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Electronic Media

NATPE
issue

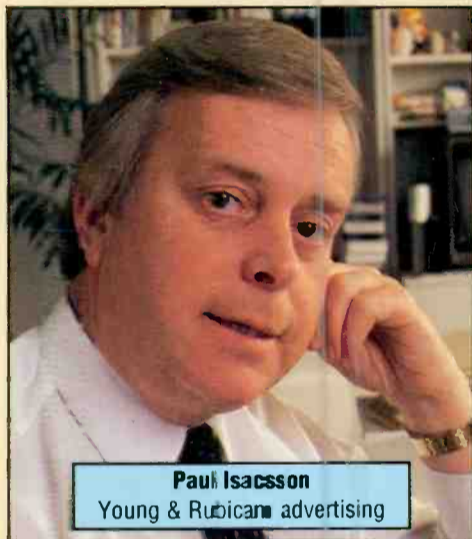
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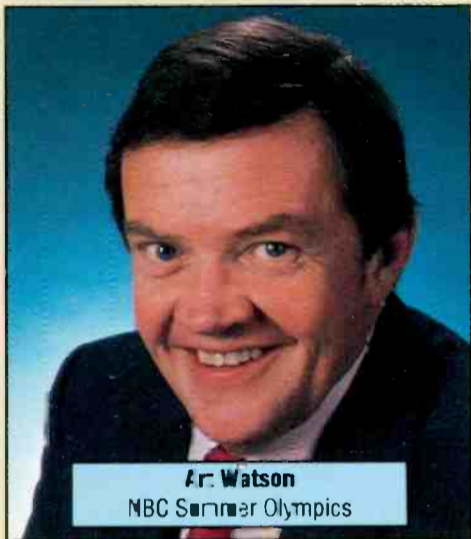
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FEBRUARY 22, 1988

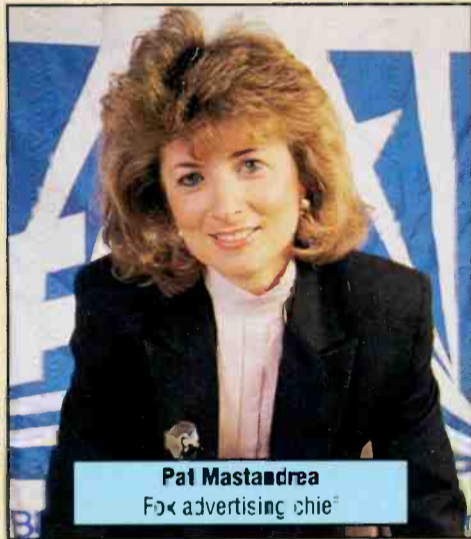
Media people to watch in '88



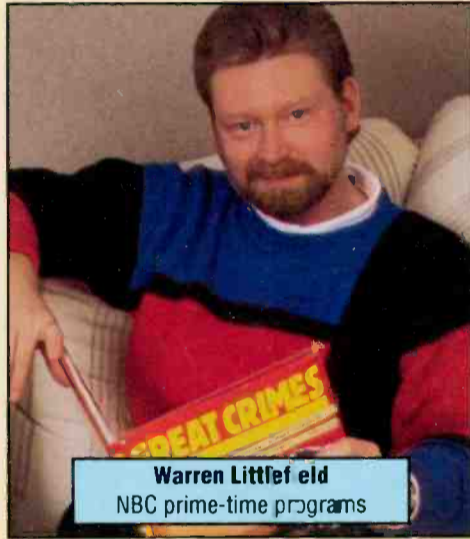
Paul Isacsson
Young & Rubicam advertising



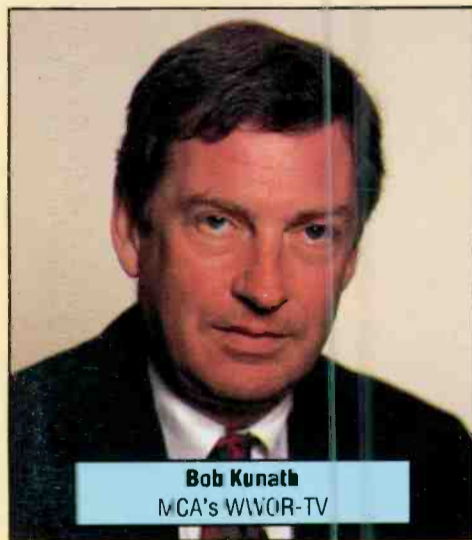
Ar. Watson
NBC Summer Olympics



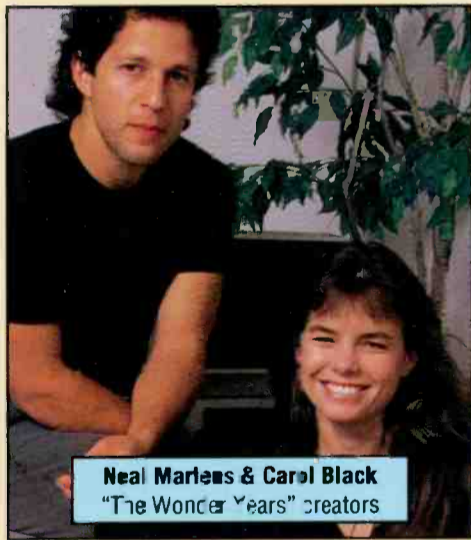
Pat Mastandrea
Fox advertising chief



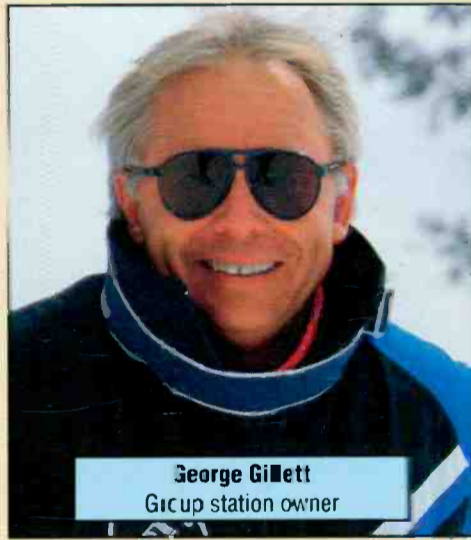
Warren Littlefield
NBC prime-time programs



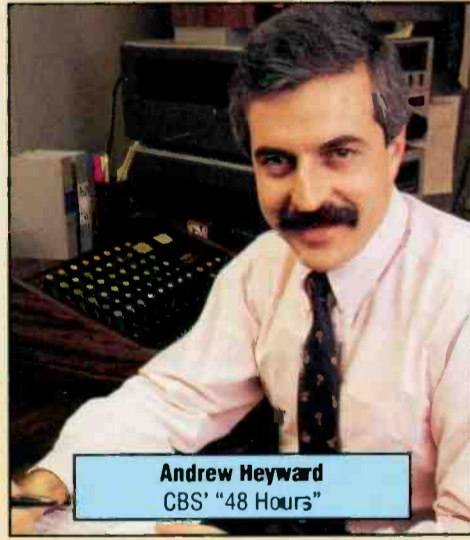
Bob Kunath
MCA's WVOR-TV



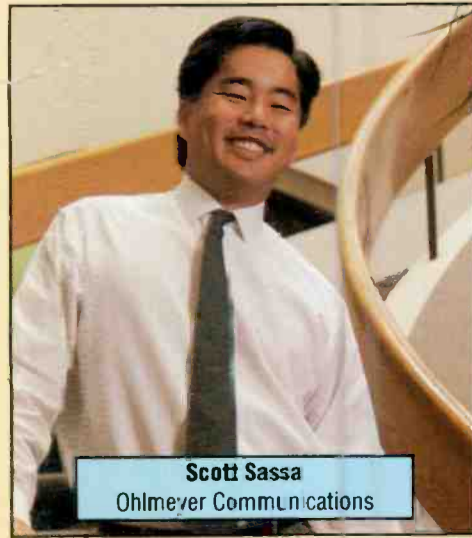
Neal Marrens & Carol Black
"The Wonder Years" creators



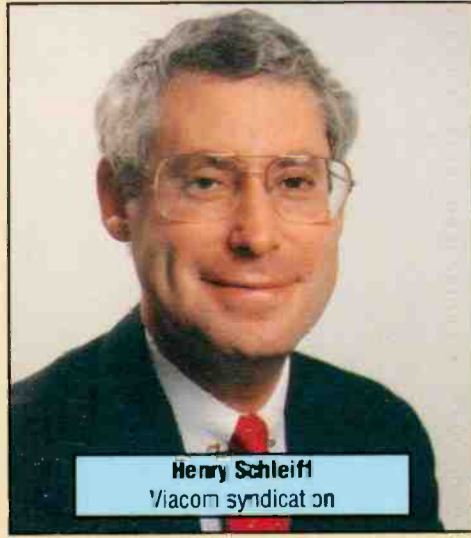
George Gillett
Group station owner



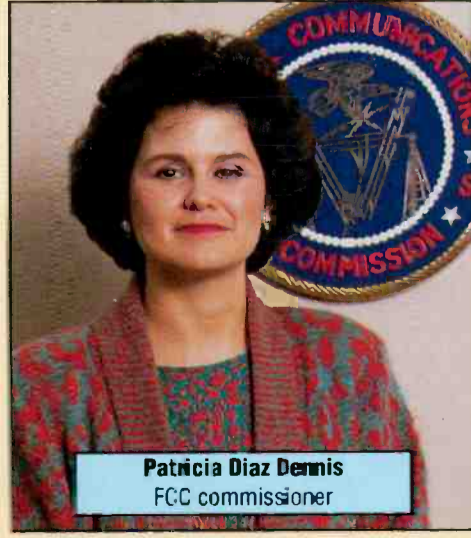
Andrew Heyward
CBS' "48 Hours"



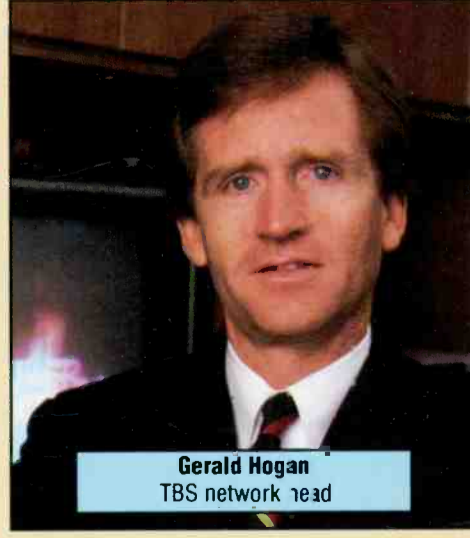
Scott Sassa
Ohlmeyer Communications



Henry Schleiff
Viacom syndicator



Patricia Diaz Dennis
FCC commissioner

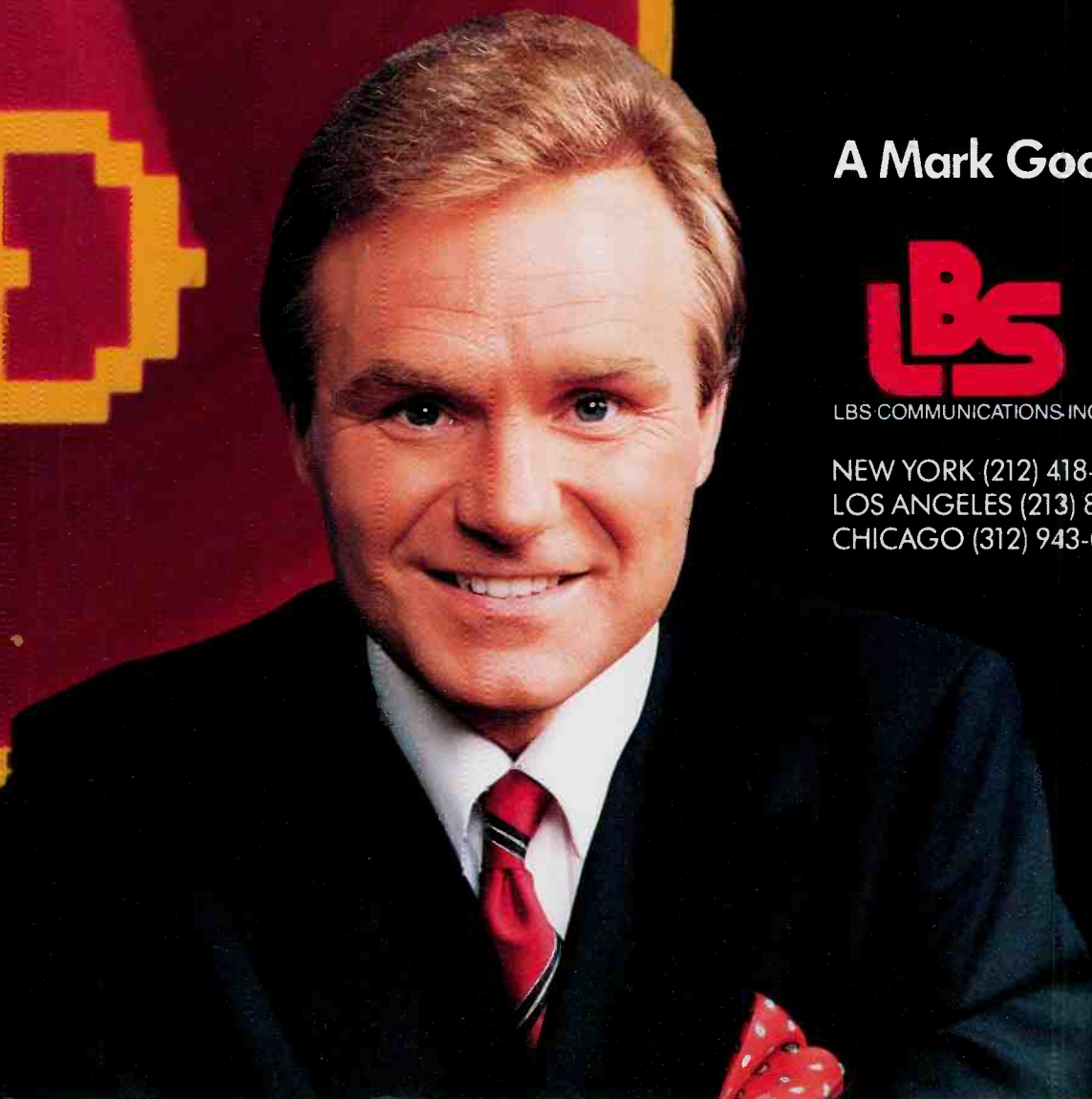


Gerald Hogan
TBS network head

See Page 87

VEY SAYS: TO THE NBC O&Os S NETWORK

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Industry becoming one of haves, have nots

By RICHARD MAHLER
Los Angeles bureau chief

Special Report: THE STATE OF SYNDICATION

More than ever, syndication has become a feast-or-famine business.

While some companies hit the jackpot with big off-network sitcoms or first-run game shows and action shows, others scramble to keep afloat.

And the details of profits and losses are not something industry executives like to talk about.

"You don't know what the hell a guy is getting for a show," says Marvin Grieve, president of the Association of Program Distributors. "You just have to sit down and try to figure it out."

With roughly 200 syndication companies divvying up \$875 million a year in barter business, plus cash fees from more than 200 independent TV sta-

tions (spending an average of 40 percent of their revenues on programming) and 600 network affiliates, that's a lot of arithmetic.

But because the largest companies in the business are publicly traded, much can be gleaned from annual and quarterly financial reports prepared for government agencies and shareholders.

The consensus among financial analysts surveyed by ELECTRONIC MEDIA is that earnings
(Continued on Page 56)

Electronic Media

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FEBRUARY 22, 1988

AT PRESS TIME

NBC finds radio buyer

NEW YORK—Indianapolis-based Emmis Broadcasting Corp. last week agreed to buy five of NBC's radio stations for \$121.5 million, NBC said. Emmis will buy WNBC-AM and WYNY-FM in New York, WJIB-FM in Boston, WKQX-FM in Chicago and KYUU-FM in San Francisco, subject to the approval of the FCC and the boards of both companies. Two other NBC stations are still for sale. The deal would create a cross-ownership conflict in New York for Emmis.

New barter unit formed

NEW YORK—GTG Marketing and Multimedia Entertainment announced last week the formation of a new barter sales unit that will sell all the barter inventory from both companies. The new barter unit will also be available to represent other distributors. The unit, to be headed by Multimedia executive Joseph Cifarelli, will handle
(Continued on Page 2)

New entries, cancellations greet NATPE

By RICHARD MAHLER and WILLIAM MAHONEY
ELECTRONIC MEDIA Staff

LOS ANGELES—The overcrowded and intensely competitive first-run syndication market claimed more victims last week on the eve of the 25th annual National Association of Television Program Executives convention.

Paramount Television Domestic Distribution confirmed the cancellation of its proposed daily talk program, "The Daytime Show," which would have been fronted by "Good Morning America" co-host Joan Lunden and produced by her husband, Michael Krauss.

"There are currently too many talk shows that are working," said Greg Meidel, Paramount's senior vice president and general sales manager, who said the company failed to get clearances in key time periods in the top three markets.
(Continued on Page 206)

NBC wins back Florida affiliate

By DIANE MERMIGAS
Senior reporter

NBC has won back a VHF affiliate in Jacksonville, Fla., the largest of five markets where the network has upgraded its affiliations in recent years at ABC's expense.

WTLV, bought by Gannett Broadcasting from Harte-Hanks this year, last week announced it
(Continued on Page 4)

INSIDE: NATPE Convention Issue

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150 Convention agenda

171 Convention exhibitors

178 Programs available

76 NATPE Quick Takes
Fifteen program executives reveal what worked well last year and what they're looking for now.

18 Hours with power
Some stations are finding off-network hour-long programs can pull good ratings.

24 Analyzing the analysts
A look at media analysts of some leading Wall Street investment firms.

128 Congress '88
A list of members of Congress who have influence on industry issues.

NEWS SUMMARY

The overcrowded and competitive first-run syndication market claimed more victims last week on the eve of the 25th annual NATPE convention in Houston, when several proposed programs were pulled. But some new shows are expected to be announced at the convention. (Page 1)

While some syndication companies are hitting the jackpot with big off-network sitcoms or first-run game shows and action shows, others are scrambling to keep afloat. The industry has become a feast-or-famine business. (Page 1)

WTLV-TV in Jacksonville, Fla., has opted to relinquish its ABC affiliation to become an NBC affiliate. Jacksonville is the largest of five markets where NBC has upgraded its affiliations in recent years, at ABC's expense. (Page 1)

Station representative firms maintain that their judgments about programing are generally on the mark as they ready their recommendations for next season's new crop of shows. (Page 3)

Tribune Broadcasting Co. and former CBS Entertainment President Bud Grant announced a new production partnership that will aim primarily at creating prime-time sitcoms for the networks. (Page 3)

A new survey of broadcast managers indicated a widespread negative attitude toward the education students get in broadcasting colleges. (Page 3)

Sid Sheinberg, MCA's president and chief operating officer, said the firm's executives won't sit idly by while billionaire Donald Trump prepares to make a run for the entertainment company. Mr. Sheinberg reiterated MCA management's determination not to give in to "greenmail" threats. (Page 3)

ABC's prime-time coverage of the 1988 Winter Olympics won four of its first five nights for the network last week. The strongest numbers came on Tuesday, Feb. 16. (Page 2)

Congress is reviving the issue of regulations for children's television. Several bills have been revived, addressing such issues as so-called "program-length commercials." (Page 2)

Paul Hughes was named president of King World Productions' new broadcast division. He will head a unit that is designed to acquire stations for King World. (Page 4)

Van Gordon Sauter, the former president of CBS News, will go back to the heart of the TV industry with his appearance at the upcoming NATPE convention. Mr. Sauter will be helping sell "Group One Medical," a weekday reality series he developed for MGM/UA Television Productions. (Page 18)

Although a lot of people have been saying that hour-long shows don't work in syndication, a number of stations have been proving them wrong. (Page 18)

Radio audience ratings for the hours of midnight to 6 a.m. will be published soon by the Arbitron Ratings Co., it was announced at the recent Country Radio Seminar in Nashville, Tenn. (Page 18)

ABC is close to deciding which of three proposed late-night shows it will premiere later this season after "Nightline." (Page 18)

CBS could become a family affair if Preston Robert Tisch, Laurence Tisch's brother, joins the board. (Page 22)

U.S. program distributors returning from the annual Monte Carlo TV market say first-run syndicated product from the United States is losing its wallflower status with foreign buyers. (Page 206)

By the time the three commercial networks broadcast their regular evening newscasts, the mystery of how presidential hopefuls ranked in the New Hampshire primary was nearly over. So the networks went after each other instead of the candidates. (Page 206)

Cable TV networks last week were anxiously awaiting an A.C. Nielsen Co. report providing a first look at how people-meter demographics compare to diary information. (Page 206)

A New Jersey judge has refused to dismiss assault charges against WWOR-TV talk show host Morton Downey Jr. (Page 211)

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Winter Olympics wins four of first five nights

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Although it got off to a slow start its first night, ABC's prime-time coverage of the 1988 Winter Olympics went on to win the next four nights for the network.

At press time, ABC's strongest Olympics numbers came on Tuesday, Feb. 16, the fourth night of the Olympics.

Helped by the popular pairs figure skating event, ABC earned a 25.5 rating (percentage of TV homes) and a 39 share (percentage of sets in use) for the evening, according to A.C. Nielsen Co. That topped NBC's 12.4/19 and CBS's 8.9/14.

ABC said the ratings from Tuesday night marked the highest household delivery for any Winter Olympics.

In February sweeps averages through Feb. 17, the latest national

ratings available at press time, ABC had gained slightly on NBC and pulled a little further away from CBS. Arbitron's sweeps period ends March 1; Nielsen's ends March 2.

In Nielsen rankings, NBC was averaging a 16.3/26 to ABC's 15.8/25 and CBS's 13.8/22. In Arbitron Ratings Co. results, NBC was averaging a 16.2/25 to ABC's 15.8/25 and CBS's 13.6/21.

ABC pre-empted all of its regular prime-time series last week for Winter Olympics coverage and will continue to do so through Sunday, Feb. 28, when the Winter Games wrap up.

ABC's Olympics coverage got off to a disappointing start Saturday, Feb. 13, when the network came in last for the night with a 9.7/17. NBC earned a 19.1/33 for its sitcom lineup, and CBS got a 10.3/18.

On Sunday, Feb. 14, ABC's Olympics coverage was again beaten by the series on the other two networks

until 9 p.m. (ET), when the sports coverage beat the other two networks' movies. ABC wound up winning the night with a 19.7/30, ahead of CBS's 19.3/29 and NBC's 13.3/20.

As a result, ABC placed second in the week ended Feb. 14 with an average 14.9/23, coming in ahead of CBS, which had a 14.2/22. NBC won with a 16.2/25. The week's results also boosted ABC's season-to-date average enough to tie with CBS for second place with a 13.6/22 for the season.

On Monday, Feb. 15, ABC's Olympics coverage earned the network an 18.1/27 against NBC's 16.4/24 and CBS's 13.8/20.

Finally, on Wednesday, Feb. 17, ABC won with a 19.3/30, beating NBC's 13.9/22 and CBS's 11/17.

ABC averaged an 18.6/29 for the first five days of Olympics coverage, which was higher than its first five days of covering the 1984 Winter Olympics in Sarajevo, Yugoslavia. #

Congress revives kids TV bills

By ROBERT HOMAN
Staff reporter

WASHINGTON—Congress has renewed its effort to bolster children's TV programming, as well as crack down on children's shows that critics allege are "program-length commercials."

At a press conference here last Thursday, Sen. Howard Metzenbaum, D-Ohio, and Sen. Tim Wirth, D-Colo., announced new legislation aimed at limiting advertising on children's TV programs.

The senators' bill would reinstate Federal Communications Commission guidelines that had limited advertising on children's television to 9½ minutes per hour on weekends and 12 minutes per hour during the week.

Rep. John Bryant, D-Texas, introduced the same legislation in the House last week.

Meanwhile, House telecommunications subcommittee Chairman Edward Markey, D-Mass., said his subcommittee will hold hearings March 3 on children's TV legislation.

Rep. Markey said he expects children's television leg-

islation to be marked up in committee by the end of March.

The subcommittee will focus on Rep. Bryant's bill and legislation introduced last fall by Rep. Terry Bruce, D-Ill.

In addition to the ad limits, Rep. Bruce's bill would require broadcasters to air at least one hour of educational programming for children per day.

Sen. Metzenbaum urged broadcasters to voluntarily curb "abuses" in children's TV, particularly the commercialization of shows.

But, he added, "if the broadcasters don't act, Congress certainly will."

Sen. Metzenbaum said he didn't have a commitment yet from Senate Commerce Committee Chairman Ernest Hollings, D-S.C., to hold hearings on his bill.

Also at the press conference, Action for Children's Television President Peggy Charren said her organization last week filed a petition with the Federal Communications Commission to launch an inquiry into whether broadcasters are meeting their obligations in the area of children's TV. #

EM video available by satellite

TV stations that wish to follow ELECTRONIC MEDIA's daily video coverage of this week's NATPE convention can receive it via the Westar 4 satellite.

EM's daily "NATPE News" program will be fed this Friday, Saturday and Sunday, beginning at 5 p.m., on Westar 4, transponder 7-X, with an audio subcarrier of 6.2 and 6.8.

The ad-supported program will be closed-circuited to rooms in the major convention hotels in Houston. It will cover live news from the convention and provide interviews and features on the people and issues affecting NATPE attendees. #

CORRECTION

In the list of NATPE exhibitors on Page 118 of the Feb. 15 issue, one of the exhibitors was incorrectly identified. The correct name of the company is Major League Baseball Productions. #

AT PRESS TIME CONTINUED

the barter sales for "USA Today," "Donahue" and other shows.

● NEW YORK—CBS Chairman William S. Paley, 86, was listed in critical condition at press time following emergency gall bladder surgery on Feb. 11, according to New York Hospital-Cornell Medical Center. CBS's plans for picking a new chairman in the event that Mr. Paley dies or is incapacitated for a long period of time were unclear.

● WASHINGTON—San Francisco broadcaster Jim Gabbert said Friday an FCC staff decision may cost him \$1 million in earnest money unless overturned by the agency's commissioners soon. The FCC last week refused Mr. Gabbert permission to buy KHTT-FM in San Francisco from Olympic Broadcasting for \$11 million because he already owns KOFY-AM and KOFY-TV in the same market, thereby raising a potential violation of the one-to-a-market rule.

● NEW YORK—The partners involved in the \$1.6 billion purchase of the Storer cable TV systems are expected to restructure the deal with the pullout of the Robert Bass Group last week. TCI, a partner in the purchase, is expected to find other ways to fund the deal. Sources say another partner, Comcast Corp., is disgruntled with the deal.

● HOUSTON—Late news from the site of this week's NATPE convention: Sources say Multimedia Entertainment is expected to announce this week it is not renewing "The Dom DeLuise Show"; an action-adventure version of the "Superboy" comic books will be announced by Viacom Enterprises; and Carl Russell, recently retired MCA Television executive, will receive the NATPE International President's Award.

● NEW YORK—Journalist Douglas Edwards, 70, who has worked for CBS News since 1942, announced last week he'll retire from broadcasting on April 1. He is the senior journalist at CBS News.

● WASHINGTON—Broadcast Investment Analysts and Frazier, Gross & Kadlec will merge their appraisal operations, operating from BIA's offices here. BIA President Thomas Buono will serve as chief executive officer of the combined firms. #

Survey: Broadcasters more critical of colleges

By ROBERT HOMAN
Staff reporter

WASHINGTON—A new survey of broadcast managers indicates a widespread negative attitude toward the education that students get in broadcasting colleges.

The study, to be released March 19, is a follow-up to a similar survey conducted 10 years ago and involves a survey of more than 400 top radio and TV managers.

"If anything, the negatives have increased," said the report's principal author, William Oliver, associate professor of communications at Stephen F. Austin State University in Texas.

Related Letters to the Editor, Page 14.

"At the very least, we're dealing with solid perceptions of inadequacy," he said.

The report comes on the heels of another recently released study, conducted by the Roper Organization, in which broadcast executives gave the nation's schools a "C" grade in the overall job they did in training students for entry-level positions in the industry (ELECTRONIC MEDIA, Jan. 25).

The new report, released exclusively to ELECTRONIC MEDIA, revealed that viewpoints have hardened about the perceived inadequa-

cies of college curriculums and that a schism exists between educators and broadcasters.

Moreover, those surveyed said that colleges need regular input from professional broadcasters if education is going to make a difference.

Specifically, the survey found that broadcasters hold the following views:

- Sixty-five percent believe that curriculums in broadcasting don't reflect a realistic approach to training students for jobs in the industry.

- Fifty-nine percent think that most broadcast instructors don't have enough knowledge and recent experience in the industry to do an adequate job of teaching.

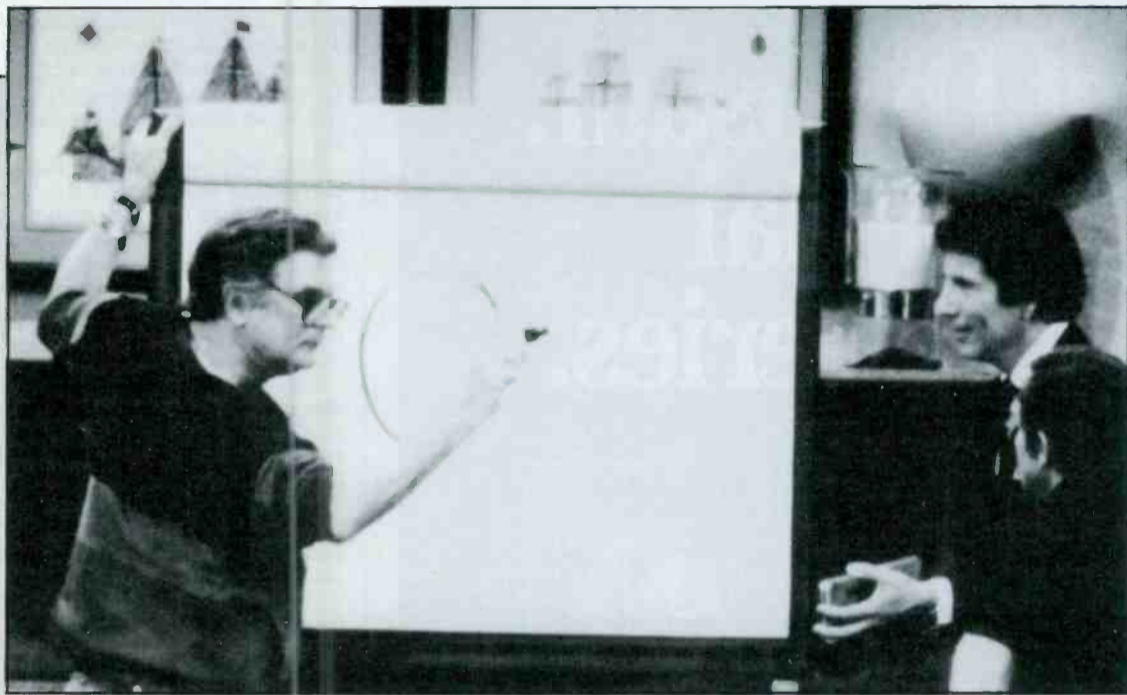
- Forty-seven percent say too many broadcasting graduates lack potential and that colleges should do more to screen out those not suited for the industry.

- Thirty-nine percent aren't likely to give any more weight to a broadcast degree than any other college degree when evaluating job candidates.

Mr. Oliver added that 24 percent of those surveyed had degrees in broadcasting.

"They don't even give these degrees credit for their own success," he said.

But Joe Saltzman, chairman of the broadcast sequence at the University of Southern California, said he would like to see "a survey (Continued on Page 206)



"Win, Lose or Draw" succeeded in syndication despite a lack of support from station rep firms.

Reps' make-or-break calls play key role for syndicators

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—When Buena Vista Television first began selling "Win, Lose or Draw" for the 1987-88 television season, few station representative firms recommended the show to their station clients.

But the new game show, despite lacking the reps' seal of approval, was successfully launched and turned out to be one of the biggest first-run hits of the season.

Mindful of last season's miscalls, the reps maintain that their judgments about programing are generally on the mark as they ready their recommendations for next season's new crop of shows.

"Our biggest bomb was not recommending 'Win, Lose or Draw' last year," admits Dick Kurlander, vice president and program director at Petry Television, a rep firm.

By contrast, Mr. Kurlander is quick to point out that Petry did endorse countless other shows that turned out to be winners, including "Geraldo," "Jeopardy!" and "The Oprah Winfrey Show."

Likewise, Petry did not recommend a number of

shows that failed, including Lorimar's "Value Television" and Group W Productions "Getaway," which was recently taken out of syndication.

Syndicators generally give the reps high marks on their programing predictions.

But, not surprisingly, they do not agree with much of the programing advice the reps routinely dish out to stations.

In fact, some syndicators say that a rep can kill a good show with off-the-cuff, damning remarks, like, "This show couldn't possibly work anywhere."

"Reps are human beings, and human beings have knee-jerk reactions. Sometimes those emotions get translated to the stations, who make the final decisions," says Scott Carlin, president of Lorimar's first-run syndication division.

But Mr. Carlin says those occasions are rare. Most reps do make their recommendations based on solid research, he adds.

Shelly Schwab, president of MCA Television Enterprises, says that while he has respect for the reps who make constructive criticisms about a show, some reps are destructive and have actually soured deals.

(Continued on Page 210)

Bud Grant, Tribune plan network series

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Bud Grant, former CBS Entertainment president, and Tribune Broadcasting last week unveiled a new production outfit that will aim primarily to create prime-time situation comedies for the networks.

The new partnership, called Grant/Tribune Productions, is designed to enable Tribune to offer its first prime-time network production, with CBS as the likely recipient.

At a press conference here on Feb. 18, Mr. Grant said CBS will get first look at the sitcoms as part of the settlement he made with the network when he departed last October to start his own independent production business.

Grant/Tribune Productions becomes operational March 1 and will be based here at Tribune-owned KTLA-TV.

The VHF independent already has nine production stages in place, a fact that drastically reduces the investment needed to start the new venture.

Tribune Broadcasting is hoping that Mr. Grant, who developed strong ties with Hollywood production studios during his long reign at CBS, will create an "MTM-like" atmosphere at Grant/Tribune. That's a reference to the type of environment at MTM Enterprises, which, under the aegis of Grant Tinker, gave writers and producers broad creative freedom.

Mr. Grant said the arrangement with Tribune began in November, when he met with Tribune President Jim Dowdle, who also attended last

week's press conference.

To get the new entity started, Mr. Grant said he will be hiring a head of creative affairs, a head of business affairs and a chief financial officer.

None has been named yet.

Mr. Grant said it is possible that the company could get a series on the air by next fall.

But he added, "I think being more realistic, we would have a series on by midseason in the '88-89 season."

Asked how long the Grant/Tribune deal will last, Mr. Dowdle replied, "We're looking at a 10-year deal."

While Tribune's entry into prime-time network programing is the initial emphasis of the partnership, Mr. Dowdle stressed that Grant/Tribune will be involved in all aspects of TV production, and that Tribune will continue to be a major purchaser of off-network product.

Mr. Dowdle also was careful to point out that Tribune Broadcasting's new interest in producing for the networks will not reduce the company's commitment to producing and distributing programs through its Tribune Entertainment syndication unit, which currently has 10 first-run television series on the air.

When Mr. Grant left his post at CBS, amid reports that the network was interviewing executives to replace him, part of his contract settlement included commitments from the network to consider his productions.

Although Mr. Grant was vague about those commitments last week, he said that there are no specific projects for CBS on the table at this time. #

MCA to resist Donald Trump's overtures

By DIANE MERMIGAS
Senior reporter

MCA Inc.'s president says the company isn't likely to sit by while billionaire investor Donald Trump prepares to make a run for the company.

Sid Sheinberg, MCA's president and chief operating officer, last week reiterated MCA management's determination to remain autonomous and not give in to "greenmail" threats by arbitragers hoping to make a hefty

return on their MCA investment.

But, Mr. Sheinberg told ELECTRONIC MEDIA, "we think we've taken sufficient measures over the past year or so to strengthen and protect the company. We have no other plans at the moment."

He declined to comment specifically on Mr. Trump's Feb. 12 disclosure that he will spend about \$1.3 billion to acquire nearly 25 percent of MCA, with the possible intention of making a takeover bid for the company.

Sources close to the situation say it's con-

ceivable that MCA could align itself with a corporate "white knight" in anticipation of Mr. Trump making good on his promise to amass 24.9 percent of the company's 73 million shares or attempt a takeover.

Nippon Steel of Japan, with whom MCA recently formed a partnership to develop studio and theater facilities abroad, could evolve into such a protective force, analysts say.

Other major corporations that have been identified as potential white knights for MCA in the past include General Electric and The

Walt Disney Co., with whom MCA is a fierce competitor.

Mr. Trump, a flamboyant 41-year-old New York real estate tycoon, did not return numerous telephone calls to his Manhattan office.

In a filing with the Securities and Exchange Commission, Mr. Trump said he owned less than 1 percent, or about 375,000 shares, of the \$5 billion media conglomerate, whose undervalued stock had been rising steadily last week.

(Continued on Page 229)

King World names broadcast division boss

By **MARIANNE PASKOWSKI**
New York bureau chief

NEW YORK—King World Productions announced last week that a former Viacom executive, Paul M. Hughes, has been named president of the company's new broadcast division.

Mr. Hughes, 48, starts work today in King World's New York office. He will head the new unit designed to acquire stations for King World. The executive will be responsible for identifying desirable properties and will oversee any that are acquired, the company said.

He said it was too early to speculate when King World might make its first acquisition.

Regarding King World, he said: "They are a successful company, and I like their hard-driving style."

Mr. Hughes was one of several key executives who left Viacom International last fall after their attempt to mount a leveraged buyout of the company failed, and Sumner Redstone of National Amusements took over the company.

He was formerly president of Viacom's broadcast and entertainment groups. He headed up Viacom's five TV and nine radio stations and

oversaw the operation of Viacom's worldwide syndication, network production, licensing and merchandising department.

In his new post, Mr. Hughes will report to Stephen Palley, King World's chief operating officer. Mr. Hughes will be a senior vice president of King World as well as a director.

The news of Mr. Hughes' appointment came on the heels of King World's announcement two weeks earlier that it had hired a new chief financial officer, Jeffrey Epstein, who had been with the mergers and acquisitions group of First Boston Corp., New York. #

NBC wins back UHF affiliate

(Continued from Page 1)
will resume its NBC affiliation sometime this summer.

Although Gannett officials declined comment on the matter, well-placed industry sources estimate the switch will be worth at least \$1 million annually in additional revenues each to WTLV-TV and NBC.

NBC will help underwrite much of the promotional costs associated with the affiliation switch, which will be launched during NBC's live coverage of the Summer Olympic Games in South Korea in September.

That will make WTLV the only station in the United States to broadcast live coverage of both the Winter and Summer Olympic Games this year, reaping the local advertising benefits of both.

The VHF station had been an NBC affiliate for 23 years until it switched to ABC in March 1980.

ABC executives said they were disappointed about the switch, but planned to meet this week with executives of WJKS-TV, the Media General-owned UHF that's losing the NBC affiliation.

WJKS is the No. 2-rated station in Jacksonville, the nation's 59th television market.

The CBS affiliate, Post-Newsweek-owned WJXT-TV, is No. 1 in the market, and the new NBC affiliate, WTLV, generally runs third.

In an effort to improve its competitive position, WTLV recently bought the syndication rights to "Wheel of Fortune," "Jeopardy!" and "The Cosby Show."

The station's ownership change—Gannett took over on Feb. 1—and the expiration of WTLV's ABC contract next month "provided a unique opportunity for change," said Linda Rios Brook, president and general manager of the station.

In the last several years, NBC has used its prime-time ratings dominance to lure its former VHF affiliates back in such markets as Savannah, Ga.; Columbia, Mo.; Casper, Wyo.; and Temple-Waco, Texas, mostly at ABC's expense.

However, George Newi, senior vice president of ABC affiliate relations, said the changes collectively would have no significant effect on ABC's national ratings or ad revenues.

Pierson Mapes, president of the NBC Television Network, said increased compensation payments were not a factor in the Jacksonville switch.

"WTLV is getting two Olympics, the World Series, the Super Bowl, 'Cosby' and a 3-point ratings advantage," Mr. Mapes said. "What more could you want?"

Industry sources say NBC is also close to deciding whether to switch from its UHF affiliate in Charlotte, N.C., to a more powerful new UHF there after losing its bid for established VHF outlets aligned with CBS and ABC.

NBC was expected to make a decision early this week about moving its affiliation to WJZY-TV, a new full-service UHF recently started by Capitol Broadcasting Co., which exceeds the technical capacity of NBC's current UHF affiliate, WPCQ-TV.

An impetus for the switch is NBC's continuing courtship of WRAL-TV, a powerful CBS affiliate in Raleigh-Durham, which is also owned by Capitol Broadcasting. NBC currently occupies a UHF outlet, WPTF-TV, in that city. #

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Senator tests FCC nominees

Sen. Ernest Hollings, D-S.C., has taken the extraordinary step of requiring Brad Holmes and Susan Wing, whose nominations to the Federal Communications Commission are pending, to submit written responses to more than 50 questions about their personal views on a variety of issues, including the fairness doctrine. Ralph Everett, chief counsel and staff director of the Senate Commerce Committee, told *The Insider* that Sen. Hollings is personally reviewing the responses, which were not made available to the public. While Mr. Everett said the committee had subjected other presidential nominees to similar scrutiny, others on the committee said the treatment was highly unusual. "I don't recall it ever happening before," said one Republican source.

Bob Bennett, formerly with Metromedia and most recently with New World Television, says he wants to acquire TV stations now that he's off on his own. Since Mr. Bennett left his post at New World in January, he's been on the prowl for TV stations in the top 25 markets and says he has at least one potential deal in the works.

Insiders say the CBS Television Network is close to cutting a deal with Vestron Television to develop a regular half-hour weekly prime-time series based on Vestron's big box-office hit, "Dirty Dancing."

Mattel Inc. is shopping for a possible new distributor for the toymaker's interactive "Captain Power and the Soldiers of the Future" TV series. "We think it's going to be renewed," says Spencer Boise, Mattel's vice president of corporate affairs, about the 1-year-old program's immediate future. Mattel currently syndicates "Captain Power" to 91 TV stations through its in-house MTS Entertainment syndication division. The unit now faces an uncertain future as the result of "a re-evaluation of priorities" taking place within the company. Mattel lost \$113 million last year and has laid off about 500 employees. No final decision has been

THE INSIDER



BRAD HOLMES

Wrote responses to 50 questions at request of Sen. Ernest Hollings



SUSAN WING

made about the production, nor is there word on whether TeleTrib will continue to sell national barter time on the show.

NBC's research honcho, Bill Rubens, will hold a news conference Tuesday to unveil some new information about the TV viewing habits of college students who live away from home. An NBC source promised that Mr. Rubens will reveal audience information that could prove beneficial to "Late Night With David Letterman" and "Saturday Night Live," two shows known to be popular with the college crowd but whose ratings don't always reflect that popularity.

Many fans of Bob "Captain Kangaroo" Keeshan and his "CBS Storybook" series were curious when both disappeared without explanation from the network's Saturday morning schedule in December. But a spokeswoman for CBS, which produces the show under a long-term contract with Mr. Keeshan, says the show will be back again in September.

While acknowledging that layoffs are being executed at three of the seven Fox-owned TV stations, sources at the company are calling the moves a "pruning" unrelated to the performance of the Fox Broadcasting Co. At Fox's KTTV-TV in Los Angeles, about 20 employees in the accounting department were laid off, while at WTTG-TV in Washington, some of the nine to 14 positions to be cut from the staff include positions in the news department. Meanwhile, the extent of the cuts at the third Fox station, WNYW-TV in New York, are still unknown, but sources say nine technical employees may lose their jobs.

Expect Samuel Goldwyn Television to soon announce its first miniseries for network TV. "A Long Way From Home" will begin production in March in Australia and Malaysia for a November run on CBS. Julie Christie will make her television debut in the miniseries, which revolves around the perils of two Australian youths convicted of smuggling heroin.

And finally, a word to the wise: Better behave at NATPE this week, because Allen Funt and his television crew will be on the scene delivering that heart-stopping one liner, "Smile, you're on 'Candid Camera.'" Blair Entertainment is resurrecting the program in syndication this fall and may be shooting segments at the NATPE convention in Houston for a show they hope to air at the convention on Thursday and Friday. #

—Written by Marianne Paskowski from bureau reports

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Maintaining prosperity

As the National Association of Television Program Executives' silver anniversary convention of syndicators and buyers opens this week, few can deny that NATPE is one of the television industry's major forces and syndication its most dynamic sector.

The last 25 years have seen syndication grow from the shy stepchild of a network-dominated industry to a favored son, with bigger times yet to come.

Indeed, while the major broadcast networks pull in their horns in the face of declining audience shares and increasingly restless affiliates, syndication is growing even friskier. Network-size production budgets and network-like barter arrangements for first-run shows have become commonplace, blurring the lines that have long kept network and non-network television separate and unequal.

Meanwhile, the cabled segment of the television industry, largely through the enterprising USA Network, is beginning to provide a new distribution window for syndicators, expanding their market still further.

Network affiliates are also showing increased interest in syndicated programs, especially the new live specials. For their part, independent stations are growing smarter, more sophisticated and more stable as they reach a new level of maturity.

Amid all the roses, however, there are thorns. There is, for example, the simultaneous emergence of a two-tier syndication industry and a two-tier syndication market.

Syndicators are polarizing into major players on one side and small outfits on the other. Likewise, TV

stations are dividing into those owned by big groups and those with pockets that aren't nearly so deep.

The endangered species in this new television industry social structure is a strong middle class, always the backbone of any stable society. A world of haves and have nots can be expected to become a world of unequal and therefore unfair competition.

Already, as we report elsewhere in this issue, there is marketplace concern that prices are uneven. There is also widespread resistance to prices, perhaps because no one really knows what is high and what is low.

Such a suspicious climate can produce malignant mistrust and cynicism. A good preventive would be for syndicators and stations alike to become more forthcoming about discussing the prices they charge and pay.

Finally, since it is clearly in the best interests of the entire TV industry for the major networks to remain strong and viable, something has to give in the network-studio relationship. Specifically, the financial risk studios face when producing certain types of network shows must be lessened. This can be done by finding a way for networks to pay a larger share of production costs in exchange for receiving at least a limited share of the syndication revenues that come later.

The challenges of the future are as formidable as the accomplishments of the past are intoxicating. We can only take heart in the knowledge that the television industry has smart, peppy organizations such as NATPE to lead the way. #

LETTERS TO THE EDITOR

Networks were wrong to black out Reagan

It's unfortunate that the major television networks decided not to telecast President Reagan's address on aid to the Nicaraguan freedom fighters last week.

Their decision denied over 50 percent of the nation without cable television the opportunity to hear the president's unedited appeal plus the reply of the Democrats.

Considering the closeness of the House vote, the American viewing public should have the chance to judge for themselves the importance of this debate during a prime-time forum.

Instead, the three networks felt that "Matlock," "48 Hours" and "Who's the Boss?" were more newsworthy than a "repeat" of one of the most critical national security issues of this decade.

What was untimely for the network was the presidential request during the midst of the all-important February ratings period. The combination of audience loss and commercial "make-goods" would have affected the revenue flow of both the network and their affiliates.

For competitive reasons, it would have been extremely difficult for one network to unilaterally air the presidential address, while sacrificing valuable rating points to the other networks.

As a broadcaster, I strongly opposed the codification of the fairness doctrine due to its infringement on First Amendment rights of television and radio stations. The government should never be in the position of dictating to any media outlet how to balance the news and what to program.

However, this constitutional freedom does carry an equal responsibility.

In this instance, a wider television audience was diluted as a sizable percentage of Americans was unable to see and hear Reagan's appeal on the eve of the historic Contra aid vote.

Our national over-the-air networks are now ceding the primacy of full news coverage to cable television.

It will be detrimental to our democracy if our access to breaking news events and public forums are limited to the geographic areas served by cable and the willingness to pay for this information.

The president should have a reasonable opportunity to "go over the heads of Congress" by directly presenting his case to the American public, thus enabling them to

make their views—right or wrong—known to their elected representatives.

I feel that the major networks dropped the ball by not airing the president's speech. It was a disservice to the nation.

Paul McCarthy
Paul McCarthy for Congress
Lynnfield, Mass

Tell us what you're thinking

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. However, exceptions to this policy may be granted upon request of the writer if, in the opinion of the editors, the reason is sufficiently compelling. ‡

QUICK TAKES

As an ABC affiliate, what does carrying the 1988 Winter Olympic Games mean for your station?



Steve Johnson
news director
KXLY-TV
Spokane,
Wash.

"Our Olympic ad spots are totally sold out, so that's an obvious economic boost. The Olympics wrapped around our newscasts will give us a distinct advantage in this ratings book. And sending three staffers to Calgary does wonders for our reputation in sports coverage."



Harry Neuhardt
vice president
and general
manager
KPVI-TV
Idaho Falls,
Idaho

"We're expecting very good ratings, because interest in winter sports is very high here. This is winter sports country. The Olympics are very profitable for us. Downhill and cross-country skiing will do gangbusters, even if people have to stay home from skiing to watch it."



Jan Hammer
station
manager
KJCT-TV
Grand Junction,
Colo.

"There's a great deal of local interest in the Olympics. The Olympic Training Center is located in Colorado Springs just across the Rockies from us. Viewership is high, and from a revenue point of view there's a strong demand for spots. We expect to sell out locally."

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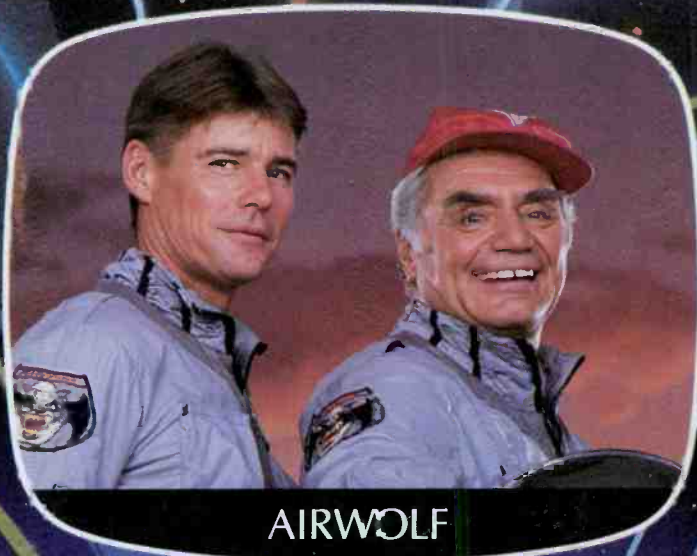
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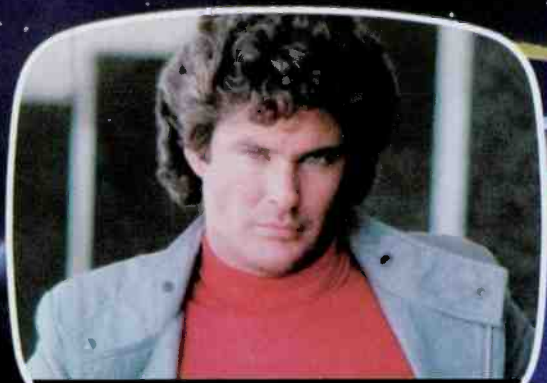
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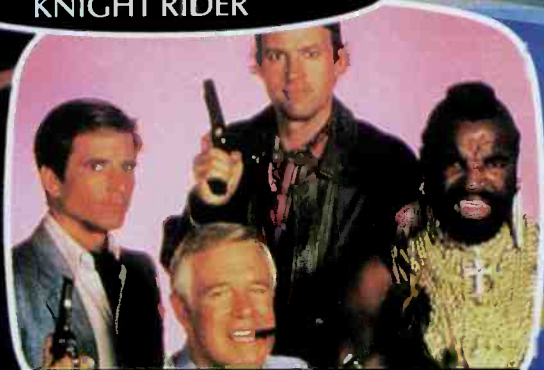
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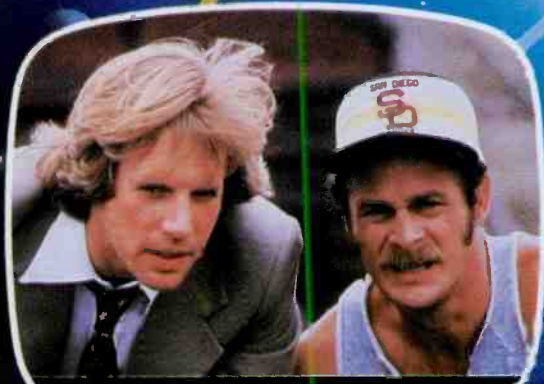
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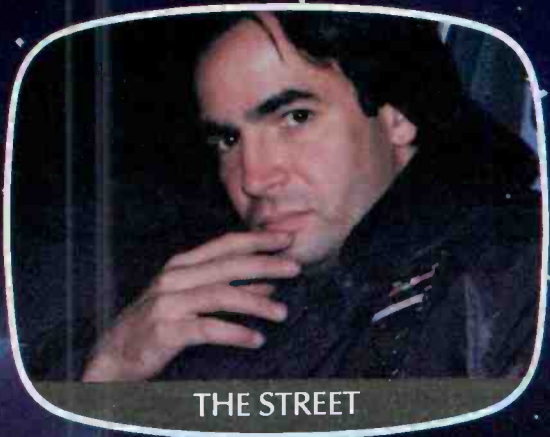


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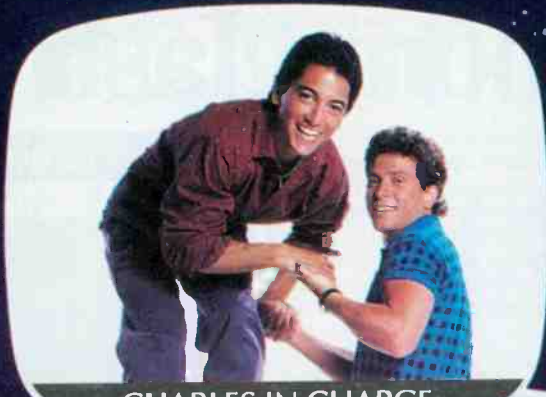


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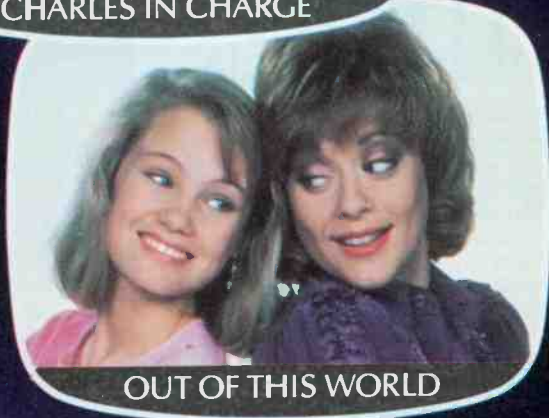




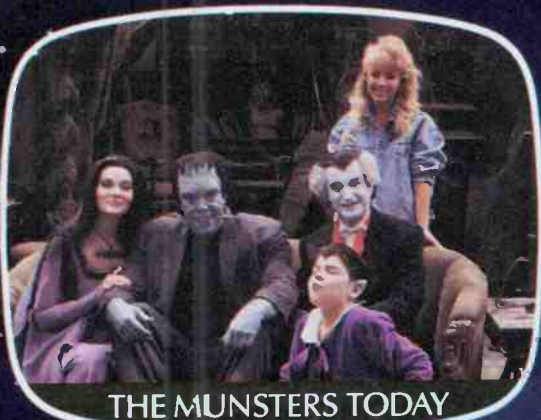
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NATPE Booth 472



Arbitron will rate overnight radio daypart

By ADAM BUCKMAN
Staff reporter

NASHVILLE—Arbitron Ratings Co. announced during the recent Country Radio Seminar here that it will start publishing audience ratings for the hours of midnight to 6 a.m.

Ratings for the so-called overnight daypart could be particularly significant to country radio because nearly one-fourth of its weekly audience listens during that time, according to an Arbitron study.

Arbitron revealed the results of its country radio study at the 19th annual Country Radio Seminar, which was held Feb. 11 to 13 at the Opryland Hotel here.

Arbitron's study found that 23 percent of the country radio audience tunes in during the overnight daypart, which has been the most neglected daypart in radio. Station programmers haven't concentrated on overnight because it wasn't measured by the ratings services.

Arbitron's Rhody Bosley, vice president of radio sales and marketing, announced at the convention that overnight audience figures will appear this spring, when Arbitron's winter 1988 ratings reports are released.

Overnight measurement has been in the works for about a year, an Arbitron spokeswoman said.

Arbitron's study, which is called "Country Radio Today," also found that one out of six Americans listens to a country radio station at least once a week.

The study also says that 64 percent of all adult country listeners are in the 25-to-54-year-old age group. That demographic group is the one requested the most by radio advertisers, according to major radio representative firms, Mr. Bosley said.

Nearly 1,000 country radio programmers, general managers and country record promoters attended this year's Country Radio Seminar. That's about 200 more participants than the seminar's organizers—the Country Radio Broadcasters Association—had anticipated.

In his opening address, CRB President Mike Oatman advised country radio broadcasters to campaign for improvements in the way record playlists are assembled by record trade publications.

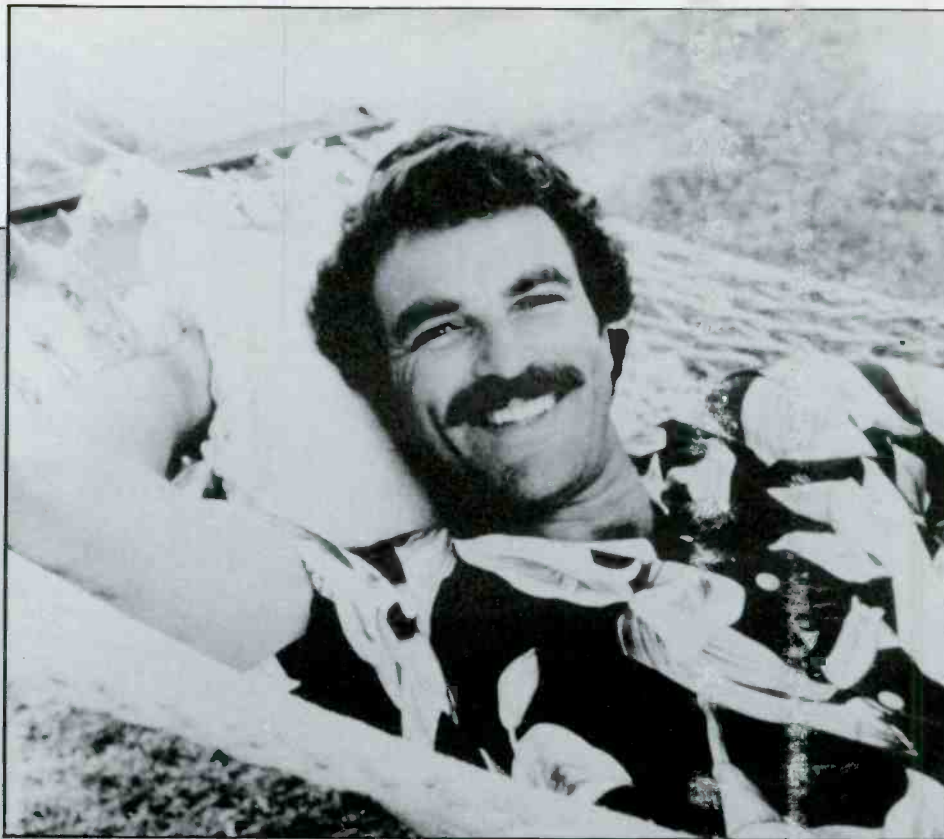
Referring to "the hypocrisy of the chart system," Mr. Oatman later explained to ELECTRONIC MEDIA that the system under which radio station programmers report the records they play to trade publications "is flawed."

Record promoters, he explained, are paid by record companies according to how well records move up the charts.

As a result, radio station programmers who might want to improve their relationship with a certain promoter sometimes report records that they're not actually playing, said Mr. Oatman, who is a partner in Great Empire Broadcasting, a Wichita, Kan.-based chain of eight country stations.

Mr. Oatman also admonished country stations for underpaying their programming staffs. "I've never seen an industry that underpaid its people so poorly," he said.

Also, Mr. Oatman declared that country music has made a comeback during the last few years, guided by a resurgence in traditional country music styles. But others said artists on some independent labels aren't getting airplay because the records are technically inferior to those from established companies. #



"Magnum, P.I." is among the off-network hours on KTLA-TV in Los Angeles.

Hour power Hour shows work for some stations

By RICHARD MAHLER
Los Angeles bureau chief

Who says one-hour shows don't work in syndication?

Lots of people do. But that hasn't stopped many stations from successfully programming off-network hours, often making more profit for a given time period than popular half-hour sitcoms.

"Hours got labeled as bad news, and I think that's silly," says Larry Fraiberg, president of MCA Broadcasting, regarding the success of off-network hours on MCA's WWOR-TV in New York.

Adds Bob Lewis, program director for WHBQ-TV in Memphis, Tenn.: "We're not clobbering the market, but we're making a living and offering good counterprogramming."

In Los Angeles, Steve Bell, senior vice president and general manager at KTLA-TV, proudly calls his station "The King of Hours."

And in Oklahoma City, Okla., Don Richards, general manager of KAUT-TV, expressed an opinion held by many station managers: "There are bad hours and good hours, just like everything else."

Yet there is a widespread consensus in the TV world that the market for off-network hours has turned soft.

That perception has led some syndicators to remove their product from the market or take it to cable TV rather than risk a cold shoulder from broadcast stations.

Among shows that are going to basic cable networks before runs in broadcast syndica-

tion are MCA's "Miami Vice" and "Murder, She Wrote," and Orion's "Cagney & Lacey."

Analysts point out that in the past many one-hour series competed for buyers, while only a handful have been announced for this fall. TeleVentures' "Hunter" and New World's "Highway to Heaven" are having modest success, but the fate of MTM's "St. Elsewhere" in syndication is unclear.

Despite the feeling by some in the TV business that hours are on their way out, some stations still find them to be a good source of revenue. They say they get more for their money than they would with big-name sitcoms or talks shows.

In Memphis, WHBQ has averaged a 7 rating (percentage of TV homes) and an 18 share (percentage of sets in use) this season with "Dukes of Hazzard" reruns at 3 p.m. opposite "The Oprah Winfrey Show," which dominates the time period.

At 9 a.m., WHBQ manages a 6 or 7 rating for vintage "Bonanza" repeats against "Donahue," and until recently pre-empted its 10 a.m. ABC sitcom feed to run off-network "Dynasty" segments.

Recognizing that his competitors are paying blue-chip prices for top-rated first-run fare, Mr. Lewis speculates that WHBQ is "probably making more money than they are" for the time periods in question.

Those sentiments are echoed at KTLA-TV by Mr. Bell, head of the Tribune-owned independent. "Even though we paid \$125,000 an episode, 'Magnum, P.I.' has proven to be one of the biggest bargains we ever made," he says of the 6 p.m. KTLA show.

(Continued on Page 74)

Sauter to hawk new show

By DIANE MERMIGAS
Senior reporter

More than a year ago, Van Gordon Sauter was maneuvering the rocky boat that was CBS News.

But the management shakeups and other upheaval that hit the network eventually cost him his job as CBS News president.

This week, Mr. Sauter will be back in the heart of the TV industry, working the floor at the National Association of Television Program Executives convention.

He'll be helping to sell a weekday reality series from MGM/UA Television Productions that could do for the medical profession what syndicated courtroom shows have done for the judicial process.

"Group One Medical" is Mr. Sauter's latest, but by no means his only, post-CBS preoccupation. His other activities have included writing newspaper articles, doing TV commentary, making speeches, working on TV scripts and a book and starting a production company.

But his most rewarding accomplishment, he said in a telephone interview with ELECTRONIC MEDIA from his new California home, was "catching a tenacious fish on the Big Horn River in eastern Montana."

The eloquent and gregarious Mr. Sauter still prides himself on being the sportsman with a heart, defying the rumors that beset him during his second, brief and tumultuous tenure as CBS News president.

"I never felt an obligation to stay in the news business my whole life," he says.

"In spite of the fact that people said I was ambitious and only concerned with climbing the corporate ladder, I assure you I never was.

"I'm perfectly happy reading my books and writing my articles and going fishing."

Mr. Sauter says he also does not feel uncomfortable, having worked in news for so many years, walking the fine line between fact and fiction in his latest television endeavor, "Group One Medical."

The concept of the half-hour, five-day-a-week series, which has been endorsed by the American Medical Association, may help close the gap between the public and the medical profession by inviting viewers to watch the conversations and relationships between doctors and patients unfold.

The series relies on a core trio of qualified doctors and their real-life patients with cases re-enacted for the TV cameras.

More than 30 TV stations, many of (Continued on Page 80)

ABC narrowing choices for post-'Nightline' slot

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—ABC is nearing a decision on which of three proposed late-night strips it will premiere later this season after "Nightline."

Although ABC Entertainment officials won't comment, sources say the network is moving quickly on the project in order to dissuade affiliates from buying alternate programming for that daypart when the National Association of Television Program Executives convenes in Houston this week.

ELECTRONIC MEDIA has learned some details regarding three projects that are said to be in

the running as the new late-night vehicle.

Among the shows under consideration are:

- A pilot of a program titled "ABC's Wide World of Entertainment." The show was produced in November for the network by George Merlis, chairman of J-Nex, who describes it as a one-hour variety program.

Mr. Merlis, a former executive producer of ABC's "Good Morning America" and Paramount's "Entertainment Tonight," said he believes the network has already tested the pilot on some cable systems. The effort could also be used as a weekly program if rejected as a strip, he said.

- A late-night pilot from Vin Di Bona Productions, which currently does Saturday

morning's "Animal Crack-Ups" for ABC. Vin Di Bona, the company's president, declined to describe the concept of the new show.

He did say, however, that it was an idea that originated at ABC.

- A show from Ken Erlicht Productions that Mr. Erlicht, the executive producer of the proposed series, described as a "talk-type show" with Rick Dees, a morning air personality on KIIS-FM here.

The producers of these projects said they believed that hour shows had tested better than the original half-hour concept that ABC considered for the post-"Nightline" slot.

Squire Rushnell, ABC vice president of late-night and children's programming, did not re-

turn calls.

An ABC spokesman declined to specify exactly how many or which pilots are being considered, but he did say the program that's selected will probably go on the air this summer. He said recent published reports attributed to Mr. Rushnell saying that the network had narrowed its decision down to two projects were not accurate.

"If Squire said that, he didn't mean it," the ABC spokesman said.

ABC's last efforts to program the post-"Nightline" time period included talk shows with Dick Cavett and Jimmy Breslin. The programs were plagued by poor ratings and low clearances before being canceled. #

THE CAREBEARS



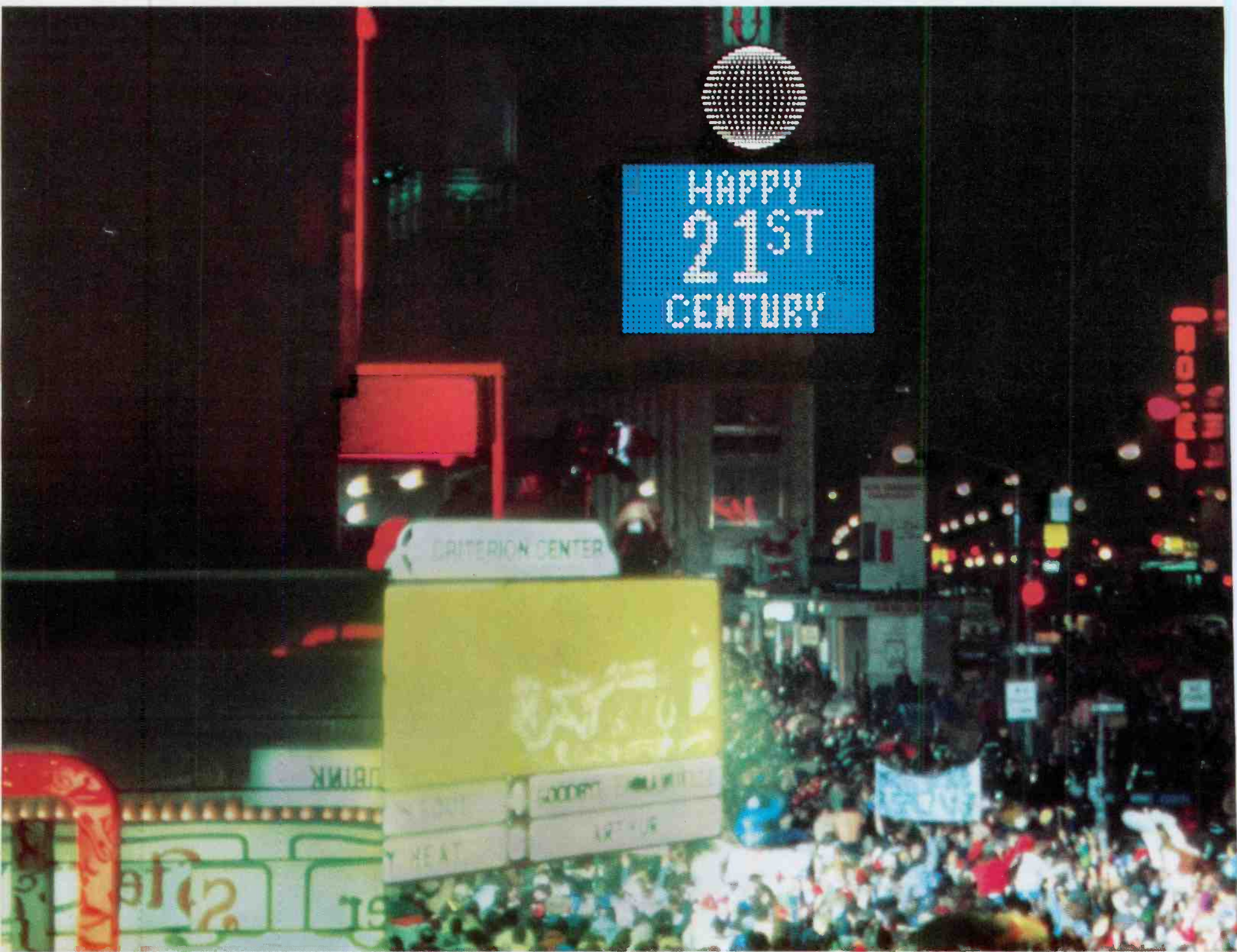
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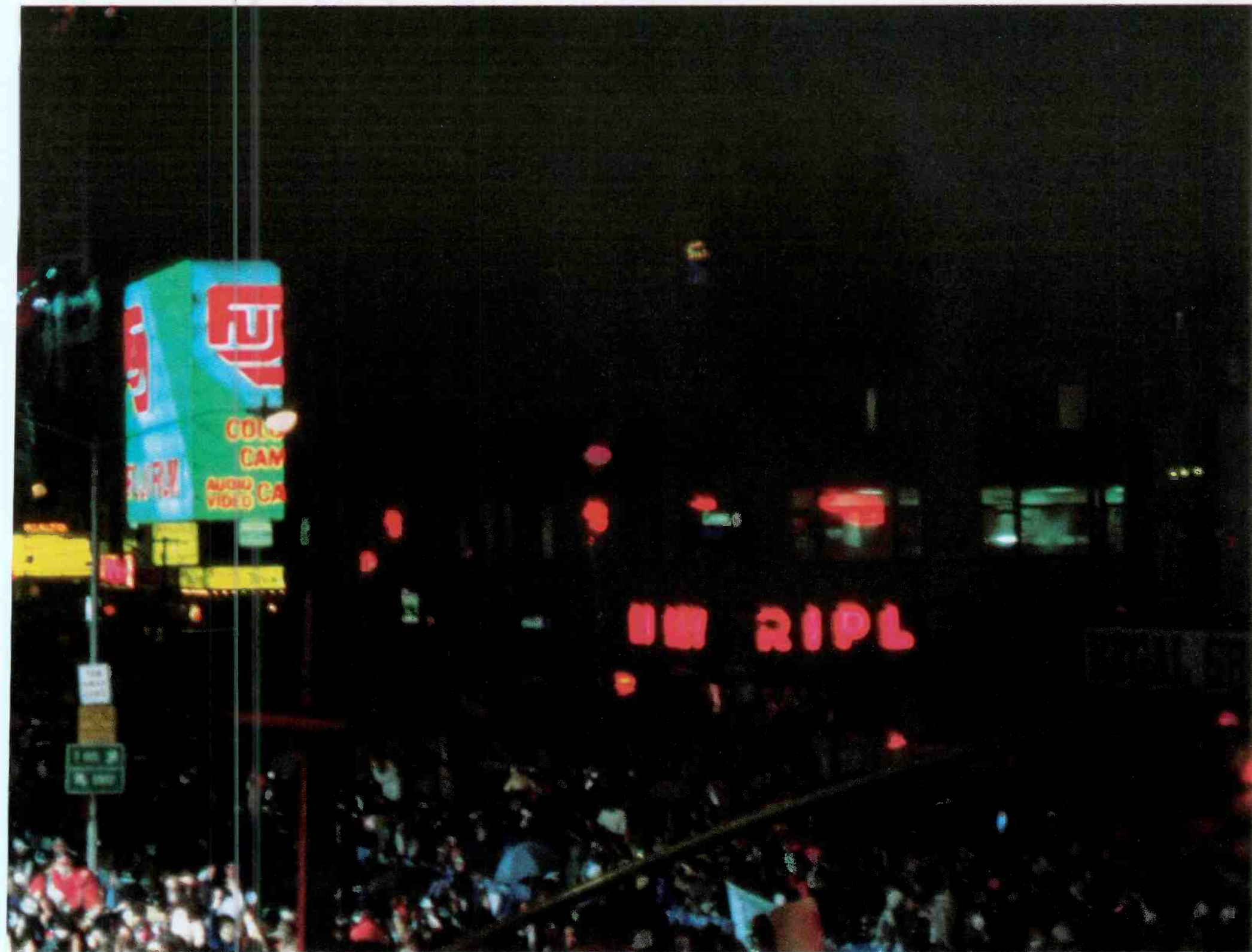
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GE American Communications

King World cash rich, gets little respect

If you don't believe that behind every silver lining there's a cloud, just take a look at King World Productions.

Along with having the top three syndicated shows, King World has more cash than it knows how to spend.

So how does the stock market respond? With grumbings like, "What do they do for an encore?" or "Sure, but 'Wheel of Fortune' and 'Jeopardy!' won't be around forever."

Not long ago, King World reported a profit of 78 cents a share for its first fiscal quarter, ended Nov. 30. That was more than twice the profit of 36 cents a share in the first quarter last year.

But the stock market just yawned. King World stock is going for about \$19 a share on the New York Stock Exchange, down from a 52-week high of \$33.25 a share.

In fact, with analysts expecting earnings of about \$2.10 a share for fiscal 1988, King World shares are trading at a price-earnings ratio of about 9, based on projected fiscal 1988 earnings, which is more than cheap by media-stock standards.

The problem here seems to be assets—or lack of them.

While King World has made money hand over fist since "Wheel of Fortune" took off, the market has increasingly focused on companies' long-term asset values.

And the thinking on Wall Street, apparently, is that King World's money-makers—the top-rated "Wheel," No. 2 "Jeopardy!" and third-rated "The Oprah Winfrey Show"—should be regarded merely as short-term cash cows.

That, perhaps, is one reason King World has added a new division to buy TV and radio stations, headed by former Viacom executive Paul Hughes.

That news comes on the heels of King World's recent naming of a new chief financial officer, Jeffrey Epstein, who put deals together for clients of First Boston Corp.

But while some saw the news as evidence that King World is eagerly pursuing diversification, analysts who follow the company downplayed the developments.

"I'm sure they're looking at a million things," says Curt Alexander, who follows King World for Mabon, Nugent & Co. "But I also think that this makes sense because it frees up others at the company to focus on other things."

Mr. Alexander does, however, agree that King World is likely to make some buys. He just doesn't think the company will stray from its focus on distributing programs.

Lately, some readers of tea leaves have perceived stagnation in the popularity of "Jeopardy!" and "Wheel of Fortune," but King World is using its clout to sign up stations through 1992 for those shows and through 1990 for "Oprah Winfrey." King World is left to concentrate on its biggest "problem." That is, how to spend all its extra cash.

Barry Kaplan, who follows the company for Goldman Sachs, says King World can easily afford to spend \$200 million on acquisitions. But he doesn't see the company rushing out to get rid of its money.

"To their credit, they've been in situations where they had chances to bid for TV and radio properties and they haven't let the money burn a hole in their pocket," says Mr. Kaplan.

Though analysts say King World will stick to its core business of distribution, some believe the company could do a good job of running a TV station.

"They've never run one before, but they're good researchers, and they can look at programming and know whether it's going to do well," says Dennis McAlpine, who watches King World for Oppenheimer & Co. "That's probably 50 to 60 percent of the business, and then all you need is someone who can do local news."

Mr. McAlpine thinks the short-term performance of the stock may be affected not by acquisitions, but by the company's ability to generate another hit.

In a business in which failures are the rule, successes the exception and huge hits almost a miracle, it's no surprise that King World has had its share of lemons.

"Nightlife Starring David Brenner," "True Confessions" and "The Rock 'n' Roll Evening News" were all overnight failures, although King World's role as distributor limited its losses.

While others say King World might have trouble matching the success of "Jeopardy!" or "Wheel of Fortune," Mr. Alexander thinks the opposite is true.

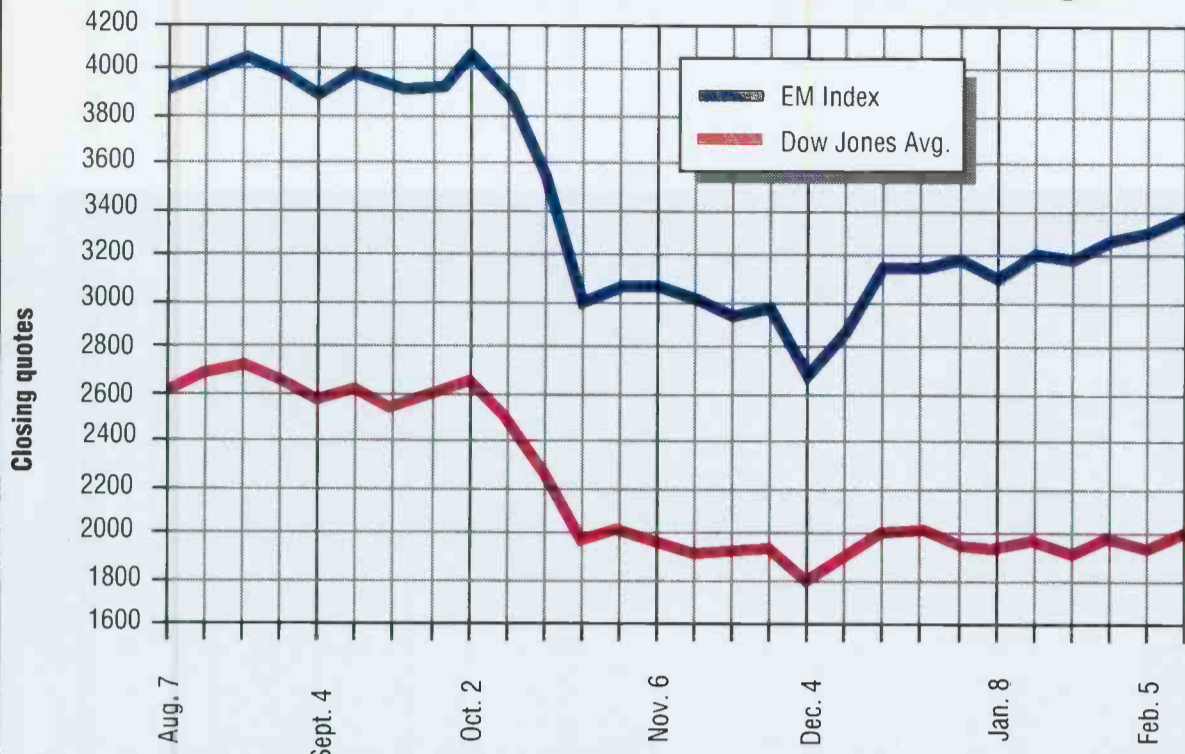
"That might be true if they had created those shows," says Mr. Alexander. "But people just pitch the ideas and they take the best ones. And now that they're perceived as the hottest management property, all they have to do is sit back and wait for the ideas. The ball is in their court, and the likelihood of them repeating is much higher than that of anyone else coming up with a hit." #



FOCUS ON FINANCE

M. Howard Gelfand

ELECTRONIC MEDIA stock index vs. Dow Jones average



ELECTRONIC MEDIA stock index results for the week ended Feb. 12

	Feb. 5	Feb. 12	Change
MCA	\$39.25	\$45.00	14.65%
Home Shopping	\$4.00	\$4.50	12.50%
Viacom	\$20.75	\$23.25	12.05%
Jones Intercable	\$11.38	\$12.50	9.84%
Cablevision	\$26.25	\$28.50	8.57%
Tribune Co.	\$36.00	\$38.50	6.94%
Disney	\$55.38	\$58.88	6.32%
CBS	\$155.88	\$162.63	4.33%
United Cable	\$27.75	\$28.88	4.07%
Coca-Cola	\$35.50	\$36.63	3.18%
Multimedia	\$55.00	\$56.50	2.73%
TCI	\$24.88	\$25.50	2.49%
Scripps Howard	\$81.00	\$82.50	1.85%
General Electric	\$42.50	\$43.25	1.76%
King World	\$19.00	\$19.25	1.32%
Time Inc.	\$87.75	\$88.88	1.29%
Gulf & Western	\$71.63	\$72.25	0.87%
Gannett	\$34.75	\$35.00	0.72%
Comcast	\$24.75	\$24.88	0.53%

	Feb. 5	Feb. 12	Change
Cap Cities/ABC	\$350.75	\$348.00	-0.78%
A.H. Belo	\$48.25	\$47.63	-1.28%
Lorimar Telepictures	\$10.63	\$10.25	-3.57%
Turner Broadcasting	\$8.75	\$8.38	-4.23%

Source: Nordby International

Tisch considers brother for CBS

By DIANE MERMIGAS
Senior reporter

The prospect of a second Tisch on the CBS board has raised the possibility that the broadcast giant could eventually become a family affair.

Laurence Tisch, CBS's president and chief executive officer, has long denied rumors that he plans to bring his sons and even nephews into the CBS fold, or to merge what remains of CBS's holdings with his own Loews Corp.

However, sources say Mr. Tisch likely will nominate his brother, Preston Robert Tisch, to a seat on the CBS board.

The matter concerning Bob Tisch, as he is called, most likely will be taken up by a nominating committee this month before it goes before the full CBS board at a regularly scheduled March 9 meeting.

Bob Tisch, 61, is currently the U.S. postmaster general, but he is stepping down from that position on March 1.

The nomination of new or additional

members to the board ultimately must be approved by company shareholders, who are scheduled to hold an annual meeting on May 11.

The Tisch brothers launched their empire in the 1950s by building a hotel and resort chain which eventually expanded to include movie theaters and other real estate.

Together, the brothers catapulted Loews into a \$17.5 billion business whose diversified holdings include hotels, movie theaters, real estate, tobacco, insurance and watches.

Bob Tisch plans to resume his duties as chief operating officer of Loews after he steps down as postmaster general.

The Tisch family jointly owns about 25 percent of Loews Corp., which in turn owns nearly 24.9 percent of CBS Inc.

Some Wall Street analysts said last week that Loews would be justified asking for two of its executives on the CBS board, given their majority interest in the company.

For that reason, Bob Tisch's appoint-

ment to the CBS board would not likely resurrect the change-of-control issue that was shot down by the Federal Communications Commission last year.

Laurence Tisch, 64, first broached the issue of seeing his brother nominated to the CBS board shortly after he assumed the CBS presidency in September 1986, but he was rebuffed by CBS board members.

CBS sources say this time around that Larry Tisch could find enough board support for securing his brother as a director.

Such a move, however, would conjure up notions of the Tisches making CBS a family affair.

There has long been speculation on Wall Street that Larry Tisch eventually would bring any number of his sons or nephews to CBS from their varied business involvements.

The ultimate meshing of business and family might be the merging of CBS with Loews, something analysts say at some point is not out of the question. #

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Dennis McAlpine of Oppenheimer & Co.



Francine Blum of Wertheim Schroder

Analyzing the media analysts

Number crunchers becoming prognosticators as industry diversifies

By DIANE MERMIGAS

Senior reporter

Their financial projections and crystal ball predictions can prompt groans or glee from corporate suites, cause major changes in stock trading and prices and spark a storm of press attention.

They are Wall Street's media analysts, a new breed of bottom-line prognosticators who are a far cry from the stereotyped number crunchers of old.

Armed with their MBAs, digital calculators and silk ties, the typical brokerage house media analysts are as involved today in portfolio planning and investment recommendations as they are in the fundamental analysis of corporate spread sheets.

The best of the lot are aggressive, articulate and challenging. Their daily juggling act involves balancing the demands of clients (a majority of whom are institutional investors), increasingly cost-conscious employers and the unquenchable press.

The growing power of media analysts to make or break company fortunes by advising investors has been evident in the fact that most broadcasting concerns involved in cost-cutting have salvaged something of their investor relations operations. That's to ensure that there's a company representative on guard around the clock to explain the corporate line.

Following are profiles of eight media analysts and their thoughts on the industry:

Dennis McAlpine

Mr. McAlpine, 47, has spent the past two years settling into a vice president's post at Oppenheimer & Co., where he has established himself as one of Wall Street's more outspoken media analysts.

"One of the main reasons I returned to Wall Street is because here I can have my own franchise that I can develop with some

freedom," Mr. McAlpine says.

"The one negative to it is that all the media attention takes more time than it should, which means we have to be selective about the number of press people we talk to. There isn't as much time for research anymore."

And, yet, there was never more of a need for individual research, since the number cruncher of yesterday is today's portfolio analyst.

Instead of issuing 20-page reports explaining the financial results of companies, Mr. McAlpine and his colleagues are expected to make buy-or-sell recommendations.

The frenzied pace of corporate takeovers and restructurings in the media industry has contributed to the changing functions of Wall Street's media analysts, Mr. McAlpine says.

Given the changes that have rocked the broadcasting, cable TV and entertainment industries in recent years, Mr. McAlpine concludes that "there's nothing that is not vulnerable or possible."

In cable, Mr. McAlpine says, "We will see continued consolidation. The big will get bigger, and the small companies will be wiped out."

A group of middle-sized cable companies (generally with 500,000 to 1 million subscribers) will either join forces or merge with the industry leaders, he says. Those companies include Continental, Century, Comcast, ATC, Warner and Cablevision.

In broadcasting, Mr. McAlpine says, "The networks look negative long term with continued increases in audience fragmentation, making it increasingly difficult to command increased prices from advertisers."

Mr. McAlpine expects that trend to continue.

"There will be more fragmentation as cable penetration increases," he predicts. "The major impact will be felt by group owners and the networks. They will have to put on more competitive programming that attracts specific audiences."

"For group owners, that will mean strengthening ties with

syndication and increasing their pre-emption of network shows. Not all group owners can afford that, and some will go by the wayside."

However, there will be a return to fundamentals of business by all sectors of the broadcast and cable TV industries.

"The focus has been misplaced because the volatility caused by the takeover frenzy has moved this industry away from it," Mr. McAlpine says.

As a lingering example, Mr. McAlpine cites MCA, which has traded more on speculation about its aging chairman's health and takeover of the company than on basic business fundamentals.

"The growing presence and voice of Wall Street has given the industry a more short-term orientation than should be reflected in their decision-making," he says.

Among his more far-reaching predictions:

- In a year or two, Laurence Tisch will sell off all or part of what's left of CBS Inc. by merging the company with a company such as Gulf & Western or MCA.

- The smaller, faltering independent production companies, such as DeLaurentiis and Cannon, will either disappear or merge with larger entities.

- There will be continued consolidation among individual and group TV station owners. Disney and MCA will become more formidable forces in group ownership.

- Larger, full-service providers will emerge in the broadcasting industry along the lines of Viacom, which is involved in station ownership, theatrical and TV production and distribution and cable.

- There will be stronger, more cooperative ties between programmers and broadcasters—if legislators allow it. NBC, Turner and Disney still are "testing the water" in these areas, Mr. McAlpine says. "But the most influential round in this change could happen this year."

(Continued on Page 220)



Dennis Leibowitz of Donaldson, Lufkin & Jenrette



R. Joseph Fuchs of Kidder Peabody & Co.



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*Source: N-1 Season avg. through Nov. 1987, weekly programs only.

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*Source: NTL Season avg. through Nov. 1987 except Women 25-54 rank #2.



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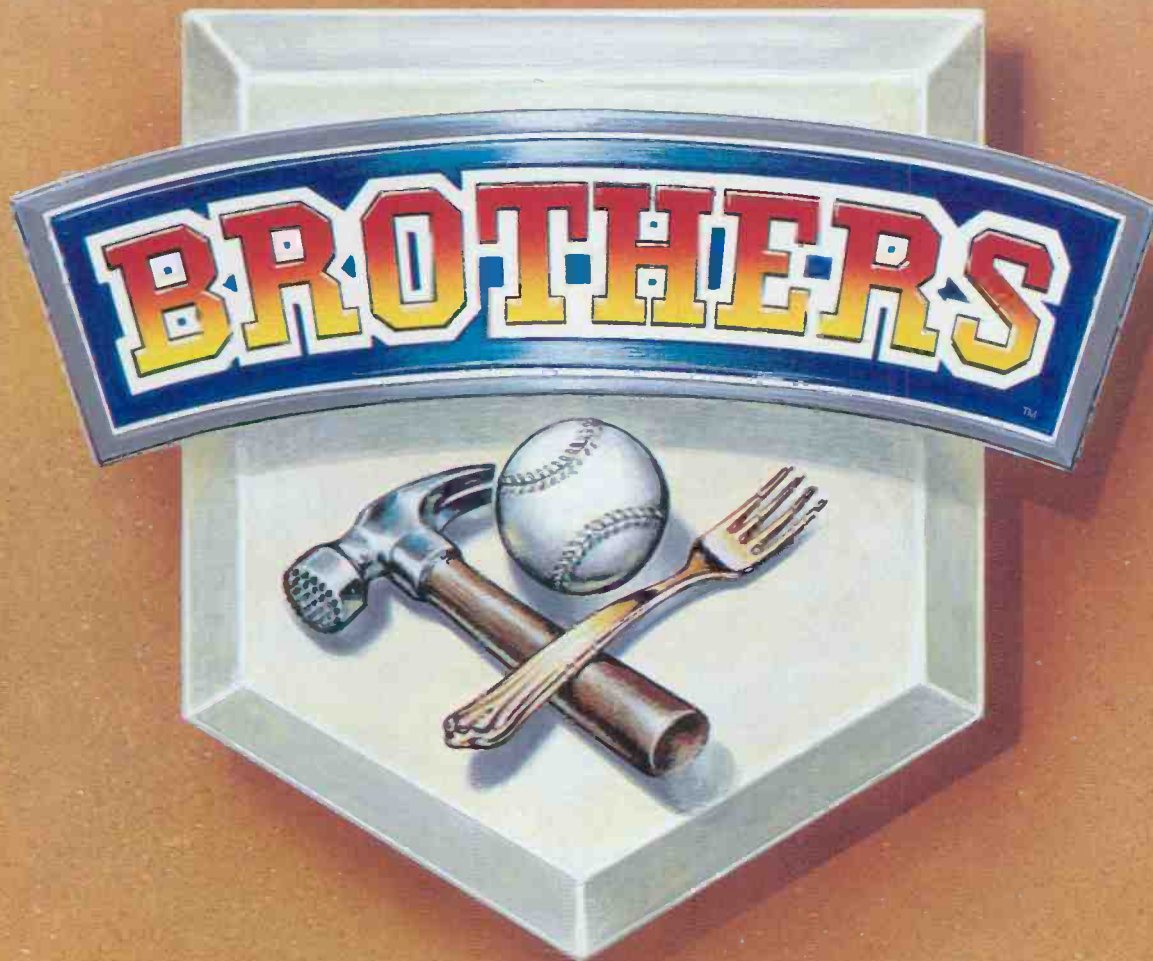
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THE PEAK PERFORMERS

INTERNATIONAL

What's hot in foreign countries

What are television viewers in other countries watching? ELECTRONIC MEDIA international correspondents compiled the following lists of top 10 programs in 10 countries. They represent various recent one-week periods.

Australia

1. "60 Minutes," Australian version of the American news show
2. "The Cosby Show"
3. "National Nine News"
4. "Willesee," background to the news show
5. "Neighbours," soap opera
6. "Sale of the Century"
7. "ALF"
8. "A Country Practice," soap opera
9. "Family Ties"
10. "Terry Willesee Tonight," another behind-the-scenes news show

France

1. "Roue de la Fortune," French "Wheel of Fortune"
2. "Sacre Soiree," variety show
3. "Champs Elysees," variety show
4. "Lahaye d'honneur," variety show
5. "Marc et Sophie," French husband-and-wife sitcom
6. "7 sur 7" (7 on 7), news program
7. "Maggie," sitcom
8. "Santa Barbara," the U.S. soap opera
9. "Starsky & Hutch"
10. "La Calanque"—French version of "Dallas"

Great Britain

1. "EastEnders," (Tuesday episode of the twice-weekly soap opera)
2. "EastEnders," (Thursday episode)
3. "Coronation Street," (Monday of the twice-weekly soap opera)
4. "Coronation Street," (Wednesday episode)
5. "Blind Date," British version of "The Dating Game"
6. "The Bill," police drama
7. "Twenty Years of the Two Ronnies," comedy/variety
8. "Question of Sport," sports quiz show
9. "Bullseye," quiz show
10. "Allo 'Allo," sitcom set in occupied France during World War II

Italy

1. "Fantastico," a variety show
2. "Zecchino d'Oro" (Pure Gold), variety show with quizzes
3. "I Falchi Della Notte" (The Night Eagles), movie
4. Football match
5. "L'Uomo Più Forte Del Mondo" (The Strongest Man on Earth), movie
6. "Festival," variety show hosted by Brigitte Nielson
7. "Chissa Perche Capitano" (Who Knows Why, Captain), movie



WEST GERMANY: "Der Alte," or "The Oldie," is a monthly detective series.

8. "Telemike," quiz show
9. "Non Ci Resta Che Piangere" (Nothing Left to Do but Cry), movie
10. "Dallas"

Japan

1. "Hasei Sensei" (Teacher Hasei), daily 15-minute show on the life of a young woman teaching in the 1920s
2. "Seven Men and Women, an Autumn Story" drama
3. "Quiz Derby"
4. "Katochan Kenchan" (two nicknames), drama
5. "Kanto Koshietsu" (Kanto Journey)
6. "Flash News"
- (t) "Mita Komon" (name), Samurai drama
8. "A Woman Does Her Best," drama
9. "Sazaesan" (name), cartoon
10. "Fuji Music Festival"

Mexico

1. "Rosa Salvaje" (Wild Rose), soap opera
2. "Dr. Candido Perez," comedy series
3. "Que Nos Pasa?" (What's Happening to Us), comedy series
4. "Victoria," soap opera
5. "Quinceanera" (The 15-year-old), soap opera
6. "Mujer: Casos de la Vida Real" (Woman: Real Life Cases), drama series
7. "Esta Noche se Improvisa" (Let's Improvise Tonight), game show
8. "Hospital de la Risa" (Laughter Hospital), comedy series
9. "Las Solteras Del 2" (The Single Women of the Two),

comedy series

10. "Papa Soltero" (Single Father), comedy series

South Africa

1. "Who's the Boss?"
2. "North and South"
3. "MacGyver"
4. "John Ross," South African adventure story about the life of a young white boy during the time of Chaka the Zulu chief in the 1700s
5. "St. Elsewhere"
6. "Wolwedans in Die Skemer" (Wolves Dance in the Sundown), about a group of people staying in a small hotel
7. "Remington Steel"
8. "Spioen Spioen" ("The Scarecrow and Mrs. King")
9. "Lucan," about a man raised by wolves and his problems entering society
10. "Santa Barbara"

Spain

1. "Un, Dos, Tres" (One, Two Three), game show
2. Friday night movie
3. Thursday night movie
4. "Miami Vice"
5. Saturday night movie
6. "Que Noche la de Aquel Ano" (What a Night We Had That Year), a musical documentary
7. "En Familia" (With the Family), a talk show with families discussing everyday issues.
8. "Ante la Opinion" (Facing Public Opinion), news program
9. Sunday afternoon movie
10. Saturday afternoon movie

Sweden

1. "Dallas"
2. "Hagge" (interviewer's name), weekly interview show
3. "Supersvararna" (The Super Answerers), a weekly quiz show
4. "Falcon Crest"
5. "Sportspegeln" (Sports Mirror), twice-weekly roundup of sports events
6. "Helt Apropa" (Speaking of Which), weekly satire show
7. "Lackalange" (name), soap opera about students at an adult education school
8. "Trafikmagasinet" (Traffic Magazine), show about cars and driving
9. "Mitt i Naturen" (In the Midst of Nature), nature program
10. "Moonlighting"

West Germany

1. "Schwarzwaldklinik" (Blackforest Hospital), soap opera
2. "Traumschiff" (Dream Boat), twice-weekly soap opera
3. "Wetten, das . . ." (You Bet . . .), monthly entertainment show
4. "Tatort" (Scene of the Crime), detective series
5. "4 Gegen Willi" (Four Against Willi), monthly entertainment show
6. "Die Wicherts von Nebenan" (Our Neighbors the Wicherts), neighborhood soap opera
7. "Der Grobe Preis" (The Big Winner), monthly quiz series
8. "Der Alte" (The Oldie) monthly detective series
9. "Dallas"
10. "Denver" ("Dynasty") aired weekly.



SOUTH AFRICA: "John Ross" is an adventure story about a young boy in the 1700s.

NATPE Convention: HOUSTON GUIDE

Getting around in Houston

NATPE's host city combines pleasure with business

By **GEORGE L. ROSENBLATT**
Special to ELECTRONIC MEDIA

Houston, site of this week's National Association of Television Program Executives convention, is probably one of the most difficult cities in America to appreciate.

But when you see what Houston has become in so little time, the city's excitement gets into your system like a shot of adrenaline.

Two brothers, August C. and John C. Allen, founded the city in 1836, soon after pushing their riverboat up Buffalo Bayou until they would have had to put wheels on it to go another muddy inch.

Whether they were true visionaries, or simply early proponents of the Greater Fool Theory of Investing, is debatable. But there is no doubt that their \$10,000 bought them more than 6,000 acres of land, along with mosquitoes beyond their wildest dreams.

A year later, their little utopia began a three-year stint as capital of the infant Republic of Texas. But it was in economic capi-

tal, not political, that Houston's fortunes lay.

Transportation, agriculture, petroleum and petrochemicals, shipping, medicine and aerospace—all these industries and more eventually trodded right up Buffalo Bayou just like those Allen boys, got bitten by the same kind of bugs and, in their own brand of delirium, decided to call Houston home.

Houston today is the fifth most populous city in the United States, with 2.5 million people.

Houston is also spread out, way out—close to 600 square miles. It takes up most of Harris County and spills over into two or three others.

A look at the locations of the airports may offer a clearer picture of Houston's dimensions. Houston Intercontinental Airport, the larger of the city's two commercial air gateways, is near the north-central limits of the city, about 25 miles due north of the crisp, new George R. Brown Convention Center where NATPE is convening.

William P. Hobby Airport, now handling far more traffic than when it was the only one in town, is about 10 miles southeast of the new center.

The Brown, as the dazzling white building

trimmed in red and blue is called, is right downtown.

When the traffic is flowing smoothly on appropriate freeways, the trip to or from Intercontinental can be as speedy as 30 minutes. When traffic has pretty well jammed the main vehicular arteries, the trip can take 90 minutes or more—a close encounter with one of Houston's surprising bounty of homicidal drivers, some of whom actually pack firearms, notwithstanding.

The freeways are an occasionally brutal reminder that Houston has traditionally called upon a feisty fighting spirit in hurtling from past to present.

But Houston's success at locking horns with the future lies in formulating appropriate proportions of bullishness, bullheadedness and bull you-know-what.

It is hard to imagine any circumstance that can't tempt some Houstonian to try to make some money off it. Big money.

Of course, Houston has taken its lumps over the past few years. Anytime you get too many nasty brambles in the oil patch, an awful lot of folks—innocent or otherwise—can get hurt.

By now, it is probably apparent that Houston is, above all else, a business town. People

come here mainly to make money, not to be entertained or enlightened or enraptured.

This is not to say that such aesthetic prospects do not exist, just that other things are closer to the heart of the city.

But just because Houston puts business well ahead of pleasure doesn't mean the Bayou City is a visitors' wasteland. The list that follows, admittedly subjective, should still give visitors, especially first-timers, a sampling of what Houston is, has and offers:

- Lay of the land. Houston is, in a word, flat. Geographic obstructions are so conspicuously absent that on a clear day you can look south from a terminal window at Intercontinental Airport and see all three of Houston's principal skylines (downtown, the Galleria area and, between them, Greenway Plaza). All three are more than 20 miles away.

From downtown skyscrapers, you may see the Gulf of Mexico 50 miles away. Houston is only 50 feet above sea level.

- Weather and climate. The saying that "everybody talks about the weather, but nobody does anything about it" holds less water in Houston than elsewhere.

Years before former Mayor Louie Welch
(Continued on Page 54)

Map of Houston provided by the Old San Francisco Steak House, 8611 Westheimer, Houston. Copyright 1987.



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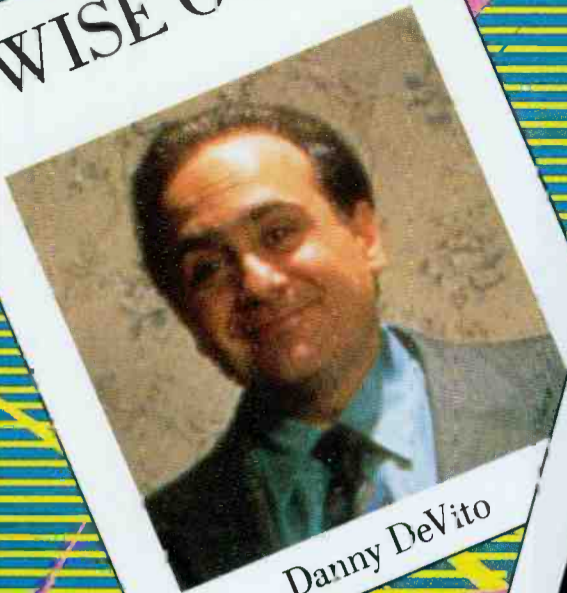
of a people and nation that has been closed to us for 40 years. Your viewers have already seen Red Square. And now you can show them the rest of this fascinating nation.

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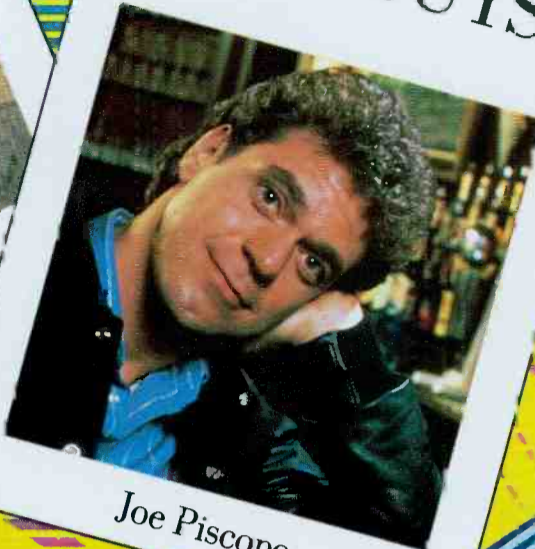
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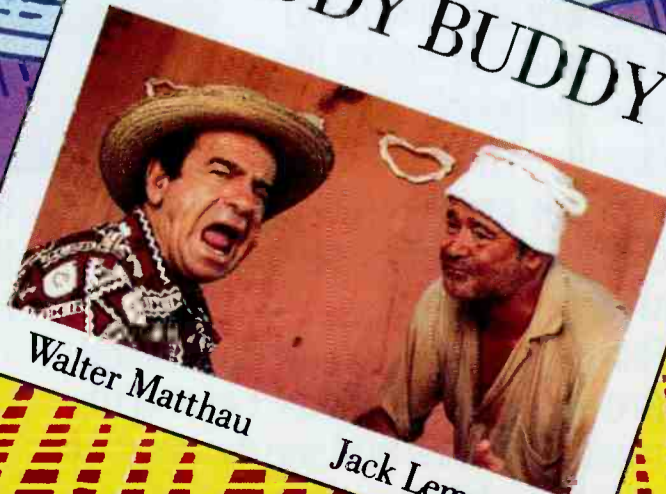
Mel Gibson

MRS. SOFFEL



Diane Keaton

BUDDY BUDDY



Walter Matthau

Jack Lemmon

PREMIERE 4

THE HUNGER



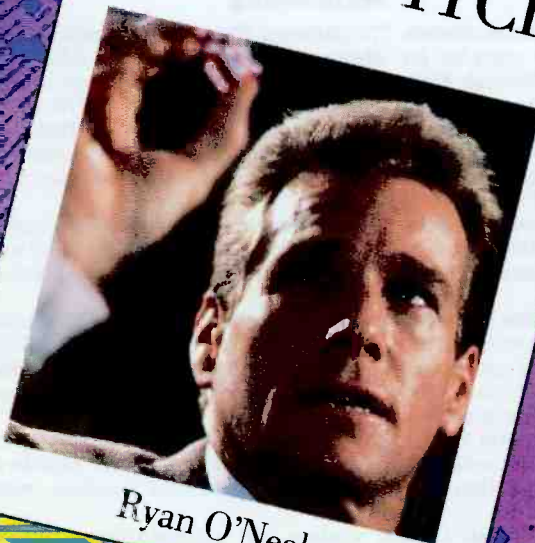
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NATPE Convention: HOUSTON GUIDE

Where to go for food, fun in Houston

Houston is a big business city, but it also offers a wide array of leisure and entertainment activities.

George Rosenblatt, a travel writer for the Houston Chronicle, has put together a list of some of Houston's highlights.

Restaurants

These 12 restaurants offer a sampling of the cuisine in Houston. The credit card abbreviations are: AE-American Express, CB-Carte Blanche, DC-Diner's Club, DI-Discover, MC-MasterCard and VI-Visa. The price-range designation figures inexpensive as \$10 or less per person, moderate at \$10 to \$25 and expensive at more than \$25 per person.

- **La Colombe d'Or**, 3410 Montrose. A member of the French-based association Relais & Chateaux, this restaurant combines elegance and excellence with a passion. The cuisine and the chef at this premier-class restaurant are French. Expensive to very expensive, but worth it. All major credit cards accepted. Lunch, Monday through Friday; dinner, Monday through Saturday; closed Sunday. Reservations suggested. Phone: 524-7999.

- **Cuellar's**, 2101 W. Loop South. Tasty Mexican and Tex-Mex dishes, especially the chicken and beef fajitas, in neat, but casual, surroundings. Moderate. AE, CB, DC, MC, VI. Lunch, dinner daily. Phone: 950-1669.

- **Dong Ting**, 611 Stuart. Aristocratic establishment whose Chinese haute cuisine, emphasizing Hunan specialties, has won national recognition. Moderate to expensive. All major credit cards accepted. Lunch, Monday through Friday; dinner, Monday through Saturday; closed Sunday. Reservations needed on weekends. Phone: 527-0005.

- **Kaphan's**, 7900 S. Main at Kirby. This restaurant serves some of the best seafood in Texas, especially the crabmeat and oyster dishes. Moderate to expensive. All major credit cards accepted. Lunch and dinner, Thursday through Tuesday; closed Wednesday. Phone: 668-0491.

- **King Yen**, 6415 Bissonnet. Small, casual, family-run restaurant with delicious Mandarin Chinese specialties. Inexpensive to moderate. MC, VI. Lunch and dinner, Wednesday through Monday; closed Tuesday. Phone: 777-1541.

- **Nino's**, 2817 W. Dallas Ave. Nino's is deservedly popular for excellent and imaginative Italian cuisine. Moderate to expensive. All major credit cards accepted. Lunch, Monday through Friday; dinner, Monday through Saturday; closed Sunday. Reservations not accepted Friday and Saturday. Phone: 522-5120.

- **Old Hickory Inn**, 5427 S. Braeswood and 8338 Southwest Freeway. Very simple, very casual places serving some of the tastiest barbecued beef, pork, sausage, chicken and ribs in Houston. Cole slaw, beans, rice pudding delicious, too. Inexpensive. No credit cards accepted. Lunch, early dinner (be there by 8:30 p.m.). Braeswood location open seven days; Southwest Freeway branch closed on Sunday. Phone: 723-8908 (Braeswood) or 271-8610 (Freeway).

- **Red Lion**, 7315 Main. Cozy, convivial place with Houston's most English of menus, crowned royally with roast prime rib of beef. Moderate to moderately expensive. AE, CB, DC, MC, VI. Lunch, Monday through Friday; dinner, seven nights. Phone: 795-5000.

- **Rotisserie for Beef & Bird**, 2200 Wilcrest. What the name says and more (try the roast goose). Lunch, Monday through Friday; dinner, Monday through Saturday; closed Sunday. Moderate to expensive. AE, MC, VI. Reservations recommended. Phone: 977-9524.

- **Thai Orchid**, 8282 Bellaire Blvd. Small, serene and spotless, among the best of Houston's numerous Thai restaurants. Moderate. AE, CB, DC, MC, VI. Lunch, Tuesday through Saturday; dinner, Tuesday through Sunday. Reservations accepted. Phone: 981-7006.

- **Tony's**, 1801 Post Oak Blvd. Probably Houston's most vaunted of posh, see-and-be-seen purveyors of haute cuisine. Expensive to very expensive. All major credit cards accepted. Lunch, Monday through Friday; dinner, Monday through Saturday; closed Sunday. Reservations advised. Phone: 622-6778.

- **Vargo's**, 2401 Fondren. Steaks, seafood, chicken, duck and other entrees are selected from the menu, and the vegetables and side dishes are served family style. Great food in one of Houston's most beautiful settings. Moderate to expensive. All major credit cards accepted. Lunch, Monday through Friday; dinner, Monday through Saturday; brunch only on Sunday. Reservations recommended, especially on weekends. Phone: 782-3888.

Night spots

- **Cody's Restaurant and Club**, 3400 Montrose. This lounge offers a good view of the city. Phone: 522-9747.

- **Cooter's**, 5164 Richmond Ave. A genuine country-western bar in the Galleria area. Phone: 961-7494.

- **Fitzgerald's**, 2706 White Oak. This former Polish dance hall is now a showcase for live music, from jazz to blues to rock 'n' roll. Phone: 862-7625.

- **Gilley's Club**, 4500 Spencer Highway, Pasadena. This enormous, rowdy bar is home of the famous mechanical bucking bull featured in the movie "Urban Cowboy." Phone: 941-7990.

- **Grif's (Shillelagh) Inn**, 3416 Roseland, off Montrose behind the Chinese consulate. A very popular Irish bar. Phone: 528-9912.

- **Marfless**, 2006 Peden Ave. (near River Oaks Shopping Center). Unmarked bar that offers a cozy atmosphere and classical music. Phone: 528-0083.

- **Rockefeller's**, 3620 Washington. One of the best places in



Photo courtesy of the Houston Post

The George R. Brown Convention Center, site of the NATPE convention, is a new addition to downtown Houston.

town, with live entertainment, including some big names. Phone: 861-9365.

Comedy clubs:

- **The Comedy Workshop**, 2105 San Felipe. 524-7333. Stand-up comics, professional and amateur. Phone: 524-7333.

- **The Laugh Stop**, 1852 W. Gray. Phone: 524-2333.

- **Magic Island**, 2215 Southwest Freeway at Greenbriar. Strolling magicians, comics and fortune tellers. Phone: 526-2442.

Shopping

- **Foley's**, 1110 Main and 10 other locations. The big, locally spawned department store chain. Phone: 651-7038.

- **The Galleria**, 5015 Westheimer, and its immediate vicinity are tantamount to the fashion and flash capital of Houston, with Neiman-Marcus at one end, Marshall Field's and Macy's at the other, and such major names as Dunhill, Charles Jourdan and Teuscher in between.

- **The Park** in Houston Center, 1300 block of Lamar. Multi-level indoor shopping complex, including Brooks Brothers, Abercrombie & Fitch, The Gap, The Limited and Walden Books. It's linked to the downtown pedestrian walk tunnel system and within walking distance (above ground) of the George R. Brown Convention Center.

- **The Village**, between Kirby Drive and Greenbriar near Rice University, is perhaps a square mile of some of Houston's most interesting shops and boutiques, including the internationally renowned British Market, offering a large array of goods from the United Kingdom. Other stores offer anything from food and Irish goods to a huge selection of travel books.

Sightseeing

- **Anheuser-Busch**, 775 Gellhorn. Free tours of the brewery, with free samples for adults. Hours: 9:30 a.m. to 3:30 p.m. Monday through Friday, with guided tours on the hour beginning at 10 a.m.; closed Saturday and Sunday. Phone: 670-1695.

- **Armand Bayou Nature Center**, 8600 Bay Area Blvd., off I-45 between Houston and Galveston. A 2,000-acre preserve open daily, 9 a.m. to 5 p.m., with guided tours Saturday and Sunday. Phone: 474-2551.

- **Astrodome**, 8400 Kirby. The world's first fully enclosed, air-conditioned domed stadium. Tours daily when stadium not in use. Admission, \$2.75 per person; parking, \$3 per car. Phone: 799-9500.

- **Lyndon B. Johnson Space Center**, about 30 miles southeast of downtown Houston at the NASA Road 1 exit of I-45 South. The space center is open daily from 9 a.m. to 4 p.m. for self-guided tours. Moon rocks, enormous space vehicles and assorted exhibits bring space home. Phone: 483-4321.

- **Memorial Park**, Loop 610 at Memorial Drive. Houston's largest park, with jogging trails, tennis courts, other facilities. Adjacent to Houston Arboretum & Botanical Gardens, with walking trails.

- **Pedestrian tunnel system**. An air-conditioned world unto itself, running three to five miles under the city streets. It not only links downtown buildings, it also has its own shops and restaurants. Maps available in bank buildings along the route and at the city's Visitor Information Center, 3300 Main.

- **Port of Houston**. The port is 50 miles inland, but it's still one of the top three in the United States. It can be viewed from the turning basin (Gate 8 on Clinton Drive) or on a two-hour excursion aboard inspection boat Sam Houston. Reservations are required for the boat tour, which is usually booked well in advance. Phone: 225-4044.

- **Texas Medical Center**. This 355-acre complex is among the world's largest and most respected medical centers. Free tours are given at 10 a.m., reservations required. Phone: 790-1136.

- **San Jacinto Battleground and Monument**, off Highway 225 on Farm Road 134. This is the site where Texas won independence from Mexico in 18 minutes of fighting in 1836. The obelisk here is taller than the Washington Monument. Free admission to grounds and museum; elevator to observation deck, \$2. Phone: 479-2421.

- **USS Texas**, moored adjacent to the San Jacinto Battleground. The oldest battleship in the country, surviving both world wars. Small fee to board. Phone: 479-2411.

Transportation

- **Airport transportation**: Airport Express links Intercontinental Airport with several city terminals, including one near the Galleria and another near the Hyatt Regency Houston Hotel downtown. Fare is \$7.50 each way. Phone: 523-8888. Hobby Limousine Service links Hobby Airport with those same terminals. Fare is \$5 each way. Phone: 644-8359.

- **Taxis**: Basic rates are \$2.45 for the first mile and \$1.05 for each additional mile or fraction of a mile. All cabs are metered and regulated. Some small surcharges are either permitted or required by city ordinance. You can ask for an estimate before you get in.

- **Towne Car**: Yellow Cab operates this low-key service. For the same fare as a regular cab, you can hire a spotless, subtly marked, dark blue Lincoln Towne Car, many with mobile phones that passengers can use for a nominal charge. Try to make arrangements in advance. Special Towne Car Dispatch phone: 236-8877.

- **Buses**: For schedule and fare information, call the Metropolitan Transit Authority. Phone: 635-4000.

Information resources

- **The Greater Houston Convention and Visitors Bureau** offers an assortment of excellent brochures, maps, events calendars and discount coupons.

- **Showtix**, operated on a non-profit basis by the Greater Houston Convention & Visitors Bureau, offers information and tickets (full-price advance; half-price on the day of the performance) to almost any event in Houston, including sports, concerts, night clubs, theaters, comedy clubs and cultural arts performances. The Showtix booth in Tranquillity Park, 400 Rusk at Smith downtown, is open from 11 a.m. to 5:30 p.m. Tuesday through Saturday. The 24-hour number is 227-9292.

- **The Weekend Preview** section in Thursday's edition of the Houston Chronicle updates and spotlights current and upcoming cultural events and entertainment.

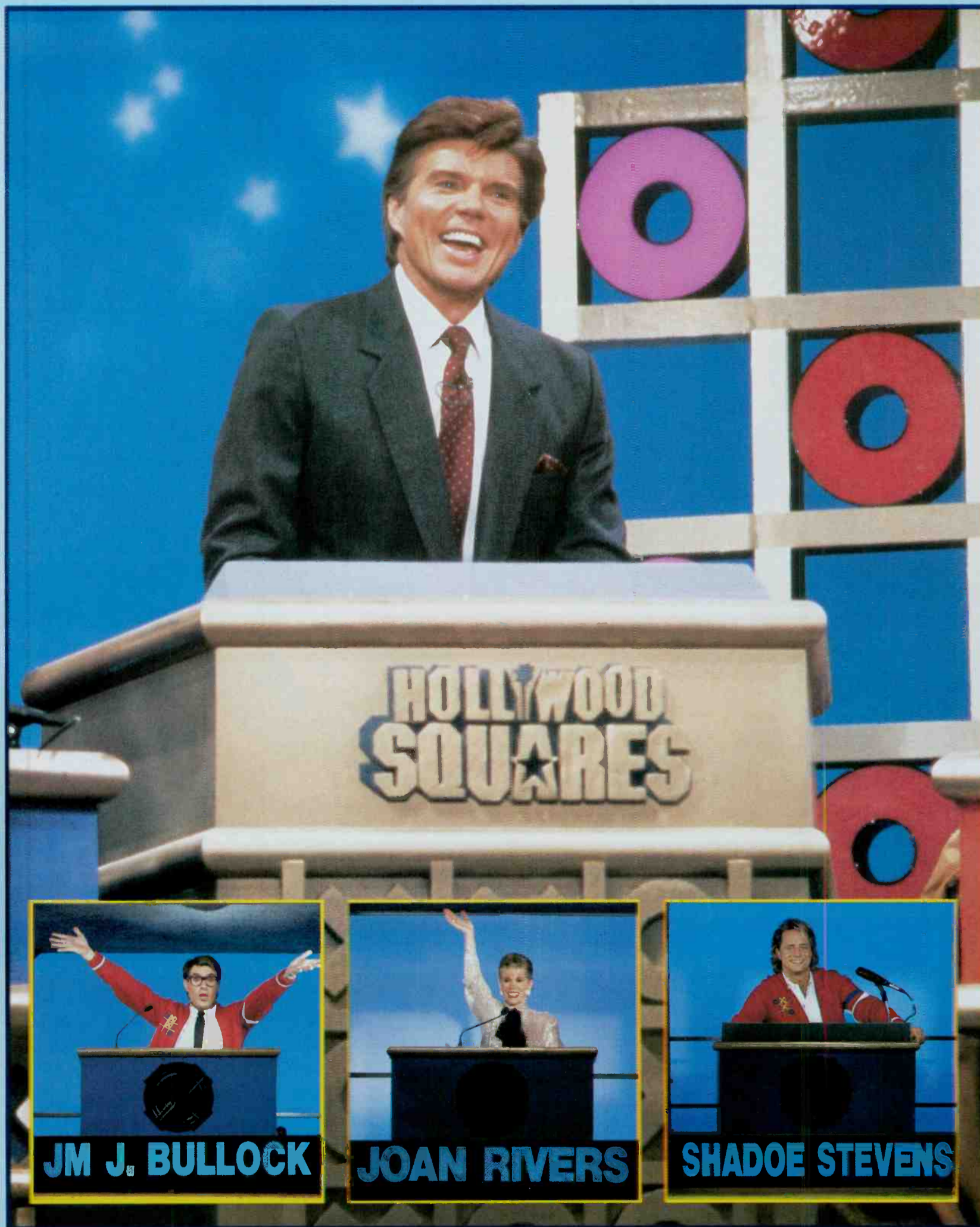
- **Cultural events**: For information on what's going on in the Houston arts, phone 800-392-7722 in Texas, or 800-231-7799 outside the state. #

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From Buffalo Bayou to NASA Mission Control,

(Continued from Page 42)

quipped that "Houston has two seasons—summer and February," Houstonians realized that they need not breath steam in summer or sweat sleet in winter. So they air-conditioned their homes, cars, theaters, offices, stores, buses, shopping malls and practically everything else they could run a duct into.

With the Astrodome, the world's first fully enclosed, fully air-conditioned stadium, Houston also brought the sporting realm of the great outdoors indoors.

And downtown, Houston created a tunnel system so pedestrians can walk a major part of the business district minus the miseries of summer heat and humidity, the ferocity of thunderstorms, the dangers of motor traffic or the inconvenience of traffic lights.

The main pedestrian tunnels

Wonders of the Industrial World.

• Architecture. The ground under Houston is generally so wet, and so close to the water tables, that basements are impractical for houses.

Yet some of the tallest, proudest,

most imaginative buildings in the country are anchored in the thick, black clay Houstonians call "gumbo."

Downtown is the Texas Commerce Tower. Clean, crisp and well-

tailored, this 75-story structure is America's tallest building outside New York and Chicago.

The conservative elegance that has garnered it the nickname of the "Gray Flannel Suit" is broken only

by the colorful incongruity of "Personage and the Birds," an original sculpture by Jean Miro, in the plaza at the tower's entrance.

Parts of three other major downtown buildings are reflected in the



A statue of Gen. Sam Houston is in Hermann Park, at the intersection of Fannin and Montrose.

today consist of a network of three to five miles located beneath the heart of downtown Houston. The tunnels are air-conditioned in summer, heated (when necessary) in winter, lined in parts with assorted shops and well-loved by all who know them.

As an aside, you can almost read the general pattern of the weather outside by the traffic levels inside the tunnels. The worse the weather, the heavier the tunnel traffic.

It's great for people-watching, too.

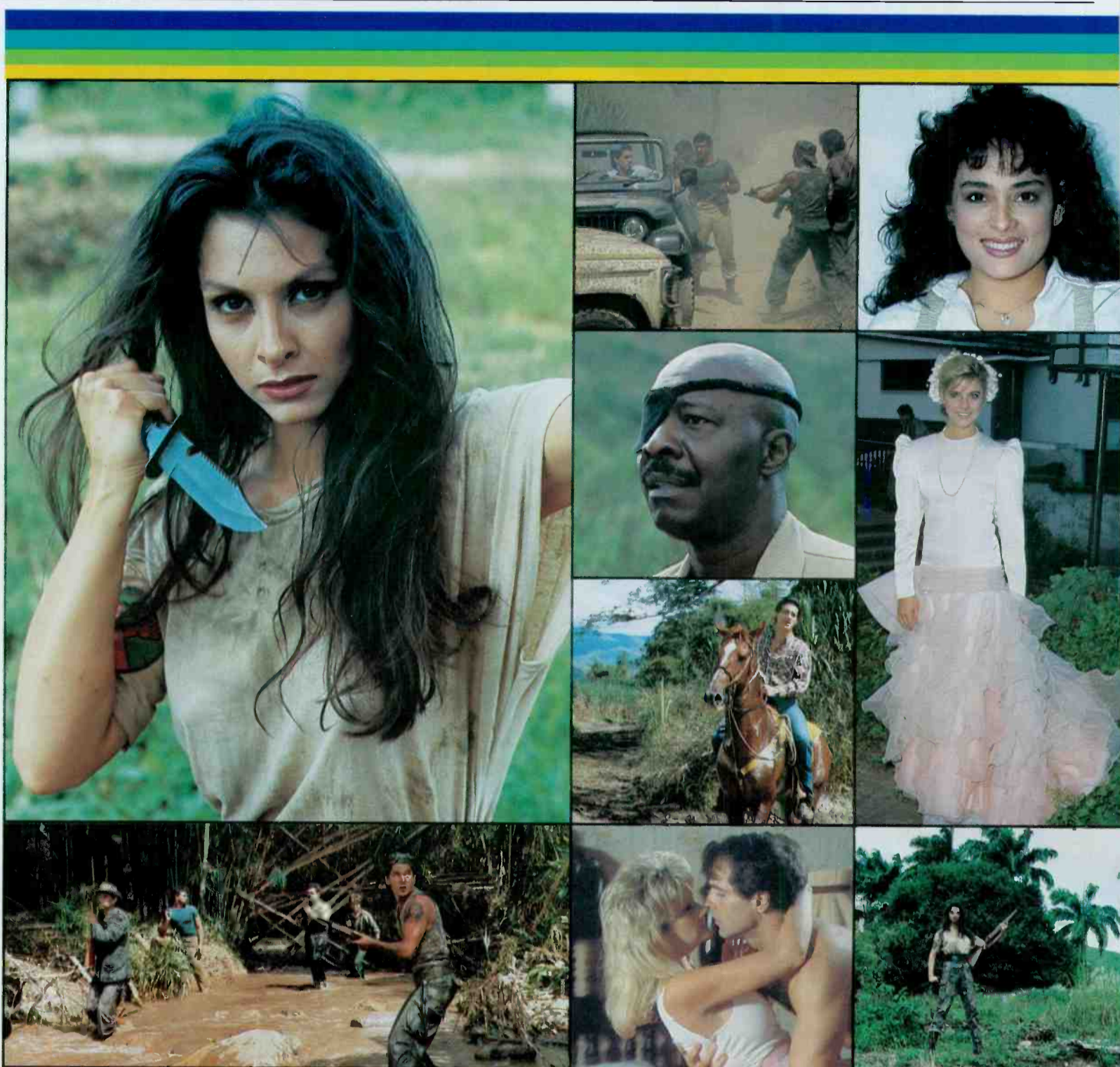
• The ship channel. Probably what turned an improbable situation into a major reality is the Houston Ship Channel. Indeed, what could be more improbable than transforming a city 50 miles from the open sea into the third-largest port (in terms of tonnage handled) in the United States?

Well, this man-dug ditch did it. On the eve of World War I, the channel opened. During World War II, industries of all sorts sprung up along it.

Today, nearly every mile of land lining the Houston Ship Channel is worth not millions but billions of dollars in capital investments alone. And nearly 5,000 ocean-going ships a year find their way up and down this incredible waterway.

Even if you cannot get onto one of the free rides the Port of Houston Authority gives aboard its channel inspection vessel, the Sam Houston, you should drive to the Turning Basin, a watery cul-de-sac for freighters and tankers.

Try for at least a glimpse of what makes this "ditch" one of the Seven



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Greater Houston Convention & Visitors Bureau

NATPE host city offers variety of things to see

highly polished chrome of Texas Commerce Tower's main revolving doors. These edifices are the twin, trapezoidal towers of the Perazzo Building; the creamy-sleek, porticoed cube of the Hesse H. Jones Hall

for the Performing Arts (every seat inside has a clear, unobstructed view of the stage, and the acoustics are superb); and the Dutch-inspired gables of the rosy-hued Republic Bank Building.

There are literally dozens of fabulous structures that effectively make the Houston skyline an intensive study in masterpieces of contemporary architecture.

Many of these are clustered about

the Galleria, a very upscale shopping complex inspired by the Europeans, developed by Gerald D. Hines and built around a year-round ice skating rink.

Nearby, a searchlight scanning

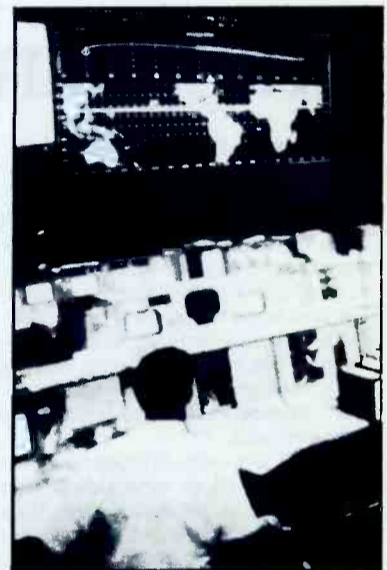
the night heavens draws your eye to the top of the newly opened Transco Tower.

Soaring above the Galleria area, this outstanding example of what you might call contemporary Art Deco is already becoming an architectural synonym for Houston.

Indeed, the Transco Tower and others suggest that a basic criterion for major buildings in Houston is to inspire, embrace or be a work of art. For a city that got its start as a many-skeetered mud puddle 150 years ago, such an attitude is even more admirable than improbable.

• NASA. When you mention admirable and improbable in the same breath, you must recognize the space programs that have brought out-of-this-world dreams within the Houston city limits.

The Johnson Space Center is nearly 30 miles southeast of the downtown area, but it is indelibly



NASA's Mission Control is 30 miles southeast of downtown Houston. Tours are conducted daily from 9 a.m. to 4 p.m.

identified with Houston. It is more than 1,000 miles from Florida's eastern shore, yet it controls every space flight launched from Cape Canaveral.

And it is a quarter-million miles from the moon, yet, to every visitor, it displays pieces of rock from Earth's only natural satellite.

• Creeping cosmopolitanism. Even locals are occasionally surprised by the breadth and depth of Houston's role as an international city.

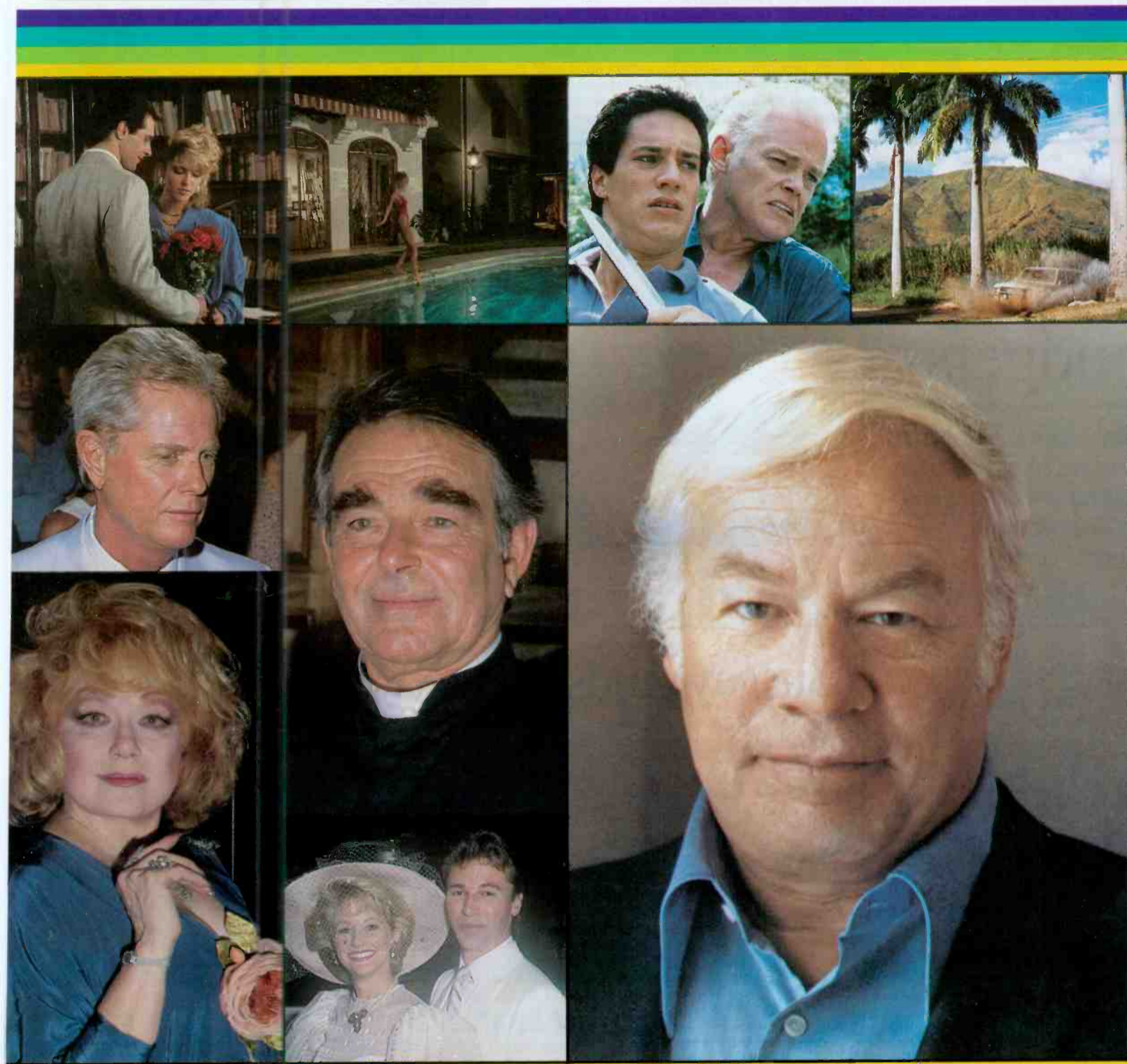
Houston has, for instance, one of the largest consular corps in the United States, representing more than 50 foreign governments. Houston was home to the first Chinese consulate general established in this country following the normalization of relations between the United States and the People's Republic of China.

Houston has, as well, attracted sizable Chinese, Vietnamese, Asian Indian and Thai communities whose growth continue to enrich the city's ethnic fabric—not to mention its dining repertoire.

Visitors to Houston should tap two major sources of information.

One is the comprehensive array of literature published and distributed by the Greater Houston Convention & Visitors Council, 3300 Main St., Houston, Texas 77002. In Houston, call (713) 523-5050. Elsewhere in Texas, call (800) 392-7722; outside Texas, call (800) 231-7799.

The other is "Houston," a practical and readable guidebook, written by Houston journalist John C. Davenport and published by Texas Monthly Press. The 175-page paperback is compact, succinct, candid and accurate. #



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Special Report: THE STATE OF SYNDICATION

The business is tougher than it's ever been

By RICHARD MAHLER
Los Angeles bureau chief

The syndication business, as anybody will tell you these days, ain't what it used to be.

Program prices are either sky-high or rock bottom. Pure cash and pure barter shows have given way to that ubiquitous hybrid, the cash-plus-barter deal. Top-market stations are auctioning off time periods, and at least one distributor is auctioning off barter time.

"The problem with syndication is that nobody tells the truth, even to themselves," grouched a Hollywood agent recently, who happens to make much of her living lining up talent for first-

run shows.

"I always wait to see the color of the money."

Although this may be overstating the situation, interviews conducted by the ELECTRONIC MEDIA staff over the past two months point to one inescapable conclusion: Succeeding in syndication is tougher than ever before.

As independent stations have consolidated and become more hit-oriented, so have their program suppliers. And while aggressive newcomers like home video and cable have siphoned away many viewers, producers are trying harder than ever to distinguish their product from what's available elsewhere.

Syndicators have seen the enemy, and it is everywhere.

As a result of these changes in the industry, events like the

annual National Association of Television Program Executives convention are much less important than they once were in determining what gets on the air.

"Yes, we still need to go (to NATPE)," says an executive for one major distributor, "but it's more for social reasons than anything else."

As recently as two years ago, a hopeful syndicator could go to NATPE with a completed pilot, blank contracts and a reasonable expectation that the convention might suddenly embrace a well-presented new show. After all, it had happened before with "The Oprah Winfrey Show," "The People's Court" and "Entertainment Tonight"—which continue to be cash cows for
(Continued on Page 66)

Producers struggle to hold the line on first-run budgets

By WILLIAM MAHONEY
Staff reporter

While syndicated shows can still often be made for less than network shows, producers of first-run product are continually having to search out new ways to cut costs and risks.

They're increasingly taking production out of this country, relying on proven concepts that will "pre-sell" themselves and entering into joint ventures.

"There are cost efficiencies that can be applied in syndication that don't apply in network," says Dick Cignarelli, executive vice president of domestic TV distribution for MGM/UA Telecommunications.

"You can do something in first-run for a little bit less, not a lot, but a little bit less than a network show."

But that may not continue to be the case, according to producers and distributors at a recent Los Angeles seminar on syndication. They bemoaned the fact that writing and talent costs are rising as the quality of first-run programming rises.

They cited the recent ABC/Steven Bochco deal as an example of how behind-the-scenes talent is now able to make multiyear, multimillion-dollar deals that heretofore would have been snagged only by big-name actors.

Many syndication executives told ELECTRONIC MEDIA that the highest cost in putting together a syndicated show is almost always the on-air talent.

A moderately well-known game show host may ask for \$800,000 a year to start, while a proven talk show talent will frequently hold out for even more money plus a percentage of revenues.

Syndicators also point out that heated competition and limited time slots continue to cause advertising and promotional budgets to

'The success or lack of success of any show in this business depends on how well you control costs.'

—Shelly Schwab, MCA

swell.

A distributor can spend as much as \$250,000 in print advertising alone to try to launch a first-run show, syndicators say.

"If it's a strip, you could spend \$1 million," one says.

However, syndicators say they have to keep digging deep into their pockets to stay competitive—within limits.

"The success or lack of success of any show in this business depends on how well you control costs," says Shelly Schwab, president of MCA TV Enterprises. "It's not producing something at any cost, like it is at the networks."

And Dick Gold, president of Casablanca IV, cautions, "Once you start cutting corners, it shows up on the screen."

The cost of producing first-run programming varies widely depending on the type of show and on the daypart a syndicator is targeting, the distributors say, and the potential payoff is also directly related.

"You figure out the time period you're going for and then adjust the budget accordingly," explains Ray Solley, vice president of TV development at the Samuel Goldwyn Co.

For example, an elaborate set for the pilot of a game show can cost anywhere from \$150,000 to \$300,000.

(Continued on Page 68)



Off-network hits such as "The Cosby Show" will continue to command premium prices in syndication.

Sizing up syndication

Survey finds slide in prices expected

Station program budgets are up, but mostly just so they can pay for the big-ticket off-network hits, including "The Cosby Show" and "Who's the Boss?"

And in fact, while station executives are positive about the syndication business, their demand for programming isn't increasing much and they generally expect to see prices go down.

Those are among the results of an exclusive "mood of the marketplace" telephone survey conducted by ELECTRONIC MEDIA this month.

Executives at 24 stations were called, divided equally between affiliates and independents, mostly in middle and large markets. There were no major surprises, but the results do underscore some of the important market conditions affecting buyers and sellers this year.

In its most current context, this includes the fact that more than half of those surveyed said this week's NATPE convention was less important to them than it had been in year's past. Primarily, they said this was because the convention came late this year, but also because the business itself had changed so much.

"It appears that much is being done before and after NATPE by the syndicators," says Sherwood Hinman, general manager of ABC affiliate KATU-TV in Portland, Ore. "It's a good place to renew acquaintances and sample programming, but NATPE is taking on more of a social atmosphere."

As for program pricing, the survey emphasized that while stations hate paying record high prices for the sure hits like "Cosby," they'll generally do it.

On the other hand, price resistance remains high for most first-run and average off-network product.

"For the off-network monster hits, I think it will be a seller's market. For all the other types of programs, I

think the prices will go down," says Kevin O'Brien, executive vice president of Cox Independent Broadcast Group, representing KTVU-TV in San Francisco.

Moreover, independents seemed more convinced than affiliates that program prices were heading down.

Judging from the comments, that seemed largely because the affiliates were specifically looking for top-name programming to fill a few selected slots, while the independents, choosing from a plethora of available programming, were able to wheel-and-deal more.

"Prices are going down as a whole," said Al Lottl, general manager of independent WRLH-TV in Richmond, Va. "The demand is not as high as it once was. There's a glut of programming out there now."

Yet from the affiliate's point of view, said Al Bova, general manager of NBC affiliate WVIT-TV in West Hartford, Conn., "I think premium programs will always command a premium price and will continue to escalate ahead of inflation."

The type of programming stations said they needed focused primarily on strip shows for early-fringe and prime access.

Several affiliates also mentioned talk shows, and some independents were eager for more movies and late-fringe programming.

Yet overall, despite the program glut, the increasing program budgets and the development of an ever-costlier hit-driven business, almost all stations said they were either positive or very positive about the syndication marketplace.

"I'm very positive," said Randy Smith, executive vice president at independent WPHL-TV in Philadelphia. "I think there's a good supply of quality programming in terms of first-run and rerun material." #

Many syndicators scrambling to stay in business

(Continued from Page 1)

among syndicators were down an average of 20 percent during 1987, and that many are struggling to recover from the Oct. 19 stock market crash.

Some companies beat the averages, of course, and King World is perhaps the most prominent among them. Its top-rated "Wheel of Fortune" grosses more than \$200 million a year and costs less than \$20 million to produce.

Blockbuster profits from "Wheel of For-

tune," "Jeopardy!" and "The Oprah Winfrey Show" boosted King World's net earnings by 107 percent to \$22.8 million for the first quarter ended Nov. 30, compared to \$11 million during the same period a year earlier. Revenues for the same period jumped to \$97.4 million, from \$81.3 million.

In fiscal 1988, the aggressive syndicator is expected to generate revenues of at least \$340 million, 10 times the figure of 10 years ago.

License fees from King World's three hits

are said to total \$150 million this season, up from \$125 million last year.

But bigness in the world of syndication does not always guarantee success.

Lorimar Telepictures, which supplies the largest volume of programming in both the syndication and network markets, has taken a beating in the stock market and has reported losses for much of the past year.

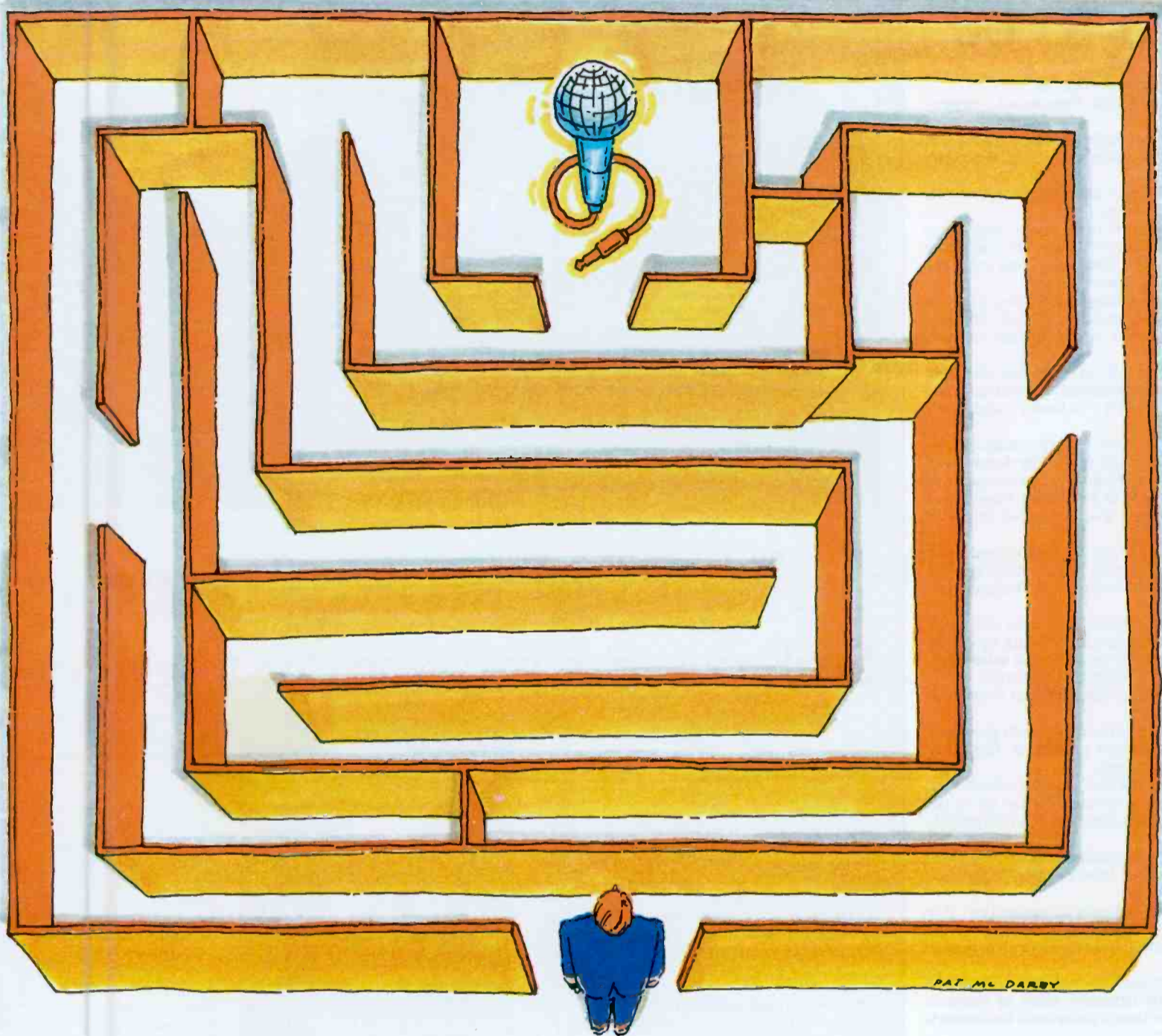
It's projecting net income of \$23 million on \$110 million in revenues for its first-run operation in fiscal 1988, along with \$10 million

in net income on \$90 million from off-network sales.

But Lorimar is gambling big on the future success of its first-run sitcoms, which it is deficit financing at a rate of \$4 million per year. The studio will have to sell at least 50 episodes of each show to recover those costs—which will take a minimum of several years and may never happen.

It also is spending about \$20 million on three network prime-time soap operas that
(Continued on Page 72)

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Special Report: THE STATE OF SYNDICATION

The business just isn't what it used to be

(Continued from Page 56)

for King World, Lorimar and Paramount, respectively.

But today, irreversible shifts in the syndication business have made such scenarios unlikely, if not impossible.

The reasons, detailed in the accompanying articles, can be broken down as follows:

- Upfront sales are needed in as many large markets as possible before a first-run project can move beyond the planning stages, due to the high costs involved in producing a top-drawer show.

For the most valuable prime-access time slots, a show must be sold to stations in New York, Los Angeles and Chicago to have a serious chance of even getting on the air.

When those markets are full, an expensive show has virtually no chance, as demonstrated this winter in the canceled plans of Group W's "Getaway" and Lorimar's "TV Guide."

- Network-size budgets have become commonplace in first-run syndication, driven up by the demands of stations for competitive programming, the emergence of network-affiliated stations as important buyers and the increased use of network-experienced talent in such productions.

This forces those unable to pay \$350,000 or more per segment into cheaper genres of programming or time periods. Many will sell out or leave the business entirely.

- The lion's share of program selling is now conducted in the two or three months leading up to the NATPE convention, either by professional sales executives who shuttle from station to station or by screening groups held in Los Angeles and New York during December.

Although the latter aren't intended to sell programs and are conducted under strict guidelines, they have become de facto selling sessions.

As a result, the most important time periods and the most important stations are virtually locked up by the time the ribbon is cut leading into the NATPE exhibition hall.

- As independent TV has started taking itself more seriously, station executives have mended their seat-of-the-pants ways.

Research and testing is not only commonplace, it is mandatory among distributors and broadcasters of any size. Few can afford spontaneous decision-making.

The appeal of off-network shows, for example, is greatly enhanced by the extensive body of research already available by the time a show ends its network run.

That's something first-run programs simply can't match.

- Consolidation has increased the power and influence of the biggest syndicators and station groups. Smaller groups and individual stations are placed in a defensive, rather than an offensive, position. By the time NATPE rolls around, they make the best of what's left over.

- Sales to overseas broadcasters and domestic cable networks have become essential to the financial equations devised by most major syndicators, especially for action-adventure or children's programming.

These deals, sometimes involving co-financing or co-production, are not subject to the same timetable as syndication cycles of the past. While they may take many months to negotiate, the added security they provide insulates such projects from the rough-and-tumble domestic selling season.

- Syndicators of successful shows are demanding two-year or three-year commitments, a practice unheard of just a few years ago. This severely inhibits the flow of new product on to the air in key time periods.

- Distributors are under increased pressure to meet the deadlines of the upfront ad market, further dictating the compression of the selling season into a three-month midwinter window.

Yet despite all these enormous strategic changes, syndication remains a very lucrative industry for its most successful players, who are busy carving up more than \$1 billion a year in revenues.

"The whole silly business has turned around in the last five years," concludes Mike Levinton, vice president and director of programming for Blair Television. "It's become much more program-driven. If first-run product has any success, from here on out you're going to be paying premium prices for it." #



Mr. T (left) is among the big-name stars who will be pushing shows at NATPE.

A programming overload Skakeout seen by some due to glut of shows

By WILLIAM MAHONEY

Staff reporter

Syndicators are predicting more new programs will fall by the wayside this year than ever before.

As a result, many distributors are increasingly relying on what they consider "known quantities," series based on old programs, theatrical films, board games or other already-proven concepts.

"There are other shows that may be better, but the stations aren't reaching out for them," LBS Entertainment President Paul Siegel says of reactions to this year's crop of syndicated shows.

Mr. Siegel and other syndicators say stations are quicker to warm up to known concepts, especially now when many TV outlets have near-full inventories. LBS is betting on its new "Family Feud," and Mr. Siegel admits that the show's track record is one of its best selling points.

Meanwhile, David Fox, chief executive officer of Fox/Lorber, laments the glut of shows and the scarcity of time periods, saying, "I think there's a general oversupply of programming."

Shelly Schwab, president of MCA TV Enterprises, says the reason the programming market is tight is because of "the combination of the general economy, which is soft, plus the success of the old first-run shows and stations' inventory."

"We're a victim of our own success because so many shows have been renewed," he says. "I think that's a very positive statement about the first-run community."

But Mr. Schwab also points out that there are occasional exceptions. He says MCA is going ahead with production of its new first-run strip, "The Street," one of the few new efforts being geared exclusively for late-night, along with MGM/UA's "T.H.E. Hospital" and Peregrine's "Improv Tonight."

But he also acknowledges that sales for MCA's revival first-run sitcom, "The Munsters Today," have been hotter because of the original's track record.

Going into the National Association of Television Programming Executives convention, Mr. Siegel and Mr. Schwab agree firmly on one thing: more shows than ever won't get the necessary clearances and will be scrapped.

"I think you'll see a much longer list of shows that will drop out," said Mr. Schwab, whose company is trying to launch seven new shows.

More outlets will sign up for a program and then find out it didn't make the grade to proceed, Mr. Siegel adds. "Those stations will really have to scramble."



'There are other shows that may be better, but the stations aren't reaching out for them.'

—Paul Siegel
president, LBS Entertainment

A glance at the list of programming efforts that syndicators will be hawking at this year's NATPE uncovers many familiar players. Recognizable titles abound, including "USA Today," "Family Feud," "Yahtzee," "Uno," "Trivial Pursuit," "The Gong Show," "Twilight Zone," "War of the Worlds" and "The New Three Stooges."

There are also several familiar names, ranging from Howard Cosell, Bob Uecker, Sally Jessy Raphael, G. Gordon Liddy, Don King and Mr. T to characters such as Doctor Who, The Care Bears and Zorro.

Meanwhile, there are also some hot genres that syndicators have scrambled to get involved in, as witnessed by MCA's "The Street," Casablanca IV's "Crimes of the Century" and Orion's now-pulled "Crimewatch Tonight," all police shows, and medical programs such as "Group One Medical" and "T.H.E. Hospital."

New additions to the popular talk show genre include Paramount's "The Daytime Show," Buena Vista's "Life With Regis and Kathie Lee" and the recently withdrawn "Family Show" from Hal Roach Studios.

Off-network half-hours being sold this year include Lorimar's "It's a Living" and "Mama's Family," Columbia's "Who's the Boss?" and Buena Vista's "Golden Girls."

Off-network hours include Worldvision's "The Streets of San Francisco," Viacom's "Hawaii Five-O," MTM's "Remington Steele," Warner's "Scarecrow and Mrs. King" and TeleVenture's "Hunter."

New game shows include Paramount's "Wipe Out," ITF's "Lotto Live" and Multimedia's comedy-game "Sweethearts."

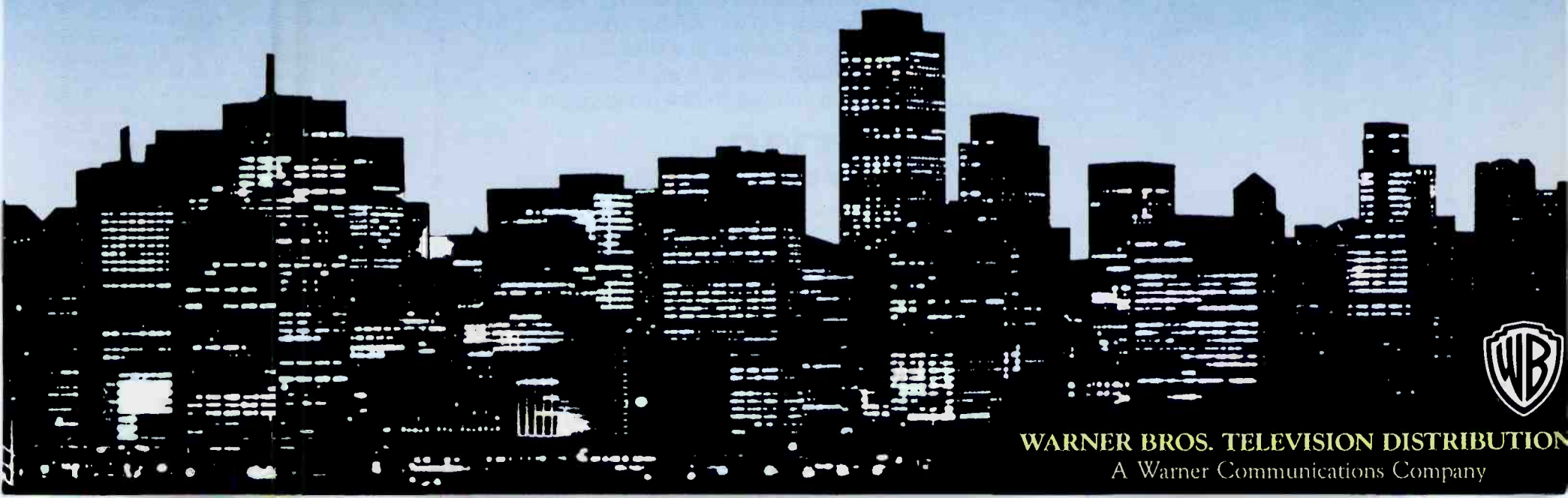
The genesis of some planned weekly series also reflects a reliance on proven concepts. Lorimar's "Freddy's Nightmares" is based on the success of the three "Nightmare on Elm Street" theatrical films, and is designed to target Paramount's "Friday the 13th" series, the recently renewed 1987 first-run effort that was released with the power of six theatricals behind it.

Paramount has had enormous success with "Star Trek: The Next Generation," a syndicated effort backed by the success of a previous series and four theatricals. And the company is also betting that the familiarity of the infamous radio broadcast and the 1953 film based on E.G. Well's "War of the Worlds" will help it launch a weekly hour-long TV series of the same name for fall.

Meanwhile, syndicators agree that, after the network owned-station groups, some of the most important station groups needed to get a show launched today are Fox, Tribune Broadcasting, Gannett and Cox Enterprises. Ritch Colbert, president of Access Syndication, adds that the Gillett Group will be one of the important groups to attract in the future. #

Night Court

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Special Report: THE STATE OF SYNDICATION

Producers strive to control first-run costs

(Continued from Page 56)

But on the other end of the spectrum, the entire pilot for a daily half-hour strip that's a studio-based show targeted for morning can cost as little as \$90,000, syndicators say.

One way syndicated shows are done cheaper than some network shows is that almost all of them are shot on tape instead of film, which makes editing quicker and easier.

Targeting the lucrative but highly competitive time periods, especially prime-access, remains a very expensive venture.

Carmel, Calif.-based Paul Kagan Associates estimates that the start-up costs of GTG Entertainment's "USA Today," the new half-hour strip, could surpass \$45 million in

the first year.

Kagan says that GTG is investing \$10 million to \$15 million in studios and talent and will spend about \$550,000 a week on production.

But most agree that the project, which was launched without a pilot, is an exception because of the combined financial and creative power of the Gannett Co., Grant Tinker and Steve Friedman.

Sources say LBS Communications, which is competing with GTG for prime-access placements of its "Family Feud" game show, is shelling out \$20 million to launch the Mark Goodson Productions revival.

Meanwhile, other producers of big-budget, first-run syndicated shows continue to seek ways to

avoid escalating production costs.

The Paramount Television Group, with 1987's first-run "Star Trek: The Next Generation" and "Friday the 13th" and next fall's "War of the Worlds," has three of the highest-budgeted hour-long weekly first-run shows in production today.

To cut its costs, Paramount is producing both "Friday the 13th" and "War of the Worlds" in Canada.

While both series still have high budgets by syndication standards—\$450,000 and \$750,000 per episode, respectively—neither costs anywhere near the \$1.3 million per hour Paramount is spending to produce "Star Trek" at its Los Angeles studio, where the mammoth production takes up three sound stages.

To recoup some of the expense of "Star Trek," a syndicated show that costs more than many network hours, Paramount will sell the episodes on videocassette in more than 50 foreign countries before releasing them for syndication there.

But even with that strategy, a competing syndicator says Paramount is racking up enormous deficits that can only be worked off by successfully selling additional runs to strip for cash.

Mel Harris, president of the Paramount Television Group, admits that the company likely will not see a return on its investment in "Star Trek" until 1992 or 1993.

In another first-run project being done in Canada, CBS/Broadcast In-

ternational and MGM/UA Telecommunications have teamed up for a combination off-network, first-run deal that involves producing 30 fresh half-hour episodes of the new "Twilight Zone" in Toronto.

CBS, which canceled the series a year ago, is shooting the new half-hours to round out the 64 episodes that were culled from the off-network episodes to complete a syndication package of 94 half-hours.

"The cost efficiency comes because the cost of buying the old ones from CBS is obviously less than the cost of producing the new ones," explains MGM/UA's Mr. Cignarelli. "The new ones run about \$400,000 apiece."

"So when you average that all out, you come out with a cost that we can recover from selling the back end fairly quickly," he says. "Therein lies the cost-efficiency."

The project allows MGM, which is a relatively new player in first-run, to avoid the deep commitment other projects might require.

MGM will roll out the 30 fresh episodes this fall and follow them with the complete 94-episode package in fall 1989. It plans to produce another 30 episodes for fall 1990.

Another way syndicators are limiting their expenditures and opening new horizons is by entering into co-production deals or targeting dayparts that require smaller initial investments.

"It brings in people with expertise that we do not have," Alan Courtney, president of the TV division of Gaylord Productions, says of the many co-ventures his company participates in.

Samuel Goldwyn's Mr. Solley explains that his company was able to produce a relatively inexpensive pilot for "Body by Jake," the distributor's new half-hour morning exercise show. "For a strip like this we don't need a lot of bells and whistles, and we're able to put the money on the screen," he said, adding that pilots for shows such as "Body by Jake" can be done for "well under \$150,000."

Also, distributors are moving toward getting exposure and trial ratings for their first-run projects before plunging a lot of money into a project.

For example, Fox/Lorber will air the pilot of "The Dr. Fad Show," a half-hour magazine/game show on fads, on CBS-owned WCBS in New York before it makes a major financial investment in the show.

The Feb. 20 trial run, before the National Association of Television Program Executives convention begins, will generate exposure and help gauge response to the show, explains David Fox, chief executive officer of Fox/Lorber.

"If it doesn't work, we won't have spent as much money," he says. "That way you find out if you've got something or you don't."

It also keeps the project low-risk, since the pilot only cost about \$110,000 to \$130,000, he says.

Another distributor, Access Syndication, which is trying to launch the weekly hourlong "Don King's Only in America" in late-night, will allow stations to air a one-hour special in April before committing to the project for fall 1988.

"It minimizes the risk for us and the stations," explains Ritch Colbert, president of Access, who says the late-night pilot cost about \$400,000.

He conceded that another project Access was trying to launch, a weekly half-hour strip called "Eavesdroppers," cost the company about \$500,000 before the failed effort was pulled off the market last month. #

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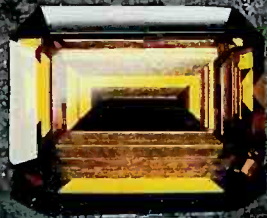
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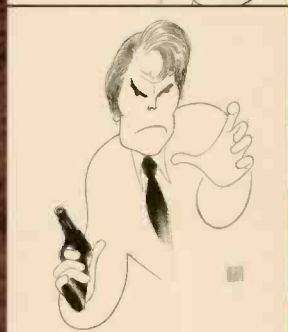
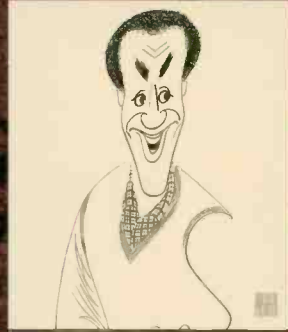


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Special Report: THE STATE OF SYNDICATION



"Star Trek: The Next Generation" is one of the more expensive first-run shows in syndication that carries more units of national barter time than is customary.

Growing use of barter frustrating to many stations

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—Although it's been quiet on the barter front lately, station managers are becoming vocal about the growing number of barter units carried in some first-run shows.

Station managers point out that some of the more expensively produced and better-rated first-run programs, including "Star Trek: The Next Generation" and "Duck Tales," are now carrying more units of national barter time than is customary.

"Barter is becoming an onerous burden as syndicators are gradually increasing the national time they hold back," said Bill Jenkins, vice president and general manager of Cincinnati independent WXIX-TV.

At its most basic, barter is the swapping of programing to stations in return for ad time to be sold nationally by the syndicator. Though it allows stations a way to get programing cheap, it also uses up their available ad slots and reduces their total revenue potential.

But the nature of the barter dilemma is changing. Four years ago, the question was whether stations should use much barter at all. The issue today is how many units the syndicator should hold back.

While some stations concluded that they would rather pay cash for programs and remain in control of their commercial inventory, it's obvious that, over the years, many have opted for barter.

During the past three years, the number of programs offered on a barter-only or cash-plus-barter basis has clearly grown.

According to the latest tally from the Advertiser Syndicated Television Association, the number of programs aired that were offered on a barter-only or cash-plus-barter basis rose 26 percent last year.

In 1987, according to ASTA, there were 110 regular series that contained some element of barter, compared with 88 programs in 1986.

The number of barter specials and movies, likewise, has grown over the past year. ASTA reports that in 1987, 378 specials and movies aired that contained an element of barter, compared with 320 specials and movies in 1986.

While they have accepted barter program deals as a fact of life, stations are concerned about the path it appears to be taking. Broadcasters say they're particularly worried that more syndicators will start holding back more national units in barter shows than is customary.

"Customary" used to be two or 2½ units

for the syndicator and four or 4½ units for the stations for a half-hour show. For an hour-long show, the break was five units for the syndicator and seven minutes for the stations.

Yet now, for example, Buena Vista's "Duck Tales" is sold with 2½ units for the syndicator and 3½ for the stations. Last year, it was split 2 for the syndicator, 4 for the stations.

Steve Hirsch, president of Camelot Entertainment, the King World Productions division that is selling the barter time in "Duck Tales" for Buena Vista, says stations will come to terms with the new barter split on the show. He argues that the cost of production on the show is high, and that the extra national barter unit is justified.

"Stations are always going to be interested in good properties," he says.

Likewise, Paramount is also holding back seven national units in "Star Trek: The Next Generation," leaving stations with five local units to sell.

Brian Byrne, president of International Advertising Sales, a company created last year to sell the barter units in Paramount, Orbis and Coca-Cola Telecommunications programs, also defends the barter split for "Star Trek."

Mr. Byrne points out that "Star Trek," an all-barter deal, has huge production costs, estimated by industry sources at \$1 million per episode. So the only source of revenue for the syndicator is the revenue garnered from national barter ad sales.

As another syndicator phrased it: "Barter should be construed by stations as part of the price of the show."

Syndicators, however, may find some resistance to the new barter-split strategies.

"I'm totally aware of rising production costs," said David Simon, vice president of programing for the Fox Television Stations.

Mr. Simon, like other station managers, expressed concern about the shifting barter splits.

"We're not going to go for that," he warned. "We want to maintain control of our stations, and you're not doing that if you're carrying too much barter."

Other station executives said they, too, would be more selective about which barter shows they bought in the future.

Such is the case made by David Henderson, president and chief operating officer of Outlet Communications. At one point a few years ago, the Outlet TV stations had a policy not to purchase any barter shows. "We abandoned that, but our philosophy now is to buy only what we need," he said. #

Cable shows becoming familiar broadcast fare

By JANET STILSON
Staff reporter

NEW YORK—The term "off cable" is beginning to be as well-known in the syndication business as "off network."

It's all part of syndication's newest revolving door. Even as more off-network product finds its way onto cable, so too has more cable-originated product become available to broadcast outlets. This year's NATPE convention is expected to showcase more off-cable programing than ever before.

But even that isn't the extent of cable's interest in the potential profits to be made from broadcasters. At least two cable network companies are developing product that will not premiere on their own services, but will move directly to broadcast sales.

'The additional exposure of exclusive programing that has moved on to broadcast can help raise awareness of what's on cable. But we could lose our edge of offering programing that can't be seen anywhere else.'

—Jim Honiotes
Jones Intercable

The new management at Viacom International is tapping the creative forces at the children-oriented channel Nickelodeon for exclusive syndication product.

And Turner Broadcasting's distribution arm, Turner Program Services, is now offer-

ing a late-night adventure/mystery series, "The Secret World," to broadcasters in 24 half-hour parts. This marks the first Turner-produced series in syndication that hasn't premiered first on superstation TBS or CNN. Cable's growing aggressiveness in syndica-

tion is matched by broadcasters' growing attraction to cable fare. This was demonstrated recently with Fox Broadcasting's purchase of "It's Garry Shandling's Show," a product of Viacom's Showtime pay-cable network.

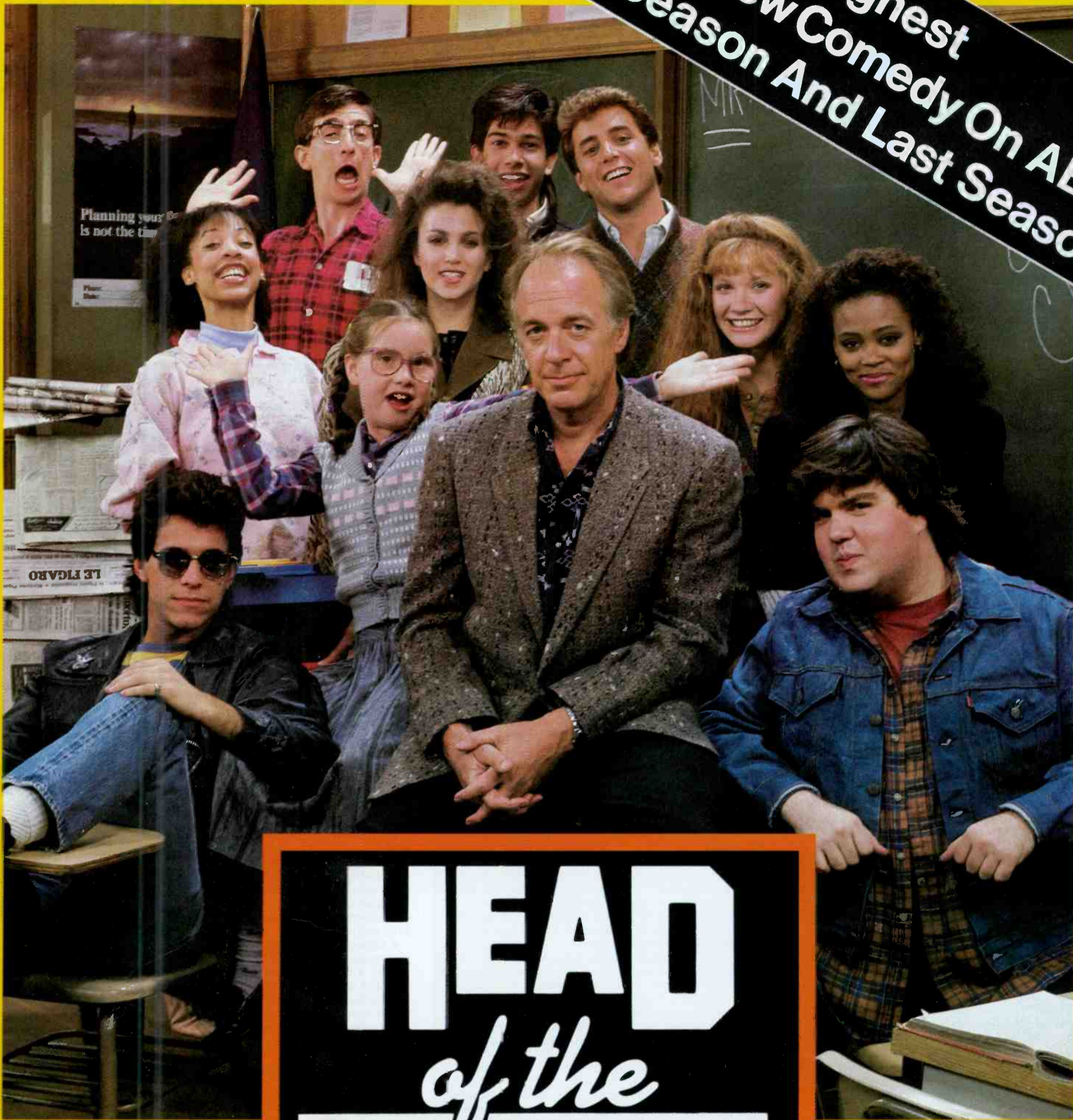
To Henry Schleiff, chairman and chief executive of Viacom Broadcasting and Entertainment Groups, the success of "Garry Shandling's" sale can't be measured only in rights fees.

"It allows us to take talent of high caliber and put it on free TV," he said. That will ultimately attract bigger-name talent to the Viacom networks, Mr. Schleiff added.

The "Garry Shandling" deal came on the heels of another unusual Viacom cable sale to broadcasters.

Nickelodeon's "Double Dare" game show
(Continued on Page 72)

Highest
Rated New Comedy On ABC
This Season And Last Season



HEAD *of the* CLASS



WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company

Source: NTI, 1986-87 season #1 New Comedy on ABC and 1987-88 season #1 New Comedy on ABC.

Special Report: THE STATE OF SYNDICATION



Some cable operators are upset that "It's Garry Shandling's Show" is moving to broadcast so rapidly.

Cable networks try to enter broadcast syndication market

(Continued from Page 70)

will premiere episodes in syndication next month before turning up on the cable network. The series has already cleared in 75 markets, covering 73 percent of the United States.

However, these sales haven't been without controversy. Some cable operators are unhappy that popular cable shows are moving so quickly to broadcast outlets. Bob Lumbard at Storer Communications and Jim Honiotes at Jones Intercable are among the programming directors displeased by the syndication of "It's Garry Shandling's Show."

In particular, they are distressed by the 30-day window between the time "Garry Shandling's" episodes run on cable and their premieres on broadcast outlets.

Gretchen Bunn, programming director at Daniels & Associates, pinpoints "Double Dare's" broadcast premieres as a problem as well.

"If there's a year window, that gives a correct perception that we had the programs first. But a month (or less) is not acceptable," she says. "We're not a testing ground for the broadcasters. Do they give us their hits?"

Adds Mr. Honiotes: "There are two trains of thought. The additional exposure of exclusive programming that has moved on to broadcast can help raise awareness of what's on cable. But we could lose our edge of offering programming that can't be seen anywhere else."

Yet even while that debate sizzles, cable programmers continue looking for new syndication opportunities. At Turner, more off-cable product than ever before is being distributed to stations, according to Robert Wussler, TBS senior vice president. Recent additions to its broadcast station offerings include a new CNN newsfeed service, Newsource.

In addition to sales of MGM library film packages and such TBS staples as the "Jacques Cousteau" and "National Geographic" series, the company is co-producing programming with foreign broadcasters and spreading the wealth between its own services and sales to broadcasters.

"I think it's a two-way street," says Mr. Wussler of off-cable syndication. "Those of us in the cable business want to be as exclusive as possible, but we also have to be realistic. (Broadcasters and cablecasters) can help each other, to some extent."

Expecting to emerge on the syndication scene in the next year is The Disney Channel, according to Stephen Fields, the network's vice president of marketing. The family network is developing two to four sitcoms for its prime-time schedule that are ultimately destined for broadcast sales.

While The Disney Channel has never syndicated any shows before, Mr. Fields says it has been part of the network's overall strategy for several years.

But not all cable networks are enamored of syndication. The Arts & Entertainment Network is beginning to back away from broadcast sales.

While PBS had the first U.S. broadcast option on such A&E/BBC co-productions as "Bleak House," the "Miss Marple" series and the upcoming adaptation of John LeCarre's "A Perfect Spy," that exclu-

sivity is about to become a thing of the past.

Andrew Orgel, A&E vice president of marketing and sales, explains that affiliate complaints about PBS premieres of the network's programming prior to A&E airings caused it to reverse course.

Because A&E's new "me-first" policy will decrease the value of the co-productions for PBS, Mr. Orgel doesn't expect many PBS sales. The network will probably be selling to individual public TV stations and reap significantly reduced revenue, he says.

"Now that we're entering our second year of profitability, we're willing to forget (the syndication) revenue stream," Mr. Orgel says.

Also limiting their forays into syndication are Financial News Network and ESPN.

The sports channel gained revenues from the syndication of the 13 Sunday prime-time NFL games it televised. But that money, derived by the distributor of the games, Ohlmeyer Communications, passes directly to the cable systems that helped fund ESPN's purchase of the NFL games.

That brush with syndication is the exception rather than the rule at ESPN, according to a network spokesman, who stressed the network's aim to provide exclusive programming.

Similarly, while FNN has set a Feb. 29 premiere for its production for broadcast TV, "Business This Morning," it has no plans beyond that.

"What we do is so timely, it doesn't lend itself to syndication," says Mike Wheeler, FNN's senior vice president and general manager.

He adds that the syndicated series will not directly compete with the network's own business programming, as FNN concentrates on international business news during the 6 a.m.-to-7 a.m. (ET) time slot when most stations are expected to air the half-hour show.

FNN launched "Business This Morning" much earlier than had been planned, Mr. Wheeler says, because it was approached by the CBS-owned station group to produce the series, which is distributed by Viacom Enterprises.

Perhaps not coincidentally, the cable networks most interested in acquiring off-network product are the ones that have little interest in reaping profits from syndicating their own programming.

CBN, which has picked up such off-network product as "Remington Steele," has distributed a soap opera, "Another Life," along with two children's programs. But the future sales of all three appear in question.

Similarly, Lifetime, current home of "Cagney & Lacey," has no plans to expand into syndication. And "Miami Vice" rights holder USA Network is laying low when it comes to broadcast sales as well.

USA has dabbled in syndication in the past, making "significant dollars against the total budget" of "Scholastic Sports Academy" from foreign sales, according to Dave Kenin, USA senior vice president of programming. And it owns a portion of the backend syndication rights to USA-produced episodes of "Airwolf" and "Alfred Hitchcock Presents."

But, he says, "We always view our principal job as creating a business at USA. Everything else is secondary." #

Big syndicators rake it in; smaller firms struggle

(Continued from Page 56)

have faced tough going in a soft syndication market for hour-long shows.

That soft market—and the financial woes faced by some independents over the last year—have hit other big distributors as well.

For example, the lack of broadcaster interest in its expensive off-network series "Miami Vice" contributed to MCA's 26 percent decline in fourth-quarter earnings for 1987, yielding a 9 percent drop in net income for the year.

Although MCA's broadcast TV revenues were up, they didn't match the increases from home video, pay cable and theme parks. The mammoth studio reported \$151 million in profits for the year on revenues of \$2 billion.

A year ago, MCA wrote off \$50 million because of "unprecedented financial difficulties" in the syndication market, followed by similar bad-debt writedowns by Lorimar, Fox and other major syndicators.

Since then, MCA has begun selling its off-network hours, such as "Miami Vice" and "Murder, She Wrote," to cable's USA Network, which MCA co-owns. These deals are so new that it remains unclear how they will affect the studio's bottom line.

Other distributors last year also battled their way through various tough financial situations:

- At MTM Entertainment, which generated \$45.4 million from domestic syndication in the fiscal year ended May 31, 1987, executives were forced to postpone a public stock offering following the stock market plunge.

- MGM/UA Communications, which recently changed owners and overhauled its syndication unit, has been losing money and struggling to come up with a first-run hit. For the first quarter ended Nov. 30, the studio earned \$2 million on revenues of \$182 million.

- Group W Productions spent \$20 million developing "The Wil Shriner Show," a talk show strip that failed to catch fire, and millions more on the just-aborted "Getaway" daily travel series.

Yet other companies, working out of the same marketplace, are soaring. Paramount has a mega-hit on its hands with "Star Trek: The Next Generation."

In off-network syndication, Columbia Pictures Television struck gold with "Who's the Boss?," earning more than \$300 million last year. By comparison, Paramount's "Webster" earned \$165 million in syndication two years ago.

Viacom expects to gross more than \$600 million on "The Cosby Show" (\$470 million from stations and \$137 million in national ad sales), leaving it about \$200 million in net income from a single show.

Other major players, such as Twentieth Century Fox, Warner Bros. and Buena Vista Telecommunications, continue to generate enormous profits from such perennial hits as "M*A*S*H," "Bugs Bunny" and "The Wonderful World of Disney." But few syndicators have access to such resources, prompting many established players to re-evaluate the business.

A recent survey by the Association of Independent Television Stations found 86 percent of distributors agreeing that fewer syndicators will be operating in the 1990s. In the four months since the stock market crash, more than 500 jobs in Hollywood's first-run production community have been phased out.

Only 28 percent of those questioned predicted price hikes in 1988, while 15 percent saw a decline.

Yet first-run syndication remains attractive to many smaller firms because of its relatively low entry costs. A simple talk show can be produced for \$10,000 a segment, and game shows typically cost about \$30,000 per episode. In contrast, an animated children's series requires at least \$225,000 per half-hour, and first-run sitcoms are budgeted at \$300,000 or more per show.

And while the risk remains high, particularly in such glutted categories as animation, the payoff for success keeps climbing.

For example, independent stations are paying as much as \$300,000 each for rerun rights to NBC's "The Cosby Show," and even simple game shows may bring \$100,000 or more from network affiliates.

The new two-tiered system means more major-market deals are negotiated far in advance of the annual NATPE and INTV conventions, leaving smaller stations and syndicators to fight for the leftovers. Cash-rich players, such as King World, Columbia, Tribune, Fox and Buena Vista, are accused of driving up prices.

"The big companies have leverage and strength," concedes Dennis Miller, president of Access Entertainment. "We have to hustle to survive."

Access has decided to concentrate on children's programming, game shows and talk strips, rather than "loss leader" weekly series and risky prime-access contenders, he says.

"We're looking at morning, early fringe and late night," Mr. Miller says. "That's where you can keep overhead low, develop a specialization and expect fallout."

Unfortunately, many other programmers are adopting similar strategies and creating a rough-and-tumble environment at convention time.

Barry Thurston, president of syndication for Columbia Pictures Television, is sympathetic, pointing out that "most first-run shows don't get test-driven."

"Our company is lucky in that our comedies are tested with audiences during their network runs," he says. "We can take the time to fine-tune them. Too many shows enter first-run syndication because they look good on paper, not because they're good programs."

Statistics bear Mr. Thurston out.

Phil Corvo, executive director of the National Association of Television Program Executives, notes that in 1986, about 10 percent of 150 first-run properties brought to the NATPE convention got on the air.

In 1987, less than 6 percent of 200 proposed series made it.

This year, he warns, that figure may be even lower.

"It's hell out there," concludes Hal Brown, president of Peregrine Film Entertainment. #

The Mystery • The Danger • The Children

The Adventure • The Housework

The Intrigue



SCARECROW
— and — *Mrs. King*

WARNER BROS. TELEVISION DISTRIBUTION
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Some stations find ways to make hours work

(Continued from Page 18)

"I'm really getting my money's worth, compared to the \$120,000 paid in this market for (the half-hour sitcoms) 'Webster' and 'Silver Spoons,' and the \$300,000 paid for 'Cosby' and 'Who's the Boss?'"

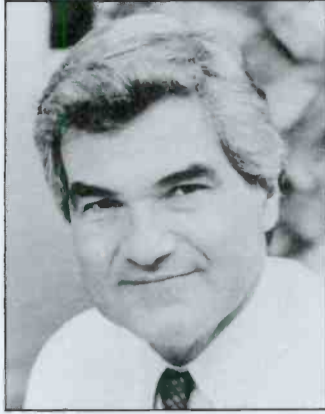
KTLA programs a 10-hour week-day stretch of off-network dramas that begins with "The Big Valley" at 10 a.m. and rolls to 7 p.m., with the exception of two half-hour "Twilight Zone" episodes from noon to 1 p.m.

One of the shows, "Bonanza," consistently garners a 3 or 4 rating despite the fact that it's aired for seven years at 11 a.m. and was on in other KTLA time slots for eight years before that.

Mr. Bell is convinced that more stations would succeed with hour-

'There's no question that hours don't hold up as well over time as half-hour shows. But there are exceptions. Once you know the formula, it's pretty easy to predict what's going to work.'

—Steve Bell, KTLA



long shows "if they stopped being so conservative and decided to take a few chances. It's the herd mentality."

He says KTLA's secret is simply choosing "the right hours for the right time slots," preferably an action-adventure series with an appealing cop or private detective for the linchpin 6 o'clock slot. "It helps (if the show is) somewhat escapist and set in an exotic locale," he adds.

"There's no question that hours don't hold up as well over time as half-hour shows," Mr. Bell agrees. "But there are exceptions."

In its second off-network season on KTLA, for example, "Magnum, P.I." has held steady in the A.C. Nielsen Co. ratings and improved to an average 9 rating under Arbitron, even or ahead of the seven competing stations in the market.

"Once you know the formula, it's pretty easy to predict what's going

to work," Mr. Bell concludes. "What's hard to predict is how long they will last."

WWOR in New York has had success with hour shows, including "Barnaby Jones," "T.J. Hooker" and "Magnum, P.I."

"I don't think all comedies are worth being bought and not all action shows are bad," says MCA's Mr. Fraiberg.

He urges broadcasters to simply use common sense when evaluating hour-long shows, pointing out that such plot-driven shows may not make sense in an early fringe time period where the number of homes using television is rising rapidly.

"As an industry," he chastizes, "we frequently perform as lemmings, and something becomes unique or taboo for no real reason."

At KAUT in Oklahoma City, Mr. Richards is happy with his "cost-effective" block of "Perry Mason" and "Hart to Hart" reruns from 12:30 p.m. to 2:30 p.m. weekdays, although he concedes that even old episodes of "The Andy Griffith Show" and "Gomer Pyle, USMC" get better numbers against them.

"You get to the World Series by hitting a lot of singles, not home runs," he philosophizes. "It's the overall batting average that counts."

From 5:30 p.m. to 6:30 p.m., while his competitors are running "Cheers" and network newscasts, Mr. Richards schedules "Magnum, P.I."

"'Cheers' beats us in household ratings, but we're competitive in demographics," he says.

Also, Mr. Richards is betting that the value of "Magnum" will increase this fall, after the show has ended its eight-year CBS run.

One station, KICU-TV in San Jose, Calif., is using hour action shows to carve out a niche in a crowded market.

KICU Vice President and General Manager John Davison says his UHF independent has settled on "action hours and movies" to help distinguish the station from 20 other over-the-air signals available in the Bay Area.

"We're not out to be No. 1, we're just out to make money," Mr. Davison says.

"We promote ourselves as the station 'where the action never stops.'"

KICU programs one hour-long series after another from 3 p.m. to 8 p.m., when an action-oriented movie airs.

The current lineup includes "Rockford Files," "Knight Rider," "The Fall Guy," "Simon & Simon" and "Police Story."

"Lots of people are caught up in the No. 1 mania, but for us this is a nice niche," Mr. Davison explains.

The general manager estimates that 60 percent to 80 percent of KICU's audience is adult, compared to most independents, which have an audience made up of 50 percent teens and children.

One secret to successful one-hour programming, he says, is extensive on-air promotion.

To that end, KICU has created a "36'ers Club," whose viewer-members are eligible for ocean cruises (a tie-in with "The Love Boat"), flights to Honolulu ("Hawaii Five-O"), gambling junkets ("Vegas") and tours of Universal Studios ("Knight Rider").

"It helps to create an expectancy in the mind of the viewer," Mr. Davison says.

"We've been programming hours from 5 to 8 o'clock since 1980, so it's become a real part of our identity. We diverted into the kids business in 1983-84, but there were too many stations already in it.

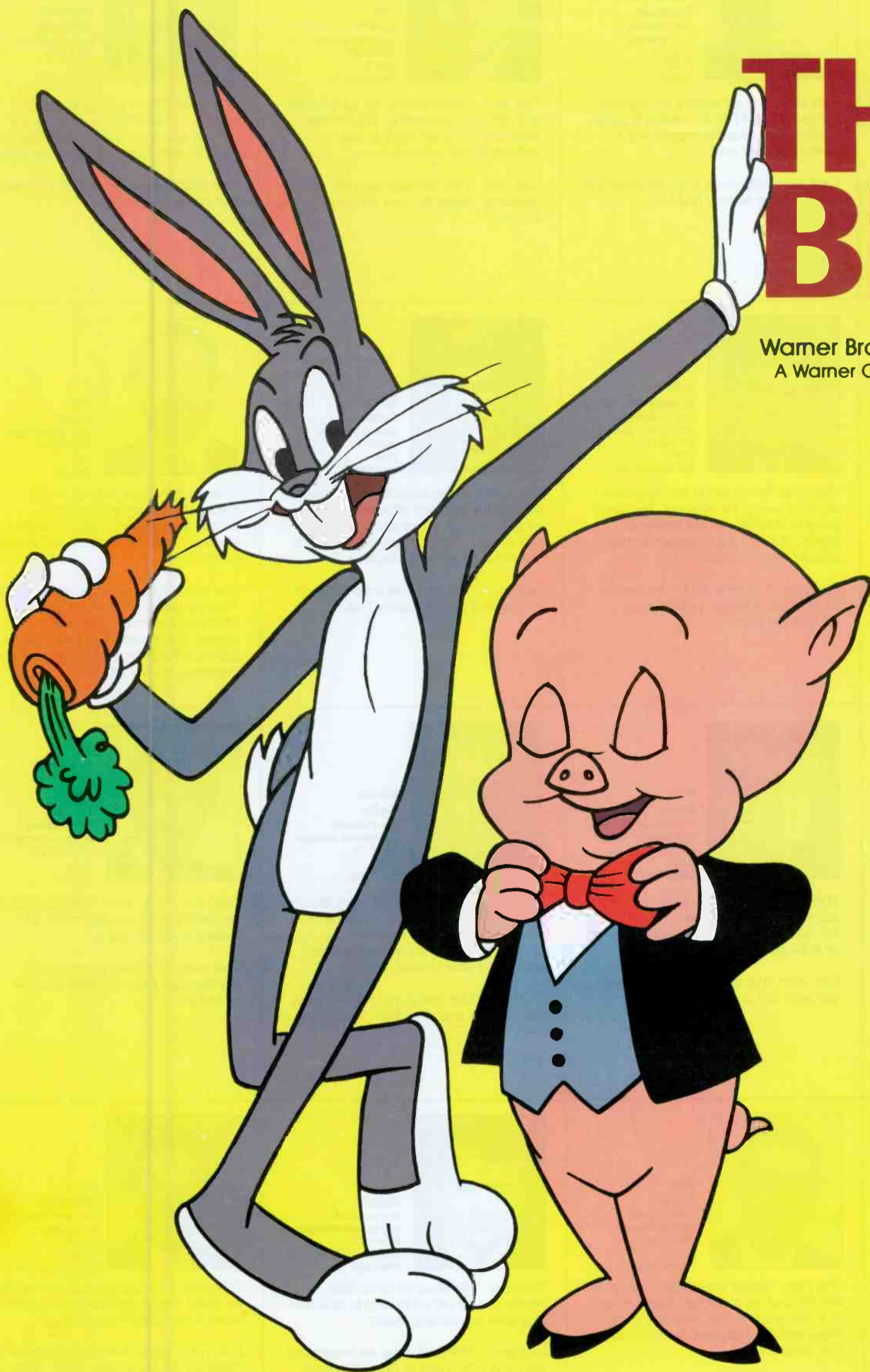
"So we came back to this." #

A TOTAL COMMITMENT.

R-TV WSMH-TV WFTX-TV WOGX-TV WQTV WVFT-TV WQRF-TV
 /MCC-TV KADN-TV KVHP-TV WMOD-TV KTMA-TV WJTC-TV KPEJ
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NATPE Convention: QUICK TAKES

What do you hope to find at this year's NATPE convention?

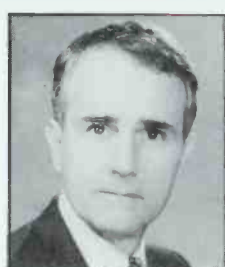
What was the best buy you made last year?



Nick Freeman
vice president
of programing
KIRO-TV
(CBS)
Seattle

This year: "I'm not looking for anything. I'm going to NATPE to conduct a panel and maybe see some programing I haven't already seen."

Last year: "We pretty much renewed the programs we already had."



Joe Lewin
general manager
WXEX-TV
(ABC)
Richmond, Va.

This year: "We're looking for early-fringe and morning programing. We like talk programing, but we need to find something that will work for us."

Last year: "Our best buy last year was renewing 'Jeopardy!' and 'Wheel of Fortune.'"



Richard Sullivan
program director
WOIO-TV
(Fox)
Cleveland

This year: "We're always looking for movies and late-night properties, but nothing specific. By the time we get to NATPE, we're just tying up loose strings."

Last year: "'DuckTales' is the first show that comes to mind."



Charles Bivins Jr.
program director
WSTM-TV
(NBC)
Syracuse, N.Y.

This year: "We've already bought 'USA Today' to pair with 'Entertainment Tonight' in prime access."

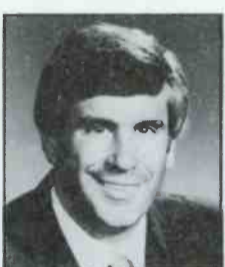
Last year: "Our best buy last year was 'Entertainment Tonight,' which performed well in our November book. We're quite pleased with it."



Jeff Rosser
vice president
and general manager
WTVM-TV
(ABC)
Birmingham, Ala.

This year: "We aren't in the market for anything new at the moment. We aren't going to NATPE with the intention of buying. But it's wise to see what new product is coming out."

Last year: "I've been GM of this station for all of three weeks. I didn't go to NATPE last year."



Stuart Swartz
general manager
KMSP-TV
(Fox)
Minneapolis

This year: "We've committed ourselves to kids' programing and off-network shows for the next four or five years. We'll also look at a few movie packages and some first-run programing for daytime."

Last year: "The best new program we're running this year is 'Family Ties.'"



Neil Sabin
program manager
WPWR-TV
(Ind.)
Chicago

This year: "Motion pictures, more children's product and first-run programing that will make our station stand out from the others in the Chicago market."

Last year: "Our best buys were theatrical 'Popeye' cartoons, 'The Jetsons,' afternoon children's programing. But overall, in this market, program prices are still too inflated for what the shows are delivering, on any station."



Hal Kemp
program director
KHOU-TV
(CBS)
Houston

This year: "We're not looking for anything this year. We just don't have any slots open."

Last year: "The only thing we bought last year was 'Win, Lose or Draw,' and that's worked real well for us."



Ben Hevel
vice president
and general manager
KJRH-TV
(NBC)
Tulsa, Okla.

This year: "We're not in a position to buy this year. We're pretty well locked in. We will look at programs that make sense for us in fringe and prime access."

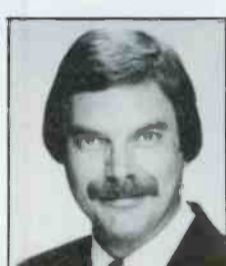
Last year: "We didn't do a lot of buying last year. We picked up a few inserts."



Martin Colby
vice president
and general manager
XETV-TV
(Fox)
San Diego

This year: "Late-night programing to run contiguously with the Fox late show. We're also looking for daytime programing. Our early-fringe needs are met for the next several years."

Last year: "Our best buys last year were 'Family Ties' and 'Star Trek: The Next Generation.'"



John Suder
vice president
and general manager
KWGN-TV
(Ind.)
Denver

This year: "I'll go look. I always go look to see what's out there. But we're not looking to buy anything."

Last year: "We didn't buy much of anything last year. We were already locked in."



Linda Cochran
vice president
and general manager
WLFL-TV
(Fox)
Raleigh, N.C.

This year: "We don't have a desperate need for any product this year. But there are some good feature packages out there."

Last year: "We're part of the TVX Group, and our best buy last year was Tim McDonald cutting a deal with Paramount for 'Star Trek' and 'Friday the 13th.'"



Jon Ruby
president and
general manager
KVOA-TV
(NBC)
Tucson, Ariz.

This year: "We've already got 'Cosby' for access, and we picked up 'Geraldo' for 4 to 5. We're looking for weekday early fringe and Saturday and Sunday 6 to 7 p.m. programing."

Last year: "The renewal of 'Entertainment Tonight' for prime access."



Jim Hefner
vice president
and general manager
WTAE-TV
(ABC)
Pittsburgh

This year: "We have no immediate needs. But we will be looking to fill some long-term programing needs."

Last year: "The best show we bought last year was 'Win, Lose or Draw.' It solved our access problem. That show jumped right out of the box for us."



John Pascuzzi
vice president
of operations
KCCI-TV
(CBS)
Des Moines, Iowa

This year: "We have just about everything we need, though we are filling in some holes in our early-fringe lineup."

Last year: "We picked up the off-network 'Newhart' for September 1988. That's a real quality show."

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the ones
to keep you
on top.

The Oprah Winfrey Show No. 1 in 162 markets

No. 1 talk show in syndication.

No. 3 show in syndication overall.

It took less than one season for "The Oprah Winfrey" show to become the most talked about talk show on TV. And the most watched talk show in syndication.

When Oprah talks, it's straight from the heart. And people everywhere are listening. That's why there's never been another show quite like Oprah's.

THE
Oprah
WINFREY SHOW

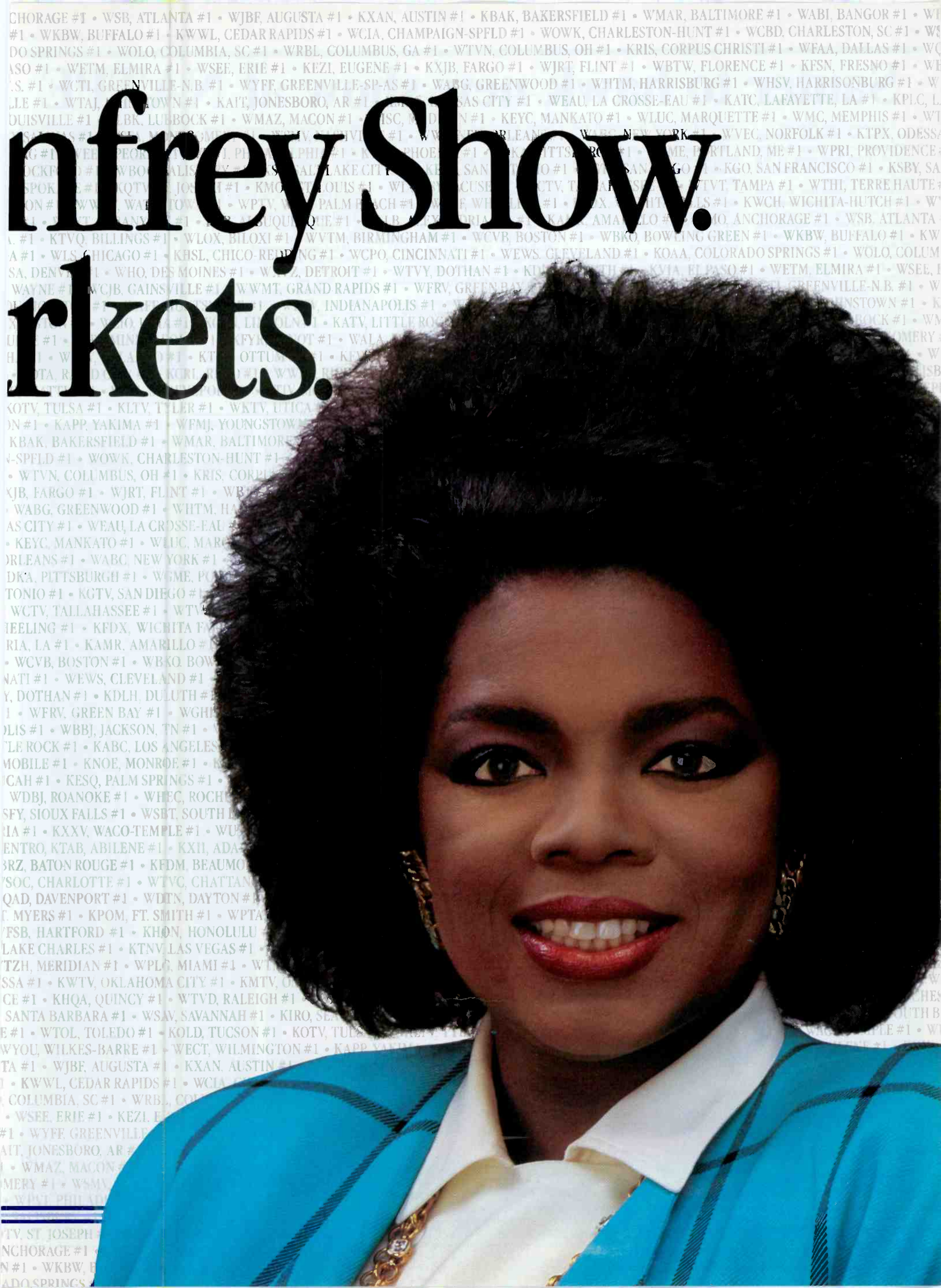
Produced by
WLS-TV CHICAGO



Distributed by

KINGWORLD

Source: Nov. '87 Nielsen



Infrey Show. Markets.

Sauter to hawk new show at NATPE

(Continued from Page 18)

them network affiliates, already have committed to airing the program in fringe beginning in fall 1988 as a lead-in to their local late afternoon news block.

"It will be entertaining, but also informative—a marvelous combination of two forms. And that form meets every standard of appropriate accountability," said Mr. Sauter, who will function as the program's executive producer.

Last June, Mr. Sauter was addressing a group of doctors at an AMA convention when it occurred to him that there were no general medical information programs of this ilk offered to stations for the access time period.

He brought the idea to Norman Horowitz, president of MGM Telecommunications, who thought the concept would capitalize on the popularity of the courtroom programs while nurturing the public's

unabated interest in medical and health information.

Mr. Sauter's partners in what is being tentatively called Sauter Piller Productions are two old CBS buddies.

Michael Piller worked for Mr. Sauter while the latter commanded CBS-owned WBBM-TV, Chicago. Mr. Piller also has been producer of CBS's "Simon & Simon" prime-time series.

David Percelay, now vice president and station manager of KCBS-TV in Los Angeles, worked for Mr. Sauter in the 1970s when he presided over that CBS-owned station.

Mr. Sauter admits theirs is a "unique combination of business and creative talents." However, he is unsure what, if any, other television projects the newly formed production company will tackle beyond "Group One Medical."

Messrs. Sauter and Piller did co-author a TV pilot for CBS that is not

being produced. However, Mr. Sauter declined to discuss the particulars.

"I've spent the last year elevating loafing to an art form. I don't know any more what I'll do next," Mr. Sauter said. "The only thing I know is that fishing season begins in three more months."

His free spirit, which always seemed to manifest itself in a roguish bow tie or sometimes avant-garde approach to network news, is at home in a world in which decisions are not made by committee, Mr. Sauter said.

"If you have an idea and people like it, you can see it materialize. It can happen here. I don't see myself ever becoming part of a larger bureaucratic organization again. Things may happen in the future that make me change my mind, but for now, I can't see it happening," he said.

In his year and a half away from

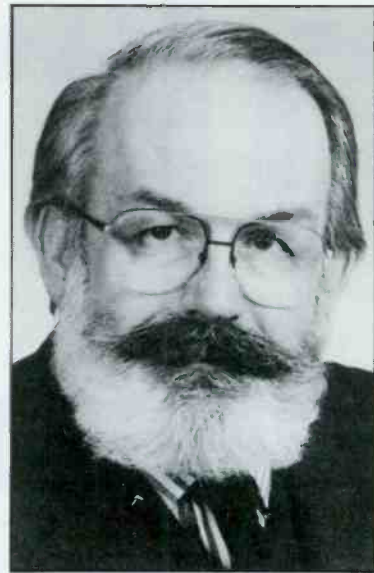
CBS, Mr. Sauter deliberately has said very little about the company or circumstances under which he abruptly ended an 18-year career there.

"I don't feel compelled to talk about it because it is no longer part of my life," he says.

"I still have lots of friends at CBS and I wish them all well. I had 17 productive years at the company and 10 catastrophic months. I prefer to remember the experience as a whole. I am more optimistic in my outlook that way."

Mr. Sauter left CBS in September 1986, just a day after Laurence Tisch, its largest single shareholder, took command as president and chief executive officer.

"It would not be fair for me to judge what has been happening at CBS when I'm all the way across the country," Mr. Sauter says. "I really don't miss it. My life is different now, and that's good." #



VAN GORDON SAUTER
Producing medical show

NETWORK PRIME-TIME HOUSEHOLD RATINGS

A.C. Nielsen Co.
ratings/shares
for the week of
Feb. 8 to Feb.
14.

	8 p.m.	9 p.m.	10 p.m.
Monday	abc Growing Pains 14.7/22	ABC Monday Night Movie: Elvis & Me, Part 2 24.9/36	
	eyebrow Kate & Allie 14.5/21	Designing Women 14.1/20	Newhart 13.9/19
	antenna ALF 19.2/28	NBC Monday Night Movies: Moving Target 17.2/25	
Tuesday	abc Who's the Boss? 22.6/33	Growing Pains 24.0/34	Moonlighting 19.5/28
	eyebrow 48 Hours 7.6/11	Special Movie Presentation: Windmills of the Gods, Part 1 17.3/27	
	antenna Matlock 19.2/28	Hunter 13.4/20	Crime Story 11.0/18
Wednesday	abc Perfect Strangers 16.4/26	Head of the Class 16.7/25	Hooperman 14.5/22
	eyebrow Law & Harry McGraw 8.7/13	Magnum, P.I. 14.0/22	
	antenna Highway to Heaven 15.8/24	A Year in the Life 12.8/20	
Thursday	abc Charmings 6.3/9	ABC Thursday Night Movie: Star Trek II: The Wrath of Kahn 8.1/12	
	eyebrow Tour of Duty 12.5/19	Simon & Simon 13.3/20	Knots Landing 17.2/27
	antenna The Cosby Show 30.1/45	A Different World 26.9/40	Cheers 24.7/36
Friday	abc Full House 11.7/19	Mr. Belvedere 11.3/18	The Thorns 7.7/13
	eyebrow Beauty & the Beast 13.9/23	Dallas 17.5/29	
	antenna Magic in Magic Kingdom 12.5/20	Miami Vice 13.6/22	
Saturday	abc Olympics 9.9/17		
	eyebrow High Mountain Rangers 11.9/20	Houston Knights 10.1/17	West 57th 8.9/16
	antenna Facts of Life 15.2/26	227 17.6/29	Golden Girls 24.4/40

7 p.m.

Sunday	abc Olympics 19.7/30		
	eyebrow 60 Minutes 19.0/30	Murder, She Wrote 19.5/29	CBS Sunday Night Movie: Hostage 19.4/29
	antenna Our House 10.1/16	Family Ties 15.3/23	My Two Dads 13.4/19

Source: A.C. Nielsen Co.

AGB HOUSEHOLD RATINGS

For the week of Feb. 8 to Feb. 14

	Rating/share
1. The Cosby Show	NBC 30.9/46
2. A Different World	NBC 27.9/41
3. Golden Girls	NBC 25.8/41
4. Growing Pains	ABC 25.1/36
5. Cheers	NBC 24.8/37
6. Who's the Boss?	ABC 23.9/35
7. Night Court	NBC 23.2/35
8. ABC Monday Night Movie	ABC 22.5/33
9. Murder, She Wrote	CBS 19.7/29
10. Matlock	NBC 19.3/28
11. Dallas	CBS 19.2/30
12. 227	NBC 19.1/31
13. ALF	NBC 19.0/29
14. Moonlighting	ABC 18.6/28
15. 60 Minutes	CBS 18.5/30
16. Olympics—Sunday	ABC 18.4/28
17. Facts of Life	NBC 18.1/30
18. Head of the Class	ABC 17.7/28
19. CBS Sunday Movie	CBS 17.2/28
20. L.A. Law	NBC 17.1/28
21. Perfect Strangers	ABC 16.9/25
22. Highway to Heaven	NBC 16.8/25
23. Beauty & the Beast	CBS 16.8/28
24. CBS Special Movie Present.	CBS 16.6/26
25. J.J. Starbuck	NBC 16.2/29
26. Family Ties	NBC 15.8/24
27. Knots Landing	CBS 15.5/25
28. Hooperman	ABC 15.2/23
29. Monday Night at the Movies	NBC 15.1/22
30. Falcon Crest	CBS 15.1/25
31. Magnum, P.I.	CBS 14.8/22
32. Newhart	CBS 14.4/21
33. Growing Pains Special	ABC 14.3/22
34. Designing Women	CBS 14.3/21
35. Hunter	NBC 14.2/21
36. Kate & Allie	CBS 14.0/21
37. 29/20	ABC 13.8/23
38. thirtysomething	ABC 13.7/23
39. My Two Dads	NBC 13.6/20
40. Equalizer	CBS 13.5/23
41. Simon & Simon	CBS 12.7/19
42. Miami Vice	NBC 12.6/20
43. Sunday Night at the Movies	NBC 12.5/19
44. Our House	NBC 12.4/20
45. Disney Magic Kingdom	NBC 12.3/19
46. Mr. Belvedere	ABC 12.1/19
47. Full House	ABC 12.0/19
48. St. Elsewhere	NBC 12.0/21
49. Dynasty	ABC 12.0/21
50. 'Slap' Maxwell Story	ABC 11.9/18
51. High Mountain Rangers	CBS 11.7/19
52. Frank's Place	CBS 11.7/17
53. Crime Story	NBC 11.6/19
54. A Year in the Life	NBC 11.4/17
55. Wiseguy	CBS 11.3/19
56. Tour of Duty	CBS 10.8/16
57. Sonny Spoon	NBC 10.4/17
58. Olympics—Saturday	ABC 10.2/17
59. West 57th	CBS 9.8/17
60. Houston Knights	CBS 9.2/15
61. Law & Harry McGraw	CBS 9.1/13
62. Threes	ABC 8.7/14
63. ABC Thursday Night Movie	ABC 8.3/13
64. 48 Hours	CBS 7.8/11
65. Sledge Hammer!	ABC 7.4/12
66. The Charmings	ABC 6.9/10

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OF PROGRAMMING.

SOMETHING WONDERFUL!

LBS



SOMETHING WORTH A CLOSER LOOK.

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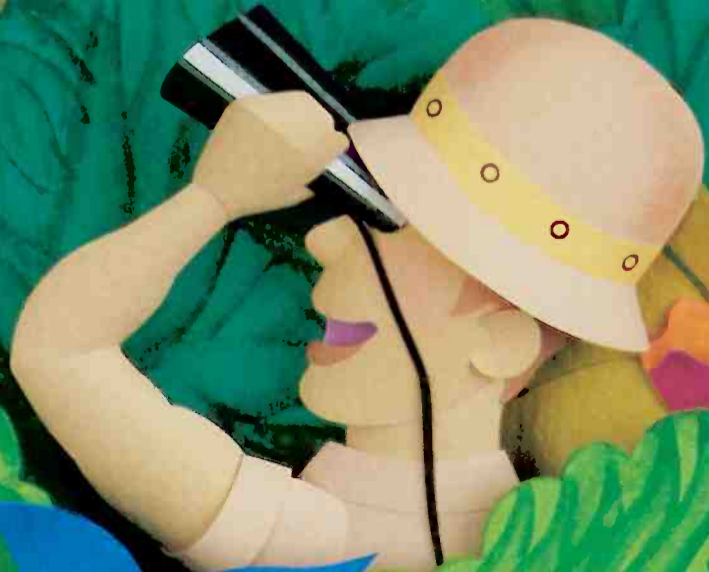
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MEDIA PEOPLE TO WATCH

Making the difference in 1988

The men and women pictured on our cover all work in different parts of the industry. They include producers, group owners, syndicators, advertising and sales executives, network and cable programmers, a major-market general manager and an FCC commissioner.

They were chosen by ELECTRONIC MEDIA because in one way or another, they are each involved in the issues, trends, projects and negotiations that will dominate the media world in 1988.

In many cases they are television veterans, sometimes with decades of experience behind

them. Others are relative newcomers. Either way, their work, if carried out successfully, will help lead the industry into its future.

Edited transcripts of the ELECTRONIC MEDIA interviews with our chosen dozen (including the team below) follow on the next 12 pages. #

'The Wonder Years' creators relive youth on new ABC show

By WILLIAM MAHONEY
Staff reporter

Carol Black, 30, and Neal Marlens, 31, are the creators, executive producers and writers of the new ABC half-hour comedy, "The Wonder Years," which their Black/Marlens Co. is producing in association with New World Television.

The series, which premiered Jan. 31 in the coveted post-Super Bowl time slot, received rave reviews from critics and earned a 17.9 rating (percentage of TV homes) and a 31 share (percentage of sets in use), according to A.C. Nielsen Co. It will air regularly on Tuesdays at 8:30 p.m. (ET) beginning March 15.

EM: Neal, aren't you about the exact age of the main character in your new series—a boy who was 12 back in 1968?

Mr. Marlens: Yes, I am the exact age and Carol is about a year and a half younger. We both grew up in that period and in that environment in the suburbs, and it just struck us as a particularly interesting time to write about.

Maybe particularly interesting to us because it was our period, but also because historically there was so much happening. I think people are finally ready to look at that period in a sort of period way.

EM: You have a short order from the network for the show, don't you?

Mr. Marlens: We're going to do six episodes. The network requested that we do 13.

But because of how late we got going on the whole process we told them that unless they wanted to wait until the fall we didn't have time to do the 13, and they were anxious to get it on the air.

So they said, 'Do as many as you can do,' and we reponded by saying we'd do six.

EM: There are several characters that are children in your series. Besides the typical constraints of having to work shorter days, what are some of the problems or advantages of that?

Mr. Marlens: There's really a limited time that you have to work with children on the set because they have to go to school, obviously.

The advantage as a writer is that anything you write that isn't true, that isn't

a real attitude, isn't a real human emotion or just doesn't come out in real human words, you know immediately.

Children are perfect barometers of reality because even the best child actor gives you an indication of when something is just outside of his real experience. That's not necessarily true of a good adult actor because they can fake it better.

EM: Where are you shooting the scenes that can't be done here in your Culver City studio?

Mr. Marlens: The house is in Burbank. The whole block is in Burbank. It's just where we found the most '60s authentic-looking block.

Ms. Black: The street that time forgot.

EM: How much do you think it will help that the pilot premiered after the Super Bowl? There have been mixed results for series that made their debut in that berth in the past.

Mr. Marlens: I think the shows that have done well that debuted after the Super Bowl were probably good shows. The shows that have done poorly were probably bad shows.

I think the best thing that you can say about it is that a lot of people get a chance to see the show. What it probably does is accelerate the process of being accepted or rejected by viewers.

EM: The other show that Neal created, 'Growing Pains,' and that Carol served on as co-executive producer, has gone on to be a success. But the reviews weren't all favorable when it first went on the air. How much do you think it matters what kind of reviews you get early on?

Ms. Black: Occasionally there's a show like 'Golden Girls' that just got good reviews everywhere and so there was a lot of attention given to it and so everybody said, 'Oh, I'm going to make a point of watching this show.'

They watched it, they liked it and it took off. Sometimes that happens. When you just get kind of mixed reviews, it probably doesn't make a difference.

EM: Are you concerned at all about your association with New World and the fact that the company is tightening its belt?

Mr. Marlens: We have the same concern



Photo by Tim Petros

'Whatever difficulties there are spending 24 hours a day every day with someone are more than compensated for by the fact that we really know everything about each other and that it's really fun.'

—Neal Marlens

'Once every three months I look at Neal and say, "Why don't you go play tennis or something . . ."'

—Carol Black

I'm sure everybody there has, which is for their solvency, but we don't really have any knowledge of how dire their straits are.

EM: How do you find it working together as a husband-and-wife team? Maybe we should ask one of you to leave the room in order to answer that.

Ms. Black: It's not always easy, but most people are amazed because we find that most writing partners that aren't married fight more than we do.

Mr. Marlens: The truth of it is, I think that if we both worked 70 or 80 hours a week, which we do, and we were in separate businesses, we would be so uninvolved in each other's lives because we would be so exhausted when we weren't working that we'd actually be less close than we are now.

So whatever difficulties there are spending 24 hours a day every day with someone are more than compensated for by the fact that we really know everything

about each other and that it's really fun.

Ms. Black: Once every three months I look at Neal and say, 'Why don't you go play tennis or something . . .'

Mr. Marlens: . . . for a week, which is a little upsetting. #

The careers of Black and Marlens

ABC's "The Wonder Years" is the second series the husband-and-wife team of Neal Marlens and Carol Black has worked on together.

Mr. Marlens is the creator and served as executive producer of ABC's "Growing Pains," where Ms. Black also worked as co-executive producer and writer.

Mr. Marlens is a native of Huntington, N.Y., and Ms. Black was born and raised in Silver Spring, Md., outside of Washington.

The two met when they were students at Swarthmore College in Pennsylvania.

Since moving to California, Mr. Marlens has also written scripts for ABC's "Oh Madeline" and CBS's "Newhart."

Ms. Black wrote the 1986 theatrical film, "Soul Man," which she co-produced with her husband.

The couple lives in Los Angeles with their German shepherd, Slim. They are expecting their first child. #

Cover photo credits

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George Gillett by David Lokey,

Location West Photography.

MEDIA PEOPLE TO WATCH

Dennis expanding role in broadcast policy

By DOUG HALONEN
Staff reporter

Federal Communications Commissioner Patricia Diaz Dennis, a Democrat whose term extends until June 1989, is expected to emerge as a greater force at the agency during the remaining year of the Reagan administration.

She has already shown a willingness to say her own piece. And her influence is on the rise, in part because the agency is being forced to make do with three of its normal complement of five commissioners—making her vote and voice all the more important.

She has sharply criticized the FCC's refusal to provide clearer guidance on "indecent" broadcasts, raised questions about an agency proposal to reinstitute syndicated exclusivity rules and talked about the importance of broadcasting's foray into high-definition TV.

EM: What was your position on the indecency issue, and why did you take that?

Ms. Dennis: I wrote a concurring statement because I believe the commission should have articulated a specific time to which broadcasters could channel programing that was non-obscene but otherwise indecent.

I believe that the majority was not clear, or certainly not definitive, as to what time indecent material could be appropriately channeled.

I concurred because the broadcasters raised a legitimate argument that there is very little certainty in this area, and in those areas where we can bring certainty to the process, I think it important.

One of the functions of any government agency is to lay down rules as clearly and concisely as possible so the industry will know what the rules of the game are and can self-regulate.

If indeed there was a dearth of data which would have let the commission set a specific time, then we should have proposed a rulemaking so that we could have defined with specificity at what time would be the most appropriate to channel indecent material.

EM: Didn't the majority state that it would be OK to broadcast indecent material after midnight?

Ms. Dennis: The way they phrased it is still inexact and ambiguous.

I think in this area, especially when you have First Amendment protection implicated so directly, that it is incumbent upon us to be as specific and as discreet in cutting lines as clear as possible so as to give better guidance.

EM: On syndicated exclusivity, you originally seemed to be the only commissioner to express doubts about the benefits of reinstating those rules, which would force a cable operator to black out a program from a distant signal if a local station already has exclusive rights to the show. What is your position?

Ms. Dennis: I haven't really resolved the issue yet. I must say that the questions that I raised at the time are still the ones I will focus on.

That's primarily whether we have the jurisdiction under (federal law) to impose new regulation on the content or provision



Photo by Tom Reed

'I think the single most important issue facing broadcasters right now is what kind of technological future there is, and what will be the kind of technology they will be permitted to employ in the next 40 years'

—Patricia Diaz Dennis

of cable services.

And, as a policy matter, whether it makes sense to reimpose syndicated exclusivity rules after an exhaustive record was compiled in 1980 when we decided to lift the regulations.

EM: Has the elimination of the fairness doctrine changed the way you look at regulation of broadcasting?

Ms. Dennis: It certainly has brought to the forefront in my own mind what the appropriate rules of the commission are vis-a-vis regulation of broadcasting.

I think the underlying concern of those who wish to keep the fairness doctrine is really the power of the medium.

The medium is a very powerful one; it does shape and mold public opinion, but so do newspapers.

The real issue then centers on how many voices there are in the market. Obviously, the commission's bedrock principle has been that diversity is good, and I fundamentally believe that.

So, in an era when you do not have the fairness doctrine, I think it all the more

important to be very, very careful in approaching any modification or alteration of the structural regulations we currently have in place.

EM: By structural regulations, what do you mean?

Ms. Dennis: Ownership restrictions. All ownership restrictions.

There's a whole panoply. You've got cross-ownership restrictions; you have limits on the number (of broadcast stations) any entity can be licensed for, and there's cross-interest restrictions.

One of my other concerns is that the commission, when it did away with the regional ownership rules before my time, said it always had the safety net of the local ownership rules. Now the FCC is looking at its local ownership rules, and I am very concerned that the safety net remain in place.

EM: Do you envision the FCC taking another crack at devising must-carry rules?

Ms. Dennis: I think it would be very difficult, given the last decision of the court,

to fashion anything that would establish a compelling government need.

Because essentially the court said, "Where's the harm to over-the-air broadcasters?" And we don't know if we can establish that.

Certainly I was pleased that the court came back and said it hasn't thrown out the A/B switch component, because what we're really trying to do is put the consumer in the driver's seat to determine whether they want their delivery mechanism to be over-the-air or through the wire. I absolutely support the A/B switch component.

EM: How has the FCC been functioning with only three commissioners?

Ms. Dennis: It's functioning. We're getting decisions out. It does make it difficult.

EM: Has it given you more influence?

Ms. Dennis: Sure. To the extent that there's three of you, you're one-third instead of one-fifth of the vote necessary to have an item issued.

In terms of the ability to shape an item, there's probably more of a direct immediate ability to do so than when you're one of five.

EM: What do you see as the major issue for broadcasting in the days ahead?

Ms. Dennis: I think the single most important issue facing broadcasters right now is what kind of technological future there is, and what will be the kind of technology they will be permitted to employ in the next 40 years, so that they can remain in the ballpark in competing for both advertising dollars as well as audience share.

The mega-issue for broadcasting is whether, technologically, broadcasters are going to stay in the ballgame, and that is what is addressed by the FCC's advanced TV proceeding (centering primarily on high-definition television).

EM: What is the threat to broadcasting regarding HDTV?

Ms. Dennis: The concern is that broadcasters are not going to be able to compete in terms of picture quality.

Cable will be able to have higher resolution pictures brought into the home, video cassette recorders will be able to, and there's always the threat of direct broadcast satellites lurking out there.

People aren't going to watch if the picture quality is inferior. The real issue then is whether or not TV broadcasting is going to become the AM of the future. And I know personally that broadcasting is an important medium for our country, and I certainly don't wish to see that happen.

One of the concerns is that Japan has developed its MUSE system for satellite delivery and has no focus on its terrestrial broadcasters, and Europe is also seeming to be going the way of satellite delivery as well.

Since the trend seems to be toward satellite delivery in Japan and Europe, what concerns me is that may lead some to believe that what we should do here is to discard a 40-year-old system that has worked very well. And it would trouble me greatly, and I just don't see that as any kind of alternative.

I don't think the government should be in the business of picking who is going to win or lose based on the technology involved. I certainly think we should not in any way prejudice broadcasters into being second-class citizens.

EM: Has the leave-it-to-the-marketplace philosophy been losing some of its luster over the past year or so? It just doesn't seem as overwhelmingly dominant as in years past.

Ms. Dennis: In part, it might just be because of the kinds of items we're looking at. When Mark Fowler was chairman, there was a wide swath he could cut.

A lot of that has changed because of the wide swath he was able to cut. I think it's really just the decrease in the number of issues. #

Dennis' career

Patricia Diaz Dennis, 41, was nominated to the Federal Communications Commission by President Reagan and became a commissioner on June 25, 1986.

A Democrat, her present term expires June 30, 1989.

Before joining the FCC, Ms. Dennis served as a member of the federal National Labor Relations Board.

She has also worked as a labor attorney in the private sector.

Ms. Dennis received her law degree from Loyola University of Los Angeles in 1973. #



**Her daughter just wants to have fun.
Who is she?**

Turn the page to find out →

MEDIA PEOPLE TO WATCH



'Everyone has concluded that it's absolutely natural that we're going to lose audience. I don't agree with that.'

—George Gillett

Photo by David Lokey

Gillett focuses on repositioning stations

By DIANE MERMIGAS
Senior reporter

For nearly 30 years, George Gillett has been a private, close-to-the-vest station operator.

But he burst into national prominence last year with his purchase of six Storer stations and Gaylord's WTVT-TV in Tampa, Fla.—all large-market CBS affiliates. He now ranks as CBS's largest single-group owner and one of the major group owners in America.

EM: Last year you paid \$650 million for a half-interest in the Storer stations. What are your plans for them now? Any major changes?

Mr. Gillett: The Gillett approach yields different results, but it's the same approach in every market.

We do intense market research out of which comes, in most cases, a repositioning of the television station, particularly in local programming and news.

The results of the November (ratings) book were most positive for most of the Storer stations. In Tampa, for instance, we acquired 'Oprah' and we dramatically expanded the local news afterwards.

In almost all of the Storer markets we're looking seriously at additional local live programming.

We own 'Wheel,' 'Jeopardy' and 'Oprah' in almost every one of our markets.

EM: Have you drawn a line on the prices you are willing to pay for such programming?

Mr. Gillett: There have been several markets where we have basically backed off what started out as a very aggressive pursuit because it did not make economic sense.

You don't achieve the margins that we do in this industry unless you are making rational buys. The Storer margins were in the 30s when we bought the stations and our own margins are over 50.

I think one could assume that we would expect to see some improvement in Storer. But whether they get to our level or not, I don't know.

Since we are basically not into cost cutting, it basically is a function of revenue-driving, as opposed to dramatic cost reductions.

EM: As the owner of the largest single group of CBS affiliates, how are you assessing that company and its network at the moment?

Mr. Gillett: The only thing that concerns me about the networks really at all is that to some extent it appears as though everyone has concluded that it's absolutely natural that we're going to lose audience. I don't agree with that.

In general, I'm very optimistic about network television. I think the networks, in general, are very well owned. I think

Gillett's career

George Gillett, a longtime broadcaster, currently owns or has an interest in 12 stations, including his partnership in six Storer stations: WAGA-TV, Atlanta; WJW-TV, Cleveland; WJBK-TV, Detroit; WITI-TV, Milwaukee; KCST-TV, San Diego; and WSBK-TV, Boston.

The other stations owned by Nashville, Tenn.-based Gillett Broadcasting are: WTBT-TV, Tampa, Fla.; KSBW-TV, Salinas, Calif.; KSBY-TV, San Luis Obispo, Calif.; WMAR-TV, Baltimore; WOKR-TV, Rochester, N.Y.; and WSMV-TV, Nashville, Tenn.

A self-made millionaire, Mr. Gillett also owns Packerland Packing, a manufacturer and processor of lean beef based in Green Bay, Wis. He purchased the Vail and Beaver Creek ski resorts in Colorado in 1985. At one time he also owned the Harlem Globetrotters.

His past interests have included managing the Miami Dolphins and working in management consulting for McKinsey & Co., New York. #

that they are in excellent financial hands.

I think the paring back of CBS to a communications-television-radio-network-news-sports company is an asset because it redefines the company in a way that suggests to me that they are in this for the long haul.

Clearly, they have the resources to do it. But so do ABC and NBC. So I think we have three companies that are basically underleveraged, that have excess cash and cash flow and owners that are committed to see them do better.

EM: What do you think about the current friction between the networks and some of their affiliates?

Mr. Gillett: I think that the traditional ties between affiliates and the network are very important.

I think we all occasionally lose sight of our importance to each other.

EM: Are you actively pursuing any TV stations at the moment?

Mr. Gillett: No, we're not. We have one open spot right now. We have 11 stations and are allowed 12.

When you look at our lineup: we start with Boston in the sixth market, Detroit in the seventh, the eighth and ninth is Dallas and Houston, 10th is Cleveland, 12th is Atlanta and 13th is Tampa.

When you look at the top 13 markets, there may only be one or two markets at the most that have properties we could even look at, and those are all well-owned television

stations. So I think it would be highly unlikely you would find us aggressive, since it would take a very special situation.

EM: How about radio stations?

Mr. Gillett: To some extent, we have backed off of radio because of the tremendous opportunity we have both with our own television stations and with the Storer properties.

If we were overwhelmed with an opportunity, we would have the interest and the capacity to do a major radio transaction. But to date we have not been overwhelmed with such an opportunity.

EM: Does that include the now-available NBC radio properties?

Mr. Gillett: My understanding on that one is that they have preselected a group of people to talk to. We were not one of those people, for whatever reason, and we do not want to barge in where we're not wanted.

I think we could have serious interest in that group of properties.

EM: Will you be aligning yourself with production companies or other station group owners to gain leverage in programing deals?

Mr. Gillett: No. I don't think so. I think that takes a very special skill.

I think we'd be better off leaving the programing to the programing people.

To the extent that we have local programing that has syndication potential, I would hope to explore those possibilities. But I don't think you will see a Gillett production company.

EM: Are you going to be promoting your new station group nationally, now that you've kind of settled in?

Mr. Gillett: No, I don't think so. We believe in local autonomy, and I think that the local stations see that local promotion has value.

But I don't think you'll see us do a national campaign.

EM: Are you really going to be content with a half-interest in the Storer stations? Isn't the plan actually that you're going to buy them out completely at some point?

Mr. Gillett: That honestly is the way that the transaction is structured.

That decision is far more in the hands of the Storer and the KKR people than it is in our hands.

EM: If Storer had to sell its interest in the TV stations tomorrow, would you be in a position to buy them without having to unload any of the stations?

Mr. Gillett: Yes. Assuming we'd want to keep them all. #

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MEDIA PEOPLE TO WATCH

'48 Hours' lets viewer 'experience the story'

By DIANE MERMIGAS

Senior reporter

Andrew Heyward was named executive producer of CBS News' new prime-time series "48 Hours"—the third news magazine on CBS's prime-time schedule—last October.

The series premiered in January, earning a 12.1 rating (percentage of TV homes) and an 18 share (percentage of sets in use) on its first outing.

EM: You're the executive producer of CBS's new '48 Hours,' the network's third prime-time news offering. Why add this one when you already have '60 Minutes' and 'West 57th'?

Mr. Heyward: I think '48 Hours' is a very important outlet for the talent of CBS News, and it doesn't attempt to be a substitute for anything else on the air.

It's a different kind of program that is an important addition to the CBS News broadcast. It is not a magazine program and it's certainly not a regular evening news program or a traditional documentary.

We think we bring a unique approach to news: two days' and two nights' in-depth examination of an important subject every week.

EM: Why do you think that will appeal to the public?

Mr. Heyward: It lets them see more aspects of the story than the evening news can present.

The evening news has a mandate to give all the news of the day, and it has 21 minutes and 50 seconds to do so, once you take away the commercials.

We have the time and the resources to go well beyond what the evening news has the time to do and really let viewers experience the story first hand.

EM: Aren't there potential dangers that go with that?

Mr. Heyward: I think the journalistic pitfalls are there. The main danger is that we merely pass along well-edited sound and pictures without bringing enough journalistic analysis to it.

I think we've avoided it so far. But it's important, in the story selection and the characters we focus on, to convey the substance of the stories. We're not just a cinema verite, see-it-now, uncritical look at things happening in the world.

The pitfall would be to allow the technique to overwhelm the substance of the story. The challenge for us is to convey information our way.

'One thing a network can do very well, and arguably better than anyone else, is the kind of news program we're doing. This is one possible answer for network survival.'

—Andrew Heyward

the reason (isn't) just economics. The networks are looking for ways to prosper and flourish in an increasingly competitive environment.

Entertainment programming, which is often very well done, faces increasing competition from videocassettes, cable and other sources that have taken people away from network TV.

One thing a network can do very well, and arguably better than anyone else, is the kind of news program we're doing. This is one possible answer for network survival.

EM: Just for the record, what assurances have you been given that this show will be given a fair chance to make it?

Mr. Heyward: I have had no specific assurances about this program.

While the company, including the entertainment division, has been extremely supportive, I think I have to make my way like anyone else.

The people who run CBS are sophisticated enough to know any new program needs time to find an audience. And I think we'll be given a fair shot.

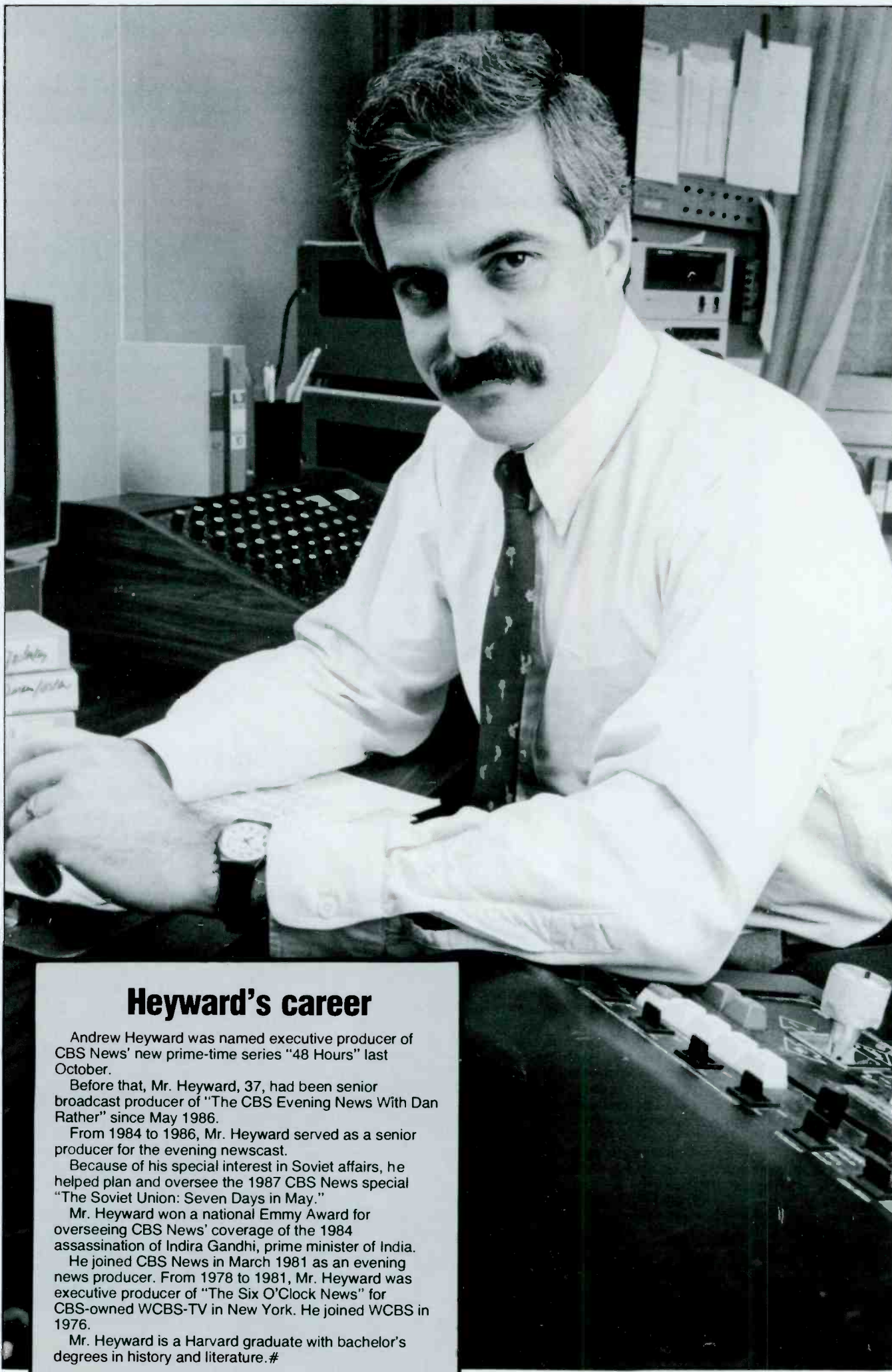
EM: Is there any concern about news becoming entertainment in a form like this?

Mr. Heyward: Everybody involved in '48 Hours' is a news person and well aware of the traditions of CBS News and the importance of those traditions.

There is no desire here to produce a hyped-up, glitzy program that is in any way inconsistent with what CBS News does best.

I don't want to apologize for interesting programs. If the program is compelling, that means we have been doing our job well. The issue should be, are entertainment values somehow crowding out journalistic ones? I don't believe they will.

EM: Does this type of prime-time news diminish the importance of the evening newscasts?



Heyward's career

Andrew Heyward was named executive producer of CBS News' new prime-time series "48 Hours" last October.

Before that, Mr. Heyward, 37, had been senior broadcast producer of "The CBS Evening News With Dan Rather" since May 1986.

From 1984 to 1986, Mr. Heyward served as a senior producer for the evening newscast.

Because of his special interest in Soviet affairs, he helped plan and oversee the 1987 CBS News special "The Soviet Union: Seven Days in May."

Mr. Heyward won a national Emmy Award for overseeing CBS News' coverage of the 1984 assassination of Indira Gandhi, prime minister of India.

He joined CBS News in March 1981 as an evening news producer. From 1978 to 1981, Mr. Heyward was executive producer of "The Six O'Clock News" for CBS-owned WCBS-TV in New York. He joined WCBS in 1976.

Mr. Heyward is a Harvard graduate with bachelor's degrees in history and literature. #

Photo by Arnie Adler

Mr. Heyward: I think the answer is clearly no.

We are not a substitute for the evening news, which provides a vital function—coverage of all the major international and national news of the day.

The evening news faces challenges, but not from us. If anything, we may bring new viewers to CBS News who normally don't watch, and we may help the evening news.

EM: Having worked on the evening news for so long as a senior producer, to what degree do you think it's important for an anchor like Dan Rather to have the additional showcase of being anchor for '48 Hours'?

Mr. Heyward: It's a very valuable outlet for Dan. He is a superb reporter.

While he does do reporting in his role as managing editor of the evening news, that is a job that to some degree restricts him to the anchor chair.

EM: What do you see as the most significant changes taking place in network news?

Mr. Heyward: Because of the growing availability of video from around the world, it becomes incumbent on network news to carve out its own arena of specialization.

I think that arena is in-depth reporting and analysis, bringing to bear the extensive experience of the network news staff on the major news stories of the day to provide context, insight, perspective that cannot be found on the local level. #

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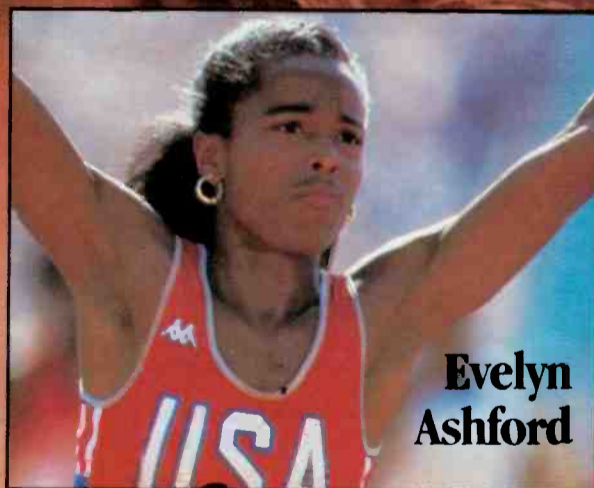
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MEDIA PEOPLE TO WATCH

TBS executive: TNT is on the front burner

By JANET STILSON
Staff reporter

As president of the TBS Entertainment Network, Gerry Hogan is Mr. Turner's right-hand man in the formation of the Turner Network Television cable service, one of TBS's most ambitious projects.

In addition, Mr. Hogan is fine-tuning superstation TBS and looking to expand into the syndication and distribution business.

EM: Where are you right now in terms of planning TNT?

Mr. Hogan: TNT is a front-burner issue for us. It's not something that we've tucked away.

Most of our time now is spent reworking the proposal that we made to our board in November of '87. We're redoing the presentation, refining it.

And we plan to propose it to TBS management (in March).

EM: Can you give us an idea of how your original plans have changed?

Mr. Hogan: No, I really can't. It would be unfair to do that because we haven't finished it, and I wouldn't want to preview it for you prior to our own management.

We're also spending some amount of time on making sure that when we get the go-ahead, that we are ready to go with equipment, facilities, and to some degree, people.

Because if we get the go-ahead for TNT, our goal is to put it on the air six months after that.

EM: Do you expect to get board approval when you present your plan next month?

Mr. Hogan: No, not necessarily.

The future of TNT at Turner is tied not only to the presentation that we make, but also to the overall structure of the company.

There are a lot of other issues that have to be resolved (including refinancing of debt).

I would love to see a decision made within the next month or two, so that we can take something to the NCTA convention at the end of April in Los Angeles.

It would be perfect timing if we're able to pull it all together.

EM: Is it a concern that with the launch of TNT, the superstation will be hurt in some way, given that some programming is expected to move from TBS to TNT?

Mr. Hogan: At this time I think we have more than adequate programming to launch a second network.

Our movie library is very extensive; the television portion of that MGM library also is quite extensive.

The plan, however, is for TNT to build on that base of programming that we already have and offer new, fresher, original programming, the best that we can possibly buy or produce.

EM: How much of the schedule would you like to see made up of original programming?

Mr. Hogan: At start-up it would be very little, if any, because six months after we get the go-ahead, it's going to be almost



Photo by Arnie Adler

'The plan . . . is for TNT to build on that base of programming that we already have and offer new, fresher, original programming, the best that we can possibly buy or produce.'

—Gerald Hogan

impossible to execute any new programming.

But, my goal is if we start it in '88, by 1992 we would have 260 nights a year of original programming, which would include sports. It would be rolled out between now and the fourth year.

So, the goal is to have, in effect, more original programming than the three broadcast networks have now.

I'm including sports as well as films, series, both dramatic and comedy, variety.

We see this network as cable's premier entertainment network, and as such it's going to have to offer the best programming available.

EM: Do you see any production deals ahead with NBC or the other networks?

Mr. Hogan: I see programming deals with a variety of suppliers, both Hollywood and international programming companies.

NBC would be at the top of our list. We have not had any direct discussions with them, as it's too early for us to begin any serious conversation about programming.

EM: There was a lot of press a few months ago about negative reaction on the part of cable operators to TNT. What kind of reactions are you getting from them now?

Mr. Hogan: We're not out actively soliciting reactions.

Our general sense is that the industry seems to agree that it's important for the cable industry to have a broad-based, high-profile entertainment network.

There also seems to be general agreement that Turner is as well equipped as anyone to launch a network of this type.

EM: When you say high-profile, are you referring to the original programming?

Mr. Hogan: The original programming. The amount of money that we would spend on programming would be significant.

We visualize this network as generating a premium over the basic fee now charged by broad-based programming networks—not a premium channel, but a higher-than-basic subscriber fee.

It would have the ability to spend more on programming than the existing basic networks.

EM: When you start buying shows for TNT, will you go after recent off-network series?

Mr. Hogan: It will depend upon what's available in the marketplace.

If we announce TNT and (a series the caliber of) 'Murder, She Wrote' was available, that's something we'd look at very seriously.

But it will lean heavily on the programming that Turner has already acquired.

EM: What about sports?

Mr. Hogan: At the start there will be very little sports.

We have discussed adding NBA basketball to the lineup, but we have to build our network to the level at which the NBA would be comfortable with us before we would make a move like that.

EM: When you're buying programming now, are you buying so that the rights can include TNT as well as TBS?

Mr. Hogan: No. Most of our program purchases of off-network or film packages are for TBS only.

Programs that we produce or have produced for TBS, like 'National Geographic Explorer,' NBA, Cousteau and some others, include the rights to basic cable.

In the case of the NBA, we have opportunities to move the games to a basic cable network, if we achieve a certain penetration.

EM: What are your top challenges at TBS?

Mr. Hogan: The challenge is primarily to make it work better, refining it. We've had some success in the 120 days or so that I've been involved with the network. We've refined the way we select movies and the way we schedule programs to maximize the audience potential, such as selecting the better games, the better movies, primarily to generate larger audiences.

We're also focusing on the best programming to generate the demographics that advertisers want to buy. In daytime we (program more specifically) for women, which is what advertisers want to buy in daytime.

EM: Any other top priorities at the superstation?

Mr. Hogan: For me, it's people. We love to talk about our programming, but people are ultimately what make it happen.

We've spent a lot of time in the last three months, first of all, making sure we had the right people, giving them the tools that they needed, and trying to create a more what I call collegiate atmosphere among our creative people.

Fewer decisions are made at the top level on programming; more are made within the actual programming department.

We changed several of our key executives in the programming department; some have moved onto other jobs.

We're still looking for a couple more programming executives.

EM: Do you have more people working on programming now than you did before?

Mr. Hogan: Actually, we have the same number. Another goal of mine is to not increase the expense of running the network, but make it run better.

It's pretty typical—a real challenge. #

Hogan's career

Last year Gerald "Gerry" Hogan announced plans to leave Turner Broadcasting System to form his own broadcast property-buying concern. Instead, Ted Turner wooed him back to TBS by promoting him to president of the Entertainment Network.

Before that, Mr. Hogan held the dual post of TBS vice president of advertising sales and president of Turner Broadcasting Sales.

Mr. Hogan, 42, joined the company in 1971 and rose through ranks from the initial post of account executive for WTCG-TV, now known as WTBS.

Previously he was an account executive at the Leo Burnett advertising agency in Chicago. #



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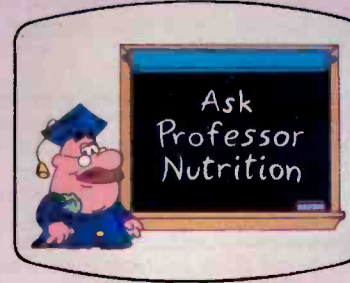
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MEDIA PEOPLE TO WATCH

Ad pro measures impact of people meter

By MARIANNE PASKOWSKI

New York bureau chief

Paul Isacsson is in a unique position to analyze where network television advertising is going and where it's been.

Currently, he is executive vice president, network programming and purchasing for Young & Rubicam, the largest privately held advertising agency in the country.

Before that, he served in key positions at CBS, in sales, international syndication and new businesses.

EM: We've heard a lot of complaints from the networks about the new people-meter system of TV measurement. How are the agencies coping with the new ratings system?

Mr. Isacsson: We knew the people meter was going to be different because it's a different style of measurement—not a diary, it's individual, it's personal.

It's going to have different levels of viewing; it's going to have different reactions from different people.

Most of it will be better data; some of it will be problematic, like the Saturday mornings where the kids are in charge of the set and we just don't believe that those viewing levels really represent behavior. So maybe the people meter isn't appropriate for measuring that group.

But that's a small part of the total television marketplace audience.

We knew this was going to happen, but there are lots of other things happening at the same time.

What we've seen from the people meter is that there's not only less viewing by certain groups, but there is also some erosion built into this beyond what we saw last year on the people-meter data. So, that's a surprise.

What we don't know is whether this will continue, and that's one of the problems. The erosion we had seen on the diary measurement in the earlier '80s was in fact stemmed in the year prior to this.

And you normally don't see erosion to the extent that we're looking at it now during the original season. We're seeing pretty hefty erosion now. We're concerned as to whether or not that continues, or is it something just attributable to the people meter.

EM: Will the networks' make-good problems get worse in the second quarter, where the inventory is worth more, and will they be able to accommodate all of the advertiser shortfalls next quarter?

Mr. Isacsson: The question is: Will the networks be able to make up their deficits? The answer is no. So, it may be a difficult problem at one particular time with one particular network, but I think they probably have the wherewithal to do it during the contract year.

EM: Do you envision negotiating with AGB people-meter data in the next upfront buying season?

Mr. Isacsson: I think it's too early to tell whether or not we'll be using AGB as an alternative service, looking for guarantees and such.

The best I can tell is that AGB at this point reports lower viewing and generally lower ratings. Among the networks, it tends



Photo by Arnie Adler

'The best I can tell is that AGB at this point reports lower viewing and generally lower ratings. Among the networks, it tends to favor CBS and disfavor ABC, and NBC is almost catching up.'

—Paul Isacsson

to favor CBS and disfavor ABC, and NBC is almost catching up.

I think it would require more of the networks subscribing to it before advertisers get interested.

EM: Where do you see demand going for 15-second commercials?

Mr. Isacsson: It's close to 30 percent of all network time sold now, and I would expect it to continue to grow modestly.

The heavy users will continue to be the individual brands of large packaged-goods companies.

EM: What will advertisers' national TV budgets look like for the 1988-89 season?

Mr. Isacsson: I think most agencies will tell you they won't know what client budgets will look like until June or July. We typically buy based on prior years' experiences and some clients do know what their brand plans are, but they are adjusted frequently during the year.

But I feel encouraged enough to say that

there's not going to be any decline in budgets or spending.

EM: Can you give us a reading on what network TV spending, specifically, will look like?

Mr. Isacsson: The media mix has been evolving as time has gone on and there are now a lot of alternatives. Regarding the three major networks, history has shown that increases generally are in the low digits, zero to 5 percent.

The amount of money in the post-quadrennial year, after adjusting for the Olympics, is typically flat, so if there is no increase in spending and no shrinkage of inventory, this will probably reflect a very small increase.

At this point we are not in a very good position to predict the rating levels for the 1988-89 television season. It might very well be smaller than anticipated.

Last year, the demand was higher and the networks seemed to do well.

We've been looking at a trend of network

spending which is obscured by the people meter. But, I would expect that with this economy, you're not going to see big growth in network spending.

EM: Where do you see barter syndication spending going next season?

Mr. Isacsson: Well, I think syndication has been used as an alternative for a number of years, and it has grown from \$50 million to about \$700 million.

The problem with syndication is that there is a scarcity of time periods and there is only so much money that you can put into that area since we're approaching, I think, saturation points. Syndication will not be growing as much as it has been in the past.

EM: Are advertisers hot on the new, so called 'unwired' national spot networks?

Mr. Isacsson: What the unwired networks offer is a way of buying access time periods.

We're talking to clients about this, but we haven't done anything as yet. Since we really haven't bought or negotiated unwired networks yet, I don't know what the guarantees will look like. But I would expect that the guarantees would be much the same as network and syndication.

I see this category as being another surrogate and I think it will grow, but how much I don't know. Maybe in five years it'll be a couple of hundred million dollars.

EM: The people meter has produced lower ratings for all three networks, in effect lowering the number of gross ratings points they have available to sell. Are there measures the networks can take to increase their universe of GRPs and bring in more dollars?

Mr. Isacsson: They could do things such as program original shows 52 weeks a year.

Will we be able to support that? Initially, they probably wouldn't get the advertiser to pay for it, but we're paying so much now for weekly programs that we couldn't afford to do that for the second and third quarters.

The CPMs (cost-per-thousands) are out of sight and the networks would have to be satisfied with diminished profits, but I don't think that they are taking the longer view.

EM: Do you envision more advertiser supplied programming?

Mr. Isacsson: I think you would see more and more clients coming to recognize that as a solution to the high cost of television.

And I think that clients would accept the fact that they don't have to own original programming for special or promotional reasons, if for no other reason than just to provide good media values at a controlled and efficient cost.

I think this could happen, but it would take time. I think it is difficult for a single advertiser to do this consistently.

All of our clients are involved in this to a degree, such as with special programs or doing a show here and there.

But have we mounted a specific effort to produce programs for television in order to get good media value? No. But it has been talked about.

EM: Is there any kind of resistance on the network side to advertiser-supplied programming?

Mr. Isacsson: The networks think that their programming is better than anyone else's.

When you bring a program off the network from outside suppliers, what you're doing is pre-empting a network repeat episode. That's the way they would look at it, and therefore their profitability is sacrificed.

But I think the new management of the networks is less emotional about those things, and probably would understand the financial advantage of taking outside programs.

They're not putting their money up to produce shows and pay interest. They're not absorbing the cost of money. They would be able to mix it in in some proportion and it would make sense.

Also, I noticed that the new owners of the networks view them more as common carriers than the prior ownerships.#

Isacsson's career

Paul Isacsson is executive vice president of network programming and purchasing for Young & Rubicam, New York.

Prior to joining the agency four years ago, Mr. Isacsson was senior vice president for CBS Broadcast Group Enterprises. While in that position for two years, he was responsible for the worldwide syndication of CBS programs and the network's involvement in the new electronic media.

Prior to that, he was vice president of sales for the CBS Television Network. In addition to his five-year tenure in that position, he held several other positions in CBS Network sales management.#

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MEDIA PEOPLE TO WATCH

Kunath gives WWOR-TV a new look

By ADAM BUCKMAN

Staff reporter

In the seven months that Robert Kunath has headed MCA Inc.'s only television station, WWOR-TV in New York, the station has taken on a new look.

After decades of being known as WOR, New York's movie station, the newly named WWOR yanked the nightly "Million Dollar Movie" last year and replaced it with two hours of locally produced programming: the controversial talk program, "The Morton Downey Jr. Show," and "News at 10," a new hour-long news show.

WWOR, based in Secaucus, N.J., also added a noon news hour, a local morning talk show, "People are Talking," and at 8 p.m., "Evening Magazine."

Mr. Kunath says the move to local shows in prime time was made to underscore WWOR's commitment to serving the New York metropolitan area with local fare.

In much the same way that northern New Jersey's Meadowlands sports complex attracted New York City's professional football teams to move across the Hudson River, WWOR is positioning itself to take viewers from its competitors in New York, while earning a reputation for service to North Jersey, one of the nation's fastest-growing suburban areas.

EM: Has WWOR achieved its oft-stated goal of becoming a local New York station renowned for its emphasis on local programming?

Mr. Kunath: I think we've done more in the local thing than any other station in the marketplace.

We've expanded our local programming. We added a talk show at 11 o'clock in the morning. And, to whatever extent Morton Downey is local, at least he's done here and the crowd is local.

We also expanded our news to seven nights a week and went from a half-hour to an hour when we moved it from 8 to 10.

EM: Have you chosen to emphasize local programming because it's the only programming niche available in a competitive market such as New York, where you're one of three independent stations on VHF?

Mr. Kunath: There are really two separate issues.

One is that we have an obligation to the state of New Jersey to deal with issues, and local programs provide a good format in which to do that.

The other one is to carve out a distinct niche in the marketplace.

It's very difficult to take reruns of sitcoms and establish any station identity with them other than what the programs themselves are.

EM: Will you make the same kind of profits with local shows as the other independents will with their sitcoms?

Mr. Kunath: I think eventually we will because we'll have a carry-over effect on people that will look for the station because



Photo by Arnie Adler

'It's very difficult to take reruns of sitcoms and establish any station identity with them other than what the programs themselves are.'

—Bob Kunath

Kunath's career

Robert Kunath was named vice president and general manager of WWOR-TV in June 1987, two months after MCA Inc. bought the station from RKO General for \$387 million.

Before coming to WWOR, an independent station based in Secaucus, N.J., which serves New York City, Mr. Kunath was vice president and general manager of Fox Television's WNYW-TV in New York for one year.

He spent 18 years with Westinghouse Broadcasting, starting in 1968 at KYW-TV in Philadelphia.

After that, he became manager of the Chicago office of Group W Television Sales, Westinghouse's in-house TV representative firm. He moved to New York in 1979 as the new national sales manager for the rep firm and in 1981 was named president. He joined WNYW-TV in 1986. #

there's something to look for.

EM: Your daytime schedule is loaded with game shows. Do you want WWOR to be known as New York's game show station?

Mr. Kunath: If you look at the schedule during the day, for the most part, it is designed to counterprogram what's on the other stations.

That's the secret of the independent television business.

If you're offering different fare than everyone else is, you will get some alternative viewing.

And for us, the theory's working.

EM: WWOR also continues to air a number of hour-long drama series. Are these part of the counterprogramming theory? And, with all the reports that hour-long shows are falling out of fashion, are you happy with them?

Mr. Kunath: Back in the dark ages before last April, because of the uncertainty surrounding the status of RKO's license to continue operating the TV station, (RKO) didn't want to make massive expenditures and commitments to sitcoms.

They decided to carve out a niche in the action/adventure area and it worked very

well for them.

Because it was working, we weren't too concerned about it and we've stuck with it. We'll be paring it back when we start to premiere the sitcoms that we did buy.

But if you look at the weekends, for instance, where we double-run 'A-Team' and 'Knight Rider,' we have probably doubled the ratings in the time period over what we were running there before, which was primarily movies.

So, the hours can work in certain formats.

EM: WWOR is MCA's only television station, having bought it just last year. Is MCA looking to build a TV station group, or is the company satisfied with its single TV property?

Mr. Kunath: MCA is actively looking for other television stations to put in the group.

EM: You premiered a live-action children's show on Feb. 7, 'Steampipe Alley.' Why are TV stations suddenly embracing these types of shows?

Mr. Kunath: Years ago, there was a program on channel 5 (then WNEW-TV; now WNYW-TV in New York) called 'Wonderama.' It was a very successful locally produced kids show that created an

identity in children's programming for channel 5.

So it's been done before. It's worked. We thought we would try it again.

EM: Your nightly 'confrontational' talk show, 'The Morton Downey Jr. Show' has now been on the air since November. Is the management of WWOR completely comfortable with the show? Or does the controversial nature of this emotional debate program make you guys nervous?

Mr. Kunath: The program is probably the most misunderstood program on television.

One of the senior people at MCA calls it 'verbal wrestling.' In fact, that's what it is. It's taken a lot more seriously by people than I think is our intention.

As far as being comfortable with 'Morton Downey,' you can't be. The show is designed so that you're on the edge of your chair. You know he's very unpredictable and you don't know what he's going to do.

Sometimes the shows never hit the air because he goes over the edge or the people that are on the show go over the edge.

In spite of the fact that so many people say they don't watch it, you can hardly go somewhere where people aren't aware of it.

EM: Why did WWOR terminate its national representation agreement with Blair Television on Feb. 1 and hire Katz Television?

Mr. Kunath: It's a good question. We just felt that the Katz organization was in a better position to deal with what has to be dealt with here than Blair was.

It's not a slam on Blair. They did an excellent job for WOR.

Our ambitions are quite high. The commitments that Katz was willing to make as far as the business development area goes and so forth just made us feel that they could do a better job than Blair—for us.

EM: Since WWOR is owned by MCA, is there any pressure on you to carry programs syndicated by MCA because your parent company needs a New York TV station to air its shows?

Mr. Kunath: It would be foolish to try and force something on the television station that won't work for the television station.

There are programs that MCA produces which work better for MCA on stations other than this one. They understand that.

Of course, sometimes you lean emotionally toward MCA when you're purchasing programming.

You'd like to find the right place for the MCA shows.

I think an example of (cooperation between WWOR and MCA Television) was when MCA was making a decision to take 'Miami Vice' into syndication or sell it to the cable network.

We did an experiment. We ran two hours of 'Miami Vice' in prime time and actually won the time period.

The experiment was conducted to see if the show would work.

EM: And yet, your station didn't wind up airing the show. Why?

Mr. Kunath: The decision was made to sell the show to USA Network.

It will go back into syndication in all probability after it fulfills that window.

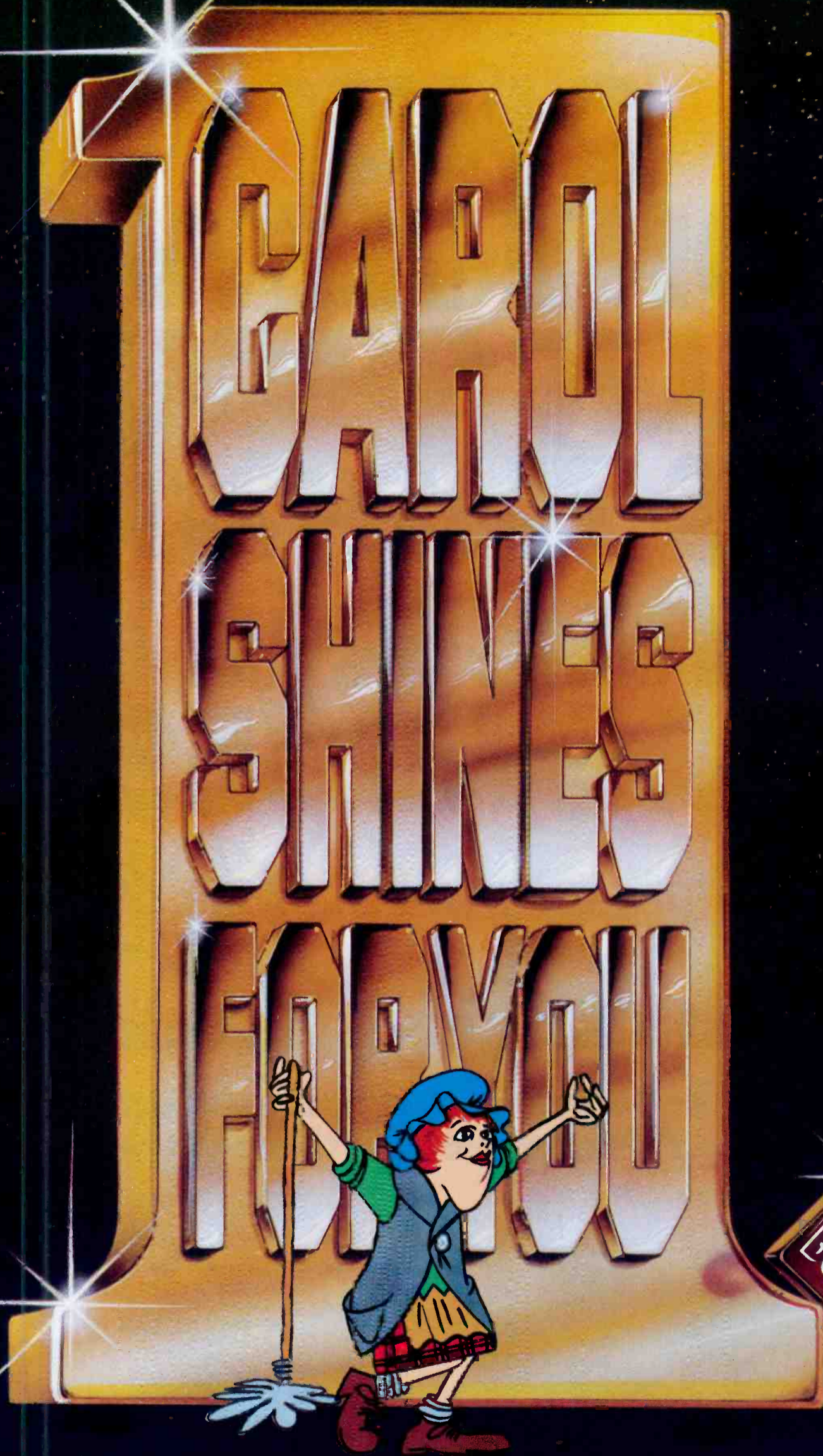
EM: What are MCA's long-range goals with WWOR say, five years down the road?

Mr. Kunath: The long-range goals are to make money with the place. It's an incredible debt service.

The feeling was that when (MCA) took over the station, they could make an investment in it and get a fair return on that investment.

That's a risky business because if you make a mistake, it's a very expensive mistake. But they went into it with their eyes open.

They have made a sizable investment in bringing the thing up to speed, and we're optimistic it's going to pay off. It's already starting to pay off in the audience delivery. #



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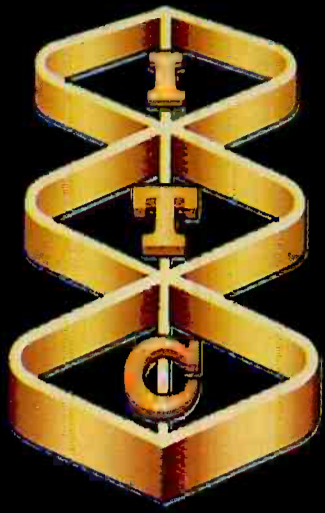


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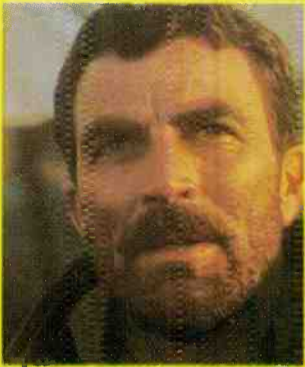


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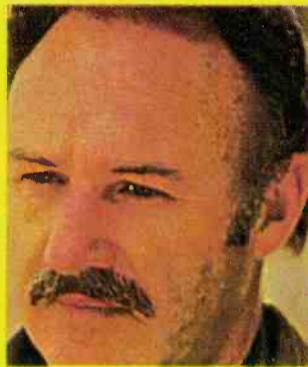
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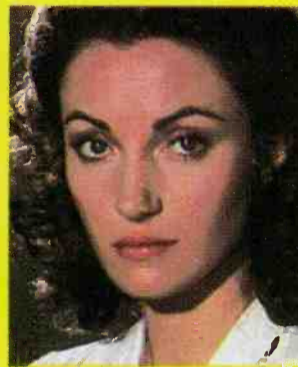
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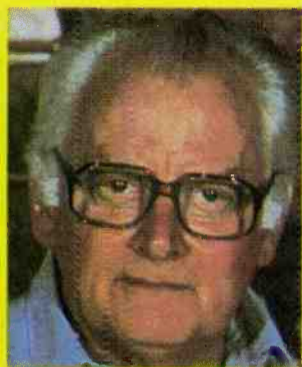
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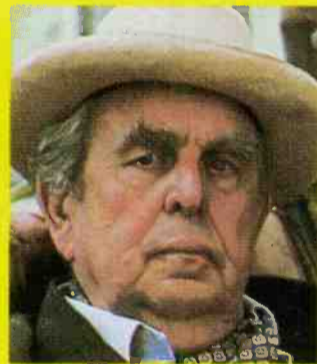
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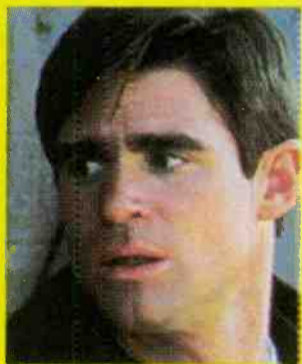
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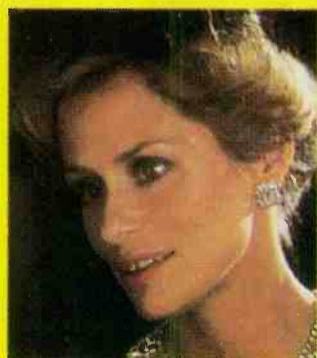
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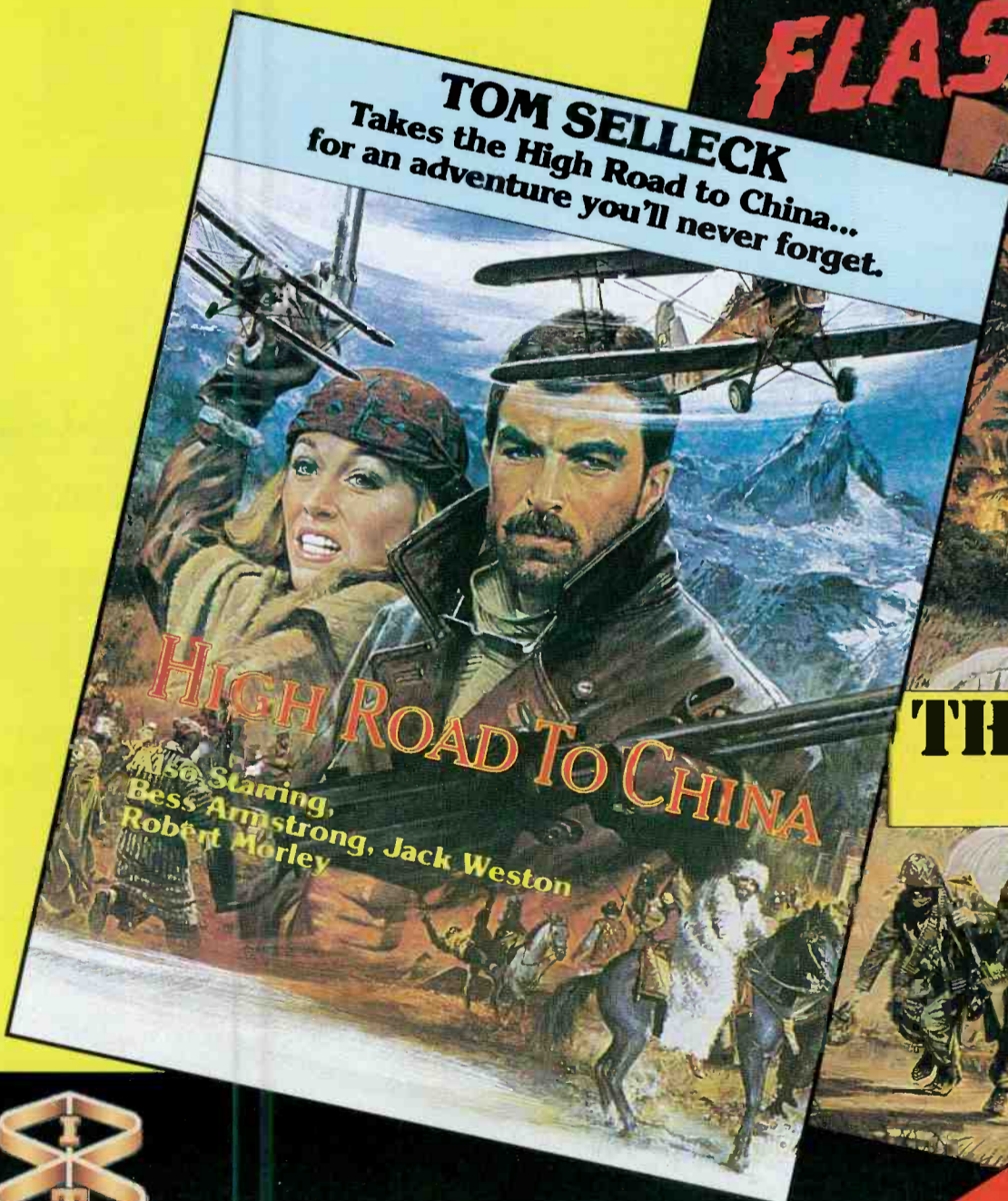
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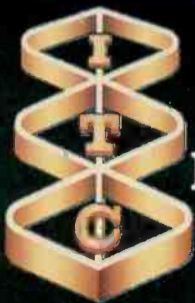
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MEDIA PEOPLE TO WATCH

NBC tackles Olympics 'manpower nightmare'

By RICHARD TEDESCO

Staff reporter

As NBC Sports president, Arthur Watson will preside over the network's coverage of the Summer Olympics in Seoul, South Korea.

Other highlights under his administration include helping negotiate last year's \$2.1 billion National Football League deal and signing the six-year, \$1.1 billion deal for Major League Baseball TV rights in 1984, giving NBC broadcast exclusivity on Saturday afternoons.

EM: Can you talk about the scale of your Summer Olympics operation?

Mr. Watson: First and foremost, one must recognize that these Olympics are probably different from most other Olympics in the past.

Think about the magnitude of the hours and time that we're going to devote to it—180 hours—which is comparable to L.A.

It also occurs in late September, early October, when the baseball season is winding down, when we will have to do our normal Saturday telecast.

Then the NFL is into its early part of its season. So that's really what makes it a logistical and manpower nightmare.

And you have to maintain your normal scheduling at that time of the year, plus adding on 180 hours of programming from Seoul. We'll have approximately 1,100 people over there.

Production-wise, our costs are very substantial. We'll have over 500 engineers and technical people, probably 50 directors and 50 producers, which makes for a lot of manpower, including support people to take care of the hotels, transportation, being on-site and so on.

It's unbelievable.

EM: It cost ABC something like \$100 million to produce the Los Angeles games. Is it going to cost NBC more than that to produce the Seoul games?

Mr. Watson: \$100 million is in the ballpark for our production of the Olympics in Seoul.

EM: Given all the boycotts and turmoil surrounding the Olympics in recent years, do you think some of the luster left the Olympic movement?

Mr. Watson: Listen, Los Angeles was very successful, and this is the next one out with many of the key nations that were absent in L.A. back on the scene.

So the drama of the event will be tightened by America's curiosity to see how we'll fare against the Soviets and others that were not there in '84.

EM: What will these games mean to the NBC Sports bottom line this year?

Mr. Watson: We certainly expect to make a reasonable profit, as compared to ABC's unfortunate guaranteed loss going into the Winter Games.

Don't get me wrong. There but for the grace of God go I.

Watson's career

Arthur Watson, president of NBC Sports, is a 31-year veteran of the network. He was appointed head of the sports department in 1979 after serving five months as executive vice president of the NBC Television Network.

Most of Mr. Watson's management experience at NBC has been in the Television Stations Division, where he was named executive vice president in 1976.

Prior to that appointment, he spent five years as vice president and general manager of WNBC-TV in New York City.

He also served as president of the NBC Radio Division for more than two years and was vice president and general manager of WKYC-TV, the NBC affiliate in Cleveland, from 1965 to 1969.

He first joined NBC in New York as an operations analyst in September 1956. #



Photo by Arnie Adler

'We certainly expect to make a reasonable profit (on the Olympics), as compared to ABC's unfortunate guaranteed loss going into the Winter Games. We had a very good year in '87 and we'll have a better year in '88.'

—Art Watson

We were both very close in the bidding as the two finalists (for the Winter Olympics) and they got it, with the marketplace changing drastically after they achieved it.

EM: So, will Seoul significantly improve your overall profitability for the year?

Mr. Watson: It's certainly an add-on: a total event that we normally would not program because it's not available.

We had a very good year in '87 and we'll have a better year in '88.

I can't discuss the difference in profits regarding '87 vs. '88.

EM: You have cable rights to this year's Olympics. Are you contemplating any kind of an after-market for the events on cable?

Mr. Watson: We've had some discussions regarding this, but nothing has been finalized yet.

Again, I'm not in a position to discuss this at the present time.

We've had business discussions, but no negotiations.

EM: Will it be a priority for NBC to carry either the Summer Games or the Winter Games in 1992?

Mr. Watson: We will be aggressive in seeking the '92 Olympics, but at a price that we will think is reasonable for that period of time.

And '92 does present some problems to American broadcasters in that both the games are located in Europe.

One just has to recognize that when it's midnight and the closing of the prime-time events for Europe, it's 4 o'clock in the afternoon here.

One has to consider how to package that for the American viewer, whether to do it live and do a summary at night, or just tape delay it until 7 or 8 o'clock at night, to de-

termine its advertising and viewer potential in that area.

This year most of it is live from Seoul, so we can handle the daytime and night-time events in bulk by flip-topping the mirror of the clock.

It could be very attractive because it's live and it's exciting, and hopefully we'll all find out the results together.

EM: Do you expect that television rights for these games will go down significantly for the '92 games?

Mr. Watson: I expect that they will go down. Actually, it's tough to say or to put an exact percentage on how much.

EM: Do you think that they're going to remain the exclusive property of the broadcast networks?

Mr. Watson: I think you have to take them separately.

The Winter Games, to which ABC will devote something like 95 or 96 hours this year, comprise only about 13 events and for that to be shared with a cable or another partner is very difficult because there is a limited amount of programming.

On the other hand, the Summer Olympics, which would be 180-plus hours, has viability if you want to program opposite yourself, because there are so many things going on at one time.

There is the potential that there is so much programming that another communication channel could be involved.

EM: The three networks seem to have reached a level of virtual parity in ratings for certain sports. Does the competition for events rights become that much keener in this kind of atmosphere?

Mr. Watson: Well, there's always competition for the major events, but the incum-

bent always has a decided advantage if he's doing the proper job for his partner.

It really is difficult for a major sporting event to switch networks.

You know, baseball runs through October with football coming in, which is why we don't get involved in bidding for college football because we couldn't provide the exposure necessary to meet their minimal contractual exposures.

We just happened to acquire The Player's Championship, one of the better golf events, but there isn't too much switching around.

All three of us have been involved in NFL football for years. Baseball has been with ABC for years.

College basketball, including the past season, has been with CBS for, I guess, eight years or so. That's probably the last major switch: when they acquired the post-season aspect of (college basketball).

EM: Is there anything to the rumors we see in the press about backbiting and feuding between NBC and CBS?

Mr. Watson: I don't put much stock in that at all. I think at times the printed press solicits comments and the boys stir it up a little, but I don't think it reflects the management side of it much.

I'll let it go at that.

EM: Negotiations for the next major league baseball contract are just around the corner. What sort of a deal do you envision coming out of those negotiations?

Mr. Watson: NBC is committed to baseball, and we will try to negotiate the best contract we can with them.

ABC is in a different position. It's been publicly acknowledged that this is not an attractive package for them, that they're paying too much money—and that's the issue that they must address. #

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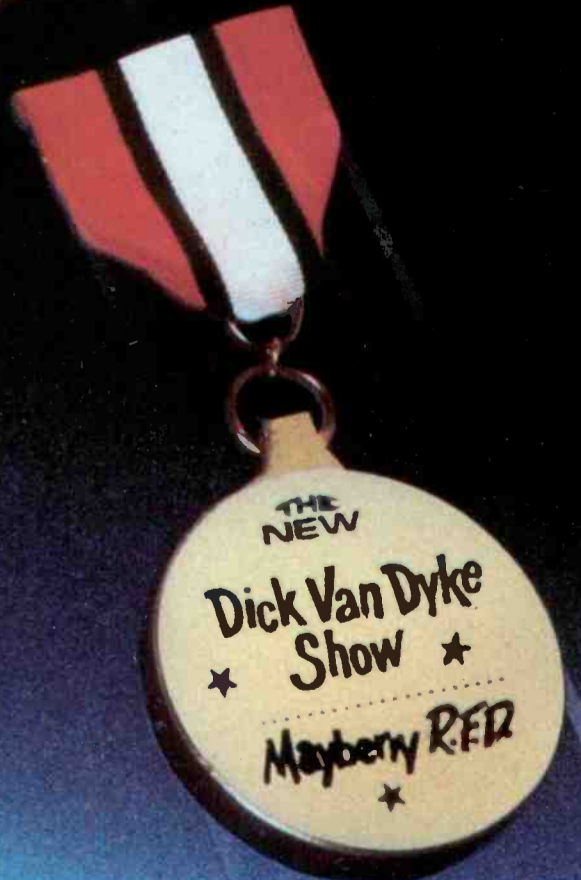
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Animated ducks take months to hatch

By ERIC MANKIN

Special to ELECTRONIC MEDIA

One afternoon last fall, television audiences in more than 130 markets across the country watched as the McDuck family was reduced to insect size by careless extraterrestrial visitors.

The shrunken McDucks suddenly found themselves fighting for their lives in the now-gigantic city of Duckburg.

This episode of "DuckTales" was one of 65 produced for the 1986-87 season that represented the triumphant re-entry of The Walt Disney Co. into the field of daily broadcast programming for children.

In the November sweeps, A.C. Nielsen Co. recorded that the strip had posted a 4.5 rating (percentage of TV households), placing it No. 1 among children's animated shows in syndication.

In addition to high ratings, the show has also gotten positive comments from critics and parents, who were pleased both by the technical quality of the animation and by the contrast between the whimsical Disney poultry characters and the heavily armed (and merchandised) futuristic soldiers, demon sorcerers and robot monsters in some competing programs.

Encouraged by the success of "DuckTales"—as well as that of earlier shows, "Gummi Bears" and "Wuzzles"—Disney is now planning a new cartoon series, "Chip 'n' Dale's Rescue Rangers," for fall 1989, and an animated "Winnie the Pooh," plus 30 more episodes of "DuckTales."

* * *

"Microducks From Outer Space," Disney Television Animation production No. 4412-004, began its trek toward animated life in 1986 at the Walt Disney Television Animation Group offices in North Hollywood.

That group was set up in 1984 by Disney Vice President Gary Krisel as Disney started changing its ideas about the TV strip market.

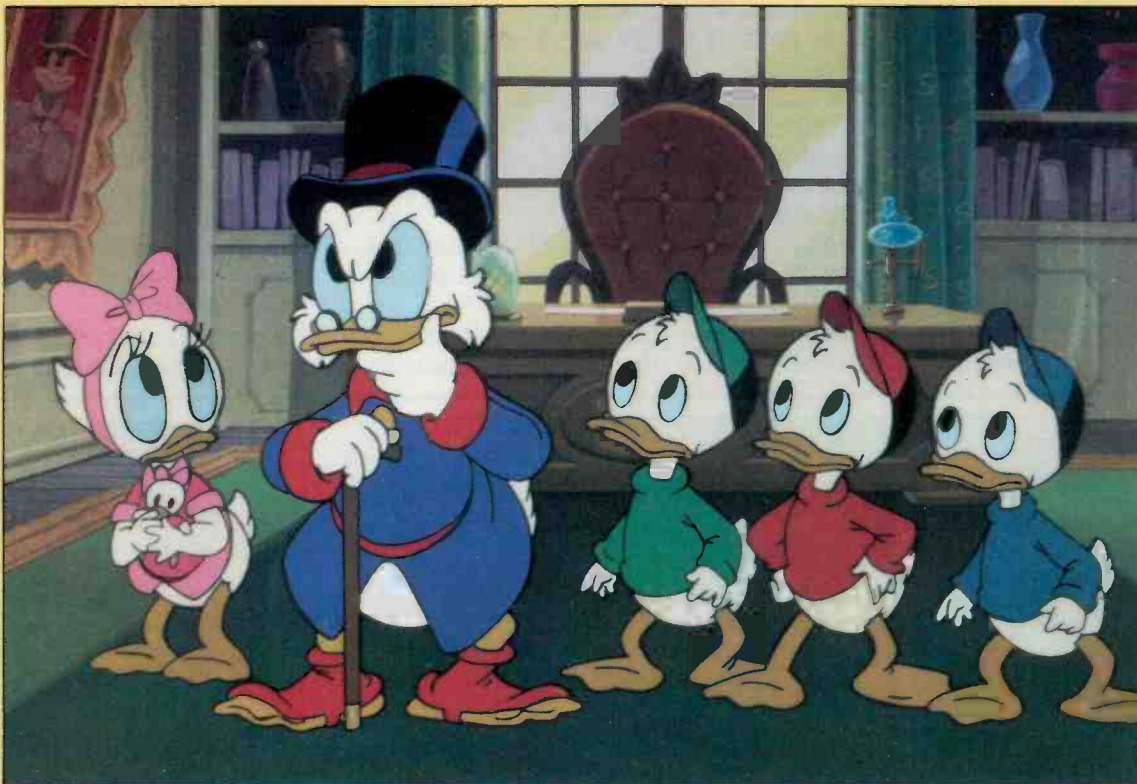
"The attitude," says Tom Ruzicka, Disney TV animation director of production and "DuckTales" associate producer, "was that it would be impossible to get the quality associated with the Disney name in a strip TV format."

But by 1985, Disney was at work on "Gummi Bears" and "Wuzzles."

"DuckTales," developed late in 1985, involved a bigger plunge: investing the prestige and recognition of an established old-line Disney character—Scrooge McDuck and his nephews, Huey, Dewey and Louie—in a strip format.

* * *

Two companies that provide computer



Disney spends six to eight months creating each 22-minute episode of its syndicated strip "DuckTales," featuring Scrooge McDuck (2nd left) and his family.

Announcing "DuckTales" in 1986, Bob Jacquemin, senior vice president of Disney's Buena Vista Television, promised that the show would "maintain the studio's proud tradition" and "offer a discernibly higher quality product."

Production began on "DuckTales" early in 1986. "Microducks" was among the first episodes to enter the complex production flow that spanned the Pacific Ocean.

That process takes six to eight months to produce 22 minutes of finished cartoon footage.

In the case of "Microducks," the idea went back a lot longer than six to eight months: The story is taken from a Scrooge McDuck comic book produced by Carl Barks, a well-known Disney artist who's now retired.

To get the process rolling, Tedd Anasti and Patsy Cameron, the show's story and children's TV writers formerly associated with Hanna-Barbera's "Smurf" shows, began working with free-lance writers on the episode's outline.

On March 14, 1986, that rough draft was given to the show's supervising art director, Brad Landreth, for distribution to two key teams of specialists.

In addition to Scrooge, the nephews, Webbigail and other continu-

ing characters, the story called for a whole cast of others, including extraterrestrial aliens and menacing, giant rats and insects.

The task of designing and drawing all these creatures in a style consistent with the rest of the show fell to the show's character designers.

At the same time, in addition to set locations such as the McDuck mansion and the money bin, where the shrunken family ended up, the story called for a host of special backgrounds. These included a flying saucer and the city of Duckburg seen from the viewpoint of ant-sized characters.

These were the responsibility of the background stylists.

Designers and stylists are members of the Motion Picture Screen Cartoonists union. Top scale for their work—and most of the cartoon work left in the United States is paid at the top scale—sets a \$850-per-week minimum wage.

While the designers began their work, the writers finished theirs.

"An animation script is different than a live action," says story editor Jymn Magon. "The writer functions much more as a director. It is a pantomime medium; we do visual gags, and the writer has to write these in.

"As a result, an animation script is much denser than a live-action script," Mr. Magon says. "For live action, the rule is a page a minute. In animation, the rule is, two pages a minute."

These pages, however, cost less than live action. While live-action writers working at Writers Guild scale earn a minimum of more than \$11,000 for a half-hour script, animation writers work on a scale that begins at \$3,500 for the same length.

On May 12, two months after the rough outline for "Microducks" was distributed, the script was approved for production. By this time, character and background design were far enough along for another group, storyboard artists, to begin their work.

They started creating a series of 250 to 300 rough sketches that showed, in comic-strip form, the action.

The next crucial milestone came a week later. On May 21, the company of actors who voice the characters came together and recorded the script. The recorded soundtrack is the time-line of the animation.

As soon as the soundtrack was completed, Alan Zaslove, the show's director, "timed it out"

with the help of a timing, or animation, director.

Using a time sheet, they recorded the length of each speech, each pause and each event, down to the hundredth of a second.

The resulting timing sheets became the basis for a second, definitive pass through the rough storyboard by the animation director, who assigned a definitive duration to every movement and/or change recorded on the storyboard, while storyboard artists cleaned up the initial drawings.

Meanwhile, the character and background designs were undergoing one final refinement: the selection of colors by color key specialists, who label each area on characters and background designs by number, just like a paint-by-number set.

By June 9, 1986, all of these processes were complete.

The finished elements—a "mag" recording of the dialogue, the timing sheets, a set of background and character design drawings with color keys, and the completed storyboard—were carefully packed into a box and put on a plane for delivery across the Pacific to TMS Entertainment studios, Shinjyuku district, Tokyo.

* * *

TMS Entertainment is the giant of the gigantic Japanese animation industry.

Founded in 1960, Tokyo Movie Shinsha (which translates to "New Tokyo Movie") has produced more than 3,000 half-hours of animation, plus more than 20 animated features.

In Japan, it produces its own television programming, both children's shows and prime-time comic and dramatic animated shows for adults.

It has also established a substantial bridgehead in the United States for its own shows, including "Bionic 6," "Visionaries," "Mighty Orbits," "Galaxy High School" and the forthcoming "Powermasters."

Here, it uses American writers and artists working out of a Los Angeles office.

Borrowing a leaf from the Japanese market, this year TMS will also be trying to sell ideas for adult animated programming to the American broadcast industry.

In addition to "DuckTales," TMS also animates "Gummi Bears," "Wuzzles" and will handle the new "Winnie the Pooh" on subcontract for Disney—"the only subcontract work we do" says TMS Executive Vice President Eiji Katayama, (Continued on Page 214)

Sony to outfit production studio for Lifetime

Lifetime CableTelevision Network is working with Sony Broadcast to create a full-service production facility in its new headquarters, now under construction in New York. Lifetime plans to become a major TV programming producer when its Lifetime Studio Center opens in the borough of Queens. Stu Lefkowitz, vice president of operations and engineering, is supervising the design and construction of the 60,000-square-foot production center. Among the Sony equipment being installed at the center are 13 of its latest one-inch BVAR-3100 videotape recorders, six BVW-75 Betacam SP VTRs and three MXP-2000 broadcast consoles. The playback room and two editing suites are scheduled to be completed this summer, while the production studios will be ready by the end of the year.

* * *

Two companies that provide computer

TECHNOLOGY BRIEFS

services to the broadcasting and advertising industries are joining to package and market a new generation of research and sales-management software. Jefferson-Pilot Data Services of Charlotte, N.C., and Broadcast Management Plus of Palo Alto, Calif., expect their new product to be available in the second quarter. The two companies said the CBS Television Network is the first customer for their new product, which uses the Jally PC-based research and sales-management system. According to JDS President Mike Jones, the new program will "provide stations and national sales representatives with new tools to put creativity back into selling spot TV and reduce the overall buying costs for spot television."

Video Marketing Services of Orlando, Fla., has selected JVC Professional Products Co. to supply super-VHS tape duplicators for its new high-volume S-VHS duplication facility. It is the first fully equipped S-VHS duplication facility to be announced in the United States. The company will use JVC's Model BR-S710U duplicators, plus such related equipment as Y/C adapters and distribution amplifiers.

* * *

Unreel Productions of Costa Mesa, Calif., has installed a full complement of Sony Betacam videotape recorders and a Grass Valley 100 component switcher. Component video retains picture information in its pure form throughout editing, special effects and re-rec-

ording, unlike composite video, where the chrominance and luminance signals are combined. The component system eliminates such problems as chroma-crawl and results in far less distortion, noise and generation losses. Unreel specializes in action sports programming for the home video and cable market.

* * *

Telemation Productions/Seattle has completed an extensive renovation of its post-production facilities. The half-million-dollar expansion includes the addition of two 18-inch and 24-inch edit suites, a graphics suite, a client amenity area and a matte camera/videotape operator's workstation. Telemation's new editing equipment includes three 1-inch videotape recorders, Zeus time-base correctors and Urei time-aligned monitor speaker systems. Beta and 3/4-inch formats are also available.#

CONGRESS '88

ELECTRONIC MEDIA's guide to key congressmen

As the second year of the 100th session of Congress gears up, many major issues involving the electronic media will be addressed by the lawmakers.

As a service to its readers, ELECTRONIC MEDIA presents the members of Congress who are in key positions to handle issues involving the broadcasting industry.

On the House side, issues involving broadcasting, cable TV, programing, satellites and other electronic media matters are handled principally by the House Telecommunications Subcommittee (officially called the Subcommittee on Telecom-

munications and Finance).

It is part of the House Energy and Commerce Committee.

Also, copyright issues are handled by the House Copyright Subcommittee (officially called the Subcommittee on Courts, Civil Liberties and the Administration of Justice). It is part of the House Judiciary Committee.

In the Senate, the Senate Communications Subcommittee is part of the Senate Commerce Committee.

There is also a Senate Copyright Subcommittee (officially called the Subcommittee on Patents,

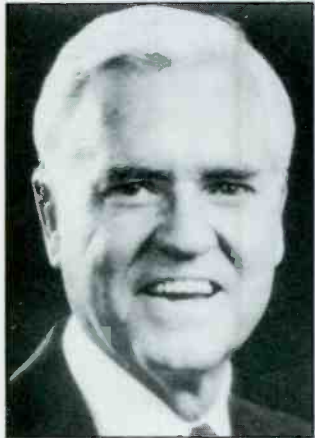
Copyrights and Trademarks), which is part of the Senate Judiciary Committee.

Pictured below are the members of some of these panels, listed in order of rank.

Also, any congressional office, including the staff offices for the individual committees and subcommittees, can be contacted through the Capitol switchboard at 202-224-3121.

To write to House members, the address is: U.S. House of Representatives, Washington, D.C. 20515.

For senators, the address is: U.S. Senate, Washington, D.C. 20510.#



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D-S.C.
Senate Commerce
Committee (Chairman)
Senate Communications
Subcommittee
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Sen. Daniel Inouye

D-Hawaii
Senate Commerce
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Senate Communications
Subcommittee (Chairman)
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Senate Communications
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Sen. J. James Exon

D-Neb.
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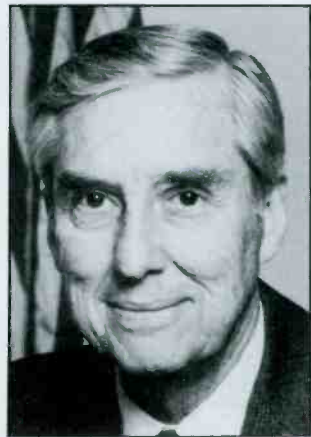
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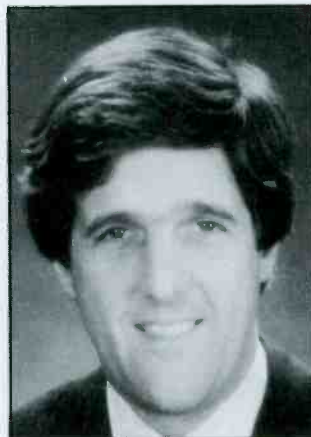
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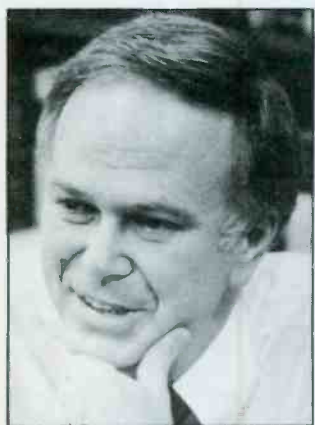
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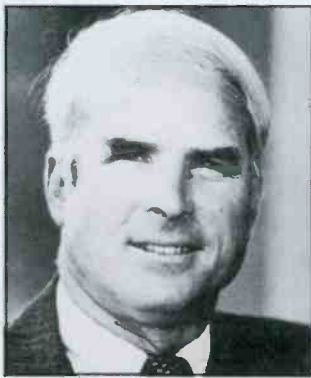
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CONGRESS '88 (continued from Page 128)

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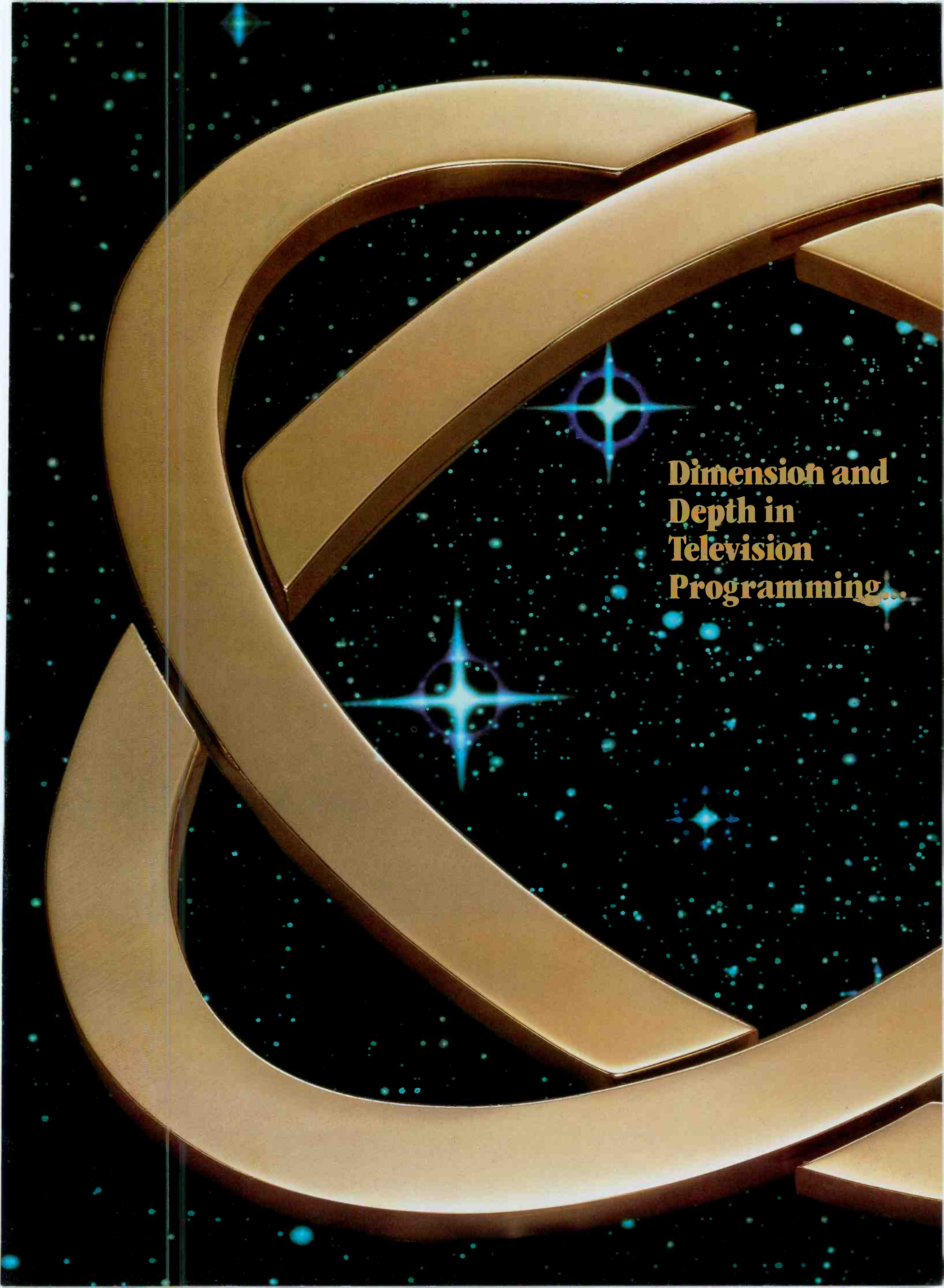


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Continued on Page 134



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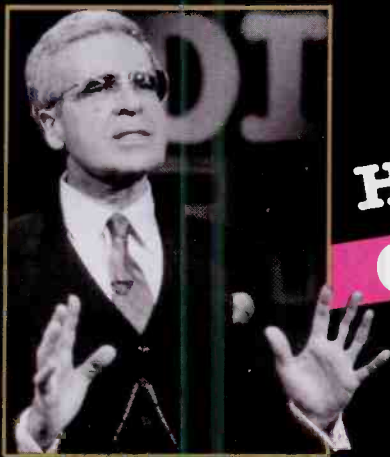
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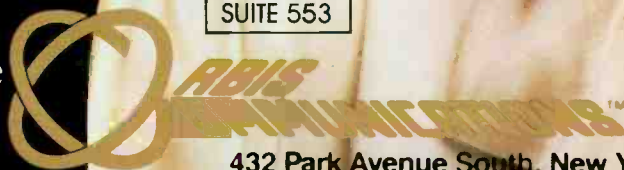
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CONGRESS '88 (continued from Page 130)

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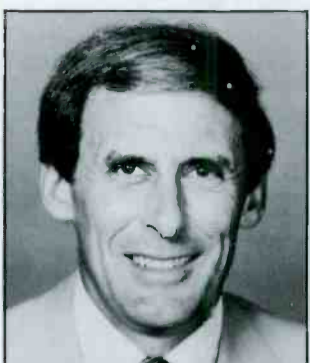
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House Copyright
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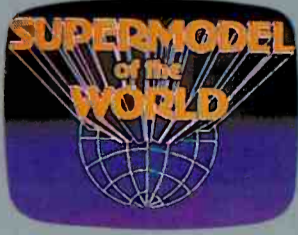
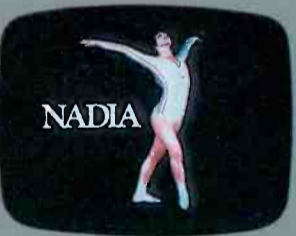
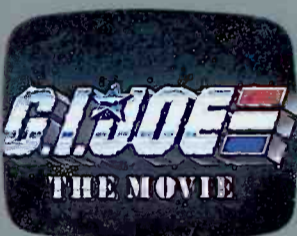
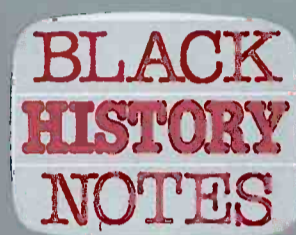
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Iris Award finalists for 1988

Finalists for the 1988 Iris Awards. The winners will be announced during a ceremony beginning at 6:30 p.m. Feb. 28 at the Music Hall Theater in Houston.

Markets 1-20

Information

"Return to South Shore"
WBBM-TV, Chicago

"The Bruce Curtis Case"
NJN-TV, Trenton, N.J.

"The Bay Area Talks Back to NBC"
KRON-TV, San Francisco

Public affairs programs

"The Unquiet Death of Eli Creekmore"
KCTS-TV, Seattle

"Crisis on Federal Street"
WTTW-TV, Chicago

"Burn Center"
WLS-TV, Chicago

Children's

"Mac and Mutley"
KPIX-TV, San Francisco

"Alyssa's World"
WCBS-TV, New York

"Three Stories Tall"
WRC-TV, Washington

Special event

"Fort Worth Stock Show Rodeo Finals"
KTXA-TV, Arlington, Texas

"Opera in the Park"
KQED-TV, San Francisco

"The Project Bundle-Up Auction"
WTAE-TV, Pittsburgh

Program segments

"Toy Lady"
KRON-TV, San Francisco

"Leroy Loves London"
WAGA-TV, Atlanta

"Georgia Digest Segment: Jukeboxes"
Georgia Public Television, Atlanta

Sports

"The Secret Down Under"
KRON-TV, San Francisco

"Red Hot Rivalry"
KMOV-TV, St. Louis

"Waves of Speed"
KUSA-TV, Denver

Magazine format

"Strictly Business"
WNBC-TV, New York

"Prime Time"

WPVI-TV, Philadelphia

"Channel 10: the People"
WCAU-TV, Philadelphia

Entertainment

"Almost Live With Ross Shafer"
KING-TV, Seattle

"KTLA at 40"
KTLA-TV, Los Angeles

"House on the Waterfall"
WQED-TV, Pittsburgh

All other

"One Day"
WSB-TV, Atlanta

"The New Explorers"
WBBM-TV, Chicago

"Guadalcanal Revisited"
KTVU-TV, Oakland, Calif.

Markets 21-50

Public affairs

"Pope John Paul: A Man of His Time"
KTVK-TV, Phoenix, Ariz.

"A Cross to Burn"
KUTV-TV, Salt Lake City

"It's Hip to be Safe"
WFSB-TV, Hartford, Conn.

Program segments

"Driftwood Derby"
KGW-TV, Portland, Ore.

"Easter Jeep Safari"
KSL-TV, Salt Lake City

"Arminda's Mountain"
WSMV-TV, Nashville, Tenn.

Sports

"Portland 200: An Inside Guide"
KGW-TV, Portland, Ore.

"Sky Riders of the Wasatch"
KUTV-TV, Salt Lake City

"Day at the Downs"
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(Continued on Page 146)

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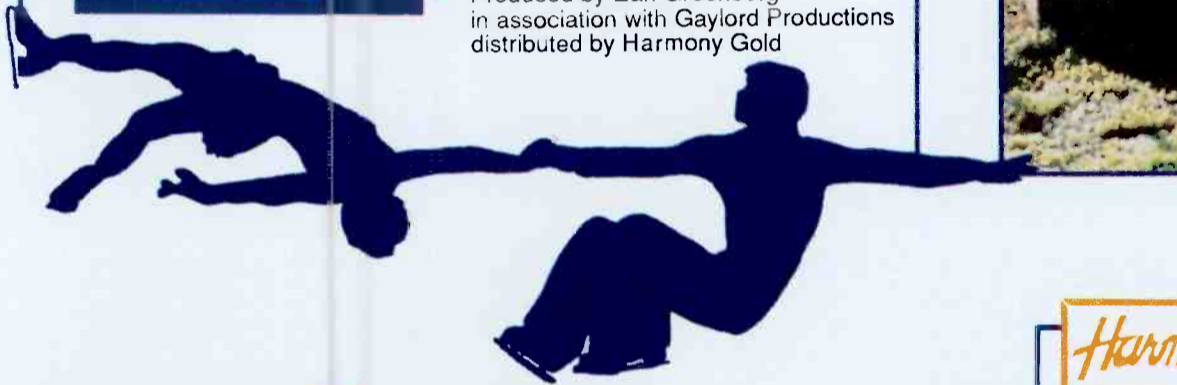
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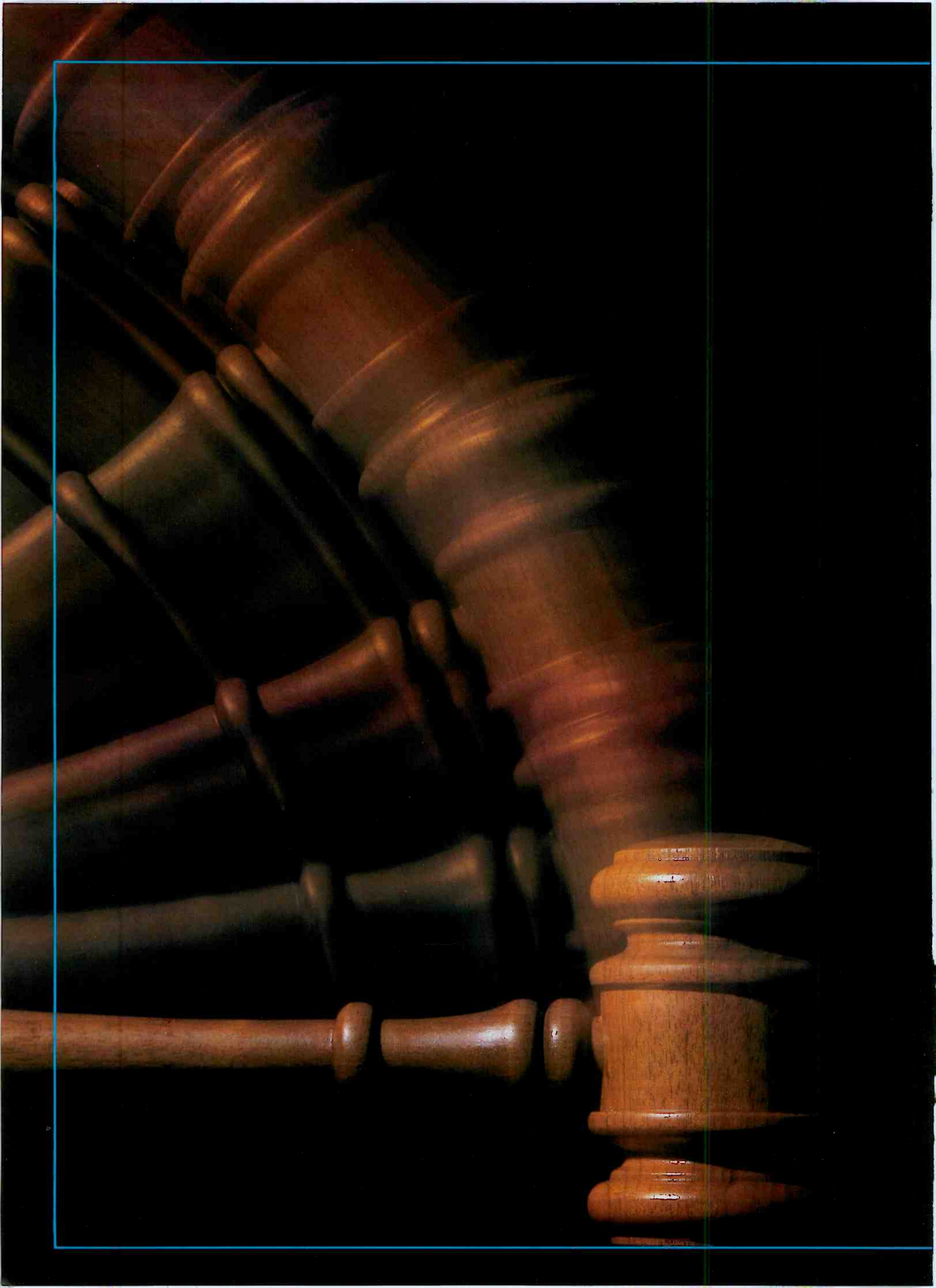
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Overseas sales have become essential

By RICHARD MAHLER
Los Angeles bureau chief

American syndicators used to view overseas sales as mere icing on the cake when they made their business plans.

Not any more.

"We cover nearly 50 percent of our deficit with international financing," says Kevin Wall, chief executive officer of Los Angeles-based RadioVision International.

Those figures were echoed by other syndicators contacted recently in a random ELECTRONIC MEDIA survey.

According to the distributors, shows that typically garnered \$100,000 per episode on the foreign market two years ago are now commanding two or even three times that amount.

Some syndicators, however, aren't content to merely sell their shows after they're produced.

Mr. Wall's company is typical of the new breed of first-run syndicators trying to expand their customer base by setting up international co-ventures well before a program premieres.

RadioVision entered the market late last year by joining U.S. partner Atlantic/Kushner-Locke and Australia's Pro-Image in the production and distribution of "Down and Under," a weekly half-hour music series set to premiere this fall.

"Down and Under," starring American actor David Soul, uses Sydney locations in what backers claim will be the most expensive half-hour series produced in Australia.

Another active player is ABC, through its international division, ABC Distribution Co.

In a novel and unprecedented funding scheme, ABC Distribution is sharing production costs with Triumph Communications of London for 26 half-hour episodes of "Secrets and Mysteries."

The first-run show about unexplained phenomena entered syndication at last year's MIPCOM exhibition.

Such deals are symptomatic of escalating U.S. interest in overseas markets, especially Europe, which represents the largest and most concentrated market in the world outside the United States.

But while Americans are looking abroad with increased interest, the international marketplace remains fairly narrow for producers and distributors of original TV fare.

While music-oriented fare, such as RadioVision's "Down and Under," has universal appeal, programs with a narrow cultural focus—such as news specials—are a much tougher sell.

One example of that is Geraldo Rivera's special on the changing sexual revolution.

"Modern Love," from Tribune Entertainment Co., was carried live Dec. 1 in the United Kingdom on London Weekend Television through its Richard Price Television Associates subsidiary.

While the two-hour special garnered satisfactory ratings in its 1 a.m.-to-3 a.m. time slot, RPTA Managing Director Richard Price told ELECTRONIC MEDIA the material was "too parochial" to warrant a prime-time broadcast.

"It was really oriented to American audiences," he said. "I don't think it would perform that well in a different time period."

Mr. Rivera concedes it's difficult to tailor news-oriented broadcasts to an international audience, but he plans to "try to standardize them somewhat in the future."

However, while American productions face a tough sell overseas, co-productions between U.S. syndi-

cators and foreign partners appear inevitable, given the rapidly increasing cost of production in the United States and the intense competition in getting new shows on the air.

"Foreign networks are frequently ready to commit to 13 or 24 episodes at a time," says Mr. Wall of RadioVision. "They are less interested in on-air tests of pilots and going to NATPE to sell shows."

That poses a problem for U.S. syndicators, who can make a large

commitment for a new show overseas only to have American broadcasters drop it after just a few episodes.

One possible solution to that dilemma is the use of basic cable as a window for advertiser-supported programming. Cable networks don't make schedule changes as often as their broadcast counterparts; they also don't have to worry about selling ad time when one advertiser is picking up the costs for a show.

"Cover Story," for example, is

seen in this country on USA Network, where it's backed by Procter & Gamble.

The same series is available overseas, and foreign networks are asked to produce occasional new episodes featuring regional stars who are also well-known in the United States, such as Australia's Olivia Newton-John.

Such arrangements are becoming more common, partly because the closer involvement of partners tends to assure long-term commitments.

"These advance deals can guarantee product flow for our distribution," says Mr. Wall of RadioVision. "It's easier and quicker to put a deal together without the middleman."

Todd Jackson, RadioVision's president, says another important advantage of co-production agreements is the ability to surmount government-imposed quotas on imported programming.

"When you have a network partner, you don't have to worry about
(Continued on next page)

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LIVE, TWO-WAY INTERVIEWS

If you like, you can get the newsbriefs live. That way,

for television programming syndicators

(Continued from previous page)
quotas and you have a guaranteed air slot," he notes.

In a typical co-production deal, the foreign partner arranges production personnel and facilities, hotels and domestic travel. The U.S. company puts up the money and star talent.

Even with the value of the American dollar in decline, the cachet of U.S. involvement generally offsets paper losses and assures widespread offshore acceptance.

"The stigma of first-run is eroding," says one syndicator, who asked not to be named. "Programs that have appeared on U.S. networks are still treated like gold, but the success of (Harmony Gold's 1986 miniseries) 'Shaka Zulu' really broke the ice."

The historical drama about a Zulu chieftain, made with U.S., European and South African involvement, has performed well on four continents during staggered distribution over the past two years.

Some markets, notably Japan, have been difficult for syndicators to penetrate. The easiest, for obvious reasons, has been Canada.

For example, Hal Roach Studios, in a partnership with Tribune Entertainment and Canada's Nelvana Productions, is syndicating "T and T," a series starring Mr. T, domestically and overseas. Hal Roach expects the arrangement will allow it to break even in first-run.

"We expect to make \$200,000 per episode in foreign sales and an

equal amount here," explains Mort Marcus, president of Hal Roach Studios Telecommunications. "That means our deficit is only the promotion budget, which will be \$1 million for the first 24 segments."

Mr. Marcus believes that the international appeal of the series' star, Mr. T, through off-network syndication of NBC's "The A-Team," and the action orientation of the half-hour show will assure its acceptance by foreign audiences.

"You get killed trying to sell com-

edy overseas," he says. "Action shows translate, sitcoms don't."

Mystery shows, such as the classic "Avengers" and "Prisoner," have also done well in international syndication.

London-based Anglia Television is mining that vein in a co-venture with Orbis Communications for "Tales of the Unexpected," a half-hour weekly barter "suspense/mystery" series.

Barter continues to be a tough sell abroad, however, and often such shows are offered on a cash basis in the many countries unaccustomed to the concept of advertiser-supported programming.

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"SHAKA ZULU"

Performed well on four continents

Gillette, however, is making inroads with sports programming, and sponsors such as Coca-Cola Co., Eastman Kodak Co. and McDonald's Corp. have approached Rupert Murdoch's News International Corp. and similar multimedia companies about worldwide advertising deals.

"That kind of television is inevitable," says Barry Diller, chairman of Mr. Murdoch's Twentieth Century Fox Film Corp., "but it's not going to happen overnight."

In the meantime, the shift in first-run to foreign co-ventures is largely fueled by the high cost of production in the United States.

According to estimates released last June by the Association of Motion Picture & Television Program Producers, the average per-episode deficit on a 1986-87 one-hour series was \$370,274, up from \$197,552 three years earlier.

Whereas producers averaged a \$40,533 profit on each half-hour show taped during the 1983-84 season, they lost an average of \$67,481 on similar programs made three years later. Deficits for half-hour filmed shows, meanwhile, rose from \$64,219 to \$170,672 during the same period.

MGM/UA Communications Chairman Lee Rich says his studio realizes "substantial" savings in shooting the first-run weekly drama "Sea Hunt" in Canada and the Bahamas, as it will next year if the proposed new late-night strip "T.H.E. Hospital" gets off the ground.

MGM/UA has also fled north to produce "Twilight Zone," the mystery anthology canceled in its network revival by CBS last year but kept alive in 30 new first-run episodes for distribution overseas by CBS and in the United States by MGM Television.

Although Mr. Rich wouldn't be specific, other sources say MGM/UA and other producers are making their programs for at least 25 percent less than what they would cost to make domestically. #

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NATPE Convention: IRIS AWARD NOMINEES (continued)*(Continued from Page 138)***Markets 21-50 (cont'd)****Children's (continued)**

"Sparks"
WRAL-TV, Raleigh, N.C.

"The Snow Bird Family Christmas Special"
WSMV-TV, Nashville, Tenn.

Entertainment

"A Christmas Sampler"
KSL-TV, Salt Lake City

"The Road to Russia"
WBAL-TV, Baltimore

"After Hours"
WTVF-TV, Nashville

Magazine format

"Wide World of Animals"
KATU-TV, Portland, Ore.

"Prime Time Access: 'Southern Exposure' "
KSL-TV, Salt Lake City

"PM Magazine in Peru"
WBTV-TV, Charlotte, N.C.

Information

"Earthquake: Not If . . . But When"
KSL-TV, Salt Lake City

"Struggle for Liberty: Sherman vs. Madison"
WFSB-TV, Hartford, Conn.

"The Vision to Heal"
WFTV-TV, Orlando, Fla.

Special event

"Pope John Paul II in Phoenix"
KTSP-TV, Phoenix, Ariz.

"The Great Steamboat Race"
WAVE-TV, Louisville, Ky.

"The Great Circus Parade"
WITI-TV, Milwaukee

All other

"Hometown Heroes"
KSL-TV, Salt Lake City

"One Day in Utah"
KUTV-TV, Salt Lake City

"The Spirit of Flight"
WHIO-TV, Dayton, Ohio

Markets 51-213**Public affairs programs**

"Mob on the Run"
KLAS-TV, Las Vegas, Nev.

"The Color of Racism"
KWWL-TV, Waterloo, Iowa

"A Need to Kill"
KMTV-TV, Omaha, Neb.

Program segments

"PM Magazine: 'Wildlife Nurse' "
WMTV-TV, Madison, Wis.

"Hawaii's Humpback Whales"
KGMB-TV, Honolulu

"Idaho Reports: 'Troubles on the Farm' "
Idaho Public TV, Boise, Idaho

Sports

"Fame, Glory and Pretty Women"
KETV-TV, Omaha, Neb.

"Blood, Sweat and Gears"
WIS-TV, Columbia, S.C.

"The Pikes Peak Marathon"
KRDO-TV, Colorado Springs, Colo.

Children's

"Upbeat"
WSAV-TV, Savannah, Ga.

"Hawaii's Superkids"
KGMB-TV, Honolulu

"Lickety Split: 'The Pleasure of Sea World' "
WTAJ-TV, Altoona, Pa.

Entertainment

"Houdini"
WHA-TV, Madison, Wis.

"Disney . . . the Magic Continues"
WTVQ-TV, Lexington, Ky.

"Crawfish!"
Louisiana Public TV, Baton Rouge

Magazine format

"Outdoor Idaho"
Idaho Public TV, Boise, Idaho

"The Bardoles—The TV 8 Farm Family"
KCCI-TV, Des Moines, Iowa

"Wisconsin Magazine"
WHA-TV, Madison, Wis.

Information

"Growing Crisis"
KREM-TV, Spokane, Wash.

"AIDS in Maine"
WABI-TV, Bangor, Maine

"Make a Joyful Noise"
WFSU-TV, Tallahassee, Fla.

Special event

"No One is Alone"
WHOI-TV, Creve Coeur, Ill.

"Alaska Women's Run 1987"
KTVA-TV, Anchorage, Ala.

"Seward Fourth of July Parade"
KUON-TV, Lincoln, Neb.

All other

"Famous are the Children of Hawaii"
KGMB-TV, Honolulu

"The Heartland Series"
WBIR-TV, Knoxville, Tenn.

"China '87: The Tucson Boys Chorus"
KGUN-TV, Tucson, Ariz.

International

"When I Grow Too Old to Dream"
CKVU-TV, Vancouver, British Columbia

"Miss Saskatoon Pageant 1987"
CFQC Television Broadcasting
Saskatoon, Saskatchewan

"Intercepted Dreams"
Television Broadcasts Ltd.
Kowloon, Hong Kong

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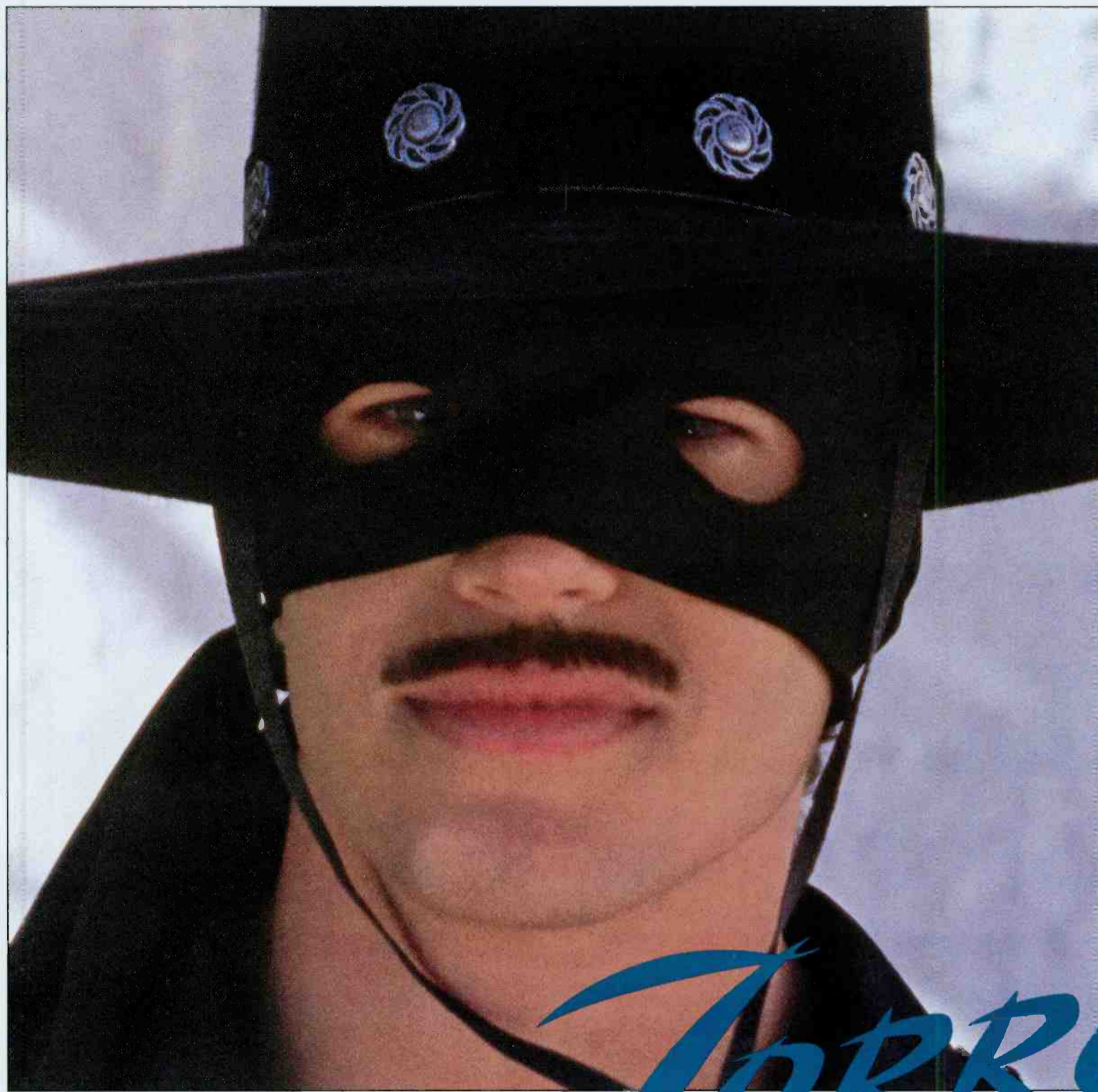
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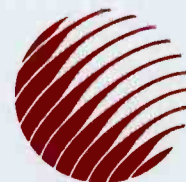


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Weekly strip for the fall of 1988

Zanuck/Brown and Atlantic/Kushner/Locke
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NEW WORLD
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*Woman's Day/October 27, 1987

NATPE Convention: AGENDA

Schedule of convention events

All events in the Brown Convention Center unless otherwise noted.

Tuesday, Feb. 23

- 9 a.m.** **Executive committee meeting**
Hyatt Regency Redbud Room
- 1 p.m.** **Conference committee meeting**
Hyatt Regency
Cottonwood Room
- 4 p.m.** **Educational Foundation meeting**
Hyatt Regency
Pecan Room

Wednesday, Feb. 24

- 9 a.m.** **Board of Directors meeting**
Hyatt Regency
Cottonwood Room
- 7 p.m.** **Cocktails**
- 8 p.m.** **Board of Directors dinner**

Thursday, Feb. 25

- 8 a.m.** **Station representatives and groups**
- 8:30 a.m. to 2:30 p.m.** **Educational Foundation seminar**
Lew Klein, president, Gateway Communications, Cherry Hills, N.J.
Room 301AF
- Educational Foundation luncheon**
Room 301BE
- 10 a.m.** **Publications Committee meeting**
Room 309
- 2 p.m.** **Community Broadcasters Association Meeting**
Room 308
- 3 p.m. to 4:30 p.m.** **Concurrent seminars**
International
- Producers:** Bruce Johansen, Multimedia; Michael Jay Solomon, Lorimar Telepictures, New York.
Moderator: Michael Jay Solomon.
- Global finance:** Peter Clark, Telso Communications Ltd., England; Michael Grade, Channel 4, England; Pierre Lescure, Canal Plus, France; Jan Mojto, Beta Film GmbH, West Germany; and Riccardo Tozzi, Berlusconi, Italy.
Room 306
- Doing business with Canadians**
Producer: Lorraine B. Good,

Telefilm Canada, Los Angeles.
Moderator: Sam Wendel, Telefilm Canada, Los Angeles.
Panelists: Tony Allard, Allarcom Production; John Brunton, Insight Production Co. Ltd.; Pat Ferns, Primedia Productions; Michael Hirsh, Nelvana Ltd.; Robert Lantos, Alliance Entertainment; David Patterson, Cineplex Odeon Television; Paul Saltzman, Sunrise Films Ltd.; Jon Slan, Paragon Motion Pictures; Bill Stevens, Crawleys International; Peter Sussman, Atlantis; and Sheldon Wiseman, Evergreen Raccoons TV Ltd.
Room 302.

4:30 p.m. to 6 p.m. **International reception hosted by NATPE International and Devellier-Donagan Enterprises, Washington.**
pre-function area, level 3

Friday, Feb. 26

- 8:30 a.m. to 10 a.m.** **General session opening breakfast: A NATPE 25th Anniversary Celebration**
- Producer:** Rick Reeves, WCPO-TV, Cincinnati.
Host: Deb McDermott, WKRN-TV, Nashville, NATPE president.
President's Award: Deb McDermott
25 past presidents—Coordinator: George Black, All American TV, New York.
Keynote speaker: Katharine Graham, Washington Post Co. Ballroom, level 3.
- 10:10 a.m. to 11:30 a.m.** **Concurrent seminars**
- 1. Washington Update**
- Producer:** Mickey Gardner, Akin, Gump, Strauss, Hauer & Feld, Washington.
Address: Dennis Patrick, FCC chairman.
Panel discussion
Moderator: Mickey Gardner
Panelists: Patricia Diaz Dennis, FCC commissioner; James Quello, FCC commissioner; Mark McCarthy, counsel, House Energy and Power Committee.
Room 301
- 2. Will It Play In Peoria: Evaluating Programing From Overseas**
- Producer:** Robert Simone, WFLD-TV, Chicago.
Moderator: Bruce Gordon, Paramount TV International

Services Limited.
Panelists: Bette Alofsin, GTG, New York; Phil Arnone, KGMB-TV, Honolulu; Dolores Danska, WCBS-TV, New York; Chuck Larsen, Republic Pictures, Los Angeles; and Jerry McGrath, WTMJ-TV, Milwaukee.
Room 302.

3. The Changing Role of the Advertiser in Program Decisions/Client Involvement in Program Content and Programing

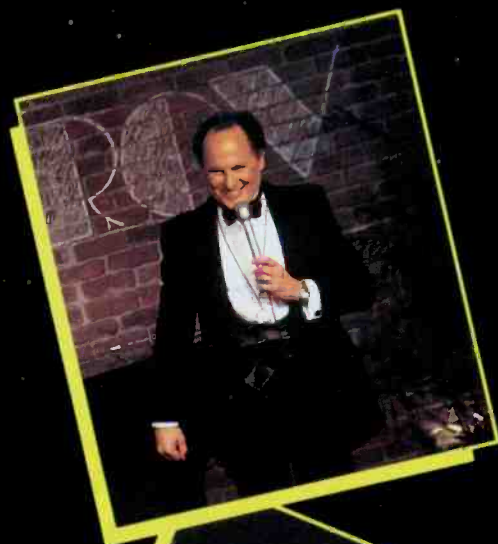
Producer: Dick Block, DBA Enterprises, Los Angeles.
Moderator: Jim Rosenfield, John Blair & Co., New York.
Panelists: Marvin Koslow, Bristol-Myers, New York; Jerry Solomon, Busch Media, New York; and Robert Wehling, Procter & Gamble, Cincinnati.
Room 306

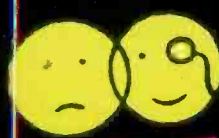
Saturday, Feb. 27

- 8:30 a.m. to 10 a.m.** **General session/breakfast The Next 25 Years for Society and TV**
- Producer:** Pat Patton, KMBC-TV, Kansas City, Mo.
Host: Lon Lee, KCNC-TV, Denver, NATPE second vice president.
NATPE Educational Foundation update: Lew Klein, president, Gateway Communications, Cherry Hills, N.J.
Moderator: Linda Ellerbee, Lucky Duck Productions, New York.
Panelists: Robert Coen, McCann-Erickson, New York; Daniel Gold, Knight-Ridder, Miami; Martin Horn, DDB Needham Worldwide, Chicago; Kay Koplovitz, USA Network, New York; and Paul Lenburg, ASI Market Research, Los Angeles.
Ballroom, level 3
- 10:10 a.m. to 11:30** **Concurrent seminars**
- 1. Research Beyond the Book: How to Make It Pay Without Overpaying**
- Producer/moderator:** Jack Fentress, Petry, New York.
Panelists: Gary Corbitt, WJXT-TV, Jacksonville, Fla.; Willis Duff, Audience Research and Development, Dallas; Lois Friedman, WTVJ-TV, Miami; and Don Micallef, MCA TV, New York.
Room 301

(Continued on Page 154)

The hottest comedy nightclub
in town can be on your station
every night starting this fall.




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Stand-up comics. Budd Friedman knows how to pick them. Budd is the founder of the world-famous IMPROV club and has been influential in the careers of today's hottest comics, from Bette Midler and Jay Leno to Robin Williams and Richard Pryor. On IMPROV TONITE, you'll see today's new talent doing their funniest routines.

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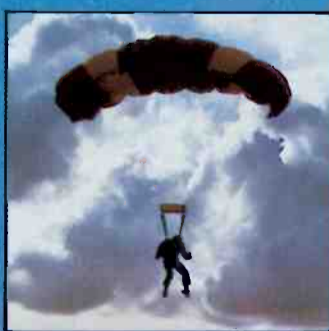
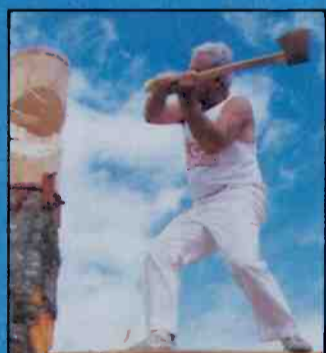
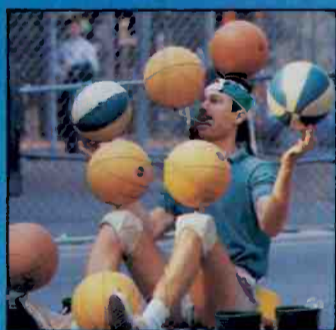
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NOV. 87 vs. NOV. 86 NSI TIME PERIOD DMA HHD SHARE INCREASES.

CHICAGO	WFLD	SUN.	12:30 AM	+ 25%
PHILADELPHIA	KYW	SAT.	5:30 PM	+ 9%
SAN FRANCISCO	KGO	SAT.	4:00 PM	+ 18%
DETROIT	WDIV	SAT.	1:30 PM	+ 11%
DALLAS	KDFW	SAT.	6:30 PM	+ 40%
MIAMI	WPLG	SAT.	1:30 PM	+ 50%
PITTSBURGH	WPXI	SAT.	5:30 PM	+ 80%
SACRAMENTO	KOVR	SUN.	1:00 PM	+150%
INDIANAPOLIS	WTHR	SAT.	1:30 PM	+200%
PORTLAND, OR	KPDX	SAT.	10:00 AM	+ 25%
MILWAUKEE	WTMJ	SAT.	NOON	+ 36%
NORFOLK	WAVY	SAT.	5:00 PM	+ 57%
ROANOKE	WSLS	SAT.	1:30 PM	+ 25%
OMAHA	KETV	SAT.	1:00 PM	+140%
SPRINGFIELD, MO	KOLR	SAT.	6:30 PM	+ 36%
COLORADO SPRINGS	KKTV	SAT.	5:00 PM	+ 20%
LANSING	WSYM	SUN.	7:00 PM	+ 50%
MACON, GA	WGXA	SUN.	5:30 PM	+ 67%
CHICO	KHSL	SUN.	6:30 PM	+ 40%
BILLINGS	KTVQ	SAT.	8:00 PM	+200%

AND MANY MORE

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NATPE Convention: AGENDA (continued)

(Continued from Page 150)

2. Children's TV: Sugar-Coated Commercials or Viewing Time Well-Spent?**Producer:** Vicky Gregorian, WLVI-TV, Boston.**Moderator:** Marc Summers, host, "Double Dare," Nickelodeon, New York.**Panelists:** Steve Binder, Binder Entertainment, Los Angeles; John Claster, Claster TV, Timonium, Md.; Judy Price, CBS, New York; and Bob Chase, NEA, Washington. Room 302**3. Hours, Minis and Movies: Making Them Work for You****Producer/moderator:** Laurey Barnett, United TV, Los Angeles.
Panelists: Mike Firman, TAPE, New York; Joe Indelli, MTM, Los Angeles; Jay Isabella, TeleRep, New York; Farrell Meisel, WWOR-TV, New York; Leslie Tobin, Columbia/Embassy Television, Los Angeles. Room 3065:30 p.m.
to 6 p.m.**Catholic Mass:** Rev. John Catoir, "The Christophers," New York. Room 307**Sunday, Feb. 28**8 a.m.
to 9:30 a.m.**General session/breakfast**
Remarks: Phil Corvo, executive director, NATPE International.**TV Yesterday, Today and Tomorrow****Producer:** Jim Lutton, WFSB-TV, Hartford, Conn.
Host: Joe Weber, MMT Sales, New York, NATPE first vice president.**Original 1963 Program Session Revisited****Moderator:** Phil Donahue, host, "Donahue."
Panelists: Mike Dann, CBS; Edgar Scherick, ABC; Grant Tinker, GTG Productions. Ballroom, level 39:40 a.m.
to 10:40 a.m.**Concurrent workshops****CBS****Producer/moderator:** Marc Doyle, WAGA-TV, Atlanta.
Panelists: Michael Brockman, Tom Leahy, Kim LeMasters, Tony Malara, Scott Michels, Neal Pilson, David Poltrack and Howard Stringer. Room 301**PBS****Producer/moderator:** Pat Faust,

WTTW-TV, Chicago.

Panelists: Candace Carlisle, Lionheart TV International, Miami; Ann Harris, Telso-TVS, London; Stanley Moger, SFM Entertainment, New York; David Othmer, WHY-TV, Philadelphia; Martin Rubenstein, LBS Syndication, New York; and Jim Scalem, KQED-TV, San Francisco. Room 308**Independent****Producer/moderator:** Carol Myers-Martz, KCOP-TV, Los Angeles.**Panelists:** Vickie Street, KSTU-TV, Salt Lake City; Dennis Updegraff, KPDX-TV, Portland, Ore.; and Jerry Robinson, R-COM, Cincinnati. Room 306**Cable: Breakthrough Programing in Cable****Producer/moderator:** Linda Kahn, Nickelodeon, New York.
Panelists: Arthur Annecharico, The Arthur Co., Los Angeles; John Hendricks, The Discovery Channel, New York; Gae Morris, Lifetime, New York; and Fred Schneier, Showtime/The Movie Channel, New York. Room 307**Home Video: Opportunities for Programers****Moderator:** Phil Boyer, Cap Cities/ABC, New York.
Panelists: Carole Black, Buena Vista Home Video, Los Angeles; Rob Blattner, RCA/Columbia Pictures Home Video, Los Angeles; Paul Culberg, New World Video, Los Angeles; Tim Clott, Paramount Video, Los Angeles; Vallery Kountze, Republic Pictures Home Video, Los Angeles; and Len Levy, Fries Home Video, Los Angeles. Room 30910:50 a.m.
to 11:50 a.m.**Concurrent seminars****1. Sports Programing: Is Free TV Being Priced out of the Market?****Producer/moderator:** Nick Freeman, KIRO-TV, Seattle.
Panelists: Vince Barresi, KTXH-TV, Houston; Bill Grimes, ESPN, New York; Sidney Shlenker, Denver Nuggets; Garry Walsh, WLVI-TV, Boston; and Bob Wussler, Turner Broadcasting Sytem, Atlanta. Room 301.**2. The Latest on People Meters****Producer/moderator:** Mel Goldberg, Electronic Media Rating Council, New York.**Panelists:** Ave Butensky, Fries Distribution, Los Angeles; John Dimling, A.C. Nielsen Co., New York; Tim Duncan, Advertiser Syndicated Television Association, New York; Steve Goldman, Paramount TV, Los Angeles; Barry Kaplan, AGB, New York; Jim Monahan, TeleRep, New York; David Poltrack, CBS, New York; and Steve Singer, BBDO, New York. Room 302**3. Late Night TV Programing****Producer/moderator:** Joe Wever, MMT, New York.**Panelists:** Dick Cignarelli, MGM/UA, Los Angeles; Chuck Gerber, Casablanca IV, Los Angeles; Larry O'Daly, TeleAmerica, New York; and Lin Oliver, MCA TV Enterprises, Los Angeles. Room 3064 p.m.
to 5:30 p.m.**Democratic Presidential Candidates Debate**
Ballroom, level 36:30 p.m.
to 8:30 p.m.**Iris Awards**
Starring: Suzanne Somers, Wil Shriner.
Music Hall Theater**Monday, Feb. 29**

8:30 a.m.

Distributors meeting
Cafeteria, level 38:30 a.m.
to 2 p.m.**Continental breakfast**
Ballroom, level 3
Opening remarks:
Ward Huey Jr., A.H. Belo Corp., Dallas.**The NATPE Institute****Producer:** Jim Loper, Academy of Television Arts and Sciences, Los Angeles.**Program leader/designer:** Dr. Jagdish Sheth, University of Southern California.**1. Governance and Management Employee****Conduct:** Dr. Steve Kerr, University of Southern California. Room 306**2. Selection, Development and Mobility of Employees:**

Dr. Barry Leskin, University of Southern California. Room 301.

3. Management and Allocation of Financial Resources:

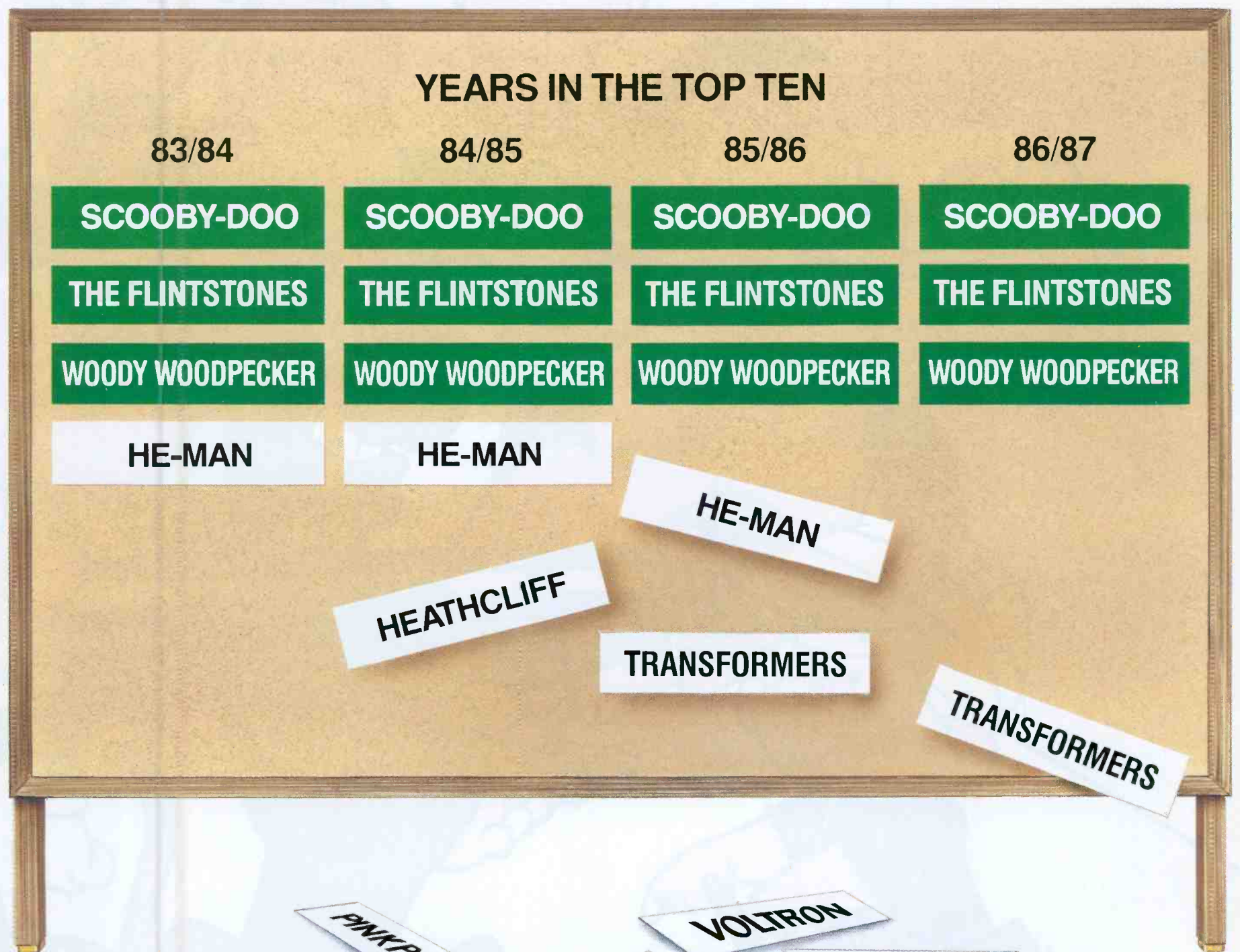
Dr. Richard Savich, University of Southern California. Room 302

Noon

Luncheon speaker: George Gillett, Gillett Group, Nashville, Tenn.
Ballroom, level 3#

GETTING INTO THE TOP 10 ISN'T NEARLY AS DIFFICULT AS STAYING THERE.

ONLY 3 SHOWS HAVE BEEN THERE 4 YEARS RUNNING.



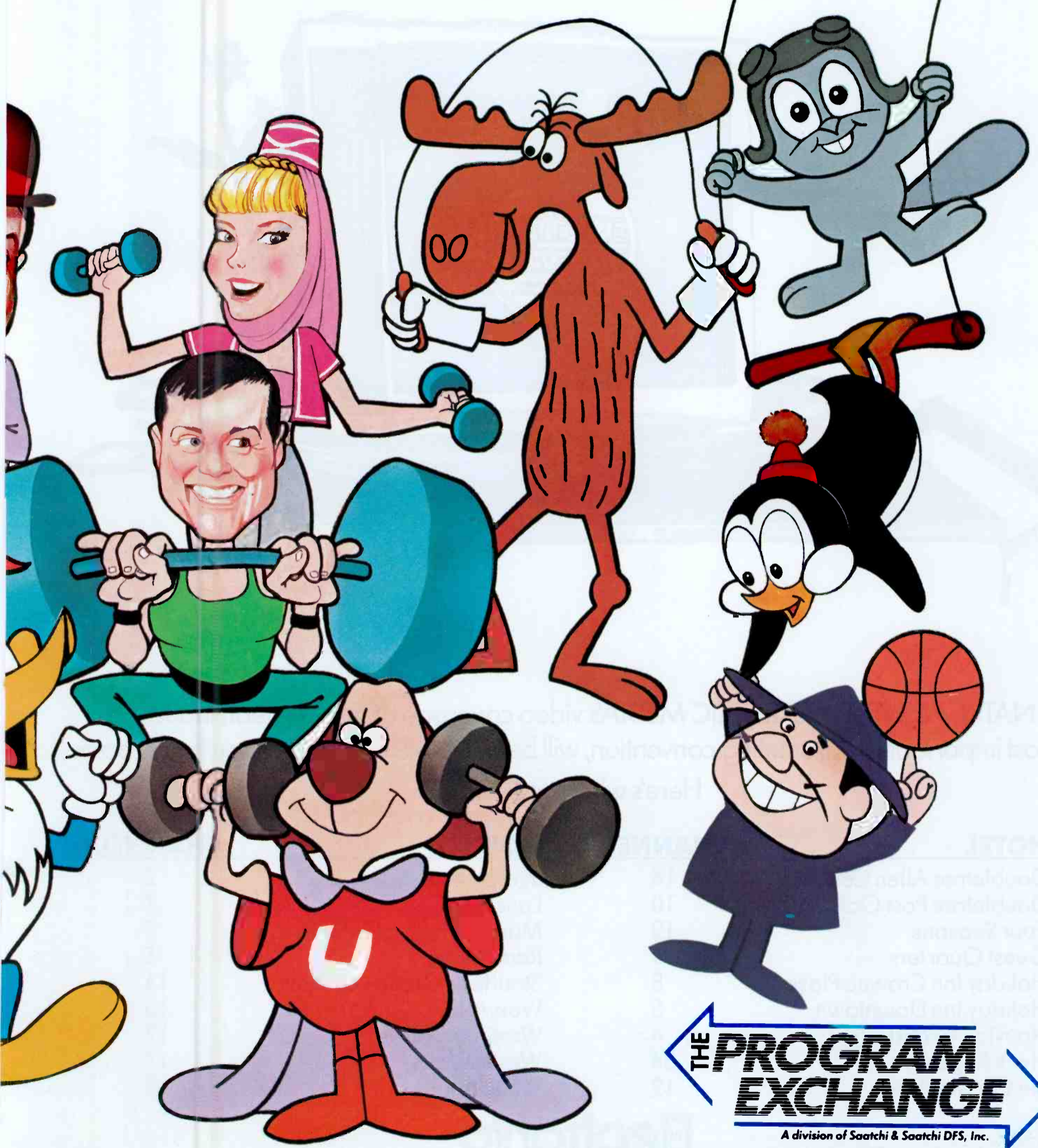
TO STAY ON TOP YOU NEED PROGRA

Programming that stays in the top 10 year after year. Evergreen programming like *The Flintstones*. With 166 episodes available, it's the cornerstone of every kids' block. Like *Scooby-Doo*, a perennial leader in kids' programming, with 155 fun-filled episodes. Like *The Woody Woodpecker Show*. Walter Lantz's theatrical-grade cartoons have been formatted into 90 half-hour episodes, and have been enhanced with new bridges, new music and effects and a newly animated opening. And like *Dennis the Menace*, a fresh new evergreen that promises to continue as a ratings leader for years to come. In addition to the 65 existing half-hours, 13 new episodes will be available during 1988/89.

Evergreen programming doesn't rely on today's fads for tomorrow's ratings. That's why we'll continue to provide enduring shows like *Rocky and His Friends*, *Bullwinkle*, *Underdog*, *Dudley Do-Right*, *Bewitched*, *I Dream of Jeannie* and *Abbott and Costello*.



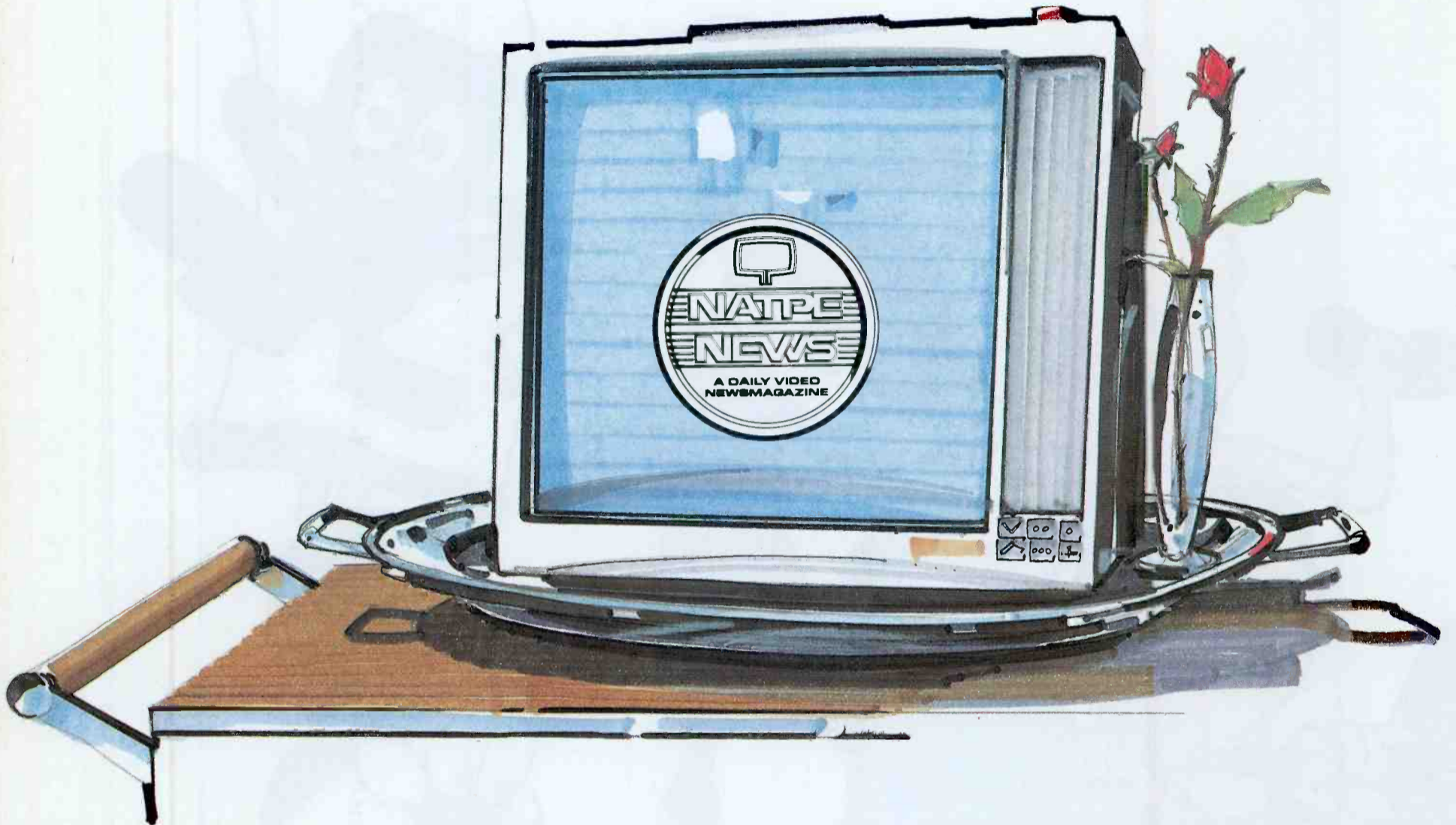
EXERCISING WITH ENDURANCE.



THE PROGRAM EXCHANGE
A division of Saatchi & Saatchi DFS, Inc.

Evergreens are always in season.
See us at N.A.T.P.E. Booth #1540.

ROOM SERVICE



NATPE NEWS, ELECTRONIC MEDIA's video coverage of the television industry's most important programming convention, will be available in your Houston hotel room.

Here's where to tune in

HOTEL	CHANNEL	HOTEL	CHANNEL
Doubletree Allen Center	14	Intercontinental	2
Doubletree Post Oak (Lincoln)	10	Lancaster	7
Four Seasons	12	Marriott By The Galleria	5
Guest Quarters	4	Remington	5
Holiday Inn Crowne Plaza	8	Stouffer's Greenway Plaza	14
Holiday Inn Downtown	5	Warwick	10
Houston Grand	4	Westin Galleria	17
Hyatt Regency	34	Westin Oaks	17
Inn On The Park	12	Whitehall	3

**Electronic
Media**
A NEW KIND OF PUBLICATION
FOR A NEW WORLD OF MEDIA

NATPE NEWS

plus

Special Advertising Supplement to Electronic Media's daily televised coverage of the NATPE convention in Houston on February 26-28, 1988



INSIDE

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Hot Topics & Personalities 2

Reporter Profiles 9

Publication's TV Convention Coverage Sets Up for Fourth Year

The 1988 NATPE convention marks the fourth straight year that Electronic Media has provided televised coverage of the industry's top programming convention.

Over the years, the program, officially titled NATPE News, has become a staple of the NATPE gathering.

Electronic Media produces the program as three separate shows, which run

continuously beginning at 6 a.m. on Friday, February 26 and ending with the convention's close.

It's an ambitious project, one that not only taps the reporting talent at Electronic Media, but that of professional television journalists from across the country.

The format is a mix of breaking,

convention-floor news and magazine-style features.

The project began with the 1985 convention in San Francisco. Working with an outside production house, the EM editorial staff supplied the stories while professional TV editors and producers converted them into finished TV shows.

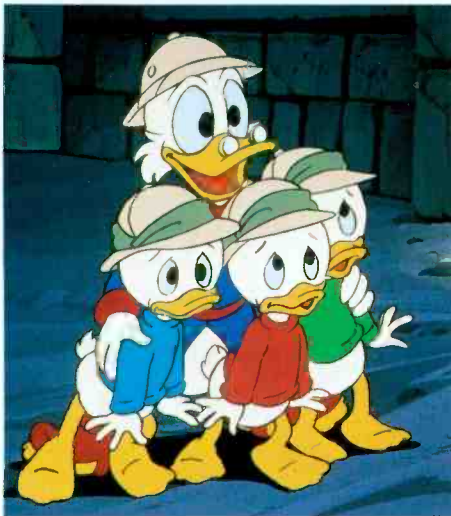
Continued on page 8

A Brief Look at the Features and Faces You'll Want to See

About Your NATPE NEWS PLUS

To help you make the most of NATPE News, we've prepared this NATPE News Plus—a handy compendium of channel listings, program synopses, and brief background on the reporters who will bring you the news on this year's hottest topics and personalities. Refer to it during the conference and you'll see why we call it your *don't miss it* guide to NATPE convention coverage.

The Wonderful World of Buena Vista?



Less than three years old, this newest arm of Disney Entertainment is racking up hits ranging from game show "Win, Lose or Draw," to prime time knock-out "The Golden Girls." How did Buena Vista shoot up from nowhere to shore up Disney's positive, but narrow programming image? Find out when Richard Mahler talks to the people behind this overnight success.

What Trade Deficit?

Despite few inroads by foreign television into American markets, U.S. action/adventure series such as "Magnum, P.I." continue to take international TV by storm. So popular are they overseas, that sales of U.S. television programming stand out as the exception to the rule of American trade deficits. Join NY reporter Janet Stilson as she asks industry insiders about what it takes to satisfy the European appetite.

Quick Takes

Throughout the NATPE News program are bite-sized "Quick Takes," a kind of finger-food for thought as questions of current interest to the industry are posed to the people who have answers that matter. A NATPE News favorite, the feature returns this year with the following questions:

- Do you approve of the FCC decision to allow 'indecent' broadcasts during certain hours?
- What kind of year do you expect 1988 to be for the television business?
- How do you see the future of major broadcast networks?

How to Make Friends...

"One of the reasons for the FCC's poor relationship with Congress stems from former chairman Mark Fowler's apparent death wish... something Chairman Patrick seems to have inherited."

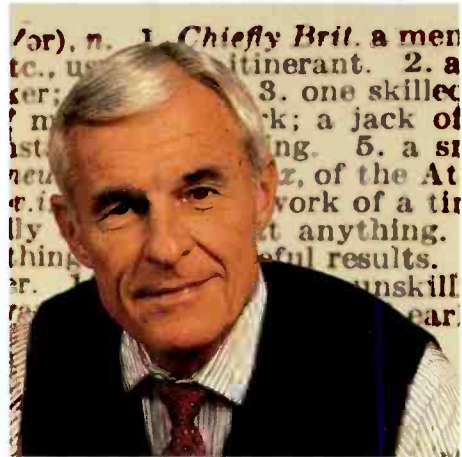
That's just one of the quotable quotes from Washington reporter Doug Halonen's interview with FCC commissioner James Quello, a 14-year veteran with a unique perspective on his job, the regulating agency and the role the agency should play. Sit in with Doug as he asks for the commissioner's viewpoint on the issues of "must carry" and "indecent" and for his reflections on his career with the FCC.

Houston? For Fun?



Yes, Houston. For Fun. With more than its fair share of bad news in the last few years, Houston no longer evokes the same mystique of urban cowboy days. But there's more to our convention city than meets the eye and local KHOU-TV reporter Cinnie Kennard is covering it all. Get on board as she tours the best in city shopping, Mexican food, barbeque and entertainment. You'll get a look at the Johnson Space Center, the Houston Livestock Show and Rodeo, and many points of interest.

From MacPaper to MacVideo?



They laughed when Gannett launched "USA Today," but who's laughing now? Certainly not GTG Productions, the company formed by Gannett and industry giant Grant Tinker to parlay the paper's print success into a video series. Working with Tinker on the show—scheduled for a Sept. 12 debut—are Steve Friedman, who pumped new life into NBC's "Today Show," and well-known industry marketing strategist Bob Jacobs. NY Bureau Chief Marianne Paskowski talks to all three when she examines the show's programming potential.

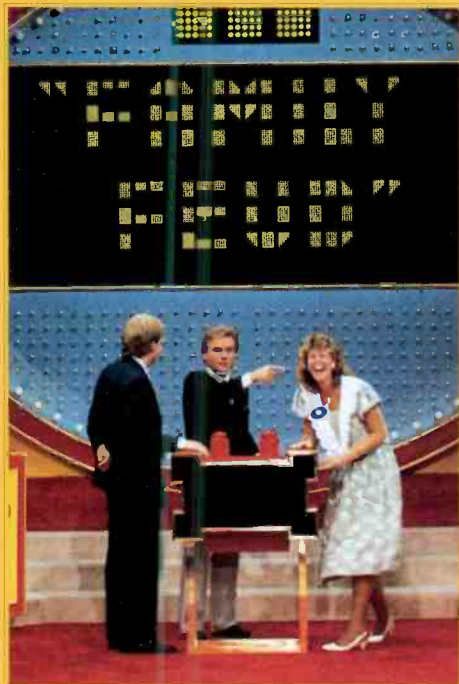
The Flap Over "Must Carry": the Saga Continues

In a classic case of "you can't tell the players without a scorecard," rules governing "must carry"—the requirement that cable TV systems carry some local broadcast stations—are still not settled. Since 1985, when the federal appeals court first threw out FCC "must carry" regulations, broadcasters and cable operators have faced off over who should shoulder what responsibility. EM's Doug Halonen gets to the heart of the controversy in interviews with members of the broadcast lobby, the FCC and the cable television association.

Problems?

If you have any problem receiving NATPE News in your room, please contact the Front Office Manager of your hotel for assistance or call directly to our special "trouble" number 847-1151 at any time. Enjoy the show!

New Lease at LBS



The apparently successful launch of "The New Family Feud," coupled with the highly-rated "Titanic" special last October, has injected new life into once-troubled LBS Communications. EM's Executive Producer/Director Jeff Reisman visited LBS to talk with executives there about what appears to be the payoff on a very high-stakes gamble. Join him for the details on the company's new win-win marketing strategy.

What's Hot, What's Not

The results of a year-long survey of programing trends are in, with findings that may surprise you. How will cable programing affect the growth of independent stations into the 1990's? Will the erosion of network viewer share continue? Tune into Richard Mahler's report to hear what industry opinion leaders had to say.

Just Keep 'Em Coming



A wall, a 1920's gang leader and Geraldo Rivera—an unlikely combination, producing an even unlikelier, ratings-grabbing special that had viewers staying up late to see what—if anything—notorious Al Capone left behind in his Chicago hotel. Ever since, programers such as Tribune and LBS have been cashing in on the independents' demand for syndicated specials they use as first-

string substitutes for regular prime-time programing. What's the future for these specials and why are they so popular? Find out with Richard Mahler.

The Insider

It's the video version of Electronic Media's popular and talked-about column covering all the inside goings-on of the industry. Tune in to keep abreast of the wheeling, the dealing and the just plain funny. Colby Coates, longtime "Insider" columnist, is your host.



NATPE Moves Out

After 25 years in New York, NATPE switched coasts last year. Its new Century City headquarters puts it at the heart of the industry. Executive Director Phil Corvo talks with reporter Mike Sanford about the organization's plans for the future, including its plan for a syndicated programing data base.

Golden Rose Still Glitters

The 28th annual Golden Rose of Montreux—Europe's most important festival for light entertainment programing literally sparkled with new programing twists and trends that borrow a page from the U.S. book. Jeff Reisman covered the event that attracts nearly 1,000 members of the television community from more than 30 countries. Best of all, his story includes a peek at some of the most intriguing festival videos.

It's Logical.

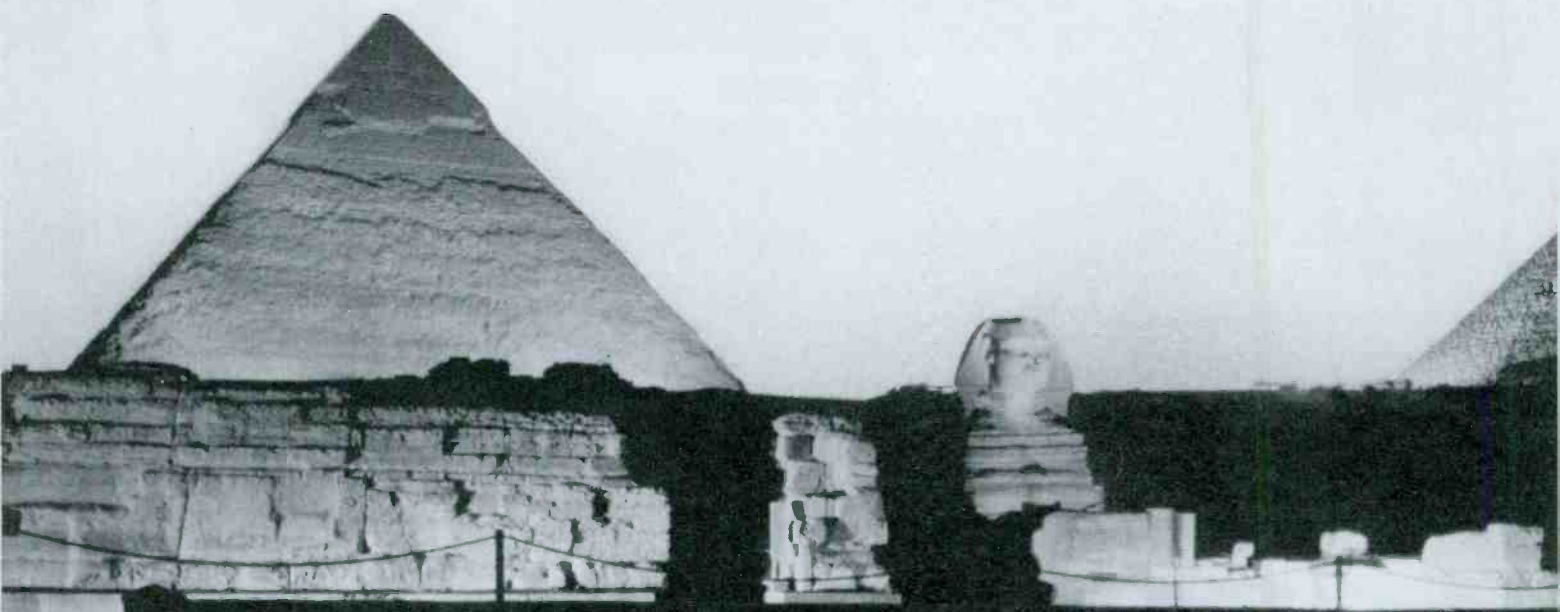


Tap original programing talent, consult the creators of the popular film series and proceed with great care—that's what it takes to revive a show of cult proportions and make it the biggest new hit in syndication. Join reporter Mike Sanford as he "beams aboard" with the crew of the enormously successful "Star Trek: The Next Generation."

No More Bread and Butter

Off-network programing—once the bread and butter of syndication—is no longer so satisfying for cost-conscious stations already trying to nibble away at programing stockpiles. EM's Marianne Paskowski takes the 1988 long view on the issue and talks to key people at the station level about the meaning for this year and next.

The Mysteries of the Pyramids... Live!



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TV HORIZONS

a division of LBS Communications Inc.

Never Underestimate



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Available Fall '88
Pre-Sold to KTLA and TVX!

The Appeal of Gidget.

She's Gidget, the perennial darling of teenage America. And according to the latest Nielsen, that popularity is snowballing.

Besides doing a brisk business with teens, Gidget is a hit with women 18-34 as well — the bulk of daytime TV's core audience.*

And starting this year, Gidget fans of all ages have even more to adore: A Gidget strip, a very special Gidget strip featuring the best of *The New Gidget* starring Caryn Richman and Dean Butler, together with classic *Gidget* episodes starring Sally Field.

Even more appealing, this strip is part of a special barter/cash offer that comes absolutely risk-free!

So before you find yourself in the cold with just any comedy, call LBS and get your hands on the one that's hot. Gidget!

Take a look
at us Now!

LBS

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*NSI NOV '87
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Cover Story Continued

Since its debut in San Francisco, NATPE News, with strong advertiser support, has gone on to play two NATPE conventions: New Orleans and Houston. The operation now involves 51 people and draws material from 15 states, the District of Columbia and several foreign countries.

EM no longer uses an outside production house. Instead Jeff Reisman, a veteran producer and TV reporter who works regularly as a consultant to Crain Communications, EM's parent company, assembles the personnel and equipment to produce the show.

On-camera reporting is done by EM reporters and bureau chiefs and by professional TV journalists hired for the project.

Advance pieces are shot by crews dispatched to Los Angeles, New York and

Washington. But better than 75% of all footage is gathered after the convention is underway.

During the convention, reporters use three crews to cover the stories and events of each day, then deliver their footage to editors and producers working out of an electronic newsroom assembled in Houston's Holiday Inn Downtown.

Once the show is assembled, the tape is rushed to a nearby dubbing house where more than two dozen copies are made. Most of those copies then go to Spectradyne, which in turn rushes them to each of the 18 major convention hotels for continuous, closed-circuit telecast.

Other copies are used for monitors stationed throughout the convention center. And still others go to a company that televises the show via satellite to stations around the country.

Beyond the Call

Electronic Media's NATPE News extends special thanks for the extensive cooperation, equipment, and personnel of these local television stations: KTRK-TV News, Houston; KHOU-TV News, Houston; KTLA-TV News, Los Angeles; and Swiss Television. Their support and enthusiasm has been invaluable.

Not attending the NATPE convention? Watch NATPE News by satellite.

Dates & Times: February 26, 27 & 28, 1988 at 5p-6p Eastern

Satfax: Westar 4, transponder 7X 6.2 and 6.8 audio sub-carriers

ROOM SERVICE

We'll be with you for three days in Houston. Tune us in from the comfort of your hotel room and don't miss a single, late-breaking story.



Problems?

If you have any problem receiving NATPE News in your room, please contact the Front Office Manager of your hotel for assistance or call directly to our special "trouble" number 847-1151 at any time. Enjoy the show!

HOTEL

CHANNEL

Doubletree Allen Center	14
Doubletree Post Oak (Lincoln)	10
Four Seasons	12
Guest Quarters	4
Holiday Inn Crowne Plaza	8
Holiday Inn Downtown	5
Houston Grand	4
Hyatt Regency	34
Inn On The Park	12
Intercontinental	2
Lancaster	7
Marriott By The Galleria	5
Remington	5
Stouffer's Greenway Plaza	14
Warwick	10
Westin Galleria	17
Westin Oaks	17
Whitehall	3

NATPE News Manager— Table of Organization

Who's Who and Who's Where for NATPE News



Lori Kildgore, Anchor

Lori, regularly employed as a reporter/anchor by WVUE-TV in New Orleans, is back this year in her role as NATPE News Anchor.



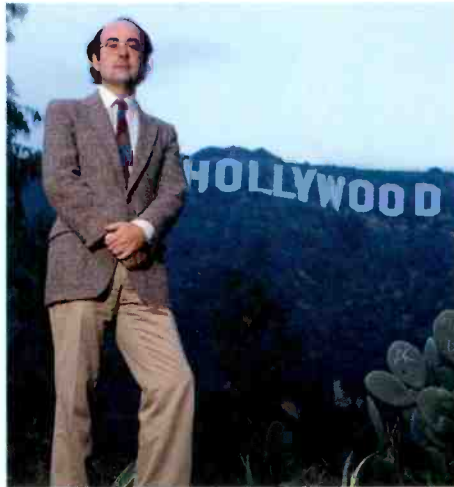
**Jeff Reisman, Executive Producer/
Director**

A veteran producer and TV reporter who works regularly as a consultant to Crain Communications, EM's parent company, Jeff once again heads the NATPE News crew.



Marianne Paskowski, NY Bureau Chief

Marianne joined Electronic Media one year ago and this is also her first time as a NATPE News contributor. Before joining EM, she was editor of Broadcast Week and spent several years covering broadcasting for Marketing and Media Decisions.



Richard Mahler, L.A. Bureau Chief

Back again this year with three full features, Richard is an Electronic Media staffer with more than a decade of experience in media reporting.



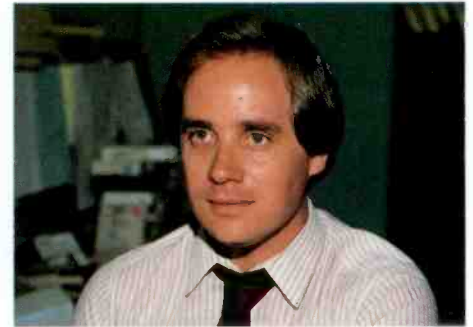
Doug Halonen, Washington Reporter

With Electronic Media since July of '87, this is Doug's first NATPE News stint. A former staffer with Broadcasting Magazine, he's covered politics and the media for more than six years.



Cinnie Kennard, Reporter

With NATPE News for the first time, Cinnie is an award-winning, six year veteran reporter for KHOU-TV, Houston. She was formerly with WANE-TV, Ft. Wayne, Indiana.



Mike Sanford, Reporter

Now the travel producer/reporter for Preview Media's new Travel Network division in San Francisco, Mike is also a former political reporter for WWL-TV in New Orleans.



Colby Coates, "Mr. Insider"

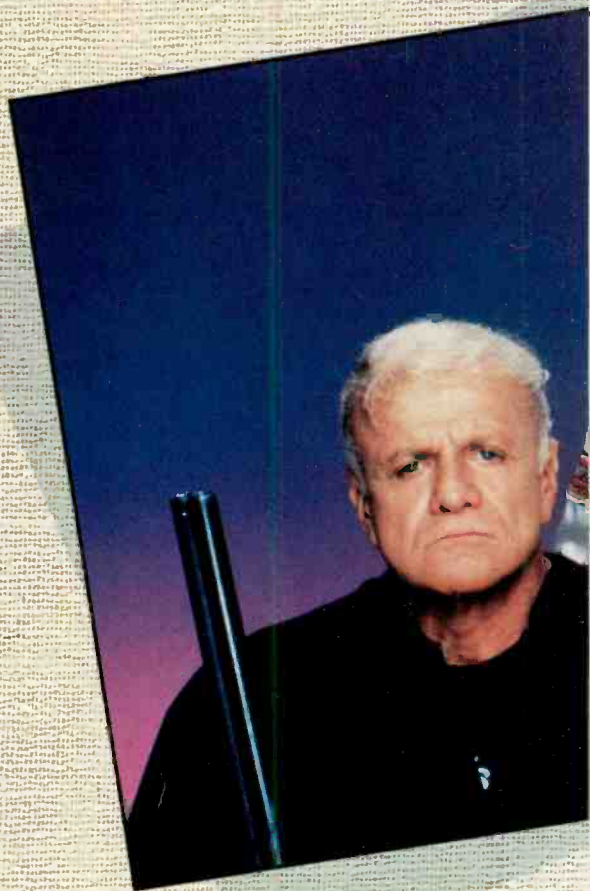
Colby, formerly chief of EM's New York bureau and now editor/associate publisher of another Crain publication, City & State, returns this year to his popular role as "Mr. Insider."

NATPE NEWS

HARDCASTLE™ AND MCCORMICK

**THE HARD
FACTS**

If you find yourself looking at your station's bottom line as much as you do its programming, take a look at the hard facts behind **HARDCASTLE & MCCORMICK!**



**HARD TO
BEAT**

In markets large and small, on affiliates and independents, in early and late fringe, **HARDCASTLE & MCCORMICK** delivers substantial audience gains:

**HH SHR% INCREASE
NOV '87 vs NOV '86***

Los Angeles/KHJ	+ 43%
San Francisco/KRON	+ 58%
Seattle/KOMO	+ 27%
Hartford/WTIC	+ 100%
Nashville/WSMV	+ 36%
New Orleans/WDSU	+ 140%

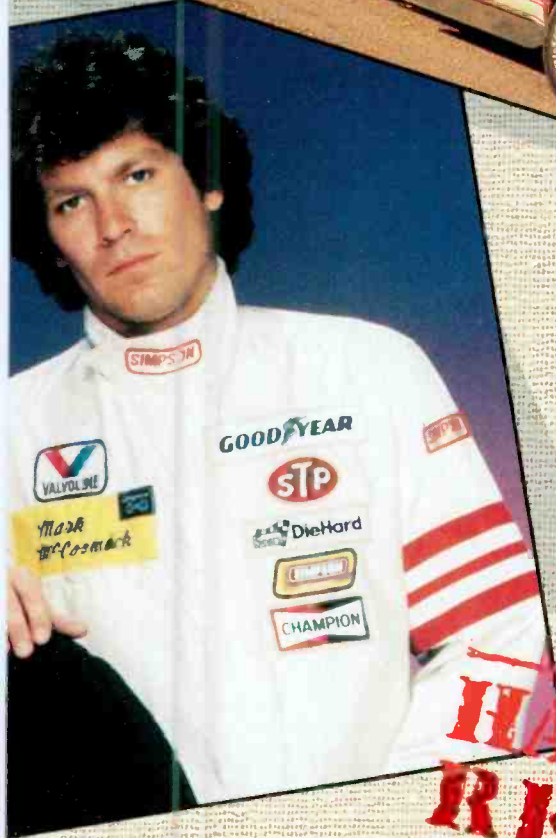
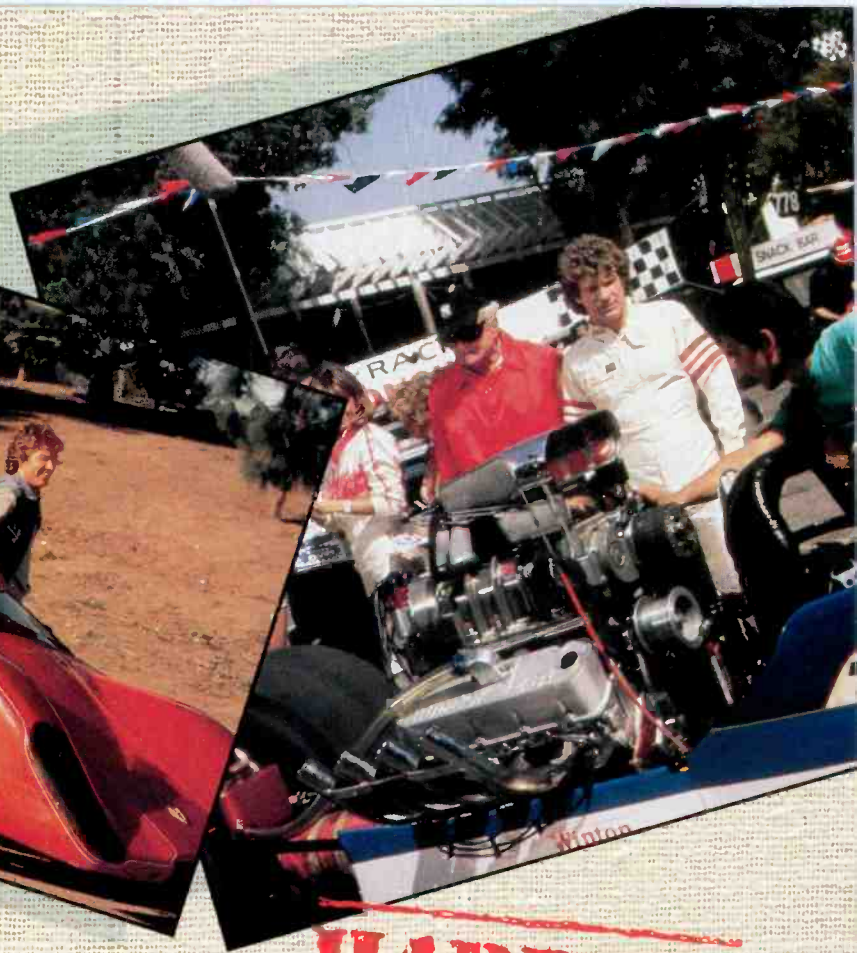
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*NOV '87 NSF





HARD TO IGNORE

With hard-driving action and freewheeling personalities, **HARDCASTLE & McCORMICK** attracts the kind of audience that attracts prime advertisers.

These guys deliver **18-49** and **25-54** demos in both early and late fringe in tough markets like Los Angeles, Seattle, Houston and San Francisco.*

HARD TO RESIST

Best of all, **HARDCASTLE & McCORMICK** is available as a strip or weekly series at a hard-to-pass-up price.

Once you know the hard facts, the choice is easy. **HARDCASTLE & McCORMICK**.

Take a look
at us Now!



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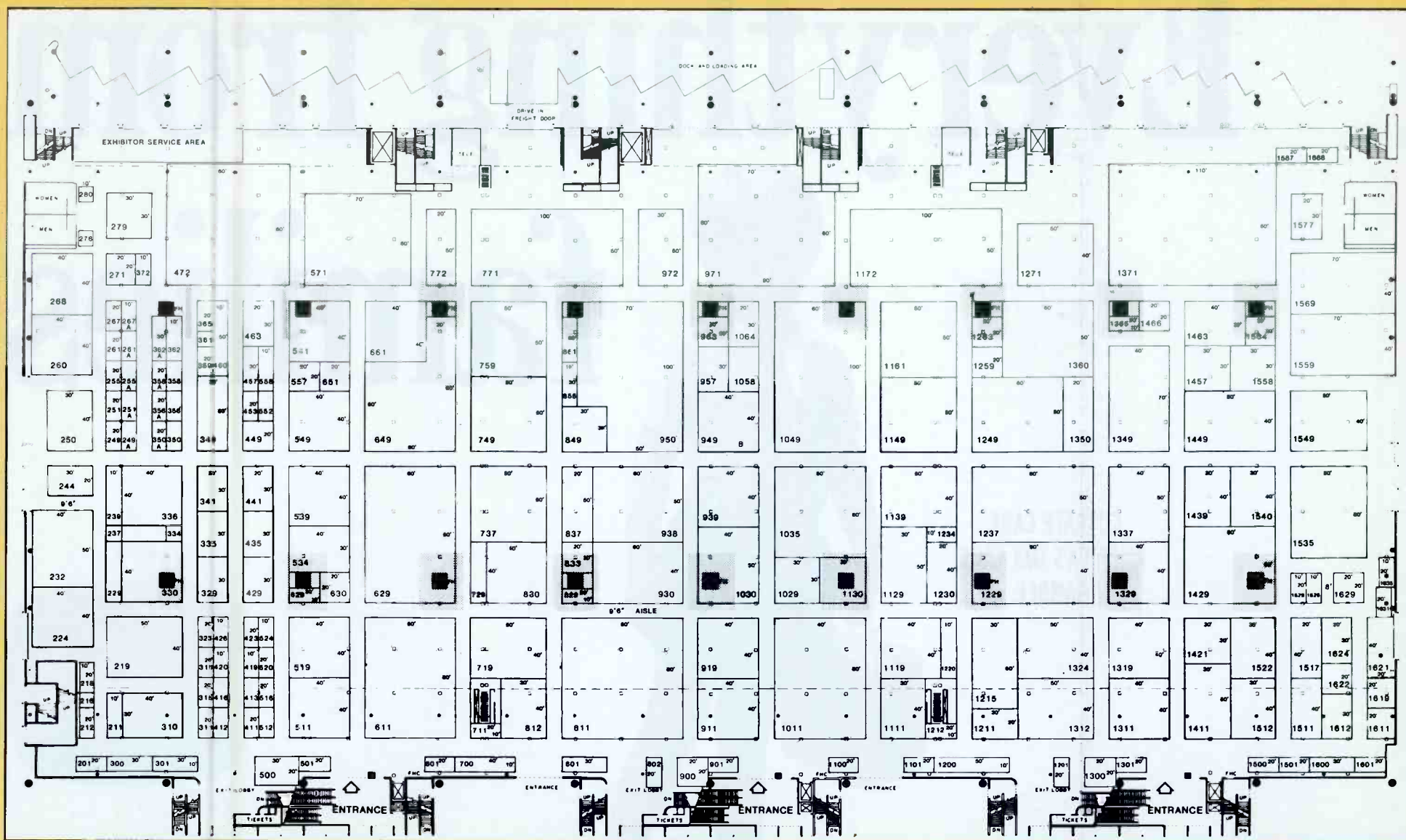


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Chicago New York Los Angeles Washington

NATPE Convention: EXHIBITORS



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Booth 271
- ABR ENTERTAINMENT CO.**
Booth 1559
- ABRACADABRA DISTRIBUTORS**
Booth 315
- ACCESS ENTERTAINMENT**
Booth 1271
- ACT IN COMMUNICATIONS**
Booth 229
- AGB TELEVISION RESEARCH**
Booth 1512
- ALL AMERICAN TELEVISION**
Booth 1119
- ALL MEDIA ENTERPRISES**
Booth 362
- AMERICAN FILM TECHNOLOGIES**
Booth 1130
- AMERICAN MOTION PICTURES**
Booth 524
- ANDREWS & MARTIN SYNDICATION**
Booth 1612
- ANGLIA TELEVISION**
Booth 939
- APPLIED INFORMATION MANAGEMENT**
Booth 251A
- ARBITRON RATINGS**
Booth 1549
- ARP FILMS**
Booth 250
- ASI MARKET RESEARCH**
Booth 829
- ASTA**
Booth 558
- AUDIO PLUS VIDEO INTERNATIONAL**
Booth 1234

- AVERY PRODUCTIONS**
Booth 855
- BARRIS INDUSTRIES**
Booth 1429
- BARTON PRINTZ PRODUCTIONS**
Booth 524
- BARUCH TELEVISION GROUP**
Booth 435
- BAVARIA FILM**
Booth 1211
- BEHRENS PRODUCTIONS**
Booth 1064
- BERT, BARZ & KIRBY**
Booth 300
- BIZNET/US CHAMBER**
Booth 1300
- BLAIR ENTERTAINMENT**
Booth 749
- BLAIR TELEVISION**
Booth 1319
- BLANE ENTERTAINMENT**
Booth 267
- BOZELL, JACOBS, KENYON & ECKHART**
Booth 1259
- BROADCAST INFORMATION BUREAU**
Booth 276
- BROADCAST MANAGEMENT PLUS**
Booth 1365
- BUENA VISTA TELEVISION**
Booth 971
- C.B. DISTRIBUTION**
Booth 1111
- CAMELOT ENTERTAINMENT SALES**
Booth 1249
- CASABLANCA IV**
Booth 1569

- CASTLE HILL TV**
Booth 772
- CBS BROADCAST INTERNATIONAL**
Booth 457
- CBS TELEVISION NETWORK**
Room 3
- CENTRAL INDEPENDENT TELEVISION**
Booth 939
- CINAR FILMS**
Booth 336
- CLASTER/SUNBOW PRODUCTIONS**
Booth 771
- COE FILM ASSOCIATES**
Booth 1100
- COLUMBIA/EMBASSY TELEVISION**
Booth 1049
- CONCEPT IMAGE J.P.**
Booth 336
- CONDOR TELEVISION**
Booth 419
- CONTEL-CON HARTSOCK & CO.**
Booth 1501
- CORAL PICTURES CORP.**
Booth 759
- DFS-DORLAND PROGRAM EXCHANGE**
Booth 1540
- DYNOCOMM SPORTS**
Booth 500
- EBONY/JET SHOWCASE**
Booth 279
- ELECTRA PICTURES**
Booth 1564
- ELECTRONIC MEDIA**
Booth 341
- EMERY WORLDWIDE**
Booth 516

- ENOKI FILMS USA**
Booth 1301
- ESSENCE TELEVISION PRODUCTIONS**
Booth 1466
- EXCEL TELEMEDIA INTERNATIONAL**
Booth 963
- EXTRA EXTRA DAILY**
Booth 361
- FEDERAL EXPRESS**
Booth 280
- FILMLIFE INC.**
Booth 1212
- FISHING THE WEST INC.**
Booth 711
- FOUR STAR INTERNATIONAL**
Booth 1411
- FOX LORBER ASSOCIATES**
Booth 1329
- FREMANTLE INTERNATIONAL**
Booth 1439
- FRIES DISTRIBUTION CO.**
Booth 930
- G. ROSS TELEDISTRIBUTION**
Booth 336
- GAYLORD SYNDICOM**
Booth 1311
- GE AMERICAN COMMUNICATIONS**
Booth 1631
- GENESIS ENTERTAINMENT**
Booth 972
- GGP**
Booth 224
- GLOBAL VISION GROUP**
Booth 359
- GLOBO TV NETWORK-BRAZIL**
Booth 460

(Continued on Page 174)

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AMERICA'S DAY CARE
GAMBLE

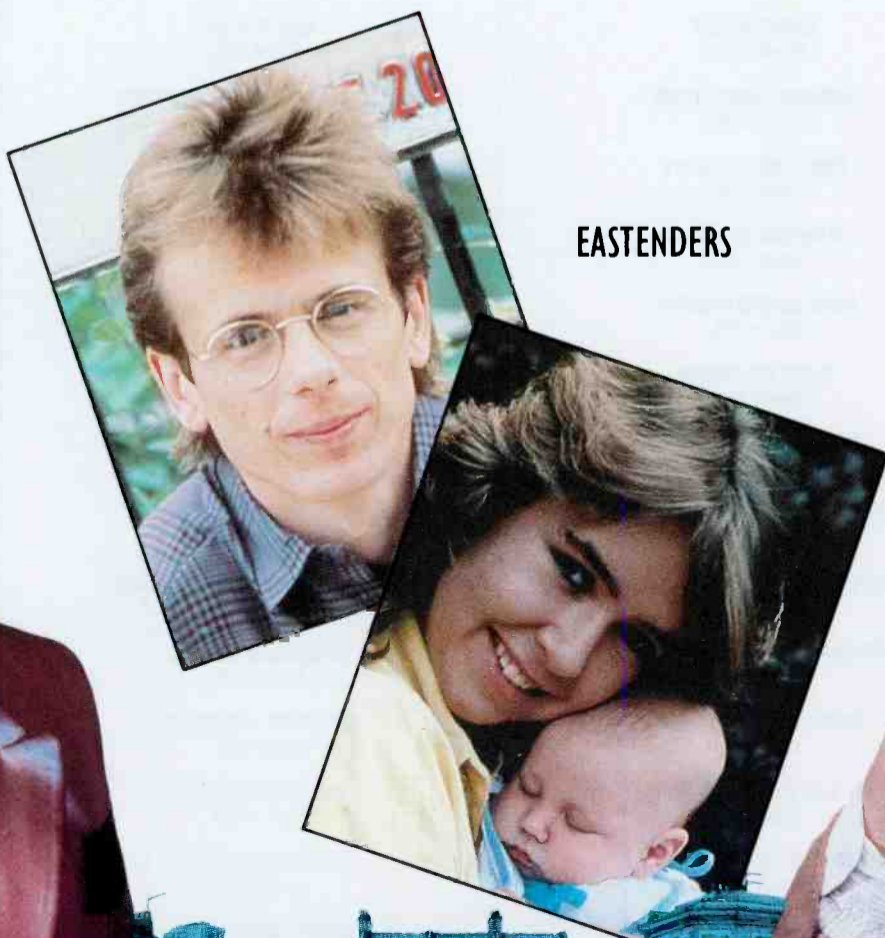


THE
SINGING
DETECTIVE



ALL CREATURES
GREAT AND SMALL

EASTENDERS



raising kids to that kill.



MAFIA WARS

LIONHEART TELEVISION
The BBC In America.
Your Allies.

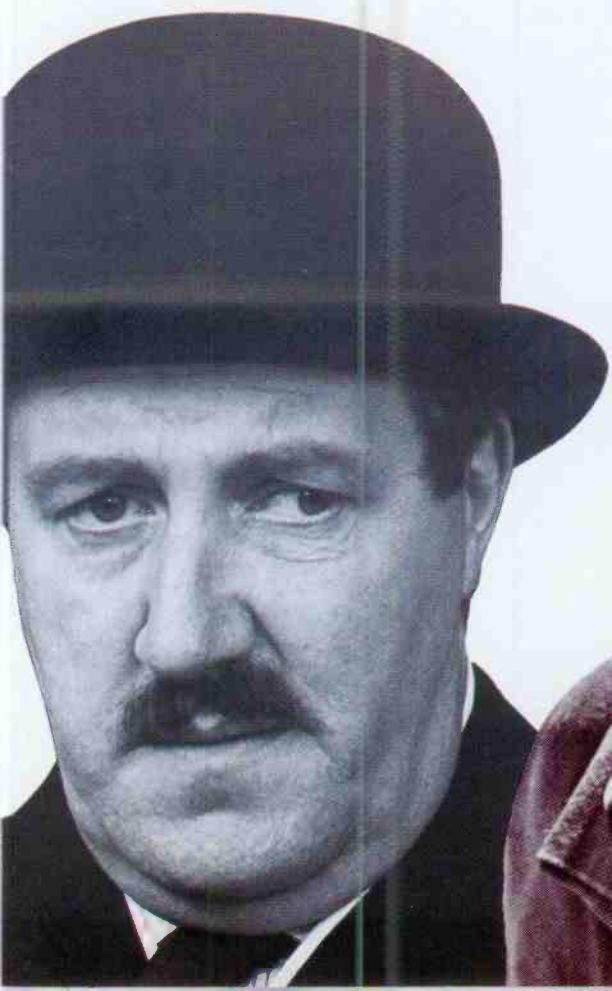
Los Angeles 213/470-3939

New York 212/541-7342

EDGE OF
DARKNESS

'ALLO 'ALLO!

1915



NATPE Convention: EXHIBITORS (continued)*(Continued from Page 171)***GRANADA TELEVISION INTERNATIONAL
1200**

GROUP W PRODUCTIONS
Booth 629

GROUP W TV SALES
Booth 534

GTS MARKETING
Booths 349 & 1558

HAL ROACH STUDIOS
Booth 661

HARMONY GOLD, U.S.A.
Booth 1229

HEALTH TELEVISION CORP.
Booth 1577

HEART OF THE NATION
Booth 255A

HIT VIDEO USA
Booths 1621 & 1624

HK-TV INTERNATIONAL LTD.
Booth 239

HMS COMMUNICATIONS
Booth 520

HOLLYWOOD REPORTER, THE
Booth 411

HOME SHOPPING NETWORK
Booth 557

HRP
Booth 1263

ICDH
Booth 365

INDEPENDENT NETWORK/PROMARK
Booth 232

INT'L ADVERTISING SALES
Booth 1161

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Booth 1611

INT'L TV ENTERPRISES
Booth 939

IRONSTAR COMMUNICATIONS
Booth 336

ISME BENNIE INT'L
Booth 336

ISRAEL FILM CENTRE
Booth 729

ITC ENTERTAINMENT
Booth 812

ITF
Booth 1129

J M ENTERTAINMENT
Booth 1030

JEFFERSON-PILOT DATA SERVICE
Booth 423

KATZ TELEVISION GROUP
Booth 519

KING FEATURES ENTERTAINMENT
Booth 949

KING WORLD
Booth 1237

LARRY HARMON PICTURES
Booth 301

LBS COMMUNICATIONS
Booth 1011

LIONHEART TELEVISION
Booth 1337

LORIMAR TELEPICTURES
Booth 950

LOS ANGELES TELEVISION
Booth 1628

M&M SYNDICATIONS
Booth 420

M.A. KEMPNER
Booth 901

Convention hall map on Page 171.

M. K. THOMAS & CO.
Booth 335

MAJOR LEAGUE BASEBALL PR
Booth 1463

MCLAUGHLIN, PIVEN, VOGEL
Booth 251

MCA TV
Booth 472

MEDALLION TV ENTERPRISES
Booth 700

MEDIACAST TELEVISION ENTERTAINMENT
Booth 323

MEDIALINK
Booth 225

MEDSTAR COMMUNICATIONS
Booth 329

MGM/JA TELEVISION SYNDICATION
Booth 1035

MIZLOU PROGRAMMING
Booth 441

MMT SALES
Booth 561

MONITOR SALES
Booth 561

MONITOR TELEVISION
Booth 651

MTM TV DISTRIBUTION GROUP
Booth 1360

MTS ENTERTAINMENT
Booth 511

MULLER MEDIA
Booth 1029

MULTICHANNEL NEWS
Booth 802

MULTIMEDIA ENTERTAINMENT
Booth 719

MUSCULAR DYSTROPHY ASSOCIATION
Booth 1220

N&D PICTURES
Suite 1500

NEW WORLD TELEVISION
Booth 611

NFL FILMS
Booth 1058

NIELSEN MEDIA RESEARCH
Booth 219

NIPPON ANIMATION CO.
Booth 218

NTV INTERNATIONAL CORP.
Booth 413

NYC ARTS INTERNATIONAL
Booth 512

ONTARIO FILM DEVELOPMENT CORP.
Booth 336

ORBIS COMMUNICATIONS
Booth 1149

ORION TELEVISION SYNDICATION
Booth 938

PARAMOUNT TELEVISION
Booth 1371

PARROT COMMUNICATIONS
Booth 449

PEREGRINE FILM DISTRIBUTION
Booth 1522

PETER STORER & ASSOCIATES
Booth 311

PETRY TELEVISION
Booth 1215

PNC TELEVISION
Booth 1350

POSITIVE MEDIA CONCEPTS
Booth 249

PRIMETIME ENTERTAINMENT
Booth 1230

PRO SERV TELEVISION
Booth 1457

PRODUCERS MARKETING GROUP
Booth 1622

PROGRAM PARTNERS CORP.
Booth 244

PROGRAM SYNDICATION SERVICES
Booth 429

PUBLIC MEDIA INC. TELEVISION
Booth 372

R.C. ELLIS ENTERPRISES
Booth 336

RAYCOM
Booth 1421

RAYMOND HORN SYNDICATIONS
Booth 412

REPUBLIC PICTURES CORP.
Booth 1139

RESEARCH TECHNOLOGY INTERNATIONAL
Booth 529

RTVE
Booth 1600

SAMUEL GOLDWYN CO., THE
Booth 919

SCOTT ENTERTAINMENT
Booth 855

SELECT MEDIA COMMUNICATIONS
Booth 549

SELTEL
Booth 837

SFM ENTERTAINMENT
Booth 833

SHERRY GRANT ENTERPRISES
Booth 1101

SILVERBEACH-LAZARUS GROUP, THE
Booth 911

SPANISH TELEVISION SERVICE
Booth 463

SPR NEWS SOURCE
Booth 1529

STARDUST PRODUCTIONS
Booth 1619

STUDIO HAMBURG
Booth 1211

SURVIVAL ANGLIA LIMITED
Booth 939

SYNDICAST SERVICES
Booth 737

TAFFNER/LTD., D.L.
Booth 849

TELEFILM CANADA
Booth 336

TELEMUNDO CHANNEL 22
Booth 211

TELEPOOL
Booth 1211

TELEREP
Booth 539

TELETRIP
Booth 1349

TELEVENTURES
Booth 1312

TELEVISION DIGEST
Booth 416

TELEVISION/RADIO AGE
Booth 801

TEN, THE ENTERTAINMENT NETWORK
Booth 830

THAMES TELEVISION INTERNATIONAL
Booth 849

THE PEN OF MIKE PETERS
Booth 212

THOMAS HOWE ASSOCIATES
Booth 336

THOMAS-GILLUM PRODUCTIONS & VIDEO
Booth 1629

TOEI ANIMATION CO.
Booth 957

TPC COMMUNICATIONS
Booth 861

TRIDENT PRODUCTIONS
Booth 426

TURNER PROGRAM SERVICES
Booth 649

TV EXECUTIVE DAILY
Booth 334

TV HORIZONS
Booth 1011

TV WORLD
Booth 1201

TWENTIETH CENTURY FOX TELEVISION
Booth 1172

U.S. ARMY RESERVE
Booth 237

ULSTER TELEVISION
Booth 939

UP WITH PEOPLE
Booth 216

USTV/CONUS
Booth 1449

VARIETY
Booth 501

VESTRON TELEVISION
Booth 260

VIACOM
Booth 811

VIDEO TAPE COMPANY, THE
Booth 601

VIDEO FASHION
Booth 249A

VIEW COMMUNICATIONS
Booth 453

VISUAL PRODUCTIONS
Booth 336

WALL STREET JOURNAL TELEVISION
Booth 1517

WDR INTERNATIONAL
Booth 1211

WEISS GLOBAL ENTERPRISES
Booth 900

WESTERN WORLD TELEVISION
Booth 268

WOLD COMMUNICATIONS
Booth 630

WORLD EVENTS PRODUCTIONS
Booth 1511

WORLD WRESTLING FEDERATION
Booth 1535

WORLDVISION ENTERPRISES
Booth 571

WRESTLING NETWORK, THE
Booth 330

WW ENTERTAINMENT
Booth 1324

YORKSHIRE TELEVISION
Booth 939

ZDF
Booth 1211

ZENITH PRODUCTIONS
Booth 939

Jim Fowler. The man with animal magnetism.

"Mutual of Omaha's Wild Kingdom" and its star, Jim Fowler, attract viewers like a magnet. Now heading into its record-breaking 26th season, "Wild Kingdom," the class of its kind, has the popularity and staying power few shows in TV history can equal.

To add this reputation in fine family programming to your schedule, call Hal Davis, 402-397-8660.

**MUTUAL
OF OMAHA'S
WILD KINGDOM**

**Starring: Jim Fowler
Featuring: Peter Gros**



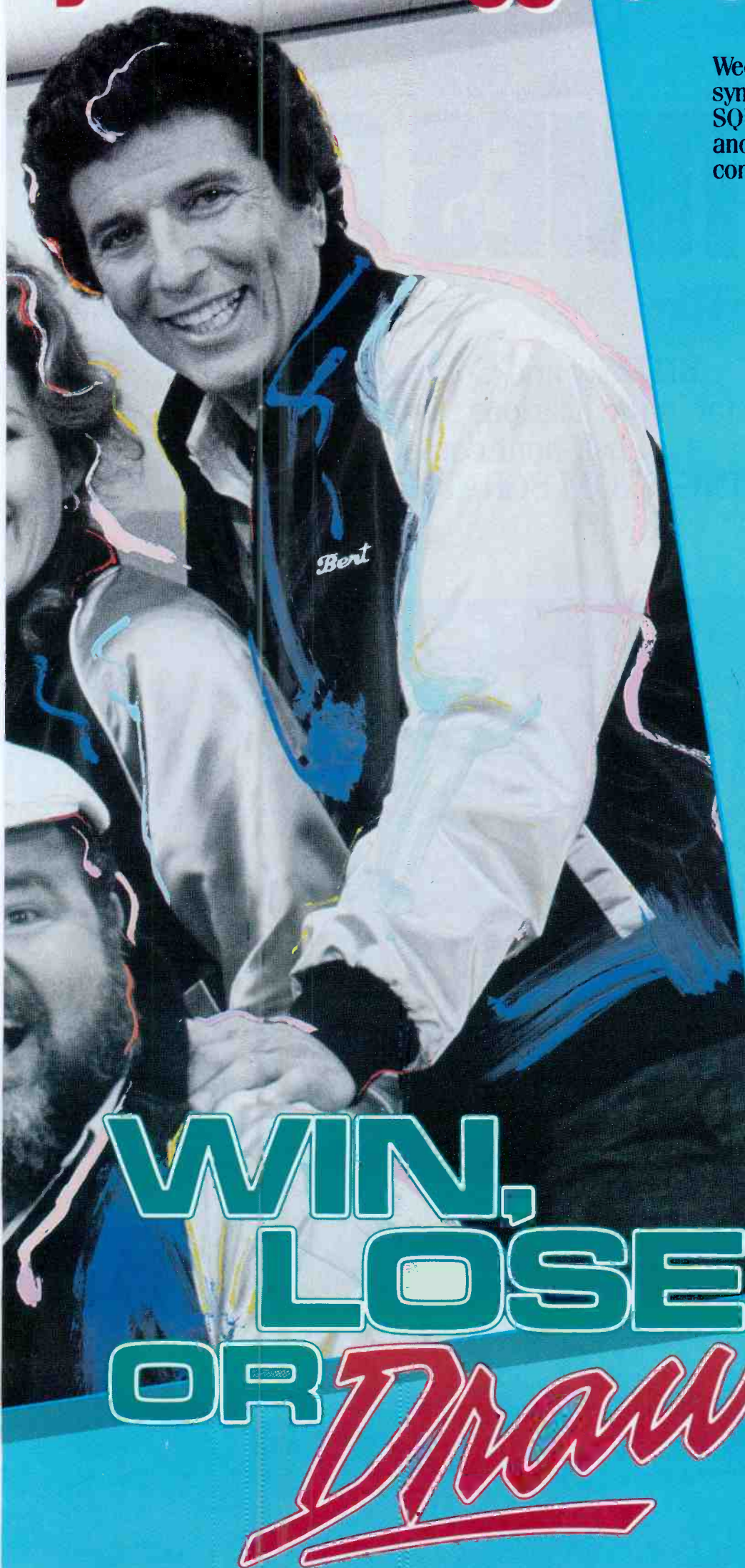
#4 in Access! #1 in You

This Year's #1 New Show Is Real



© 1988 Warner Bros. Television

ng Adults! #9 Overall! dy For Its Biggest Season Ever!



Week after week, WIN, LOSE OR DRAW is the #1 new show in syndication. Outdelivering M*A*S*H. Outdelivering HOLLYWOOD SQUARES. Outdelivering FAMILY TIES, ENTERTAINMENT TONIGHT and GERALDO! And, WIN, LOSE OR DRAW has a young audience comp that's any station's dream come true.

PRIME ACCESS LEADERS - NOV. '87

PROGRAM	RATING	SHARE
WHEEL OF FORTUNE	18	33
JEOPARDY	16	27
PM MAGAZINE	12	21
WIN, LOSE OR DRAW	11	18
HEE HAW	10	22
BIG SPIN	10	18
HOLLYWOOD SQUARES	10	18
ENTERTAINMENT TONIGHT	8	15
FAMILY TIES	8	15
M*A*S*H	8	14

SOURCE: CASSANDRA NSI 11/87 (ACCESS MARKET'S ONLY)

WIN, LOSE OR DRAW - #1 AMONG YOUNG ADULTS

GAME SHOW	(% of Total Adult Audience)	
	WOMEN 18-49	MEN 18-49
WIN, LOSE OR DRAW	62%	63%
WHEEL OF FORTUNE	33%	30%
JEOPARDY	36%	43%
NEW NETLYWED GAME	50%	50%
HOLLYWOOD SQUARES	47%	52%
ALL NEW DATING GAME	60%	59%
\$100,000 PYRAMID	40%	46%
HIGH ROLLERS	46%	47%
TRUTH OR CONSEQUENCES	53%	60%

SOURCE: NTL, NSS THROUGH DEC. 13

TOP 10 SYNDICATED SHOWS - NOV. '87

PROGRAM	RATING	SHARE
1 WHEEL OF FORTUNE	19.0	32
2 P.M. MAGAZINE	12.3	21
3 JEOPARDY	12.1	26
4 OPRAH	10.5	31
5 FAMILY TIES	8.0	15
6 PEOPLE'S COURT	7.9	20
7 M*A*S*H	7.5	17
8 DONAHUE	7.4	28
9 WIN, LOSE OR DRAW	7.0	18
10 CHEERS	6.8	15

SOURCE: CASSANDRA NSI NOV. '87 (ALL MARKETS)

So, if WIN, LOSE OR DRAW isn't slotted for access on your fall schedule, NATPE is exactly the right time for you to do it. Just remember, WIN, LOSE OR DRAW may be the new kid on the block, but by Fall '88, it's bound to be king of the mountain!

WIN, LOSE OR *Draw*



NATPE Convention: PROGRAMS AVAILABLE

Off-network: Half-hour

Between the Wars
Harvey Chertock/Quartet International
16 episodes
cash

Fame, Fortune and Romance
TeleTrib
115 originals/115 repeats
cash

Golden Girls
Buena Vista TV
130 episodes
cash

Hooked on Aerobics
Coe Film Associates
65 episodes
cash

It's a Living
Lorimar Syndication
100 originals/100 repeats
barter

Mama's Family
Lorimar Syndication
110 episodes
cash

Music California
Joel Cohen Productions
26 episodes
cash

Roadshow
Joel Cohen Productions
26 episodes
cash

Who's the Boss?
Columbia Pictures Television
120 episodes
cash

Off-network: Hours

Como La Nidra
Spanish TV Services
100 episodes
cash

Hawaii Five-0
Viacom Enterprises
82 episodes
cash

Hunter
TeleVentures
107-plus episodes
cash

La Cunada
Spanish TV Services
190 episodes
cash

Libertad Condicionada I
Spanish TV Services
150 episodes
cash

Libertad Condicionada II
Spanish TV Services
140 episodes
cash

Quiero Morir Manana
Spanish TV Services
143 episodes
cash

Remington Steele
MTM
94 episodes
cash

Scarecrow and Mrs. King
Warner Brothers
88 episodes
cash

The Streets of San Francisco
Worldvision
119 episodes
not available

First-run: Half-hours

A Current Affair
Twentieth Century Fox
260 episodes
cash until September

Ag Day /Ag Week
Program Partners
52 weeks
barter

American Experience
TV
Distribution
125 episodes
cash

American Heartline
MCA TV Enterprises
195 originals/65 repeats
cash/barter

Body by Jake
Samuel Goldwyn Co.
130 originals/130 repeats
barter

Born Famous
Fries Distribution
daily
cash/barter

Business This Morning
Viacom
260 episodes
cash/barter

Crime on His Hands
ITF Enterprises
65 episodes
cash/barter

Crimewatch Tonight
Orion
260 episodes
cash/barter

(Continued on next page)

SOMETIMES OPPOR

Bill Daily and Connie Stevens star in the hilarious new first-run half-hour comedy, **STARTING FROM SCRATCH.**



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Ohlmeyer Communications and Flying Unicorn Productions in association with Taft Entertainment Television, Inc.

NATPE Convention: PROGRAMS AVAILABLE (continued)

(Continued from previous page)

Dawn of Promise
Coral Pictures
not available
cash

Eavesdroppers
Access Syndication
100 originals/75 repeats
cash

Everyday Workout
Ironstar Communication
130 episodes
cash

Family Feud
LBS
195 episodes
cash/barter

Fast Copy
Casablanca IV
160 originals/100 repeats
cash/barter

F.I.T.
Cardinal TV Programming
130 originals/130 repeats
cash

The Forest Rangers
Producers Group International
104 episodes
cash

Getaway
Group W
195 originals/65 repeats
cash/barter

Gong Show
Barris Program Sales
175 episodes
cash/barter

Group One Medical
MGM/UA
170 originals/90 repeats
cash/barter

Hit Squad
Casablanca IV
160 original/100 repeats
barter

Improv Tonight
Peregrine Films
130 episodes
barter

Lingo
ABR Entertainment
195 episodes
cash

Lotto Live
ITF Enterprises
twice daily
cash/barter

Love Court
Orbis Communications
160 episodes
cash/barter

Mama's Family
Lorimar Syndication
110 episodes
barter

The New Leave It to Beaver
Hal Roach Studios
35 episodes
cash

The New Liar's Club
Four Star International
195 episodes
cash/barter

Nightime
Cardinal TV Programming
not available
cash

On Trial
Republic Pictures
175 originals/85 repeats
cash/barter

Queen for a Day
Fries Distribution
daily
cash/barter

Relatively Speaking
Select Media Communications
130 originals/130 repeats
barter

Rhyme or Reason
TEN
not available
cash/barter

Rita Davenport Show
Harmony Gold
195 originals/65 repeats
cash/barter

Sally Jessy Raphael
Multimedia
235 episodes
cash/barter

Scandals
TeleVentures
195 originals/65 repeats
cash/barter

Scramble
M&M Syndications
260 episodes
cash/barter

Stop the Music
MGM/UA
170 originals/90 repeats
cash

The Street
MCA TV Enterprises
five per week
cash/barter

Sweethearts
Multimedia Entertainment
195 originals/65 repeats
cash/barter

Tell It to Harvey
ABR Entertainment
195 episodes
cash/barter

(Continued on Page 180)

TUNITY SCRATCHES

He's a veterinarian and she's his pet peeve,
a fun-loving, hard-shopping ex-wife who won't exit.
Don't knock an opportunity like this.

24 Half-Hours Available Fall 1988.



STARTING
from
SCRATCH

Advertiser Supported
Programming



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ENTERPRISES INC.

The World's Leading Distributor
for Independent Television Producers
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CLEARED
LOS ANGELES—KTLA
NEW YORK—WPX
CHICAGO—WGN-TV
SAN FRANCISCO—KTVU
and other leading stations
across the country

NATPE Convention: PROGRAMS AVAILABLE (continued)*(Continued from Page 179)***Half-hours (cont.)****Terry Cole Whitaker**

Syndicast
not available
barter

Terry's World

Vestron TV
106 episodes
barter

T.H.E. Hospital

MGM/UA
not available
barter

Touch the Sun

Revcom TV
not available
not available

Triple Threat

TeleTrib
195 originals/65 repeats
cash/barter

USA Today

GTG
312 episodes
cash/barter

What Should I Do?

New World TV
160 originals/100 repeats
barter

Whose Baby?

D.L. Taffner Ltd.
not available
cash/barter

Yahtzee

ABR Entertainment
120 episodes
cash

First-run: Hour strips**The Daytime Show**

Paramount
200 episodes
cash/barter

The Family Show

Hal Roach Studios
180 episodes
cash/barter

Good Company

Group W
29 originals/13 repeats
cash/barter

Liddy

All American TV
230 episodes
cash

Live With Regis and Kathie Lee

Buena Vista TV
240 episodes
barter

The Professionals

USTV
57 episodes
cash

Sally Jessy Raphael

Multimedia
167 episodes
cash/barter

Weekly half-hours**Adventures of Black Beauty**

Fremantle International
52 episodes
cash

Alfred Hitchcock Presents

MCA TV International
41 episodes
cash

Almost Live

Acama Films
39 originals/13 repeats
barter

Beat the Pros

Program Partners
33 episodes
cash

Best of British

London Films
31 episodes
cash

Black Adder

Lionheart Television
12 episodes
cash

Bourbon Street Parade

William Cooke TV Programs
78 episodes
cash

Bustin' Loose

MCA TV International
26 episodes
cash

Calhoun

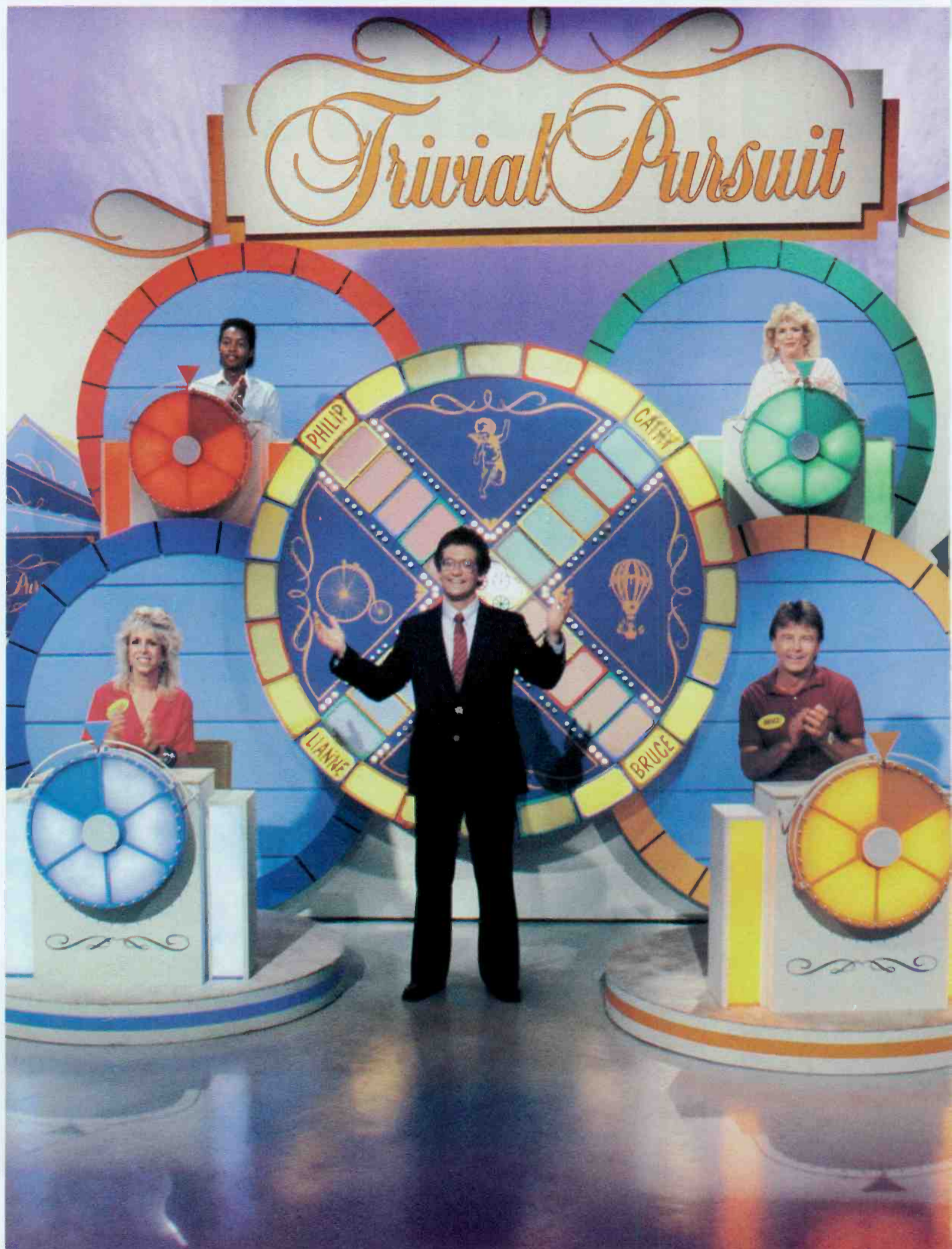
ITC Entertainment
24 episodes
cash

The Campbells

Fremantle International
78 episodes
cash

Catch Kandy

Coe Film Associates
13 episodes
cash

(Continued on next page)

NATPE Convention: PROGRAMS AVAILABLE (continued)

(Continued from previous page)

Challengers
Program Partners
10 originals/nine repeats
cash

Comedy Mill
Ironstar Communications
24 episodes
cash

Countdown to '88
ProServ TV
26 episodes
barter

Crimes of the Century
Casablanca IV
28 originals/24 repeats
barter

Dick Clark Golden Greats
TeleTrib
26 originals/26 repeats
barter

**Doctor Who:
Sylvester McCoy**
Lionheart Television
14 episodes
cash

**Double
Takes**
Peregrine Film
26 episodes
cash/barter

Eddie Rex
Laurel Television
To be announced
not available

Family Man
MCA TV International
seven episodes
cash

Four on the Floor
Producers Group International
13 episodes
cash

**The Funniest Joke
I Ever Heard**
USTV
26 originals/26 repeats
barter

Glenn Gould
Revcom
22 episodes
not available

Grandstand
Major League Baseball Productions
13 episodes
barter

The Great Escape
Genesis Entertainment
32 episodes
barter

Hillary's Adventures
Silverbach-Lazarus Group
13 episodes
cash

Hollywood Countdown
All American TV
not available
not available

Hollywood Scrapbook
Scott Entertainment
26 originals/26 repeats
cash

Hollywood Talks With Paul Ryan
M&M Syndications
26 originals/26 repeats
barter

In Session
William Cooke TV Programs
26 episodes
cash

Lenny Henry
Lionheart Television
12 episodes
cash

Leonard Nimoy-On the Set
To be announced
22 episodes
not available

Leonard Rosen Show
Excel Telemedia International
26 episodes
cash

Life's Most Embarrassing Moments
Group W Productions
24 episodes
barter

The Lottery Sweepstakes
Roberts TV International
To be announced
barter

Monsters
Laurel & Tribune Entertainment
13 episodes
barter

The Munsters Today
MCA TV Enterprises
24 originals/28 repeats
barter

Music Meant for You
Cardinal TV Programming
13 originals/13 repeats
barter

My Secret Identity
MCA TV Enterprises
To be announced
barter

Nashville Swing
William Cooke TV Programs
78 episodes
cash

The New Celebrity Bowling
USTV
26 episodes
barter

New Generation
Fries Distribution
20 episodes
cash

THE *Trivial Pursuit*[®] GAME IS A PROVEN PHENOMENON.

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

And millions more know the Trivial Pursuit name. The title itself evokes excitement, fun and immediate recognition.

The Trivial Pursuit game is THE adult board game of the Eighties played by both men and women. This dual appeal provides a unique opportunity for a new television strip to build upon.

AVAILABLE SEPTEMBER 1988



The World's Leading Distributor for Independent Television Producers

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

NATPE Convention: PROGRAMS AVAILABLE (continued)

(Continued from Page 181)

Half hours (cont.)

Open Roads
CardinalTV Programming
13 originals/39 repeats
cash

Pandora
Laurel Entertainment
To be announced
not available

Pete's Place
William Cooke TV Programs
52 episodes
cash

Power Fight
ProServ TV
26 originals/26 repeats
barter

Private Eye
Laurel Television
To be announced
not available

Red Eye Express
Syndicast
To be announced
barter

Satellite Bingo
Program Partners
52 episodes
cash/barter

Secret Playgrounds
Electra Pictures
13 originals/26 repeats
barter

Secret World
Turner Program Services
24 original/24 repeats
cash

Spirit Bay
Coe Film Associates
13 episodes
cash

Sports Fantasy
ProServ TV
15 episodes
barter

Stiletto's
Laurel Television
To be announced
not available

The Super Chargers
Mediacast TV
13 episodes
barter

T & T
Hal Roach Studios
24 episodes
barter

T & T
Beni Nosti (Hispanic markets)
24 episodes
cash

Talk About Pictures
Joel Cohen Productions
100 episodes
cash

Tender Loving Care
MCA TV Enterprises
To be announced
barter

Three of a Kind
Lionheart Television
17 episodes
cash

Tiko: Pride of the Rockies
ITC Entertainment
24 episodes
cash

Twilight Zone
MGM/UA
30 originals/22 repeats
barter

Urban Contemporary Gospel
JM Entertainment
26 originals/26 repeats
barter

Victoria Wood
Lionheart Television
12 episodes
cash

The Way it Was
All American TV
47 episodes
cash

World Class Women
Select Media Communications
13 originals/13 repeats
cash

Yes, Prime Minister
Lionheart Television
12 episodes
cash

Zorro
New World TV
26 episodes
cash

Weekly hours

Best of the National Geographic Centennial Package
Genesis Entertainment
96 (or 48 120-minute shows)
cash

Chart Attack
Music Box
To be announced
cash/barter

The Chinese Detective
Lionheart Television
14 episodes
cash

(Continued on next page)

SWORD OF HONOUR

A MINI-SERIES WORTH FIGHTING FOR



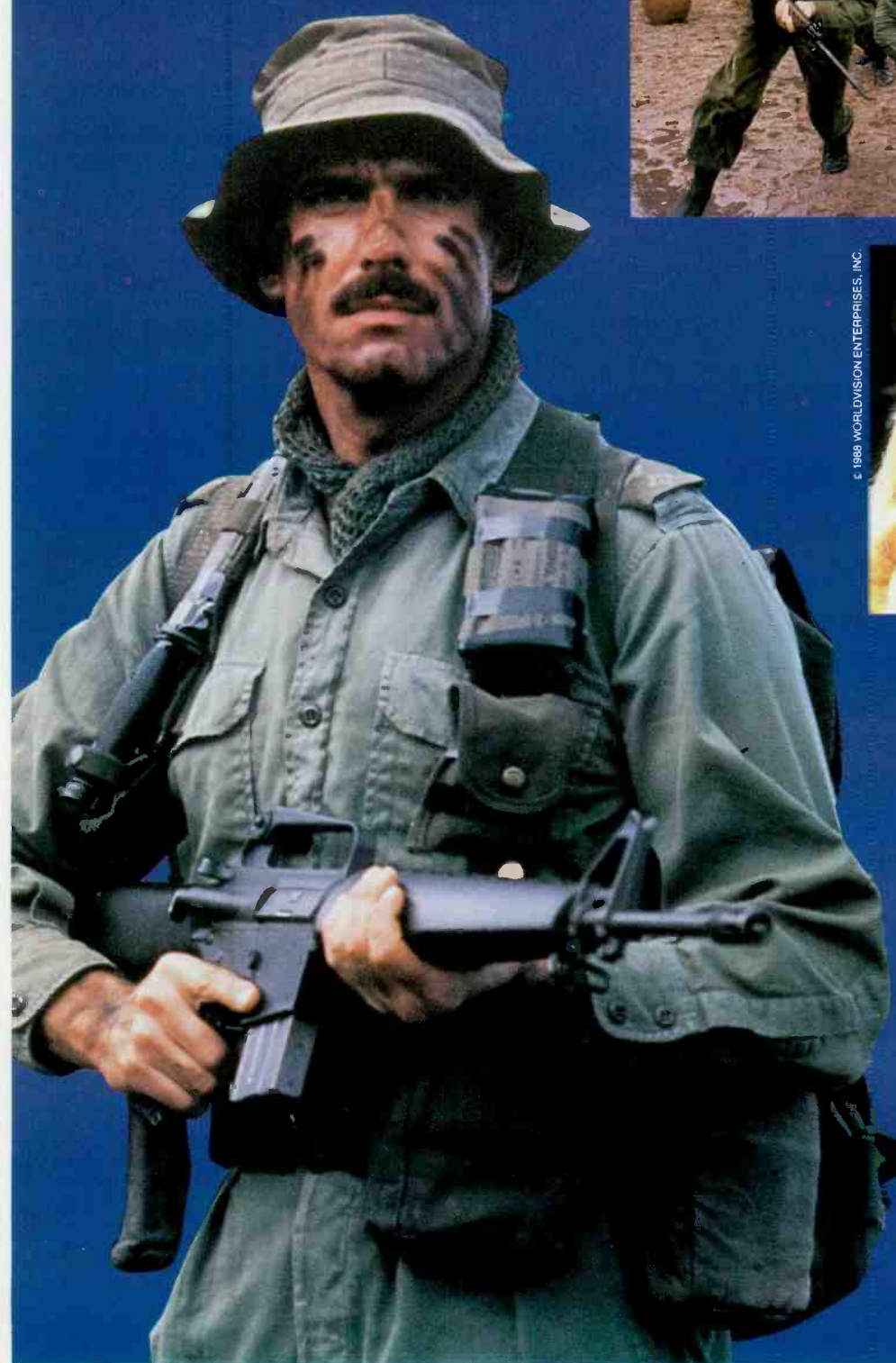
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A hero in an era that wanted no heroes. A passion that survived the hell of Vietnam and beyond. A love of country. A voice of dissent. The sweeping and turbulent SWORD OF HONOUR.

A 6-HOUR MINI-SERIES FROM



The World's Leading Distributor for Independent Television Producers
New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo, Sydney, Toronto, Rio de Janeiro, Munich, Rome



NATPE Convention: PROGRAMS AVAILABLE (continued)

(Continued from previous page)

Clashpoint
MTM Distribution Group
48 episodes
cash

Cop Talk
TeleTrib
To be announced
barter

Countdown
Music Box
To be announced
cash/barter

Crimes of the Century
Casablanca IV
28 originals/24 repeats
barter

Dancin' on Air
Program Partners
52 episodes
cash/barter

Don King's Only in America
Access Syndication
13 originals/13 repeats
cash/barter

FM-TV
Program Partners
Six originals/six repeats
barter

Great Weekend
USTV
To be announced
cash

He Shoots He Scores
G. Ross Tele Distribution
26 episodes
cash

**Howard Cosell:
Speaking of
Everything**
Casablanca IV
36 originals/16 repeats
barter

**It's Showtime
at the Apollo**
Raymond Horn Syndication
26 episodes
barter

Lovejoy
Lionheart Television
10 episodes
cash

Mount Royal
Producers Group International
26 episodes
cash

The New Hot Tracks
M.K. Thomas & Co.
42 originals/10 repeats
barter

**Nightmare on Elm Street:
Freddy's Nightmares**
Lorimar Syndication
To be announced
barter

Off the Wall
Music Box
To be announced
cash/barter

Professional Boxing From California
Olympus TV
52 episodes
cash

Public People/Private Lives
Orbis Communications
32 originals/20 repeats
barter

Rock of Europe
Music Box
To be announced
cash/barter

**Two Against
the Road**
Global Vision Group
18 episodes
cash

War of the Worlds
Paramount
24 episodes
barter

Children's half-hours

Bravo!
Group W
Productions
65 episodes
barter

Bugsburg
Group W
Productions
65 episodes
barter

Camp California
Access Syndication
40 episodes
barter

The Care Bears Family
SFM Entertainment
30 originals/35 repeats
barter

**Chip & Dale's
Rescue Rangers**
Buena Vista TV
65 episodes
barter

C.O.P.S.
Claster Television
65 episodes
barter

Double Dare
Viacom Enterprises
130 originals/130 repeats
barter

Fabulous Footlight Follies
Peregine Film Distribution
65 episodes
barter

(Continued on Page 184)

**CLEARED IN
OVER 50% OF
THE COUNTRY
AND IN 9 OF THE TOP 10
MARKETS**

INCLUDING: WPIX-New York/KCOP-Los Angeles
WGN-Chicago/WTAF-Philadelphia/KTVU-San Francisco
WFXT-Boston/WKBD-Detroit/KTVT-Dallas/WDCB-Washington D.C.

THE GOOD NEWS BEAR.



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HANNA-BARBERA'S THE YOGI BEAR SHOW

"SMARTER THAN THE AVERAGE BUY"*

It's all Yogi in a half-hour strip package including the original classic cartoons.
Yogi the "smarter than average bear" who is
universally loved will make friends and influence ratings for your station.

Available Fall 1988. 65 Half Hours

Advertiser Supported Programming



**WORLDVISION
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The World's Leading Distributor for Independent Television Producers

*Mike Levinson 10/26/87

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

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NATPE Convention: PROGRAMS AVAILABLE (continued)
(Continued from Page 183)
Child half-hours (cont.)

Flip
Hal Roach Studios
195 episodes
barter

Fun House
Lorimar Syndication
175 original/85 repeats
barter

I'm Telling
Saban
To be announced
not available

**Kid Cool
& the Radical Wheels**
Access Syndication
40 episodes
barter

Marvel Universe
New World TV
65 episodes
barter

**The New
Three Stooges**
Muller Media
156 episodes
cash

Our Gang Classics
JEF Films
30 original/221 repeats
cash/barter

Ox Tales
Telescreen
52 episodes
cash/barter

**Scavenger
Hunt**
TEN
140 episodes
barter

Six Flags
Saban Productions
10 episodes
not available

Woody Woodpecker
DFS Dorland
90 episodes
barter

Yogi Bear
Worldvision
65 episodes
barter

Children's weekly

Alphy's Hollywood Power Party
Access Syndication
To be announced
not available

The Bartons
Revcom TV
12 episodes
cash

Beam Riders
Coral Pictures
To be announced
cash

Curly's Kids
Raymond Horn Syndication
26 episodes
barter

Denver, the Last Dinosaur
World Events Productions
13 episodes
barter

The Dr. Fad Show
Fox/Lorber
26 originals/26 repeats
barter

Dusty
Revcom TV
12 episodes
N/A

Faerie Tale Theatre
Silverbach-Lazarus Group
26 episodes
cash

Hills End
Revcom TV
Six episodes
cash

Land of Once Upon a Time
Global Vision Group
29 episodes
cash

Little Flying Bears
Cine Groupe
26 episodes
not available

Mega Man
Saban Productions
To be announced
not available

**Secret World
of Polly Flint**
Revcom TV
Six episodes
not available

The Smoggies
Cinar Films
26 episodes
cash

Star Street
Telescreen
26 episodes
cash/barter

Uno
Saban Productions
To be announced
not available

(Continued on next page)

Share the rewards of America's #1 family.

LITTLE HOUSE ON THE PRAIRIE

These simple facts tell a big story.

Sold in 191 markets and currently in its seventh hit season on local stations, LITTLE HOUSE ON THE PRAIRIE continues to be ranked as one of the top ten off-network hours.

Additional runs now available.
216½ Hours



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Source: Nov. 1987 NSI Report on Syndicated Programs
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NATPE Convention: PROGRAMS AVAILABLE (continued)

(Continued from previous page)

Specials: Half-hours

All New Bob Uecker Sports Show
Baruch TV Group
12 originals/12 repeats
barter

International Bodyboard Championship
Dynocomm Sports
One episode
barter

The Italians
Lionheart Television
10 episodes
cash

Manhattan Beach 28th Annual Volleyball Tournament
Dynocomm Sports
One program
barter

Moon Glow/Bino Fabule
Cine Groupe
Two episodes
cash/barter

Oahu to Kauai Canoe Race
Dynocomm Sports
One program
barter

Road to Seoul—Olympic Preview
Trans World International & GGP Sports
20 episodes
barter

Supersense
Lionheart Television
Six episodes
cash

The Triumph of the West
Lionheart Television
13 episodes
cash

Specials: Hours

Action I & Action II
Muller Media
One program each
cash

Adventures on Sinclair Island
American Motion Pictures
One program
cash

America Hurts: The Drug Epidemic
SPR News Source
One program
cash

America's Band "The Beach Boys" Bring on the Summer
USTV
One program
cash

America's Band "The Beach Boys" DC Beach Party
USTV
One program
cash

Animated Classics (children)
ABR Entertainment
28 episodes
barter

Animated Family Classics
D.L. Taffner
Eight episodes
cash

A Piece of the Action
Lionheart Television
One program
cash

A Tribute to Mom and Dad
JM Entertainment
One program
barter

Bo Diddley All-Star Jam
Syndicast
One program
barter

Children of Children
SPR News Source
One program
cash

Cocaine—The End of the Line
Medstar
One program
cash

Cousteau/Rediscovery of the World, Year II
Turner Program Services
Four episodes (quarterly)
barter

A Cowboy Christmas
Electra Pictures
One program
barter

Curacao Open Windsurfing Championship
Dynocomm Sports
One program
barter

The Diamond Awards Festival
Joel Cohen Productions
Four programs
cash

Doctor Who—Then and Now
Lionheart Television
One program
cash

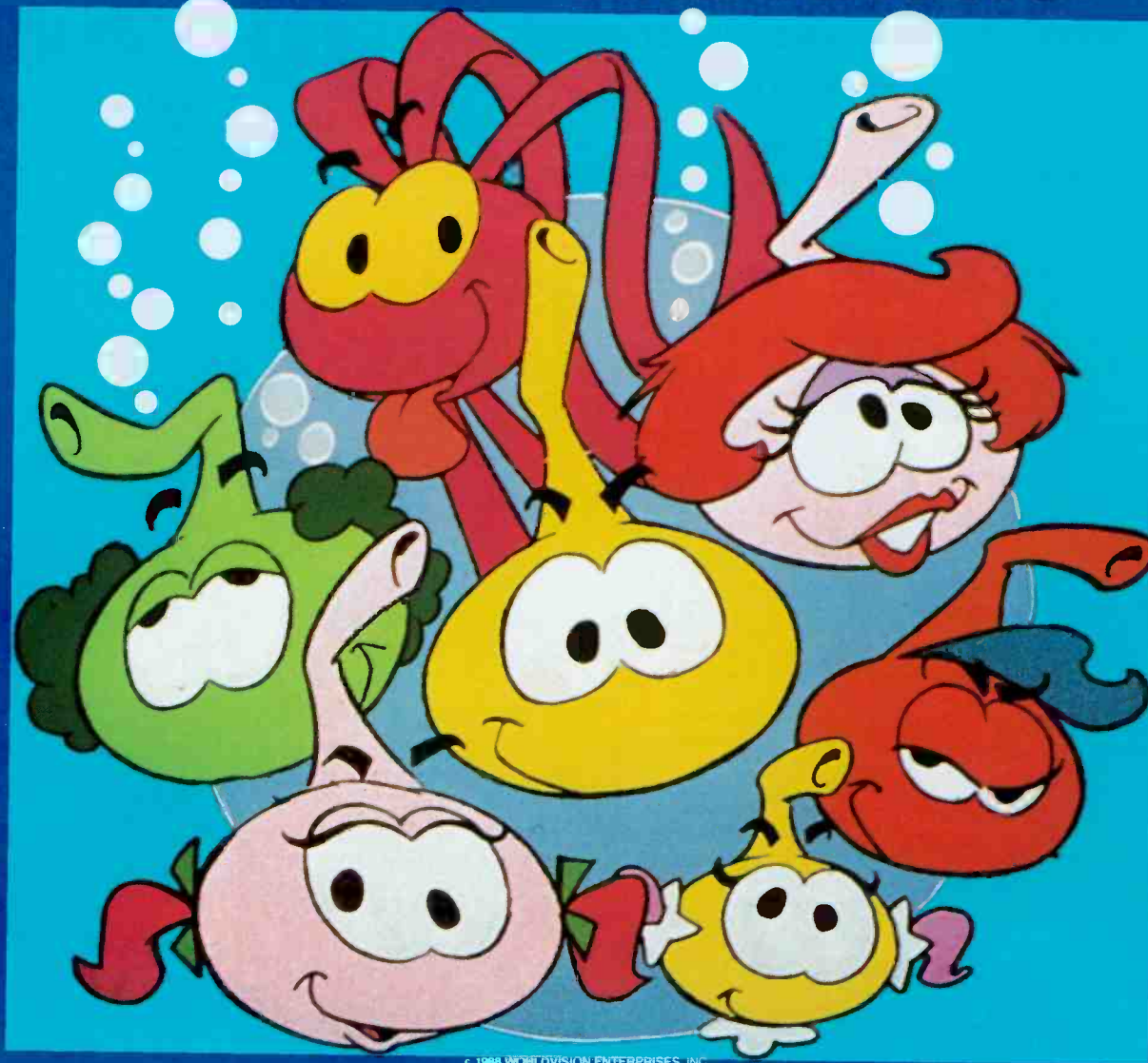
Don King's Only in America
Access Syndication
One program
barter

Dionne Warwick and Friends
Promark
One program
barter
(Continued on Page 186)

**CLEARED IN
OVER 50% OF THE
COUNTRY AND IN 9 OF
THE TOP 10 MARKETS**

INCLUDING: WWOR-New York/KCOP-Los Angeles
WPWR-Chicago/WPHL-Philadelphia/KBHK-San Francisco
WFXT-Boston/WXON-Detroit/KXTX-Dallas/WDCB-Washington D.C.

**HANNA-BARBERA'S
SNORKS™
ARE COMING.**



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ADVERTISER SUPPORTED PROGRAMMING

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

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

Available Fall 1988. 65 half-hours.

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NATPE Convention: PROGRAMS AVAILABLE (continued)
(Continued from Page 185)
Hour specials (cont.)

The Duty Men
Lionheart Television
Seven episodes
cash

**Early Warning:
Crisis Challenging America**
Barcuh TV Group
12 episodes (monthly)
cash

**The Elvis
Collection**
Fox/Lorber
Four episodes
barter

Friends & Lovers
Syndicast
One program
barter

The Gallant Breed
Syndicast
One program
barter

**Hollywood Talks
With Paul Ryan**
M&M Syndications
Three programs
barter

How to Beat Cancer
Medstar
One program
cash

Indy Challenge
JM Entertainment
One program
barter

**International Circus Festival
of Monte Carlo**
Global Vision Group
Six episodes
cash

In the Wake of the HMS Sheffield
Lionheart Television
One program
cash

It's Back to School Again
JM Entertainment
One program
barter

The Kiss
Lionheart Television
One program
cash

Klaus Barbie
Lionheart Television
One program
cash

The Last Cause
Producers Group International
Three-part series
cash

Light Princess
Laurel Television
To be announced
not available

Living With Waltzing Matilda
Lionheart Television
10 episodes
cash

Magic Show
Global Vision Group
One program
cash

The Miracle
Pearson International
One program
cash

**National Geographic
"On Assignment"
Year II**
Turner Program Services
12 episodes (monthly)
cash

**Olge Popov:
Portrait of a Clown**
Global Vision Group
One program
cash

Once Upon a Time Stephanie
International Broadcast Systems
One program
cash

Op Fiji Surfing Championship
Dynocomm Sports
One program
barter

Op Pro Surfing Championship
Dynocomm Sports
One program
barter

**Opryland Celebrates
200 Years
of America's Music**
Gaylord Syndicom
One program (off-network)
barter

Pavarotti in Naples
Global Vision Group
One program
cash

The Race is On
Producers Group International
One program
cash

The Real Stuff
Producers Group International
One program
cash

Revenge of the Monster Cats
Mediacast TV
One program
barter

Revue Champagne
Global Vision Group
One program
cash

(Continued on next page)

BARNABY JONES

A BUDDY YOU CAN COUNT ON

In his eighth off-network season, Barnaby continues to pull in impressive numbers and remains the strong alternative for both early and late fringe.

**NO OFF-NETWORK HOUR HAS A
HIGHER SHARE THAN BARNABY JONES**

SOLD IN 75 MARKETS

**177 HOURS
6 ADDITIONAL RUNS NOW AVAILABLE**



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NATPE Convention: PROGRAMS AVAILABLE (continued)

(Continued from previous page)

Sex Symbols III
Access Syndication
One program
barter

Sex Symbols III: That Nudity Thing
Syndicast
One program
barter

Someone You Know
SPR News Source
One program
cash

Story of a People
JM Entertainment
One original/One repeat
barter

Super Circus 1988
Global Vision Group
One program
cash

Talking Pictures
Turner Program Services
10 originals/10 repeats
cash/barter

The Ticker Test
Ironstar Communication
One program
cash

Twelve Minutes Over Tripoli
Lionheart Television
One program
cash

Vytor, The Starfire Champion
World Events Productions
One program
barter

Wards of the Street
Lionheart Television
One program
cash

**World Championship:
Challenge of the
Monster Trucks**
Mediacast TV
Six episodes
barter

World Jet Ski Finals
Dynocomm Sports
One program
barter

Yehudi Menuhin Festival
Global Vision Group
Three programs
cash

**Your Money
or Your Life**
Lionheart Television
One program
cash

Specials: 90 minutes

**The Clown
and the Kids**
JM Entertainment
barter

**Jules Verne's
"Strange Holiday"**
JM Entertainment
barter

On Wings of Fire
Excel Telemedia International
cash

The Silent Twins
Lionheart Television
cash

Specials: Two hours

Bonanza: The Next Generation
LBS Communications
barter

Cause Celebre
ITEL
cash

**Chip & Dale
Rescue Rangers**
Buena Vista TV
barter

The Contract
ITEL
cash

**Ducktales
Two-Hour
Special**
Buena Vista TV
barter

**First Ladies—
The Women
Behind the Men**
Program Partners
cash/barter

FM-TV 1988
Program Partners
Eight originals/Six repeats
barter

The Gangsters
Syndicast
barter

Golden Globe Awards
Access Syndication
barter

**Grammy Lifetime Achievement
Awards**
Fremantle International
cash

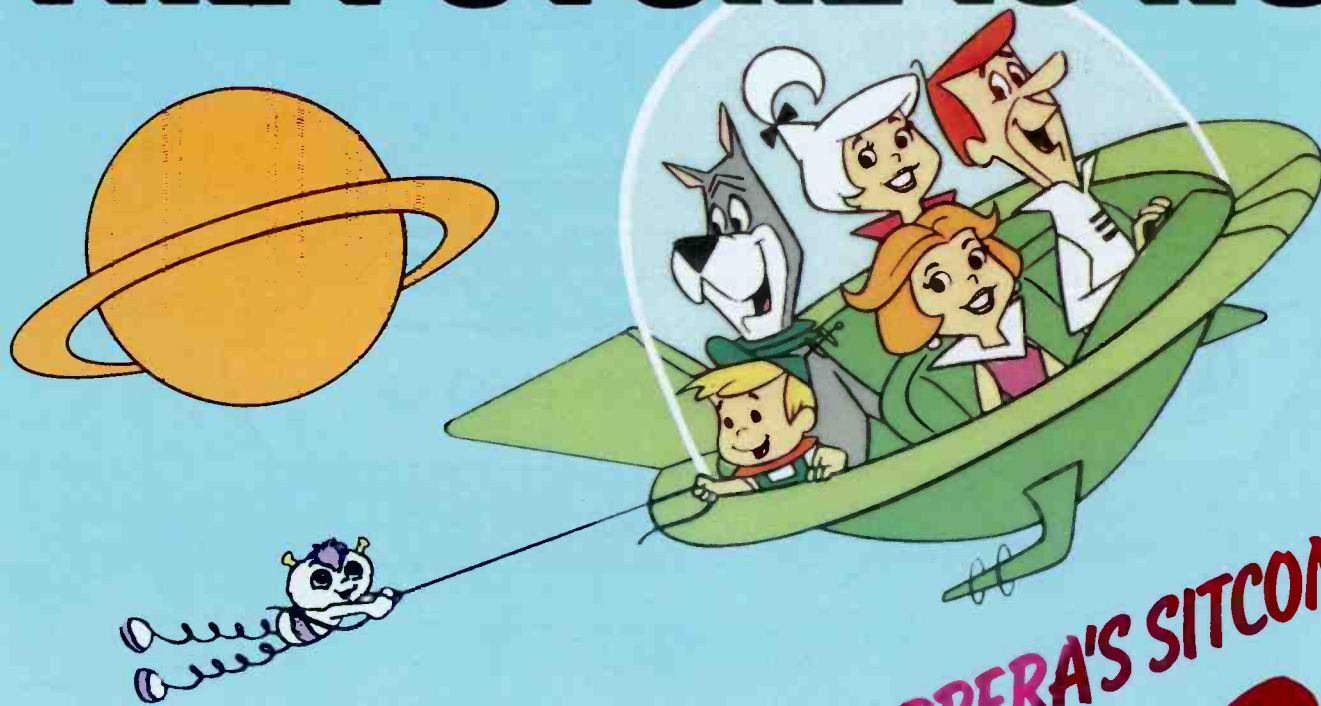
Hee Haw 20th Anniversary Special
Gaylord Syndicom
barter

Jackie Gleason Special
Syndicast
barter

**JFK—the Man,
the Myth, the Magic**
Program Partners
One original/One repeat
cash/barter

(Continued on Page 188)

THE FUTURE IS NOW



HANNA-BARBERA'S SITCOM...

THE JETSONS

Jetsonmania continues to take the country by storm. Now cleared on 111 stations, The Jetsons is the only children's series to increase its rating over last season...up by 50%!

75 HALF-HOURS
ADVERTISER SUPPORTED PROGRAMMING



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Source:
NSS S.O.N. Gross Average Audience Ratings
Season Premiere—Jan. 18, 1987
Season Premiere—Jan. 17, 1988
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THE HAL ROACH FAMILY ALBUM



The New **Leave It To Beaver**

A new generation of Cleavers for a new generation of viewers. Minimum 85 half hours. Available Fall '88 or '89.



Live entertainment produced for kids by kids. Weekly half-hours. Available Fall '88



McHALE'S NAVY

First time in COLOR! Classic sitcom starring Ernest Borgnine and Tim Conway. 138 episodes. Available January '91



THE
COLORIZATION™
NETWORK

15 world premiere
feature films in color
by Colorization™
Big stars! Bigger ratings!!
Available now.



the **Family Show**

A fresh alternative
to the talk show glut.
Hosted by Ahmad Rashad
and Pat Mitchell.
1-hour strip.
Available Fall '88.

TT AND

He's back and he's bad!
Mr. T has a new look
and a new series!
24 action half-hours.
Available now—Barter



Dennis the **Menace**

Classic live action
kids comedy now in COLOR!
146 episodes.
Premieres in January '90



Los Angeles (213) 281-2600
Midwest (319) 277-5406
New York (212) 956-2090

CALENDAR

February

Feb. 22, "Reported by . . . Eric Severeid" seminar series benefit dinner, sponsored by the Museum of Broadcasting, St. Regis Hotel, New York. Information: Letty Aronson, 212-752-4690.

Feb. 22-26, **Video Expo San Francisco**, seminar for video professionals, Civic Auditorium, San Francisco. Information: Barbara Dales, 800-248-5474. In New York, 914-328-9157.

Feb. 23, **Greater Philadelphia chapter of Women in Cable meeting**, Williamson's Restaurant, Bala Cynwyd, Pa. Information: Liz Bacon, 215-293-8681.

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

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

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

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

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

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

March

March 1, **Regional pay-per-view seminar** sponsored by Scientific-Atlanta, Hyatt O'Hare, Rosemont, Ill. Information: Paul Harr, 404-925-5778.

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

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

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

March 3, **Pay-per-view regional seminar** sponsored by Scientific-Atlanta, Sheraton University Hotel, Philadelphia. Information: Paul Harr, 404-925-5778.

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

March 3-8, **Lasting Evidence: Women in the Director's Chair's seventh annual film and video festival**, cosponsored by The Center for New Television and Facets Multimedia and featuring a preview of the Third World Women's Film program, Facets Multimedia, Chicago. Information: Debra Marks, 312-281-4988.

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

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

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

March 8, **Pay-per-view regional seminar** sponsored by Scientific-Atlanta, Marriott Gwinnett Place Hotel, Atlanta. Information: Paul Harr, 404-925-5778.

March 9, **The Pay-Per-View Future**, home video roundtable featuring guest speakers including Ed Bleier, president, Warner Bros. Pay Television; Scott Kurmit, president, Viewer's Choice; and Jerry Maglio, executive director/marketing, Daniels & Associates; Beverly Hills Hotel, Beverly Hills, Calif. Information: Gennie O'Connor, 408-624-1536.

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

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

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

March 11-13, **The United States and Mexico** conference for journalists, cosponsored by the Foundation for American Communications and the Gannett Foundation, San Diego Princess, San Diego. Information: Dale Shaps, 213-851-7372.

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

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

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

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

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

1111.

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

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

March 21, **Pay-per-view regional seminar** sponsored by Scientific-Atlanta, Sheraton LAX Hotel, Los Angeles. Information: Paul Harr, 404-925-5778.

March 22, **American Women in Radio and Television 13th annual national commendation awards ceremony** chaired by Jane Pauley, Waldorf-Astoria Hotel, New York. Information: Diane Wal-

den, 202-429-5102.

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

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

April 14-18, **National Federation of Community Broadcasters annual conference**, Crowne Plaza, Rockville, Md. Information: David LePage, 202-797-8911.

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

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

April 16-17, **Economics and the '88 Elections** conference for journalists, cosponsored by the Foundation for American Communications and the Gannett Foundation, Vista International Hotel, Washington. Information: Dale Shaps, 213-851-7372.

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

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

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

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

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

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

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

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

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

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

May

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

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

May 17, **International Radio & Television Society annual meeting and Broadcaster of the Year luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

May 18-21, **National Sales Advisory Committee meeting**, Greenbriar Inn, White Sulphur Springs, W.Va. Information: Lee Barney, 212-486-1111.

May 18-22, **Public Radio Conference** and annual meetings for American Public Radio and National Public Radio, Adam's Mark Hotel, St. Louis. Information: Alma Long, 202-822-2730.

May 19-20, **Satellite Technology**, a seminar for the non-technical manager and executive, Willard Inter-Continental, Washington. Information: Casey Jones, 800-722-9000, ext. 116.

June

June 2-4, **Educational foundation management seminar**, sponsored by NATPE International, University of Boulder, Boulder, Colo. Information: Hayes Anderson, 619-265-6570.

June 5-11, **Ninth Annual Banff Television Festival**, Banff Park Lodge, Banff, Alberta, Canada. Information: Anne Daniels, 403-762-3060.

June 6-9, **ABC affiliates meeting**, Century Plaza Hotel, Los Angeles. Information: Anne Kissel, 212-887-6011.

June 7-9, **Sterling Institute Managing Sales Performance for Local Sales Managers** sponsored by the Television Bureau of Advertising, Hyatt Regency, Denver. Information: Lee Barney, 212-486-1111.

June 8-11, **BPME and BDA seminar**, Bonaventure Hotel, Los Angeles. Information: Pat Evans, 717-397-5727.

June 12-14, **CBS affiliates meeting**, Century Plaza Hotel, Los Angeles. Information: Michael Silver, 212-975-3161.

June 16-18, **NBC affiliates meeting**, Hyatt Regency, Maui, Hawaii. Information: Jim Ritter, 212-664-5542.

June 26-28, **International teleproduction conference and exhibit**, sponsored by NATPE International and the International Production Society, Los Angeles Convention Center, Los Angeles. Information: Nick Orfanopoulos (NATPE), 213-282-8801 or Susan Stanco (ITS), 212-629-3266.#

Major events

NATPE

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

NAB

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

CAB

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

MIP TV

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

NCTA

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

BPME

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

CTAM 88

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

VSDA

Las Vegas Aug. 7 to 11
Information: Doris Robin, 609-596-8500.

Radio '88

Washington Sept. 14 to 17
Information: Hilda Jannesson, 202-429-5353.

April

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

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

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

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

April 10-12, **Cabletelevision Advertising Bureau annual con-**

**FOX/LORBER
ASSOCIATES, INC.**

PRESENTS

the
ELVIS
COLLECTION

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

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Telephone (212) 818-1200

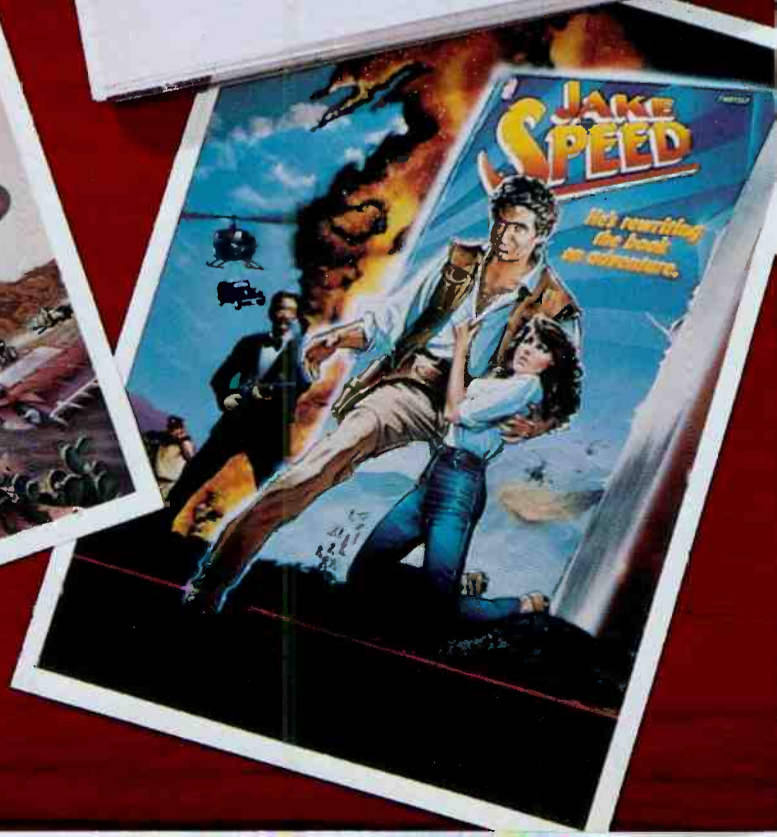
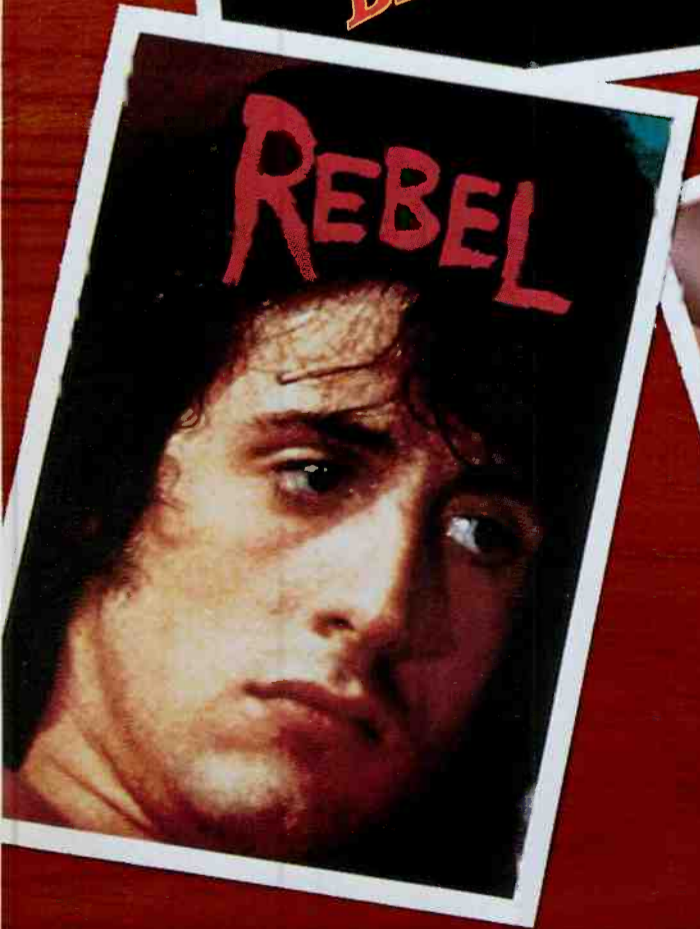
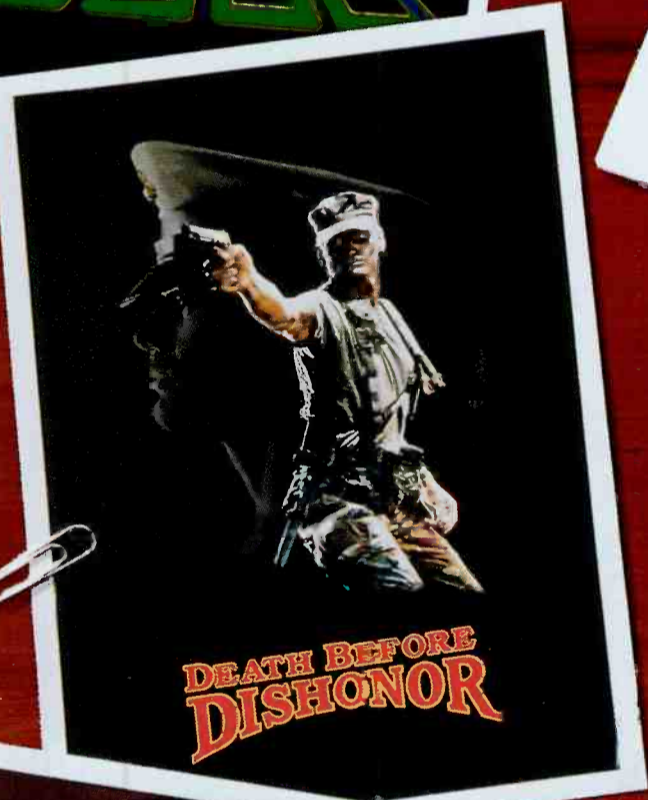
NEW WORLD TWO

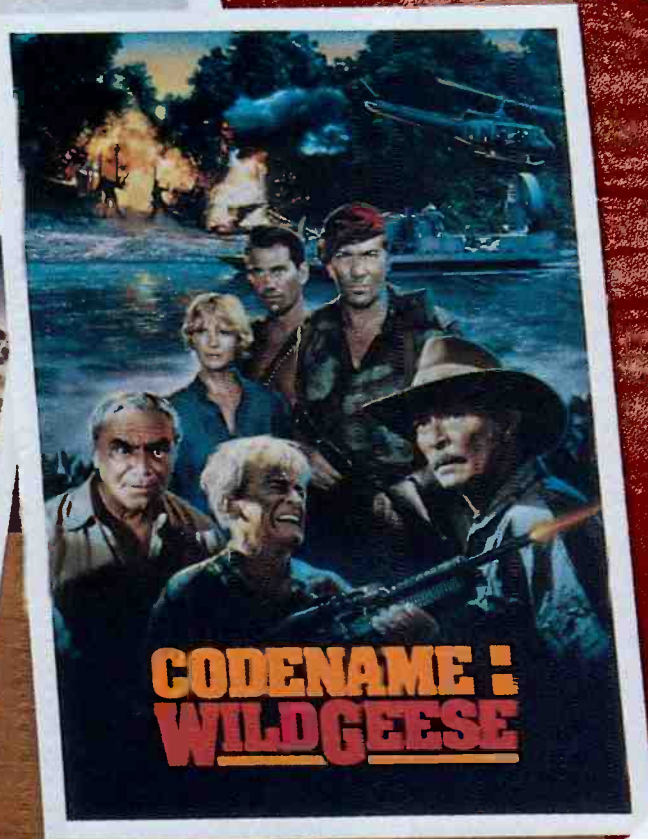
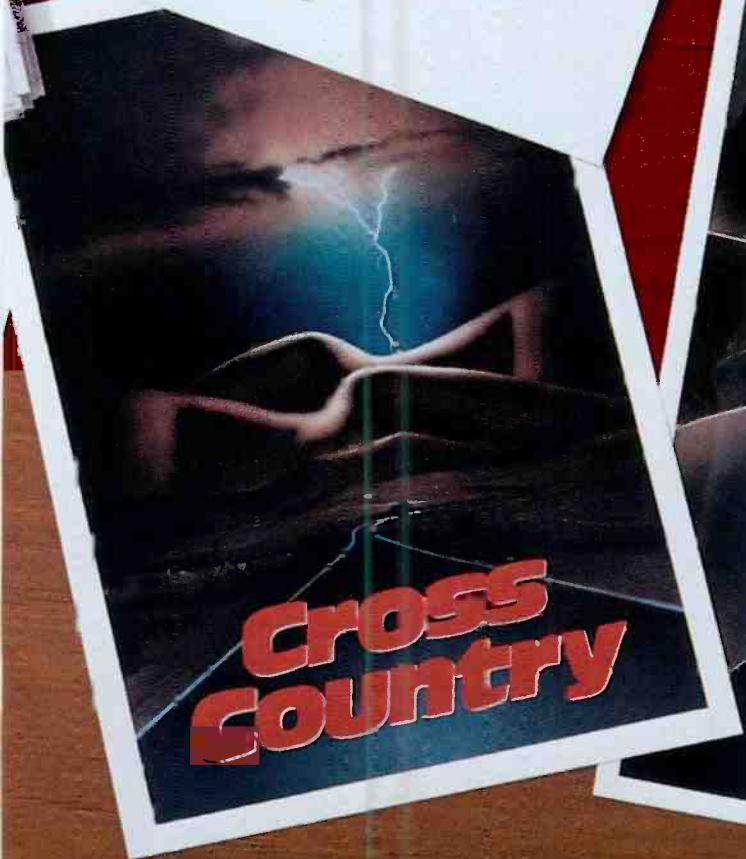
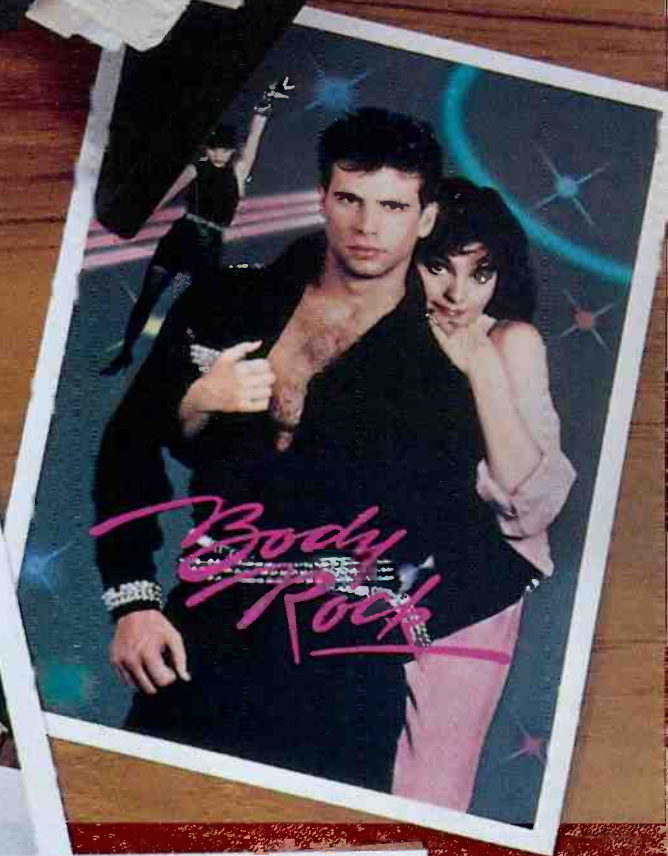
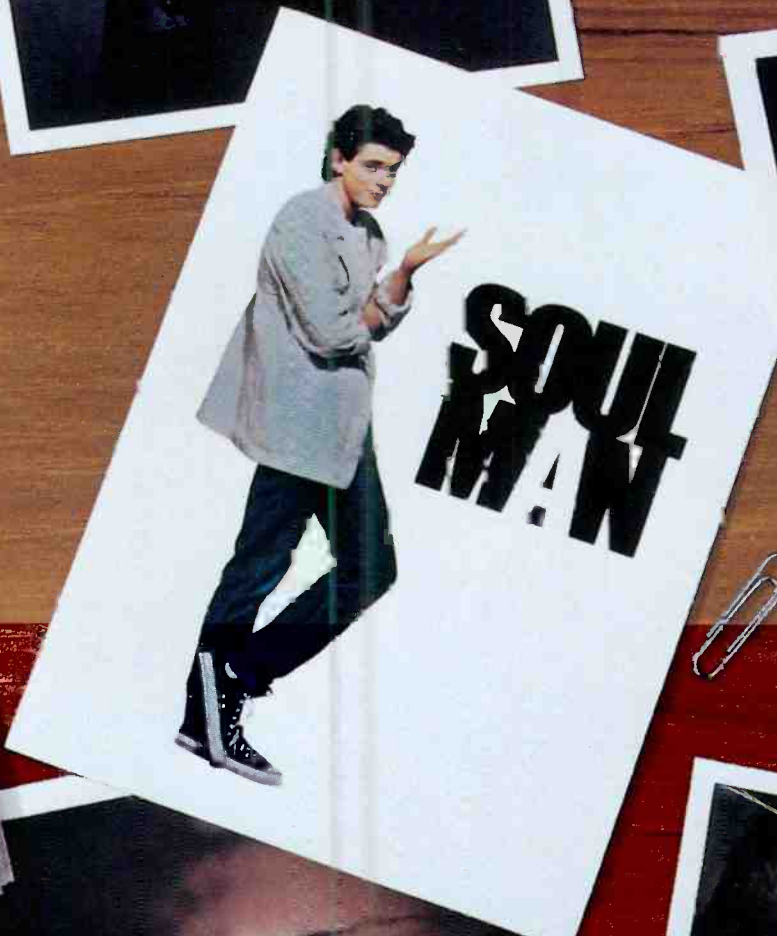
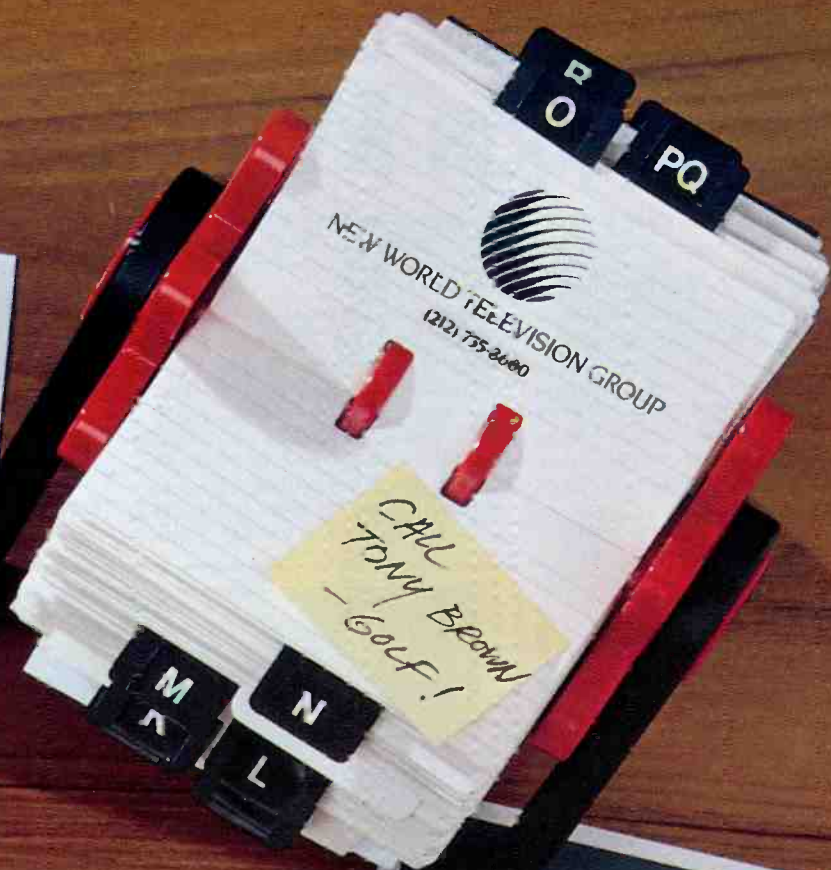
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Independent overdose

Five stations battle to stay afloat in tough Dallas/Ft. Worth market

By ED BARK

Special to ELECTRONIC MEDIA

DALLAS—Operating in an oil economy that's down at least a quart, the five independent TV stations in the Dallas/Fort Worth market are fighting to stay solvent.

While none of the stations is ready to call it quits, John McKay, general manager of KDFI, the only non-chain-owned independent in town, said that five will soon be too many if the local TV ad market continues to grow only 3 percent to 5 percent a year.

"Dallas has been called 'Big D,' the valley of death," Mr. McKay said.

"All of the stuff that works in other places doesn't necessarily work here, because you have so many stations competing for audience."

So far in that fight for viewers, Mr. McKay's station is coming in last.

In the November sweeps, KDFI averaged a 4 share (percentage of sets in use) in the market, according to the A.C. Nielsen Co.

KTVT-TV was first with a 10 share, followed by KTXA-TV with a 7 share, KDAF-TV with 6 and KXTX-TV with 5.

In just seven years, the five stations have had a total of 11 different owners, and rumors of impending sales sometimes seem to outnumber tourists at Southfork Ranch.

Until the 1980s, Dallas/Fort Worth had just two independent stations—KTVT-TV, the only VHF independent, which signed on in 1955, and KXTX-TV, which started in 1968.

Twelve years later, with the boom in oil spurring a 20 percent to 30 percent annual growth in the local economy, three new independents came to town.

KNBN-TV was the first of the three. The former daytime business news station hooked up with the prime-time VEU subscription television service and premiered on Sept. 29, 1980.

The second, on Jan. 4, 1981, was



'We've had to break through that to join in the feast, to chew on the carcass. We're nibbling on a paw, working our way up to the filet. The larger jackals are still chasing us off. I won't get into names, but you know who the larger jackals are.'

—John McKay
general manager, KDFI-TV

KTXA, which leased its prime-time hours to the ON subscription television service.

Three weeks later, on Jan. 26, the Preview subscription service piggy-backed with KTWS-TV.

KTXA, under founder and principal owner Milton Grant, was the first broadcaster to break away from his subscription service, on April 30, 1983.

A year later, KTXA was sold to Gulf Broadcast Co., which quickly sold it to Taft Broadcasting. On April 1, 1987, KTXA was bought by TVX Broadcasting.

Meanwhile, VEU bought out Preview and switched its base of operations from KNBN to KTWS.

By spring 1982, KNBN was a full-time affiliate of SIN, the Spanish International Network. Two years later, it was sold to Metromedia Inc., which changed the call letters to KRLD and then sold it to Rupert Murdoch.

On March 7, 1986, the station became KDAF, one of the seven owned-and-operated stations in the fledgling Fox Broadcasting Co.

While the big boys bought and sold, Mr. McKay, then general manager of Dallas' CBS affiliate, KDFW-TV, was putting together a

deal to buy KTWS from Liberty Television.

The sale was announced in October 1983, but Mr. McKay and his small group of business partners fought a yearlong legal battle with VEU before they could put the newly named KDFI in business.

"We were the last ones in the pool," Mr. McKay said. "The battle cry of a lot of buyers at the time was, 'Oh no, not another independent station in Dallas.'"

"We've had to break through that to join in the feast, to chew on the carcass. We're nibbling on a paw, working our way up to the filet. The larger jackals are still chasing us off. I won't get into names, but you know who the larger jackals are."

Charles Edwards, executive vice president of Gaylord Broadcasting and general manager of KTVT, is the market's acknowledged top dog.

Gaylord, which owns KTVT, sent Mr. Edwards to Dallas in 1984 to revive the station.

"In the early 1980s, we had not been really aggressive in acquiring programming," said Mr. Edwards, who's also chairman of the Association of Independent Television Stations. "It got us into serious trouble."

Since his arrival, KTVT has become the flagship station of the Texas Rangers baseball team and the Dallas Mavericks basketball team.

The leading independent in the November sweeps also has bought the syndicated rights to "Night Court," "Growing Pains" and "The Cosby Show," the latter at a cost of \$66,000 a week for a minimum of 182 weeks.

The day after he purchased "Cosby" last July, Mr. Edwards termed it "the worst deal in syndication history. I am sorry I had to be a party to it, but I really had no choice."

Mr. Edwards feared that KDAF would buy "Cosby" and pair it with "Family Ties" on weeknights.

"That would have hurt us more than anything else in this market," he said. "With the 'Cosby' thing, that was the final piece of the puzzle. That was the pre-emptive strike."

Despite his station's relative prosperity, Mr. Edwards said that KTVT risks being "choked by programming costs" in the next three years, when "Cosby," "Night Court," and "Growing Pains" will anchor the market's pivotal 5 p.m.-to-7 p.m. time period.

"We're not as profitable today as we were in 1983," he said. "We'd be a lot more profitable if there were only two, three or four indies . . ."

"The Utopian kind of attitude is gone, at least for the present time,"

he says. "The psychology of the moment was that all you needed was a signal. You'd buy a few programs, you'd turn around and sell the station and make \$50 million and run away and be happy forever."

"But Milt Grant was the last of that breed, and you know the trouble he's had."

Mr. Grant, who since has filed for Chapter 11 bankruptcy in an effort to save two of his TV stations, had an attitude well-suited to the booming Dallas of the early 1980s, says Dirk Brinkerhoff, general manager of KTXA-TV.

A sales executive under Mr. Grant at KTXA, Mr. Brinkerhoff returned to the station in November after running Fox affiliate WCIX-TV in Miami.



'The psychology of the moment was that all you needed was a signal. You'd buy a few programs, you'd turn around and sell the station and make \$50 million dollars and run away and be happy forever.'

—Charles Edwards
general manager, KTVT-TV

"It was the right approach for the market, and we quickly catapulted ourselves into a profit situation," he said. "If we were signing on now, we would take a different approach because the market has changed fairly substantially. Now we have to be more selective and more focused."

KTXA's big buy was "Star Trek: The Next Generation," which Mr. Brinkerhoff said is a "huge profit center for us."

KTXA and many independent stations across the country "went through a period in 1985 and the first part of 1986 where we were paying so much money for programming that we knew when we bought it we couldn't afford it," Mr. Brinkerhoff said.

"There were television stations out there that played Russian roulette with programming. They held that gun to their head, they knew there was a bullet in the cylinder and they pulled that trigger."

KDFI's Mr. McKay says flatly that KTXA is still "sucking wind" from its purchase of "Magnum, P.I." and that none of his three UHF competitors "is making any money at all," while prudent KDFI breaks even.

Mr. Brinkerhoff prefers to say, "Yeah, we had a shrinking profit margin from 1985 to early 1987, but our margins have turned around because our appetites and our program acquisition mode has changed to keep us within the limits we've set for ourselves."

Mr. Brinkerhoff is one of three new hold-the-line station managers brought to Dallas within the last four months.

The other two are Cary Jones, who joined Fox's KDAF from KTRV-TV in Boise, Idaho, and Ted Norman, the new head man at KXTX, who was a programming executive with the CBN Cable Network.

Mr. Jones, the most carefully spoken of the independent stations' general managers, said that KDAF is trying to "not only survive, but grow."

"We're street fighters," he said. "We will go out and buy the best programming that we can possibly afford and we will promote it with the resources that we have."

"Over a period of time, maybe the market will be large enough for five independents. But until then, some of them are going to lose a lot of money. If they want to stay in the business or stay in the game, it's going to cost them."

Mr. Jones wouldn't comment on whether KDAF is losing money, but he said the station has "gone through periods not knowing what it was. It was just putting out a signal."

As the newly christened "Fox 33," the station is No. 1 among independents on Sunday nights and is increasingly competitive in the key 5 p.m.-to-7 p.m. weekday time period.

KXTX, meanwhile, remains clearly identified with "family-oriented" programming. Its one signature show, "The 700 Club," will remain anchored at 9 p.m. weeknights as long as Pat Robertson's CBN Continental Broadcasting owns the station.

Mr. Robertson put KXTX up for sale in July 1984, but there has been no buyer and little action on the program-acquisition front.

Mr. Norman said the station is "not being actively brokered at this time."

KXTX, which has had "The A-
(Continued on Page 214)

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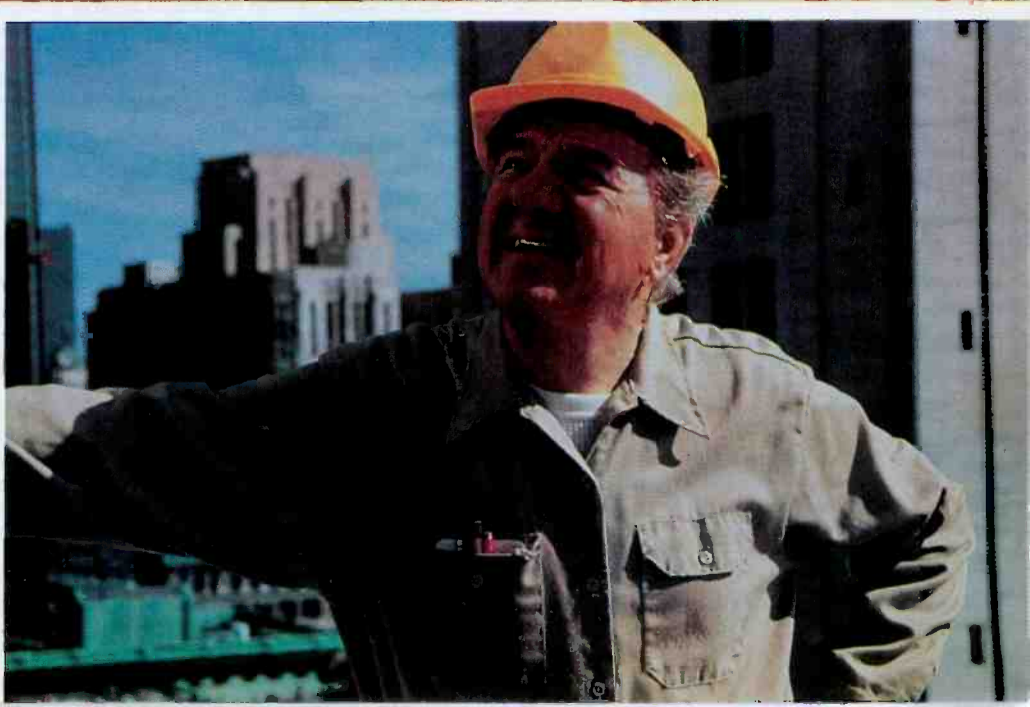
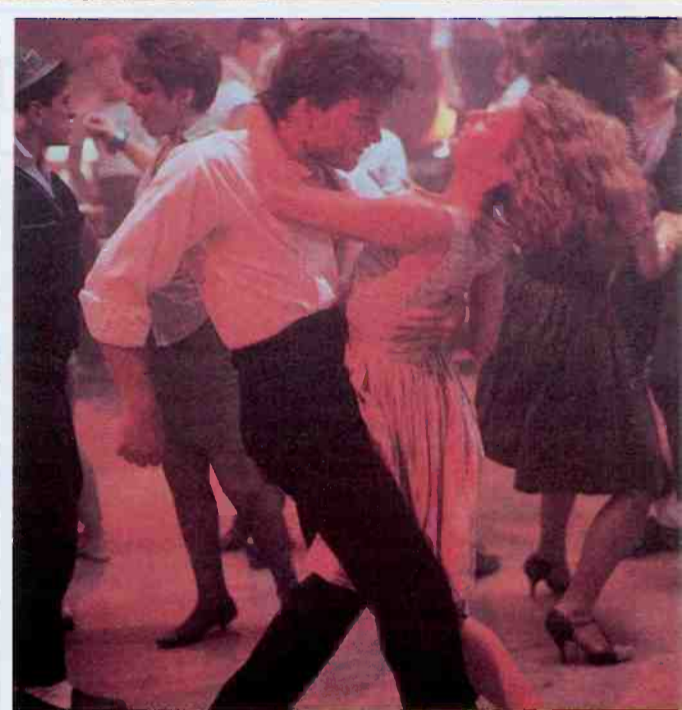
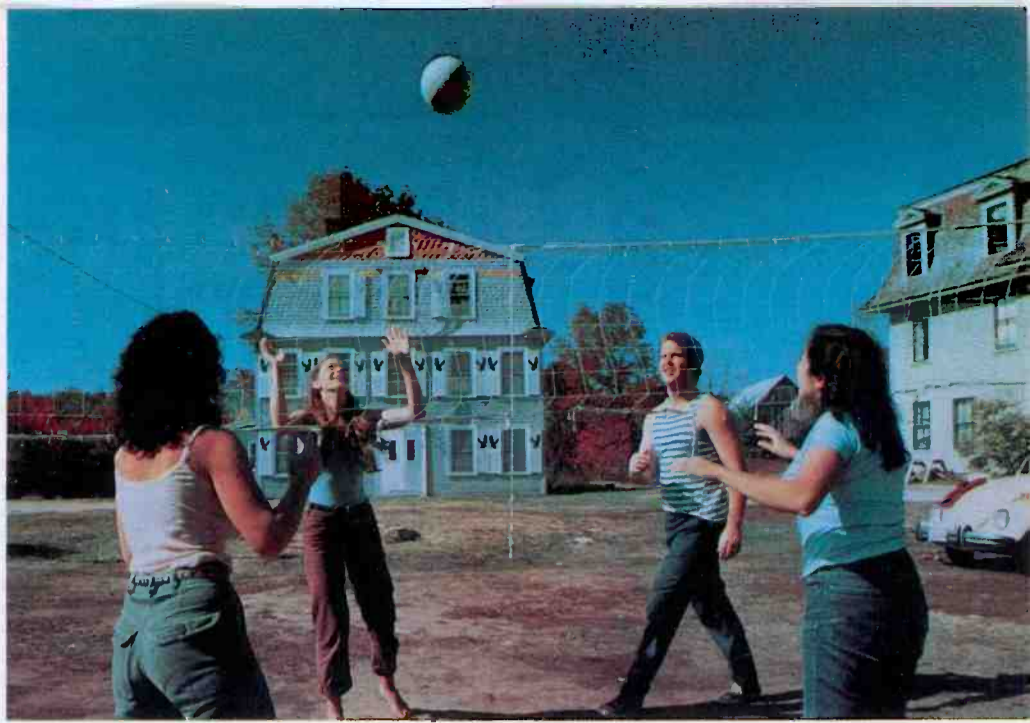
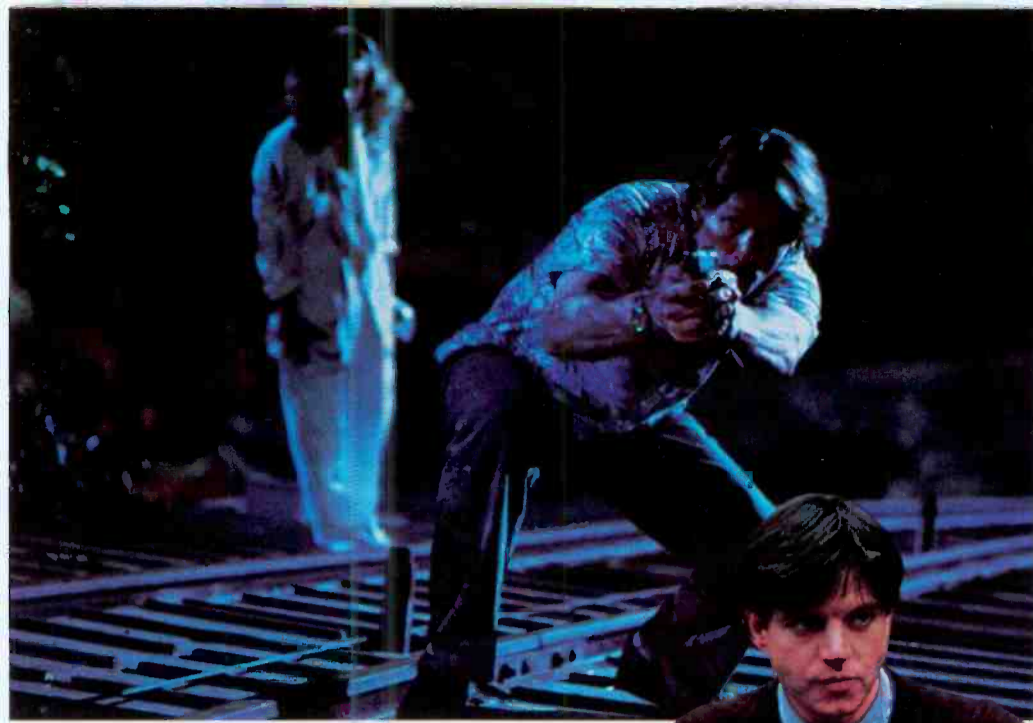


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Election projections provoke feud

By DIANE MERMIGAS
Senior reporter

The mystery of how presidential hopefuls ranked in the New Hampshire primary was nearly over for the three commercial networks by the time they broadcast their regular evening newscasts.

So, they went after each other instead of the candidates.

CBS News promptly accused competitors ABC and NBC of projecting winners in the Democratic and Republican presidential primary races before a majority of the New Hampshire polling places were closed. That action, according to CBS, was in violation of a policy that all three networks have said they would uphold.

Several years ago, the networks promised Con-

gress that they would be deliberate and conservative in their use of their own exit poll data and projections of winners during election night coverage.

In New Hampshire, CBS waited until the second satellite feed of its evening news to affiliated TV stations to predict that Vice President George Bush and Massachusetts Gov. Michael Dukakis would be the winners.

ABC and NBC claim they called the ranking winners of each party at the close of their first evening news feeds.

By that time, they said, 85 percent of the New Hampshire polls were closed and results were being sporadically released from each.

Officials of both networks said their anchors were careful not to identify the information as an official projection.

ABC especially took exception to a statement issued by CBS News President Howard Stringer that alluded to the networks' promise to a House subcommittee in 1985 not to use network exit poll data to suggest or characterize the outcome of an election before a majority of the polling places are closed.

In that statement, Mr. Stringer said, "CBS News has upheld the spirit and the letter of that promise despite obvious competitive pressures to do otherwise."

One ABC News executive characterized CBS's statement as being "hasty" and "without basis."

In other primary news, NBC's primary special appeared to take a beating in the A.C. Nielsen Co. overnights against ABC's Olympics coverage. The 15-market rating for the prime-time special, hosted by Tom Brokaw, was a 5.6 and a 9 share. #



HOWARD STRINGER
His statement draws ire

New shows, cancellations greet NATPE

(Continued from Page 1)

MGM/UA has pulled its proposed late-night strip, "T.H.E. Hospital," due to lack of clearances for the medical drama spoof, while the Fox Television Station Group said it has placed its "Dr. Science" weekly children's half-hour "on hiatus" after testing it last fall.

Similarly, Lorimar Telepictures has stopped producing new episodes of "Gumby," the revived animated kids series, while it tries to push clearances above the current 68-station level.

Some new first-run shows will be announced at this week's convention in Houston, which is expected to draw about 7,800 participants.

Among the syndicators withholding program announcements until NATPE are Coral Pictures, which will introduce a "novel for television" series titled "Dawn of Promises," and Worldvision Enterprises, which is offering "Starting from Scratch," a half-hour sitcom that's been pre-sold to Tribune-owned stations in five cities plus KTVU-TV in San Francisco.

Also, Viacom Enterprises is expected to unveil "Personal & Confidential," which will bring "Dear Abby"-type advice to television.

Meanwhile, "Rumors," a proposed first-run series from TeleVentures, was withdrawn from the syndication market last week "because of substantial interest from other (network) sources."

In the wake of Paramount's cancellation of "The Daytime Show," Mr. Meidel said the company will make the new game show "Wipeout" a top priority. "It will be a go," he said.

The fate of many first-run shows will depend largely on sales efforts during the NATPE convention. Among those shows are:

- "Queen for a Day," a revival of the old network daytime series, which Fries Distribution says it has sold in 40 percent of the country.

- "Public People/Private Lives," the weekly hour-long show to be hosted by Sarah Purcell, which has been sold by Orbis Communications to about 20 stations covering 31 percent of the country, including New York and Los Angeles.

- "My Secret Identity," a sitcom from MCA TV Enterprises, which has been sold to about 28 stations. "If I had to guess, I'd say it's going to be a go," said Shelly Schwab, president of MCA TV Enterprises.

- "Sweethearts," Multimedia Entertainment's game show entry, which "looks pretty good," according to Bruce Johansen, the company's vice president of program development.

- "Clashpoint," from MTM Television Distribution, which the company was unwilling to talk about last week.

- "Love Court" is "absolutely going," an Orbis spokeswoman said last week, despite persistent reports that the light-hearted courtroom strip was being withdrawn. At press time, the company said it was on the verge of signing a crucial deal with a station group.

- "The Rita Davenport Show" is getting "a

First-run fare gaining overseas

By JANET STILSON
Staff reporter

NEW YORK—First-run syndicated programming from U.S. distributors is losing its wall-flower status with foreign buyers.

That's the word from U.S. distributors who've just returned from the annual Monte Carlo TV market, held Feb. 8 to 13.

Jeff Schlesinger, senior vice president of international sales at the Lorimar International Distribution Group, says his company experienced strong interest in such series as "Tales From the Darkside," which has been sold in 20 international markets, and the new "Nightmare on Elm Street: Freddy's Nightmares."

Also, he said, there was strong interest in such first-run comedies as "She's the Sheriff" and "It's a Living," the latter of which has been sold in 30 foreign markets.

Similarly, Phil Howort, president of LBS Telecommunications, is enthusiastic about the foreign appetite for his company's upcoming "Mysteries of the Pyramids... Live"

special, which LBS expects to have placed in every Western European country shortly.

Also, he said the stripped comedy "Hit Squad" has been sold to such foreign broadcasters as the Italian network Odeon TV.

Mr. Schlesinger said first-run offerings have not been viewed with prejudice in such markets as Asia and Latin America, but in Europe, noses have been turned up at any U.S. product that hasn't seen the light of day on the big three U.S. networks.

Still, Colin Davis, MCA TV International president, says that the foreign market won't absorb all the non-action-adventure programming offered by Americans. He pointed out that 50 to 60 comedy shows alone were pitched at Monte Carlo.

He said MCA's "Out of This World" has garnered respectable sales in 35 countries and there was "considerable interest" in the half-hour strip series "The Street."

"I'm telling buyers to come to NATPE," he said. "They don't understand the complexity of the U.S. market, and 50 percent of the programming there will be first-run." #

fervent sales push" at NATPE from Harmony Gold, which declined to provide any clearance figures for the proposed talk strip from Kelly Entertainment.

- "Tender Loving Care," a sitcom to be produced in Australia that was planned by MCA as a replacement for the canceled NBC-owned stations' checkerboard. MCA now hopes to sell the program to a cable service. Also, "American Heartline," MCA's proposed half-hour strip, will likely be delayed until January 1989.

- "Whose Baby?," D.L. Taffner/Ltd.'s adaptation of the British Thames Television game show, had no sales to disclose.

- "Zorro, The Legend Continues," a weekly drama, and "The Helen Gurley Brown Show," a daily talk show, were still being backed by New World Television, although the producer announced no station deals.

- "New Generation," a weekly half-hour music series from Fries Distribution, for which the company had no clearance figures to report.

- "Tiko: Pride Of The Rockies," a proposed half-hour weekly series starring Larry Wilcox and a German shepherd, remains a commitment of ITC Entertainment, although no sales were announced by press time.

- "Puzzle Picks" (formerly "Scramble") had not cleared any stations yet, according to M&M Syndications, which said it was still committed to the project.

- "Fun House" and "Family Medical Center,"

both from Lorimar, will be available in pilot form at NATPE, despite low clearance levels for the live-action children's show and reality-based early-fringe strip.

- "Tell It To Harvey," from ABR Entertainment, is going to Houston with a pilot hosted by comic Harvey Korman. ABR is also reviving "Lingo," a game show hosted by President Reagan's son, Michael Reagan, as a straight barter series for next September, even though it currently airs only in Dallas and Wausau, Wis. It also remains committed to "Yahtzee," a game show premiering last month on 11 stations.

- "Great Weekend," USTV's Saturday morning show, is seeking to expand beyond the 25 outlets now carrying the weekly one-hour magazine. USTV also has cleared "The Funniest Joke I Ever Heard" and "The New Celebrity Bowling," on about 10 stations each.

- "Relatively Speaking," a daily game show, and "Down and Under," a weekly half-hour action/adventure series, are seeking clearances on behalf of Select Media Communications and Atlantic/Kushner-Locke, respectively.

First-run offerings that were previously abandoned are Lorimar's "TV Guide" and "Moe's Place," Hal Roach's "The Family Show," Access Syndication's "Eavesdroppers," Orion's "Crimewatch Tonight," Casablanca IV's "Fast Copy," and "Getaway," which Group W was to distribute in association with Andy Friendly Productions. #

Meter data concerns cable TV

By JANET STILSON
Staff reporter

NEW YORK—Cable networks last week were anxiously awaiting an A.C. Nielsen Co. report providing a first look at how people-meter demographic numbers compare to diary information.

Some cable researchers are concerned that ad agencies will use the preliminary figures to negotiate lower ad rates should those figures fall below corresponding diary breakouts.

The final reading on the data won't be known until researchers have an opportunity to pore over the reports from A.C. Nielsen Co., which were expected to trickle in to the networks by the end of last week.

The people-meter demo data for the cable networks won't be official until next fall, when Nielsen's audience sample reaches 4,000 households.

So far, the cable networks have received demo information for their own services—not the competition—on broad dayparts during the fourth quarter of 1986.

And they have just received Nielsen's preliminary figures for weekly half-hour by half-hour breakouts in November.

According to Dave Bender, USA Network's vice president of research, and Bob Sieber, Turner Broadcasting System's vice president of research, the people-meter demo numbers for continuing series have varied widely, largely because of the small sample at this time—under 3,000 households.

But the broader daypart numbers are more accurate because "the more measurements there are, the more reliable it becomes," Mr. Bender said.

Jack Hill, the Cabletelevision Advertising Bureau's vice president of research, points out that people-meter and Nielsen Television Index household data are "astonishingly similar." But he worries the same won't be true of demographic comparisons.

The objections broadcast networks raised concerning the accuracy of children and teen data could prove a thorn in the side of cable networks as well, he contends.

"What I'm concerned about is we don't know how stable (the new information) is," says Marshall Cohen, MTV Networks senior vice president of corporate affairs and communications. "It shouldn't be officially used." #

Survey: Broadcasters critical of colleges

(Continued from Page 3)

of how many broadcast executives are qualified to be broadcast executives."

"Most broadcast executives come from advertising and are more concerned about money and ratings," Mr. Saltzman said. "They don't know what's good for the broadcasting industry. They hire the pretty people."

Mr. Oliver, who plans to present his findings at a broadcast education convention in Dallas next month, recommends in his study that a task force and an industry-education liaison committee be formed to address problems in broadcast education and increase communication between the groups.

"The managers think regular input from them is

necessary if broadcast education is ever going to make a difference," the report concludes.

Edward Keller, senior vice president at Roper, said, "There's a sense that both sides need to correct the situation."

"Broadcasters realize that they have to create opportunities for students to gain practical experience." #

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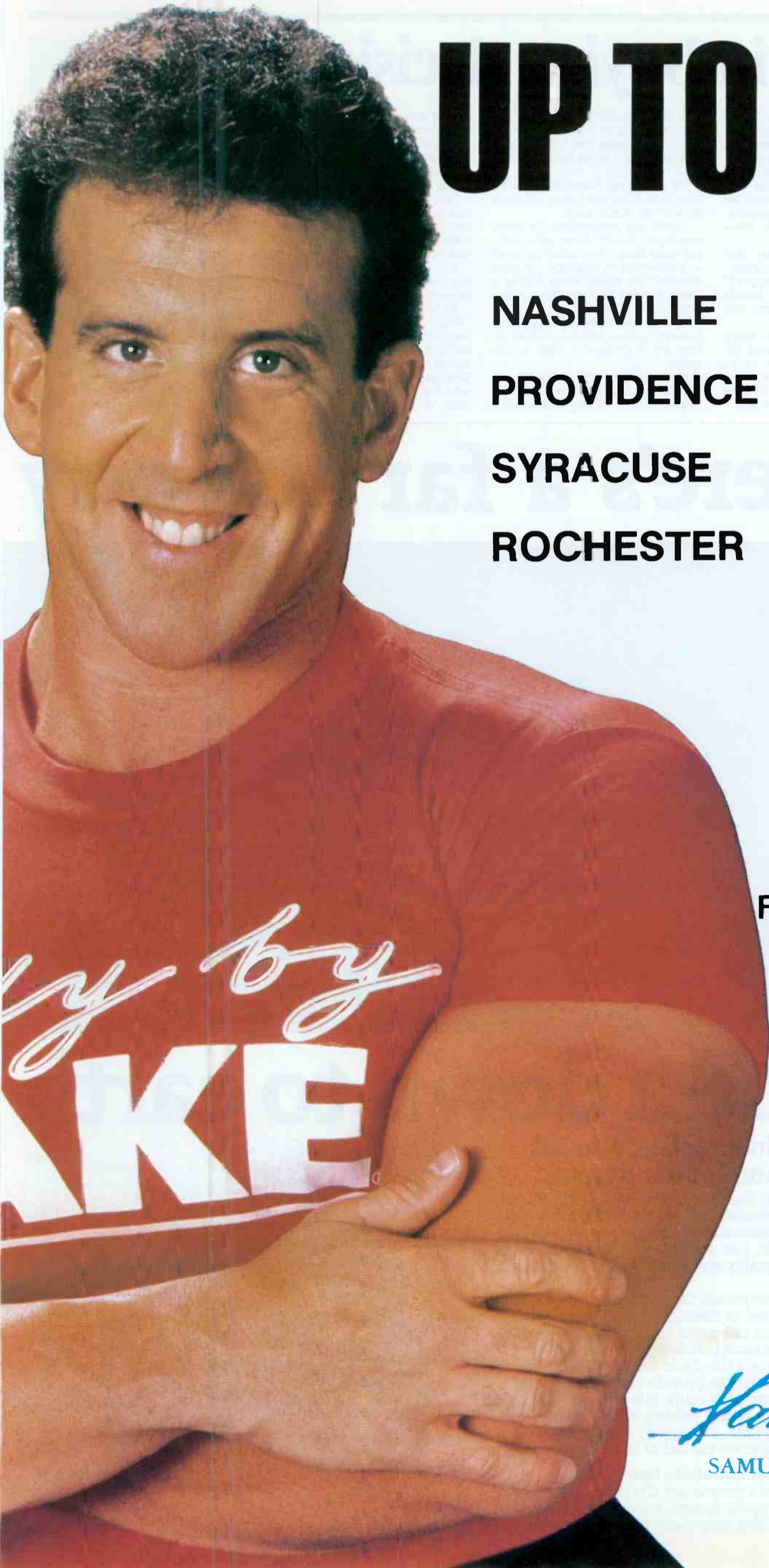
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Reps play role in buying decisions

(Continued from Page 3)

Mr. Schwab, like other syndicators interviewed by ELECTRONIC MEDIA, did not want to cite specific examples of programs that he felt were killed by the reps, nor name the rep firms that were responsible.

Some syndicators say that some of their fellow program distributors are so nervous about a rep balling up a deal, that they will go directly to the station groups with programming projects, bypassing the reps until they have a firm deal.

Not that the syndicators blame the reps for every show that failed to launch. Buena Vista Television, for example, could not get the market revved up for a new access show it planned to launch called "Today's People."

But Rich Goldman, vice president and general manager of sales for Buena Vista, says that it was not the fault of the reps, but that the window of opportunity in the prime-access time slot was too narrow after the launch of GTG's "USA Today."

Sid Cohen, president of domestic TV distribution for King World Productions, says he, too, has a very high respect for the reps, but that he may not always agree with their calls.

A recent case in point is Katz Television's recent memo to its stations now considering renewing "Wheel of Fortune" in access for 1990 to 1992. Katz is now telling stations that although "Wheel's" four-year growth curve is impressive, the show is showing demographic erosion.

Katz is cautioning stations against automatically signing up for the access renewals King World is seeking through Sept. 1992. Katz is also telling stations to consider downgrading "Wheel's" time period to early fringe for the show's seventh and eighth seasons.

King World's Mr. Cohen says this is a case where he completely disagrees with the rep.

He argues that "Wheel's" most saleable demographics, women ages 18 to 49 and 25 to 54, have only dropped 1 percent.

"Our relationship with the reps is fine," Mr. Cohen says. "We may convince them or not. But we don't stop there."

"We go to the station and project out just what our show can do for a given market."

On the other side of the fence, the program directors at the rep firms are all too familiar with the criticisms of their profession.

But the reps maintain that they are neither negative nor positive about a show's prospects. Rather, they say they are objective and analytical.

In fact, all of the reps ELECTRONIC MEDIA contacted said that their corporate policies were not to make blanket recommendations about a given show, but to look at its potential, market by market.

"Our allegiance is to our stations, and we realize that our words carry weight and responsibility and we do not take our role lightly," says John von Soosten, vice president and programming director at Katz Television.

"But the syndicators will come in and ask us for our judgment on shows, then criticize us if they don't like the answers," Mr. von Soosten says.

While some syndicators obviously don't like the advice the reps are dishing out, they know full well its impact. Stations in small-, mid- and large-sized markets all say they rely heavily on the programming research their reps provide.

For example, WOI-TV, the ABC affiliate in Des Moines, bought "Win, Lose or Draw" on the rec-

ommendation of Katz Television, one of the few rep firms that advised stations to buy the show last year.

"We rely on our rep to a great extent, and their programming recommendations are pretty much on the mark," said Robert Helmore, WOI's president and general manager.

At Tribune Broadcasting, Mel Smith, vice president of programming, says he has "excellent rapport" with the two rep firms that handle his station's business, Telerep and Petry.

Mr. Smith points out that many of the programming directors at the rep firms have extensive backgrounds in programming. In many cases, they have worked as TV station program directors themselves.

In fact, Mr. Smith credits one rep firm, early on in his broadcasting career, for helping him to take a station from No. 4 in the market to No. 1.

"If anything, I would take the reps to task for not killing off more shows," Mr. Smith says.

"There are syndicators out there now trying to sell shows with nothing more than a few notes scrawled on the back of an envelope. The reps shouldn't be afraid about killing a show. I want to hear their opinions."

By contrast, sometimes reps have actually gotten behind a show to help get it going, say some syndicators.

Buena Vista's Rich Goldman points out that the reps actually helped launch "Today's Business,"

a show that was yanked from syndication last year.

A few reps are now getting behind Buena Vista's newcomer for 1988-89, "Live with Regis and Kathy Lee," says Mr. Goldman.

"Early on I used to think that reps can kill but never make a show. But I learned that it can work the other way. They can have a positive influence," he says.

The reps, for their part, say they urge syndicators to bring them projects in the initial stages.

Katz's Mr. von Soosten says: "Many syndicators feel they don't want to come to us initially because we'll kill new shows. But they should come to us early on, before they spend a lot of money. The few who have done this liked the results."#



JOHN von SOOSTEN
'(Katz's) allegiance is to stations'

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Talk show host must stand trial

By ADAM BUCKMAN
Staff reporter

A New Jersey judge last week refused to dismiss assault charges against TV talk show host Morton Downey Jr.

The ruling by Judge Bur Ives Humphreys, a superior court assignment judge, clears the way for Mr. Downey to be tried in a Secaucus, N.J., municipal court. Secaucus Prosecutor James Orlando said a trial date will be set soon.

Mr. Downey is the host of "The Morton Downey Jr. Show," a confrontational, emotion-charged nightly talk program airing on WWOR-TV, which is licensed to Secaucus and serves New York City.

The talk show host was charged with assault by gay activist Andy Humm, a guest on the program, who says Mr. Downey punched him dur-

'(The show was) hyperintense and so filled with hate and anger that Father Toolan (a guest) characterized the events as a stoning.'

—Judge Bur Ives Humphreys

ing a Dec. 9 taping of the show.

During that program, which was never aired, a debate about homosexuality and Catholicism escalated into a donnybrook when Mr. Humm allegedly cursed Mr. Downey.

The host responded with what WWOR officials described as "a tap on the chin."

Late last year, Mr. Downey's attorney filed a motion to dismiss the case, but Judge Humphreys threw out that motion last week.

In his Feb. 16 ruling, Judge Humphreys said the program in question had an atmosphere that was "hyperintense and so filled with hate and anger that Father Toolan (a guest on the program) characterized the events as a stoning.

"Indeed, one is reminded of the daily hate sessions in Oceania," said the judge, who was referring to one of the fictional countries depicted in George Orwell's novel, "1984."

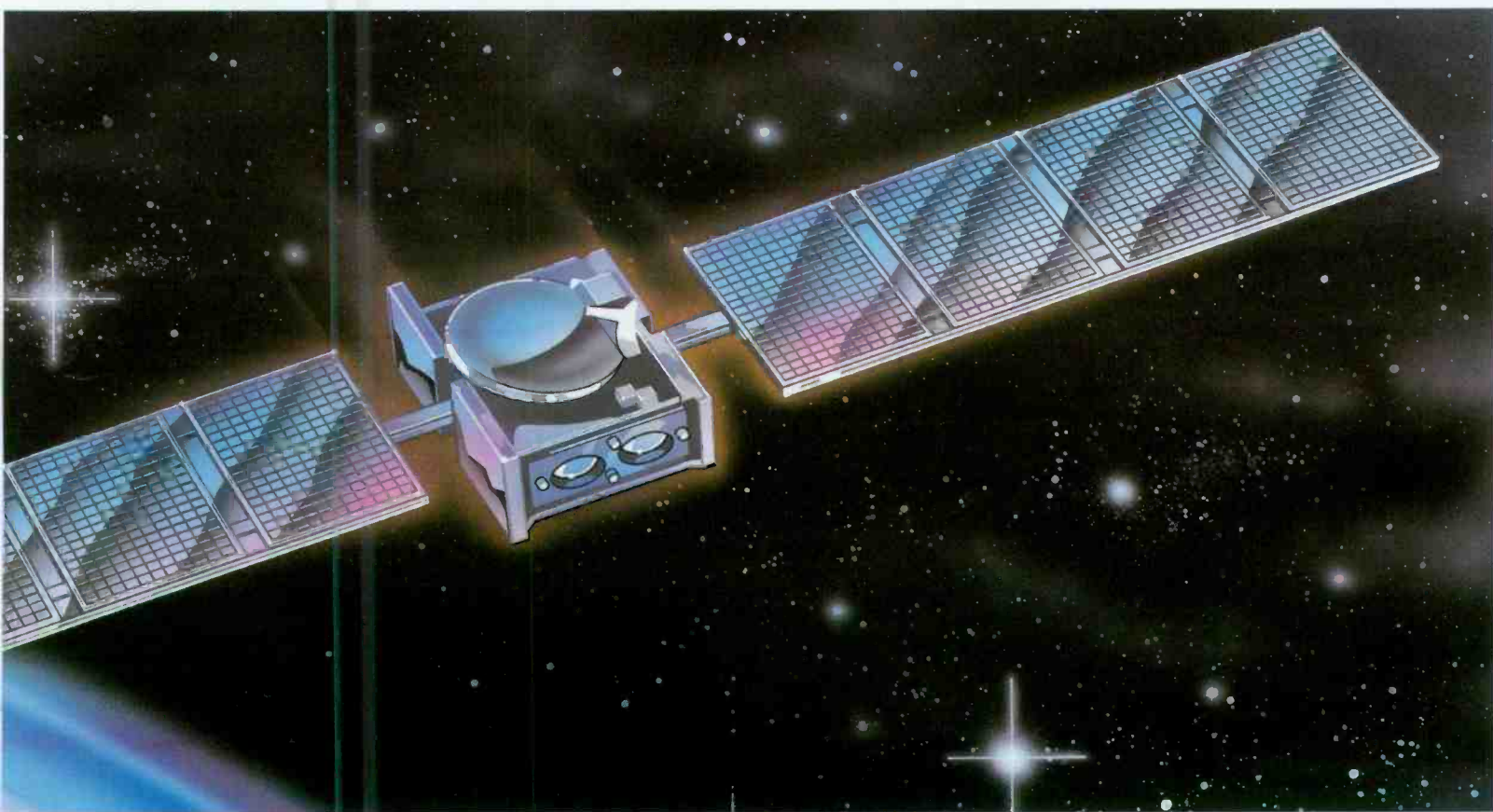
According to a superior court source, Judge Humphreys viewed videotape of the Dec. 9 incident to determine if the assault charge was merited.

"The station is not commenting," said a WWOR spokeswoman. "It's a matter for the courts. Let the courts decide."#



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Trial date expected soon

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Letter: EM created controversy

(Continued from Page 14)

it does mean that some schools are not doing enough to expose students and professors to "all" facets of the electronic media or to prepare them to meet the requirements and demands of their first job.

One remedy cited by Roper is for colleges to encourage working professionals to lecture and teach. Some schools are already doing that.

But hiring experienced professionals is a dilemma on many campuses where the academic credentials of a teaching candidate are frequently overly stressed.

However, the academic community cannot resolve the problem on its own. It needs the financial support of the broadcasting and cable industries—support that would help fund paid internship programs and such projects as the Broadcast Journalist in Residence recently implemented by the Radio-TV division of the Association for Education in Journalism and Mass Communications (AEJMC).

Internships need special attention and reassessment by the industry. Some 76 percent of those surveyed by Roper say they have an internship program for college students at their stations, but only a woeful 27 percent of those internships are paid. If there is anything that can give an entry-level prospect the realistic experience he or she needs it is a well-structured, paid internship.

As the Roper study concludes: "Obviously, internship programs, as they are currently organized, are not providing students with the types of experience which executives feel they need, or they are not reaching enough students. Given the large number of college students today who pay for their schooling through a combination of direct aid and work study programs or other jobs outside of school, it may be that students cannot realistically afford to take advantage of unpaid internship programs."

Cooperation. That's the bottom line of Roper's career preparation study. I hope that ELECTRONIC MEDIA and the rest of the trade press will help encourage the dialogue.

Lou Prato
RTNDA treasurer
assistant professor
Washington Broadcast Program
Medill School of Journalism
Northwestern University

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MOVIE PACKAGES

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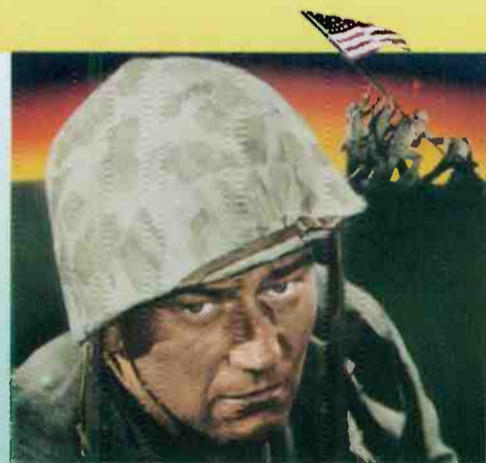
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Miracle of the Bells



INVASION OF THE BODY SNATCHERS

Movies For Television:



MISTRESS

Starring Victoria Principal



INDISCREET

Starring Robert Wagner

WHEN THE TIME COMES
Starring Bonnie Bedelia, Brad Davis

FAMILY SINS
Starring Jill Eikenberry, James Farentino

EYE ON THE SPARROW
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Hatching 'DuckTales': Disney show spends

(Continued from Page 127)

chief operating officer of the company's American end.

For the first week after the box arrives, an overseas animation supervisor from Disney does nothing but study the material, working with Mitoyoshi Tokunaga, the TMS producer for "DuckTales," to identify potential problems and work out an approach.

Then, work begins in four overlapping stages. First, four to five key animators begin drawing the key stages in every movement on the storyboard.

These stages are then linked by a continuous series of drawings done by another, second tier of artists, called "in-between men," in Japan.

Next, the resulting series of black-and-white line drawings are painted by hand, following the color keys, by an army of workers, mostly women. Finally, the drawings are photographed, frame by frame.

Each stage takes four to five weeks to complete.

Stations struggle in Dallas

(Continued from Page 202)

Team" on its programing shelf for several years, is planning to run the series this fall, Mr. Norman said.

KXTX continues to have ratings success with its "Western Weekends" of "The Lone Ranger," "The Rifleman," "Bonanza," "Gunsmoke" and other vintage series purchased before Mr. Robertson put the station on the block.

Mr. Norman said he is convinced that the Dallas/Fort Worth economy will "come back like gangbusters," making it possible for all five independent stations to co-exist profitably, if not comfortably.

In the current depressed climate, it's the little guy, Mr. McKay's KDFI, that draws most of the grudging praise.

"John McKay is probably as good an operator as there is in the country," Mr. Norman says. "He's survived in a very astute and smart way."

Says Mr. Brinkerhoff, "KDFI never had anything more than just a moderate goal. They simply wanted to show up in a ratings book. They got the programs that nobody else wanted, and they have operated basically a station in the black."

"I think if it was your money or my money, we'd much prefer it to be at KDFI. But in terms of glitter and glamour and respectability in the marketplace, KDAF tends to have more of that successful look about it."

Mr. McKay said he'll continue to buy wisely and cheaply, in good times or bad.

In the early days, the station's movie fare included films such as "Overlords of the UFOs," "Bad Men of Missouri" and "The Bamboo Saucer." Recently, the station has stepped up to "The Untouchables."

"The mind-set of this business," he says, "has been that it's only fun if you're spending and doing a lot of things to excess, from salaries to limos to offices to secretaries to wall-to-wall this and that."

"That's a lot more fun than putting on the green eyeshade. Anybody can spend money, but how many guys can hit the little ball? You make mistakes here, and you sink."#

None of these processes has changed very much since Walt Disney produced "Steamboat Willie" in his garage. The major innovation has been the copying machine, which has replaced tracing and ink-

ing for the final, paint stage.

There are few technical shortcuts or money-saving steps in animation: Money can basically be saved only at the script stage, when writers either write expensive, elaborate ac-

tion against exotic locations, or cheap, static dialogue scenes in which stock characters stand still and talk to each other.

In Tokyo, the end product of TMS work was slightly more than 22 mi-

minutes of finished film, which was put into another box and shipped back to California.

"Microducks," shipped to TMS on June 9, returned to Los Angeles on Sept. 23, a week behind schedule.

GIVE YOUR AUDIENCE A GREAT WEEKEND...



Great Weekend

Saturday morning TV finally grows up! Great Weekend has everything for active adults to plan their weekend: a fast-paced weekly hour of weather, sports, entertainment, news, money, fashion, people, arts and leisure, health and science, and how-to's. Best of all, a recent Frank N. Magid Associates survey said that nearly 80% of adults would watch a news information show on Saturday morning. Give America's grown-ups the "Great Weekend" they've been waiting for! Executive Producer, George Merlis.

On a cash/barter basis.

©USTV 1988



The Funniest Joke I Ever Heard

Get in on the weekly half-hour of laughs that will leave your competition crying. In its first airing on ABC, The Funniest Joke I Ever Heard won its time period with a 28 share and a #7 ranking for the week, by appealing to viewers of all ages and demographics. But that's not surprising, because you have America's brightest celebrity guests to promote in a format that has a proven track record and the power to succeed in prime time, prime access and fringe. Executive Producer, Don Davis.

On a barter basis.

Source: "Funniest Joke" —NTI, 5/84.



The Beach Boys

The Beach Boys have just been named recipients of the prestigious American Music Awards Special Award of Merit. As the group rides this exciting, new wave of popularity, you can capture them in two high energy, 1-hour concerts. You get The Beach Boys at their best: in concert in front of thousands of exuberant fans...performing their most famous songs...plus guest appearances by music superstars like Ringo Starr, Julio Iglesias, The Four Tops and more.

On a cash basis.

six to eight months in the animation process

Neither TMS nor Disney would say how much the process in Japan cost. However, a source familiar with the production said the overseas production of each initial episode cost \$115,000 to \$180,000, de-

pending on the complexity of the action and the value of the yen.

This figure would approximately double if production was done in the United States, says Bud Hester, business representative of Local 839

of the Screen Cartoonists Union.

Filmation, the last American cartoon maker attempting to do it all at home, gave up in December and shifted to overseas production.

Animation for the American mar-

ket is done all over the world.

"Many companies," says TMS's Mr. Katayama, "find it really difficult to go to Japan now because of the strong yen. They are starting to go to Korea and Taiwan."

In fact, 19 episodes of "DuckTales" were animated in Taiwan.

Animated film production for the U.S. market, says Mr. Hester, is also growing in the Philippines, Poland, Argentina, Australia and China.

* * *

The print of "Microducks" that was delivered Sept. 23 was still a long way from being ready to air.

In Hollywood, the finishing touches—sound effects and fine-tuning—were added, and the few seconds of extra animation were trimmed.

The three-week post-production process ended with the transfer of the finished film to videotape for broadcast.

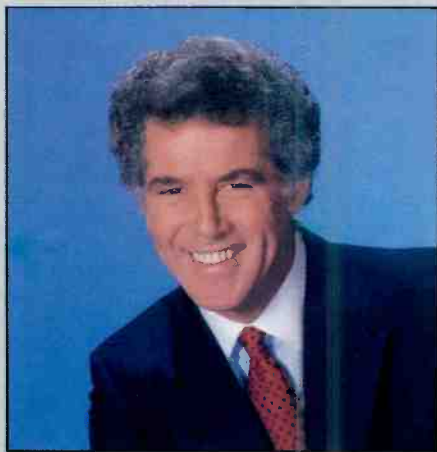
Finally, by mid-October 1986, eight months after its start, "Microducks" was ready for broadcast.

However, it didn't air until a year later, when enough other episodes had been produced to run a five-times-a-week strip show.

According to an informed outside estimate, the cost of the U.S. end of production ran from \$100,000 to \$120,000, bringing the total cost per episode to \$215,000 to \$300,000. Disney sources confirm that the 65 shows cost about \$20 million, a respectable figure by the standards of feature film production, or Scrooge McDuck's money bin.

On Oct. 27, incidentally, Scrooge and his nephews made it back to that money bin. Dodging elephant-sized rats and cars the size of office buildings, they fought their way to the laboratory of the goose genius, Gyro Gearloose, who was able to restore them to normal size. #

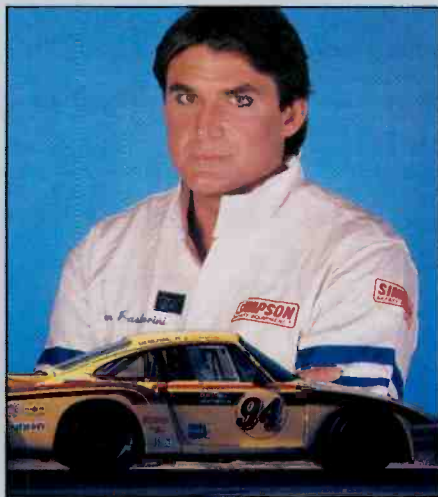
THEN GIVE THEM A CAN'T-MISS WEEK.



The New Celebrity Bowling

Combine America's favorite participant sport with America's favorite celebrities, and you have 26 half-hours that appeal to 64 million bowlers across the U.S. The New Celebrity Bowling has stars like Telly Savalas, Tom Poston, Judy Landers and others competing before a live audience. So for the viewer sport that's proved itself to be a ratings winner, pick up The New Celebrity Bowling and strike it rich. Starring Jed Allan as host.

On a barter basis.



The Exciting World of Speed and Beauty

Win the race for top ratings with 26 dynamic, new half-hours of speed and beauty. For 4 successful years, we've captured the excitement of America's hottest motor racing events in a fast-paced sports magazine format. We cover it all, from the off-beat to the championship events. America's 52 million racing fans are waiting at the starting line to watch The Exciting World of Speed and Beauty, hosted by all-pro quarterback and world class drag racer Dan Pastorini. Produced by Jasen and Carol Majors.

On a barter basis.



The Professionals

If you're looking for nonstop excitement, get the action/adventure strip with strong male appeal — The Professionals. These 57 fast moving, 1-hour episodes follow the assignments of a crack government commando squad. From London Weekend Television and the creators of "The Avengers."

On a cash basis.



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Warner tries old methods in Daffy film

By ERIC MANKIN

Special to ELECTRONIC MEDIA

Scrooge McDuck, ever tight with a dollar, might shake his head and cluck wondering at what his fellow (and rival) cartoon duck Daffy is up to.

Daffy, who had been working steadily in commercials, adjusting well to lost glory, returned to theatrical work last year to make "The Duxorcist," a seven-minute animated spoof on horror films for his current boss, Steven Greene, senior vice president in charge of animation for Warner Communications.

"It has a real '50s look," says Mr. Greene of "The Duxorcist." "It was all hand-drawn, in America. No overseas production at all, no computers. It's the old-fashioned way to make a Rolls-Royce."

The production also carried a Rolls price tag of \$175,000—two or three times the cost per minute reported for "DuckTales."

Still, "it's very cost effective," says Mr. Greene, "if you compare it to what others are charging" for animation of comparable quality done in this country.

Daffy has also been working hard in commercials—one of the few arenas in which heavily hand-animated film can pay for itself.

After building Warner's cartoon team back up with commercials, Mr. Greene approved the "Duxorcist" project to show what the studio could still do.

Unclear, however, is where or how the public will get to see "The Duxorcist." It was showcased briefly in a few theaters late last year to qualify for Oscar consideration, but there are no definite plans to release the film. #

Visa and stations join in credit card offer

For all the time and money media outlets sink into research, the best ideas always seem to come from a little notion just kicking around in someone's head.

That's the case with a new marketing brainstorm that's being embraced by dozens of radio stations across the country.

It's "The Broadcast Card," a special Visa credit card bearing individual stations' logos and being offered to station listeners at special low-cost interest rates.

This "affinity-group" marketing strategy, as it's known in the banking business, has been successfully employed by other types of organizations, such as university alumni associations and Rotary clubs.

The idea to take it to radio, however, came from Arnie Rothschild, general sales manager at WHAM-AM in Rochester, N.Y.

Mr. Rothschild recalls, "A friend had mentioned affinity cards to me in passing. I'd never heard of them before and I just started thinking, 'how could we use them?'"

After an appropriate amount of mulling, he hit on the answer. The low-rate card is obviously a goodwill builder for listeners and an opportunity for local retailers to tie in with special offers and perks of their own for cardholders.

But the true genius behind the plan lies in each station's ability to cull all sorts of detailed data about its audience's purchasing habits.

By linking up with a bank, in this case the Empire of America Bank in Buffalo, N.Y., participating stations can build a data bank that charts exactly what items its listeners purchase, where they purchase them,



MARKETING

Susan Spillman

how much they spend per year on various categories of products and other information.

Such data will provide a virtual gold mine of ammunition for stations' advertising sales executives.

"We're going to create a whole new direction in our industry by selling advertising time on a cost-per-customer basis," says Mr. Rothschild. Mr. Rothschild approached Empire last fall and began offering the WHAM-Visa card to listeners on Thanksgiving.

Since then, at least 50 card applications have poured in daily, and the station expects to send out at least 20,000 in its first year.

Eager to share its good idea, WHAM's parent company, the Lincoln Group, has now teamed up with Empire to bring the service to other stations.

So far, 45 top-100 market stations have signed on.

And why not? On top of everything else, it's free.

The bank picks up the slight loss of interest and the cost of direct-mail pieces to listeners.

And the listeners get a relatively low 13.9 percent annual rate and pay no membership charge for the first six months. Of course, they

must qualify by standard credit checks.

Surely this is only the beginning. Though the cards are being offered exclusively to one station per market, they're a natural for local TV stations and cable systems as well.

* * *

We know nobody sleeps at the National Association of Television Program Executives convention. But this year it may be more than heavy partying that keeps some awake into the wee hours.

Lorimar-Telepictures is bringing along gruesome Freddy Krueger, that burned-faced guy with the razor-tipped fingers who attacks people in their dreams in the "Nightmare on Elm Street" movies.

You've no doubt already seen frightening Freddy in trade ads, including full-page ads in ELECTRONIC MEDIA and on the cover of Broadcasting magazine, which were used late last year to promote Lorimar's new "Nightmare" TV series.

An informal survey concluded that they are among the creepiest TV show ads ever.

Well, that's pretty much what Jim Moloshok, Lorimar's senior vice president of creative services, wanted.

"We look at trade ads like billboards on the street," he says. "We want to make sure people stop and look at them."

They better, since Freddy's 4½-hour makeup session alone cost the syndicator \$2,500.

"To station people who don't know Freddy, the ads may be creepy," says Mr. Moloshok, "but to people who do know him, they're like Lassie. He's a character and not

as threatening or gross."

If the ads haven't grabbed you yet, a visit from a Lorimar salesperson surely would.

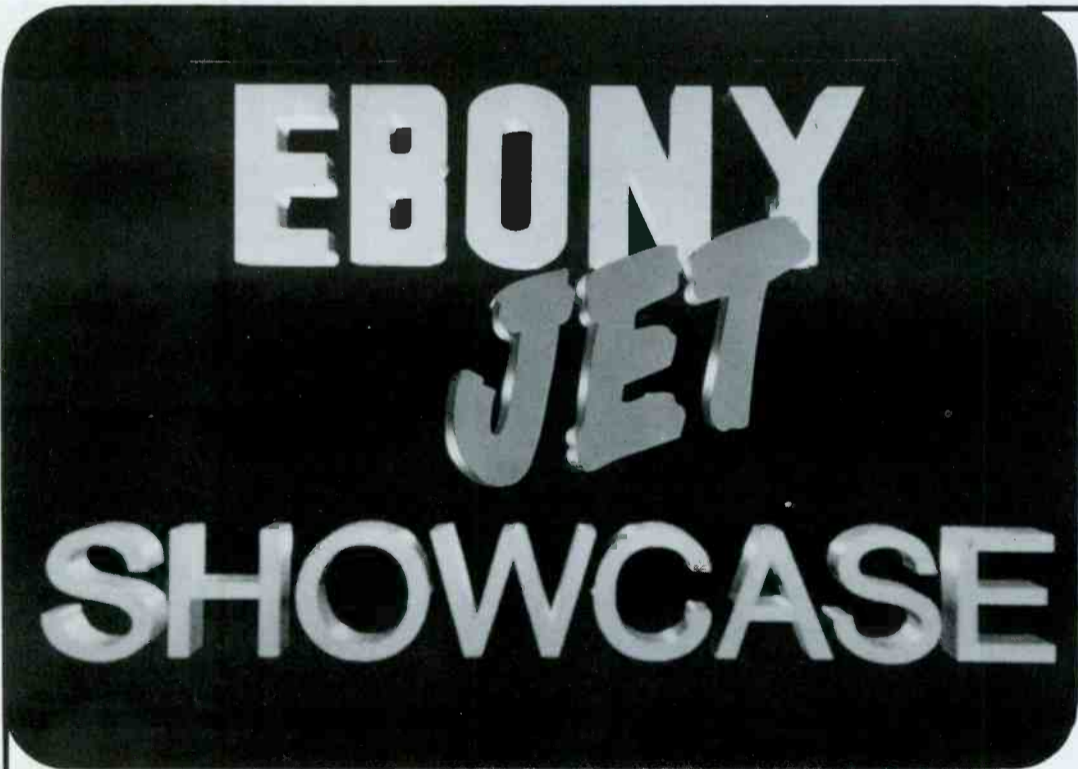
They come with a specially equipped briefcase in tow, which opens up to reveal a bloody razor-tipped hand. It flops around by it-

self. Because most of the production on this impressive little tool is done in-house, it costs Lorimar less than \$100 apiece.

And the salespeople like to cap their calls by showing if off then quipping "So do we have a hand-shake deal?"#



Freddy Krueger of Lorimar's "Nightmare" series will haunt NATPE.



STRONGER RATINGS EVERY YEAR!

Market	Station	Rating 1986*	Share	Rating 1987*	Share	SHARE IMPROVEMENT
Memphis, TN	WHBQ	1	5**	7	28	+ 460%
Birmingham, AL	WBMG	2	4	2	9	+ 125%
Dallas, TX	KXAS	3	20	4	36	+ 80%
Washington, DC	WJLA	3	12	4	17	+ 42%
Charleston, SC	WCIV	2	22	5	27	+ 23%
Atlanta, GA	WXIA	1	6	2	7	+ 17%

*Source: NSI for May, 1986, May, 1987 **WPTY-TV

WATCH US SHINE IN 1988!

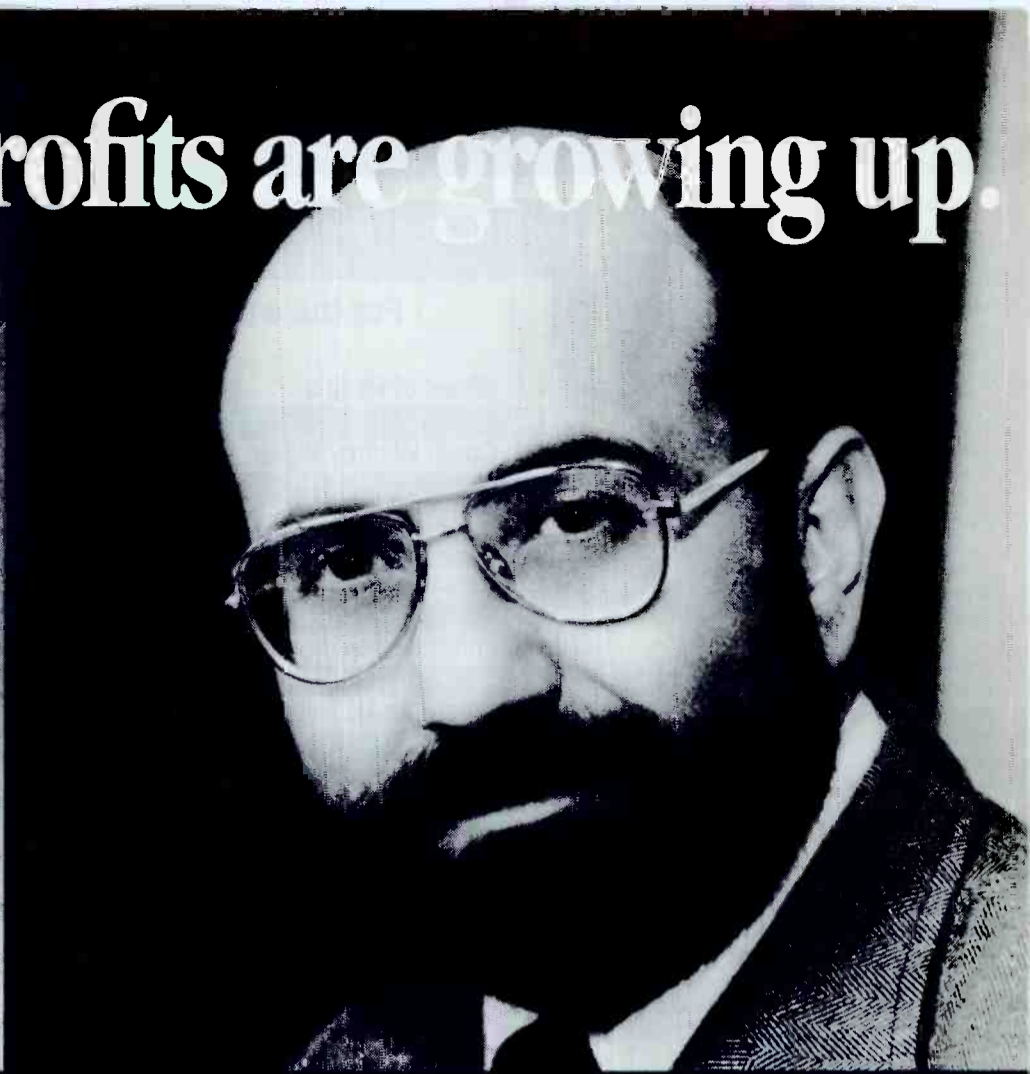
Call Ozzie Bruno For Information: 312-322-9409 See EBONY/JET SHOWCASE At NAPTE Booth #279
EBONY/JET SHOWCASE • A Production of Johnson Publishing Co., Inc.

Saturday morning profits are growing up.



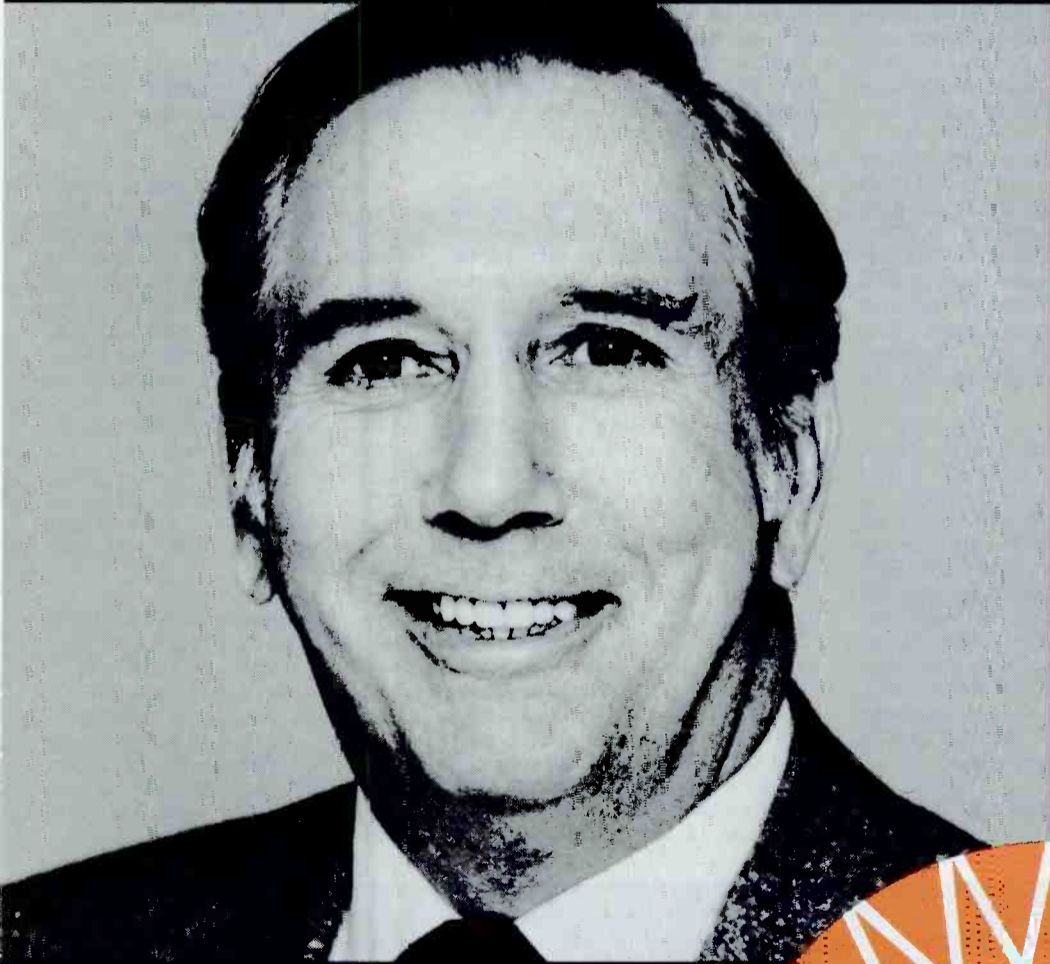
"Adult programming on Saturday morning—a terrific way to break ground with new advertisers."

— DAN BATES, V.P. / General Manager, KSIA, Shreveport, LA



"Great Weekend has attracted a whole new group of adult advertisers to KHJ-TV on Saturdays."

— CHARLES VELONA, V.P. / General Manager, KHJ-TV, Los Angeles



"I'm giving my local retailers a grown-up audience on Saturday morning. They can't believe it."

— CLIFTON CONLEY, V.P. / Gen. Mgr., WFTV, Orlando, FL



"Viewers are calling KSTP, telling us it's about time. The ratings prove it."

— ROBERT REGALBUTO, President, KSTP-TV, Minneapolis, MN



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The Adult Choice



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A fast-paced weekly hour of weather, sports, entertainment, news, money, fashion, people, arts and leisure, health and science.

SYNDICATION SPECIAL

Sun Broadcast Association announced that the Democratic presidential debate at this week's NATPE convention has cleared 171 stations covering more than 95 percent of the country. "Deciding America's Future" will be seen in 107 of the top 110 markets. Also, 91 of the stations have the broadcast rights to run the debate a second time within 48 hours of the event. The 90-minute special will originate Feb. 28 from the exhibition floor. Former CBS anchor Walter Cronkite will moderate the session, which is being produced by Sun Broadcast, in association with NATPE.

Steve Friedman, president of GTG East, last week confirmed that three of the four "USA Today" anchors have been hired. They are Bill Macatee of NBC Sports, former ABC White House correspondent Kenneth Walker and Robin Young, who contributed to the "Today" show. GTG is closing negotiations on a fourth anchor and expects to have an announcement shortly. GTG also announced that WMAQ-TV, the NBC owned-and-operated station in Chicago, has cleared "USA Today." GTG has now signed up 100 stations, which will begin carrying the show Sept. 12.

"Wheel of Fortune" will tour the country this fall to tape shows in a number of markets, the show's executive producer, Merv Griffin, announced at a news conference last week in New York. "Wheel of Fortune," which is distributed by King World Productions, will begin its tour in October with a series of tapings at New York's Radio City Music Hall, Mr. Griffin said.

Los Angeles-based **Promark** announced the acquisition of several new first-run series and specials that it plans to unveil at this week's NATPE convention, according to Promark President David Levine. Shows in development include the one-hour special, "The Magic and Lifestyle of Liberace" and "Miss Hollywood 1988," a two-hour competition. Also, Promark reported that "Baseball's Greatest Hitters," a half-hour weekly program hosted by former Los Angeles Dodgers pitcher Don Drysdale, is in production.

Multimedia Entertainment announced that production has begun for a new half-hour celebrity interview strip, "StarTalk," which will premiere in September. Multimedia will offer the strip for late night on a barter basis. The show's host is Anne Diamond, star of England's "Good Morning Britain" TV program. Under the supervision of PBR Inc. and Multimedia Entertainment,

NATIONAL SYNDICATION STANDINGS

For the week ended Feb. 5

	Rating	Stations	Coverage
1. Wheel of Fortune	19.4	218	98%
2. Jeopardy!	15.1	211	99%
3. Oprah Winfrey Show	11.8	204	99%
4. Star Trek: Next Generation	11.4*	226	95%
World Wrestling Federation	11.4*	258	96%
6. Wrestling Network	8.9*	185	92%
7. People's Court	8.2*	199	97%
8. Donahue	7.7	212	99%
Entertainment Tonight	7.7*	163	92%
10. Win, Lose or Draw	7.6	158	86%
11. Color Classic Network One	7.2*	143	91%
12. Hollywood Squares	6.9	142	92%
13. Mama's Family	5.9*	151	90%
Star Search	5.9*	168	94%
15. Charles in Charge	5.8*	125	88%

*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.

the show will be produced daily by TV-America, a division of TV-AM, the network that produces "Good Morning Britain." PBR was formed last year by broadcast veterans Bob Shanks, Peter Bonventre and Ron Tindiglia.

The U.S. Department of Education has awarded a three-year contract to **The Caption Center** to underwrite captioning of syndicated TV shows for the hearing-impaired. The contract will provide the service for over 500 hours of syndicated programming each year, including "Sea Hunt," "Throb," "Fight Back," "Star Trek: The Next Generation," "The Judge," "We Got It Made" and "Small Wonder." Fox Broadcasting Co. programs to be captioned are "21 Jump Street," "Werewolf" and "Duet." Off-network series involved are "Newhart," "Twilight Zone" and "Kate & Allie."

"**The Soul Train Music Awards**" will be broadcast live from 8 p.m. to 10 p.m. (ET) March 3 from the Santa Monica Civic Auditorium in California. The syndicated special is a co-production of Tribune Entertainment Co. and Don Cornelius Productions, with Dionne Warwick and Luther Vandross co-hosting for a second year. Don Cornelius and Steve Binder are co-executive producers of the program, which honors the best performances of 1987 in all forms of popular black music. The special is offered on a 12/12 barter split.

Republic Pictures Domestic Television will unveil its "Color

Image" feature film package at this year's NATPE convention, comprising 10 colorized classic films. Titles include "Mr. Peabody and the Mermaid," "Rio Grande" and "The Fighting Kentuckian."

New York-based **All American Television** has reached an agreement with Fox/Lorber Associates to act as the advertising sales representative for "The Elvis Collection," a series of Elvis Presley specials. Fox/Lorber will distribute the specials during the 1988-89 season.

Los Angeles-based **Producer Services Group**, in association with Reubenberry Entertainment and American Videogram, is offering "The Winans: Live in Concert" as a 60-minute gospel music concert special for syndication. Producer Services is also offering "Bodywatch," "Spaceflight," "Trumpet Kings" and "The Mouse and the Motorcycle."

Billy Crystal and Richard Lewis guest star in the pilot of "Life's Most Embarrassing Moments," a proposed new weekly half-hour series from **Group W Productions** to be screened at this week's NATPE convention. Roy Firestone hosts the segment, produced by Woody Fraser Productions for Reeves Entertainment Group. Group W is also offering "Good Company," a talk strip, and "Bugzbug," a daily animated series, for debuts this fall and in September 1989, respectively.

LBS Entertainment and The Gaylord Production Co. announced

clearance of "Bonanza: The Next Generation" on 112 stations serving 90 percent of U.S. TV homes. The "Bonanza" special, scheduled for broadcast March 7 to March 31, is one of three premiering programs included in the six-title "Spectrum I" package being offered by the two companies. Originally intended to feature the late Lorne Greene, "Bonanza: The Next Generation" co-stars John Ireland, Robert Fuller, John Amos and Barbara Anderson, along with Michael Landon Jr. and Gillian Greene, offspring of Michael Landon and Mr. Greene.

Orbis Communications has cleared "Public People/Private Lives" on 20 stations serving 30 percent of U.S. TV homes, including WNBC-TV in New York, KABC-TV in Los Angeles and WCVB-TV in Boston. The weekly one-hour celebrity interview series, hosted by Sarah Purcell, is slated to premiere this fall. The program is a joint production of Kelly Entertainment and Orbis Communications, in association with Four Point Entertainment and SJP Productions. "Public/Private" is scheduled to air in weekend early-fringe and prime-time slots.

"Business This Morning," the daily half-hour news program produced by Financial News Network and distributed by Viacom Enterprises, has been cleared in 52 markets representing 61 percent of U.S. TV homes, according to Joseph Zaleski, Viacom president of domestic syndication. The four CBS owned-and-operated stations will air "Business This Morning" beginning Feb. 29. Other major markets include WBZ-TV in Boston, WJBK-TV in Detroit and WAGA-TV in Atlanta.

New York-based **Muller Media** has cleared 83 TV stations, including 21 of the top 25 markets, for its animated Easter special, "A Chucklewood Easter." The Easter special is one of four in a series that includes "Which Witch is Which," "The Turkey Caper" and "The Christmas Tree Train." Muller also announced the sale of its "Top Guns" feature movie package to eight more markets, bringing the total to 41.

Dallas-based **ProServ Television** has confirmed three new weekly half-hour series for domestic barter syndication this year: "Sports Fantasy," a 15-segment package originally seen on NBC; "Power Flight," a gospel music series; and "Countdown to '88: The Seoul Games," 26 episodes chronicling the Summer Olympics. In addition, ProServ is offering four long-form barter specials domestically and 16 international sports,

documentary, variety and music programs.

"World Class Women," a weekly half-hour show on the achievements of women, has been cleared in 30 percent of the nation's TV markets, according to the program's New York-based syndicator, **Select Media Communications**. Based on the show's clearances so far, Select announced that a run of 13 episodes of "World Class Women" is a "firm go" for this fall. Each program carries four minutes of local commercials and 2½ minutes of national time. Select also announced that "Relatively Speaking," a half-hour game show hosted by John Byner, has been cleared by WNBC-TV in New York for weekday stripping beginning this fall.

Woodland Hills, Calif.-based **Filmation** has acquired the international rights to "Dive for Adventure," a series of 13 half-hour underwater programs, according to Alice Donenfeld, Filmation executive vice president.

New World Television has cleared its "Marvel Universe" daily series of 65 animated half-hours on stations serving 30 percent of U.S. TV homes, including WPWR-TV in Chicago, WPHL-TV in Philadelphia and WLVI-TV in Boston. Marvel Comics characters included in the strip are "Spider-Man," "RoboCop" and "The Incredible Hulk."

Lorimar Telepictures has joined a growing list of TV program syndicators that have subscribed to AGB Television Research national people-meter ratings service, AGB has announced.

A Washington attorney representing "Tele-Quest," a new interactive game show that will enable viewers to win money by answering trivia questions, says the FCC recently reviewed the show's concept and found it to be clear of any possible classification as gambling. JoAnn Scoggin, the creator of the program, says a tape of "Tele-Quest" will be available for viewing at NATPE. She is ready to put the half-hour program on the air in April with just three stations signed up, but adds that "we hope to have about 20 stations" lined up after the convention.

New York-based **King Features Entertainment** plans to explore the development of a nationally syndicated version of "Chronicle," the nightly magazine show produced by Hearst Broadcasting's WCVB-TV in Boston. King Features and WCVB have produced a national pilot and are testing it in selected markets. #

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Media analysts a new breed of prognosticators

(Continued from Page 24)

• Major players in the broadcasting industry will press for repeal of the financial interest and syndication rules by 1989, should a squeeze on revenues materialize and the spiraling cost of programming continue this year.

Francine Blum

Ms. Blum is one of the few female media analysts on Wall Street. A

vice president of Wertheim Schroder's entertainment group, she has been with the firm seven years.

Ms. Blum is among those analysts convinced that more dramatic change is on the way for the industry. The changes, which will evolve over time, primarily will affect the networks' relations with affiliates, studios, program suppliers and unions. All the rethinking has been driven by the industry's changing

economics, she says.

"I think the talks that have occurred among NBC, Turner and TCI are indicative that everyone is considering the options that they previously passed up or didn't pursue at all," Ms. Blum says.

The ability to devise innovative business practices is key to the success and survival of any major media concern in the 1990s, Ms. Blum says.

"Constrained revenue growth is forcing the networks to look elsewhere, to tap the markets like cable TV they have looked upon in the past as competitors," she says.

"Cable and the networks will seek to amortize their costs by programming over larger audiences through joint ventures. Strange bedfellows will announce alliances."

The incentives are the same for all sectors of the industry: to spread their costs, improve program quality and appeal and forge new revenue-generating outlets.

Perhaps the biggest motivating force, according to Ms. Blum, will be increased competition for programming among the more traditional and new-tech players. She cites the growing needs of cable TV, videos, direct broadcast satellite and high-definition TV.

"That will be the principal driving factor behind many future alliances, acquisitions and joint ventures," Ms. Blum says.

The power of quality counter-programming already has been dramatically demonstrated this season with Paramount's first-run "Star Trek: The Next Generation." On average, it outdelivers about half of the networks' prime-time programs.

That kind of "crisis can actually create opportunity for the networks" if they respond to the challenge creatively, Ms. Blum says.

"It is important that the new management at the networks remain flexible enough to take advantage of these changes rather than to be defeated by them."

The one company that appears to have the most unclear reading for the future is CBS Inc., she says.

"It's not inconceivable that, at some point, Mr. Tisch will sell the broadcast division like he has the company's other assets."

CBS has lost its competitive position in daytime and prime time this season. Its owned TV station group is smaller and less profitable with more narrow operating margins than those of the other commercial networks. Little reinvestment is being made in CBS's operation, Ms. Blum says.

In contrast, Capital Cities has attempted to retain and nurture assets and reinvest in its core businesses since taking over ABC Inc. two years ago.

"CBS does not appear to be run at the moment with an eye toward building value," Ms. Blum says. "It appears management is more interested in maximum return on its investment through asset sales."

Dennis Leibowitz

Mr. Leibowitz, considered by many to be the dean of Wall Street media analysts, believes the industry is better off after the tumultuous change of the past few years.

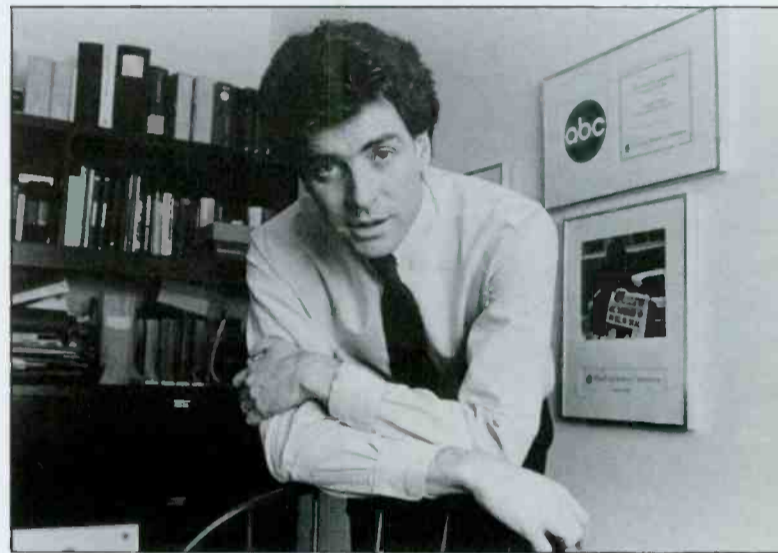
"It forced most media concerns to come to grips with what had been uncontrollably rising expenses," he says.

Mr. Leibowitz, vice president at Donaldson, Lufkin & Jenrette, began his career as an analyst in 1963. He also spent 10 years as a media analyst and vice president at E.F. Hutton.

He says most analysts these days are required to perform investment research for prospective deals, advise institutional clients (who ac-



David Londoner of Wertheim Schroder



Richard MacDonald of First Boston Corp.

Photos by Arnie Adler

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count for between 70 percent and 80 percent of the trading) and individual investors and brainstorm deals and financing.

Mr. Leibowitz is among those analysts who believe a giant question mark hangs over the broadcast and cable industries in 1989. Upfront selling for the 1988-89 season will be the true test, he says.

"But I think the broadcasting industry is better prepared this time. Most companies have just undergone extensive downsizing. They've adopted a hunker-down mentality.

"Since the stock market offered its ominous signal last fall, more of them have chosen to proceed cautiously. A lot depends on the elections and the general economy."

Nothing, however, is likely to interfere with what Mr. Leibowitz sees as the "clear trend toward verticle integration in the broadcasting and entertainment industries."

He adds, though, that a dominant Democratic influence in Washington could tighten the regulatory reins and bring such expansionism to a halt.

ABC's ownership of ESPN and NBC's exploratory equity talks with Turner Broadcasting System make sense, Mr. Leibowitz said.

"The old-line broadcast concerns must diversify their holdings and participate in new growth ventures, since their basic businesses are shrinking or, at the very least, being threatened."

Another big question, according to Mr. Leibowitz, is whether the industry is headed into a permanent period of target marketing because of vastly improved research tools. The implications of a move away from mass marketing could be especially positive for cable TV and negative for the commercial networks.

"We could see a dramatic shift in total ad revenue sales the way we have in recent years for national

magazines," he says. "Publications like Life... may have among the largest circulations, but some of the smallest shares of revenues."

R. Joseph Fuchs

Mr. Fuchs, who has been a media analyst since the early 1960s, holds to this rule of thumb: "He who lives by the crystal ball eats ground glass."

"My general batting average is better than 50 percent," says Mr. Fuchs, managing director at Kidder Peabody & Co. He is considered one of the leading veteran analysts.

Mr. Fuchs was recommending Gannett Co. to clients when the company was mired in concern over the rollout of USA Today. That advice has clearly paid off.

Today, he agrees with other analysts who say the hyperactive trading environment that currently exists on Wall Street could be further shaken by the future ebb and flow of advertiser spending.

"There is a danger of the growth rate slowing down because of a recession or continued audience fractionalization," Mr. Fuchs says. "1988 will not deliver the bounty for which some people had hoped."

The changing revenue picture is being compounded by continued ownership changes, syndication rule changes and alterations in network operating structures, he says.

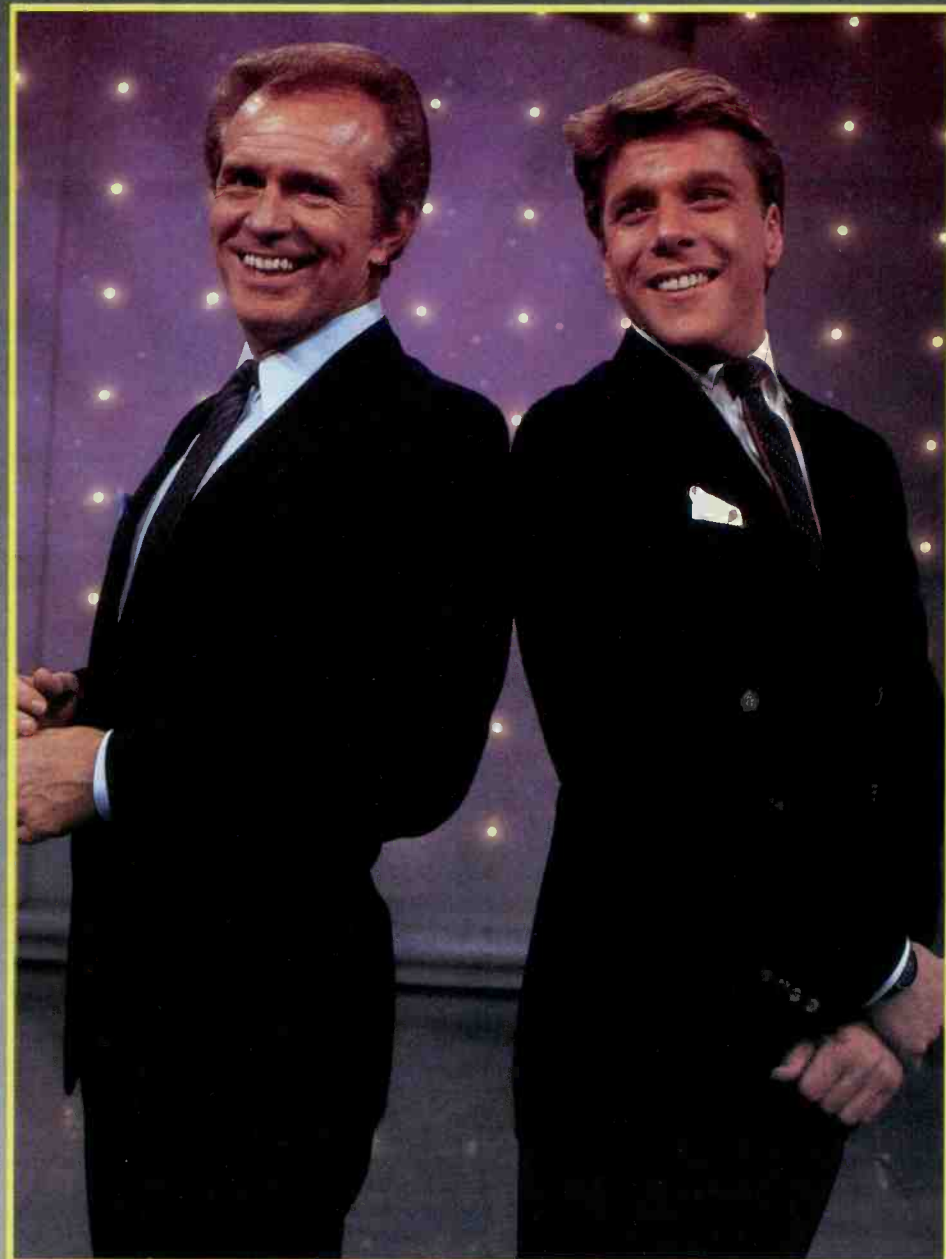
"With program costs being the single biggest cost element, there is no question that further integration between the network and Hollywood outfits through joint venturing is one of the few hopes for relief," Mr. Fuchs says.

Richard MacDonald

At age 38, Mr. MacDonald has built a reputation as an authoritative forecaster, yet he's a relative newcomer to the profession.

(Continued on Page 222)

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Media analysts predict industry's future

(Continued from Page 220)

Mr. MacDonald began his career as an analyst in 1979 for a Canadian brokerage firm. Now a director of equity research, Mr. MacDonald has been with First Boston Corp. for eight years specializing in media analysis.

Today, he says he is most encouraged by the ability demonstrated by media companies to change with the times and concoct new competitive forms of programming.

The diversity offered by companies such as Viacom, TBS and Fox Broadcasting as alternatives to the commercial networks has been one of the healthiest changes in the industry to grow out of the recent turmoil, he said.

"It's nice to see a formerly closed club open up and let some fresh air in," Mr. MacDonald said. "The message of the new people-meter technology is that all of these services are on equal footing.

"The viewer has no need for \$2 billion program spending annually by the networks when cable has almost as much in the way of viewer penetration and creative and financial resources to entertain and inform."

As a result, Mr. MacDonald predicts that one of the three major TV networks will "evaporate in the 1990s." Other predictions:

- There will be an increased reliance and acceptance of foreign program fare on American television that will foster the rapid globalization of the medium. "Our production values will be scaled back because of costs," he said.

- There will be a greater alliance between the TV networks and the studios who will, together, seek a compromise repeal of financial interest and syndication rules.

- The biggest wave of changes in broadcasting will come from the growing influence of a technological revolution in terms of fiber optics, high-definition TV and even the use of computers.

David Londoner

Mr. Londoner published a position paper 10 years ago on "The Changing Economics of Entertainment" that predicted increased

competition for programming, the viability of new technological media and the shrinking monopoly of the commercial networks. The networks countered with their own defensive position papers, the assumptions of which have since proved false.

That kind of fortuitous start has made Mr. Londoner an analyst whose forecasts sometimes generate as much heat as light in driving company fortunes.

Having built his reputation more on following movie-related companies, Mr. Londoner was one of the few analysts who successfully predicted a Disney revival.

But the growing tendency of analysts to fuel the flames of opinion-making is "an element of concern" to Mr. Londoner, who has been a media analyst since 1963. He has been in his current post as a vice president for Wertheim Schroder since 1972.

"Some analysts just like to see themselves in print and shoot their mouths off before they really know anything. That's dangerous for all concerned," he said.

A product of what he calls old-fashioned securities analysis at Columbia Business School, Mr. Londoner points out that analysts cannot go about their work honestly without paying a price.

A negative or tough assessment of a company can put analysts at the bottom of telephone lists or mean that their inquiries to company executives are responded to late or not at all.

"It's always easier to get information if you are riding bullish on the stock," Mr. Londoner said. "But people in this business generally treat you fairly. Disney, for instance, has been on and off my buy list 15 times in the past 25 years, and even its old management were big boys about it."

Mr. Londoner's crystal ball now shows there will be more joint ventures in programming entertainment and global news distribution. He expects Turner Broadcasting and NBC eventually to strike a deal simply because it makes so much sense for both companies.

Despite the painful adjustments of the past year, which prompted him to go almost completely



Mara Balsbaugh of Smith Barney



Barry Kaplan of Goldman Sachs

Photos by Arnie Adler

through 1987 without a stock recommendation, Mr. Londoner believes the stock market is finally reflecting "the real world and real values."

A moderate recession will bring an end to the industry's big leverage, he said, and radical changes will then be enacted on heavily leveraged companies, including Turner Broadcasting and TVX Broadcasting.

"I expect more media companies to be struggling with their bad decisions in 1988," he said.

Movie and cable TV companies, on the other hand, should fare very well, he said.

Mara Balsbaugh

Ms. Balsbaugh went from studying French literature at Georgetown University in 1978 to securing an MBA from Columbia Business School in 1981 and settling in as a leisure-time analyst for Smith Barney several months later.

What the 31-year-old likes best about her work is that it has evolved into more of an art than a science. A marketing approach to analyzing the business has been added to the conventional number crunching.

"There are enhanced dimensions to the job and access to a great deal of interesting people on the corporate, financial, client and buy sides," Ms. Balsbaugh said.

She has been invigorated in her work by "the tremendous increase in distribution outlets for programming" and "the tremendous fragmentation of viewership."

Recent changes in ownership of media companies, with more yet to come, will lead the way to more vertical integration of firms, she says. The goal will be greater control over the distribution and production of programming.

Even the best capitalized company will look for new ways to amortize costs and bolster basic business investments, Ms. Balsbaugh said.

This year will especially be critical for companies such as MGM, which has channeled lots of cash into production and is awaiting a box office hit.

Struggling with the same dilemma on both the big and small screens, Ms. Balsbaugh said she is especially impressed with MCA's ability to minimize costs while working to improve its ledger.

"These are all businesses, and they have to be run that way. This is no longer just an industry of deal-makers," she said.

The industry shakeout has brought more of a bottom-line ori-

entation to the business and replaced moguls with business managers. "But there is no evidence this has occurred at the expense of the creative side," Ms. Balsbaugh said.

Overall, the film and TV industries will move closer together. Filmmakers such as Warner, Paramount and Disney will have growing impact on the small screen, she predicts.

She also says the increasing globalization of all forms of video and film entertainment and the aging demographics of the United States also will play key roles in reshaping corporations.

Alan Gottesman

Mr. Gottesman's hallmark may be the wry sense of humor he brings to his written reports and remarks to the press.

He says it's one of the ways he has maintained his equilibrium in the face of turmoil during his six years as a media analyst.

"There always has been a historical feeling that there was something special about this industry. The biggest, most brutal change in recent years is that some of the media companies have discovered they are quite simply ordinary, and it's been a struggle for some of them to come to grips with that," said Mr. Gottesman, a managing director at L.F. Rothschild & Co.

While new technology and increased joint venturing between broadcast and production companies appear to threaten the continued existence of the conventional networks, Mr. Gottesman believes the future of CBS, ABC and NBC lies in their ability to recognize and market the strength of their national reach.

"No medium is as efficient for advertisers as network television. Underestimating that could mean becoming your own worst enemy," Mr. Gottesman says.

"This is an advertising business, first and foremost. And that has been obscured by all of this change."

He agrees with several other analysts in his assessment that the biggest threat to the status quo is digitalization and high-definition TV.

"It will be the greatest fundamental change in technology since the invention of the television. And that could throw corporations like General Electric, IBM and Xerox into the forefront of the business," Mr. Gottesman says.

Barry Kaplan

Mr. Kaplan, a vice president and analyst for Goldman Sachs, is a

product of the industry he covers.

He began his career in the 1970s as a financial analyst for NBC.

From his current side of the fence, the 32-year-old believes that deregulation generally has been good for the broadcast industry.

"It has facilitated liquidity in the private market; more transactions at higher prices," he says.

"The activity and prices spurred have benefitted most everyone concerned."

The commercial networks and their parent companies, for instance, have been strengthened financially by new management and changes in ownership, he says.

But the continued decline in audience shares will force the networks to find new ways of generating more revenues and cutting costs. The next round could reshape the industry in a more dramatic way, he says.

"Network television is no longer a growth business, and 1989 will be a very telling year. I'm not prepared to say that one of the three networks will disappear, but something more is going to have to change."

For instance, he says it's conceivable that Capital Cities/ABC, if it finds it is financially unfeasible to continue owning a TV network, could arrange to sell the network to its affiliates as a cooperative.

"The affiliates are the only group the network is worth anything to," Mr. Kaplan says. "The networks can hedge their bets on increasing their involvement in areas like cable TV and cable programming. But longer term they may need other solutions."

Mr. Kaplan, one of the many analysts who has had a longstanding regard for cable, is encouraged by the steadily improving performance of many cable stocks and companies.

"I am surprised there continues to be a fairly narrow following of the industry by institutional investors."

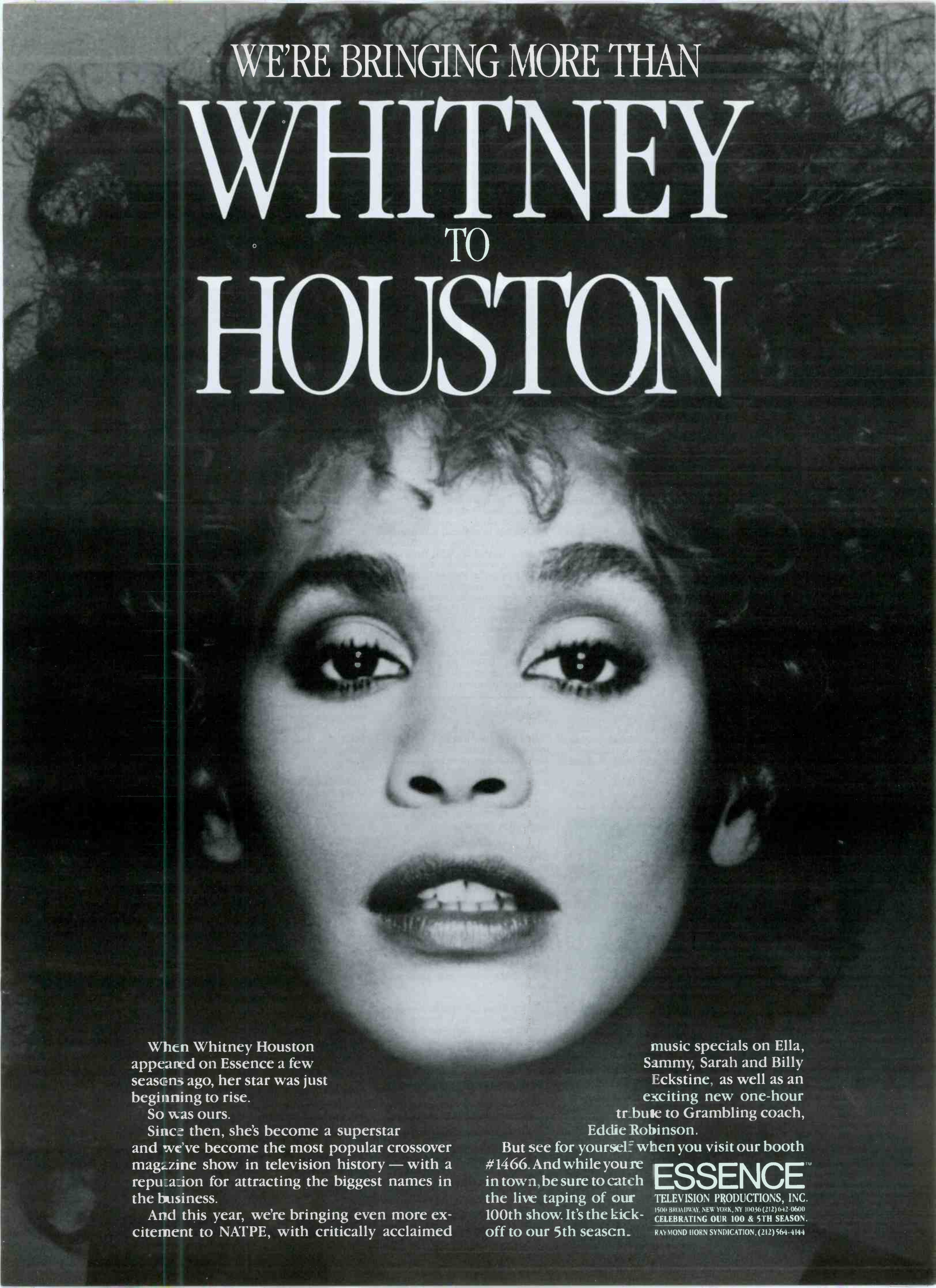
He says part of the reason is because many investors are slow to accept cable TV evaluations based more on cash flow than traditional earnings or even assets.

The biggest surprises of the past several years for Mr. Kaplan include:

- The degree of consolidation and mergers.
- The rate that asset value has appreciated, particularly in cable TV.
- The growing involvement of non-broadcasters, including CBS's Laurence Tisch, in the business.
- The constant twists and turns of Ted Turner. "He constantly amazes everyone," he says. #

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WHO'S NEWS

Broadcast TV

George Reeves to executive vice president, New World Television Group, Los Angeles, from senior vice president.

Harrison Slaton to vice president of human resources, Viacom Broadcast Group, New York, from corporate human resources manager, NBC, New York.

Frank Accarrino to vice president of production operations/manpower scheduling, operations and technical services, NBC, New York, from director of network news technical services.

Ben Tucker to executive vice president and general manager, Retlaw Broadcasting Co., Fresno, Calif., from executive vice president and general manager, KMST-TV, Monterey, Calif.

John O'Donnell to acting vice president for programming, KVIE-TV, Sacramento, Calif. He will continue as vice president for operations and engineering.

Donna Harris to vice president and director of creative services, WFLD-TV, Chicago, from executive producer.

Cliff Fisher to vice president and general sales manager, WKBW-TV, Buffalo, N.Y., from local sales manager.

Gerry Cornwell to general manager, KIDK-TV, Idaho Falls, Idaho, from station manager, KLEW-TV, Lewiston, Idaho.

Stephen Crowe to station manager, KLEW-TV, Lewiston, Idaho, from account executive, KEPR-TV, Pasco, Wash.

Richard Drilling to general manager, KMST-TV, Monterey, Calif., from station manager.

Gary Hlavacek to general manager, WXTX-TV, Columbus, Ga., from vice president and general manager, WGTU-TV, Traverse City, Mich.

Joel Levitt to operations man-



CLIFF FISHER
WKBW-TV



CHUCK PUMPHREY
The Disney Channel



BETSY BRAZIEL
KFBK-AM



RICHARD KING
WFTV-TV



LIN OLIVER
MCA TV



CARL MENK JR.
All American TV



SHERI LEVINE
Fox/Lorber



SALLY VON BARGEN
Netlink USA

ager, a new post, WPHL-TV, Philadelphia, from production manager.

Melanie Gerig to program manager, WTIC-TV, Hartford, Conn., from program manager, WXXA-TV, Albany, N.Y.

Bill Anderson to director of programming and production, KCRG-TV, Cedar Rapids, Iowa, from production manager.

Michael Easterling to program manager, WJZ-TV, Baltimore, from executive producer of programming.

Cable TV

Charles Brazik to vice president of human resources, Warner Cable Communications, Dublin, Ohio, from vice president of human resources, Hart Schaffner & Marx, Chicago.

Peter Corl to regional director

for the Eastern region, The Disney Channel, New York, from area marketing manager. Also, **Chuck Pumphrey** to regional director for the central region, The Disney Channel, Burbank, Calif., from area marketing manager for the central region; **Patricia Potter** to director of creative development from manager of production services; and **Steven Rosen** to market research manager from manager of research, Media Service Group, Los Angeles.

Tony Waggoner to senior accountant, ESPN, Bristol, Conn., from senior accountant, Blum & Shapiro, Farmington, Conn.

Radio

Eugene Lombardi to general manager, WQRC-FM, Hyannis, Mass., from vice president and general manager, WLKW-AM/FM, Providence, R.I.

John Wetherbee to program director, WFYR-FM, Chicago, from production director.

David Esch to director of creative services, WNUA-FM, Chicago, from production director. Also, **Art Wallis** to production director from morning drive host.

Tyler Cox to program manager, KFBK-AM in Sacramento, Calif., from news and operations director. Also at the station, **David Hall** to senior editor from general assignment reporter and **Betsy Braziel** to news director from talk show producer.

Patty Slingluff to sales manager, WINS-AM, New York, from account executive, WOR-AM, New York.

Journalism

Susan Greenstein to director, WABC-TV, New York, from director, WUSA-TV, Washington. Also, **Sam Champion** to weekend weatherman from weekend weather anchor, WJKS-TV, Jacksonville, Fla.

Roger Cooper to news anchor, KEYT-TV, Santa Barbara, Calif., from news anchor, KWTU-TV, Oklahoma City.

Richard King to news promotion director, WFTV-TV, Orlando, Fla., from director of communications,

WCPX-TV, Orlando.

Walt Gray to sports director, KCRA-TV, Sacramento, Calif., from sports director and primary sports anchor, WCIX-TV, Miami. Also, **Carissa Howland** to 11 p.m. news producer from weekend news producer.

Gerry May to reporter/weekend anchor, WAND-TV, Decatur, Ill., from reporter and weekend anchor/producer, WFDX-TV, Wichita Falls, Texas.

Marv Albert, sportscaster for NBC, New York; WWOR-TV, Secaucus, N.J.; and Madison Square Garden Network, New York, has been named sportscaster of the year for the third straight year by Salisbury, N.C.-based National Sportscasters and Sportswriters Association.

Charles Shutt, general manager of the Hearst Metrotone News Division of Hearst Corp., New York, retired recently after a 34-year career with the corporation.

Syndication

Michael Gerber to president of acquisitions and first-run programming, Viacom Enterprises, New York, from senior vice president.

Lin Oliver to senior vice president of program development, MCA TV Enterprises, New York, from vice president. Also, **Kate Kelleher** to vice president of creative services from director of operations in the creative services department.

Frank Buquicchio to senior vice president of finance, Orbis Communications, New York, from controller. Also, **Ed Neuert** to vice president of creative services from director.

Carl Menk Jr. to senior vice president and director of station sales and marketing, All American Television, New York, from president, Hagen-Menk Entertainment.

Jack Wartlieb to vice president of production for the domestic television division of Gulf & Western's Paramount Pictures Corp., Hollywood, from executive director of production.

Olivia King Canter to vice pres-

ident of international distribution, Fox/Lorber Associates, New York, from director of international sales. Also, **Susan Margolin** to vice president of domestic theatrical and video sales, from home video sales; **Sheri Levine** to vice president of business affairs from director of business affairs.

Other

William Lambert to chairman and chief executive officer, Texscan Corp., Scottsdale, Ariz., from vice president and general manager, Jerrold Distribution Systems division of General Instrument Corp., Philadelphia.

Sally von Barga to vice president of marketing, Netlink USA, Kirkland, Wash., from circulation marketing director, CommTek Publishing, Boise, Idaho.

Anne Grupp to vice president of litigation, Turner Entertainment Co., Culver City, Calif., from senior counsel. Also at the company, **Haldon Harrison** to vice president of legal and business affairs from vice president of legal, and **Andrew Velcoff** to vice president of legal from associate counsel.

James Ganley to senior vice president, Hearst ABC-Viacom Entertainment Services, New York, from vice president of finance and administration and chief financial officer.

Stephen Bailey, to assistant chief of the policy and rules division, Federal Communications Commission, Washington, from senior attorney for the office of general counsel, FCC.

Robert Grebe to senior vice president of communications, Television Bureau of Advertising, New York, from vice president.

Michael Meltzer to vice president of sales and marketing, VideoCipher division of General Instrument Corp., San Diego, Calif., from vice president for national marketing and sales for the consumer video products division, Sony Corp. of America, Park Ridge, N.J.

Howard Abrahams to partner and head of the media/entertainment group, Blum, Gersen, Bushkin, Gaims, Gaines, Jonas & Stream, New York, from senior attorney, ABC, New York.

Obituaries

Nelson Benton, a longtime broadcast journalist for CBS News, died Feb. 13 in Washington of cardiac arrest. He was 63. Mr. Benton joined CBS in New York in 1960 and became CBS News' New Orleans bureau chief in 1964. He also covered the civil rights movement in the South, the Vietnam War from Saigon and was a Washington correspondent. He left CBS News in 1982 to become a news anchorman at WMAR-TV in Baltimore. In 1984, Mr. Benton moved to the Mutual Broadcasting System as White House correspondent.

Anthony Streuli, a CBS newsman directing the network's New Hampshire coverage, died in his hotel room in Bedford, New Hampshire, on Feb. 12. He was 43. Mr. Streuli apparently died of natural causes, according to a CBS spokesman. Mr. Streuli, who joined the CBS Radio Network in 1969 after a stint with the U.S. Armed Forces Radio Network, moved to the television side in 1981. He was named Boston producer for CBS News in April 1986. #

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BRIEFLY NOTED

Broadcast TV

ABC's "World News Tonight" broke CBS's 20-week evening news winning streak. For the week ended Feb. 8, "World News Tonight" averaged an 11.8 rating and a 20 share, compared to 11.1/19 for "The CBS Evening News" and 10.9/19 for "The NBC Nightly News." It was the first time ABC won the evening news race since Aug. 10, 1987.

A segment on the first episode of Fox Television Stations' "America's Most Wanted" on Feb. 7 led to the arrest of David James Roberts, one of the FBI's 10 most-wanted men. The crimes committed by Mr. Roberts, who had escaped from Indiana prison authorities in 1986, were recreated on the program. A viewer recognized a photo of the man and called in the tip that led to the arrest. The show allows viewers to telephone law authorities at 800-CRIME-88 if they have tips on the criminals featured.

CBS Entertainment has ordered six one-hour variety specials from The Smothers Brothers comedy team. "The Smothers Brothers Comedy Hour Specials" will begin airing at 8 p.m. (ET) March 23, preempting "Magnum, P.I." until its two-hour season finale in May. CBS Entertainment President Kim LeMasters said he hopes the duo will have a prime-time comedy half-hour in the CBS lineup next season. The variety specials will be similar to the Feb. 3 anniversary program.

Advertising on commercial broadcast TV—including local, national and regional spot, network and national syndication—totaled \$23.2 billion in 1987, an increase of 4.2 percent over 1986, according to the Television Bureau of Advertising in New York. The TvB said local TV advertising increased 4.9 percent in 1987 to \$6.8 billion. National and regional spot advertising grew 4.2 percent to \$6.8 billion. For network TV, ad revenue increased 2.5 percent to \$8.8 billion. National syndication ad spending totaled \$730 million in 1987, a 21.7 percent increase over 1986.

ABC affiliate KTNV-TV in Las Vegas blasted CBS News' prime-



"Lady and the Tramp," Walt Disney's 1955 animated classic, will make its world TV premiere in June on The Disney Channel, according to Bruce Rider, Disney Channel vice president of programming.

time "48 Hours" in two recent editorials, according to Jim Behling, KTNV vice president and general manager. One editorial stated that "(Dan) Rather and his CBS hatchetmen did their best to skewer Las Vegas."

As previously arranged, Hallmark Cards on Feb. 16 took control of Univision, the nation's largest Spanish-language TV network, following closing of an acquisition deal announced last November. In a surprise move, however, Univision President Luis Nogales resigned and was immediately replaced by William Stiles, who had been Univision's vice president of marketing until his promotion last year to corporate manager of the 10 Hallmark-owned TV stations.

New World Television has announced a 10-program network pilot production slate for the fall season. For CBS, the producer has a half-hour comedy, "Sniff." For NBC, it is preparing a two-hour "Return of the Incredible Hulk."

Pilots for ABC are the half-hour "Robert Guillaume Show" and "It Will Stand," plus the hour-long "Checkered Flag," "Murphy's Law," "Dakota's Way," "Chain Letter" and "A Fine Romance."

Cable TV

Former Supreme Court nominee Douglas Ginsburg's handling of cable TV matters for the Justice Department while having nearly \$140,000 invested in Rogers Cable-systems did not violate federal conflict of interest laws, says a report released last week by the court that appoints independent counsels. In the 116-page report, Assistant Attorney General William Weld said further investigation isn't warranted because there was no evidence of "concealment or intent to engage in self-dealing" by Mr. Ginsburg.

If the cable TV industry resists the reinstatement of must-carry rules, "you are begging for the telephone company to be brought into your business," said Preston Padden, Association of Independent Television Stations president, in a speech last week. "Anyone who thinks that must-carry is a dead issue . . . is living in a fool's paradise," Mr. Padden told the Central Coast Cable Club in Avila Beach, Calif.

West Palm Beach, Fla.-based Home Sports Network and 11 cable TV operators have finalized a contract to launch Florida's "Sunshine Network." The joint venture, with a March 4 launch date, has the cable operators as majority owners and Home Sports as the managing partner. "Sunshine Network" will feature sports and public affairs programming.

A CNN correspondent and his two assistants were expelled from Panama on Feb. 14. The Panamanian government accused the reporter, Larry LaMotte, of "twisting the facts." A CNN statement noted that its newscasts are the only U.S. TV news reports satellite-beamed into the country.

Rep. Matthew Rinaldo, R-N.J., is seeking comment on a controversial proposal to condition a cable system's rate deregulation on its agreement to carry all of the local broadcast TV signals it was required to carry under the now-defunct must-carry rules. In a letter to industry leaders, Rep. Rinaldo also took a

swipe at the suggestion that A/B switches, which enable subscribers to switch between off-air and cable reception, are a solution to the carriage dilemma. A federal appeals court last year struck down the FCC's must-carry rules.

International

CBS Broadcast International has hired the aerobic team Patrouille de France to perform a series of "breathtaking" maneuvers over Cannes, France, during the MIP-TV program market on April 29. The performance will herald the company's co-production with the BBC, "Reaching for the Skies."

Radio

Westwood One, parent company of Mutual Broadcasting System and NBC Radio Networks, has canceled its two Spanish-language radio programs, "Mundo Artístico" and "Exitos Calientes," due to lack of advertising support. The company is re-evaluating its plans for Spanish-language radio coverage of the 1988 Summer Olympics in Seoul, South Korea, also because of uncertainties in the Hispanic media market. The company, which generated less than 1 percent of its revenues from Spanish-language programming, is keeping its Radio Espanol unit in mothballs should advertising market conditions improve.

Media Capital Inc., has bought WWQM-FM and WHIT-AM, Madison, Wis., from Hudson Group Limited Partnership of Wisconsin for \$2.6 million.

New York-based ABC Radio Networks will launch an interview series May 8 that focuses on country recording artists. The daily, two-minute program will be hosted by Bob Kingsley, who also hosts "American Country Countdown" on ABC Radio. The new daily series will be produced by ABC Watermark in Los Angeles.

Houston-based radio program syndicator Starstream Communications Group says its weekly three-hour program of dance music, "Super Mix Dance Party," has been cleared in 31 markets since it was introduced last November. The urban-oriented program's station lineup includes WGCI-FM in Chicago, KDLZ-FM in Dallas and WXYV-FM in Baltimore.

St. Louis's KLTH-FM has adopted "The Breeze," the new-age oriented, satellite-delivered format distributed by Minneapolis-based Progressive Music Network. KLTH is the 15th "Breeze" affiliate, according to PMN.

Sports

CBS's telecast of the NBA All-Star Game scored an 11.6 rating in 15-market overnight results from A.C. Nielsen Co. TBS's telecast of "NBA All-Star Saturday," including the Legends' Classic game, the Long-Distance Shootout and the Slam-Dunk Championship, earned a sports program record rating of 7.5 for the superstation, representing a reach of more than 3 million cable TV homes.

NFL Films has released "Warpath," a highlight film based on the Washington Redskins' NFL championship season, and "Rocky Mountain Magic," a highlight tape of the Denver Broncos' season.

Other

Democratic presidential candidate Sen. Albert Gore Jr., D-Tenn., has asked the Federal Election Commission to rule on whether a portion of expenditures for TV ads can be exempt from campaign spending limits. The New York Times reported that the campaigns of Rep. Richard Gephardt, D-Mo., and Massachusetts Gov. Michael Dukakis counted half of their TV ad expenditures in Iowa toward fundraising expenses, which do not count toward state spending limits.

Burbank, Calif.-based Dick Clark Productions reported a loss of \$1.2 million, or 15 cents per share, on revenues of \$1.3 million for the second quarter ended Dec. 31. The performance compares to net income of \$232,500, or 3 cents per share, on revenues of \$5.2 million for the same period in 1986. The downturn was attributed to lower barter-ad revenues and a lack of network sales.

Atlanta-based Coca-Cola Co. reported net income of \$916.1 million for 1987, or \$2.43 per share, down from \$934.3 million for 1986. Revenues for 1987 were \$7.6 billion. For the fourth quarter, Coke reported net earnings of \$193 million.

Consolidated Entertainment, a Los Angeles-based producer and distributor of TV programming, has restructured its worldwide operations and acquired Washington-based Rafshoon Communications, naming that production company's founder Gerald Rafshoon as its vice chairman. Consolidated has also lined up \$50 million in credit for the production, co-production and acquisition of additional TV product in 1988, as well as low-budget feature films.

Bala Cynwyd, Pa.-based Comcast Corp. recently got into the cellular telephone business with an agreement to acquire Atlantic City, N.J.-based American Cellular Network for \$230 million, or \$25 a share. Comcast, a multiple cable system operator, thwarted a move by Cellular Communications to gain control of 53 percent of American's stock at \$15.50 a share.

The previously reported merger agreement involving DIC Enterprises, the Los Angeles-based animation studio, and Computer Memories, a computer disk drive manufacturer, has fallen through. There was no explanation from either firm on why the merger was called off. #

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JOBS

Broadcast TV

WESH-TV in Orlando, Fla., is seeking to fill two positions:

On-air promotion producer with experience in writing and producing news, programming and on-air promotions and public service announcements.

Designer with experience in graphic design, mechanical art and electronic graphics. News graphics speciality a must.

Send resumes to: Frank Biancuzzo, WESH-TV, P.O. Box 7697, Orlando, Fla. 32854. Phone: 305-645-2222.

KOKH-TV in Oklahoma City is seeking **account executives** with radio or television sales experience. Send resumes to: Craig Bachman, general sales manager, KOKH-TV, 1228 E. Wilshire Blvd., Oklahoma City, Okla. 73111. Phone: 405-843-2525.

WEAR-TV in Pensacola, Fla., is seeking a **promotion assistant**. Sales promotion and media placement experience is required. Degree in marketing and two years station experience are preferred. Send resumes to: Joe Smith, operations manager, WEAR-TV, P.O. Box 12278, Pensacola, Fla. 32581. Phone: 904-455-7311.

Cable

Group W Satellite Communications in New York is seeking a **research associate** to support cable network ad sales and marketing. Two to five years media/sales research or agency media experience required. Familiarity with Nielsen national TV research, SMRB or MRI, Lotus and on-line systems experience a must. Send resumes to: Mark Mersky, director of marketing and media research, Group W Satellite Communications, 90 Park Ave., New York, N.Y. 10016. Phone: 212-557-6530.

Pacific Communications, a cable TV advertising firm in Olympia, Wash., is seeking a **local sales manager** with proven radio or local television sales experience. Must have management experience. Send resumes to: Jim Jenner, president, Pacific Communications, P.O. Box 7668, Olympia, Wash. 98507. Phone: 206-754-7081.

Journalism

WSBT-TV in South Bend, Ind., is seeking a **news director** with news management experience, knowledge of satellite news gathering and good writing skills. Send resumes to: Barry Smith, general manager, WSBT-TV, 300 W. Jefferson Blvd., South Bend, Ind. 46601. Phone: 219-233-3141.

Radio

WVKZ-AM/FM in Schenectady, N.Y., is seeking a **salesperson** with experience in radio or independent TV sales. Knowledge of agency and direct account work is preferred. Send resumes to: Robert Hewitt, general sales manager, WVKZ-AM/FM, 433 State St., Center City Plaza, Schenectady, N.Y. 12305. Phone: 518-370-5386.

Chicagoland Radio Information Service in Chicago is seeking a **chief engineer** with one to two years engineering experience. Must have board experience, IBM-compatible computer knowledge and ability to perform routine maintenance of equipment as well as ability to supervise and train engineering staff. Studio design experience is helpful. Send resumes to: Julie Coleman, general manager, Chicagoland Radio Information Service, 425 N. Michigan, Suite 1146, Chicago, Ill.

60611. Phone: 312-645-9800.

Academic

Central State University in Edmond, Okla., is seeking an **instructor or assistant professor** to teach audio production, announcing and pro-

graming, beginning August 1988. An M.A. in an area of communications is required, Ph.D. is preferred. University teaching and professional broadcaster experience is desired. Send resumes to: Dr. Barbara Norman, chairperson, Department of Oral Communication, Central State

University, Edmond, Okla. 73034. Phone: 405-341-5581.

The "Jobs" column is an editorial feature compiled by Elizabeth Edgerton of our Chicago staff. Media companies can send a job title and a brief job description to Ms. Edgerton

at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill., 60611. She can be reached at 312-649-5453. Items submitted for publication must include a telephone number. Decisions on items published and wording used are made by ELECTRONIC MEDIA'S editorial staff.#

**93 MILLION
AMERICANS
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TIRED.
AND HTC
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THE CURE.**

MCA to resist overtures from Donald Trump

(Continued from Page 3)

MCA stock, which has been trading at about half of its \$64.50 high since last October's stock market crash, closed at \$45 per share Feb. 12, up more than five points. By the

middle of last week, the stock was pushing \$50 per share on heavy trading.

Mr. Trump, who has spent an estimated \$15 million on his declared MCA stake, must wait 30 days for

Justice Department clearance before amassing more of the company's stock.

Analysts generally estimate MCA's current takeover value at between \$65 and \$70 per share, which

would put Mr. Trump's planned investment in company stock at about \$1.3 billion.

Some analysts said they were suspicious about Mr. Trump's true intentions, because Securities and Ex-

change Commission rules do not require such disclosure until an investor has amassed 5 percent of a company's stock and because MCA's stock price was driven up as a result of the announcement.

Analysts pointed out that it will now be more expensive for Mr. Trump to buy the interest in MCA he is seeking.

Mr. Trump has a track record of casually investing in some companies and cashing in when the time is right, rather than attempting to mount a takeover or change in management. Some analysts believe this could turn out to be one such instance.

"The stock definitely is in play, and no one knows what happens next," said Mara Balsbaugh, entertainment analyst for Smith Barney. "This could force other suitors out of the woodwork."

"The company has been in this situation before, and it can be disruptive. But MCA has some poison pill measures in place now and connections to anti-takeover specialists," Ms. Balsbaugh said.

MCA declared last year its intention to buy back as many as 10 million, or 13 percent, of its outstanding common shares. Analysts believe the company has repurchased as many as 5 million shares so far.

Last fall, MCA's board adopted a "poison pill" provision giving shareholders the right to purchase 760,000 shares of new preferred stock "to guard against partial tender offers and other abusive tactics."

If a raider acquires 20 percent of MCA's stock, the company's shareholders would be allowed to purchase the company's common stock at a significantly discounted price.

"In the past year, MCA has more aggressively managed its businesses, cut costs and strengthened its management," Ms. Balsbaugh says. "I think it's ready to defend itself against whatever comes."

Lew Wasserman, the 74-year-old founder and chairman of MCA, owns 7 percent of the company and controls an additional 8 percent held by friendly investors or other company officials. Last year, MCA was made vulnerable by rumors of Mr. Wasserman's ill health, a weak performance of MCA product at the box office and on network television and the plummeting price of the company's stock.

Analyst Alan Kassin of Shearson Lehman Hutton, and other analysts have insisted for months that the company is ripe for change because its earnings and stock price do not reflect the value of its assets.

Even if a bid for MCA never materializes, Mr. Trump could walk away from his MCA experience with some of the company's prized real estate holdings. MCA has substantial real estate in Southern California and Florida.

MCA's headquarters is at the 420-acre Universal Studios in California's San Fernando Valley. Among its assets are a film library containing more than 3,300 theatrical features and 12,500 TV episodes; film distribution operations; music facilities; independent station WWOR-TV in Secaucus, N.J.; a 50 percent interest in the advertiser-supported cable USA Network; LJM Toys; and retail and mail-order operations.

Mr. Trump, a leading developer of prime commercial properties, has held large stakes in many companies, including Bally Manufacturing, Holiday Corp., Allegis Corp. and Golden Nugget. He has maintained a continuing ownership in the New York department store chain Alexander's and Resorts International, of which he is seeking total control. #

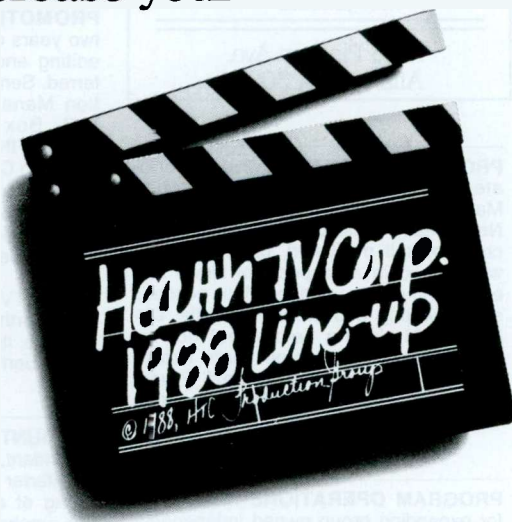
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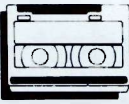
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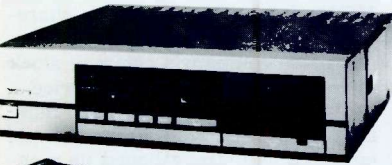
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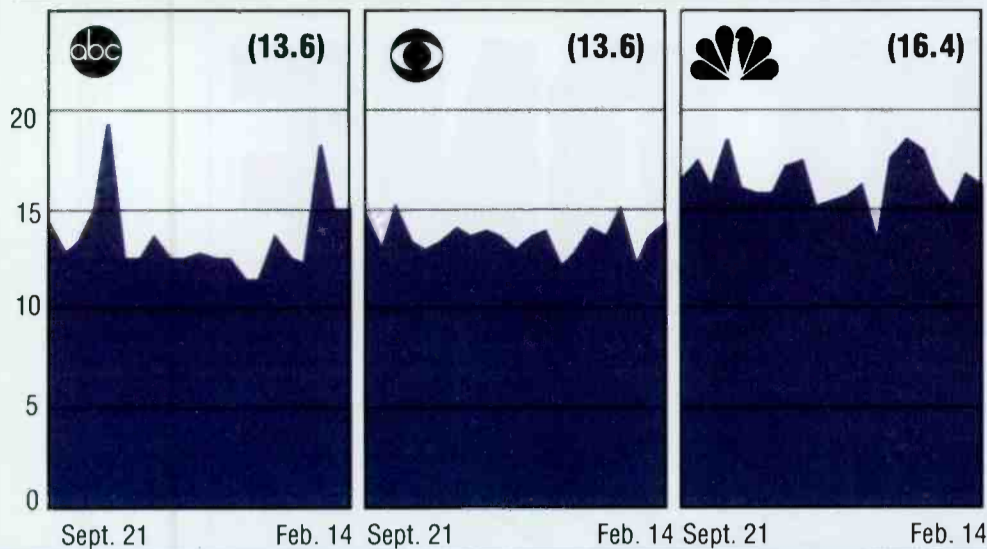


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SEASON-TO-DATE RATINGS (AVERAGES)

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NETWORK PRIME TIME



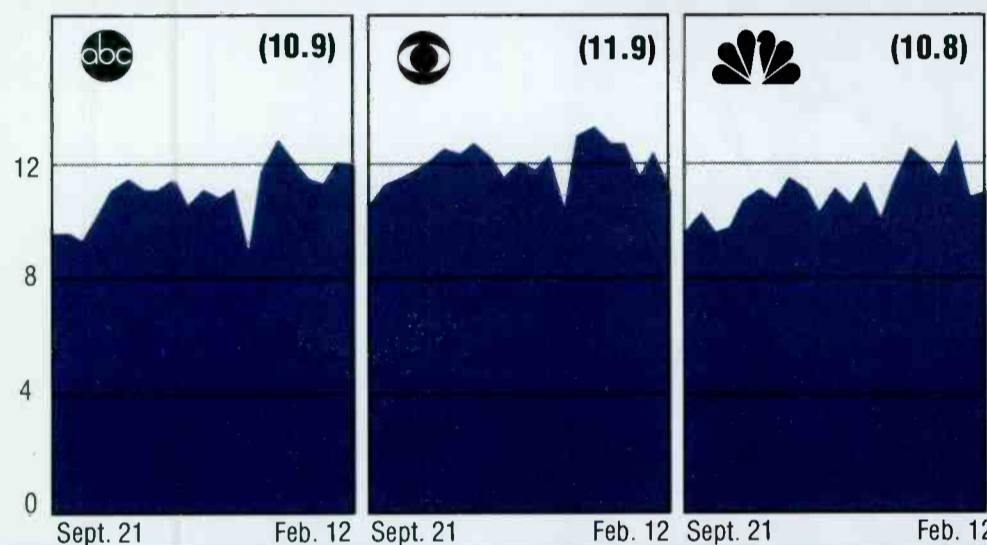
IN THE SPOTLIGHT

NATPE attendance figures

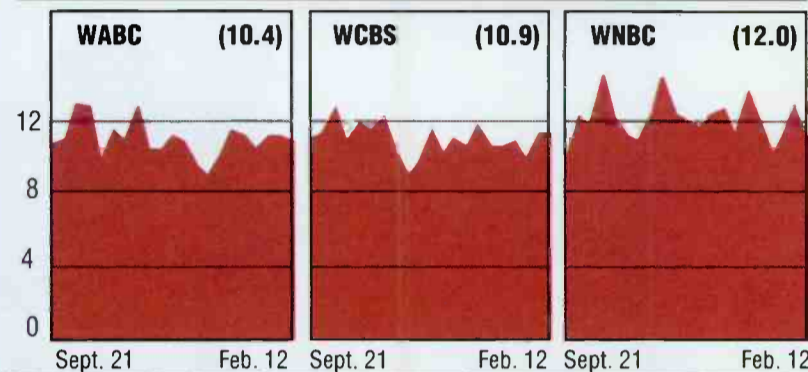
1964 New York	71	1976 San Francisco	1891
1965 New York	100	1977 Miami	2204
1966 Chicago	106	1978 Los Angeles	2819
1967 New York	114	1979 Las Vegas	3380
1968 New Orleans	129	1980 San Francisco	3939
1969 Los Angeles	180	1981 New York	5440
1970 Miami	326	1982 Las Vegas	5551
1971 Houston	403	1983 Las Vegas	5927
1972 San Francisco	532	1984 San Francisco	6387
1973 New Orleans	804	1985 San Francisco	6882
1974 Los Angeles	1101	1986 New Orleans	7125
1975 Atlanta	1352	1987 New Orleans	7836

Source: NATPE

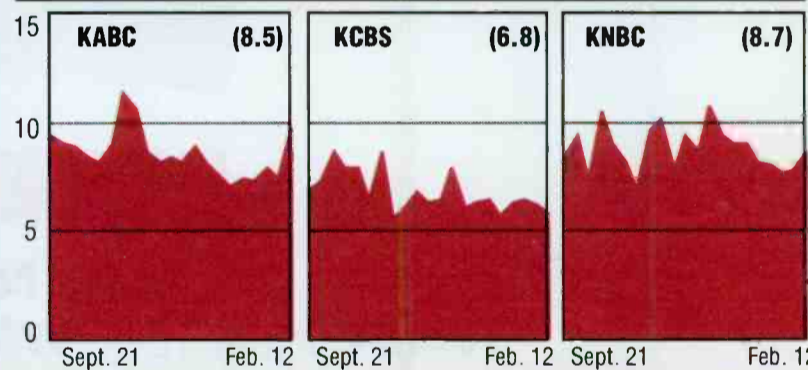
NETWORK EVENING NEWS



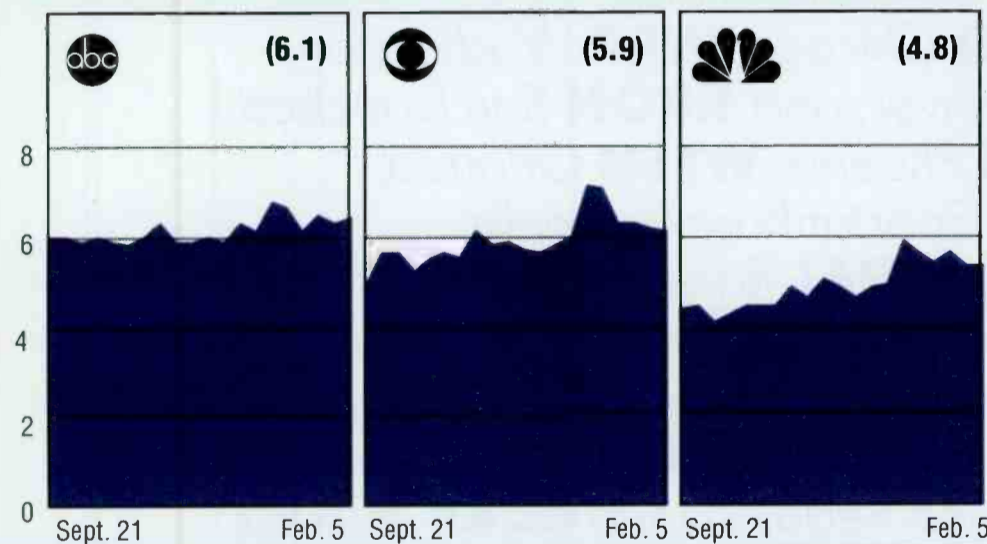
NEW YORK 11 P.M. LOCAL NEWS



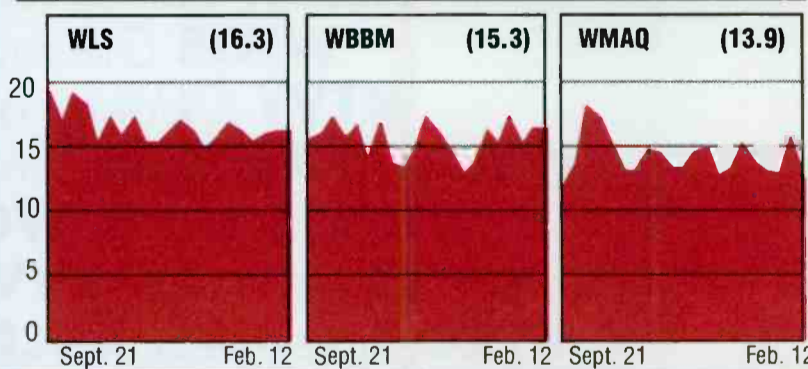
LOS ANGELES 11 P.M. LOCAL NEWS



NETWORK DAYTIME—SEPT. 21 TO FEB. 5



CHICAGO 10 P.M. LOCAL NEWS



SEASON-TO-DATE RATINGS/SHARES OF REGULAR PRIME-TIME NETWORK PROGRAMS

1. The Cosby Show	NBC 28.6/45	23. NBC Sunday Night Movie	NBC 16.8/27	45. St. Elsewhere	NBC 13.3/23	(t) Oldest Rookie	CBS 10.3/17
2. A Different World	NBC 25.6/41	24. Head of the Class	ABC 16.7/26	(t) 'Slap' Maxwell	ABC 13.1/21	68. Law & Harry McGraw	CBS 10.2/17
3. Cheers	NBC 24.2/38	(t) Hunter	NBC 16.7/29	47. MacGyver	ABC 12.8/20	69. 48 Hours	CBS 9.9/14
4. Night Court	NBC 23.4/37	25. Newhart	CBS 16.6/25	(t) Equalizer	CBS 12.8/22	70. Houston Knights	CBS 9.8/16
5. Growing Pains	ABC 22.9/34	27. Perfect Strangers	ABC 16.1/26	(t) Simon & Simon	CBS 12.8/20	71. Rags to Riches	NBC 9.6/17
6. Golden Girls	NBC 22.7/39	28. Hooperman	ABC 15.8/25	50. 20/20	ABC 12.7/23	72. Motel	ABC 9.4/18
7. Who's the Boss?	ABC 21.7/33	(t) Designing Women	CBS 15.8/24	51. High Mountain Rangers	CBS 12.6/21	73. Thoms	ABC 9.2/15
8. 60 Minutes	CBS 21.1/33	30. Knots Landing	CBS 15.6/26	(t) Frank's Place	CBS 12.6/19	(t) ABC Thursday Night Movie	ABC 9.2/15
9. Murder, She Wrote	CBS 20.5/30	31. ABC Monday Night Movie	ABC 15.4/24	53. Jake & the Fatman	CBS 12.3/19	75. Pursuit of Happiness	ABC 9.1/16
10. Moonlighting	ABC 19.2/30	32. ABC Sunday Night Movie	ABC 15.3/23	(t) A Year in the Life	NBC 12.3/19	76. Dhara	ABC 8.7/15
11. L.A. Law	NBC 19.1/33	33. Kate & Allie	CBS 15.2/23	55. Crime Story	NBC 12.1/21	77. CBS Saturday Movie	CBS 8.3/15
12. ALF	NBC 18.9/28	34. Facts of Life	NBC 15.0/27	56. Sonny Spoon	NBC 12.0/21	78. Sledge Hammer!	ABC 7.7/12
13. Family Ties	NBC 18.2/27	35. Highway to Heaven	NBC 14.7/23	57. Our House	NBC 11.7/18	(t) West 57th	CBS 7.7/15
14. Amen	NBC 18.1/32	36. Dynasty	ABC 14.6/25	58. Mr. Belvedere	ABC 11.6/19	80. Charmings	ABC 7.5/12
15. CBS Sunday Movie	CBS 17.8/28	(t) Falcon Crest	CBS 14.6/26	(t) Wiseguy	CBS 11.6/19	81. Sabie	ABC 7.4/13
16. Matlock	NBC 17.7/27	(t) Magnum, P.I.	CBS 14.6/23	60. Disney Sunday Movie	ABC 11.3/18	82. My Sister Sam	CBS 7.3/14
17. NFL Monday Night Football	ABC 17.4/31	39. Miami Vice	NBC 13.9/24	61. Spenser: For Hire	ABC 11.1/17	83. Max Headroom	ABC 6.6/12
18. Valerie's Family	NBC 17.2/26	40. thirtysomething	ABC 13.7/24	62. Tour of Duty	CBS 11.0/17	84. Everything's Relative	CBS 6.5/11
19. Dallas	CBS 17.1/29	41. Dolly	ABC 13.6/21	63. Buck James	ABC 10.9/18	85. Leg Work	CBS 6.2/11
(t) NBC Monday Night Movies	NBC 17.1/27	42. Cagney & Lacey	ABC 13.5/23	64. Full House	ABC 10.4/18	86. Once a Hero	ABC 4.1/8
21. My Two Dads	NBC 17.0/25	43. Beauty & the Beast	CBS 13.4/23	(t) Private Eye	NBC 10.4/19		
22. 227	NBC 17.0/30	(t) J.J. Starbuck	NBC 13.4/23	66. I Married Dora	ABC 10.3/18		

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Oliver Twist
The Pilot
Straight Time
Strangers Kiss

Tell Me That You Love Me
Too Scared To Scream
Torchlight Touched

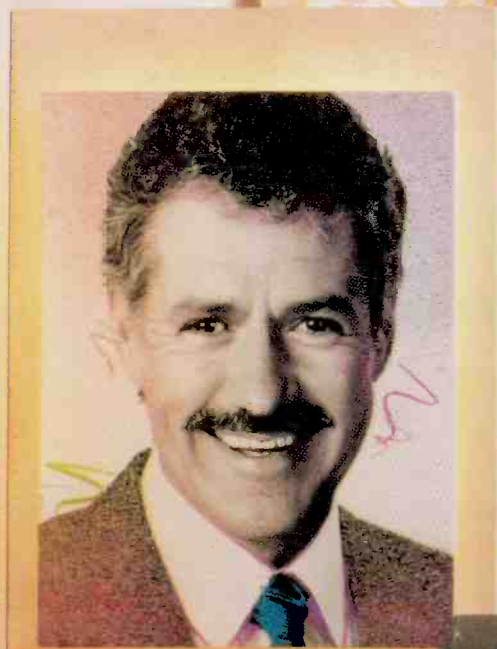


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