300	12
WHEEL OF FORTUNE	254	14	276	14

SOURCE: NTI, VERSUS ALL GAME SHOWS, SEASON TO DATE THROUGH END NOVEMBER, 1988

*MULTIPLE RUNS

Starring **JOHN BYNER**

The stars, the surprises and the relatives really come through. Because no other game show comes close in delivering a better audience composition than **Relatively Speaking**. Make it your number one choice!

SEE US AT INTV, SUITES 638, 640 & 642 AND AT NATPE, BOOTH 1449.

PRODUCED BY: THE KUSHNER-LOCKE COMPANY AND THE MALTESE COMPANIES.

DISTRIBUTED BY:

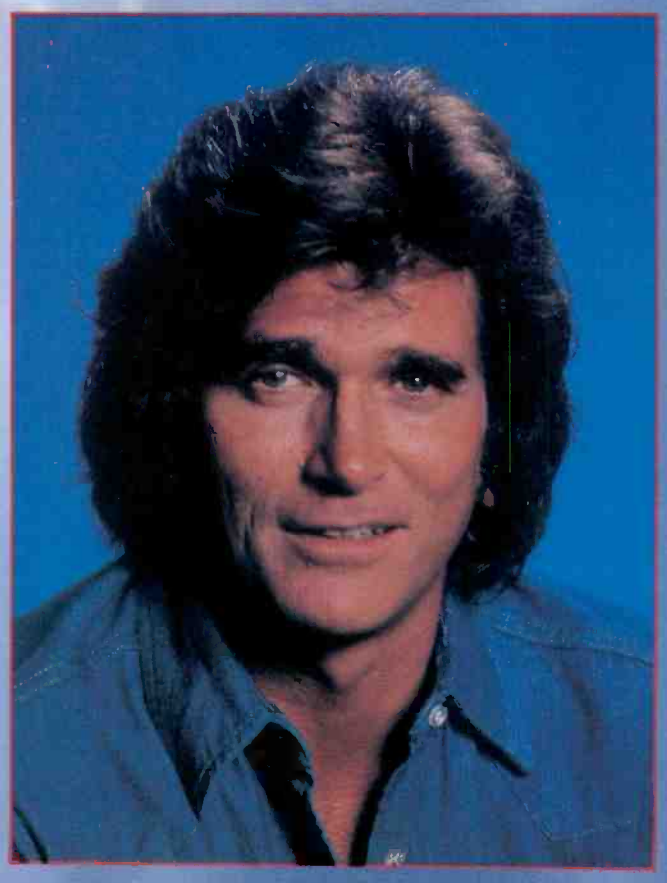
SELECT MEDIA COMMUNICATIONS

212/355-0033

Heaven ca

"Highway to Heaven"

The early fringe solution that's heaven sent!



Superstar Michael Landon in an all family format that both viewers and advertisers love!

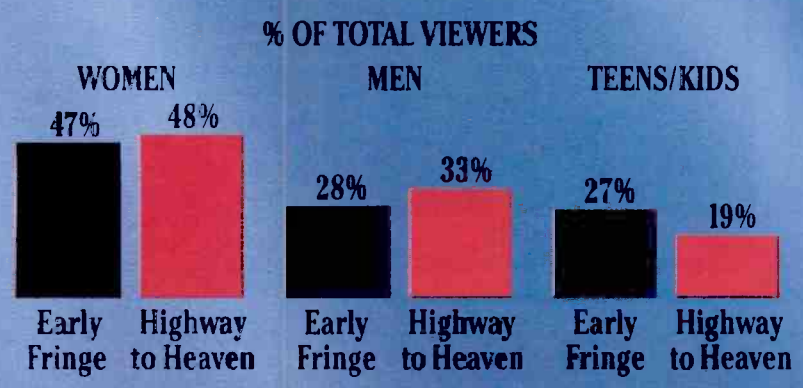
In his 30 years as a television powerhouse ("Bonanza," "Little House on the Prairie," and now "Highway to Heaven") Michael Landon has never failed, on network or in syndication. No **one else can make this claim.**

"Little House on the Prairie" has been the #1 or #2 off-network hour in six of the past seven seasons, delivering incredibly high women (25-54) share levels. **Even in it's 8th year, "Little House on the Prairie" still ranks #1 in early fringe on network affiliates.***

*Source: AS, top 100 fringe affiliates.

n help you!

Unlike the male skewed action/adventure hours that fail in early fringe, "Highway to Heaven" (like "Little House") has all family demos that fit perfectly with early fringe-women & teens.**



**Source: 4th quarter 1987 4 to 5 p.m.

"Highway's" terms are heaven sent, no cash, no multi-year commitment, no risk.

Yes, there is an answer to Oprah and Geraldo...and he's an angel. "Heaven" can help you starting September 1989.

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1988: YEAR IN REVIEW

NBC expands cable role; Jones, USA fight

(Continued from Page 64)

programing budget for the next two years, with two original TV movies to premiere on the channel every month, beginning next April.

In addition, the network has picked up exclusive rights to such programs as "Miami Vice" and "Murder, She Wrote," both of which come from a USA parent, MCA TV.

That off-network strategy is being used at other cable networks as well. Lifetime, for instance, has seen its prime-time and total-day ratings skyrocket this year, primarily due to acquisition of "Cagney & Lacey."

In the Oct. 3-to-Dec. 7 period, USA showed increases in the 7 p.m.-to-9 p.m. time slot with "Miami Vice" posting a Nielsen Media Research 2.5 rating (percentage of TV homes) in its cable universe, compared to 2.4 for the same slot last year. "Murder, She Wrote" got a 2.7 rating, compared with 1.6 last year.

But so far, both shows have failed to hit the 4 rating mark projected by the network for the entire season.

Another cable network, the new Turner Network Television, is also looking to original programing. The network was launched by TBS in October with basic cable's largest sign-on subscriber base, approximately 17 million.

Like USA, TNT is shunning cable's narrowcast concept, aiming for big audience numbers with a general entertainment lineup, studded with broadcast television reruns as well as original specials.

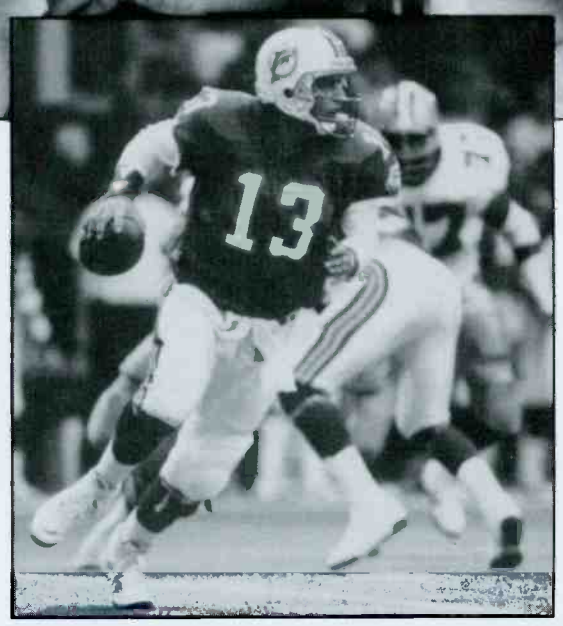
While executives at both networks say they are not competing with each other directly, Jones replaced USA with TNT in its systems.

Other fledgling networks have not fared as well as TNT. Another service from an established cablecaster, HBO's family-oriented Festival channel, was canceled in July, about a year after its official launch.

In an effort to stem an eroding subscriber count, The Playboy Channel announced plans last August to move away from X-rated product and renamed itself Night Life.

And a consolidation of the pay-per-view network industry occurred in November with the merger of two of the largest PPV networks, Home Premiere Television and Viewer's Choice.

The Fashion Channel was rescued from oblivion, after filing for bankruptcy, by the Cable Value Network, which in turn is in the process of being acquired by one of its partial owners, TCI, and several other companies.



In an effort to stop a declining subscriber count, The Playboy Channel (above) announced plans in August to move away from X-rated programing and rename itself Night Life. Though National Football League telecasts (left) gave ESPN a ratings boost, the numbers have fallen off from last season's games.

Also on the rise are regional and national sports networks.

With rights to National Hockey League games in its lineup, Cablevision is launching SportsChannel America as a full-time, national service next February.

Cable pioneer Bill Daniels effectively increased his regional sports network holdings from one—Southern California-based Prime Ticket—to four with the formation of the Rocky Mountain Sports Network, a venture with United Cable Television and Home Sports Entertainment.

He then merged Prime Ticket with HSE, which runs regional services in Texas (Home Sports Entertainment) and Florida (Sunshine Network).

In addition to CNBC's weekend sports programing and TNT's partial sports schedule, other new sports ventures include the Bay Area Sports Network in northern California, being formed by Viacom Cable and other operators in the region.

Sports mainstay ESPN is feeling the new competition. Not only did it lose rights to the NHL games to SportsChannel America, but at press time NBC was expected to sell off rights to a portion of the 1992 Summer Olympics to SportsChannel.

And TV rights to upcoming Major League Baseball games are being hotly contested by four cable networks.

While National Football League game telecasts boosted ESPN's ratings dramatically last year, and are doing so again this year, its ratings for regular-season games have fallen short of last season's results.

At press time, ESPN was anticipating an average 10.2 rating, with 5.3 million households for the regular games.

That compares with last year's 12.4 rating (or 5.9 million households) for both cable and over-the-air telecasts by stations in home-team markets.

Among pay cable services, Showtime Networks officials say their year-end subscriber counts will show they've decisively broken the trend of flat subscriber levels at Showtime and declining numbers for The Movie Channel.

Matt Blank, Showtime Networks' executive vice president of marketing, attributes the expected growth to a beefed-up marketing campaign and a roster of exclusive movie titles. Also of significance is the retooling of The Movie Channel, implemented during 1987.

At the beginning of 1988, the combined subscriber count for The Movie Channel and Showtime was 8.4 million, and by June, the total had risen to 8.9 million.

Showtime Network executives recently announced subscriber levels grew by 6 percent in the July-through-October period for Showtime. Results for The Movie Channel's campaign in the fourth quarter have yet to be tabulated.

HBO began 1988 with 15.9 million subscribers and Cinemax with 5.1 million. Glenn Britt, Time Inc.'s chief financial officer, recently projected that the combined subscriber tally for both services would be in the 23 million range at year's end. That growth of about 2 million for the combined services is roughly equivalent to the services' growth over 1987.#

MSOs change hands; phone company threat looms on horizon

(Continued from Page 64)

Tele-Communications Inc. and Comcast Corp.—after overcoming obstacles including a challenge by the Connecticut Public Utility Commission—purchased Storer Cable Communications and its parent SCI Holdings from Kohlberg Kravis Roberts & Co. for $1.55 billion.

United Artists Communications Inc. continued in its acquisition role and announced it would merge with United Cable Television Corp., making the new company, United Artists Entertainment, the nation's third-largest multiple system operator.

The deal is set to be completed by mid-January. When it's all done, TCI will own 52 percent of the new company.

Two other TCI-owned subsidiaries also merged this year. Marcus Communications, headed by Jeff Marcus, merged with Western TCI and created WestMarc Communications.

Mr. Marcus ran the MSO, which serves 500,000-plus subscribers, until he left the company in November. TCI President John Malone took over as chairman of WestMarc and Larry Romrell assumed the president's role.

Cable operators didn't confine themselves to U.S. borders when acquiring systems. United Cable Television Corp., Jones Intercable and others won franchises throughout the United Kingdom and Israel.

Also making inroads into the European cable marketplace were U.S. telephone companies. US West purchased a stake in a Paris cable operation and another stake in a U.K. operation, while Jones Intercable and PacTel joined forces to get the franchise in East London.

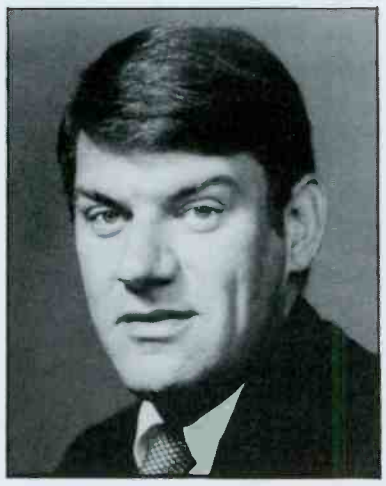
United Cable Televison Corp. had the largest American commitment in Europe in 1988 by securing three U.K. franchises that will require an investment said to be about $274.5 million.

In other MSO news last year, Time Inc. moved its ATC subsidiary to Stamford, Conn. ATC Chairman Trygve Myhren resigned and Joe Collins, president of Time Inc.'s HBO, took over Mr. Myhren's responsibilities.

Meanwhile, the advent of higher programing costs and new programing services served to give cable operators a new headache.

Channel capacity has become an increasingly prominent problem throughout the industry, and choosing which networks to carry is becoming more difficult, especially with the start-up of new services such as Turner Network Television and Cable News and Business Channel.

TRYGVE MYHREN
Resigned from post at ATC



JOE COLLINS
Stepped in as ATC chairman

While many operators faced that dilemma in 1988, Jones Intercable made the biggest splash when it decided to drop USA Network in favor of Turner Network Television.

Jones cited violent and repetitive off-network programing as the reason for dropping the network, but other operators said USA's higher subscriber rates, which are slated to increase 70 percent over the next two years, were the main reason for dropping the network.

USA took Jones to court over the situation; a decision was pending at press time.

As the cable industry has matured, emphasis has switched from hardware to software, or programming. In 1988, hardware became a topic of discussion again as fiber optics and high-definition television entered the cable picture.

With the threat of telephone companies entering the business and using fiber optics so that their "one wire into the home" could provide both telephone and cable service, cable operators began to realize the advantages of fiber optics.

By using fiber backbone technology—coaxial cable and fiber used in the same system—operators can expand channel capacity, increase reliability and lessen the threat of telephone companies getting to the home first with fiber.

It also afforded operators a better inroad into the HDTV arena. With the added channel capacity of fiber, HDTV becomes more viable for cable operators worried about bandwidth.

Several operators, including TCI, ATC, Jones and Continental Cablevision, have already begun using fiber in their systems.

The HDTV picture is still a bit fuzzy. Several standards and methods were introduced in 1988, each with restrictions and barriers.

As the year came to a close, it was clear that operators will still be facing many of these issues through the end of the decade.

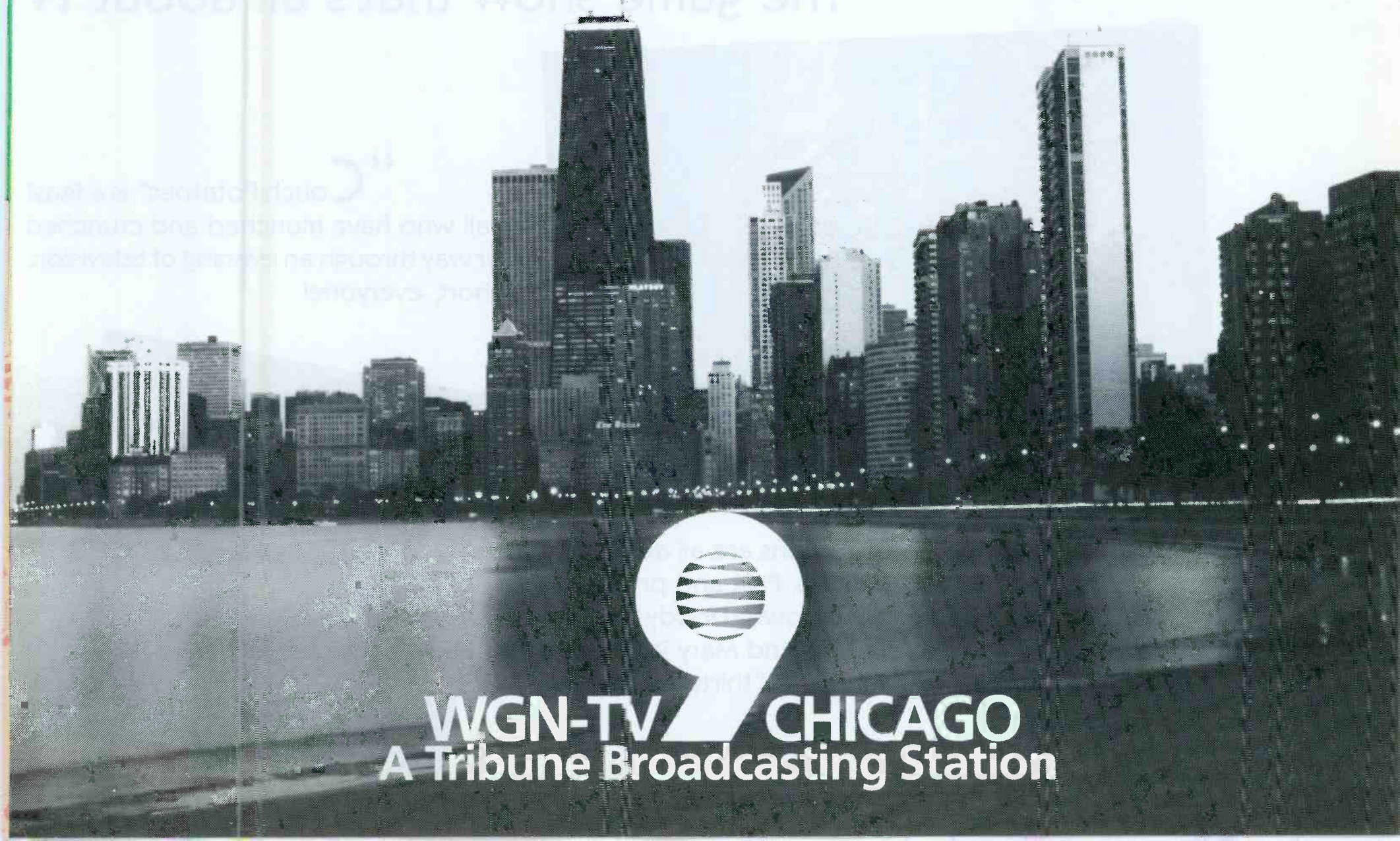
The telephone issue has only begun to scratch the surface; syndicated exclusivity rules are scheduled to be implemented by August 1989; and operators say competition among program services for channel space will only get worse this year.#

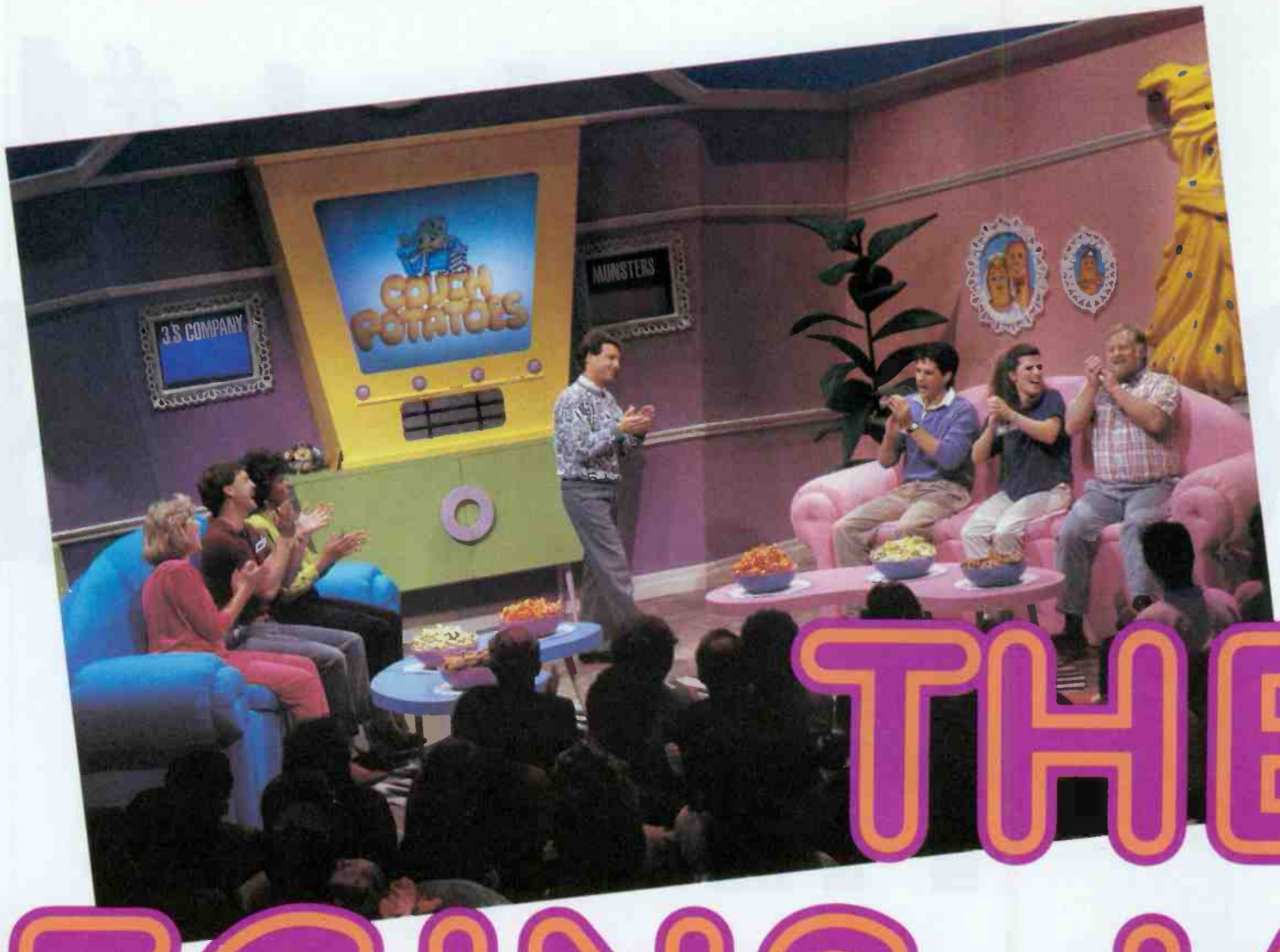
America's #1 Rated Independent Prime Time

Once again Chicago's Very Own WGN-TV stands taller than any other independent station. The simple fact of the matter is that WGN-TV rates as the #1 independent prime time movie and newscast in the country.

And there are better things on the horizon.

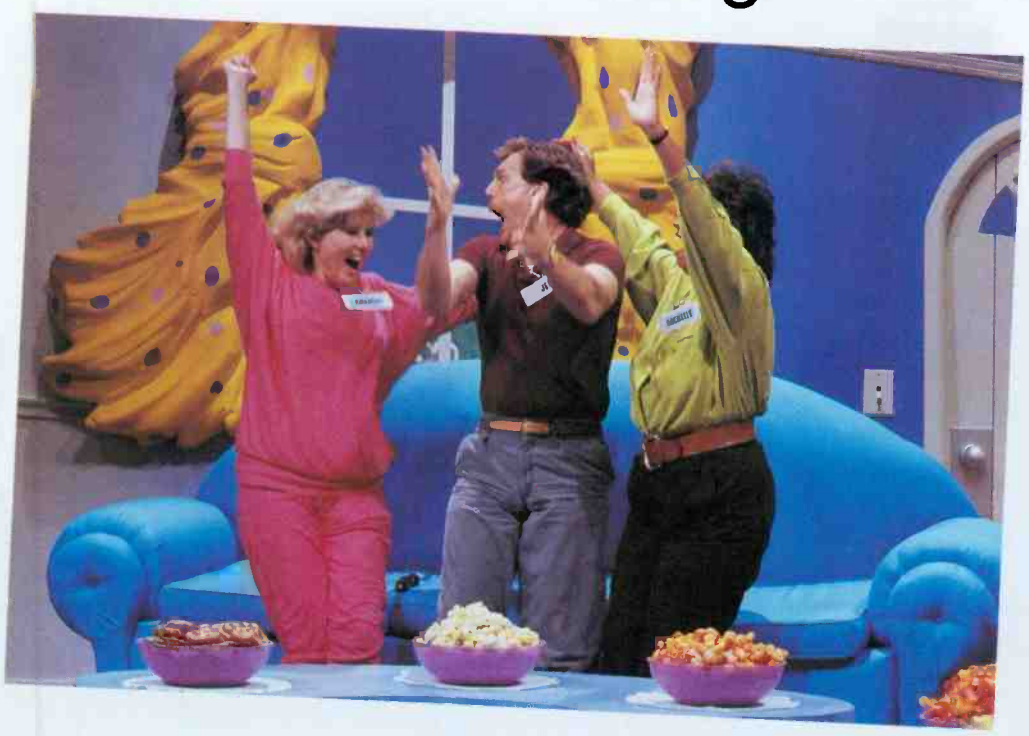
Source: Nov. '88 Aribitron Metered Market Reports. M-F Average.



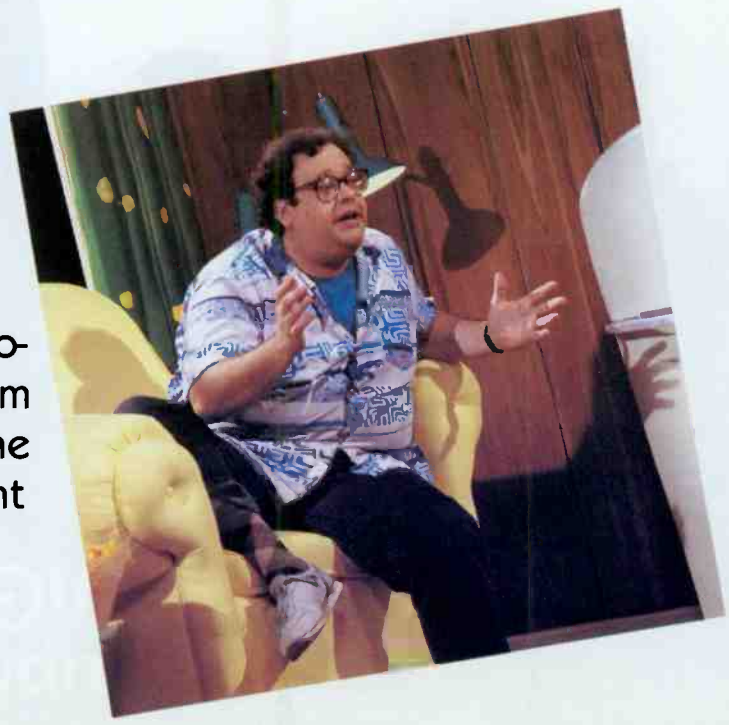


THE BEGINS JA

The game show that's all about TV



"Couch Potatoes" is a feast for all who have munched and crunched their way through an evening of television. In short, everyone!



The questions are all about TV. Programs and personalities. Past and present. From Uncle Miltie, Lucy and Howdy Doody through the Cartwrights, the Petries and Mary Richards right up to ALF, Roseanne and "thirtysomething."

Marc Summers hosts a fast-paced, fun-filled game loaded with surprises: cameo appearances by TV stars, clips of top shows, twists and turns than can affect the fates and fortunes of the contestants.

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is all set for all ages, all time periods!

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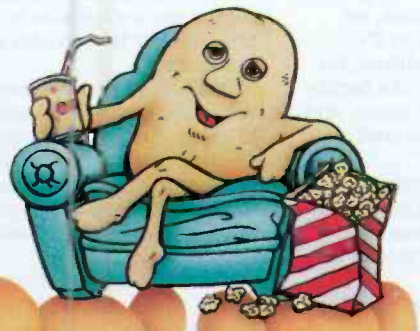

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'On Trial' raises question of cameras in court

By RICHARD MAHLER
Special to ELECTRONIC MEDIA

The tense, electronic theme music builds to a crescendo as a series of anxious witnesses are shown on the stand.

"What you're about to see is real," intones the excited announcer, between graphic descriptions of an alleged sexual assault.

"A word of warning," the host continues. "Due to explicit language and the sensitive nature of this case, viewer discretion is advised!"

Welcome to "On Trial," the latest in a series of first-run syndicated courtroom shows that have tried to match the success of "People's Court," the highly rated half-hour strip introduced by Lorimar Telepictures in 1980.

But unlike "People's Court," the participants in "On Trial" aren't on a sound stage and haven't agreed to allow a TV producer to change other important aspects of the proceedings to assure higher ratings.

The show, which premiered last September, videotapes a trial from start to finish, then edits the testimony into a 17-minute summary that is supplemented by host comments and occasional interviews with those involved in the trial.

"People's Court" litigants "are speaking of trivial disputes and they go on television to have it adjudicated rather than go into small claims court," explains Bonnie Karrin, producer of "On Trial."

"The people on our show are actually in court and, in many cases, the possibility of (their receiving) the death penalty is a very real one."

Therein lies the rub for a small but vocal group of attorneys, journalists and TV news directors who fear that disruption of courtroom decorum by the producers of "On Trial" and similar shows threatens fundamental constitutional rights of defendants, witnesses and journalists.

Jeff Wald, news director of KTLA-TV in Los Angeles, praises "On Trial" for doing "a fairly good job of portraying what's taken place in a trial" but worries about possible transgressions by non-journalists gathering courtroom video.

"Some of these tabloid-type programs are hiring inexperienced people who are just not thinking when they enter a courtroom," says Mr. Wald, a regional director of the Radio-Television News Directors Association.

"Just a few (disruptive) incidents can make it very difficult for bona fide news organizations to have the access to courtrooms that broadcast journalists have worked so hard to gain."

Mr. Wald recalls a recent Los Angeles incident in which an out-of-town correspondent for Fox Broadcasting Co.'s "The Reporters" interrupted a court proceeding by asking a witness to testify louder and closer to the microphone.

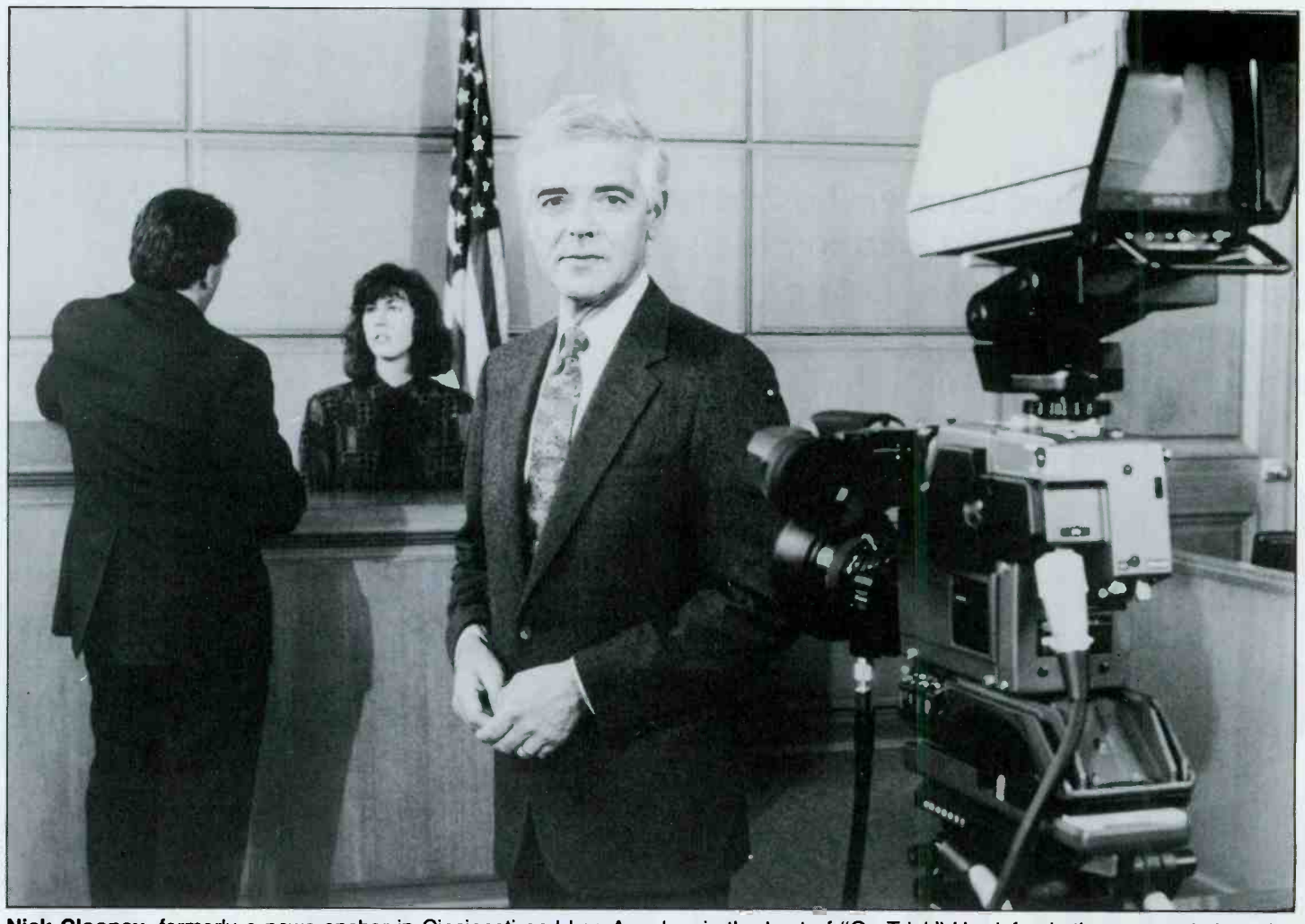
Mr. Wald fears such behavior could undermine the self-policing mechanisms set up by the Radio & Television Association of Southern California and other regional news groups.

"I don't believe in censorship and restrictions per se," he explains, "but I'm concerned that people who are not experienced in this type of atmosphere may hurt the legitimate news organizations which have worked so hard to report accurately and factually what's going on in the courtrooms of this country."

Charles Firestone, a former Federal Communications Commission attorney now in private practice in Los Angeles, agrees that opportunities for abuse exist. In specific instances, he says, the legal rights of courtroom participants outweigh some First Amendment guarantees.

"A typical situation might be a child molestation witness who is reluctant to get on the stand to start with," explains Mr. Firestone, "or maybe a rape victim. It should be the judge who makes the final decision."

In "On Trial" cases involving sex crimes or the use of undercover officers and informants, faces and names are edited from the tape, although the identities of all other participants—including a rape victim's roommates and boyfriends—are made public.



Nick Clooney, formerly a news anchor in Cincinnati and Los Angeles, is the host of "On Trial." He defends the program's integrity, saying that it respects the special concerns raised in sensitive cases where the show may serve an educational function.

In the 44 states where cameras are now allowed in the courtroom, the presiding judge has the authority to bar the presence of cameras. In some states, attorneys and/or defendants also have some say.

"We abide very strictly by the rules," emphasizes Ms. Karrin, who developed the series with Executive Producer Woody Fraser for On Trial News Service, a joint venture of Republic Pictures Corp. and Reeves Entertainment Group.

"We have been told by both the winning and losing attorneys (in "On Trial" cases) that we've picked the right elements and accurately portrayed what happened. This says to me that we've given a fair and balanced view of what's happened."

Ms. Karrin also points out that all trials in the series are shown only after the verdict, judgment or settlement has been reached. No actors, scripts or staging are involved.

But some defense attorneys, including Los Angeles-based Herb Barish, nonetheless resent the intrusion.

"They're not there specifically to hurt one part or another," he says. "They're there to get something sensational for the news. They don't care whether it hurts people or not."

Mr. Barish agrees that courts should be open to entertainment-oriented producers if they're open to TV journalists, but he's disturbed by the idea of independent film makers or "those with a political ax to grind" being allowed to gather such documentary footage.

"This is not a First Amendment issue," he contends. "Television reporters have access to the courtroom by virtue of that amendment, which alone should be considered sufficient to provide adequate coverage."

Mr. Barish feels that TV cameras are by their nature disruptive influences in court and detract from the proceedings.

Some jurists, including California Superior Court Judge Robert Weil, also believe there is a dramatic impact that must be taken into consideration.

"Television takes pictures of what goes on in court to sell advertising time," Judge Weil says. "They wrap themselves in the cloak of the First Amendment when they're a commercial enterprise out to make money. I don't say there's anything wrong with making money, but to the extent that they're defending themselves as great defenders of the American right to know . . . that has to be measured against the kinds of things that they televise, which are the sordid, the sensational and the bizarre."

Judge Weil says he "would like to see television cameras come to the point where they find that reporting stories on TV is more than just taking the sensational.

"One very important distinction between the quality of TV reporting and newspaper reporting of court events is that the latter can afford to have reporters who are specialists in courtroom work," he says.

"They understand how courts work and are able to simplify, explain and write about it. Unfortunately, TV's budget is such that they usually send general assignment reporters to courtrooms."

Citing the example of persons involved in rape and child molestation cases, Judge Weil points out that "it's hard enough for our society to induce these people to come forward and seek justice for the wrong that's been done to them and their families, let alone having themselves viewed (on TV).

"In the Hispanic-American tradition, for example, it's almost a disgrace in the family to have had such a horrible event occur, and the idea of having that person pictured on television is almost unthinkable."

He faults TV programers for focusing almost exclusively on such sensational testimony, arguing that "no one has ever gone broke underestimating the taste of the media."

For that reason, Judge Weil is opposed to the presence of TV cameras in cases involving family law, mental health, marital dissolution and child custody matters. He's also worried about attorneys who play to the camera and jurors who prefer not to be identified on the air.

Nick Clooney, formerly a news anchor at WKRC-TV in Cincinnati and at KNBC-TV in Los Angeles, is the host of "On Trial." He defends the program's integrity, saying that it respects the special concerns raised in sensitive cases where the show may serve an educational function.

"This third leg of the triumvirate which supports our society—the judicial system—is the one which all of us know the least about," says Mr. Clooney.

"It seems to me the role of journalists and broadcasters is to open the windows, open the doors and demystify the process by letting people see what goes on inside as fully as possible."

In playing up this educational aspect, the producers commissioned a national survey of 1,000 households to determine the public's familiarity with the courts.

According to Opinion Research Corp., 26 percent of those randomly contacted could not correctly identify the meaning of "indictment" and 45 percent did not understand what an "arraignment" is. More than 83 percent didn't know what specific conditions must be met before cameras are allowed in a courtroom.

"The public's perception of the legal process has, for the most part, been largely shaped by entertaining but fictionalized dramatizations of court proceedings," says Executive Producer Mr. Fraser, whose credits include "The Mike Douglas Show" and "America."

"By videotaping real lawyers litigating real cases, we are able to present an accurate portrayal of the judicial system in operation."

But some TV critics feel "On Trial," along with such competing reality-based strips as "Group One Medical" and "Family Medical Center," are blurring reality, not clarifying it. "The results are increasingly becoming more questionable," wrote John J. O'Connor in a September New York Times review of the shows.

Recalling an early "On Trial" episode in which a man was sentenced to life in prison for murdering a Florida transient, Mr. O'Connor questioned the convict's "dubious pleasure of knowing that, for some 20 minutes, he was the star of a television reality entertainment."

Other cases highlighted in "On Trial" include a two-part trial about a man charged with the strangulation death of his millionaire mother-in-law; the trial of a woman who landed her helicopter at a gas station and was accused of endangering lives; and the prosecution of a voodoo kidnapping suspect.

Ms. Karrin, whose production credits include "Jimmy Breslin's People" and "The Spectacular World of Guinness Records," suggests the journalists who accuse "On

(Continued on Page 100)

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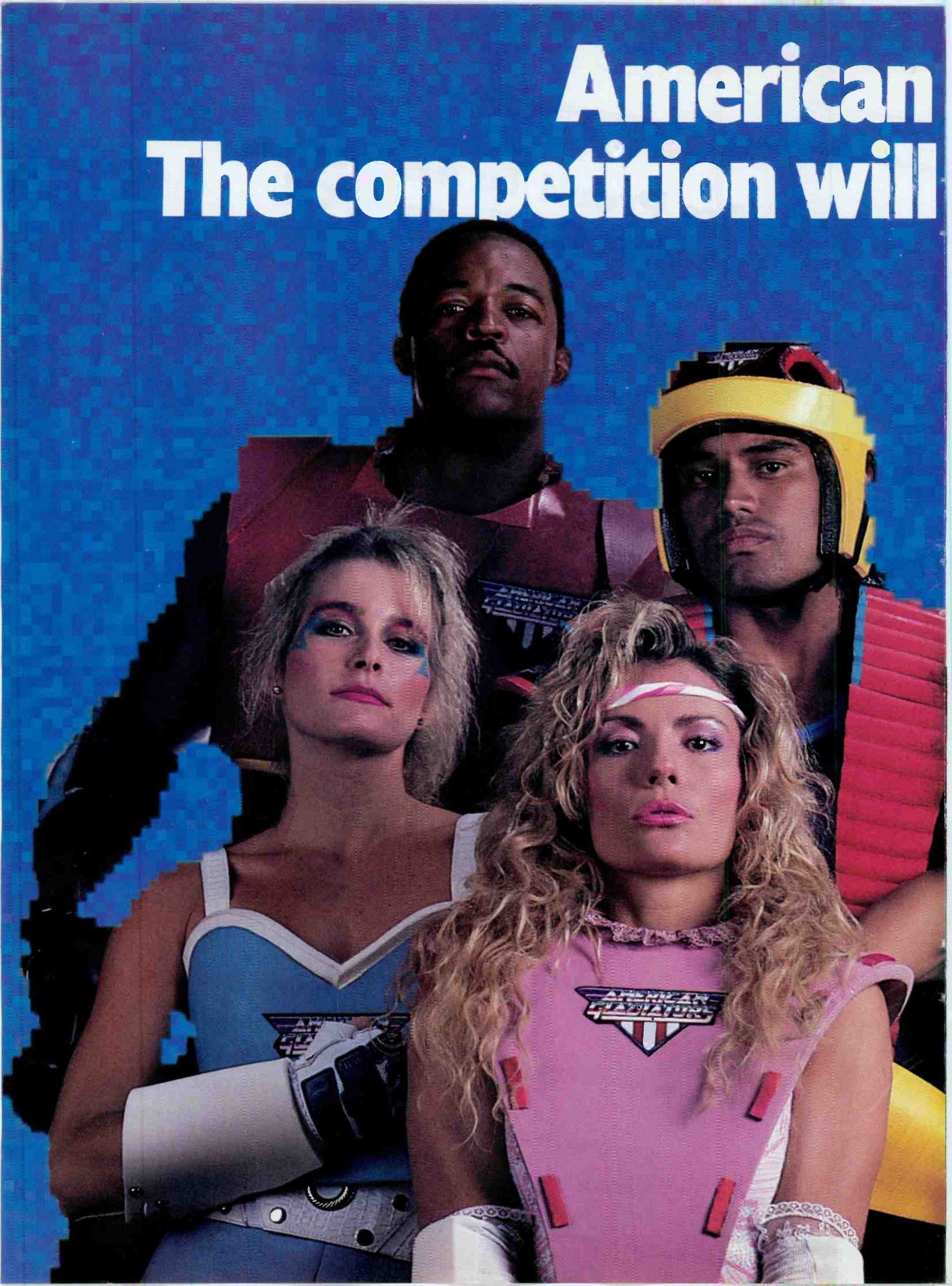

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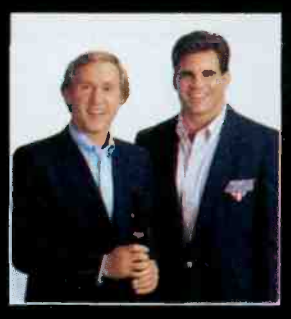

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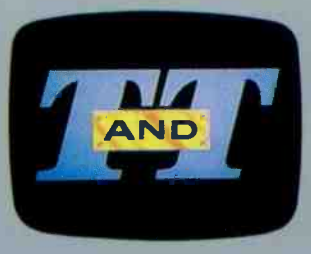

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Consider. In its first two months in syndication, The New Twilight Zone increased its national ratings over 50%.

Whatsmore. Among young men, its share is up 17% over a year ago; and among young women, its share is up 42% over the year ago time period.

By every measure, young adults have eagerly become creatures of habit, day and night.

And stations who have befriended Rod Serling's timeless classic have gleefully crossed over into the "winning zone!"

94 monster half-hours available Fall '89, full barter strip.

THE TWILIGHT ZONE

A CBS Broadcast International production in association with London Films and Atlantis Films
Distributed by

MGM/UA TELECOMMUNICATIONS, INC.

STRIPPING FOR FALL '89

Variety of panels set for INTV

(Continued on Page 108)

10:30 a.m. (Beverly Hills Room)
Where will the product come from? What will it look like? Who will get it first?
Moderators: Rick Feldman, vice president and station manager, KCOP-TV, Los Angeles; Michael Eigner, vice president and station manager, KTLA-TV, Los Angeles.
Panelists: Al Masini, president and general manager, TeleRep Inc.; Lawrence P. Fraiberg, president, MCA Broadcast; Robert M. Kreek, president and chief operating officer, Fox Television Stations; Sheldon Cooper, president, Tribune Entertainment Co.; Lucille Salhany, president, domestic TV and video programing, Paramount Television.

11:30 a.m. **Break**

Noon to 2 p.m. **Promotion Awards Luncheon**
Los Angeles Room
(Underwritten by Quintex Entertainment). See the most successful promotion efforts from markets big and small at this year's Indie Awards.

2 p.m. to 6 p.m. **Program Screen Suites Open**
(5th, 6th and 7th floors)
Group HDTV Demonstration
Westwood Room

Open Night

INTV Board Dinner—by invitation only
(Underwritten by Channels Magazine)

10 a.m. to 2 p.m. **MGM/UA Telecommunications presents "It's Twilight Time"**
Late night supper, dancing and cabaret at Twenty/20 (ABC Entertainment Center).

Friday, Jan. 6

8 a.m. **Sales Promotion Display Room**
Sherman Oaks Room

8 a.m. **"Data Overload"**
Santa Monica Room
A breakfast/research session that will try to discover who dreams up these new research products and why should we pay for them.
Moderators: Linda Ellerbee, author, TV journalist and president, Lucky Duck Productions; Norman S. Hecht, president, Norman Hecht Research.
Panelists: Anthony Aurichio, president and chief operating officer, Arbitron Ratings Co.; John Dimling, executive vice president and group director of marketing, A.C. Nielsen Co.; William Benz, vice president and general manager, Busch Media Group; Peggy Green, executive vice president and director of broadcast, Saatchi & Saatchi DFS; Jonathon Swallen, vice president and associate director of research, Ogilvy & Mather.

9:15 a.m. **"Politics and Public Policy"**
Beverly Hills Room
Moderator: Jim Hedlund, vice president/government relations, INTV.
Panelists: The Hon. Matthew Rinaldo (R-N.J.), U.S. House of Representatives; The Hon. John Bryant (D-Texas), U.S. House of Representatives; The Hon. Al Swift (D-Wash.), U.S. House of Representatives; The Hon. Tom Tauke (R-Iowa), U.S. House of Representatives.

9:15 a.m. **Concurrent International Session**

"Scheduling in a Competitive Environment"— Redwood Room
Moderator: Les Brown, publisher, Television Business International.
Panelists: Derk Zimmerman, president and chief executive officer, Group W Productions; Stanley Moger, president, SFM Entertainment; Matthew Ody, vice president, international, Reeves Entertainment Group; George Back, president, All American Television.

10 a.m. **Spouses Image Enchancement**
Pacific Palisades Room and Bel Air Room
Mary Kay Cosmetics, presents a beauty workshop, fashion show and complimentary makeovers.

10:15 a.m. **Break**

10:30 a.m. **"The Grand Inquisition II: Government Leaders Interrogate the Telecommunications Industry"**
Beverly Hills Room
Moderator: Edward Fritts, president and chief executive officer, National Association of Broadcasters.
Inquisitor: The Honorable James H. Quello, commissioner, Federal Communications Commission.
Panelists:
Broadcasting: Kevin O'Brien, vice president and general manager, KTVU-TV, Oakland.
Production: Mel Harris, president, Paramount Television Group.
Cable: Robert Thomson, vice president of government affairs, Tele-Communications Inc..
Telephone: John Sodolski, president, United States Telephone Association.

11:30 a.m. **Break**

11:30 a.m. **INTV PAC reception**
Brentwood Room
(By invitation only)

Noon to 2 p.m. **Keynote Luncheon**
Los Angeles Room
(Underwritten by Group W Productions)
Keynote address by The Honorable Tony Coelho (D-Calif.) majority whip, U.S. House of Representatives
"Independent Television is Local Television"
A look at how other stations are making a unique positioning statement in their community.

2 to 6 p.m. **Program Screen Suites Open**
(5th, 6th and 7th floors)
1125/60 Group HDTV Demonstration
Westwood Room

7:30 p.m. **Gala Studio Party**
(Underwritten by Paramount)
Paramount is hosting a magical evening of dining, dancing and Hollywood splendor on its historic lots. Don't miss this unforgettable gala event.
Buses will depart from the hotel 6:50-7 p.m. and will return from Paramount at 11:30 p.m.

Saturday, Jan. 7

7:45 a.m. **Program Distributors Breakfast**
Pacific Palisades Room
(By Invitation Only)

8 a.m. **Sales Promotion Display Room**
Sherman Oaks Room

8:30 a.m. **Continental Breakfast**
California Lounge

9 a.m. **"Crash Glass Class"**
Beverly Hills Room
Is there an optical fiber in your future? Will it be a friend or a foe of free television?
Moderator: Bob Wormington, vice president and general manager, KSHB-TV, Kansas City.
Panelists: Curtis Williams, division manager—long-range

(Continued from Page 114)

THEATRICAL PLAY?
HOME VIDEO?
PAY PER VIEW?
PAY CABLE?
NETWORK TV?
BASIC CABLE?

Think of it. By the time most movie packages have reached you in syndication, 4 or 5 years after you've bought them, those blockbuster titles you paid so dearly for have already been exposed to your audience on pay cable, basic cable, home video and the networks. And you know how these previous plays can reduce the ratings strength of those "powerful" theatrical hits by the time they've reached your primetime movie block.

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The Premiere Edition

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Movies you buy for the sweeps!

Medical shows ailing in 1st year

(Continued from Page 104)

"Fragmentation is now hitting the station level with a vengeance," he observes in an attempt to explain away the poor performance of virtually all of last fall's new strips.

"The softer time periods are getting softer . . . and news shows tend to go into the softest time periods. It was a very rough year in which to introduce innovative product."

The MGM/UA executive foresees more syndicators taking a "rifle-shot" approach to barter launches that involves "a much more cautious look at our budgets, incomes and the (ratings) numbers. Maybe we'll have to have after-markets (in cable and foreign sales) for these shows or deficit them for the first year in the hope of upgrades."

Mr. Carlin disagrees with the conclusion that audience erosion has been a major factor in the season.

"If you look at the availability of people using television in the syndication-oriented hours of the day," the Lorimar executive points out, "there has not been a significant fall-off in the number of people watching television. (Fragmentation) is just being used as a excuse."

The season's biggest problem, Mr. Carlin maintains, is "terrible clearances.

"Stations have to really think twice about who they're licensing shows from, who they're in business with, and make sure these people have the ability and the integrity to get shows on the right stations, in the right time period and deliver what they promise," he says.

> **'The softer time periods are getting softer . . . and news shows tend to go into the softest time periods. It was a very rough year in which to introduce innovative product.'**
>
> —Jack Smith
> vice president of marketing
> MGM/UA Telecommunications

"Nothing's more frustrating for a station than to go out and pay good money, put the show in an important time period, spend a lot of money promoting it, and then see the thing go up in flames because 60 to 70 percent of (the syndicator's station) lineup are running it at one in the morning or weekends at seven in the morning, where the show has no chance of working."

Mr. Smith concedes that MGM/UA was "rolling the dice" with "Group One Medical," but he says the company was motivated by the conclusion that "if crap is failing, why not go with something worthwhile?

"We did the same thing at the network level with 'thirtysomething' and it worked."#

JOBS

Broadcast TV

KDNL-TV in St. Louis is seeking a **local sales manager** responsible for local sales revenue and marketing goals of the station. Must have sales management experience and excellent communication abilities. Send resumes to: Greg Zeiger, general sales manager, KDNL-TV, 1215 Cole St., St. Louis, Mo. 63106. Phone: 314-436-3030.

WTNH-TV in New Haven, Conn., is seeking a **production photographer/editor** with three to five years experience shooting and editing documentaries, commercials and on-location events. Must have working knowledge of 1-inch and ¾-inch edit systems and familiarity with Paltex helpful. Send resumes to: Stan Roman, operations manager, WTNH-TV, 8 Elm St., New Haven, Conn. 06510. Phone: 203-784-8888.

KARE-TV in Minneapolis is seeking a **writer/producer** with a degree in advertising or communications and more than two years of experience in television/radio copywriting and production. Send reels and resumes to: Jeanne Kosek, KARE-TV, 8811 Olson Memorial Highway, Minneapolis, Minn. 55427. Phone: 612-546-1111.

WABC-TV in New York is seeking an **assistant art director** with major-market experience and strong management skills. Must have experience with computer design and production equipment. Send reels and resumes to: John Jamilkowski, WABC-TV art department, 7 Lincoln Square, New York, N.Y. 10023. Phone: 212-887-3100.

Journalism

KPRC-TV in Houston is seeking an **assignments editor** to handle operations of the assignments desk and coordinate coverage with emergency service agencies, news sources and wire services. Minimum three years experience in television news and ability to oversee employees under stress. Send resumes to: Jenny Martinez, assignment manager, KPRC-TV, 8181 Southwest Freeway, Houston, Texas. 77074. Phone: 713-771-4631.

KOB-TV in Albuquerque, N.M., is seeking an **assistant news director** with management experience. Responsibilities include scheduling, assignments and others. Send resumes and statements on news and management philosophies to: Bob Richardson, news director, KOB-TV, 4 Broadcast Plaza, S.W., Albuquerque, N.M. 87104. Phone: 505-243-4411.

WCPO-TV in Cincinnati is seeking a **producer** with excellent writing, editorial and management skills for strong producer shop. Send tapes and resumes to: Jack Cahalan, news director, WCPO-TV, 500 Central Ave., Cincinnati, Ohio. 45202. Phone: 513-852-4072.

Radio

WILD-AM in Boston is seeking to fill two positions:
News director for urban contemporary station.
Traffic manager/billing clerk with one year experience.
Send tapes and resumes to: Sam Lee, WILD-AM, 90 Warren St., Boston, Mass. 02119. Phone: 617-427-2222.

The "Jobs" column is an editorial feature compiled by Kim Rasmussen of our Chicago staff. Media companies with job openings should send the job title and a brief description to her at ELECTRONIC MEDIA, *740 N. Rush St., Chicago, Ill. 60611. Ms. Rasmussen can be reached by telephone at 312-649-5414 or fax number 312-649-5465. Items must include a telephone number for applicants to call and an address where resumes can be sent. Decisions on which items are published and what wording is used are made entirely by* ELECTRONIC MEDIA'S *editorial staff.#*

INTV CONVENTION: AGENDA CONTINUED

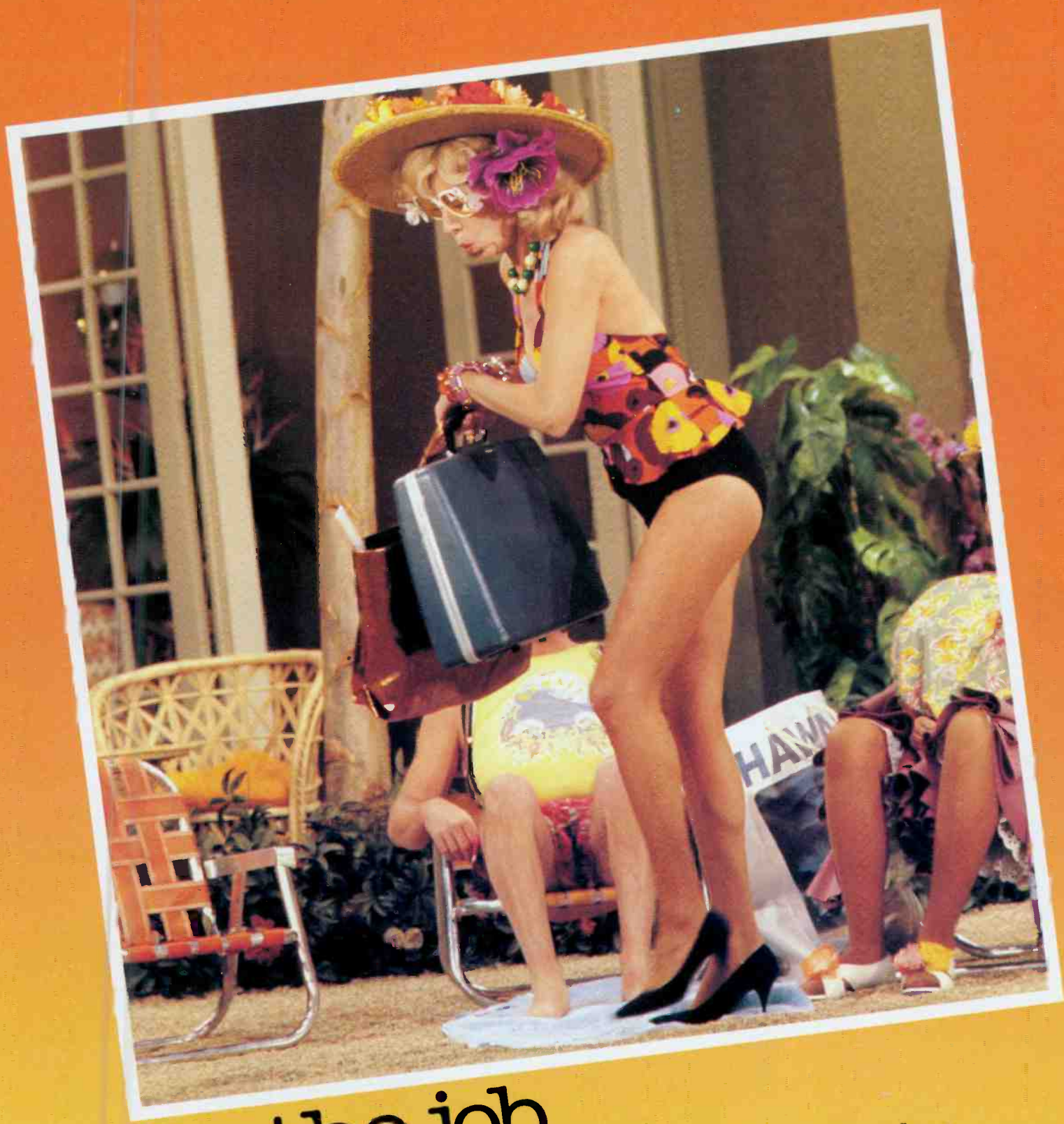
(Continued from Page 110)

planning, Southwestern Bell; Tom Gillett, project manager, Cerritos Project, GTE Corp.; Brad Johnson, senior vice president, service operations, Warner Cable.

10 a.m. **Break**

10:30 a.m. **"Can We Afford to Stay in the Kids Business?"**
Beverly Hills Room
A frank look at the state of the children's programing and advertising marketplace.
Moderator: Kevin O'Brien, vice president and general manager, KTVU-TV, Oakland, Calif.
Panelists: John Claster, president, Claster Television; Alan Banks, executive vice president and director of marketing services, The Program Exchange, Saatchi & Saatchi Advertising; Helen Boehm, vice president, Children's Advertising Review Unit, Council of Better Business Bureaus; Jerry Marcus, vice president and general manager, KRIV-TV, Houston; Alan Bohbot, president, Bohbot Communications.

11:30 a.m. **Adjournment**



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Los Angeles KHJ M-F, 1:30 PM	+55% 18-34 Women +50% Total Men +25% 18-34 Men	Philadelphia WGBS M-F, 10:00 PM	+29% Total Women +69% Total Working Women +29% 18-34 Men	Houston KHTV M-F, 11:00 PM	+15% Total Women +29% Total Teens
Minneapolis KTMA M-F, 10:30 PM	+50% Total Households +57% Total Adults +75% 18-49 Adults	Miami* WBFS M-F, 10:00 PM	+59% Total Households +125% Total Women +178% Total Men	St. Louis † KMOV M-F, 10:30 PM	#1 Adults #1 Women 18+ #1 Viewers 12-34

Source: NSI & Cassandra/ARB*, Oct. 87-88
† TIE

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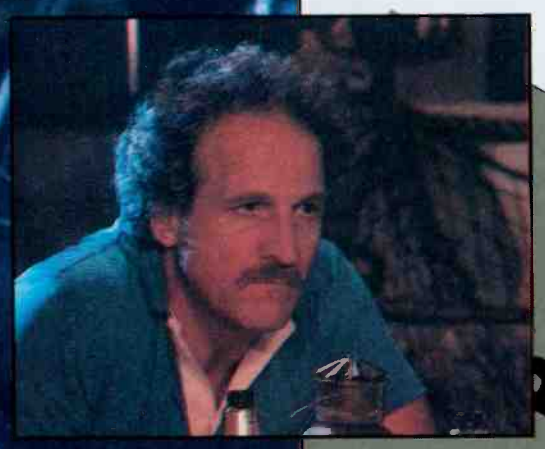
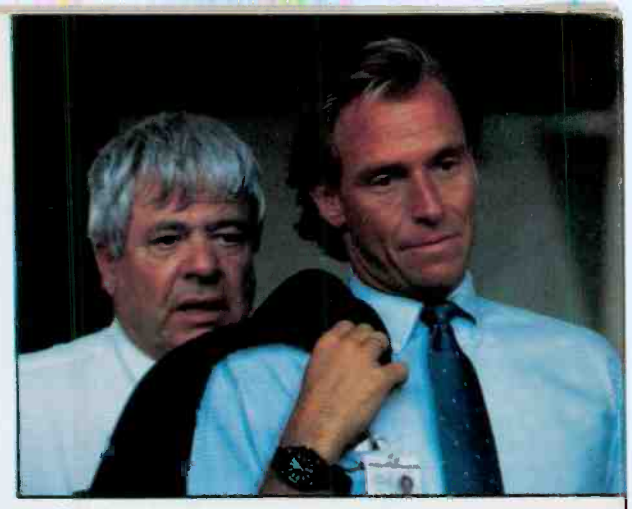
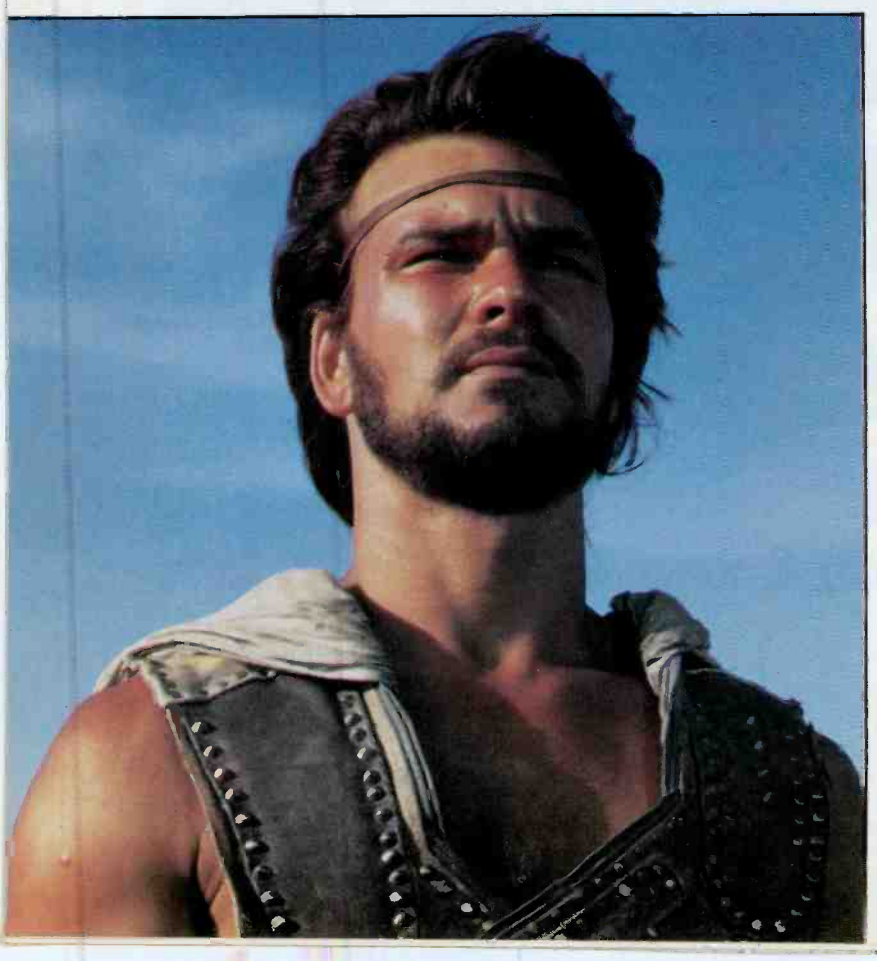
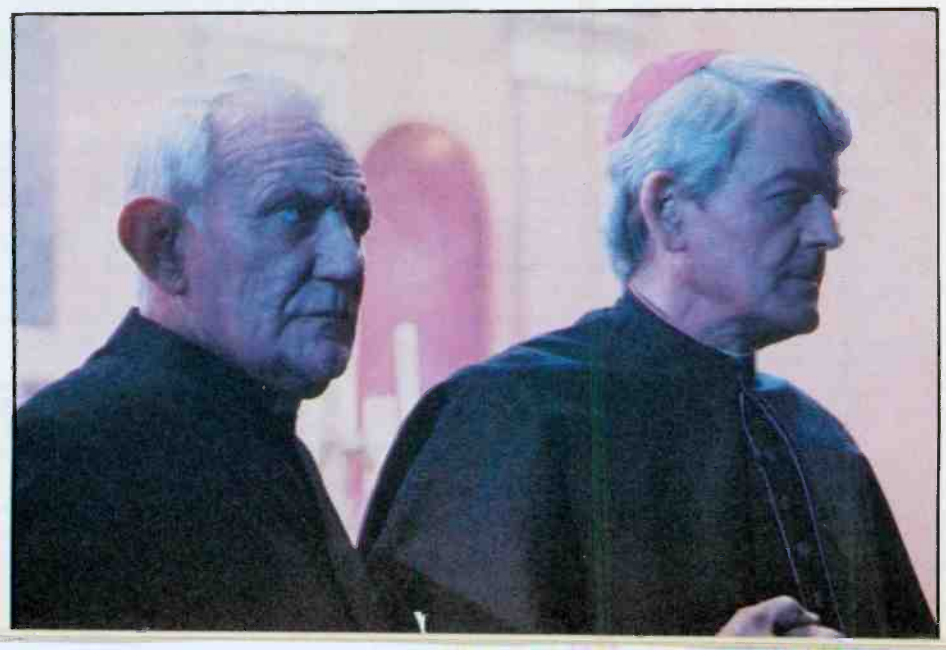
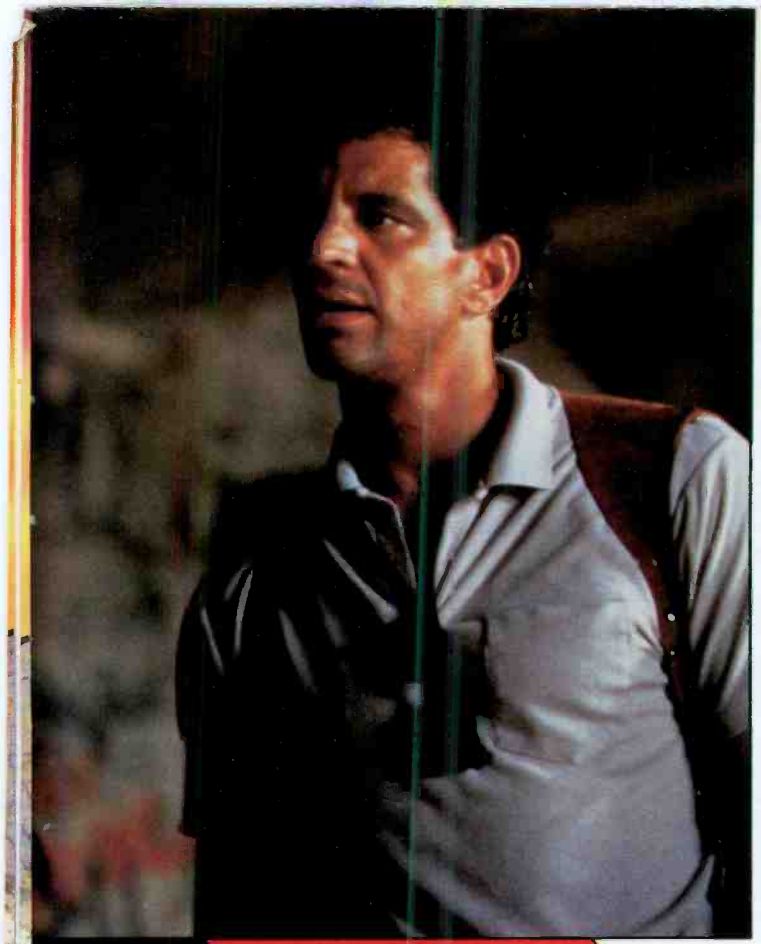




VESTRON







AMSTERDAMNED

AND GOD CREATED WOMAN

GHOULIES II

THE HOWLING III

MACE

MIDNIGHT CROSSING

PARAMEDICS

RED HEAT

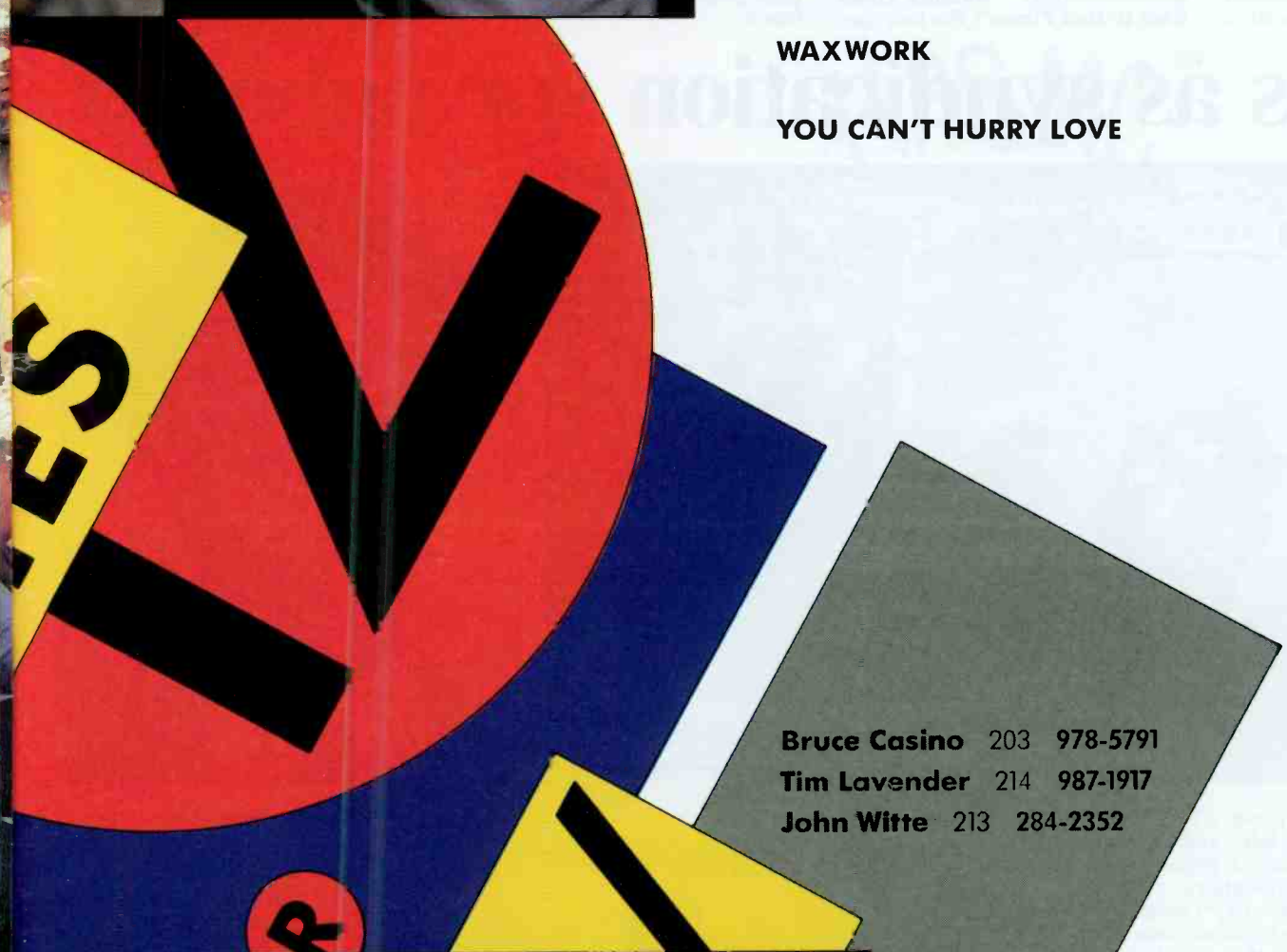
STEEL DAWN

THE UNHOLY

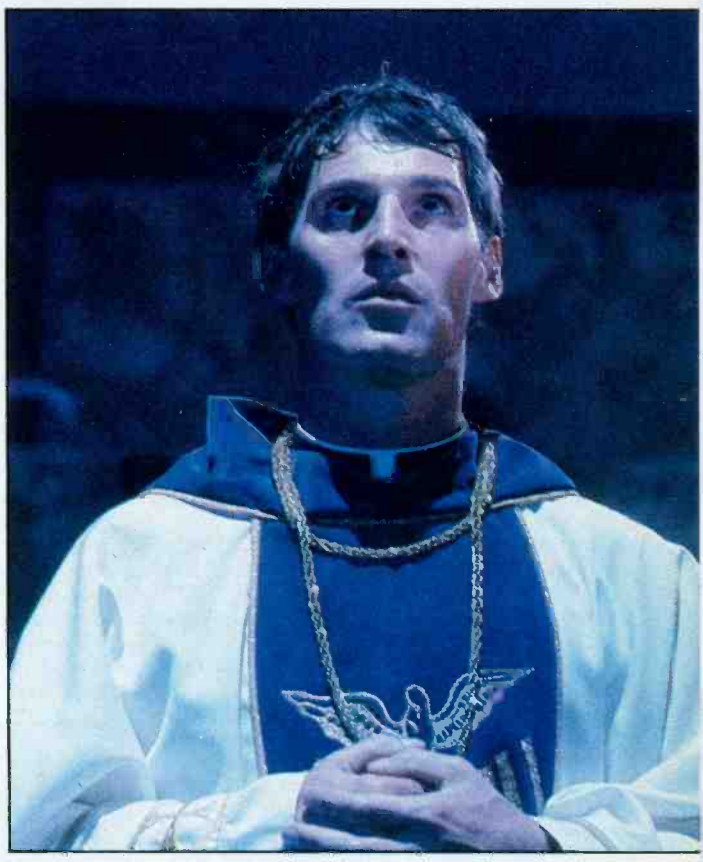
WAXWORK

YOU CAN'T HURRY LOVE

HOT TICKETS!



Bruce Casino 203 978-5791
Tim Lavender 214 987-1917
John Witte 213 284-2352



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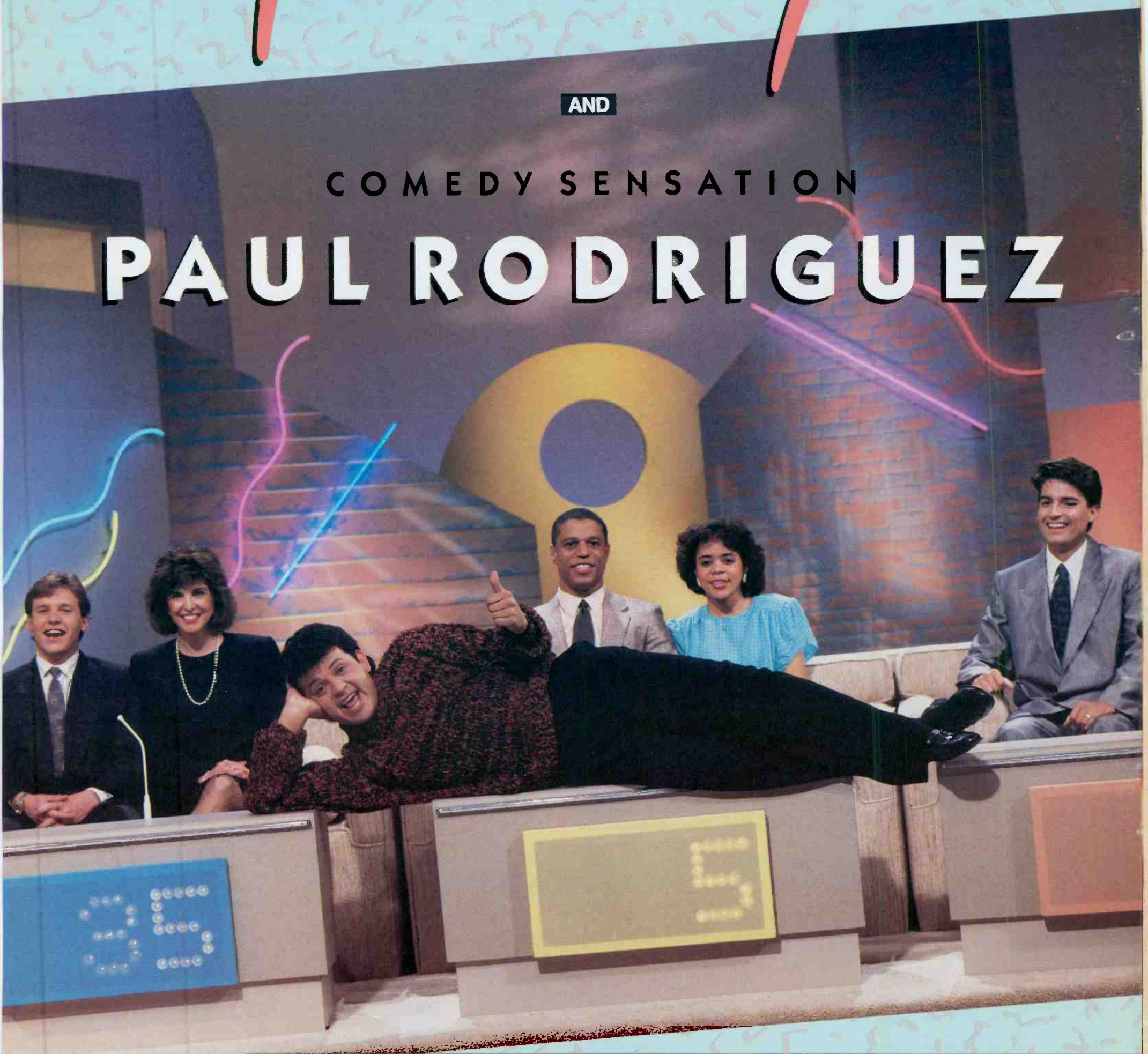

THE HONEYMOON


Game
CONTINUES
Barris
Program Sales
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NEWS OF RECORD

The following are items released by the Federal Communications Commission from Dec. 21 to Dec. 27.

TV station sales

City and station: Hilo, Hawaii, KHIK-TV Channel 14.
Seller: King Broadcasting Co., Seattle, Wash.
Buyer: Lesea Broadcasting Corp., South Bend, Ind.
Price: $8,277.
Notes of interest: At the time of filing, Lesea Broadcasting Corp. was the licensee of WHMB-TV, Indianapolis and the permittee of KWHD-TV, Castle Rock, Colo.; KWHE-TV, Honolulu; and WHKE-TV, Kenosha, Wis.
Date granted: Dec. 7.

Radio station sales

City and station: Reno, Nev., KIIQ 104.5 FM (25,000 watts).
Seller: KSRN Corp., c/o Olympic Broadcasting Corp., Seattle.
Buyer: Reno Broadcasting, a joint venture, Carmel, Calif.
Price: $2.5 million.
Date granted: Dec. 12.

Proposed stations

Location: Roswell, N.M.
Station: 104.7 FM.
Applicant: Mary Moran, Lubbock, Texas.

Location: Kingwood, W.Va.
Station: 107.7 FM.
Applicant: Spectrum Broadcast Systems, Kingwood, W.Va.

Location: Barrackville, W.Va.
Station: 93.1 FM.
Applicant: Rosemary Fanctacia, Kingmont, W.Va.

Location: Baker, La.
Station: 107.3 FM.
Applicants: Lamplighter Broadcasting, Baker, La.
Knight Communications Corp., Boston.

Location: Verona, Wis.
Station: 105.5 FM.
Applicant: Knight Radio, Boston.

Location: Mamou, La.
Station: 101.1 FM.
Applicant: Robert Mason, Northbrook, Ill.

Location: Mosinee, Wis.
Station: 94.7 FM.
Applicants: Dolson Inc., Rhinelander, Wis.
David Ewaskowitz, Schofield, Wis.
Radio Ingstad Wisconsin, Bloomington, Minn.

Location: Winters, Texas.
Station: 95.9 FM.
Applicant: AFM Associates, a general partnership, Myrtle Beach, S.C.

Location: Cottonwood, Ariz.
Station: 105.7 FM.
Applicant: KVRD, Cottonwood, Ariz.

Location: Sun Valley, Nev.
Station: 730 AM.
Applicant: Silveradio Corp., Folsom, Calif.

Location: Valley Station, Ky.
Station: 105.9 FM.
Applicants: Sharon Lee Olsen, Louisville, Ky.
Valley Radio, Shively, Ky.
Jerry Eaves, Louisville, Ky.
Ramcomm, Bowie, Md.
High Level Communications, Dublin, Ohio.
Mid-America Communications, Louisville, Ky.
River Broadcasting Limited Partnership, Annapolis, Md.
D.E.W. Communications Limited Partnership, Louisville, Ky.
Louisville Community Broadcasting, Louisville, Ky.
Hutter, Louisville, Ky.

Location: Newport, Ore.
Station: 90.5 FM.
Applicant: Lane Community College, Eugene, Ore.

Location: Hawthorne, Nev.
Station: 93.5 FM.
Applicant: Hawthorne FM Partnership, Columbus, Ga.

Location: Lincoln, Neb.
Station: 88.5 FM.
Applicant: Joy Public Broadcasting Corp., Bethesda, Md.

Location: Austin, Ind.
Station: 96.3 FM.
Applicant: Power Communications, Simpsonville, Ky.

Location: San Diego, Texas.
Station: 105.9 FM.
Applicant: Brent Epperson, Madison Heights, Va.

Location: Las Vegas.
Station: 476 AM.
Applicants: Daniel Ewing, Edmonds, Wash.
North Las Vegas Broadcasting Co., Las Vegas.
PZ Entertainment Partnership Limited Partnership, Oxnard, Calif.
Tierra Alta Braodcasting, Bristol, R.I.
Media Profiles, Phoenix, Ariz.

Location: Union Park, Fla.
Station: 88.3 FM.
Applicant: Central Florida Educational Foundation, Deland, Fla.

Location: Norfolk, Neb.
Station: 89.3 FM.
Applicant: Nebraska Educational Telecommunications Commission, Lincoln, Neb.

Location: Alliance, Neb.
Station: 91.1 FM.
Applicant: Nebraska Educational Telecommunications Commission, Lincoln, Neb.

Location: Hastings, Neb.
Station: 89.1 FM.
Applicant: Nebraska Educational Telecommunications Commission, Lincoln, Neb.

Location: Falls City, Neb.
Station: 91.7 FM.
Applicant: Nebraska Educational Telecommunications Commission, Lincoln, Neb.

Location: Chadron, Neb.
Station: 91.9 FM.
Applicant: Nebraska Educational Telecommunications Commission, Lincoln, Neb.

Location: Spencer, W.Va.
Station: 104.7 FM.
Applicant: Star Communications, Spencer, W.Va.

Location: Howland, Maine.
Station: 103.9 FM.
Applicant: Bay Communications, Freeport, Maine.

Location: Caledonia, Minn.
Station: 94.7 FM.
Applicant: Oasis Broadcasting Partners, North Miami Beach, Fla.

Location: Waunakee, Wis.
Station: 105.1 FM.
Applicant: Dale Ganske, Eau Claire, Wis.

Location: Walpole, N.H.
Station: 96.3 FM.
Applicant: Walpole FM Limited Partnership, Bowie, Md.#

Key FCC actions

FCC affirms review board decision granting Heritage's application for new AM station at Yountville, Calif., Mass Media dockets 84-159-60. Affirmed a decision by the review board granting the application of Heritage Communications for a new AM station on 840 kHz at Yountville, Calif., and denying the application of Alegria I for the same facility at Marina, Calif. Action by the commission Dec. 22 by memorandum opinion and order, FCC 88-422.

Parker, Ariz. Denied request by The Scofield Broadcasting Co. to consolidate the reply comment deadlines in the new FM allotment at Parker. Mass Media docket 88-490 by order, delegated authority 88-2000, adopted Dec. 23 by the chief, Policy and Rules Division, Mass Media Bureau. Text released Dec. 27.

Connecticut Cable Television Association. In response to petition by the Connecticut Cable Television Association, the FCC has found that the state of Connecticut has imposed its gross earnings tax in a discriminatory manner. By memorandum opinion and order, FCC 88-395, adopted Dec. 3 by the commission. Text released Dec. 27.

Union City Radio granted new AM station at Union City, Ind. Mass Media dockets 84-481-89, report DC-1311, action in docket case. On remand, granted application of Union City Radio for new AM station on 1030 kHz at Union City, Ind., thus reversing its previous grant of Land O'Lakes Broadcasting Corp.'s application to modify the construction permit for WTRJ-AM to specify 1030 kHz at Troy, Ohio. Action by the commission Dec. 19 by memorandum opinion and order, FCC 88-417.

Commission rule adopted prohibiting broadcast of indecent or obscene material on a 24-hour basis. Report Mass Media 361, Mass Media Action. In accordance Public Law 100-459, signed by the president on Oct. 1, 1988, the FCC adopted a new rule pursuant to which the commission will enforce its indecency standards on a 24-hour-a-day basis. Action by the commission Dec. 19 by order, FCC 88-416.

Assignment of WPOW-FM, Miami, to Beasley-Reed Broadcasting upheld. Report Mass Media 362, Mass Media Action. Denied Harold Martin review of an earlier action denying his objections to the application of Wodlinger Broadcasting of Miami, for authority to assign the construction permit of FM station WCJX (now WPOW) to Beasley-Reed Broadcasting of Miami. Action by the commission Dec. 19, by order, FCC 88-414.

FCC upholds decision by Mass Media Bureau returning Domega Broadcasting's applications for a new FM station at Las Cruces, N.M. Report Mass media 363, Mass Media Action. Upheld staff action returning Domega Broadcasting Corp.'s applications for a new FM station at Las Cruces, N.M., as unacceptable for filing because it violated the agreement between the U.S. and Mexico concerning frequency modulation in the 88 to 108 mHz band. Action by the commission Dec. 21 by memorandum opinion and order, FCC 88-419.

Private business networks grow

(Continued from Page 20)

"More and more programing is being made available from third parties," Irwin said.

The largest private satellite network service, Dallas-based Automotive Satellite Television Network (ASTN), broadcasts training, education and automotive industry news to more than 4,000 car dealerships, according to company President Mike Smartt.

Dealers pay $385 a month for the service and get about 600 30-minute programs a year, which are broadcast six hours a day, Monday through Friday. Programs cover a wide range of auto dealer-related topics, such as sales, parts, service, financing and insurance.

The network was founded in 1986 by Dallas-area car dealer Carl Wescott. General Motors Corp.'s subsidiary Electronic Data Systems Corp. has a 30 percent equity position in the network.

GM and other auto companies can use ASTN to target special programs directly to their dealers, Mr. Smartt said.

Providing top-quality production is an important facet of private networks, Mr. Smartt said. "Consciously or unconsciously, viewers compare you to what they see on ABC, NBC and CBS. If the production quality is not good, they assume the message is sub-par too."

Broadcasting live from remote locations is a special touch of Domino's Pizza Satellite Network.

The company has invested in mobile uplink equipment loaded on a van so it can feature live demonstrations of time- and money-saving techniques from any of its stores, said Network Manager Gwen Hengehold.

Broadcasting from the corporate management and training lodge on Drummond Island in northern Michigan, Domino's network covered live a meeting between company managers and suppliers last February.

Through a two-way audio linkage, viewers were able to call in and ask questions of the people on the air.

"Sixty percent of our broadcasting is done on location and we like that. It's exciting and it's something different every time," Ms. Hengehold said.

Domino's network started in June 1987 and broadcasts about two programs a month. "Our first purpose in starting the business network was to communicate information spontaneously to the field. Secondly, we wanted to have two-way communication," Ms. Hengehold said.

Domino's has invested about $1 million in the network, including a studio in the company's Ann Arbor, Mich., headquarters, complete video production equipment and mobile uplink truck, Ms. Hengehold said. Each dish costs about $10,000.

Broadcasting costs approximately $12,000 to $15,000 for shows of 60 to 90 minutes originating from the studio. Costs rise for on-location shows. That works out to about $13 per viewer per minute, she said.

Because Domino's takes up only about 50 percent of the network's time, the company does broadcasting for outside clients, including automotive firms, retail chains and a communications firm, Ms. Hengehold said.

Costs begin at around $15,000 for 60 to 90 minute shows broadcast from Domino's studio.

The TV network is part of Domino's Pizza Distribution Corp., which is a subsidiary of Domino's Pizza Inc. The network is currently linked to 25 commissaries nationwide. The commissaries are where pizza dough is made and supplies are stored and shipped to regional stores.

K mart plans to have receiver dishes at each of its 2,150 stores by the mid-1990s, said Network Manager Mr. Wigent. By the end of this month, the network will be broadcasting to one-third of the stores.

The company currently uses its network to relay management information and training to employees.

K mart also used the year-old network for a video press conference to announce its sponsorship of the father/son racing team of Mario and Michael Andretti.

K mart's satellite system is also used to transmit data, such as sales figures, credit card approvals and lay-away information, 24 hours a day between the stores and headquarters, Mr. Wigent said.

Federal Express Corp. broadcasts a daily program featuring company news, weather, and an operations update to 750 offices across the country and Canada, said Tom Martin, managing director of employee communications.

The company also uses its year-old station, FXTV, for management and sales training.

Mr. Martin said the business network fosters better communication and understanding among employees and has improved business performance in the offices with downlinks. Response from employees has been enthusiastic, he said.

Programs often include segments taped in field offices, Mr. Martin said.#

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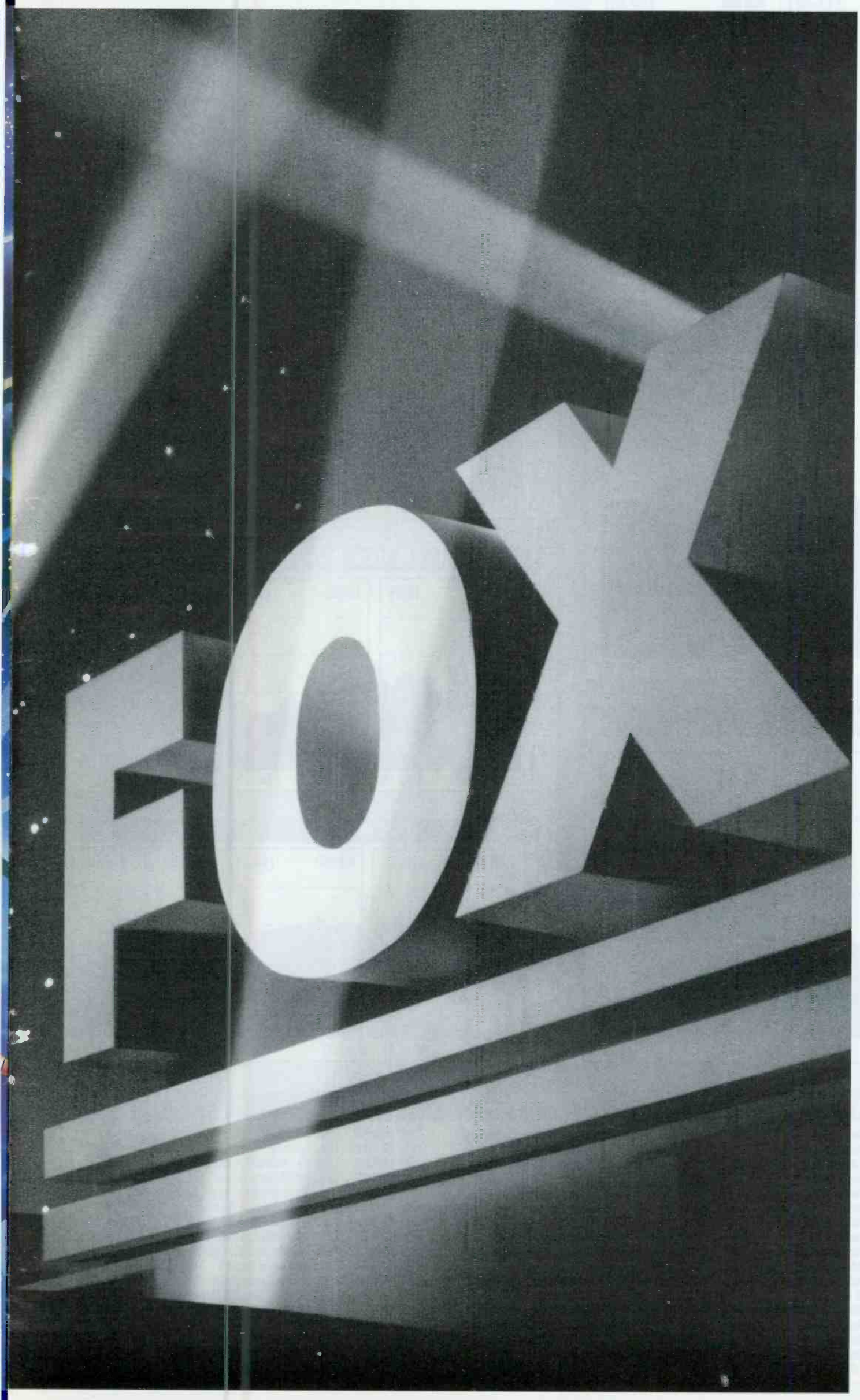

Special Thanks To All Our Affiliate General Managers

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Chris Andrews
Bill Andrews, Sr.
Vincent Arminio
Jay Austin
Mike Barry
Jim Batson
Alan Barrows
Steve Beard
Morrie Beitch
Richard Blangiardi
Larry Blum
Jim Boaz
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Madelyn Bonnot
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Gail Brekke
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Don Caparis
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Lynn Fairbanks
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Gerald Fitzgerald
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Frank Gregg
Wade Griffith
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Robert Hamacher
Gary Hlavacek
David Hopper
Bill Harper
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Steve Soldinger
Eric Steffens
Joe Sugg
Dennis Thatcher
Tommy Thompson
Donita Todd
Guy Turner
George Van Hagen
William Viands
Carolyn Wall
Dick Wagschal
Bill White
Clark White
Stan Whitman
Don Wilburn
Dick Williams
George Williams
David Woods
Bob Wormington
Edward Youmans
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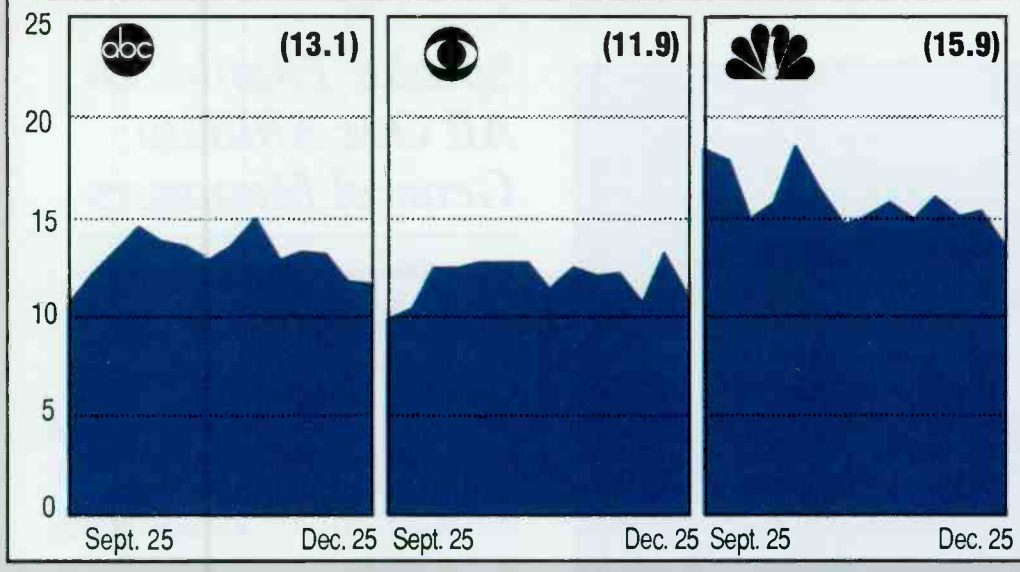
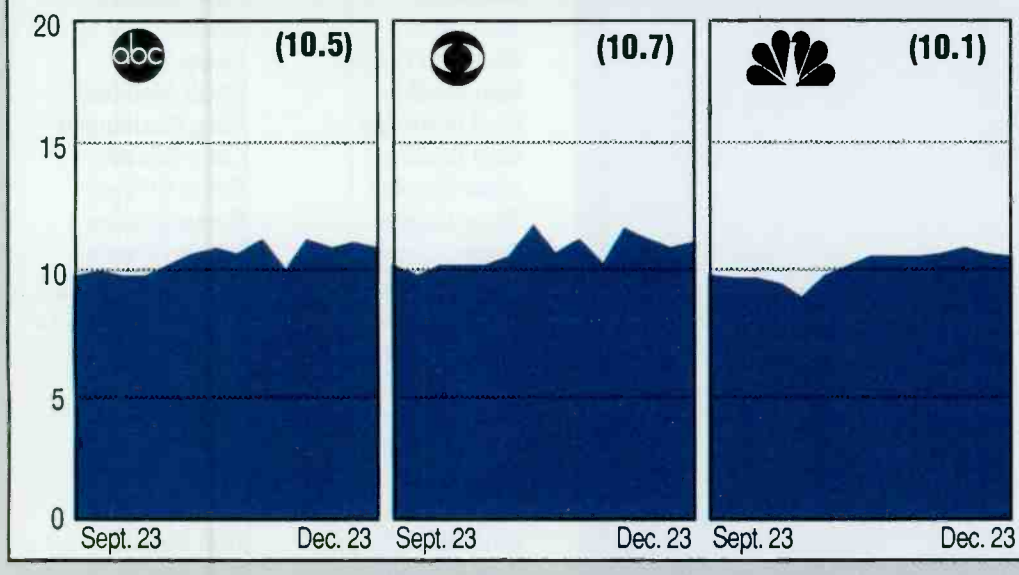
SEASON-TO-DATE RATINGS (AVERAGES)

WEEKS 1-14: SEPT. 19 THROUGH DEC. 25

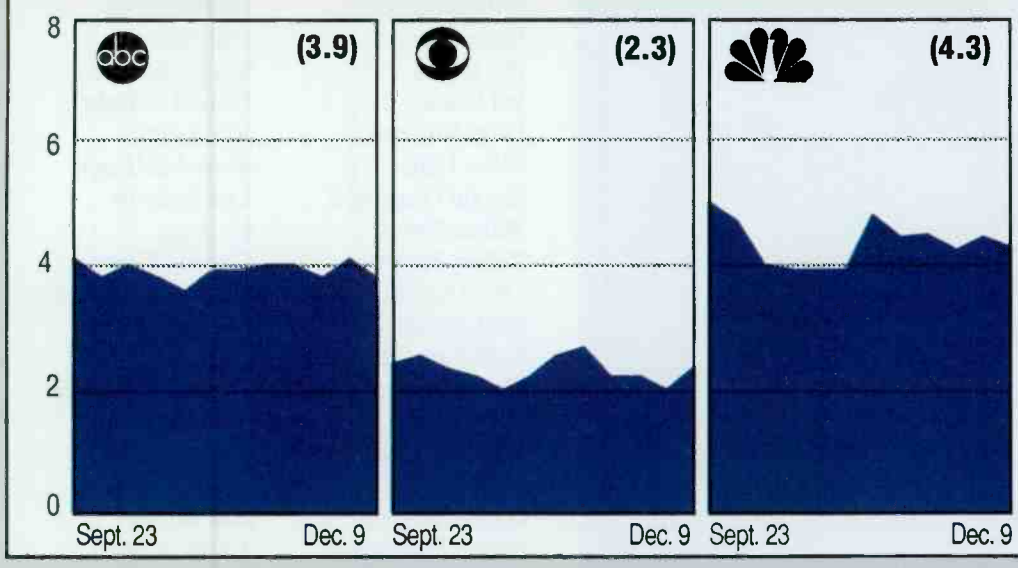
NETWORK PRIME TIME



NETWORK EVENING NEWS



NETWORK MORNING NEWS–SEPT. 23 TO DEC. 9



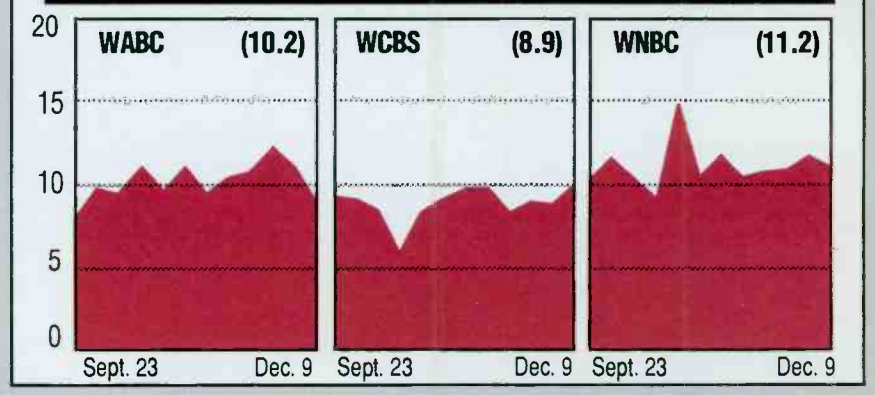
IN THE SPOTLIGHT

Television stations in operation

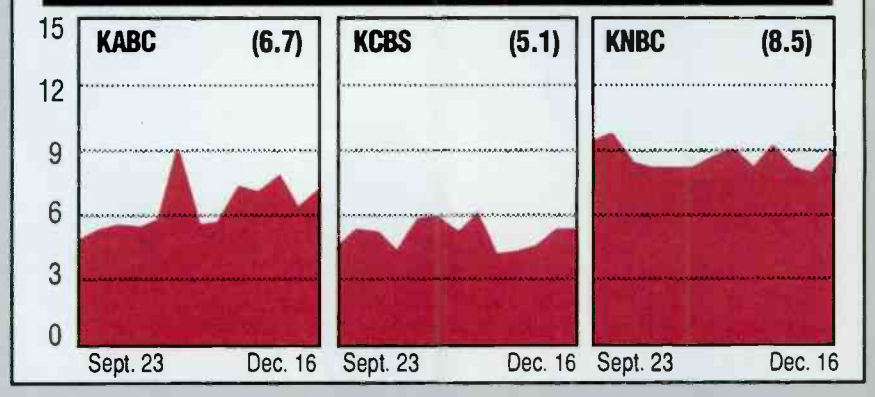
	VHF	UHF
1977	616	356
1978	617	365
1979	622	376
1980	625	386
1981	625	396
1982	631	414
1983	637	477
1984	645	504
1985	654	544
1986	654	587
1987	657	638

Source: FCC

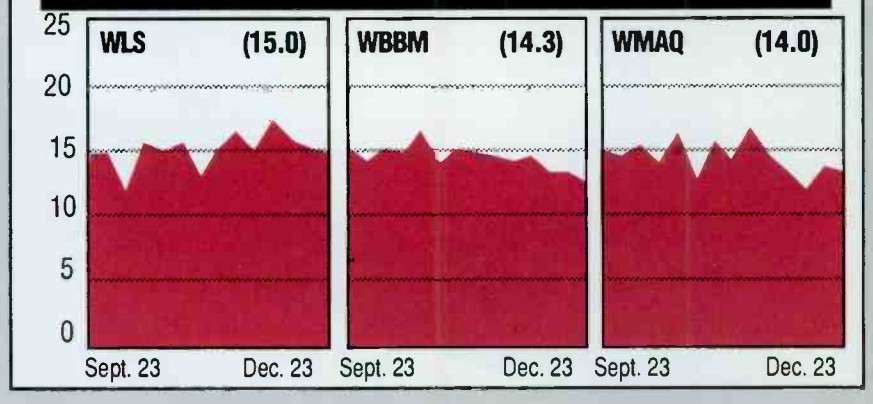
NEW YORK 11 P.M. LOCAL NEWS–THROUGH DEC. 9



LOS ANGELES 11 P.M. LOCAL NEWS–THROUGH DEC. 16



CHICAGO 10 P.M. LOCAL NEWS



RATINGS/SHARES OF PRIME-TIME NETWORK PROGRAMS FOR THE WEEK OF DEC. 19 TO DEC. 25

1. Roseanne	ABC	21.7/34	
2. The Cosby Show	NBC	21.3/36	
3. Cheers	NBC	20.6/34	
4. Who's the Boss?	ABC	20.1/33	
5. NFL Monday Night Football	ABC	18.9/33	
6. A Different World	NBC	18.6/31	
7. L.A. Law	NBC	17.4/30	
8. Matlock	NBC	17.3/28	
9. Night Court	NBC	17.2/28	
10. In the Heat of the Night	NBC	17.0/27	
11. Dear John	NBC	16.8/28	
12. Bob Hope—Jolly Christmas	NBC	16.7/26	
13. Moonlighting	ABC	16.0/25	
14. Growing Pains	ABC	15.6/26	
15. Unsolved Mysteries	NBC	15.4/26	
16. Golden Girls	NBC	15.2/36	
17. Designing Women	CBS	15.1/23	
18. Murphy Brown	CBS	15.0/23	
19. Head of the Class	ABC	14.4/24	
(t) Kate & Allie	CBS	14.4/22	
(t) Empty Nest	NBC	14.4/33	
22. Hooperman	ABC	14.3/24	
23. Garfield's Christmas	CBS	14.1/26	
24. Midnight Caller	NBC	13.9/24	
(t) Hunter	NBC	13.9/31	
26. thirtysomething	ABC	13.8/24	
27. China Beach	ABC	13.5/24	
(t) CBS Special Movie, Thurs.	CBS	13.5/23	
(t) 60 Minutes	CBS	13.5/34	
(t) NBC Monday Night Movies	NBC	13.5/21	
31. Wonder Years	ABC	13.3/22	
32. Newhart	CBS	13.2/21	
(t) Wiseguy	CBS	13.2/23	
34. Full House	ABC	13.0/23	
35. Candid Camera Xmas Spec.	CBS	12.9/22	
36. J. Denver: Xmas in Aspen	CBS	12.8/21	
37. NBC Movie of the Week	NBC	12.7/23	
(t) Amen	NBC	12.7/31	
39. Claymation Xmas Carol	CBS	12.6/22	
(t) Baby Boom	NBC	12.6/21	
41. Mr. Belvedere	ABC	12.5/23	
42. Murder, She Wrote	CBS	12.3/28	
43. Growing Pains Special	ABC	11.9/22	
44. 227	NBC	11.5/29	
45. Christmas in Washington	NBC	11.2/20	
46. ABC Sunday Night Movie	ABC	11.1/24	
47. Boston Pops Christmas	NBC	11.0/20	
48. CBS Special Movie, Fri.	CBS	10.9/20	
49. Perfect Strangers	ABC	10.8/20	
50. 20/20	ABC	10.6/20	
(t) CBS Tuesday Movie	CBS	10.6/18	
52. Equalizer	CBS	10.5/17	
53. Dynasty	ABC	10.3/17	
(t) Pee Wee's Plyhse Christmas	CBS	10.3/17	
(t) CBS Sunday Movie	CBS	10.3/22	
56. Super Bloopers/Jokes Spec.	NBC	10.2/22	
57. Brian Boitano: Canvas	ABC	10.0/16	
58. NBC Sunday Night Movie	NBC	9.0/20	
59. ABC Saturday Night Movie	ABC	8.1/19	
60. Special Olympic Christmas	ABC	7.3/12	
61. ABC News Special	ABC	6.8/12	
62. Mission: Impossible	ABC	6.4/15	
(t) Magical World of Disney	NBC	6.4/16	
64. CBS Special Movie, Sat.	CBS	5.5/13	
(t) TV 101	CBS	5.5/9	
66. Alice in Wonderland	ABC	5.3/13	
(t) Life/Adventures of S. Claus	CBS	5.3/13	
68. Incredible Sunday	ABC	4.7/12	

Source: Nielsen Media Research

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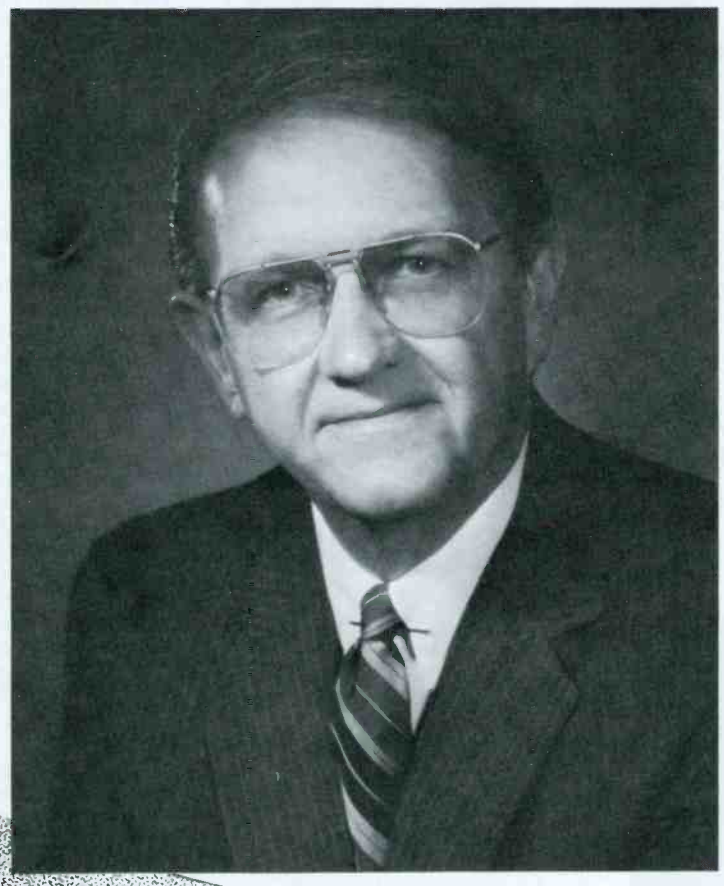

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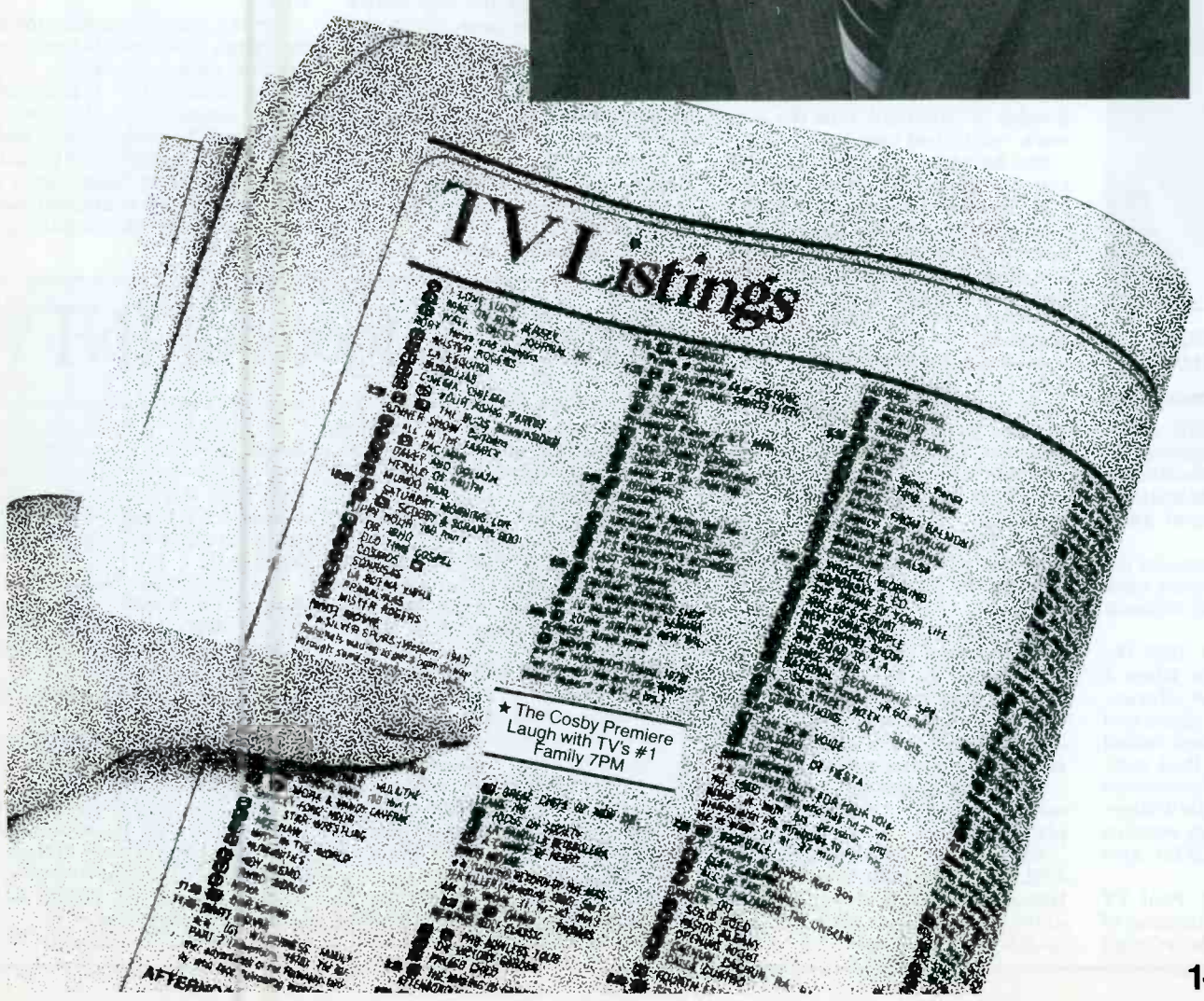

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ABC's 'Roseanne' earns top ratings for the week

(Continued from Page 3)

era Christmas Special," which ranked 35th with a 12.9/22 opposite NBC's "Cosby Show" Thursday at 8 p.m.

CBS's hour-long "John Denver Christmas in Aspen," which landed in 36th place with a 12.8/21, followed as the next-highest-rated Christmas special.

Especially hard-hit by the Christmas week's unusual viewing patterns were Fox Broadcasting Co.'s Saturday and Sunday lineups, about half of which consisted of repeat programing over the Christmas weekend.

On Saturday, Dec. 24, FBC preempted "The Reporters" with its hour-long "Rock and Roll Christmas Special" at 8 p.m. (ET), which was followed by a repeat of its regularly scheduled "Beyond Tomorrow" at 9 p.m.

The special earned a 2/5 and the series earned a 1.9/4 for an average of 2/5, down from the 3.4/6 the service's Saturday slate has been earning.

FBC's ratings on Sunday were also deflated.

Its highest-rated program was a special hour-long original "Married . . . With Children," which earned a 5.1/12 from 8 p.m. to 9 p.m.

The week before, the service's "America's Most Wanted," which was pre-empted on Christmas, and "Married . . . With Children" averaged an 8.9/14 in that same 8 p.m.-9 p.m. time slot.

All of the service's three other Sunday shows, which aired in repeats, posted lower ratings on Christmas night than they had the week before.#

"Roseanne" gave ABC a Christmas present when the show garnered No. 1 ratings for the holiday week.

How one crew covered quake

(Continued from Page 3)

three hours to find a safe place to unload the medicine, and then the crews spent two more hours unloading it. Then we set up the equipment and our antenna. That took two hours. We set the equipment up inside the truck, converting it to an editing room."

Three cameras were placed outside, with everything running on a gasoline-powered generator. The Point du Jour feed was bounced off the Eutelsat Ku-band satellite into Serte, outside Paris.

"We came on-air about 9 p.m. local time, with the first transmission for the French 8 o'clock news. We did a special 23 minutes inside that program," says Mr. Barrat.

In New York, Mr. Spencer coordinated use of the satellite feeds. "The biggest problem was our ground unit only had two phone lines," he recalls.

While ABC was on-air, one line was used by a director, the other by anchorman Peter Jennings and Mr. Kladstrup, so Mr. Spencer was out of touch part of the time.

"There was so much demand among the various partners and others, such as ITN of Great Britain, which made heavy use of phones and live satellite feeds," Mr. Spencer says.

Says Mr. Deviller, "If this had happened 500 miles to the east, the Ku-band would have been impossible," because they would have been out of satellite range.

In addition to feeding live shots to ABC, ITN and Antenne 2, the Leninakan earth station also served the BBC, which had smuggled a reporter across the Turkish border to get into the city. German and Japanese networks also asked for use of the setup, but were unable to get reporters to the scene in time.

Mr. Spencer says he'll never forget the first feed from Leninakan to New York, which came in at 3 a.m. local time.

"Our lights were the only source of electricity," he says. "Jennings was asking Kladstrup questions and you could see people behind him using the light to dig with their hands through the rubble. The live impact was just incredible. Here's the people, it's nine days after the quake and they're still digging."

That scene also changed the tone of the story.

"Jennings asked about a lack of cooperation from authorities. Kladstrup said everyone was exhausted, and doing their best. He showed them that, and that helped the story."

The next day Mr. Barrat caught scenes of victims being dug out of the rubble on camera.

"I had to take a break to go walk in the ruins, see the refugees and rescuers. Next to the place where we had a camera set up, a man said this was his apartment. His wife and kids were still there 9 days after the earthquake.

"Rather than rushing in with the rescuers, he stood away, as if he knew no good news was coming. He paced back and forth, back and forth. All of a sudden the rescuers got a hold of the first body from his family, and rather than going to him, they went to get a coffin. The man realized then his family was gone.

"We went to him and someone held him in his arms, and he gave us a present. Then we gave him a present, a pen, and he went to get vodka. He was totally lost otherwise."

It was great TV, but Mr. Barrat wasn't thinking of that.

"For the first time as a journalist, I was terribly moved by what I saw," he says. "I was so busy with organizing all of this that, from time to time, I was not conscious of what was happening. It took me a day to realize I hadn't seen a single child in the city—there were none."

On the news front, there were plenty of exclusives to be had.

"Nightline" got a live interview with two American rescuers who urged people to send cash rather than goods, which couldn't get in.

Point du Jour interviewed Soviet Premier Nikolai Ryzhkov, who lambasted Armenian officials and local construction methods.

In retrospect, ABC came out ahead by taking the feed.

"They were fabulous," says "Nightline" Senior Producer Betsy West.

For Mr. Barrat, satellite technology brings new depth to news coverage from almost anywhere.

"We think a live transmission adds a dimension to the news, the emotion of the people concerned by an event. It's really true. I know that on ABC, the fact there was a live transmission gave a different tone to their coverage—a humanitarian tone."#

Minnesota UHF station seeks to form statewide TV network

(Continued from Page 3)

Under KTMA's plan, KXLI will reappear this spring on a new channel, 19, and will operate as a satellite of KTMA.

In order to re-create KXLI as a satellite, the station's transmitter will be moved about 40 miles away from its present location in suburban St. Cloud, Minn., explained Donald O'Connor, president and general manager of KTMA.

Besides KTMA and KXLI, KTMA's so-called Minnesota Independent Network will consist of low-power TV stations in Brainerd, Bemidji, Grand Rapids, Park Rapids and Austin, and translators in Alexandria and Donnelly-Herman.

Mr. O'Connor, who will also be president and general manager of the network when it's launched in March, says the audience delivered by the network will be comparable in size to those delivered by each of the market's three biggest VHF stations: CBS affiliate WCCO-TV, ABC affiliate KSTP-TV and independent KMSP-TV, which is not part of the new network.

"It is a long-term dream come true for Minnesota Independent Network to become a reality and provide us with the opportunity to compete on a level playing field in the expanded Minneapolis/St. Paul market," Mr. O'Connor said.

KSTP and WCCO each operate satellite stations and translators in areas surrounding the Minneapolis/St. Paul market.

One of the two other VHF stations in town, independent/Fox affiliate KMSP-TV, leases 17 community translators. It also recently received FCC approval for three more, which it will own outright, said Stuart Swartz, vice president and general manager of KMSP.

DONALD O'CONNOR
General manager, KTMA-TV

The other VHF outlet, NBC affiliate KARE-TV, "is investigating the possibility" of creating satellites or adding translators, said the station's vice president and general sales manager, Elliot Bass.

For the past year, stations in the Minneapolis/St. Paul market have been looking for ways to increase their reach.

That's because on Jan. 1, 1988, the market grew even more when a nearby market known as Alexandria/Walker, Minn., was eliminated by the ratings services and folded into the Minneapolis/St. Paul market. There had been one full-service TV station in Alexandria/Walker. Now there are two satellite stations there operated by KSTP and WCCO.

At the Minneapolis/St. Paul TV stations, officials said the success of the new network depends on what sort of programing it will carry.

They point out that nearly all of the best-known off-network and first-run syndicated programing currently being offered by syndicators has already been sold in Minneapolis/St. Paul.

"The real question is, will they carry the right programing?" said KMSP's Mr. Swartz.

AT KSTP, Chief Executive Officer Stanley S. Hubbard said the network "isn't a bad idea."

But, he added, "Programing is the key . . . . It's going to be expensive."

Mr. Hubbard noted that KTMA's plan requires Federal Communications Commission approval. He said there's no guarantee that KTMA can secure Channel 19 for its new satellite station because there will undoubtedly be other applicants in competition for the channel.

In fact, one of the applicants could be the other UHF independent in town, KITN-TV, Channel 29, but General Manager Gail Brekke wouldn't comment on KITN's plans.

KITN is not part of KTMA's network plan.

At KTMA, Mr. O'Connor said his station's attorneys in Washington tell him the FCC will OK the scenario.

Roy Stewart, chief of the FCC's Video Division in the Mass Media Bureau, said the FCC hasn't yet seen a formal proposal from KTMA, even though informal discussions with one of the station's attorneys did take place a few months ago.

Without a proposal, Mr. Stewart said he couldn't comment on the plan's viability.

Meanwhile, 53 employees of KXLI lost their jobs Dec. 15 when Halcomm, which is also an investor in the new statewide network, foreclosed on the station.#

Free TV focus of INTV

(Continued from Page 3)

After a year of soft advertising sales, marketing will be a continuing theme at this year's INTV convention.

In a departure from previous polls about independent stations' promotion and programing departments, INTV Chairman John Serrao had key brand managers polled about their media spending.

The results will be presented Wednesday, Jan. 4, in a panel session titled "Marketing and TV: What We Don't Know Does Hurt Us."

Fast food as an advertising category will be singled out in its own session, "How to Drive-Thru More Fast Food Dollars," on Thursday, Jan. 5.

This year's INTV will reprise two popular sessions from last year: Federal Communications Commission Commissioner James Quello's "grand inquisition" of various representatives from the telecommunications business, and last year's "idea tables" session with 20 marketing experts.

The convention's annual power breakfast with FCC and congressional staff members is scheduled for Thursday, though new cost-consciousness at the FCC is expected to keep some staffers in Washington.

House Majority Whip Tony Coehlo, D-Calif., will be the keynote speaker on Friday, Jan. 6.

INTV's major political session is scheduled for 9:15 a.m. on Friday with congressmen Matthew Rinaldo, R-N.J.; John Bryant, D-Texas; Al Swift, D-Wash.; and Tom Tauke, R-Iowa.#

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LOCAL SALES MANAGER wanted for aggressive growing southeast CBS affiliate. Working knowledge and demonstrated success in research, co-op, vendor support and event marketing a must. Replies held in strict confidence. Send resume to: G.S.M., ELECTRONIC MEDIA CLASSIFIEDS, Box # Q-07, 220 East 42nd Street, New York, NY 10017.

PHOTOJOURNALIST: Minimum two years experience. Must possess excellent editing skills to compliment good photographic eye. Send resume and tape of recent work to Steve Mills, Chief Photographer, WWMT, 590 W. Maple St., Kalamazoo, MI 49008. Equal Opportunity Employer.

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TINA SPOSATO
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NBC opts not to cut payments

(Continued from Page 1)

Hudson.

Ms. Hudson said NBC affiliates objected to reductions in compensation payments in 1989 because the stations had already completed their financial budgets for that year.

For now, she said, NBC will go ahead only with its proposed ad inventory swap.

She emphasized that NBC hasn't decided yet whether it will propose compensation reductions for 1990.

However, she said the issue will undoubtedly be the subject of "continuing discussions" with affiliates during 1989.

"I think that door will always be left open somewhat," agreed James Sefert, NBC affiliate board chairman and president of Cosmos Broadcasting in Greenville, S.C.

Last week, NBC sent bulletins to its 208 affiliates that detail the company's plan to swap commercial inventory with them.

On Jan. 30, NBC will take back two 30-second units of commercial time during the "Today" show. The units were described by NBC as "internal station breaks," which affiliates used to promote local shows.

During the week of Feb. 13, NBC plans to create three more 30-second units per week for the network to sell during prime time. NBC says the three units are currently used by the network as promotional spots.

At the same time, the network will "recapture" three 30-second spots on both Tuesday and Friday nights.

NBC first proposed to reduce cash compensation payments at a meeting of the affiliate board Dec. 7.#

Independents upbeat for 1989

(Continued from Page 1)

annual convention this week in Los Angeles.

They'll be pressing for independents to get together into some sort of advertising co-op, designed to give advertisers a convenient way to make national buys on independent stations.

As it stands, the networks are getting 80 percent of those dollars while the independents are essentially getting nothing.

Meanwhile, barter syndicators are getting 8 percent, or close to $1 billion, of the pie.

And cable networks, much to the dismay of the INTV leadership, are getting 10 percent.

Rubbing salt into these wounds is the fact that cable's USA Network is using independent TV stations to expand its reach sufficiently to interest national advertisers in making a buy.

USA Network says it can offer advertisers 85 percent of the nation's TV households: 51 percent of those through its cable network, and the remainder from independent TV stations in the top 50 markets.

USA sells its cable programing and guarantees prime-time exposure for an ad on one TV station in each of the top 50 markets.

"Why should independents band together with USA Network to get network money when independents can band together with independents to help all independents get network money?" asks INTV's Mr. Padden.

Yet despite INTV's upbeat attitude, other observers are less optimistic.

Dennis McAlpine, a vice president and media analyst for Oppenheimer & Co., says he believes that except for the handful of independents who produce their own programing and own stations in the largest markets—that is, Tribune Broadcasting, Fox Television Stations, The Walt Disney Co. and MCA—the outlook for the industry is "pretty sad."

Mr. McAlpine says there's too much competition for independents as it is, and he foresees the cable TV industry taking more and more of the independents' market share. "There's not enough viewers to go around," he says.

Adds Ellen Berland Gibbs, a media consultant, "There's no dramatic improvement, no dramatic downturn; it (the independent industry) is just struggling along."

But most industry representatives are more upbeat. They say that even the recent wave of bankruptcies that swept through the independent TV business over the past few years has actually turned into good news.

In markets where those sorts of shakeouts occurred, the remaining independents are said to be benefiting from less competition, and therefore lower prices, for programing.

Yet more new independents have also been signing on, swelling the industry's ranks to what INTV says is a record total of 321. And cable interests have been growing more powerful, so a competitive cloud still hangs over many markets.

Over the past year or so, some of the industry's mavericks have been launching fresh attacks on their broadcast competitors by buying them out or getting them to go into another business.

Early in 1988, for instance, Atlanta-based Act III Broadcasting, which now has a total of six independent TV stations, bought WVAH-Channel 23 and the construction permit for an unbuilt station on Channel 11 in Charleston, W.Va.

It then turned the license for Channel 23 back to the FCC, a move that left Act III with the only independent facility in the market.

Act III also bought WRLH-TV, and all of the equipment and programing of WVRN-TV in Richmond, Va., last year.

WVRN, WRLH's only independent rival in the market, then turned its license over to the FCC and went out of business.

"We don't have the programing cost burdens that have hampered other independents in markets where there's a multi-indie situation," says Bert Ellis, Act III Broadcasting president and chief executive officer.

Meanwhile, in a $30 million deal, station owner Harry Pappas is proposing to buy KOKH-TV in Oklahoma City, and to purchase the studios and towers of the two other independents in the market, KAUT-TV and KGMC-TV.

If all goes as planned, the licenses for KAUT and KGMC would move into new hands, with the former becoming a religious or specialty station and the latter becoming the market's second educational outlet, leaving Mr. Pappas with the only commercial independent TV station left in town.

"We're trying to take lemons and make lemonade," Mr. Pappas told ELECTRONIC MEDIA.

Some independents say they're also encouraged because programing costs appear to be moderating.

Yet while programing costs may be more affordable, many independent television stations still find themselves paying off record-priced programing.

"The stations are still trying to digest the amortization expense left over from those expensive program expenses," concedes INTV's Mr. Padden.

"But once we get this bubble through the system, we'll have a much healthier situation."#

TCI to hike rates; blames program fees

(Continued from Page 1)

year." He said, "Over the last three years, TCI's programing costs have increased 10 times faster than our basic cable rates."

TCI's basic rate hike, which will affect about 3.6 million subscribers, will increase monthly bills by an average of about $1.14. TCI didn't provide an average basic subscriber rate from which to gauge that figure.

According to research from Paul Kagan Associates, the projected average basic service industrywide for 1988 will be $14.52; Kagan also projects an average industrywide basic rate of $15.68 in 1989—an increase of 7.4 percent.

While TCI suggested that it might create tiers for some premium services, Bob Thomson, TCI's vice president of governmental affairs, hesitated to say that the multiple system operator is considering re-tiering its services.

He said it's likely that only one or two networks would be elevated out of basic service.

He cited no specific services to be placed as what he termed "mini-, mini-pays," but he noted an ongoing controversy between Madison Square Garden Network and Cablevision Systems Corp. as an example of possible means for raising a service out of the basic lineup.

Cablevision dropped MSG after the service, which runs New York sporting events, requested to be carried as a basic service.

TCI officials cited sports services as ones that might seek substantial fee increases from operators due to the high cost of acquiring TV sports rights.

Mr. Thomson said, "What we're saying is if a service is going to cost $1.60 next year, and it costs us 10 cents this year, let's make it an optional service people don't have to pay for if they don't want to."

In a prepared statement, TCI President John Malone said, "The largest component in this year's rate increase continues to be the dramatic escalation in programing costs that our industry recognized as necessary to improve the value of basic cable."

Mr. Malone suggested tier restructuring as an alternative. That strategy would be quite different from the one followed by most cable operators, who have abandoned tiered services in favor of one basic charge plus pay services.

Officials at most cable programing services were unavailable for comment last week.

One problem the company could face if it makes some services mini-pays is contractual. Most services have contracts stipulating they must be on basic, and they could claim a breach of contract if moved elsewhere.

Mr. Thomson said that while TCI and other operators have encouraged improved cable programing, they are not prepared to pass on some of the excessive costs to consumers.

"On one end, we've got Congress saying the price of basic is too high. On the other side, we've got programers saying 'We've got this programing package, but you'll have to pay this much more.' Operators are stuck in the middle," he said.#

NBC, Cablevision Systems deal meets with measured enthusiasm

(Continued from Page 2)

A key to the issue, said Tom Rackerby, president of American Television & Communications Corp.'s national division, is who gets the Major League Baseball cable package.

Money may not be the sole issue when selecting the cable outlet for baseball, he said, suggesting a service with a current widespread distribution will be important. "I'm not going to say (a second national sports service) is impossible, but it's ambitious," he said.

Most operators interviewed expressed concern about the rising costs of sports programing, saying those costs can't continue to be absorbed by operators and consumers.

Skepticism among cable operators is running a little higher with NBC and Cablevision's decision to offer certain Olympics events or special features on PPV.

Bob Block, director of marketing for Rifkin & Associates, said he doesn't see the PPV universe as being large enough to support the costs involved.

Another cable operator also voiced his uncertainty about the PPV Olympics, saying, "Right now we've got a standoff. I don't see a whole lot of operators planning big equipment switchouts, or planning to offer PPV because of the Olympics."

Another problem, one industry member said, will be channel capacity.

System lineups continue to get tighter and, with as many as three PPV channels for the Olympics in the works, many operators will be hard pressed to find room for the events.

Intermedia's Mr. Allen was more bullish on the PPV option of the Olympics, saying the PPV universe will have grown sufficiently enough to make some money on the Games.

On Wall Street, Dennis McAlpine, a vice president at Oppenheimer & Co., said, "I think they're threading a thin needle there (with PPV). They're trying to get a low penetration at a high price."

"I'm happy to see the Olympics going to PPV," said Jim Elliot, vice president and station manager of NBC affiliate KCRL-TV in Reno, Nev. He added that, as a result of all of the network's recent deals, "NBC is a whole new company."

Mark Reilly, a research analyst at Eberstadt Fleming, noted that there are five companies currently involved in roughly 90 percent of the cable programing business: Time Inc., Viacom International, ABC Video Enterprises, Cablevision Systems and Turner Broadcasting System. And in acquiring a significant stake in one of them, NBC also has become a "major player" in cable.#

Janet Stilson and William Mahoney contributed to this report.

AT PRESS TIME CONTINUED

size of IDB Communications Group, which provides satellite transmission services.

● SAN FRANCISCO—KRON-TV here has decided to move **"USA Today: The Television Show"** to 2 a.m. from its 4 p.m. slot, effective Jan. 9, while WJBK-TV in Detroit has moved the show from prime access to 6 a.m. Tuesday through Saturday. KRON will air "A Current Affair" at 4 p.m. and "Inside Edition" at 4:30 p.m., while "Family Feud" will replace "USA Today" in Detroit. Bob Jacobs, president of GTG Marketing, said "USA Today" has continued to post ratings gains and he is not expecting a rash of downgrades.

● LOS ANGELES—Radio Vision International is developing a weekly international music and lifestyles co-production called **"Go Global"** that sources say will be picked up by Fox Broadcasting Co., probably to fill its vacated "The Late Show" slot on Fridays. The partners, including the BBC and outlets in Italy, France, Canada, Australia and Spain, will shoot segments in their own countries and be able to choose other contributors' segments to create their own customized versions. The show, aimed at young adults, premieres Feb. 14.

● NEW YORK—A decision about which cable service will get a **baseball rights package** from Major League Baseball is expected this week, probably Wednesday, according to cable industry sources. Baseball officials were unavailable for comment. Among those vying for the package are TBS, USA Network, ESPN and SportsChannel America.

● NEW YORK—**Financial News Network** and Dow Jones & Co. officials declined to comment on a USA Today report last Thursday that Dow Jones is in discussions to acquire Infotechnology Inc.'s 45 percent stake in FNN.#

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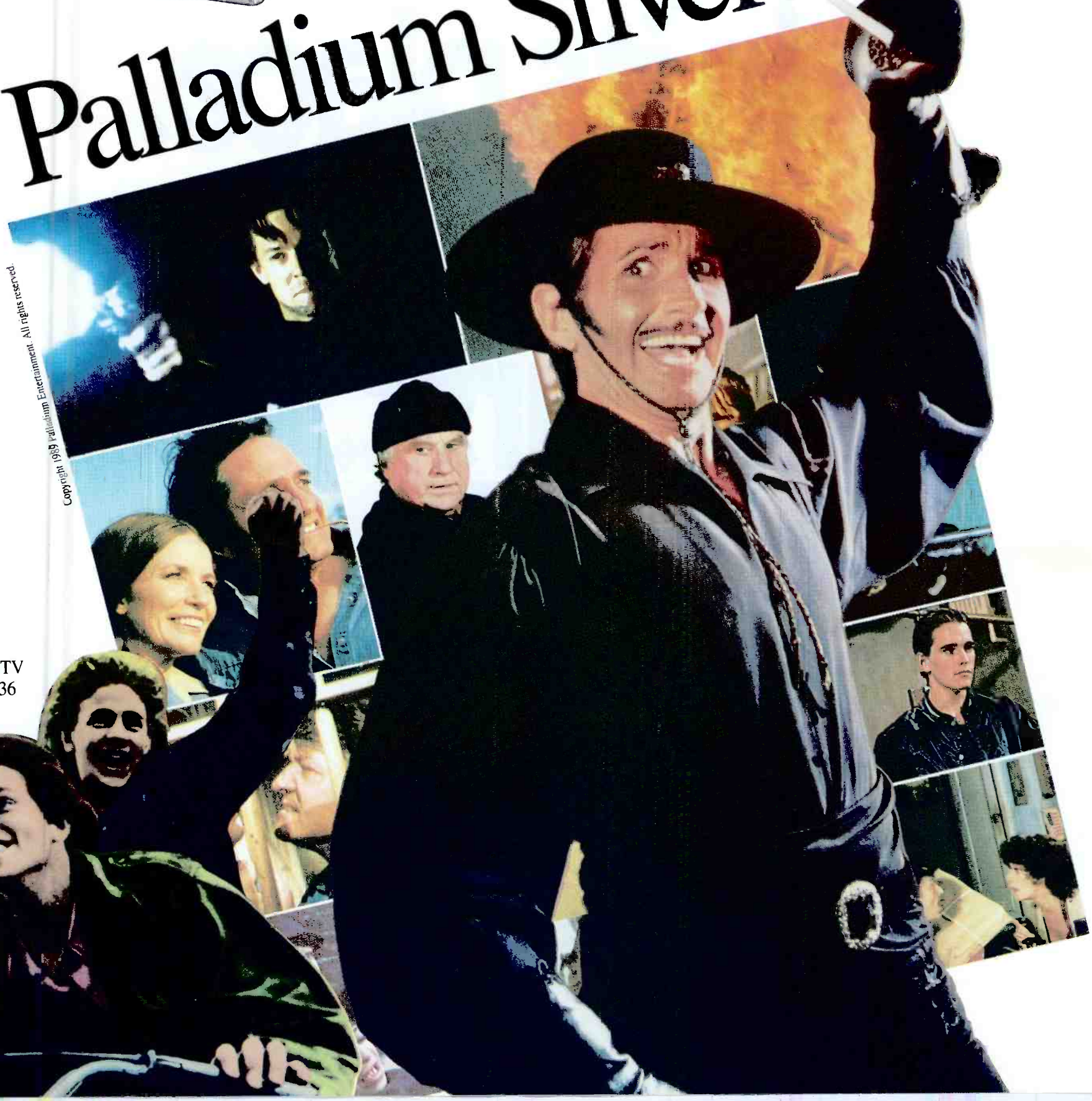

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