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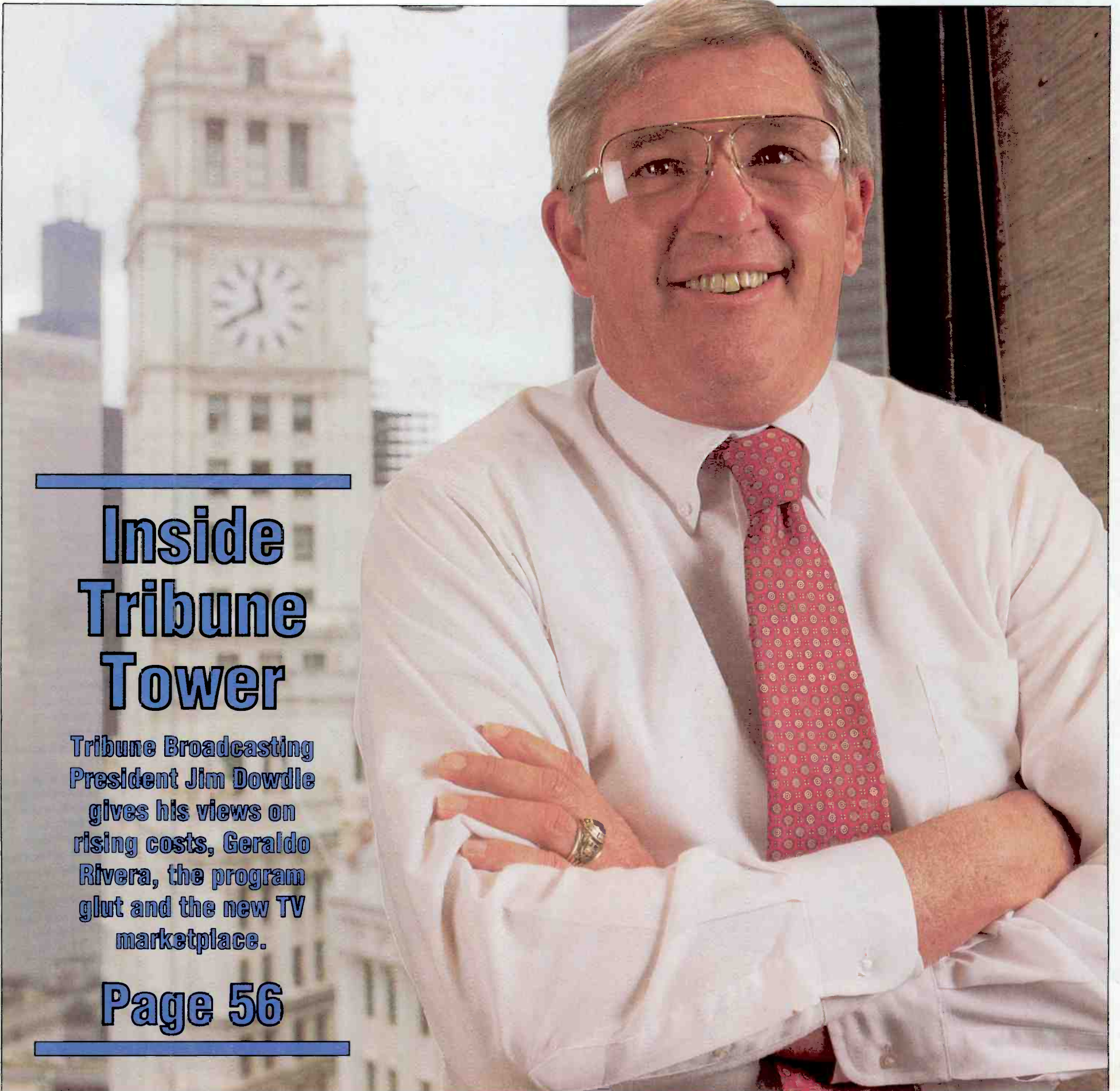


Published weekly by Crain Communications

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JANUARY 4, 1988



Inside Tribune Tower

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

Page 56




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Introducing
CHIP 'N' DALE'S RESCUE RANGERS.
Teamed with **DUCKTALES**,
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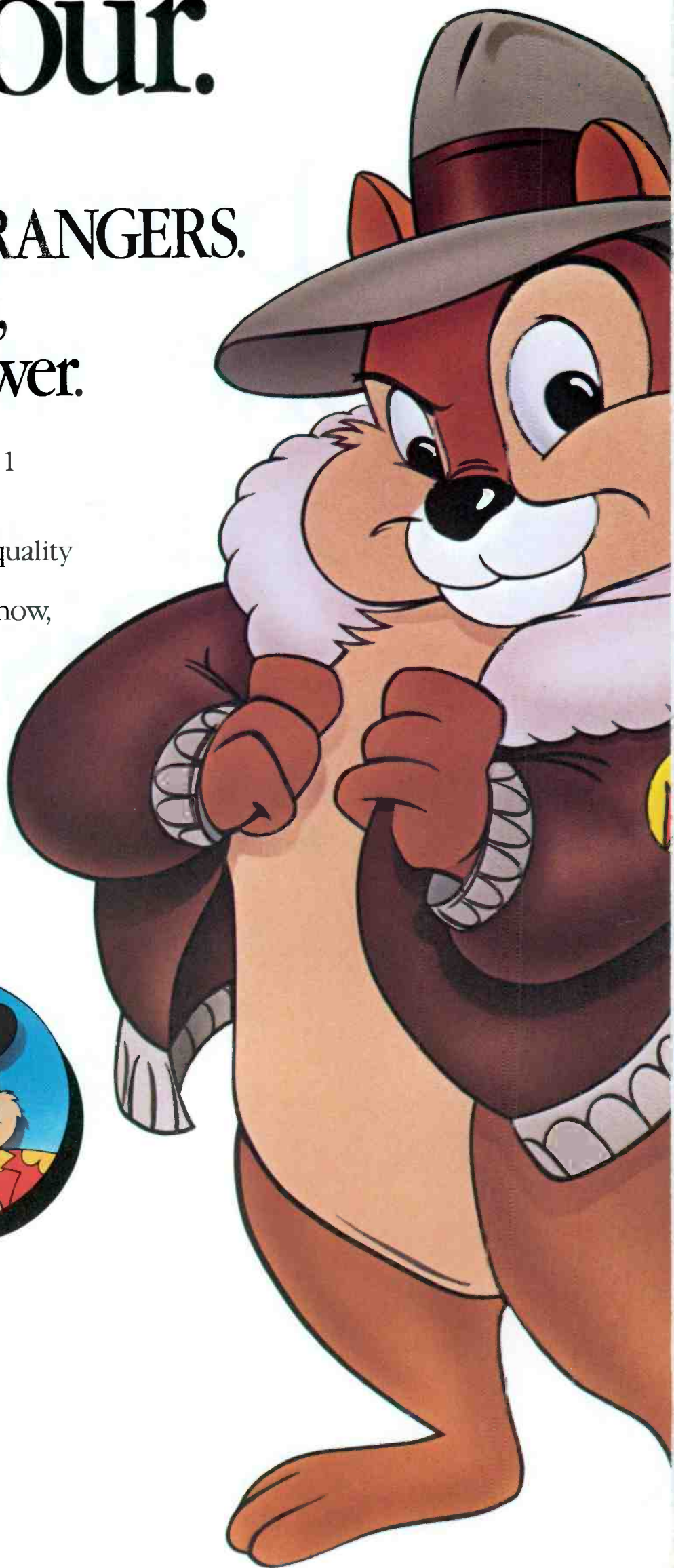
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better than
one half hour
of unbeatable
Disney
animation?



Electronic Media

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AT PRESS TIME

Indecency action seen

WASHINGTON—FCC sources say the agency is likely this month to take action against additional broadcasters who have allegedly aired material the commission thinks may be indecent. Several agency sources said the FCC is considering action against a TV station, but declined to identify it. The agency had been holding off on indecency enforcement pending its completion of a review of allegations that new indecency guidelines adopted last April were too tough. The final text of the FCC's decision rejecting most of those allegations was issued last week.

Commercial prices up

NEW YORK—The average price of a 30-second prime-time network TV commercial was \$120,630 last October, a 7 percent increase from year-ago figures, according to Advertising Age magazine. Based on Broadcast Advertisers Reports data, a (Continued on Page 164)

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JANUARY 4, 1988

Independent turnaround predicted

By DIANE MERMIGAS
Senior reporter

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

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

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

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

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

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

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

On the down side of the business, the country remains saturated with VHF and UHF independent stations. (Continued on Page 163)



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

Returning to war

ABC readies 30-hour, \$100 million epic

By WILLIAM MAHONEY
Staff reporter

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

Over the next six months or so, 2 million feet of film must be whittled down to create the 30-hour, \$104 million "War and Remembrance"

miniseries that ABC plans to air next season.

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

It's also unclear how many segments the final miniseries will consist of. (Continued on Page 164)

INSIDE:

INTV Convention coverage

- Convention agenda Page 76
- List of exhibitors Page 80

Book excerpt: 'The Art of the Deal'

Developer and entrepreneur Donald Trump explains his style of deal-making and the philosophy behind it: "Aim high, and just keep pushing and pushing." Page 30.



1987 news in review

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- Subject-by-subject wrap-up Page 43
- Month-by-month summary Page 108

Nielsen reports 1st drop in viewing

By ADAM BUCKMAN
Staff reporter

For the first time in at least 20 years, the amount of time Americans spend watching television has declined.

According to a year-end report issued last week by New York-based Nielsen Media Research, the decrease represents the first drop in overall viewing time since at least 1966, the earliest year included on a viewing chart in Nielsen's report.

The average household watched television 28 minutes less per week in the 1986-87 season than during the previous year, says the annual report, "Television Audience 1987." Households in 1986-87 watched an average of 49 hours and 48 minutes per week, the report says.

Men watched TV 42 minutes less per week in 1986-87, and viewing by women declined by 34 minutes.

Viewing by teens and children declined two or three hours to its

lowest level in six years, the report says.

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

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

To him, people meters are at least partially to blame for the decline. "They have to be part of the equation," he said.

(Continued on Page 2)

NEWS SUMMARY

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

ABC has completed the photography for its 30-hour, \$104 million "War and Remembrance" miniseries. The question for ABC Entertainment chief Brandon Stoddard is when the network will run the program and how it will be scheduled. (Page 1)

For the first time in 20 years, the amount of time Americans spend watching TV has declined, according to a year-end report from Nielsen Media Research. The average household watched TV 28 minutes less per week in the 1986-87 season than during the previous year, Nielsen says. (Page 1)

About 1,400 industry executives are expected at this week's 15th annual Association of Independent Television Stations convention in Los Angeles. (Page 3)

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

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

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

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

The 10 finalists for the Golden ACE Award have been announced. The Golden ACE is the cable industry's highest honor for a network, company, project or program. (Page 6)

Talk show hostess Oprah Winfrey says listening to her heart and not her head kept her from doing an ABC sitcom. Instead, Ms. Winfrey has decided to develop movies through her independent production company. (Page 6)

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

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

Radio station program directors contacted by ELECTRONIC MEDIA say they're bewildered by a continuing U.S. Justice Department probe of alleged "payola" in the radio business. (Page 24)

The year 1987 was anything but dull for executives at Fox Broadcasting Co., as Fox worked to find a niche as the so-called "fourth network." (Page 52)

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

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

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

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

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Funding cutbacks force FCC to tighten its belt

By DOUG HALONEN
Staff reporter

WASHINGTON—The Federal Communications Commission will be forced to tighten its belt because of cutbacks in its funding.

Some of the agency's 1,790 full-time workers could be laid off as a result of recent congressional action that cut the commission's budget by about \$7.4 million.

But a key agency official said it was more likely that the shortfall would be made up by requiring agency personnel to take a day or two off without pay.

While the FCC had been hoping for \$107 million for the current fis-

cal year, Congress, in a recent funding bill, told the agency to live with \$99.6 million for fiscal 1988, which began last Oct. 1.

Marilyn McDermott, FCC associate managing director for operations, told ELECTRONIC MEDIA that part of the agency's bind is that 75 percent of its budget is wrapped up in personnel, while another 13 percent is tied up in rent, utilities and other fixed costs.

Ms. McDermott said that among the cost-saving options under consideration are cutbacks on travel and purchases of technical and computer equipment.

Also under scrutiny for possible pruning, she said, is \$161,000 the

agency had allocated for subscriptions to periodicals.

That proposal, which would include cutting most of the FCC's subscriptions to trade publications, is receiving strong protests from some agency officials who feel they need to remain abreast of events in the industries they oversee.

Ms. McDermott expected the agency to decide how to meet the cuts by the middle of January.

"It's going to be a tough one," Ms. McDermott said.

FCC officials said Congress had not singled out the commission for cuts, but had directed other agencies to live with similar reductions. #

A.C. Nielsen reports drop in viewing

(Continued from Page 1)

"When you change the ruler, you're changing everything and you don't know if what you're getting is more or less," he said.

Despite its reported viewing declines, American households add television sets every year, Nielsen says.

In addition, the number of TV stations increased last season, along with the number of stations receivable by the average TV household.

Nielsen's report, published in December, projects that there will be 88.6 million TV households in 1988, an increase of 1.2 million from a year earlier.

TV set penetration continues to rise, too. By the end of the 1986-87 season, 59 percent of all TV homes owned two or more TV sets and 20 percent own three or more. Ninety-five percent of all TV homes have at least one color TV and 65 percent have color only, the report finds.

Fifty-four new UHF TV stations went on the air in 1986-87, an increase of 9 percent in the total number of stations, which currently stands at 641 UHF's and 656 VHF's. Two VHF stations signed on in the past year, Nielsen says.

Households now receive more TV stations than ever before, the report states. Fifty-nine percent of TV homes can now receive 15 or more channels of television, and 31 percent can receive 30 or more.

The figures include channels available over the air and from cable TV systems.

In prime time last season, network programs were watched by an average of 19.9 million viewers, according to the Nielsen people meter, and 20.3 million, according to Nielsen Television Index, the system that was replaced this past fall by the people meter.

In the 1985-86 season, 21.9 million viewers watched network programs, according to NTI. The report says TV's overall audience averaged 51.3 million homes during prime time in 1986-87, or 59 percent of TV homes.

That figure represents a slight decline from the 60 percent of TV households that tuned to prime-time television during the previous season, the report says.

Among the other trends highlighted in Nielsen's year-end report, 15-second commercials in prime time increased from 2 percent of all TV spots in 1983 to 26 percent in 1986.

In terms of prime-time hours, suspense/mystery dramas were the leading form of network programming in 1986-87, followed by sitcoms and general dramas, Nielsen says. #

Paramount, station fight over 'Trek'

By ADAM BUCKMAN
Staff reporter

A TV station in the Hartford, Conn., market is going to court to stop Paramount from giving rights to "Star Trek: The Next Generation" to a competing station.

On Sunday, Dec. 27, the same episode of the weekly, first-run adventure series was aired on both stations during the same 6 p.m. (ET) time slot.

The conflict pits the program's syndicator and producer—Paramount—against independent WTXS-TV in Waterbury, Conn. WTXS is fighting a move by Paramount to terminate its rights to the new series, as well as the 79 episodes of the original "Star Trek" program.

Paramount has already reassigned the "Star Trek" rights to WTIC-TV in Hartford, which now plans to air the show twice every weekend.

Although officials from WTXS, WTIC and Paramount wouldn't comment on the situation last week, details of the conflict could be pieced together from documents filed with the court.

Last week, WTXS won a temporary restraining order enjoining WTIC from promoting or advertising—but not from airing—a scheduled broadcast of "Star Trek: The Next Generation" that was to have run this past weekend.

The court documents say Paramount terminated WTXS's rights to "Star Trek" as well as two packages of feature films in December because of the station's "failure to make timely payments."

According to the court papers, WTXS could owe Paramount as much as \$3 million.

A short time after terminating its agreement with WTXS, Paramount reached a "Star Trek" rights agreement with WTIC that included rights to the two film packages: "Portfolio VIII" and "Portfolio X."

According to sources, the documents filed with the court include a letter from WTXS owner Michael Finklestein to Lucie Salhany, president of domestic TV and video programming for Paramount.

The letter warns that Paramount's move to take "Star Trek" rights away from WTXS might result in other syndicators terminating rights agreements with the station.

If that happens, WTXS will hold Paramount liable for its losses, the letter says.

WTXS filed for the temporary restraining order from the court as Paramount was preparing to take legal action against the station for airing the "Star Trek" episode on Dec. 27, according to sources.

Although WTIC isn't directly involved in the litigation, the station is being pulled reluctantly into the conflict between WTXS and Paramount.

When WTIC signed its new rights agreement, the station didn't expect WTXS to put up a fight, says WTIC's president, Arnold Chase.

"They said the rights were available," Mr. Chase said of Paramount.

Since the case is in litigation, Mr. Chase said he couldn't comment further. #

Update

On Page 43 this week, a story reviewing the cable industry's year briefly discusses the status of the Storer cable systems. That page went to press two weeks ago, before the systems were sold. An up-to-date report on that sale appears on Page 3. #

Some Fox outlets to drop weaker shows

By WILLIAM MAHONEY
Staff reporter

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

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

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

ing or plan to stop carrying some series this month.

Several other Fox affiliates contacted by ELECTRONIC MEDIA said they may dump some poorly rated Fox shows if ratings don't improve.

Three affiliates say they have definite plans to drop Fox's Saturday prime-time lineup.

Those stations include two valuable VHF stations, KMSP-TV in Minneapolis and KPTV-TV in Portland, Ore., as well as UHF outlet WDSI-TV in Chattanooga, Tenn.

Fox President Jamie Kellner was unavailable for comment last week.

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

"Nobody has made a final decision (on dropping the Saturday slate)," he said. "We understand they are waiting until after the meeting."

Fox affiliates have grown impatient with the Saturday-night slate ever since the network recently revamped its two nights of prime-time programming to stack its stronger shows on Sunday night.

The affiliates' dissatisfaction also involves

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

WDSI has also chosen not to run "Wilton North," as have Fox affiliates KSTU-TV in Salt Lake City; KDNL-TV in St. Louis; KBVO-TV in Austin, Texas; and WCGV-TV in Milwaukee.

Officials at WXGZ-TV in Appleton, Wis., say they'll also pull "Wilton North" before the February sweeps begin unless the show improves.

(Continued on Page 162)



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

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

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

It was a year when distributors discovered that even having a full-fledged network hit was no guarantee of syndication success—and of finding new hope in the cable universe.

It was also the year when the fairness doctrine was tossed out, the NFL went to ESPN, and Ted Turner sold part of his company to former competitors.

Even for an industry that seems to thrive on the sometimes bizarre twists and turns of change, 1987 stood out.

Following is a list, admittedly subjective, compiled by the editors of ELECTRONIC MEDIA of the 10 most important news stories of the year. These are the events we feel will continue to have a significant impact on broadcasters and cablecasters through 1988 and beyond.

1. People meters on parade: In September, the A.C. Nielsen Co., egged on by international competitor AGB, dropped its traditional diary-and-meter system and replaced it, over strong network objections, with new people-meter technology.

When all the data was sorted out, it appeared that the networks might have to give many millions of dollars back to

advertisers in make-goods for lost viewers; that producers would have to start aiming their shows at a Yuppie, more technologically comfortable audience; and that TV ratings would never be considered sacred writ again.

2. The hour crisis: Though the trend was apparent even in 1986, by the end of last year it was clear that something had to change if the networks wanted to continue airing expensive hour-long action shows.

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

The results: Cable networks such as USA Network, Lifetime and CBN snapped up some prime properties, and major producers such as Universal Television said they would no longer produce such programs at a loss. At year's end, NBC agreed to cover all costs in order to get a one-hour action show from Stephen Cannell.

3. Indecent exposure: The FCC went on the warpath against radio's so-called "shock jocks," ruling in April that

(Continued on Page 162)

Storer cable sale leaves questions

By JANET STILSON
Staff reporter

NEW YORK—The \$1.6 billion purchase of the Storer cable systems sparked largely favorable reaction as well as some questions on Wall Street last week.

The deal was announced on Christmas Eve by the seller, SCI Holdings, owned by Kohlberg Kravis Roberts & Co., and the buyers, which include some of the country's largest multiple cable system operators.

Among the buyers are American Television & Communications Corp., Comcast Corp. and Taft Cable Partners. The latter is a partnership between Tele-Communications Inc. and the Texas financier Robert M. Bass.

A purchase price for all of SCI's outstanding common stock, valued at about \$1.65 billion, is roughly 12 times cash flow, or more than \$2,000 per subscriber.

Given those numbers, the agreement in principle "looks on the surface to be a fair deal," said Dennis McAlpine, a media analyst at Oppenheimer Inc. "It's not as overpriced as the first asking price," which was in the \$2.2 billion range, he said.

Holding a more mixed view is Edward Hatch, a media analyst at Merrill Lynch Capital Markets.

"On the surface it appears to be a fully priced deal," he said. Systems are now selling for lower multiples, roughly seven to eight times cash flow, he noted.

But the ability of the three companies involved to add half a million subscribers each "is worth something extra," he added.

One of the big questions yet to be answered, according to Mr. Hatch, is how the purchase will be viewed by the investors' stockholders.

Potentially the sale could create \$60 million in pretax losses for each partner, if the ownership is divided equally. Whether the ownership will be apportioned in equal thirds is another question yet to be resolved.

That loss could potentially dilute ATC's earnings per share of 85 cents by 25 cents to 35 cents, he says, and could have a similar effect on other partners.

The deal is also subject to approval by the Federal Communications Commission, the Federal Trade Commission and the U.S. Justice Department.

Other questions about the deal center on the consortium's plan to keep SCI intact, within a holding company. In this way the partners would avoid more than \$500 million in taxes triggered by the Tax Reform Act of 1986, according to David O'Hayre, senior vice president of investments at ATC.

Initial plans call for the holding company to remain in force for three years to five years, at which time the cable companies

(Continued on Page 164)

1,400 expected at 15th INTV convention

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—It's back to business this week for the more than 1,400 industry executives expected to gather at the Century Plaza hotel here for the 15th annual Association of Independent Television Stations convention.

Sessions will get under way at 8:30 a.m. Wednesday and continue until 11:45 a.m. Saturday. Program screening suites will be open from 2 p.m. to 6 p.m. Wednesday through Fri-

day.

Independent broadcasters and their program suppliers told ELECTRONIC MEDIA they were cautiously optimistic about independent television's prospects in 1988. But most agreed that increased competition from cable, home video and other entertainment sources has made it a tougher business than ever before.

In addition, many said a sluggish ad market and lack of available time periods have put stations in the driver's seat when it comes to setting the terms of new programming deals.

Many program directors have already committed much of their budgets to material that has yet to air, leaving them with limited resources for new acquisitions.

INTV has frozen its convention fees at 1987 levels, mindful that last year's chilly syndication climate yielded little business for suite occupants.

The emphasis will be on research at this year's gathering. The results of four key studies will be released. These are designed to answer questions about the people meter,

viewing habits of children, station staffing and programming trends.

There will also be a presentation on "The Business of Independent Television" by industry analyst Paul Kagan, which kicks off the convention Wednesday morning after status reports from senior INTV officials.

Other highlights include Thursday's keynote luncheon speech by FCC Chairman Dennis Patrick, his first remarks to independent broadcasters since taking over the FCC lead-

(Continued on Page 162)

Study: Meters show improved cable ratings

By JANET STILSON
Staff reporter

NEW YORK—Cable programming looked like the big winner in A.C. Nielsen Co.'s people-meter reports for October and November, at least according to a cable industry analysis.

The study indicated that network affiliate ratings continued their descent, and that independent stations showed mostly losses.

That's according to a Cabletele-

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

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

Broadcast networks suffered their

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

The report says independents experienced only one gain over the past year, an 8 percent increase in prime time, while their largest decline was 10 percent in daytime.

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

That's partially because her own analysis for the two months com-

bines numbers for Atlanta superstation WTBS with independent stations, while the CAB report includes WTBS with basic services.

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

"It seems unlikely that it would be down 4 percent (in the CAB report) from taking away just TBS."

Numbers for most of the other time periods in the CAB report are so close to INTV's that "it seemed

odd that on a 24-hour basis it would be so different," she said.

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

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

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

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

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

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

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

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

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

New Year messages prepared

By DOUG HALONEN
Staff reporter

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

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

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

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

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

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

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

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

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Carson scraps 'Mr. President'

Carson Productions has thrown in the towel on "Mr. President," the low-rated sitcom it's producing for the Fox Broadcasting Co. Carson turned down a request from Fox to tack four additional episodes on to the just-finishing 22-segment production order, citing deficits that insiders say run at least \$200,000 per show. The three major networks are now looking at the Saturday night series, which stars George C. Scott as a bumbling U.S. president. But it appears doubtful that any producer is likely to step forward and save the 6-month-old comedy, which Fox is expected to dump in April. Insiders say the main reason for the deficit is Mr. Scott's presidential salary of \$120,000 per program, along with \$60,000 paid each week to Ed Weinberger, the show's executive producer.

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

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

Sen. Ernest "Fritz" Hollings, D-S.C., whose back-door effort to pass legislation that would codify the fairness doctrine and impose a tax on the sales of communications properties went down in flames last month, has won a battle on the comeback trail. Among the arguments his opponents had used against the proposed fees was that they should be considered by the Senate Finance Committee, not the Senate Commerce Committee, which Sen. Hollings chairs. Yet a congressional source said the Senate parliamentarian has ruled that the legislation indeed falls under the Commerce

THE INSIDER



DICK ROBERTSON
Willing to be dunked by customers



ROBIN WILLIAMS
Portrays a radio disc jockey in new film

Committee's jurisdiction.

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

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

Insiders also report that King World, armed with approximately \$1 billion, will soon start making some acquisitions in the entertainment world.

MGM/UA has again decided against using former "Remington Steele" star Pierce Brosnan for the title role in its 1989 James Bond film. Timothy Dalton, who made his debut as the British superspy last summer in "The Living Daylights," will be back in a yet-untitled Bond film that will be shot next year, possibly in China.

The falling U.S. dollar overseas appears to have had little impact so far on the large number of foreign companies anxious to co-produce TV programs with American companies. One long-time participant in such deals told The Insider the "most exportable TV programming is still U.S. programming. The perceived value of the dollar is still high, precisely because it represents U.S. involvement in a project."

And speaking of foreigners, Lionheart Television, the BBC's U.S. syndication subsidiary, has been deluged with requests for the Cockney dictionary it prepared as a viewing aid for Americans tuning in to "East Enders," the popular BBC sitcom that begins a 13-week tryout this month on PBS. The prime-time soap opera, set in London's rowdy East End neighborhood, is full of unfamiliar slang and idioms that were culled during a review by American audiences. A spokeswoman says Lionheart is seriously thinking about circulating an even bigger glossary if all 130 one-hour episodes are picked up.

Although he's an obscure 49-year-old law student today, Adrian Cronauer will become better known after Jan. 15, when "Good Morning, Vietnam," a new biographical film starring Robin Williams as Mr. Cronauer, is released. Mr. Cronauer was the morning disc jockey on the Saigon-based Armed Forces Vietnam Network in 1965. But another DJ who later hosted the same radio show is much better known today, though his role during the Vietnam war is more obscure. That DJ is none other than "Wheel of Fortune" host Pat Sajak, who handled the Armed Forces Vietnam Network morning shift in 1968.

—Written by Marianne Paskowski from bureau reports

Lifetime buys 'MacGruder' for two years

By JANET STILSON
Staff reporter

NEW YORK—The Lifetime cable network has bought another off-network hour: "MacGruder and Loud" from Warner Bros. Television Distribution.

The "ice-breaking deal" gives Lifetime a two-year license for "MacGruder and Loud," according to Eric Frankel, vice president of marketing for Warner Bros. Pay Television, Animation and Network Features.

The series ran for 13 episodes on ABC in 1985. "MacGruder and Loud" is Warner Bros. Television's first off-network sale to cable.

Warner wanted to get its feet wet in series distribution to cable, Mr. Frankel said. The company has sold feature films to cable networks on an ongoing basis, but "we've typically held out for higher prices" for series, he said.

Mr. Frankel and Lifetime officials would not reveal the price paid for the series.

Lifetime is planning to slot the one-hour show at 7 p.m. (ET) on weeknights as a lead-in to another of its recent off-network acquisitions, "Cagney & Lacey." Both shows will premiere Feb. 1.

"MacGruder and Loud" will also run Saturdays at 4 p.m.

The limited-run series is from Aaron Spelling Productions, with Mr. Spelling and Douglas Cramer as executive producers.

The series is about a husband-and-wife police team and fits a formula that has worked well for Lifetime in the past: off-network action-adventure with female appeal. #

Congress tells FCC to retain rules against cross-ownership

By ROBERT HOMAN
Staff reporter

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

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

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

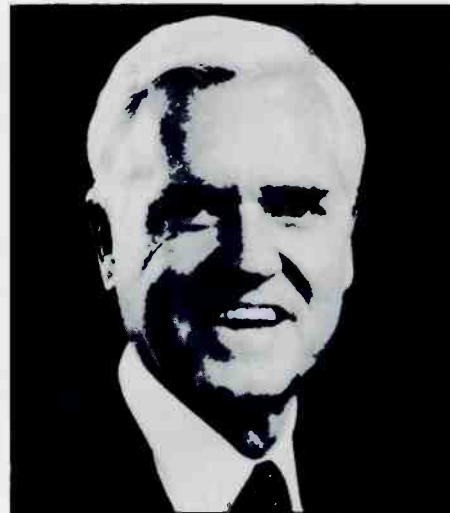
While FCC rules would not normally permit him to retain both a newspaper and TV station in the same market, the agency issued temporary waivers enabling him to do so.

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

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

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

Sen. Hollings also added language to the budget bill that prevents the FCC from eliminating policies aimed at increasing the



SEN. ERNEST HOLLINGS
Sources say senator's effort to retain cross-ownership rules was aimed at media mogul



RUPERT MURDOCH

number of women and minority broadcast station owners.

Congress told the FCC to reinstate minority preference policies, which had been suspended while the commission conducted an inquiry into their constitutionality.

The policies had been remanded for commission review by a federal appeals court after challenges were brought in three separate cases.

The minority preference policies Congress told the FCC to keep permit broadcasters who are in danger of losing their licenses to sell their stations to minorities for up to 75 percent of their fair-market values and pro-

vide preferences to females and minorities in comparative license proceedings.

Congress also told the agency to retain a program that gives tax breaks to broadcasters who sell their stations to minorities.

"The FCC had earlier complained about not getting clear direction from Congress" on the policies, said Thomas Hart, an attorney for the Distressed Sale Task Force, a group of blacks, Hispanics and women lobbying in support of the preferences.

The federal budget bill also said the FCC may not allow non-commercial educational VHF TV stations to swap channels with UHF commercial stations. #

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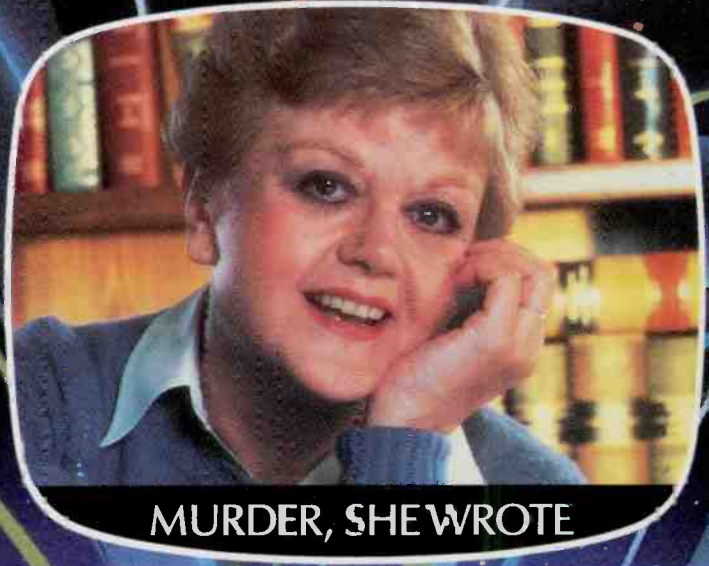
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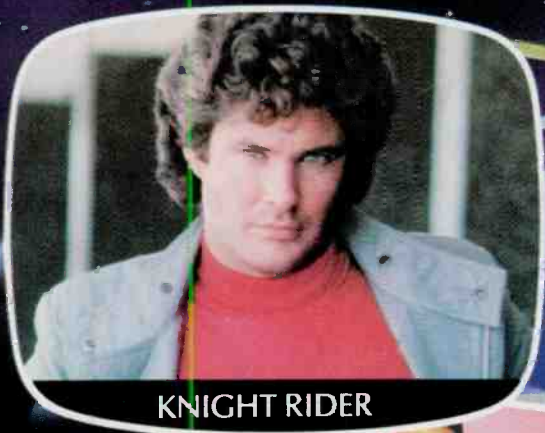
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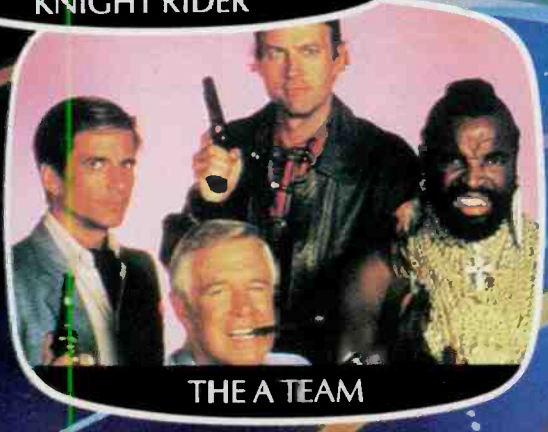
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KATE & ALLIE



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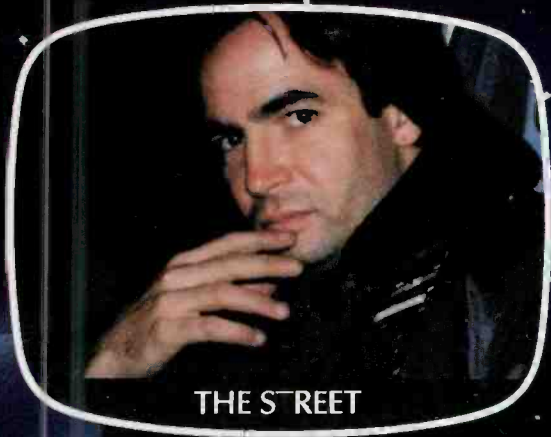


THE A TEAM



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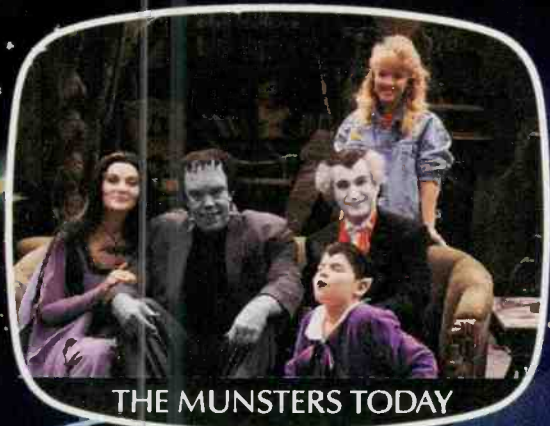
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CHARLES IN CHARGE



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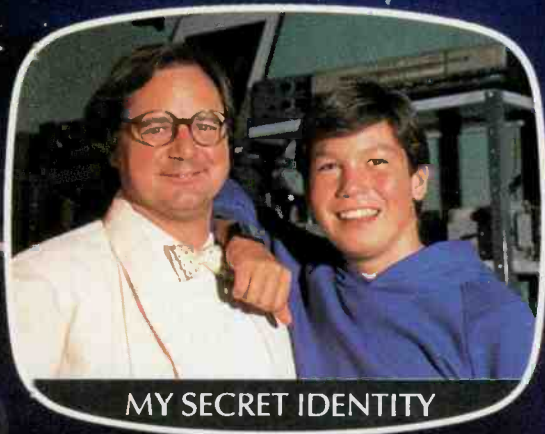
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Growing smarter and stronger

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

And overall, we suspect that when the Association of Independent Television Stations gathers for its annual meet in Los Angeles this week, the mood of most station owners, general managers and programmers will be upbeat.

True, there are still 23 independent stations still involved in bankruptcy proceedings of one kind or another, and another 60 stations are currently up for sale.

But that shakeout was inevitable, given the rash of quick, undercapitalized start-ups that hit the industry over the past few years.

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

For one thing, the independents' share of the market, in terms of ratings, is very competitive with each of the major networks during sweeps periods. In many markets, independents actually beat network

stations sign-on to sign-off during the height of the summer rerun season.

There are also growing signs of new sophistication among independent group owners seeking those elusive national spot dollars.

More emphasis is being put on independents' strengths, such as its prime demographics and on the allure of an increasing inventory of quality first-run production.

Indeed, it's the availability of new sources of strong programming that is the best news of all for independents. You know the business has changed when independents have to slug it out with network affiliates for rights to syndicated programming in prime time.

None of this is to say that there are easy times ahead, because there aren't.

But it does mean that the independent broadcasters meeting in Los Angeles this week should feel confident that if they've got the smarts, the talent and the discipline, there's still plenty of room to keep growing. #

ABC and the war that wouldn't end

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

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

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

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

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

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

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

And if it's going to flop, far better to lose one weekly time slot than to get blown out for a whole week during the sweeps. If that happened, how would ABC ever convince affiliates to run a second 15-hour segment during the concluding sweeps?

No, forget the miniseries idea. Think of "War and Remembrance" as a special, one-of-a-kind limited-run series. It could be ABC's big hit of 1988—and hey, it's only 2½ times as expensive as "Dolly," ABC's hoped-for hit of 1987. #

LETTERS TO THE EDITOR

WKSU-FM not a commercial station

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

In opposition to Ray Nordstrand's position that public radio should only program material that falls between commercial

cracks, it is our contention that offering high-quality, classical fare to the public results in an overall growth in audience for classical music and in the long run benefits all stations programming classical music. In northeast Ohio, both commercial WCLV and non-commercial WKSU co-exist in quiet competition, and from that competition the public benefits.

John Perry
general manager
WKSU-FM
Kent, Ohio

Drop us a line

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

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

Letters may be shortened and grammatical errors corrected.

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

QUICK TAKES

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



Lon Lee
vice president and program manager
KCNC-TV (NBC)
Denver

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



Mel Pennington
program director
KTVV-TV (NBC)
Austin, Texas

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



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

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

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Women 18-34	18%	16%	+13%
18-49	30%	27%	+11%
Men 18-34	20%	16%	+25%
18-49	33%	27%	+22%

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

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

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THEY SAID IT IN 1987

"This is a chance to join a professional, serious group of journalists who have their priorities straight and in the right place."

—**Roger Mudd**
discussing his move from NBC News to public television (February)

"You used to be able to make a lot of mistakes and still make a lot of money. Today you can still make a lot of mistakes but, if you do, you're probably going to lose a lot of money."

—**Lon Lee**
vice president and program manager, KCNC-TV, Denver, and chairman of the 1987 NATPE program conference (January)

"Clearly, if they didn't want us to spend the money, they wouldn't give it to us."

—**Glenn Gordon Caron**
executive producer of "Moonlighting," discussing his show's admittedly large production deficits (March)

"While portraying thousands of sexual encounters each year in programming while marketing thousands of products using sex appeal, television is unwilling to give the life-saving information about sex and condoms."

—**Henry Waxman**
Democratic representative from California (February)

"The banana is an important product and deserves to be treated with respect and consideration."

—**Robert Moore**
president, the International Banana Association, protesting a PBS program on AIDS in which host Ron Reagan puts a condom on a banana (October)



'It looks like a 'Saturday Night Live' parody of morning television. Not only are they poor ideas, they are poorly executed. The stand-up comics aren't funny and neither are (Mariette) Hartley's quips.'

—**Steve Friedman**
then executive producer of NBC's "Today," commenting on CBS's "Morning Program" (February)

'I think the experience of the past five years indicates that the extremes of news and entertainment programming in the morning don't get us or the affiliates the audiences we want.'

—**Howard Stringer**
CBS News president, shortly after announcing that "The Morning Program" was being scrapped (October)

"It's a lot like the auto industry a few years ago when Detroit stood there with its thumb up its ass while Japan stole its thunder."

—**Richard Barovick**
New York lawyer who specializes in international TV programming, discussing Hollywood's problem with runaway production (June)



'The critics be damned. I don't think it matters what they think.'

—**Darla Ellis**
program director, KUSA-TV, Denver, while praising Geraldo Rivera (above left, in "Innocence Lost") (September)

'On and off camera, injustice makes me angry.'

—**Geraldo Rivera**
(September)

"The frame of mind one must possess to work at ABC Sports is invariably narrow."

—**Jim Lampley**
Ex-ABC Sports announcer (September)

"Folks, those of you looking in on Telstar, there's a scumbag out there by the name of Bob Lundegaard . . ."

—**Al Michaels**
ABC Sports announcer, speaking via satellite dish during a commercial break, in apparent reference to a Minneapolis Star Tribune reporter who had written a story that Mr. Michaels didn't like (November)

"We have received several complaints because children were home at the time the special report was aired."

—**Jon McCall**
news director of WHTM-TV, Harrisburg, Pa. after his station interrupted a daytime airing of "Webster" to show footage of a Pennsylvania official committing suicide with a .357-magnum handgun (January)

"Brandon has always wanted to go to a CBS affiliates meeting. This might be his chance."

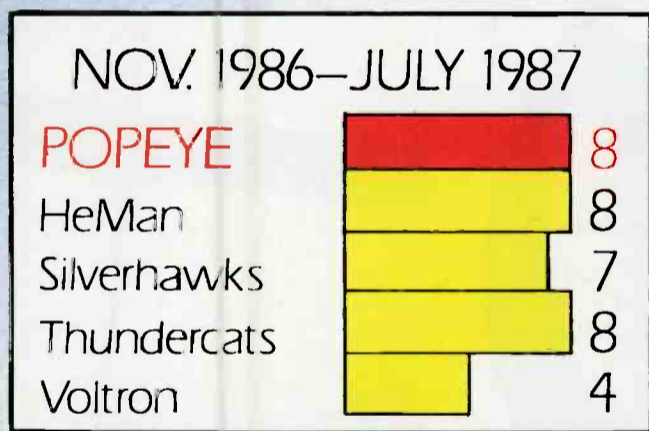
—**Curt Block**
NBC public relations executive, referring to Brandon Tartikoff (right), president of NBC's Entertainment Division, after NBC bought Miami CBS affiliate WTVJ-TV (December)



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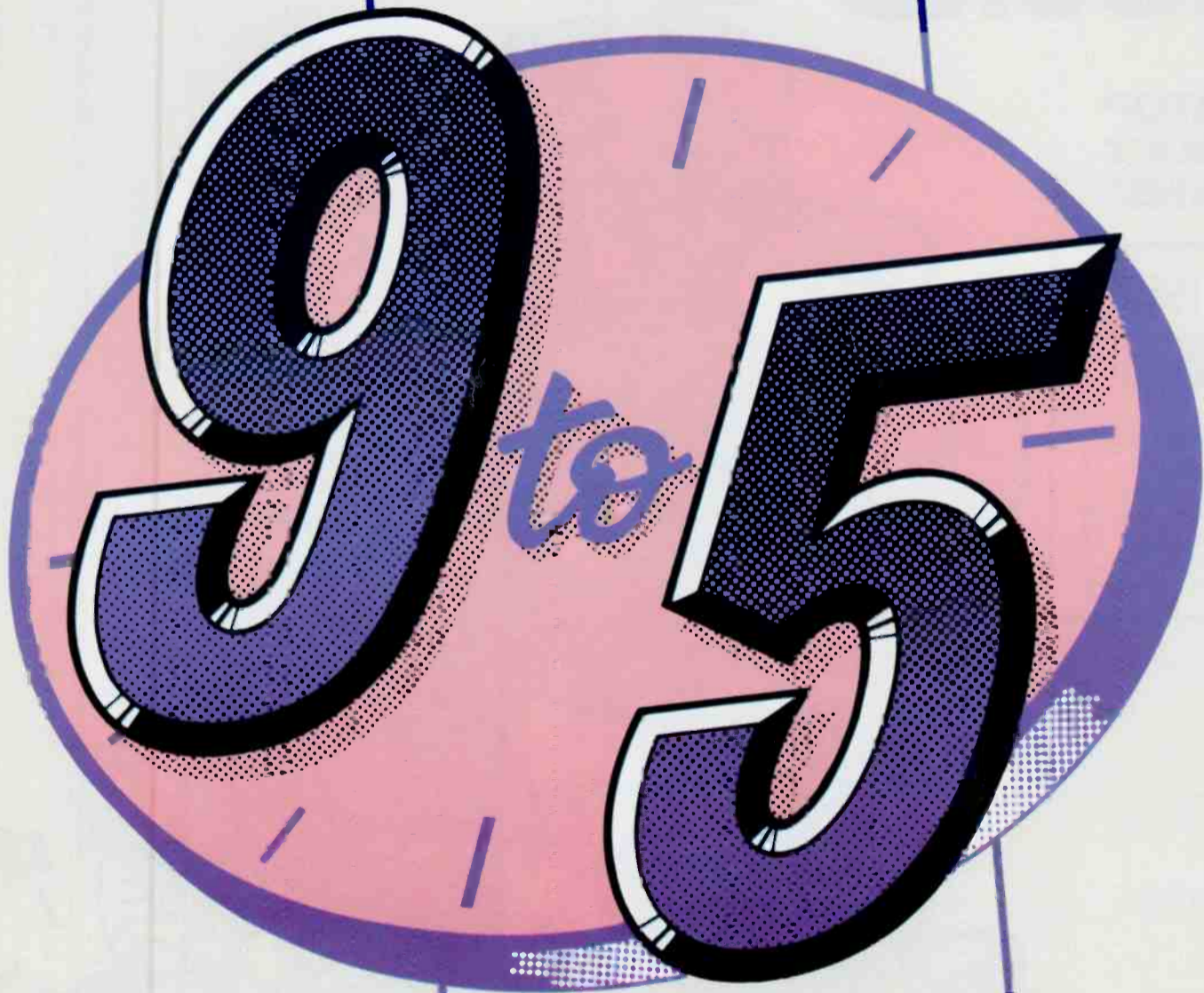
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TUESDAY

WEDNESDAY

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

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

Available to strip
Fall '88.



THEY SAID IT IN 1987 (continued)

I haven't requested any reductions."

—**Laurence Tisch**

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

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

—**Howard Stringer**

president, CBS News (March)

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

—**Laurence Tisch**

(March)

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

—**Laurence Tisch**

(January)



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

—**David Horowitz**

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

"Our principal role is adjudicatory and regulatory functions, not in surveying the industry in general and making empirical data available to the public that may or may not be linked to our regulatory role."

—**Dennis Patrick**

chairman of the Federal Communications Commission, responding to charges that his agency doesn't communicate very well (June)

"We animated new mouths with new teeth and tongues so we could get the cows to enunciate their words better."

—**Tom Larson**

owner of Reelworks Animation Studio in Minneapolis, explaining the work he did on a singing ice cream commercial (September)

"I think a great deal of the press coverage was very misleading insofar as the coverage suggested that the FCC had liberalized its rule . . . We didn't do a very good job of communicating what it is we did, and at least some members of the media didn't do a very good job of communicating the net effect of what we did to their readers."

—**Dennis Patrick**

reacting to coverage of the FCC's decision to allow indecent material to be broadcast in late-night hours (December)

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

—**Joan Rivers**

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

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

—**Paul Krassner**

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

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

—**Steve Effros**

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

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

—**Rep. Al Swift**

discussing the FCC (September)

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

—**Tom Jicha**

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

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

—**Brandon Stoddard**

president, ABC Entertainment (June)



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

—**James "Moby" Carney**

disc jockey, KEGF-FM, Dallas, commenting on new FCC restrictions on program content (April)



'Sometimes they get so bad they clog up our system and throw us off the air. So we really do have bugs in our system.'

—**Yvonne Carriker**

general manager, KJNP-TV in North Pole, Alaska, discussing mosquitoes (April)

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

—**Tammy Haddad**

producer, "Larry King Live," discussing TV evangelists (June)

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

—**Pope John Paul II**

addressing entertainment and news executives (September)

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

—**Pluria Marshall**

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

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

—**Sen. Strom Thurmond**

to a broadcasting representative on the subject of violence on TV (June)

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

—**Roone Arledge**

president, ABC News, when asked if he would stay with ABC beyond 1988 (November)

AND NOW,
A FEW WORDS
ABOUT A VERY
SERIOUS MATTER.

Radio officials confused by federal 'payola' probe

By ADAM BUCKMAN
Staff reporter

Radio station program directors say they're bewildered by a continuing U.S. Justice Department probe

of alleged "payola" in the radio business.

The specter of "payola," a term coined in the late 1950s when the country's most influential disc jockeys were accused of taking

bribes for playing certain records, resurfaced in a lengthy article in the Los Angeles Times on Dec. 22.

The Times story, written by staff reporter William K. Knoedelseder Jr., said that a two-year investiga-

tion by a Justice Department grand jury has failed to turn up any illegal activities.

Furthermore, the story says that investigators have discovered a form of alleged payola that could

actually be legal.

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

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

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

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

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

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

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

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

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

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

In addition, they said, if a record doesn't fit and a program director added it because he had accepted a bribe, the misfit record would be detected by station management and by listeners.

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

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

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

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

Under this arrangement, the story says, the so-called "consultant" could be paid fees by the promoter's middleman in return for airplay.

The story suggests that those payments would be legal.

Both Mr. Gorman and Mr. West said they've never heard of the sort of consultancy arrangement described in the story.

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

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

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

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

"And if I did know, I wouldn't tell you," he added. #

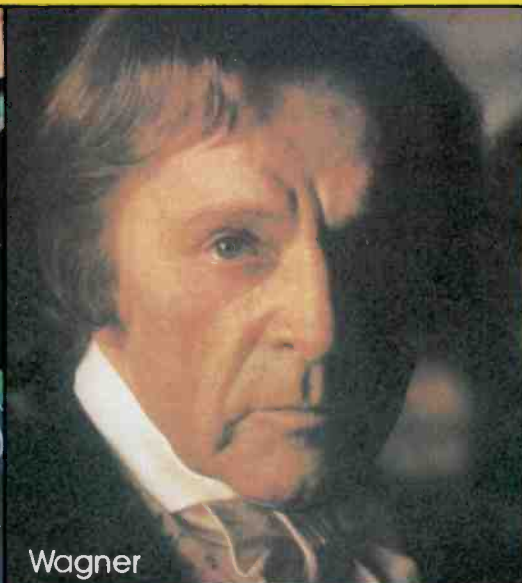


Jackie Chan

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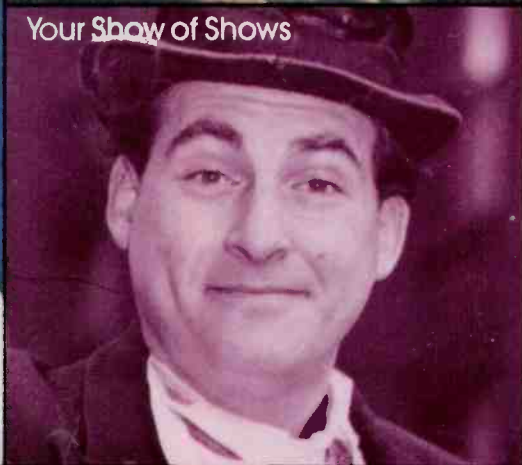
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Wagner



Quo Vadis?



Your Show of Shows



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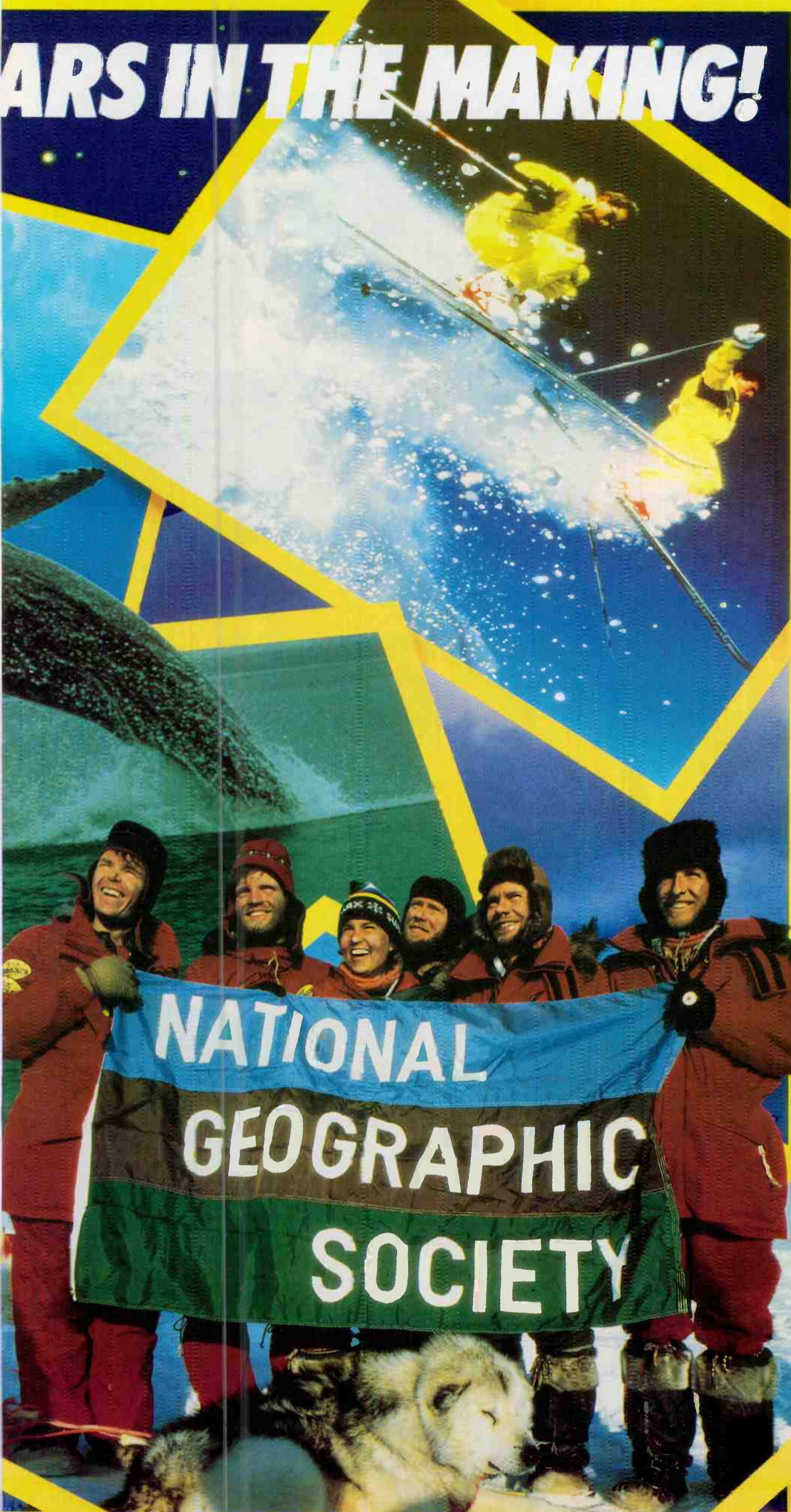


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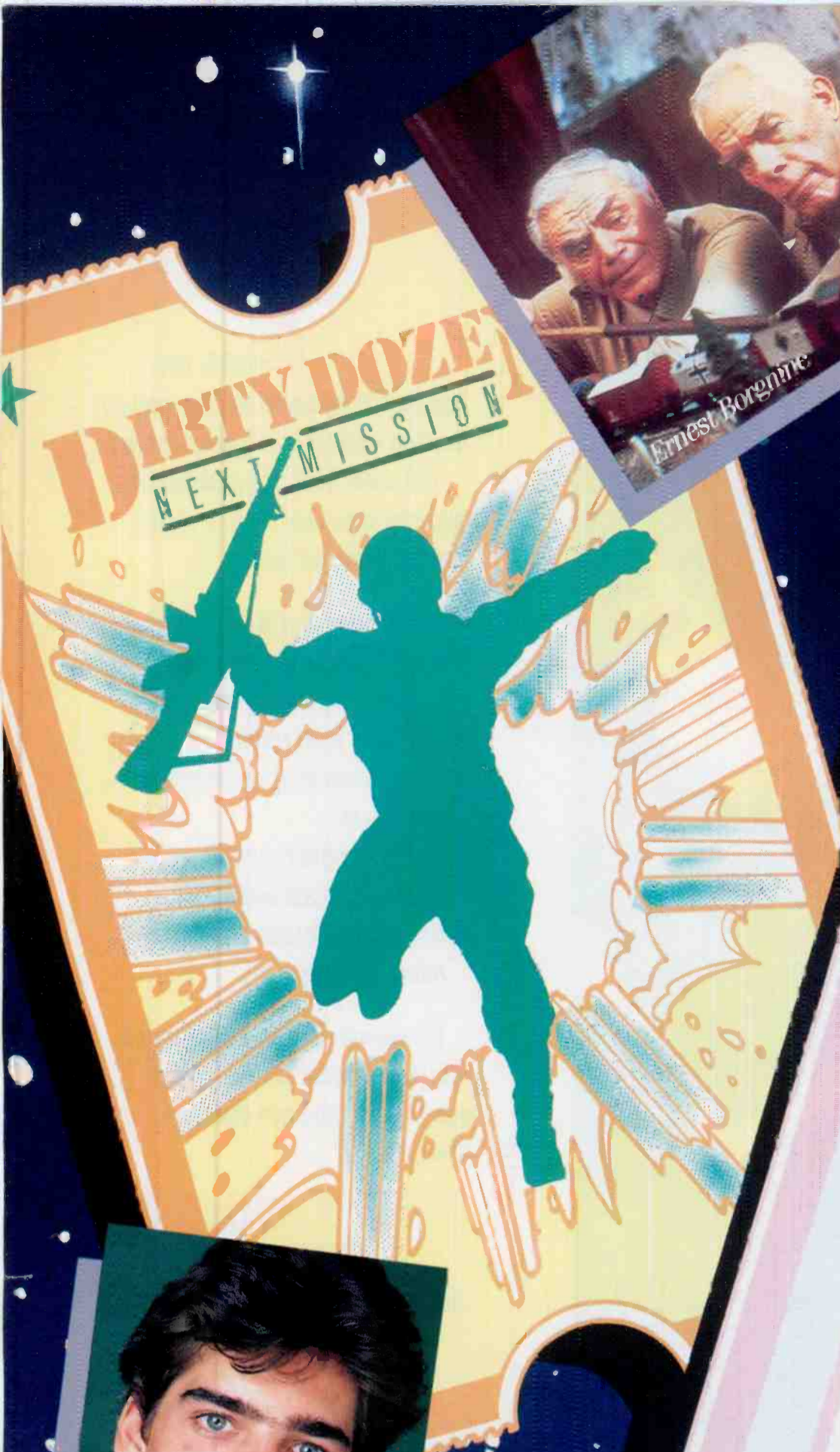
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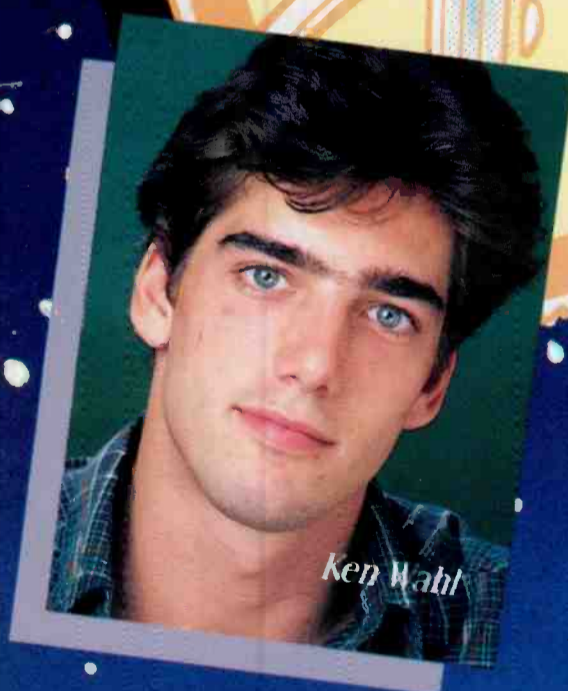
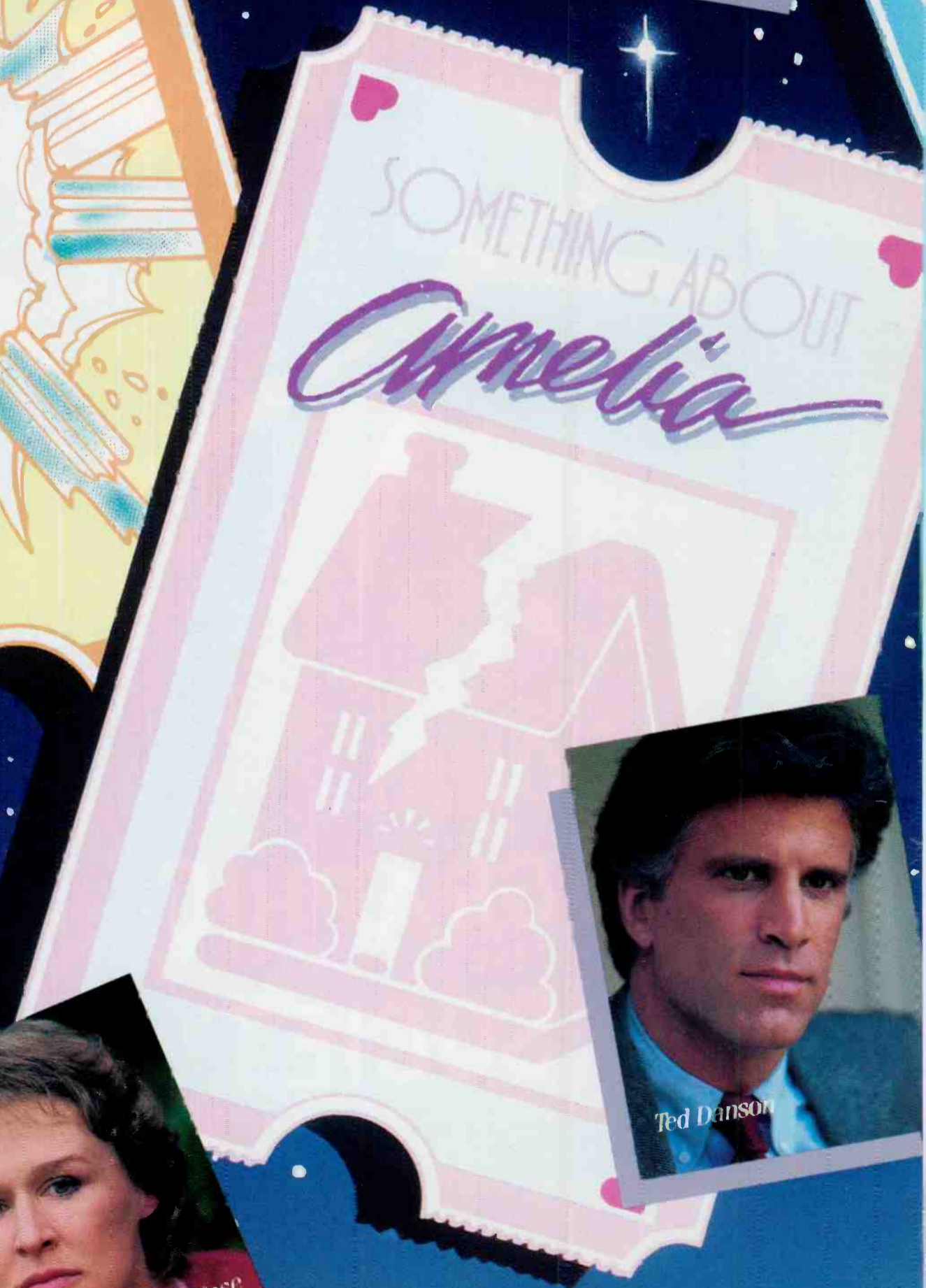
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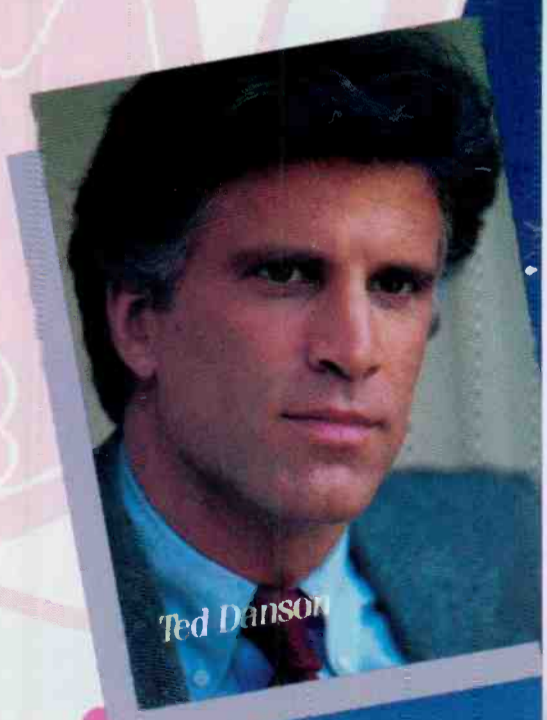
Ernest Borgnine
Lee Marvin



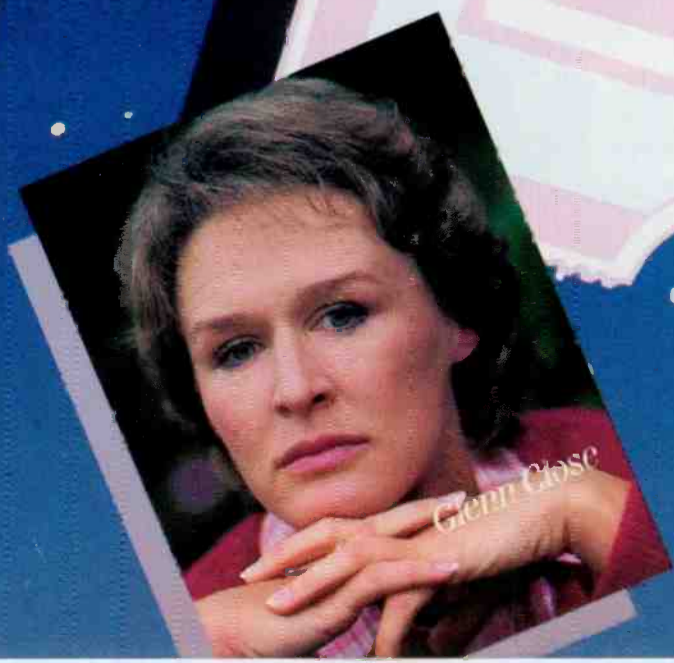
Joan Collins



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PAPER DOLLS

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FOR LOVERS ONLY

FANTASIES

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HEAR NO EVIL

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HAPPY ENDINGS

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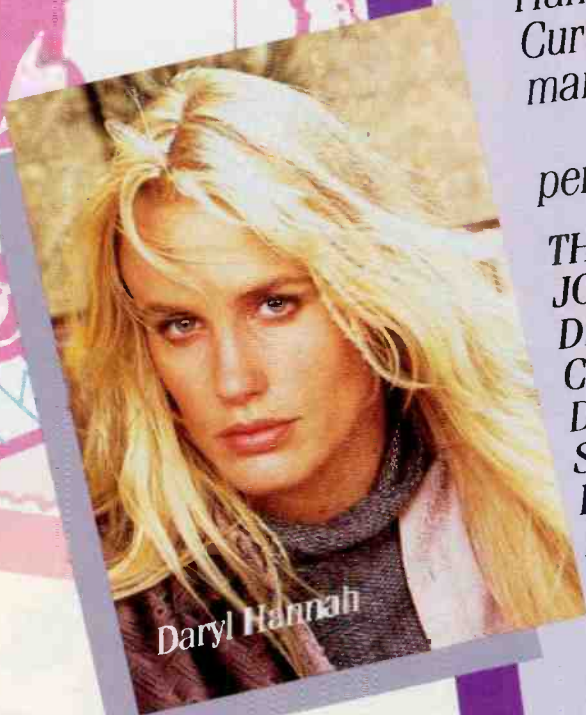
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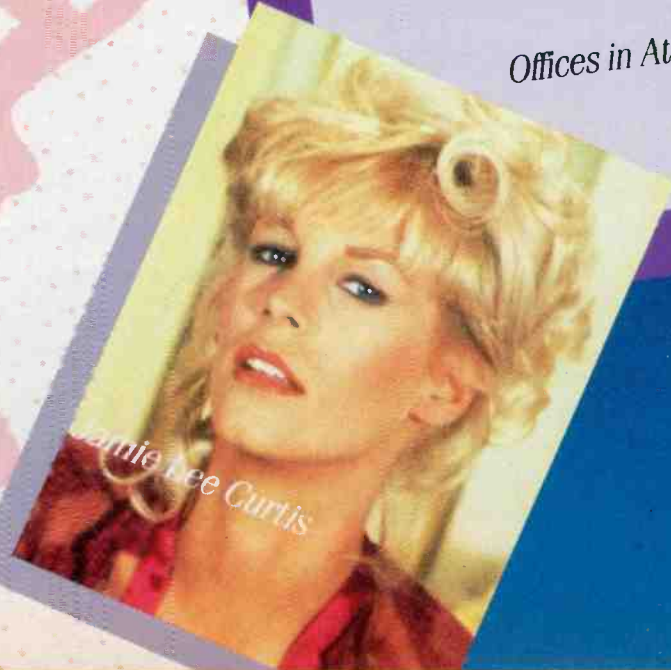
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Daryl Hannah

DEATH OF A CENTERFOLD



Jamie Lee Curtis



CRITICS



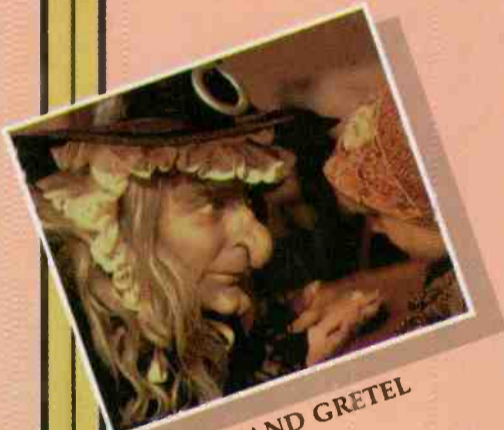
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Trump: 'A little hyperbole never hurts'

(Continued from Page 34)

editorial writers. Not all of them liked the idea of the world's tallest building. But the point is that we got a lot of attention, and that alone creates value.

The other thing when I talk with reporters is to be straight. I try not to deceive them or to be defensive, because those are precisely the ways most people get themselves into trouble with the press. Instead, when a reporter asks me a tough question, I try to frame a positive answer, even if that means shifting the ground.

For example, if someone asks me what negative effects the world's tallest building might have on the West Side, I turn the tables and talk about how New Yorkers deserve the world's tallest building, and what a boost it will give the city to have that honor again. When a reporter asks why I build only for the rich, I note that the rich aren't the only ones who benefit from my buildings. I explain that I put thousands of people to work who might otherwise be collecting unemployment, and that I add to the city's tax base every time I build a new project. I also point out that buildings like Trump Tower have helped spark New York's renaissance.

The final key to the way I promote is bravado. I play to people's fantasies. People may not always think big themselves, but they can still get very excited by those who do. That's why a little hyperbole never hurts. People want to believe that something is the biggest and the greatest and the most spectacular.

I call it truthful hyperbole. It's an innocent form of exaggeration—and a very effective form of promotion.

Fight Back

Much as it pays to emphasize the positive, there are times when the only choice is confrontation. In most cases I'm very easy to get along with. I'm very good to people who are good to me.

But when people treat me badly or unfairly or try to take advantage of me, my general attitude, all my life, has been to fight back very hard.

The risk is that you'll make a bad situation worse, and I certainly don't recommend this approach to everyone. But my experience is that if you're fighting for something you believe in—even if it means alienating some people along the way—things usually work out for the best in the end.

When the city unfairly denied me, on Trump Tower, the standard tax break every developer had been getting, I fought them in six different courts. It cost me a lot of money, I was considered highly likely to lose, and people told me it was a no-win situation politically. I would have considered it worth the effort regardless of the outcome. In this case, I won—which made it even better.

When Holiday Inns, once my partners at the Trump Plaza Hotel and Casino in Atlantic City, ran a casino that consistently performed among the bottom 50 percent of casinos in town, I fought them very hard and they finally sold out their share to me. Then I began to think about trying to take over the Holiday Inns company altogether.

Even if I never went on the offensive, there are a lot of people gunning for me now. One of the problems when you become successful is that jealousy and envy inevitably follow.

There are a lot of people—I categorize them as life's losers—who get their sense of accomplishment and achievement from trying to stop others. As far as I'm concerned, if they had any real ability they wouldn't be fighting me, they'd be doing something constructive themselves.

Deliver the Goods

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

I think of Jimmy Carter. After he lost the election to Ronald Reagan, Carter came to see me in my office. He told me he was seeking contributions to the Jimmy Carter Library. I asked how much he had in mind. And he said, "Donald, I would be

very appreciative if you contributed five million dollars."

I was dumbfounded. I didn't even answer him.

But that experience also taught me something. Until then, I'd never understood how Jimmy Carter became president. The answer is that as poorly qualified as he was for the job, Jimmy Carter had the nerve, the guts, the balls, to ask for something extraordinary. That ability above all helped him get elected president. But then, of course, the American people caught on pretty quickly that Carter couldn't do the job, and he lost in a landslide when he ran for re-election. Ronald Reagan is

anything, success makes it more fragile. Anything can change, without warning, and that's why I try not to take any of what's happened too seriously.

Money was never a big motivation for me, except as a way to keep score. The real excitement is playing the game. I don't spend a lot of time worrying about what I should have done differently, or what's going to happen next. If you ask me exactly what the deals I'm about to describe all add up to in the end, I'm not sure I have a very good answer. Except that I've always had a very good time making them. #

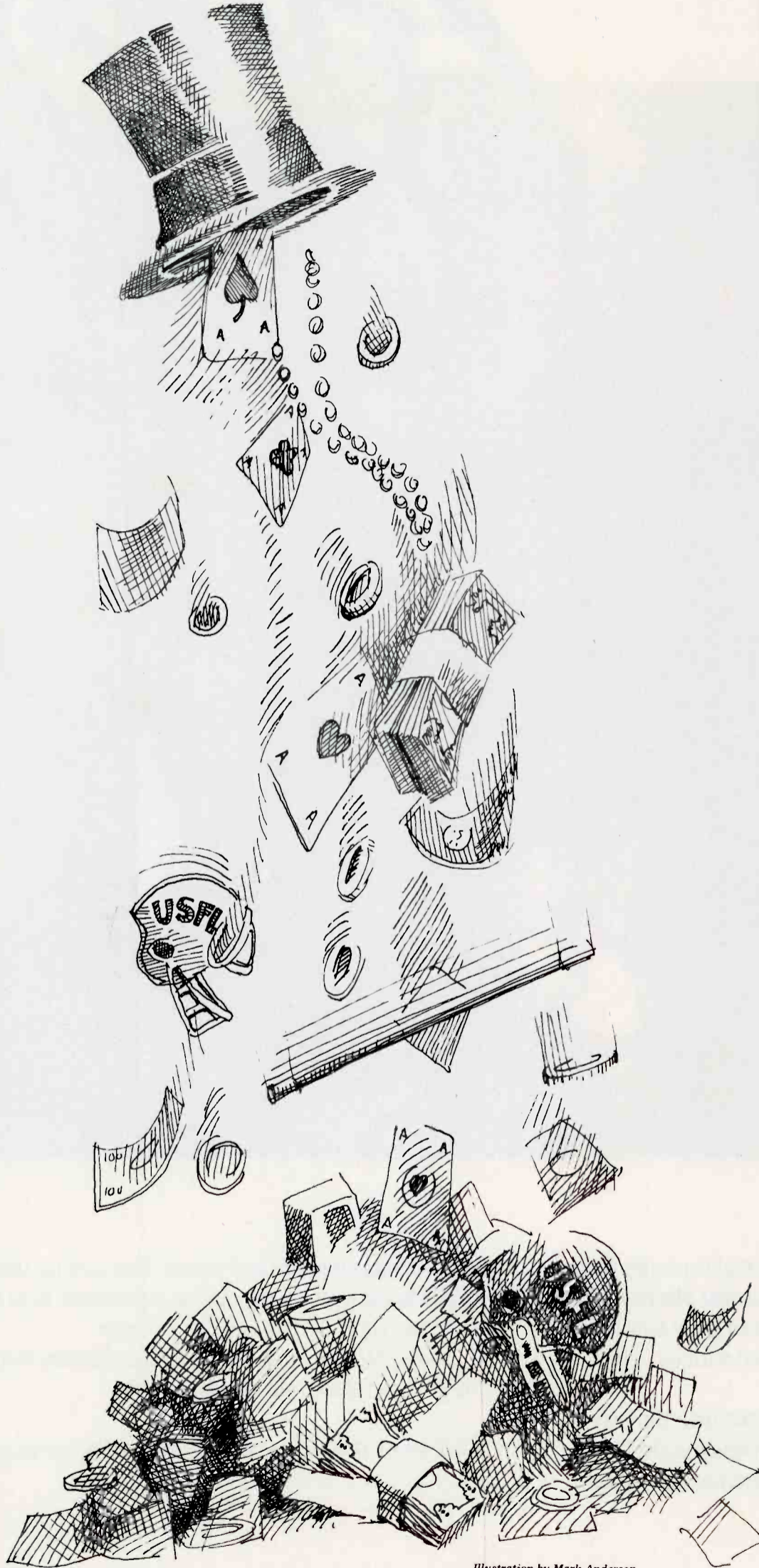


Illustration by Mark Anderson

another example. He is so smooth and so effective a performer that he completely won over the American people. Only now, nearly seven years later, are people beginning to question whether there's anything beneath the smile.

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

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

Contain the Costs

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

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

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

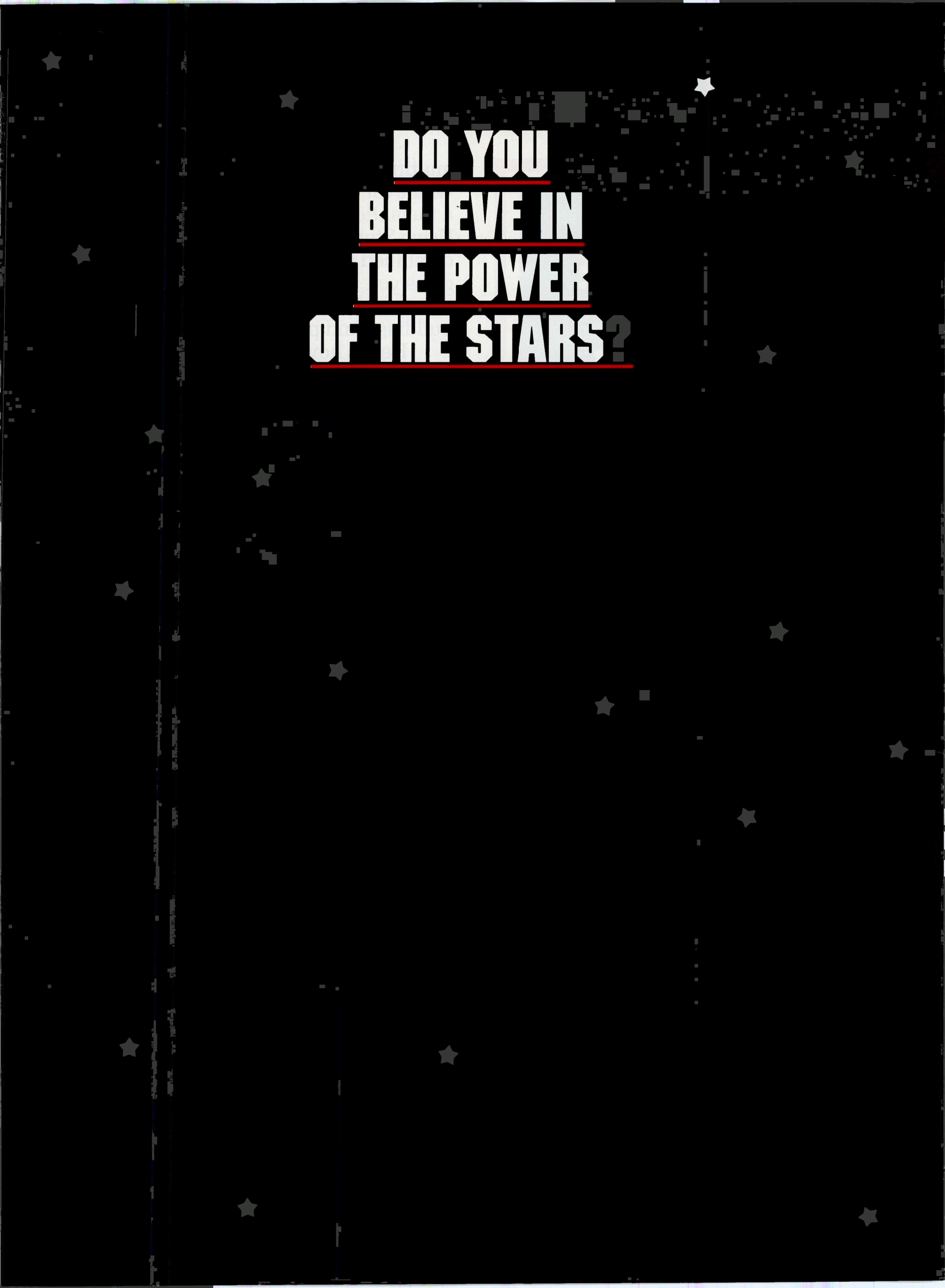
The point is that you can dream great dreams, but they'll never amount to much if you can't turn them into reality at a reasonable cost. At the time I built Trump Plaza in Atlantic City, banks were reluctant to finance new construction at all, because almost every casino up to then had experienced tens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

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

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

Have Fun

I don't kid myself. Life is very fragile, and success doesn't change that. If



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

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

Example 1

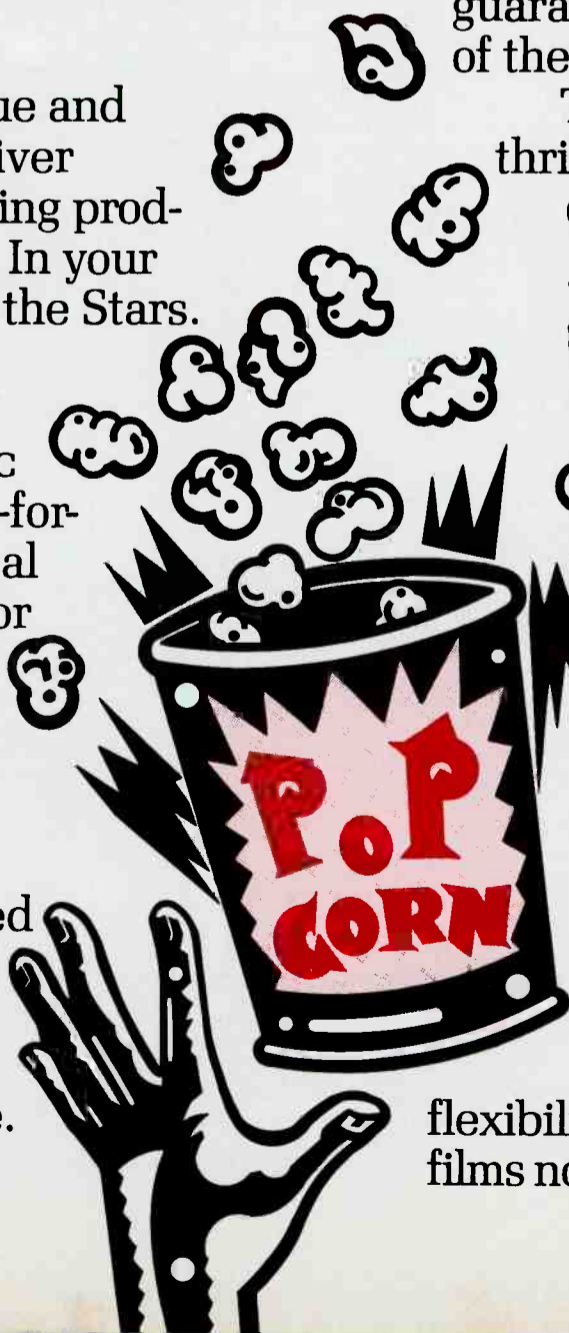
EDGE OF YOUR SEAT WEEK

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

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

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

And of course you have the flexibility to offer these Edge-of-Your-Seat films not as a strip but as weekend fare, for



POWER TO REACH YOUR AUDIENCE YOUR WAY.

example, or as an offering every Monday for two months. The possibilities make for exciting programming.

Example 2

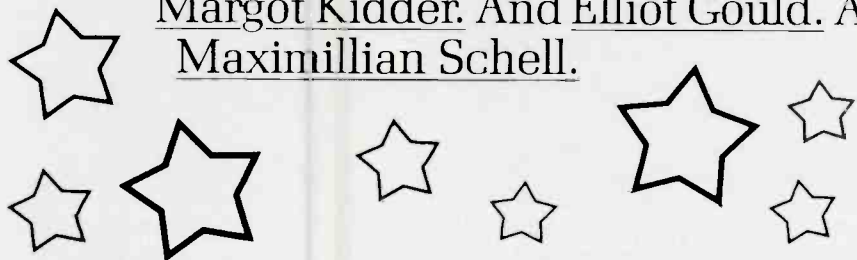
Shady Ladies



Offer your audience a date with Shady Ladies, a group of powerful films all on the subject of women with a dark past.

These wonderfully engrossing pictures move from a woman whose husband denies she's his wife to a story of romance and the occult. A moody tale of re-incarnation. A powerful story of love and adolescent obsession. A beautiful middle Eastern terrorist. A love affair that turns into a reckless gamble. An incredible tale of cross and double cross. A love which survives the test of a terrible secret. And an intriguing myth of medieval times.

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



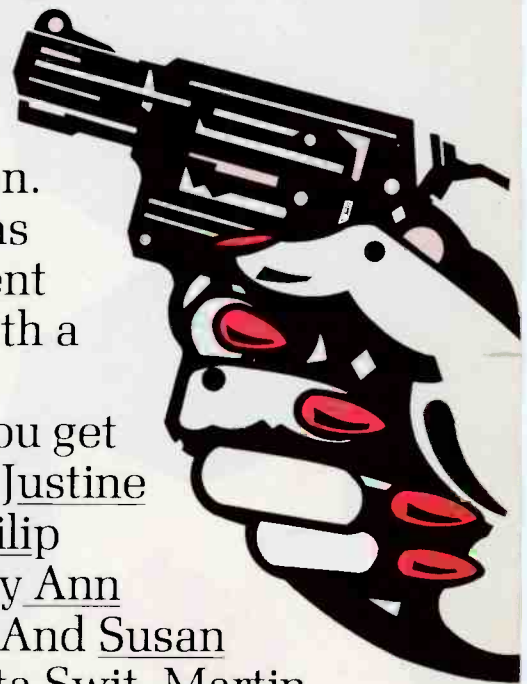
Example 3

Triumph Over Tears

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

And once again, you get the power of the Stars. Justine and Jason Bateman. Philip Michael Thomas. Lesley Ann Warren. Beau Bridges. And Susan Saint James. Plus Loretta Swit. Martin Balsam. George Kennedy. Karen Black. Farley Granger. And Danny Aiello.

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



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A wrapup of the year that was

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

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

In 1987, many companies tightened their belts one more notch, the Federal Communi-

cations Commission struck down the fairness doctrine and a court struck down the must-carry rules, again.

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

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

1987 year-in-review roundups

Syndication: A year to forget	Page 46
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Valerie Harper left "Valerie" on NBC, but Jason Bateman stayed to co-star in the retitled "Valerie's Family."

ABC, CBS heat up second-place contest

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—In 1987, ABC popped up in second place, CBS's Bud Grant moved out of Television City and NBC didn't give an inch.

The people meter officially switched on and many felt the button-pushing didn't measure up to the old ratings technology.

In the season-to-date ratings race, CBS fell into third place after ABC slid into second from the high score the usually third-place network earned with its World Series coverage.

Subsequently, CBS canceled Mr. Grant in his eighth season as president of its entertainment division and moved Kim LeMasters into his hot seat. As the new chief programmer's tour of duty began, he quickly moved to separate the beauties of the lineup from the beasts by revamping the network's slipping schedule.

All this came as Laurence Tisch, the network's president and chief executive officer, took a more direct role in CBS programming.

By late December, CBS had moved back ahead of ABC by a thin margin, and the two were headed for a tougher dogfight in NBC's wake.

NBC stays on top

At one point this fall, ABC ruffled NBC's feathers by breaking its long-running No. 1 ratings streak, which was about to set a new record of first-place weekly ratings results.

Despite that very temporary setback, the Peacock has preened ever since.

NBC found out that the miniseries, "Billionaire Boys Club," was a worthwhile investment, although the person on which it was based, convicted murderer Joe Hunt, fought to keep the program in the clubhouse.

Valerie Harper left the Hogan household because she wasn't getting a big enough allowance, then put her apron back on briefly, only to have Sandy Duncan take control of the clan on the re-titled "Valerie's Family."

Shelley Long closed her tab at "Cheers" and Kirstie Alley pulled up a stool in her place.

The romantic action-adventure "Remington Steele"

1987 in review: NETWORK PROGRAMING

found its case closed on network television and went off to resume its investigations on the CBN Cable Network.

"Hill Street Blues" came to the end of the road, but alumnus Dennis Franz found a new avenue to patrol in "Beverly Hills Buntz."

NBC closed the book on "Amazing Stories," CBS finally found a pattern "Designing Women" could fit into and NBC's "ALF" finally landed and is here to stay.

On ABC, "Max Headroom" went from the future to the past, "Sable" slinked away for good and the "Pursuit of Happiness" proved fruitless.

CBS's cancellations showed that "Everything's Relative" when it comes to low-rated shows if the "Leg Work" isn't fancy enough.

Both shows bit the dust.

The variety format was revisited in 1987, first by Tracey Ullman on Fox Broadcasting and then by Dolly Parton on ABC.

But the down-sized country singer's ratings must be on a diet because they've been losing weight since the show premiered.

Last month, ABC decided to move "Dolly" to 8 p.m. (ET) Saturdays, a move which caused a dilemma for the handful of affiliates which were pre-empting ABC in that time slot to air the syndicated first-run "Star Trek: The Next Generation."

'Dramedies' take hold

Viewers were treated to both sunlight and darkness in the new series, "The Days and Nights of Molly Dodd," which marked the emergence of the new half-hour comedy/drama hybrids when it eclipsed much of the prime-time competition last summer.

Three other so-called "dramedies"—"Frank's Place" on CBS, "The 'Slap' Maxwell Story" and "Hooperman," both on CBS—soon followed.

Things were busier off-screen than on for the ABC-produced "Moonlighting," which was plagued by the absence of its stars, Bruce Willis and Cybill Shepherd, yet still thrived in the ratings.

(Continued on Page 52)

Deregulation spurs cable industry to boom year

By JANET STILSON
Staff reporter

1987 in review: CABLE

NEW YORK—The cable industry started off 1987 with a bang and continued to blast through the year with very few low points.

The initial impetus for a boom year came from the deregulation of federal rules governing cable systems, as laid down in the Cable Communications Policy Act of 1984.

Now able to alter rates charged to subscribers, cable operators sent prices for low, basic-cable tiers rising by almost 11 percent compared with 1986, according to a National Cable Television Association study.

And to make the jump appetizing, many operators melted down higher tiers, offering more networks on the lower pricing levels.

With the tier collapse came lowered pricing for pay-cable networks.

Continuing the domino effect to a happy conclusion, both basic and pay networks

found their audiences significantly expanded.

More cash rolling in

With more cash rolling in from subscriber fees and advertising coffers flowing past the \$1 billion mark, several basic cable networks moved into the profitability zone.

Following ESPN, Home Shopping Network and Lifetime's lead past the break-even point in 1986, The Nashville Network, Arts & Entertainment, Nick At Nite and VH-1 either turned profitable in 1987 or are likely to do so in the near future.

Another memorable borderline was crossed in November. According to A.C. Nielsen Co. data, basic cable penetration now surpasses 50 percent of all U.S. TV households.

Cable's swelling viewership ranks also led to further erosion of the broadcast network audience. For example, the Cabletelevision

Advertising Bureau's analysis of Nielsen data for the first eight months of 1987 showed weekly viewing of basic services among all TV households to have increased 26 percent. Pay cable viewing rose 13 percent.

Meanwhile, the CAB's study showed the broadcast network audience declining 6 percent among all TV households.

Big sales, big buys

If 1987 was the year of the mushrooming cable network business, it was also the year of system consolidation, skyrocketing per-subscriber selling prices and operator buys into cable services.

Among the headline-making system sales of the year was Tele-Communication Inc.'s purchase of Heritage Communications, which increased its subscriber count by 950,000 subscribers for a price of \$875 million.

That announcement last spring was followed in June by two other large deals: Jack Kent Cooke's \$295 million buy of First Caro-

lina Communications' systems and Simmons Communications' acquisition of Scott Cable for \$186 million.

Heating up July was Cablevision Systems' purchase of the Adams-Russell Co.'s 225,000-subscriber operations for \$474 million.

By the time the dust cleared last fall, the \$1,500 per-subscriber rate that systems had sold for a year before had been replaced by rates generally exceeding \$2,000 per subscriber. And at least one cable analyst, Kidder Peabody & Co.'s John Bauer, tracked an average 60 percent increase in cable stock value over the previous year.

Then came the Oct. 19 stock market crash, which has produced some bad and good news so far. So far the fallout has included at least one large deal going on the rocks: The merger of United Cable Television and United Artists Communications was called off Oct. 20, four days after it was announced.

(Continued on Page 118)

“I see where I’m the #1 continuing first-run comedy. I ought to be top banana considering the bunch I live with.”





Mama's place among syndication's top first-run comedies is secure. She was the front runner throughout the entire '86-'87 season. Sweep to sweep. Show to show. And she was the only comedy to finish in syndication's Top 10.

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

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

SOURCE: NSS/SON (GAA RATING)

MAMA'S FAMILY

A JOE HAMILTON PRODUCTION

Watch Her Take Off!

1987 in review: SYNDICATION

It wasn't a great year for syndicators

By RICHARD MAHLER

Los Angeles bureau chief

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

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

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

Bad Moon Risin'

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

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

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

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

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

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

Buena Vista Television, the syndication arm of The Walt Disney Co.,

defied conventional wisdom by succeeding with a new game show and an original animated children's series: "Win, Lose or Draw" and "Duck Tales," respectively.

What worked, what didn't

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

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

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

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

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

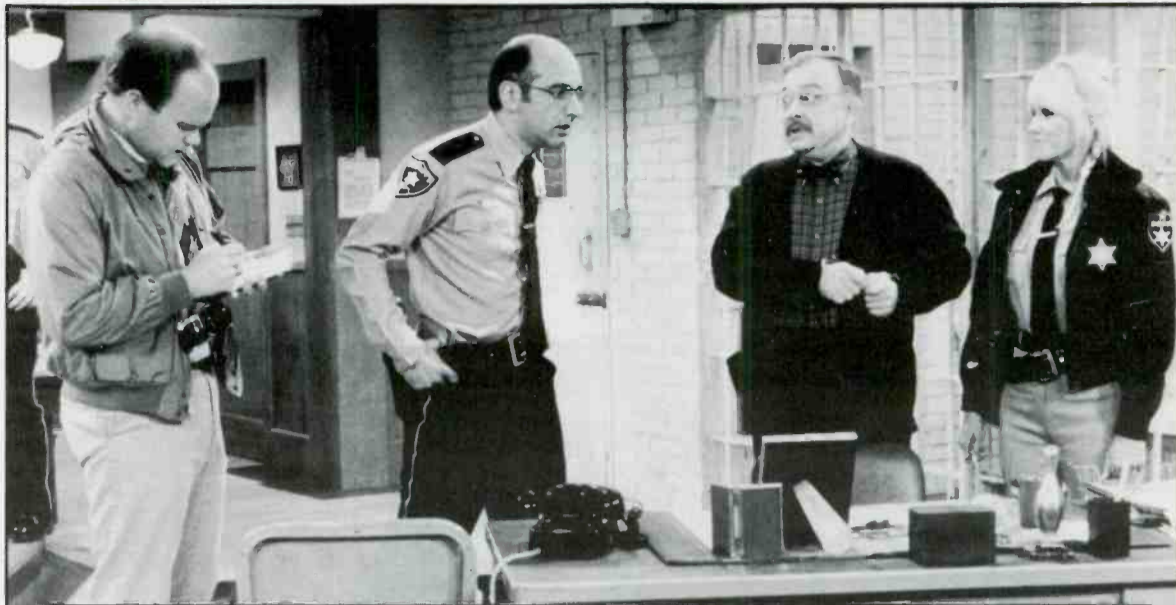
Although Tribune's "Geraldo!" showed early signs of life, others, notably Group W's "The Wil Shriner Show," floundered. Still others, including Access's "Getting in Touch With Dr. David Viscott," were almost invisible.

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

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

Affiliate pre-emptions

The major networks, weary of waging a losing pre-emption battle in daytime, were suddenly con-



Lorimar's "She's the Sheriff" (top) was a successful original situation comedy. Meanwhile, "Wil Shriner Show" (left) floundered in the syndication ratings, and prime time's "Family Ties" (right) entered the off-network market.

fronted by dozens of affiliate desertions in prime time to highly rated specials, such as "Return to the Titanic... Live" and such series as "Star Trek: The Next Generation."

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

Meanwhile, broadcaster interest in most hour-long off-network shows appeared to fade.

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

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

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

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

Such formidable figures as ex-NBC Chairman Grant Tinker and former "Today" Producer Steve Friedman teamed to create a video version of the USA Today newspaper for Gannett's new syndication company, GTG Entertainment.

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

deals.

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

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

Hefty off-network prices

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

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

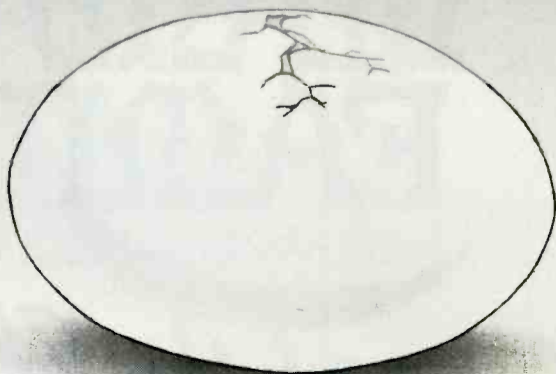
With advertisers anxious to clear their spots in at least the largest cities, the power of network- or group-owned stations to make or break first-run projects became more evident. Lorimar found that out when a lack of available time periods froze out (and killed) its proposed "TV Guide" series.

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

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

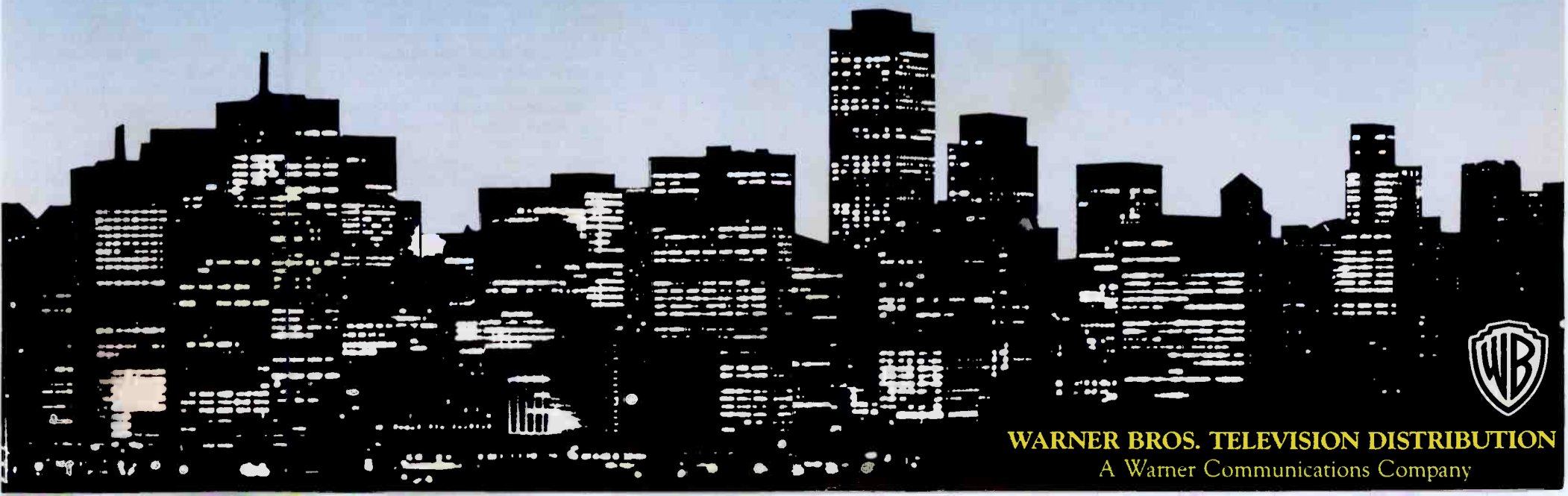
(Continued on Page 126)

Even before he hatched...



Night Court

AVAILABLE 1988



WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company

The good, bad and ugly of the new people meters

By MARIANNE PASKOWSKI
New York bureau chief

1987 in review: RATINGS

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

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

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

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

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

Respondents pushed buttons on hand-held devices hooked up to audimeters installed on their TV sets. That meant that, if they pushed the buttons correctly, they would be responding while watching.

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

paper diary.

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

The minute broadcasters saw the first people-meter data, alarms sounded as the industry debated which sets of numbers was right.

Initially, people-meter ratings on average were lower than what the diary had been reporting. As Nielsen added more households to its sample, those differences started to narrow.

However, by the end of the 1987 November sweeps, Nielsen's people meter still showed that the three networks' prime-time audience was down 7 percent from last year.

That didn't sit well with the networks, which argued that both local sweeps by Nielsen and Arbitron Ratings Co. said the three networks together were down only 5 percent from last year. (Since AGB wasn't in business last year, no year-to-year comparison was available.)

According to the Nielsen people meter, NBC was down 4 percent from last year, CBS slipped 4 per-

(Continued on Page 126)

Defeat of tax plan ends year on positive note for industry

By DOUG HALONEN
Staff reporter

1987 in review: REGULATION

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

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

The same proposal, defeated in a 66-28 vote, would have re-established the fairness doctrine.

However, Congress continued to signal that it will do whatever it can to reinstate the doctrine, which the Federal Communications Commission eliminated during the summer in perhaps its boldest stroke under Chairman Dennis Patrick.

Also last month, the industry may have been handed

its major defensive challenge for the future when a federal appeals court eliminated, for the second time, the FCC's must-carry rules.

The elimination of the rules, which required cable systems to carry certain local TV stations, threw the relationship between cable and broadcasting into limbo once again.

While scoring some victories in 1987, the broadcasting industry pulled the plug on one of its major offensives—a campaign to win federal legislation that would eliminate the comparative license-renewal process for all stations.

The industry abandoned the effort to win relief when Congress began tacking on other reforms that the industry said were not in its best interest.

(Continued on Page 122)

Analysts foresee more changes in the industry

By DIANE MERMIGAS
Senior reporter

1987 in review: FINANCE

This year found media companies trying to tie up the loose ends of a business frayed by continued corporate upheavals, the stock market crash and an unsteady economy. Many broadcast industry experts are predicting that still more traumatic change lies ahead.

The impetus for more change will come primarily from intensified competition for TV viewers and revenues and from major shifts in TV ad spending and pricing, they say.

Among the specific factors at play are the introduction of people-meter measurements, the aftermath of the Oct. 19 stock market crash and the commercial networks' double-digit audience decline this season.

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

"There are far-reaching implications that this could have for various media," he said. "But the benefactors would have to include the more specialized media like cable TV. We eventually could be looking at a major shifting of percentages of the total advertising pie."

"The commercial networks could one day find themselves like Look and Life magazines—with the largest audience circulation but some of the smallest revenue shares."

Charles Kadlec, president of Washington-based consulting firm of Frazier, Gross & Kadlec, says the broadcast networks could see an overall 10 percent to 12 percent growth in their national advertising revenues in 1988, due in part to the year's extraordinary events.

National spot revenues are expected to increase between 7 percent and 9 percent. Local television advertising is likely to settle in about 11 percent higher than the previous year, Mr. Kadlec said.

Cable's impact

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

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

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

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

In the short term, however, many industry experts are looking for 1988 to be a much-improved eco-

nomie year for broadcasters, if for no other reason than the forthcoming boost of revenues generated by political elections and the Olympics.

However, many industry observers say that uncertainty looms over 1989 because of a threatened recession. The first glimpses of the situation will be in upfront sales for the network's 1988-89 season.

"I think media companies would be better prepared this time around because most of them have recently undergone some downsizing," Mr. Leibowitz said. "They've all adopted a 'hunkered-down' mentality anyway. Since the stock market has been sending out troubled signals, companies generally have taken a more cautious approach to business."

A wavering or unstable economy could have a variety of effects on the merger and acquisition activity. Increased economic uncertainty could put a damper on major transactions that require some form of financing. On the other hand, debt-heavy media companies that haven't already succumbed to steep interest payments could be squeezed hard enough to have to dispose of some assets—which could be a boost for TV station sales.

Veteran station broker Howard Stark said there are "too many unknowns" to make predictions about what the trading of broadcast properties will be like in 1988.

Station sale dollars up

Although an estimated 54 percent fewer TV properties were sold in 1987 compared to 1986, the dollar value of the sales was more than 50 percent higher than in 1986.

According to nine-month figures provided by Henry Ansbacher, 59 network affiliates were sold through Sept. 30, compared to 70 for the same nine-month period in 1986. The figures include TV station sales when they are announced, rather than when they are consummated.

Forty-six of the network affiliates sold were VHF outlets and 13 were UHF. Network affiliates generally sold for 12 times their cash flow this year, compared to an average 10.5 times cash flow a year ago.

An estimated \$4.3 billion was spent on network-affiliated television stations in the first nine months of 1987—more than twice as much as a year earlier.

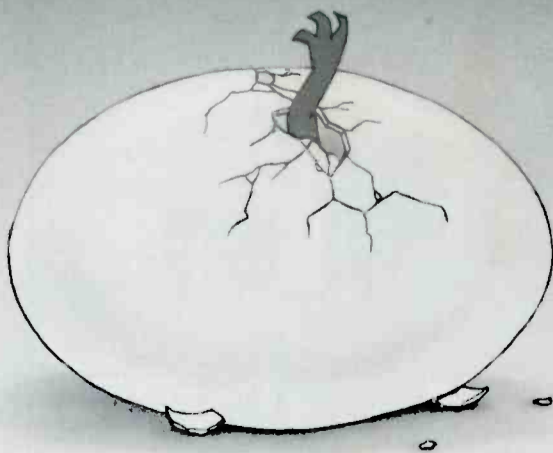
However, only an estimated \$700 million was spent on the buying of independent TV stations in the first nine months of 1987—half the amount spent during the same period a year earlier.

The brokerage firm reports that the sale of independent TV stations was down dramatically this year. Thirty-nine independents (36 UHFs and three VHFs) were sold in the first nine months of 1987 compared to a total of 81 independents sold in the first nine months of 1986.

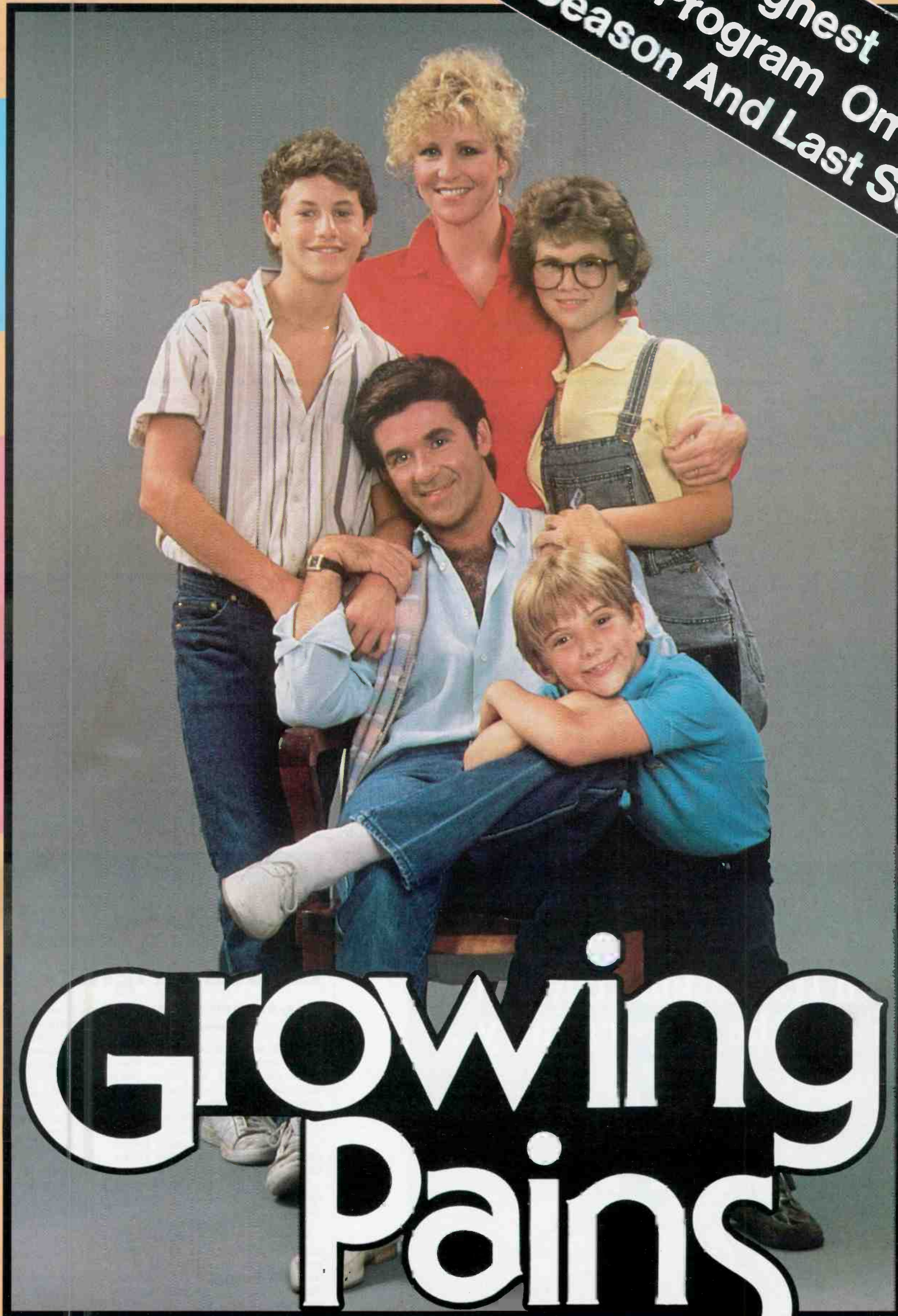
As a moderate year for trading, 1987 saw mostly big deals: TVX Broadcasting's purchase of Taft Broadcasting's independents; NBC's purchase of WTVJ-TV, a CBS Miami affiliate; and Gillett's more than 50 percent buy into six high-powered network affiliates still partially owned by Storer.

(Continued on Page 119)

He became part of the Fox owned station family, plus Tribune, Gaylord, Malrite and United Chris-Craft stations...



Highest
Rated Program On ABC
This Season And Last Season



Growing Pains

WARNER BROS. TELEVISION DISTRIBUTION
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1987 in review: RADIO

'Shock radio' battle dominates radio news

By ADAM BUCKMAN
Staff reporter

In the world of radio, stations changed hands for record prices, networks merged their sales staffs and giant representative firms swallowed their smaller competitors.

But most of these business moves were overshadowed by one of the biggest stories of 1987: the Federal Communications Commission's campaign to combat "shock radio."

The FCC Goes to War

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

Despite the commission's pronouncements, however, radio personalities seemed to get bolder.

Among the disc jockeys who didn't change their "blue" approaches to comedy were James "Moby" Carney of KEGF-FM in Dallas, Howard Stern of WXRK-FM in New York and WYSP-FM in Philadelphia, and Bob Kevoian and Tom Griswold of WFBQ-FM in Indianapolis.

Shock radio became so pervasive on FM this year that it spilled onto the AM band. A new generation of confrontational, outspoken talk show hosts on AM stations gained strength during the year.

There was some fallout along the way, however.

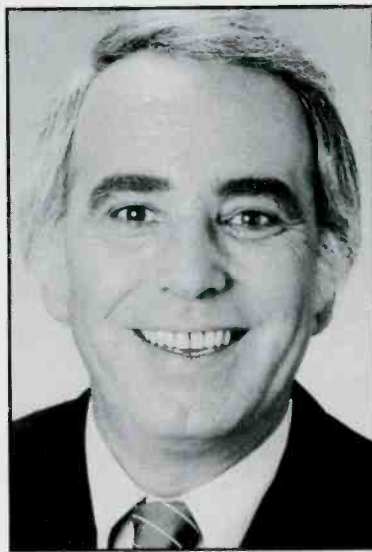
In Milwaukee, WQFM-FM's morning team of Perry Stone and Randi Rhodes was fired for uttering derogatory statements about homosexuals.

And some of the practitioners of "AM shock" were fired for their antics, including Steve White of WKRI-AM, serving Providence, R.I., and Ed Tyll of WGST-AM in Atlanta.

But at least two other controversial AM hosts—Bob Grant of WABC-AM in New York and Morton Downey Jr. of WMAQ-AM in Chicago—were offered jobs on television.

Networks Finish Flat

After 2½ years of double-digit revenue growth, the radio network



Several famous names became network talk show hosts in 1987, including (l. to r.) Steve Allen for NBC and Tom Snyder for ABC. Sally Jessy Raphael switched from NBC to ABC.

business was expected to end this year with little or no revenue growth over 1986 levels.

As a result of near-zero growth, networks searched for new ways to sell their inventories and package their programming.

A soft marketplace also made NBC's unprofitable radio networks even more unlikely to turn a profit in 1987.

In a history-making deal, NBC finally gave up on its 61-year-old radio networks division and sold it to Los Angeles-based Westwood One for \$50 million.

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

For United Stations and ABC, the deals created new possibilities for selling their existing inventory either separately or in combination with inventory held by their new partners.

Meanwhile, CBS Radio Networks improved its appeal to advertisers

and affiliates by purchasing radio network rights to National Football League games.

CBS also announced plans to revamp its weekday morning drive programming in 1988 by giving affiliates what they've been asking for: more features from CBS News correspondent Charles Osgood.

In other network highlights, several famous names became network talk show hosts, including Steve Allen for Westwood-owned NBC and Tom Snyder for ABC Radio.

And in the year's biggest personality coup, talk show host Sally Jessy Raphael signed a multiyear contract with ABC while attending last September's "Radio '87" convention to promote NBC Talknet, where she had been working for five years.

National Spot Sales Drop

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

The decline occurred despite the efforts of the RAB and the Station Representatives Association, which

launched a joint effort last winter to promote the use of national spot radio advertising.

While national spot marketers tried to draw attention to their medium, radio representative firms were merging or being sold.

Interep Inc. bought Torbet Radio and Select Radio Representatives, which were both part of John Blair & Co.'s radio rep division.

The other John Blair radio rep—Blair Radio—was purchased by Katz Radio Group, which renamed the firm Banner Radio.

Katz also bought one of the last big independent rep firms, Masla Radio of New York.

Another rep firm, Eastman Radio, was purchased by Jacor Communications, a station group based in Cincinnati.

Local sales in 1987 fared better than national. The RAB projects that local sales in 1987 will end the year with a 6.3 percent revenue gain over 1986.

Stations Get Expensive

Strong local ad sales continued to fuel optimism among radio station owners and Wall Street analysts, who issued bullish reports on publicly traded radio station groups.

Among the year's most notable deals was the sale of John Blair & Co.'s eight radio stations to Sconnix Broadcasting for \$160 million.

Sconnix then sold the top station in the Blair group—KVIL-FM in Dallas—for a record price of \$82 million to Infinity.

In other deals, the seven-station Duffy Broadcasting group was taken over by a group of managers for \$74 million.

Marriott Corp.'s First Media group of 11 radio stations was sold to a group of Alaskan natives for \$180 million.

Also, Westinghouse purchased an AM/FM combination in Sacramento, Calif., KFBK-AM and KAER-FM, and NBC's AM station in Chicago, WMAQ.

Two other NBC radio stations put up for sale last year—KNBR-AM in San Francisco and WKYS-FM in Washington, D.C.—were unsold by year's end.

The year also went by without the FCC deciding whether to change its cross-ownership rules to allow Capital Cities/ABC, NBC and others to own AM and FM stations either separately or in combination with TV stations in the same markets.

Radio station brokers said they had a good year in 1987, although fewer transactions took place than in 1986.

Radio's New Age

In radio programming, AM talk stations with "mass appeal" competed head-on with black-oriented urban contemporary stations in the nation's big cities.

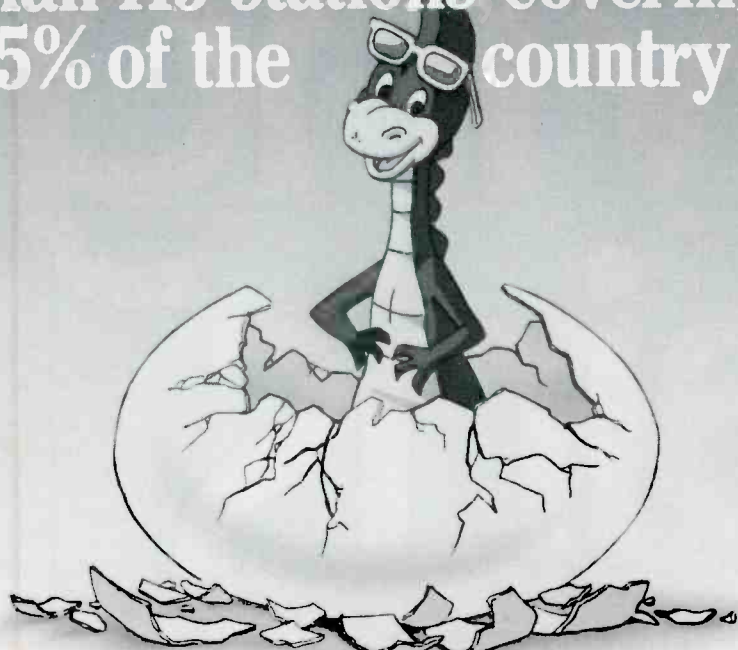
The urban explosion resulted in a new format combining the best of Contemporary Hit Radio and urban contemporary.

The format was pioneered by Emmis Broadcasting, whose KPWR-FM in Los Angeles and WQHT-FM in New York achieved the year's most dramatic ratings gains in their markets.

Emmis was also an innovator on AM with the creation of the nation's first 24-hour sports station: WFAN in New York.

But the big story in radio programming in 1987 was the acceptance
(Continued on Page 126)

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1987 in review: SPORTS

NFL players' strike clouds brighter picture

By RICHARD TEDESCO
Staff reporter

NEW YORK—It was a year of big plays—and broken plays—in television sports, but the picture generally brightened for broadcast and cable networks alike.

The biggest news in TV sports was the renewal of the National Football League package, with more palatable proportions for the three broadcast networks.

That was followed by the bad news of 1987: the NFL football players' strike.

The NFL on cable

The NFL TV rights pact included cable for the first time, with ESPN getting in on the three-year, \$1.4 billion deal by paying \$153 million. The previous NFL contract had the networks paying \$2.1 billion over five years.

"On balance, we're satisfied with the new arrangement," Neal Pilson, president of CBS Sports, said at the time.

CBS had already enjoyed a more

than satisfactory Super Bowl, with the New York Giants-Denver Broncos matchup producing a 45.8 rating (percentage of TV homes) and a 66 share (percentage of sets in use).

As the networks approached the 1987 fall season, advertisers suddenly seemed to be responding more positively to the TV sports marketplace than they had over the last few years. Virtually all NFL inventory was sold out.

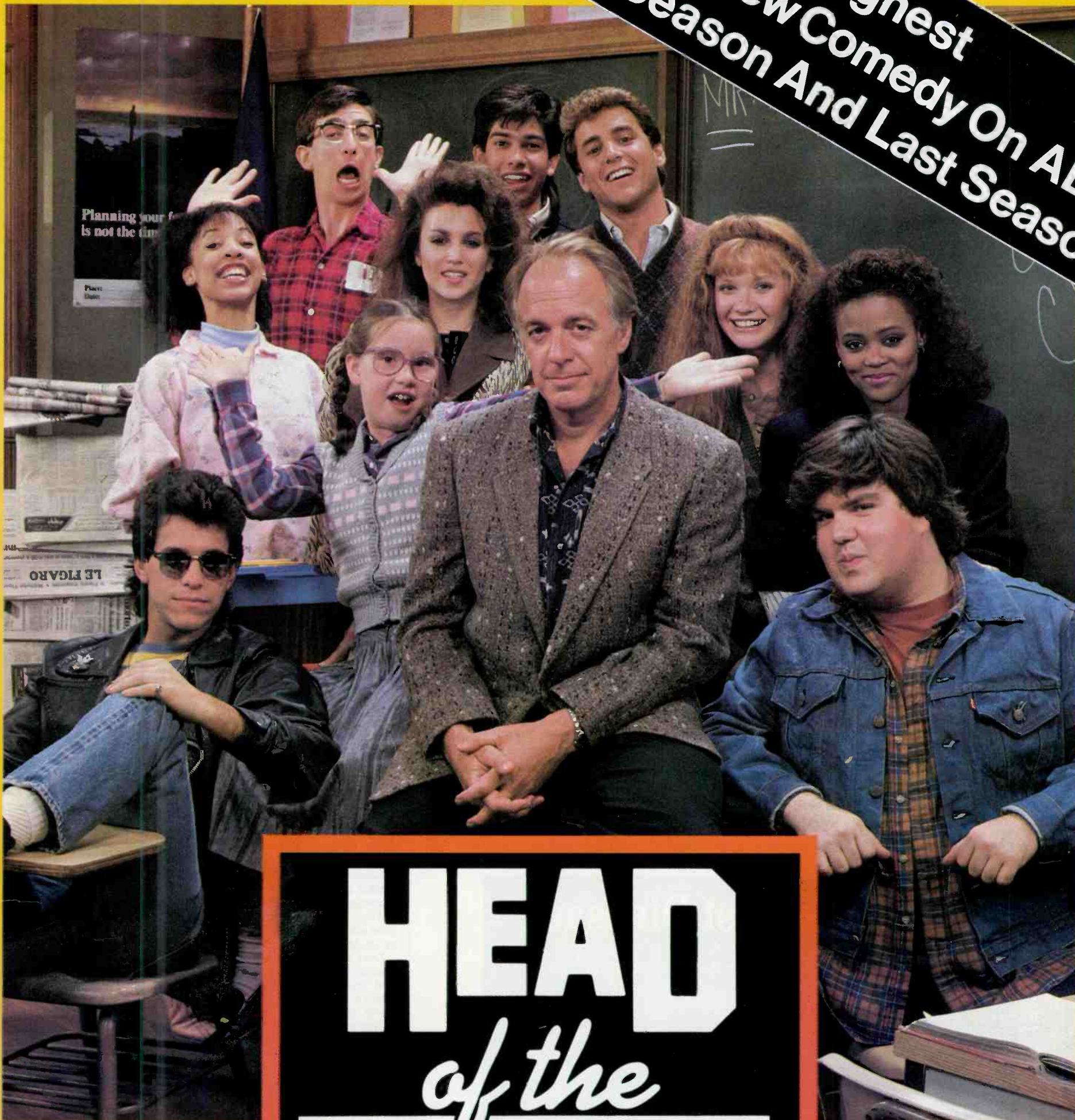
That was the good news about the NFL. The bad news arrived with the start of the regular season, as the players' union made its play for free agency by walking out on the third week of games.

The ensuing month-long strike, complete with "scab" games played by non-union replacement players, kicked off a ratings slump that continued through the resumption of regular games.

Scabs and rebates

While the NFL agreed to give the networks an estimated \$60 million
(Continued on Page 126)

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First Lady Nancy Reagan (left) was a guest on the short-lived "The Late Show Starring Joan Rivers."

Fox network slowly finding its niche

By WILLIAM MAHONEY
Staff reporter

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

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

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

Backed by a multimillion-dollar

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

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

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

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

For the next six months, it seemed

Fox had more hosts than guests before settling on comic Arsenio Hall and finally abandoning "The Late Show" altogether.

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

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

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

While it's still too early to tell whether the program will turn

around the network's fortunes, many affiliates are optimistic that Mr. Sand can work his magic at Fox.

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

So far, "21 Jump Street" appears to be Fox's only consistent young-adult ratings earner, with "Werewolf" and "Married... With Children" following up.

When Fox faced competition from a fresh slate of programming on ABC, CBS and NBC for the first time this fall, two of its original series quickly were axed: "Karen's Song" and "Down and Out in Beverly Hills."

Later, the network removed Kiel Martin as the star of one of its replacement series, "Second Chance."

Also, "Mr. President" has undergone extensive surgery to help it live up to its high production costs.

Last month, Fox said "Second Chance" will be reworked and retitled "Boys Will Be Boys," beginning Jan. 16.

Fox also recently juggled its four Saturday night shows and said more changes in that night's lineup are coming in April.

Another disappointment came last September when the first Fox-originated Emmy Awards telecast attracted about one-third as many viewers as CBS had the previous year.

If the past year has proven anything to Fox, it's that building a fourth network is slow going.

Ratings for the entire Fox slate have fallen below projections, and Fox executives admit that FBC will lose as much as \$50 million annually for another three or four years.

Looking ahead, Fox hopes to either expand its programming on Saturday or Sunday by next spring. It might add prime-time programming on Monday or Friday.

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

But its first priority is nurturing its prime-time slate and its new late-night vehicle—and placating impatient affiliates who may expect too much too soon. #

Race for 2nd place heats up

(Continued from Page 43)

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

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

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

In the production arena, Aaron Spelling's dynasty at ABC came to an end, after 18 years in an exclusive pact with the network. The producer now is working on shows for CBS.

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

And NBC, in a possible sign of things to come, recently agreed to pay all of the production costs of a new one-hour action series from Stephen J. Cannell.

New "Star Trek" takes off

Paramount's first-run "Star Trek: The Next Generation" showed network programmers a glimpse of the future pre-emption battles that may be waged by strong syndicated shows.

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

Also, last month the temporary success of "Rags to Riches" came to an end on NBC and the slick "Private Eye" was booted, marking the network's first cancellations of the 1987-88 season.

Network programming got another nudge when the Academy of Television Arts and Sciences wired cable into the prime-time Emmy Awards competition.

"L.A. Law" won a judgment of five Emmys from its 20 nominations, and the nation's jury of critics reached the verdict that it was their favorite show, according to an ELECTRONIC MEDIA poll.

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

Old TV stars return

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

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

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

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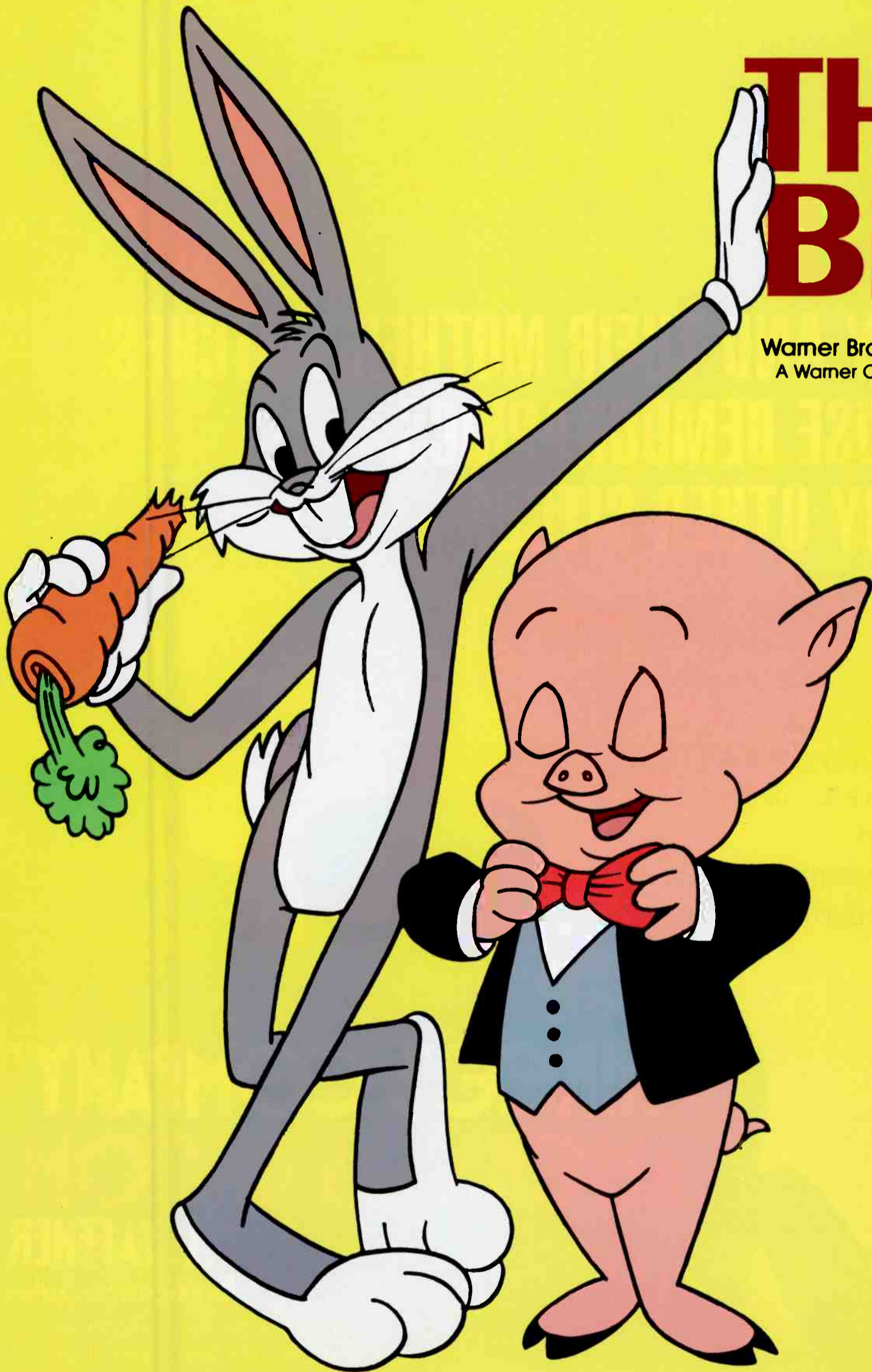
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Building an independent force

Jim Dowdle helps Tribune mix production, station ownership

By **DIANE MERMIGAS**
Senior reporter

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

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

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

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

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

Most independents in very good times are committed to shows that have driven our programming costs up considerably.

The influx of new independents—I think in 1980 there were 112 independents and now there are about 277—also contributes to the cost of programming.

Over the last three or four years, as most independents in the country have accumulated too much programming, revenue growth has slowed and that has caused pressure on the bottom lines of most of the independents in the country.

When you look at the average independent, their programming costs have gone from 35 percent to 40 percent of their total costs to 50 percent and 60 percent.

EM: And what do you do about that?

Mr. Dowdle: The programming you're running in 1987 and 1988 are those programs that you have committed to in 1982, 1983 and 1984.

So you have to work to gradually run off programming and, as time goes on, to interject other programming.

EM: Would you assess for us where you think the syndication marketplace is headed?

Mr. Dowdle: I think you could classify it as a weak marketplace.

As I remember it, I attended a television convention a couple of years ago, and at that time independents were responsible for 70 percent of the off-network and first-run syndicated sales.

When you look at the marketplace today, there are not a lot of independents buying a lot of programming right now.

EM: What do you think about the problems syndicators are having with one-hour shows and with cable emerging as a new buyer of off-network hours?

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

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

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

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

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

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

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

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

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

EM: We have heard that Tribune Broadcasting has had as much as \$30 million in program inventory that you were going to throw off. Have you taken any program writeoffs?

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

EM: Why not?

Mr. Dowdle: A lot of companies have decided over this past year to take a \$20 million or \$30 million writeoff. We think we can work through the program inventory. But that's a hard thing to ever put a number on.

EM: Do you know where that estimate—\$30 million in excess programming inventory—comes from?

Mr. Dowdle: No, I don't know where that came from.



Tribune Broadcasting at a glance

Corporate parent: Tribune Broadcasting is a wholly owned subsidiary of Chicago-based Tribune Co.

TV stations (all independents): WPIX-TV, New York; KLTA-TV, Los Angeles; WGN-TV, Chicago; KWGN-TV, Denver; WGNX-TV, Atlanta; and WGNO-TV, New Orleans.

Radio stations: WPIX-FM, New York; WGN-AM, Chicago; WICC-AM, Bridgeport, Conn.; KGNR-AM/KTCT-FM, Sacramento, Calif.

Program production: Produces and delivers "At the Movies," "The U.S. Farm Report," "Tales From the Dark Side" (in conjunction with Laurel Entertainment and LBS Communications), the "Gerald" daytime series and prime-time specials (in conjunction with Gerald Rivera's Investigative News Group), "Soul Train" (in cooperation with Don Cornelius) and a number of children's series and dramatic prime-time specials.

Program co-production: Works in conjunction with MCA to produce such first-run shows as "Charles in Charge" and "Bustin' Loose." Works with Viacom to deliver monthly first-run theatricals under the title TV Net. Tribune will co-produce the new "T and T" series with Hal Roach Studios beginning in January and the "Monsters" series with Laurel Entertainment some time in 1988. #

Staff photo by Mary Herlehy

Tribune Broadcasting is based in Chicago's Tribune Tower.

But we have not bought that much programming over the last two years. We're living with the programming we have and we're running it off.

EM: When do you think you will be back into a buying mode again?

Mr. Dowdle: We'll buy it as we need it. We've gotten extensions on some contracts.

EM: Were there programs Tribune bid on this year and lost for its stations that might have made a difference?

Mr. Dowdle: Depending upon the market, we bid on "Cosby" and "Who's the Boss?" and did not get them.

I cannot think of any shows in particular our stations didn't get and really needed. I think the stations have learned that they have to live with the new economics and that no one show can make or break a station.

EM: Have you ever considered producing programs for

broadcast by the networks?

Mr. Dowdle: Yes, we have talked to several different companies and several different people.

We would very much entertain the idea of producing shows that can be aired by the networks.

EM: Will you do that?

Mr. Dowdle: If the right opportunity presents itself, yes.

EM: You're not concerned about the after-market for these shows?

Mr. Dowdle: Yes, but with our six stations, we at least know that there will be a life in the syndication market for that given show.

EM: So that's the clout of having the major markets. What else has to change before the independent marketplace can get back on track?

Mr. Dowdle: A lot has to do with the economy and with various independents watching their costs.

They also have got to get more comfortable with programming. They have to run it off and have to be cautious of what they buy for the future.

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

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

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

Our programming costs (in terms of percentage increase from the year before) in 1986 were in the low 20s. In 1987 we were in the low teens, and in 1988 we'll be in the mid-teens.

EM: What do you spend on programming annually?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mr. Dowdle: In 1988 there are further cost reductions in our plan. When I say we have reduced headcount by 15 percent, that is from 1985 to 1988. Most of what's left to be done is not of major significance.

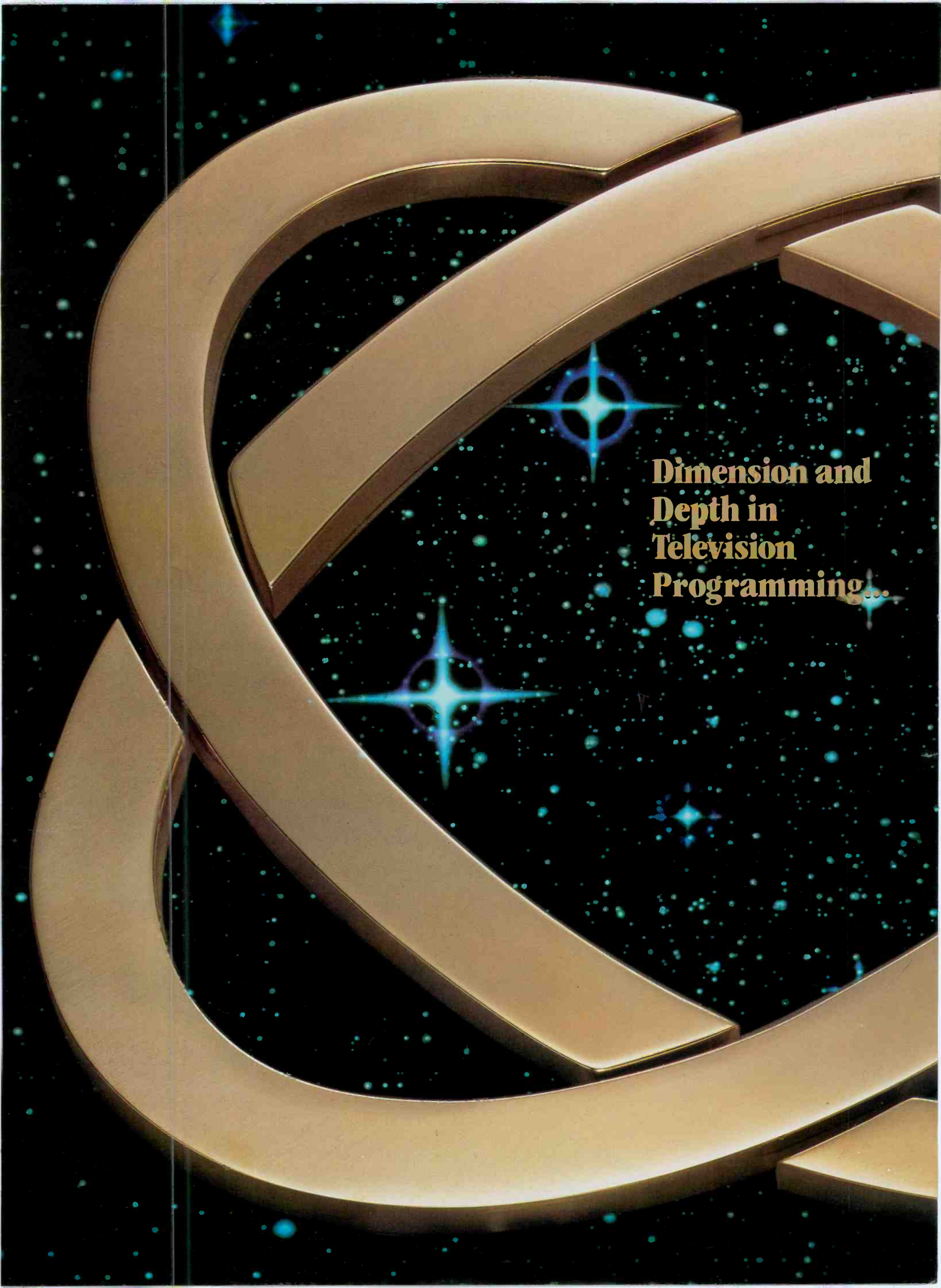
EM: What is your total head count for TV and radio?

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

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

Mr. Dowdle: We buy programming more judiciously. Also, to use more of the programming that results from our various joint ventures.

(Continued on Page 60)

The image features a complex, three-dimensional golden knot structure, possibly a reef knot (square knot), rendered with a metallic sheen and perspective. The knot is set against a dark, starry space background filled with numerous small, bright blue and white stars. Several larger, prominent four-pointed starburst patterns in a vibrant blue color are scattered throughout the scene, adding a sense of depth and celestial wonder. The lighting highlights the curves and edges of the golden bands, creating a sense of volume and texture.

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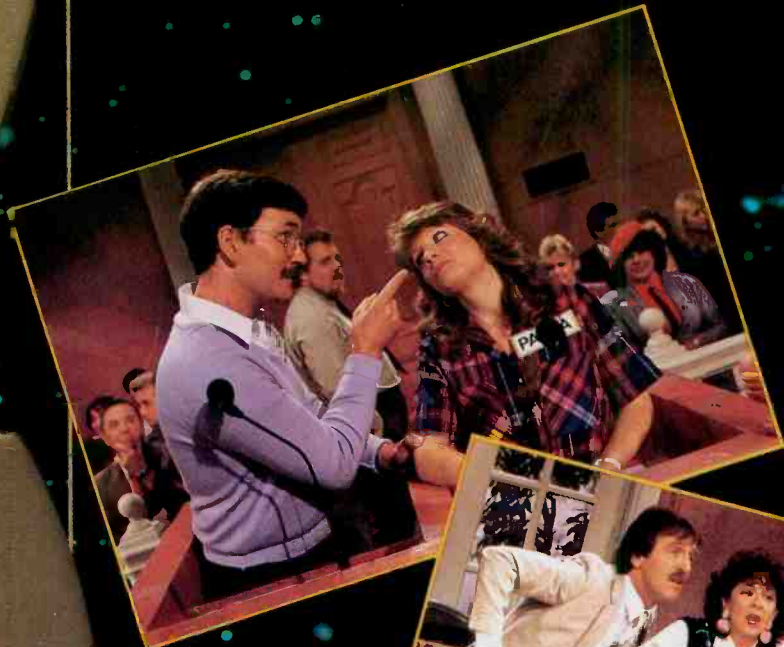


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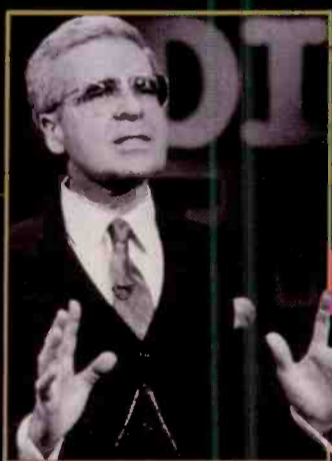
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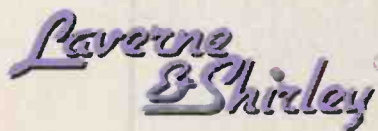
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Sally Kellerman
Lindsay Wagner
Ben Murphy
Paul Sorvino
Ted Danson
Ruth Buzzi
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And it's all from one source...

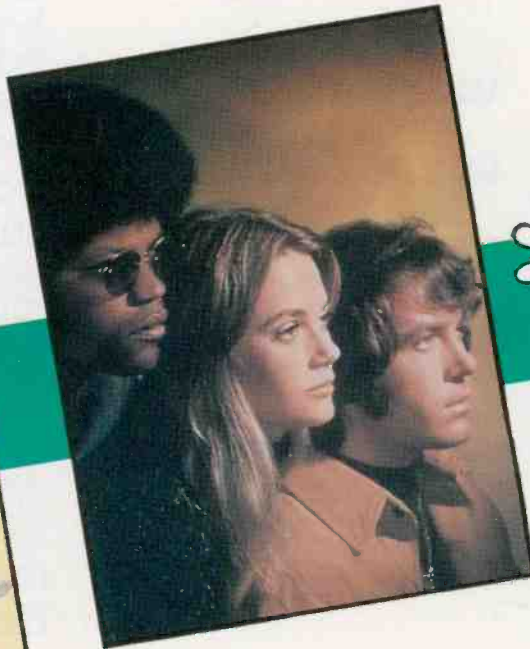
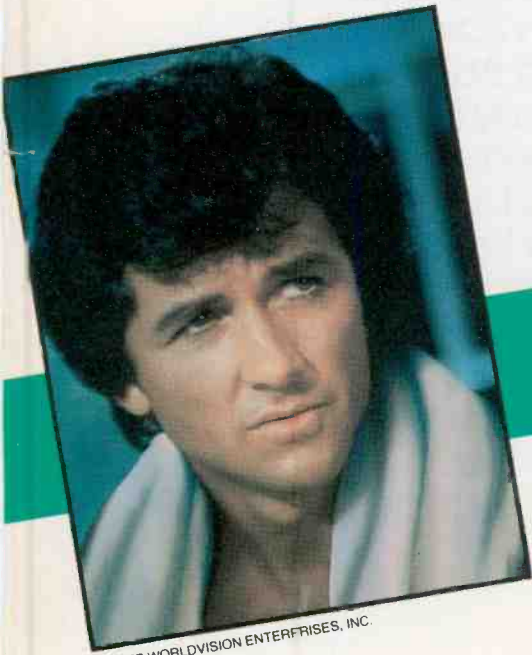
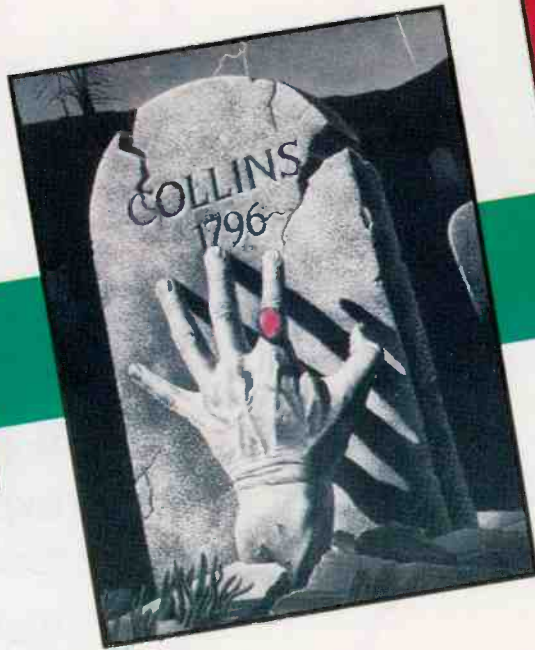
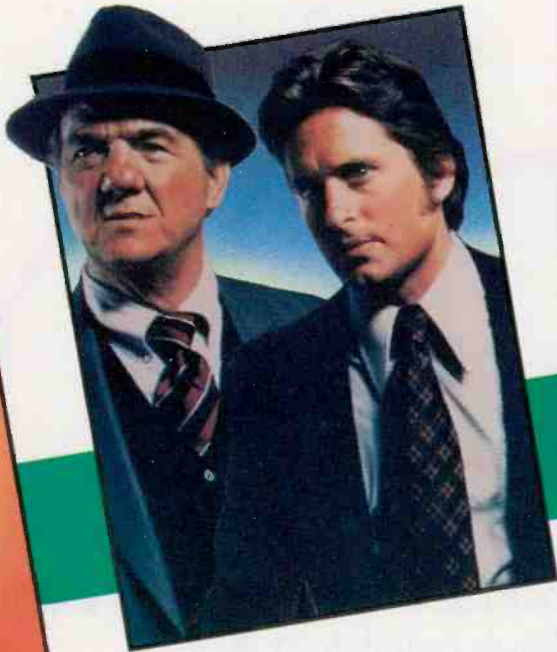
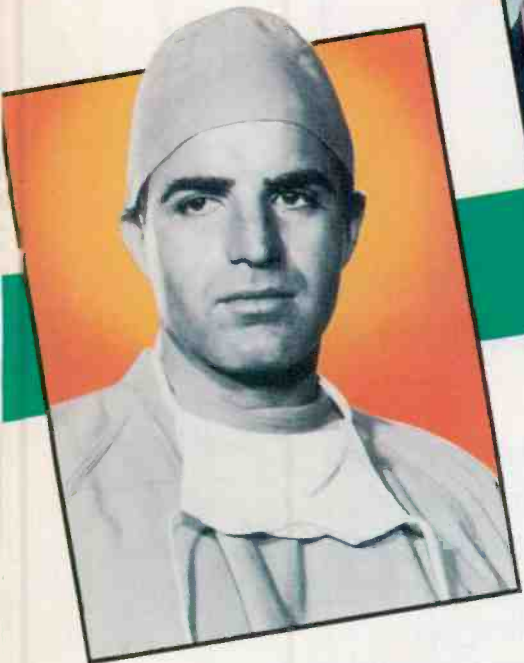


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Casper © Harvey Cartoons

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Dark Shadows
 That Girl
 Annie Oakley
 Buffalo Bill
 The Doris Day Show
 Douglas Fairbanks Presents
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N.Y.P.D.
 One Step Beyond
 People's Choice
 The Range Rider
 The Rebel
 Wendy And Me

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A rundown of events at the convention

All events in the Century Plaza Hotel unless otherwise noted.

Tuesday, Jan. 5

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

Wednesday, Jan. 6

8 a.m. **Registration**
California Lounge

8:30 a.m. **Breakfast**
California Lounge

9 a.m. **Opening Session**
Los Angeles Room
Welcome:
John A. Serrao
WATL-TV, Atlanta,
(convention chairman)
Chairman's Report:
Charles L. Edwards
KTVT-TV, Dallas-Fort Worth
(chairman, INTV Board of
Directors)
President's Report:
Preston Padden
president
INTV, Washington
**The Business of Independent
Television
Presentation**
Paul Kagan
president
Paul Kagan & Associates
Reaction Panelists:
Barry Thurston
president of syndication
Columbia Pictures Television
Milton Maltz
chairman of the board and
CEO
Malrite Communications
Group
Sandy Freschi
vice president of marketing
and business development
Frazier, Gross & Kadlec
Fred Segal
director of the media group
Shearson Lehman Brothers

10:30 a.m. **Break**

11 a.m. **General Managers Meeting
and Luncheon**
Century 1 Room (Tower)
Closed Session
**Anatomy of an
Independent/Financial Survey**

John A. Serrao
vice president and general
manager
WATL-TV, Atlanta
**Meter/Diary Calibration
Project Update**
Sue Rynn
research director
INTV, New York
Washington Report
Jim Hedlund
vice president of government
relations
INTV, Washington
Marketing Report
Ron Inman
vice president of marketing
INTV, New York

**Sales Managers Meeting and
Luncheons**
Pacific Palisades and
Brentwood Rooms
Moderator
Christopher N. Jackson
Christopher Jackson Inc.
New York

**Program Directors Meeting
and Luncheon**
Westside Room (Plaza Level)
Takeover Survival Kit
Moderator:
Rob Friedman
Eastern director of marketing
INTV, New York
Panelists:
Ron Ninowski
president
Gammon & Ninowski
Curt Bertsch
director of station
development
Meridian Communications,
Bob Belzer
Schnader Harrison Segal &
Lewis
Washington
Mel Smith
vice president of programming
Tribune Broadcasting Co.

**Program Schedule Thursday,
Jan. 7, 1993**
Moderator:
Rob Friedman
Eastern director of marketing
INTV, New York.
Panelists:
David Simon
vice president of programming
Fox Television Stations
Jon Gluck
corporate vice president of

programming
MMT Sales
Perry Simon
vice president
NBC Entertainment
David Kenin
vice president of programming
USA Network
George Back
president
All American Television

2 to 6 p.m. **Program Screening Suites
Open**
5th, 6th and 7th floors

6:30 p.m. **Reception With the Stars**
California Lounge

7:30 p.m. **Gala Opening Night Dinner
and Show**
Los Angeles, Ballroom

10 p.m. **Great American Beach Party**
California Showroom A

Thursday, Jan. 7

7:30 a.m. **Washington Public Policy
Power Breakfast**
Santa Monica Room
Moderators:
Shaun Sheehan
Washington vice president
Tribune Broadcasting Co.
Thomas R. Herwitz
vice president of corporate
and legal affairs
Fox Television Stations
Panelists:
All-star cast of senior FCC
congressional and
administrative staff

8:45 a.m. **Political Advertising Process**
Beverly Hills Room

Moderator:
Ron Inman
vice president of marketing
INTV, New York
Panelists:
Victor Ferrall
Crowell & Moring
Washington
Cathy Egan
vice president of marketing
Katz Independent Television
New York
Patty Frierson
vice president
Vote America

(Continued on Page 78)



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SAN FRANCISCO GIANTS.

The winning team. Michael Douglas and Karl Malden, backed by a dazzling lineup of top-name, guest stars in action-filled episodes shot in one of the world's most beautiful and exciting cities. Plus a five-year track record of proven network success. Add it all up and you'll score with the ideal one-hour series to fill your programming game plan.

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3 new movie packages to be offered

By **RICHARD MAHLER**
Los Angeles bureau chief

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

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

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

Domestic Television.

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

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

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

The approach reflects the increasingly common practice among independent television stations of establishing week-long "themes"

that focus on movies of a single major star or films of a specific genre.

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

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

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

Finally, Turner Program Services will syndicate a package of 20 made-for-TV motion

pictures from the Turner Entertainment library.

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

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

Among the titles of movies in the package are: "Something About Amelia," starring Ted Danson and Glenn Close; "Paper Dolls," with Joan Collins and Daryl Hannah; "Death of a Centerfold," starring Bruce Weitz and Jamie Lee Curtis; and "The Dirty Dozen: Next Mission," featuring Lee Marvin and Ernest Borgnine. #

INTV Convention: EXHIBITORS

A listing of exhibitors at the convention

Room numbers refer to the Century Plaza Hotel.

ABR Entertainment Co.
Room 722

Acama Films
Rooms 711, 715

Access Syndication
Rooms 527, 529

All American Television Co.
Rooms 738, 740

Blair Entertainment
Rooms 528, 530

Broadcast Management Plus
Room 551

Buena Vista Television
Rooms 710, 712, 714, 716

Claster Television
Rooms 656, 658, 660

Columbia/Embassy Television
Rooms 601, 603, 605

Columbia Pictures Television
Rooms 601, 603, 605

Dallas Post Production Center
Room 731

Direct Response Marketing
Room 517

D.L. Taffner/Ltd.
Room 531

Don Lewis Advertising
Room 708

Enterprise Systems Group
Room 542

Fries Distribution Co.
Rooms 629, 631

Genesis Entertainment
Rooms 717, 719, 721

Group W Productions
Rooms 612, 614, 616

Hal Roach Studios
Rooms 702, 704, 706

Harmony Gold
Rooms 511, 513, 515

Home Shopping Network
Room 639

INN—The Independent News
Room 534

INTV
Room 649

ITC Entertainment
Room 723

ITF Enterprises
Room 548

Independent Television Network
Room 648

Joel Cohen Production/Distribution
Room 640

King World
Room 701, 703

LBS Communications
Room 521, 522, 523, 524, 525, 526

Lester Kamin & Co.
Room 728

Light Video Television
Room 739, 741

Lionheart Television
Room 642

Lorimar Syndication
Room 502, 504, 506, 508, 510, 512

MCA-TV
Room 622, 624, 626, 628, 630, 632

MGM/UA TV Syndication
Room 514, 516

MTM Television Distribution Group
Room 558, 560

MTS Entertainment
Room 532

Muller Media
Room 623

Multichannel News
Room 554

New World Television
Room 545, 547

Orbis Communications
Room 553

Orion Television Syndication
Room 617, 619

PNC Television
Room 634, 636

Paramount Domestic Television
Room 602, 604, 606, 608, 610

Peregrine Film Distribution
Room 730, 732

Pro Wrestling This Week
Room 713

Producers Marketing Group Ltd.
Room 726

Raymond Horn Syndication
Room 621

Republic Pictures
Room 653, 655

Sachs Finley
Room 734

Select Media Communications
Room 733, 735

SyberVision Systems
Room 727

Synchronal Media
Room 709

Teletrib
Room 555, 557, 559

TeleVentures
Room 611, 613, 615

The Entertainment Network
Room 705

The Samuel Goldwyn Co.
Room 633, 635

The Silverbach Lazarus Group
Room 625, 627

The Wrestling Network
Room 707

Turner Program Services
Room 549

Twentieth Century Fox
Room 501, 503, 505, 507, 509

USTV
Room 729

Vestron Television
Room 550, 552

Viacom Enterprises
Room 537, 539, 541

Video Media Marketing
Room 724

Warner Brothers TV Distribution
Room 657, 659

World Events Productions
Room 535

World Wrestling Federation
Room 538, 540

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CALL FOR SHOWS
THAT CAN
HACK IT.**


NOBODY CARVES OUT



A NEW LINE CINEMA
production in association with

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SYNDICATION
A LORIMAR TELEPICTURES COMPANY

A NICHE LIKE FREDDY.



The man of your dreams is coming to television this Fall. And how. His weekly first-run hour is going to be a nightmare for your competition.

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

Now he comes to television well armed to cut out a huge slice of the late night audience. Don't miss your share.

Take a stab at greater ratings with Freddy. The hottest face on TV.

A Nightmare
ON ELM STREET
Freddy's Nightmares

THE TWILIGHT ZONE

The genius of Rod Serling, ready to fight—and win—in the thickest syndication jungle against the toughest competition. New once-a-week episodes available for Fall '88; and 90 half-hours available Fall '89.

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

GROUP ONE *Medical*

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

Sauter/Piller Productions in association with MGM/UA.

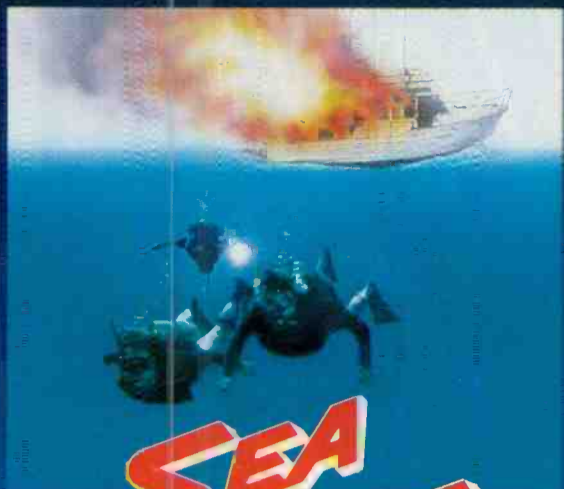


STOP MUSIC



From two of America's great entertainers—Dick Clark and MGM/UA. Great appeal to game show viewers... it's upbeat fun, with big payoffs. Five-a-week, available Fall '88.

dick clark productions in association with Lynch/Biller Productions from MGM/UA Telecommunications



SEA HUNT

The hunt for men is over!
A top performer among men
18-49. Which means you just
found one of the most efficient
ways to reach men among all
the top new once-a-week half-
hours.

*From MGM/UA
Telecommunications.*

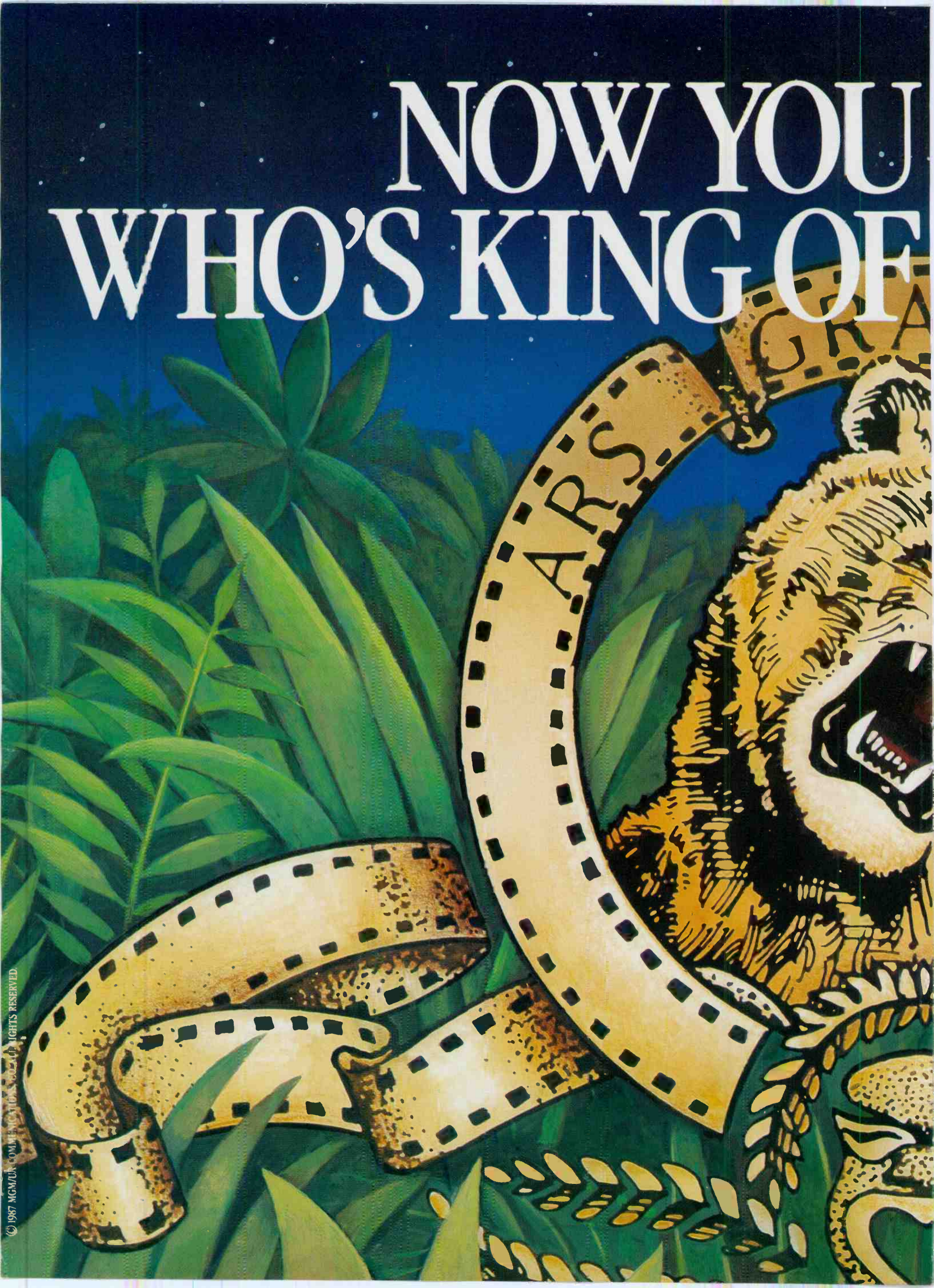
We Got it Made

We got the beautiful blonde
and her two "roommates" in
the show with the No. 1 audi-
ence profile among new first-
run comedies.

*From MGM/UA
Telecommunications*



NOW YOU WHO'S KING OF

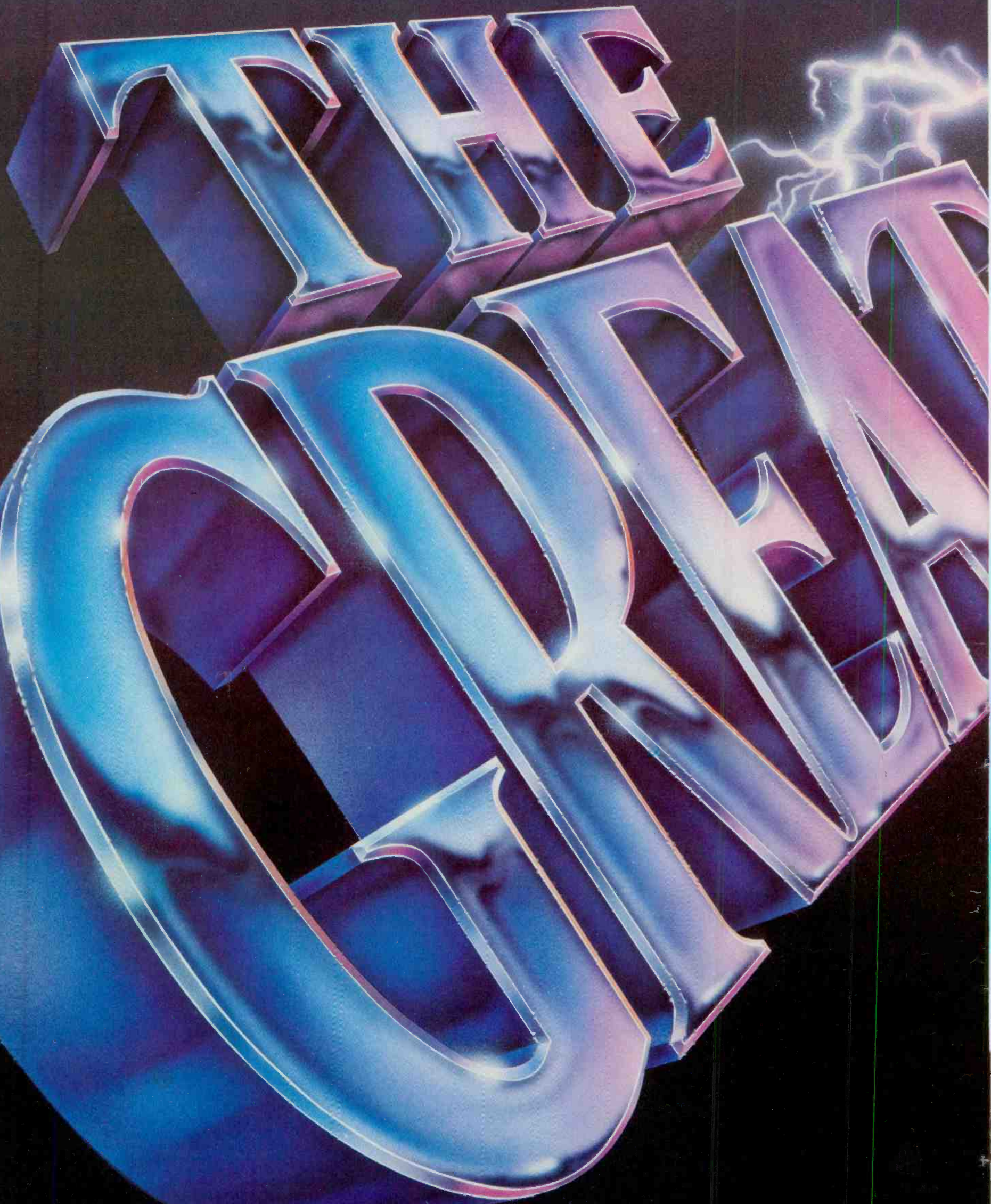


KNOW THE JUNGLE.



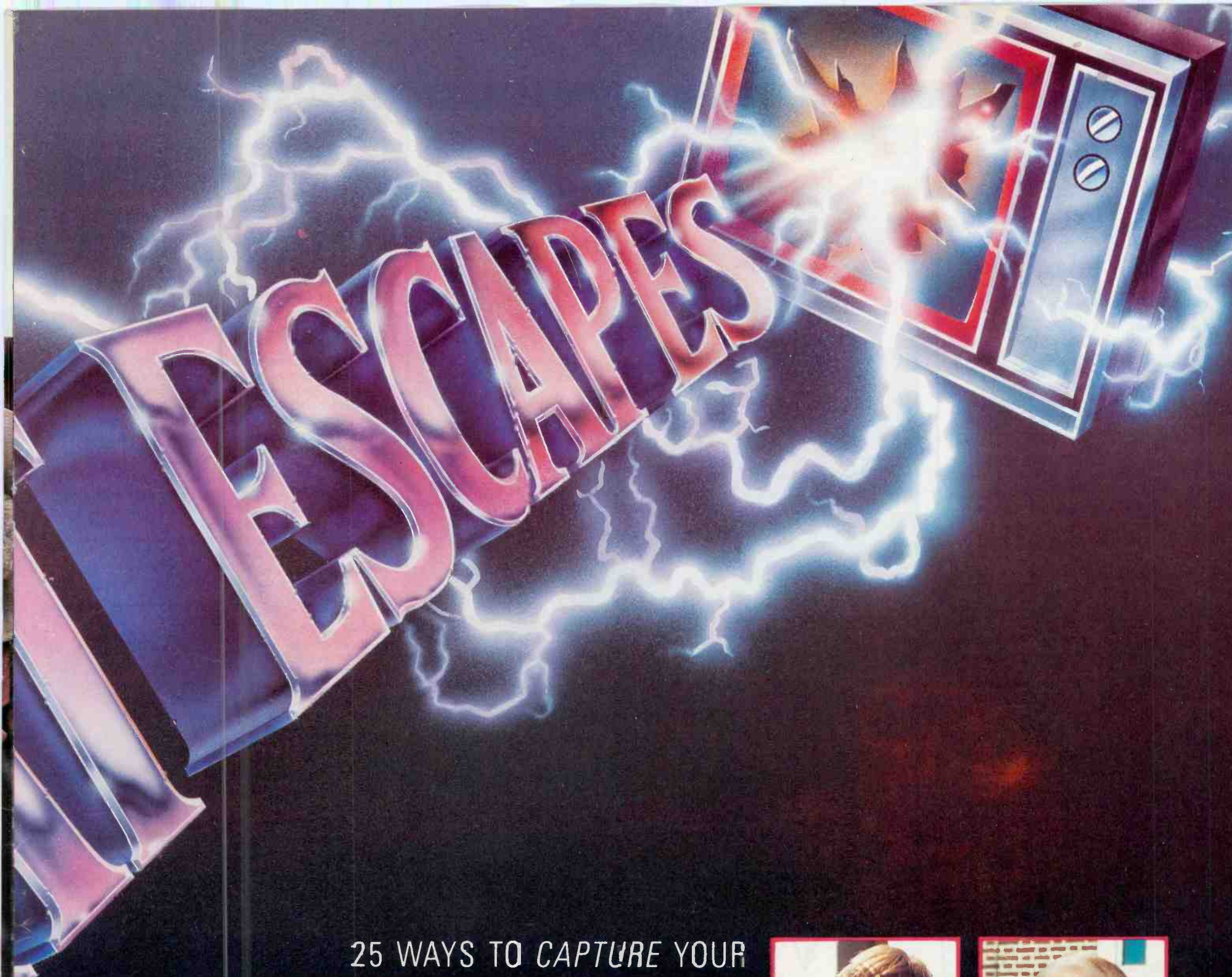
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V I A C O M I N T E R N A T I O N A L



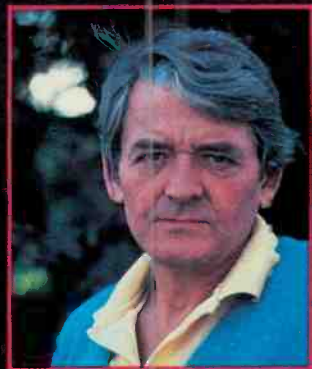
TRIPLE R

F E A T U R E F I L M S



25 WAYS TO *CAPTURE* YOUR
AUDIENCE . . . *RESCUE* YOUR
RATINGS . . . AND ESCAPE TO HIGH
FLYING ACTION AND ADVENTURE.

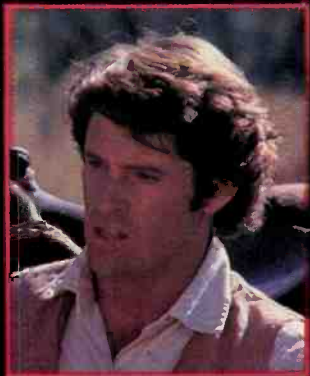
NOW, THE GREAT ESCAPES
FEATURE FILMS ARE AVAILABLE
FOR *FIRST-RUN SYNDICATION*.



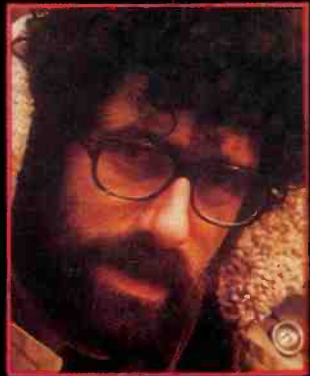
HAL HOLBROOK



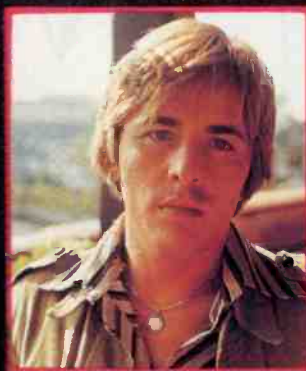
BETTE DAVIS



ROBERT HAYES



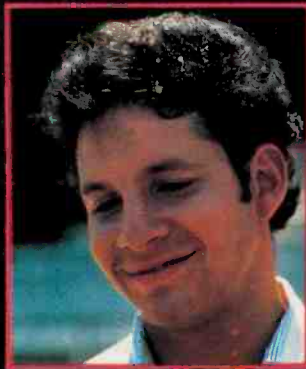
ELLIOT GOULD



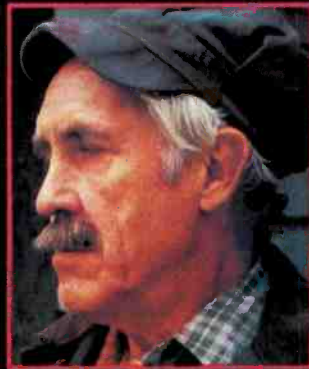
DON JOHNSON



LOU GOSSETT, JR.



STEVE GUTTENBERG



JASON ROBARDS

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CONFESSIONS OF EX-TV CRITICS (continued)

Critic's job becomes a losing battle

Nick Coleman has been a general news columnist for the St. Paul Pioneer Press Dispatch since 1986. He began his reporting career with the Minneapolis Star and Tribune in 1973. From 1983 to 1986, he served as media critic for the Star and Tribune.

I knew I was in trouble as the TV critic for the Minneapolis Star and Tribune the day my editors told me to take it easy on Joan Collins.

Ms. Collins, the star of "Dynasty," was the main attraction (along with Peter Holm, who was beginning a brief run in the role of Mr. Joan Collins) at a January 1986 dinner for TV critics at a swank Beverly Hills bistro.

Ms. Collins played the vamp to the hilt, treating the assembled writers with contempt and looking put out about having to throw them the occasional bon mot.

I was seated at a table with Timothy Dalton, the new James Bond who was starring with Ms. Collins in a dreadful CBS miniseries called "Sins." Mr. Dalton invited Ms. Collins to our table after the Q&A was over and introduced the renowned thespian to



NICK COLEMAN

his tablemates.

Ms. Collins offered a limp hand to me while craning her neck so that she could look in the opposite direction, then dropped my proffered hand as if it were a toad or some other loathsome thing.

It was an amusing performance and it inspired me to write a "Dear Diary" column for the folks back home about how I had met the sweet lady but didn't seem to measure up to her social standards.

Hours after I had filed my column, my editor informed me that he had excised a large portion of it because, in his words, "it makes Joan Collins look like a jerk" (actually, he used a much pithier noun usually applied by reporters to their editors).

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

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

I knew that I was not going to last much longer as a TV critic. I believe that readers prefer TV critics who are smart-mouthed wiseguys to bland writers who crank out boring feature stories about TV and call it criticism.

But I was fighting a losing battle. I had been under increasing pressure from the infinite ranks of editors above me to "be more positive" about television, to tone down my writing and "be nice."

I didn't want to be nice. I wanted to be informative, humorous and opinionated, three things I think that readers place much more importance on than being "nice."

But after 3½ years as a TV critic, and a successful one at that, my editors wanted to remake me in their image. They wanted me to be safe.

They loved to pick up Tom Shales' witty invectives (I loved his description of Lionel Richie as "a horse with a mustache") because it was safe to print syndicated irreverence.

At the same time, however, they were reluctant to let their own TV critic have the same freedom for fear that some literal-minded couch potatoes might be offended.

I quit the Star and Tribune five months later to take a job as a general news columnist for the St. Paul Pioneer Press Dispatch, and I have never been happier.

But I sometimes find myself wishing I was still a TV critic. If editors would not insist on turning "critics" into glorified feature columnists, it would

(Continued on Page 104)



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

TV beat means never getting bored

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



TERRENCE O'FLAHERTY

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

This isn't easy because often you are dealing with some pretty sleazy hucksters in a not-very-elegant game.

TV criticism is the sort of work that will alienate your friends ("You mean to tell me you get paid for watching that stuff?"), will lead to divorce ("Well, on what evening can I invite the Smiths to dinner?") and cause you to take your name out of the phone book ("Are you the jerk who called Sinatra a crooning hood?").

There's one good thing about being a TV critic: You may be disgusted or angered, but you will never be bored. Properly handled, it's the most versatile beat on the paper, covering every aspect of our society both fair and foul.

However, the constant threat of

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

Last year, after 37 seasons, I looked in the mirror and asked myself, "What's a grown man doing reviewing programs about human

lizards from outer space?" This awesome thought coincided with the arrival of a Yale man at my door who shattered my usual tranquility with the news that I had covered television longer than any other critic on any major paper on earth.

That did it. I wrote a farewell letter to the publisher, turned in my free pass to Disneyland and told the networks to stop sending me announcements of new shows starring pimply faced teen-agers and reformed druggies who have found Jesus.

Any sadness I may have felt about leaving was ended by the comforting thought that I would never again have to watch Joan Rivers or Jane Fonda.

There is no solid evidence that the publisher ever read my column, but his bookkeeper wrote to say that I would be missed and would I please return my VCR.

(Continued on Page 102)

TV burnout signals end of career

Since September 1985, Ben Brown has been writing national sports cover stories for USA Today. He moved to sports after serving as USA Today's TV editor from 1983 to 1985 and as a reporter on the TV beat at USA Today from its start-up in September 1982. Before that, he was TV columnist for The Tampa Tribune (1977-79) and The Detroit News (1979-82).

I should have known the end of my career as a TV critic was near when I began to work megahertz into dinner conversation.

Friends tried to warn me, but I couldn't stop. Didn't they care about fiber optics and the prime-time access rule? What about late-night demographics and the impact of satellites on international reporting? And cable free speech?

Oh man, so much to write about and so little time. Which is how I got very boring on my way to getting very burned out.

Sure, I griped about facing yet another new season, about listening to one more actor explain about "stretching myself" in his new role as a clairvoyant Nazi hunter.

But what really did me in was what attracted me to the job in the first place: the license to tackle everything from politics and pop culture to technology and communications law—all in the guise of television criticism.

The reviewing responsibility was a piece of cake. I had been working on a Ph.D. in English when The Tampa Tribune rescued me in 1977, and I was well schooled in critical writing about popular film, fiction and television.

What I didn't know about was reporting. Yet I couldn't have picked a better learning environment.

The reviewer I replaced was bright and talented. But, reflecting customary disdain for TV, the paper divided her time between writing wedding announcements and television columns.

She never dealt with news shows, never talked to managers and producers and considered ratings too inside to regularly report.

So although I had no background in journalism, I walked into a job that had never required it. Whatever reporting I did expanded the job. And since television covered everything, so did I.

That stimulating setting was made possible by a kind of black hole in print journalism.

Newspapers were confused about television and how to cover it. And the effects of that confusion persist today, fueled by dominant senior editors, who grew up without TV and still consider it a usurper in a world properly interpreted only by the printed word.

They, along with all the teachers and parents who have tried to shame kids into doing algebra instead of watching "Happy Days," passed the prejudice against television—if not the determination not to watch it—along to those who should by now know better. And the attitude has evolved into a curiously self-contradictory elitism.

Many TV critics find themselves arguing that television is at once irrelevant and omnipotent, that it is beneath serious consideration, yet has the power to corrupt the youth of America and undercut the foundations of the Republic. That kind of thinking can make you crazy, particularly if it's combined with overdeveloped missionary zeal.

If you hold yourself responsible for protecting American consumers from the products they secretly love, being a TV critic is a thankless, hopeless job. Which is why so many of those folks who gather for the semi-annual press tours on the coast whine so much about being misunderstood and unappreciated.

They're right. Editors mistrust them, colleagues

(Continued on Page 102)



BEN BROWN

7 ft.

6 ft.

5 ft.

4 ft.

3 ft.

2 ft.

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



You'll never find a more

Cagney & Lacey has got what it takes:

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

It all adds up to one thing—ratings success for you in syndication.

Put Cagney & Lacey in your lineup.

To settle for anything less is a crime.

8 ft.

7 ft.

6 ft.



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CRIME TONIGHT

AMERICA'S NIGHTLY



VIEWERS ARE EAGER TO TURN TO CRIME!

Across the country, the network dramas and syndication specials that capture the highest ratings are almost always crime oriented. Now, Orion introduces Crimewatch Tonight, a national, network quality program dedicated solely to crime related coverage.



WE CAPTURE IT DAILY!

With a hard-hitting half-hour every weekday, Crimewatch Tonight will cover every facet of crime. From white collar crime to terrorism; from espionage to the mob; from street crime to government corruption; from crimes of passion to crimes of compassion.



THE WORLD IS OUR BEAT!

Fed daily, we'll use the latest satellite technology to deliver the hottest crime stories. Our anchors and field producer/reporters will tackle the world of crime each day, utilizing our own national bureaus, plus TV stations, newspapers and wire services in the U.S. and overseas.

WATCH GUILT

CRIME REPORT



IT'S A CRIME NOT TO BUY IT!

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

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CONFESSIONS OF EX-TV CRITICS (continued)



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



Covering TV can be the best job in the newspaper business

Mark Wolf, 39, writes a general news column three times a week for the Denver Rocky Mountain News. He was TV critic for the Charlotte (N.C.) Observer from June 1980 to February 1985, when he moved to Denver's Rocky Mountain News. He was an entertainment and TV reporter until August, when he began his column.



MARK WOLF

If I had never been a TV critic, I would never have:

- Seen an alien woman (in "V") eat a chocolate mouse.
- Sat next to Morgan Fairchild while she ate a chocolate mousse.
- Interviewed Ted Koppel while flying across town in a helicopter.

I was never able, however, to roll them into my ultimate TV fantasy: Ted Koppel interviews an alien woman and Morgan Fairchild in a helicopter filled with chocolate mousse.

I loved the job (at the Charlotte Observer, 1980-85), and I miss a lot about it. Anybody who has done it and didn't love it, didn't do it right. It's a bully pulp. It's a chance to have a significant piece of every major story by writing about television's coverage. It's a chance to write about any subject that excites you, because you can tie anything to television.

It's interviewing the guy who runs one of the world's most powerful news organizations in the morning—then talking to ALF in the afternoon. It's the opportunity to be alternately a sage and a wise-ass. It's fun—a vastly overlooked commodity in these days of buttoned-down corporate newsrooms.

TV critics have real clout at a time when television has usurped the power of many print journalists. A TV critic who does the job correctly can provide the most valuable consumer service of the newspaper by serving as a watchdog over local stations—especially at a time when the FCC is turning broadcast properties into electronic cash registers.

A local TV columnist is usually the only public accounting to which TV stations are held—certainly the forum most important to station management. A critic who stays on top of the beat can, I'm convinced, influence a station's conduct.

Let me tell you how.

When I was in Charlotte, the CBS affiliate introduced a call-in poll as part of its 6 p.m. and 11 p.m. newscasts. I hated the

segment and blasted it in a column for being self-selective, non-representative and subject to manipulation by special interest groups, which could flood the phone lines and wildly distort the results.

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

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

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

More often a TV critic hears that he or she "hates" TV or only watches PBS. Rubbish. If you didn't like TV, the job would turn you into a raving ninny in record time. Most TV critics love good commercial TV. That's why they rail so spitefully at bad TV. Often, there was disappointment when the public didn't rush to embrace what I had praised so highly.

Occasionally, a TV critic becomes part of the medium, as a guest on a talk show or a talking head shot in a news series. I resolved this particular situation by becoming, totally without effort on my part, a terrible TV performer. When exposed to an electronic camera, my normal-sized head assumes the proportions of a ripe pumpkin. I fidget. I don't answer in concise sound bites. I squint. Children cower from my video image.

Nobody ever told me what to write, what to cover or how to cover it. If the TV folks who read this publication take nothing else away from this piece, let it be this: TV critics don't hate you, although they occasionally hate the way you choose to do things. They're holding you to a high standard.

I left the beat after five years to return to Denver. If I ever become unhappy with what I'm doing now, I'd return to the beat in a heartbeat. At a newspaper that cares about TV coverage, it can be the best job in the business. I mean, have you ever seen Morgan Fairchild eat chocolate mousse?#

Critic was troubled by 2 dilemmas

Gerald B. Jordan has been a reporter in the Washington bureau of the Philadelphia Inquirer since May 1986. From 1979 to 1983, he was the TV-radio critic for the Kansas City Star. Mr. Jordan, who has also covered sports and features and written editorials, is a 1982 Nieman Fellow.

Where was Bill Cosby five years ago, when I needed him?

He was puffing those island-length cigars and wisecracking on the "The Tonight Show." Cosby was a frequent substitute for Johnny Carson, and when Carson threatened to leave the show I wrote that Cosby should get the host's chair for three reasons: he's a funny, funny, funny man.

The mail response to that column was not kind. One writer even questioned why I would dare suggest a "silly nigger" could replace a television institution. To underscore the letter writer's viewpoint, the cut-head for my column had "stupid nigger" scrawled across it.

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

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

I couldn't help but ask those questions; they begged answers. But greater, still, will be the day when a black actor in a leading dramatic role lands a successful show.

Although I sounded the themes of program quality and racial equality, I wasn't a crusader. I liked television and radio, still do, and I took seriously the public trust granted to broadcasters.

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

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

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

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

(Continued on Page 00)



GERALD B. JORDAN

Ex-critic holds disdain for newspaper editors

(Continued from Page 90)

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

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

The worst example of this happened when the facts I uncovered in my research didn't support the editors' premise for a story about local TV news. We argued over the points of the issue—the volume level of this "discussion" was hardly subdued.

The story ultimately was ordered rewritten to fit my editor's headline.

My demand that the byline be removed from the rewrite was refused, and while the in-house union's president struggled with the "complexities" of such an issue, the story was shipped to the composing room.

At about this time, the paper also instituted a jungle-drums system of communication.

The managing editor, it seems, did watch television—he just didn't want to talk about it.

So he would send written suggestions and criticisms (more of the latter than the former)

to me by way of the features editor. He, in turn, would scribble a note on the note and pass it to his assistant, who would then give it to me with a verbalized demand.

During the time this managing editor held his job, the most he ever said to me directly was "Hey, Tom!"—a greeting as long as many USA Today stories.

There were morale problems throughout the paper. Journalists once again proved they write about business better than they conduct it when they voted out the venerable and semi-effective in-house union and voted in the Newspaper Guild, causing the paper to

implode at almost the same time that I became vested in the pension plan.

But things got better again: Someone inside the Walt Disney World publicity department liked my resume and I left Cincinnati.

Three fall seasons have passed since I joined Walt Disney World. Grant Tinker and Bud Grant are gone. Robert Wright, Laurence Tisch and Thomas Murphy are sterilizing the networks. In Cincinnati, management and the Guild hardly talk anymore. And I work at a place that makes people happy.

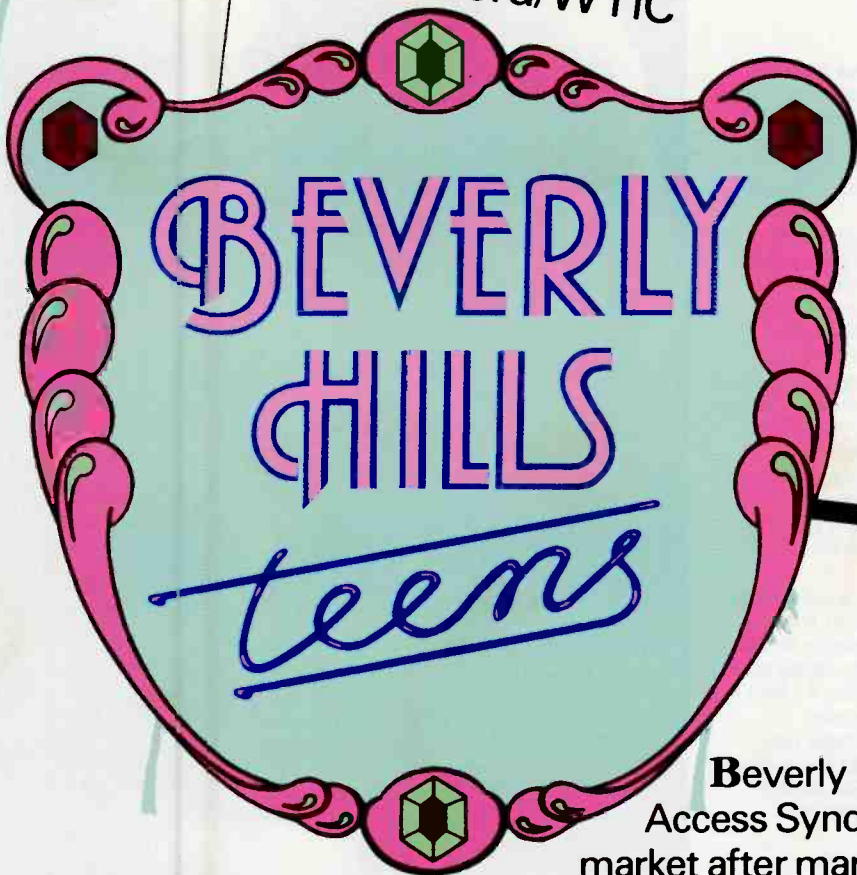
If "Frank's Place" weren't so damn good, I wouldn't miss the old job at all. #

Take A Look At These Grades!

Nielsen High Report Card

November 1987

Market/Station	Households RATING	11/87 SHARE	11/86 SHARE	Diff. from Last Year
New York/WWOR	2	8	*	INF
Los Angeles/KCOP	5	11	8	38%
Chicago/WPWR	2	7	4	75%
San Francisco/KTVU	2	16	14	14%
Boston/WSBK	1	3	3	n/c
Detroit/WKBD	4	20	12	67%
Dallas/KTVT	4	9	9	n/c
Seattle/KSTW	4	13	11	18%
Miami/WDZL	2	4	3	33%
Hartford/WTIC	2	6	3	100%



NSI, 10/26/87-11/27/87-Four Week Average and November 1986
*Prior data insufficient to report

Beverly Hills Teens, the ½ hour animated series from DIC and Access Syndication, is racking up great grades in its first term. In market after market, Beverly Hills Teens' characters and contemporary lifestyle are proving just how attractive "good kids" can be to younger audiences and advertisers alike. Take a look at these grades. We know these teens are being seen, we just want everyone to hear about them, too.

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CONFESSIONS OF EX-TV CRITICS (continued)

Critic was concerned about lack of roles for black men

(Continued from Page 100)

Somehow the paid religious broadcasts and radio's so-called "morning zoo" shows slipped through the cracks.

Admittedly, the fall of Jim and Tammy Faye Bakker transcends the tube, but they rose, in part, from the laziness and penny-pinching of local broadcasters. The Sunday morning time period in Kansas City was loaded with paid religious programming. The broadcasters operated in their own convenience. By selling the hours to television evangelists, the local stations could fill air time without developing local programming.

Even though it was public service/public affairs programming, there was never any balancing time for the owners of the airwaves—the viewing public—to question religious fund-raising via publicly owned resources.

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

With a little attention focused on that campaign, some of the family-oriented sponsors threatened to cancel contracts and the rockers dropped "kickass." But hearing some of the vulgarities now in morning drive I feel that kickass is almost prudish.

Some things are better; some worse.

I'm glad that America's most famous TV star is a black man.

I'm disappointed, but hardly surprised, that under Ronald Reagan, the Federal Communications Commission turned its back to regulation.

I've fallen at ease, much like the rest of the couch-potato public. I laugh at situation comedies and hiss at the white-bread shallowness of the show that replaced "Hill Street Blues," "L.A. Law."

I haven't read a station's public file—if one is still required—in five years. My shame only slightly exceeds my indolence, but it's not my job any more.



Gerald B. Jordan wants to know where Bill Cosby was five years ago when he needed him.

I now watch politicians for a living. Unfortunately, they are only expected—not licensed—to operate in the public interest, convenience and necessity. #

TV burnout signals end of critic career

(Continued from Page 94)

resent them, network executives endure them, producers manipulate them, stars snicker at them and readers ignore them. No wonder paranoia pours as readily as vodka in the hospitality suites.

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

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

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

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

Since I left the beat, I've read enough muddled appeals for quality programing and responsible journalism to realize that I probably used the phrases just as indiscriminately. (Ah, but

it was so nice to get those notes from managing editors, congratulating me for standing up for the traditions of real journalism and good taste.)

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

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

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

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

It came amicably. We parted friends, TV and I. After all, it had been a great romance, a long and meaningful relationship. It's just that now we're both involved elsewhere. #

Boredom not a part of job for newspaper TV critics

(Continued from Page 94)

The readers were a different matter. I was astonished.

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

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

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

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

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

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

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

In the 1960s, in a fit of momentary madness, I became the

host of "PM West," a nightly entertainment-talk show from San Francisco produced by Westinghouse, on which I shared billing with Mike Wallace as the host of "PM East" from New York.

Fortunately, I was cautious enough to insist on being billed as a moonlighting newsman, not as an entertainer.

The experience taught me a lot about TV. I learned to "find my spotlight and open up to it like a beautiful flower," as Otto Preminger told the fledgling Jean Seberg.

I also learned how easy it is to become an egocentric bore.

My fellow critics were very generous, and it ran for 170 episodes.

After its death and burial, a Hollywood agent called and said that I had a brilliant future as a game show host. I told him I'd rather die and go to hell and burn forever.

Yet . . . occasionally, on a cold and wintry night I think, gee, if I had played my cards right I might have become Vanna White.

- TV critics are forced by their editors to be critical or favorable about a show at the expense of fairness. That is foolish. Editors don't watch television. And they have TV critics. They don't even read them.

(Movie critics may tell a different story. Movie ads are usually the single most rewarding revenue for any newspaper. Television shows seldom advertise. Remember this.)

- TV critics are in it for the gifts,

the travel, the glamorous freebies. Hilarious! No glamor gift—not even a beach towel emblazoned with NBC's new fall season in peacock colors—is payment enough for sitting through a speech by Brandon Tartikoff.

No meal at the Century Plaza Hotel is attractive enough to offset the experience of interviewing a fathead like "60 Minutes" commentator Andrew Rooney.

And no T-shirt—including the one that said "Boss Hogg for President"—ever came in my size.

Yet, when it comes to glamorous bribes, I must be truthful.

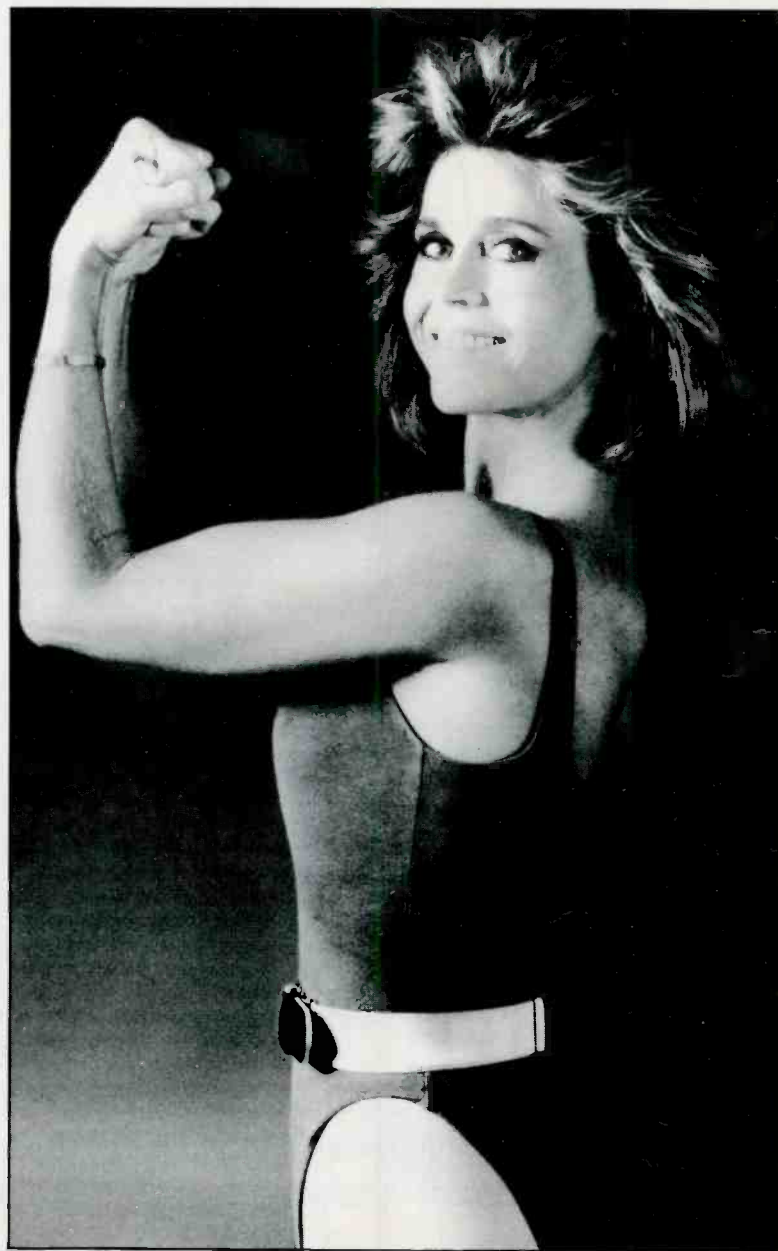
I adore my plastic badge that says "Hi There! I'm Your Beautiful Breck Girl," which I wore for days—but never in my own neighborhood.

When the bright young man from Yale asked me what talent was responsible for my longevity as the world's longest-running, living and breathing television critic, I could honestly reply: "I never ate anything that came through the mail." That's why I still have a box of cookies with Lawrence Welk's picture on the cover—and the cookies still in it.

The one gift I do treasure, however, is the "Queen for a Day" brooch.

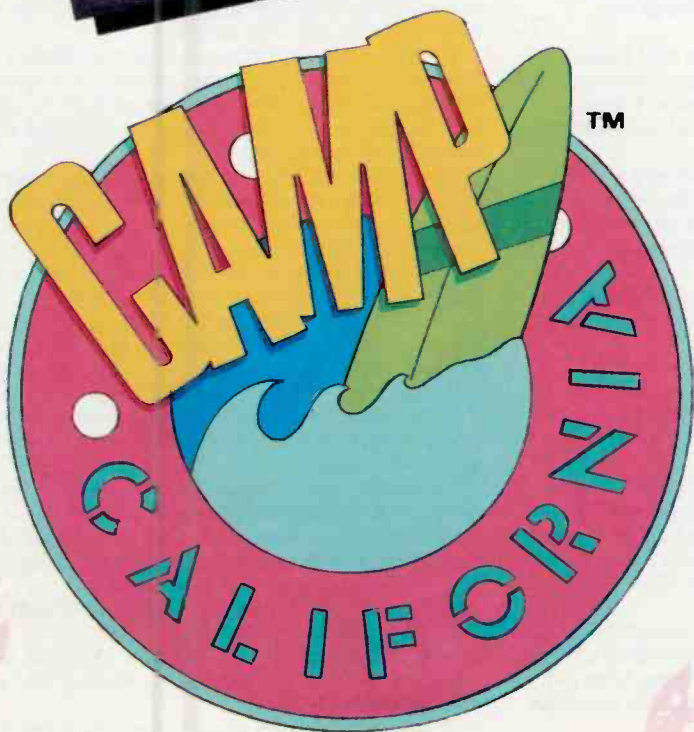
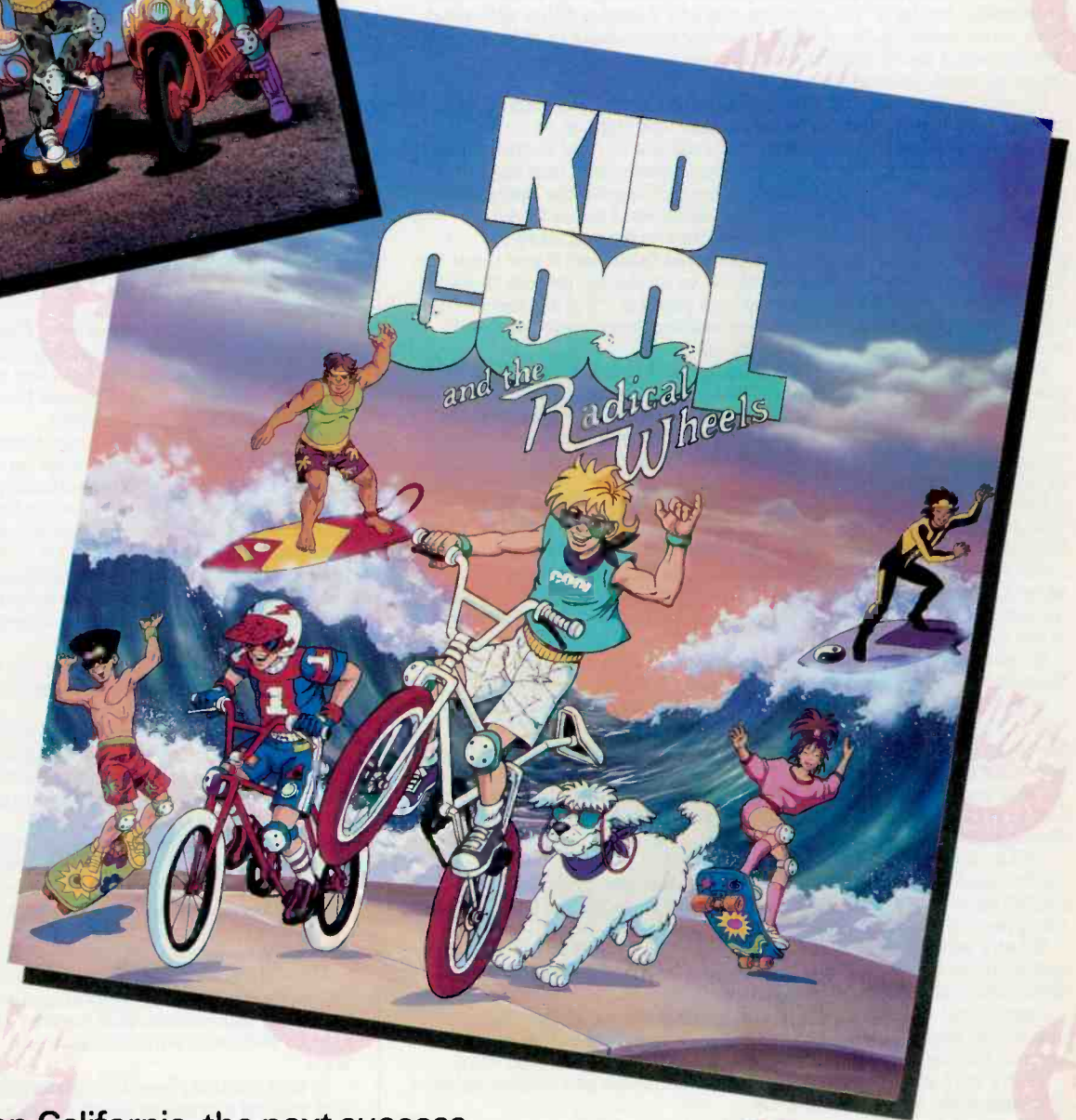
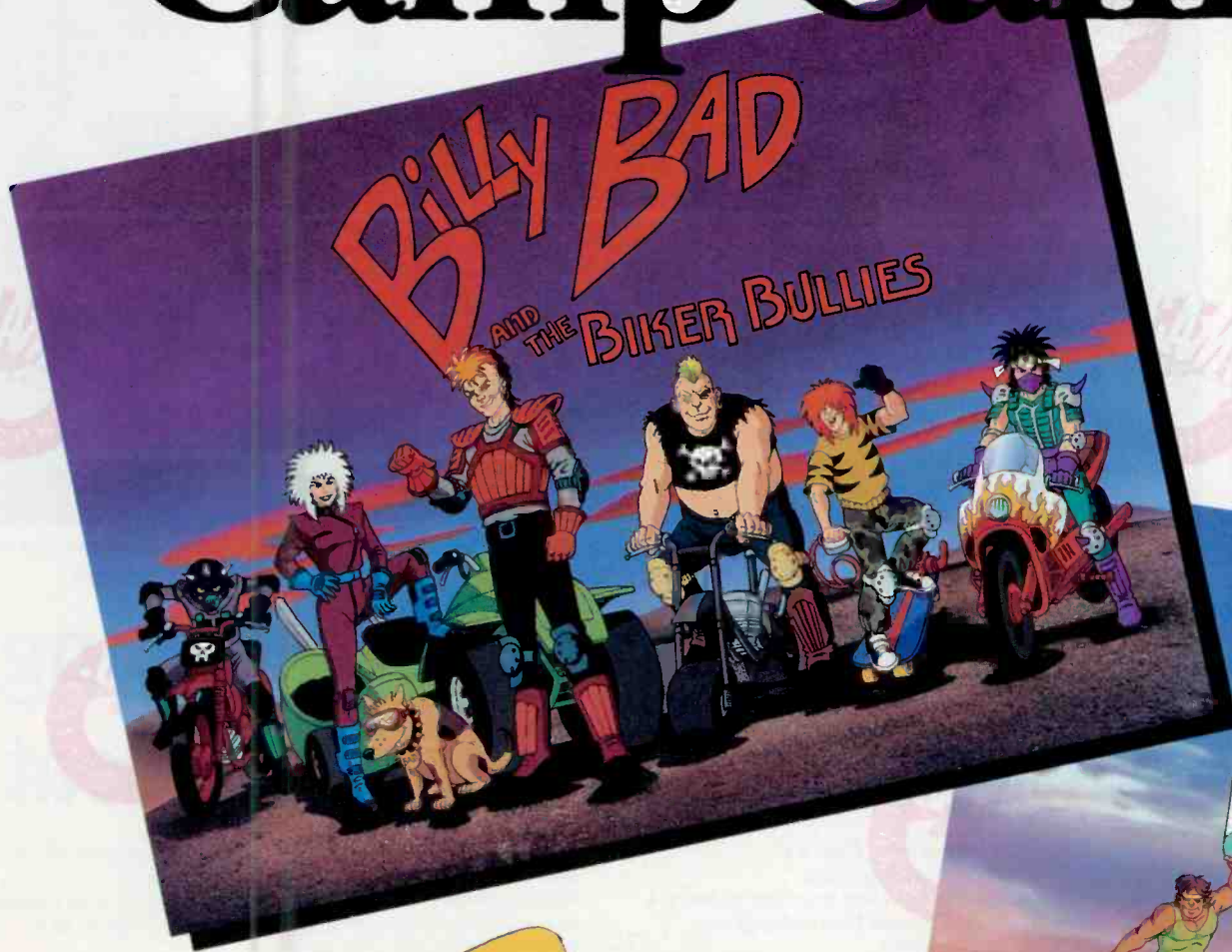
Its glass jewels still sparkle as brightly as they did when Jack Bailey pinned it on my mother backstage one sunny day, long ago and far away.

If my space could have been bought—or was worth buying—that just might have done it. #



When he left his job as a TV critic, Terrence O'Flaherty found comfort in knowing he'd never again have to watch Jane Fonda.

Take A Look At Camp California.



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

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CONFESSIONS OF EX-TV CRITICS (continued)

Former critic just can't get away from TV

(Continued from Page 90)

help produce my own projects, and to do that and work for a major daily is exhausting and possibly unethical and at best, tricky to pull off.

And now on to the \$5 bonus questions:

Is it true that most TV critics don't like TV? No. Fear and loathing will not sustain you on this beat. You have to really like to watch TV and most TV critics I know, do.

In fact, for some of my newspaper colleagues, watching had replaced thinking.

We tend to be so eager to please our readers, our bosses, our industry contacts, with daily reviews and celebrity chit-chat, we sometimes forget we are also journalists, responsible for reporting on a revolutionary institution that is every bit as important to the future of this country as presidential politics, education, defense and the development of the fat-free pizza.

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

Of course, there are little things I'll never forget—like my level of respect for TV executives who perpetuate The Big Lie.

There were plenty of corporate con artists who used to stand up at the annual TV critics' meetings and deny, deny, deny that anything they were doing had any meaning or impact beyond the ratings and shares. So arrogant. So cocksure of themselves. I hated that.

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

What is the most interesting thing that happened to you while you were a critic? This is easy. The most interesting thing that happened on my watch is that TV changed in the most fundamental and profound way. Cable came along, and the videocassette recorder happened, and independent stations and syndicated programs began to catch on big.

Slowly, but inevitably, the Big 3—ABC, CBS and NBC—began losing their paralyzing grip on the industry and the prime-time audience. It was like covering a war. You could smell the panic.

All hell, and a lot of good programming, broke loose. So did the naive and wishful thinking that TV, as a business, might recognize responsibilities to the public good beyond returning the largest profit to the stockholder.

No one really knows what all the takeovers and cutbacks and fractionalization means yet, but it wouldn't hurt to worry a little.

What are some of the funny things that happened to you while you were a TV critic? Once, I went to lunch at the White House to hear First Lady Nancy Reagan announce a new performance series for PBS.

I was seated at a table with a pretty, older, white-haired woman. Our eyes met. She asked me "Who do you work for?" I said the Chicago Tribune.

"What about yourself?" I asked back.

She looked at me and said, "My husband is vice president of the United States." I should have told Barbara Bush my husband was a vice president, too, but I didn't.

What's wrong with TV? There's a lot that's right and rich and incredible on TV, but those precious moments aside, there are a few things that need immediate attention.

First is that the white men in charge are keeping all the real power and major decisions themselves. Women and minorities in TV are still having an impossible time breaking into the upper ranks.

That's too bad, and indicative of the insensitive and narrow-minded thinking of the fearful men on top.

My second big complaint with TV has to do with the raw, thoughtless, mind-numbing violence it displays hour after hour after hour. People who tell you it's not having an over-all bad effect on viewers, especially youngsters, are lying to you. And to themselves.

My third complaint has to do with cable TV. When am I going to get it?

Do TV critics secretly want to be on TV? It's no secret. My best guess is many of my former colleagues want to be, and deserve to be, using TV to express their opinions about TV. If they're good, and honest and above obvious temptations, why not?

I frequently co-host a Sunday morning talk show in Chicago on the NBC-owned station (and did while working as a TV critic), and not only didn't it compromise my journalistic integrity, it made me a smarter, more understanding critic of the whole process.

It's crazy that there aren't more TV critics on TV, talking about TV. Ron Powers, on CBS, easily distinguishes himself as the best of the lot. And ABC's Jeff Greenfield is excellent.

But why aren't there a lot more?

Any last words? Always. Looking back, I see TV as our best friend and our worst enemy. It keeps us distant, but most of all, it just keeps coming, day after day, informing our desires, reflecting our fears, keeping us amused and distracted and receptive to a bizarre mix of important and questionable messages. #



Nick Coleman says he realized his career as a critic was coming to an end when his editor trimmed his column because he didn't like the remarks about Joan Collins (above, with Christopher Cazenove).

Critic's job becomes a losing battle after 3½ years on beat

(Continued from Page 94)

be one of the best jobs in newspapering.

There were three issues that were involved in being a TV critic at the Star and Tribune that doomed my prospects for a long career there.

The first was my editors' vague concern that I didn't take TV seriously. I assured them on many occasions that I believe that television is an extremely serious business. Television is the most pervasive, influential and profitable means of communication in our society.

I don't think, however, that TV critics should write about it with the gravity shown Congress by political correspondents. Television is a medium of entertainment and should be written about in an entertaining, albeit informative, fashion.

I took TV seriously, examining the reasons behind programming decisions, the economics of the industry and its impact on society.

I also tried, however, to write about it in a funny, sometimes flip, manner, and that got me into trouble with my bosses, several of whom were heavy TV viewers who were concerned that we not offend subscribers who also were TV addicts.

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

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

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

My irreverence led to the second issue, the dreaded question of whether I "liked television."

It was a maddening question. I had to be more positive and write nicer columns, they told me repeatedly, or readers might think I don't like TV.

Asking a TV critic whether he likes TV is as stupid as asking a food critic whether he likes restaurants. A good food critic loves a good restaurant and detests a bad one.

Restaurants can be good, bad or mediocre, and so can TV. The medium, itself, is neutral.

Nevertheless, every time I trashed a 12-hour miniseries as not worth the time or lampooned the latest bone-headed network move, I heard editors mumbling about whether I liked TV enough to be a TV critic.

This, in turn, raised the third issue, the Niceness Factor. The Niceness Factor was another question I could never answer satisfactorily.

When my editors urged me to be more positive, to "write about the good things TV does," I would pull

out my clips and show them dozens of columns in which I had heaped unstinting, extravagant praise on documentaries, network news anchors, bright new sitcoms and other promising programs. But I was undone to a large extent by my own tartness.

You can praise Bill Moyers or Steven Bochco to the heavens and no one, including editors, will remember it the next day. But cut "The Winds of War" to shreds with a hilarious, sarcastic review and readers, and editors, will remember it for months.

Newspaper readers like humor, and there is precious little of it to be found outside the toy departments of sports and television. In our society, comic putdowns are remembered long after serious appraisals are forgotten.

I once won a special citation from Pennsylvania State University for Improving Journalism Through Critical Evaluation for an analysis I did on local TV coverage of a murder story. No one remembered that piece a week later. But when I called an adolescent-looking weatherman a "weather boy," the term stuck to the poor kid for years.

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

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

In the end, they confused interest in TV with a desire for dull consumer information.

Toward the end of my tenure as a TV critic, my editor told me that the problem with my writing was that it was "pungent."

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

In my book, I said, the worst TV criticism is boring writing that is heavy on information and short on opinion.

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

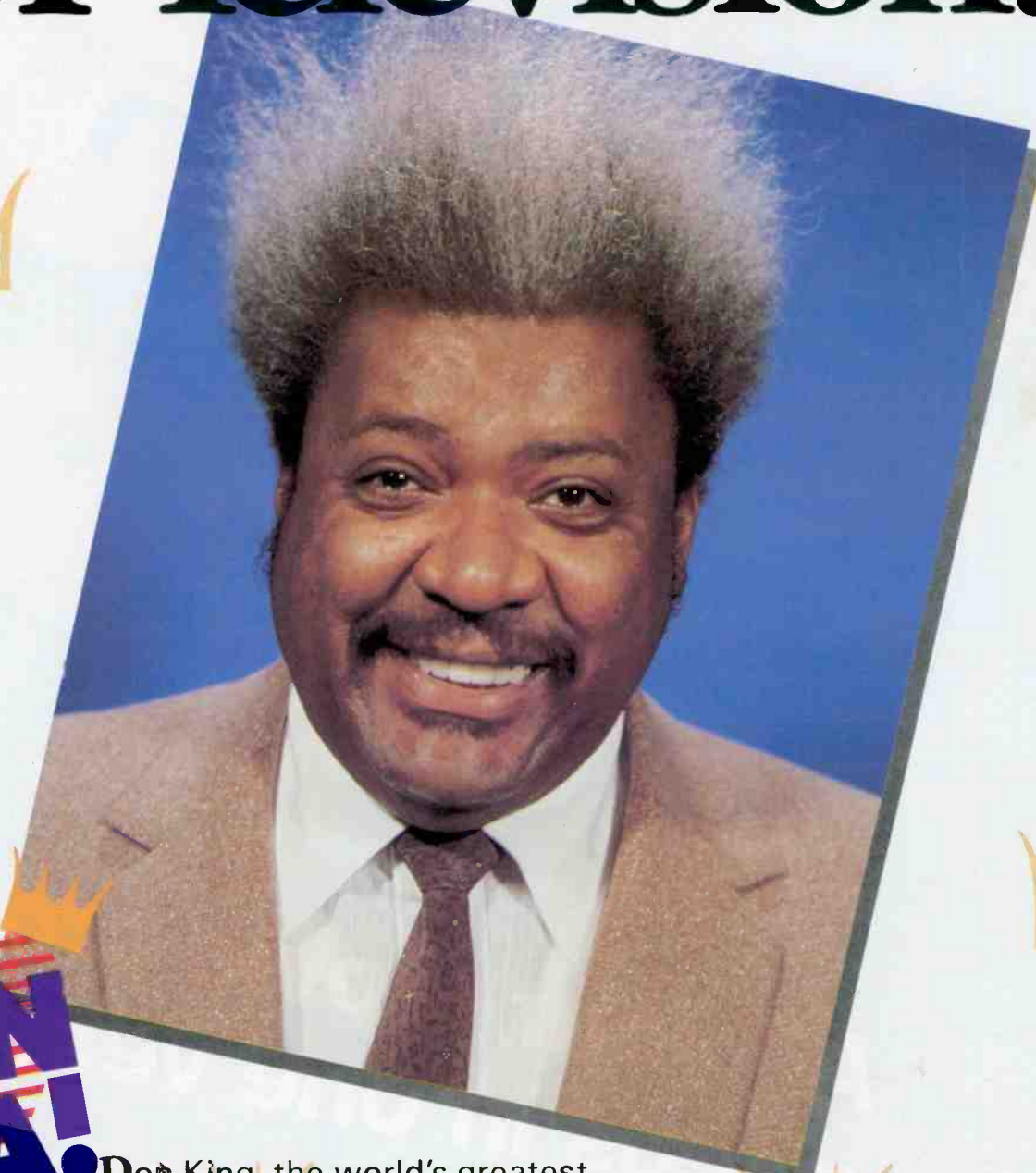
The Star and Tribune was uncomfortable with a critic who had a well-defined point of view and who refused to judge TV by its own standards.

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

They wanted a critic who would judge TV only by the ratings. To do that, I think, is to underestimate the reader's intelligence and to trivialize television.

Almost every day, I meet readers of the Star and Tribune who tell me they miss my TV criticism. I tell them that I, too, miss it. But in the end, I had to quit being a critic. My editors didn't think TV was as important as I did. #

Take A Look At The New King Of Television.



Don King's

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

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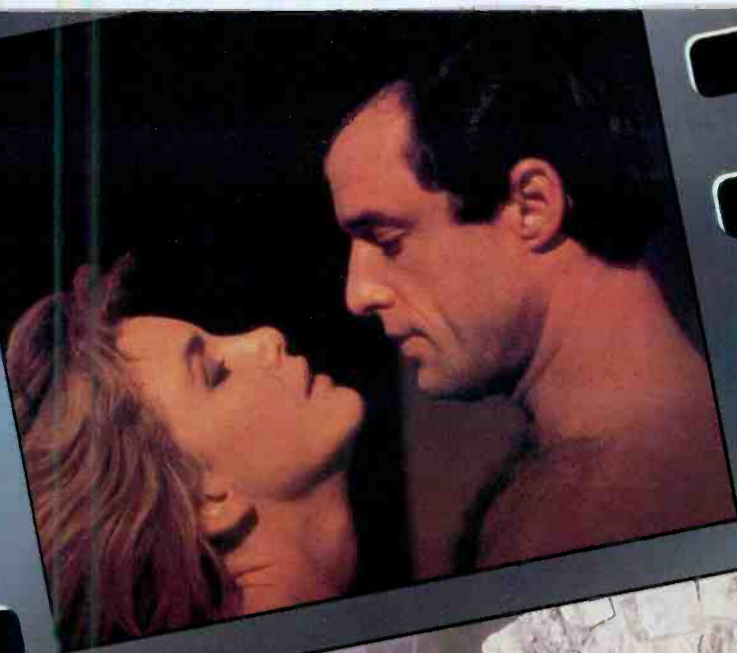
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Inside the
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Mafia
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Looking back at the top stories

JANUARY

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

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

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

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

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

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

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

The board of CBS Inc. permanently appoints Laurence Tisch as chief executive officer and William Paley as chairman.

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

FEBRUARY

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

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

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

Despite massive promotion efforts, ABC's seven-part, \$35 million miniseries "Amerika" doesn't live up to ratings expectations.

MARCH

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



The Fox TV network premiered in prime time with "Married . . . With Children," starring Katey Sagal and Ed O'Neill.

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

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

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

Walt Disney Co. agrees to buy its first TV station, RKO General's KHJ-TV in Los Angeles. However, at year's end the sale is still on hold pending the outcome of a 22-year-old FCC inquiry into the fitness of RKO to hold broadcast licenses.

TV evangelist Jim Bakker resigns from his PTL Television Network ministry after admitting that he had been blackmailed for a sexual encounter that occurred six years ago. His "Jim and Tammy Ministry Hour" is carried by 178 stations.

In a first for cable, ESPN gets a piece of NFL action. The cable network joins CBS, NBC and ABC in a three-year, \$1.4 billion package with professional football.

After four months as president of the CBS-owned television sta-

tions division, Peter Lund leaves to become president of Multimedia Entertainment, succeeding Michael Weinblatt. Mr. Lund is later succeeded at CBS by Eric Ober, formerly senior vice president of public affairs programming at CBS News.

The FCC approves new must-carry rules, dropping the controversial A/B switch requirement but maintaining a five-year sunset provision. The rules are a compromise between broadcasters and cablecasters.

APRIL

KVIL-FM, the top-rated radio station in Dallas and one of the nation's most profitable radio stations, is sold for a record \$82 million. New York-based Infinity Broadcasting Corp. agrees to buy the station from Sconnix Broadcasting, Gilford, N.H.

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

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

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

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

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

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

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

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

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

(Continued on Page 110)



A scandal forced TV evangelist Jim Bakker (left) and his wife, Tammy, to leave the PTL Television Network.

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Looking back at the top stories

MAY

(Continued from Page 108)

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

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

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

JUNE

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

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

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

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

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

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

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

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

President Reagan vetoes a fairness doctrine bill, saying it's "antagonistic to the free expression guaranteed by the First Amendment."

Entertainer Jackie Gleason dies at age 71.

Steve Friedman, former executive producer of the "Today" show, and Grant Tinker, former NBC chairman, go to work on



The voices behind some of TV's cartoon characters, including Fred Flintstone, went on strike in June.



Jackie Gleason, who starred in "The Honeymooners" with (2nd l. to r.) Audrey Meadows, Art Carney and Joyce Randolph, died at the age of 71.

"USA Today," a half-hour syndicated nightly newscast.

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

JULY

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

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

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

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

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

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

CBS sells its magazine group for \$650 million.

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

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

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

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

AUGUST

The FCC abolishes the fairness doctrine, saying the rule has discouraged the sort of rousing intellectual debate it was in-

tended to stir.

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

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

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

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

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

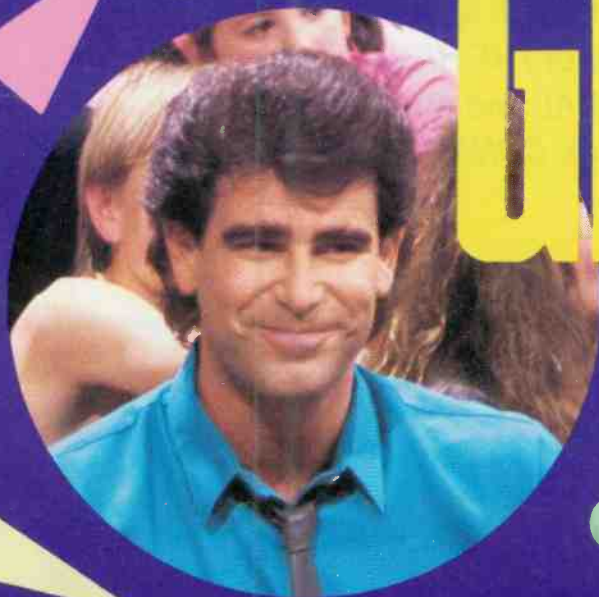
(Continued on Page 114)



Lt. Col. Oliver North drew impressive ratings when his testimony at the Iran-contra hearings was televised.

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Looking back at the top stories

(Continued from Page 110)

SEPTEMBER

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OCTOBER

Two new cable networks, The Fashion Channel and J.C. Penney Co.-backed Shop Television Network, premiere, bringing to at least 10 the number of new national cable services begun this year or under consideration.

Pat Robertson, chairman and chief executive officer of the Christian Broadcasting Network, announces he will be a candidate for president. At the same time, he resigns his CBN posts.

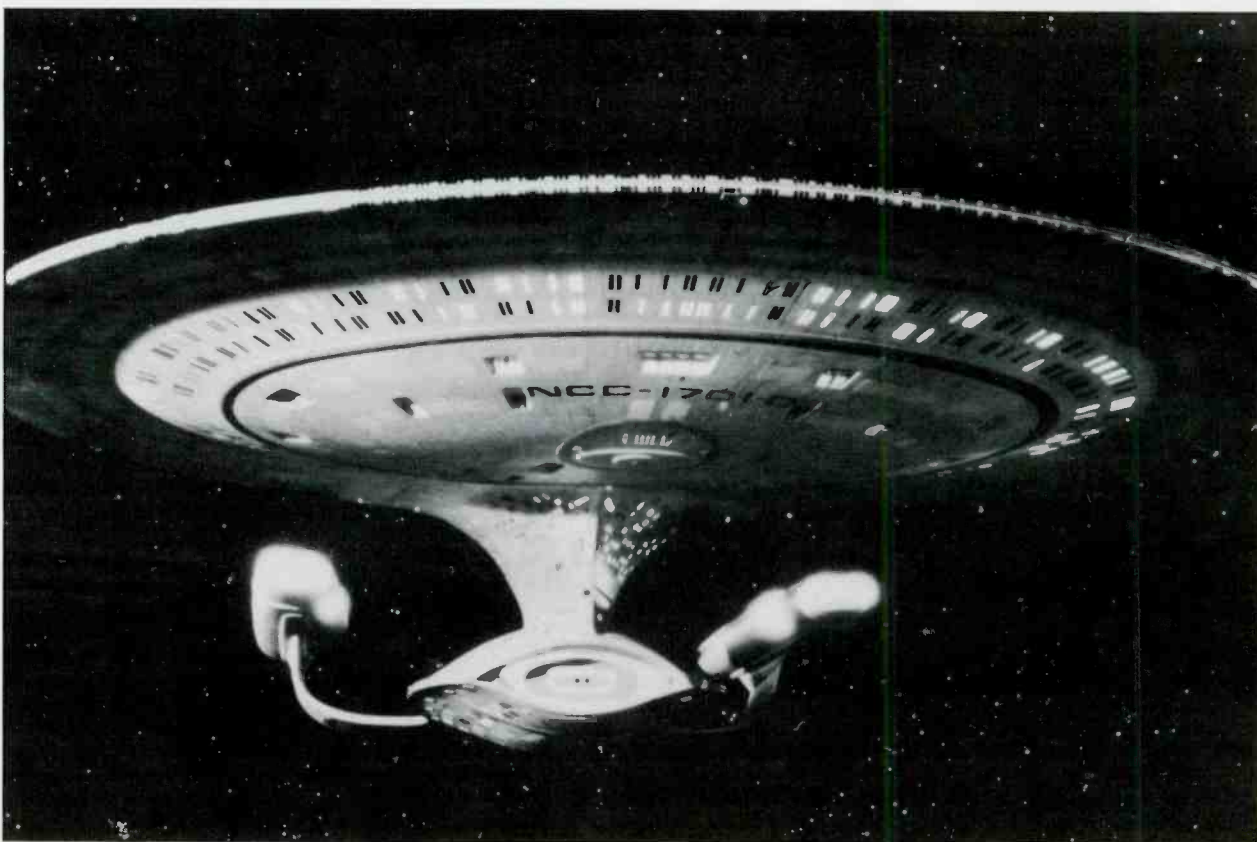
A hospital chain, Humana Inc., takes NBC's "St. Elsewhere" to court contending that the show infringes on its trademark by using the fictitious name "Ecumena" as the owner of the show's St. Eligius teaching hospital. NBC agrees to drop the name.

NBC introduces a high-definition television system that it says is compatible with existing channel allotments.

The Senate Commerce Committee considers a proposal to require broadcasters to pay for the use of their frequencies.

The International Banana Association says PBS defamed the banana by using it in a condom demonstration in "AIDS: The Changing Rules." It later backs off.

Taft Broadcasting shareholders approve a \$1.4 billion merger with FMI Financial Corp.



"Star Trek: The Next Generation" premiered to strong ratings in September.

Lorimar Telepictures Corp. agrees to sell its three TV stations and concentrate solely on entertainment.

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

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

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

Continental Cablevision announces an agreement to acquire American Cablesystems Corp. for \$481.7 million.

Harte-Hanks Communications plans to sell seven cable TV systems, two TV stations and other media operations for about \$500 million.

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

The stock market crashes.

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

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

ABC takes first place away from CBS in daytime.

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

NOVEMBER

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

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

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

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

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

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

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

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

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

Cable television passes the 50 percent penetration mark.

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

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

DECEMBER

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

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

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

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

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

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

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

Financial losses shut down cable television's smallest home shopping channel, Houston-based Consumer Discount Network. #



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NIGHT II. MERLIN AND THE SWORD

VISITOR • ARMED RESPONSE

Deregulation spurs cable to a boom year

(Continued from Page 43)

And after "disengaging" its three investment bankers which were negotiating the complicated sale of Storer Communications' systems, Kohlberg Kravis Roberts & Co. recently returned to the bargaining table with a group of system owners. They include TCI, Comcast, the Bass Brothers and Time Inc.

Operators and networks

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

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

TBS, at this writing, is in negotiations with NBC for a further sell-off of its shares. The \$400 million NBC is said to be offering could help Mr. Turner launch his proposed TNT cable network, or restructure TBS's junk bond debt totaling \$1.4 billion, and make payments on notes held by its MSO partners.

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

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

Viacom's eventual takeover by National Amusements' Arsenal Holdings unit, for \$3.4 billion, was consummated in June.

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

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

Programming rally cry

A rallying cry throughout the year to attract more viewers through improved programming resulted in a major breakthrough for ESPN, as well as the industry—a \$50 million agreement to televise a package of 13 National Football League games.

Funding of the NFL rights was made possible by cable systems, which paid around 9 cents per subscriber to carry the games.

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

Cable's drive toward better programming also showed itself in increased programming budgets among basic networks, estimated by Paul Kagan Associates at \$687 million—a 20 percent rise over 1986's \$577 million.

It was also a year in which all the

earlier predictions about pay-per-view finally started to bear fruit. PPV services finally started to gain acceptance among subscribers and produce substantial revenues.

Basic services, meanwhile, gave new life to a string of recent off-network series which were foundering in the syndication marketplace.

Off-network cable

Among the more noteworthy was USA Network's buy of exclusive rights to the syndicated "Miami Vice" for the next four years.

Industry experts put the purchase price of the 92 episodes at roughly \$200,000 to \$250,000 apiece, significantly above the \$100,000 to \$125,000 top price cable networks are said to have paid in the past for fresh-from-the-networks series.

That deal was closely followed by news that "Cagney & Lacey" would get an exclusive, eight-month run on Lifetime, beginning in February 1988, and then continue to play until 1990 non-exclusively, as broadcast stations air the shows.

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

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

Indeed, the top 20 list of basic cable series during the quarter was largely dominated by older series,

such as "The Andy Griffith Show," and wrestling programs.

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

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

CAPTAIN
POWER
AND THE SOLDIERS OF THE FUTURE

Broadcast analysts predict more change

(Continued from Page 48)

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

Investor groups such as TA Associates, Warburg-Pinkus and Boston Ventures are poised to make the

most of such sales if they occur, the experts say.

Tightened financing

One of the serious problems that will carry over into 1988 will be tight financing.

"Things can change very quickly as confidence is restored. But, until then, the junk bonds that were so popular in the past will be virtually unheard of," Mr. Stark said.

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

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

"Now we have problems in the stock market and generally cautious lenders. But I think you're seeing a recommitment to the business by traditional broadcasters who will want to expand and position themselves in 1988."

The availability of quality first-

run programming from ad hoc network suppliers such as Twentieth Century Fox, Tribune Entertainment and Paramount Television has contributed heavily to that basic broadcast renewal, Mr. Kadlec said.

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

"A lot depends on the economy and the outcome of the 1988 elec-

tions," Mr. Leibowitz said. "There is a clear trend toward vertical integration in broadcasting and entertainment."

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

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

The CBS puzzle

However, CBS Inc., under the direction of Chief Executive Officer Laurence Tisch, remains a puzzle to even the most astute industry watcher.

After the records sale, Mr. Leibowitz estimates CBS will be saddled with about \$140-a-share of common stock in cash. Ironically, CBS stock, which topped \$200 per share earlier in 1987, has sunk as low as \$145 per share since the Oct. 19 stock market crash.

"Theoretically, Mr. Tisch could buy what's left of CBS with the company's own money, and I think he will do just that if the opportunity presents itself," Mr. Leibowitz said.

Many industry experts are betting Mr. Tisch, with just under 25 percent of CBS, will either merge the company into his own Loews Corp. or sell off the broadcast group holdings. In the 15 months since Mr. Tisch took command of CBS, he has divested the company of all of its non-broadcast assets.

"Mr. Tisch has been running CBS as an investment," Mr. Leibowitz said. "Ultimately it makes sense that he either buys or sells it all."

The experts point out that while Mr. Tisch has been a master at cutting costs, he has reinvested virtually none of the billions he has amassed from asset sales into CBS's core broadcast business. That is being interpreted by some industry analysts as a sign that Mr. Tisch might eventually sell his broadcast holdings.

Back to basics

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

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

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

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

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

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



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Tax plan's defeat ends year on high note

(Continued from Page 48)

It was also a year that found the FCC beefing up prohibitions against so-called "indecent" on the airwaves.

But broadcasters charge that the action of the commission has left them in the dark about what they can and can't air.

But the big win for broadcasting was killing proposals to reinstate the fairness doctrine and to tax station sales.

The industry's defensive battle of the year heated up in the fall, when, much to the dismay of commercial broadcasters, Sen. Ernest "Fritz" Hollings, D-S.C., started championing a 2 percent to 4 percent tax on sales of communications properties, including radio and television stations.

The proposal, which was designed to reduce the federal deficit, included a provision to codify the fairness doctrine.

Public broadcasters stood to gain because the funds raised by the tax would eventually be targeted for a trust fund for the noncommercial broadcasters.

With public broadcasters lobbying for the proposals, and Sen. Hollings, the influential chairman of the Senate Commerce Committee, making a special effort to shepherd the initiatives through a back-door legislative maze on Capitol Hill, it appeared at one point that the tax proposal might just be unstoppable in Congress.

A grass-roots protest

Yet the National Association of Broadcasters, stoking up a furnace

of a grass-roots protest from its membership, is credited for swaying the vast majority of the senators into parting ways with Sen. Hollings.

When the moment of truth arrived last month, the Senate voted to strip the proposals out of the deficit-reduction legislation on the Senate floor.

The FCC had set off fireworks in August by voting to kill the fairness doctrine, which required broadcasters to cover issues of public importance and provide opportunities for responses.

The FCC had long opposed the doctrine as an unwarranted imposition on broadcasters' First Amendment rights.

Its decision to delete the doctrine from its books was met by a howl of

protest from congressional overseers.

Key congressmen, including Sen. Hollings and Rep. John Dingell, D-Mich., chairman of the House Energy and Commerce Committee, have been seeking to codify the doctrine ever since.

But, in addition to the defeat on the Senate side, the House late last month also stripped out a proposal to codify the fairness doctrine.

That left pro-fairness forces vowing a fight next year.

The federal appeals court, meanwhile, may have stirred up the works even worse in December when it struck down the latest version of the FCC's must-carry rules for cable TV franchises.

In 1985, the same court threw out a more stringent version of the rules

as an unconstitutional assault on the First Amendment rights of cable TV operators.

No carriage protection

Broadcasters say the absence of the rules leaves them vulnerable to be dropped from cable systems.

And they have threatened to take every legal recourse available and to make their views known on Capitol Hill.

Insiders here, however, believe that the FCC, no friend of the must-carry rules, isn't likely to lift a hand to appeal the court decision or to help fashion another set of rules that could meet judicial muster.

Sources also say they don't expect Congress to intervene with relief, at least not until the fairness doctrine becomes firmly rooted into law.

The cable industry also is faced with a major issue that is still brewing in the courts.

Its First Amendment status has remained up in the air, as various courts have made conflicting pronouncements about how free cable system operators really are.

It's a sensitive matter for cable. If the industry wins full First Amendment rights, franchising regulations may fall and established companies might find competitors wiring on their turf.

On the other hand, the boost to cable's free speech has helped it to ward off content regulation of its programming, although the Reagan administration throughout the year talked about curbing "indecent" on cable.

The FCC, meanwhile, stirred the pot in April when it beefed up its guidelines against so-called "indecent" programming.

At the prodding of broadcasters, the agency in November issued a ruling that opened up a post-midnight "safe harbor" for adult entertainment.

Yet the agency's latest move came under attack both from broadcasters and some groups who believe stronger policing of the airwaves is required.

Representatives of both camps are threatening to sue the agency over its decision.

Broadcasters are alleging that the agency has failed to clarify what they can and cannot air.

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

Content regulation

The broadcasting industry also continued to go on the defensive in fighting off other content-related proposals, some of which were promoted in Congress as trade-offs for comparative-renewal relief.

Those content-related proposals addressed issues such as television violence and children's television programming.

Among other proposals still pending for 1988 are an "anti-trafficking" rule, which would require broadcasters to hold stations for three years before selling, and an FCC plan to change restrictions on how many broadcast stations can be commonly held in the same area.

While some in the industry are hoping that Congress can be persuaded to consider a fresh legislative effort that would eliminate comparative renewals for radio only and require fewer trade-offs, key congressional leaders have not shown interest in that counterproposal.

In still other arenas in 1987, the courts rejected two FCC decisions deregulating children's TV, prompting the agency to begin an inquiry into whether some reregulation might be required.

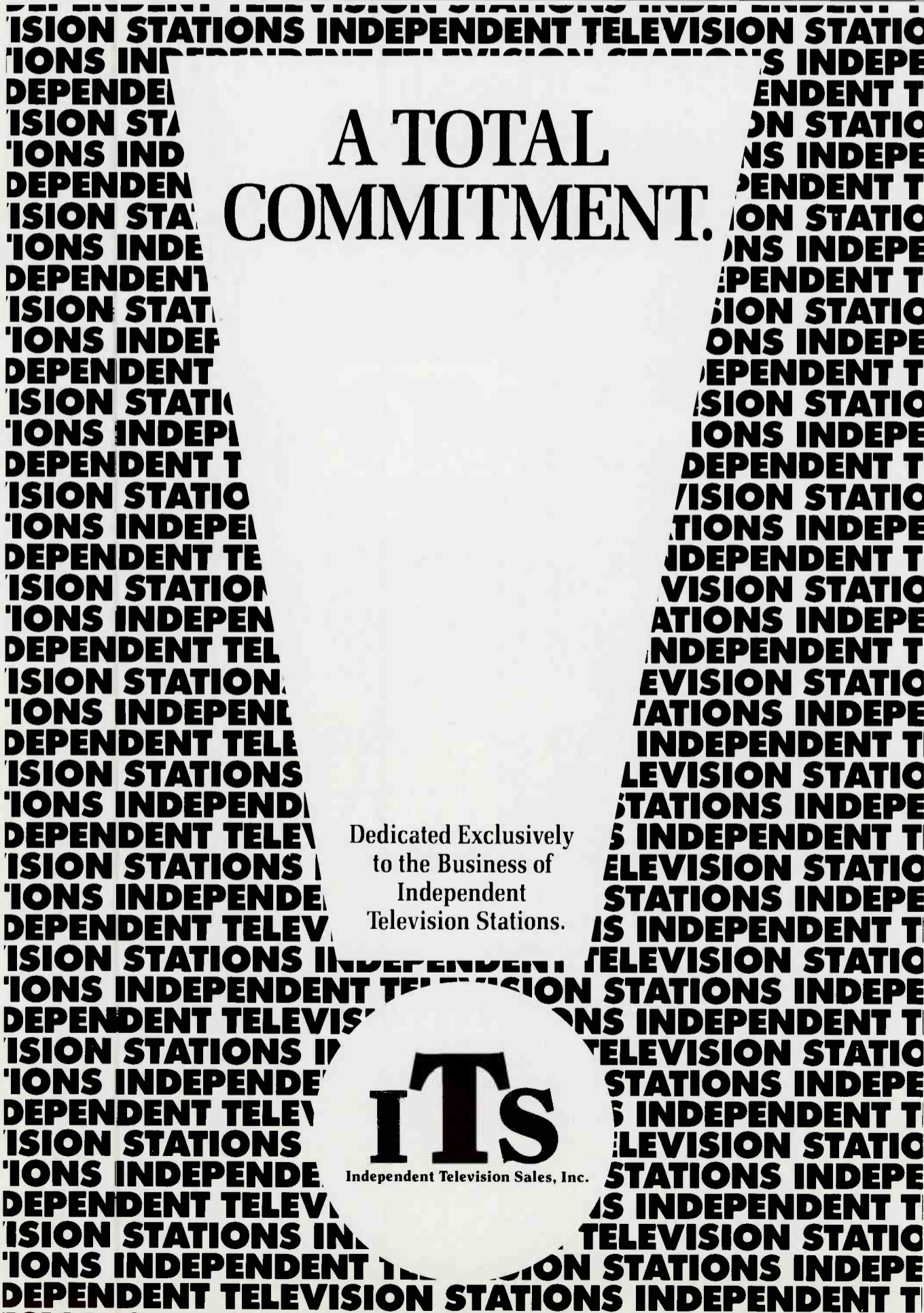
The FCC also took steps to oversee the development of high-definition TV. #

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TO WIN THEM BACK?**

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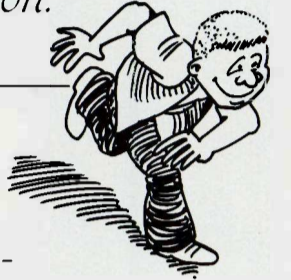
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We're both all too familiar with the problem: Kids are deserting television; viewership has dropped more than 15% in the last two years; and there's no turn-around in sight.

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None is a cure-all. But who knows? One may lead you to The Answer for your station. We hope so.



STOP DRIVING THEM AWAY.

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

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

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

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

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

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

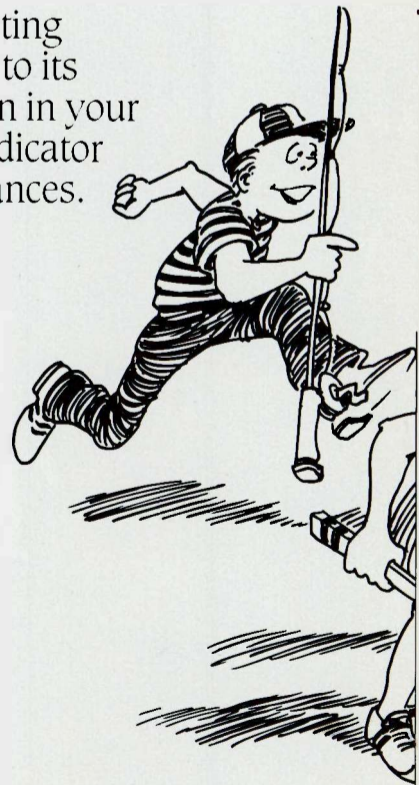
SELECT THE BEST.

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

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

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

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



SCRUTINIZE NEW ANIMATED OFFERINGS CAREFULLY.

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

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

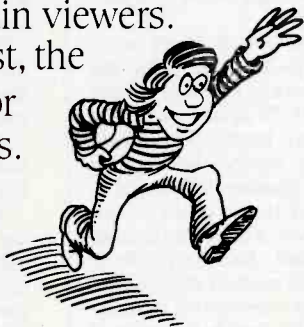
13 Pay close attention to the show's premise. Is it solid, clear and compelling? If not, kids will pass it up. And so should you.

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

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

16 Satisfy yourself that the producer's first creative priority is to attract and entertain viewers.

If toys are placed first, the best you can hope for is short-term success.



MAKE THE MOST OF WHAT YOU HAVE.

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

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

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

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

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

NFL strike clouds sports scene

(Continued from Page 50)

"rebate" in cash and reduced rights fees for the 1988 season, the regular season never quite brought the ratings back. The numbers, however, were rebounding somewhat as the playoff races heated up.

ABC's "NFL Monday Night Football" held its own in post-strike ratings.

CBS was a few percentage points behind its 1986 ratings, while NBC was struggling with numbers running 10 percent behind the previous season.

"NBC is in the toilet. We're just standing at the door to the bathroom," Jerry Dominus, vice president of sales for CBS, observed in mid-December.

The playoffs might bail the networks out of their hole, but the big regular season winner turned out to be ESPN in its inaugural NFL year.

Choice matchups in its eight-game Sunday prime-time lineup helped ESPN exceed its ratings projection for the season and ensure profitability for its initial foray into live NFL coverage.

ESPN already had one major league sports deal, with the National Hockey League, but the NFL put it on the map.

When ESPN set its basic cable record rating of 14.4 for the Minnesota Vikings-Chicago Bears game on Dec. 6, it also solidified the 24-hour sports network's position in the fight for Major League Baseball rights in 1990.

It was the capper in a year that started with ESPN collecting kudos for its coverage of the America's Cup races in February. "This has been by far our biggest year," J. William Grimes, ESPN president and chief executive officer, said.

A shot at Major League Baseball rights nearly came early for ESPN when ABC Sports conducted discussions with MLB

executives on changing its part of the \$1.1 billion network pact.

ABC would have shifted some of its games to ESPN to reduce its costs, according to NBC Sports President Arthur Watson. But the need for his approval of any change in the agreement was one stumbling block for the rival network.

"(MLB) would have to do something for me," Mr. Watson observed more than once, with obvious amusement.

Seven-game series

But baseball was very good to ABC by the end of the season, when the upstart Minnesota Twins beat the St. Louis Cardinals in a seven-game World Series.

That brought a world championship to Minneapolis for the first time, and the seven games—with a ratings peak of 32 in game seven—ensured ABC would finish the year in the black.

ABC's next big play, after the Super Bowl, is the Winter Olympics.

But it says the \$309 million deal for the Calgary games includes plenty of red ink. Dennis Swanson, the cost-conscious president of ABC Sports, said a break-even year in 1988 would make him happy, in light of the Olympics burden.

And Rooney Arledge, group vice president of ABC news and sports, asserted that Olympic network TV rights would never be the same after 1988, with cable TV a likely part of the picture.

That was pleasant news to cable executives, who have envisioned carrying Olympic events on their networks. ESPN, TBS and HBO all see some possibility for getting involved in the Olympics.

TBS retained its big-league deal when the network renewed its National Basketball Association rights package at a sizable \$50 million premium for two years—

double the size of its previous contract. HBO hatched its biggest single deal ever in its franchise sport, boxing, as it signed heavyweight champion Mike Tyson to a \$25 million contract for six fights.

College hoopla

In college basketball, the early ratings had ABC edging longtime NCAA basketball program CBS.

"That's pretty good, considering we weren't even there three years ago," said ABC's Mr. Swanson, who has visions of stealing CBS's NCAA playoff fire in 1990.

But with virtually all of its regular-season college basketball inventory already sold, CBS wasn't hearing footsteps.

College football left ABC flat but kept CBS very satisfied in 1987, after a fall-off in ratings put the fear of A.C. Nielsen in both networks until late in the season. The final 7.1 average rating for CBS was, in fact, 4 percent higher than in 1986, while ABC sunk 30 percent below the previous season.

But bowl games—most of them with corporate sponsorship—lay ahead for the networks, too. Corporate sponsors were another part of the '87 TV sports story.

Also during the year, rumors circulated that NBC was having trouble with sponsorships for the 1988 Summer Olympics.

Mr. Watson denied those reports and said he wasn't worried about the games coming off as planned. But he made it clear that NBC's \$300 million rights deal for the Olympics was covered in contingency clauses with the South Koreans if the game plan didn't develop as expected.

"We're not rubes around here, you know," he remarked.

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

Good, bad and ugly of new meters

(Continued from Page 48)

cent and ABC dropped 14 percent.

But according to the Arbitron November sweeps, NBC was up 2 percent, CBS was down 5 percent and ABC was down 12 percent.

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

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

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

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

And on the cable side, cable networks complained that Nielsen was slow in providing demographic ratings and that AGB had not been able to deliver either household or demographic ratings for cable.

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

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

The networks' gripes

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

Nielsen, in turn, made some changes in its methodology, in essence guaranteeing a set number of usable households in its sample. Then, both ABC and CBS came back to the fold.

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

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

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

By year's end, both AGB and Nielsen had wired 2,000 homes each. Nielsen will reach 4,000 homes by next September and AGB will reach 5,000 by that time.

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

'Shock radio' battle dominates industry

(Continued from Page 50)

of New Age music on the radio.

Satellite Music Network launched a new satellite-delivered format anchored by New Age instrumental music. Stations in Los Angeles, Chicago, Seattle, Kansas City and other cities either signed up with SMN or created New Age formats of their own.

Others—including a station in New York—are expected to follow suit in 1988 as the radio audience that embraced Contemporary Hit Radio five or six years ago gets older.

In public radio, 1987 will be remembered as the year Garrison Keillor retired from his renowned weekly program, "A Prairie Home Companion," after 13 years as the host of the show.

In the year's most unusual radio story, Federal Communications Commission and U.S. Coast Guard officials boarded a rusty fishing trawler anchored in international waters off Long Island, N.Y., and arrested the ship's residents for operating a pirate radio station that was interfering with U.S. radio stations.

The radio pirates, who played an eclectic mix of rock 'n' roll music for several days before being shut down, said they established their station because they were bored with mainstream commercial radio stations.

Also in 1987, several entrepreneurs came up with the idea of creating a new array of home shopping programs for the radio industry. #

Last year was not a great one for the syndication business

(Continued from Page 46)

viewer.

video have taken up much of that slack. With the financial risks of a false programing move bigger than ever, few in the business could afford not to spend much of their time researching their audiences in what has increasingly become a marketing-oriented enterprise.

The Fox factor

On another front, one of 1986's biggest question marks appeared to remain a little-known factor in 1987.

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

viewer.

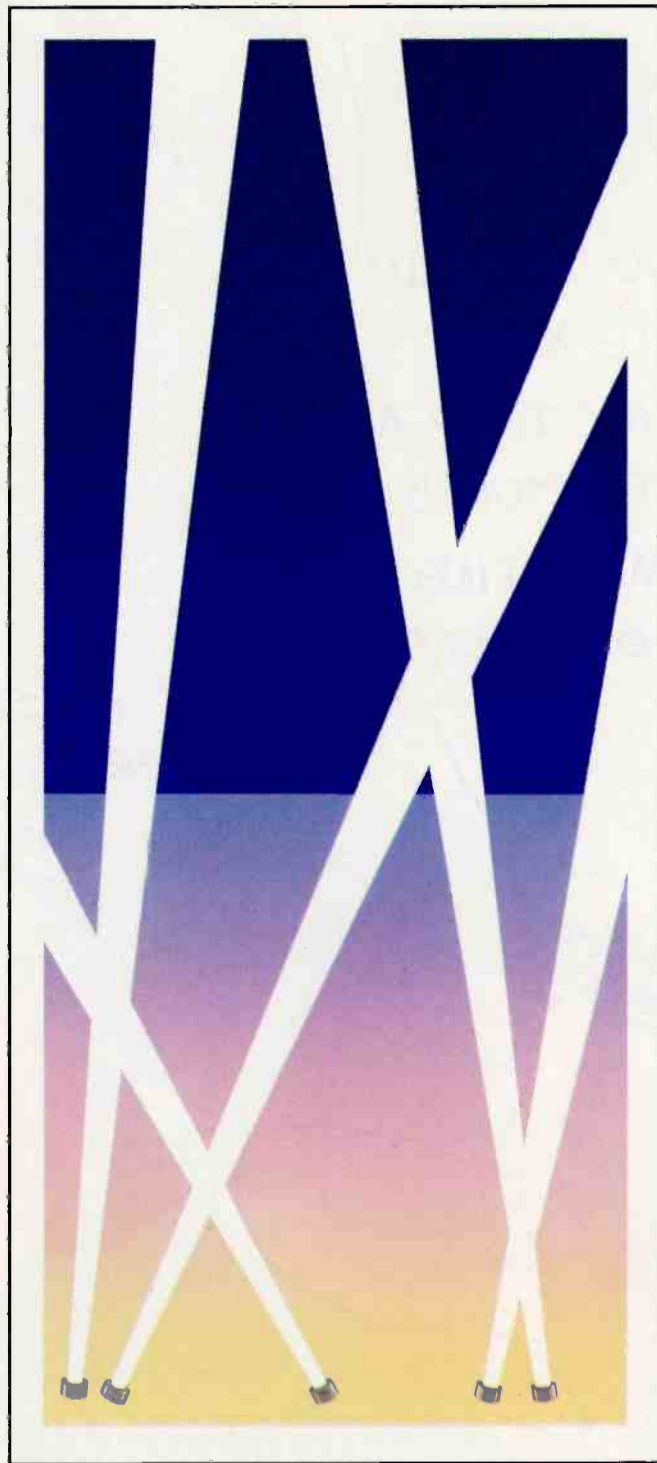
As the year drew to a close, the flush of optimism was fresh on the cheeks of most syndicators, buoyed by an unexpectedly large flow of new ad revenue that is spilling over from backed-up network ledgers.

The next 12 months will be much better than the last, syndicators reason, because of the cyclical crowding caused by a year of elections and Olympic Games. Advertisers will increase the demand for commercial time within syndicated programing alternatives, they say.

In addition, cocky producers and distributors are lining up for their chance to knock off the venerable "Wheel of Fortune" and "Entertainment Tonight" in the lucrative prime-access period, readying lots of fresh game show and reality strip ammunition.

Despite the long-shot odds, the crap shoot of syndication in 1988 will remain a temptation too seductive for all but the most cautious TV players to resist. #

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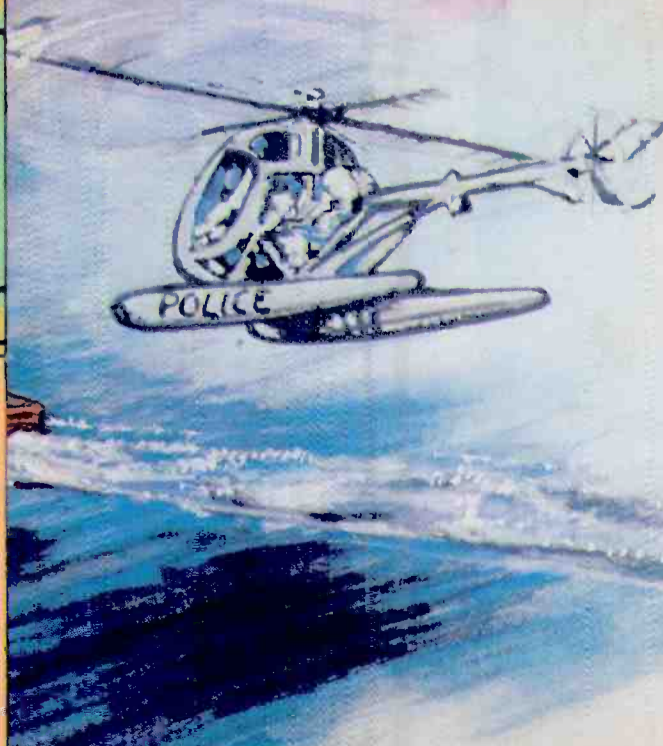
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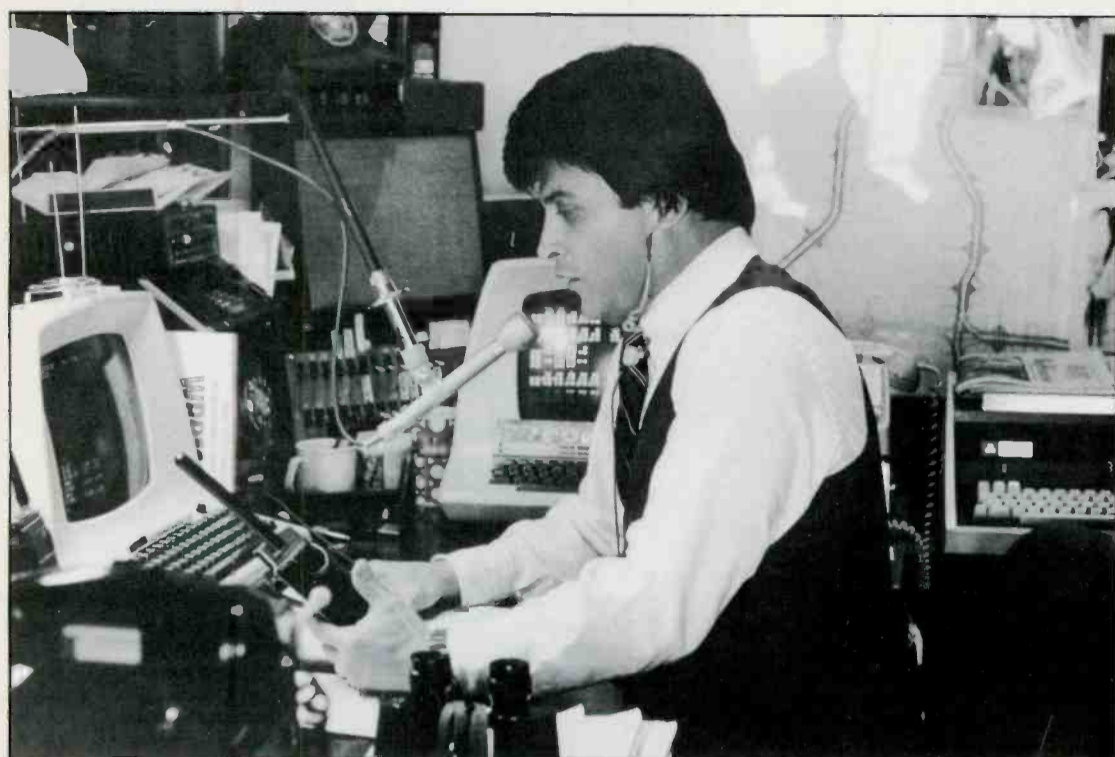
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Traffic reporter Barry Edwards updates listeners on highway conditions for Chicago's WBBM-AM.

Electronic surveillance puts Chicago on top of traffic

By EILEEN NORRIS
Special to ELECTRONIC MEDIA

CHICAGO—It's 8 a.m., and WBBM-AM traffic reporter Barry Edwards is perched high atop Chicago's Sears Tower facing a microphone, 21 police and fire monitors, six radio scanners, two CRTs and several telephones.

A barely audible message comes over one of the police monitors and Mr. Edwards cocks his head to listen: "We have to get 'em out of here before someone is electrocuted."

He grabs the automatic dial phone in his little closet-like studio and tells his producer, who is across town at the radio station, that he needs to break in.

Within 10 seconds, Mr. Edwards has cleared his throat and is on the air, warning his drive-time audience of nearly 930,000 to watch out for hot wires at a heavily traveled downtown intersection.

"You can't get information out much faster than that," says an obviously pleased Mr. Edwards, as he

pulls out his earplug and takes a much needed breather before his next 60-second traffic report.

Every 10 minutes, between 5 a.m. and 9 a.m., he'll rattle off estimated driving times and warn motorists about fires, accidents and anything else that might interfere with getting to work on schedule.

At the Sears Skydeck on the 103rd floor of the world's tallest building, this CBS-owned radio station and the Illinois Department of Transportation have developed what is believed to be the only completely electronic surveillance system for traffic control in the country.

Los Angeles has about two miles of its Hollywood Freeway hooked up to a computerized system, nothing even close to Chicago's "Rolls Royce of traffic radio," says Mr. Edwards.

Other than that, West Germany is thought to be the only country even close to the Illinois system, he says.

Since the service premiered in 1971, every radio news operation in Chicago has hooked up to this

(Continued on Page 138)

Manufacturers ready wares for CES meet

By MELINDA GIPSON
Special to ELECTRONIC MEDIA

Even with an extra 5,000 square feet of exhibit space at the Las Vegas Convention Center, this week's winter Consumer Electronics Show was sold out weeks ago.

Some 1,400 exhibitors at the Jan. 7-10 event will be showing their latest wares in specialty audio, games, car audio and home information electronic equipment to an expected 100,000 attendees.

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

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

Shortly before lunch on Friday, dealers will hear from key lawmakers on whether Congress intends to kill digital audio tape. DAT has been controversial because many in the record industry refuse to let their contracted artists perform for the medium, which has been pioneered by the Japanese.

Still, two companies will demonstrate their DAT products. Gary Hand, marketing vice president of Casio, said his company will be showing a portable DAT recorder and player that's "not much bigger than a (Sony) Walkman."

Using a demo tape produced in Japan, Casio will show off the unit in hopes of stirring enough interest in the product to launch a market test of the device.

If there is enough interest, Mr. Hand said the test would occur after April in one or two selected U.S.

sites. The company will then "do an analysis of whether (the DAT product) is viable in the U.S. market."

Casio hopes to bring the portable, battery-operated units to market at \$1,099 each, Mr. Hand said.

Marantz also will show DAT equipment. The company has two DAT machines, both of which are home audio components.

HDTV, on the other hand, will come up only in a 4 p.m. Friday panel discussion. Manufacturers will not be displaying any HDTV products.

What video equipment dealers will be showing is their new format equipment in super VHS and ED Beta. Both formats enhance video images to offer a sharper, clearer picture, but neither entail substantial changes in terrestrial broadcasting technology.

According to the Electronic Industries Association's Consumer Electronics Group, which is sponsoring the show, camcorders will again be one of the hottest selling consumer items in 1988. That's partly because prices have declined to where many units sell for less than \$1,000 and because of growth in use of the gear for amateur sports events.

This year marks the 49th year of television, and EIA expects it to be the best ever for the electronics business. In 1986, manufacturers sold more than 18 million color TV sets to U.S. dealers; that number is expected to be 19.2 million in 1987, and this year should top 19.5 million.

Videocassette recorder sales also are on the rise—from 13.2 million in 1986 to 13.5 million last year and 14.1 million expected this year.

Sales of compact disc equipment

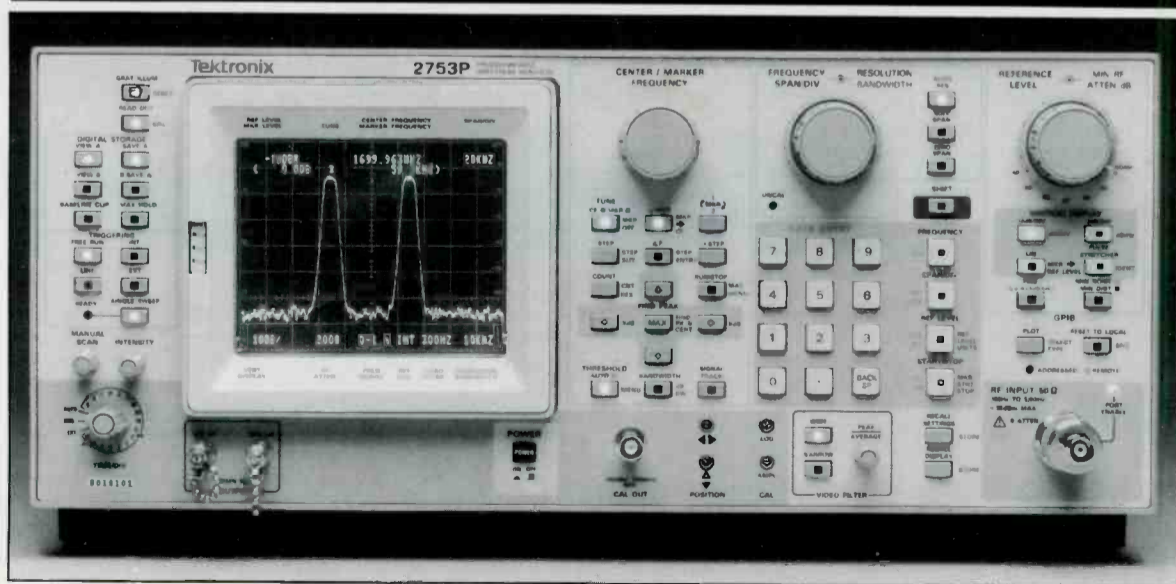
(Continued on Page 138)

Kenwood introduces sound system for cable

Kenwood U.S.A. Corp. has unveiled its new **digital CATV sound system** for the cable television industry. The system, which was developed using Kenwood-proprietary technology, consists of a transmitter terminal and a nearly unlimited number of subscriber-receiving terminals that are capable of delivering near compact disc-quality sound with no loss of signal quality, even where reception is normally weak or distorted. According to engineers at Kenwood U.S.A., the new digital system is highly economical because eight stereo channels are transmitted on a single television channel's bandwidth. Kenwood U.S.A. Corp., Consumer Electronics Group, P.O. Box 22745, 2201 E. Dominguez St., Long Beach, Calif. 90801-5745.

Conrac Display Products Group is offering a new system of **studio monitors**, the 6545/6550 Micro-match system. The new system consists of Conrac's 6545 color monitor and 6550 photometer, offering automatic monitor set-up capabilities that reduce in-studio monitor set-up time to 20 seconds per monitor. Conrac officials say their new studio-monitor system improves moni-

PRODUCT UPDATE



TEKTRONIX 2753P (PROGRAMMABLE) SPECTRUM ANALYZER

tor accuracy, flexibility and control of monitor set-up, and ensures a more consistent final broadcast product. Conrac Display Products

Group, 600 N. Rimsdale Ave., Covina, Calif. 91722.

Tektronix has upgraded three of

its **Spectrum Analyzers** models. Known as the 2753P (programmable) laboratory Spectrum Analyzer and the 495 and 495P (programmable)

portable Spectrum Analyzers, these VHF/UHF instruments now include increased resolution bandwidth at both ends of the spectrum—with 10 Hz and 3 MHz resolution filters added. The base price of the 2753P analyzer is \$27,250, while the 495 costs \$26,500 and the 495P, \$29,950. Tektronix, FDI Marketing Communications, P.O. Box 15149, Portland, Ore. 97215.

Bogner Broadcast Equipment Corp. has introduced **broadcast-quality base station antennas** that feature the highest gain in the industry. The AGR Series 406-420 MHz base station antennas, with the same novel sidedipole design and the same high performance as Bogner's 800 MHz/900 MHz and 450-512 MHz antennas, have a gain of 10 dBd omni, and 12.3 and 14 dBd cardioid patterns. They also feature heavy null fill to assure coverage close to the tower site, eliminating dead spots, and constant electrical beam tilt of minus-1.25 degrees across the full 14 MHz bandwidth, for less power waste above the horizon. Bogner Broadcast Equipment Corp., 603 Cantiaque Rock Road, Westbury, N.Y. 11590.#

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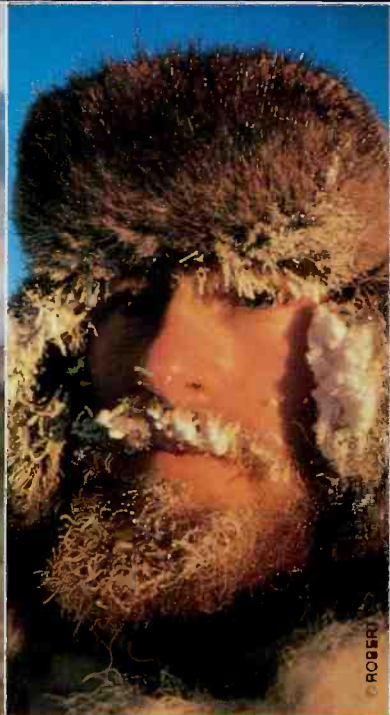
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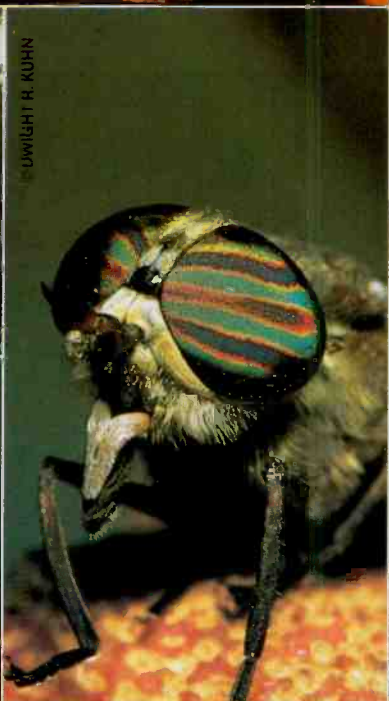
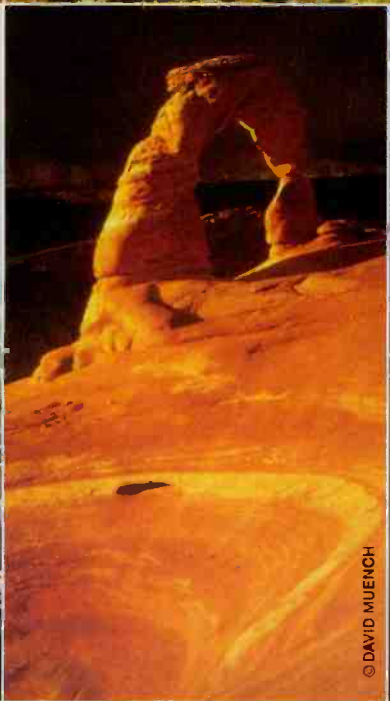
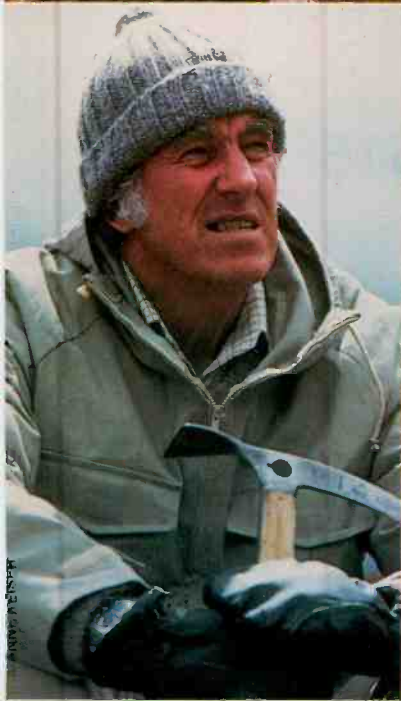
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100 STORIES!

In National Geographic's 100th year "The Best of the National Geographic" continues to uphold the Society's legacy of excellence.

Here are 25 of the most recent stories...

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

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

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

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

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

"In Saturday access as a monthly special, Charleston-Huntingdon, increased Women 18-49 92% and Men 400% over regularly scheduled programming."
— WSAZ, Sat. 7-8 p.m., NSI 11/87

"As a weekly series in Norfolk, increased November 1986 Women 18-49 +122%, Men 18-49 +100%."
— WTKR, Sat. 7-8 p.m., ARB 11/87

"As a weekly series in Providence increased November 1986 Women 18-49 +243% Men +150%."
— WLNE, Sat. 7-8 p.m., NSI 11/87

"Highest rated program sign-on to sign-off on WQTV."
— BOSTON, NSI Overnight Report
Friday, 11/27/87, 9-10 p.m.

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

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

"As a 2 hour special in Chicago was the highest rated program on WGBO sign-on to sign-off, and doubled it's Fall Guy lead-in rating."
— CHICAGO, NSI Overnight Report
Tuesday, 11/24/87, 7-9 p.m.

"As a weekly series in South Bend, increased November 1986 Women 18-49 +175%, Men +275%."
— WSBT, Sat. 7-8 p.m., ARB 11/87

"Highest rated program on independent KTVU sign-on to sign-off, beating ABC affiliate KGO and CBS affiliate KPIX in time period."
— SAN FRANCISCO, NSI Overnight Report
Thursday, 11/26/87, 9-10 p.m.

"As a weekly series in Rochester, improved it's movie lead-in by 12 share points."
— WOKR, Sun., 5-6 p.m., ARB 11/87

"As a monthly special in Mobile, improved regularly scheduled CBS programming by 9 share points."
— WKRG, Sat. 8-9 p.m., ARB 11/87

"As a monthly 1 hour special in Tampa, was tied for #1 in the time period beating the regularly scheduled MacGyver by 8 share points, and improving Women +144% and Men +31%."
— WTSP, Mon. 8-9 p.m., ARB 11/87

"As a 2 hour monthly special, averaged 19 rating, 36 share and was #1 in the time period beating Facts of Life, 227, Golden Girls and Amen."
— WFRV, GREEN BAY, Sat. 7-9 p.m., ARB 11/87

"As a weekly series in Austin, improved year ago Women 18-49 +125%, Men +233%."
— KBVO, Sun. 5-6 p.m., ARB 11/87

"Second in the time period behind NFL Football on independent KRIV and highest rated program on KRIV sign-on to sign-off in second telecast of Wednesday's show."
— HOUSTON, NSI Overnight Report
Sunday, 11/29/87, 4-5 p.m.

"As a 2 hour monthly special in Ft. Smith, beat regularly scheduled CBS programming by 10 share points."
— KFSS, Tue. 8-9 p.m., NSI 11/87

"As a monthly special in Huntsville, was #1 in the time period and beat the regularly scheduled CBS programming by 11 share points."
— WHNT, Sat. 9-10 p.m., ARB 11/87

"As a monthly special on independent KMSP, was #1 in time period and improved regularly scheduled movie by 7 share points."
— MINNEAPOLIS, Wed. 8-9 p.m., NSI 11/87

"Highest rated prime time program on WSB, improving Entertainment Tonight's lead-in share by 43%, and out-performing regularly scheduled network programming share by 43%."
— ATLANTA, ARB Overnight Report
Friday, 11/20/87, 8-9 p.m.

"As an hour special in Richmond, increased it's lead-in by 11 share points, and beat the regularly scheduled movie by 6 share points."
— WXEX, Sun. 5-6 p.m., ARB 11/87

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Electronics put Chicago on top of rush hour

(Continued from Page 134)

IDOT system that measures traffic density on the 254 miles of city highway.

The stations must pay for a dedicated or dial-up phone line and have compatible equipment to receive the information. Otherwise, the state-supported service is free.

To measure the traffic there are 2,500 electronic detectors, spaced about a half-mile apart, epoxyed into the highway pavement around the area.

The detectors work like radar, says WBBM afternoon radio voice Herb Howard, who helped plan the working model in 1968.

The task took three years, 3,000 man-hours and 50,000 miles of driving to build a data base that has since been updated to meet current conditions.

To try to get some kind of working model for the IDOT data base, Mr. Howard and others actually drove the expressways in five-minute intervals, using a stopwatch every time they entered and exited the highway's ramps.

That rather obscure method was vastly improved upon when electronic detectors were placed in the highway pavement to pick up the rate of flow, says Mr. Howard.

"By that, I mean how much concrete is physically covered by a vehicle," explains Mr. Howard, who is WBBM's 4 p.m.-to-8 p.m. traffic man.

When the data base was first set up, it figured the average length of a car or truck at about 22 feet and that, ideally, 1,800 cars per lane per hour pass a given spot.

"That was the most effective moving level then, but it was outdated before we got off the drawing board," says Mr. Howard, although he doesn't know what the current figures are because they're constantly changing.

The flow and backups are detected by the sensors and transmitted by phone lines back to the IDOT surveillance center, which computes all the data and spits out current information on the studio's CRT screens.

One CRT updates congestion patterns on the highways every five minutes while the other summarizes travel time from one point to the next.

Motorists are told, for example, that it might take 45 minutes to get from O'Hare International Airport to the Ohio Street exit off the Kennedy Expressway.

The computer updates that information every 20 seconds.

"They know if they drive in rush hour, they're going to be bumper to bumper," says Mr. Howard.

"What they want to know is how long they'll be bumper to bumper. This service is based on the Dr. Jeckyll and Mr. Hyde theory that says we can really help good guys who turn out to be a menace on the roads when they get into their car and realize they're going to be late for work.

"They listen at home so they can make an elective choice to forego that second cup of coffee, or reschedule their first appointment, or perhaps take public transportation," says Mr. Howard.

"Otherwise, these people are a potential danger to other motorists."

Many radio stations rely on helicopters, visual surveillance and even roadside telephones to report their traffic snarls to listeners.

"I can beat a traffic helicopter in a minute," says Mr. Edwards. "Or even two, because they can only be in two places. I can be everywhere at once."

When the IDOT computers go down and he's in a pinch, Mr. Edwards hopes for a clear day so he can aim his telescope from the Sears Tower to the traffic below and visually report any traffic delays.

WBBM also puts reporters out in the field for on-scene traffic reports when the computers fail.

Often, motorists are helpful, calling the Skydeck with tips—or just to chat. One of Mr. Edwards' regulars, a listener named Freddy, calls in the morning to report how long it took him to drive from a stretch of road in the suburbs that is not hooked up to the IDOT computer.

"Only 14 minutes?" says Mr. Edwards.

"Super. You mean I was actually right? Thanks buddy."

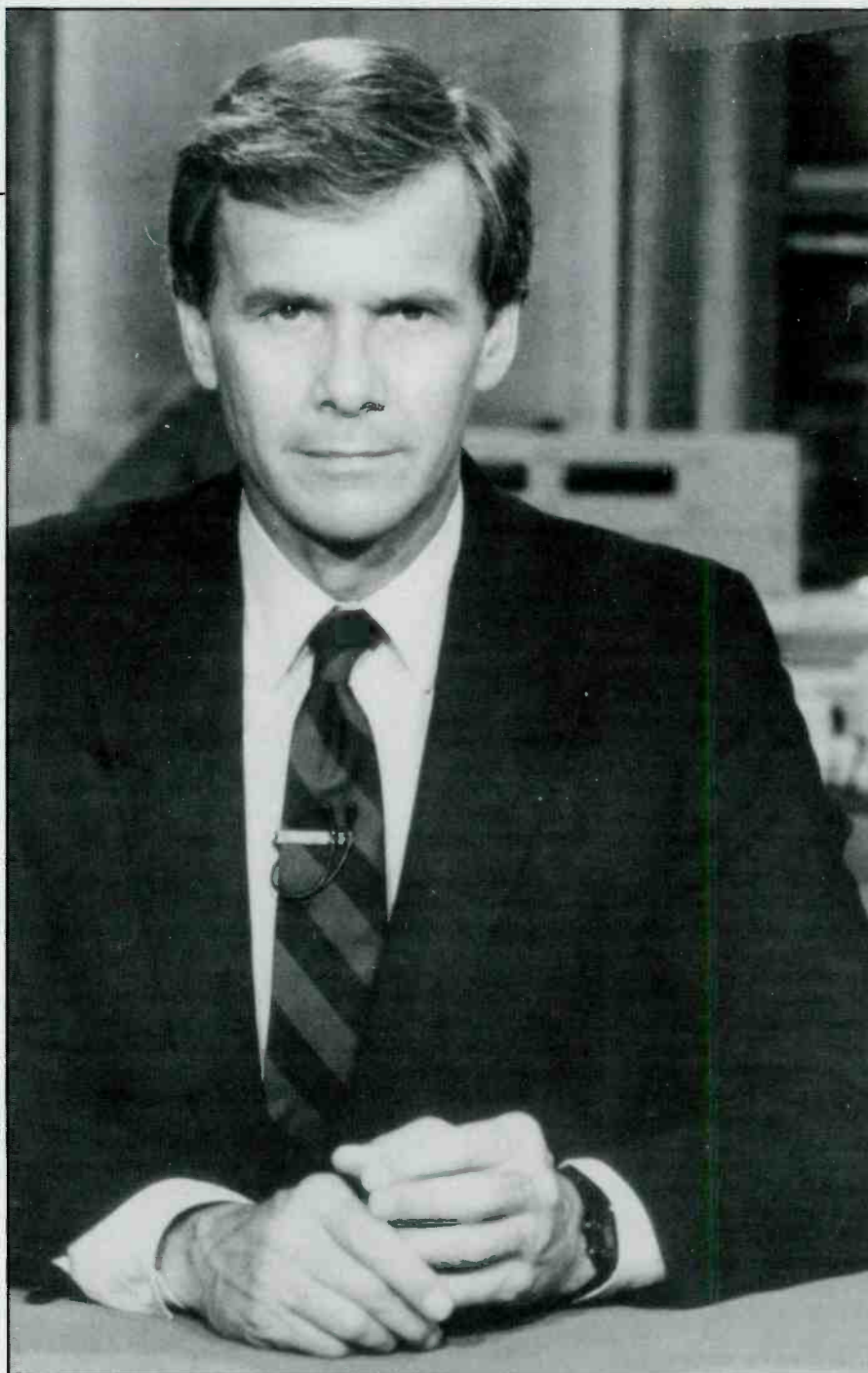
And then it's on to the next 10-minute report.

"It's a pain in the bumper today," Mr. Edwards begins reading from his script in a rapid-fire fashion.

Traffic is especially horrendous today, he explains between updates, because it's raining—and it's the day before a holiday weekend, when many workers expect to get out early.

Mr. Edwards says he doesn't know how people sit, morning after morning, in traffic jams.

"I'd definitely rather be reporting it than sitting in it," he says. "The only traffic I encounter on my way into work at 4:30 a.m. are the robbers and prostitutes—and they're usually walking."#



Automated cameras are scheduled to replace human camera operators for "The NBC Nightly News" with Tom Brokaw beginning in February. The technology will likely spread to other news programs such as "Sunrise" and "Before Hours."

NBC News to put robots to work on 'Nightly News'

By RICHARD TEDESCO
Staff reporter

NEW YORK—When Tom Brokaw gets his cue to begin "NBC Nightly News" in February, there won't be anybody behind the cameras.

That's because NBC is about to become the first network to use robotic cameras on a regular basis.

The three studio cameras on "The NBC Nightly News" broadcast will be fully automated, and the same sort of cameras are to be employed soon after on "Sunrise" and NBC's early morning business show "Before Hours," in addition to election coverage.

NBC's plans call for the robot cameras to be used only on news programs which require simple photography, such as head shots.

"I think doing something like the 'Today Show'

with people moving around would be difficult," said Tom Wolzien, NBC vice president of editorial production services.

The robot cameras would also have no application for entertainment programming, Mr. Wolzien said.

NBC's objective is cost reduction, with an eventual estimated annual saving of \$1 million by using robot cameras instead of human camera operators.

The use of the robotic cameras will not result in the direct loss of any jobs, said an NBC spokesman.

NBC cameramen currently earn approximately \$100,000 per year to do a news show.

All of the automated cameras' movements are controlled by a director through a computer.

Within one year, NBC expects to be able to produce more fully automated newscasts, with the computer controlling tape machines and graphics, in addition to the cameras.#

Manufacturers preparing for Winter CES

(Continued from Page 134)

have risen dramatically. EIA is predicting sales of 3.6 million units this year after selling 2.9 million in 1987 and 2.6 million in 1986. Final numbers for 1987, which will be released at the show, may even be higher, EIA spokeswoman Cynthia Saraniti said.

Total sales of video products, including TV sets, VCRs, videodiscs and home satellite systems, hit \$13.2 billion in 1987. The business is expected to reach \$13.7 billion by the end of this year.

Home satellite systems alone produced sales

of \$750 million this year. Sales of such units have been slowed by uncertainty over scrambling and lagging distribution of converter boxes. They are expected to only reach \$1.2 billion this year.

Some \$7.4 billion worth of audio components were sold in 1987, with another \$7.76 billion expected this year.

Americans went component crazy last year, buying home audio system add-ons and CDs as well as Walkmans, car radios and other related equipment.

Among the other trends EIA spots is an in-

creasing emphasis on home information equipment—the kind of electronics that link the home computer with the home security system, automatically switch on the microwave oven and answer the phone.

Manufacturers are pushing such items as personal facsimile machines, appealing to a trend toward taking work home.

VCRs, meanwhile, will offer time-saving features such as programming wands that read bar codes. The codes will store such information as when and on what channel a show is running. The viewer can then program his

machine to tape the program just by tracing the code with the wand.

And while VCRs get easier to use, television sets get easier to see and to hear. More manufacturers are offering "picture within a picture" features so viewers can keep an eye on the baseball game on one channel while watching the news on another.

Zenith, one of the companies showing super VHS equipment, will demonstrate a new 31-inch direct-view digital TV set. Its 27-inch console will have a built-in Bose stereo sound system.#

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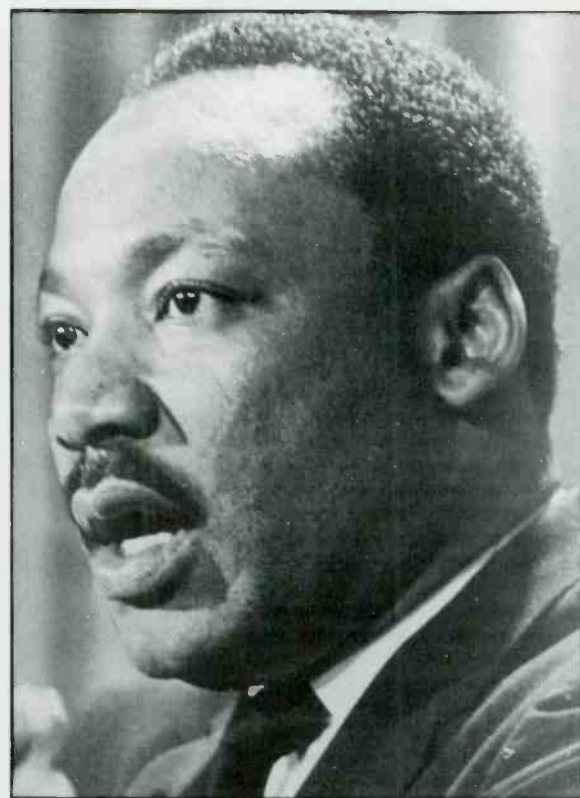
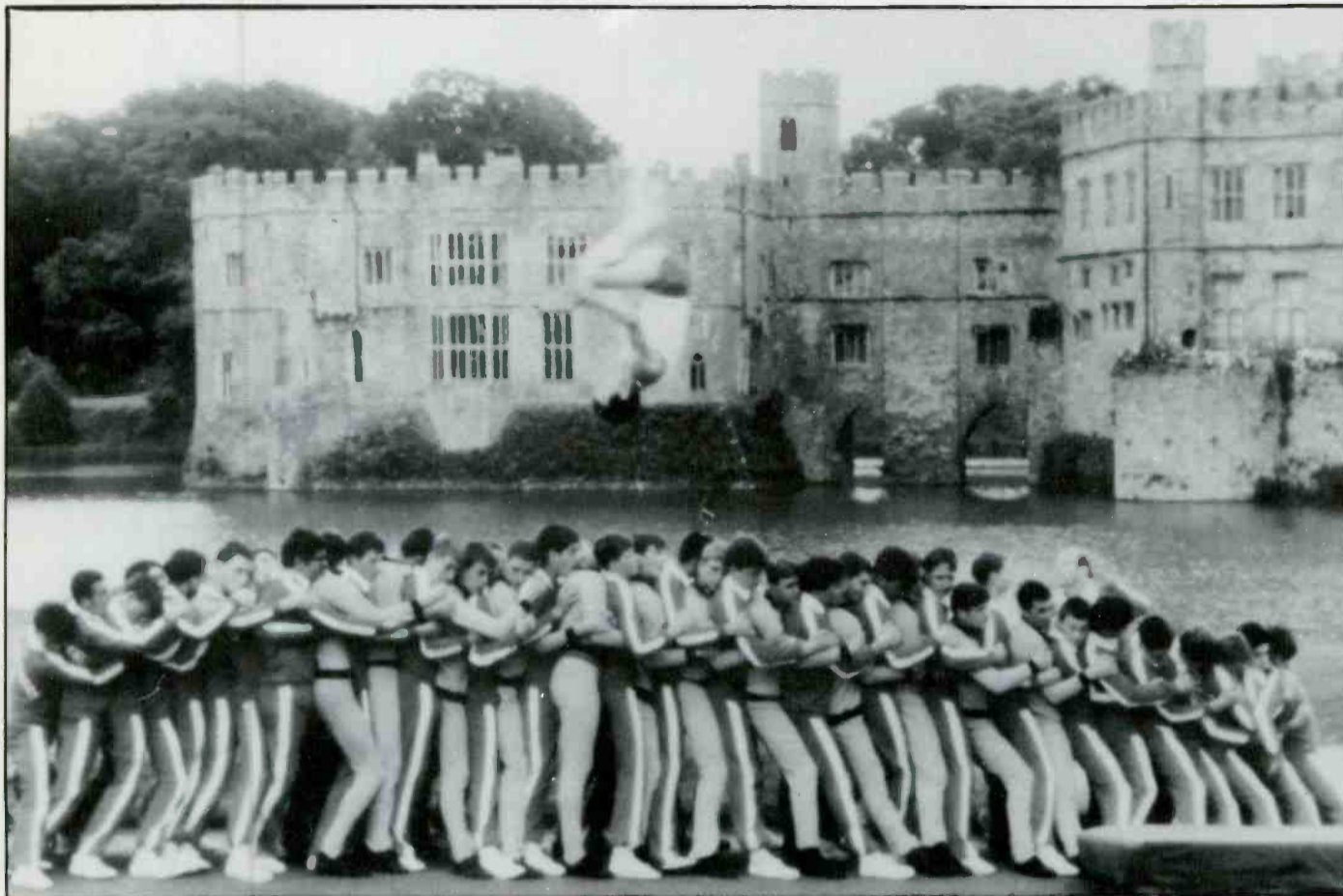
All together, we're sure you'll agree — this is one gangbuster movie package.





Diamond Jubilee

SYNDICATION SPECIAL



Tribune Entertainment is offering a two-hour gospel music special honoring the Rev. Martin Luther King Jr. (above), while Peregrine has cleared its "Spectacular World of Guinness Records" on 75 stations (left).

New York-based **D.L. Taffner/Ltd.** has licensed "Hollywood," a 13-part series celebrating the early years of American cinema, to 11 more stations including WNET-TV in New York, KCET-TV in Los Angeles and WTTW-TV in Chicago, bringing total sales to 39 outlets. Another Thames Television production from Taffner, "The World at War," has been licensed to seven more stations for a total of 35 sales. Newest markets for the 36-part history of World War II include WHYY-TV in Philadelphia and KQED-TV in San Francisco. Taffner has also sold Thames' "Benny Hill Show" to eight more stations.

LBS Communications will distribute and sell national ad time for "The Story of Rock 'n' Roll," a new 15-episode summer TV series that will premiere in June 1988. The half-hour barter show will include clips, music videos and other material relating to the early years of rock music. Sha-Na-Na band member Jon Bauman hosts the Chelsea Communications production, which contains three minutes of national ad time and 3½ minutes of local ad time.

"**Greatest Sports Legends**" begins its 15th season in syndication this year, with Chicago Bulls' star Michael Jordan as host of the 20-show series. The initial installment on Jan. 2 featured former NFL running back O.J. Simpson.

Lionheart Television International is offering 26 new episodes of "Allo, 'Allo," the half-hour comedy series produced by the BBC, Lionheart's parent corporation. The show, about a French cafe owner during World War II, is sold for cash. The new offering brings the total number of available episodes to 56. Lionheart has also cleared New York, Los Angeles and 44 other markets for "Cut-Rate Care: America's Daycare Gamble," an hour-long news special on the crisis in U.S. child care. Hosted by Jill Eikenberry, the program was produced by Lionheart and Post-Newsweek Television.

"**Fan Club**," the celebrity-feature syndicated show produced by Four Point Entertainment in association with Blair Entertainment, has added former MTV video jockey

Martha Quinn as a special correspondent. Ms. Quinn makes her debut on "Fan Club" the weekend of Jan. 9. The program, hosted by Mitch Gaylord, covers 85 percent of the country.

Almost two-thirds of those polled say sportcasts could be more interesting if they included reports on

Change in Atlanta. Phylicia Rashad and Robert Guillaume co-host the broadcast, which was taped Dec. 20 in Los Angeles. Clearances include WPIX-TV in New York, KTLA-TV in Los Angeles and KTVU-TV in San Francisco.

Raymond Horn Syndication, which syndicates "Essence," "It's

dedicated by Republic Pictures. Republic's first color-enhanced movie from AFT, "The Bells of St. Mary's," was sold to 118 stations for broadcast during the holiday season, and the distributor has an option with the company to image-process 10 additional features. In November, American Film Technologies announced an agreement with Turner Entertainment to color-image up to 49 motion pictures, including "Boom Town," "Catered Affair" and "They Were Expendable."

Alex Trebek, host of King World's syndicated "Jeopardy!" game show, toured West Germany from Dec. 19 through Dec. 26 in search of contestants for the daily half-hour program from the overseas U.S. military community. In what the syndicator claims is an unprecedented move, King World screened more than 625 candidates from installations throughout Europe. "Jeopardy!" is the only game show airing five days a week on the Armed Forces Television Network in Europe.

Peregrine Film Distribution has cleared its "Spectacular World of Guinness Records" on 25 more stations since its September premiere, bringing the total number of clearances to 75, including WBZ-TV in Boston, KYW-TV in Philadelphia and WFTY-TV in Washington. The weekly half-hour series is produced by David Paradine Television, in association with Together Again Productions. Orbis Communications handles the sale of 2½ minutes of national ad time. The program has also been sold in more than 40 countries for a 26-week commitment.

"**Embassy Night at the Movies**" has been renamed "Columbia Night

at the Movies," following the merger of the entertainment units of Coca-Cola and Tri-Star Pictures in December. The syndicated ad hoc barter movie network airs one major theatrical film each quarter. According to officials at Columbia Pictures Television, the network's only difference is the name. The first film distributed under the new banner is "The Bride," which has cleared 128 stations for a Feb. 4 to March 2 release window.

Republic Pictures Domestic Television will soon premiere "The John Wayne Collection," a package of 16 films starring John Wayne that includes "Sands of Iwo Jima," "Dakota" and "The Fighting Seabees." The cash-only offering features such co-stars as Dale Evans, Roy Rogers, Joan Blondell and Susan Hayward.

"**The Next President**," a 13-segment series of interviews with former and would-be U.S. presidents hosted by David Frost, has cleared 121 markets serving 81 percent of U.S. TV homes, according to distributor Orbis Communications. The program is a presentation of U.S. News & World Report magazine and sponsored nationally by the American International Group, a business insurance underwriter. Meanwhile, Orbis is proposing production of "Love Court," a daily half-hour first-run series "featuring couples with romantic problems" discussing their relationships in courtroom settings. The syndicator is also offering "Public People/Private Lives," a proposed weekly entertainment magazine hosted by Sarah Purcell and available on a barter basis beginning next September. The latter two projects are the first developed from Orbis' new \$30 million program development and acquisition fund. #

NATIONAL SYNDICATION STANDINGS

For the week ended Dec. 13

	Rating	Stations	Coverage
1. Wheel of Fortune	17.8	215	97%
2. Jeopardy!	14.8	204	97%
3. WWF Wrestling	10.6*	235	95%
4. Star Trek: Next Generation	10.3*	230	96%
5. Oprah Winfrey Show	8.6	202	98%
6. People's Court	7.5*	189	94%
7. Entertainment Tonight	6.5*	159	92%
8. Mama's Family	6.3*	145	89%
9. Donahue	6.0	196	96%
10. Hee Haw	5.6	195	84%
Hollywood Squares	5.6	132	87%
12. Win, Lose or Draw	5.5	140	76%
13. New Newlywed Game	5.4	151	90%
14. Star Search	5.2*	184	85%

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

Source: Nielsen Fast Weekly Syndication and Occasional Network Report. Includes only subscribers to the service and only barter or cash/barter shows.

participatory sports and recreation, according to a national study commissioned by the Denver-based **Outside Network**. The study by Morristown, N.J.-based Target Market Research surveyed more than 1,200 viewers, according to Pat O'Donnell, president of the network. Outside Network covers outdoor sports, recreation and leisure activities and is currently picked up by six stations.

Chicago-based **Tribune Entertainment** is syndicating a two-hour gospel music special, "Living the Dream: A Tribute to Martin Luther King Jr.," for broadcast on the Rev. King's national birthday celebration Jan. 18. The program, a co-production of Tribune and Tribune/Central City Productions, was made in conjunction with The Martin Luther King Center for Non-Violent Social

Showtime at the Apollo" and "Curly's Kids," has expanded its operations by opening a Dallas office headed by Oscar Warren. Mr. Warren, who previously was general manager for Dallas-based Continental Syndication, will handle all Midwest markets for Horn.

Viacom Enterprises announced that "**Double Dare**," a children's game show, has cleared in 57 markets, including all of the top 20 markets. Stations include WNYW-TV, New York; KTTV-TV, Los Angeles; WFLD-TV, Chicago; WPHL-TV, Philadelphia; KTVU-TV, San Francisco; WFXT-TV, Boston; and WKBD-TV, Detroit.

San Diego-based **American Film Technologies** has begun "color-imaging" work on "The Sands of Iwo Jima," a John Wayne film syn-

Send us your syndication news

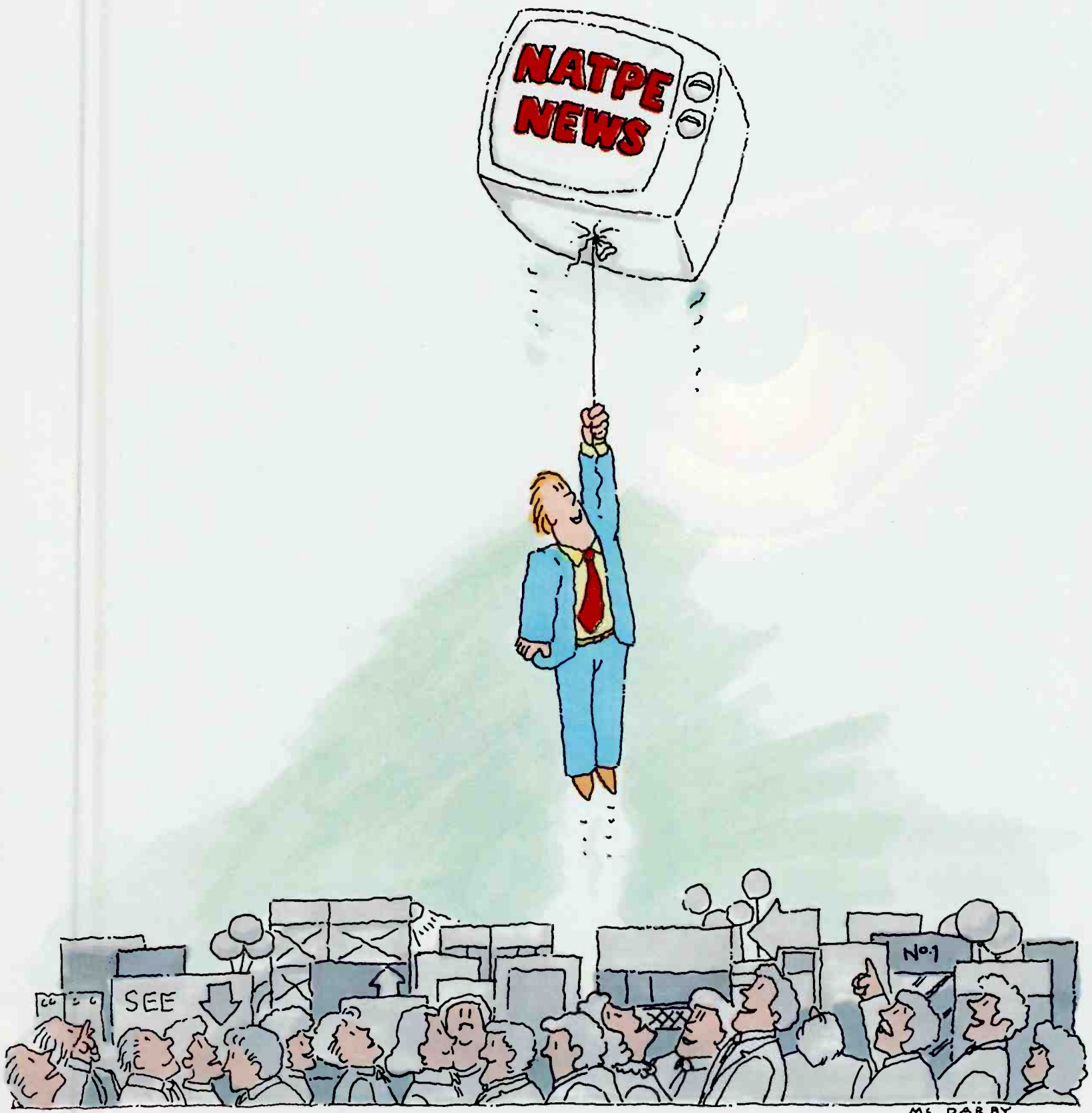
Because the period between now and the NATPE convention is especially busy and important, we are devoting special attention to programming news in this "Syndication Special."

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

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

If you have NATPE-oriented news that you think should be included here, please mail press releases to: Syndication Special, ELECTRONIC MEDIA, Attn.: Elizabeth Edgerton, 740 N. Rush St., Chicago, Ill. 60611. #

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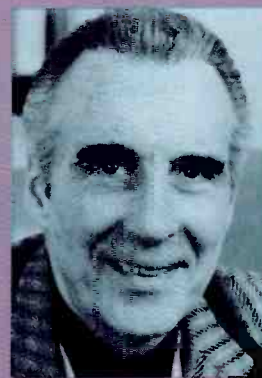


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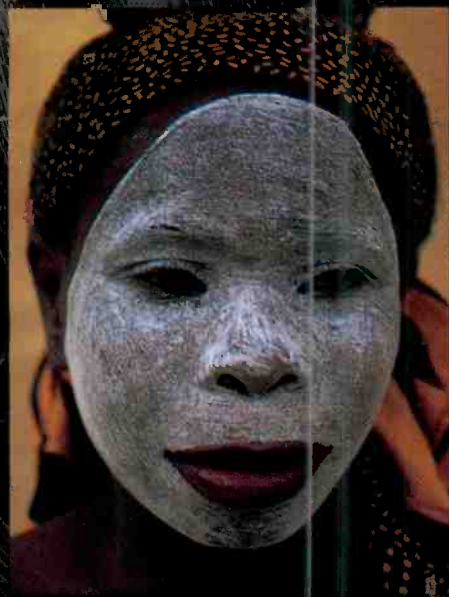
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WHO'S NEWS

Broadcast TV

Todd Leavitt to executive vice president, a new post, Reeves Entertainment Group, Burbank, Calif., from chief operating officer, D.L. Taffner/Ltd., New York.

Frances Lowry to manager of conference services, Public Broadcasting Service, Alexandria, Va., from conference/program coordinator, American Bankers Association, Washington.

Dan Lutgen to station manager, KTZZ-TV, Seattle, from general sales manager. Also, **Steve Herlocker** to national sales manager from senior account executive, Independent Television Sales, New York.

Jill Farren Phelps to executive producer, "Santa Barbara," NBC, Los Angeles, from supervising producer.

Marla Drutz to director of sales research and retail development, WXYZ-TV, Southfield, Mich., from promotion/marketing director, WJBK-TV, Detroit.

Jerry Colvin to president, Michigan Association of Broadcasters, Lansing, Mich. He continues as general manager, WUHQ-TV, Battle Creek, Mich.

John Ganahl to director of operation, a new post, KGAN-TV, Cedar Rapids, Iowa, from production director.

Sheldon Markoff to station manager, WGBO-TV, Chicago. He will continue as business manager.

Michael Manheim, executive producer for long-form programs, NBC Productions, Los Angeles, has signed a new exclusive agreement with NBC for television movies, series and specials.

Alan Frank to executive producer of programming, KMOV-TV, St. Louis, from producer of the 10 p.m. newscast, KTVI-TV, St. Louis. Also, **Susan Coleman** to writer/producer in the promotion department from assistant promotion and creative services director, KSLA-TV, Shreveport, La.

James Eaton to program manager, KYW-TV, Philadelphia, from program manager, WJZ-TV, Baltimore.

Robert Day to director of programming, KCCI-TV, Des Moines, Iowa, from advertising and promotion manager. Also, **Pam Kulik** to director of promotion/community affairs from community affairs director.

Bill Franks to program director, KRBB-TV, Sacramento, Calif., from general manager, WMSN-TV, Madison, Wis.

Ron Jones to general sales manager, WVUE-TV, New Orleans, from local sales manager, KPRC-TV, Houston.

Sam Curley to marketing/research director, WOWT-TV, Omaha, Neb., from assistant promotion director.

James Strader to promotion manager, WTSP-TV, St. Petersburg, Fla., from production manager.

John Dawson to national sales manager, WKRN-TV, Nashville, Tenn., from local sales manager, WKRC-TV, Cincinnati. Also, **John Lane** to graphic artist from information services art director for the city of Jacksonville, Fla., and **Tim**



TODD LEAVITT
Reeves Entertainment



DAN LUTGEN
KTZZ-TV



MARLA DRUTZ
WXYZ-TV



JERRY COLVIN
Mich. Assn./Broadcasters



JOHN GANAHL
KGAN-TV



ANN SWANSON
The Disney Channel



RICHARD HOUGHTON
CableAmerica Corp.



MAUREEN LESOURD
WRQX-FM



JOHN RYAN
Worldvision Enterprises



BRUCE SWANSON
Worldvision Enterprises



ROBERT BAUMLER
TV Guide



BRUCE KANNER
Kozacko-Horton Co.

Petree to producer/director from director, WBIR-TV, Knoxville, Tenn.

Edward Miller to engineering manager, WEWS-TV, Cleveland, from engineering supervisor.

Cable TV

Doug Herzog to senior vice president of programs and development, MTV, New York, from vice president of news and special programming. Also, **Judy McGrath** to senior vice president and creative director from vice president and creative director.

Ann Swanson to director of national accounts, The Disney Channel, Burbank, Calif., from national accounts manager. Also, **Douglas Miller** to area marketing manager, The Disney Channel, Atlanta, from director of affiliate relations, Wodlinger Broadcasting of Texas, Dallas.

James Chiddix to senior vice president of engineering and technology, American Television and Communications Corp., Englewood, Colo., from vice president. Also, **H. Jack Roemer** to assistant controller from director of investment accounting. ATC also named six corporate vice presidents. They are **Timothy Evard**, vice president of marketing; **Thomas Feige**, vice president of the national division; **John Field**, division manager in the investments department; **Stephen Kniffin**, president of Denver division; **Jay Satterfield**, president of Indianapolis division; and **Jack Stanley**, president of Greensboro, N.C. division.

Richard Houghton to South-

western regional manager, CableAmerica Corp., Phoenix. He will continue as general manager of Southwestern cable plant operations.

William Powell to director of affiliate sales and marketing, Sports-Channel New England, Woburn, Mass., from affiliate marketing manager.

Radio

Philip Giordano to head of affiliate affairs and non-entertainment programming, ABC Radio Network, New York, from head of finance, planning and administration.

Frank Cammarata to director of music and entertainment programs, CBS Radio Networks, New York, from manager of music and entertainment programs. Also, **Lorraine McConnell** to manager of marketing and promotion from manager of promotion and publicity, ABC Radio Networks, New York.

Dara Welles to Talknet host, Westwood One, New York, from The Source correspondent, NBC Radio Network, New York.

Radio Broadcasters of Chicago recently elected new officers. **Michael Murphy**, vice president and general manager, WLAK-FM, Chicago, was named president. **Athena Sofios**, vice president and general manager, WOJO-FM, Evanston, Ill., was named vice president. **Wayne Jefferson**, vice president and general manager, WBBM-FM, Chicago, was named secretary/treasurer. **Richard Rakovan**, vice president and general manager, WFYR-FM, Chicago, was named political action coordinator.

Maureen Lesourd to president and general manager, WRQX-FM, Washington, from sales manager, WPLJ-FM, New York.

Robert D. Schutt to vice president and general manager, WRIF-FM, Southfield, Mich., from vice president and general manager, WDVE-FM, Pittsburgh.

Joe Bacarella Jr. to vice president and general manager, WMTG-AM/WNIC-FM, Detroit, from general sales manager, WLLZ-FM, Farmington Hills, Mich.

Jimmy Jimenez to general manager, WKDM-AM, New York, from program director. Also, **Arthur Gordon** to general sales manager from account executive.

Barry Keefe to director of news and public affairs, WCLR-FM, Skokie, Ill., from news director.

Ron Breeding to executive producer, WAER-FM, Syracuse, N.Y., from managing editor, A-Net Radio Network, Little Rock, Ark.

Dave Glass to radio division programmer, The Findlay Publishing Co., Findlay, Ohio. He continues as morning personality and program director, WHMQ-FM, Findlay, Ohio.

Journalism

Ron Turner to news director, KSDK-TV, St. Louis, Mo. from news director, KTVY-TV, Oklahoma City, Okla. Also, **Bonnie Daws** to producer from producer, WMC-TV, Memphis, Tenn., and **Kevin Lynch** to assignment editor from assignment editor, KTVY-TV, Oklahoma City.

Cindy Hosbein to morning news anchor, WOOD-AM/FM, Grand Rapids, Mich., from morning news reporter, WKZO-AM/TV, Kalamazoo, Mich.

Lynette Taylor to news producer, WLKY-TV, Louisville, from 11 p.m. news producer, KSBW-TV, Salinas, Calif.

Syndication

Tom Connor to director of advertising and promotion, Paramount Domestic Television Division, Los Angeles, from manager. Also, **Erika Swartz** to manager of advertising and promotion from account executive, Lord, Geller, Federico, Einstein, New York.

Annette Bouso to vice president of international television operations, Lorimar International, Culver City, Calif., from director of international distribution services.

Maq Jawed to vice president and chief financial officer, Lionheart Television International, Los Angeles, from head of finance and costing, BBC Enterprises, London.

David Wyler to vice president of original programming, Radio Vision International, Los Angeles, from head of packaging of domestic TV sales, Radio Vision, Los Angeles.

Other

John Ryan to president and chief executive officer, Worldvision Enterprises, New York, from senior vice president of domestic sales. Also, **Bert Cohen** to executive vice president and chief operating officer from senior vice president of international sales and **Steve Blank** to senior vice president of finance from vice president of finance administration. Also, **Bruce Swanson** to vice president and general manager, Worldvision Enterprises Canada, Toronto, from senior vice president of international sales. Mr. Swanson replaces **Mel Watson**, who has retired.

J. Larry Bradner to corporate vice president, Scientific-Atlanta, Atlanta. He continues as president of the broad-band communications business division.

H. Walker Feaster to acting secretary, Federal Communications Commission, Washington, from deputy chief of management planning and program evaluation in the office of the managing director. He replaces **William Tricarico** who has left the FCC to become executive assistant to the secretary, Nuclear Regulatory Commission, Washington.

Robert Baumler to advertising director, TV Guide magazine, New York City, from national advertising manager. Also, **James Delehanty** to national advertising manager from Eastern advertising manager and **Keith Baldwin** to Eastern advertising manager from senior account executive. **Fred Franz** to Chicago advertising manager, TV Guide, Chicago, from senior account executive.

Bruce Kanner to associate, Kozacko-Horton Co., Washington, from vice president and broadcast sales manager, United Press International, Washington.

Maryann Ridini to director of public relations, Stephen J. Cannell Productions, Hollywood, Calif., from senior account executive, Bender, Goldman & Helper, Los Angeles. #

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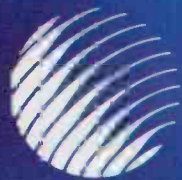


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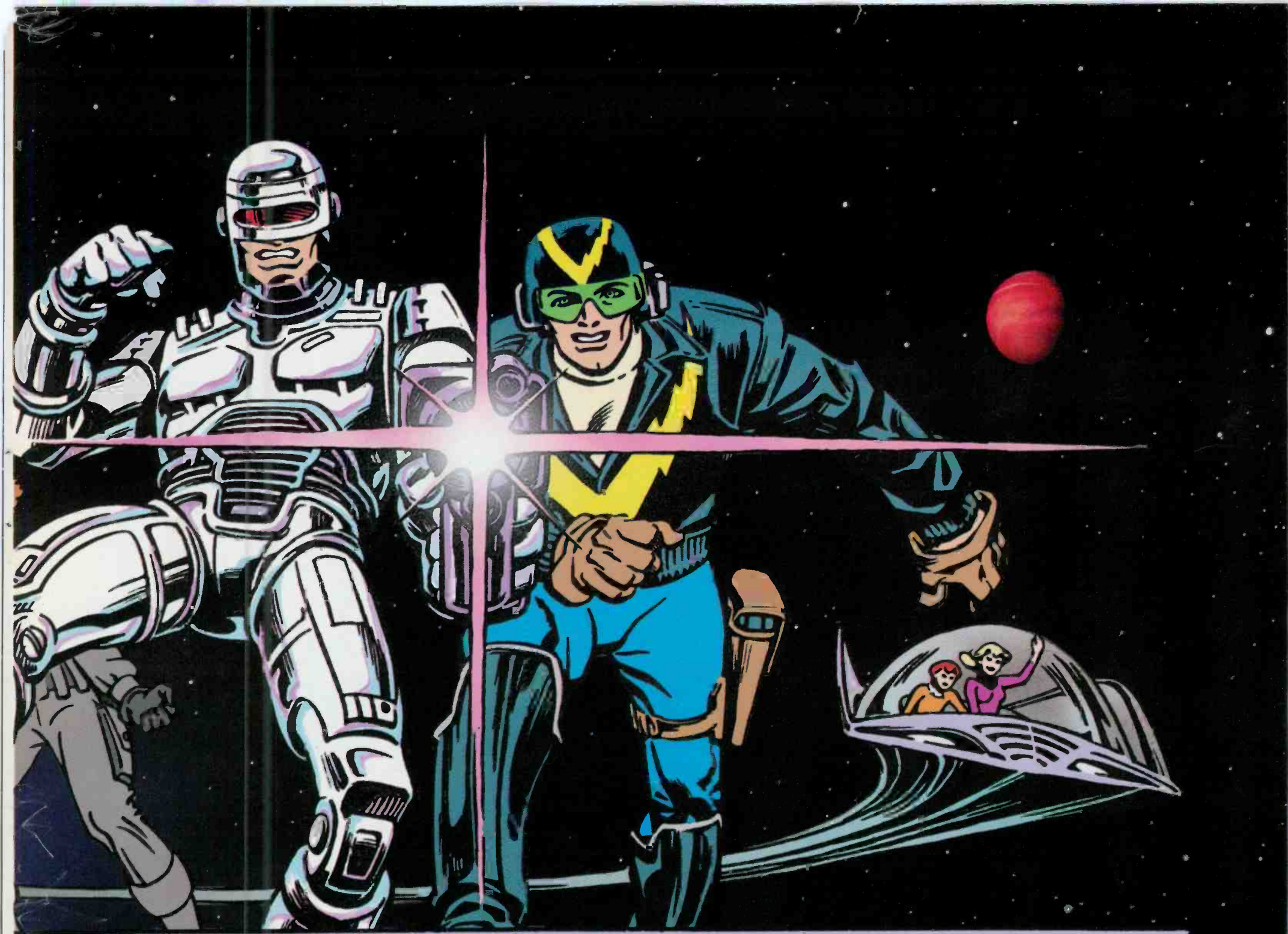


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Movietime basic cable service features format of film clips

By WILLIAM MAHONEY
Staff reporter

HOLLYWOOD, CALIF.—In much the same way MTV launched a successful service based on music videos, a basic cable service here is making headway by relying on free movie clips.

Movietime, launched in July as the "all-entertainment promotion network," is relying on theatrical film clips and cable previews for about half of its programing.

Those clips, plus its own "Entertainment Tonight"-style news segments, have helped to build a service that, according to its president, Larry Namer, has attracted some 4 million subscribers and widespread attention.

That attention, Mr. Namer says, has included overtures by NBC and HBO to buy Movietime, advertising by many of the large film studios and a declaration by the Hollywood Chamber of Commerce naming Movietime as the official cable network of Hollywood.

It is the only cable service based in Hollywood, and it is relying on film producers here in much the same way as New York-based MTV relies on record companies.

Mr. Namer, a former general manager of a cable system, compares the service's content to "Entertainment Tonight" and its format to that of MTV.

He says Movietime is targeting the lucrative 12- to 39-year-old demographics with its fast-paced format, which is chock-full of movie clips, celebrity interviews and coverage of entertainment industry premieres and galas.

Asked just how far his "Entertainment Tonight" comparison goes, he says, "We think our service is much more off-beat. We don't take ourselves as seriously.

"The format is very much like radio," Mr. Namer says, explaining that viewers may not be interested in what they see when they first tune in but will wait for a segment they like.

Average segments last about three or four minutes and include anything from a behind-the-scenes look at a film production to a report on special effects to the opening of a made-for-cable movie.

Movietime mixes in previews of movies, basic and pay-cable programing, and a series of regular features. It has five hosts throughout the day.

The service concentrates about 70 percent of its programing on the motion picture industry, with the remainder devoted to cable TV.

Movietime recently covered cable's Awards for Cable Excellence and the opening of HBO's film "Mandella"—events that usually aren't covered by other similar TV programs, Mr. Namer says.

Currently, all of Movietime's coverage is taped, except for a morning report. But the service will add eight two-minute live news reports each day beginning this month.

"In the long term, we want to be more and more like a news operation," Mr. Namer says. He added that provisions are being made for coverage in Europe as well.

Mr. Namer, along with Movietime Chairman



Movietime's video jockeys include (top left, clockwise) Greg Kinnear, Richard Blade, Suzanne Kay and Julie Moran.

Alan Mruvka, spent 2½ years raising the \$2.8 million needed to launch the service, as well as the additional funds to keep it operating for the first two years.

So far, the service is outperforming original projections, Mr. Namer says. He expects the service to be profitable as early as next fall.

Movietime signed on with only 2 million subscribers in July, but has doubled its subscriber base since then.

After adding 1 million subscribers in October, Movietime signed a deal with Rogers CableSystems and added another 450,000 subscribers in November.

Then, at the Western Cable Show in Anaheim, Calif., last month, the service cut deals that brought in another 500,000 subscribers.

Mr. Namer adds that Movietime is also currently in the process of finalizing a deal with Times Mirror to add some of the multiple system operator's subscribers to the new ser-

vice's roster.

Regarding the interest expressed by NBC and HBO about buying the service, he says, "None of us are really interested in selling the company."

Mr. Namer hopes to have 9 million or 10 million subscribers signed on by next summer, and he wants Movietime to be viewed by 14 million cable subscribers by its second birthday.

Major advertisers that have recently signed on include Kodak and Nestle.

Many of the major Hollywood studios have also advertised with Movietime, including Universal Television, Columbia Pictures, New Line Cinema, New World Entertainment and Orion Television.

Cable systems get the programing for free, plus two minutes of local advertising time per hour. Movietime also allows cable systems to carry its schedule in full or in part. #

TV group's bankruptcy filing due

By DIANE MERMIGAS
Senior reporter

Media Central, an independent TV station group involved in bankruptcy proceedings, has been given until Jan. 11 to file additional details of its reorganization plan.

Creditors for the Chattanooga, Tenn.-based company, in a court proceeding on Dec. 14, filed objections to a reorganization plan submitted by the broadcast group's principal owners, who are members of the Kent family.

Media Central owns eight medium-sized and small-sized independent TV stations in the South.

Many of the creditors are demanding more details about the proposed reorganization and the company's earnings projections. Some object to the Kent family remaining in control of the company.

However, sources close to the situation say it's not clear whether any of the creditors are preparing to submit an alternative reorganization plan that would shift control of the company to its program suppliers.

That type of arrangement has been made in the bankruptcy proceedings of another independent TV company that filed for bankruptcy protection, Miami-based Grant Broadcasting.

Media Central's proposed reorganization plan calls for about 12 major program suppliers to be reimbursed, without interest, over the next three to seven years.

So far, Viacom is the only major program supplier to have negotiated a separate arrangement, which assures the company payment for shows that are being aired on a number of Media Central stations.

Earlier this year, industry sources said Paramount Pictures withdrew its contracts for the broadcast rights to off-network reruns of NBC's "Family Ties" from at least one Media Central television station and awarded it to another television outlet in the same market.

Media Central and Paramount officials have declined comment on the matter.

The Dec. 14 court hearing, held in a U.S. bankruptcy court serving the Eastern district of Tennessee, was conducted to determine the adequacy of the company's reorganization plan and financial disclosure statement.

The company's stations are WZDX-TV in Huntsville, Ala.; KHAI-TV in Honolulu; WDBD-TV in Jackson, Miss.; KBSI-TV in Cape Girardeau, Mo.; KZKC-TV in Kansas City; WKCH-TV in Knoxville, Tenn.; WOAC-TV in Canton, Ohio; and WXTX-TV in Columbus, Ohio. #

Good karma wins trip to MTV-sponsored concert

(Continued from Page 150)

the kids from sunny Palm Springs bolted for the limo when it began to lightly rain at the outdoor stadium.

Once back in the Lear jet heading home at midnight, I was ready to count sheep, but the kids were still buzzing.

"Contests are important because they're fun," says Judy McGrath, MTV senior vice president and creative director. "We like to think up contests you couldn't buy, win anywhere else or maybe even dream up yourself."

In addition to fun, wild contests have brought MTV loads of publicity and even some embarrassing moments. Take the time a winner spent the entire day as Prince's date to the

premiere of his film "Under the Cherry Moon," then told a reporter that her favorite group was Motley Crue.

Then there was the time the winner of the "Motley Cruise to Nowhere" showed up at a party for the band dressed in drag.

Yet such *faux pas* don't even ruffle the MTV promotion factory.

More zany contests and prizes are already on the drawing boards for 1988. They include a trailer park giveaway in Las Vegas, a six pack of cars and a private island concert.

Says MTV's Ms. McGrath: "We never run out of ideas.

"We always have more than we can possibly do." #



Lear jets flew MTV concert winners from throughout the country to Tempe, Ariz.

Identify the famous relatives of these people



and you're playing...

RELATIVELY SPEAKING

All of these people are related to famous celebrities! And television viewers, with their insatiable curiosity about famous people, will find it absolutely irresistible to identify these unknown faces and their well-known relatives. In fact, it'll be habit-forming!

The show is RELATIVELY SPEAKING, an all new game show with lots of laughs, and it will be available as a half-hour strip on a barter basis starting Fall '88.

Experience the fascination we all have with the very famous by calling for a demo today. It's all so easy—relatively speaking!

Host
**John
Byner**

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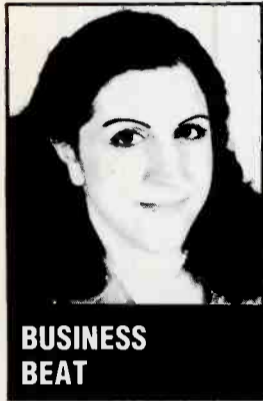


Changes loom for affiliate relationships

By DIANE MERMIGAS
Senior reporter

A growing number of broadcast industry experts are predicting that the traditional network-affiliate relationship, perhaps the mainstay of commercial broadcasting, is headed for major change.

"For purely economic reasons, the networks are being forced to find new ways of doing business," said Francine Blum, vice president of Wertheim Schroder. "Compensation is a cost issue. The whole system is anachronistic."



BUSINESS BEAT

Diane Mermigas

The networks pay out an average \$120 million annually to affiliated stations in cash compensation for clearing programs.

Ms. Blum says that money might otherwise be earmarked to help offset the ever-increasing program costs shouldered by the networks.

"I think the assumption that changes will be made in the standard network-affiliate relationship is reasonable but not immediate," she said.

"It's all a question of whether stations can make more money clearing non-network product, and whether the networks can save money and achieve essentially the same audience penetration using a different delivery system," Ms. Blum said.

Although both network and station officials dismiss the notion of change, there have been troubling signs of unrest between networks and their TV affiliates during the past year.

Capital Cities/ABC reduced and in some cases eliminated certain kinds of compensation payments to stations. CBS shifted its cash compensation to some stations from one daypart to another in hopes of improving program clearances.

At the same time, stations have discovered they have new leverage with the networks because of an increased supply of quality alternative first-run programming, such as Paramount's "Star Trek: The Next Generation."

Moreover, the networks are clearly still losing ground in their battle to retain dominant revenue and audience shares.

The networks are now looking for alternatives of their own. For example, NBC is aggressively courting a partnership with the Turner Broadcasting System that would provide new outlets for the network's programming as well as new revenue streams.

Industry sources say Capital Cities/ABC executives have been talking to TBS about a similar arrangement.

"It will be a way in the future to go around the distribution system that they have to their affiliates. They could eventually cut out compensation. And I wonder how many other networks have also approached other (multiple system operators) to do the very same thing," noted Bob Sutton, a Media General executive, at a recent industry forum sponsored by Paine Webber.

One scenario often raised by analysts calls for the networks—or one of them, at least—to distribute programs through the big cable MSOs, which would then share in the proceeds from basic subscriber fees.

The network would continue to reach a core 25 percent or so of the country through its owned major-market television stations.

Network executives scoff at that idea.

"Only half the country is wired for cable and our affiliates give us 100 percent coverage. What we do works very well for both of us, so why change that?" said Raymond Timothy, group executive vice president for NBC.

"We have no such plans and would not contemplate such alternatives under any circumstances."

"I just don't see any of that happening," agrees CBS/Broadcast Group President Gene Jankowski.

"Nothing that's been devised with all the new technologies provides the strength of a network and its affiliates, and the benefit of their local identity and news and community involvement."

Overall network advertising revenues, which have become a smaller portion of all media ad spending, would be further threatened if the spots in network programs appeared on cable instead of over-the-air commercial television, Mr. Jankowski added.

"We pay the stations, but for that, we have the right to sell commercials in the shows. The key to the success of the system, however, is to make sure you produce the programs in the most efficient way possible and that you have successful programs. The rest will take care of itself," Mr. Jankowski said.

"The problems occur when you don't have the circulation for programs, and having an MSO carry our programs would hurt circulation, and we're setting up competition to our own stations," Mr. Jankowski said.

Mark Mandala, president of the ABC Television Network, also insists there would be few advantages to working through cable MSOs instead of with commercial TV affiliates.

(Continued on Page 163)

ELECTRONIC MEDIA stock index vs. Dow Jones average



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

	Dec. 18	Dec. 23	Change
Cablevision	\$22.63	\$25.88	14.36%
Multimedia	\$45.50	\$50.50	10.99%
MCA	\$33.13	\$36.50	10.17%
King World	\$17.00	\$18.25	7.35%
Disney	\$59.38	\$62.88	5.89%
CBS	\$155.00	\$162.50	4.84%
Turner Broadcasting	\$8.25	\$8.63	4.61%
Lorimar Telepictures	\$8.88	\$9.25	4.17%
Jones Intercable	\$9.50	\$9.88	4.00%
Gannett	\$37.50	\$38.13	1.68%
Time Inc.	\$80.88	\$81.50	0.77%
Viacom	\$17.75	\$17.88	0.73%
TCI	\$21.75	\$21.88	0.60%
General Electric	\$45.88	\$46.00	0.26%

WINNERS

	Dec. 18	Dec. 23	Change
Scripps Howard	\$76.50	\$76.50	0.00%

	Dec. 18	Dec. 23	Change
A.H. Belo	\$49.25	\$49.00	-0.51%
United Cable	\$21.38	\$21.25	-0.61%
Cap Cities/ABC	\$350.00	\$347.00	-0.86%
Coca-Cola	\$39.75	\$39.38	-0.93%
Tribune Co.	\$39.88	\$39.50	-0.95%
Gulf & Western	\$74.50	\$73.63	-1.17%
Home Shopping	\$5.88	\$5.50	-6.46%
Comcast	\$25.25	\$23.00	-8.91%

LOSERS

Source: Nordby International

Cable revenue growth brisk

By DIANE MERMIGAS
Staff reporter

An in-depth study of the communications industry over a five-year period shows that cable TV saw the fastest growth.

The fifth annual communications industry report, recently released by Veronis, Suhler & Associates, a New York-based investment banking and consulting firm, reviews the operating performance of 267 publicly held companies.

In 1986, television, radio, cable TV, magazine and newspaper publishing, books, entertainment and advertising companies generated \$70 billion in revenues. Television and radio broadcasting accounted for \$15 billion, or 23 percent of the total.

In the five-year period ended Dec. 31, 1986, TV and radio broadcasting grew at an average rate of 11.1 percent, placing it in the middle of other industry segments.

Cable revenues grew the most during the five years, at 20.6 percent annually, followed by entertainment programming at 17.8 percent.

Cable also led the way in pretax operating profit growth (24.8 percent annually) and operating cash flow growth (26.2 percent) in the broadcast-related communications media over the five years.

Television and radio broadcasting pretax operating income averaged about 11.5 percent growth annually, while operating cash flow averaged 13.3 percent growth.

Although cable-related companies posted improved profit margins over the five years, television and radio broadcasting concerns provided more return on their assets.

The firm's study clearly underscores a shift in ad dollars, based on a shift in audience from commercial networks to other forms of broadcast media, such as local TV stations and cable.

The firm's five-year projection for

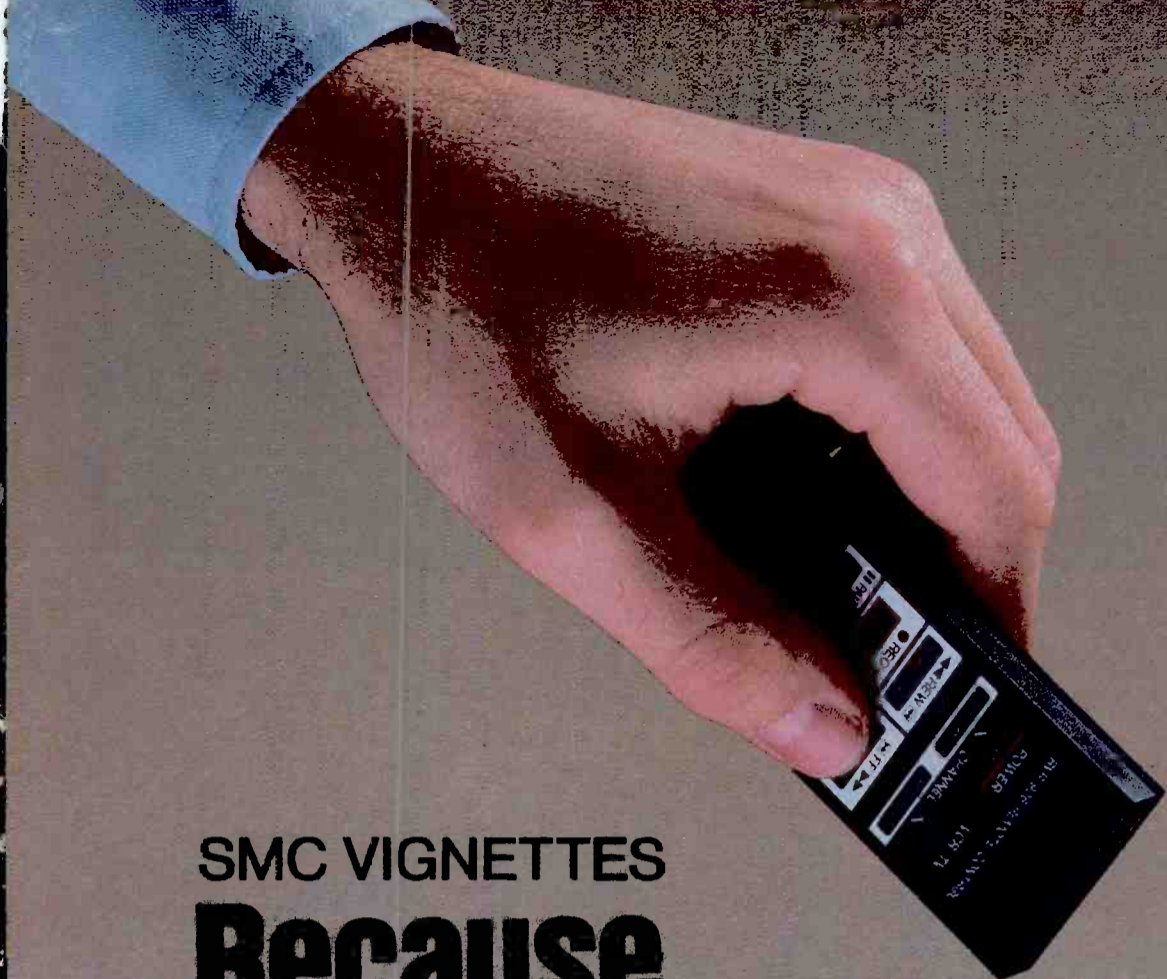
broadcasting (the TV and radio networks and stations) is for a compound annual growth rate of 9.7 percent with projected gross expenditures reaching \$45 billion in 1991. The TV networks will represent about \$12 billion of that and TV stations another \$22 billion, according to the report.

Cable is projected to grow at a compounded annual rate of 10.4 percent over a five-year period ending in 1991, grossing about \$15 billion in 1991.

Broadcasting, like newspapers, will continue to dominate communications spending in the next five years, although the business information industry is expected to post the greatest growth.

During the past five years, communications spending grew at an annual compounded rate of 11.2 percent, compared to a 7.4 percent compounded annual rate for the general economy.

In the next five years, communications spending is expected to reach \$202 billion, or a 10.3 percent compounded annual rate of growth. #



SMC VIGNETTES
**Because
 Even The Best
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 Won't Work If
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A commercial can be an on-target award winner, but it won't stand a chance if it's zapped, forgotten or lost in the clutter.

However, SMC, the leaders in syndicated short-form programming, can change all that.

Our entertaining, informative "Zap-Busting" vignettes make certain that your commercial messages will be seen, heard and recalled through a value-added wraparound format that captures viewers' attention, creates greater impact and makes a message stand out.

And studies show that commercials enhanced by the vignette format can actually give you as much as four times greater viewer retention.* That's recall that can't be beat!

*SOURCE: UPON REQUEST.



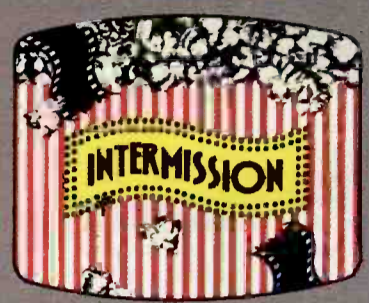
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SMC VIGNETTES
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 4 times more memorable!



TODAY IN MUSIC HISTORY: A music calendar of 365 :30 second inserts ranging from Brahms to Bowie.



INTERMISSION: Thirty second movie trivia vignettes that ask viewers how much they really know about the silver screen.



QUICK SCHTICK: Comedy vignette series featuring legendary comedians and fast rising comics, tailor-made to accompany :15 second spots on late programming.



WHODUNIT?: Targets sports fans with a :30 second quiz that holds viewers in their "living room box seats."



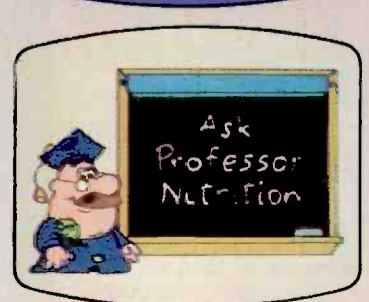
HEALTH BREAK: Jim Palmer hosts this :30 second series focusing on health related issues, a topic on the forefront of everyone's mind.



FASHION IN A FLASH: Timely tips on fashion, beauty, fitness are offered in this :30 second series designed to reach women audiences.



WORLD CLASS WOMEN: One hundred :30 second insert programs celebrating women's Olympic achievements, fifty each for the winter and summer games.



ASK PROFESSOR NUTRITION: This engaging and informative animated :30 second wraparound series answers questions on nutrition and food.

BRIEFLY NOTED

Broadcast TV

Bob Sirott, a reporter on CBS News' "West 57th," is negotiating an early release from his contract,



BOB SIROTT

according to a source at the network. Mr. Sirott would be the second reporter to leave the show. Jane Wallace departed from "West 57th" at the end of last month.

San Francisco's KRON-TV is seeking **home movies taken during the 1960s**. Selected footage will be used in an upcoming documentary focusing on San Francisco's contribution to the era that spawned the anti-war movement. All aspects of daily life in the '60s will be considered. KRON will provide a VHS copy of movies used in the documentary in exchange for footage used. The program, "San Francisco in the Sixties," will air in prime time on KRON in spring 1988.

WUAB-TV, Gaylord Broadcasting's independent station in Cleveland, is scheduled to launch the **market's only 10 p.m. newscast** today. Under the supervision of WUAB's news director, Daniel Acklen, the station is building its one-hour news show from scratch. The nightly program will feature news anchors Bob Hetherington and Romona Robinson along with sports director Gib Shanley and meteorologist Frank Cariello.

Independent station KPTV-TV in Portland, Ore., is now being represented by **Katz Independent Television**, according to Katz President Marty Ozer. KPTV is owned by Oregon Broadcasting Inc.

Cable TV

The **National Cable Television Association** has formed a committee to consider what can be done to better coordinate research aimed at improving cable TV technology. The committee is being chaired by John Malone, president and chief executive officer of Tele-Communications Inc. Its other members are Gary Bryson, executive vice president, American Television & Communications; Edward Horowitz, senior vice president of technology and operations, HBO; Richard Leghorn, president, Leghorn Telepublishing Corp.; John Rakoske, senior vice president, Continental Cablevision; Joseph Gans Sr., president, Cable TV Co.; and Brian Roberts, executive vice president, Comcast Corp.

Bo Diddley, Jerry Lee Lewis and Ben E. King are among the acts featured in a music special titled "Showtime's Classic Rock 'n' Roll Reunion," said Steve Hewitt, vice president of original programs for

Showtime/The Movie Channel. The 90-minute special was taped Dec. 15 and is scheduled to air on Showtime in the spring. Additional acts include Wilson Pickett, Danny & The Juniors and Leslie Gore.

The new era of synergy between various **Viacom International** divisions, heralded by Chairman Sumner Redstone, has cropped up in the form of a cross promotional campaign between pay-per-view Viewer's Choice and MTV. The Viewer's Choice New Year's Eve Grateful Dead concert will be promoted on MTV, and the music network will also cut to the concert during its annual New Year's Eve special.

A nationwide contest to honor a cable system with the lowest employee turnover rate has been formulated by the **California Cable Television Association** and four multiple cable system operators: American Cablesystems Corp., American Television & Communications Corp., Daniels & Associates and Jones Intercable.

Actor-dancer Gene Kelly will host "The Best of Hollywood," a film series premiering on **The Disney Channel** tonight. The series will air Mondays at 9 p.m. (ET) as a regular feature of "Disney Night Time," a new night-time programing block that features films and series of interest to adults. The Disney Channel is one of the nation's fastest-growing pay TV services, with more than 3.17 million subscribers and 4,300 affiliates.

ESPN will present four new series beginning this month: the weekly "Thoroughbred Sports Digest," covering horse racing; the weekly "MotorWeek Illustrated," focusing on auto racing; "Basic Training Workout," a daily morning exercise program; and "Boardwalk and Baseball's Super Bowl of Sports Trivia," a twice-weekly sports trivia show matching teams of college students in a competitive sports quiz.

Chesterfield, Mo.-based **Cencom Cable Associates** has completed its acquisition of 17 cable TV systems from Adam Corp., a Bryan, Texas-based cable company. The acquisition boosts the number of Cencom subscribers from 175,000 to 250,000. The systems are located in Tennessee, Kentucky, Texas, Georgia, North Carolina and Michigan.

Home video

Turner Home Entertainment, the home video division of Turner Broadcasting System, plans to produce a two-hour videocassette in a joint venture with MGM/UA that will chronicle President Reagan's two terms in office. "The Reagan Years" is scheduled for release in September 1988. It will be produced by retired CNN Vice President and Executive Producer Sam Zelman, who helped launch CNN in 1979.

Lorimar Home Video has set January release dates for two TV shows on its home video label. The broadcast fare include "The Care Bears Family Album" and episodes of "The Comic Strip," both animated children's programs. The Irvine, Calif.-based company is pricing the titles at \$39.95 and \$14.95, respectively.

Radio

"**Everybody's Money**," the new consumer financial radio program, has been extended for 1988, according to Jim Lopez, senior vice president of Credit Union National Association and Affiliates. Since August

1987, more than 250 radio stations nationwide have picked up the daily 60-second public service program.

Sports

Dallas-based International Broadcast Systems Ltd. has sold 52 **National Basketball Association games** to Super Channel, the Pan-European Satellite Service. About 9 million homes will receive NBA games in countries including Finland, France, West Germany, East Germany and the Netherlands. IBS also announced the formation of the NBA South American Network, comprising Argentina, Brazil, Chile, Ecuador, Paraguay, Peru, Uruguay and Venezuela. In addition, IBS has sold 25 NBA games to Imevision, Mexico's government network.

Kathie Lee Gifford, co-host of the syndicated "Regis and Kathie" talk show, has been signed by **ABC Sports** to co-host the network's daily late-night reports during the Winter Olympics in Calgary next month. The other host of the late-night reports is Frank Gifford, Ms. Gifford's husband. ABC recently announced a slew of Olympic assignments, including Tim McCarver

reporting on free-style skiing, Curt Gowdy reporting on rodeo events, Mike Adamle on cross-country skiing, Chris Schenkel on ski jumping, Lynn Swann on bobsledding and Ken Dryden on ice hockey.

WIFR-TV, Rockford, Ill., will broadcast Chicago Cubs baseball for the 1988 season. CBS affiliate WIFR will air about 45 games beginning in April. Chicago's WGN-TV is the flagship station for the Cubs.

Other

Tampa, Fla.-based **Adams Communications Corp.** has agreed to purchase Atlanta-based Turner Outdoor Advertising. Turner is being acquired from Lewis Manderon and Associates and will become part of the Adams Communications Outdoor Advertising group. The purchase price was not disclosed.

Chicago-based **Burnham Broadcasting Co.** has acquired McHale Videofilm, a commercial production facility located in Honolulu, Hawaii. The acquisition will complement Burnham Broadcasting's ownership of KHON-TV, the NBC

affiliate in Honolulu. McHale Videofilm will continue to operate with separate management, although McHale will assume responsibility for all KHON commercial production.

The ABC, CBS and NBC evening network newscasts ran 168 stories related to the recent **Mikhail Gorbachev-Ronald Reagan summit meeting**, according to the Washington-based Center for Media and Public Affairs. From Nov. 30 to Dec. 10, summit-related stories on the three major networks accounted for more than six hours of network news air time, nearly 60 percent of the total available news time. Soviet leader Mr. Gorbachev was quoted more often than President Reagan, 44 times to 40.

New York-based **Price Communications** announced that the corporation's common stock is now traded on the Boston Stock Exchange. Price Communications also announced a common stock split in the form of a 25 percent stock dividend payable Jan. 19 to shareholders of record as of Jan. 7. Price owns 10 network-affiliated TV stations and five radio stations, among its other holdings.#



Lorimar Home Video will release episodes of "The Comic Strip," a syndicated children's show, on home video sometime this month. Gene Kelly (left) will host "The Best of Hollywood," a new weekly series on The Disney Channel. The program, which premieres tonight, will run on Mondays at 9 p.m. (ET).

*Who combines
communications industry
know-how with
investment banking
expertise?*

Morgan Stanley

CABLE TELEVISION

Continental Cablevision, Inc.
 pending acquisition of
American Cablesystems Corp.
 \$750,300,000

Star Midwest, Inc.
 pending acquisition of
 North American
 Communications Corp.
 and
 Four Cable Television Systems
 \$239,000,000

\$150,000,000
Cablevision Industries Corporation
 11½% Senior Subordinated Debentures

4,000,000 Shares
Centel Cable Television Company
 Class A Common Stock
 \$20½ a Share

\$50,000,000
Star Cablevision Group
 13½% Senior Subordinated Debentures

\$47,025,000
Prime Cable Growth Partners, L.P.
 Partnership Units

600,000 Units
Falcon Cable Systems Company,
 a California Limited Partnership
 Price \$19¹¹/₁₆ a Unit

Continental Cablevision, Inc.
 pending exchange of certain of its
 cellular telephone assets for certain
 cable television assets of
Providence Journal Company
 Price not disclosed

Wometco Cable TV, Inc.
 pending acquisition of
 Two Cable Television Systems
 Price not disclosed

TELEVISION BROADCASTING

TFBA Limited Partnership
 (a limited partnership formed, in part,
 by Robert M. Bass Group, Inc.)
 acquired
Taft Broadcasting Company
 \$1,450,000,000

**Six Television Stations
 of Storer Communications, Inc.**
 acquired by
SCI Television, Inc.
 \$1,300,000,000

\$400,000,000
CBS Inc.
 5% Convertible Subordinated Debentures

WTVJ-TV
 (Miami, FL)
**of Wometco Broadcasting
 Company, Inc.**
 acquired by
GE Property Management Co.
 (subsidiary of General Electric Company)
 \$270,000,000

\$110,000,000
Tak Communications, Inc.
 \$80,000,000
 Senior Secured Financing
 \$20,000,000
 Subordinated Notes
 \$10,000,000
 Common Equity

WTVG-TV,
 (Toledo, OH)
of Storer Communications, Inc.
 acquired by
Toledo Television, Inc.
 \$65,000,000

**Four Television Stations of
 Clay Communications Investors**
 acquired by
Price Communications Corporation
 \$60,000,000

\$60,000,000
Outlet Broadcasting, Inc.
 13½% Senior Subordinated Notes

Tak Communications, Inc.
 acquired
KITV-TV
 (Honolulu, HI)
 \$50,000,000

WLOS-TV
 (Asheville, NC)
**of Wometco Broadcasting
 Company, Inc.**
 acquired by
AMC of Delaware, Inc
 (an affiliate of Anchor Media, Ltd.)
 \$50,000,000

1,350,000 Shares
Outlet Communications, Inc.
 Common Stock
 Price \$11½ a Share

WPHL-TV
(Philadelphia, PA)
of Providence Journal Company
pending acquisition by
Taft Broadcasting Company
Price not disclosed

RADIO BROADCASTING

*Seven Radio Stations
of Price Communications
Corporation*
acquired by
Feirmont Broadcasting, Inc.
\$120,000,000
(in cash and notes)

Tak Communications, Inc.
acquired
WUSL-FM
(Philadelphia, PA)
\$32,000,000

WASH-FM
(Washington, DC)
*of Metropolitan Broadcasting
Corporation*
acquired by
Outlet Broadcasting, Inc.
\$29,250,000

DKM Broadcasting Corporation
pending acquisition by
Summit Communications, Inc.
Price not disclosed

WIP-AM
(Philadelphia, PA)
*of Metropolitan Broadcasting
Corporation*
acquired by
Specacor Broadcasting L.P.
Price not disclosed

TranSales, Inc.
(an affiliate of The United Stations
Companies)
acquired a beneficial equity interest in
StarGroup Communications, Inc.
Price not disclosed

PUBLISHING

Bell & Howell Company
pending acquisition by
BHW Acquisition Corp.
\$678,400,000

\$100,000,000
Pulitzer Publishing Company
8.8% Senior Notes due 1997

*Four Newspapers of
Clay Communications Investors*
acquired by
Thomson Newspapers Limited
Price not disclosed

ENTERTAINMENT

\$300,000,000
MCA Inc.
5½% Convertible Subordinated Debentures

*Theatre Assets and related
Real Estate of The Litchfield
Company of South Carolina, Inc.*
acquired by
United Artists Communications, Inc.
\$93,000,000

SERVICES

JWT Group, Inc.
acquired by
WPP Group plc
\$566,000,000

Reuters Holdings PLC
acquired
Instinet Corporation
\$106,500,000

CELLULAR

*The Cellular Telephone and
Paging Operations of
Metromedia Inc.*
acquired by
Southwestern Bell Corporation
\$1,197,000,000

*Detroit Regional Cellular
Telephone Companies*
acquired by
PacTel Personal Communications
(division of Pacific Telesis Group)
\$316,000,000

13,050,000 Shares
McCaw Cellular Communications
Class A Common Stock
Price \$21¼ a Share

Communications companies have very specialized needs. And Morgan Stanley's Communications Group provides clients in the communications industry with a special resource—a team of more than a dozen seasoned investment bankers who work full time with media companies.

This year, the Communications Group was involved in mergers and acquisition transactions worth more than \$7.2 billion. In addition, they helped their clients raise more than \$1.6 billion in capital.

From mergers and acquisitions to financings and corporate restructurings, Morgan Stanley's Communications Group delivers the combination of investment banking expertise and communications industry know-how its clients need.

MORGAN STANLEY

Classified Advertising

To place a classified ad call Tina Sposato at (212) 210-0204

Help Wanted

We are a rapidly growing NBC affiliate in an outstanding location. We have the following opportunities immediately available:

ART & GRAPHICS DIRECTOR

The successful applicant will schedule, approve, and be responsible for all efforts of the Art and Graphics Departments. Duties will include on-air graphics look for News and promotions, studio staging design and print advertising. The individual we seek must possess thorough working knowledge of state-of-the-art graphics equipment, including 3-D modeling systems as well as TV graphic design, print advertising, layout and studio set design. Formal art & graphics training required. Supervisory skills helpful.

ELECTRONICS GRAPHIC DESIGNER

This individual will design and produce print, and electronic graphics relative to News and promotional efforts, utilizing state-of-the-art television graphics paint and modeling systems. Requires formal training in art design and experience on current TV graphics systems. Knowledge of current 3-D modeling systems helpful. We offer a location that affords rapid growth as well as outstanding year 'round recreational activities along with competitive salaries and benefits. For immediate consideration send your resume to:



Personnel Department
WXFL-TV
P.O. Box 1410
Tampa, Florida 33602
an equal opportunity employer m/f/h/v

Help Wanted

Help Wanted

NATIONAL MARKETING MANAGER
KMPH-TV, the nation's #1 independent television station, is seeking an experienced National Marketing Manager. Applicants should have extensive experience in national marketing (preferably independent) or national rep. firm experience. Salary/commission commensurate with experience. Applications will be taken through January 15, 1988. Send resume to:
Personnel Department
KMPH-TV 26
5111 East McKinely Avenue
Fresno, CA 93727
No phone calls please
EOE M/F/H

ON-AIR PROMOTIONS PRODUCER
Idaho independent seeks experienced Promotions Producer. Must have strong writings skills, knowledge of movies, creative approach. Send resume/tape to:
Diane Frisch
KTRV-TV
P.O. Box 1212
Nampa, Idaho, 86351
EOE

Stations For Sale

50,000 Watts. 850 KHZ. Knoxville, Tennessee. \$1.2 million. Exclusive listing.
FM. Michigan on the lake. Resort area. \$310,000
Cable TV's in West Kansas & S.C. PA. Ask for Jim Dick.
Broadcast Communications Division
BUSINESS BROKER ASSOCIATES
615-756-7635, 24 hours

Video Tape Services

Lowest Prices on Blank Videotapes
Broadcast Quality Guaranteed
Sample Prices: 1" 60 min. w/shipper - \$30
3/4" KCA5 w/album - \$3.99
CARPEL VIDEO INC.
In Maryland: 301-845-8888
TOLL FREE: 800-238-4300

Programming

Programming

RADIO-TV Bingo!

Complete "Ready to Air" Package

\$595 radio • \$1995 tv

• Oldest Promotion in the Industry
Over 33 years... 1400 plus stations.
• Gets Double Rate Card Rate
A complete promotional package providing sponsors the "extras" that command extra dollars.
• Increase Ratings
A proven leader in all markets.

• Tremendous Sponsor Foot Traffic
Proves the effectiveness of your station with tangible sponsor results.
• Continuous Renewals
Sponsors and listeners demand it.
OUR BUSINESS IS IMPROVING YOURS.
Copyright 1986, World Wide Bingo, Inc.

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PO Box 2311
Littleton, CO 80161
(303) 795-3288

Commercial Time

National home shopping network client will buy last minute air time on T.V. stations in any U.S. market, large or small. 15 minutes to 24 hours are okay. Please send rate card and R.O.S. close out prices to: Vincent D'Autorio, V.P., FCM Corporation, P.O. Box 2527, Sarasota, FL 34230, 1-800-226-6660 Florida or 1-800-752-6668 outside Florida

Commercial Time

12 minutes of T.V. time on small stations are available anytime at \$75.00 per 12 minutes segment. Contact: Vincent D'Autorio, V.P., FCM Corporation, P.O. Box 2527, Sarasota, FL 34230, 1-800-226-6660 Florida or 1-800-752-6668 outside Florida.

Creative Services Senior Writer/Producer

San Francisco's market leader seeks seasoned Writer/Producer to join fast paced, creative team. Must have 4 years TV promotion experience or equivalent, samples of news and entertainment spots, print portfolio and excellent knowledge of post production and editing.

Send resume and demo reel to:
Human Resources Director
KPIX
855 Battery St.
San Francisco, Ca. 94111



An equal opportunity employer

Graduate Assistants (3), Miami University, 1988-89, WMUB-FM. Full time 30 kw NPR affiliate, big band-jazz-news format. Need: 2 news reporters/writers, and 1 programming operations assistants. Work toward Masters Degree, Mass Communication. Required: 3.0 GPA, bachelor's degree. Stipend \$5,850 plus fee waiver. Additional \$1,000 summer '89 probable. Qualified only. No phone calls. IMMEDIATE APPLICATION NECESSARY, DEADLINE: MARCH 1, 1988. Contact GA Search Committee, WMUB, Miami University, Oxford, Ohio 45056. AA/EOE

Director of Distribution for a NYC based production company specializing in syndicated features and fashion news stories. Newsroom experience required. Job entails heavy phone contact with tv news producers nationwide. Send resumes to:
ELECTRONIC MEDIA
BOX #G-06
220 East 42nd Street
New York, NY 10017

Creative Services Director—ABC affiliate serving newly expanded coverage area needs a hands on Creative Services Director to oversee production-promotion and sales service. Production experience a must. Send resume, references and salary requirements to:
Jerry Heilman
General Manager
KTVO-TV
Box 949
Kirksville, MO 63501

GENERAL SALES MANAGER: Established Independent is seeking a dynamic, aggressive General Sales Manager. The successful candidate will be a strong leader, self motivated, and possess a proven professional track record in independent television sales. This group owned station is located in very attractive area of sunbelt. Send resumes and information to:
Electronic Media
Box #G-07
220 E. 42nd Street
New York, NY 10017

KPTM 42

Agency Marketing Representative

One of the nation's leading independent stations in share of audience and revenue growth seeks a qualified agency representative to develop an existing list. KPTM 42 will provide the most advanced resources and tools to do the job. Omaha Nebraska will provide the highest quality of life available in the U.S. Potential candidates must have strong independent sales experience, discipline, strong work ethics and a desire to succeed. Salary and bonus structure commensurate with proven ability to perform. Only applicants with these qualifications will be considered. No phone calls. Please send resumes and performance history to:

General Marketing Manager
KPTM 42
4625 Farnam Street
Omaha, NB 68132
EOE/ M/F/H

Looking for highly qualified candidates to fill positions in Management, Sales, Marketing, On-Camera, Production, Technical or other areas of Broadcast and Cable operations?

ELECTRONIC MEDIA CLASSIFIEDS
is for you!

NEW Advertising Rates

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

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

Blind Boxes: Add \$7.50 per advertisement

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

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

ELECTRONIC MEDIA cannot be responsible for advertisements sent via telecopier that are not clearly legible or for ads sent with detailed layouts that we typeset.

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

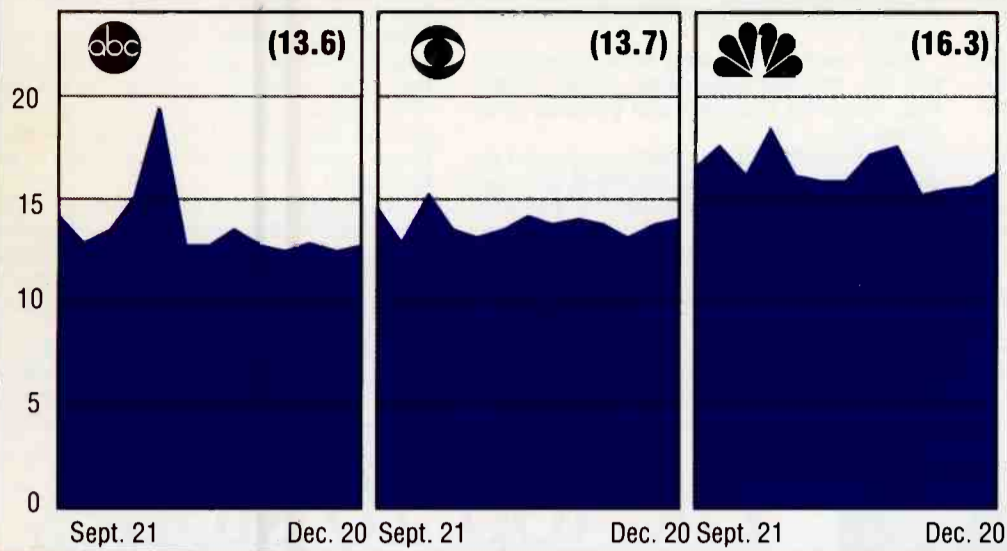
Requests for samples are not permitted in blind ads. Readers responding to ads with box number addresses are advised not to send work samples with their responses unless they are duplicate copies that need not be returned. Samples should be submitted only directly to a company whose identity is known.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

For additional info contact:
TINA SPOSATO
(212) 210-0204

SEASON-TO-DATE RATINGS (AVERAGES)

WEEKS 1-14: SEPT. 21 THROUGH DEC. 27

NETWORK PRIME TIME—THROUGH DEC. 20



IN THE SPOTLIGHT

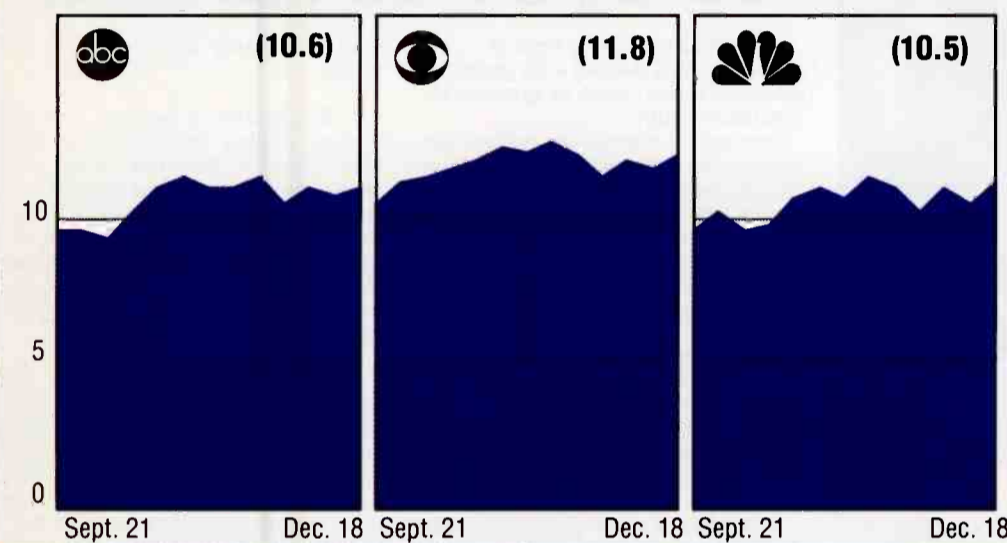
“Saturday Night Live” ratings/shares

1975/76	6.2/21
1976/77	7.5/26
1977/78	9.4/32
1978/79	14.8/38
1979/80	12.2/36
1980/81	9.1/29
1981/82	7.4/23
1982/83	7.4/21
1983/84	6.9/21
1984/85	7.1/21
1985/86	6.7/21
1986/87	7.3/23
1987*	8.0/25

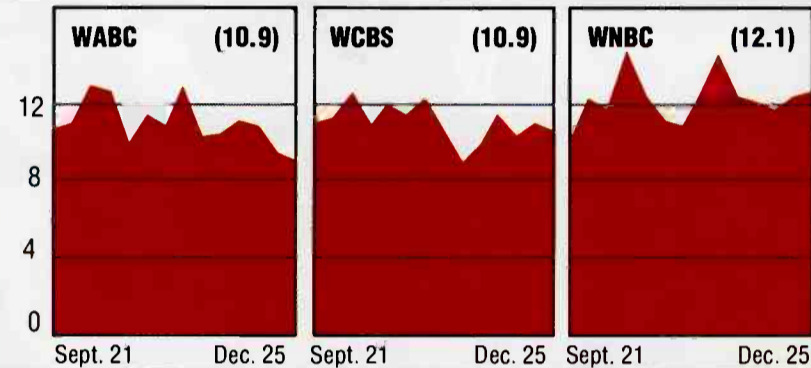


*people meter rating

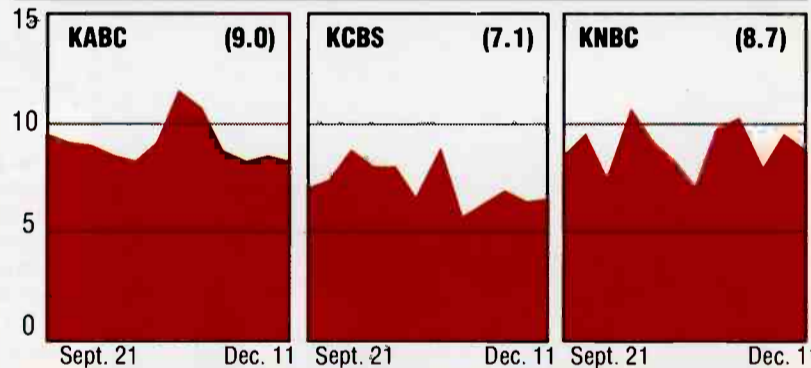
NETWORK EVENING NEWS—THROUGH DEC. 18



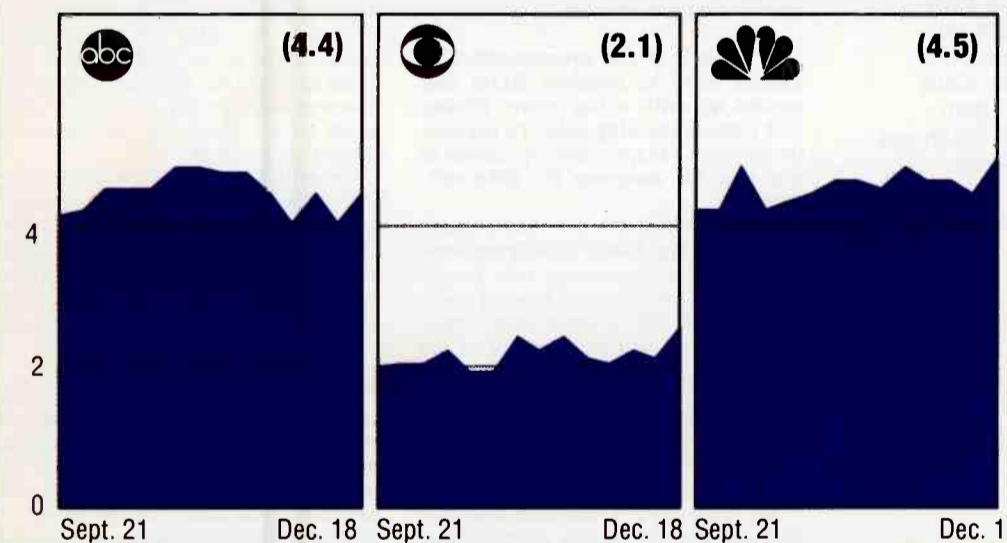
NEW YORK 11 P.M. LOCAL NEWS



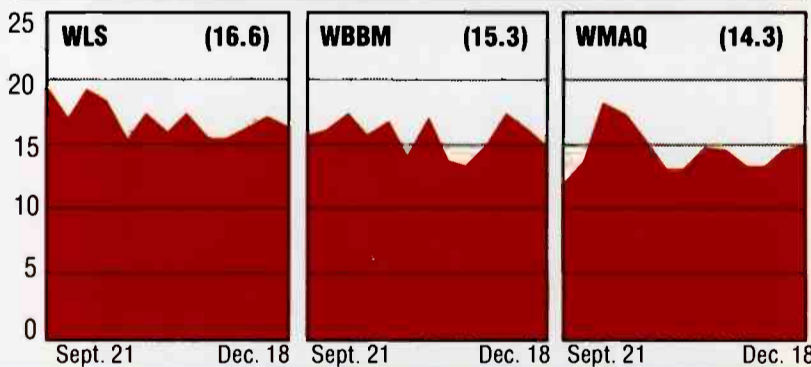
LOS ANGELES 11 P.M. LOCAL NEWS—THROUGH DEC. 11



NETWORK MORNING NEWS—SEPT. 21 TO DEC. 18



CHICAGO 10 P.M. LOCAL NEWS—THROUGH DEC. 18



SEASON-TO-DATE RATINGS/SHARES OF REGULAR PRIME-TIME NETWORK PROGRAMS—THROUGH DEC. 20

1. The Cosby Show	NBC 29.1/46	21. 227	NBC 17.1/31	41. Cagney & Lacey	CBS 13.6/23	61. Sponsor: For Hire	ABC 10.4/16
2. A Different World	NBC 26.6/42	22. Matlock	NBC 17.0/26	42. St. Elsewhere	NBC 13.4/23	(†) Oldest Rookie	CBS 10.4/17
3. Cheers	NBC 25.0/39	23. Dallas	CBS 16.9/29	43. Equalizer	CBS 13.2/23	63. I Married Dora	ABC 10.2/18
4. Night Court	NBC 23.9/37	(†) NBC Monday Night Movies	NBC 16.9/26	44. Beauty & the Beast	CBS 13.0/23	64. Houston Knights	CBS 10.0/16
5. Growing Pains	ABC 23.1/35	25. NBC Sunday Night Movies	NBC 16.8/27	45. Frank's Place	CBS 12.9/20	(†) Rags to Riches	NBC 10.0/16
6. Golden Girls	NBC 22.2/39	26. Head of the Class	ABC 16.6/26	46. J.J. Starbuck	NBC 12.8/20	66. Full House	ABC 9.9/18
7. Who's the Boss?	ABC 21.9/34	27. Hoopman	ABC 16.5/24	47. 20/20	ABC 12.7/23	67. ABC Thursday Night Movie	ABC 9.6/15
8. 60 Minutes	CBS 21.7/38	28. Designing Women	CBS 16.3/25	48. MacGyver	ABC 12.5/20	68. Hotel	ABC 9.2/18
9. Murder, She Wrote	CBS 20.7/31	29. Perfect Strangers	ABC 15.8/26	49. Crime Story	NBC 12.3/22	69. Ohara	ABC 8.7/16
10. Moonlighting	ABC 20.5/32	30. Kate & Allie	CBS 15.4/23	50. Jake & the Fatman	CBS 12.2/19	70. Pursuit of Happiness	ABC 8.6/15
11. L.A. Law	NBC 19.4/33	31. Knots Landing	CBS 15.2/26	(†) Our House	NBC 12.2/19	71. CBS Saturday Movie	CBS 8.0/14
12. ALF	NBC 19.1/29	(†) Facts of Life	NBC 15.2/26	52. Simon & Simon	CBS 12.1/19	72. Charmings	ABC 7.7/12
13. Family Ties	NBC 18.8/26	33. Dynasty	ABC 14.8/26	53. A Year in the Life	NBC 12.0/19	73. Sable	ABC 7.6/13
14. CBS Sunday Movie	CBS 18.5/28	34. Dolly	ABC 14.6/22	54. Wiseguy	CBS 11.7/18	74. Sledge Hammer!	ABC 7.5/12
15. Amen	NBC 18.0/32	35. Falcon Crest	CBS 14.5/27	55. Law & Harry MacGraw	CBS 11.0/20	75. My Sister Sam	CBS 7.3/14
16. NFL Monday Night Football	ABC 17.6/31	36. Magnum, P.I.	NBC 14.4/23	56. Buck James	ABC 10.8/18	76. West 57th	CBS 6.9/13
17. My Two Dads	CBS 17.5/26	(†) Miami Vice	ABC 14.4/24	(†) Mr. Belvedere	ABC 10.8/18	77. Max Headroom	ABC 6.6/12
18. Hunter	NBC 17.4/34	38. thirtysomething	ABC 14.0/25	58. Disney Sunday Movie	ABC 10.7/17	78. Everything's Relative	CBS 6.5/11
19. Newhart	CBS 17.3/26	(†) Highway to Heaven	NBC 14.0/23	59. Tour of Duty	CBS 10.6/17	79. Log Work	CBS 6.2/11
20. Valerie's Family	NBC 17.2/26	40. 'Slap' Maxwell	ABC 13.8/22	(†) Private Eye	NBC 10.6/20	80. Once a Hero	ABC 4.1/8

1,400 expected at 15th INTV convention

(Continued from Page 3)

ership position from Mark Fowler last April. In a convention turnabout, top bureaucrats from the FCC and National Telecommunications and Information Administration will interrogate senior industry executives during a session Thursday morning.

A recent federal appeals court decision striking down cable's must-carry rules is expected to spark a lively discussion during Friday morning's "Politics and Public Policy" panel, involving five congressmen currently sitting on communications-oriented Capitol Hill committees.

According to Mr. Laurent, there should be keen interest in results of a major programing study to be released Friday afternoon, detailing attitudes, habits and budgets of the na-

tion's independent TV stations.

A separate INTV survey of its members will be summarized in a report titled "Anatomy of an Independent," to be discussed Wednesday morning by convention chairman John Serrao, general manager of WATL-TV in Atlanta.

Also on Wednesday, researcher Dr. Jay Magidson, based in Cambridge, Mass., will discuss his examination of differences between diary, people-meter and audiometer ratings methodologies. His study addresses the question of whether the diary approach results in lower rating levels for shows seen on independents.

On Saturday morning, Marvin Schoenwald and Elaine Morgenstein, of M/E Marketing and Research, will disclose findings from a

series of INTV-sponsored focus groups with children and parents regarding children's programing.

Other sessions will deal with high-definition TV, political advertising, on-air promotion, corporate takeovers and program scheduling.

Social events include a Wednesday night reception, dinner and show, headlined by comedian Jackie Mason, sponsored by TeleVentures.

A "great American beach party" will be hosted later that night by Claster, and on Friday night, Lorimar Telepictures will shuttle guests to its Culver City studios for a gala celebration.

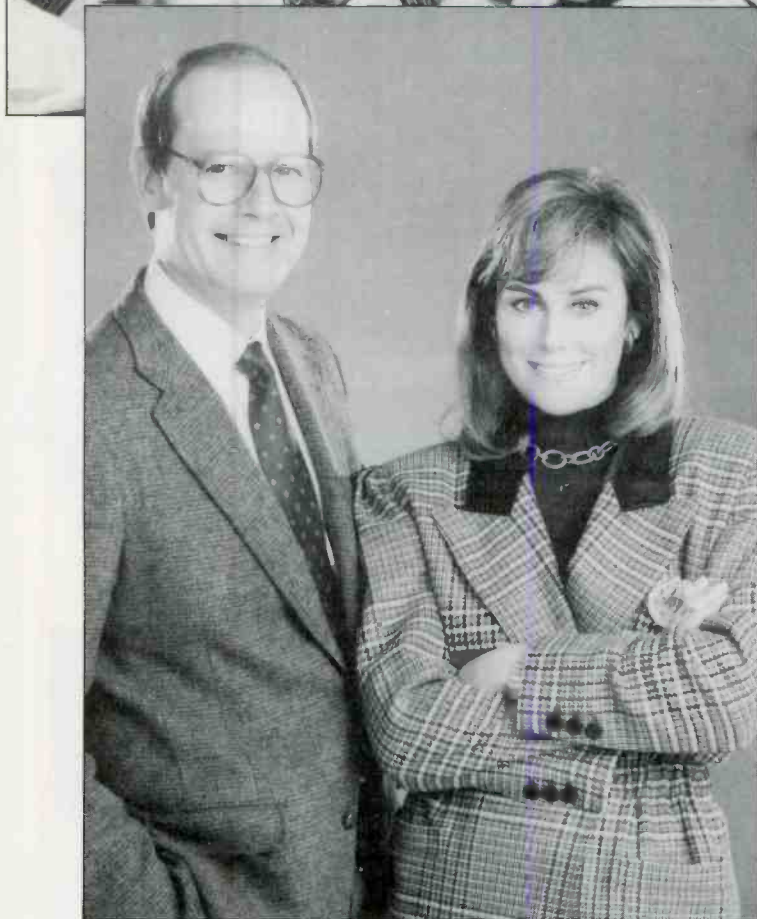
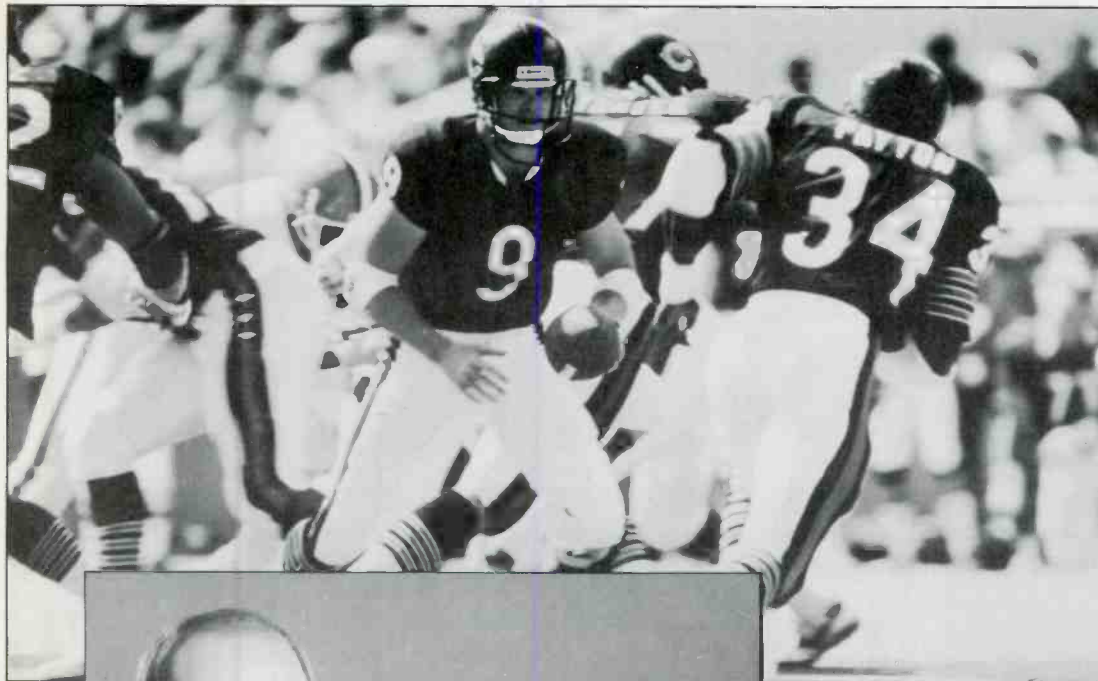
The exhibition schedule has been adjusted this year to afford attendees the chance to

screen new product during uninterrupted four-hour blocks.

Despite the current product glut, a number of new children's programs are being pitched this year, including Lorimar Syndication's "Fun House," Buena Vista's "Chip & Dale Rescue Rangers," Fox/Viacom's "Double Dare" and Group W/Filmation's "Bugsborough."

Other new shows to be offered include Paramount's "War of the Worlds," MGM/UA's "Twilight Zone," Turner's "Secret World," Fox's "Current Affair," ABR's "Yahtzee" and Lorimar's "Freddy's Revenge" and "Mama's Family."

In addition, most major studios will be offering new movie packages and off-network series during this year's INTV convention. #



The past year saw NFL football come to ESPN on Sunday nights (above), earning high ratings for the cable service. Also in 1987, CBS introduced yet another version of its morning show. "CBS This Morning" (left) features Harry Smith and Kathleen Sullivan.

The top 10 stories of 1987 reviewed

(Continued from Page 3)

airing material dealing with generally offensive topics could be grounds for regulatory action.

Pressed to clarify its ruling, the commission threw gasoline on the fire by mandating a post-midnight "safe harbor" for indecent material, which critics decried as a retreat from the FCC's previous stand. The commission argued that it was no such thing, and everyone had just misunderstood.

4. First-run bonanza: Fox Broadcasting Co. filled the weekend nights with first-run programing this year, and while the schedule is sputtering on Saturdays, there's no question that some of the Fox shows are high-class productions worthy of any network.

A number of other quality first-run productions hit the air this year, led by the enormous success of Paramount's "Star Trek: The Next Generation." A few more first-run series like this, and the face of syndication will be changed forever.

5. Turner at the crossroads: Ted Turner tried to swallow MGM and wound up with a big movie library and a back-breaking debt. To survive, he invited 14 major cable operators to buy into his company for \$550 million.

By year's end, the new MSO board members were slowly solidifying their hold on TBS, exercising veto power over major projects and raising speculation that Mr. Turner may eventually lose day-to-day control of his company.

6. Fair fight: The FCC took a bold stand in August and unilaterally struck down the fairness doctrine, long a thorn in broadcasters' sides.

An outraged Congress battled through the rest of the year to reinstate the doctrine into law, but lost out to Ronald Reagan's veto. The fight is expected to continue this year, and

may ultimately be decided in the courts.

7. Evangelical fervor: Jim and Tammy Bakker lost control of their PTL television and amusement park empire and wound up as regular contributors on ABC's "Nightline." Oral Roberts lost stations when he demanded money from viewers to keep God from killing him. And Pat Robertson left CBN's "700 Club" to run for president.

8. Sunday night football: The barrier between cable and big-time professional sports finally crumbled when ESPN got a piece of the networks' three-year, \$1.4 billion NFL contract. The sports network set record cable ratings with its first football broadcasts—can the Olympics, the World Series or the Super Bowl be far behind?

9. Courage: By year's end, CBS News appeared to have pulled out of its long tail spin, which perhaps reached its most undignified low when anchor Dan Rather stormed off the news set, thereby causing the network to go black for an unprecedented six minutes.

But with that incident behind them, CBS News officials looked forward for the first time in years to positive news: Cutbacks that were largely over; a revamped "CBS This Morning" slowing rising in the ratings; and a new prime-time documentary series, "48 Hours," on the horizon.

10. Black Monday: The global stock market crash affected businesses worldwide, including the electronic media industries. Mergers fell through, stock offerings were put off, future projects had to be reviewed.

Most importantly for the future, the crash added new uncertainty about the economy to all long-term planning. Welcome to 1988. #

Some Fox stations planning to drop Saturday shows

(Continued from Page 3)

Executive Producer Barry Sand plans to introduce a retooled version of the month-old strip tonight.

Several of the Fox affiliates contacted last week said they were encouraged by Fox's plan to drop two of its four Saturday sitcoms this April in order to add an hour drama based on "The Dirty Dozen" theatrical film.

However, officials at some of those stations said they aren't sure they are willing to suffer through their current Saturday prime-time ratings until then.

"We could just put a movie back in on Saturday," said John Quigley, general manager at

Fox affiliate WTTT-TV in Columbus, Ohio.

Several affiliates say they're considering pre-empting all or part of Fox's Saturday schedule with movies or off-network reruns until the "Dirty Dozen" series goes on the air, but they said they wouldn't make a firm decision until after tomorrow's meeting with Fox executives.

During that get-together, Fox affiliates are also expected to voice their displeasure with the network's frequent schedule changes and with what they see as a lack of communication from the network.

"It seems like everyone knows what's going on except the affiliates," said Mark Krause,

program manager at WXMI-TV in Grand Rapids, Mich. "Sometimes we get promotional material after a show has aired."

Another programmer at a different Fox affiliate predicted the meeting "could just deteriorate into a shouting match."

Alan Barrows, general manager at Chattanooga's WDSI, which is dropping the Saturday slate and has never aired "Wilton North," said: "I'm hoping there will be some candid interplay between the affiliates and the network."

Regarding his decision to drop the programing, he said Fox "may just want to yank my affiliation, (but) the programing just hasn't

played well in this market."

Tim McDonald, president of the TVX Broadcast Group and a member of the Fox affiliates board, labeled fellow affiliates' plans to drop Fox programing as "myopic."

Mr. McDonald, who claims nine Fox affiliates in his group, says the Fox stations have to be more patient with the service and must "be willing to take more of a long-range view."

He pointed to the apparent success of Fox's Sunday prime-time slate, which most affiliates agree is now on track after several revamps. The Sunday schedule was Fox's first foray into prime-time programing when it premiered last spring. #

Changes are ahead for affiliate relations

(Continued from Page 154)

"Yes, the profitability of networking is unclear now. But it would be more so working with MSOs," Mr. Mandala said, referring to the fact that ABC is expected to post at least \$40 million in profits for 1987.

However, ABC executives say the network might not break even in 1988 in part because of an expected \$20 million to \$30 million loss on its exclusive Olympics telecasts.

"Clearances would be as much a problem if not more so with MSOs," Mr. Mandala said. "We'd be reduced to being just another primary program supplier. Why would we do that to ourselves?"

Nonetheless, some industry observers contend that the networks' declining audiences and revenue bases, increased affiliate pre-emptions and uncertain profits eventually will force one of them into radical change.

"If the affiliates were to preempt the network, it would be sowing the seeds of ultimate problems. If that were to happen,

obviously networks would have to look for alternate solutions," Mr. Jankowski said.

To the network affiliates themselves, an abrupt turnabout in the current system would mean programing and economic uncertainty, and any move by a network to distribute by cable would not be accepted happily.

"The networks now have trouble selling anything less than an 80 percent clearance of programs," said Jim Sefert, NBC affiliate board chairman. "How would any network hope to sell a combination of owned stations and cable?"

"I don't believe the networks are out to substantively change anything."

Phil Jones, chairman of the CBS affiliate board, summed up: "I don't see why the networks would sacrifice something that Fox Broadcasting and so many others are striving for today, which is a stable, complementary local distribution system. That would be sure death for any network."#

Oprah relies on instincts

(Continued from Page 6)

At this point, Ms. Winfrey admits, her show "is not hard work for me at all. I'm looking for a further challenge."

She refers to acting as "a kind of higher calling" that, properly executed, requires "the ultimate understanding of human nature."

"What I do for a living every day is be myself. To really be able to bring another character out of your soul is really the greatest challenge."

Least this sound like someone who's lost interest in the daily demands of the nation's highest-rated syndicated talk strip, Ms. Winfrey reiterates her intention of honoring her current King World contract, which extends through the 1990-91 season.

"My blowing Phil Donahue out of the water is a misconception, because he has done consistently well for 20 years," says Ms. Winfrey.

"But I won't be in this water for 20 years, I can guarantee you that."

Her eventual departure from the talk show wars won't be the first time she's made a mid-course career change.

Less than 10 years ago, Oprah Winfrey says her ambition was "to be Barbara Walters," not Phil Donahue.

She worked as a street reporter and anchor at various radio and TV stations in Nashville and Baltimore during the 1970s and early 1980s before realizing that she was fundamentally "uncomfortable" with straight news reporting.

"I started out afraid and intimidated and was under the impression that there's a certain way you have to behave on the air," she recalls.

"It was not until I made several mistakes on the air and made fun of myself that I realized that people respond so positively to your being open."

A major turning point occurred during a live prime-time WTVF-TV, Nashville, newscast during which Ms.



Oprah Winfrey says her daily syndicated talk show "is not hard work for me at all."

Winfrey accidentally mispronounced "Canada" and wound up laughing uncontrollably.

"I realized then that it's OK to be yourself," she says.#

Turnaround predicted for independent TV

(Continued from Page 1)

dent outlets, all bidding for the same slice of TV ad revenues, viewers and available programing.

As a result, 23 of the nation's 305 independent TV stations are in bankruptcy proceedings. At the same time, an estimated 60 or more independent TV outlets are on the selling block.

In both cases, almost all the involved stations are the second or third independent in their market and are UHF outlets, industry representatives say.

"A lot depends on the economy," says Charles Kadlec, president of the Washington-based consulting firm of Frazier, Gross & Kadlec. "Some of these troubled independents may squeak through. But another dozen or so could be added to those already filed for bankruptcy."

One group broadcaster, Grant Broadcasting, whose bankruptcy petition in late 1986 jolted the industry, still is struggling to settle its scores with program suppliers and noteholders before it undergoes a reorganization.

Another group owner, Chattanooga, Tenn.-based Media Central, also is seeking to reorganize under a Chapter 11 bankruptcy filing.

Also, many construction permits and start-up licenses for new independent stations have gone unfulfilled.

For some wavering independents, relief sometimes has come by signing on with new ventures such as the Home Shopping Network.

But in general, independent broadcasters are attempting to stay healthy by taking a more sophisticated, savvy approach to selling advertising time. More are highlighting the strong viewer demographics that they can attract.

Stations also have been more cautious about buying programing, and many independent broadcasters have taken substantial write-downs of the high-priced inventory still on their shelves.

"Slowly, there is order coming back into the independent marketplace," Mr. Kadlec said.

Bruce Bishop Cheen, an analyst



DUDLEY TAFT
Building company around WPHL

with Paul Kagan Associates, is another of the industry's experts who believe that "the worst is over."

"If we're not at the bottom of the market, then we are close to it," Mr. Cheen says. "The world changed dramatically for indies when they started talking pure cash flow."

"Now they've learned to understand both sides of the balance sheet and not to spend like drunken sailors."

He predicts that "now we will begin to see some different growth through consolidation. Now mergers will become a fact of life for indies."

There was evidence in 1987 that competitive VHF independents in large markets will continue to trade at a premium price.

For example, broadcaster Dudley Taft paid just short of \$80 million for WPHL-TV in Philadelphia, a station around which he will build his new broadcast company.

TVX Broadcasting paid about \$250 million for Taft's five large-market independent stations before Taft Broadcasting was sold to Cincinnati entrepreneur Carl Lindner.

But, perhaps the biggest boost to independents has been the steady



PRESTON PADDEN
He's pulling for TVX Broadcasting

growth of big-time station operators and producers such as Tribune Broadcasting and Fox Broadcasting.

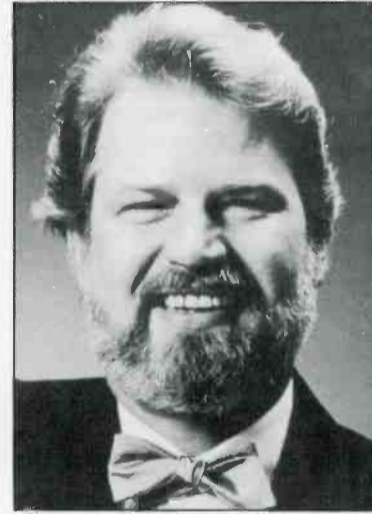
Also, the emergence of TVX Broadcasting is expected to provide a pivotal barometer of the increased well-being of independent broadcasters.

"TVX is comprised of extremely aggressive managers who already have gotten costs under control, made very savvy deals for national spot sales and made some smart programing buys. We're pulling for them," Mr. Padden said.

Despite difficulty in refinancing the original junk-bond financing of the deal, TVX's growth story in just four months already is impressive.

TVX President Tim McDonald is predicting that his greatly bolstered station lineup will generate \$200 million in revenues in 1988. In November alone, his independent outlets generated \$22 million in revenues—more than TVX used to generate in all of a year.

Even with \$30 million in bank debt to amortize within the next 18 months, Mr. McDonald says he will sell only his smaller TV outlets to raise the necessary cash.



TIM McDONALD
"Discipline" is key to survival

"The key to survival for these companies, for any company, is discipline," Mr. McDonald says.

"They can no longer throw money around. Broadcasters must realize there is no sure-fire cure. The first rule of success in this business is that money does not necessarily solve problems."

Messrs. McDonald and Padden are among those who believe that one of the primary challenges in 1988 will be to attract widespread attention to independents' gains and to increase existing revenues through more ambitious marketing.

"A major contributor to the networks' dramatic audience erosion has been independent television. But there still is plenty of independent prejudice and ignorance out there," said James Dowdle, president of Tribune Broadcasting Co.

"We have made major presentations to national advertisers in which all our stations are represented to really get into this issue and to show them what we are doing that makes us competitive with the commercial networks," Mr. Dowdle said.

INTV plans to lead the charge in marketing, beginning by sponsoring

full-page ads in national publications during its annual convention in January. The ads will tout independents' steep audience gains the past year.

November people-meter statistics from A.C. Nielsen Co. revealed that independent TV stations generally averaged a 19 percent share of available audience that month, just behind ABC's 21 share and CBS's 22 share.

Nielsen reported that in the month of October, independents generally averaged a 22 share in a typical 24-hour broadcast day, which is competitive with the three commercial networks' combined 64 share for the same period.

This past August, independent stations collectively posted an average 24 share—outdistancing an average 19 share for each of the three commercial networks.

"The quality first-run programing efforts by Fox and the Tribune Co. and others is the reason for this sudden strength," Mr. Padden said. "Our problem is that too few people know about it."

INTV also will make an aggressive bid for a greater percentage of the \$350 million to \$500 million Mr. Padden says will be spent on political advertising in 1988.

Derk Zimmerman, president of Fox Television Group, said in many instances his seven major-market stations already command viewer levels and advertising rates comparable to those of the three commercial networks.

About 20 percent of each station's broadcast schedule is produced by Fox, most of it airing in blocks on Saturday and Sunday nights.

Each of the Fox stations—in New York, Chicago, Los Angeles, Boston, Houston, Dallas and Washington—have posted double-digit revenue share increases over the past year.

"Our toughest problem is that we recognize ourselves more as full-service television stations—not as a group of independents," Mr. Zimmerman said. "But our challenge is the same—to develop more compelling programing. That is the only way to secure an edge."#



DIC Enterprises produces "The Real Ghostbusters."

Cartoon producer plans to go public

By RICHARD MAHLER
Los Angeles bureau chief

Burbank, Calif.-based DIC Enterprises, one of the TV industry's largest cartoon producers, plans to go public by merging with a largely liquidated manufacturer of personal computer parts.

Shareholders of Computer Memories, based in the Los Angeles suburb of Chatsworth, will receive about one-third of the stock of the merged company.

The merged firm will have a value of about \$75 million.

Analysts say the move affords DIC an efficient and inexpensive way of going public while giving Computer Memories a much-needed infusion of cash.

Six-year-old DIC is currently controlled by President Andy Heyward, who holds 52 percent of its assets.

Mr. Heyward told reporters in December

that a public offering would enable the cartoon production company to expand its program development slate.

He also said it could possibly lead to creation of a theme park and merchandising boutiques.

DIC produces several animated shows, including "ALF: The Animated Series," "Dennis the Menace" and "The Real Ghostbusters."

The cartoon producer's past projects include "Inspector Gadget" and "Heathcliff," plus a number of Saturday-morning network TV series.

The U.S. division of DIC was founded by Mr. Heyward in 1982.

The division was founded with backing from French businessman Jean Chalopin (who started the firm in 1976) and Radio-Television Luxembourg.

Mr. Heyward and his partners bought out the European interests in late 1986 in a \$65 million transaction. #

AT PRESS TIME CONTINUED

30-second spot averaged \$148,350 on NBC, up 14 percent; \$110,400 on ABC, up 5 percent; and \$103,130 on CBS, up 2 percent.

● LOS ANGELES—Group W Productions and Reeves Entertainment Group plan to reprise "Life's Most Embarrassing Moments" as a weekly first-run series beginning in September 1988. The proposed series would be hosted by ESPN sportscaster Roy Firestone and produced by Woody Fraser Productions for Reeves, with Group W distributing. Mr. Fraser was executive producer of the 10 ABC specials of the same name that aired from 1983 to 1986.

● SECAUCUS, N.J.—MCA-owned independent WWOR-TV here has scheduled a **March premiere** for "The Street," a new late-night half-hour drama produced by MCA subsidiary Quantum Media and distributed by MCA TV Enterprises. The nightly series is shot "news-style" on videotape in nearby Newark, focusing on two pairs of fictional patrol officers assigned to that city's police force.

● LOS ANGELES—Lionheart Television International, the U.S. subsidiary of the BBC, has taken over production of "Top of the Pops," the hour-long music show that airs on CBS Fridays at 11:30 p.m. (ET). The show had been produced by The Entertainment Network, which recently filed for Chapter 11 bankruptcy protection.

● WASHINGTON—Violence on network TV has decreased in recent years, especially on Saturday mornings, according to the National Coalition on Television Violence. The watchdog group branded NBC's "Hunter" as the most violent program. #

Storer cable sale leaves unanswered questions

(Continued from Page 3)

may divide the spoils.

What remains hazy, however, is whether the \$500 million-plus would then have to be paid, or if that obligation would disappear.

Mr. O'Hayre and Bernard Gallagher, Comcast's vice president and treasurer, remain hopeful the latter will prove true. "We would not split up the company" if the \$500 million obligation was only delayed, Mr. Gallagher said.

Too much management of the holding company by the partners could trigger the Internal Revenue Service to make the investors ante up the tax, making the line between control and taxation a fine one, according to Messrs. Hatch and McAlpine.

Mr. O'Hayre reports the partners are still weighing how much control they will have over the holding company. It is conceivable, he says, for ATC managers to move over to some SCI systems, in effect giving the company some control over specific properties.

While those complexities have yet to be hammered out, the basic structure of the price is settled.

It was derived from a formula taking into consideration SCI's \$2.2 billion debt, the \$1.1 billion in cash in SCI's coffers from the sale of broadcast properties and the number of Storer subscribers, according to Mr. O'Hayre.

Storer now has 1.5 million subscribers in 34 systems operating in 12 states, according to SCI.

One option being considered by the consortium makes the purchase's funding particularly attractive. It would see the investors—but not necessarily all of them—selling systems to SCI Holdings, which would portion out its \$1.1 billion cash for the sale. The cable companies would use that cash in turn to buy SCI.

Deducting the \$1.1 billion from the purchase price leaves the consortium paying about \$500 million for the systems.

The \$2,000 per subscriber figure is a dramatic escalation over the rate ATC, TCI and Comcast paid for the Group W Cable systems in June 1986. When that \$1.73 billion sale was completed about a year ago, the per-subscriber rate was less than \$900, according to Mr. O'Hayre. #

ABC readies 30-hour sequel to 'Winds of War' miniseries

(Continued from Page 1)

production will be broken into.

The miniseries, which could actually run anywhere from 28 to 32 hours once editing is complete, is expected to be broadcast in several two-hour and three-hour segments, with the longer installments airing on Sundays.

ABC reportedly wants to run the miniseries in two 15-hour clumps, possibly during two different sweeps periods, but the series' executive producer, Dan Curtis, wants it to be one continuous presentation.

The program, which the network is producing in-house through its ABC Circle Films, is a continuation of the 18-hour "Winds of War" that ABC telecast over seven days in February 1983.

Mr. Stoddard said the miniseries is being delivered on budget. He expects to be able to screen some parts as early as March or April.

The controversial project, which was planned before Capital Cities bought ABC, was one of the first considerations the new management had to deal with.

"They have been supportive from day one," Mr. Stoddard said of the miniseries, which will eclipse the 26-hour "Centennial" miniseries that aired on NBC over five months in 1978 and 1979.

The network is hoping to cash in on the strong ratings "Winds of War" earned ABC during the February sweeps in 1983, when that miniseries became the third-highest rated ever.

It came in behind two other ABC miniseries produced by David Wolper, the 12-hour "Roots" in 1977 and "The Thorn Birds," the 10-hour drama that the network aired one month after "Winds of War" in March 1983.

That was the banner year for miniseries, however, and their popularity has since faded.

In the last sweeps period in November, ABC fared the worst with its three-part, six-hour David Wolper production, "Napoleon and Josephine: A Love Story," while NBC did the best with its "Billionaire Boys Club," a contemporary, two-part production that lasted only four hours.

But Mr. Stoddard says, "It's hard to compare 'War and Remembrance' to anything. It's the largest, longest entertainment effort in history." The script for "War and Remembrance" is 1,500 pages long.

ABC's chief programmer is sure that the interest generated by "Winds of War," which ABC says was sampled by 140 million viewers in 1983, will make "War and Remembrance" a success.

"Winds of War" covered events leading up to America's entrance into World War II and ended on the day after Japan's attack on Pearl Harbor.

That \$40 million miniseries was produced by Paramount Pictures, which is now actively selling it in syndication for airing beginning in February 1989. The series has already been sold to the Fox Broadcasting stations and theoretically could compete with "War and Remembrance."

The sequel, which Paramount passed on, will pick up where "Winds of War" left off, beginning one week later on Dec. 15, 1941, and following the characters from the first drama, though with some different actors.

Stars in the latest effort include Robert Mitchum,



Robert Mitchum and Victoria Tennant will be reunited as "Pug" Henry and Pamela Tudsbury in "War and Remembrance" on ABC next season.

Jane Seymour, John Gielgud, Polly Bergen, Victoria Tennant, Peter Graves, Ralph Bellamy, Barry Bostwick, Mike Connors, Robert Morley and E.G. Marshall.

Mr. Curtis, who also produced and directed "Winds of War," recently finished up a 21-month production schedule that took his cast and crew through locations in 10 countries, including Italy, Austria, Yugoslavia, Switzerland, West Germany and England. Filming was also done at the site of the Auschwitz concentration camp in Poland.

Production on the miniseries began in Lourdes, France, in January 1986 and wrapped up last September in Mobile, Ala.

Post-production work will take about another year. Meanwhile, ABC is ready to get its promotional ball rolling to help generate anticipation of the miniseries. On Jan. 8, ABC will throw a party for out-of-town TV critics visiting Los Angeles during the semi-annual consumer press tour to generate coverage of the project.

The press event will be held aboard The Queen Mary, which is docked in Long Beach, Calif. #

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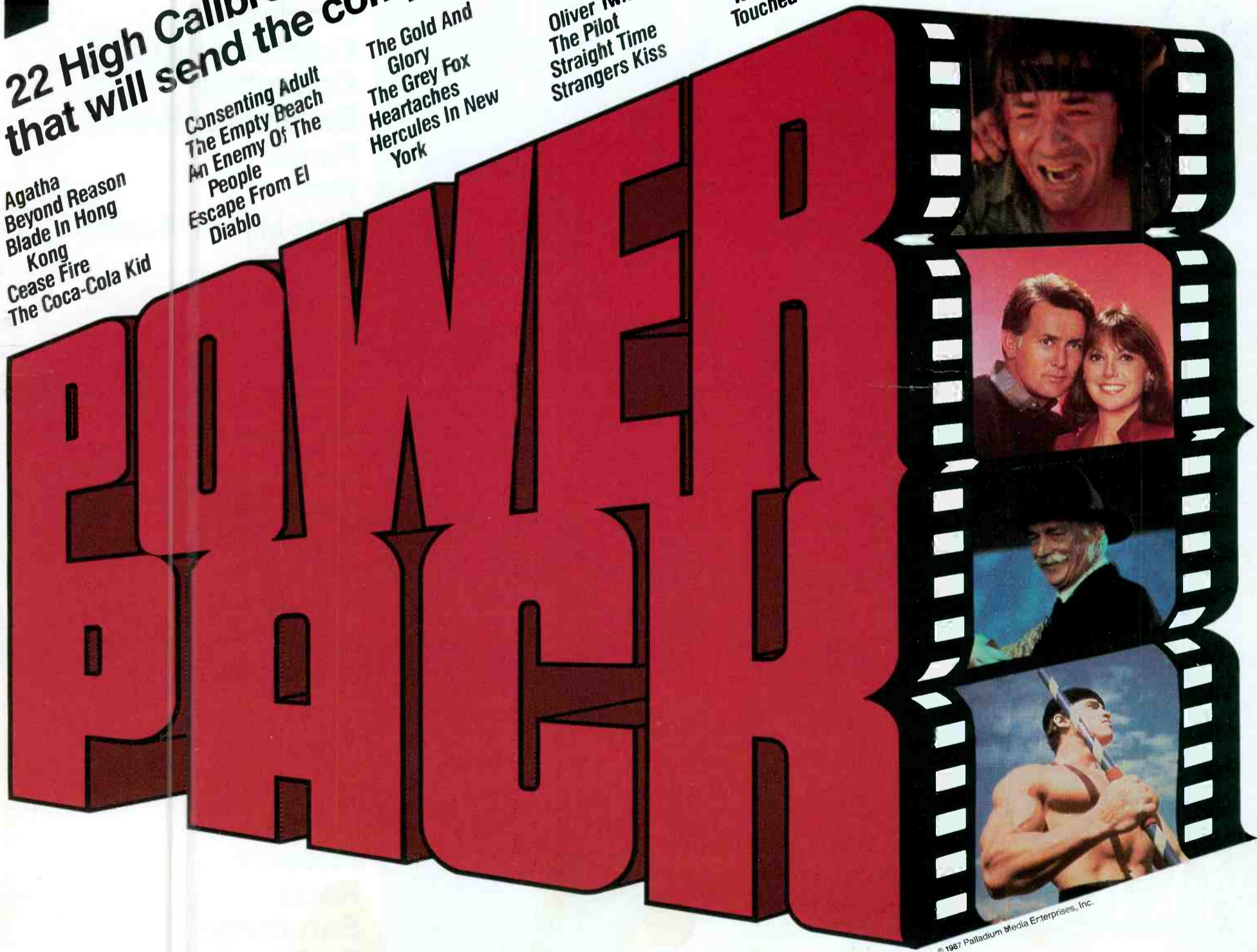
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Beyond Reason
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Heartaches
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The Pilot
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Strangers Kiss

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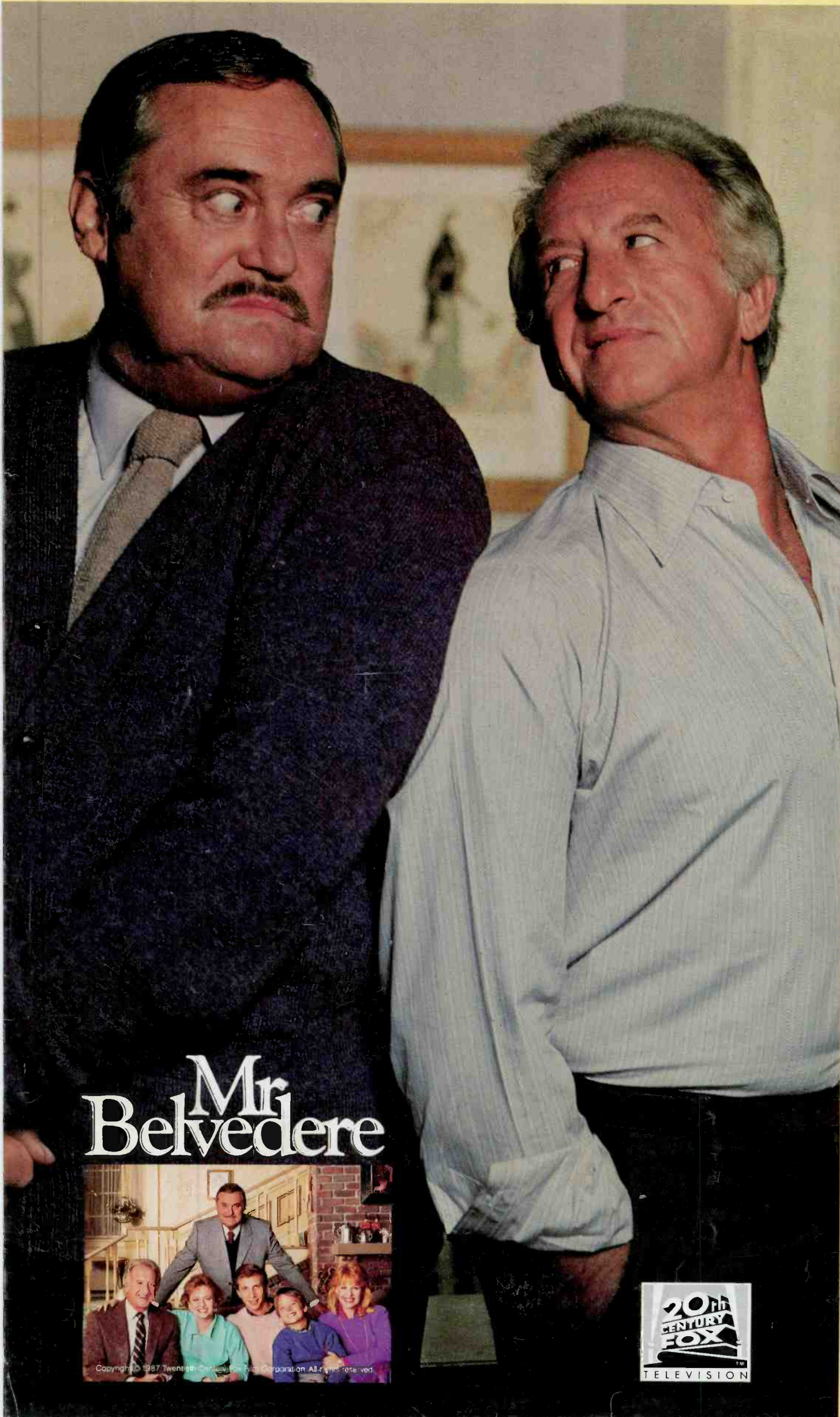


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**Mr.
Belvedere**



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