Radio Days for TV Promotion

The Big Business of Doing Good

CHANNELS

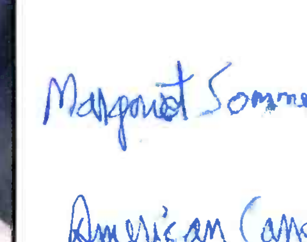
AUGUST 13, 1990 THE BUSINESS OF COMMUNICATIONS $5.00

TELEVISION'S TOP EXECUTIVES

They're not the biggest but they're among the best: Introducing four of television's unheralded leaders in a special report on the powers behind TV's 76 publicly traded companies.

A. H. Belo's Ward Huey

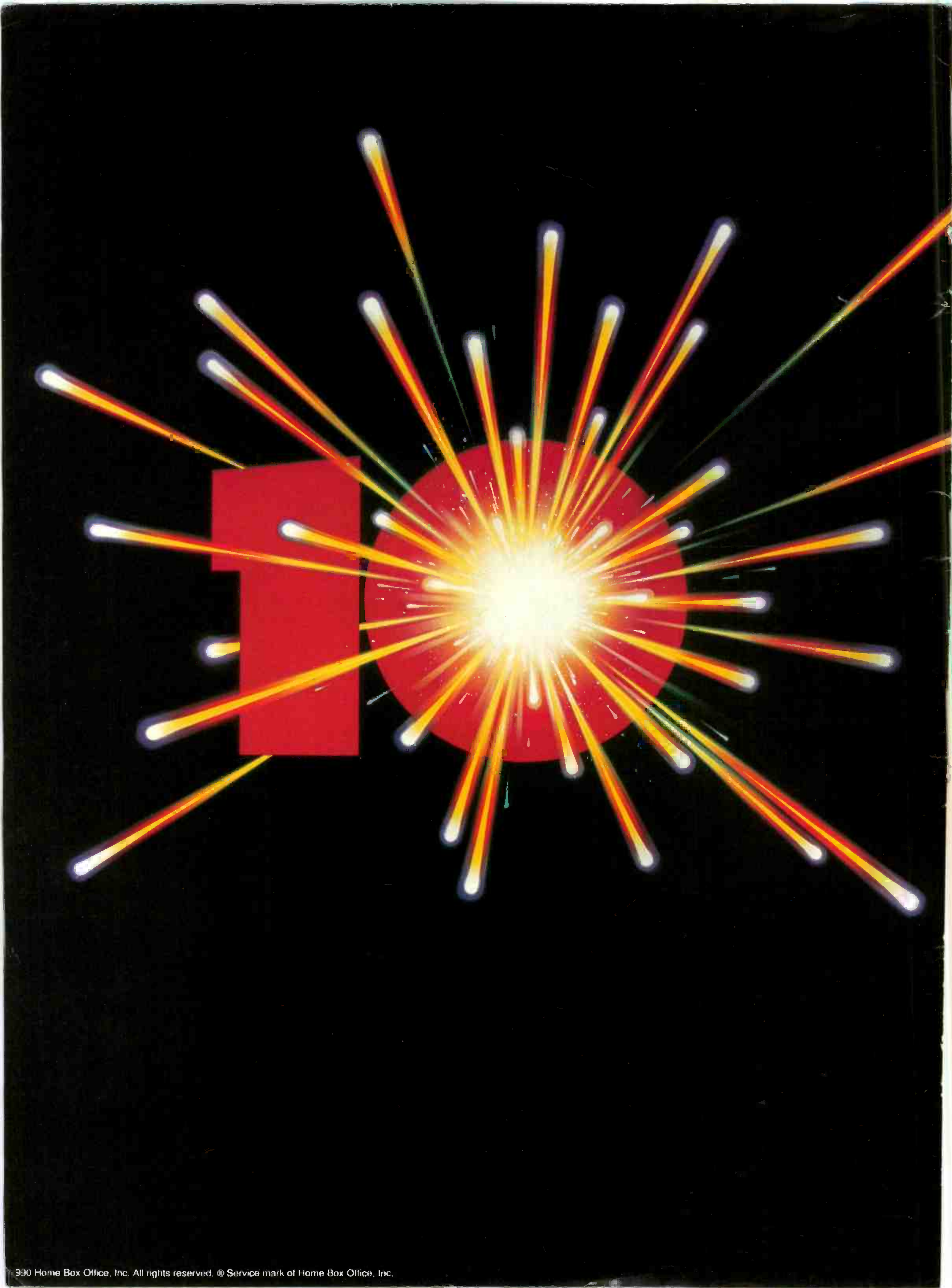
Imagine's Brian Grazer



TCA Cable TV's Robert Rogers

Tribune's James Dowdle

-DIGIT 787
01 MAR91
OFESSOR
TX 78756 UCY



990 Home Box Office, Inc. All rights reserved. ® Service mark of Home Box Office, Inc.

cinemax®

Celebrating A Decade Of
More Movies, More Choice.

CHANNELS

THE BUSINESS OF COMMUNICATIONS

VOLUME 10, NUMBER 11 AUGUST 13, 1990

FEATURES

PROGRAMMING

➢ COMMUNITY AFFAIRS' NEW LUSTRE

How a broadcasting backwater turned into a hot marketing tool, and why some people's jobs will never be the same.

BY DAVID BOLLIER

IN FOCUS: TELEVISION'S TOP EXECUTIVES

COVER STORY LEADERS OF THE PACK 26

Success means more than a high profile for these four executives.

➢ THE POWERS THAT RUN TELEVISION 38

The leaders of TV's publicly traded companies: Where are they headed and how do they plan to get there?

COMPILED BY STEVEN BESCHLOSS, LUCIA BOZZOLA, MICHAEL BURGI, JOHN FLINN, ANDREW GROSSMAN, CHERYL HEUTON, ALEC JOHNSON, RICHARD KATZ AND MARK SCHONE

OPERATIONS

MARKETING & PROMOTION 14

It's How You Play the Game

Competition has forced TV stations to take a page from radio history. Once considered déclassé, station-sponsored contests may soon be as much a part of television culture as the commercial break. . . . . BY ANDREW GROSSMAN

SALES 16

LIN's True Believers

One station group has taken to heart the maxim, "Be marketers, not order-takers." All seven of LIN Broadcasting's stations are putting Marshall Marketing & Communications to work. . . . . BY AL JAFFE

DEPARTMENTS

REPORTS 6

MultiVision breaks new ground again—unfortunately . . . *Jackie Bison* is extinct . . . Crosstown feud in Charlotte.

WHAT'S ON 12

A monthly calendar.

MEDIA DEALS 51

Leveraged Cop-out

Cable deal-makers want to blame bank rules for the slow market. It doesn't work that way. . . . . . BY CHERYL HEUTON

DATABASE 52

SOUND BITES 54

From an interview with Richard Wiley, chairman of the FCC's Advisory Committee on Advanced Television Services.

RUNNING THE NUMBERS 56

Crashing the Party

PACs mean extra advertising dollars for stations.

Charles Tops the "Bill."

Cosby isn't a factor.

Neither is Cheers, Who's The Boss?, Growing Pains, Mr. Belvedere, Night Court, or Family Ties, when it comes to retaining audiences.

It just proves what we've been saying all along: "Stripping 'off-first-run' works."

Let us show you how *Charles In Charge* and *Out Of This World* (available as a strip this Fall) can fill your bill.

	% OF TIME PERIODS MAINTAINED OR IMPROVED 5/90 VS 11/89
CHARLES *In Charge*	78%
CHEERS	59%
WHO'S THE BOSS?	58%
GROWING PAINS	55%
MR. BELVEDERE	54%
NIGHT COURT	46%
FAMILY TIES	36%
THE COSBY SHOW	31%

Source: NSI as dated.

First in first run

© 1990. MCA TV. All Rights Reserved.

CHANNELS
THE BUSINESS OF COMMUNICATIONS

FALL SEASON LINEUP

Here's a look at our fall season lineup with six "not to miss" issues. . .

September 10th

Power Programming: Strategies For Fall
Bonus Distribution at the Eastern Great Lakes Cable Shows
Closes for space *Friday, August 24th.*

September 24th

The Changing News Mission & MSO Futures
Bonus Distribution at RTNDA & Atlantic Cable Show
Closes for space *Friday, September 7th.*

October 8th

TV Marketing: Selling Television To The Viewer
Bonus Distribution at SMPTE
Closes for space *Friday, September 21st.*

October 22nd

Annual Salute To Excellence In Television
Closes for space on *Friday, October 5th.*

November 5th

Syndicated Futures
Closes for space on *Friday, October 19th.*

November 19th

Forecast '91: Where the Ad Dollars Will Go
Bonus Distribution at TVBA and CBA
Closes for space on *Friday, November 2nd.*

For further information please call:
(212) 545-5202 or (818) 709-9816

CHANNELS
THE BUSINESS OF COMMUNICATIONS

Editor-in-Chief
JOHN FLINN
Managing Editor
MARK SCHONE
Senior Editors
STEVEN BESCHLOSS, ANDREW GROSSMAN
CHERYL HEUTON, NEAL KOCH (West Coast)
JANET STILSON
Associate Editor
MICHAEL BURGI
Assistant Editor
RICHARD KATZ
Washington Editor
PENNY PAGANO
Contributing Editors
JOHN F. BERRY, ALEX BEN BLOCK
DAVID BOLLIER, CECILIA CAPUZZI
MICHAEL COUZENS, L.J. DAVIS
MERYL GORDON, WILLIAM A. HENRY III
DAVID LACHENBRUCH, MICHAEL POLLAN
JAY ROSEN, HARVEY D. SHAPIRO
ADAM SNYDER, JAMES TRAUB
Interns
LUCIA BOZZOLA, ALEC JOHNSON

Art Director
SUE NG
Assistant Art Director
DAVID SPERANZA
Photo Research
LAURIE WINFREY/CAROUSEL INC.

Publisher
JOEL A. BERGER
Advertising Sales Managers
NELDA H. CHAMBERS, ISAAC DANNER JR.
RICHARD J. PETRALIA
Advertising Services Manager
JEANMARIE McFADDEN
Assistant to the Publisher
JACQUELINE ALTAMORE
Advertising Sales Assistants
JULIE HARRIS, STACEY ROSOFF

Production Manager
RACHEL COHEN

Advertising Sales Offices
New York: 401 Park Avenue South, New York, NY 10016, 212-545-5100; Fax 212-696-4215, **West Coast:** 19725 Sherman Way, Suite 380, Canoga Park, CA 91306, 818-709-9816; Fax 818-709-5314

ACT III PUBLISHING
President
PAUL DAVID SCHAEFFER
Chief Operating Officer
ROBERT C. GARDNER
Senior Vice President & Group Publisher, Media & Television Groups
DAVID PERSSON
Senior Vice President, Operations & Planning
MARTHA A. LORINI
Vice President, Finance & Administration
SAM SCHECTER
Director of Marketing & Communications
JENNIFER WARE
Director of Circulation
STEPHEN F. WIGGINTON
Director of Manufacturing
CRAIG C. BALICK

CHANNELS The Business of Communications (ISSN 0895-643X) is published twice monthly except monthly in July and August by C.C. Publishing L.P., an affiliate of Act III Publishing, 401 Park Avenue South, New York, NY 10016. Second class postage paid New York, NY and additional mailing offices. Volume 10, Number 11, August 13, 1990. Copyright © 1990 by C.C. Publishing Inc. All rights reserved. Subscriptions: $65 per year; all foreign countries add $18. **Please address all subscription mail to CHANNELS The Business of Communications, Subscription Service Dept., P.O. Box 6438, Duluth, MN 55806, or call 218-723-9202. Postmaster:** Send address changes to CHANNELS, The Business of Communications, Subscription Services Dept., P.O. Box 6438, Duluth, MN 55806. **Editorial and business offices:** 401 Park Avenue South, New York, NY 10016; 212-545-5100.
Unsolicited manuscripts cannot be considered or returned unless accompanied by a stamped, self-addressed envelope. **No part of this magazine may be reproduced in any form without written consent.**

On Wednesday night,
NBC reported the unexplained
disappearance of 1,334,778
women within 30 minutes.*

Cable's Spotless Record at Risk?

A possible default by Maryland Cable looms.

In the face of reluctant bankers and other sources of deal money, cable promoters have defended their industry's debt-laden structure by boasting that no lender has ever foreclosed on a major cable loan. But Maryland Cable Corp., which lost $5.8 million in the first quarter of 1990, could end the streak. The system's troubles are causing widespread worry because they result not from freak chance, but rather from mistakes and strategies fairly common to the industry.

Prime Cable sold the Prince George's County, Md., system in 1988 for about $198 million, or $2,800 for each of the 70,000 subscribers. The buyer, ML Media Opportunity Partners, paid 12.5 times projected cash flow.

ML Media, formed by I. Martin Pompadur, his late partner Elton Rule and Merrill Lynch & Co., is one of three limited partnerships that own the systems operated under the MultiVision Cable TV Corp. name. (Pompadur is chairman and chief executive officer of MultiVision.)

The '88 deal doubled Maryland's annual cash interest expenses from $5.2 million to $9.6 million; total annual interest (including costs relating to a junk-bond offering) is about $25 million. According to an analysis by Standard & Poor's, first-quarter cash flow before capital spending covered only 53 percent of total interest expense.

ML Media's I. Martin Pompadur: More troubles at a MultiVision system could focus additional attention on highly leveraged cable deals.

In March, MultiVision named David Van Valkenburg president and chief operating officer; under his leadership a new Maryland general manager was hired. The challenge now is to persuade lenders to accept a variety of new terms, because losses have forced Maryland Cable to violate minimum requirements for cash on hand relative to its interest payments.

Maryland's problems are Pompadur's second industry embarrassment. MultiVision's aggressive rate hikes in western Tennessee helped reignite the regulation issue, which in turn has undercut system prices. A foreclosure in Maryland could further undermine the market.

A few tactical errors helped push Maryland into its current predicament. In 1989, it launched a costly pay promotion based on slashed rates. Subscribers signed up, only to cancel—or just stop paying—when the promotion ended. In addition, the cost of expanding into non-cabled areas proved higher than anticipated, requiring Maryland to ask banks to waive the capital spending limits they had set.

In June, Standard and Poor's lowered the rating on Maryland's subordinated debt to "CC" from "CCC." In a credit bulletin, S&P analyst Richard Siderman states, "The downgrade reflects Maryland Cable's increasingly limited capacity to meet scheduled principal debt payments and operating cash requirements."

John Motulsky, MultiVision senior vice president, says discussions with banks "are encouraging, though we're not far into the process." Agreements that would end the foreclosure threat could take months, Motulsky says.

Maryland has strengths, say Siderman, Motulsky and others. Penetration is roughly 60 percent; its monthly average fee per subscriber is $40. The problem with high debt costs, however, is that they don't leave room for setbacks, Siderman says.

Other systems struggling with stymied growth, weak cash flow and debt are watching Maryland nervously. "If they go into default, then other lenders will start looking at their own cable loans," says a cable executive. "They might let Maryland color their judgment, and in some cases it should. But a lot of good systems could get hurt."

CHERYL HEUTON

You're No Bart Simpson

Jackie Bison doesn't make the prime-time cut.

It wasn't Jim and Bob's idea to compete with Bart and Homer. In fact, it was Roger Rabbit that spurred them to pitch NBC on an animated prime-time show.

But by the time the pilot for *The Jackie Bison Show* was completed in March, *The Simpsons* was a nuclear-powered hit. The comparison was unavoidable, even though *Jackie Bison* was heavily populated with show-biz animals, not real-life people. Suggested one person at a private screening, "Maybe it should have a Bart character in it."

If not for *The Simpsons*, writing partners Jim Stein and Bob Illes believe, NBC might have taken a chance on their show and bought a number of episodes. Between poor testing and doubts that *Jackie Bison* would ever shine in the light of *The Simpsons*, however, NBC swallowed its $700,000-plus gamble. Stein and Illes had to settle for one airing of their pilot, just before Independence Day.

Jackie Bison: With Fox's *Simpsons* as the new standard, Jackie wasn't what NBC had in mind.

That was a far different ending than they—or their anima-

A similar problem was reported to have affected 1,012,575 men on the same evening.*

tion partner Peter Rosenthal—had originally envisioned. Rosenthal, a co-owner of production company Broadcast Arts, was brought into the project after the comic writing duo pitched their concept to Rick Ludwin, NBC senior v.p., specials and variety programs. Inexperienced with animation, they were counting on the relationship to give them a better sense of how to wed words with visual gags.

Rosenthal will never forget the day in early '89 when Brandon Tartikoff came to New York to see the show's storyboards. "It was one of the most exciting points in my career," he says.

But by various accounts the elation of that day did not last. It was soon dampened by bloody battles between the writers and Rosenthal. Stein and Illes maintain that *Jackie Bison* could have been completed prior to *The Simpsons* had creative differences not slowed the process. But they also had trouble translating their ideas (and their English) for the South Korean animation house—ironically, the same one that draws Homer and Bart—hired to finish the drawing and photography. Says Stein, "We were already on episode 22 in our mind—and we were still struggling to finish this one pilot."

In the end, what NBC got was a Jack Benny-esque format that moved back and forth between the personal and stage life of Jackie Bison, a buffalo introduced as "America's beast of buffoonery" by the animal kingdom's Ed McMahon, Larry Lizard. It was a mixture of animation, live-action inserts, sitcom storylines, commercial breaks and news segments, all overlaid with a laugh track and canned studio applause.

Stein and Illes say the show's structure recollected the hyperkinetic *Laugh-In*. NBC's testing process determined that viewers found it jarring, missed a linear story line and were not sure whether it was for kids or adults. Rosenthal says the vision of the show "got a bit defused" and never transcended the format. "The show did not translate to a contemporary vision of our society in a meaningful way," says Rosenthal.

The standard-setting *Simpsons* are a tough act to follow.

STEVEN BESCHLOSS

Indie-Fox Rivalry In Charlotte

Pride and $$ at stake in local battle.

There *is* hope for all those non-Fox indies struggling to compete with the searchlight hype of the Fourth Network—just look at Charlotte, N.C. There, independent WJZY-TV is winning its fair share of skirmishes in a heated battle with the Fox affiliate across town, WCCB-TV.

Despite WCCB's Fox prime-time lineup and Charlotte Hornets basketball package, WJZY (channel 46) has given the Fox affiliate (channel 18) a run for its money: Arbitron has them dead even at a 2 rating/6 share sign-on to sign-off in its February and May books. During Fox prime time, WCCB is a clear winner—on Sundays in May it pulled a 7/12 at 8 P.M., versus a 1/1 for WJZY—but in other dayparts the two stations are extremely close.

And the competition isn't strictly professional. Mark Conrad, general manager at WJZY since its sign-on in 1987, was hired by WCCB's owner, Cy Bahakel, back in 1978 to run WCCB. The station was making a transition from ABC affiliate to independent after being dropped by the network in favor of a VHF signal. Conrad handled the switch and had WCCB's indie business booming, but was fired a year later. Charlotte insiders say Conrad's contract with Bahakel gave him an unusually large percentage of the station's billings, and they allege Bahakel dismissed him because Conrad's bonuses were so big.

WJZY's "Sky Jam '90" stirred community interest and made a profit.

More recently, Conrad had been pitching Fox hard to switch its affiliation to WJZY. When Fox chose to renew with WCCB earlier this year, the WCCB staff sent a fellow dressed in a fox costume over to WJZY. The furred messenger handed Conrad a note saying, "You've been outfoxed again!" WCCB general manager Steve Soldinger denies prior knowledge of the stunt.

Personalities aside, WJZY, owned by Raleigh, N.C.-based Capitol Broadcasting, has kept pace with WCCB by dint of its "very, very deep pockets and good management," says Cullie Tarleton, senior v.p. and general manager of Charlotte's CBS affiliate, WBTV. "They built a technical facility that rivaled anything in the market and they have the funds to compete with the affiliated stations in town for syndicated programming." WJZY has *Night Court*, *Who's the Boss?* and it just bought *Married . . . With Children*. WCCB has a less glamorous-sounding lineup, but that hasn't meant lesser ratings: In May, WCCB's *The Jeffersons* at 6 P.M. beat *Who's the Boss?* on WJZY, 2/4 to 1/2.

Still, WJZY is less than three years old, so its overall performance is impressive. Jeff Borden, the former TV critic for the *Charlotte Observer*, attributes much of WJZY's quick success to its promotion and marketing. "Their on-air look was so clean and stylish, it made [Channel] 18 look clunky in comparison," he says. WJZY specializes in kitschy and clever promotion; a print ad for the sci-fi movie *Strange Invaders* pictured one of the extraterrestrial creatures with the headline, "Illegal Aliens."

Nightly call-in contests during sweeps, annual sweepstakes, direct mailers and special events are the other ingredients of WJZY's promotional philosophy, says promotion manager Steve Pickle. "We run the station basically as an old-fashioned radio station," he explains. WJZY staged "Sky Jam '90," a music and hot-air balloon festival, over a weekend in June. Pickle estimates 10,000 to 12,000 people attended.

Despite its gradual shift into an affiliate via Fox, WCCB still sees WJZY as a primary threat. "We certainly view ourselves as being the independent competitor of JZY in kids, fringe, access and the two nights of prime-time movies," says Jeff Arrowood, WCCB's promotion manager.

For fall Arrowood is concentrating on promoting his kids block with a revival of WCCB's kids club. WJZY also has a kids club, and will try to match WCCB point for point. In Charlotte, stiff competition is benefiting viewers of all ages.

RICHARD KATZ

Fortunately, NBC authorities were able to put a stop to this strange behavior.

They signed
up for
therapy.

And now,
so can you.

*SOURCE: NTI, DEAR JOHN (1/17-3/14/90) vs. FM (3/28-4/18/90). Adults 18-49.

Dear John,™

The funniest single show on television is now available for syndication in 1992. It's DEAR JOHN, and as NBC experienced, Wednesday nights are just not the same without this broad appeal comedy. In fact, when NBC brought in a temporary replacement, they subsequently lost over 2,000,000 adult viewers 18-49. That's when they realized how much DEAR JOHN was missed and brought it back just in time for the May sweep. So if you're looking for a show with "staying" power, this is one half-hour of comedy you should sign up for.

THERAPY IS THE BEST LAUGHTER.

©199[illegible] by Paramount Pictures. All rights reserved.

Western Sunrise?

BY RICHARD KATZ

AUGUST 21: The **MTV Networks' affiliate advertising sales workshop** road show makes a stop at the Syracuse Marriott in Syracuse, N.Y. The road show, in its second year, will bring **Steve Houck**, director of affiliate ad sales for MTV Networks, and a staff of two to hotels in 30 DMAs this year. They advise account executives at affiliate cable systems and interconnects on how to sell local inserts on MTV, **Nickelodeon**, **Nick at Nite**, **VH-1** and **HA!** "A lot of people think that MTV, because its target audience is young, that the only people who advertise on MTV locally are pizza places and record stores," explains **Mark Rosenthal**, executive vice president of affiliate sales and marketing for MTV Networks and the man to whom Houck reports. "So, we show them a success story from another market where a local bank found MTV to be the perfect vehicle to reach college kids getting their first checking accounts."

•

SEPTEMBER 1: After 20 years on **CBS**, ***Gunsmoke*** went off the air 15 years ago today, marking the virtual disappearance of the Western from network television. But with **The Family Channel**'s successful schedule of both off-net and self-produced Western series, **ABC**'s renewal of ***The Young Riders*** and CBS's decision to keep ***Paradise*** alive as a mid-season replacement, the Western, while hardly dominating the ratings books, has found new life on the small screen. **Paul Krimsier,** vice president of programming for The Family Channel, comments on the revived interest in Westerns. "About 15 years ago," says Krimsier, whose network carries 17 hours of Westerns a week, "television really got into reflecting current social issues and Westerns weren't able in the creative sense to play out current social issues—terrorists and drug deals didn't play out as well in a Western as in ***Starsky & Hutch***. We've been a little social-issued out and now we realize regardless of what the social issue is, it's really an issue of character, the challenge and opportunity for someone to stand up and say, 'Here's who I am.' This is so apparent in Westerns and makes them very attractive."

•

SEPTEMBER 9: The second massive CBS/**K mart** fall-season promotion launches today with added new partners **Pepsi**, **Isuzu** and **Mastercard International**. The network declared last year's campaign a huge success with premiere-episode ratings up 28 percent over the previous year, according to **George Schweitzer**, senior vice president, communications for CBS. How did the affiliates respond? "I don't think it was a barn-burner as a revenue producer," says **Barry Smith**, senior vice president for Schurz Communications and chairman of the CBS Affiliates Advisory Board. "It did increase sampling, so they were happy with that." **Mick Schafbuch**, v.p. and general manager for **KOIN-TV** in Portland, Ore., says morale was high for the promotion at this year's CBS affiliates meeting, mainly due to what is perceived as a much stronger CBS fall schedule. "Last year, CBS's sampling . . . was up significantly," he says. "What happened, of course, is that the product didn't fulfill the promise."

•

SEPTEMBER 9-12: The **National Association of Telecommunications Officers & Advisers** (NATOA) celebrates its tenth anniversary as a cable-industry watchdog at its annual conference at the Hyatt Regency in Dearborn, Mich. The 464-member organization, made up mostly of cable regulators, favors the return of cable rate regulation to local government. Congressman **John Dingell** (D-Mich.), chairman of a House committee weighing cable reregulation, and **Black Entertainment Television** president **Robert Johnson** are penciled in as featured speakers. •

AUGUST CALENDAR

August 15: Deadline for nominations for Women at Work broadcast awards for news and entertainment programs, sponsored by the National Commission on Working Women. Contact: Steena Land, (202) 737-5764.

August 17-20: Idaho Cable Television Association summer show. Elkhorn Resort, Sun Valley, Idaho. Contact: Tim Brennan, (208) 345-0362.

August 22-24: Alabama Cable Television Association Annual Convention. The Grand Hotel, Point Clear, Ala. Contact: Mary John Martin, (205) 834-2282.

August 23-25: West Virginia Broadcasters Association 44th annual fall meeting. The Greenbrier, White Sulphur Springs, W.Va. Contact: Marilyn Fletcher, (304) 344-3798.

August 28: 1990 Professional Breakfast Series, featuring Ruth Otte, president of The Discovery Channel, sponsored by Atlanta Women in Cable. Westin Lenox, Atlanta. Contact: Pam Hayes, (404) 928-0333.

September 9-11: The South Dakota Cable Television Association Annual Show. Lead, S.D. Contact: Steve Schirber, (605) 886-7990.

Which is the only daytime talk show that grew this year?

It's How You Play The Game

A tough marketplace has TV stations imitating radio contests to win viewers.

BY ANDREW GROSSMAN

Carl Bauman isn't crazy about contests. Yet last May, during the ratings sweeps, the director of advertising and promotion for Memphis CBS affiliate WREG gave away a house. Long the staple of radio stations that face tough competition on a fragmented dial, contests are becoming TV stations' hottest tool for hyping ratings and luring new sponsors. Even those launching contests, however, have reservations. "It [says] something [about] the integrity of TV stations," Bauman concedes. "We won't do a lot of them."

But in Dallas, Rick Davey, creative services director at independent KTXA, speaks of "Watch and Win" and "The Phrase That Pays" with evangelical fervor: "You're going to find TV stations across the country doing things a little more creatively, coming out of the closet so to speak. Radio stations have been doing it a long time. There must be a reason why."

Despite his ambivalence, Bauman agrees that contests have a big future at stations. While small-scale contests have been around for years, Bauman says sluggish ad growth and competition from cable and VCRs has turned them into major promotional vehicles.

"We're all fighting for audience. We're all fighting for revenue. The quality and scope of these contests have been broadened so they have to be done more professionally," says Bauman, whose station printed a million game pieces. WREG's contest, promoted on-air and through local media and retailers, asked viewers to match symbols under two perforated windows on game cards to win cash and prizes.

Consultants are also boosting contests. "Stations haven't had to do it until now. They pretty much had their own way," says Dave Spence, vice president of Audience Research & Development. Spence heads a new AR&D division that will work with stations on sales-generating promotions.

Originally conceived as purely promotional tools to boost ratings in specific dayparts through "forced viewership," contests are now used to generate ad sales. "When we first started," says Bauman, "they were primarily audience-driven: 'Let's find new ways of getting people to sample a program.' That's evolved to the point that if we're going to spend this much money to generate audience we should use the same vehicle to generate some revenue." Accordingly, WREG's "American Dream Instant Giveaway" contest had two elements; one which forced viewers to watch specific shows to win, the other an advertising and promotional vehicle.

Game cards were distributed at three outlets: Wendy's, an auto-parts store and a drugstore chain. WREG aired more than 300 on-air spots, telling viewers where to get the cards. Besides the perforated windows, the cards had room to promote the client's products, programming or a community-service campaign. Bauman says more than 5,000 viewers have so far claimed prizes ranging from video rentals to hamburgers to the grand prize, a house.

Bauman says he tells sponsors that they're paying to get traffic. "They're not buying a spot schedule. They're paying for the privilege of being part of the promotion as a direct outlet. That money helps pay for the contest."

The watch-and-win element of WREG's game featured three CBS shows and *Entertainment Tonight* hosts John Tesh and Mary Hart. Viewers won if symbols displayed during the shows matched symbols on their cards. Those who called within 20 minutes won from $100 to $1,000.

The result? From February to May, Bauman says share points rose on two shows, *Rescue 911* and *Major Dad*, although *Murder, She Wrote* lost six points. He blames that on a 12 point drop in HUT levels, according to Nielsen figures, although Bauman admits falling HUT levels do not necessarily affect share points.

In Dallas, KTXA opted against an advertising element in giving away $44,100, concentrating instead on boosting ratings. Viewers had to watch the 5 P.M. to 7 P.M. block to pick up clues. At 7:21, a crawl would run asking viewers to call in with "The Phrase That Pays" to win cash, $2,100 a day for 21 days.

"We kept it pure and simple," Davey says. KTXA wanted to "drive another otherwise unattainable ratings point;" Davey says the 5 P.M. to 7 P.M. sitcom block gained 150 percent in May from a year ago. "The word of mouth the station developed . . . you had to be sitting across from these people that never won anything in their lives," he says.

Win a Brand New REEVES-WILLIAMS Home... American Dream INSTANT GIVEAWAY
WREG TV
Or $5000 IN CASH - INSTANTLY!

Viewers snapped up all 1 million of WREG's game cards.

There are potential pitfalls: Bill Alfredo, president of Unidyne Communications, which runs WREG's contest, advises stations to protect themselves legally by detailing the odds and prizes. They should also be alert to possible abuses within the distribution channel—at one radio station, employees were winning by blocking incoming phone lines.

Davey expects the number of contests on stations to skyrocket: "Radio stations will tell you, it doesn't matter what format a station is running. When you've got so many viewing choices, people are going to be motivated by the universal motivator—money." •

Hint:

LIN's True Believers

Many stations pay lip service to marketing, but the LIN group puts it into practice.

BY AL JAFFE

The concept that sellers of advertising should be marketing consultants and not merely peddlers of space and time is more than a belief with LIN Broadcasting Corp. It's a matter of policy.

LIN has been placing its sales-development chips on researching the needs of advertisers via the "Target Dollars" system from Pittsburgh-based Marshall Marketing & Communications Inc. LIN has been working with Marshall since the marketer's early days in the mid-'80s, and over the years has become Marshall's biggest customer, with all seven of its affiliates—four in the top 50 markets—now signed up.

Gary Chapman, president of the LIN Television Group, says Marshall Marketing is helping "to transform our salespeople into marketing people," adding, "Have we made a complete transition? No. Are these the tools we should use? Yes." Research services such as Marshall's are necessary, Chapman believes, in order for TV stations to more effectively sell against newspapers, which have more resources for gathering qualitative marketing data.

The Marshall approach calls for heavy customer input to the research studies it conducts for client stations. The research/marketing company conducts annual telephone surveys that involve interviews with anywhere from 500 to 1,500 adults and take about 20 minutes each. But what really makes Marshall distinctive, says the company, is its PC software, which enables station salespeople to convert an undigested mass of data into saleable facts. Marshall also incorporates psychographics into its research, being an accredited user of VALS 2 (see *Channels*, July/August 1989). The "Target Dollars" system does not come cheap, however. It runs from $40,000 to more than $100,000 a year, although a low-cost version for small stations is available for about $20,000.

LIN's efforts are typical of ways Marshall's custom research can be used:

- WISH-TV Indianapolis used a Marshall survey to help a hometown sporting-goods store, facing an invasion by a major chain, uncover some unexpected perceptions among potential customers. Scott Blumenthal, general sales manager of WISH, says the store owner was surprised to find that consumers regarded his inventory as pricey. He also found out why he had so few female customers even though 50 percent of his floor space was devoted to sporting apparel for women: Most store decorations were male-oriented. Redecoration of the store and a campaign emphasizing value pushed sales up 40 percent in six months.

'Have we made a complete transition? No. Are these the tools we should use? Yes.' —Gary Chapman, president of the LIN Television Group

- A single question asking how voters were registered enabled KXAS-TV in Dallas-Ft. Worth to attract considerable political advertising with its Marshall survey during last year's contest to replace House Speaker Jim Wright. (The race involved a runoff won by Democrat Pete Geren.) Notes g.s.m. Patty Parker: "Buyers for political campaigns used to clear what they could get. Now we could go to a congressional district and show data on voter age, registration and viewing habits." KXAS could sort by voting district because it had 1,300 respondents to its survey.
- WAND-TV in Springfield-Decatur-Champaign, Ill., signed up a brand-new Oldsmobile dealership and began a series of annual queries tracking name recognition. "We also provided facts on attitudes toward the dealership," says Larry Katt, station vice president and director of sales. According to Katt, the dealer follows the name recognition results closely, which suggests that tracking data is an effective tool for keeping advertisers loyal.

LIN station executives note that the process of exploring an advertiser's needs when developing material for the Marshall questionnaire is an important learning experience, and helps sharpen the marketing skills of a station account executive. Jane Wallace, president and g.m. of KXAN in Austin, Texas, describes the building of a Marshall questionnaire in these terms: "We tell a business, 'If you'll share some of your knowledge with us, we'll give you some new knowledge in return.' "

Marketing like this requires a different mind-set than selling, LIN's Chapman believes, and he says it's not always easy to change the orientation of salespeople. Douglas Adams, president and general manager of LIN's WAVY-TV in Portsmouth, Va., says, "Some people have the knack; some people can learn." He notes that the veterans in his sales force, about 40 percent of the total, have made the transition well, but he knows of one station where "the people weren't able to adapt."

WISH's Blumenthal takes a crack at defining the difference: "Marketing is taking people who have no interest in your product or service and getting them to consider it. Selling is taking people who are considering your product and turning that into an order."

The ideal station salesperson blends the two. Warns WAVY's Adams, "There is a danger in putting too much emphasis on consulting. You have to be able to close a deal." •

Al Jaffe is a New York-based freelance writer who specializes in TV sales.

Sally Jessy Raphaël
The talk show host who listens.
Source: NTI November, February, May '88-'89 vs '89-'90. © Multimedia Entertainment. All Rights Reserved.
MULTIMEDIA ENTERTAINMENT

PROGRAMMING

Community Affairs' New Lustre

'Win-win' is the rallying cry as stations find the gold in doing good.

By David Bollier

Did someone say smarm?

Turn on the tube these days and you may get buried in an avalanche of broadcast do-gooding, a tsunami of warm, fuzzy feelings. In Baltimore, WJZ saluted the volunteer "cuddlers" who hug infants at a pediatric hospital. In Lancaster, Pa., WGAL sponsored a "Coats for Kids" drive as part of its "Time to Care" campaign. From Tallahassee to Tacoma, hard-bitten executives suddenly go gooey at the heartbreak and triumphs of disabled kids, illiterate kids, abused kids and, for good measure, blood drives, walk-athons and volunteer-athons.

Are broadcasters closet sentimentalists? Crypto-activists? Just good citizens who truly care about their communities?

Yes, yes and yes. But increasingly stations also have a keen financial incentive for undertaking community service campaigns. Much of the transformation in this once-sleepy area of broadcasting is fueled by competition. Faced with a chronic need to improve operating efficiencies and to differentiate themselves from cable, more broadcasters are hammering community affairs into a competitive weapon—localism.

The "social conscience" that results, when skillfully packaged, can flush out new advertisers, burnish a station's image and generate pure gravy via syndication. Corporate underwriters love the halo effect, and nonprofit charities are grateful for the publicity.

It's a "win-win" situation, as community affairs directors love to put it.

While the genre is not entirely new, its popularity is surging. No hard statistics are available, but leaders of the National Broadcast Association for Community Affairs (NBACA) see an unmistakable shift in the job responsibilities of members. "We talk much more about selling these days," says Paula Maes, president-elect of NBACA and promotion director (formerly community affairs director) at KOB-TV in Albuquerque. "We wouldn't have talked about that five years ago. Now our people go out on sales calls." Maes also represents a trend in station staffing: More and more community affairs positions are being blended into promotion or sales titles. "We simply can't afford the luxury of having public affairs and promotion people function on a mutually exclusive basis," says Karen Lee Rice, programming/creative services manager at KOIN in Portland, Ore., and the current president of NBACA.

The chief vehicle for community affairs is the "total station campaign," in which stations showcase their social consciences by melding community affairs with station promotion, and coordinating the project with the news and sales departments. As more stations have adopted this model, a diverse array of national syndication and consulting services has emerged to service a booming niche market.

One of the most significant developments may be the entrance of Hearst Entertainment Distribution (a division of Hearst Corp.) into the field with its "Great Expectations: The Education Project," a campaign developed at Hearst's Boston station, WCVB, and now sold in over 40 cities. The campaign uses generic vignettes, documentaries, dramatic specials and PSAs—all of which can be localized—to focus attention on problems in public schools. Stations also receive ad support and suggestions for tying in with local sponsors. A second national campaign is in the works.

In addition, a scrappy band of entrepreneurs is springing up to offer their own creative variations on the genre. There's Yaros Communications' "Weatherschool" curriculum, which some 75,000 teachers have used to teach atmospheric science and geography in the classroom—with each day's lesson tied to the weather report on the local news. Cecil Productions, an Oklahoma-based firm, syndicates PSAs profiling the founders of major national charities, which can be customized with local footage, news anchors and voiceovers.

Sensing a ripe market, enterprising stations such as Washington, D.C.'s WRC and Salt Lake City's KUTV are starting to syndicate their homegrown community affairs projects. The Radio-Television News Directors Association (RTNDA) and Broadcast Promotion and Marketing Executives (BPME) have each devoted panels to community affairs during their annual conventions, aiming to educate members about the nuts-and-bolts workings of these hybrid campaigns.

For years community affairs was the ugly duckling of broadcasting, the windowless office down the hall where a second-rung manager logged in PSAs, prepared FCC-mandated records, and perhaps produced a somnolent Sunday-morning talk show. After the FCC eliminated most specific standards for public service in the mid-'80s, community affairs didn't wither, as many predicted, but became a glitzy, market-driven Cinderella.

With its hugely successful 1985 innovation, "For Kids' Sake," Group W was the first to understand how community affairs could be turned into a blockbuster. Group W Target Marketing sells a fill-in-the-dots package, providing high-quality PSAs, image promos, documentaries and other customizable programming. Some stations throw it up on the screen and do little else; others mount major community outreach efforts around the campaigns.

Company spokespeople decline to name sums, but Group W packages appear to sell for more than $50,000 in mid-sized ADIs, and six-digit sums in major markets. With 104 stations signing on to "For Kids' Sake," and many of them staying on with follow-up campaigns for the past six years, Group W invented a virtual money-making machine. The company is not about to lose its hammerlock on this specialized market, but David Lalich, v.p., sales and marketing, Group W Television Sales, says he "doesn't take the new competition lightly." He refuses even to name any of his rivals.

One major competitor, consultant Jerry Wishnow, is best known for helping the Anti-Defamation League design and market its acclaimed anti-prejudice campaign, "A World of Differ-

ence," currently in 21 markets. He also sells a widely admired—and imitated—campaign to encourage pregnant women to obtain prenatal care. (See box on next page.) In most of his projects, Wishnow works closely with stations, civic groups and sponsors to assemble customized campaigns, using their resources. By contrast, Group W and Hearst provide more preproduced programming and less on-site assistance.

Wishnow explains why the new breed of "win-win" community affairs has such wide appeal: "You position yourself as a friend of the community and in that way gain viewer loyalty, and in that way gain revenues. Suddenly, instead of community affairs being all but unnecessary, it is the motive force in generating new revenues."

Whatever its overall value, community affairs has proven its ability to successfully woo new advertisers. From remote Bainbridge Island, Wash., Susan Levy's Health Marketing Solutions has made a business out of finding new advertising/program vehicles for hospitals and other non-traditional advertisers who insist on a low-key approach. "We never utter the word *advertising*," says Levy with a mock shudder. "It's a 'community educational announcement.' "

Going well beyond spots, Levy builds customized campaigns around program-length "infomercials." Although Levy's strategies vary, a hospital often provides medical information for a program, a retailer might distribute promotional materials and sell product tie-ins, and the station might produce the infomercial itself, especially if it is a large station. Smaller stations usually buy Levy's campaigns as a complete package, avoiding the expense of collaboration.

However it is assembled, the campaign aims for "win-win": A prime-time special on breast cancer, *Why Me?*, won a 10 rating for Seattle's KOMO, helped sell 14,000 self-exam home videos (over the air and through a local drugstore), and sparked patient referrals to a sponsoring medical center. Similar infomercials have dealt with "weekend athlete" health problems, stress among working women and a diet program sponsored by a local hospital.

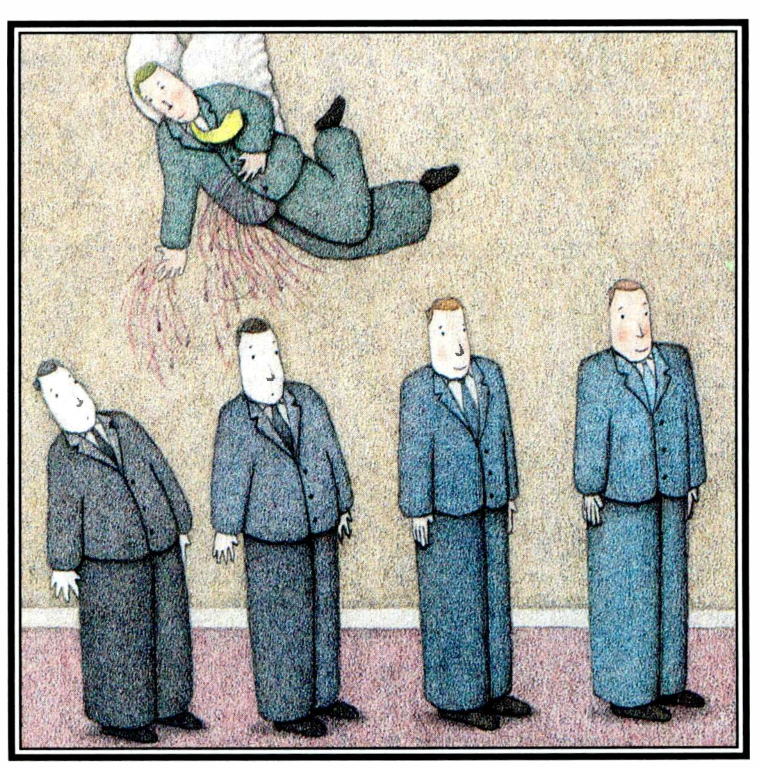


ILLUSTRATION BY PAUL YALOWITZ

Perhaps because great care is needed to construct a "win-win" package, most broadcast do-gooders are not eager to venture onto the front lines of political controversy. Why risk alienating any segment of the audience? This finds some confirmation in a 1989 study by Essential Information, a research group founded by Ralph Nader, which looked at issue-oriented public affairs programming at 217 randomly selected TV stations in 50 markets. It found an average 51 percent decrease in such programming between 1979 and 1988. Locally produced public affairs programming decreased 39 percent.

These statistics, however, do not reflect the phenomenal growth of local news, often the primary promotional vehicle for community affairs campaigns. While a bracing crusade for or against nuclear power is not likely to be tackled here, even soft-core advocacy can have a significant impact. For example, a volunteer recruitment drive sponsored by KRON of San Francisco boosted volunteer referrals by 35 percent and gave a strong boost to KRON's local news ratings. As part of its "Project Home Team" campaign, Seattle's KING enlisted more than 1,000 volunteers and 100 businesses to renovate 40 units of a dilapidated, crime-ridden apartment complex, bringing fresh attention to the issue of affordable housing.

The "win-win" approach may in fact result in some losers, however. A station's dependence upon corporate sponsors can limit, often in subtle ways, how issues are framed to the public. Lucinda L. Kindred, director, corporate development for Salt Lake City's KUTV, admits that her station's campaign for prenatal care did not focus on "how women got pregnant or whether they should be pregnant. Had you stepped back three paces, you would've had a very controversial program."

Similarly, the many campaigns inspired by Earth Day typically dealt with individuals' lifestyle habits, not with industrial polluters, inadequate laws or law enforcement, or outspoken citizens' groups. "That's handled by the news department," shrugged one community affairs director.

The new linkages among community affairs, promotion, news and sales may help station image-making, but probing news coverage could suffer. "As we get into more corporate sponsorships," worries Don Lowery, public affairs and editorial director of Boston's WHDH, "that's going to be a major issue. You're going to have to have standards, and uphold them, or you're going to get burned."

Yet that infusion of big corporate dollars is allowing production quality to soar, and is opening up desirable time slots. In another era, says Paula Maes of Albuquerque's KOB, "We never would have been able to get two hours of prime time for a program on child abuse." The show, *When Touching Is A Crime*, funded by a local utility, went on to win an Emmy.

More corporate money is available, explains Maes, because community service campaigns "reach into different kinds of money in corporate budgets." A fast-food chain or supermarket may have maxed out its TV advertising budget but still have more to spend for philanthropy or community relations.

While some community affairs experts look back wistfully at the times when they did not have to go on sales calls, others have no regrets. Traditional community affairs "runs counter to all good laws of marketing—namely, reach and frequency," says Bob Klein of Klein &, a Los Angeles-based marketing and promotion consultancy. "PSAs have lots of reach but no frequency. That's no way to make an impact."

But there's a difference between penetrating into viewers' consciousness—which admittedly is more ambitious than the goals of most conventional PSA campaigns—and actually changing things in the community. "The real test and legacy of a public service project," says Leonard Zakim, executive director of the

KING's "Project Home Team" enlisted more than 1,000 volunteers and 100 businesses.

Anti-Defamation League in Boston, "is what happens when it goes off the air." ADL's campaign, "A World of Difference," has been so fully embraced by civic groups in some cities that it continues four and five years later. In Seattle, between 30 and 40 percent of the volunteers recruited for KING's housing renovation project have shown up to work on other projects sponsored by the station.

If community affairs campaigns are having more of an impact than ever before, there is also a risk that they are becoming more bland and homogeneous. After reviewing lots of look-alike community service entries to a national awards program, most of them from Group W-campaign member stations, one judge complained of the growing "cookie-cutter approach" to community affairs. "If it's at the expense of local sensitivity and creativity, that's bad," he says. "If it's all a station can afford to do, that's not so bad. But syndicated campaigns do imply a lack of touch, and an unwillingness to serve unique community needs."

There seems little doubt that "win-win" community affairs will flourish and expand in the 1990s. Who *doesn't* like an upbeat tale of humanity triumphant? Whether the new community affairs will take genuine risks, wade into controversy or bring a critical eye to uniquely local concerns is another matter entirely.

The final touchstone, as always, will be whether a station can do well, not merely do good. "I'm suspicious of anything that *isn't* in the self-interest of the business," confesses station consultant Klein. "You don't do things just because it might be nice." ●

Contributing editor David Bollier last wrote about TV public-service campaigns.

The Save-the-Babies Rivalry

Consultant Jerry Wishnow is understandably proud of the achievements of his "Beautiful Babies: Right from the Start" campaign, a program developed with WRC-TV that helped reduce infant deaths and low birth weights in Washington, D.C. (During the campaign's debut in 1986-87, Washington's infant-mortality rate dropped from 24 to 19.6 per 1,000.) Wishnow's humanitarian pride turned to competitive rage, however, when he discovered that Salt Lake City's KUTV had not only developed a similar project but was syndicating it nationwide—for considerably less money.

KUTV's project, "Baby Your Baby," does have goals and methods similar to those in Wishnow's campaign. As an inducement for women to visit clinics, for example, both use coupon booklets that give discounts on baby merchandise. The similarities end there, insists KUTV general counsel Pat Shays. "Ours is run by local community health-care people and television. His is run by Jerry Wishnow. Ours is more cooperative, creative and hands-on. His is a turnkey operation."

Fighting for custody: KUTV's "Baby Your Baby" project.

The KUTV project originated, in fact, with the Utah Department of Health, which put out a request for proposals and put up a portion of the funds through the federal Medicaid program. KUTV's proposal won, and the station later decided to syndicate the campaign.

Since roughly one-quarter of the nation's babies are paid for by Medicaid, the federal Health Care Financing Administration was eager to spread the word about a project that cut health-care costs—and provide half-funding to other eligible campaigns. Blue Cross/Blue Shield, which had been a cosponsor of Wishnow's D.C. campaign, was also thrilled to alert state Blue Cross organizations to both projects.

But KUTV's fee certainly made its campaign more attractive. Wishnow's project reportedly cost WBBM-TV of Chicago in the high six-figures, while KUTV's would sell for a five-figure sum in that market, says Shays. (WBBM refused to confirm the figure, and Wishnow says it's inaccurate. He says stations pay him an 18-percent commission on gross sponsorship sales, plus a fee during the development process—in WBBM's case, probably about $50,000.) So far, KUTV has sold "Baby Your Baby" to TV stations and health departments in seven states.

When Wishnow learned of KUTV's campaign, he accused the station of stealing his idea, according to Shays, and began "saying negative things about us to Blue Cross/Blue Shield" and others. Shays says Wishnow sent the station two "legally threatening letters." Since an idea cannot be copyrighted—only specific creative expression—the station sought a judgment in federal court that it was not infringing upon Wishnow's rights. Settlement negotiations between Wishnow and the station have dragged on for more than a year.

Wishnow declines to say much about the contretemps except that the proliferation of imitators is "a sad situation," adding, "I'm in a tricky position right now. [But] I'm totally in the right." Shays is less combative: "It's unseemly that people would sue over how to prevent infant mortality." D.B.

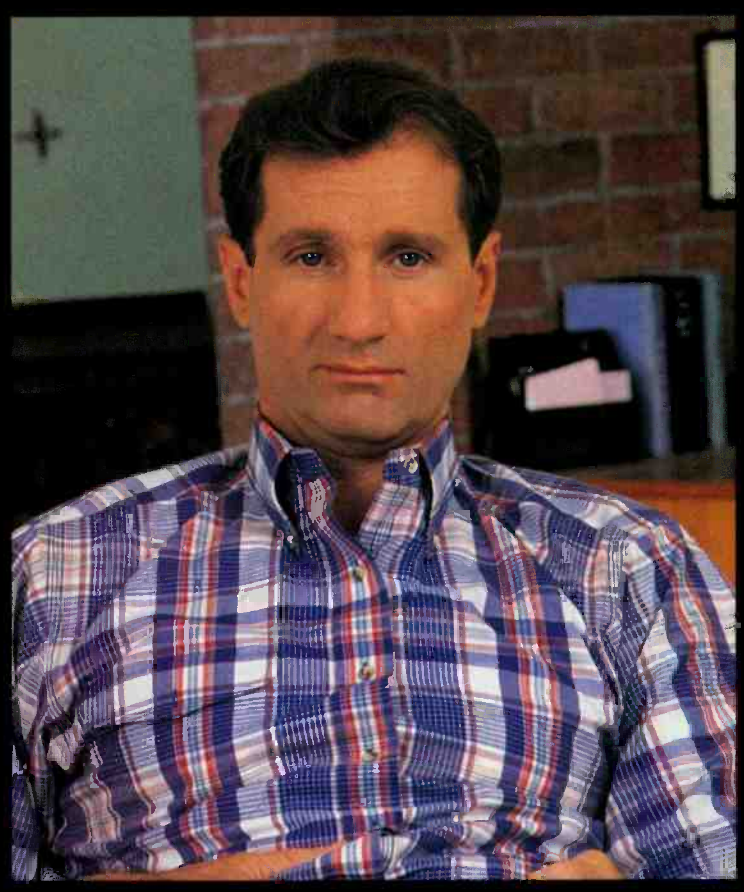
Introducing Married...With Children's biggest buyers...

Television's top

General Motors
Procter & Gamble
Philip Morris
McDonald's Corp.
Ford Auto Dealers Assn.
Kohlberg Kravis Roberts
Unilever
Sears, Roebuck
Anheuser-Busch
American Home Products
Johnson & Johnson
PepsiCo
AT&T
Grand Metropolitan
General Mills
Chrysler Corp.
Eastman Kodak
Bristol-Myers
Toyota
Quaker Oats
Honda
Warner-Lambert
Coca-Cola
Nestle

Source: BAR

advertisers.



"You probably thought we'd list stations..."

"OK. Here are

New York
WWOR
MCA
Broadcasting

Los Angeles
KTTV
Fox Television
Stations

Chicago
WMAQ
NBC O&O

San Francisco
KTVU
Cox Enterprises

Boston
WFXT
Boston Celtics
Broadcasting

Pittsburgh
WPGH
Renaissance
Communications

Indianapolis
WTTV
Capitol
Broadcasting

St. Louis
KMOV
Viacom
Broadcasting

Detroit
WKBD
Cox Enterprises

Portland
KPTV
Chris Craft

Tucson
KOLD
News Press
Gazette

Miami
WDZL
Renaissance
Communications

Sacramento
KTXL
Renaissance
Communications

San Antonio
KABB
River City
Television

Cincinnati
WXIX
Malrite
Communications

Raleigh
WRAL
Capitol
Broadcasting

Charlotte
WJZY
Capitol
Broadcasting

Hartford
WVIT
Viacom
Broadcasting

Albuquerque
KOAT
Pulitzer
Publishing

San Diego
XETV
Bay Cities
Television

© 1990 ELP Communications. All Rights Reserved.

the stations."

MARRIED WITH CHILDREN

The face of television has changed.

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

Inside IN FOCUS

This special In Focus section on Television's Top Executives is a companion piece to *Channels'* annual Achievers issue (June 25), which provided a financial guide to the top 80 publicly traded TV companies. Behind every bottom line is a chief executive's vision for the company, and this section opens with in-depth profiles of four relatively low-profile leaders of highly successful companies. We then offer capsule summaries of the biographies and strategies of the top executives at 72 other public companies. Note that in some cases, the executives profiled are not CEOs, but are the highest executive in the company with direct responsibility for leading its TV operations.

Leaders Of The Pack

Four executives whose distinctive visions have made a difference.

Ward Huey
A.H. Belo Corp.

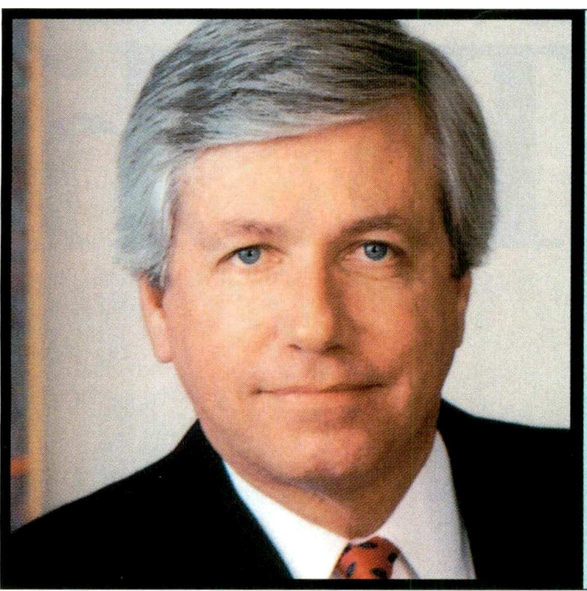
Ward Huey likes a good joke, but the sight of a Houston sportscaster with his face painted blue and white before an Oilers football game was not his idea of humor. After all, Huey is president of the broadcast division of A.H. Belo Corp., a company that prides itself on serious journalistic roots winding back to the 1840s with the *Dallas Morning News*. There was little doubt that the KHOU sportscaster—and the anchor who moonlighted with a country-and-western band on weekends—would not last long after Belo acquired the Houston station in 1984.

Since those days at KHOU, "We have gone from camp to credibility," Huey has told his corporate v.p. of news, Marty Haag. And the CBS affiliate, a critical piece of Belo's $501 million purchase of the Corinthian stations from Dun & Bradstreet, has gone from a distant third in the ratings to number two overall. But credibility was not a foregone conclusion.

For while Huey was inclined to follow his conviction that solid news operations will strengthen a station's identity and performance, he had inherited a station group run on the cheap and about to suffer an overheated Southwestern economy. Overproduction of oil and overbuilding of real estate combined to deepen the Texas bust when demand weakened in the mid-'80s.

After the 1984 D&B acquisition, Huey was responsible for three stations in the Oil Patch. KHOU and WFAA in Dallas-Fort Worth, the ABC affiliate owned by Belo since the 1940s, accounted for two-thirds of the company's revenues. The deal also included KOTV in Tulsa, Okla., KXTV in Sacramento and WVEC in Norfolk, Va. In the process, Huey moved into the managerial ranks of a station group with two major-market and three secondary-market stations. It was a time that seemed full of opportunity—the only problem was the souring economy.

Almost from the beginning, Huey's mind was on the need to



Ward L. Huey, 52, vice chairman of the board and president of the broadcast division at A.H. Belo Corporation since 1987. The division includes stations in Texas, California, Virginia and Oklahoma. First elected to the board in 1982. Named vice president and general manager of all Belo broadcast properties in 1975.

Joined Belo's WFAA-TV in 1960. Named station manager, 1972, vice president, 1973.

Southern Methodist University

pump up spending, but he soon felt compelled to call for salary freezes, layoffs and other financial controls instead; plans for new transmitter towers in Dallas and Tulsa and upgrading production equipment would have to be put on hold. "Our style was very different from Dun & Bradstreet, more decentralized, with stronger news franchises," says the 52-year-old Huey, who joined Belo 30 years ago as a camera operator. "The frustration we felt was wanting to implement this philosophy in an environment that was economically very soft and where investment had to be curtailed to a much greater extent than we had wanted."

Based in Dallas, Huey spent a good deal of time on the road, talking to his managers, exploring alternate ways to develop their markets, urging them to meet with their employees to provide an accounting of the economic circumstances. "At a time like that, morale is a critical issue," Huey says. "What we were struggling with was not to tighten down on the wrong things." Rebuilding news operations and acquiring new syndicated programming, he felt, could not be delayed.

Huey, who held various sales and marketing jobs at WFAA before his promotion to station manager in 1972, was named vice president and general manager of all Belo broadcast properties in 1975. He was elected vice chairman of the Belo board and president of the broadcast division in 1987. Years before he had passed muster with Marty Haag, who was hired by Huey as WFAA news director in 1973. Haag wanted the station to do consumer reporting and name names, acknowledging to Huey that the station could lose advertisers in the process. Huey went to management and pushed hard for it, Haag says, and won approval.

But Huey's commitment to news was given the acid test four years ago. Reporters at WFAA had spent six weeks following a lead raising new charges against Southern Methodist University's athletic program. SMU was already on probation with the NCAA and additional accusations would put the school's football program in jeopardy. Dave Lane, the general manager of WFAA, hired by Huey for WFAA local sales in 1967 and a close friend, met with him and Marty Haag to discuss the news department's findings.

Huey is a 1960 SMU graduate, a board member of the Cotton Bowl Council and SMU's Meadows School of the Arts, and a former member of the SMU Alumni Association board. The charges were no small matter in a town where SMU football is more akin to religion than sport. "He knew it would mean they would lose their football status," recalls Lane. "Literally, I could see tears in his eyes." But Huey was convinced that the station had the goods and did not stand in the news department's way. After the firestorm broke, says Lane, Huey heard from alums, many of whom are Dallas movers and shakers. "Ward did have a lot of tough times, with people claiming that we were unfair. But the bottom line was we were right and they did go on probation."

During the past year, as the Texas economy has begun to rebound, Huey has spent $6.1 million for a new transmitter in Dallas, a satellite newsgathering truck in Houston and upgrading of other newsroom equipment. After several flat years, WFAA increased its revenues by 16 percent to $73.3 million in 1989 from 1987 and KHOU revenues increased by 9 percent to $46 million, according to estimates from the securities firm Donaldson, Lufkin & Jenrette. With increased operating costs, cash-flow margins remain slightly down from 1987.

The focus on news has pushed the ratings for news to number one or number two at all the Belo stations except KHOU in Houston, and deepened Huey's interest in original programming. Like many station-group heads, he believes the intensified competition with other media and the explosion of media outlets provide a rich opportunity to develop new programming. "The more crowded the broadcast sky, the more competitive the environment becomes," Huey says, "the more broadcasters are going to be compelled and challenged to develop programming."

Last year Belo took its 25-year-old, Dallas-produced kids' show, *Mr. Peppermint*, and sold it in 108 markets for first-run syndication. Regionally, WFAA's *Texas Country Reporter*, a "Charles Kuralt-type show," has been sold in 22 Southwestern markets. And Belo is looking this year to syndicate two shows produced at KXTV, its CBS affiliate in Sacramento: *Scratch*, an issues show hosted by and geared for high schoolers, and *Pulse*, a medical magazine show.

In what may become its most substantial programming venture, Belo entered into a production agreement last fall with Kansas City-based Universal Press Syndicate to develop programming based on UPS's roster of comics and columnists. In March, Huey, Belo president and chief operating officer James Sheehan and their partners at UPS initiated their first project, an animated strip based on *Tank McNamara* for both prime-time specials and interstitial interviews for network sports events. The animation would be created at the California studios of Film Roman. UPS went with Belo rather than more obvious candidates in Hollywood for reasons of size and fit. "We have had some unhappy affiliations with very big companies," reports Robert Duffy, v.p. of sales for UPS. "It made more sense to go with a company that thought the way we did and is at roughly the same stage of development."

Beyond the obvious financial potential that such ventures may provide Belo, they also take Huey in a direction he particularly enjoys. "He's a broadcaster and interested in program-

How Many W
Take To Sho

Vatts Does It
ck A Nation?

Cicely Tyson | Blair Underwood | James Earl Jones | Sally Kirkland

W A V E

A World Premiere Of Devastating Power.

"Burn, baby burn!" That was the battle cry as seven days of riots and destruction raged in the Watts district of Los Angeles. It terrified a nation in August, 1965. It will rivet your viewers in August, 1990.

TNT's premiere production of Heat Wave has brought together a story and a cast that has major audience appeal by any standards.

As with all our original productions, we seek performers that are proven draws, as well as talented rising stars. We look for interesting, issue-oriented scripts and the strongest production teams. Then we provide them with the commitment and the resources to do the finest work possible, both creatively and commercially. Which means we'll look good to you, and you'll look good to your subscribers.

The result is, and will continue to be, exclusive programming that delivers more viewers and more local ad revenues.

Original programming at TNT is just one example of how we are leading the new age of basic.

EXCLUSIVE
TNT
PREMIERE

© 1990 Turner Pictures, Inc.

ming ideas and not just a total preoccupation with operating these stations as money-makers," notes Marty Haag, who is also based in Dallas at WFAA. "One of the frustrating things for him in recent years is he's been so involved at upper levels making presentations to potential investors or people from Wall Street. Sometimes he comes over here just to walk the halls. He says he misses this; this is where the fun is."

Huey has begun to spend more of his time talking to producers and syndicators to stimulate program development. His primary concern, he says, is with producing for Belo stations, but he also envisions expanding more into producing for cable, maybe satellite and for the major networks. He's also started to realize the potential of foreign markets. "You can't help but see the opportunities for horizontal and vertical integration."

While the future may increasingly take him into the realm of production, Huey is still chiefly involved with counseling his station managers. He has placed WFAA's Dave Lane in Sacramento as acting general manager until he decides on a new g.m. there. And while the economies of Dallas and Houston appear to be turning around, Tulsa still lags behind, causing headaches at KOTV. In Norfolk, which experienced a go-go period in the mid-'80s due to the Reagan administration's military buildup, the next few years are likely to be more trying.

Well-known as quick with the one-liners—once asked to describe his boss, Huey said, "He's the sort of guy who enters a room and flowers wilt"—Huey can be expected to handle a potential downturn at WVEC in Norfolk with a sense of humor. Huey himself anticipates continued, albeit slower, growth there. If things go wrong, however, one should look for him in the back room of his Dallas home. That's where the onetime aspiring jazz musician goes to pound his drum skins when he wants to unwind. STEVEN BESCHLOSS

Brian Grazer, 38, co-chairman, co-CEO of Imagine Films Entertainment. Producer of television programming and feature films.

Began career as a producer of television projects with Edgar J. Sherick and Daniel Blatt. Spent six years at Paramount in the development and production of television pilots and motion pictures before co-founding Imagine with Ron Howard in 1986.

Graduated from USC in 1973, BS.

Brian Grazer Imagine Films Entertainment Inc.

As he tells it, Brian Grazer, hopelessly miscast as a first-year University of Southern California law student, was studying in his Santa Monica, Calif., apartment one Friday morning in 1973 when through the screen door he overheard other students in his building discussing their "cushy" law-clerk jobs in Warner Bros.' motion-picture business affairs department. Grazer picked up the phone, called the boss, whose name his neighbors had mentioned, and got an appointment for 3 P.M. that afternoon. By 3:30 P.M. he had a job.

Grazer never finished his first semester of law school, choosing instead to leverage his new job to the hilt. Frequently dispatched with papers for agents and producers, he began insisting to secretaries that he had to make delivery in person. Once inside the executive suites, Grazer would ask questions about how Hollywood worked, usually getting answers, sometimes spending ten or 15 minutes with the likes of agent Jeff Berg, now chairman and chief executive of International Creative Management, and producer Mel Brooks. Soon he'd taken over the temporarily empty office of a fired senior vice president who had not yet been replaced. Grazer talked a paralegal and secretary into taking his messages and helping him research major industry figures, whom he then called to arrange appointments. He says he met with Jules Stein, the founder of MCA, Lew Wasserman, its current chairman, Sidney J. Sheinberg, its current president, the writers Buck Henry and William Peter Blatty and producer David Picker, among others.

Such stories lend insight into Grazer's rise and help describe the management style with which he now runs Imagine Films Entertainment Inc., a growing small producer of TV programs and feature films, including last year's hit *Parenthood.* Grazer shares the titles of co-founder, co-chairman and co-chief executive officer with Ron Howard, known for his roles as Opie Taylor in *The Andy Griffith Show,* and Richie Cunningham in *Happy Days,* but who now also lists such directorial credits as the films *Parenthood, Splash* and *Cocoon.* Together they own 59.2 percent of Imagine. With Howard frequently off directing, however, Grazer is left in day-to-day control of the company, where he relies heavily on dogged aggressiveness and an ability to get other people to foot the bill for his dreams. A senior management team handles business affairs while Grazer concentrates on the creative side.

"He has this theory that movies get made as a result of energy," explains David Friendly, Imagine's senior vice president for motion pictures, who says he fields 7 A.M. telephone calls from Grazer nearly every day of the year. "He is relentless. When you play tennis [with Brian], no matter how many times you hit the ball at him, it comes back." Recalls Deanne Barkley, a former NBC executive who helped Grazer get his start in TV: "I bet he never sleeps. He's one of those over-electrified people." For his part, Grazer admits, "I am an obsessive-compulsive person—or, a compulsive-obsessive person."

At the beginning of Grazer's career, it was Warner Bros. that paid the bills. Now it's MCA and Viacom's Showtime pay-cable

This announcement is under no circumstances to be construed as an offer to sell or as a solicitation of an offer to buy any of these securities. The offering is made only by the Prospectus.

New Issue **June 20, 1990**

$2,250,000,000

The Walt Disney Company

Liquid Yield Option™ Notes due 2005

(Zero Coupon – Subordinated)

Price 41.199%

Copies of the Prospectus may be obtained in any State in which this announcement is circulated from the undersigned or other dealers or brokers as may lawfully offer these securities in such State.

Merrill Lynch Capital Markets

™Trademark of Merrill Lynch & Co., Inc.

network, which have made production and distribution commitments to Imagine of $500 million and $150 million respectively. The structure of the deals leaves Imagine with little risk, but ample opportunity to profit.

At a time when small Hollywood production companies face a choice between the slim odds of surviving on their own or surrendering most of their freedom and profits to the large studios that have become Hollywood's bankers, Imagine seems to have kept an unusual degree of creative independence while bankrolling a promising future. Grazer frequently consults with MCA, but it's mostly to build good will; contractually, the only approval he needs is on movie concepts.

"The company's positioned itself very well to succeed in television," says Christopher Dixon, an entertainment industry analyst with Kidder, Peabody. "If the story in the television industry in the 1980s was to acquire libraries," he says, "the story of the 1990s will be to identify companies that will be able to build new libraries." Among the most promising, he says, are Carsey Werner, Castle Rock Entertainment and Imagine.

Imagine's television efforts appear more promising now than at any point since it was formed in 1985, or went public a year later. In an unusual deal, without a pilot, NBC committed to the full license fees for 13 episodes of a weekly half-hour version of *Parenthood* for fall. In addition, MCA says it has signed more than 100 stations to begin airing *My Talk Show*, a syndicated half-hour late-night strip created by Imagine and Second City Entertainment, an improvisational comedy company of which Imagine's TV arm—a limited partnership with MCA—owns 50 percent. The show's premise is that a major TV syndicator (MCA) has discovered and decided to distribute a local-access talk show which takes place in a divorced woman's living room. Imagine is also producing a two-hour movie for TNT and working on pilots for the HA! cable channel and the Fox network.

How much personal credit Grazer deserves for the company's fortunes remains unclear. First, only this fall will tell whether Imagine's two new series will break the six-episode barrier it hit with *Knight & Daye* on NBC last winter, *Poison* for Showtime in 1988 and *Take Five* on CBS in 1987. Imagine as a whole posted its first-ever profit of nearly $606,000 in fiscal '89 on the strength of its movies, *Parenthood*, *The 'Burbs* and *The Dream Team*.

Second, Grazer is still trying to establish some stability in program production, having gone through three heads of TV in as many years. The latest, Andrew Susskind, started just two months ago. His predecessor, Robert Harris, Imagine's highest-paid executive behind Grazer and Howard, departed under strained conditions. Neither Harris, a former senior v.p. of current programming at Universal Television, nor Imagine executives will discuss the divorce, citing a contractual provision of their settlement requiring secrecy. But others close to the situation suggest two points of friction. One was a clash of styles between Grazer's aggressiveness and Harris' more relaxed manner. Another was a difference in priorities. To get his foot in the door to make movies, Harris agreed to build Imagine's TV operation, even though his heart wasn't in it. He took the deal because MCA, which owns 24.8 percent of Imagine's stock, wouldn't let him out of his contract to go anywhere else.

Grazer's first break in television came while working at the now-defunct Uflond Agency, the tiny talent agency he joined after about a year and a half at Warner Bros. He'd talked his way into the office of Deanne Barkley, then an NBC programming executive, to sell the project of a writer he had in tow. "A bird she owned fell over and died in the middle of my pitch," Grazer recalls. The writer took it as an omen and fled, reducing Barkley and Grazer to uncontrollable laughter and producing an instant friendship. "It was then that I realized he was a winner," she says. "He didn't care what people thought of him." Grazer seized the opportunity to pitch Barkley on his own slew of story ideas, all of which, he says, she bought. While none came to fruition, he used those commitments and Barkley's recommendation to land a job with producer Edgar J. Scherick. Barkley then took a chance by approving the 24-year-old's first TV movie, *Zuma Beach*, a bathing-suit picture written by someone Grazer was championing, then-unknown John Carpenter, and starring two undiscovered actresses, Suzanne Somers and Tanya Roberts.

Grazer tried to make series, but found that the Big Three networks' "arrogance didn't work well with my personality." At the same time, he says he maintained a discipline of meeting at least three new people a week who were writers, producers, directors or executives, sometimes simply by yelling to passersby from the window of his third-story Paramount office. One passerby, he says, was Brandon Tartikoff, NBC's chief programmer. "He yelled back, 'If you jump, I'll give you a series commitment,' " says Grazer. "I was moving toward the ledge." Another person he saw going by and later telephoned was Howard, then acting in *Happy Days*. Grazer had heard a lot about Howard's interest in directing from Barkley. The two teamed to begin creating and making movies, including *Night Shift* and *Splash*.

Today, with more relationships and money, Grazer says, "I'm not as noisy." But in those days, "I was bordering on being obnoxious. I was impervious to rejection. My [four-year-old] son is exactly like that. He will ask the same question over and over again, but he will modify it a little each time, which is what I do when I really want something—which is often." How does Grazer feel when his son does this? The father admits it's annoying, but he says he and his wife reinforce the behavior anyway because they value curiosity.

"In this business," says the elder Grazer, "you're constantly exposed to people and things that want to break down your confidence and energy because they want to get you into their rhythm, so I'm constantly working to be a strong person." That includes making notes to himself in his Filofax, he says, like "Love," in the middle of reminders to do things like talk to Tom Hanks about an Eric Bogosian idea. "I try to have positive things in my consciousness and my aura." NEAL KOCH

Robert Rogers
TCA Cable TV Inc.

Try to get Robert Rogers to talk about himself. Ask him about TCA Cable TV Inc., the 36-year-old cable company that he and his wife literally built themselves, and Rogers will chat freely. Dig deeper for some personal tidbits, anecdotes about his role as a pioneer in the Wild West days of cable, and he'll do the verbal equivalent of riding off into the sunset.

"I prefer a low profile, I guess, I don't know," demurs the 64-year-old Texan. Reports one TCA employee, "At work, it's strictly business. He has little time for small talk."

That's too bad, because Rogers has a story to tell. He's a rarity in the cable industry today, one of the last of a breed. The self-made men who wired remote rural towns in the 1950s in order to bring Milton Berle and Lucy into far-flung homes have largely given way to conglomerates whose inter-

This announcement appears as a matter of record only.

TCS Television Partners, L.P.

$35,000,000 Senior Notes due 1997

$10,000,000 Subordinated Notes due 1997

Financing related to the acquisition of

WRBL-TV Columbus, Georgia

WTWO-TV Terre Haute, Indiana

KQTV-TV St. Joseph, Missouri

We acted as financial advisor
in connection with the private placement
of these securities to institutional investors.

Merrill Lynch Capital Markets

June 1990

ests range from movie theaters to broadcast stations to magazines. Not Rogers and TCA. Besides a 39.6 percent interest in TCA and ownership of a small investment company, Rogers is like that copy-machine company: just cable and only cable. In an industry that's intimate with red ink, Rogers' company is one of a handful that has reported net profits for each of the last five years.

"We only want to do one thing and do it well," he says.

Based in the East Texas city of Tyler, TCA has prospered even though most of its franchise towns have been wracked by the collapse in oil and gas prices. TCA reports positive earnings rather than just cash flow, meaning it makes money even after it pays off long-term debts. In 1989, it reported earnings of $10.8 million. Rogers has done this by taking the conservative route to growth and avoiding heavily leveraged deals.

Robert M. Rogers, 64, chairman, president and chief executive officer of TCA Cable TV Inc. Owns 51 systems and manages two others totaling 420,000 subscribers in Texas, Arkansas, Louisiana, New Mexico, Mississippi and Idaho.

Acquired first system in Sulphur Springs, Texas, in 1954.

Owner, operator of drive-in movie theaters around Missouri, late 1940s-late 1950s.

U.S. Navy
Trustee, Baylor University

"They really pay attention to the details," says an admiring analyst who prefers anonymity. "They don't have a national vision or a great scheme for cable consolidation or vertically integrating companies. What they have is a utility-like business that is run with a very close ear to the ground." It may lack glamour, but it works.

Analysts, colleagues and Rogers himself use words like "plain vanilla," "close-knit" and "very loyal" to describe the corporate culture he has molded at TCA. His sons—three of whom are TCA managers—and colleagues describe a driven, shrewd, private but friendly man who inspires great loyalty.

"I really like Bob. There's a lot of sharp guys in the cable business, but there aren't a lot of nice guys. Bob may put people off from time to time," the analyst says. "They don't believe anybody is as plain as he purports to be."

Even after 36 years in the business, those close to Rogers say he brings an intense passion to the intricacies of running an MSO. "What he enjoys most is going to system offices and sitting down and talking one on one with technicians and [customer service reps] and just asking them about the business. He still enjoys the basics of the business," says Brad Haile, an ex-TCA manager.

Starting with an 83-subscriber "junker" system that he acquired in Sulphur Springs, Texas, in 1954, Rogers gradually built TCA either by buying near-bankrupt systems or starting them from scratch. In the early days, says his son Randall—who manages TCA's Bryan/College Station, Texas, system—Rogers climbed poles to string together what is today a 420,000 subscriber MSO with 53 affiliates concentrated in Texas, Louisiana and Arkansas.

Rogers built his second system in Springdale, Ark., in 1958, charging $4 to deliver five broadcast signals. The first system owned by TCA's forerunner was bought in 1965—all Rogers' properties eventually became part of TCA after it went public and took its current name in 1982—and Rogers gradually bought more, specializing in turning around troubled systems.

"We were looking for classic markets away from big cities. Big cities had so many problems with franchising and politics. Life is too short. We bought only if it was a good town. You can throw away equipment, but you can't throw away a town," Rogers says.

Rogers has always been more comfortable with less-populated places. Born to modest means in Buckner, Mo., a town of about 1,000 near Independence, Rogers dropped out of junior college near the end of World War II to enter the Navy, where he learned electronics. After the war, he had little money, but, according to his son Randall, managed to borrow and talk his way into a small chain of drive-in movie theaters.

"The greatest skill he has is in talking people into lending him money at favorable terms. He'd buy a system with nothing down and say, 'We'll pay you back when . . .' He'd stay a step ahead of creditors," Randall says.

Rogers bought into cable when he decided TVs, not drive-ins, were the wave of the future. He was not unlike other cable pioneers, many of whom were engineers rather than business majors. "Most of the big boys stayed out because it was financially risky," Randall says.

Rogers stayed with small operations, always careful to keep his long-term debts low enough—generally below 3:1 debt-to cash flow—to pay off through cash flow rather than selling assets. TCA's largest system, in Lafayette, La., has 42,000 subs. That strategy's not likely to change. While Rogers says TCA will keep expanding, mainly by buying systems adjacent to its current ones, the company will never look like Tele-Communications Inc.

"We feel more comfortable with that. Besides, that huge interest payment is not bringing people any better television service. Some of the worst things that can happen are [leveraged buy outs] where you pay too much for a company and you can't afford to give service any more. That hurts business and demoralizes employees," Rogers says.

Lately, TCA has borrowed a bit more than usual. Last year's purchase of five Cooke Cablevision systems with 86,000 subs for $185 million, or $2,150 a sub, upped TCA's debt/cash flow ratio from 1.4:1 to 4:1, still far below cable-industry norms, Rogers says. "It's much more than we've ever had, but we're paying it down. Our debt is half or two-thirds of what most other cable companies have."

Despite its low debt, TCA is not among Wall Street's favorite media investments. Analysts say the stock is too expensive compared to its private market value.

"The company does not have the upside potential of a more

highly leveraged company," says Ken Goldman, an analyst with Hanifen Imhoff Inc. "Bob Rogers doesn't care heavily about that kind of upside. He wants a more conservatively managed and steady [growth]. Basically he's created his company in his own image."

Analysts see little room for growth at TCA. They note its systems are classic heavily penetrated ones in economically depressed towns. Goldman projects internal subscriber growth at 3 percent, roughly half the industry average.

TCA does not dispute that figure, but executive v.p. and COO Fred Nichols would rather emphasize the company's annual internal cash-flow growth of 12 to 15 percent. With revenue per sub at $23—$4 below the industry average—there's plenty of room to grow. Tiering and sluggish pay penetration have curbed revenues, Goldman notes.

Rogers acknowledges all of that, but says the numbers are growing. "[Revenue per sub] is not as low as it was." He'd prefer analysts focus on "a dependable cash flow, a moderate dependable growth, low debt, a clean operation."

Even analysts who don't recommend the stock praise Rogers' management style, which is described as a sort of benevolent omnipresence. "Bob Rogers is very hands on. . . . He does things like reading complaints that come into his office from customers. He likes to keep his finger on the pulse, [but] he lets his managers in the field manage," Goldman says.

Rogers suffered a heart attack two years ago, which those close to him say hasn't slowed him down, only changed his focus. "He's a very driven guy," says an employee. While the illness did seem to change Rogers' attitude, the employee continues, he doesn't dwell on his health.

Rogers is showing signs of sitting back and smelling the roses. His family says he's taking more time to pursue his passions of mountain climbing, hiking and traveling. "It [the heart attack] helped him get in shape. He started taking care of himself a little better," Randall says. "He's the kind of guy who likes to save all his energy for two vacations a year and go on ten-mile hikes without getting in shape in advance."

But with reregulation and telco and DBS rivals on the horizon, is Rogers getting tired of the fight, and thinking of retiring? Not a chance. "We're still bullish on the industry. It won't be growing as fast as it had in the past but it will still be growing. We've had [competition] before and we can handle it."

ANDREW GROSSMAN

James C. Dowdle, 56, president and CEO of Tribune Broadcasting Co. since 1981; director, Tribune Co. Runs stations in several major cities, Tribune Entertainment Co., Grant/Tribune Productions.

Vice president and general manager, WTOG-TV Tampa, 1973-81.

National sales manager, KSTP-TV St. Paul-Minneapolis, 1964-73, KWTV Oklahoma City, 1962-64.

University of Notre Dame, BS, accounting

U.S. Marines

James Dowdle Tribune Broadcasting Co.

In 1985, when Tribune Co. bought Los Angeles independent KTLA from Kohlberg Kravis Roberts & Co. for $510 million, industry observers generally agreed that Tribune got a good deal. Then they settled back and waited for the heads to roll. Steve Bell, KTLA's general manager, had a reputation as an experienced, canny competitor who put together solid local news and programming. His then second-in-command, Michael Eigner, was considered a valuable executive ready to manage his own station. Nonetheless, Bell and Eigner were presumed doomed to the traditional fate of station management after a sale: a short grace period, then the ax.

"If you spend that kind of money on a property, you have to make the investment work out, and you just assume that they want their own people in there to avoid the friction, to ensure everybody's got the same ideas," says an executive from another Los Angeles station.

That's not what happened, however, because that's not how Jim Dowdle does business. Dowdle, president and chief executive officer of Tribune Broadcasting, is "very smart and a tough competitor, but perhaps more impressive is that he is the ultimate gentleman," says Al DeVaney, vice president and general manager of WPWR in Chicago and a longtime Tribune competitor. "Jim is reminiscent of a kinder, gentler broadcasting industry."

Instead of replacing Bell, Dowdle handed him the ball. "We'd been owned by investment bankers," recalls Bell, "and while short-term we were looking great, for long-term some of the life had been squeezed out of us—discretionary [money] was all going to the bottom line. In this competitive market, any weakness met with competitive strength from other stations. There were investments that needed to be made.

"Jim made decisions quickly: program investments, money for promotion—all the basics needed to keep on top in L.A. He staked us. It allowed us to bounce back to the top of the market so fast that even the competition said, 'Gee, we never thought you'd come back so quickly.' "

That was typical Dowdle, according to those who work with, and compete against, him. No power plays, no machinations—just steady support for local management. Dowdle runs Tribune's six television stations, four radio outlets, Tribune Entertainment, Grant/Tribune Productions, numerous co-ventures and other arrangements—and the Chicago Cubs National League baseball team. Yet despite the prestige and power, "he's one of the few presidents of a major broadcast

INFORMATION WITHIN REACH!

Now, you can order back issues of CHANNELS and have all the information you need within easy reach.

Every issue of CHANNELS contains useful information that's designed to be used over and over again.

If you're missing issues of CHANNELS that you'd like to have close at hand, call the following number to order your copies:

Call 1-800-346-0085, extension #202.

group who hasn't forgotten what it was like to run a station," Bell says. "He's never forgotten what it's like to be in the trenches."

Dowdle's own description of his style is self-effacing. "I try to treat people the way I've been treated through the years. I was always given authority and responsibility. I think we have excellent general managers—activists—they take things on their own, they assume responsibility."

He makes it sound as though things just happened, as though Jim Dowdle stepped to the helm of Tribune Broadcasting, found everything running smoothly, and settled in for the ride. It might seem easy to conclude that with all Tribune's resources and holdings, the broadcast and entertainment division would practically run itself. As one competitor says, "Who wouldn't do well, with those stations, in those markets? With those syndicated shows?"

Dowdle's low-key, decentralized style is deceiving. The current business didn't just happen. Dowdle made it happen, according to Mel Smith, vice president of programming for Tribune Entertainment. "You have to look at what we are, and how we got here," says Smith. "Six, seven years ago we were a station group with a small syndication arm. Now we have ventures with foreign companies. We're into syndication in a major way, and we're in coproductions for miniseries like *Voyage of Terror* that will be sold all over the world. We've grown enormously—steady, straightforward growth that required leadership and vision. The horizontal diversification has been crucial, and that's all Jim's doing: He planned for it, he rolled it out. He had a deliberate plan to recognize trends. He saw what was coming, even when nobody else did, and he got us ready for it."

Dowdle says such decisions were outgrowths of his determination to get Tribune involved in program development. It was important for the company to grow "in capabilities, not just bottom line. If not, too big a gap can develop between the biggest players and the rest, and the smaller ones lose control over their own destiny.

"We already have some areas out of our control, such as how what is happening in Washington will affect us. So we have to take advantage of those things that are in our control, or that can be in our control. Among those are effective managing, production, acquisition, [and] marketing [of] new forms [of programming]."

Dowdle has gained an industry-wide reputation as a visionary. While some of his ideas appear obvious in retrospect, many were surprising at the time. For instance, it was Dowdle's idea to seek joint ventures with Turner Broadcasting Systems Inc. While Ted Turner looks like a winner now, the industry consensus was different when Dowdle first voiced his thoughts. "Several years ago Jim said that Ted had vision. But back then, everybody else was saying that Turner was crazy," Smith says. In April, Tribune signed a ten-year deal with Turner under which Tribune stations become CNN affiliates; the companies will also coproduce documentaries, news specials and miniseries.

Dowdle had a similarly contrarian opinion of Geraldo Rivera. After being fired by ABC, Rivera pitched Tribune the bizarre idea of a syndicated live special on the opening of Al Capone's vault. The show was panned by critics, lampooned by comedians—and became the highest-rated syndicated special in history. The relationship spawned a successful talk show. "Jim had the vision to put Geraldo into a daytime show," Bell says. "It worked, but at the time it was far from obvious."

Certain Dowdle predictions have been downright eerie. More than five years ago, he told Smith that he expected to see a

Japanese company buy a major Hollywood studio. When Smith expressed doubt, Dowdle insisted it would happen, and said it "would be someone like Sony," Smith recalls.

Dowdle took the minority view on syndicated exclusivity, much to the dismay of other independent broadcasters, but that judgment, too, is being borne out. In an interview in *Channels* last year, Dowdle said the reinstatement of syndicated exclusivity would result in many regional independents being dropped from outlying cable systems. Now some independents have indeed been dropped, and Dowdle argues that the audience increases independents expected from syndex have not been realized.

Some victories have resulted less from vision than from old-fashioned cost analysis. When other stations went *Cosby*-crazy, Dowdle and his station managers picked cheaper shows to schedule against the Huxtables. KTLA often beats Cosby with *Charles in Charge*. WGN in Chicago does the same with *Cheers*. "That sort of analysis really gives us discipline if we get into a competitive situation," says Dennis FitzSimons, WGN vice president and executive manager. "It's really an example of disciplined planning, and if Jim has brought anything to the group, it's that."

Dowdle's most fundamental contribution was recognizing the importance of first-run programming. "He saw it years ago," Bell says. When Dowdle joined Tribune in 1981, it owned stations in Chicago and New York, but lacked a presence in Los Angeles. "KTLA, all $510 million of it, was perceived as the missing link. He had the vision of first-run programming, and he knew you needed L.A., Chicago and New York to launch anything."

The 56-year-old Dowdle started his career at Tribune Co. He sold automotive ads for the *Chicago Tribune* after graduating from Notre Dame, where he played basketball and got a degree in accounting. He left to join the Marines, and after the service he took a job with the Edward Petry Co. ad rep firm. He went from there to the Katz Co. "I really liked selling the intangible," he says. In 1962, Dowdle became national sales manager of KWTV in Oklahoma City. Two years later he left to take the same job at KSTP in St. Paul, the flagship station of Hubbard Broadcasting. In 1973, he was named vice president and general manager of Tampa's WTOG, where he stayed until rejoining Tribune in 1981.

His long-term goal for Tribune, says Dowdle, is to preserve the "habit of growth." He emphasizes that there are only five firms with TV outlets in New York, Chicago and Los Angeles. "Without those cities, it's impossible to get new programming on the air. It's where we make a difference, and use an advantage."

Despite his reputation as a visionary, Dowdle thinks that too much effort can be wasted trying to catch the next programming craze: "Trends come and go. It's more important to develop in many directions. You must move, you must continue growth, both in size and diversity. I would hope that at the end of the year we'd have new projects, progress, successes, hopefully limited failures. But I'll only predict one thing for sure: We'll be moving."

CHERYL HEUTON

$71,000,000

Senior and subordinated debt and a $35,000,000 interest rate cap provided to an affiliate of

FALCON CABLE TV

Los Angeles, California

for the acquisition of cable television systems

WESTINGHOUSE CREDIT
Media Finance Division
Brian Conn, Pittsburgh 412/393-3215

THE POWERS THAT RUN TELEVISION

The leaders of TV's publicly traded companies and their battle plans.

	COMPANY/CHIEF EXECUTIVE AND RESUME	PERFORMANCE	OUTLOOK
	ADELPHIA COMMUNICATIONS: Cable systems serving 750,000 subscribers. 1989 revenues: $187.6 million. **JOHN J. RIGAS,** founder, chairman, CEO/president; 66; Rensselaer Polytechnical Institute, BS; Started first cable system in Coudersport, Penn., 1952; increased cable systems throughout Western Penn. and New York, 1956-1972; Adelphia Communications incorporated, 1972; went public in 1986 with the Rigas family retaining 80-percent ownership.	Added 122,000 customers due to internal growth and acquisitions. System upgrades and interest payments associated with recent expansion contributed to a net loss for 1989. The company set up a training program for CSRs, supervisors and technicians to improve customer service.	Rigas, who expects net losses for both 1990 and 1991, will continue to acquire systems. His pattern has been to either buy them contiguous to established clusters or purchase large systems in other areas that can serve as the basis for new clusters.
	ALL AMERICAN TELEVISION INC.: Producer and distributor of TV programming; national advertising sales rep for other distributors. 1989 revenues: $16.9 million. **GEORGE BACK,** president; 50; Hofstra Univ., BA, business administration, New York Univ., MA, PhD; Co-founded All American, 1982; v.p., g.m. of Group W Productions, 1970; chief executive of Hughes Television Network, 1978; started All American's predecessor, George Back & Associates, 1979; executive director of NATPE, 1978-1980.	Increasing the number of its ad sales clients enabled All American to significantly increase sales despite a soft market. With more spots to sell, along with new distribution markets in cable and overseas, says Back, All American has enjoyed a steady financial climb.	Facing a crowded American syndication market, the emergence of Fox, and no new programming ready for production, Back wants All American to hedge its bets through aggressive expansion into other distribution markets such as cable, home video and international syndication.
	AMERICAN COMMUNICATIONS & TV: Eighty percent of National Mobile Telephone and Radio Inc. (for sale), two independent stations, four mobile uplinks. 1989 revenues: $1.3 million. **COY G. EKLUND,** chairman/CEO/director; 74; Michigan State Univ., BS; Lt. Col., U.S. Army; With The Equitable Life Assurance Society, 1938-1983, retired as chairman and CEO; currently chairman/CEO, Trivest Financial Services, general partner of Telentry and Astra Limited Partnerships.	Eklund's Trivest rescued ACTV from the brink of Chapter 11, cutting h.q. staff, settling lawsuits, rebuilding Fox affiliate WTGS Savannah, Ga. Sale of National Mobile Telephone pending. Combined value of WTGS and Utah indie KOOG has increased fourfold since Trivest's entry in '87.	With improved finances, ACTV is looking to buy. Purchase of indie WTAT Charleston, S.C., however, was aborted just before Hurricane Hugo struck. KOOG's tower relocation will quadruple its coverage. Eklund seeking FCC approval to expand WTGS coverage into Augusta, Ga.
	AMERICAN FAMILY CORP.: Broadcast group owns seven TV stations. 1989 revenues: $2.44 billion. **LEROY PAUL,** president American Family Broadcasting Group; 60; Univ. of Alabama, BA; joined American Family in 1977; announcer at WAPI Birmingham and WJRD Tuscaloosa and sports director at WSFA Montgomery, 1946-1961; Royal Crown Cola Co., including v.p., marketing, 1964-1975.	American Family acquired WTVM-TV in Columbus, Ga., and sold KTIV-TV in Sioux City, Iowa. Using debt to finance its recent station buys, pre-tax earnings last year fell to their lowest levels since 1981 with operating cash flow essentially remaining flat.	With the strongest ratings ever last year, Paul expects only modest growth this year, "below what we expected." He has no solid answers why, but he does intend to tighten costs at his group's seven small and medium-sized network affiliates in response.

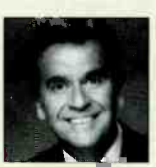
IN FOCUS

TELEVISION'S TOP EXECUTIVES

	COMPANY/CHIEF EXECUTIVE AND RESUME	PERFORMANCE	OUTLOOK
	AMERICAN TELEVISION AND COMMUNICATIONS CORP.: Second-largest cable MSO with more than 4.4 million basic subs, 82-percent-owned by Time Warner. 1989 revenues: $973.4 million. **JOSEPH J. COLLINS,** chairman/CEO, also chairman/president, Time Warner Cable Group; 46; Brown Univ., BA, Harvard, MBA; Named chairman, 1988; joined ATC in 1972 as marketing director in Orlando. Fla.; transferred to corporate, 1974; president, 1982; president of HBO, 1984.	Time Warner merger added to ATC's power in industry. Rochester, N.Y., "cable indie" WGRC broke new ground in local origination territory, creating new ad sales opportunities and some outcry from independent station owners around the country.	Regulatory concerns cloud future direction, taking up much of Collins' time and leaving the company "in a holding pattern," a spokesman says. By unifying management of the N.Y.C. systems, Collins hopes to improve what is considered one of the worst-run systems in the country.
	BURNHAM BROADCASTING CO.: Five TV stations, two companies that produce commercials and training films. 1989 revenues: $57.4 million. **PETER B. DESNOES,** managing general partner, CEO; 45; Univ. of Arizona, BA; Formed limited partnership at Burnham, 1983; joined ABC in 1968 and held various sales, marketing and research positions; general sales manager, WLS-TV, Chicago; v.p. of sales and marketing for ABC's O&Os; president and general manager, WLS.	Slumping economies in three markets and a high debt load from station purchases caused Burnham to miss payments on some notes last year. "Last year we were not expecting the depth of market recession we experienced," Desnoes says.	Burnham has reached an accommodation with its lenders, says Desnoes. He thinks firm's emphasis on local programming will "make us successful regardless of the economic climate or the cost of syndicated programming." Still, he concedes Burnham is at the mercy of local market forces.
	CABLEVISION SYSTEMS CORP.: Ninth-largest MSO with 1.5 million subscribers; Rainbow Program Holdings (joint venture with NBC) runs various cable networks; RASCO, regional cable advertising sales firm; CNI, cable rep firm. 1989 revenues: $492.7 million. **CHARLES F. DOLAN,** chairman/CEO; 63; attended John Carroll Univ.; Organized Cablevision, 1973; founded Manhattan Cable, 1961; started HBO, 1971.	Joint NBC-Rainbow venture reduced start-up risks for some services but also incurred losses. Regional sports nets are money drains with long-term potential. Growth of American Movie Classics has been explosive. Won battle with MSG Network.	One of cable's most controversial CEOs, Dolan says basic is outdated, that subs will eventually pay only for what they want, e.g., his N.Y. clusters. Betting millions on Olympics on PPV, Sky Cable DBS venture and expansion of local-cable news operations.
	CAPITAL CITIES/ABC INC.: ABC Television Network, eight TV stations, seven radio networks and 21 radio stations. 1989 revenues: $4.96 billion. **DANIEL B. BURKE,** president and CEO of Cap Cities/ABC; 61; Univ. of Vermont, BA, Harvard Univ., MBA; joined Cap Cities in 1961 as g.m. of WTEN in Albany, N.Y.; executive v.p. and director of Cap Cities' 1986 purchase of ABC.	In June Burke completed the unusually smooth transition to CEO, replacing Tom Murphy, his associate for nearly three decades. Burke takes over after a year of record revenues and earnings, climbing network ratings and ABC's first-ever top-rated evening network news.	At the top of Burke's agenda is boosting ABC's fortunes in prime time. To spawn innovative programming this year, the network has agreed to hefty development deals with top producers such as Steven Bochco and James L. Brooks. Burke also has his eyes out for a successor.
	CAROLCO: Motion picture production, TV production and syndication (Orbis Communications), home-video distribution (48 percent owner of LIVE Entertainment). 1989 revenue: $143.1 million. **ROBERT L. TURNER,** president, Orbis Communications Inc.; 48; St. John's Univ., BA and Graduate School of Business; Formed Orbis in February 1984, acquired by Carolco in 1987; began career at ABC-TV Station Relations; 15 years with Bristol-Myers in advertising services.	Orbis failed to meet expectations due to glut of second-tier barter-syndication product. Company shifted efforts to first-run cash plus barter, clearing new Joker's *Wild*, its first game show, for fall; and created Carolco Television Productions to produce and acquire made-for-TV movies.	Turner plans to continue shift away from straight barter. "As the business has changed, so have we," he says. Acquisitions are on the agenda: "not only programming but comparable companies, new lines of business—such as the unwired network area, where we see opportunity."
	CBS INC.: Owns CBS Television Network, five TV stations, CBS Radio Networks and 20 radio stations. 1989 revenues: $2.96 billion. **LAURENCE A. TISCH,** CBS president and CEO since 1987; 68; New York Univ., BS, Univ. of Pennsylvania, MS, industrial engineering; director since 1959 of Loews Corp., which owns insurance, tobacco products and hotels; Loews chairman and co-CEO; acquired controlling CBS interest, 1986.	Another year of hard knocks at CBS, the third-rated major network overall with both continuing trouble in prime time and evening national news, once the jewel of the crown. Its balance sheet remains strong, however, with a substantial increase in broadcasting group profits.	Of the Big Three, CBS under Tisch has most fervently stuck with broadcasting as the route to success. With Jeff Sagansky at CBS Entertainment, Tisch is hoping for a programming turnaround. Meanwhile, he's spent heavily on sports and supported targeting of younger viewers.
	CENTURY COMMUNICATIONS: Fifty-five cable systems, with more than 850,000 subscribers, four radio stations, 11 cellular telephone systems serving five areas with a total population of 2.5 million. 1989 revenues: $191.2 million. **LEONARD TOW,** chairman and CEO; 62; Brooklyn College, BA, Columbia Univ., MA, PhD; Founded Century Communications in 1973; teacher, 1953-1960; venture capitalist, 1960-1963; management consultant, 1963-1964; senior v.p., Teleprompter Corp., 1964-1973.	Century is a rapidly expanding company with high profit margins, and its management ranks have swollen to keep pace. The company has a $700 million line of credit; its cellular telephone subsidiary has a separate $250 million line of credit for acquisitions.	While Tow intends to acquire more cable systems, his plans for expansion center on the telephone industry. In addition to its cellular holdings, Century is also the single largest shareholder in Citizens Utility Company, of which Tow was recently named chairman and CEO.

IN FOCUS

TELEVISION'S TOP EXECUTIVES

	COMPANY/CHIEF EXECUTIVE AND RESUME	PERFORMANCE	OUTLOOK
	CHRIS-CRAFT INDUSTRIES: Seven TV stations, manufacturing, plastic films, non-woven fiber products. 1989 revenues: $267.5 million. **HERBERT J. SIEGEL,** president, chairman, also chairman, CEO, United Television; 62; Lehigh Univ., BA; Became chairman, 1968; president, chairman, General Pictures Corp., 1960; chairman, Baldwin-Montrose Chemical, 1960, merged into Chris-Craft, 1968; chairman, United, 1982; director, Warner Communications, 1984-1989.	The sale of Chris-Craft's interest in Warner last year made 1989 the most successful year in the company's history. However, results from the core television division were disappointing; the 7-percent rise in revenues was more than offset by a 21-percent increase in program costs.	The reclusive Siegel and company enter the '90s in strong financial shape due to relatively low debt and plenty of capital on hand from the sale of stock to Warner. Both factors should enable the company to continue to expand media operations through acquisition.
	CLEAR CHANNEL COMMUNICATIONS INC.: Five TV stations, 16 radio stations, two radio networks: Oklahoma News Network and Clear Channel Sports Network. 1989 revenues: $45.7 million. **LOWRY MAYS,** president, CEO; 55; Texas A&M, BS, petroleum engineering, Harvard, MBA; U.S. Air Force, 1958; Co-founded Clear Channel in 1972; senior v.p./corporate finance, Russ and Co., 1962-1975; chairman of the joint board, National Association of Broadcasters.	Capitalizing on what Mays terms "a window of opportunity," Clear Channel has rapidly expanded into TV, acquiring four Fox affiliates and one independent within the past 18 months. Despite a net loss, the company has succeeded in increasing its cash flow.	Noting that the number of investment opportunities has recently decreased, Mays is very doubtful that Clear Channel will continue at its current pace of expansion. He plans to "substantially increase local programming" and propel stations with strong marketing and promotions.
	COLUMBIA PICTURES ENTERTAINMENT: Production and distribution of feature films and TV programs; motion-picture theater ownership. 1989 revenues: $1.25 billion. **GARY LIEBERTHAL,** chairman and CEO, Columbia Pictures Television; 44; Cornell Univ., BS; Named president of predecessor company Embassy Telecommunications in 1982; named chairman/CEO in July '86; oversaw merger of Embassy, Columbia TV and Tri-Star TV; began career in 1968 with Arbitron.	Acquisition by Sony USA meant change in top studio management, though Lieberthal remains. TV division successfully launched *Who's the Boss?* in syndication, and shored up network development by signing high-priced deals with top writer-producers.	Lieberthal will be under some pressure from Sony to spike activity: Syndication is off to a good start with the rollout of *Married . . . With Children*. Lieberthal must also now take signed producer talent and convert it into network series commitments.
	COMCAST CORP.: Owns cable systems with 2.5 million subscribers, 50 percent of SCI Holdings Inc., minority interests in Heritage Communications and Garden State Cablevision, cellular telephone. 1989 revenues: $562.3 million. **BRIAN L. ROBERTS,** president; 30; Univ. of Pennsylvania, BS, Wharton School of Finance; President, Feb. 1990; controller of Comcast system in Trenton, N.J., 1981; assistant manager, Flint, Mich.; manager, Trenton,; regional v.p., Comcast Cable; exec. v.p., Comcast Corp., 1987.	A critic of lavish cable-network spending for sports rights, Roberts says such spending will increase rates. Supports Comcast's investments in cable nets, sits on the boards of QVC, Turner and Viewer's Choice. Cash flow grew 28 percent last year, making red ink manageable.	Strong cash flow means Roberts hopes to buy more systems when the market is friendlier. Says 60 channels is causing "sensory overload" among viewers and calls for stronger program promotion. "We have to help the consumer understand what we really offer."
	**DICK CLARK PRODUCTIONS:** Television production, talent booking, restaurant ownership/licensing (The American Bandstand Grill). 1989 revenues: $25.6 million. **RICHARD W. CLARK,** chairman and CEO; 59; Syracuse Univ., BA; Clark formed company in 1957, the year he convinced ABC to carry WFIL Philadelphia's local *Bandstand* show, which Clark hosted; took the company public in January 1987; right-hand man for two decades is Fran La Maina, the company's president and COO.	Suffered a setback in first-run as two series, *Trial by Jury* and *American Bandstand*, were canceled. Rebounded with two new series: *The Challengers* for fall and *Let's Make A Deal*, now on NBC; both with Buena Vista. Consistent specials business.	Concentrating on producing light entertainment and game shows: "Costs are out of whack" for dramatic series or sitcoms, La Maina says. Clark will focus on developing game shows and expanding the Grill; La Maina focusing on the talent agency and Grill merchandising/franchising.
	E.W. SCRIPPS CO.: Nine TV stations, five radio stations, 22nd-largest MSO with 537,000 subscribers, 19 newspapers; syndicates/licenses news features and comics. 1989 revenues: $1.3 billion. **LAWRENCE A. LESER,** president/CEO, Scripps Howard Broadcasting; 55; Xavier Univ., BA, accounting; Became president, 1985; Deloitte, Haskins & Sells, 1957; joined Scripps as secretary-treasurer, 1968; financial v.p., 1975; executive v.p., 1984	Cable has fueled much of the company's financial growth, the Sacramento system in particular. Stations suffered from a soft ad market, but the company has benefited from going public in 1988, and paying off debt obligations incurred since then.	Analysts feel cable segment has underperformed compared to other MSOs, but expect it to keep leading Scripps' growth. Leser's hopes are pinned on Sacramento with customer service considered the key. Debt reduction also crucial, unless "a really attractive situation presents itself."
	FALCON CABLE TV: Nineteenth-largest cable MSO with 800,000 subscribers (including all seven partnerships under the Falcon umbrella). 1989 revenues: $30.1 million. **MARC B. NATHANSON,** founder/chairman/CEO; 45; Univ. of Denver, BA, Univ. of California-Santa Barbara, MA; Founded Falcon, 1975; director, corp. devo. and marketing, Cypress Communications, 1969; v.p., marketing, Teleprompter, 1973; chairman/president/CEO of Enstar Communications since 1988.	Strategy of buying "classic" systems in rural areas has paid off in some ways, but hurt in others. Revenues are growing, but debt has risen accordingly. Nathanson asked for—and got—permission from his board to increase debt to 65 percent of all assets.	Sees customer service as key to Falcon's future. Noting that his expertise lies in building and operating systems, he also looks forward to exporting it to Europe, having already "gotten our toes wet" with the Britannia Cable partnership in England.

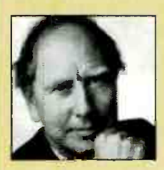
IN FOCUS

TELEVISION'S TOP EXECUTIVES

	COMPANY/CHIEF EXECUTIVE AND RESUME	PERFORMANCE	OUTLOOK
	FINANCIAL NEWS NETWORK INC.: Financial-news cable network, data services, first-run programming, The Learning Channel (47.5 percent). 1989 revenues: $44.6 million. **EARL BRIAN, M.D.,** chairman and CEO; 48; Duke Univ., pre-med and medical degrees; Founded FNN, 1981; U.S. Army Medical Corps in Vietnam, Silver Star, 1968-1970; California Secretary of Health and Welfare, 1970-74; taught at U.S.C. School of Medicine prior to founding FNN.	FNN gained distribution and appears to have beat back CNBC challenge. Brian says competition strengthened FNN's identity. Advertisers liked removal of infomercials; number of national advertisers doubled in 1989. *This Morning's Business*, syndicated by Viacom, renewed through 1991.	Brian plans expanded coverage to match NYSE's new hours, and to push data services aimed at market professionals. Brian on programming: "We're halfway up the S-curve—we haven't approached maturity level. I anticipate improving the fare as time progresses."
	FRIES ENTERTAINMENT INC.: TV production and syndication, home video. 1989 revenues: $34.8 million. **CHARLES W. FRIES,** chairman, president, CEO; 61; Ohio State Univ., BS, business; Founded Fries Entertainment, 1974; vice president of production administration, Screen Gems, 1960; vice president of feature-film production, Columbia Pictures, 1968; executive vice president of production for Metromedia Producer's Corp., 1970.	Several TV projects proved to be disappointments. Fox did not pick up *K-9000* for fall, and *The Crucible* for HBO has yet to find director. Domestic syndication sales stagnant. One bright spot is home-video division which is "increasing substantially," says Fries.	Given his success in the past, Fries says he will concentrate heavily on producing TV movies. Since home-video production and distribution is "way up," says Fries, this area will also get a lot of attention.
	GANNETT CO.: Owns 10 TV and 16 radio stations, plus newspapers and outdoor advertising businesses. 1989 revenues: $3.52 billion. **CECIL WALKER,** Gannett Broadcasting president and CEO since 1986; 53; Univ. of Nebraska, BS, business administration; joined KUSA Denver in 1965, serving as business manager and later v.p.; president and general manager, WXIA Atlanta, 1984-1986.	Revenues continued their upward tick in 1989, but group experienced a 6-percent drop in operating income, which Walker says is explained by tough ad sales and significant programming increases. Group also carried the burden of USA *Today* on *TV*, cancelled in January.	Walker has encouraged Gannett stations to expand local programming, increasingly localize news and demographically target viewership to boost ratings. With that, he says, "our stations will improve in a tough television economy."
	GENERAL ELECTRIC CO.: Broadcast division includes NBC, its seven owned stations and partnership with Cablevision Systems in 11 national and regional cable channels, including CNBC. 1989 revenues: $54.57 billion. **ROBERT C. WRIGHT,** NBC president, CEO since 1986; 47; Holy Cross College, BA, and Univ. of Virginia Law; lawyer at GE, 1969; returned to GE plastics business, 1973; exec. v.p. of Cox Broadcasting, president of Cox Cable, 1980-1983; president, COO of GE financial services, 1984.	NBC continued its ride as the top-rated network for fifth straight year. Yet tumbling ratings after changes on *The Today Show*, unsure efforts to revamp the evening news, slipping prime-time performance and softer ad-sales projections spell trouble ahead.	Wright has devoted himself to ending the finsyn rules for network production, holding June's annual affiliates meeting in Washington to put pressure on legislators. That, combined with expanding NBC in cable, satellite and overseas, is what he believes will insure the network's fortunes.
	GRAY COMMUNICATIONS SYSTEMS: Three TV stations, one newspaper, warehouse distribution centers, air service fixed-base operation, real-estate development firm. 1989 revenues: $28.5 million. **TERRY P. MCKENNA,** chairman and CEO since 1987; 65; Executor of the estate of James H. Gray (deceased owner of Gray Communications); senior partner with Heyman and Sizemore, Atlanta.	Group has been in a holding pattern since 1986 when company founder James Gray died. McKenna reluctantly took over and proceeded to sell off various unproductive elements during that time. WALB, Albany, Ga.'s only affiliate and Gray's flagship station, dominates its market.	At press time, James Gray Jr. had proposed to take controlling interest, but had yet to arrange the necessary financing. Company sources doubt that ownership change will radically change the *modus operandi* of the group. After transition, McKenna wants to return to lawyering.
	GREAT AMERICAN COMMUNICATIONS CORP.: (American Financial Corp. owns 65 percent.) Five TV stations, 12 radio stations, Hanna-Barbera Productions, leisure properties, satellite transmission broker, 42 percent of Spelling Entertainment. 1989 revenues: $300.6 million. **GEORGE E. CASTRUCCI,** president/COO GACC, chairman/CEO, Great American Broadcasting Co.; 52: Xavier Univ., BS/BA; Named president/COO, May 1990; executive v.p. finance, 1978; president/CEO, GABC, 1987.	Castrucci has admitted to being "deeply disappointed with our financial performance." Flat ad revenues have stunted broadcast growth. Hanna-Barbera makes money, but has been on and off the selling block. Parent company AFC's significant debt obligations will be hard to meet.	Castrucci seems to have written off improvement at all stations except WBRC in Birmingham and Tampa's WTSP. Greatest potential is seen at Hanna-Barbera, through licensing and retailing of well-known cartoon characters, and international program development.
	HERITAGE ENTERTAINMENT: Feature-film production, television syndication, 77 movie theaters. 1989 revenues: $6.6 million. **ARTHUR "SKIP" STELOFF,** chairman, president and treasurer; 66, U.S. Naval Academy, BS; U.S. Navy; salesman, WWDC Washington, D.C.; started the original Heritage 21 years ago, sold out to Metromedia and started again.	"We've cut back our film operation substantially this year," says Steloff, anticipating a total output of two or three titles for 1990, "and we're putting our assets into a chain of art theaters." Heritage acquired the screens of two chains, Landmark and Seven Gables.	Steloff wants 150 theaters by the end of 1990, with an ultimate goal of 200. After its "purposeful withdrawal from a very crowded market," Heritage will begin to regrow its feature-film operation next year with three or four low-budget pictures. Continues to syndicate features to television.

IN FOCUS

TELEVISION'S TOP EXECUTIVES

	COMPANY/CHIEF EXECUTIVE AND RESUME	PERFORMANCE	OUTLOOK
	HERITAGE MEDIA CORP.: Owns six TV stations, 11 radio stations and in-store advertising companies. 1989 revenues: $165 million. **JAMES M. HOAK JR.,** chairman and CEO; 46; Yale Univ., BA, Stanford Univ. Law; Legal asst. at FCC, 1969; practiced law in hometown of Des Moines, 1970; co-founded and was president and CEO of Heritage Communications, 1971; formed Heritage Media in a buy out when TCI bought Heritage Comm., 1987.	All six of Heritage's secondary-market stations had flat or declining revenues last year, decreasing expenses to maintain margins. Because of slowdown in network TV sales, Heritage pursued alternative media, acquiring Actmedia Inc., nation's largest provider of in-store advertising.	Hoak has urged boosting revenues by increasingly relying on local ad sales. Hoak's strategy has emphasized smaller-than-average staffs, accepting lower ratings if a station's sales forces can successfully sell them. All five NBC and ABC affiliates ranked second or third.
	HOME SHOPPING NETWORK INC.: Electronic retailing via the Home Shopping Club cable network, broadcast TV stations (all carrying HSC programming), marketing services. 1989 revenues: $774.3 million. **ROY M. SPEER,** chairman and CEO; 58; Southern Methodist Univ., BA, Stetson Univ. of Law; Launched company nationwide with Lowell "Bud" Paxson in 1985; previously in private law practice, real-estate development and radio station ownership.	Speer terms fiscal year '89 a "turbulent" time for HSN. Company incurred significant losses reorganizing after aggressive expansion. Closed down mail-order pharmaceutical operation; "reduced substantially" financial-services operation. Settled with GTE after losing lawsuit.	Remaining "private label" retail divisions such as vitamins and cosmetics are being enhanced. Speer is also focusing on expanding the company's direct-marketing efforts: HSN provides 800/900 telephone services for HBO's marketing efforts and third parties.
	JEFFERSON-PILOT COMMUNICATIONS CO.: Two TV stations, ten radio stations, sports syndication and production, computer software services for stations, consulting. 1989 revenues: $1.14 billion. **JAMES G. BABB,** president; 58; Belmont Abbey College, BA; Named president, 1988; joined JP as publicity supervisor, WBTV Charlotte, 1956; g.s.m., v.p. and assistant g.m., WBTV, v.p., g.m., WWBT Richmond, Va., v.p., managing dir., WBTV, 1966-1978; exec. v.p., JP Comm. 1978.	Babb says strong management of expenses and "creative selling"—convincing non-traditional advertisers to buy time—has spurred the company in a slow ad market. New productions included the *Tour de Trump* and other Olympic-style events for TV.	Babb has aggressive expansion plans for JP. Wants to take JP beyond sports into entertainment production and syndication. On the station side, he's trying to sell "events"—for example, a Paramount tie-in on a motor race for *Days of Thunder*—rather than just spots.
	**JONES INTERCABLE:** Tenth-largest cable operator with 1.4 million subscribers. 1989 revenues: $65.8 million. **GLENN R. JONES,** chairman/CEO, also chairman/CEO of Jones Spacelink and Jones International; 60; Allegheny College, BA, economics, Univ. of Colorado Law School; Formed Jones Intercable in 1970; represented cable operators in acquisitions, 1961; lost race for Congress, 1964; bought first system, 1967.	Major cable acquisitions such as Centel's Chicago systems in 1989 boosted revenues but hurt the bottom line. Company's system (and telephony) building in the U.K. makes sense to Jones, who says, "the world is globalizing, borders are coming down. We want into the EC."	Jones is best known for his commitment to technological advancement, and that plays a big role in his future. Predicts that by year-end 1990, 22 percent of all his systems will have a fiber-optic backbone, jumping to 45 percent by the end of 1991. Fiber know-how could be exported to U.K.
	KING WORLD PRODUCTIONS INC.: TV program distribution and production; barter ad sales; TV station ownership (WIVB Buffalo, N.Y.). 1989 revenues: $396.4 million. **MICHAEL KING,** president and CEO; 42; Fairleigh Dickinson Univ., BA, marketing; Began career selling ad time for WORC-AM in Worcester, Mass., then WAAF-FM Worcester; in 1976 moved to WKID-TV Ft. Lauderdale, where brother Roger was working; took active role in King World, which father Charlie King founded in 1964, in 1977. **ROGER KING,** chairman; 45; Also worked in sales in Worcester radio, moved to WKID-TV Ft. Lauderdale as general sales manager; joined King World, 1977; he and Michael also worked for Colbert Television Sales in 1978 selling CTS shows; King World bought syndication rights to *Wheel of Fortune*, January 1983.	Well supported with a strong executive roster, Roger focuses on sales and marketing, and Michael, who is the company's Hollywood presence, oversees program development and creative services. Company successfully resuscitated *Inside Edition* after a rough launch in January '89; sold *Only Yesterday* for fall '90 debut; but failed to place *Monopoly* in syndication. A summer run for the show on ABC may provide momentum for a renewed push. Continued multiyear renewals of most successful shows, locking in *Wheel of Fortune* and *Jeopardy* through August '92, *The Oprah Winfrey Show* through August '93.	Michael King cites program development as top priority. Company's Research & Development Network station cooperative will be testing one-hour strip starring Tim and Daphne Reid this fall; King hopes to take the show to NATPE in January. Also launching new *Candid Camera* under auspices of Alan Funt and Vin De Bona (*America's Funniest Home Videos*). King cites late-night syndication and cable first-run as growth areas, and also says, "We have a very large war chest. And we think that the '90s are going to be an excellent time for acquisitions."
	LEE ENTERPRISES: Five TV stations, eight daily newspapers and specialty publications; 1989 revenues: $269.4 million. **GARY N. SCHMEDDING,** vice president for broadcasting; 52; Univ. of Missouri School of Journalism, BA; Named v.p. in 1989; joined Lee in 1974 as program and news director at KHQA-TV in Quincy, Ill.; served in various management positions there, named general manager, 1984; general manager, WSAZ-TV in Huntington-Charleston, W.Va., 1986.	Operating margin grew primarily due to cost controls at Honolulu's KGMB, previously a problem spot. "Due to the ratings downturn for network affiliates and the uncertainty of national advertisers," he says, "we began to refocus much of our attention on local and regional revenues."	Schmedding says more localized advertising approach starting to pay off. "Our goal," he says, "is to increase revenues two percentage points higher than we increase expenses, although that is confused by reduced network compensation and the uncertain political advertising issue."

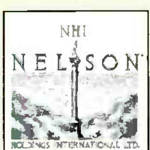
IN FOCUS

TELEVISION'S TOP EXECUTIVES

	COMPANY/CHIEF EXECUTIVE AND RESUME	PERFORMANCE	OUTLOOK
	THE LIBERTY CORP.: Cosmos Broadcasting owns seven TV stations, Liberty Life Insurance Co., real estate and investment concerns. 1989 revenues: $334.6 million. **JAMES R. SEFERT,** Cosmos Broadcasting president and CEO since 1984; 61; Ohio State Univ., BA, broadcasting management; With Crosley Broadcasting, 1954-1960; with Peters, Griffin, Woodward Inc., 1960-1980; became president and chairman, 1976; joined Cosmos 1980 as v.p. corporate development, became senior v.p. operations, 1982.	Revenues for 1989 were down slightly, attributed to less political advertising and no Olympic Games, but Cosmos continues to benefit from five strong NBC affiliates. In December Cosmos sold off WDSU in New Orleans. "We couldn't see a bright future there," says Sefert.	At a time of slower revenue growth, Sefert has focused group's efforts on local sales in secondary markets. Spending more time rethinking ad strategies beyond TV to compete more effectively. Anticipates making an acquisition over the next 18 months.
	LIN BROADCASTING: Cellular telephone operations, seven TV stations, specialized publishing. Purchased by McCaw Cellular last year. 1989 revenues: $250.7 million. **GARY R. CHAPMAN,** president, LIN Television Group; 46; Southern Illinois Univ., BS, radio and TV communications; Named president in December 1988; began in sales with KSDK-TV St. Louis, 1967; general manager, WLNE (Freedom Newspapers), 1979; elected chairman of NAB Television Board, June 1990.	TV revenues rose just 1 percent last year, but Chapman nonetheless launched an aggressive expansion of local news and information programming, up 27 percent among the seven stations. Chapman sees early morning as especially promising.	Chapman expects to stay the course: "Control the expenses, and move the television properties forward in terms of news, localism. It's very important that a TV station carve out an identity in the local market." He soys new owner McCaw Cellular isn't dictating any changes in direction.
	MACLEAN HUNTER LTD.: Owns cable systems in Canada, Europe and the U.S with 387,000 U.S. subs; Canadian holdings: two TV stations, 23 radio stations, TV and film production, magazines, printing, newspapers, poging services. 1989 revenues: $Can. 1.4 billion. **RONALD W. OSBORNE,** president/CEO; 44; Cambridge Univ., French/German; Named CEO, 1986; partner, Arthur Young, Clarkson Gordon in Brazil, 1976; joined Maclean Hunter as v.p., finance/CFO; president/COO, 1984.	Acquisition of Selkirk Communications, the largest in Maclean Hunter's history, added significantly to cable subs and radio holdings, but cost the company in debt. Soft ad markets hurt both magazine and newspaper groups in North America.	A joint venture with British broadcaster Blackburn Group to run three Canadian stations should add to the company's TV reach. Osborne is placing much hope in the U.K. cable venture's success, having just shy of 1 million homes passed available to cultivate.
	MCA INC: Theatrical, TV and home-video production and distribution, TV station (WWOR New Jersey), cable network (50% USA Network), theme parks, recorded music, book publishing, other. 1989 revenue: $3.4 billion. **AL RUSH,** chairman, MCA Television Group; 64; Columbia Univ., BA, Columbia Law School; Appointed president of TV Group in October 1986; began career in NBC legal; joined MCA Artists Limited, 1956; rejoined NBC in 1973, then NBC Sports; president of MCA Program Enterprises, 1978.	A strong year for the company overall, with network and foreign syndication revenues helping to offset lower domestic syndication revenues. Rush says goal was diversification within TV group. Moving forward with partnerships with Imagine, the Arthur Co. and King World.	Rush sees opportunities mostly in foreign and cable; says first-run and network are mature. He's also hired several new executives, one to oversee international coproductions, one to head up children's programming and animation.
	MCGRAW-HILL INC.: Four TV stations, magazines, books, educational materials, financial data. 1989 revenues: $1.8 billion. **EDWARD T. REILLY,** president, McGraw Hill Broadcasting Co.; 43; St. Francis College, BA; Appointed president in 1987; started with McGraw-Hill in financial services, 1968; became editor-in-chief, financial publications; joined broadcasting division in 1985 as senior v.p., became executive vice president and COO for broadcasting in 1986.	Market softness in Denver and Indianapolis as well as industry-wide ad slumps slowed revenue growth, though all but Denver made gains in afternoon, early evening news and access. Broadcasting accounted for 10 percent of company operating profit on only 5 percent of revenues.	Reilly plans continued emphasis on local news and programming. Plans to seek new advertisers by reaching out to businesses that don't currently use TV. Programming buys for Denver's KMGH (*Oprah Winfrey, Wheel of Fortune* and *Jeopardy)* lead effort to escape third place.
	MEDIA GENERAL INC.: Owns three TV stations, two cable systems, newspapers, magazines and a newsprint operation. 1989 revenues: $606.4 million. **J. STEWART BRYAN III,** chairman, president and CEO; 52; Univ. of Virginia, BA; Editorial, sales and production jobs at Media General papers, 1963; v.p., exec. v.p. and publisher of Tampa newspapers, 1968; publisher of Richmond, Va., papers, 1978; Media General vice-chairman, then COO, 1985-1989; current title since July.	After seven years of construction and a net investment of $125 million, Media General's Fairfax Cable—ranked first in the nation in average revenue per subscriber—nearly doubled its operating profits in 1989. This helped the company offset weakened performance at its stations.	While his father remains chairman, J. Stewart Bryan has completed his rise to overall control of the Bryan family's Media General. Bryan anticipates a flat 1990 at best. He plans further streamlining of operations, selling off some newspaper assets but expanding cable operations.
	MEREDITH CORP.: Seven TV stations, magazine and book publishing, real-estate marketing and franchising, printing. 1989 revenues: $792 million. **PHILIP A. JONES,** president of Meredith Corp. Broadcasting Group; 46; Univ. of Missouri, BA, Harvard Business School Executive Program; Named to position, 1989; station jobs include g.s.m., WTAF-TV Philadelphia, 1968; g.m., WGR-TV Buffalo, 1976; v.p./g.m., KCTV Kansas City, 1979; exec. v.p., Meredith Broadcasting Group.	It was a "very tough year," Jones says. Sluggish ad sales, higher programming costs and lower ratings hurt the CBS affiliates in particular, although the Fox and NBC stations did well. Phoenix indie KPHO faced competition from two new independents.	To deal with the slow station economy, Meredith is aggressively cutting administrative costs. To control programming costs, says Jones, Meredith, like other station groups, is running off inventory instead of buying new shows. Jones wants to acquire more stations.

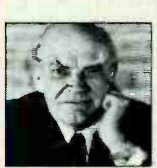
IN FOCUS

TELEVISION'S TOP EXECUTIVES

	COMPANY/CHIEF EXECUTIVE AND RESUME	PERFORMANCE	OUTLOOK
	MGM/UA COMMUNICATIONS CO.: MGM/UA Television Production, MGM/UA library. 1989 revenues: $876.5 million. **DAVID GERBER,** chairman and CEO, MGM/UA Television Production Group Inc.; 59; Univ. of the Pacific, BA; Named to current position in 1988; started in advertising; hired by 20th Century Fox Television, 1965; formed production company, 1972, affiliated with Columbia Pictures Television; went to MGM, 1981; president, TV division, 1986.	Hollywood's star takeover target, MGM/UA is waiting out a troubled, on-again-off-again bid by Pathé Communcations Corp. Much of the company's operations have slowed while future remains unclear, yet boasts three prime-time shows and successful first-run syndication series.	Gerber says success results from TV division operating like an independent satellite. "TV's been a source of pride for the company, so we get support." Gerber wants more foreign coproductions and innovative programming, but main goal is "to keep going until things get settled."
	MULTIMEDIA INC.: Four TV stations, TV production and syndication, 330,000 cable subscribers, seven radio stations, newspapers, video production. 1989 revenues: $462.7 million. **WALTER E. BARTLETT,** chairman and CEO; 62; Bowling Green State Univ. of Ohio, BA; Named chairman, 1989; senior v.p. supervising TV for Avco Broadcasting until 1976; joined Multimedia, 1976, named president of broadcasting division, 1977; president and COO, 1981; CEO, 1985.	Multimedia reorganized in 1985 with an LBO led by management. Debt payments are ahead of schedule; debentures were redeemed before interest was due. Cash flow for 1990 expected to nearly double 1985's figure. Cable ad sales were profitable despite slow market.	Purchase of interest in WKYC Cleveland is pending, and Bartlett says $375 million in new financing will be used for similar acquisitions. New productions such as first-run *Big Break* with Natalie Cole could help diversify lineup dependent on talk (*Donahue*, *Sally Jessy Raphael*).
	**NELSON ENTERTAINMENT:** TV and film producer and distributor, with home-video distribution. 1989 revenues: $109 million. **BARRY P. SPIKINGS,** president/COO, Nelson Entertainment; 51; Worked in various executive capacities at Elston Studios in the late '70s; produced 1978 Oscar winner *The Deer Hunter* while at EMI, chairman of EMI, 1980-1982; established Spikings Corp., a film production company, which was acquired by Nelson in 1985.	Plans were made for newly formed Nelson Television to produce series, made-fors and miniseries. Entertainment group also signed on exclusive 15-film deal in 1989 with Showtime/TMC, opening up another TV window for Nelson's Theatrical product.	Nelson TV president/CEO Steve Sohmer resigned in late july, but will complete current projects. Parent company is in the process of major reorganization, concentrating on its core business of making and marketing motion pictures. Television division is being deemphasized.
	NEW LINE CINEMA CORP.: TV production, film production and distribution, owns one-fifth of RHI Entertainment Inc., which makes miniseries and made-for-TV movies. 1989 revenues: $57.2 million. **ROBERT SHAYE,** president and CEO; 50; Univ. of Michigan, BA, Columbia Univ. Law School, Fulbright Scholar; Founded New Line in 1967 after earning law degree and studying in Sweden; still works as a producer and director, including exec. producer for TV series *Freddy's Nightmares*.	Profits from some films (*Teenage Mutant Ninja Turtles, House Party*) yielded big gains despite disappointing earnings for others and poor showing of first-run *Freddy's Nightmares*. Paid off all debt, expanded its line of credit and is weighing numerous offers from producers and distributors.	The RHI deal offers a new area for growth with minimal initial risk. Shaye has indicated that he plans to blend New Line's expertise as a producer of low-cost, youth-appeal entertainment with RHI's experience as a TV deal-maker.
	NEW YORK TIMES CO.: Thirty-seven newspapers, 17 magazines, forest products, five TV stations, two radio stations, a news service, a features syndicate and database creation and licensing. 1989 revenues: $1.77 billion. **KATHARINE P. DARROW,** v.p., broadcasting and information services, corp. devo.; 46; Univ. of Chicago, BA, Columbia Univ. Law; Joined Times out of law school; general counsel since 1981; director of information services group, 1987; v.p. of broadcasting/info. group, Feb. 1989.	The Times stations, all Big Three affiliates, rank one or two in their markets. Stations have added news and local programming to strengthen local ad sales. Sale of lone cable system in Philadelphia produced record per-share earnings.	Stations continue to add news and local programming. Marketing research has been introduced to help them compete. The Times has passed up opportunities to expand in broadcasting, a profitable but undeveloped part of the company; division is not focus of current operations.
	NEWS CORP.: Fox Inc., a unit of News Corp., includes seven stations, Twentieth Century Fox, Twentieth Television, Fox Broadcasting, CBS/Fox Video and DeLuxe Laboratories. 1989 revenues: $6.4 billion. **BARRY DILLER,** chairman and CEO of Fox; 48; joined Fox in 1984; was chairman and CEO of Gulf + Western's Paramount Pictures for ten years prior; ABC Entertainment, 1966-1974; v.p. for programming, 1968; v.p., prime-time television, 1970.	Fox upped its revenues and earnings, benefiting from the strong performance of big movies such as *Die Hard* and *Big*, such first-run syndicated programs as *A Current Affair* and the ratings bonanza on the Fox network from *The Simpsons* and *Married . . . With Children*.	Diller pins his optimism on the network's intention to roll out from three to five nights of programming, launch a national newscast and provide affiliates an afternoon block of children's programming. Says he spends a quarter to a third of his day watching news.
	NOSTALGIA NETWORK INC.: Operates basic-cable channel Nostalgia Television. 1989 revenues: $4.1 million. **MICHAEL E. MARCOVSKY,** chairman, CEO; 46; New York Univ., BS, communications arts; Fordham Univ., MBA; U.S. Signal Corps, Vietnam; Became chairman in January; vice president, Warner Cable (QUBE), 1976; vice president, pay-TV, Buena Vista Distribution; formed Marnell Associates, cellular phone interests, out of which grew Gold 'N M Communications, TV/film production, 1980.	Marcovsky says Nostalgia, established in 1985, was historically under-capitalized. Pledged to put more funds into original programming aimed at over-45 audience. With about 9 million subscribers, channel has doubled its base since January 1989.	Marcovsky will pursue affiliates by beefing up sales staff and convincing operators that its original lifestyle programming —funded through joint ventures—will appeal to hard-to-reach older adults. Hiring of LBS Communications as national ad rep gives credibility, he says.

IN FOCUS

TELEVISION'S TOP EXECUTIVES

	COMPANY/CHIEF EXECUTIVE AND RESUME	PERFORMANCE	OUTLOOK
	ORION PICTURES CORP.: TV production and syndication, producer and distributor of films. 1989 revenues: $468.9 million. **GARY NARDINO,** chairman and CEO, Orion Television; 54; Seton Hall Univ., BA; Joined Orion in 1989; started as agent, 1959; senior v.p., ICM's New York TV department; then head of William Morris' New York TV department; joined Paramount Television as president, 1977; left in 1983 to produce movies and cable first-run.	Nardino, hired to revitalize Orion's TV production arm, had a brutal first year. *Crimewatch, The New Hollywood Squares* and *Sunset Beat* died; *Equal Justice* survives as midseason replacement. Nardino's connections help attract talent and deals. Formed Orion TV International.	Nardino says his priority is to get Orion's product flowing, and he has signed sought-after producers with network commitments. Rumors persist, however, that Orion majority shareholder John Kluge wants to sell, a move that could disrupt all current plans.
	OSBORN COMMUNICATIONS CORP.: Five TV stations, 17 radio stations, partly through private subsidiaries Northstar Television, Fairmont Communications; Muzak; cable TV to hospitals. 1989 revenues: $19.4 million. **FRANK D. OSBORN,** president and CEO; 43; Univ. of Pennsylvania, BA, Wharton School of Business, MBA; Lieutenant, U.S. Navy; formed Osborn, 1984; v.p., finance & administration, NBC Radio, 1978; v.p./g.m., WYNY radio, 1981; senior v.p., radio, Price Communications, 1983.	Osborn won raves from analysts last year by paring his debt and selling assets just prior to the downturn in the media market. He further reduced the company's risk by buying into and managing private TV and radio companies.	Paring debt allows Osborn to form private subsidiaries in the entertainment area outside of stations, such as his hospital cable venture. "I see the communications industry going towards an enormous number of alternatives for consumers, a tremendous number of services."
	OUTLET COMMUNICATIONS: Two TV stations in Columbus, Ohio, and Providence. 1989 revenues: $99.3 million. **DAVID E. HENDERSON,** chairman/pres./CEO; 62; Univ. of Virginia, advanced management program; Producer/director WFIL Philadelphia; Gray & Rogers Advertising, account exec.; sales and management at WBZ Boston, KYW Philadephia, WJZ Baltimore; president of Group W Productions, 1969; president of Outlet Broadcasting since 1972; CEO, president and chairman since 1989.	"Our revenue performance has been disappointing," says Henderson, "the Northeast particularly, but it's our belief that the worst is over." While company liabilities have been reduced, revenue targets were not reached except at the Washington, D.C., radio station, since sold.	The worst may be over, but too late for Outlet. Its two UHF TV stations and two radio stations have been sold, leaving two VHFs. According to Henderson, "[Outlet's] current assets will most probably be sold in the near term." If not, Outlet will have to restructure.
	PARAMOUNT COMMUNICATIONS: Paramount Pictures, Paramount Pictures' Television Group, Paramount Home Video, 83.3 percent of six TV stations, movie theaters, MSG Network, half of USA Network. 1989 revenues: $3.39 billion. **MARTIN S. DAVIS,** chairman & CEO; 63; attended City College of New York, New York Univ.; With Paramount since becoming director of sales and marketing in 1958; become senior vice president, 1969; elected CEO, February 1983; became chairman of the board in December 1983.	Mixed results for feature films have weakened stock price. Paramount will have eight shows, three returning, on fall's network prime-time, plus three midseason replacements. First-run and home video are also strong. Stake in stations upped to 83.3 percent.	The acquisition of the TVX Broadcast Group, says Davis, "broadens our participation in the television industry and provides a strong base for expansion." Paramount's "unprecedented cash assets give us the ability to move quickly as conditions merit."
	**PARK COMMUNICATIONS:** Seven TV stations, 19 radio stations, newspapers and other publications. 1989 revenues: $152.5 million. **ROY H. PARK,** founder and chairman; 80; North Carolina State, BA; Bought first TV station, 1962; held various editorial jobs, including owning two national magazines, 1930-48; formed Hines-Park Foods, advertising arm of Duncan Hines, 1948; by 1977 owned seven TV, 14 radio stations.	"We're pushing news on the stations," says Park. "Why should you have to wait until the network's 6 or 11 P.M. news to find out what happened today? So we're putting on earlier newses. News is something you can do locally and put your own imprint on it."	"We're looking at acquisitions," says Park, "but we don't want to buy something that's going to run in the red for a while." Six of the seven stations are strategically located in the rapidly growing Southwest.
	PLAYBOY ENTERPRISES: Entertainment group includes *Playboy at Night* pay-per-view and pay-cable services, home video, Alta Loma Productions; Playboy also owns publishing and licensing/merchandising groups. 1989 revenues: $166.2 million. **ROBERT FRIEDMAN,** president, Entertainment Group; 34; Vassar College, BA, Columbia, MBA; Named president in 1989; joined Warner-Amex Satellite, 1981; became senior v.p., marketing, promotion for MTV Networks, 1988.	Reposition of faltering pay-cable service to PPV streamlined operations and cut costs. Began selling programming to European markets and networks. *After Hours*, a joint syndication venture with Spelling Entertainment, will return revamped in 1991 after a dismal season.	Friedman's plan is to emphasize the Playboy trademark "to cut through the clutter on TV." That means a movie-of-the-week on one of the Big Three this fall, increased original programming on the PPV service, and more production from Alta Loma with an eye to overseas.
	PRICE COMMUNICATIONS CORP.: Three TV stations, six radio stations, outdoor media, legal journals and newsletters, cellular telephone services. 1989 revenues: $67.3 million. **ROBERT PRICE,** president; 57; New York Univ., BA, Columbia Univ. Law; Took Price public, 1982; served as Assistant U.S. Attorney; ran John Lindsay's first N.Y.C. mayoral campaign, Nelson Rockefeller's presidential bid; exec. v.p., Dreyfus Fund; general partner, Lazard Freres, 1972.	Company posted losses in 1989, but Price says that reducing debt and waiting out the current slowdown are part of regular business cycle: "I saw similar conditions before, during the late '70s, and I believe this is still a very good business."	Price is looking to cellular telephone business for big growth in coming years, and formed PriCellular with Time-Warner. "We'll be putting a lot of time into cellular," Price says. "It's a new technology, the licenses are available—it's a whole new ballgame."

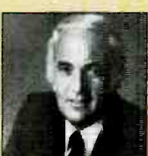
IN FOCUS

TELEVISION'S TOP EXECUTIVES

	COMPANY/CHIEF EXECUTIVE AND RESUME	PERFORMANCE	OUTLOOK
	PULITZER PUBLISHING CO.: Seven TV stations, two radio stations, three daily newspapers. 1989 revenues: $402.2 million. **KEN ELKINS,** president, CEO of Pulitzer Broadcasting Co.; 53; two years at Univ. of Nebraska; Named to current position, 1982; part-time cameraman KETV Omaha, 1960; engineer, 1961; chief engineer, 1967; general manager, KDUB Dubuque, 1970; operations manager, KETV, 1972; g.m., 1975; g.m. of Pulitzer's KSDK St. Louis, 1980.	Following conservative course of what Elkins calls "orderly expansion," Pulitzer sold Fort Wayne's WPTA to support purchase of WDSU in the larger New Orleans market. While struggling to hold down operating costs, Pulitzer has remained financially stable and reduced its debt.	Although Elkins says Pulitzer will always entertain thoughts of acquisitions, look for the company to continue its conservative agenda of decreasing debt. Local news will remain the thrust of Pulitzer's TV operations while Elkins concentrates on expanding the radio division.
	QVC NETWORK INC.: Electronic retailing, limited manufacturing and mail order. 1989 revenues: $453.3 million. **JOSEPH M. SEGEL,** chairman and CEO; 59; Univ. of Pennsylvania, BS, economics, Wharton School of Business; Founded QVC, 1986; previously founded and led a variety of entrepreneurial ventures, including Presidential Airways (founded in 1975, sold in 1980) and The Franklin Mint (from which he retired in 1973).	QVC more than doubled in size by acquiring CVN. Homes reached grew from 16 million to 36 million. At the same time, 30 of the largest MSOs extended carriage agreements to years 2004-5, in exchange for convertible preferred stock at a favorable price.	Sales doubled last year through CVN purchase, and Segel expects another doubling before settling into 20 percent annual growth. "We're avoiding promotions," he says, "and focusing on developing awareness of the programs, then offering the best value and service."
	REEVES ENTERTAINMENT: TV production, video services and equipment. 1989 revenues: $79.3 million. **MERRILL GRANT,** chairman and CEO; 57; City College of New York, BA; Columbia Graduate School of Business, MA; Benton & Bowles Advertising, from trainee to head of programming, 1957-1970; senior v.p., Grey Advertising; senior v.p., Viacom; producer, *That's Incredible*; joined Reeves, 1979; president and CEO, Reeves Entertainment; president and COO, Reeves Communications.	Grant blames volatile programming market and 1989 buy out by Thames Television for a "hectic and somewhat disappointing" year. Thames' capital should solve Reeves' money problems, Grant says, adding Reeves was concentrating as much on selling itself as selling shows.	Reeves' syndication hopes rest with CBS' *Doctor, Doctor* and its off-net financial workhorse, *Kate & Allie*. The Thames buy out will allow Reeves to adapt Thames concepts for American TV. With two shows in production, Grant is also aggressively pursuing cable and foreign ventures.
	REPUBLIC PICTURES CORP.: TV production and syndication, home-video distribution, theatrical films. 1989 revenues: $46.5 million. **RUSSELL GOLDSMITH,** chairman and CEO; 40; Harvard Univ., BA, business, Harvard Law School; Named to current posts in 1986; founding partner of law firm specializing in entertainment law; COO and director of Lorimar Inc.; founded The Paragon Group investment partnership, which acquired interest in Republic.	Republic profited from packaging vintage TV shows and movies for syndication, and also experienced the first significant revenues from international sales of *Beauty and the Beast*. Home video and license fees helped offset failed projects such as the canceled *On Trial*.	Goldsmith plans to focus efforts on miniseries, TV movies and half-hour comedies, giving hour-long dramas low priority. A joint venture with United Artists Entertainment Co. provides funding for new productions, and Republic will continue packaging shows from its library for syndication.
	SPELLING ENTERTAINMENT INC.: Aaron Spelling Productions, Laurel Entertainment and Worldvision Enterprises; 46-percent-owned by Great American Communications Co. 1989 revenues: $144 million. **JULES HAIMOVITZ,** president/COO; 39; Brooklyn College, BA, MA; Named president/COO, 1989; statistics and audience research, ABC, 1971; director, planning/administration for pay TV, Viacom, 1976; president, Viacom entertainment group; president, Viacom networks group.	While many in Hollywood say Spelling is in a tailspin, Haimovitz asserts that "we're a very healthy company. We have one of the best balance sheets in this business." The company had been on the block until July.	Haimovitz points to Spelling's agreement to distribute Lynch-Frost Productions' shows *Twin Peaks*, *American Chronicles* as proof of future potential. A firm believer in international distribution, Haimovitz hopes to foster growth through Worldvision.
	STAUFFER COMMUNICATIONS INC.: Seven TV stations, five radio stations, newspapers, shoppers and printing services, computer library systems, computer services. 1989 revenues: $132.6 million. **GERALD N. HOLLEY,** vice president, Stauffer Broadcasting; 51; Baker Univ., BA; In current position since 1977; WIBW-TV, Topeka, booth announcer, 1960; promotion manager, 1962; rose through Stauffer radio management jobs until 1969, when appointed g.m. of WIBW.	Stauffer has spent to improve equipment, news and programming at stations, Holley says. Company's profits fell slightly because of spending to rebuild recent acquisition KCOY-TV in Santa Maria, Calif., and a new transmitter for KMIZ-TV in Columbia, Mo.	Holley says that efforts focus on building current holdings. "Until we have all our balls in the air, we're not interested in growth. We took over properties with no equipment, no background, no nothing. You don't fix that overnight."
	TELE-COMMUNICATIONS INC.: Largest cable MSO in the country, with 8 million owned or controlled subscribers, interests in a number of cable networks; majority-owns theater group. 1989 revenues: $3.0 billion. **JOHN C. MALONE,** president/CEO; 49; Yale, BS, Johns Hopkins, MS, PhD, operations research, New York Univ., MS; Named CEO in 1973; economic planning and R&D, Bell Labs/AT&T, 1963; group v.p., General Instrument, 1970.	TCI is one of the first MSOs to take preventative action to ward off cable reregulation. Earlier this year, Malone announced that TCI would spin off its programming holdings and some systems into a separate company. Major interest in regional sports services and Prime Network.	Industry leader Malone prepares for reregulation while trying to stave off draconian measures. Unbundling of some basic networks and "lifeline" services are seen as attempts to show he's concerned about rates. Senior v.p. Peter Barton heads spin-off, but Malone remains in charge.

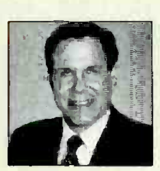
IN FOCUS

TELEVISION'S TOP EXECUTIVES

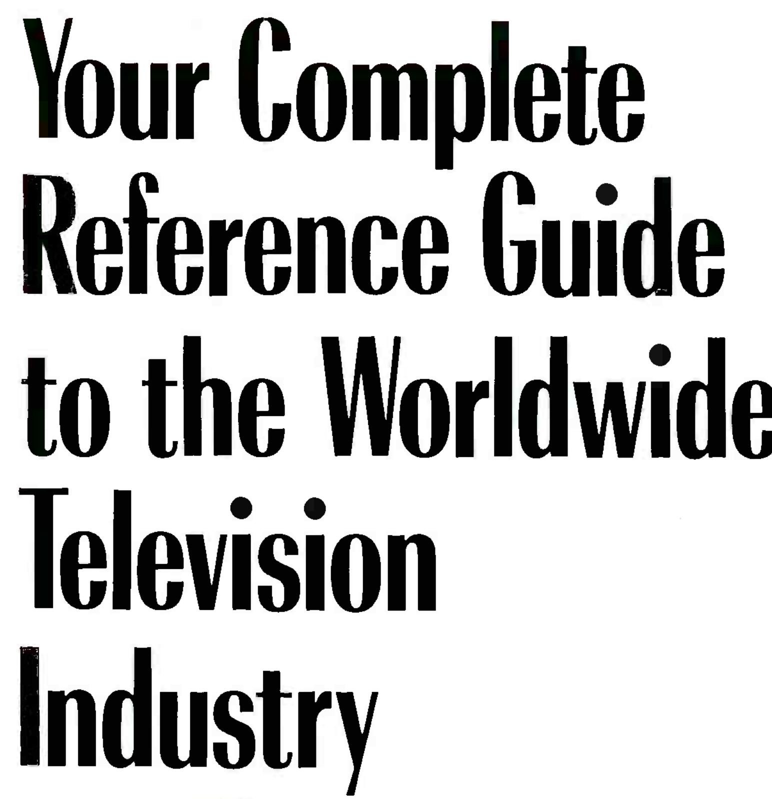
	COMPANY/CHIEF EXECUTIVE AND RESUMÉ	PERFORMANCE	OUTLOOK
	TELEMUNDO GROUP INC.: Spanish-language network, six owned stations (including Puerto Rico) and 22 affiliates. 1989 revenues: $116.4 million. **SAUL P. STEINBERG,** chairman and CEO of Telemundo and founder, chairman and CEO of Reliance Group Holdings, Telemundo's parent; 50; Univ. of Pennsylvania, BS; Founded Leasco Data Processing Equipment Corp., 1961; acquired Reliance Insurance Co., 1968; began acquiring stations and building Spanish-language network, 1986.	Heavy debt and slower than expected ad growth in the Hispanic market caused Reliance to infuse Telemundo with cash. Network increasing its quota of U.S.-produced programming to help lure new advertisers.	Steinberg anticipates profitability within two or three years. Expects network to benefit from new national Nielsen data, and is getting more involved with attracting national advertising business: "We must make programming that's more germane to the Hispanic condition in the U.S."
	**TIME WARNER:** Interest in three MSOs: American Television & Communications (82 percent), Paragon Communications (50 percent), Warner Cable (100 percent); Home Box Office, TV production, libraries, interest in Whittle Communications, Turner Broadcasting System; magazine and book publishing. 1989 revenues: $10.78 billion. **STEVEN J. ROSS,** chairman and co-CEO; 62; Roger Smith College, BA; Named chairman in May after serving since July 1989 as co-chairman and co-CEO, following merger of Warner into Time; founded WCI in 1961, then known as Kinney Service Corp.; took company public, 1962; acquired Warner Brothers Inc., 1969. **NICHOLAS J. NICHOLAS,** president and co-CEO; 50; Princeton Univ., AB, Harvard Business School, MBA; Named president of Time in September 1989 and co-CEO in May; joined Time in 1964; served in various capacities, including CEO of Manhattan Cable, chairman and CEO of HBO, CFO and executive vice president of Time.	The merger between Time and Warner would have produced an under-leveraged media giant but for Paramount Communication's eleventh-hour attempt to purchase Time, which forced Time to acquire Warner as a takeover defense, resulting in a highly leveraged operation. Still, analysts note that the company has adequate interest coverage, and certain accounting conventions practiced by the company tend to downplay earnings and worth of assets. Its cable operations are massive and produce healthy cash flow, and the syndication arm is strong.	Time Warner must reduce debt, and looks to cable and syndication, sources of steadiest cash flows. It isn't afraid to invest in efforts by known high-rollers: It has formed a partnership with Price Communications as an entry in the cellular telephone field. It offered to underwrite Pathé Communications Corp.'s attempt to purchase MGM/UA, though withdrew when Pathé couldn't close the deal. Meanwhile, observers point out that although merger agreement says Nicholas eventually takes control, Ross is the dominant executive and shows no signs of stepping aside.
	TIMES MIRROR CO.: Four TV stations, cable MSO with 1.1 million subscribers, newspapers, magazine and book publishing. 1989 revenues: $3.52 billion. **DONALD F. WRIGHT,** senior vice president; 56; Univ. of Minnesota, BS, mechanical engineering, MBA; Named to current position in 1987; started at *Minneapolis Star* in 1957, rose from assistant production director to executive editor; president and COO, *Newsday*, 1977; president and COO, *Los Angeles Times*, 1982.	Broadcast losses resulted from soft retail market on local level and overall national slump, but also from difficulty turning around troubled St. Louis station KTVI. MSO Dimension, with 62 systems in 13 states, has seen growth in penetration, revenues and operating profits.	Company confronted broadcast troubles with recent hiring of Carl "Bud" Carey, 44, as president of broadcast operations. Carey, former general manager of WNBC New York and KNBC Los Angeles, plans to compete by improving local news and working to attract non-traditional advertisers.
	TURNER BROADCASTING SYSTEM: Owns basic-cable networks CNN, Headline News, TBS SuperStation and TNT; produces, syndicates, licenses TV programs; owns Atlanta Braves, Atlanta Hawks, real estate. 1989 revenues: $1.1 billion. **R.E. "TED" TURNER,** chairman/president; 51; attended Brown Univ.; account executive, Turner Advertising Co., president/COO in 1963; purchased Atlanta indie WTBS, began national feed to cable systems, 1976; started CNN in 1980, Headline News in 1982, TNT in 1988.	Thanks to Turner's knack for finding successful programming niches, TBS is inching towards profitability. Superstation, CNN and TNT perform strongly, helping to offset Turner's indulgences (i.e. the Braves baseball team, perennial cellar-dwellers). The *Goodwill Games* were a major risk.	The flamboyant Turner has embraced ecology, putting millions behind *Captain Planet*. He's never been conservative as a businessman either. A new regional sports net, which may siphon events from TBS, launches soon, and he's paid Columbia $22 million for a film package.
	TVX BROADCAST GROUP INC.: Owns six stations, including four major market independent stations. 1989 revenues: $130.5 million. **JOHN TRINDER,** president and CEO since 1988; 49; Univ. of Bridgeport, BS; sales executive at WTAR-TV in Norfolk, Va., 1970-1979; general sales manager, then general manager WTVZ Norfolk, also v.p. and sales director for (TVX founder) Television Corp. Stations, 1979-1983; TVX executive v.p. and COO, 1983-1987.	Last year Trinder completed TVX's recapitalization plan to divest itself of five small and mid-sized stations with negative cash flow. Aided by the Fox phenomenon at its three Fox affiliates and *Arsenio Hall* at all its stations, TVX registered double-digit revenue growth.	Credited for keeping TVX together during its recapitalization, Trinder this year should reap the satisfaction of a substantial financial upturn–50 to 60 percent cash flow growth, says chief financial officer Gray Kiger. Now he faces new majority owner Paramount loading up the TVX board.
	UNITED ARTISTS ENTERTAINMENT: Third-largest cable operator with more than 2.6 million subscribers; movie theaters. 1989 revenues: $1.2 billion. **STEWART D. BLAIR,** vice chairman, CEO, director; 40; Univ. of Glasgow, MA, economics and political science; Named CEO of UA in 1986, became vice-chairman of merged UA-United Cable company, 1989; joined Tele-Communications Inc. as director-financial and operations development, 1981; v.p., 1982; senior v.p., 1985.	The merger with United Cable and the acquisition of Daniels & Associates' systems last year racked up huge debt. Blair is attacking the debt by selling off assets, mostly theaters, to the tune of more than $400 million since the merger.	Contrary to UA's pre-merger aggressive acquisition strategy, Blair will continue actively selling assets to lower debt. Blair will also focus on expanding the company's cable operations in the U.K.

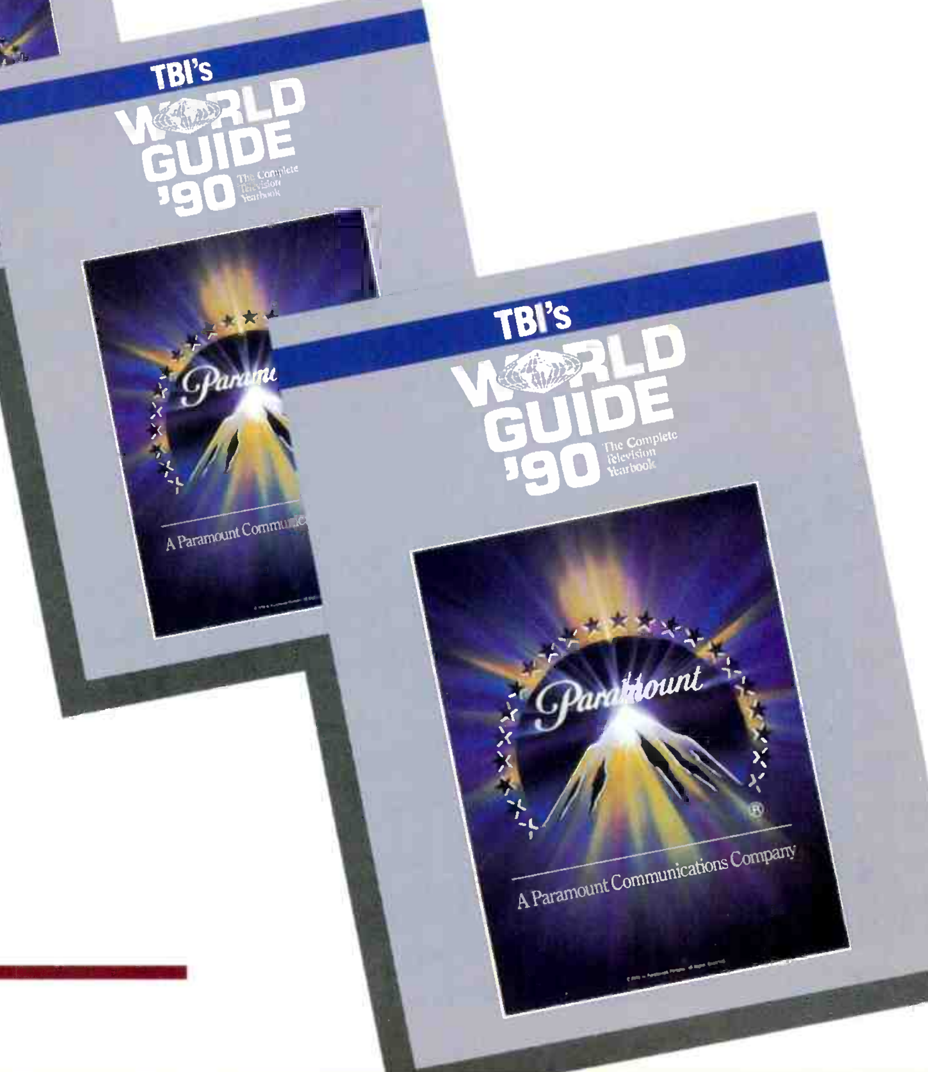
IN FOCUS

TELEVISION'S TOP EXECUTIVES

	COMPANY/CHIEF EXECUTIVE AND RESUME	PERFORMANCE	OUTLOOK
	UNITED TELEVISION: Majority-owned subsidiary of Chris-Craft, owns and operates five TV stations. 1989 revenues: $106.9 million. **HERBERT J. SIEGEL**, chairman, CEO, also chairman, president of Chris-Craft Industries; 62; Lehigh Univ., BA; Named chairman, 1982, CEO, 1983; president, chairman General Pictures Corp., 1960; chairman, Baldwin-Montrose Chemical, 1960, merged into Chris-Craft, 1968.	Sale of WCI stake dramatically improved firm's finances, virtually relieving it of long-term debt. Four of the five stations posted modest revenue growth, and the fifth, KUTP Phoenix, improved its ratings, mostly due to the popularity of Phoenix Suns basketball.	Rising programming costs caused operating income to decline last year, but with the company's existing investment in programming and the cost of programming appearing to moderate, operating income should improve over the next few years.
	VESTRON: Film distribution, film production, home-video stores. 1989 revenues: $236.2 million. **AUSTIN O. FURST JR.,** chairman/CEO; 47; Lehigh Univ., BS; Chairman of the board and CEO since Vestron's inception in 1981; president of Computer Television Inc.; v.p., programming HBO, 1976-1979; exec. v.p. of HBO, 1979-1980; president and CEO of Time Life Films Inc., 1980-1981.	Vestron revenues traditionally came from home-video distribution. Major program suppliers increasingly distribute feature titles themselves, cutting into Vestron's business, which it has essentially abandoned. Vestron's 1986 move into low-budget feature-film production has failed.	Vestron still owns rights to produce a *Dirty Dancing* sequel, but financial realities prevent it. Vestron will have to seek bankruptcy protection if not sold or merged, so is trying to sell all assets. LIVE Entertainment proposes to acquire entire company in return for equity securities.
	VIACOM INTERNATIONAL INC.: Five TV stations, MSO Viacom Cable with 1.23 million subscribers, MTV Networks, Showtime Networks, Showtime Satellite Network, interest in Lifetime. 1989 revenues: $1.44 billion. **FRANK J. BIONDI,** president and CEO; 45; Princeton Univ., BA, Harvard Business School; Joined Viacom, 1987; started at Shearson Lehman; director, business affairs, Children's Television Workshop; joined HBO, 1978, named chairman, 1984; CEO, Coca-Cola Television, 1985-1987.	Rigid cost controls and the sale of assets (interest in Orion Pictures, two regional cable systems) permitted company to show strong growth during 1989, leaving it with reduced debt and streamlined operations. Last year saw Viacom achieve nearly complete recovery from 1987 LBO.	Biondi associates say his goal was reducing debt so Viacom can concentrate on using earnings from *Cosby* syndication and MTV Networks to build production flow and improve Showtime Networks. "Frank wants us ready to grow, ready to jump on opportunities," says a Viacom executive.
	VIDEO JUKEBOX NETWORK: Interactive music TV service operating on 66 cable systems and 34 low-power TV stations. 1989 revenue: $3.8 million. **ANDREW H. ORGEL,** president and CEO; 38; Ithaca College, BS; Came to VJN in 1988; sales manager, FM national sales for CBS, 1974; vice president, Warner Amex Satellite Entertainment Co., 1980; vice president, affiliate sales and marketing, MTV Networks; same position, Arts & Entertainment Network, 1984.	Operating units increased tenfold since early 1989, allowing 7.5 million households to buy videos on demand via telephone. Hired broker Communications Equity Associates, which is affiliated with VJN Partners, the company's principal owner, to find a strategic partner or equity investor.	Orgel, known for start-up expertise, plans a slew of narrowcast products. Predicts "greater industry emphasis on localized programming and viewer choice." Plans VJN expansion and "bringing out other niche programming concepts tailored to the needs of individuals and communities."
	**WALT DISNEY CO.:** The Disney Channel, one TV station, TV production and syndication, film production and distribution, amusement parks. 1989 revenues: $4.59 billion. **MICHAEL D. EISNER,** chairman and CEO; 48; Denison Univ., BA; Joined Disney in 1984 at current position; joined ABC as manager of talent and specials in 1966, rose to senior vice president for prime-time production and development; president and COO, Paramount Pictures Corp, 1976.	Banner year overall, but TV production division didn't deliver a new prime-time hit and Disney Channel still struggles for audience. First efforts in syndication were successful, and Eisner's decision to revive animation paid off big with *Chip n' Dale's Rescue Rangers* and *DuckTales*.	Eisner is enthusiastic about first broadcast venture, Los Angeles independent KCAL. Other big TV buy, Henson Associates Inc., was hurt by the death of founder Jim Henson. Company is focused on European theme parks and movies, but Eisner is looking to syndication to boost TV operations.
	THE WASHINGTON POST CO.: Four TV stations, Post-Newsweek Cable, and newspaper and magazine publishing businesses. 1989 revenues: $1.44 billion. **RICHARD D. SIMMONS,** president and COO since 1981; 55; Harvard College, Columbia Univ. Law; At Dun & Bradstreet as president of Moody's Investors Service, president of D&B Inc., vice chairman and director, 1969-1980; also v.p. and secretary of Southeastern Public Service Co. and associate lawyer at Satterlee and Stephens law firm.	Company experienced a rough 1989, hurt particularly by weak national sales, although operating income was bolstered by station cost cutting. Operating income grew more than a quarter at its cable-system operations, acquired four years ago from Cap Cities for $350 million.	Benefiting from the dominance of its Miami ABC affiliate, WPLG, and the highest-rated NBC affiliate in the nation's top ten markets, WDIV in Detroit, Simmons anticipates modest growth this year. He is encouraging investment in new cable franchises and cable development in the U.K.
	WESTINGHOUSE BROADCASTING CO.: Owns five TV and 22 radio stations, Group W Productions and Group W Satellite Communications. 1989 revenues: $12.84 billion. **BURTON B. STANIAR,** chairman and CEO since 1987; 48; Washington & Lee Univ., BA, Columbia Univ., MBA; joined Group W Cable in 1980 as senior v.p., marketing and programming, became president and COO, 1982; mid-'70s owned and operated Artcraft Concepts after jobs at Colgate-Palmolive Co. and Church & Dwight Co.	Forgetting *House Party* (the now-dead first offspring of Group W and NBC Productions), Group W had a big year, acquiring eight major-market radio stations, expanding into European programming and pay-per-view and inking new sales and marketing deals with cable networks.	With formation last month of *FuturImages*, a joint film-making enterprise of Group W and European companies TeleImages and Havas, Staniar continues strategy of expanding into international production and syndication; says he intends to broaden Group W's international presence.

Your Complete Reference Guide to the Worldwide Television Industry





TBI's WORLD GUIDE '90 is the *only* guide to all television operations around the world. And it's an indispensable desk reference for anyone involved in international television commerce.

This 540-page country-by-country guide provides data profiles of every broadcast, cable, and satellite market in 165 countries, including details on who owns them, who runs them, how much foreign programming they acquire, and how much advertising they accept.

With **TBI's World Guide '90** you'll have the authoritative word on who's who and what's what in television worldwide.

ACT III
PUBLISHING

Specialized Publishing
401 Park Avenue South
New York, NY 10016
Phone: (212) 545-5100 Fax: (212) 696-4215

ACT III BROADCASTING, INC.

U. Bertram Ellis, Jr.,
President and Chief Executive Officer

Has purchased the assets and assumed certain obligations in the acquisition of

WUTV-TV, CHANNEL 29

Buffalo, New York

from

CITADEL COMMUNICATIONS CO., LTD.

and

CANADIAN COMMUNICATIONS CO.

Philip J. Lombardo
President and Managing General Partner

For Estimated Total Consideration of

$50,500,000

We are pleased to have assisted the Seller in conjunction with the Sandler Media Group, Inc.

Frank Boyle & Co.

MEDIA BROKERS

2001 West Main Street, Suite 280
Stamford, CT 06902
(203) 969-2020

Leveraged Cop-out *by Cheryl Heuton*

You can't blame the cold new realities of the deal market on HLT rules.

The popular explanation for the lack of media deals is that loan money vanished when financial regulators issued a new definition of "highly leveraged transaction" last year. The theory also holds that regulators will soon permit banks to drop most media loans from the HLT category. Then loan money will flow and prices will soar.

In other words, 1988 will return.

That theory's full of holes. HLTs are the most visible reason for tight credit, but other factors are at work too. "The '80s are over, and it's not just media," says Fred Pickering, director of Citibank N.A.'s media department.

An HLT is a loan that leaves a company's debts far in excess of assets. Banks must list loans that meet certain liability-asset ratios, and regulators focus unwelcome attention on HLT-heavy portfolios. The stock market acknowledges them too, usually by slamming the stock values of guilty banks. Consequently, banks can't get away from HLTs fast enough.

Earlier this year, rumors said the feds would shift the rules to permit performing media loans to be dropped from HLT lists, even if they met the liability criteria. There is currently little evidence such relief is coming, despite industry lobbying. Regulatory agencies deny plans to spare specific industries. "Regulators have just been through the harrowing S&L collapse," says a banking analyst. "There is little constituency for leniency."

Moreover, the economic slowdown makes many loans less solid as companies get hit by reduced cash flow. Much of the current capitalization is actually designed not for new deals, but for restructuring the old highly leveraged ones to make them affordable. "What we're doing is dealing with the complications left over from the high-yield bond capital structures," says Gregg Seibert of Merrill Lynch Capital Market. Seibert says two kinds of companies seek to recapitalize: Some want to take advantage of improved credit, but others are in trouble because debt costs are outstripping cash flow.

'Regulators have just been through the harrowing S&L collapse. There is little constituency for leniency.'

Despite the scramble to find relief from debt costs, many insist that industry loans remain strong overall. Cable proponents, like broker Brian Deevy of Daniels & Assoc., argue that HLT rules unfairly target cable, where values rely on cash flow, not assets. Yet there has never been a major cable default. "We've been unjustly picked out of loan portfolios," Deevy says.

Still, some systems are indeed demonstrating the trouble a highly leveraged operation can encounter. Take Maryland Cable Corp., which lost $5.8 million during the first quarter of 1990. Purchased by ML Media Opportunity Partners in 1988 for around 13 times cash flow, it is struggling with finance costs. (See "Reports" in this issue.)

Deevy acknowledges that there will be defaults, but says they shouldn't taint an entire industry. The question for bankers remains whether Maryland Cable is an anomaly, or a harbinger.

Even optimists admit, however, that there won't be more deals at 11 or 12 times cash flow. "Those prices were set by buyers with lots of leverage," says David J. Londoner of Wertheim Schroder & Co. "Now lenders are reluctant to go beyond five or six—maybe seven times for a very good property. But sellers are still holding out for 11 times. If HLT definitions are removed, we'll see some more activity, but not the prices we saw nine months ago."

Clearly, if HLTs alone were restraining an otherwise hot market, then foreign banks, insurance companies and other institutions would step in. They're not offering the higher multiples, either. "Let 'em have the business if they can make it work," says Citibank's Pickering, "but they have the same considerations we do."

One of those considerations is reregulation. Cable buyers can't ignore the chance that revenues will be constrained by rate caps and customer service rules. And capital investment expenses continue to be high. Plus, worries about competition from phone companies and the diversion of money into cellular have their impacts.

Considering these factors and the HLT rules, buyers and lenders must think more about value, and depend less on speculation. Says Kenneth Berents of Alex Brown & Sons, "Regulations have put the financial players out of business." Does that mean prices during the 1980s were often unrealistic? "In retrospect, yes," Berents says.

"HLTs are over, but deals get done," says Pickering. "They always did, and they always will. There's lots of money out there for good companies with good management—when there's a good chance of getting paid back." •

AUDIENCE

Affiliate Shares Still Suffer

Whether in total TV households, cable homes or non-cable homes, network affiliates suffered viewer erosion compared to other television programmers between April 1989 and April 1990. Indies have also been responsible for cutting into affiliates' shares, except in cable homes.

	STATIONS Affiliates	STATIONS Independents	STATIONS Public	CABLE Basic	CABLE Pay
	(1990 viewing share / 1989 viewing share)				
Total TV Households					
Mon.–Sun. 24 hours	55/59	23/23	3/3	18/15	7/6
Mon.–Sun. 8–11 P.M.	64/70	20/18	4/4	16/12	6/6
Cable Households					
Mon.–Sun. 24 hours	42/45	20/21	2/2	26/24	19/18
Mon.–Sun. 8–11 P.M.	53/57	18/17	2/2	24/20	18/17
Non-Cable Households					
Mon.–Sun. 24 hours	70/73	29/27	4/5	NA	NA
Mon.–Sun. 8–11 P.M.	77/83	24/20	5/5	NA	NA

Source: Nielsen Television Index, April 1990. NA—Not applicable.

CABLE

Pay Homes' Viewing Habits

Cable's rapid growth in the early '80s was driven in large part by pay cable's appeal as a programmer of theatrical films. In 1986, however, pay cable's viewing share dropped about 10 percent, possibly due to the explosion of home video that year. As pay tries to push its numbers back up, it could run into competition from home video again as sell-through giants like *Batman* and *Who Framed Roger Rabbit* are bought and watched.

Year	Average pay viewing in pay homes (minutes / week)	Average total TV viewing in pay homes (minutes / week)	Average pay viewing share in pay homes
1983	604	3,435	17.6
1984	610	3,496	17.4
1985	621	3,496	17.8
1986	557	3,420	16.3
1987	602	3,438	17.5
1988	636	3,458	18.4
1989	635	3,416	18.6

Source: Paul Kagan Associates, Inc., Nielsen, *Channels*.

★ RATINGS ★

TOP NETWORK SERIES

First 43 weeks of season, Sept. 18, 1989, through July 15, 1990

SERIES / NETWORK	RATING / SHARE
1 Cheers / NBC	21.4/35
2 Roseanne / ABC	21.3/33
3 The Cosby Show / NBC	21.0/36
4 A Different World / NBC	19.5/32
5 America's Funniest Home Videos / ABC	18.9/32
6 Golden Girls / NBC	18.4/33
7 60 Minutes / CBS	18.2/33
8 Empty Nest / NBC	17.8/32
9 The Wonder Years / ABC	17.5/28
10 Grand / NBC	17.2/27

TOP BARTER SERIES

First 42 weeks of season, Sept. 18, 1989, through July 8, 1990

SERIES / SYNDICATOR	RATING
1 Wheel of Fortune / King World	13.9
2 Jeopardy! / King World	12.3
3 Star Trek: The Next Generation / Paramount	9.8
4 The Oprah Winfrey Show / King World	9.2
5 The Cosby Show / Viacom	9.0
6 A Current Affair / 20th Century Fox	8.4
6 Wheel of Fortune (weekend) / King World	8.4
8 Entertainment Tonight / Paramount	8.2
9 Universal Pictures Debut Network / MCA TV	7.8
10 Columbia Night at the Movies / Columbia	7.4

TOP CABLE NETWORKS

Average ratings / projected households, June 1990

NETWORK	7 A.M. TO 1 A.M.	PRIME TIME
1 TBS	1.6 / 875,000	2.0 / 1,094,000
2 USA	1.5 / 796,000	2.4 / 1,273,000
3 ESPN	1.0 / 561,000	1.9 / 1,066,000
4 Nickelodeon	1.0 / 518,000	.9 / 466,000
5 TNT	.9 / 423,000	1.4 / 658,000
6 CNN	.7 / 387,000	1.0 / 553,000
7 MTV	.7 / 363,000	.6 / 311,000
8 Family Channel	.6 / 298,000	.8 / 397,000
9 TNN	.5 / 273,000*	1.1 / 576,000
10 Lifetime	.5 / 248,000**	.8 / 396,000**

*9 A.M. to 3 A.M. **Lifetime reports on a Monday-Saturday basis. Note: Cable ratings are percentages within the varying populations that can receive each network. Networks are ranked by projected number of households rather than ratings. Source: Nielsen Media Research data.

HOME VIDEO

Top Videocassettes / Rentals

June 1990

	TITLE / PUBLISHER	% TOP 50*
1	**Back to the Future II** / MCA	7.0
2	**Look Who's Talking** / RCA / Columbia	5.6
3	**The Fabulous Baker Boys** / IVE	4.6
4	**The Little Mermaid** / Disney	4.2
5	**Harlem Nights** / Paramount	4.1
6	**Black Rain** / Paramount	4.0
7	**Sea of Love** / MCA	3.9
8	**Christmas Vacation** / Warner	3.8
9	**Tango and Cash** / Warner	3.5
10	**Dead Poet's Society** / Touchstone	3.5
11	**Sex, Lies and Videotape** / RCA / Columbia	2.9
12	**Field of Dreams** / MCA	2.5
13	**Next of Kin** / Warner	2.5
14	**The Abyss** / CBS / Fox	2.5
15	**Dad** / MCA	2.4
16	**Parenthood** / MCA	2.3
17	**Steel Magnolias** / RCA / Columbia	2.3
18	**Always** / MCA	2.2
19	**The Bear** / RCA / Columbia	2.2
20	**Honey, I Shrunk the Kids** / Touchstone	2.0

Top Videocassettes / Sales

June 1990

	TITLE / PUBLISHER	% TOP 50*
1	**The Little Mermaid** / Disney	47.6
2	**New Kids on the Block: Step by Step** / CMV	3.1
3	**Honey, I Shrunk the Kids** / Touchstone	2.6
4	**Lethal Weapon II** / Warner	2.4
5	**Indiana Jones and the Last Crusade** / Paramount	2.4
6	**Top Gun** / Paramount	2.3
7	**Harvey** / MCA / Universal	2.0
8	**The Wizard of Oz** / MGM / UA	1.7
9	**Bambi** / Disney	1.7
10	**Lethal Weapon** / Warner	1.3
11	**Sink the Bismarck** / CBS / Fox	1.2
12	**Bugs Bunny's Wacky Adventures** / Warner	1.1
13	**Teenage Mutant Ninja Turtles: Cowabunga** / Family Home Ent.	1.1
14	**Road Runner vs. Wile E. Coyote** / Warner	1.1
15	**Back to the Future** / MCA	1.1
16	**Batman** / Warner	1.1
17	**Cinderella** / Disney	1.0
18	**Who Framed Roger Rabbit** / Touchstone	1.0
19	**Teenage Mutant Ninja Turtles: On the Half Shell** / Family Home Ent.	1.0
20	**The Enemy Below** / CBS / Fox	1.0

Source: Videodome Enterprises, Dallas. *Title as percentage of top-50 tapes total volume.

NEWS

Top Ten Network News Stories of 1989

Despite the end-of-the-year rush to democracy in Eastern Europe, 1989's top news story covered the exact opposite—the crushing of a democratic movement in China. According to Andrew Tyndall, publisher of the *Tyndall Report*, the massacre and its aftermath were the top news story for 15 successive days in June. Other important stories, however, were overlooked. An article in the *Columbia Journalism Review* blasted all American news media for generally ignoring the wave of democratic elections to the south, in Brazil and Argentina. Neither country's elections (the first in decades) even reached *Tyndall Report*'s top 50 listing.

Subject	ABC	CBS (In minutes)	NBC	Total
Chinese crackdown on student protest	228	284	253	765
Panama's Noriega under fire, ousted	156	180	155	491
East Germany's political reform: Berlin Wall opened	98	99	122	319
Iran-contra affair prosecutions	85	127	108	319
Exxon Valdez oil spill in Alaska	100	78	92	270
Abortion rights political debate	92	92	84	268
Drugs: Colombian cocaine cartel crackdown	67	94	98	260
Defense secretary John Tower nomination	81	81	75	238
Beirut hostages: Col. Higgins hanged	74	87	73	234
Israeli-Palestinian conflict	89	86	41	216

Source: ADT Research.

LOWPOWER TV

Growing Up

Long the underdog of the broadcast industry, low-power television (LPTV) is slowly but surely establishing its own niche as a legitimate broadcasting vehicle. It's also growing in membership: John Kompas, president of the Community Broadcasters Association (CBA, LPTV's industry association) estimates that 17 new stations are signing on per month. Low power is also waging a struggle on Capitol Hill, trying to pass legislation placing its stations within must-carry guidelines. "Both the Senate and House Commerce committees have given us much support," says Kompas.

With all this action surrounding low power, CBA commissioned a team at Marquette University to conduct an annual survey of nearly 100 LPTV stations across the country. Among the results, it was found that local advertisers (and to a lesser extent, national advertisers) are turning to LPTV as a low-cost alternative buy for their products and services. Some other highlights from the survey:

• An average 15 percent of advertising in 1989 came from national sources, compared to 5 percent the year before. All other advertising is local.

• Stations program an average of 29 percent of their schedule with syndicated shows, purchased through barter, cash or a combination.

• Twenty percent of the stations surveyed are minority-owned, much higher than the 2 percent for full-power stations, according to the NAB. Here, minorities include Blacks, Hispanics, Asian-Americans and Native Americans.

• Three out of four stations remain on-air 24 hours a day.

• Most of the stations do local programming, with an average of 24 percent of their schedule taken up by locally produced shows.

• Two thirds of the stations responding reported increasing revenues.

May The Best HDTV System Win

Richard Wiley's FCC committee will help determine which HDTV standard the U.S. adopts. Wiley and company have a tough job ahead.

Planning for a high-definition television system in the U.S. moves one step closer to completion this fall when the Advanced Television Test Center in Alexandria, Va., gets up and running. Representatives of the cable and broadcast industries then kick off a year-long test of seven contending systems, a process expected to begin in December. Overseeing this $30-million effort is Richard Wiley, chairman of the FCC's Advisory Committee on Advanced Television Service. Wiley served as FCC chairman from 1974 to 1977, and is currently a senior partner in the Washington, D.C., law firm Wiley, Rein & Fielding. He recently discussed the HDTV selection process with Channels *editors Janet Stilson and Penny Pagano.*

The Future Isn't Now

The timetable has slipped quite a bit. And the reason it's slipped is, number one, the proponents weren't ready. Number two, the testing equipment wasn't around. It's all being invented. We've been waiting for the very important piece called the format converter, which would make all these formats the same, for purposes of evaluation.

So yeah, we've slipped. But now the FCC has given us a deadline of September 30, 1992, to try to turn in a final report. We think that if we start testing this year, by the end of the year, and if everything works well, we can do it. But when I say "if everything works well," keep in mind that we're sailing in an uncharted sea here. This equipment has never been manufactured before. This is just a whole new world.

Our main concerns are that the testing procedures and the testing equipment work—and the laboratory systems. And also whether any of these systems really give us something better than we've had before. Nobody knows that. We've had a lot of talk. We've had computer simulations. But most of that stuff is taped. It's all been redone. Over the air we really haven't seen it. But now we're going to see it under laboratory conditions. Hopefully, in a year, we'll be able to develop a recommendation.

First, the objective tests. First, the hardware, the laboratory tests. Then we are going to work with Canadians on joint, subjective tests. We're going to bring in experts, and we're going to bring in laypeople to look at these different proponents. At the very end, probably the winning one we'll subject to over-the-air testing, and confirm the results of the objective and subjective testing.

Why are we doing it with Canada? Because there's a laboratory up there, there's some money up there, and they're going to work in harmony with us. We're going to have both American experts and Canadian experts working.

Apples, Oranges, Bananas

We're going to test seven proponents. Two are enhanced systems, and five are simulcast high-definition systems. Now, keep in mind, these proponents are fundamentally different. You know, the television set today is made up of 525 lines, and it's read every other line. So you're really getting about 260 lines out of the television set today. The theory of high-definition television is to double the lines of resolution, either by reading 525 progressively, or doubling the number of lines to 1,050, or maybe 1,250, or what have you. These systems have different formats. Some of them are, for example, 1,125 lines, and some of them are 787 lines; some of them are 525 with every line being read. Well, you're comparing apples, oranges and bananas, basically. That's not easy.

Double Vision

The simulcast systems all require another 6 megahertz channel. The concept of simulcast is that you continue to watch television just as you want, but if you buy a new television set, then you can watch it in high definition. Every broadcaster, in theory, would get two channels. One he'd broadcast [in the current National Broadcast System Committee Standard], and the other channel he'd broadcast high definition.

Enhanced definition takes away the ghosts that you have—ghost canceling. But it doesn't have any additional lines.

One argument is that it is going to be very expensive for broadcasters to convert to simulcast. So maybe we ought to just go with an enhanced system for the next few years, until fiber optics become available, and that's good enough.

Other people say, "Well, how can we do that? Our citizens will travel abroad to Japan and Western Europe; they'll see satellite-delivered HDTV, they'll see a lot better system—and they'll want it here." That's a decision the government will have to make. We will make recommendations to the government. We will tell the trade-offs, economically, technologically and spectrum-wise, in picking an enhanced system or a simulcast system. It's not a decision I should make; it should be the government.

PHOTOGRAPHS BY MICHAEL GUIDRY

Where's the Channel Space?

Keep in mind, the FCC has said, "Only deal with the spectrum already allocated to broadcast." We're not going to find a new band [for the simulcast channels]. So we are trying to find ways to use the spectrum more efficiently. We *think* we can do it. We think by lessening the mileage between stations, by lessening the interference protection criteria, by having a more robust signal, we can use additional UHF channels. And we are going to have to use those UHF channels or else we're not going to be able to give every broadcaster an additional channel [for HDTV]. That's a real problem.

Until the FCC sets a standard, it's hard for stations and operators to make any definitive plans for this. They don't know whether it will be enhanced or high definition. There are a number of broadcast and cable-industry associations working to prepare for this coming transition. And it will be a transition. We're not all going to suddenly go out and buy high-definition television sets.

Made in the U.S.A?

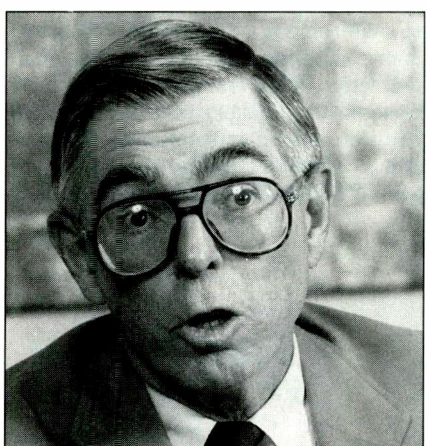
All the companies with proponents have American affiliates, if you will. Faroudja Laboratories is in California. It's controlled by a French guy who is naturalized. I think he's now a U.S. citizen, or he's becoming one. So how do you count that? I don't know. Then the other enhanced one is the David Sarnoff Research Center. The Sarnoff Laboratory itself is U.S.-owned and it has backers that are partially foreign and partially U.S. So how do you count that? Then you have NHK, clearly foreign. North American Philips has a simulcast system, clearly that's foreign. Then you have the American systems: MIT, Zenith Electronics and General Instruments—which has the digital system.

Should the government try to assist U.S. industries in being competitive? That's a very controversial issue that may go beyond the FCC, involving the Commerce Department, probably the Congress and the Administration.

We are probably going to purchase more high-definition television sets than any other country in the world. So a lot of people feel that the U.S. should play an important role in the industrial aspects of this new technology, which could be a multi-billion-dollar industry in the future. Some people say $50 billion a year. It's going to be a big deal.

What [FCC chairman] Al Sikes has said is that he is going to look to see whether or not proponent systems are doing R&D in the United States. He thinks that will add to the future of television in this country. That's going to be important to him. We'll make recommendations not based on that, but that's an issue the FCC will decide. That's not something the Advisory Committee probably will spend a lot of time on.

'It's a big step. We aren't going to take it lightly. To pick a new standard for television in this country—hell, we haven't done it for 40 years.'



Playing Catch-up

The Japanese are working very hard on HDTV. They are starting over-the-air field tests an hour a day, and they'll expand that. The Western Europeans are making progress. So we're hustling to catch up, because we are very far behind on this. I think the Advisory Committee has proved a spur to the industry in this country to do something. But we came to the party very late. The Japanese have been working on this thing for almost 20 years. Now they are working on a digital system. So it may well be that a lot of the work that was done will be outmoded slightly [by the time U.S. testing is completed]. The FCC and chairman Sikes have said that if something comes along that's revolutionary, we're going to have to open up our system and take somebody else. But we are planning to limit our consideration to these seven systems.

Hard Choices

[The selection process] is going to be very pressurized. Now, keep in mind, the Advisory Committee is made up of 25 leaders of broadcast, cable, program production and set-manufacturing companies. They're all private-sector people with different interests. Along with those 25 are hundreds of volunteers.

Then there's the testing laboratories. Some of the same people work in both areas. But they are separate. The testing laboratories are funded by the broadcast and cable industries. The theory is that you've got all these private interests; they're all competing against one another, and that out of all the welter of private interest, all operating in a public mode, [is likely to come a fair evaluation].

So far [establishing a consensus has] been pretty good. But I think it will become more contentious. Inevitably so. If we can't make a recommendation on a single system, let's say, maybe we can recommend certain things to the FCC. We'll help them in their decision. I think it will be hard, [but] I think it would be impossible and inappropriate for a private-sector group to make this standards decision for the country.

It's a big step. We aren't going to take it lightly. To pick a new standard for television in this country—hell, we haven't done it for 40 years. So this is going to be a monumental decision for the FCC to make in a very short time frame. Will this all happen? I don't know. We're going to try and do it. •

Crashing the Party

In 1980, the Republicans took control of the Senate by defeating 12 Democratic incumbents. They won with the help of conservative political action committees (PACs), whose technique of buying television time independent of any candidate or party set a trend for the '80s. Through 1988, PACs had wracked up a total of $72 million in independent campaign expenditures, virtually all of it on television. Dan Carol, head of opposition research for the Democratic National Committee and source of the figures below, believes such spending will continue to rise. (The Republican National Committee does not keep comparable figures.)

Both candidate and station win with independent spending. Stations realize extra revenue without triggering lowest unit rate or equal time requirements. Should a PAC use a picture of the candidate it supports in one of its ads, however, the equal time requirement is applicable. PACs have proved that someone else's picture can be more effective anyway—the National Security PAC paid for the controversial but effective Willie Horton ads that helped sink Michael Dukakis' 1988 presidential campaign. The conservative PACs, though losing steam in the post-Reagan era, continue to spend more money, but the liberals have learned their lesson: The National Abortion Rights Action League bought ads that helped defeat abortion opponent Tom Miller in this year's Iowa Democratic gubernatorial primary.

INDEPENDENT PAC SPENDING ON FEDERAL ELECTIONS

Period	Total for Democrats	Total against Republicans	Subtotal	Total	Total for Republicans	Total against Democrats	Subtotal
1980-1988 Cumulative Spending	$9,053,532	2,212,249	$11,265,781	$72,026,678	$49,531,557	11,212,716	$60,744,273
1988 Total	$2,665,103	220,777	$2,885,880	$19,790,111	$13,281,210	3,620,288	$16,901,498
1986 Total	$3,471,023	361,990	$3,833,013	$10,070,488	$5,362,871	862,810	$6,225,681
1984 Total	$2,193,494	1,125,465	$3,318,959	$22,412,659	$18,181,709	911,991	$19,093,700
1982 Total	$393,104	426,915	$820,019	$5,636,145	$872,255	3,943,871	$4,816,126
1980 Total	$330,808	77,102	$407,910	$14,117,275	$11,833,512	1,873,756	$13,707,268

Source: Democratic National Committee.

ILLUSTRATION BY JIM LUDTKE

Is Local Advertising Becoming an Issue After Issue?

Winning over local newspaper advertisers can be an important new source of revenue for your television station. The Local Multimedia Report is a new tool to help you target newspaper advertising dollars and move them into television.

With the Local Multimedia Report, you can identify which advertisers are concentrating their buys in newspaper, how much they're spending and when they advertise. Using trends provided in the Report, you can time your sales proposal to get to advertisers before they make their media plans.

The Local Multimedia Report is just one more example of the Arbitron commitment to the business of local market television. So when you want local market tools that solve local market problems, turn to the champion who's been at it since 1949. Contact your local Arbitron representative for answers to the issues.

ARBITRON

The Local Market Champion

© The Arbitron Company 1990

Overnight Success

In just six months, ALL NEWS CHANNEL is in more than 20 markets.

In many of those markets, it averages a 20% share between 1 and 5 am.

ALL NEWS CHANNEL is a 24-hour news service that provides national and international news, business, weather and sports reports in 30-minute segments around the clock. It's produced by Conus Communications in a joint venture with Viacom Satellite News, Inc.

It's unique. ALL NEWS CHANNEL takes on your name, your logo, your identity. It makes you the complete news source in your market.

ALL NEWS CHANNEL is up and running now. If it's important to you to be first in news — what are you waiting for? Your future is in this star.

For further information, call Hugh West (612) 642-4645.

ALL NEWS CHANNEL™

3415 University Ave.
Minneapolis/St. Paul, MN 55414