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AT PRESS TIME

TBS reports loss

ATLANTA—Turner Broadcasting System on Friday reported a \$38.3 million loss for the third quarter ended Sept. 30, compared to a \$44.3 million loss for the same period a year ago. Revenues for the period were \$152.1 million, compared to \$156.3 million for the same period last year. For the nine months ended Sept. 30, the net loss was \$104 million on revenues of \$459.3 million, compared to a \$121.4 million loss on revenues of \$401 million in 1986.

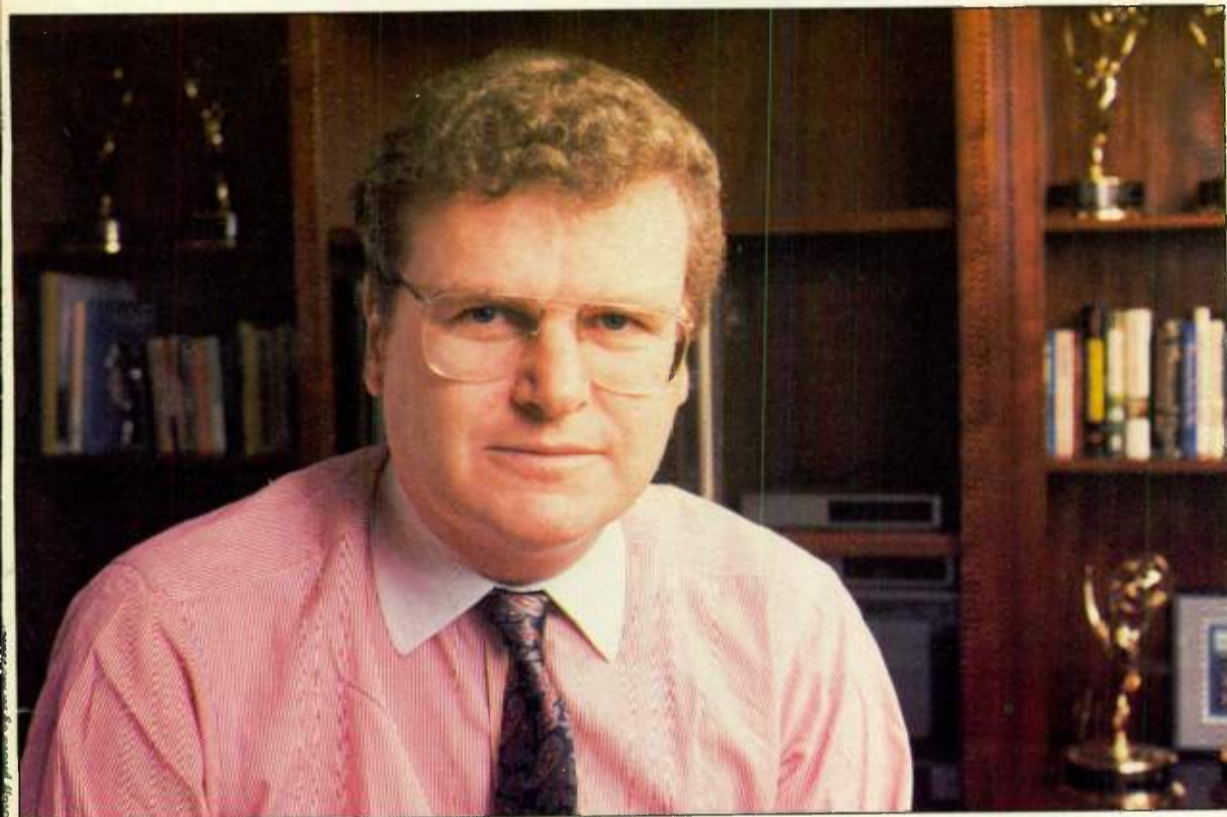
New Taft restructures

CINCINNATI—Great American Broadcast Co., formerly Taft Broadcasting, Friday announced a restructuring and streamlining of its entertainment operations. The company indicated it likely will discontinue its live-action TV development and production. Kevin O'Sullivan, who has headed Taft's Worldvision subsidiary for nine years, was
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NOVEMBER 16, 1987



Q&A: Howard Stringer

Facing the challenge of running CBS News

By DIANE MERMIGAS
Senior reporter

Howard Stringer's first year as president of CBS News, a period filled with controversy and cutbacks, has not been an easy one.

Now he faces the challenge of developing a new morning program, gearing up for a third prime-time news show and preparing for the quadrennial onslaught of election year coverage.

Mr. Stringer is the first of the three commercial network news presidents to be interviewed in an ELECTRONIC MEDIA series that

begins this week.

The 45-year-old CBS News president was interviewed in his New York office last month and in follow-up telephone conversations. An edited transcript of those sessions follows:

EM: Perhaps the most unusual event at CBS News recently was the six-minute network blackout caused when Dan Rather walked off the set. What did you think of Walter Cronkite saying afterward that you should have fired Mr. Rather?

Mr. Stringer: His reaction disappointed me.
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Lorimar adopts takeover protection

By DIANE MERMIGAS
Senior reporter

Lorimar's stock slumping, Page 81.

Lorimar Telepictures' board last week adopted a "poison-pill" provision to prevent a hostile takeover while the company's stock price is low.

The company said the stockholder rights plan, adopted Nov. 11, is designed to prevent "abusive or un-

fair takeover practices" by blocking attempts to buy the company for less than its fair market value.

Lorimar Telepicture's stock fell to just less than \$7 per share in the aftermath of the Oct. 19 stock crash, further spurring takeover specula-

tion that has surrounded the company for more than a year.

Rumored to be interested in the company are Marvin Davis, The Walt Disney Co., Coca-Cola Co. and Warner Communications.

The board's move came two days before the Culver City, Calif.-based company reported a \$56.3 million loss in the second quarter of fis-
(Continued on Page 87)

TCI makes more buys, raises ire

By JANET STILSON
Staff reporter

NEW YORK—Tele-Communications Inc. has expanded its role in programing and system ownership, raising more criticism that the cable TV giant is getting too big.

Most notable among TCI's recent moves is last week's proposed stock deal, valued at \$46 million, to acquire Tulsa, Okla.-based Tempo Enterprises, which operates a variety of cable-related businesses.

The acquisition of Tempo would give TCI, a Turner Broadcasting System board member, operation of the satellite used to beam TBS's WTBS superstation to cable operators and home satellite-dish owners.

Tempo also operates the Tempo Television network; text, data and cable audio services; 17 cable systems that serve 16,000 subscribers; and a package of home-satellite programing that will be folded into TCI's own offering.

Tempo also has a stake in two TV stations and a radio station, but TCI plans to spin them off to avoid cross-ownership problems.

TCI President John Malone said the Tempo-TCI merger is "unique because we're the only company that has an interest in all pieces of its business."

But Jack Valenti, president of the Motion Picture Association of America, said, "This is another example of the increasing concentration of power, both in subscriber domination and program domination. At some point someone has to ask, 'When is enough enough?'"

Preston Padden, president of the Association of Independent Television Stations, added, "If you own the conduit and (have financial interest in) a bunch of channels, pretty soon the temptation is irresistible" to
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INSIDE:

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"The Wilton North Report," Barry Sand's reality-based comedy, is to replace "The Late Show" on Nov. 30.
- 12 Local cable ads pushed**
Basic cable television networks are increasing their efforts to help operators sell more local advertising.
- 28 Q&A: FCC Mass Media chief**
Alex Felker, the new head of the FCC Mass Media Bureau, talks about his priorities in his new job.

NEWS SUMMARY

Tele-Communications Inc. has expanded its role in programming and cable system ownership, raising more criticism that the giant is getting too big. (Page 1)

Lorimar Telepictures' board has adopted a poison-pill provision to prevent a hostile takeover while the company's stock is trading low. (Page 1)

USA Network has purchased the off-network rights to "Miami Vice" and HBO's "The Hitchhiker." Under terms of the four-year "Miami Vice" deal, the program will not be syndicated to broadcast stations during that period. (Page 3)

Kim LeMasters began mapping plans to reorganize and pare down the programming division shortly after being named president of CBS Entertainment. (Page 3)

President Reagan has endorsed proposed legislation aimed at cracking down on "obscenity" on cable TV. (Page 3)

A bill aimed at curbing TV violence has gained the approval of a Senate subcommittee. Prospects for further action on the legislation appear strong. (Page 3)

"The Morton Downey Jr. Show" on New York superstation WWOR-TV is reviving the lost genre of confrontational TV shows. (Page 3)

Public broadcasting executives were chided by Sen. Ernest Hollings last week for not working hard enough for a tax on sales of communications properties that would generate funds for public TV. (Page 4)

Veteran ABC News executive Av Westin has been appointed to head a new program unit that will generate long-form news specials. Mr. Westin was suspended earlier this year for publicly challenging his superiors. (Page 4)

"The Late Show" will be replaced with a reality-based comedy titled "The Wilton North Report" on the Fox Broadcasting Co. stations and affiliates. (Page 4)

"Star Trek: The Next Generation" is standing out as the one blockbuster among this fall's crop of new first-run syndicated shows, according to A.C. Nielsen Co. (Page 4)

NBC may announce schedule changes as early as this week, according to Brandon Tartikoff, NBC Entertainment president. (Page 6)

The NFL has set rebates to the TV networks for canceled games and replacement contests during the players' strike. (Page 6)

Basic cable TV networks have been stepping up their efforts to help operators with local sales in recent months. (Page 12)

NBC-owned WMAQ-TV in Chicago is using a local cable interconnect to promote its newscasts during the November sweeps period. (Page 12)

ABC and Steven Bochco have signed a nine-year deal that calls for the producer to make 10 series for the network. (Page 12)

The new "USA Today" magazine has cleared 26 of the top 50 markets, GTG marketing officials announced. (Page 24)

Rene Anselmo can retain the license of KTVW-TV in Phoenix, Ariz., an FCC appeals board has ruled. However, the board said, the well-known broadcaster of Spanish-language programming has to insulate the station from Mexican media interests. (Page 24)

HBO topped the list of nominations for this year's ACE Awards with 112, followed by Showtime with 46. (Page 36)

CBS's license to operate WBBM-TV in Chicago is being challenged by a local lawyer who wants more community programming. (Page 55)

ABC Radio has signed an exclusive deal to provide live coverage of the 1988 Winter Olympics in Calgary, Alberta. (Page 70)

Viacom International posted a \$37.5 million loss in the third quarter and an \$88 million loss for the first nine months of the year. The company cited heavy debt expense associated with the buyout of the firm in June. (Page 81)

CBS reporter expected to get morning post

By DIANE MERMIGAS
Senior reporter

CBS News is expected to name reporter Harry Smith as a co-anchor of its new morning show after a failed effort to lure Canadian anchorman Peter Mansbridge for the job.

Sources said Mr. Smith, a Dallas-based reporter for CBS's evening news, was expected to be chosen over Pat O'Brien, a KCBS-TV, Los Angeles, sportscaster.

The race to get Mr. Mansbridge, a 19-year Canadian Broadcasting Corp. veteran, came as the show, with Kathleen Sullivan as one co-anchor, heads into rehearsal today in anticipation of a Nov. 30 premiere.

But Mr. Mansbridge, who sources said was offered an annual salary of nearly \$800,000 by CBS News President Howard Stringer, turned down the job amid counter-offers by the CBC and passionate pleas from his countrymen, including the Canadian prime minister.

Mr. Stringer said, "They created a



PETER MANSBRIDGE
Turns down CBS job

kind of revolution at the CBC, throwing flag and country at him. I imagine he had no idea they would go to such great lengths to keep him.

It became an emotional issue. There's no way I could compete with that."

In a telephone interview from his home in Toronto, Mr. Mansbridge said the main factor in his decision was the surprise announcement by CBC veteran anchorman Knowlton Nash that he will retire two years earlier than he planned so that Mr. Mansbridge could assume the principal anchor spot on "The National" evening newscast next spring.

Mr. Nash, 60, made the announcement to CBC viewers at the close of "The National" news Nov. 11 just hours after Mr. Mansbridge made up his mind to decline the CBS job.

Mr. Mansbridge said he respects CBS, "but we've lost a lot of people to American television. At a certain point somebody had to say no. We have a culture to protect."

He added, "It really came down to a question of where my heart was."

Some CBS executives said they considered Mr. Mansbridge, 39, the caliber of journalist who could have been groomed as a possible heir to anchorman Dan Rather. #

Broadcasters make inroads in tax battle

By DOUG HALONEN
Staff reporter

WASHINGTON—The broadcast industry's campaign to derail a Senate proposal to tax sales of communications properties appears to be bearing fruit.

Eddie Fritts, president of the National Association of Broadcasters, expressed optimism last week that the Senate Commerce Committee's tax proposal will be lost in the shuffle as Congress and the Reagan administration try to get a grip on the federal budget deficit.

In a letter to NAB board members last week, Mr. Fritts said it was too early to predict "absolute victory" over the proposed 2 percent to 4 percent tax on broadcast station sales.

However, he said the NAB understands that only proposals considered "non-controversial" by the legislators and administration representatives negotiating a new deficit-cutting package would be included.

The station sales tax package, which includes a proposal to reinstate the fairness doctrine, has been targeted for the pending deficit-reduction package. The attempt to negotiate a new package was triggered by the stock market crash, and broadcasters are hoping that this package will supersede the old one.

Mr. Fritts told ELECTRONIC MEDIA that the association has "every indication to believe" that neither the transfer tax nor the fairness doctrine will be included in the new deficit-cutting package.

In addition, Mr. Fritts said the association believes that more than 50 senators are "firmly committed to our position" against the tax.

Meanwhile, Sen. Ernest "Fritz" Hollings, D-S.C., who proposed the station sales tax to help reduce the federal deficit, has "by no means" conceded defeat, according to an aide (*see related story, Page 4*).

Yet the aide also declined to predict how the tax question would be resolved. "The situation is so fluid you can't tell," the aide said.

Also last week, Sen. Hollings alleged in a letter to his colleagues that the NAB had "spewed out" a "good bit of disinformation" about his tax plan.

The proposal, which would eventually earmark funds for a special trust fund for public broadcasting, is getting support from the public broadcasting community. #

'Boys Club' tops among miniseries

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—NBC's controversial two-part "Billionaire Boys Club" was the highest-rated of three miniseries aired so far during the November sweeps.

The four-hour program might have benefited from publicity generated by lawyers for convicted murderer Joe Hunt who, as NBC noted in commercials, tried to block the televised story of Mr. Hunt's organization.

The miniseries averaged a 21.4 A.C. Nielsen Co. rating (percentage of TV homes) and a 34 share (percentage of sets in use) for its two airings on Sunday, Nov. 8, and Monday, Nov. 9.

Afterward, NBC Entertainment President Brandon Tartikoff said he regretted that NBC aired a commercial calling the miniseries "the show that Joe Hunt doesn't want you to see."

Mr. Tartikoff said: "I'm a guy who'll do almost anything for a rating point, but I thought it did cross the line."

CBS's two-part "Echoes in the Darkness" was the second-highest rated of the miniseries, averaging a 21/33 in Nielsen figures.

All of the miniseries did better than the networks' regular-season fare in the same time slots. The CBS show, for example, earned a 22/33 for its three-hour conclusion on Monday, Nov. 2, a jump over the 19.1/30 average for the regular Monday lineup.

But the performance of ABC's "Napoleon & Josephine: A Love Story" appeared to support the theory that shorter, more contemporary miniseries work better.

The six-hour "Napoleon," the least contemporary, most expensive and longest of the three, did the least to pump up its network's ratings. The David Wolper production, which starred Jacqueline Bisset and Armand Assante, concluded last Thursday with a 14.8/22 in Nielsen's 15-city metered overnight ratings.

By comparison, ABC has averaged a 10.3/16 in national ratings with its "Thursday Night Movie."

The first part of the ABC miniseries earned an 18.6/30 nationally on Tuesday, Nov. 11, which was a slight improvement over the 17.9/30 average for ABC's regular programming, "Moonlighting" and "thirtysomething."

The second part earned a 16.2/26 nationally on Wednesday, Nov. 12, which was a slight increase from the 15.5/25 ABC usually averages with its regular slate, "Hooperman," "The 'Slap' Maxwell Story" and "Dynasty." #

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CORRECTIONS

The network morning news averages of NBC and CBS were inadvertently switched on the season-to-date ratings on Page 64 of the Nov. 9 issue.

CBS revamping program division

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Upon being named president of CBS Entertainment last week, Kim LeMasters quickly began mapping plans to reorganize and pare down the programming division.

On Friday, CBS said that at least 15 employees will be cut from the long-form unit that produces miniseries and made-for-TV movies.

CBS/Broadcast Group President Gene Jankowski, who named Mr. LeMasters to the network's top programming post, was here last week working out details of the restructuring.

"You'll probably see some other firings," a source said. Some division employees "that were brought in by (former CBS Entertainment President) Bud (Grant) and protected" will probably be forced to leave the company, the source added.

Mr. LeMasters was unavailable for comment last week, keeping a low profile in the face of reports that he was the third-place network's No. 2 choice for the position.

Sources say CBS made a hard run at Robert Harris, president of the MCA TV Group, but backed down rather than wage a fight to extricate Mr. Harris from his present contract.

Another factor, sources said, was the possibility that Mr. LeMasters, already the No. 2 programmer at CBS, would bolt from the company if passed over and possibly take other network executives with him.

First choice or not, Mr. Jankowski named Mr. LeMasters to his new post and saluted him for giving the network's programming schedule a "fresh and exciting look."

Mr. LeMasters, 38, CBS's vice president of programs for the last 19 months, has played a key

role on the network's creative programming side, network observers said.

He's credited with conceiving such new CBS shows as "Beauty and the Beast," "Tour of Duty" and "Frank's Place," all of which have been critically acclaimed but haven't emerged as ratings hits. He also is said to have played a major part in the development of CBS's "Dallas," "Magnum, P.I." and "The Dukes of Hazzard."

Elsewhere, observers were comparing the hurdles Mr. LeMasters faces to those that Brandon Tartikoff, then 31, faced when he took the reins as president of NBC Entertainment nearly eight years ago, following the departure of Fred Silverman.

Both became network entertainment division presidents at a relatively early age, and both found themselves charged with mending a third-

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KIM LeMASTERS
Replaces Bud Grant



Morton Downey Jr. (standing) trades accusatory fingers with guest Philip Agee, author of "On the Run."

TV by confrontation

New talk show breeds shouting matches

By ADAM BUCKMAN
Staff reporter

NEW YORK—During recent episodes of his new TV talk show, Morton Downey Jr. has thrown guests off the program, gotten into shouting matches with the audience and offered brazen on-air opinions such as this:

"Any prisoner who sodomizes (another prisoner) ought to have his testicles cut off and fed to him."

With an emphasis on heated arguments over controversial topics, "The Morton Downey Jr. Show," aired live each weeknight at 9 p.m. (ET) on WWOR-TV here, is reviving the lost genre of confrontational TV talk shows.

And others are developing programs that will add more

loud voices to the outspoken field. Among those are former Watergate co-conspirator G. Gordon Liddy, who weighed in last week with the announcement of a new syndicated talk show to be distributed by All American Television.

Also, MTM Enterprises is planning to shoot the pilot for a confrontational TV show featuring radio personalities Bob Grant from New York and Steve Kane from Miami.

Confrontational talk shows tackle the same controversial issues discussed by Phil Donahue, Oprah Winfrey and others, except that the hosts are a good deal louder and usually espouse right-wing, conservative viewpoints.

It's a genre that worked in TV during the 1960s and works for many radio stations today.

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USA Cable books 'Vice' for 4 years

By JANET STILSON
Staff reporter

NEW YORK—USA Cable Network scored its biggest off-network deal to date with the purchase of exclusive rights to "Miami Vice" from MCA Inc., one of its owners.

USA and MCA would not disclose how much the cable network paid, but sources say the price was more than \$125,000 per episode, which is believed to be the top per-episode price any cable TV network has paid for an off-network hour show.

The series will not be sold in broadcast syndication during the four-year deal, which includes all "Miami Vice" episodes through the 1987-88 season plus five two-hour "Miami Vice" movies.

Analysts believe the sale sent a strong signal to the industry that cable networks are willing to spend more to get big-name shows. It also indicates that the syndication market for hour-long shows remains soft, some analysts said.

While "Miami Vice" had a tough initial outing in broadcast syndication, MCA executives insist the program had enough station interest to be successful. However, they said, the USA offer was more attractive.

"We were absolutely confident of (the show's) success in syndication," says Sid Sheinberg, president and chief operating officer of MCA Inc. "But USA was very aggressive. They needed the product, and it's of great value to them."

He added that if USA's offer had been made by a cable network not owned by MCA, the company still would have made the deal.

"If Turner (Broadcasting System) had offered us more money, we would have sold it to them," he says.

Neil Hoffman, USA's vice president of programming, says that while plans for adding "Vice" to the fall 1988 schedule have not solidified, it's likely to be used in prime access or prime time.

MCA TV attempted to sell the program in syndication starting in late 1986 on a straight cash basis. However, it was withdrawn from the market following February's convention of the National Association of Television Program Executives due to lack of station interest for off-network hours.

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Violence bill clears hurdle

By DOUG HALONEN
Staff reporter

WASHINGTON—A Senate subcommittee last week approved a bill aimed at curbing violence on television.

And the prospects for further action on the legislation, introduced by presidential hopeful Sen. Paul Simon, D-Ill., appear to be strong.

After the subcommittee decision, Jim Killpatrick, an aide to the senator, said the Senate Judiciary Committee was hoping to take the bill up "fairly quickly." The bill must be approved by that committee before it can be voted on by the full Senate.

Also, Mr. Killpatrick said the House Judiciary Committee has indicated it will "probably" hold hearings of its own on the mea-

sure.

The legislation would provide an antitrust exemption to TV networks so that they could get together to develop standards on violent content in programs.

A similar bill by Sen. Simon was approved by the full Senate last year, but it withered on the vine when the House declined to vote on it by the end of the session.

Network executives have testified against the bill and said it probably wouldn't work if passed.

But Mr. Killpatrick said the bill recently has been receiving its primary opposition from the American Civil Liberties Union, not the networks.

"(The networks) are kind of letting the ACLU carry the ball on it," Mr. Killpatrick said. #

Reagan moves to halt 'obscenity' on cable

By ROBERT HOMAN
Staff reporter

WASHINGTON—President Reagan took aim at cable TV last week as part of another effort to crack down on obscenity.

As part of an 11-point legislative proposal, the president included a provision to make it a criminal offense "to utter obscene language or distribute obscene matter by cable television or other subscription television services."

In response, cable industry representatives here said the president's legislation,

if passed, wouldn't affect cable TV because system operators already must meet federal obscenity standards and provide lock boxes.

Yet those contentions, repeatedly made by the cable industry throughout the Reagan administration's anti-pornography crusade, don't appear to have slowed efforts by the president to rope in cable.

Mr. Reagan said the cable provision would protect "those most vulnerable and impressionable members of our society: our children."

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Av Westin to head new unit at ABC News



AV WESTIN
Rebounds from suspension

By **DIANE MERMIGAS**
Senior reporter

Av Westin, the veteran ABC News executive suspended earlier this year for publicly challenging his superiors, has been appointed to head a new program unit that will generate long-form news specials.

Mr. Westin, who returned to work several months ago, was named Nov. 11 as head of the yet-to-be-named long-form prime-time program unit.

"I'm just glad to be making some creative contributions again and to help create a new tier of programming at ABC News," he said.

Mr. Westin was suspended last March for making public an 18-page document in which he accused ABC News President Roone Arledge and other division executives of not being frugal and efficient enough.

At that time, Mr. Arledge said he suspended Mr. Westin for the manner in which he made his feelings public—not because of the criticism.

Since his involuntary leave of absence, Mr.

Westin has had no connection with "20/20," the prime-time news magazine he created and produced.

In his new role, Mr. Westin will oversee a unit that ABC expects will generate at least 10 hours of prime-time programming in 1988.

Included will be at least several hours of more conventional investigative "Close-up" documentaries, four one-hour "Jennings/Koppel Reports," another three-hour special and some topical specials.

Mr. Westin will also experiment with new forms of news, including what he calls "a single-theme magazine"—an hour-long program encompassing three or four short reports that offer different perspectives on one subject.

Mr. Westin, 57, whose ABC contract extends to early 1989, will retain the title of vice president of program development.

Some at ABC News considered last week's announcement a vindication for Mr. Westin.

"I think what they came to realize here (during) the months Av was away from the job is that they need his skills," said one ABC News executive,

who asked not to be identified. "He fills a unique role here—mostly one of breaking new ground—and that's very important to us these days."

The new unit is expected to consist of about 15 permanent producers, writers and reporters, with help from employees from other news broadcasts as needed.

Mr. Westin said he does not envision having to hire any new staffers.

ABC News President Roone Arledge said in a statement the reorganization will allow the division to turn out more long-form news programs for prime time.

ABC News insiders said that although Mr. Arledge and other division executives have been discussing such a reorganization for some time, the catalyst for the change was CBS News' announcement a month ago that it will produce a third weekly prime-time series, "48 Hours."

ABC and CBS news officials contend such prime-time efforts have emerged as the principal ground for competition. NBC News lacks any prime-time series, though it has discussed the development of one. #

'Trek' top new show in first-run

By **RICHARD MAHLER**
Los Angeles bureau chief

LOS ANGELES—"Star Trek: The Next Generation" stands out as the one major success among this fall's new first-run syndicated shows, according to A.C. Nielsen Co.'s new demographic report.

The new "Star Trek" is "a good buy that's light years ahead of the competition," says Janeen Bjork, vice president and director of programming for Seltel, a New York station representation firm.

According to the national report, the hour-long Paramount series earned a 10.5 rating (percentage of TV homes) from its premiere through Oct. 25. That's nearly double the figure for the next highest-rated first-run show entering the market this fall.

The No. 2 show on the list is "She's the Sheriff," Lorimar's half-hour comedy which earned an average 5.3 rating from its debut through Oct. 25.

After that comes MCA's sitcom "Out of This World" at 4.8 and the Buena Vista game show "Win, Lose or Draw" pulling a 4.3.

"People keep trying to blame the way things are turning out on the people meters," says a research executive for a rival syndicator, who asked not to be named.

"But the fact remains that these are the numbers advertisers are still buying off of, and they reflect a lot of marginal programming."

Analysts are especially surprised at the "Star Trek" revival's popularity among women. That contrasts sharply with the heavily male skew of the off-network audience for the original Paramount series.

Nielsen says the revival's audience is 28 percent women 18 to 49, 33 percent men 18 to 49, 11 percent children younger than 12 and 10 percent teens.

(Continued on Page 86)



"Star Trek: The Next Generation" earned a 10.5 average rating from its premiere through Oct. 25.

News spoof to replace 'Late Show'

By **WILLIAM MAHONEY**
Staff reporter

LOS ANGELES—Fox Broadcasting Co. last week said "The Late Show" will be replaced by "The Wilton North Report," a reality-based comedy that will poke fun at the news and the coverage of it.

The hour-long new show, which premieres Nov. 30, derives its name from the building on the Twentieth Century Fox studio lot in Hollywood where it will be produced.

"We're going to review the news instead of report the news," said Barry Sand, executive producer of the show. "We're going to show the news just the way you see it but interpret it in a way that you've never seen before."

Mr. Sand, the man credited with establishing "Late Night With David Letterman" as an institution on NBC, calls it a "purely subjective" magazine show.

He emphasized that the show won't tamper with news footage in the manner of "Not Necessarily the News," a comedy show that toys with news tapes.

FBC President Jamie Kellner said "Wilton North" will be sub-

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BARRY SAND
Producer of news "review" show

Senator tells public broadcasters to lobby for tax

By **ROBERT HOMAN**
Staff reporter

WASHINGTON—A key senator chided public broadcasting executives in a hearing last week for not lobbying vigorously for a tax on communications property sales.

"Why don't you put on the same full-court press that the commercial broadcasters have?" Sen. Ernest Hollings, D-S.C., asked. "We need your help in firing up these senators."

Sen. Hollings heads the Senate Commerce Committee, which devised the proposal for a 2 percent to 4 percent tax on TV station sales.

That money would eventually be used for a trust fund for public broadcasting.

At the Senate Commerce subcommittee public TV oversight hearing, Sen. Hollings alleged that the White House had made a commitment to commercial broadcasters to kill the TV sales tax.

The senator also called commercial broadcasters a "very, very selfish group" for endorsing a plan to auction off non-broadcast spectrum.

On another matter, subcommittee Chairman Sen. Daniel Inouye, D-Hawaii, asked the public TV representatives if enhanced under-

writing is actually advertising.

Enhanced underwriting allows corporate sponsors to identify their names and products on screen.

PBS President Bruce Christensen responded that while PBS has guidelines on enhanced underwriting, some individual public TV stations have more liberal standards.

"I think it has moved toward the appearance of commercialization," Mr. Christensen said. "The distinction is one of semantics."

Henry Cauthen, president of the South Carolina Educational Television Network, said, "We are coming uncomfortably close in

some cases to looking very much like commercial stations on our station break."

In other matters, Sen. Larry Pressler, R-S.D., said he was concerned about some public TV stations airing old movies and television series.

Loni Ding, president and producer of Vox Productions, suggested that more federal money go directly to independent film producers.

But Donald Ledwig, president of the Corporation for Public Broadcasting, said 40 percent of CPB's production funds already go directly into independent productions. #



Thanks KTLA for making Punky Brewster a star performer!

Our thanks to KTLA for making Punky Brewster a star performer in Los Angeles. Punky Brewster premiered in L.A. with a 7 rating and grew to an 8 rating in one week,

making Punky Brewster the second highest-rated program in KTLA's access checkerboard. With numbers like these, it's obvious she's a star performer.

PUNKY BREWSTER



Coca-Cola
TELECOMMUNICATIONS
 A unit of *Coca-Cola* TELEVISION

Source: L.A., Nielsen, Sept. 14 through Sept. 30, 1987

NBC plans to announce lineup changes

By WILLIAM MAHONEY
Staff reporter

BURBANK, CALIF.—NBC may announce schedule changes as early as this week, according to the No. 1 network's chief programmer, Brandon Tartikoff.

Those moves will be one of the key topics under discussion when the NBC Entertainment president sits down today with the NBC affiliate board, which is meeting in Maui, Hawaii, through Wednesday.

"You'll probably see the result of those changes at the turn of the year," Mr. Tartikoff said at a news conference here last week.

While he wouldn't say which series may be canceled or shuffled, Mr. Tartikoff did acknowledge that the network was closely watching the performance of the low-rated

drama "Private Eye" to decide whether that new hour-long show would continue.

He also discussed an experiment NBC will be conducting in two weeks to find slots for half-hour replacement series it's anxious to get on the air.

On Nov. 29, NBC will pull its Sunday movie and follow "Family Ties" at 8 p.m. (ET) and "My Two Dads" at 8:30 p.m. with an episode of "Night Court" and the second installment of "Beverly Hills Buntz."

The one-hour "Unsolved Mysteries" reality special will complete the network's prime-time lineup that night.

The comedy-block experiment "is real pivotal for our midseason," Mr. Tartikoff said.

Successful ratings could pave the way for new series moving to those time periods later this season, he said.

NBC is hoping to capitalize on the mo-

mentum created by the successful relocation of "Family Ties" to Sunday from Thursday.

"Buntz," a "Hill Street Blues" spinoff starring Dennis Franz, premiered in "Night Court's" Thursday 9:30 p.m. slot on Nov. 5 and earned a 20.4 rating (percentage of TV homes) and a 34 share (percentage of sets in use).

That show, a previously announced mid-season replacement, and another standby, "The Days and Nights of Molly Dodd," are both half-hours that should run in 9:30 p.m. time slots, Mr. Tartikoff says.

There has been some indication that the network will return "Molly Dodd" in mid-season to "Night Court's" 9:30 p.m. Thursday slot, where it enjoyed a successful premiere run last summer.

So far this fall, Friday has been one of the network's weakest nights, with a lineup con-

sistently beaten by CBS's combination of the new "Beauty and the Beast," followed by the returning serials "Dallas" and "Falcon Crest."

NBC's "Rags to Riches," which runs Fridays at 8 p.m., and "Private Eye," Fridays at 10 p.m., are the network's two lowest-rated programs.

"Miami Vice," airing at 9 p.m. Fridays, continues to slide in the ratings.

In other plans, Mr. Tartikoff said the network expects to air a pilot of its new prime-time news magazine by mid-March.

The 90-minute show, tentatively titled "Top of the Week," will probably air from 6:30 p.m. to 8 p.m. on Sunday beginning next fall to compete with CBS's "60 Minutes."

Mr. Tartikoff also reaffirmed that the network plans to unveil two new series next summer. #

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October 6, 1987

NFL sets rebates to networks

By RICHARD TEDESCO
Staff reporter

NEW YORK—The National Football League has set rebates to the major broadcast networks for canceled games and replacement contests during the players' strike earlier this season.

"We said the total rebates would be in the range of \$60 million, and we were close," said Val Pinchbeck, the NFL's director of broadcasting.

While the NFL and the networks wouldn't provide details of the rebates, both sides appeared to be satisfied with the outcome.

A portion of the rebates, relating to the canceled games, will be made up in reduced payments from the networks' \$476 million rights fees for next season, Mr. Pinchbeck said.

In late October, shortly after the strike ended, the NFL made a partial payment on canceled games, which reportedly had resulted in a \$21 million loss.

"We have received rebates," a CBS spokesman confirmed last week.

An ABC spokesman also confirmed that it had received a rights rebate from the league. NBC executives were unavailable for comment.

Meanwhile, the NFL made its regular-season debut on ESPN on Nov. 8, scoring an 8.5 rating for its combined cable and broadcast telecast.

The New York Giants-New England Patriots game fell shy of the 9-plus rating that ESPN had promised advertisers, but both the network and ad agency executives said it was a good start.

On cable alone, ESPN scored a 7.2 rating. WABC-TV in New York and WCVB-TV, the ABC affiliate in Boston, recorded overnight ratings of 12.8 and 18.5, respectively.

"The ratings were pretty much what we thought we were going to get," said Steven Bornstein, ESPN senior vice president of programming and production.

"It's the first game. There was a 1-6 club (the Giants)," said Marc Goldstein, senior vice president for Ogilvy & Mather. "It's premature to think this is indicative of what the season will be."

For the broadcast networks, daytime numbers for NFL games on Nov. 8 appeared to rebound somewhat from the strike-marred season. CBS, for example, scored an 18.7 average for its single-game regional telecasts. #

Little protest generated by AIDS special

By ROBERT HOMAN

Staff reporter

WASHINGTON—A public TV special on AIDS that included a condom demonstration using a banana didn't spark much negative viewer reaction.

"We've already had so much on about AIDS, they don't react anymore," said Bette Martin, public relations manager at Miami's WPBT-TV.

The program, called "AIDS: Changing the Rules" and hosted by Ron Reagan, the president's son, included a candid discussion of sexual practices and demonstrated condom use with a banana.

The show had spurred a protest from the International Banana Association and raised questions about viewer reaction to the sensitive topic.

PBS member WETA-TV in Washington received more than a dozen telephone calls from people objecting to the show and about half as many praising it. But most callers who registered objections were parents concerned about station plans to rebroadcast it on a weekday afternoon when children might see it, said Mary Aladj, director of national communications for WETA.

During the program, Ruben Blades, one of the show's three hosts, puts some pharmaceutical fluid in a condom and places it over a banana.

The International Banana Association had threatened to take legal action for what it said was an "arbitrary, unnecessary and insensitive action."

But last week a spokesman for the association said the group has dropped the matter.

The national AIDS hotline, whose telephone number was broadcast at the end of the show, reported nearly twice as many calls after the show aired.

Carol Humphries, the AIDS hotline project coordinator, said its main phone bank received 1,417 calls the day after the show aired, compared to 861 the same day the week before. Many callers said they had seen the program and had questions on condom use, Ms. Humphries said.

One viewer who called WETA in support of the program was Peter Clark, director of testing and guidance at the Breck School, a 1,100-student private elementary and secondary school in Minneapolis.

He said that although the language and explicitness of the program might be offensive to some, the interviews with AIDS patients and discussions on how to prevent transmission of the disease were "powerful and effective."

"That's what's going to be needed to wake some people up to the reality of this disease," Mr. Clark said.

Mr. Clark said he wanted to obtain a videocassette of the program to help administrators develop an AIDS policy.

On WETA, the show received a 2.4 rating (percentage of TV homes) and a 4 share (percentage of sets in use) in the Washington market, Ms. Aladj said.

Some stations were airing the show last week and waiting to see what reaction it would generate.

A half-hour videocassette of the show, VHS or Beta, can be purchased for \$30 and the one-hour version for \$45 by calling 1-800-845-3000.#

Court nominee protected NBC show

By **ROBERT HOMAN**

Staff reporter

WASHINGTON—As a federal appeals court judge, Supreme Court nominee Anthony Kennedy threw out a court order that would have allowed a judge to preview an NBC docu-drama before it aired.

Beyond that, not much is known about Judge Kennedy's views on communications law.

At press time, representatives of broadcasting and cable TV associations here said they

didn't know enough about Judge Kennedy to comment.

In the 1978 NBC case, Judge Kennedy wrote an opinion for a three-judge panel that overturned a lower court order preventing the network from airing "Billion Dollar Bubble," a docu-drama on securities and insurance fraud, until a judge could review it for inaccuracies.

A prisoner had sought to preview the documentary on the grounds that it could harm his chances for parole.

NBC lawyer Donald Zachary was held in

contempt of court and jailed for five hours for failing to provide the film to the court for preview. He was released when the court order was overturned by the appeals panel.

The panel's decision confirmed "that docu-dramas are covered under the First Amendment," Mr. Zachary said.

In his opinion, Judge Kennedy wrote: "It is a fundamental principle of the First Amendment that the press may not be required to justify or defend what it prints or says until after the expression has taken place.

"A procedure thus aimed toward republi-

cation censorship is an inherent threat to expression, one that chills free speech."

Howard Monderer, NBC's vice president for law, said the case was very important to the network.

"It's important any time a judge tries to enjoin a broadcaster from going on the air," Mr. Monderer said.

Judge Kennedy, nominated to serve on the Supreme Court by President Reagan last week, has sat on the 9th U.S. Circuit Court of Appeals since 1975. From 1963 to 1975, he practiced law in Sacramento, Calif. #

Congress ho-hums music bill

By ROBERT HOMAN
Staff reporter

WASHINGTON—Broadcasters pushing for reform in the way TV stations pay for music on syndicated shows heard few words of support from legislators during a congressional hearing last week.

"We in Congress should not be dictating the way that music rights are licensed than should we be telling Domino's how much to charge for delivering pizza," said Sen. Pete Wilson, R-Calif., in testimony before a Senate Judiciary subcommittee.

Two of the subcommittee's members who often find themselves at odds over issues, Sen. Edward Kennedy, D-Mass., and Sen. Orrin Hatch, R-Utah, agreed that the current TV music licensing system should remain intact.

The hearing was called to consider a bill introduced by Sen. Strom Thurmond, R-S.C., that would allow TV stations to pay for the music they use in each syndicated show.

Currently, stations pay a blanket fee for all tunes in the repertoire of the American Society of Composers, Authors and Publishers or Broadcast Music Inc.

"What a broadcaster receives by buying a blanket license is the right to all the music that is owned by ASCAP and BMI—about 4 million compositions—even though he may only need two or three songs actually included in the particular program," Sen. Thurmond said.

Sen. Thurmond's bill is similar to one he introduced last session, which died in committee.

Another TV music licensing reform bill, introduced by Rep. Rick Boucher, D-Va., is pending in the House.

Ralph Oman, U.S. register of copyrights, said that broadcasters paid about 2 percent of their revenues—about \$65 million—for syndicated music last year.

The All-Industry TV Music Licensing Committee, a broadcasters' group urging reform of the TV music licensing system, showed the senators a videotape explaining why it believes change is necessary.

But Sen. Patrick Leahy, D-Vt., objected to the film's display of station logos from the subcommittee members' districts, saying it was aimed at "five year olds on Sesame Street."

The film said that of the \$60 million that TV stations pay to ASCAP, composers receive only \$24 million, and ASCAP spends 20 percent of the money it receives on administration.

(Continued on Page 82)

Congress gives music licensing bill cold shoulder

(Continued from Page 20)

Testifying on behalf of the National Association of Broadcasters, Philip Lombardo, managing general partner of Citadel Communications Co., said the cost of blanket TV music licenses is a "terrible burden" on local stations.

He said his station in Burlington, Vt., WVNY-TV, will spend as much for TV music licensing this year as it does for all of its syndicated programming. That payment also exceeds the cost of running the station's news operation.

Representing the Association of Independent Television Stations, Richard DeAngelis, vice president and general manager at KPHO-TV in Phoenix, said the ability to negotiate with music suppliers is needed for independent stations to stay in business.

Mr. DeAngelis said 13 percent of INTV's membership went into bankruptcy last year.

But ASCAP board member Hal David testified that TV stations can obtain a per-program license from ASCAP or a direct license from composers if they choose not to buy the blanket license.

ASCAP has made that argument before, but station executives say they've had little success getting such licenses.

Mike Post, a music composer for TV shows, said, "What the broadcasters want is to use the music we write and not pay anything for it."*

Senator tells public broadcasters to lobby for tax

By **ROBERT HOMAN**

Staff reporter

WASHINGTON—A key senator chided public broadcasting executives in a hearing last week for not lobbying vigorously for a tax on communications property sales.

"Why don't you put on the same full-court press that the commercial broadcasters have?" Sen. Ernest Hollings, D-S.C., asked. "We need your help in firing up these senators."

Sen. Hollings heads the Senate Commerce Committee, which devised the proposal for a 2 percent to 4 percent tax on TV station sales.

That money would eventually be used for a trust fund for public broadcasting.

At the Senate Commerce subcommittee public TV oversight hearing, Sen. Hollings alleged that the White House had made a commitment to commercial broadcasters to kill the TV sales tax.

The senator also called commercial broadcasters a "very, very selfish group" for endorsing a plan to auction off non-broadcast spectrum.

On another matter, subcommittee Chairman Sen. Daniel Inouye, D-Hawaii, asked the public TV representatives if enhanced under-

writing is actually advertising.

Enhanced underwriting allows corporate sponsors to identify their names and products on screen.

PBS President Bruce Christensen responded that while PBS has guidelines on enhanced underwriting, some individual public TV stations have more liberal standards.

"I think it has moved toward the appearance of commercialization," Mr. Christensen said. "The distinction is one of semantics."

Henry Cauthen, president of the South Carolina Educational Television Network, said, "We are coming uncomfortably close in

some cases to looking very much like commercial stations on our station break."

In other matters, Sen. Larry Pressler, R-S.D., said he was concerned about some public TV stations airing old movies and television series.

Loni Ding, president and producer of Vox Productions, suggested that more federal money go directly to independent film producers.

But Donald Ledwig, president of the Corporation for Public Broadcasting, said 40 percent of CPB's production funds already go directly into independent productions. #

Reagan moves to halt 'obscenity' on cable

By ROBERT HOMAN

Staff reporter

WASHINGTON—President Reagan took aim at cable TV last week as part of another effort to crack down on obscenity.

As part of an 11-point legislative proposal, the president included a provision to make it a criminal offense "to utter obscene language or distribute obscene matter by cable television or other subscription television services."

In response, cable industry representatives here said the president's legislation,

if passed, wouldn't affect cable TV because system operators already must meet federal obscenity standards and provide lock boxes.

Yet those contentions, repeatedly made by the cable industry throughout the Reagan administration's anti-pornography crusade, don't appear to have slowed efforts by the president to rope in cable.

Mr. Reagan said the cable provision would protect "those most vulnerable and impressionable members of our society: our children."

(Continued on Page 86)

Reagan moves to stop 'obscenity' on cable

(Continued from Page 3)

Steve Effros, president of the Community Antenna Television Association, said, "The obscenity laws already apply to cable, just as they do to all other media."

Lynn McReynolds, public relations director at the National Cable Television Association, said the Cable Communications Policy Act of 1984 already outlaws obscene programming.

"There isn't anything on cable that is obscene," she said.

She said cable subscribers can obtain lock boxes that allow subscribers to lock out channels so that youngsters can't see them.

Barbara Hattemer, coordinator of the Flor-

ida Coalition for Clean Cable and a proponent of the legislation, said the cable act is "ambiguous" on the obscenity issue because it also bars censorship of programming.

"We want to make it perfectly clear that there is no protection of pornography on cable," Ms. Hattemer said.

Ms. Hattemer cited The Playboy Channel as one example of cable programming that could be affected by the proposed legislation.

But Bill Farley, manager of public relations at Playboy Enterprises, said that even though some cable operators have "felt the heat" from communities and dropped the channel, no court in the country has held that the pro-

gramming is obscene.

Regarding the proposed bills, Mr. Farley said, "Unless they expand the definition of obscenity, I don't think it will affect us."

Brad Curl, founding co-chairman of the National Decency Forum, said that, if passed, the proposed legislation probably wouldn't stop cable operators from showing "indecent" programming, which he says includes uncut R-rated movies.

But Mr. Curl added that his group, which took some credit for pressuring the Federal Communications Commission into adopting tougher standards for indecent broadcasts, will urge that indecent programming be prohi-

bited on cable.

"Cable has become very pervasive, and the chances that children are being exposed to profane matter is becoming just as likely as it is over broadcasting," he said.

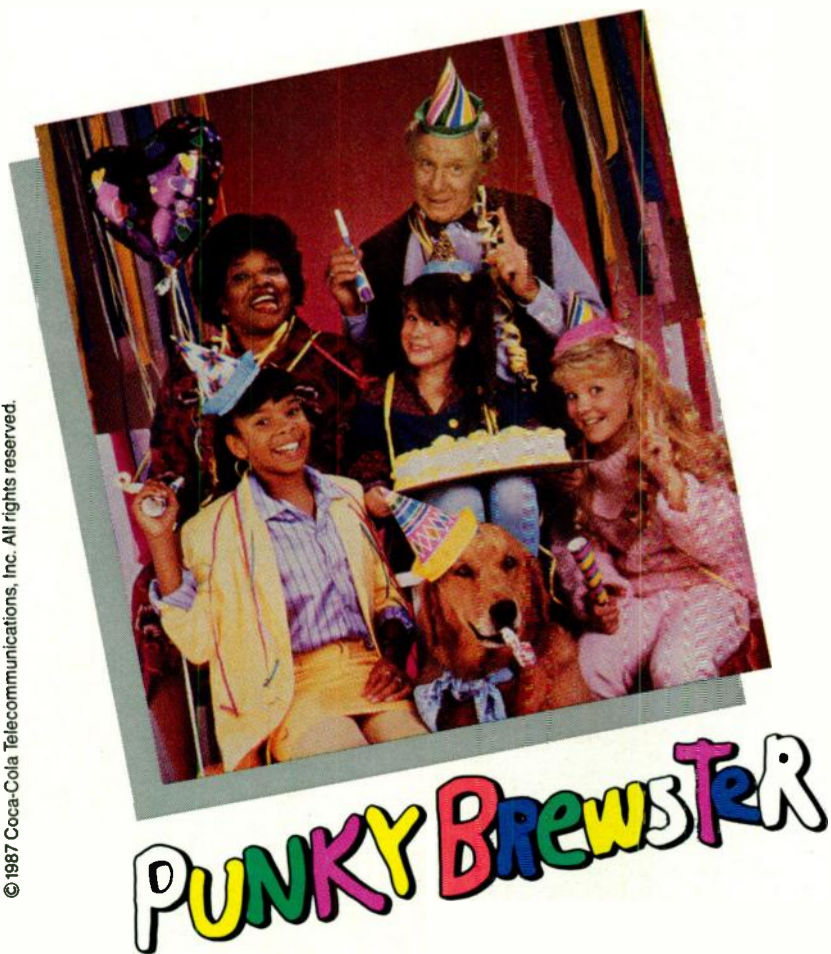
It remains to be seen whether Congress will go along with President Reagan's plan. At this writing, no sponsor of his legislative package had surfaced on Capitol Hill.

Many members of Congress have indicated support for the administration's efforts to curb obscenity, primarily in the area of child pornography. But some have warned against meddling into grayer legal areas, such as cable TV. #



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Punky Brewster is the #1 independent program in San Francisco in the 5:30 P.M. time period, averaging a 5 rating and an 11 share.



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Source: San Francisco, Nielsen, Sept. 21 through Oct. 2, 1987

Koppel wants piece of 'Nightline'

If **Ted Koppel** opts to renew his ABC News contract, it will be "under dramatically different terms," according to well-placed sources. Mr. Koppel is seeking partial ownership of the "Nightline" broadcast he anchors, sources say, as well as a reduced work schedule. Sources say Mr. Koppel also has entertained inquiries and offers from other news organizations, including CBS News and Ted Turner's CNN. Neither Mr. Koppel nor ABC would comment.

* * *

Insiders say **FCC Commissioner James Quello** is pushing his own alternative to the Senate's proposal to assess a new tax of 2 percent to 4 percent on broadcast station sales. Mr. Quello's plan is to spread the grief around. He suggests that the tax on broadcast stations be capped at 1 percent, but that it be extended to cable TV system sales as well.

* * *

In the meantime, sources say **The National Cable Television Association** is breathing a sigh of relief over the results of the industry's survey of rate deregulation. The survey, conducted by the accounting firm of Arthur Andersen & Co. apparently indicates that systems were careful not to wallop subscribers with heavy fee hikes. "The general feel is that the study shows that the industry has been very responsible," said one source privy to the report.

* * *

Senior executives aren't talking, but employees say that about 55 staffers at **Coca-Cola Telecommunications** have been given Dec. 31 pink slips, which means the entire first-run syndication division of the new Columbia Pictures Television is being axed. Meanwhile, sources at Columbia/Embassy Television, Coke's network and off-network program unit, say an unspecified number of staffers there have also received termination letters, as have some movie division employees. Until the Tri-Star/Coke merger is official, says one insider, "Everybody's walking on eggs."

* * *

Like many independent station executives, Steve Solding, general manager at WCCB-TV in Charlotte, N.C. was peeved that LBS's recent "Return to the Titanic . . . Live" went to a network affiliate in his market. But rather than just grouse about it, Mr. Solding decided to fight fire with fire. He dusted off the 1953 movie "Titanic," starring Clifton

THE INSIDER



"My Sister Sam": Any night but Saturday

Webb, Barbara Stanwyck and Robert Wagner, and aired it in the same time period that the local CBS affiliate aired the LBS special. Mr. Solding also launched an extensive TV, newspaper and radio campaign promoting his station's version, called "Return of the Titanic." Those involved are waiting to see how the movie fared in the ratings.

* * *

The effort to place **more minorities in Major League Baseball** management will include a campaign for more black and Latino network baseball commentators, says Harry Edwards, special consultant to baseball commissioner Peter Ueberroth. "That's very high on the agenda," he says.

* * *

The Los Angeles County Board of Supervisors is asking the area's radio and TV stations to **air more editorials**. The board unanimously approved a motion recently to send a letter to all area broadcasters asking that editorials be restored as a forum for debate on local government. The action was prompted by recent decisions by KNBC-TV and KBIG-FM to stop editorializing. But both stations will have a little chance the non-binding resolution will prompt them to change their minds.

* * *

Insiders expect the FCC to refine its definition of **indecent broadcasts** at a meeting Nov. 24. The FCC is only expected to have three of its usual complement of five commissioners at the meeting. It's already one commissioner short, and insiders believe that Commissioner Mimi Dawson will have received Senate confirmation for her new post as deputy secretary of transportation by then.

* * *

When radio broadcast rights for Notre Dame football come up for bidding after this season, ABC Radio Network hopes to **grab the rights away** from Mutual Broadcasting System, which has carried the Fighting Irish for 20 years. ABC Radio currently owns no rights to such major sports as Major League Baseball and the National Football League.

* * *

Although "My Sister Sam" has been placed on "hiatus" by CBS—usually a euphemism for cancellation—the show's producers insist it was their idea to yank the show temporarily from the network's Saturday-night lineup. Rather than continue the embarrassment of low ratings on what has proven to be CBS's weakest night, insiders say the show's staff is lobbying for a return to Monday night by January. Barring that, they'll take any night—except Saturday.

* * *

"The New Era," CBS's radio network show introduced with much fanfare last February, has bitten the dust. After trying to get stations to clear the New Age music show for six months, CBS and the show's producer—Denny Somach Productions—have parted company. Mr. Somach says he's looking for another distributor. #

—Written by Marianne Paskowski from bureau reports

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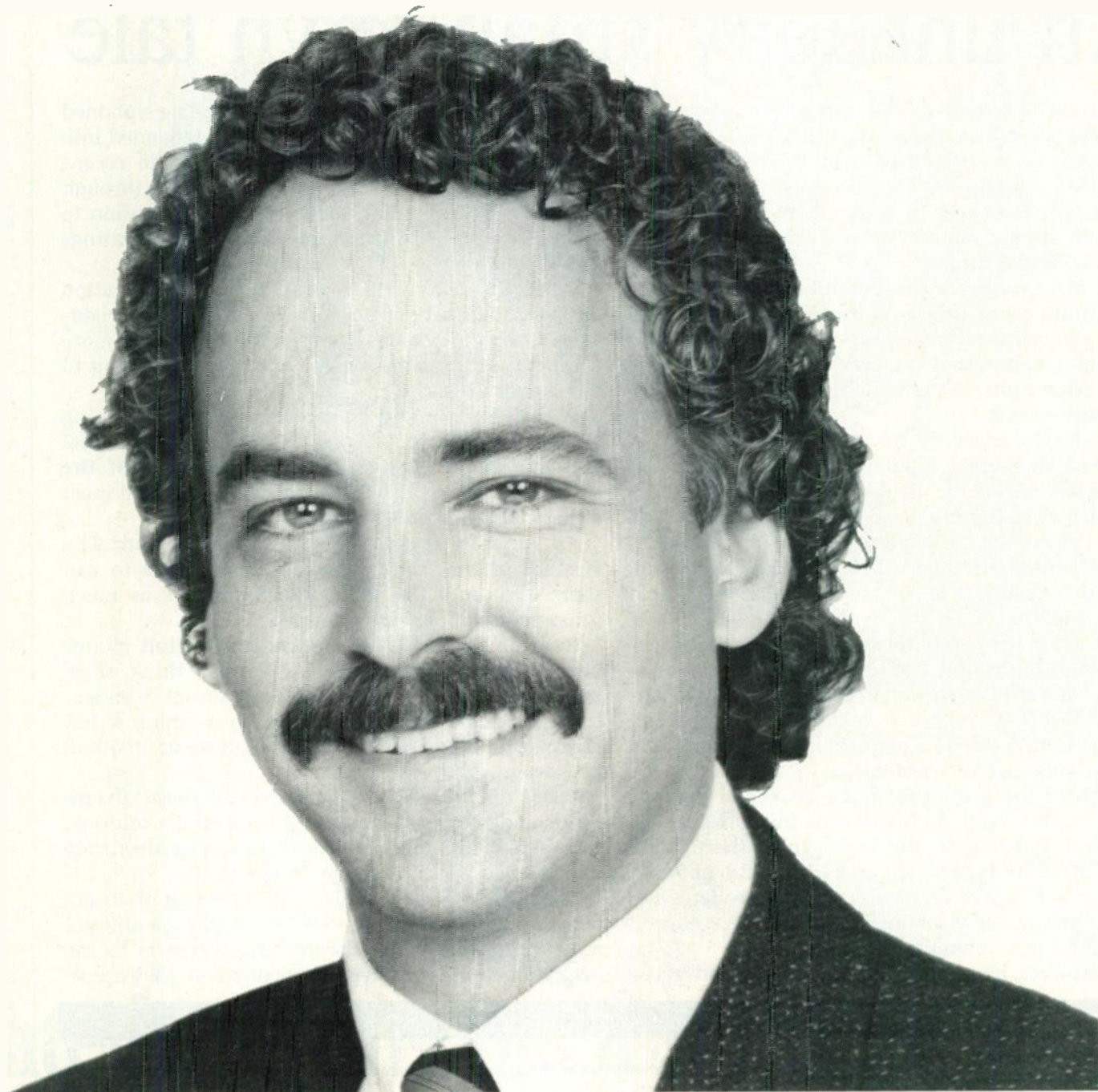
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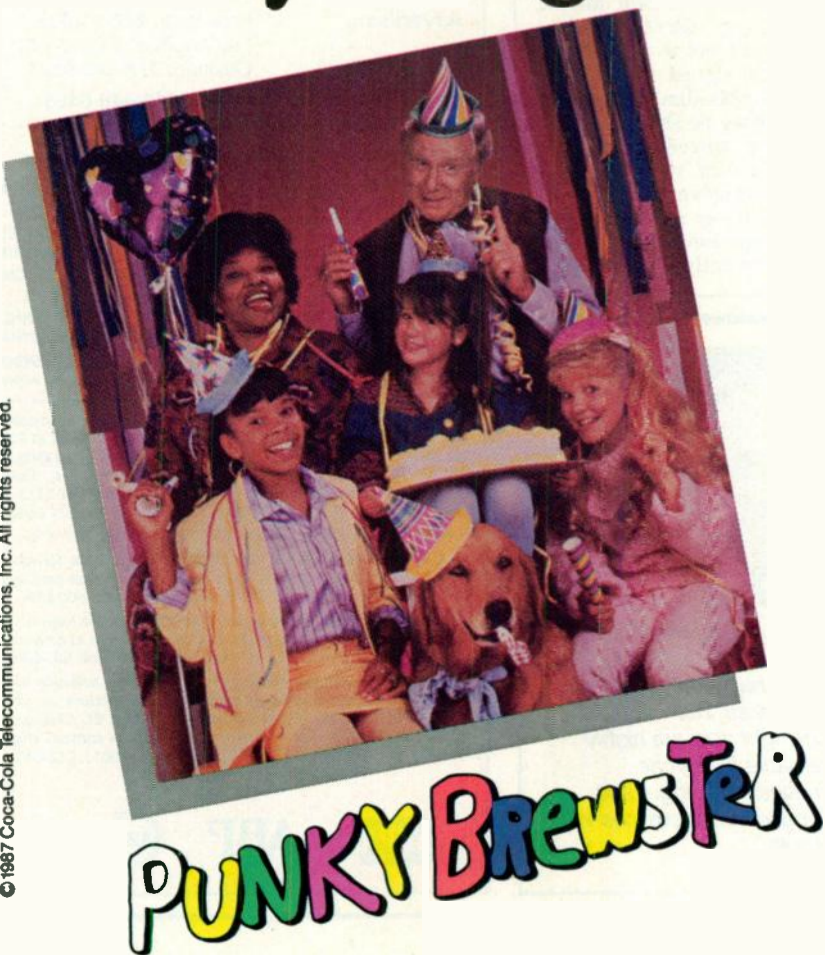
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Source: Detroit, Arbitron, Sept. 21 through Oct. 2, 1987



Producer Steven Bochco (inset), whose shows include "Hooperman," has signed a nine-year contract with ABC.

ABC, producer Steven Bochco sign nine-year production deal

By WILLIAM MAHONEY
Staff reporter

LOS ANGELES—Hoping to cash in on "anti-formula" success, ABC signed producer Steven Bochco to a long-term deal last week.

The nine-year pact with ABC, which begins July 1, 1988, calls for the 43-year-old producer to create, develop and produce 10 series for the network, half of which will be half-hour programs.

ABC Entertainment President Brandon Stoddard says no specific show concepts have been discussed, but he pointed to three new ABC shows that are typical of the shows he believes Mr. Bochco will deliver.

One of those shows, "Hooperman," starring John Ritter, is Mr. Bochco's latest creation and may prove to be his second successful effort in a row.

Two others, "thirtysomething" and "The 'Slap' Maxwell Story," have been critically acclaimed and moderately successful in the ratings, but have yet to definitively prove themselves.

Mr. Bochco, who was unavailable for comment last week, was the creator of NBC's "Hill Street Blues" and co-created "L.A. Law" for NBC and "Hooperman" with Terry Louise Fisher.

"This is a guy who is really anti-formula in television," Mr. Stoddard told ELECTRONIC MEDIA last week. "He always comes up with something new and different."

Under the agreement with ABC, Mr. Bochco's services will be exclusive to the network for the first six years of the nine-year contract. Mr. Stoddard would

not disclose how much the deal is worth.

The producer's earlier talks with CBS about a possible long-term deal there broke off just as Bud Grant left as president of CBS Entertainment.

NBC did not try to counter ABC's deal, according to NBC Entertainment President Brandon Tartikoff.

"Because of Bochco having 10 series commitments at ABC, it's going to mean a lot of producers are going to be crowded out at ABC," the programming chief said. "Maybe we're going to be the beneficiary of them coming to us with their projects."

An eight-time Emmy Award winner, Mr. Bochco won his first six honors for "Hill Street Blues" and added two more for "L.A. Law" this year.

"Hooperman," meanwhile, is one of the season's highest-rated rookies. It's also the top-rated series among the new programs running without a powerful lead-in.

It was tied for 21st in the A.C. Nielsen Co. season-to-date rankings with an average 17 rating (percentage of all TV homes) and 27 share (percentage of sets in use) after the week ended Nov. 8.

But Mr. Bochco, who works out of offices on the Twentieth Century Fox studio lot, has not been without his failures. "Bay City Blues" on NBC, for example, went off the air after just one month in 1983.

However, Mr. Bochco has been on a roll lately, and ABC is hoping to cash in.

In an interview last week, Mr. Stoddard also discussed how ABC is dealing with declining network shares and affiliate pre-emptions.

(Continued on Page 80)

Cable networks offering more local sales aids

By JANET STILSON
Staff reporter

NEW YORK—Basic cable networks have increased efforts to assist operators with local sales in recent months.

"They've all been jumping to help us now over the past three months," says Kevin Smith, director of advertising sales at Media General Cable of Fairfax County (Va.).

The efforts include sending out monthly or quarterly packets of sales data on programming and demographics and providing parties, contests and local advertising tie-ins with national ad campaigns.

The reasons for the increased activity are not exactly philanthropic.

"To a degree, it's good will," says Larry Rebich, vice president of marketing at Lifetime.

"But operators are starting to measure the value of networks largely on the amount of local advertising they bring in."

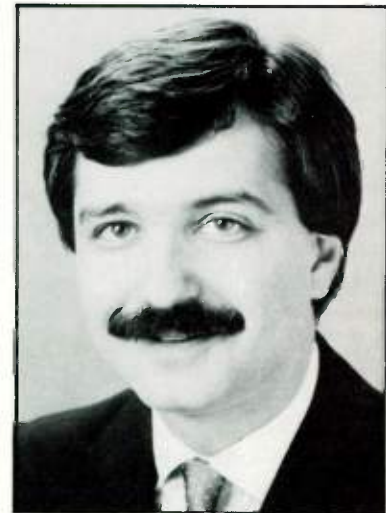
And in an era when channel capacity is a scarce commodity on systems and the competition is stiffer, it's just good business for the networks to provide systems with sales material and special promotional offers, he says.

Ron Fischmann, vice president, director of local sales at the Cable-television Advertising Bureau, points out that systems are beginning to sell advertising on an increasing number of networks.

Those systems that traditionally have sold the so-called "big four" basic networks—CNN, ESPN, USA Network and MTV—are completing 1988 budgets that include money for additional advertising insertion equipment.

Adding local advertising to two more services can cost an operator \$100,000 in equipment, Mr. Fischmann says.

"The local operators are becoming more savvy about targeting local sales," says Lifetime's Mr. Rebich. "There's a move away from broad networks to those that deliver pure



'Operators are starting to measure the value of networks largely on the amount of local advertising they bring in.'

—Larry Rebich
vice president of marketing
Lifetime

(i.e., demographic specific) audiences."

Lifetime is in the process of formulating what appears to be one of the more aggressive local sales efforts for 1988.

Mr. Rebich explains the service will provide both affiliates and non-affiliates in top markets with a monthly newsletter on programming and promotions.

Each month a different category of local advertising that could be particularly active at that time will be spotlighted.

And in the second quarter, Life-
(Continued on Page 82)

NBC station's news promoted on cable

By RICHARD TEDESCO
Staff reporter

CHICAGO—In a departure from the norm, NBC-owned WMAQ-TV in Chicago is using a local cable interconnect to promote its newscasts during the November sweeps period.

The station is hoping cable TV can help boost its local news viewership, according to Richard Lobo, vice president and general manager of WMAQ.

"We are doing it to improve our share, and we want to see how this works," he said.

The station's 6 p.m. newscast is ranked third in the ratings by both A.C. Nielsen Co. and Arbitron Ratings Co. Its 10 p.m. newscast is ranked second by Arbitron and third by Nielsen.

WMAQ's spots appear on several cable networks "in critical time periods just before our newscasts and

on stations with good audiences for newscasts," said Mr. Lobo.

Network Media Corp., which took over the operation in the wake of the defunct CBS Interconnect, provides to advertisers a group of cable networks that includes CNN, ESPN, USA Network, MTV, Financial News Network and the Arts & Entertainment Network. The WMAQ experiment does not use MTV.

"There is no local regional news on cable," said Susan Wallace, chief operating officer of Network Media. "Cable viewers have to go somewhere for local news. What WMAQ has done is to capitalize on that."

Through the interconnect, WMAQ reaches more than 500,000 households on systems operated by American Cablesystems, Continental Cablevision, Centel Cable, Group W Cable, Jones Intercable, Metrovision, Multimedia and Post-Newsweek.

(Continued on Page 80)

CRIMINAL PAYS!



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TELEVISION SYNDICATION

SYNDICATION SPECIAL

D.L. Taffner/Ltd. will distribute a two-hour version of "The Crazy World of Benny Hill" on a cash basis available for January 1988. So far the two-hour version, consisting of popular segments from the long-running half-hour series, has been cleared by WWOR-TV, New York; KHJ-TV, Los Angeles; KTVU-TV, San Francisco; KTVT-TV, Dallas; WUAB-TV, Cleveland; WCCO-TV, Minneapolis; KPTV-TV, Portland, Ore.; and WOFL-TV, Orlando, Fla.

Group W Productions has renewed its exclusive program development agreement with independent producer Charles Colaruso for distribution to networks and in first-run syndication. Most recently, Mr. Colaruso developed "The Wil Shriner Show" for Group W. He has also worked on several game shows and talk/variety series.

Northstar Productions is distributing "Battle for El Cedro," a new one-hour documentary about a group of U.S. veterans voluntarily rebuilding a clinic in a Nicaraguan village destroyed during a battle between contras and Sandinistas. Don North, producer and director of the special, compiled the footage during a recent six-week visit to the Central American country. The former network correspondent is making the documentary available on a cash basis, with terms based on station size and amount of material used.

Fox Broadcasting Stations, a unit of Los Angeles-based Fox Inc., is preparing "America's Most Wanted" as a half-hour weekly reality series for distribution starting Jan. 9, 1988. The program, hosted by John Walsh, is designed for early-fringe weekend time periods and is described as an electronic extension of the FBI's "most wanted" criminals list. The series will provide a dramatic re-enactment of major crimes and provide a psychological biography of prime suspects, with the hope that viewers will call a

NATIONAL SYNDICATION STANDINGS

For the week ended Nov. 1

	Rating	Stations	Coverage
1. Wheel of Fortune	18.4	214	98%
2. Jeopardy	14.3	209	98%
3. Oprah Winfrey Show	10.7	202	99%
4. WWF Wrestling	9.3*	232	95%
5. StarTrek: Next Generation	8.9*	218	95%
6. People's Court	8.5*	197	97%
7. Search for Houdini	8.1	150	94%
8. Entertainment Tonight	7.8*	163	93%
9. Donahue	6.3	207	96%
10. Magic I	5.8*	144	86%
New Newlywed Game	5.8	153	89%
12. Hollywood Squares	5.6	132	91%
National Geo Explorer	5.6*	141	91%
TV Net Movie	5.6*	192	96%
15. Lifestyles... Rich/Famous	5.5*	147	86%

*Includes multiple airings. (b) Show broken out for individual plays due to pre-emptions.

Source: Nielsen Fast Weekly Syndication and Occasional Network Report. Includes only subscribers to the service and only barter or cash/barter shows.

toll-free telephone number and provide police agencies with tips. According to Stephen Chao, vice president of program development for the station group, Fox is also offering "The 1987 Clio Awards: The Best TV Commercials in the World." The one-hour barter special will be distributed Dec. 2 for prime-time broadcast and be hosted by Michael Tucker and Jill Eikenberry of the Fox-produced "L.A. Law."

Access Entertainment proposes to distribute "Don King's Only in America," a proposed weekly late-night series for fall 1988. The one-hour show is designed for late-night broadcast on Saturdays and will be tested beginning Jan. 11 with an on-air "backdoor pilot." Sports promoter Don King will host the talk/variety series with "a diverse and eclectic group of friends and ac-

quaintances," along with a studio band and possible sidekick. The show is from Earl Greenberg Productions in association with Triad Artists, to be distributed by Access. According to the syndicator 12 stations have committed themselves to airing the January special.

The Entertainment Network will produce a prime-time Christmas special based on its weekly late-night CBS series, "Top of the Pops." The one-hour special, tentatively set for Dec. 9, will feature artists and music from a new A&M Records release benefiting the Special Olympics. Contributors to that album include Madonna, Bruce Springsteen and U2.

Nelvana Entertainment, in association with The Saul Group, will co-produce and syndicate 65 half-

hour segments of the "The Care Bears" animated children's series for September 1988. SFM Entertainment will handle U.S. distribution of the shows, while Nelvana sells them overseas. The Saul Group is handling domestic advertising within the "Care Bears" series, produced in Canada at Nelvana's studios. The latter firm has produced three "Care Bears" theatrical features and two years of "The Care Bears Family" for ABC's Saturday morning lineup.

Parkside Entertainment says it has sold out fourth-quarter advertising for four syndicated children's programs the New York-based firm represents: "Beverly Hills Teens," "Dinosaucers," "DIC Holiday Season" and "Weekend Fun Day." The barter specialist says it is turning a profit in its first year of operation, with national spot sales to General Foods, Coleco and Worlds of Wonder, among others. Parkside was formed last March as a joint venture of DIC Enterprises, Bohbot & Cohn Advertising and Coca-Cola Telecommunications, with emphasis on reaching viewers ages 2 to 12.

Minneapolis-based **USTV** has acquired distribution rights for "The Professionals," a 57-episode action-adventure series from London Weekend Television. The cash program is being syndicated on a weekly basis for placement in late-night slots on Saturday or Sunday. USTV is also distributing two one-hour Beach Boys specials, commemorating the 25th anniversary of the group's founding. The concerts were taped in 1985 and 1986.

MCA TV Enterprises has confirmed development of four new first-run series for the 1988-89 syndication season. The proposed programs include the previously announced "Tender Loving Care," an Australian co-production about a handsome young male teacher working in an all-female nursing

Send us your syndication news

Because the period between now and the NATPE convention is especially busy and important, we are devoting special attention to programming news in this "Syndication Special."

The feature is an expanded version of the "Syndication" section of our regular "Briefly Noted" feature. It will continue through the convention, which takes place Feb. 25-29 in Houston.

If you have NATPE-oriented news that you think should be included here, please mail your press releases to: ELECTRONIC MEDIA, c/o Elizabeth Edgerton, Attn: Syndication Special, 740 N. Rush St., Chicago, Ill. 60611.#

school; and "The Street," a late-night, action-adventure strip about four New Jersey police officers. Just announced are "Operation: Watchdog," a half-hour action-adventure strip to be filmed in Canada by The Arthur Co.; and "Secret Identity," another Canadian production, made in association with Scholastic Productions and described as a fantasy-comedy involving a teen-ager with unusual powers.

Viacom Enterprises has acquired U.S. ad hoc and domestic syndication rights to "Ragtime" from De Laurentiis Entertainment Group.

Muller Media has released a feature package called "The Great Escapes" from the Viacom film library for release through the end of this year and 1988. The package of films includes 25 titles for first-run syndication.#

Globe-trotting journalist heads own series

By RICHARD MAHLER
Los Angeles bureau chief

SAUSALITO, CALIF.—This tiny San Francisco Bay fishing village has long been home to seamen anxious to ride out the blustery North Pacific storms in a safe harbor.

But today, journalists caught in the sea of change hitting network news are embracing an anchorage here established by Mike Cerre, who from 1978 to 1979 was a roving national correspondent for ABC's "Good Morning America."

The former anchorman from nearby KRON-TV in San Francisco is now in business for himself as the correspondent, executive producer and part-owner of "Ticket to the World," a 2-year-old internationally syndicated TV series dedicated to "a new view of our world."

Mr. Cerre, who's seen the revolving door of network and local TV news from the inside, is applying his skills as a globe-trotting journalist to make a worldwide TV series from his home/studio headquarters here.

"We own the whole show now and we're dropping 'GEO' from our title in domestic distribution, since the magazine (of the same name) is no longer available in the United States," explains Mr. Cerre. The one-hour program originally was known as "GEO: A Ticket to the World."

The German publisher of GEO, Gruner+Jahr/Bertelsmann, was originally a partner in the quarterly series, airing in West Germany, France, Japan, Australia and Hong Kong, as well as the United States.

Mr. Cerre, 40, has recruited a number of other former network writers, editors, producers and correspondents to work on "Ticket to the World," along with free-lance crews who often are contracted by network

'We're interested in telling engaging stories that can add fresh insights to countries and cultures. We're about discovery and involvement, not travel.'

—Mike Cerre
executive producer
"Ticket to the World"

bureaus overseas.

He owns Episode Inc., the company responsible for the series, in a partnership with his wife, Gina, and staff researcher Robert Carroll.

Collectively, the group's credits include the shows "PM Magazine," "That's Incredible," "Real People," "Entertainment Tonight," "Smithsonian World" and "Business Journal."

Actors Charles Haid, Lauren Hutton and Pamela Bellwood have also served as on-camera hosts.

"We're able to keep our costs to about \$250,000-per-hour by wearing several hats," says Mr. Cerre, who is involved in virtually all phases of the program's production and distribution, serving as the on-camera host in this country.

With overhead levels kept to about half of what the networks would spend for comparable documentaries, the former "PM Magazine" co-host claims he made a 30 percent operating profit on "Ticket to the World" during the 1986-87 season.

Last week, the entrepreneur was in Viet-

nam preparing a feature segment on that country's effort to attract American tourists. A two-minute version of the piece will be part of Mr. Cerre's new series of monthly reports for NBC's "Sunday Today" magazine, while a longer item is edited for "Ticket to the World."

Four one-hour programs are being developed for distribution in 1988, with a barter split of five minutes of national advertising and seven minutes of local ads in the United States.

This year, five similar specials were seen on cable's The Discovery Channel and on 122 broadcast stations serving 82 percent of U.S. TV homes.

Overseas, where local hosts are inserted, the series is seen on France's Canal Plus, Japan's NHK Network, Hong Kong's NET-COMM and the Australian Broadcasting Co.'s public network.

Segments are also shown during international flights by Northwest Orient, Pan Am and Cathay Pacific airlines.

Mr. Cerre resists comparisons of "Ticket to the World" to "The National Geographic Specials," "Lifestyles of the Rich and Famous" or Group W's proposed "Getaway" series.

"We're interested in telling engaging stories that can add fresh insights to countries and cultures," says the man who tested Hungary's secrecy laws for one episode by opening a \$20 savings account.

"We're about discovery and involvement, not travel. The travel audience tends to skew old, which is one reason why so few travel-oriented shows get off the ground."

The broad base of every "Ticket to the World" program includes one 12-minute segment that looks at the sports, music, popular culture or "environmental adventures"

found in a particular country.

In Bangkok, for example, the series focused on the unsolved disappearance of former American spy Jim Thompson, the expatriate credited with creating Thailand's lucrative silk industry.

In Costa Rica, producers recently joined a group of scientists studying the Central American country's jungle foliage—from the top of 160-foot trees.

A trip to Melbourne, Australia, yielded a humorous look at Australian rules football, where even stockbrokers and pop stars have become overnight sports stars.

At last month's MIPCOM convention in Cannes, France, Episode signed co-production deals with Silvio Berlusconi's RETE/Italia and France's TF-1 for continuing involvement in "Ticket to the World."

Discussions are under way with several other foreign networks for their expanded participation.

Italy's RETE, for example, is filming a segment on Baffin Island in Arctic Canada that will be shown next year on the series.

In this country, Mr. Cerre is negotiating with NBC and Fox Broadcasting Co. about possible group purchases for their owned-and-operated stations.

Eventually, Episode hopes to accumulate enough "Ticket to the World" segments to syndicate the series on a strip basis. For now, the backers say, cost and quality-control constraints prevent production of daily segments.

Nevertheless, Mr. Cerre feels "there's a real need for this show during an era in which the three networks are cutting way back on their use of foreign correspondents."

"I'm convinced that people are more interested than ever in what people in other countries are like."#

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Mon-Fri 3:30 PM	+27%
Mon-Fri 10:00 AM	+20%
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RKO admits overbilling at radio station

By ADAM BUCKMAN
Staff reporter

Federal Communications Commission officials last week were evaluating an admission by RKO General that one of its radio stations had overbilled advertisers for nearly 10 months this year.

In a statement filed with the FCC earlier this month, RKO said a routine audit of programming logs and billing documents at the company's WRKO-AM in Boston revealed that commercials that were not aired were logged as having been broadcast.

"RKO has determined that an experienced producer hired by the station in January 1987 pre-logged certain programs or portions thereof without ensuring that he ran the required commercial spots," the statement said.

RKO told the FCC that advertisers that had been overbilled as a result of the faulty logs are being reimbursed.

Without revealing his identity, the RKO statement said WRKO fired the producer responsible for the discrepancies.

Sources said the producer was Jack Roberts, who joined WRKO last January as producer of the talk station's morning show. Mr. Roberts

could not be reached for comment last week.

RKO said the discrepancies turned up only during WRKO's morning show and not during other dayparts. The error-filled logs were filed from late January 1987 to Oct. 21, when the discrepancies were discovered.

It was unclear last week what effect the WRKO revelations would have on the FCC's 22-year-old investigation into RKO General's fitness to hold broadcast licenses. The RKO proceedings had centered in part on charges that the company had overbilled advertisers.

Last week, Chuck Dziedzic, chief of the hearing branch of the FCC's Mass Media Bu-

reau, said his department is evaluating the situation. He said the potential effect on the RKO hearings "is difficult to say."

A. William Reynolds, chairman of GenCorp, RKO General's parent company, said in a statement that RKO promptly informed the FCC of the discrepancies.

"We believe our internal control systems are working and that our ability to uncover the problem, our own strong reaction and our prompt reporting to the commission demonstrate our commitment to the highest ethical standards in our broadcast operations," Mr. Reynolds said. #



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ONE CELEBRITY TALK SHOW CUTS THROUGH IT ALL.

Little protest generated by AIDS special

By ROBERT HOMAN
Staff reporter

WASHINGTON—A public TV special on AIDS that included a condom demonstration using a banana didn't spark much negative viewer reaction.

"We've already had so much on about AIDS, they don't react anymore," said Bette Martin, public relations manager at Miami's WPBT-TV.

The program, called "AIDS: Changing the Rules" and hosted by Ron Reagan, the president's son, included a candid discussion of sexual practices and demonstrated condom use with a banana.

The show had spurred a protest from the International Banana Association and raised questions about viewer reaction to the sensitive topic.

PBS member WETA-TV in Washington received more than a dozen telephone calls from people objecting to the show and about half as many praising it. But most callers who registered objections were parents concerned about station plans to rebroadcast it on a weekday afternoon when children might see it, said Mary Aladj, director of national communications for WETA.

During the program, Ruben Blades, one of the show's three hosts, puts some pharmaceutical fluid in a condom and places it over a banana.

The International Banana Association had threatened to take legal action for what it said was an "arbitrary, unnecessary and insensitive action."

But last week a spokesman for the association said the group has dropped the matter.

The national AIDS hotline, whose telephone number was broadcast at the end of the show, reported nearly twice as many calls after the show aired.

Carol Humphries, the AIDS hotline project coordinator, said its main phone bank received 1,417 calls the day after the show aired, compared to 861 the same day the week before. Many callers said they had seen the program and had questions on condom use, Ms. Humphries said.

One viewer who called WETA in support of the program was Peter Clark, director of testing and guidance at the Breck School, a 1,100-student private elementary and secondary school in Minneapolis.

He said that although the language and explicitness of the program might be offensive to some, the interviews with AIDS patients and discussions on how to prevent transmission of the disease were "powerful and effective."

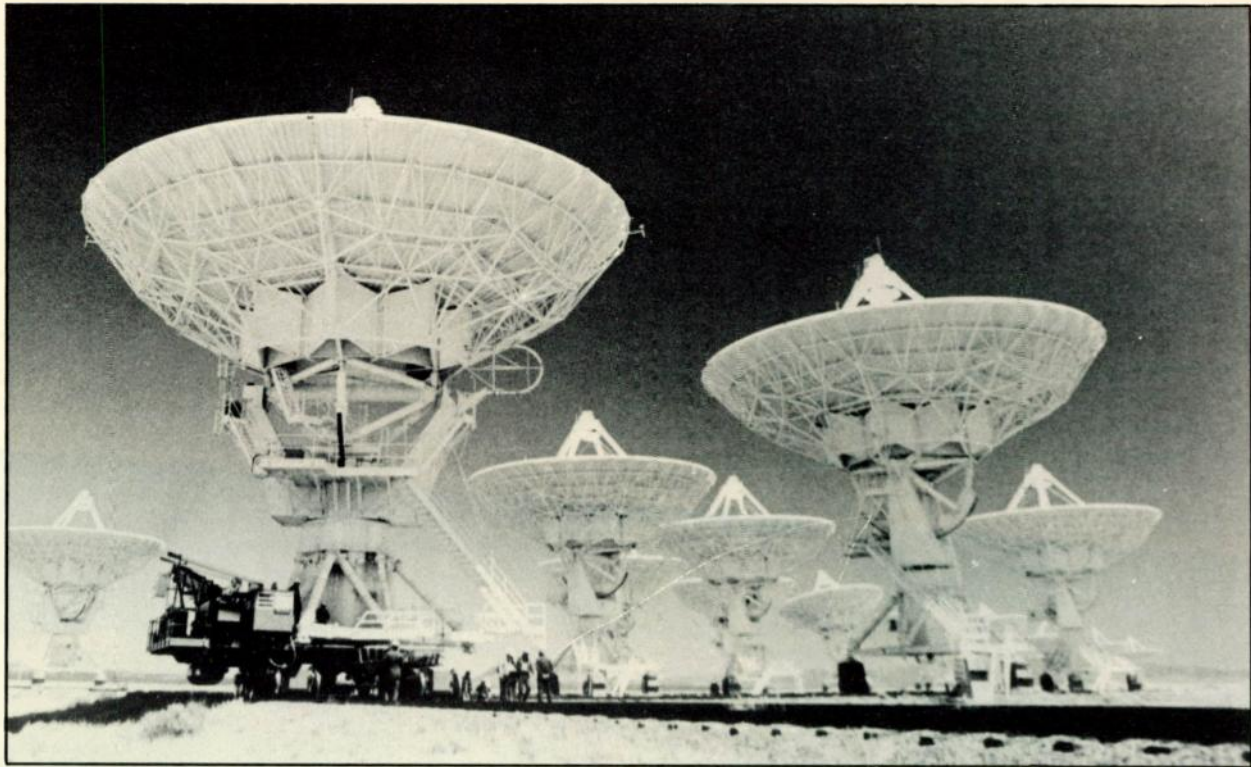
"That's what's going to be needed to wake some people up to the reality of this disease," Mr. Clark said.

Mr. Clark said he wanted to obtain a videocassette of the program to help administrators develop an AIDS policy.

On WETA, the show received a 2.4 rating (percentage of TV homes) and a 4 share (percentage of sets in use) in the Washington market, Ms. Aladj said.

Some stations were airing the show last week and waiting to see what reaction it would generate.

A half-hour videocassette of the show, VHS or Beta, can be purchased for \$30 and the one-hour version for \$45 by calling 1-800-845-3000.#



Each episode of "The Infinite Voyage" will air first on a public station, then on a commercial station.

Public TV documentaries getting commercial exposure

By ADAM BUCKMAN
Staff reporter

A new public television series is generating exposure for its corporate underwriter on both public and commercial TV stations.

The series, titled "The Infinite Voyage," is a collection of 12 one-hour documentaries that each focus on a specific area of scientific discovery.

Produced by WQED-TV in Pittsburgh for the Public Broadcasting Service, "The Infinite Voyage" is being underwritten by Digital Equipment Corp. of Maynard, Mass.

Each segment is airing first on public television, followed by a broadcast on selected commercial TV stations less than a week later.

The series' producers say the arrangement represents the first time that a program produced for public television is airing less than a week later on commercial stations.

The series is yet another syndicated program that some network affiliates are using to pre-empt prime-time network shows.

Of the 12 commercial stations that

have agreed to air "The Infinite Voyage," three are independents (WWOR-TV in New York, WGN-TV in Chicago and KTVT-TV in Dallas); three are CBS affiliates (KPIX-TV in San Francisco, WAGA-TV in Atlanta and WCCO-TV in Minneapolis/St. Paul); one is an NBC affiliate (KYW-TV in Philadelphia); three are ABC affiliates (WCVB-TV in Boston, WXYZ-TV in Detroit and WTNH-TV in New Haven, Conn.); and two are Fox affiliates (KTTV-TV in Los Angeles and WTTG-TV in Washington).

The segments are scheduled to air quarterly, with four running each year of the series' three-year run.

The dual broadcasts got under way late last month with the series' first segment, "Unseen Worlds," a look at the molecular structure of matter. The show was aired by 317 PBS stations first and then by the 12 commercial TV stations, according to the series' co-executive producer, Thomas Skinner of WQED.

Without revealing how much the state-of-the-art science series costs to produce, Mr. Skinner said it is "a very expensive" project.

That's why Digital and its advertising agency, Pittsburgh-based Ketchum Communications, began looking for ways to expand the possibilities for publicizing Digital's involvement in the series.

The public and commercial TV broadcasts were proposed by WQED "to make the project more attractive to the underwriter," Mr. Skinner said.

He noted that the commercial television version of each "Infinite Voyage" segment is 5½ minutes shorter than the public TV version. On commercial TV, that time is filled by a new series of image commercials for Digital that aren't shown on public TV.

The 5½ minutes of Digital spots are the only commercial availabilities on "The Infinite Voyage," which is being distributed to commercial TV stations by New York-based SFM Entertainment.

Since there are no commercials available for local sale during "The Infinite Voyage," Digital is buying an entire hour for each segment on commercial TV stations. SFM is collecting a fee for arranging the buys, said the company's president, Stanley Moger.#

Rene Anselmo retains Phoenix television station

By DOUG HALONEN
Staff reporter

WASHINGTON—Rene Anselmo, a well-known broadcaster of Spanish-language programming, has won the right to retain the license of KTVW-TV in Phoenix, Ariz.

However, a Federal Communications Commission appeals board renewed KTVW's license on the condition that Mr. Anselmo take steps to insulate the station from Mexican media interests.

Two years ago, an FCC administrative law judge cast a cloud over the legal status of KTVW and six other stations in which Mr. Anselmo, then the head of Spanish International Communications Corp., was involved.

The judge alleged that the U.S. stations were under the illegal control of the family of Mexican media baron Emilio Azcarraga.

In a subsequent decision, the FCC's re-

view board permitted the licensees to avoid further entanglements at the agency, but only on the condition that they sell the stations.

Six of the stations were sold to Hallmark Cards, but Mr. Anselmo decided to hang on to KTVW, in which he held a majority interest, and challenged the agency's ruling.

This time around, the FCC review board said that while the Azcarragas did not have any direct financial interests in KTVW, the "financial ties" between the family and station principals "remain sizable."

After the decision, an attorney for Mr. Anselmo said the conditions placed on the license renewal were "unnecessary, unjustified and academic because there's presently no alien ties."

As of early last week, Mr. Anselmo had not decided whether to appeal the conditions of the renewal, Mr. Anselmo's attorney said.#

'USA Today' sold in 26 of the top 50 TV markets

By MARIANNE PASKOWSKI
New York bureau chief

NEW YORK—The new "USA Today" magazine show has cleared 26 of the top 50 markets, GTG Marketing officials announced last week.

GTG Marketing is the program distribution arm for GTG Entertainment, the joint effort between Gannett Broadcasting Co. and producer Grant Tinker.

Bob Jacobs, president of GTG Marketing, said three station groups sealed deals last week and that a fourth group deal was expected to be concluded soon. The three group owners already committed to "USA Today" are H&C Communications, Gillett Group and Times Mirror Broadcasting.

Mr. Jacobs said all the deals made last week were firm two-year contracts, something he called a "first for first-run syndication."

Sources said prices—outside of the network owned-and-operated markets—so far were ranging from \$10,000 to \$20,000 a week for the

half-hour weekday prime-access strip.

Mr. Jacobs wouldn't comment on the prices, but other sources involved in the negotiations said the asking price "was fair."

GTC is offering the program on a cash-plus-barter basis, retaining one minute of national barter time to sell itself.

Although station executives were buying the program without the benefit of a pilot, no one seemed concerned about buying blind.

"I'm not bothered at all about not seeing a pilot," said one station rep. "The Gannett people have invested \$40 million for the first year of the program and have shown how committed they are to the project."

Speculation was heating up in New York last week that the CBS-owned stations were close to signing a deal with LBS Communications for "Family Feud" for access, therefore eliminating the need for "USA Today." But a source at the CBS station group said the deal with LBS was still under discussion and that no decision had been made about either program.#



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Improving the broadcasting environment

New FCC Mass Media chief outlines his agenda

By DOUG HALONEN
and ROBERT HOMAN
Staff reporters

WASHINGTON—When Alex D. Felker was named chief of the Federal Communications Commission's Mass Media Bureau in September, many industry observers were caught by surprise.

Not a lot was known about the 38-year-old engineer, who was stepping into one of the most important governmental positions for the electronic media.

He had been toiling away at the commission since his college days, most recently as an aide to FCC Chairman Dennis Patrick, but his role had been relatively obscure in Washington communications circles.

In his new job as bureau chief, he follows Jim McKinney, who had used the position to further the FCC's deregulatory course.

Now, just two months into Mr. Felker's tenure, it is becoming clear that he is intent on steering the bureau away from the sorts of major deregulatory policy changes that have caused the agency so much grief in the past.

Instead, as Mr. Felker told ELECTRONIC MEDIA in a wide-ranging interview, he hopes to focus on rejiggering the agency's rules and technical requirements in a way that will allow broadcasting and other services to expand and improve.

Among the subjects on his agenda are high-definition television and enhanced AM and FM radio services.

An edited text of the interview follows.

EM: What do you hope to accomplish here?

Mr. Felker: I think the best way to answer is to mention some of the things I'm kind of excited about. Right off the top: the advanced television proceeding (for high-definition TV) is a big deal. It's exciting to be involved on the ground floor with something that may fundamentally alter what viewers see for the foreseeable future.

As a general matter, I think facilitating the introduction of new technology and services in the broadcast area is something important.

EM: Any particulars?

Mr. Felker: Well, I don't have any great examples right now. But you can envision that DBS (direct broadcast satellites) may become a more important factor over the next year and a half as improvements in television service begin to be ironed out.

I know a number of the DBS licensees have renewed excitement about the service because of the fact that high-definition television appears to be becoming a reality.

EM: Do they see themselves having a leg up on other forms of delivery?

Mr. Felker: Well, I think it's kind of tough to say that you have a leg up on anybody when you don't have any hardware in the sky.

But on the other hand, they do have certain advantages that certainly terrestrial broadcasters don't have. That is, they have access to lots of (spectrum) capacity and they have a certain freedom in how they are going to employ that capacity.

EM: What do you feel are the big-ticket

'I think we're going to be in a position to authorize a greater number of radio stations and perhaps TV stations as well.'

—Alex Felker

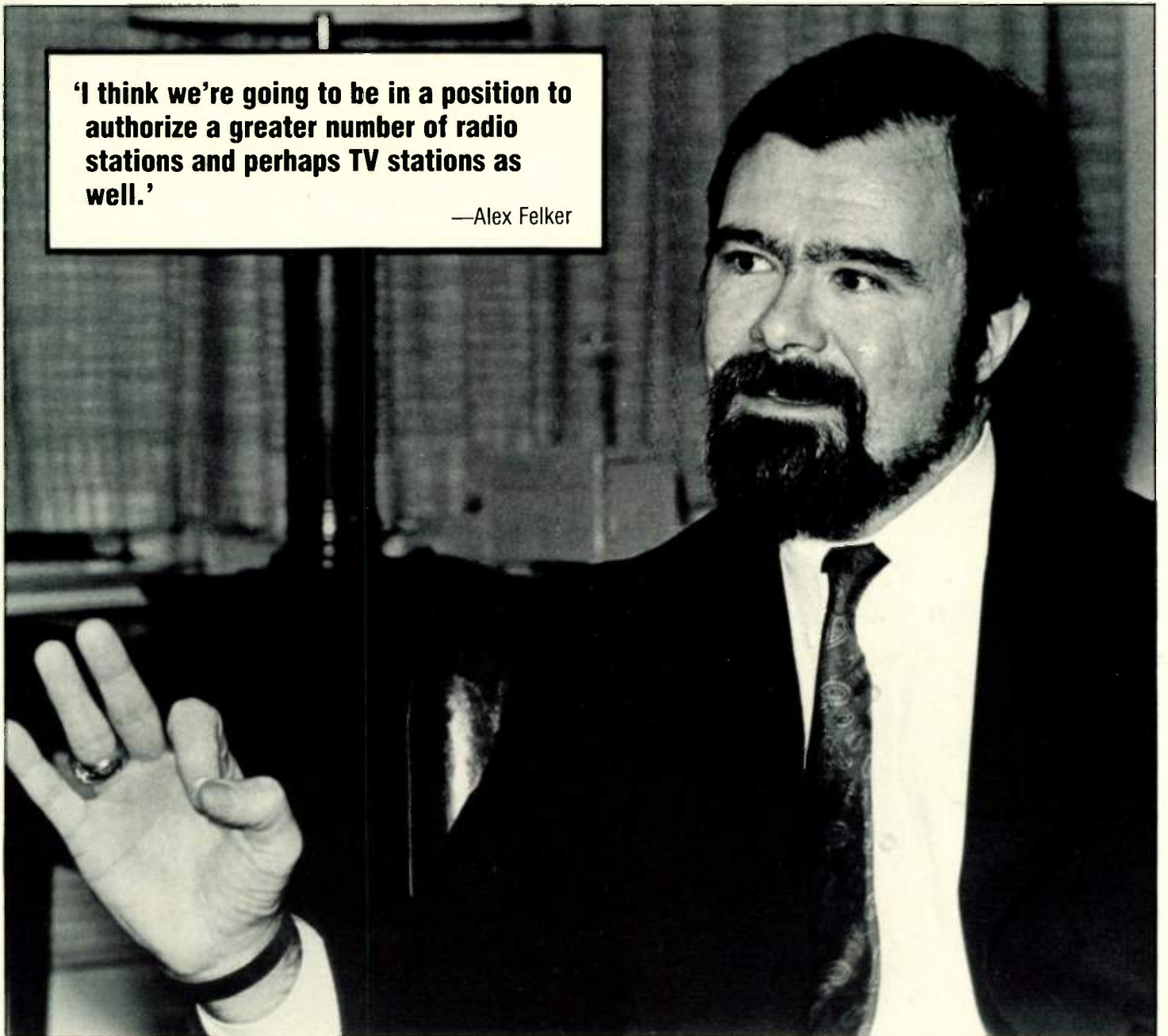


Photo by Michael Bugbee

mass media items left besides high-definition television?

Mr. Felker: One of the other things I think is kind of exciting, and something that I will pursue in the next several months, is to increase the quantity and quality of broadcast service.

To the extent that we're able to implement that in a meaningful way, I think we're going to be in a position to authorize a greater number of radio stations and perhaps TV stations as well.

That would include stations that would run with greater power and have greater facilities than under the present regime.

EM: In this next year, what three or four things are most important to get done?

Mr. Felker: I hesitate to say these are the most important things. But these are things I find interesting and we're going to be pursuing.

I think that altering our rules to provide for greater quantity and quality of broadcast service is an important issue.

In that regard, I look toward changing our analysis of terrain and directional antennas and things of that nature.

I look toward ways of moving to a more continuous categorization of FM facilities.

I look toward considering the desirability of giving licensees greater leeway in tailoring their coverage and interference, giving licensees greater leeway in changing their sites and whatnot to account for changed conditions and things of that nature.

Also, less rigidity in the definition of interference rules and responsibilities.

We're also looking toward expanding the AM band. That's really not a new service per se, but it provides an opportunity to develop policies that could have not only an effect on those stations

authorized on those channels, but actually may have sort of a ripple effect on the AM band generally.

An example of one of those policies might be—without saying that this is what we're going to do—is we may be able to shift daytime-only stations on the main AM band into the expanded band. We might actually end up with an arrangement that has much better service overall.

EM: We haven't heard you use the word 'deregulation' yet. Has the FCC provided broadcasters with all of the deregulation that it practically can at this point? Are you on to other things now?

Mr. Felker: There has been a substantial amount of deregulation in terms of our oversight of licensee activity.

But you have to remember that the emphasis for deregulating all the communications industries that the commission has engaged in during the last several years is to allow licensees to better serve the public, better serve viewers. I think we've gone a long way in that regard.

I'm not going to say we've done every last thing that can be done. But I think there are areas that may have a bigger return for viewers and listeners and consumers, and that maybe we ought to be shifting our emphasis more toward the facilities—transmitters and antennas and things of that nature.

Because, at bottom, that is the system that provides the signals to the consumers. We might be able to make some improvements that can lead to improvements for the consumers out there.

EM: You're talking about taking a new direction, aren't you?

Mr. Felker: Well, I don't know if it's really a new direction as much as additional steps in the direction that we've already been taking.

And perhaps for the very first time we're considering some things in the mass media area that are more or less commonplace in some of the other services.

For example, we're considering whether consumers will be better served by giving licensees greater discretion in tailoring their signal coverage, and the interference requirements they have to meet, rather than reliance on a very uniform and rather rigid set of technical requirements administered by the FCC.

Ultimately, what we're focusing on is alternative arrangements wherein licensees could account for either changed circumstances or local conditions that would result in a more valuable broadcast service.

EM: On the fairness doctrine, do you think, in retrospect, that getting rid of it at the FCC was a mistake, a political mistake, in the sense that it seems to have engendered so much ill will from Congress?

Mr. Felker: Oh, I don't know.

EM: Do you wish you hadn't done it or that you had done it a little differently?

Mr. Felker: I think the commissioners felt pretty strongly about this, and that they felt like they had to make those feelings known in a very formal way. There has obviously been some dissatisfaction with that decision on the Hill. And this is perhaps an issue on which reasonable minds can differ.

I wouldn't characterize it as a political mistake.

(Continued on Page 32)

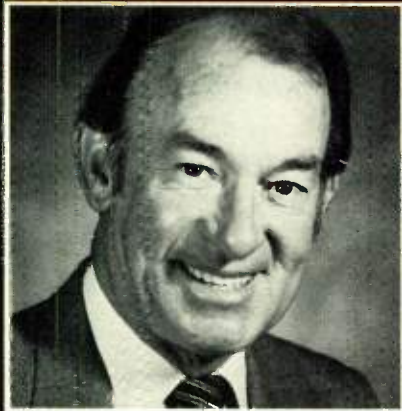
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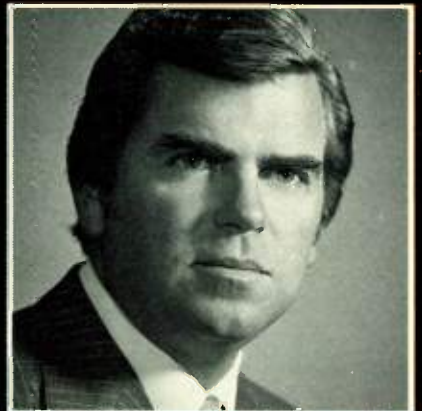
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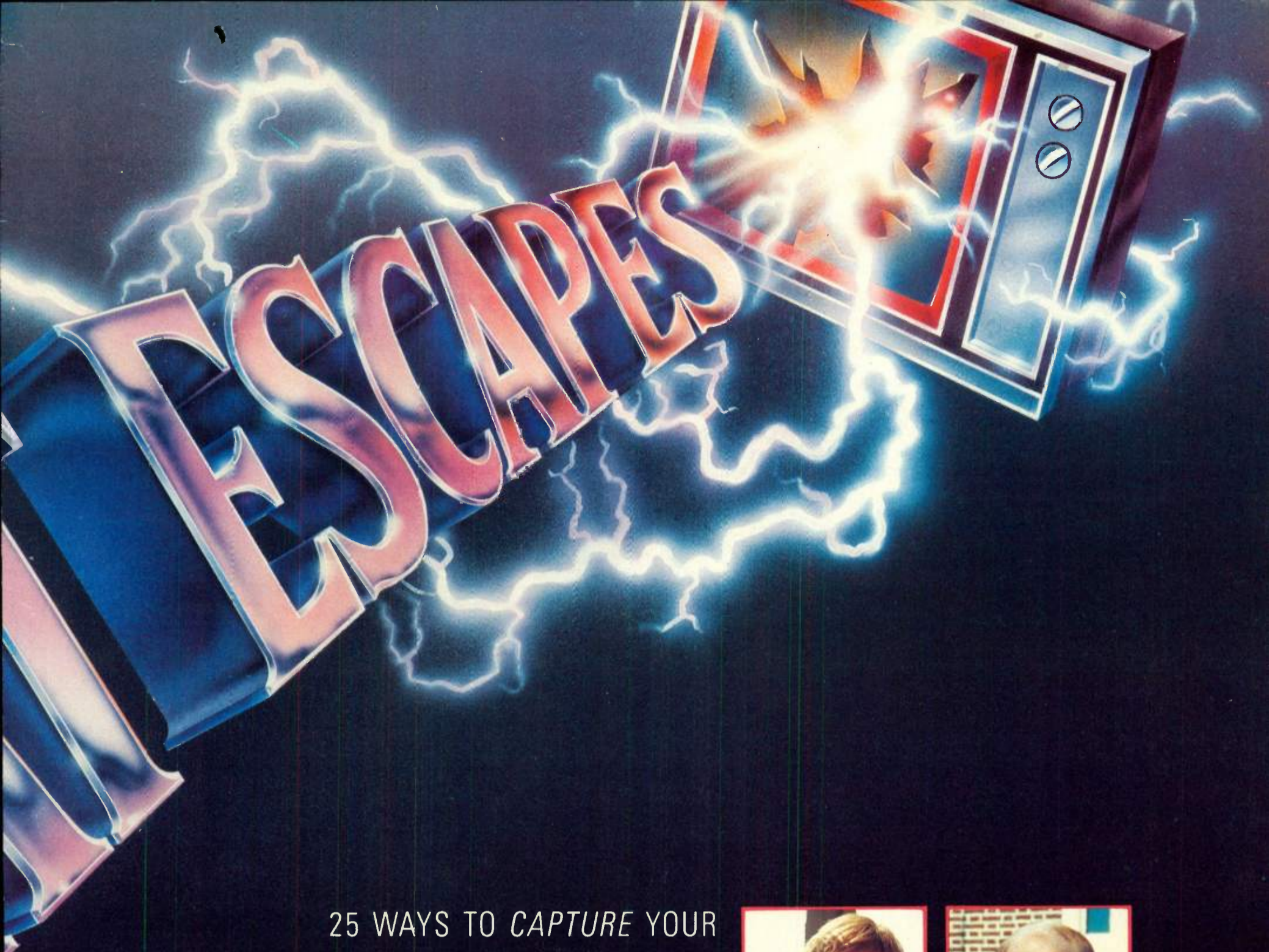
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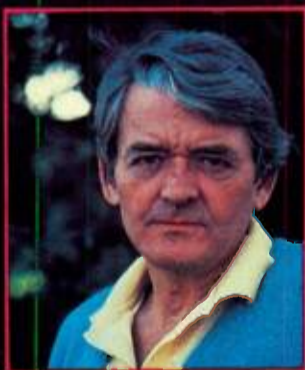
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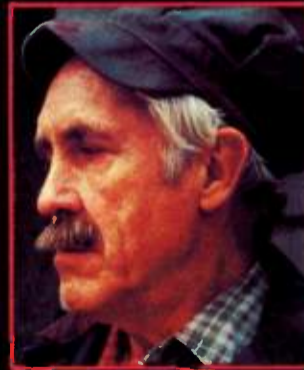
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FCC nominee faces tough confirmation



By DOUG HALONEN

Staff reporter

WASHINGTON—Brad Holmes, President Reagan's nominee for the Federal Communications Commission, faces a tough confirmation process in the Senate, sources say.

Both his supporters and detractors appear to agree that Mr. Holmes, 34, may suffer from a lack of a political base on Capitol Hill.

At the least, sources don't expect the Senate, already rankled by the FCC's elimination of the fairness doctrine, to be in any rush to confirm a candidate who bears the stamp of FCC Chairman Dennis Patrick.

Spokesmen for Sen. Ernest "Fritz" Hollings, D-S.C., who heads the Senate Commerce Committee, which would hold a confirmation hearing for the would-be commissioner, say the senator has not made any decision on how to proceed.

Yet another source on the committee said Mr. Holmes also may be hurt because he lacks interested supporters among some committee members, including some Republicans.

"There's nobody up here who is willing to expend political capital for him," the source said.

Mr. Holmes, a current FCC Mass Media Bureau official and a former aide to Mr. Patrick, has his admirers.

Leading the pack would appear to be Clarence Thomas, the black chairman of the Equal Employment Opportunity Commission, who says he

recommended Mr. Holmes for his original job as an FCC staffer and for the position as a commissioner.

"I've been real high on Brad," said Mr. Thomas, whose ex-wife is Mr. Holmes' cousin. "He's very bright."

Other observers here, however, seem to have doubts.

"I bear him no personal animus, but he's not someone whose experience brings any particularly useful perspectives for the job," says Andrew Schwartzman, executive director of the watchdog Media Access Project.

"I've had several FCC staffers tell me that he is a lightweight."

Meanwhile, Eddie Fritts, president of the National Association of Broadcasters, appeared to be keeping an open mind.

"We were impressed with his openness and willingness to listen to our point of view," says Mr. Fritts, who has rubbed elbows with the young attorney in the latter's current role as chief of the Mass Media Bureau's policy and rules division.

Mr. Holmes will need Senate approval to serve for more than a nominal period as a commissioner.

Some sources insist that if the Senate declines to hold a prompt hearing for Mr. Holmes, the White House will give him a recess appointment when Congress breaks at the end of this year.

Under the law, Mr. Holmes would then be able to serve as a commissioner without congressional

confirmation throughout 1988, virtually all of the remainder of President Reagan's term.

But others say the White House and Senate Majority Leader Robert Byrd, D-W.V., have an understanding under which the administration has agreed to use recess appointments sparingly and only in consultation with the Senate leadership.

Mr. Holmes also might find himself scrutinized due to his recent political conversion.

In an interview last week, Mr. Holmes said he voted for President Reagan but is a relatively recent convert to the Republican Party. He said he joined the Republicans "in the early 1980s."

Yet he was recruited to the FCC by Bruce Fein, a former FCC general counsel and now a visiting fellow at the conservative Heritage Foundation.

"His general philosophy, in my judgment, is that the burden ought to be on the government for intervening in the marketplace," Mr. Fein said.

After he graduated from Georgetown University's law school in 1978, Mr. Holmes worked briefly for the law firm of Windels, Marx, Davies & Ives.

Then he served as a law clerk for U.S. District Court Judge Mary Johnson Lowe until 1981.

From 1981 until he joined the FCC in May 1984, Mr. Holmes was an associate with the New York law firm Skadden, Arps, Slate, Meagher & Flom.

At the FCC, Mr. Holmes was an assistant to Mr. Patrick from May 1984 until December 1986, when he was reassigned to the Mass Media Bureau. #

BRAD HOLMES
Mixed support for FCC nominee

New Media chief to focus on TV, radio technology

(Continued from Page 28)

EM: But Congress seems to be re-legislating it anyway. On top of that, it stirred up such a tense relationship between the FCC and the leaders of your congressional oversight committees.

Mr. Felker: But that's not necessarily bad. I think that's sort of a healthy give-and-take.

I would predict that in five years we'll look back at this incident and say, 'Yeah, there were some tough times, but the result was a good one,' and I'm not saying we know what the result is yet.

EM: What are you planning to do about your proposal to deregulate the local station ownership rules?

Mr. Felker: We're sort of in the middle of plowing through the record on it right now.

It would be after the first of the year before I think we're going to be in a position where we're going to be comfortable with what the record says so that we can make some recommendations.

EM: What is the FCC doing in terms of providing broadcasters with relief from the comparative license renewal process?

Mr. Felker: We're not doing anything right this second. There's a lot of activity, obviously, on the Hill right now. We're monitoring it closely.

EM: What about the FCC proposal to consider eliminating policies favoring women and minorities?

Mr. Felker: We are reviewing the comments.

It's not one of the ones that's at the top of my list. I can see certain important policy questions are wrapped up in it.

EM: Will the Senate's passage of a law telling you not to get rid of

the policies favoring women and minorities influence your handling?

Mr. Felker: Well, certainly if there is legislation passed that directs us to do X, Y and Z with our resources, obviously that would very much influence what it is that we're going to do.

It is really hard to say whether in fact it will ultimately become a direction that as a matter of law we'll have to follow.

But obviously, in terms of politics, we are very much aware of the sentiment that's been expressed.

EM: As a rule, when Congress passes something like that, does that influence the FCC's handling of a proceeding? Do you slow the proceeding down or put them on a back burner if it looks like Congress is going to hassle you a little bit?

Mr. Felker: We got hassled a lot on a lot of things.

I think the answer to that is sometimes yes, sometimes no.

There are lots of individuals on the Hill who have a variety of opinions about just about everything we do. Certainly, when there is an overwhelming majority of them that seem to speak with a common voice, that's louder down here than it is when we get a trickling of interest.

But we're a creature of Congress. We obviously are very interested in their perspective. They very much play a role in terms of holding us accountable for our actions. We react to a certain extent to their viewpoint on things.

EM: Have you sensed any impact from getting into the winding down stage of the Reagan administration?

Mr. Felker: No, I guess not.

There is a sense that there may be less time to effect changes than (former FCC Chairman Mark Fowler) had, and therefore we need to put our nose to the grindstone. #



Photo by Michael Bugbee

FCC's Alex Felker: "If there is legislation passed that directs us to do X, Y and Z... obviously that would very much influence what it is that we're going to do."



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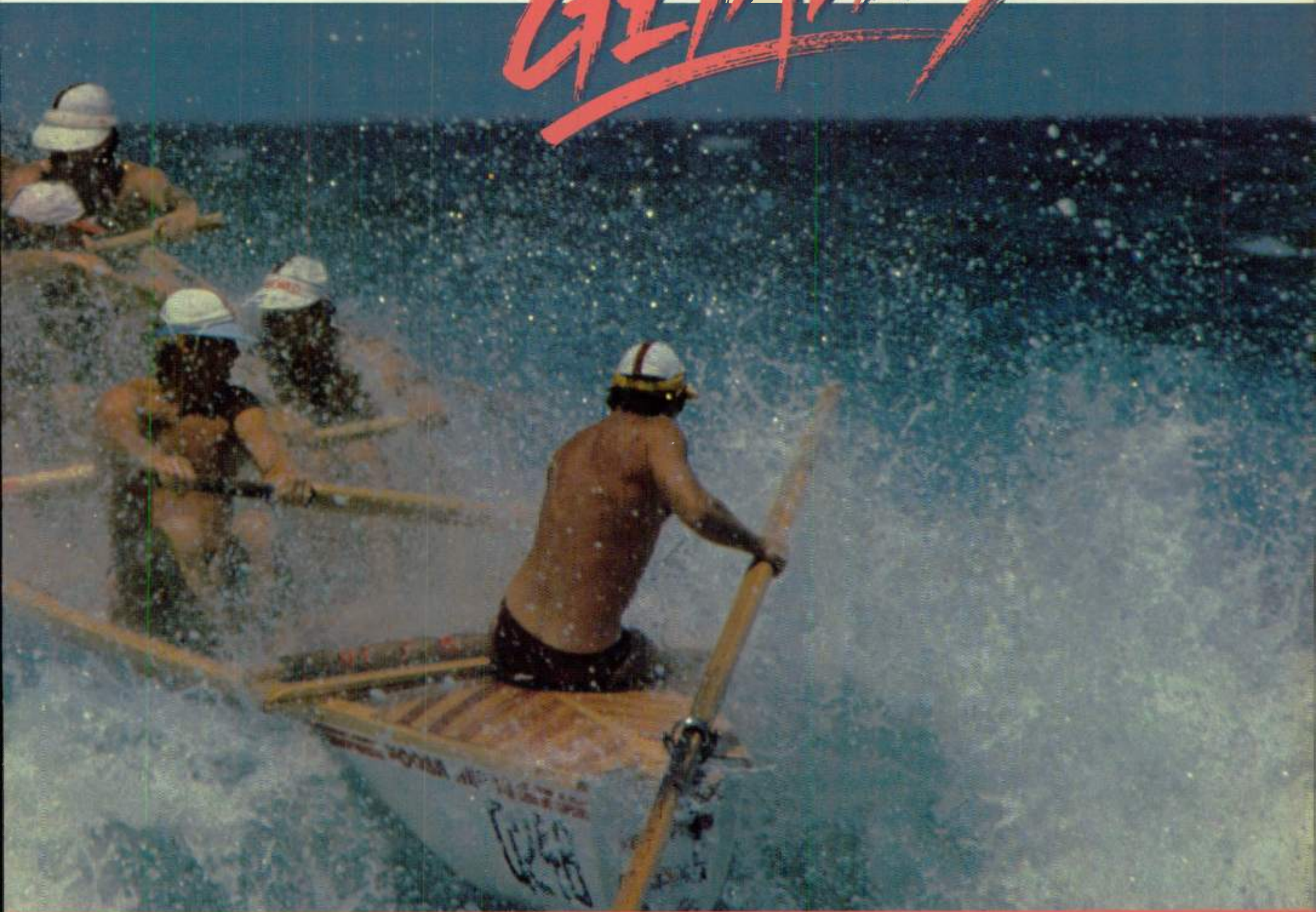
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HBO's "Tina Turner: Breaking Every Rule" is one of several programs nominated for an ACE Award in the musical special category.

HBO leads the pack in nominees for annual cable excellence awards

By RICHARD MAHLER
Los Angeles bureau chief

BEVERLY HILLS, CALIF.—HBO easily topped the list of nominations for this year's Awards for Cable Excellence, capturing the largest number of nominees in both performance and craft categories.

Winners in the competition, sponsored by the National Academy of Cable Programming, are to be announced during ceremonies taking place Jan. 22 and Jan. 24 in Los Angeles.

The Jan. 24 event, involving about 30 of the major awards, will be cablecast live from 9 p.m. to 11 p.m. (ET) on HBO. Hollywood-based Mofitt-Lee Productions will produce "The Ninth Annual ACE Awards," originating from the Wilton Theatre.

The non-televized Jan. 22 ceremony will be held at the Century Plaza hotel.

HBO received 112 of the 314 nominations, including 62 in craft divisions, 28 in program categories and 22 in performance categories.

Showtime was second overall with 46 nominations, followed by Arts & Entertainment Network with 35, The Disney Channel with 20, CNN with 16, TBS with 13 and ESPN with 12.

One of the most contested categories is "musical specials," which drew some of the top names in entertainment. The roster pits Showtime's "Paul Simon's Graceland: The African Concert" against "Barbra Streisand: One Voice," "Tina Turner: Breaking Every Rule," "A Night at the Fillmore: A Sixties Reunion With Bill Graham" and "Carly in Concert: Coming Around Concert"—all on HBO.

The total number of entries rose to a record 940 programs this year, compared to 313 last year and 792 for 1985.

The 1987 list includes nominations from 19 cable networks, plus two nominees that appeared nationally on regional networks.

The National Academy of Cable Programming was created by the National Cable Television Association "to credit and promote excellence in cable TV programming."

Cable shows are ineligible to participate in the Emmy Awards, sponsored by the Academy of Television Arts & Sciences.

Char Beales, executive director of NACP, said last week her organization has had no recent contact with ATAS, which is studying the feasibility of making national cable programs eligible for Emmy Award consideration. #

ACE Award nominations

Music specials: Barbra Streisand: One Voice (HBO); Paul Simon's Graceland: The African Concert (Showtime); Tina Turner: Breaking Every Rule (HBO); A Night at the Fillmore: A Sixties Reunion With Bill Graham (HBO); Carly in Concert: Coming Around Again (HBO).

Music series: New Visions (VH-1); Saturday Night Concerts (MTV); Cinemax Sessions (Cinemax); Live at the Ritz (MTV).

Comedy specials: Who Dares Wins (Playboy Channel); Not Necessarily the News: Inside Washington (HBO); Humor and the Presidency (HBO); Not Necessarily the Media (HBO); On Location: Robin Williams—An Evening at the Met (HBO).

Comedy series: Not Necessarily the News (HBO); Brothers (Showtime); Hard Knocks (Showtime); It's Gary Shandling's Show (Showtime); Blackadder III (Arts and Entertainment Network).

Theatrical specials: Long Day's Journey Into Night (Showtime); Gertrude Stein and a Companion (Bravo); The Browning Version (Arts and Entertainment Network); Picnic (Showtime).

Movies or miniseries: Long Gone (HBO); Uncle Tom's Cabin (Showtime); Hotel du Lac (Arts & Entertainment Network); Last Innocent Man (HBO); Home Fires (Showtime).

Dramatic special: HBO Showcase: Yuri Nosenko, KGB (HBO); HBO Showcase: Conspiracy: The Trial of the Chicago 8 (HBO); HBO Showcase: Vietnam War Story (HBO); Hess (Bravo).

Dramatic series: Alfred Hitchcock Presents (USA Network); The Hitchhiker (HBO).

Cultural or performing arts special or series: The Smithsonian Salutes Disney Music (The Disney Channel); Cosi Fan Tutte (Arts & Entertainment Network); Dancer (Arts & Entertainment Network); Jazz Tap Ensemble (Bravo); Bolshoi—The Golden Age (Arts & Entertainment Network).

Variety special or series: Christmas at Radio City Music Hall (HBO); New Vaudevillians Too (The Disney Channel); A Prairie Home Companion With Garrison Keillor (The Disney Channel); Showtime Coast to Coast (Showtime).

Children's entertainment special or series—8 and younger: Fraggle Rock (HBO); The Worst Witch (HBO); The Wind in the Willows (The Disney Channel).

Children's entertainment special or series—9 and older: The Campbells (CBN Cable Network); Shelley Duvall's Tall Tales and Legends (Showtime); The Diary of Anne Frank (Arts & Entertainment Network); The Truth About Alex (HBO); The Children's Rebellion (Arts & Entertainment Network).

Children's educational or informational special or series: Rated K: For Kids by Kids (Nickelodeon); Down at Fraggle Rock . . . Behind the Scenes (HBO); The Edison Twins (The Disney Channel).

Performance in a comedy special: Fred Travalena: The Many Faces of Fred Travalena (CBN Cable Network); Bob Goldthwait: On Location: Bob Goldthwait—Share the Warmth (HBO); Robin Williams: On Location: Robin Williams—An Evening at the Met (HBO); Elaine Boosler: Elaine Boosler Party of One (Showtime); Billy Crystal: Don't Get Me Started—The Lost Minutes (HBO).

Performance in a music special: Carly Simon: Carly in Concert: Coming Around Again (HBO); Barbra Streisand: Barbra Streisand: One Voice (HBO); Jennifer Holliday: Cinemax Sessions: A Gospel Session: Everybody Say Yeah! (Cinemax); Elton John: Elton John in Australia (Showtime); Bobby McFerrin: Bobby McFerrin—Spontaneous Inventions (Bravo).

Actor in a comedy series: Mitchell Laurence: Not Necessarily the News (HBO); Philip Charles MacKenzie: Brothers (Showtime); Brandon Maggart: Brothers (Showtime); Garry Shandling: It's Garry Shandling's Show (Showtime); Paul Eddington: Yes, Prime Minister (Arts & Entertainment Network).

Actress in a comedy series: Lucy Webb: Not Necessarily the News (HBO); Mary Kay Place: Martin Mull's History of White People in America (HBO); Molly Cheek: It's Garry Shandling's Show (Showtime); Robin Riker-Hasley: Brothers (Showtime); Hallie Todd: Brothers (Showtime).

Actor in a theatrical or dramatic special: Robert Loggia: HBO Showcase: Conspiracy: The Trial of the Chicago 8 (HBO); Danny Glover: Shelley Duvall's Tall Tales and Legends—"John Henry" (Showtime); Ian Holm: The Browning Version (Arts & Entertainment Network); Michael Burrell: Hess (Bravo); Anthony Hopkins: Blunt (Arts & Entertainment Network).

Actress in a theatrical or dramatic special: Bethel Leslie: Long Day's Journey Into Night (Showtime); Jan Miner: Gertrude Stein and a Companion (Bravo); Judi Dench: The Browning Version (Arts & Entertainment Network); Rowena Cooper: Drums Along Balmoral Drive (Arts & Entertainment Network).

Actor in a movie or miniseries: Ed Harris: Last Innocent Man (HBO); Treat Williams: J. Edgar Hoover (Showtime); Avery Brooks: Uncle Tom's Cabin (Showtime); Vincent Spano: Blood Ties (Showtime); John Gielgud: Time After Time (Arts & Entertainment Network).

Actress in a movie or miniseries: Virginia Madsen: Long Gone (HBO); Megan Follows: Anne of Avonlea (The Disney Channel); Googie Withers: Time After Time (Arts & Entertainment Network); Anna Massey: Hotel du Lac (Arts & Entertainment

Network); Julia Wallace: The Lives and Loves of a She-Devil (Arts & Entertainment Network).

Supporting actor in a movie or miniseries: Dermot Mulroney: Long Gone (HBO); Rod Steiger: Sword of Gideon (HBO); Denholm Elliott: Hotel du Lac (Arts & Entertainment Network); David Suchet: Last Innocent Man (HBO); Edward Woodward: Uncle Tom's Cabin (Showtime).

Supporting actress in a movie or miniseries: Phylicia Rashad: Uncle Tom's Cabin (Showtime); Paula Kelly: Uncle Tom's Cabin (Showtime); Dame Wendy Hiller: Anne of Avonlea (The Disney Channel); Colleen Dewhurst: Anne of Avonlea (The Disney Channel); Patricia Hodge: Hotel du Lac (Arts & Entertainment Network).

Actor in a dramatic series: Mark Hamill: Alfred Hitchcock Presents: Man on the Edge (USA Network); Timothy Bottoms: The Hitchhiker—"The Joker" (HBO); John Shea: The Hitchhiker—"Minutemen" (HBO); E.G. Marshall: Alfred Hitchcock Presents: The Impatient Patient (USA Network).

Actress in a dramatic series: Barbara Babcock: Alfred Hitchcock Presents: Conversation Over a Corpse (USA Network); Marion Ross: Alfred Hitchcock Presents: The Initiation (USA Network); Virginia Madsen: The Hitchhiker—"Perfect Order" (HBO); Helen Hunt: The Hitchhiker—"Why Are You Here?" (HBO); Kirstie Alley: The Hitchhiker—"Legendary Billy Baltimore" (HBO).

Music host: Bobby Rivers: VH-1: Video Hits One (VH-1); Julie Brown: MTV: Music Television (MTV); Garrison Keillor: A Prairie Home Companion With Garrison Keillor (The Disney Channel); Steve Hall: Country Clips (The Nashville Network).

Sports host: Jim Kelly: ESPN: The America's Cup—Challenge Down Under (ESPN); Larry Merchant: HBO Sports Host (HBO); Nick Charles: CNN Sports Anchor (CNN); Craig Sager: CNN Sports Anchor (CNN); Chris Berman: ESPN Anchor (ESPN).

Informational or documentary host: Dr. Ruth Westheimer: The Dr. Ruth Show (Lifetime Cablevision); Daniel Travanti: How to Raise a Street-Smart Child (HBO); Hal Holbrook: Portrait of America (WTBS); and Mason Adams: Walt Disney World: A Dream Come True (The Disney Channel).

Program interviewer: Roy Firestone: SportsLook (ESPN); Matt Frewer: The Original Max Talking Headroom Show (HBO); Melvyn Bragg: South Bank Show (Bravo); Larry King: Larry King Live (CNN); Sonya Friedman: Sonya Live in L.A. (CNN).

News anchor: Don Harrison: Headline News (CNN); Dave Michaels: Headline News (CNN).

Sports events coverage special: College Basketball—Indiana vs. Wisconsin (ESPN); Aspen International (ESPN); World Championship Boxing: Marvelous Marvin Hagler vs. Sugar Ray Leonard (HBO); NHL playoffs—New York Islanders vs. Washington Capitals (ESPN); 1987 Major Indoor Soccer League Championship Game No. 7 (Robert Steinfeld Productions).

Sports events coverage series: ESPN: The America's Cup—Challenge Down Under (ESPN); American Sports Cavalcade (The Nashville Network); American Sports Cavalcade Road Racing (The Nashville Network).

Sports information special: Greatest Sports Upsets (HBO); Road to the Superfight: Marvelous Marvin Hagler vs. Sugar Ray Leonard (HBO).

Sports information series: CNN Sports Tonight (CNN); The Pennant Chase (Major League Baseball Productions); SportsCenter (ESPN).

Educational or instructional special: How to Raise a Street-Smart Child (HBO); Whitecoat (The Discovery Channel); Ducks Under Siege (WTBS); A More Perfect Union—"The Eighth Amendment: Cruel and Unusual Punishment" (CNN).

Educational or instructional series: Victorian Values (The Discovery Channel); The Week in Review (CNN); Science/Technology Week (CNN); Healthweek (CNN).

Public affairs special or series: The Day of Five Billion (WTBS); Living Dangerously: Running Wild (Arts & Entertainment Network).

Documentary special: Kids in Sports: The Price of Glory (HBO); America Undercover: Drunk and Deadly (HBO); Galapagos: My Fragile World (WTBS); Biography: Josephine Baker: Chasing a Rainbow (Arts & Entertainment Network); Biography: Karen Blixen: From an Immigrant's Notebook (Arts & Entertainment Network).

Documentary series: Ordinary People (The Learning Channel); The Living Isles (The Discovery Channel); National Geographic: Explorer (WTBS); Love and Money: Lovelace (Arts & Entertainment Network); Portrait of America (WTBS).

Talk show special or series: Playboy Interviews (Playboy Channel); SportsLook (ESPN); Larry King Live (CNN); The Original Max Talking Headroom Show (HBO); Crossfire (CNN).

Magazine show special or series: Cover Story (USA Network); ESPN's Scholastic Sports America (ESPN); Kids on Kids on Kids (HBO); The Unicef Hour (The Discovery Channel); Good News (WTBS).

News special or series: Chernobyl: Two Views (The Discovery Channel); The Iran-contra Hearings (CNN); Jihad: Afghanistan's Holy War (WTBS).

Extended news or public affairs coverage: Headline News Election Coverage (CNN); Moneyline (CNN). #

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Satellite message service taking off

By MELINDA GIPSON
Special to ELECTRONIC MEDIA

Four years ago, Gerard K. O'Neill founded Geostar and began setting up a two-way satellite messaging system that could not only relay messages but also locate vehicles on the road.

Since then, Geostar has labored to set up the regulatory and telecommunications framework for the first truly nationwide, portable two-way system.

Geostar took another step forward last month when the service, called radiodetermination satellite service, or RDSS, won a worldwide spectrum allocation from the International Telecommunications Union.

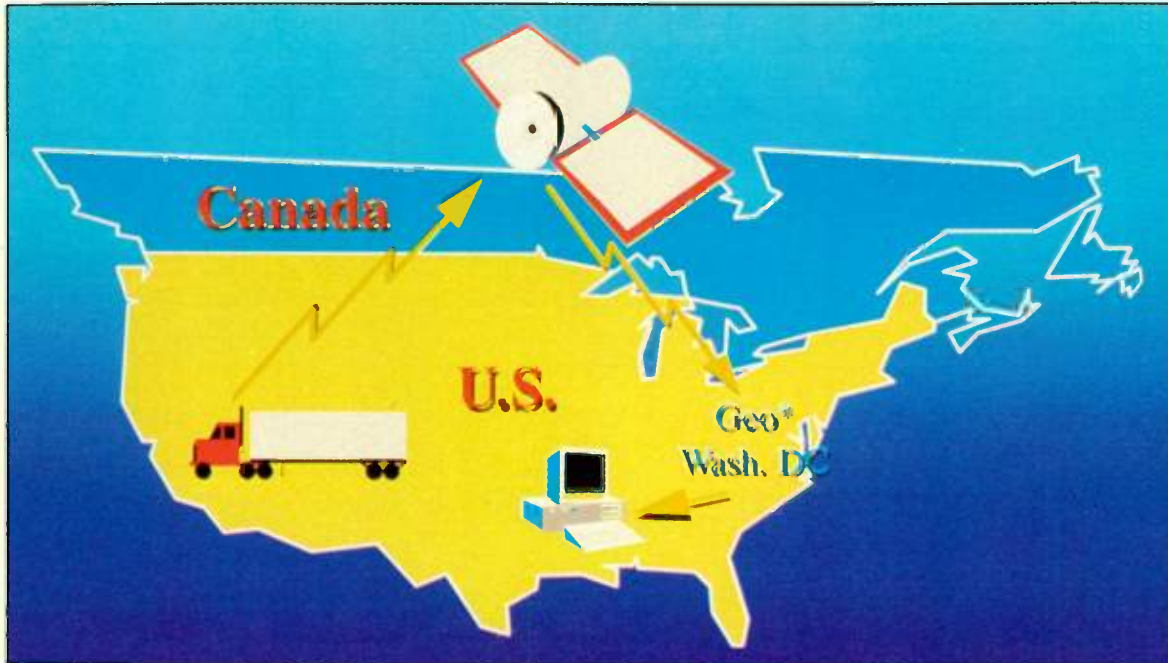
With that allocation, the company is now free to license its patented technology to 10 countries. Officials from the nations met this summer to express an interest in their own national RDSS systems.

At least five regional systems may emerge from that group, which includes France, the United Kingdom, Canada, Spain, India, China, Australia, Switzerland and Japan, as well as the United States.

A willingness to license rather than to hoard its technology is one of the reasons Geostar has come so far in four years, says company President Martin Rothblatt.

"It's nothing short of extraordinary that Geostar has acquired a worldwide reputation as a doer and achiever in mobile communications during the longest launch-vehicle standdown in the history of the space age," says Mr. Rothblatt, referring to the lack of satellite launches since last year's Challenger shuttle disaster.

One of Geostar's early licenses went to MCCA, one of the largest



Geostar is working on a nationwide, portable messaging system that can help find and communicate with mobile vehicle operators anywhere in a continental coverage area through two satellite relays.

non-Bell mobile communications service companies, and its affiliate, National Satellite Paging.

National Satellite Paging will combine Geostar service with its own nationwide paging service, and MCCA will help market RDSS to its considerable customer base. An added plus for Geostar is that MCCA bought \$1 million of the company's common stock at \$8 a share.

Working from a patented technology that can help find and communicate with a mobile vehicle operator anywhere in a continental coverage area, the company says it hopes to build a clientele that will

net it as much as \$180 million in yearly revenue on more than \$500 million in sales by the time all its dedicated satellites are in orbit.

The system works by timing a transmission signal from a central controller to a target vehicle, taking into account how long it takes that vehicle automatically to respond through two satellite relays. The altitude of the vehicle also is a factor.

Even if the sender doesn't know where the intended recipient is, he can use his personal computer to relay a message in less than one second or determine where the vehicle is to within one mile by contacting the on-board Geostar terminal.

Using software developed for IBM and Apple personal computers, a route manager also could see an instant display of the locations of a whole fleet of vehicles on a color-coded map.

Transport, sales and safety services would be prime customers of the service.

"It's also useful in pinpointing (satellite news-gathering) resources anywhere in the country and directing them to difficult-to-reach places," Mr. Rothblatt says. "SNG dispatchers can look at a computer terminal and see relative to a street map anywhere in the country where their vehicles are."

Geostar forecasts that as many as 1.6 million terminals will be installed by 1994.

The first terminals on the market will cost \$2,900 each. But Geostar hopes that ultimately the user will pay only about \$500 a unit, putting the service in the price range of the average car phone.

By 1993, the company expects to have more than 600,000 subscribers each spending \$28 to \$33 a month on the service.

The U.S. government already has expressed an interest in the service, which would be useful for such tasks as tracking the location and status of hazardous waste for the Energy Department or monitoring border traffic for Customs and the Drug Enforcement Administration.

Sony and M/A-Com currently are under contract to Geostar to make customer terminals.

M/A-Com will be paying \$2 million in royalties next year on the sale of its user terminals, according to a recent deal with Geostar.

Even at that price, the company seems to be on to a good thing—Geostar said it has pre-sold about \$14.5 million worth of user terminals to 18 customers, and its first one-way satellite relay won't be launched until early next year.

Other capital is being generated through a series of private placements, barter deals and sales agreements. Some \$50 million has been raised already, the company said.

But while the company projects it will break even in its first year of operation, it is tens of millions of dollars short of being able to cover costs until then.

Two other companies, MCCA American Radiodetermination Corp.—an affiliate of the company that has agreed to market Geostar's
(Continued on Page 54)

All-digital audio workstation offered

WaveFrame Corp. is offering an all-digital audio workstation for the professional audio market. The AudioFrame is a complete sound production environment integrated into a single unit. It incorporates synthesis, storage and editing, signal processing and mixing and mastering in one compact system. The unit employs a proprietary digital audio bus that allows an array of plug-in modules to communicate digitally. WaveFrame Corp., 4725 Walnut St., Boulder, Colo. 80301.

Harris Video Systems has introduced the 634 Frame Synchronizer. Designed for film-to-tape transfer, the 634 features a digital noise reduction system and RGB circuitry for high-quality picture reproduction. The synchronizer offers independent chroma and luma noise reduction for improving both color and black-and-white picture quality. NTSC composite inputs and outputs as well as three- and four-wire RGB schemes for system flexibility are included. Harris Corp., P.O. Box 4290, Quincy, Ill. 62305-4290.

Kinematics/TrueTime has unveiled the Model OM-DC Synchronized Clock, a low-

PRODUCT UPDATE

cost means of receiving UTC traceable time throughout the world. Based on the Omega system of eight very low-frequency radio navigational transmitters, the Model OM-DC offers reliable access to UTC time accurate to within plus or minus five milliseconds. After keypad entry of receiver location and UTC time within five seconds, the OM-DC will automatically acquire and track the nearest Omega transmitter, displaying actual UTC time without further operator intervention. It sells for \$2,400. Kinematics/TrueTime, 3243 Santa Rosa Ave., Santa Rosa, Calif. 95407.

GC Electronics, a Rockford, Ill.-based maker of electronic products and accessories, has introduced a portable ground fault circuit interrupter called The Protector. The suggested retail price is \$43.95. The Protector meets or exceeds all Underwriters Laboratories requirements for portable GFCI applications as well as Occupational Safety and Health Administration requirements for GFCI protection. GC Electronics, 1801 Morgan St., P.O. Box 1209, Rockford, Ill. 61105-1209.#

New York offers alternative to West Coast production

By RICHARD TEDESCO
Staff reporter

NEW YORK—It isn't a major threat to Burbank yet, but the Big Apple is experiencing a studio revival that's turning the city into a big alternative for TV production.

This revitalization is being led by two developing independent facilities: Kaufman Astoria Studios in Astoria, Queens; and Times Square Studios in Manhattan.

Kaufman Astoria is already making its mark with "The Cosby Show" and "Kate & Allie."

Production on "Cosby" moved to Kaufman Astoria when the National Association of Broadcast Technicians went on strike against NBC.

The strike is over, but "Cosby" will remain at Kaufman Astoria at least through the end of this year under terms of the show's agreement with the studio.

While there are numerous reasons for productions to opt for a New York base, Hal Rosenbluth, senior vice president and operating officer of Kaufman Astoria, believes that the presence of "top-quality" network shows sets an important example.

"People come to New York for the story or because the director or the cast members want to be here," Mr. Rosenbluth says. "There is a greater acceptance to doing sitcoms in New York because the ice was broken with the success of 'Kate & Allie' and 'Cosby.'"

The most recent production at Kaufman Astoria is a one-hour series from Jay Presson Allen under the working title of "The Clinic." An Annabrooke Production, in association with Lorimar Television, it's slated as a replacement series on ABC this season.

Hardly a sitcom, the show deals with the range of emotional and psychological disorders among patients at a family-run psychiatric hospital.

The show is the latest development in the resuscitation of the area. The Queens, N.Y., site of "The Clinic" became a mecca of movie-making when the Famous Players/Lasky studio—later Paramount Pictures—started making more than 100 silent films there. Legendary per-

formers from Rudolph Valentino to the Marx Brothers produced work at Astoria Studios, work that became the stuff of film history.

In 1942, the studios were transformed into the Army Pictorial Center, which shut down in 1970. The beginning of its current chapter began in 1977 with a cooperative effort of local unions, city government and the industry itself.

Real estate developer George Kaufman headed an investment group that won a competition to expand and refurbish the dormant facility five years later. The result is a state-of-the-art modernization that includes a 26,000-square-foot sound stage and production and post-production services for motion pictures and TV.

"Our facility was designed so it could have the flexibility to go either way," says Mr. Rosenbluth. "We now are in a position to do film or tape of any size or any production. Astoria now is an extremely viable facility for a videotape producer, but the marketplace is going to dictate it."

Recent feature-film productions have included "Orphans" from Alan Pakula and "Radio Days" from Woody Allen, who also did his latest film, under the working title of "September," at Astoria Studios.

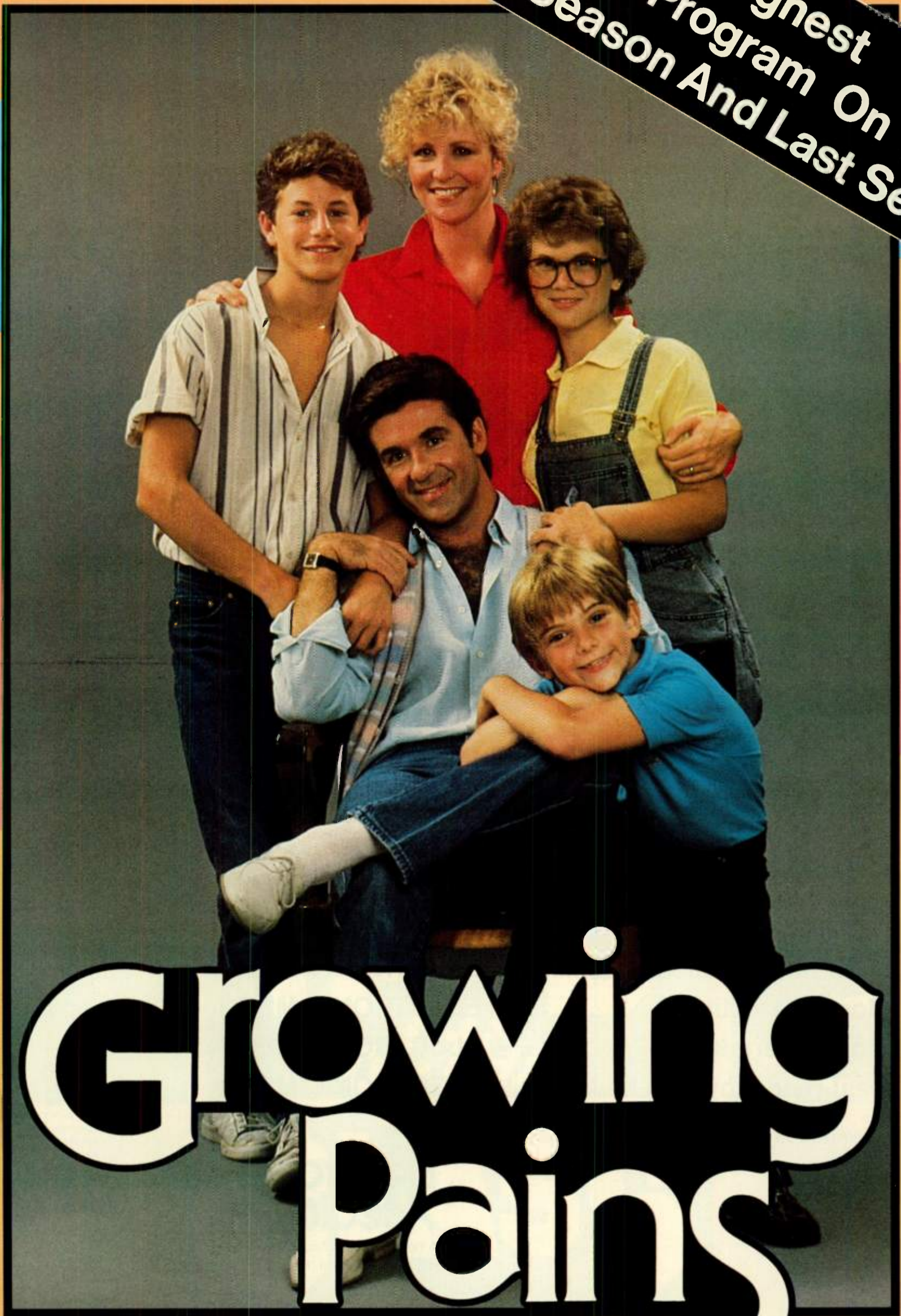
In addition, Kaufman Astoria earlier this year set up its Master Sound Studios, which features the world's largest LED control room. It also has the capacity to conduct bi-coastal—soon to be trans-Atlantic—recording sessions that allow musicians in remote locations to perform with each other simultaneously.

"Basically we wanted to build and design a scoring stage for the complex," says Ben Rizzi, who worked with his longtime business partner and wife, Maxine Chrein, on the project.

"It had to be not just good, but the best, because we are competing with what's going on in Hollywood."

Master Sound is hooked to a fiber-optic and satellite transmission facility called Teleport, which can relay music to record-pressing plants or directly to television
(Continued on Page 50)

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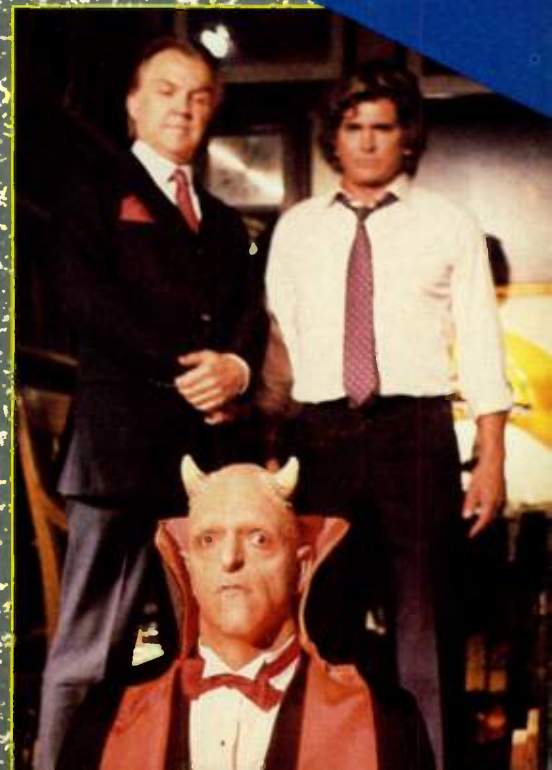
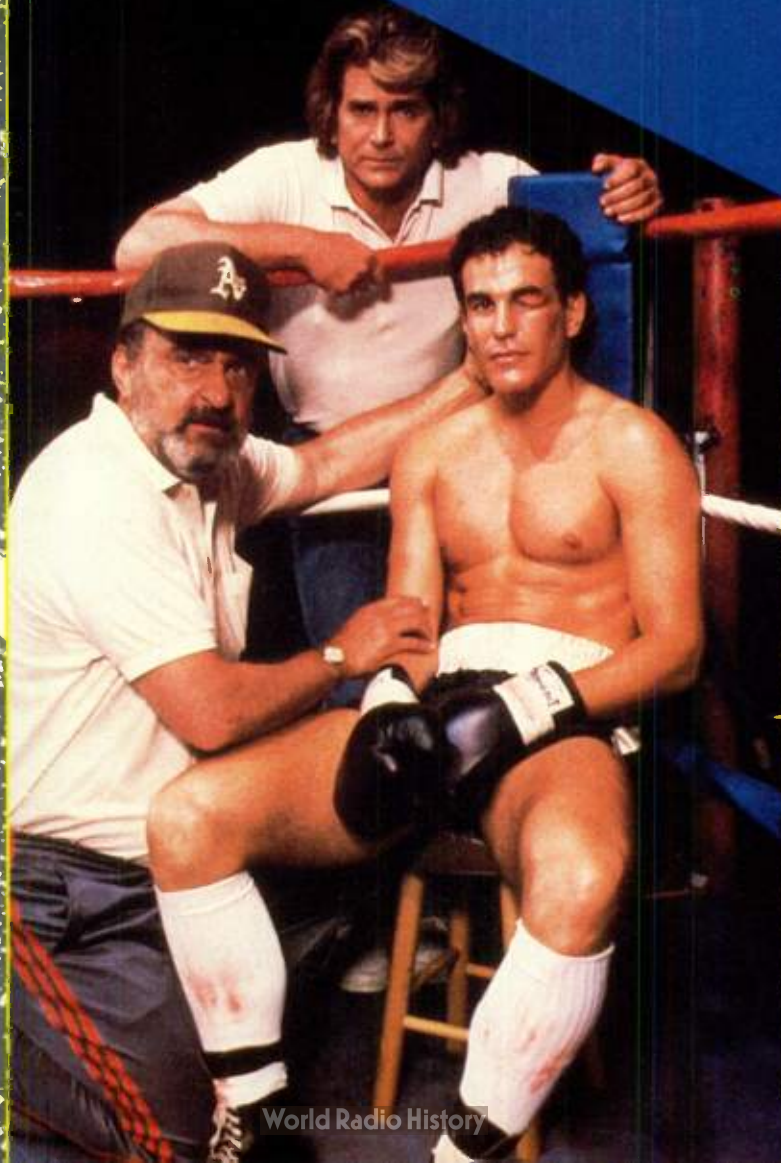


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Tim Reid stars in "Frank's Place," a new CBS sitcom. He is also one of the program's executive producers.

Black-oriented shows expected to multiply

By RICHARD MAHLER
Los Angeles bureau chief

LOS ANGELES—With a record number of black-oriented TV programs airing this fall, black producers say they expect the demand for their shows will grow.

"Black-oriented advertisers are moving from print and radio into television in a big way," says Topper Carew, executive producer of "Bustin' Loose," a new first-run situation comedy he's making in association with Tribune Entertainment and MCA TV Enterprises.

"Specialized advertisers want the impact of TV," he says, "and the medium has become segmented enough for them to make it cost-effective."

Mr. Carew expects a renewal order in December for his sitcom, which stars Jimmie Walker and Vonetta McGee. It's based on the hit theatrical film of the same name that starred Richard Pryor and Cicely Tyson.

Hamilton Cloud, an independent producer whose Imaginary Entertainment has two upcoming specials on NBC, points out that a half-dozen of this fall's new network series have black performers in lead roles.

NBC, for example, has introduced "A Different World," the spinoff of "The Cosby Show," and CBS is running "Frank's Place."

"There has been improvement in the images we've seen on the screen," Mr. Cloud says. "There are more blacks on the air, and the range of characters is broader and better."

"But unless you have people involved in the creative process, the images that we see are always being filtered and they are not as true as they would be if somebody black were involved in the process."

The companies headed by Messrs. Carew and Cloud are among the tiny number of black-owned production firms here that industry analysts estimate turn out less than 1 percent of prime-time and syndicated TV programs.

"I know of only a handful of non-white agents and network executives in decision-making positions, and it hasn't gotten any better in the eight years I've been in the business," says Mr. Cloud, who was a development executive at NBC for more than five years before starting his own company in 1984.

Still, the producer says, it appears to be more difficult for blacks to get ahead behind the camera than it is in front of it.

"People work with people that they are comfortable with or know from past experiences," he says. "Generally, the people who end up being heads of networks or even major producers started as agents or producers. Unless you can get through that door, it is a closed system."

Mr. Cloud believes public acceptance of blacks on television is increasing, partly because of the phenomenal popularity of NBC's "The Cosby Show."

His own company will have a Motown Christmas prime-time special on that network Dec. 14, followed by an NAACP Image Awards broadcast.

According to Mr. Carew, Motown is an excellent example of a black-owned company that has expanded from a special-interest niche to a broad-based entertainment conglomerate.

Although the company is still largely dependent

on black performers for its revenues, its current projects also include a CBS miniseries based on Larry McMurtry's best-selling Western novel "Lonesome Dove."

Mr. Carew's current goal is to target top black TV markets with syndicated TV programming, backed by national advertisers anxious to reach a minority audience, while developing network programs and theatrical films with wide appeal.

"Syndicators are springing up who cater to blacks and other special markets," says Mr. Carew, who sees such programming as the next big trend in syndication.

He cites keen interest on the part of brewers, auto manufacturers, soft-drink companies and fast-food restaurants in reaching ethnic viewers, who generally watch more television than the national average.

"I think if you look behind the scenes on a lot of these black shows you'll see that there aren't a lot of black people working on them," Mr. Carew complains. "I try to do the most honest presentation that I possibly can at all times so that if I rise and fall, it's going to be based on what I believe in."

With that in mind, Golden Groove Motion Pictures & Television, the production company Mr. Carew owns and operates with his wife, Alyce, is developing "The Doomer," a half-hour weekly late-night series starring black comedian Robin Harris.

The program will include an ongoing Hollywood-based comedy revue known as the "Not Quite 'Tonight Show' Players."

New York-based Ray Horn Syndication will distribute the proposed 1988 TV show.

Mr. Carew also plans to make an independent concert film early next year starring Mr. Harris, a popular stand-up comic on the Southern California comedy club circuit.

It's also selling "Rainbow Family Theater," a 13-title made-for-TV film package from the non-profit Rainbow TV Works founded by Mr. Carew in 1974 as a companion to the for-profit Golden Groove.

Included in the movie collection are multi-ethnic family-oriented dramas about blacks, Hispanics and native Americans, running from 60 to 90 minutes.

Most of the programs, including "Two of Hearts," "Mariposa" and "Billie Loves Ollie," originally appeared on pay cable or public TV.

Also in development at Golden Groove are:
• "The Wilma Mankiller Story," a network TV movie to be produced in association with Procter & Gamble, about the first female chief of the Cherokee Indian nation.

Ms. Mankiller is responsible for a revival in the political and cultural strength of the Cherokees, who were involuntarily relocated at the turn of the century from North Carolina to Oklahoma. The production is the first in a series sponsored by Procter & Gamble about celebrated American women.

• "Jump at the Sun," an original screenplay by Kathleen McGee Anderson for the "American Playhouse" series on PBS. The story is about Zora Neale Hurston, an author from the Harlem renaissance period of American literature.

Actress Whoopi Goldberg is being considered for the role of Ms. Hurston, a short-story writer who grew up in rural Florida and became a critically
(Continued on Page 55)

'Hemingway' miniseries set for '88

By JAMES P. FORKAN
Crain News Service

NEW YORK—Despite 22 weeks of on-location shooting in locales from Paris to Key West, Fla., the executive producer of a miniseries based on Ernest Hemingway's life says it will come in at a cost of \$12 million.

"Hemingway," a six-hour miniseries, is being syndicated for airing in April 1988. Stacy Keach plays the lead role.

Independent producer Daniel Wilson, president of Daniel Wilson Productions, projects the miniseries will be carried on a station lineup that will cover 85 percent to 90 percent of U.S. TV households on about 100 outlets.

San Francisco-based syndicator Curran-Victor Co. is handling the station sales effort. The syndicator will hold one national commercial minute in each of the six hours. Otherwise the miniseries is being offered on a cash basis.

Segments for the miniseries were shot in Paris;

the Alps; Venice, Italy; Kenya; Madrid; and Pamplona, Spain. Shooting wrapped up Sept. 18 in Puerto Rico.

Although all the location work boosted costs, "Hemingway's" \$2 million-per-installment budget is about the same as the average cost of a two-hour network TV movie.

Although the production schedule and budget are close to target, Mr. Wilson says there were some mishaps and delays along the way.

His nearly 60 production people were held up at customs upon entering Kenya, he recalled, when officials demanded a hefty five-figure excise duty on their blank film.

While in Africa, the cast and crew had its closest call when one of their airplane's tires blew out after takeoff, tearing a hole in the craft. Luckily, the plan landed safely at Nairobi's airport, Mr. Wilson said.

The producer disclosed that two of the lions featured in close-ups with the actors were flown in from West Germany with their trainer, because

they would be easier to handle than those from the African wild. One lion became ill as it adjusted to the climate, causing a production delay.

Recalling that initial planning on "Hemingway" dates back nearly five years, Mr. Wilson said he always envisioned the miniseries as a syndicated, rather than a network, event.

Several years ago, he produced "Blood & Honor: Youth Under Hitler." He said he enjoyed doing that project in syndication.

There is strong international interest in the author's life, he said. The miniseries has been sold in England, France and West Germany by Wilson Productions' partner, Alcor Film GmbH, Munich, whose president, Bodo Scriba, also was associated with Mr. Wilson on "Blood & Honor."

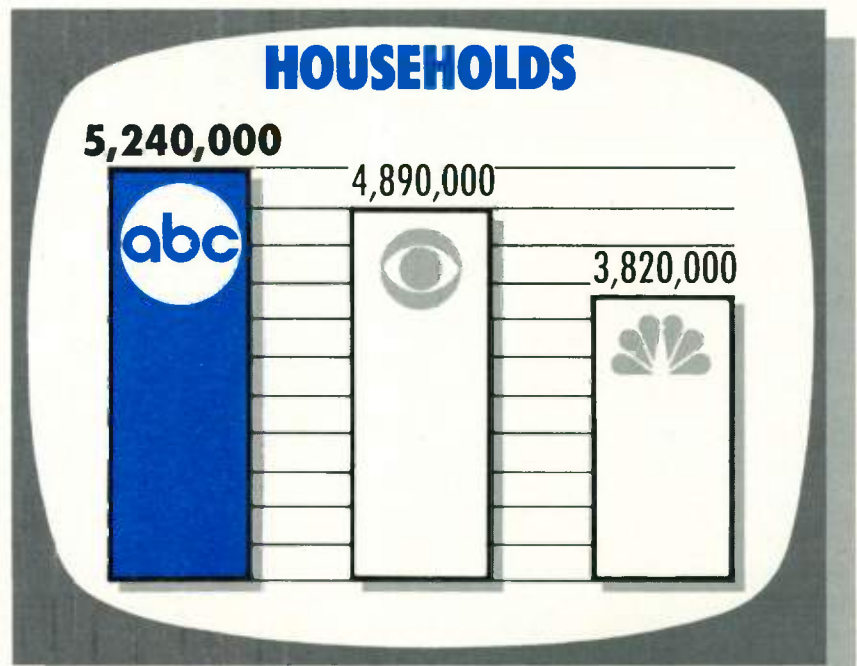
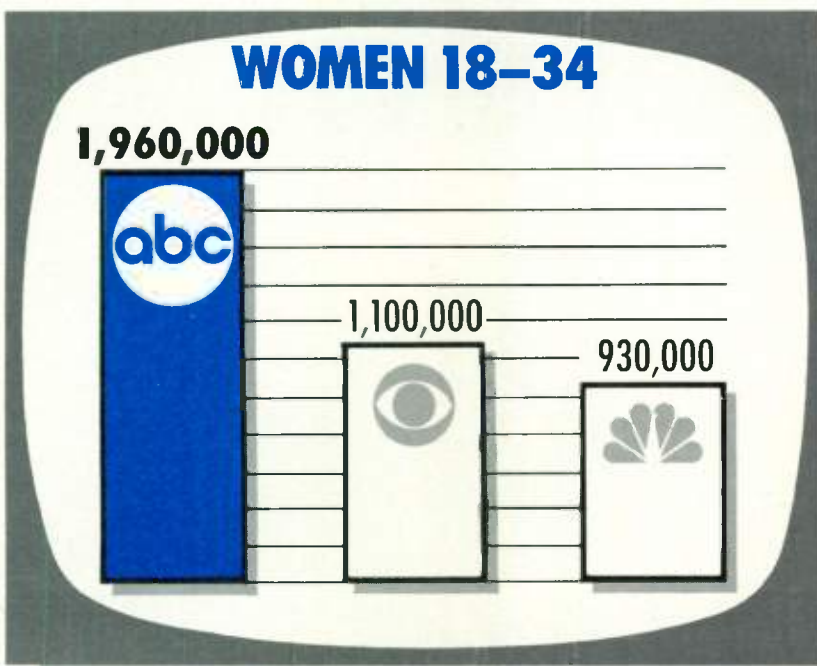
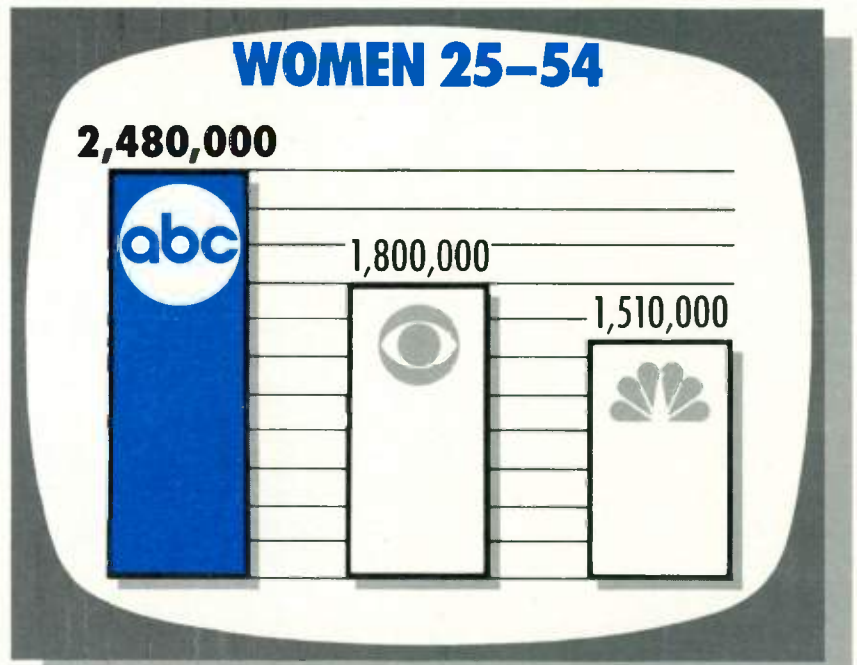
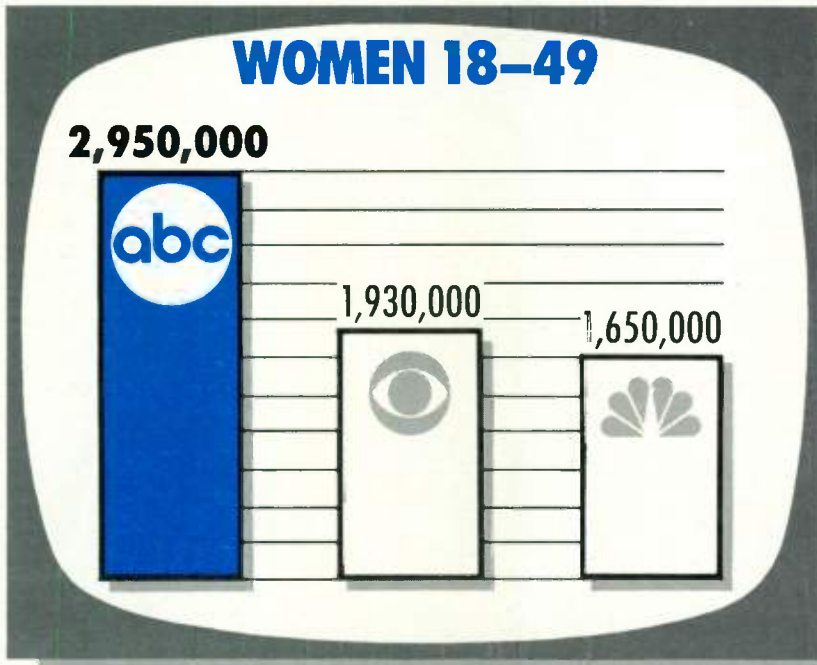
"We could never afford to do this just for American TV," Mr. Wilson said.

The producer, winner of 18 Emmys, anticipates the miniseries will have a long life, given its subject matter and the fact that 1 million Hemingway books are still sold yearly. #



Stacey Keach plays Ernest Hemingway in a new miniseries.

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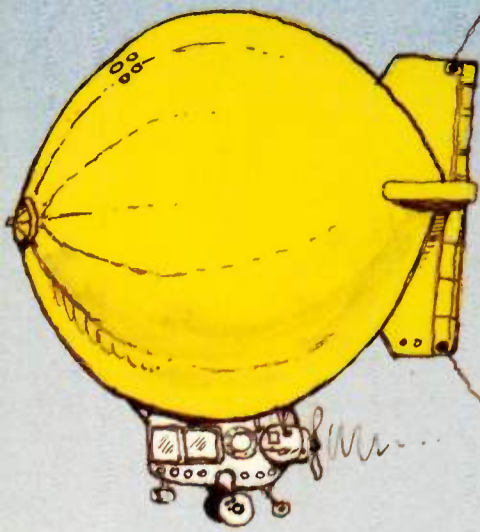
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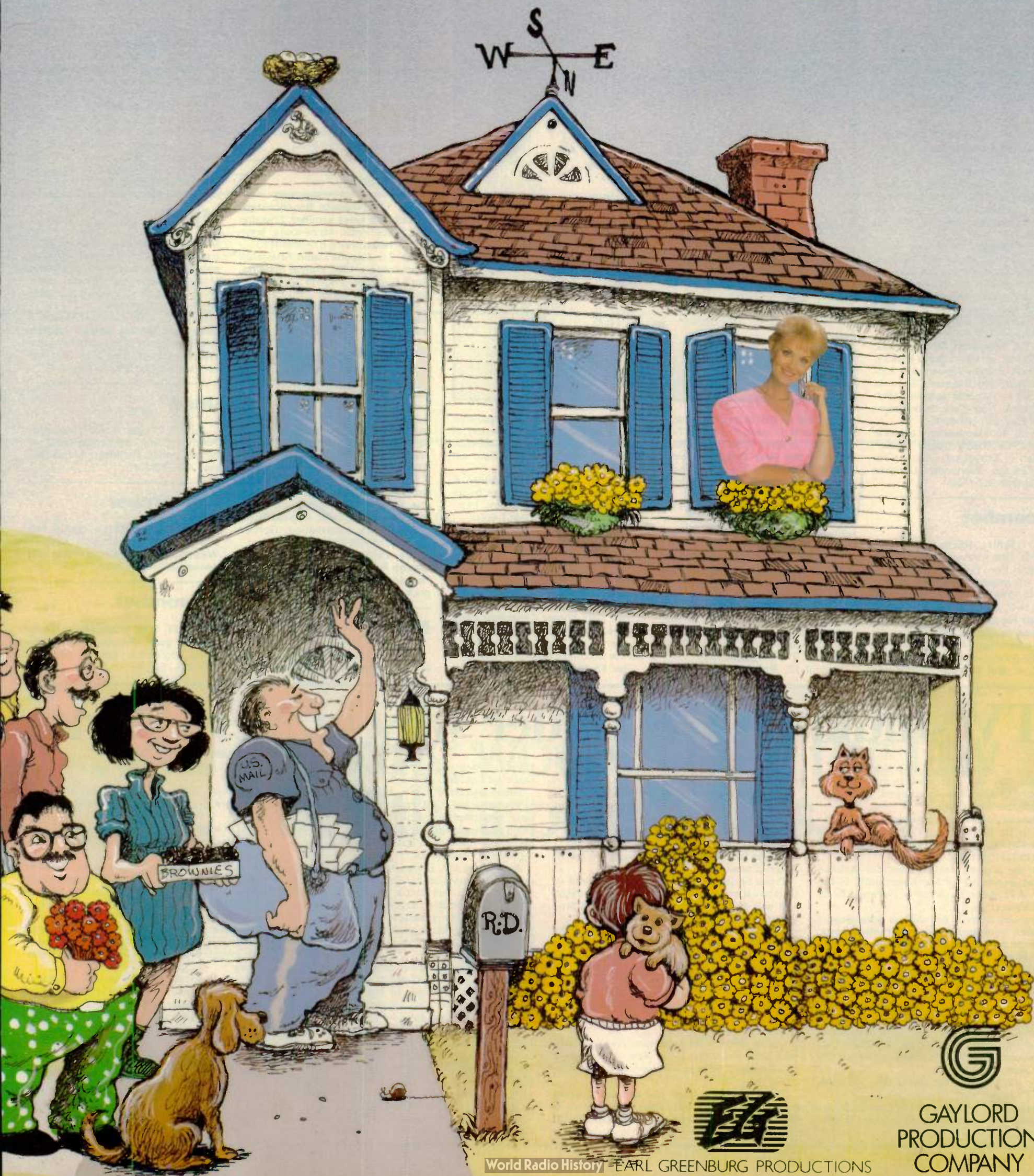


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percentage of non-working women.



Cagney & Lacey
ORION
TELEVISION SYNDICATION

Satellite message service is taking off

(Continued from Page 40)

service—and McCaw Space Technologies have licenses from the Federal Communications Commission to offer RDSS.

But Geostar expects to beat them both to orbit by four years. It says it will do so by sharing space on three GTE Spacenet satellites, launching two receive relays on its host satellites next year and one transmit-receive relay package in 1989.

GTE, for the favor of a shuttle launch guaranteed by NASA to Geostar, will split the cost of one relay package with the company.

Geostar recently contracted with RCA Astro-Electronics to build its dedicated satellites. The deal for two satellites with options for two more is worth \$130 million.

The early launches will be on the French rocket Ariane, but Geostar is the lucky owner of a genuine space-age antique—a fly-now-pay-later deal with NASA that is one of the few commercial contracts the agency says it intends to honor in its post-Challenger flight plan.

The company won't launch with NASA until either the fourth quarter of 1992 or the first quarter of 1993. But even with the delay, Geostar can look with satisfaction on the launch prices other communications satellite companies are paying—\$50 million to \$60 million—while each of its satellites will fly for about \$13 million in 1993 dollars, according to Geostar's February prospectus.

Ad-lib ads raise ruckus in Chicago

(Continued from Page 42)

ment" involves reading an item—whether personal ad, column or news story—from that day's Tribune and mentioning the paper's name.

Although the announcements are listed as 60-second commercials in the station's program log, the disc jockeys do not always mention that their on-air reads are being paid for by the Tribune.

Media columnists for both the Tribune and the Sun-Times, the city's two major dailies, have criticized the ads.

The Tribune's Steve Daly wrote: "There are all kinds of names for this shell game, 'subliminal advertising' being the kindest. From this corner, it looks like a bad deal for all concerned. . . . And a newspaper—or any other enterprise, for that matter—ought to call an ad an ad."

A spokesman for the Federal Communications Commission in Washington said that "it must be clear to a listener that this announcement is an ad. If it sounds like editorial matter and it's actually an ad, then there might be a problem."

Said James DeCastro, WLUP general manager: "As long as it's logged as a commercial, we believe we're OK. We've checked it out with the FCC."

Advertisers seem willing to pay higher prices to enlist radio personalities as spokesmen.

WLUP executives said they were "shocked" by the number of inquiries they have received from other advertisers interested in similar ads.

Tribune Co. recently set up a similar arrangement with Florida radio stations for ad-libbed mentions of its Fort Lauderdale News and Sun-Sentinel. #

Geostar won't have to begin repaying that flight fee until two years after each launch and won't have to send in its last payment until five years after launch.

Of course, NASA has changed its mind before, and that's one of the risks inherent in basing revenue projections on satellites that aren't in orbit yet.

The company learned that lesson first hand last May when a relay that was successfully launched in March suddenly went black in orbit. The failure cost the company nearly \$13 million, Geostar says, and it now can't generate its first revenues until late 1989.

The French rocket company Arianespace also met with failure that month, putting a launcher in the Atlantic Ocean that set Ariane

back by a year and three months. That hiatus has cost Geostar time and postponed a launch it expected sometime between last July and around Dec. 30.

The company has \$5 million in insurance on its next two relays, but because there's nothing like Geostar around to serve as a yardstick, the company hasn't been able to find anyone to insure against loss of revenues from a launch or satellite failure. Still, the company, in repeated private offerings, has attracted hundreds of investors willing to risk at least \$50,000 that the venture will make good.

Geostar's major stockholder is a non-profit society—the Space Studies Institute, also founded by Mr. O'Neill. When Mr. O'Neill incorporated Geostar, the pro-space in-

stitute received one-fourth of the original stock—six times what Mr. O'Neill gave himself.

Today, that means SSI holds 20 percent of the company. The stock must now be voted separately from Mr. O'Neill's to protect the group's non-profit status. But Mr. O'Neill still dreams that one day SSI's portion of Geostar's profits will help fund the first private space station.

Company President Mr. Rothblatt says there's strong sympathy for such goals among the company's current staff; five of 30 employees are "card-carrying members of SSI" and say Mr. O'Neill inspires them to look to space as the next frontier.

Geostar has a young staff in its Washington office.

Most of the staffers, who work on Apple Macintosh terminals, are

under age 35.

Mr. Rothblatt, now 32, was an even younger communications attorney with an interest in innovative satellite projects when he was linked up with Mr. O'Neill soon after the latter was awarded his patent.

But the company has attracted an impressive array of management expertise.

William Simon, former secretary of the Treasury and chairman of Wesray Corp., chairs Geostar's board. The company's senior sales vice president is Michael Breslin, vice president of sales for North American Van Lines.

Physics Nobel laureate Luis Alvarez and James Wheat Jr., chairman of WFS Financial Corp., are two other noted directors. #

Storer Communications, Inc.

*has sold the stock of the subsidiaries
that own television stations*

WAGA-TV
(Atlanta)

WJW-TV
(Cleveland)

WJBK-TV
(Detroit)

KCST-TV
(San Diego)

WSBK-TV
(Boston)

to

SCI Television, Inc.

*The undersigned acted as financial advisor to
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October 29, 1987

Group challenges license of CBS o&o

By DIANE MERMIGAS
Senior reporter

CBS's license to operate WBBM-TV in Chicago will not be automatically renewed next month because of a license challenge from a local lawyer who wants more community programming.

Brenda Minor, a litigator in the Cook County Circuit Court, said she and a group of 13 investors who make up Center City Communications believe WBBM-TV doesn't provide enough education, child care, health and other "public service-related programming."

The investors and Ms. Minor (who owns 8 percent of the company) apparently have no broadcast experience or connections, according to papers filed with the Federal Com-

munications Commission.

Ms. Minor declined comment on how the investors have come to support her cause.

CBS attorneys met last week to discuss the license challenge and formulate a response, to be delivered to the FCC later this month.

"We feel that WBBM has been a responsible licensee with a superb record of service to the Chicago area," a CBS spokeswoman said. "That fact will be thoroughly demonstrated in the review process."

An administrative law judge for the FCC will determine whether the competing application has enough merit to warrant hearings on the license renewal. Those would be conducted sometime in 1988, sources said.

If CBS does have to fight for the

renewal, legal and other related costs would range between \$250,000 and \$500,000, sources estimate.

"One thing I can tell you is that CBS has never paid off anyone to avoid a situation like this, and it never will," said a CBS executive who asked not to be identified.

The last time CBS faced a similar competing application was against its owned WCAU-TV in Philadelphia in the 1970s, sources said.

The process of having "to respond to and fight a competing application has a station constantly looking over its shoulder," said the CBS executive.

The FCC currently is considering a proposed rule that would prohibit broadcasters from paying off parties filing petitions to deny automatic license renewal on the grounds that a

station has been lax in its service to the public.

Cohen & Berfield, a Washington law firm representing Center City Communications that also has been involved in many other comparative renewal battles, recently filed papers with the FCC arguing that stations continue to be allowed to make such payments as deemed necessary, sources said.

The National Association of Broadcasters has filed papers with the FCC in support of barring such practices.

Center City Communications' competing license application does not identify any particular claims against WBBM. The group contends only that it could serve the public interest better.

Ms. Minor says her motivation is

only to improve the station's programming accountability, and not to make money.

"We're certainly not pursuing this to provoke an out-of-court settlement," she said.

"I am a former teacher and am sincerely concerned about these things. It's incumbent upon someone to push for increased public responsibility by broadcasters," she said.

"The monetary value of the station is not what's important to me. It's the good you can do with an outlet like that."

It is believed WBBM would sell for close to \$600 million on the open market as a network-affiliated station. Tribune Co. purchased KTLA, an independent VHF in Los Angeles, for more than \$500 million nearly two years ago.

The limited partners of Center City Communications are James Costigan, Randi Sherman, Harold Fetner, Shelly Fetner, Norman Hascocoe, Minette Rich, Sidney Fetner, Richard Rynd, Melvin Steinberg, Sylvia Francus, Stanley Orlove, William Orlove and David Golub.

Papers filed with the FCC reveal that each of the 13 investors have provided between \$2,343 and \$7,500 each to file the competing application challenge.

Each of the limited partners also has invested between \$10,938 and \$35,000 to fund the concern and the challenge process, according to the FCC filing. #

Black fare expected to multiply

(Continued from Page 18)

acclaimed New York literary talent. She eventually befriended fellow poet Langston Hughes, whose life story is currently being dramatized for television by Bill Cosby.

- "Fields of Fear," an afternoon special for CBS about the economic struggle of a group of black and white farmers in the Midwest. The story dramatizes the attempt by a black teen-ager and his white girlfriend to end a long-running land feud through the formation of an agricultural cooperative.

- "The Meeting," a theatrical film based on the off-Broadway play of the same name concerning an encounter between civil rights leaders Martin Luther King Jr. and Malcolm X, just two weeks before the latter's assassination.

Mr. Cloud, whose credits include comedy specials on Showtime, praises Mr. Carew and other black producers who are trying to expose audiences to stories white producers might be unaware of.

"I think there's a misconception that the TV audience as a whole will not be interested in a story about a black person," Mr. Cloud says. "What amazes me about that is that these are human stories."

"The person they are about may be black, but that does not mean that it's not going to be of interest to anybody else. Human drama is human drama, and the things we experience are universal."

Mr. Cloud believes the creative community has always resisted an influx of black talent.

"New blood is desirable," he says. "Black writers, directors and development executives will provide a fresh perspective on American TV that we haven't seen before." #

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Stringer: No major changes in evening news

(Continued from Page 1)

I don't think I should have fired Dan Rather. It was an accident. It was not an act of malice.

What happened there was a coincidence of factors with a lot of us involved. You're not going to ever get a situation repeated where you've got two different remotes in two different parts in the country, with sports handing off to news.

Dan is a well-paid, super anchorman. But can you imagine anyone outside of the president under more pressure?

EM: Some people thought Tom Bettag, executive producer of the 'Evening News,' might be moved after that incident. Are any changes like that planned?

Mr. Stringer: No. There will be no change.

I think in television that people tend to forget that patience is truly a virtue. Norman Lear proved that. Grant Tinker proved it. You can't respond to every momentary crisis with panic.

If I turn the apple cart up everytime there's a bump in the road, we'll never get anything right.

I've made a lot of mistakes in this job, and I've only been in it for about a year. Every one of my vice presidents has been in his or her job just about a year; Tom Bettag no more than a year.

You have to give people time to grow. You have to give people time to learn from their mistakes. I have confidence in Tom Bettag in the first place. He deserves the right to succeed.

EM: How do you think Mr. Rather is standing up to all the pressure he's faced in recent months?

Mr. Stringer: I think he's never been better since all this.

I think (the new CBS prime-time news show) '48 Hours' is going to give him enhanced exposure beyond the evening news, which he's done for six years now.

The incident with the blackout sort of sealed the end of the year, and in the end, it will bring us together.

EM: Then you, Mr. Rather and the producers are not at loggerheads over how to reshape the evening news?

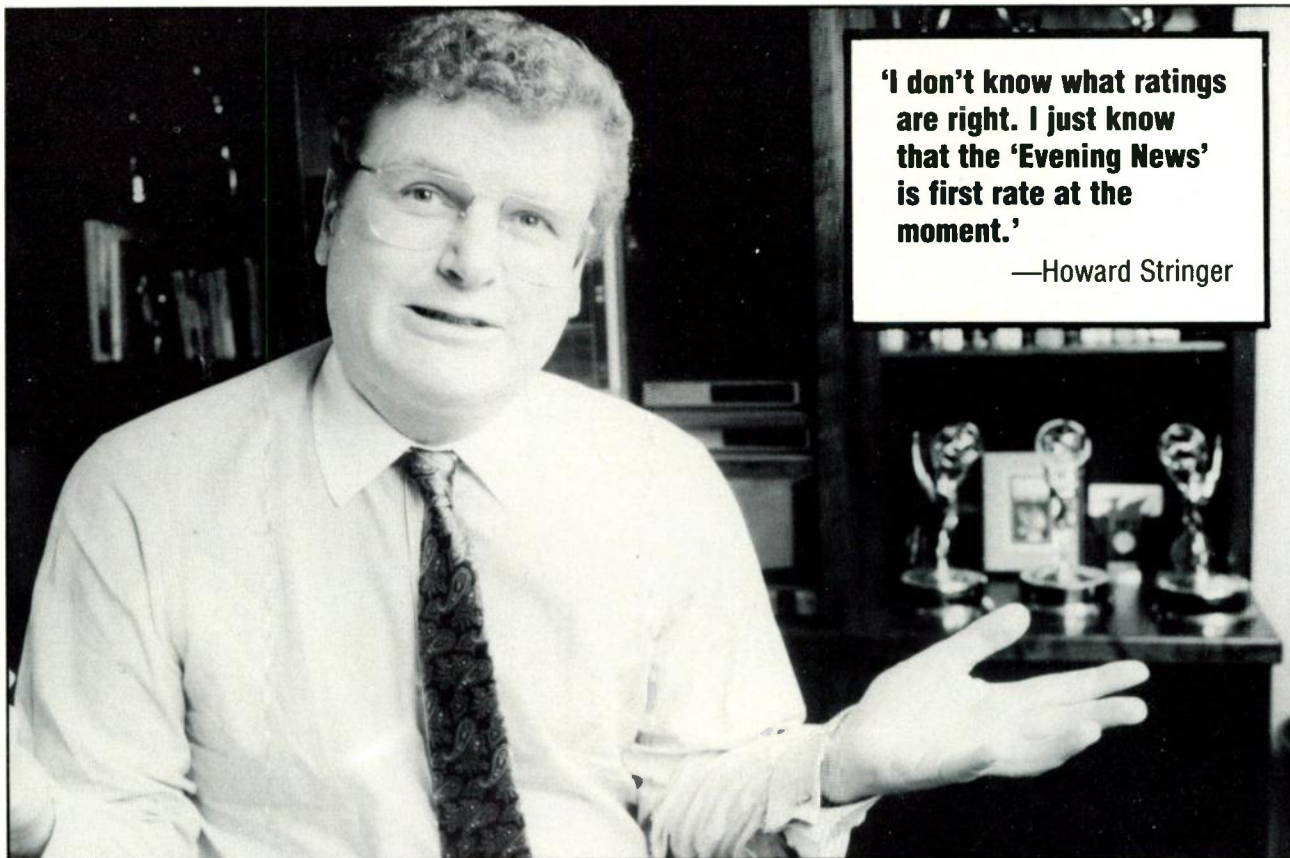
Mr. Stringer: Sometimes. We don't always agree. But last night's program, for instance, I couldn't have done as well.

I am not going to give orders, and I don't expect every program producer to do it my way. Most of them have better ideas.

But as an ex-producer, people tend to ask me what I think. And I'm opinionated. But because I challenge them or occasionally disagree doesn't mean I'm right. I don't have any sense that I have all the answers.

EM: But there is a sense talking to people at CBS News these days that there is a tug-of-war going on over what the 'Evening News' should be.

Mr. Stringer: The difficulty is that the broadcast is only 21 minutes long. It's got to be the front page of the major



'I don't know what ratings are right. I just know that the 'Evening News' is first rate at the moment.'

—Howard Stringer

Staff photo by Arnie Adler

newspapers, and at the same time be versatile and reach a large audience.

It can't be as elitist as the New York Times can afford to be because television is a medium for a mass audience. So there is a tug of war.

EM: What about your plans to appoint a commentator for the 'Evening News' for election year? Are you trying to lure back Bill Moyers?

Mr. Stringer: I'm not anywhere at the moment. I haven't given up. I don't know about Moyers. It's only a possibility if he wants to.

EM: And there are no plans being considered to give Mr. Rather an 'Evening News' co-anchor?

Mr. Stringer: No.

EM: One change we've noticed is that you've shifted more of the nightly focus to one longer, major piece.

Mr. Stringer: Yes, they've been doing that.

And they've had a major correspondent joining Dan on the set on a weekly basis to provide some live, in-depth discussion of a major story, which gives the program a more active quality and gives Dan an opportunity to interface and not just read into the camera all the time.

There will be some cosmetic changes. The appearance will change slightly, probably in late November. And we have new music and some new graphics and minor set changes.

EM: What about the ratings? Now that 'The CBS Evening News' has regained the lead according to the new people-meter service, do you believe that these audience measurement numbers are right?

Mr. Stringer: What ratings? (laughs).

I don't know what ratings are right. I just know that the 'Evening News' is first rate at the moment.

EM: How would you characterize your first year as president of CBS News?

Mr. Stringer: I feel good about everything that has happened in recent weeks, such as getting back the two hours in the morning and the chance to do a third prime-time series with '48 Hours.'

I think we can put the past year of cost cuts behind us now and start galvanizing the news division.

My background is producing news programs, not accounting.

I understand the importance of sound management. You'd be a masochist if you just wanted to preside over endless rounds of cost-cutting.

I had considerable faith that the organization would turn around and that Larry Tisch was proud of CBS News. I think we're all still unclear about the nature of the industry.

EM: Have the new programs you've gained convinced you that CBS management is behind you now?

Mr. Stringer: Yes. I think it's recognition that the industry is changing and that the economics of prime time are changing.

We have an asset here that independent stations do not have. Fox can do sitcoms on the cheap. Cable can do movies. Nobody else has the resources to do something like

'48 Hours' or '60 Minutes' or 'West 57th.'

The beauty of '48 Hours' is that it is the first series we do that is part of our normal news-gathering resources.

This new program will do multiple camera crews on the big stories. That means CBS News, when there is a big story, will have more camera crews and more production teams on the big story to supplement the evening news.

All those correspondents and others who have down time at various stages will all be able to converge on the great event. And we'll be able to use some of it on each of our broadcasts and cross-promote all our people.

EM: But you intend to keep this series focused on breaking news of the week, right?

Mr. Stringer: Yes, which is the joy of it. It makes a lot of sense.

I think the reason these kinds of special news programs have gotten such large audiences is that they represent the best of television.

They involve topicality, immediacy, pacing, giving it what I refer to as a real-time feel.

We'll do some long-form documentaries and fold them in at various stages to give the production teams a break. What we'll be able to do, I suspect, in addition to giving work to dozens of free-lance camera crews, is to generate more ideas.

EM: Will you increase your resources to accommodate this new show?

Mr. Stringer: I don't know how much yet, but we will increase them. Maybe four or five reporters and dozens of producers.

EM: How much will you budget for a show like this?

Mr. Stringer: Most documentaries are around \$400,000 for one hour, and this will get those kind of resources.

And that's a generous budget because the documentary '48 Hours on Crack Street' was two hours and it cost \$400,000.

You have to allow for overseas trips and so forth, and they can be more expensive. I think 'Seven Days in May: The Soviet Union' cost about \$500,000.

EM: Who's idea was '48 Hours,' and how long has it been in the works?

Mr. Stringer: The idea was mine. I presented the idea to Larry Tisch in the middle of September.

EM: How do you assure that the same qualities and success of these one-time news specials will translate to a weekly effort?

Mr. Stringer: It won't always. I'm not being asked to do that. Single-subject shows won't allow you to do drugs, sex and crime every week, nor would you want to.

'48 Hours' in Nicaragua won't do as well as '48 Hours' on the AIDS war. I mean, '48 Hours' on the California earthquake would have done extremely well.

EM: How long is CBS prepared to stay with three weekly prime-time news series? Will the company give you more time to grow than they give entertainment series?

Mr. Stringer: They already have. 'West 57th' by entertainment standards would be under

(Continued on Page 62)

Howard Stringer's career

When Howard Stringer took over as president of CBS News in October 1986, the division was in turmoil.

Van Gordon Sauter had been forced out as president the month before, and CBS News was facing staff cutbacks and problems in the morning and evening time blocks.

In the 13 months that he's been president, Mr. Stringer has overseen a \$30 million reduction in division spending, resulting in the elimination of more than 200 news positions.

Under Mr. Stringer, the division has expanded its efforts to add a third weekly prime-time series and has reclaimed the two-hour morning news block.

Mr. Stringer has worked his way up the ranks at CBS News. Before assuming the presidency, he served as executive vice president of the division for two years.

He was executive producer of "The CBS Evening News With Dan Rather" from December 1981 to January 1984.

Prior to that, he worked as senior executive producer of "CBS Reports" documentaries for three years. From May 1976 to October 1979, Mr. Stringer was the series' executive producer.

He has won nine individual Emmy Awards for his news production work.

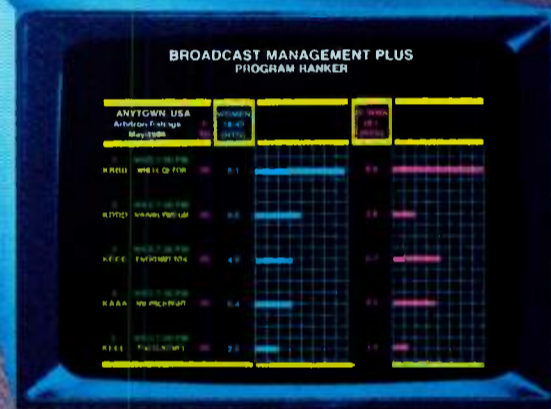
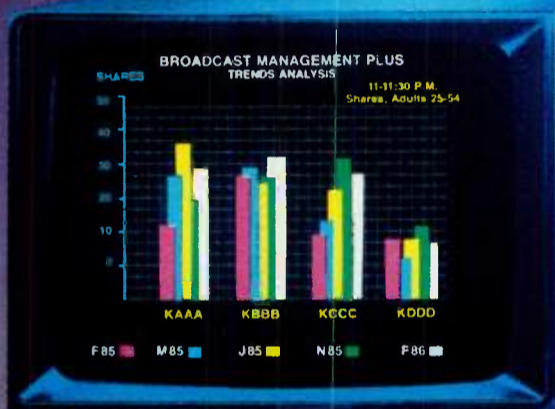
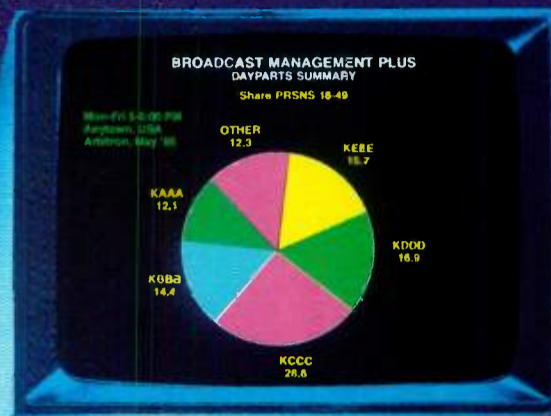
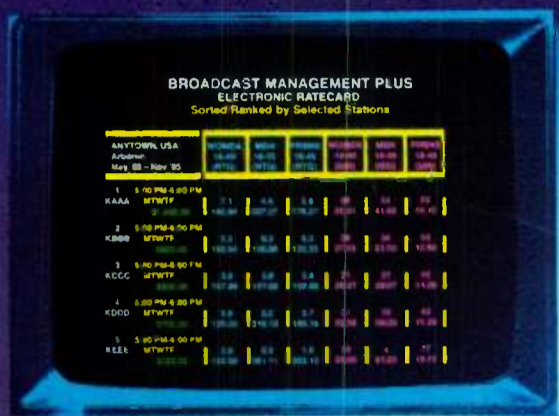
Mr. Stringer, 45, joined CBS in 1965 soon after arriving in the United States from Great Britain. Three months later, he joined the U.S. Army and served in Vietnam until his discharge in 1967.

He then returned to CBS, working at WCBS Radio and WCBS-TV in New York before joining CBS News as a researcher in 1968.

A native of Cardiff, Wales, Mr. Stringer received his bachelor's degree from Oxford University in 1964 and his master's from Oxford in 1965. Both degrees are in modern history and international relations.

He is married to Dr. Jennifer Patterson, an assistant professor of dermatology at New York University Medical Center. #

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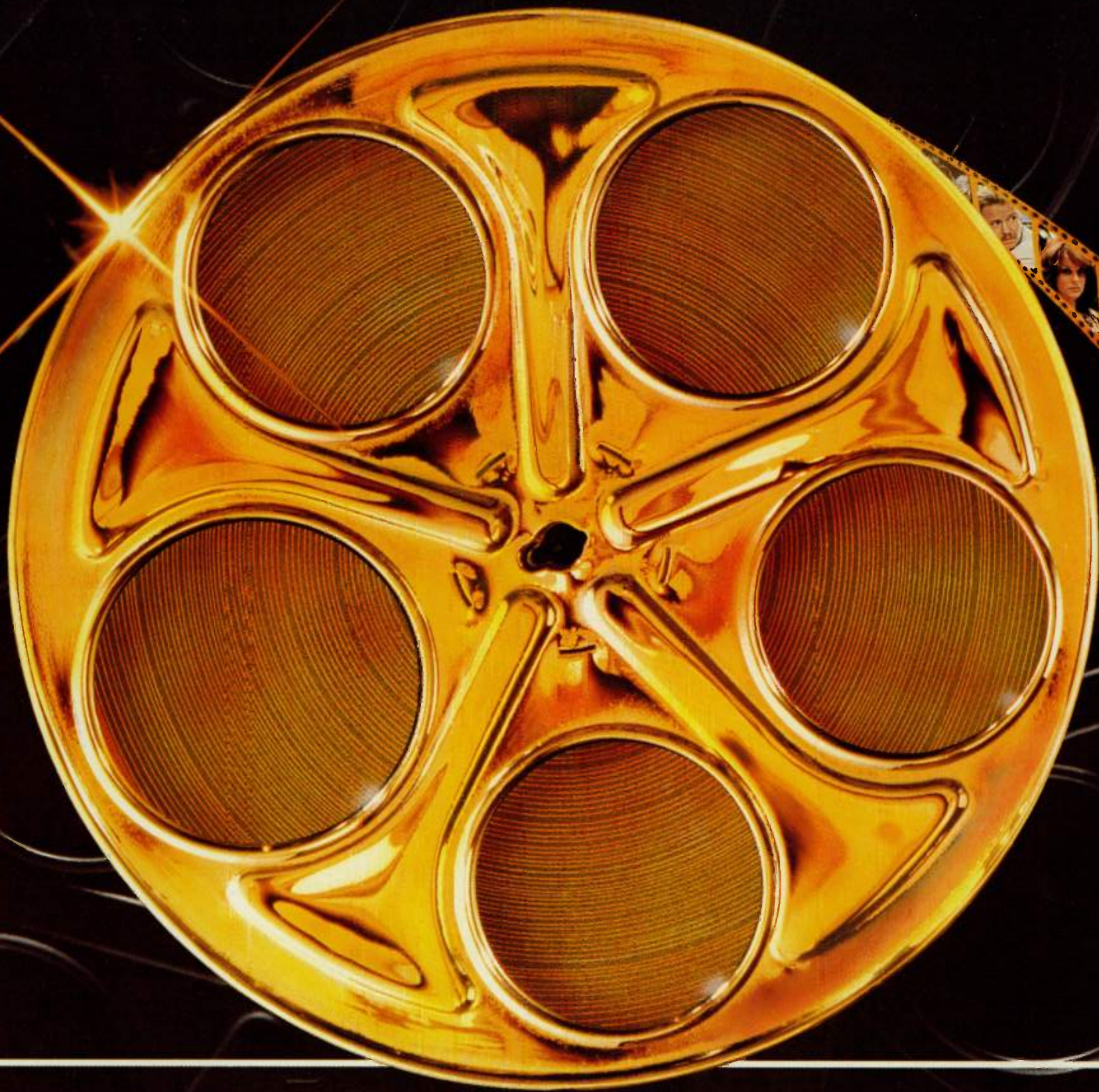
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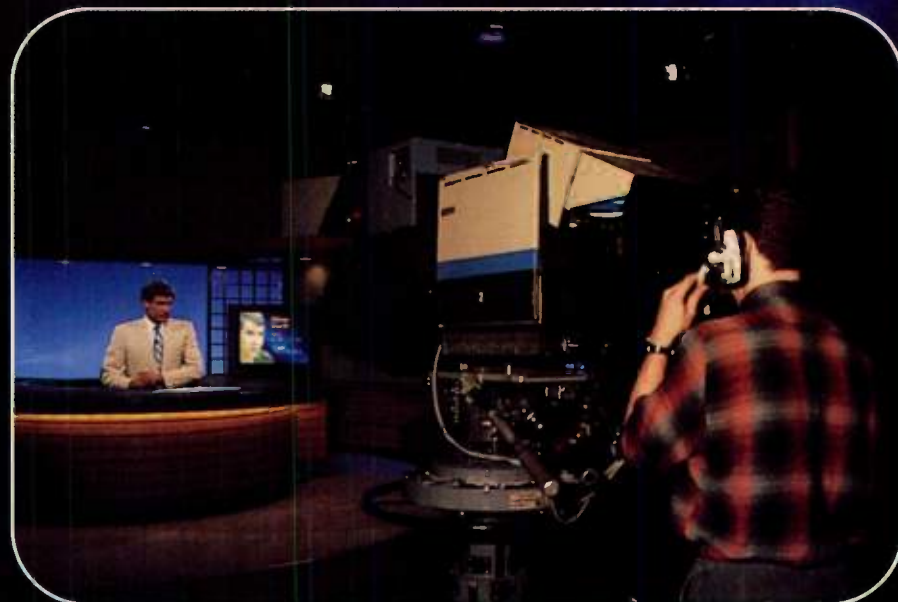
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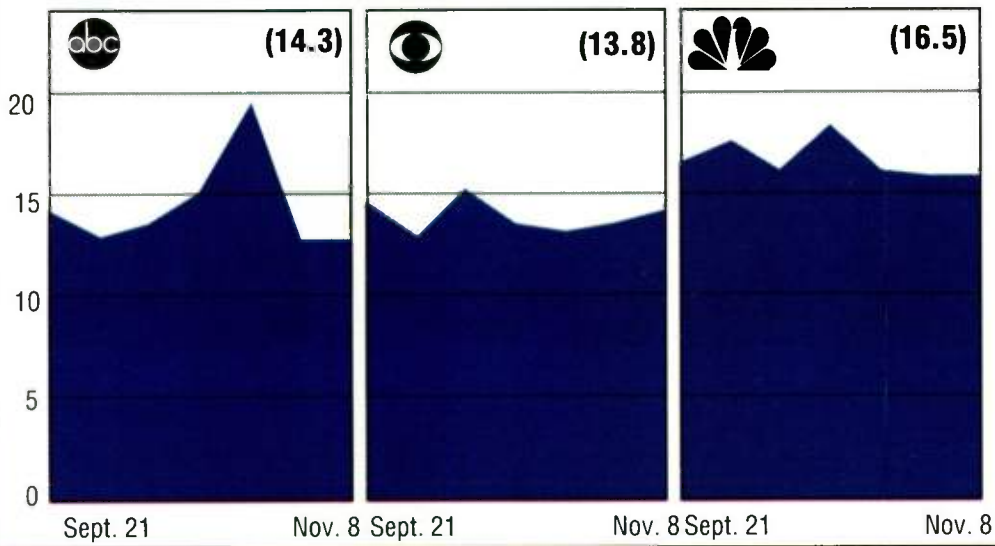
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SEASON-TO-DATE RATINGS (AVERAGES)

WEEKS 1-7: SEPT. 21 THROUGH NOV. 8

NETWORK PRIME TIME



IN THE SPOTLIGHT

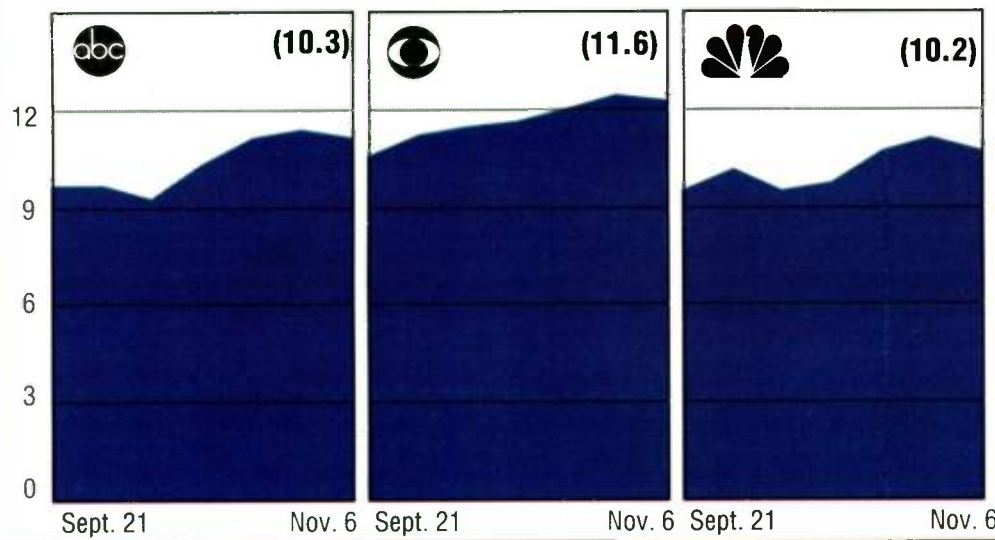


Ted Koppel

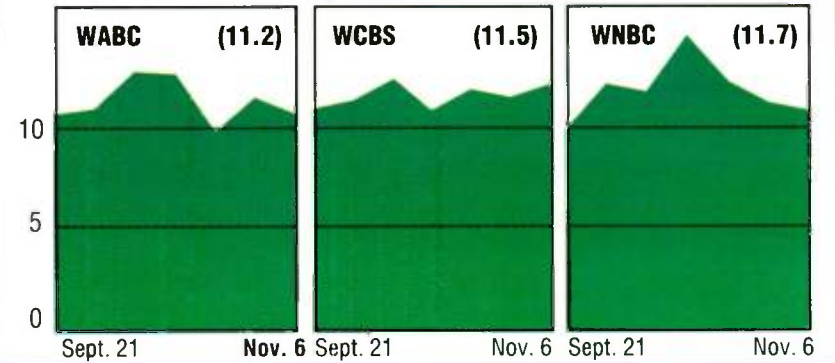
'Nightline' ratings and shares

1980	8.0/25
1981	7.3/21
1982	6.9/20
1983	6.1/17
1984	6.0/16
1985	5.6/15
1986	6.0/17
1987	5.8/17 (to date)

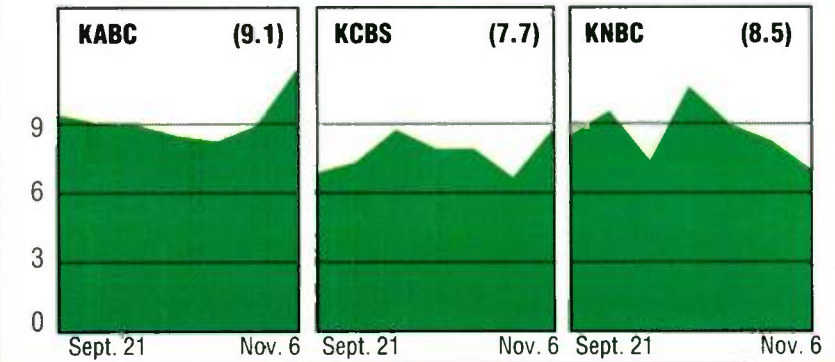
NETWORK EVENING NEWS



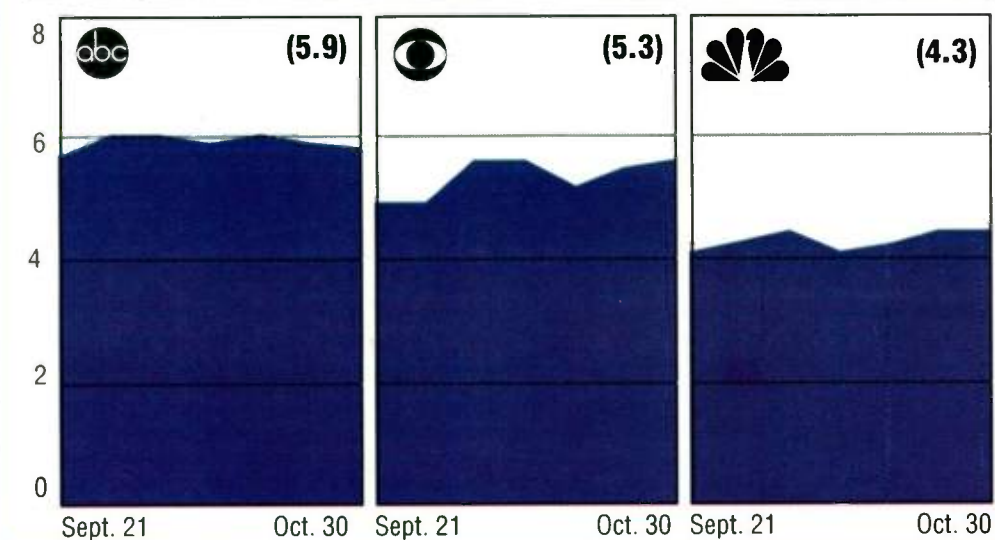
NEW YORK 11 P.M. LOCAL NEWS



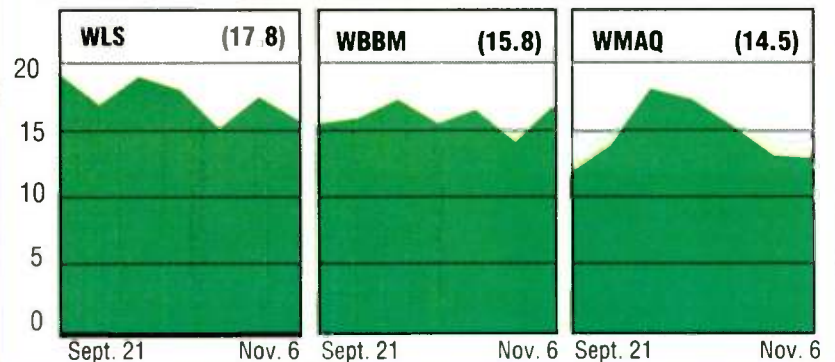
LOS ANGELES 11 P.M. LOCAL NEWS



NETWORK DAYTIME—SEPT. 21 TO OCT. 30



CHICAGO 10 P.M. LOCAL NEWS



SEASON-TO-DATE RATINGS/SHARES OF REGULAR PRIME-TIME NETWORK PROGRAMS

1. The Cosby Show	NBC 29.5/46	21. Hoopernia	ABC 17.0/27	41. Highway to Heaven	NBC 13.8/22	61. I Married Dora	ABC 10.6/19
2. A Different World	NBC 27.9/43	(t) Head of the Class	ABC 17.0/27	42. Equalizer	CBS 13.7/24	62. Houston Knights	CBS 10.5/17
3. Cheers	NBC 25.9/40	(t) Hunter	NBC 17.0/23	43. Beauty & the Beast	CBS 13.4/24	63. ABC Thursday Night Movie	ABC 10.3/16
4. Growing Pains	ABC 24.4/37	24. CBS Sunday Movie	CBS 16.9/27	44. Frank's Place	CBS 13.3/21	64. Full House	ABC 10.2/19
5. Night Court	NBC 23.5/37	25. Designing Women	CBS 16.8/26	45. St. Elsewhere	NBC 13.1/23	(t) Spenser: For Hire	ABC 10.2/16
6. Who's the Boss?	ABC 23.0/37	26. 227	NBC 16.6/30	46. J.J. Starbuck	NBC 12.8/20	66. Rags to Riches	NBC 10.1/18
7. Golden Girls	NBC 22.2/39	27. NBC Monday Night Movies	NBC 16.5/26	47. MacGyver	ABC 12.6/20	67. Sable	ABC 9.9/18
8. Moonlighting	ABC 21.0/33	28. Dolly	ABC 16.3/28	48. Crime Story	NBC 12.3/22	68. Hotel	ABC 9.8/19
9. 60 Minutes	CBS 20.8/34	29. NFL Monday Night Football	ABC 16.1/29	49. 20/20	ABC 12.2/23	69. Ohara	ABC 9.6/17
10. Murder, She Wrote	CBS 20.7/31	30. Kate & Allie	CBS 16.0/24	50. Jake & the Fatman	CBS 12.1/19	70. Pursuit of Happiness	ABC 9.1/16
11. Family Ties	NBC 19.5/29	31. Perfect Strangers	ABC 15.9/26	51. Our House	NBC 12.0/20	71. Charmings	ABC 8.8/15
12. L.A. Law	NBC 19.2/33	32. Dynasty	ABC 15.2/26	52. Wiseguy	CBS 11.7/18	72. Sledge Hammer!	ABC 8.1/14
13. ALF	NBC 18.7/29	(t) Falcon Crest	CBS 15.2/28	(t) A Year in the Life	NBC 11.7/19	73. My Sister Sam	CBS 7.3/14
14. Newhart	CBS 18.0/27	34. Knots Landing	CBS 15.1/26	54. Buck James	ABC 11.6/20	74. West 57th	CBS 6.8/13
(t) My Two Dads	NBC 18.0/26	35. thirtysomething	ABC 14.8/26	55. Mr. Belvedere	ABC 11.0/19	75. Max Headroom	ABC 6.6/12
16. Amen	NBC 17.9/32	36. Magnum, P.I.	CBS 14.6/24	(t) Law & Harry McGraw	CBS 11.0/20	76. Everything's Relative	CBS 6.5/11
(t) NBC Sunday Night Movie	NBC 17.9/29	(t) Facts of Life	NBC 14.6/23	57. Disney Sunday Movie	ABC 10.9/18	77. Leg Work	CBS 6.2/11
18. Dallas	CBS 17.6/31	38. Cagney & Lacey	CBS 14.5/25	(t) Oldest Rookie	ABC 10.9/17	78. Once a Hero	ABC 4.1/8
19. Valerie's Family	NBC 17.4/26	39. 'Slap' Maxwell	ABC 14.4/23	59. Private Eye	NBC 10.8/20		
20. Matlock	NBC 17.2/27	40. Miami Vice	NBC 14.1/24	60. Tour of Duty	CBS 10.7/17		

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5:30 PM—
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4 PM—PROV
6:30 PM—CHA
7 PM—HARTFOR
5:30 PM—INDIANA
5 PM—BALTIMORE—
4:30 PM—DENVER—KV
7 PM—ATLANTA—WGNX
1:30 PM—CLEVELAND—WU
3:30 PM—HOUSTON—KHTV
3 PM—DALLAS—KTVT

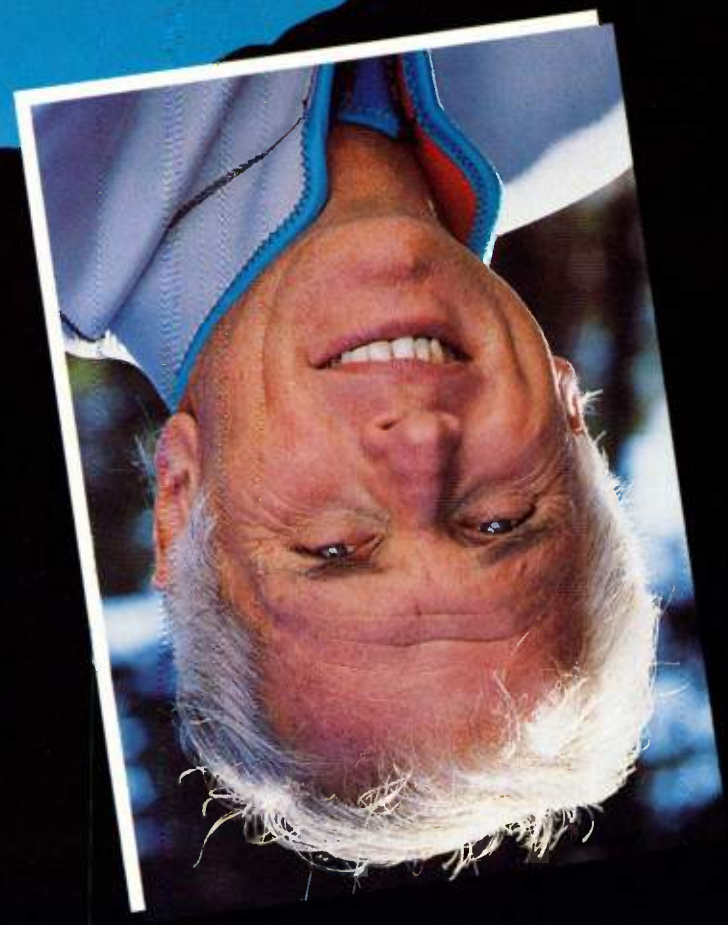


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*Source: Nielsen NTI Ratings for week ending 10/18/87.

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#1 MEN 18-49

PROGRAM

VIEWERS PER
1000 HOUSEHOLDS

SEA HUNT	487
D. C. FOLLIES	460
COMEDY CLUB	452
WE GOT IT MADE	369
MARBLEHEAD MANOR	336
NEW MONKEES	325
OUT OF THIS WORLD	300
BUSTIN' LOOSE	295
SHE'S THE SHERIFF	292
DOM DeLUISE SHOW	291

#2 MEN 18-49

PROGRAM

RATINGS

SHE'S THE SHERIFF	2.5
SEA HUNT	2.3
D. C. FOLLIES	2.3
COMEDY CLUB	2.3
WE GOT IT MADE	2.2
MARBLEHEAD MANOR	2.2
OUT OF THIS WORLD	2.2
DOM DeLUISE SHOW	1.7
BUSTIN' LOOSE	1.5
YOU CAN'T TAKE IT WITH YOU	1.2

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BRIEFLY NOTED

Broadcast TV

CBS's recent decision to not go ahead with "Doctors Wilde" as a midseason replacement show sparked a controversy. "(CBS) had ordered seven shows," said Stephen Kline, the show's executive producer. However, the official CBS line is that "no deal was set, no specific number was ordered." Mr. Kline claims former CBS Entertainment President Bud Grant called Gary Lieberthal, chairman of Columbia/Embassy Television, which was to produce the show, and said CBS was "reneging on its commitment and explained it was because the stock market crash had necessitated budget cuts."

NBC has given full-season orders to "A Different World," "My Two Dads" and "Crime Story," ex-

panding commitments to each prime-time program from 13 to 22 episodes. The shows are from Carsey-Werner, Tri-Star and New World Television, respectively.

Bernard Goldberg, CBS News' Miami-based national correspondent, has been assigned to full-time duty on the new prime-time series "48 Hours," which premieres early in 1988. A handful of other correspondents will be assigned to the program, along with several dozen producers, many of them transferred out of existing CBS units.

NBC's "Nightly News" placed third in the evening news race for the week ended Nov. 7 with a 10.6 rating and a 19 share, according to A.C. Nielsen Co. "The CBS Evening News" continued its seven-week domination with a 12.3/22 for the week, compared to 11.1/20 for

ABC's second-place "World News Tonight." Earlier this year, NBC was handily beating CBS and ABC in the evening news race.

Fox Broadcasting Co. will broadcast the "Television Academy Hall of Fame" on Monday, Nov. 30, from 8 p.m. to 10 p.m. (ET), marking the network's first weekday special. The program was taped yesterday at the 20th Century Fox Studios in Los Angeles. The annual event is sponsored by the Academy of Television Arts & Sciences. Inductees for 1987 are Johnny Carson, Jacques Cousteau, Leonard Goldenson, Jim Henson, Bob Hope, Ernie Kovacs and Eric Sevareid.

ABC News and the Weintraub Entertainment Group announced formation of one of the world's largest and most comprehensive news film libraries, composed of material gathered by ABC News and the Pathe News organization. The latter collection includes more than 8,500 hours of newsreel footage shot from 1896 to 1970. ABC Sports is expected to add to the collection.



Tri-Star's "My Two Dads," starring Paul Reiser (left) and Greg Evigan, has been given a full-season order by NBC.

"Network television really missed the boat on this one..." **New York Newsday**



The all-American kid has grown up! But now the tables are turned on the Beav and he has his own sons, Kip and Ollie Cleaver, to contend with. Where's Ward when you really need him?

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Cable TV

Cablevision Systems Corp.'s advertising sales division now claims to be the largest cable rep firm in the country with the recent acquisition of 3M Cable Networks. With the purchase of the unit, which was part of 3M's advertising services division, Rainbow Advertising Sales Co. is said to represent more than 12 million subscribers. The purchase price was not disclosed.

Turner Broadcasting System has extended the maturity date on its outstanding extendable senior notes from Dec. 15, 1987, to March 15, 1988. The interest rate paid on the notes during that extended period will be 16 percent. Under the terms of recent agreements, the interest rate will continue to increase quarterly until the \$150 million in extendable senior notes are redeemed. TBS probably will not be in a position to redeem the notes until it has refinanced its outstanding \$1.4 billion debt—a move it recently postponed.

Englewood, Colo.-based **Jones Intercable**, the country's 12th-largest MSO, announced that since Sept. 1 it has purchased 435,000 shares of its class A common stock at \$9.37 per share, and 160,000 shares of its common stock at \$9.62 per share.

Florida's upcoming sports and public affairs service, the **Sunshine Cable Network**, has 1.7 million subscribers on line for its March 1988 launch and expects to break the 2 million mark by that time, according to an official of its managing partner, Houston-based Home Sports Entertainment.

Showtime has ordered six episodes of "Poison," a new comedy series from Ron Howard and Brian Grazer's Imagine Entertainment. "Poison," a contemporary romantic triangle, was created by Bob Dolman, who will serve as executive producer of the series. The first episode is slated to appear next spring.

The National Academy of Cable Programming has added a special session for Black Entertainment Television, Financial News Network, C-SPAN, Bravo and The Playboy Channel at the January meeting of the semi-annual TV critics press tour. The session will run from 8:30 a.m. to 6 p.m. on Jan. 17, the second day of cable's three-day stretch. Those five basic cable services normally didn't participate in the gathering, but a special day was

added to allow them access to the nation's critics.

Radio

Sen. Alan Simpson, R-Wyo., has replaced Sen. Robert Dole, R-Kan., as a commentator on "Face-Off," the daily two-minute feature airing on about 290 commercial radio stations nationwide. The change follows Sen. Dole's announced candidacy for the Republican presidential nomination. Sen. Edward Kennedy, D-Mass., continues to provide counterpoint to the Republicans on "Face-Off," produced in Washington by The Broadcast Group and distributed by the Mutual Broadcasting System.

In a surprise move, **WCAU-FM**, CBS's Contemporary Hit Radio station in Philadelphia, last Monday changed its format to oldies. CBS is waiting for FCC approval to change the station's call letters to WOGL. The station, which is the only FM oldies station in Philadelphia, will be consulted by Joe McCoy, program director of CBS's New York oldies station, WCBS-FM. The change was a surprise because WCAU was still performing strongly in the ratings. But CBS said it was preparing the station for the future by repositioning it to attract listeners 25 to 54 years old, a slightly older target than was reached by the CHR format.

Three more radio stations have added **The Breeze**, a New Age satellite radio format offered by Minneapolis based-Progressive Music Network. The three new affiliates are WKLZ-FM, Burlington, Vt.; WTNN-AM, Knoxville, Tenn.; and WETB-AM, Johnson City, Tenn., bringing the network's number of affiliates to eight.

Two former announcers for **KFAC-AM/FM in Los Angeles** have filed suit against the station, seeking more than \$1 million in damages. The complaint against KFAC alleges that Tom Dixon, 71, and Fred Crane, 68, were dismissed last January because of their age and because they did not fit into a new owner's plans for the classical music outlet. The pair were subsequently replaced with younger air personalities. Station officials had no comment on the lawsuit, which also seeks reinstatement of both jobs and back pay.

Houston-based **Wodlinger Broadcasting Co.** announced the

sale of **KCWV-FM**, Fairway, Kan., and **KCWV-AM**, Leavenworth, Kan., to Philadelphia-based Reagan Henry National Radio Associates for \$8.7 million. The two stations were purchased by Wodlinger in November 1982 for \$1.7 million.

Sports

CBS Sports starts its schedule of NCAA basketball on Dec. 12 with the intrastate rivalry of Louisville against Kentucky, the first of 33 regular-season games.

Minneapolis-based **Crocus Video** has released "We Never Surrender," a home video containing highlights of the 1987 season of the Minnesota Twins. The hour-long tape, which retails for \$29.95, begins with spring training and continues through the recent reception honoring the World Series champions.

Madison Square Garden Network plans to air a schedule of 67 college basketball games this season, beginning with the annual Joe Lapchick Memorial Tournament featuring St. John's University on Nov. 28. MSG Network's coverage will include the Big East Tournament.

Other

The National Association of Broadcasters has asked the FCC to rule that the fairness doctrine doesn't apply to radio and TV ads on ballot issues. FCC Chairman Dennis Patrick recently sent a letter to House Commerce Committee Chairman John Dingell, D-Mich., indicating that the agency would "continue to accept and process fairness doctrine complaints regarding ballot issues" until it can give the matter further review.

Arbitron Ratings Co., New York, has begun producing overnight ratings from Atlanta, which represents the 14th market wired for overnight measurement by Arbitron. The overnight service began Oct. 28 with Arbitron meters installed in 400 Atlanta TV households.

The House of Representatives voted last week to require a **simultaneous poll closing time** of 9 p.m. (ET) in presidential elections. The networks have agreed to withhold their election outcome predictions until after the polls have closed. #

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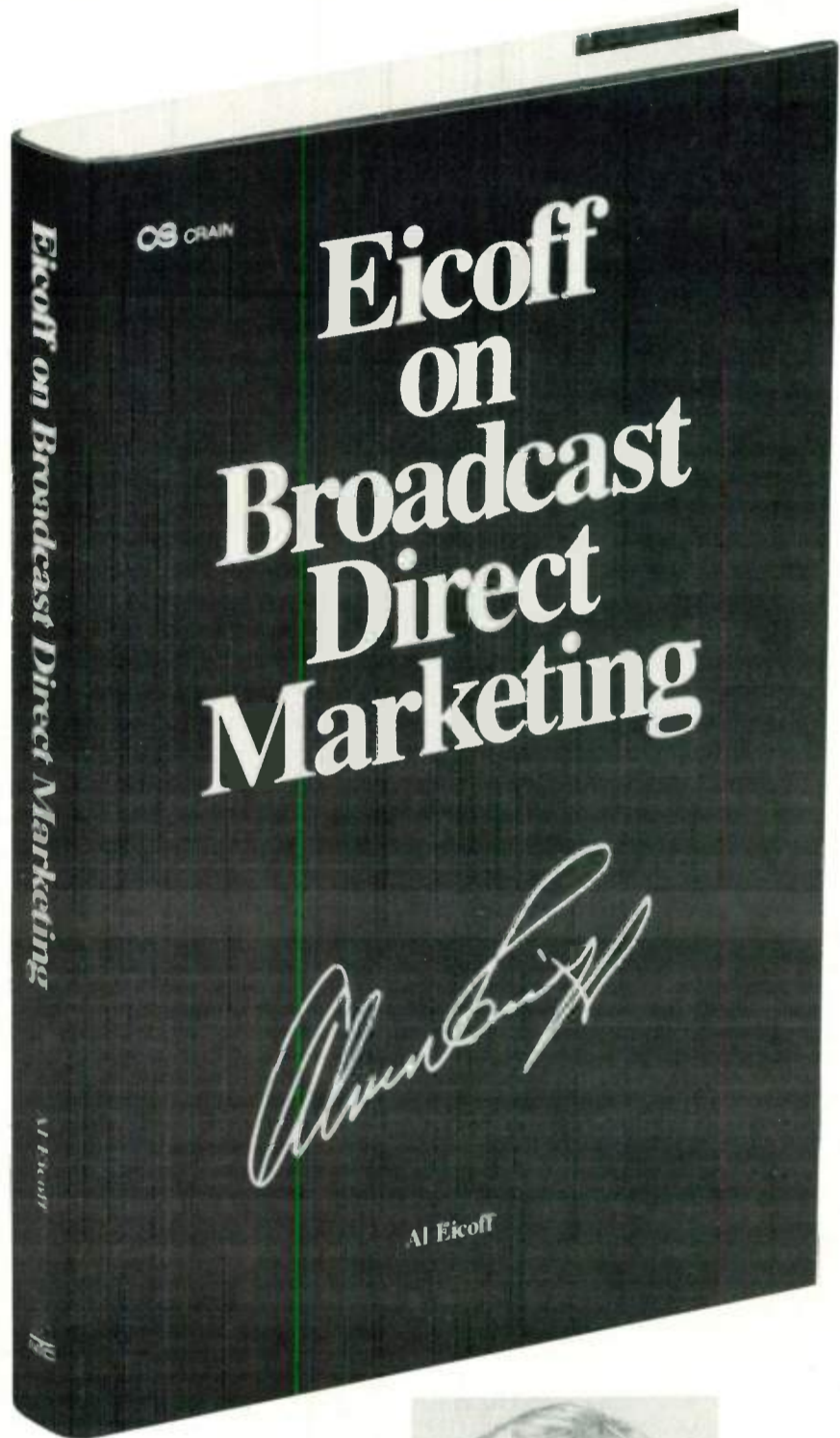
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William E. Phillips
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BR1888

Ad agency gives cable TV high marks

By JANET STILSON
Staff reporter

NEW YORK—The cable TV industry received a rave review in a recently released analysis by the Bozell, Jacobs, Kenyon & Eckhardt advertising agency.

"Overall, cable gives advertisers more freedom and flexibility to effectively communicate with viewers, and in many instances more efficiently than network television," the New York-based agency says.

Its 119-page report is titled, "Triumphs and Trends of the Cable Television Industry."

"Advertisers may need to evaluate cable more carefully in the future," the report states. "The media plan which does not include any cable buys is under-delivering broadcast ratings in cable homes

'It's a very realistic analysis of where the industry is today and where it's going.'

—Robert Alter
president, Cabletelevision Advertising Bureau

where . . . television viewing has become more fragmented."

The study points to research concluding that cable TV advertising will grow to about \$2 billion by 1990, from its current level of about \$1 billion.

It further states that if "local ad sales adhere to the course they are now on, revenue will have more than quintupled in four years,

from \$50 million to over \$250 million."

The report is the first cable TV study Bozell has released, according to its author, Judy Black, strategic media planner for the agency.

Robert Alter, president of the Cabletelevision Advertising Bureau, said, "It's a very realistic analysis of where the industry is today and where it's going."

The report's conclusions led Kent Replogle, executive vice president and chief operating officer of USA Network, to comment, "One could almost say (the report is) taken from USA's presentation to the marketplace."

One of the few words of caution to the cable industry came in the report's evaluation of VCRs: "Pay cable will have to learn to work with the VCR because it is not going to disappear, and it will have to continue its

aggressive multimedia campaign strategy."

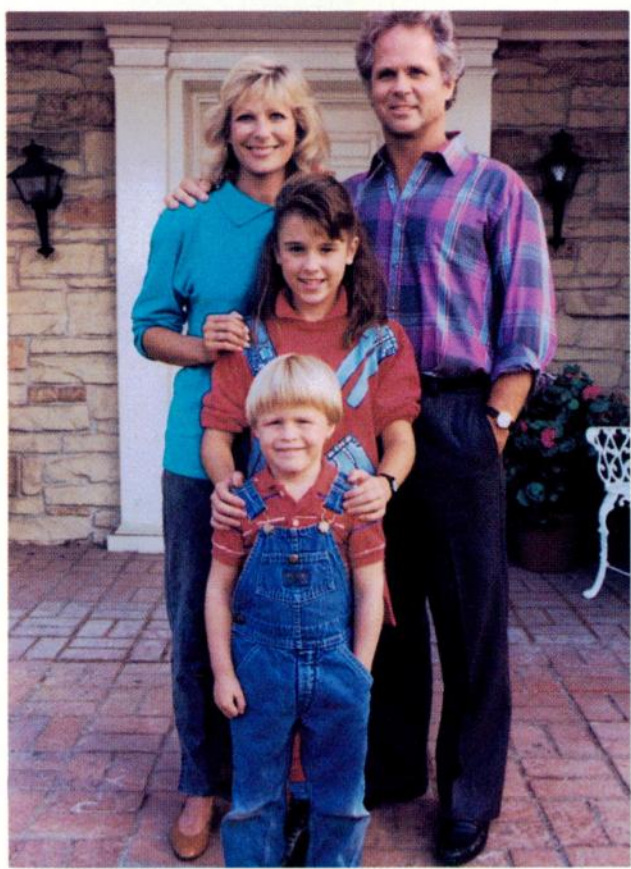
In addition, the report stressed that basic networks need to establish separate identities to increase their value to advertisers.

Also eyed in the study are advertising inroads on pay services. It notes Eastman Kodak Co.'s corporate sponsorship of The Disney Channel's "A Prairie Home Companion" and Anheuser-Busch's association with HBO on its boxing series.

"The question is whether The Disney Channel will be a trend setter, whether HBO will expand its horizons vis-a-vis advertisers and whether advertisers will seize the new opportunities presented," the report states.

It observes that advertising could potentially help the pay-cable networks stem a largely flat revenue growth trend. But it also evaluates the dangers of advertising for the pay services. #

"The fact that people know the characters gives the sitcom an advantage..." USA TODAY



Wally, always Beaver's confessor and protector, is still on the job as his lawyer. Wally also married his high school sweetheart, Mary Ellen Rogers, and has two kids of his own, Kelly and Kevin Cleaver.

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NBC outlet buys ads on cable

(Continued from Page 12)

Network Media gets 20 percent of the advertising availabilities on CNN, ESPN, USA and MTV and 80 percent of the slots on FNN and A&E. Cablevision and United Cable Corp. also participate through FNN and A&E.

The operators get a 50/50 revenue split with Network Media, which expects to draw \$3 million in sales for the first fiscal year it started in June.

WMAQ hopes to get a quick draw of cable viewers it hits just before its daily local newscasts at 4:30 p.m., 6 p.m. and 10 p.m.

"It's a tune-in type of thing, to get people for a half-hour to watch local news," said Mr. Lobo, who also used cable as a promotional tool when he managed WNBC-TV, NBC's New York station.

Aside from the November sweeps strategy, the unusual aspect of the spots is what Network Media describes as an "almost live" transmission technique, supplied by Centel, which enables microwave delivery of the WMAQ spots in an eight-minute turnaround time.

"One of the things being proved in this test is the technology itself," said Ms. Wallace. "At the end of this experiment it will be a given that

this technology holds up."

How much it helps WMAQ shore up its ratings in the Chicago-area market is a separate question.

"It's going to be hard to determine the impact of it," said Mr. Lobo.

In fact, the station may consider trying it again for the February sweeps.

While WMAQ is the only network-owned station to experiment with the revived Chicago interconnect, local independent stations have also used it, according to Ms. Wallace.

Network Media presents potential advertisers two basic buying plans: a "flexnet" strategy of 700 spots annually, or a "fixnet" approach in which the advertiser selects the daypart, network and show for 13 weeks.

The company is hoping the current WMAQ campaign helps to draw other broadcast advertisers to the potential impact of the interconnect. "Even the crustiest broadcaster has accepted the fact that there is underdelivery in cable households," Ms. Wallace says. #

ABC signs Bochco

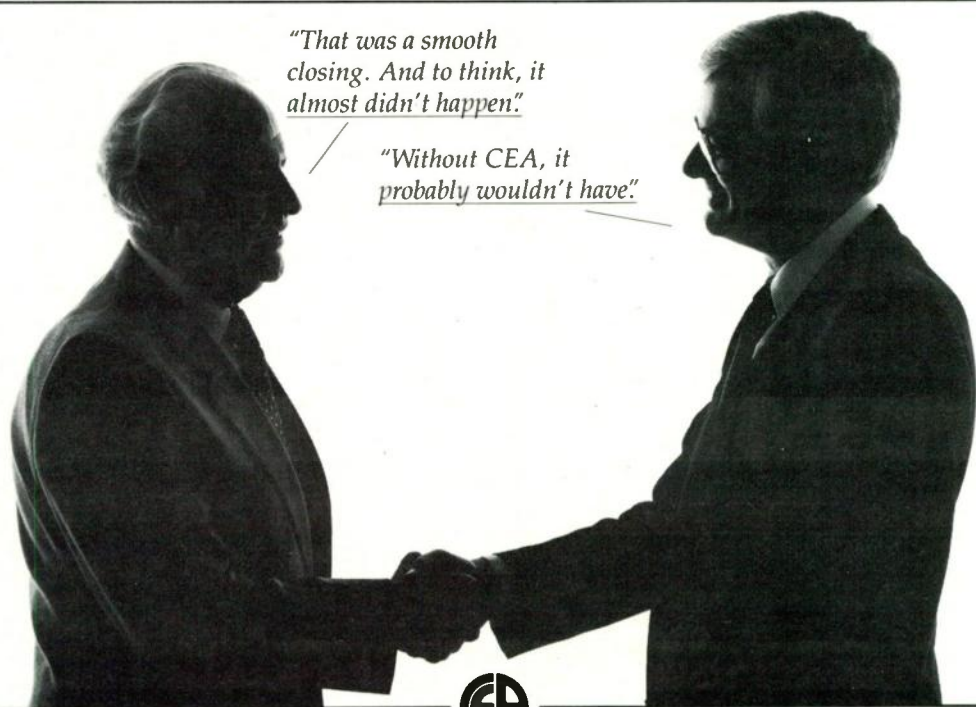
(Continued from Page 12)

The network quickly canceled "Max Headroom" on Friday and "Once a Hero" on Saturday earlier this season to fix trouble spots.

Besides those moves—and the Bochco deal—to obtain shows that break out of the mold, ABC is expressing concern over bolstering its summer programming. "I suspect there have been some very substantial inroads made by the independents," Mr. Stoddard said of the erosion so far this season. Since there are few, if any, real hits so far this fall, viewers may be turning away more quickly, he said.

Mr. Stoddard said that ABC, like NBC, is looking at the possibility of offering more original prime-time programming in the summer months. However, he acknowledged that it's a harder task for his network to tackle than for NBC.

"That's something that we're looking at in the future," he said. #



"That was a smooth closing. And to think, it almost didn't happen."

"Without CEA, it probably wouldn't have."



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Lorimar stock performs worse than market

Just being a publicly held company is hard enough these days, but times are even worse for shareholders of Lorimar Telepictures Corp.

Not only has Lorimar suffered along with the rest of the market, but the company's stock has actually under-performed the market. Lorimar stock has performed so poorly, in fact, that some analysts believe the shares may be a bargain despite the rather dismal fundamental performance of the company.

And apparently there are buyers who agree, because Lorimar shares rose from \$8 a share to \$9 a share on the American Stock Exchange during the week of Nov. 2. While the increase may have elated some recent buyers of Lorimar stock, most shareholders could be forgiven for being somewhat less than giddy.

In mid-1986, Lorimar shares were selling for about \$32 each, and the 12-month high was about \$24 a share.

The stock increase came amidst a flurry of speculation regarding a takeover and management changes. As of early last week, the takeover talk remained speculation, but the management change became reality when it was announced that J. Anthony Young, the company's chief financial officer, was being replaced by Richard Dalbeck.

The announcement was made as Lorimar was preparing to report what were certain to be dismal operating results for the second fiscal quarter, ended Sept. 30. Analysts generally expected the loss to be about 50 cents a share.

Losses aren't new for the company. Lorimar reported a loss of 84 cents a share for the fiscal year ended March 31; for the first quarter, Lorimar reported a loss of 15 cents a share.

Where did Lorimar go wrong? Just about everywhere except in its TV division, apparently.

Lorimar's Karl Lorimar Home Video subsidiary reported a loss of \$31.5 million for fiscal 1987. Analysts say a too-liberal return policy hurt the company, along with a general dearth of hit videos. In addition, three top executives in the video division resigned in March because of alleged conflicts of interest.

While the video division did have some hits—notably a series of Jane Fonda workout videos—it also struggled with such gems as its series of Playboy centerfold videos.

Moreover, the future of the video division seems largely tied to the success of Lorimar's movie efforts, and those efforts are not exactly a five-star bet to succeed.

The movie business, of course, is a risky bet under the best of circumstances, but Lorimar upped the ante when it decided to distribute its own movies. Barry Kaplan, who follows Lorimar for Goldman Sachs, says the distribution organization will cost Lorimar another \$10 million a year to manage.

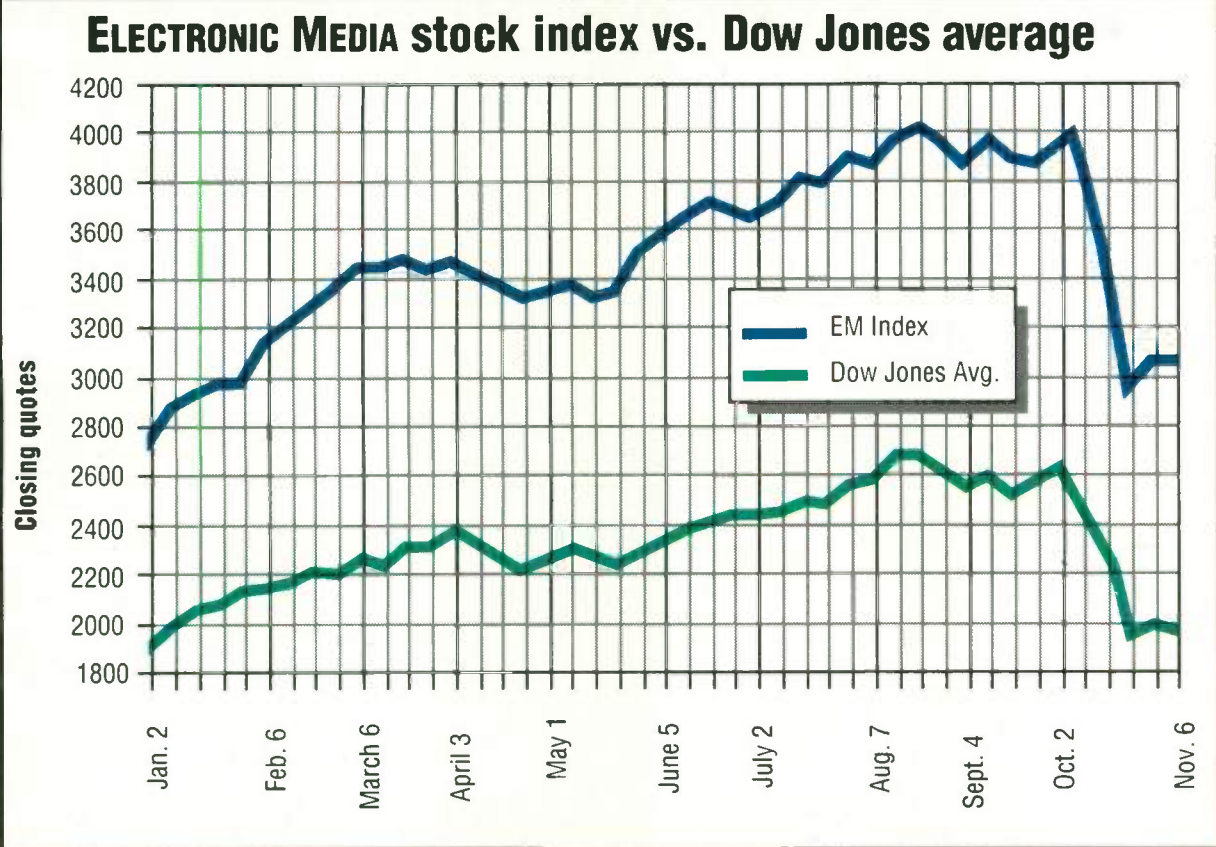
If Lorimar's movies turn out to be a success, says Mr. Kaplan, the distribution division will intensify profits. If the movies are a failure . . .

(Continued on Page 84)



FOCUS ON FINANCE

M. Howard Gelfand



ELECTRONIC MEDIA stock index results for the week ended Nov. 6

	Oct. 30	Nov. 6	Change
WINNERS			
Lorimar Telepictures	\$8.00	\$9.00	12.50%
Comcast	\$18.75	\$20.88	11.36%
United Cable	\$21.00	\$23.25	10.71%
Tribune Co.	\$33.25	\$35.63	7.16%
King World	\$17.13	\$17.88	4.38%
Scripps Howard	\$76.00	\$79.00	3.95%
Multimedia	\$47.00	\$48.50	3.19%
Jones Intercable	\$9.63	\$9.88	2.60%
Cablevision	\$21.38	\$21.63	1.17%
Viacom	\$16.38	\$16.50	0.73%
MCA	\$39.25	\$39.50	0.64%
Time Inc.	\$82.50	\$82.63	0.16%

	Oct. 30	Nov. 6	Change
LOSERS			
Gulf & Western	\$69.50	\$69.50	0.00%
CBS	\$172.63	\$169.75	-1.67%
A.H. Belo	\$50.75	\$49.75	-1.97%
Disney	\$55.25	\$54.00	-2.26%
General Electric	\$47.38	\$46.13	-2.64%
Turner Broadcasting	\$9.00	\$8.75	-2.78%
TCI	\$22.25	\$21.75	-2.25%
Cap Cities/ABC	\$334.00	\$328.00	-1.80%
Coca-Cola	\$41.25	\$40.50	-1.80%
Home Shopping	\$6.75	\$6.50	-3.70%
Gannett	\$39.00	\$38.00	-2.56%

Viacom posts on quarterly loss

By **DIANE MERMIGAS**
Senior reporter

Viacom International last week reported a \$37.5 million loss in the third quarter and an \$88 million loss for the first nine months of 1987, primarily due to heavy debt expense associated with the buyout of the company in June.

The financial report released Nov. 9 heightened speculation that Viacom's new owner, Sumner Redstone, will refinance or restructure the company's \$2.5 billion outstanding debt and seek to reduce the debt by selling assets.

Industry sources confirm that Viacom executives have conducted preliminary meetings with officials of Coca-Cola and NBC, which are both interested in broadening their involvement in cable TV programming and TV station ownership.

Mr. Redstone has said he is interested in selling a minority interest in one or more of Viacom's cable TV program services.

Viacom's cable and broadcasting interests contributed to a 10 percent increase in overall revenues for the three months ended Sept. 30, and an 11 percent increase in revenues for the first nine

months of 1987. The company's total revenue for the first nine months of 1987 was \$256.5 million, up from \$236.5 million for the same period last year. Viacom's earnings from its broadcast operations for the first nine months of 1987 were \$11.5 million, up from \$10.5 million for the same period last year. The \$11.5 million decrease was due to a \$3.4 million loss on the sale of a 53.5 percent interest in a \$3.4 million share, the company reported. The company's third quarter operating income was more than half of last year's \$3.4 billion. Sumner Redstone's National Broadcasting Company, Viacom's new met

onal and cost impact of the company's management and complete executive turn-

aid its broadcast group achieved both national and advertising sales in the quarter, and improved operating margins. The broadcast group reported \$31.3 million in operating income for the quarter, up 11 percent from \$28.3 million a year earlier. Its operating income for the quarter rose 19 percent to \$12.9 million from \$10.8 million a year earlier.

The broadcast group posted \$7 million in earnings for the third quarter, down 18 percent from \$8.4 million for the same period a year earlier. The company's cable TV operations posted a 23 percent increase in third-quarter revenues to \$71.4 million from \$58 million a year earlier.

The company's third quarter operating income for the cable division rose 27 percent to \$27.4 million from \$21.6 million a year earlier.

The company's division posted \$11.2 million in earnings for the third quarter, down about 3 percent from \$11.6 million for the same period a year ear-



SUMNER REDSTONE

Interested in selling part of Viacom

(Continued on Page 84)

'Downey Show' revives confrontational TV

(Continued from Page 3)

"The Morton Downey Jr. Show," has been described by one TV executive as "a cross between Ted Koppel and professional wrestling."

During the show, viewers can telephone in their reactions to the often-controversial guests, who recently have included female porn stars, members of the Ku Klux Klan, extremist Lyndon LaRouche and Rabbi Meir Kahane, founder of the Jewish Defense League.

Members of the studio audience get to chime in, too. They can line up peacefully at podiums near the rim of the stage and wait their turn to speak, or they can shout their opinions at will—which they often do.

The shouting contributes to the chaotic texture of the show. In fact,

sometimes the program seems out of control.

"It is out of control," admits Bob Pittman, president of New York-based Quantum Media Inc., the producer of "The Morton Downey Jr. Show."

"We're dealing with some real passionate issues," says Mr. Pittman, who's the former head of MTV.

Members of the studio audience often can be seen screaming at each other and sometimes exchanging shoves. Mr. Downey calls his guests liars. He screams at them to shut up.

There are few efforts to make audience members or TV guests comfortable.

Both must pass through airport-style security to enter the studio,

which is patrolled by security officers. Sometimes in the heat of argument, Mr. Downey orders guests to get out.

Mr. Downey, 54, says the program allows him to be "an advocate" for crime victims, homeless people, minorities and others less fortunate than he.

"They don't need pabulum-puking talk show hosts," he declares.

Mr. Downey, the son of radio singer Morton Downey Sr., is a veteran radio talk show host. This is his first TV show.

"It's television by confrontation," says Rich Taylor, a free-lance automotive journalist ejected from a recent show as he tried to make a point about Audi 5000 cars. On the air, Mr. Downey ripped off Mr. Taylor's clip-on microphone and pointed to the exits.

"I came pretty close to punching the guy in the nose," Mr. Taylor said.

The heat of passionate debate has resulted in some strong material for a live talk show airing at 9 p.m.

On the same program in which he offered castration as a cure for sodomy in prisons, Mr. Downey, who said he once spent 61 days in jail, asked his guest, "Have you ever gone to bed at night with the fear that while you're sleeping, some guy is going to jump you and bungle-hole you?"

And, although the incidents are infrequent, shouts of "bullshit!" from the studio audience have been audible, too.

"We know we have an audience that's pretty emotional," said Jane Hartley, WWOR's station manager.

She said WWOR is sensitive to the language on "The Morton Downey Jr. Show." But she denied reports that the station's managers have been alarmed by some of the material and have asked Mr. Downey and Quantum Media to tone down the program.

"I hope it stays emotional and confrontational," Ms. Hartley says.

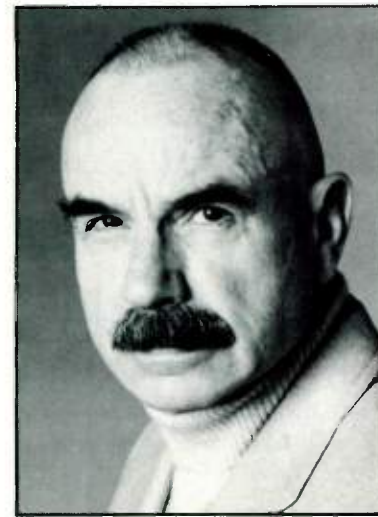
Mr. Downey says, "If it changes, it will be a phony show. I don't like to phony things up."

"The Morton Downey Jr. Show" is the first television project for Mr. Pittman's Quantum Media, which is



BOB GRANT

Starting their own confrontational TV talk shows



G. GORDON LIDDY

"It's gee, really kinda neat—even though that creep Eddie Haskell is still around and junk like that..." *Chicago Tribune*



The world's most obnoxious teenager is now the world's most obnoxious husband and parent...with a son to match! Meet Eddie's son, Freddie Haskell!

The New
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50 percent owned by MCA Inc., also the owner of WWOR-TV. If the show performs well, MCA will most likely try to syndicate it.

The program already gets some national exposure on cable TV systems that carry superstation WWOR.

For the first three weeks since it premiered on Oct. 19, the Downey show had an average A.C. Nielsen Co. rating in New York of 3.6 (percentage of all TV homes) with a 5 share (percentage of sets in use).

Although the ratings in New York seem respectable to officials of major TV representative firms, the officials aren't sure if the Downey show would play in Peoria.

"It would probably be perceived as what you would call 'adult' programming, and most program directors and general managers see that as meaning late-night programming," says Jack Fentress, vice president and director of programming for Petry National Television, New York.

"I think the show is succeeding," adds Dean McCarthy, vice president of program services for Harrington Righter & Parsons, New York. "But I don't know if successful television is based purely on controversy alone."

John Von Soosten, vice president and director of programming for Katz Television, New York says, "The genre seems to work on radio. Maybe it's time to try it on television."

In the late 1960s, confrontational shows included those hosted by Joe Pyne, Alan Burke and Les Crane. They featured loud arguments between hosts and guests.

Among other things, Mr. Pyne was known for banging his shoe on a table when he disagreed with guests.

"They were powerful ratings-getters," recalls Paul Noble, who produced Alan Burke's show at WNEW-TV in New York, which is now Fox Television's WNYW.

They were also relatively inexpensive to produce, he says.

Mr. Noble said the form gradually went out of fashion as temperaments mellowed in the 1970s and viewers turned to talk show hosts such as Mr. Donahue, who uses a more sensitive approach to controversial issues.

But to Mr. Noble, the time is ripe again for confrontational talk shows. Like the 1960s, he says this is a time "when people are very, very angry. They need this kind of outlet to express their anger." #

Cable networks offer sales aids

(Continued from Page 12)

time is offering a sales incentive that will send one system's ad sales manager, general manager, marketing manager and their spouses on a trip to Australia.

General Media's Mr. Smith says his most recent sales efforts with basic networks include a contest tying in with the VH-1 sponsored Warren Miller ski film "White Winter Heat," currently on tour.

Local retailers who bought about \$2,000 in advertising time became the drop-in locations for viewers to pick up entry forms for a contest, with a seven-day skiing vacation in Colorado as the grand prize.

Another program tie-in with ESPN will see the grand prize winners of a 1989 contest flying off for an NFL Pro Bowl weekend, with ESPN providing some of the game-side entertainment.

It's the special promotional boosts, rather than the monthly information packets, that Mr. Smith finds most valuable from the networks.

John Shaker, MTV Network's senior vice president, Eastern division, says his services aren't increasing local sales activity so much as refining them.

Among MTVN's most recent sales coups is a 19-system, \$75,000 advertising buy in Florida by a local department store chain, Burdines, that had committed only \$4,000 to local cable television operators over the past 10 years.

Other networks that point to increased efforts include Arts & Entertainment, CBN Network and Financial News Network. #

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Position available for Local Account Executive at KXLY-TV. Experienced salesperson to handle local accounts. Two years experience preferred. Salary plus commission, and benefits. EOE. Send resume by November 27 to:

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ELECTRONIC MEDIA CLASSIFIEDS

Viacom International posts \$37.5 million loss

(Continued from Page 81)

Viacom's entertainment group offset its foreign and domestic syndication revenues gains with higher program development costs. Still, the group posted a 23 percent increase in third-quarter revenues, to \$23.4 million from \$19 million a year earlier.

Operating income for the entertainment unit rose 26 percent to \$8.8 million from \$7 million for the same quarter in 1986.

Entertainment posted about \$8 million in earnings for the third quarter, an 18 percent increase from \$6.8 million a year ago.

Viacom's TV program network revenues in the third quarter remained virtually the same as a year

ago at \$132.7 million. The group's operating income rose 21 percent to \$22.2 million from \$18.4 million in the quarter.

The television network's earnings were \$11.6 million in the third quarter, up 13 percent from \$10.3 million for the same period a year ago.

For the nine months ended Sept. 30, Viacom reported \$745 million in revenues, up almost 11 percent from \$672.8 million for the first nine months of 1986. Operating income for the nine months was \$180.8 million, a 23 percent increase from \$146.6 million the first nine months of 1986.

However, Viacom reported an \$88 million loss for the first nine months of 1987. #

Lorimar stock performs worse than bear market

(Continued from Page 81)

One recent release, "Fourth Protocol," is being cited by analysts as a minor success. But two other recent releases, "In the Mood" and "Orphans," aren't doing as well. Then there's "Big Shots," a major disappointment, and the upcoming "Hearts of Fire," starring Bob Dylan. Early reports on that film have been so discouraging that Dennis McAlpine, who follows Lorimar for Oppenheimer & Co., says Lorimar may take a \$20 million writeoff in the second quarter for the film.

Mr. McAlpine, however, is among analysts who see possibilities in the company's stock. He says there's still hope that the movie business will do well in fiscal 1988, particularly as the company begins to release films produced by Bernie Brillstein.

Mr. Brillstein, executive producer of "Ghostbusters," was named chairman of the newly formed Lorimar Film Entertainment subsidiary. His first production, "Action Jackson," is expected to be released early next year.

More importantly, says Mr. McAlpine, Lorimar's TV division is as strong as ever. Lorimar is the largest producer of prime-time network programming, with such hits as "Dallas," "ALF" and "Valerie's Family."

Mr. McAlpine says there's some good news in even the company's failures. The canceled "Max Headroom," he says, was being produced at a loss to the company; eliminating the show will actually help the bottom line, at least initially.

Oddly enough, Lorimar will probably also report a profit from its advertising agency, Bozell Jacobs Kenyon & Eckhardt. Lorimar plans to sell the agency so that it can concentrate on TV and movies, but a leveraged buyout of the agency has been delayed because of financing difficulties.

Lorimar will eventually report a gain from selling the agency. But hopes for a strong recovery rest in syndication fees that will come in the future from current TV series. That's one reason why Mr. McAlpine continues to rate Lorimar stock as a "buy."

One show already in syndication, "It's a Living," is expected to fetch \$300,000 per episode by the end of the fiscal year, says Mr. McAlpine. "ALF" and "Valerie's Family" may do better when they become available for syndication.

Still, the most convincing case for purchase of



"It's a Living" could fetch \$300,000 per episode in syndication, one analyst says.

Lorimar shares seems to be that the current price is so darned cheap. Alan Kassin, media analyst for Shearson Lehman Brothers, says he wouldn't want to pay much more than the current price. But, he adds, Lorimar is an "interesting speculation" at the current price.

Mr. Kassin is particularly optimistic about the prospects for 1989 and 1990, when shows such as "ALF" and "Perfect Strangers" move into syndication. More than anything, though, he simply believes that all the bad news is built into the price of the stock.

"The stock is down and out," says Mr. Kassin. "It's finally fallen to the point where it's selling below the value of the TV operations and its program library." #

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JOBS

Broadcast TV

KTIV-TV in Sioux City, Iowa, is seeking a **promotion director** with knowledge of station operations and two years TV promotion experience. Send resumes to: Dave Madsen, vice president of programming and operations, KTIV-TV, 3135 Floyd Blvd., Sioux City, Iowa. 51105. Phone: 712-239-4100.

WDIV-TV in Detroit is seeking a **research analyst** for its sales department. Media research and computer experience is required. A college degree in communications, advertising or marketing is preferred. Send resumes to: Personnel Department, WDIV-TV, 550 W. Lafayette Blvd., Detroit, Mich. 48231. Phone: 313-222-0444.

WDTN-TV in Dayton, Ohio, is seeking a **producer/director** with experience in directing newscasts, commercial promotion announcements and public affairs programming. Videography, 3/4-inch editing and writing experience helpful. Send resumes to: Personnel Department, WDTN-TV, P.O. Box 741, Dayton, Ohio. 45401. Phone: 513-293-2101, ext. 285.

WRGT-TV in Dayton, Ohio, is seeking a **traffic manager** with two years independent experience. Send resumes to: Ken Beedle, general sales manager, WRGTV, 45 Broadcast Plaza, Dayton, Ohio. 45408. Phone: 513-263-4500.

KOAT-TV in Albuquerque, N.M., is seeking a **producer/writer** with one year promotion experience in programming, news and station image. Hands-on editing a must. Send resumes to: Parker Harms, marketing director, 3801 Carlisle N.E., Albuquerque, N.M. 87107. Phone: 505-884-7777.

Journalism

KVBC-TV in Las Vegas is seeking an **executive producer** with strong writing experience. Send resumes to Mike Cutler, KVBC-TV, 1500 Foremaster Lane, Las Vegas, Nev. 89101. Phone: 702-649-0500.

WPLG-TV in Miami is seeking to fill two positions:

News producer with three years experience as a producer in a commercial TV newsroom and a degree in journalism.

Associate producer with college degree in journalism and experience in TV journalism and/or production.

Send resumes to: Sharon Buchanan, WPLG-TV, 3900 Biscayne Blvd., Miami, Fla. 33137. Phone: 305-576-1010.

Radio

WBCN-FM in Boston is seeking a **part-time anchor/reporter** with experience. Send resumes and tapes to News Director, WBCN-FM, 1265 Boylston St., Boston, Mass. 02215. Phone: 617-266-1111.

WTMI-FM in Miami is seeking to fill two positions:

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Sales account executive with sales experience. Send resumes to: WTMI-FM, 2951 S. Bayshore Dr., Miami, Fla. 33133. Phone: 305-443-5251.

Syndication

The Entertainment Network in New York is seeking a **research manager** with solid understanding of ratings services for first-run syndication and network. Send resumes to: Paul Green, senior vice president, The Entertainment Network, 400 Madison Ave., New York, N.Y. 10017. Phone: 212-754-1010.

The "Jobs" column is an editorial feature compiled by Elizabeth Edgerton of our Chicago staff. Media companies having job openings they would like to list in this column should send the job title and a brief job description to Ms. Edgerton at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill., 60611. She can be reached by telephone at 312-649-5453. Items submitted for publication must include a telephone number for obtaining further information and an address where resumes can be sent. Please advise us when the job has been filled. Decisions on which items are published and what wording is used are made by the editorial staff. #

Wrestling Network slates four PPV events

By RICHARD TEDESCO
Staff reporter

NEW YORK—The Wrestling Network last week said it will offer four pay-per-view professional wrestling events next year.

Wrestling syndicator TWN expects a potential audience of 5 million to 7 million cable television households with PPV capacity through Request Television and Home Premiere Television, formerly the Pay-Per-View Network.

Home Sports Entertainment, the Texas-based regional cable sports network, will provide national distribution for the events.

TWN currently syndicates nine hours of regular weekly wrestling programming to 192 stations, including superstation WTBS.

It is counting on a 3 percent to 5 percent

'There are a lot of wrestling fans out there. What's too much pay-per-view? It's more than us and our competitor has scheduled.'

—Jim Crockett Jr.
president, The Wrestling Network

average "take" rate for its initial event, the Bunkhouse Stampede Finals, a last-man-standing free-for-all in New York's Nassau Coliseum on Jan. 24.

The other events are the Jim Crockett Sr. Cup in April, the Bash in July and Starrcade in November.

TWN recommends that cable operators price the events at \$14.95 each, putting the total PPV gate figures in the \$3 million to \$5 million range.

The World Wrestling Federation already has two "Wrestlemania" events slated for 1988, bringing the total number of PPV wrestling exhibitions next year to six.

Jim Crockett Jr., TWN president, doesn't think that's too much body-slamming for pro wrestling's public.

"There are a lot of wrestling fans out there," he said. "What's too much pay-per-view? It's more than us and our competitor has scheduled."

Pro wrestling fans who own home-dish sat-

ellites will also have the opportunity to see the events. Tempo Development will provide order-taking and fulfillment services for distributor HSE in that market.

At the announcement of the new events, TWN wrestling stars Dusty Rhodes and Ric Flair touted the talent of TWN's pool of pro wrestlers and the high recognition factor they expect to draw a big PPV audience.

"The people who've never been to a wrestling match know who Dusty Rhodes is," Mr. Rhodes declared.

"I'm not comparing myself to Elvis or anything," he added.

Pro wrestling programmers currently have three of the four top-rated shows on cable. Certain "Wrestlemania" events have drawn as much as 10 percent to 15 percent of potential audience in the past. #

Lorimar picks co-hosts for 'TV Guide'

By ADAM BUCKMAN
Staff reporter

Morton Dean and Janet Langhart last week were named co-hosts of "TV Guide," the nightly strip being prepared by Lorimar Telepictures.

Mr. Dean was a co-anchor for Independent Network News in New York for two years until Tribune Co. decided not to renew his contract last September.

Before joining INN, he was a CBS News correspondent for 20 years.

Ms. Langhart comes to "TV Guide" from Hearst Corp.'s WCVB-TV in Boston, an ABC affiliate, where she anchored a morning show, "Good Day," for five years.

A search for a third anchor continues.

Los Angeles-based Lorimar, which is producing and distributing "TV Guide," hopes to clear the program in prime access.

Lorimar is planning on a fall 1988 launch.

The news-oriented show will take a nightly look at television, says Scott Carlin, president of first-run syndication for Lorimar.

Besides reporting on specific shows, "TV Guide" will analyze trends and controversies affecting television—"the sort of things you see on the cover of TV Guide," Mr. Carlin says.

He says the television show won't be tied in with the contents of the current issue of TV Guide magazine.

Lorimar is using the "TV Guide" name under a licensing agreement with Radnor, Pa.-based Triangle Publications, which publishes the weekly magazine of TV listings and feature stories.

Lorimar is hiring correspondents for the show, Mr. Carlin says. #



Janet Langhart and Morton Dean will co-host "TV Guide."

CBS alters program division

(Continued from Page 3)

place slate of programming.

But Mr. Tartikoff said he thinks Mr. LeMasters has had "much more hands-on involvement" than when he became head of NBC Entertainment.

Mr. Tartikoff, who's also 38, said Mr. LeMasters had more creative input in CBS's current schedule before taking over as president of the entertainment division and has his stamp on several shows.

A CBS spokeswoman said there were no plans in the near future to name a vice president to succeed Mr. LeMasters.

Mr. LeMasters replaces Bud Grant, who resigned on Oct. 30 and will start his own independent production company.

Before the resignation, Mr. Grant and Mr. LeMasters were not getting along, sources said.

Sources pointed to two different management styles: Mr. Grant was known for having a good rapport with production executives, while Mr. LeMasters' style was more abrupt.

"Kim is not a proven divisional leader," one source said, adding that "he is not universally loved because he lives by a different, younger attitude" than Mr. Grant.

Meanwhile, the network was beginning to show signs of progress toward getting back into second place in the season-to-date ratings last week.

In season-to-date calculations, CBS edged its average rating back up to less than a half-point behind ABC at the end of the seventh week, which wrapped up Nov. 8.

Two weeks earlier, when ABC's World Series coverage bumped CBS into third place in the season-to-date ratings, the deficit was 1.2 rating points.

Even ABC officials say that CBS's third-place status is expected to only be temporary.

ABC Entertainment President Brandon Stoddard told ELECTRONIC MEDIA last week that maintaining second place will be difficult for ABC.

Before becoming vice president of programs for CBS, Mr. LeMasters was vice president of miniseries, a position he was named to in January 1985 when he returned to CBS after a one-year stint as vice president of motion picture production for Walt Disney Productions.

He joined the network in 1976 as director of dramatic program development. #

USA Network signs 'Miami Vice'

(Continued from Page 3)

After several months of rumored discussions with the USA Network, MCA televised a short run of "Miami Vice" on its owned station in New York, WWOR-TV, and went back to stations to discuss the ratings results and ways the show could be offered in syndication over a one-year period. One of the plans under discussion then was to offer "Miami Vice" to stations as an all-barter deal.

Mel Smith, vice president of program services at Tribune Broadcasting Co., says his conversations with MCA on the subject broke off four to six weeks ago.

"This particular hour-long product was even more difficult to sell in syndication because it was perceived as being too timely, too faddish," says Janeen Bjork, vice president and director of programming at the station rep firm Seltel.

Despite this, a top executive at another major

distributor believes there will be a syndication market for "Miami Vice" after its cable run—though a diminished one.

In its fourth season, "Miami Vice" is still considered a cornerstone of NBC-TV's Friday prime-time schedule. However, its season-to-date numbers at press time—14.1 rating (percentage of TV homes) and 24 share (percentage of sets in use)—are a drop from the 21.3/36 its programs drew during the 1985-86 season, before it was pitted against CBS's "Dallas."

Placing hour-long series on cable prior to syndication runs is not new to MCA. Such off-network shows as "Alfred Hitchcock Presents" and "Airwolf" have not only turned up on USA, but the cable network has produced new episodes of the programs as well. The possibility of the network producing new "Miami Vice" episodes was not part of the deal, Mr. Hoffman says.

Newly produced programs are very much a part

of another recent agreement USA made with a fellow cable network—HBO.

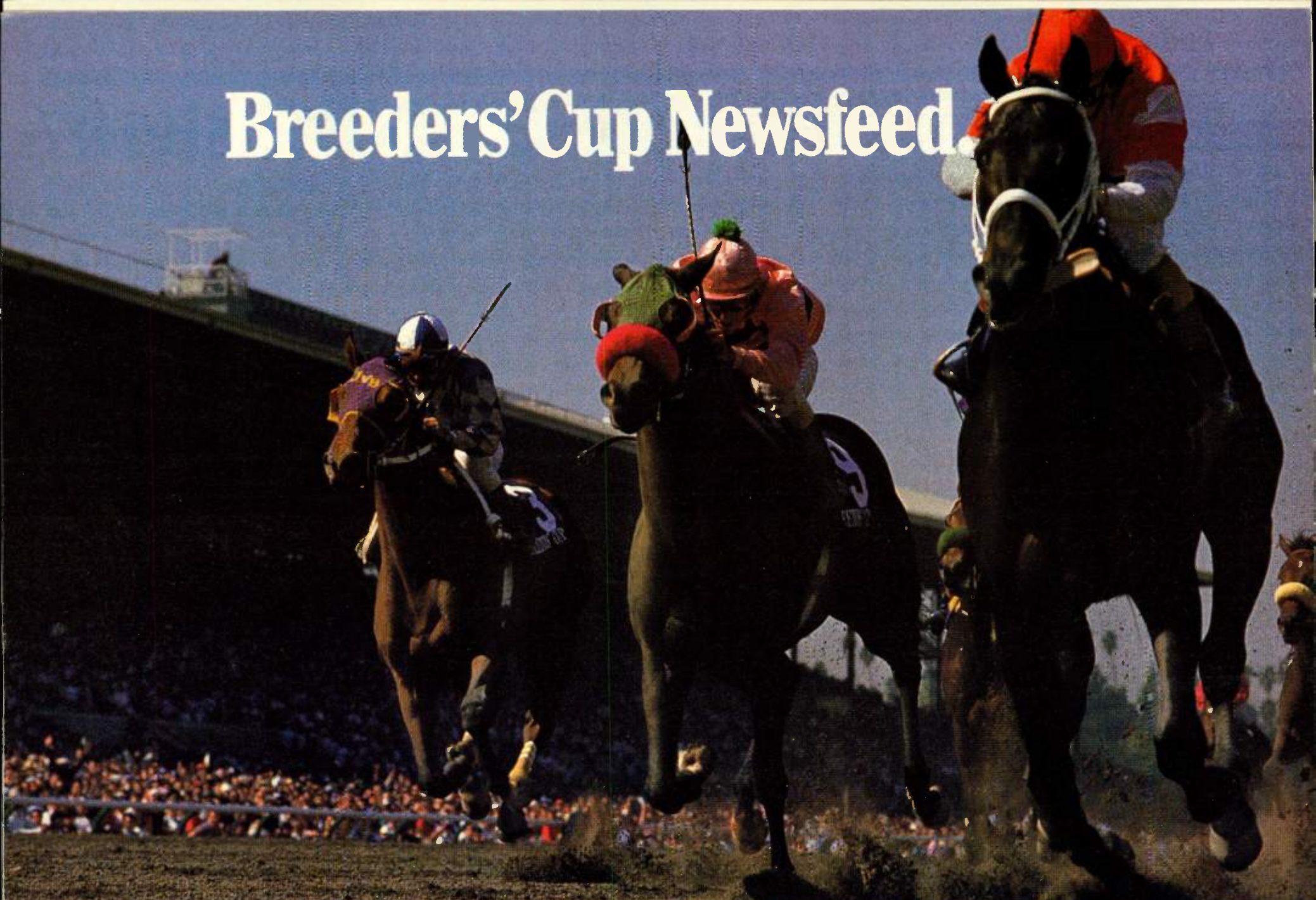
The commercial cable service's purchase of "The Hitchhiker" series for its 1989 schedule marks the first time HBO has sold rights to a long-form series, according to its executives. Mr. Hoffman says the network will likely make a decision on original productions before "Hitchhiker's" 39 episodes begin to roll out in 1989.

USA previously bought the rights to "The Ray Bradbury Theater," a limited-run series that first appeared on HBO. But that series was purchased from the show's producer, Atlantis Films, not HBO.

USA's "Hitchhiker" telecasts will differ from those on HBO not only because of commercial insertions, but also because the episodes will be purged of all nudity and some language.

USA also announced it's bought exclusive basic cable rights to Warren Beatty's "Reds." #

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To learn more about the Newsfeed or Breeders' Cup Day, call the Breeders' Cup Newsfeed Staff at (213) 649-5820 after November 13.



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