

Electronic Media

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AT PRESS TIME

Siegel leads LBS buyout

NEW YORK—LBS Communications Chairman Henry Siegel and the venture capital firm of Warburg Pincus Capital Co. have agreed to purchase Grey Advertising's majority stake in LBS in a deal worth up to \$38 million. Grey, which has owned part of LBS since it was launched by Mr. Siegel in 1976, owns 100 percent of LBS's redeemable preferred stock and 70 percent of the company's common stock. Under the announced deal, Mr. Siegel, who owns 20 percent of LBS's common stock, and Warburg Pincus would buy Grey's shares as well as a 10 percent stake of LBS common stock held by Grey Chairman Edward Meyer. Paul Siegel, president of LBS Entertainment, said the corporate structure of the company will remain the same, but declined to comment on how ownership will be split between himself, his brother Henry and Warburg Pincus. The purchase price includes \$16 million in cash and \$16 million in seven-year, subordinated promissory notes in LBS. An addi-

(Continued on Page 81)

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NOVEMBER 28, 1988

Industry split over 'trash TV'



Critics are concerned that so-called "trash TV" spurs unmanageable conflict, as in a recent brawl during "Geraldo."

Is genre honest controversy or lowbrow sensationalism?

By the ELECTRONIC MEDIA staff

To some broadcasters, it's just another popular programming trend. To others, it's a hateful scourge that could seriously damage the industry's reputation and long-term health.

There is no unanimity in the industry over what Newsweek magazine recently slammed as "trash TV," except on one critical point:

Everyone agrees that viewers, voting with their TV sets, are clearly enamored of this new genre of gritty, high-impact, confrontational television.

"Are we stooping?" asked Alan Howard, general manager for CBS affiliate KHOU-TV in Houston. "In a sense, but the majority rules. And if it's so terrible, why are people watching?"

That's the question many in

(Continued on Page 16)



Morton Downey Jr.'s antagonistic style may be a turn-off to advertisers.

Networks battered in sweeps

By PEGGY ZIEGLER

Los Angeles Bureau Chief

LOS ANGELES—The November sweeps have dealt a heavy blow to big-budget mini-series, sent CBS scrambling to recover from single-digit ratings on eight shows, and left NBC firmly No. 1 among the networks.

The November ratings period, which ends Wednesday, also gave plenty of evidence that the broadcast network status quo is on shaky ground.

The three-network share continued to decline this month, with the networks splitting a 67 share of the prime-time audience, down from a 71 share in November 1987 and a 76 share in 1986.

(Continued on Page 81)

WCCO-TV up for sale

By DIANE MERMIGAS

Senior reporter

WCCO-TV in Minneapolis, a major CBS affiliate, went up for sale last week as part of an announced liquidation of Midwest Communications.

Among the companies expected to consider buying WCCO, valued by some experts at about \$300 million, are CBS Inc., King World and NBC.

CBS in particular is anxious to buy another television station by year's end in order to expand its network's household

(Continued on Page 2)

INSIDE:

Journalism special section

Starting opposite Page 40

J1

Handling the hot ones

Four TV stations go beyond the call of duty, stretching their resources and their staffs to cover breaking local news stories.

J3

Technical difficulties

News directors are finding they have less time for journalism as they get involved in buying newsroom equipment.

***Action
speaks
louder
than
words.***

NEWS SUMMARY

The ABC, CBS and NBC combined prime-time audience share continued to slide during the November sweeps period, giving plenty of evidence that the broadcast network status quo is on shaky ground. (Page 1)

The recent "trash TV" programming trend has sparked an industrywide debate between those broadcasters who maintain that the genre is what the public is asking for and those who say that tabloid-style TV is an embarrassment to the industry. (Page 1)

A CBS affiliate in Minneapolis, WCCO-TV, last week went on the sale block as part of an announced liquidation of Midwest Communications. CBS Inc., King World and NBC are among the companies expected to consider buying WCCO. (Page 1)

Four CBS affiliates pre-empted "Inside the Sexes," CBS News' Nov. 21 special. The stations said the special's footage of human sex organs during sexual intercourse was inappropriate. (Page 2)

Meredith Broadcasting's Phoenix, Ariz., independent station is being eyed by CBS Inc. as a possible acquisition, sources say, although Meredith's president says the station isn't for sale. (Page 2)

Consumer advocate Ralph Nader has drafted a proposed bill to require every TV station to turn over one hour of prime time and every radio station to donate one hour of drive time to the public each day. (Page 3)

More off-network programs are moving to cable, with Lifetime picking up ABC's "Spenser: For Hire" and USA Network buying the Fox Broadcasting Co.'s "Werewolf" and CBS's "My Sister Sam." (Page 3)

The International Olympic Committee is expected to announce as early as this week which network will win broadcast rights to the 1992 Summer Games in Albertville, France. Sources say CBS has the inside track. (Page 3)

The fight against the fairness doctrine is expected to top the list of hot issues at this week's Radio-Television News Directors Association convention. The group convenes Nov. 30 in Las Vegas. (Page 3)

An arbitrator last week awarded severance pay to a former news director at a Pittsburgh radio station who's suing that station for defamation. (Page 4)

Jack Masters, the new head of BBC/Lionheart TV International, fired four executives after a week in his new position. (Page 4)

Three U.S. Supreme Court justices last week witnessed a demonstration by broadcasting representatives who attempted to show how unobtrusive television cameras can be within court chambers. (Page 4)

Despite some highly publicized moves toward double access in several markets over the past year, hour and 90-minute shows remain the fastest-growing category of news in the country, says the Television Information Office in its nationwide survey of stations' newscasts. (Page 4)

As a new administration prepares to take charge in Washington, ELECTRONIC MEDIA takes a look at 10 of the people who have played important behind-the-scenes roles in the recent past and are likely to continue to do so. (Page 6)

Sky Television and The Walt Disney Co. entered a joint venture last week to launch two pay programming services on Rupert Murdoch's Sky Television direct broadcast satellite service in the United Kingdom. (Page 8)

The conservative Heritage Foundation is slated to release a report Dec. 8 recommending that President-elect George Bush's FCC drop the financial interest and network syndication rules. (Page 8)

Innovative producer Michael Mann says he's learned a lesson from difficulties he experienced while making his expensive, stylized crime dramas, but he plans to stick with the high-gloss genre. (Page 22)

TV stations today are spending large amounts of money to design news sets that, when at their best, virtually disappear behind the anchors highlighted by those sets. Set designers and newsroom executives say that is the most important goal to accomplish. (Page 56)

CONTENTS

Briefly Noted	81	News of Record	66
Business Beat	24	Quick Takes	12
Calendar	44	Season-to-Date Ratings	72
Classified Advertising	76	Syndication Special	28
Finance	24	Syndication Standings	81
The Insider	8	Technology	56
Jobs	77	Viewpoint	12
Letters to the Editor	12	Who's News	20

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CBS considering Phoenix TV purchase, sources say

By DIANE MERMIGAS
Senior reporter

CBS Inc. is holding serious discussions with Meredith Broadcasting about acquiring its independent station in Phoenix, Ariz., sources say.

William McReynolds, president of the Meredith Broadcasting Group, said the VHF station, KPHO-TV, is not for sale, but added, "I suppose any station is for sale at the right price."

CBS executives declined comment on the matter. CBS's acquisition of KPHO would force the network's current Phoenix affiliate, KTSP-TV, owned by Great American Broadcasting, to become an independent station, which means its market value would drop considerably.

Sources close to the situation say CBS and Meredith

are at least \$25 million apart in agreeing on a possible price tag for the station, which could fetch \$180 million or more.

Executive changes at Meredith and other station considerations are also said to be influencing the situation. For instance, industry observers say KPHO has been losing some of its market share in recent years to other aggressive independents.

However, one industry expert cautioned that whether CBS buys an independent or an existing affiliate, it will come down to the same matter—price.

CBS, like other prospective buyers, has been waiting for station prices to decline from the 14 and 15 times cash flow multiples being used in recent years.

Although no TV deals have been cut at lower than 10 to 12 times cash flow, many brokers believe that's where prices are headed. #

4 affiliates pre-empt 'Sexes'

By ADAM BUCKMAN
Staff reporter

Four affiliates declined to air CBS News' "Inside the Sexes" special Nov. 21 because they felt opening footage of the inside of human sex organs during sexual intercourse was inappropriate.

"I could find no reason for showing two human beings from the inside during the act of sexual intercourse. It had no relationship to the rest of the program," said Neil Kuvin, president and general manager of WHAS-TV, the CBS affiliate in Louisville, Ky.

WHAS pre-empted "Inside the Sexes," which aired at 10 p.m. (ET), with "The Day the Nation Cried," a special on John F. Kennedy.

Produced by CBS News, "Inside the Sexes" was an hour-long documentary on human reproduction that reported on the latest devel-



NEIL KUVIN

Objected to intercourse scene

opments in treatments for sexual dysfunctions and sexually trans-

mitted diseases.

CBS refused to respond last week to the actions.

"We felt the darn thing was too suggestive. It was not the kind of programming we wanted to put on the air," said Bill Murdoch, vice president and general manager of CBS affiliate KSL-TV in Salt Lake City.

In Monroe, La., CBS affiliate KNOE-TV aired a prime-time Oprah Winfrey special instead of "Inside the Sexes."

"I just felt like it just wasn't suitable for television," said KNOE Program Director Jack McCall.

Boston affiliate WNEV-TV didn't carry the show because "We felt it was inappropriate and too explicit," said Sy Yanoff, president and general manager.

Instead, WNEV aired "Our Times," an hour-long news magazine produced by the station. #

Midwest's WCCO-TV for sale

(Continued from Page 1)

reach and to avoid paying hefty taxes on proceeds from the sale of its St. Louis television station several years ago.

However, one industry expert, who asked not to be identified, suggested that a \$300 million price tag for WCCO might be twice what CBS President Laurence Tisch would be willing to pay.

The source also pointed out that a \$300 million price tag, which is based on 12 times cash flow, would include money made by the station from the lucrative local sports franchises broadcast by WCCO, often in place of CBS programming.

Thus, a station owned by CBS could only air a limited number of those broadcasts, which include Minnesota Vikings football games, Minnesota Twins baseball games and high school hockey.

Midwest Communications will be putting its properties up for sale at a time when the market is glutted with TV stations looking for buyers.

CORRECTION

An article on Page 24 of the Nov. 7 edition of ELECTRONIC MEDIA misidentified Laurence Estrin and Peter Crawford. Mr. Estrin was audio producer for the Olympic Games in Calgary and Los Angeles and for the Academy Awards. Mr. Crawford was art director for the Republican National Convention. #

Midwest's properties join an estimated 50 network affiliates already on the sale block, few of which have sold in recent months.

CBS and other interested buyers believe the glut will work in their favor by driving down prices.

"I've never seen anything like this," declared veteran station broker Howard Stark.

"So-called 'smart people' in the business are running out. I don't know where they expect the buyers to come from. All the people who were buyers are now sellers," Mr. Stark said.

Midwest officials said they wanted to sell the station now, before the death of the last surviving person named in the original trust setting up the company. That last survivor, Robert Owens, is now 88 years old and lives in a rest home in Idaho.

When Mr. Owens dies, the trust interest will be dispersed to more than 50 heirs who live across the country and in some cases have minimal ties or interest in the broadcasting industry.

"It's been a family company for 90 years, and it has become clear that there is no way we can continue as that kind of operation," explained Thomas Doar, chairman of Midwest Communications.

"There is some uncertainty about the future of station ownership, and I think some members of the board don't feel very comfortable with the debt. But, primarily, this is being

driven by the breakup of the family and the absence of a single voice with which we can manage these properties," Mr. Doar said.

"We considered the business alternatives and concluded that a sale would be in the best interest of stockholders, employees and the communities we serve."

Mr. Doar said the company is under no financial pressure to sell.

The privately held Minneapolis-based media company, valued overall at a minimum \$500 million, has about \$140 million in outstanding debt resulting from previous acquisitions and a restructuring of the company several years ago.

In addition to WCCO-TV, Midwest Communications also owns WCCO-AM, the dominant radio independent in Minneapolis, valued by some industry brokers at between \$70 million and \$90 million.

WCCO's sister station, WLTE-FM in Minneapolis, is valued at between \$12 million and \$16 million. Midwest Communications also owns WFRV-TV, an ABC affiliate in Green Bay, Wis., valued by brokers at between \$40 million and \$50 million. The company also owns satellite stations WJMN-TV in Escanaba, Mich.; KCCO-TV in Alexandria, Minn.; and KCCW-TV in Walker, Minn.

Goldman Sachs is handling the auction sale of the Midwest properties, tentatively set for January, and is expected to have a prospectus available within a month. #

More network shows ending up on cable

By JANET STILSON

Staff reporter

NEW YORK—The move of off-network shows to cable is continuing, with Lifetime picking up ABC's "Spenser: For Hire" and USA Network buying the Fox Broadcasting Co.'s "Werewolf" and CBS's "My Sister Sam."

Lifetime, according to sources close to the deal, is paying Warner Bros. Television about \$100,000 to \$120,000 per episode for a two-year window on "Spenser," which includes 64 episodes and a two-hour pilot.

The hour-long detective series will be scheduled Tuesdays through Fridays at 7 p.m. (ET) and Saturdays at 3 p.m. and 11 p.m., as of Jan. 17. The pilot will premiere Jan. 16 at 9 p.m.

"Spenser" is replacing "Cagney & Lacey" at 11 p.m., although "Cagney," a ratings heavy-hitter for the channel, will remain its prime-time anchor at 8 p.m.

Pat Fili, Lifetime's senior vice president of programing and production, said "Spenser" provides good ratings among working women and women ages 18 to 49.

Eric Frankel, Warner Bros. TV's vice president of pay TV, animation and network features, said he also sold Lifetime the 18-episode series "Goodnight, Beantown," which ran on CBS from 1983 to 1984 and starred Bill Bixby and Mariette Hartley.

That series is expected to premiere on Lifetime in early 1989, he said.

Mr. Frankel also confirmed that he had completed five months of negotiations with the USA Network on "My Sister Sam," a deal that includes 44 episodes, 12 of which were never aired by CBS before the show was canceled last April.

Mr. Frankel and Neil Hoffman, vice president of programing at USA, reported that more original productions of "Sam" could be forthcoming if the program is a ratings success. But the two executives refused to confirm reports that the purchase price is in the \$70,000-per-episode range.

Initially, "Sam" will air in USA's weekend afternoon sitcom block with "Throb" and "Bustin' Loose."

Mr. Hoffman said USA Network has also purchased 28 half-hours and a two-hour pilot of "Werewolf" from Fox Broadcasting. That program was taken off the Fox network's schedule a few months ago, and USA will air it beginning in January at 10:30 p.m. Fridays. #



"Spenser: For Hire" (top) has been picked up by Lifetime. The package includes 64 episodes and a two-hour pilot. Meanwhile, USA Network is picking up "Werewolf" from Fox Broadcasting Co.

CBS seen as favorite for Games

By KATHY CLAYTON

Staff reporter

The International Olympic Committee is expected to announce as early as this week which network will win rights to the 1992 Summer Games, and sources give CBS the inside track.

CBS, which has secured rights to the 1992 Winter Games in Albertville, France, for \$243 million, is looking to get both Olympic events for a ratings boost.

Jay Rosenstein, vice president of programing for CBS Sports, said CBS's strategy all along has been to gain efficiency in scale, time and money by having both European-based events. Mr. Rosenstein declined to speculate about how the negotiations might work out.

CBS is viewed as having a bargaining advantage because its production costs for the Summer Games could be lower than those of ABC or NBC. CBS would have an advantage because equipment used for its Winter Games broadcasts would already be in Europe for the Summer Games in Barcelona, Spain, thus saving money in transport.

Richard Pound, vice president of the IOC and chairman of the Television Negotiating Committee, said one of the Big 3 networks will win the entire package of Summer Games, totaling more than 2,000 hours.

He said the IOC believes that cable will receive a portion of the Games through negotiations with the winning broadcast network.

All three broadcast networks have shown interest in bidding for the Summer Games, he said. The negotiations are scheduled to begin today and a decision is expected as early as week's end.

Officials from ABC, CBS and NBC declined to comment on specifics of the negotiations.

Over the past year, network executives have grumbled about high Olympics rights fees. They have suggested that even if the price for the 1992 Summer Games is higher than the \$300 million paid by NBC for the 1988 event, the increase will be modest.

Part of the cost could be recouped by selling some events to cable services, which are expected to get a portion of the Games. Among the interested cable parties are ESPN, Turner Broadcasting System, USA Network and HBO.

TBS spokesman Art Sando said the company has spoken to both NBC and CBS about deals, though he would not provide specifics.

While some insiders give CBS the bidding edge, others disagree, saying the production costs of putting on the Olympics, while hefty, are not so steep as to preclude another network from outbidding CBS.

"ABC's been very quiet on the Olympics," said one source. "It makes everybody wonder what they're up to. If they don't get them (the Barcelona Games), they're out of the Olympics for eight years. That's significant for a network that calls itself the network of the Olympics."

Others said the current negotiations for Major League Baseball games also could have some bearing on which network wins the Summer Games. Without having to give money to baseball, a network could afford to spend more on the Barcelona Games, sources noted. Cable services are also in the running for some Major League Baseball telecasts. #

RTNDA to battle fairness doctrine

By PEGGY ZIEGLER

Los Angeles Bureau Chief

LAS VEGAS—The fight against the fairness doctrine is expected to be the top issue on news directors' agendas as the Radio-Television News Directors Association convenes here Nov. 30.

RTNDA President Ernie Schultz said the association will marshal its forces to battle an expected attempt to codify the fairness doctrine in the next session of Congress.

"We've done without it for a year and a half and we see no reason for putting it back," Mr. Schultz said.

The doctrine, which required broadcasters to air important issues and provide an opportunity for opposing viewpoints, was

struck down by the Federal Communications Commission last year and key congressmen have vowed to reinstate it.

The RTNDA will also attempt to line members up behind a minority employment plan designed to correct dwindling minority employment in newsrooms, Mr. Schultz said.

RTNDA, the Broadcast Education Association and the National Association of Broadcasters will participate in a program that offers first jobs to minority journalism graduates.

RTNDA hopes to get at least 10 to 25 stations involved in the program for jobs starting next summer.

The RTNDA action was sparked by research that indicated a decline in minority

employment in broadcast newsrooms from 15 percent five years ago to 13 percent two years ago.

"It's something we must face if we're going to have representative newsrooms," Mr. Schultz said.

A panel session, "The Comeback of Content," promises to spark debate as news executives discuss whether the pendulum has swung back to hard news vs. the soft news and features approach that has dominated television news for the past decade.

Other panel sessions are planned on how news teams can avoid adding to the trauma of victims involved in news stories; how the industry should cover the AIDS phenomenon; and how governmental issues can best be covered by television. #

Ralph Nader wants broadcasters to donate airtime

By DOUG HALONEN

Staff reporter

WASHINGTON—Consumer advocate Ralph Nader is promoting legislation to require TV and radio stations to donate free airtime for public use.

Mr. Nader has drafted a proposed bill to require every TV station to turn over one hour of prime time and every radio station to donate one hour of drive time to the public each day.

"What's at stake in our democracy is the free flow of information in our society, unchained to a Nielsen rating," Mr. Nader said in an interview.

In an article in the University of Virginia School of Law's fall issue of "The Journal of Law and Politics" released last week, Mr. Nader and Claire Riley, project coordinator for the Center for the Study of

Responsive Law here, proposed that an "Audience Network" be formed to program the airtime.

In their article, they contend that the federal government's deregulation of broadcasting during the Reagan administration, coupled with a media buying spree by big-budget interests, has destroyed the public's ability to make use of the public airwaves.

"Recent (FCC) commissions, particularly the current one, have abandoned the role of arbiter of the public interest, deciding instead to let broadcasters in the 'marketplace' define public interest broadcasting," the authors wrote. "Although the current FCC claims that such non-regulation provides for the public interest, its practices primarily protect broadcasters from government accountability."

Under their concept, the Audience Network, a national, non-profit organization, would program the

broadcast time, raising its operating budget primarily through membership contributions.

"Audience Network is needed to restore the balance between the First Amendment rights of all citizens, both as speakers and as listeners, and the property rights of existing holders of governmentally granted broadcast licenses," the law article states.

In response, Walt Wurfel, senior vice president for the National Association of Broadcasters, said, "It's a proposal that basically assumes that there is not already a great amount of diversity of programing on the air, and we disagree with that assumption."

Ms. Riley said she and Mr. Nader expect some broadcasters to be opposed to the idea, but they intend to round up "grass-roots" support.

Mr. Nader said he hadn't lined up a congressional sponsor yet for the bill. #



RALPH NADER
Consumer advocate

Cameras get tested in Supreme Court

By DOUG HALONEN
Staff reporter

WASHINGTON—Three U.S. Supreme Court justices last week witnessed a demonstration by broadcasting representatives who attempted to show how unobtrusive TV cameras can be within court chambers.

The high court let broadcasters set up two video cameras inside its judicial chambers and three of the justices, including Chief Justice William Rehnquist and Justices Byron White and Anthony Kennedy, sat in on the demonstration.

Tim Dyk, the broadcasters' counsel who actually demonstrated the video procedures for the court, said the group wanted to show that proceedings could be televised without altering the court's own lighting and sound systems.

"And we got an excellent picture," Mr. Dyk said. The 12 broadcast organizations that sponsored the demonstration, including the Radio-Television News Directors Association, the National Association of Broadcasters and the three major TV networks, did not ask the court to reconsider a string of previous decisions barring cameras and microphones from federal courts.

Mr. Dyk would not give an opinion on the justices' reaction to the demonstration, nor would he speculate how the broadcasters would push their case for coverage next.

"We don't have any follow-up planned at this time," Mr. Dyk said.

Some observers had thought that Chief Justice Rehnquist would prove to be more flexible toward video coverage than his predecessor, Warren Burger.

Yet the court has turned down several requests for broadcast coverage since Justice Rehnquist stepped in as the chief justice in September 1986. #



WCBS-TV in New York moved "The CBS Evening News With Dan Rather" up a half-hour to make room for "Win, Lose or Draw" (above).

Evening news programs fight syndicated fare for time slots

By PEGGY ZIEGLER
Los Angeles bureau chief

When WCBS-TV in New York rolled back its early news to 90 minutes this fall to accommodate the game show "Win, Lose or Draw," red flags went up in television journalism.

If Dan Rather could lose his time slot to Burt Reynolds, what was happening to TV news?

Despite some highly publicized moves toward double access in several markets over the past year, hour and 90-minute shows remain the fastest-growing category of news in the country, according to the Television Information Office, which conducts a nationwide survey of stations' newscasts each spring.

According to the TIO, the number of network affiliates offering a single half-hour of local news declined by 17 since 1986, while some 52 stations expanded their news to an hour or 90 minutes.

Still, according to research prepared by Viacom Enterprises, some 36 stations have gone to double access in the past three years, requiring stations to cut, or at least shift, newscasts.

Among those cutting afternoon newscasts this year were WCBS and WCAU-TV in Philadelphia, which cut a half-hour news show at 5 p.m. to accommodate "The Cosby Show."

Roger Coloff, president and general manager of WCBS, said he argued for double access for over two years before getting the go-ahead this fall.

When "Win, Lose or Draw" quickly shot to No. 1 in the time period, he said he knew he'd made the right decision.

"From a long-term programming perspective, it makes sense to be in double access," he said.

If the decision hurt relations with the network news operation, which has seen ratings for "The CBS Evening News With Dan Rather" decline this fall, Mr. Coloff said there was an up side for his own news organization. "I honestly believe that two hours of local news is too much," he said.

"On the average day, there's not enough that happens to fill two hours. . . . I think most people in the newsroom believe we're doing a better job with 90 minutes than with two hours."

In Philadelphia, WCAU cut a failing half-hour of news at 5 p.m. for "The Cosby Show" after taking a beating from rival WPVI's 4 p.m. telecast of "The Oprah Winfrey Show," which delivered most of its

audience into WPVI's 5 p.m. newscast.

"Cosby" has given the station a winner in the 5 p.m. time slot and made its 5:30 news a strong second in the market, Mr. Cohen said.

"There's no question that killing that half-hour was what we had to do," he said.

Mr. Cohen said he believes a "glut of news on the marketplace" has had an impact on the audience for local newscasts.

Cable claims a 25 percent share of the viewing audience from 4 p.m. to 6:30 p.m. in Philadelphia, some of which is going to CNN and other news services, he said.

WFAA-TV in Dallas trimmed its newscast from 90 minutes to an hour last September for "Wheel of Fortune."

The move, according to Executive Vice President and News Director Marty Haag, put the station's 6 p.m. news in a solid No. 1 position, primarily because of its "Wheel" lead-out.

"As a news director you always have to be concerned about any cutback in the amount of news time," Mr. Haag said.

"But it's hard to argue against your general manager going out and getting a show that could make you No. 1," he said. "If it means the difference between being No. 1 and No. 2, you've got to talk about it."

Mr. Haag said there was "some sadness" among the news staff about losing the second half-hour of the newscast because it had a magazine format that allowed reporters to do longer, more in-depth stories.

He said the station has tried to accommodate those longer pieces in its 6 p.m. and 10 p.m. newscasts.

In Boston, WNEV-TV didn't have the same kind of luck when it expanded its hour-long afternoon newscast to 90 minutes in September 1987.

The station's 5 p.m.-to-6 p.m. newscast and the half-hour of news that follows are mired in third place, but General Manager Sy Yanoff said the station is committed to the longer news format.

"We're going to stick with it," he said. "We hope to establish it in Boston."

The station's new vice president of news, Jim Thistle, revamped the 5 p.m. newscast with a harder news format to compete against "The Oprah Winfrey Show," which dominates Boston at 5 p.m.

Mr. Yanoff hopes lifestyle changes will eventually boost the viewership levels at 5 p.m. #

Lionheart TV president cuts four executives

By JANET STILSON
Staff reporter

NEW YORK—A week after joining Lionheart Television International here as president and chief executive officer, Jack Masters has laid off four executives.

Sources said the layoffs stripped the BBC's U.S. program sales outpost of all key executives who were employed there when the distributor began operation in May 1986.

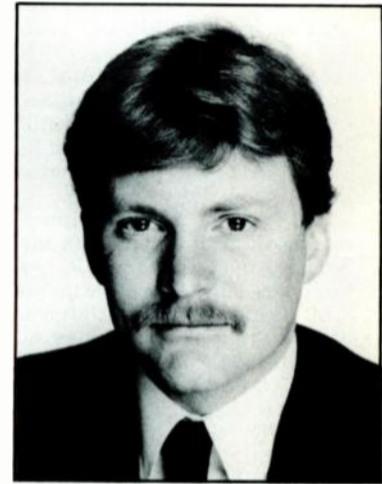
And it followed the resignation of Frank Miller, former president and chief executive officer, and the departures at the start of this year of Tay Voye, executive vice president; Kim Ryan, director of creative services; and some support people.

"When I got here and looked at the operations and the level of (sales), I determined that we could bring in the same revenue or greater with a reduced staff," said Mr. Masters. "It was not a personality-driven decision."

Asked to leave in this latest round of layoffs, which took place about two weeks ago, were: Richard Golden, senior vice president of domestic sales; Sue Raposo, director of PBS network and cable sales; Brian Sloman, director of publicity and promotion; and Sharon Travares, a sales account executive in Washington. An executive secretary, Doris Wood, was also let go.

At press time, Mr. Masters said he is negotiating with Ray Krafft, senior executive vice president of sales, about redefining his role and job title at the organization.

He attributed the reductions to



JACK MASTERS
Makes changes after one week

the company's move earlier this year, around the time of Mr. Miller's departure, from Los Angeles to New York.

A year ago the Lionheart operation employed 33 people. There will be about 16 or 17 staffers on the payroll after the reductions, plus the anticipated hiring of "maybe two people."

The reduction also comes at a time when the BBC's main British operations are undergoing a downsizing. Mr. Masters said the British operation has a mandate to reduce its staff by 1 percent per year.

Mr. Masters joined the company from Samuel Goldwyn Co., where he was vice president of national TV sales. #

Radio news director wins severance pay

By ADAM BUCKMAN
Staff reporter

An arbitrator last week awarded approximately \$8,000 in severance pay to a Pittsburgh radio news director who's suing her former station for defamation.

In a lawsuit filed last February in Pittsburgh, Liz Randolph accused morning air personalities Jim Quinn and Donald Jefferson of WBZZ-FM of "defaming" her with jokes that allegedly portrayed Ms. Randolph as promiscuous.

Ms. Randolph, who was the station's morning news anchor at the time of the incidents, was fired by WBZZ after she left the studio in

the middle of a morning show in response to remarks made by the morning team.

Last week, Ms. Randolph's attorney, Samuel Kamin, emphasized that the "major" part of her lawsuit against WBZZ "is still in discovery" and is not expected to be concluded for some time.

But last week, a Pittsburgh arbitrator ruled on part of the case that asked for severance pay from WBZZ, which had denied severance to Ms. Randolph, according to Mr. Kamin.

Ms. Randolph, who is currently morning news anchor at WAMO-AM in Pittsburgh, was unavailable for comment. #

Key figures make or break media legislation

By DOUG HALONEN
Staff reporter

WASHINGTON—For every regulatory and legislative move made here, there are plenty of forces at play behind the scenes.

While a handful of leaders in the government and industry usually get all the credit, much of what is accomplished couldn't be done without key participation by those in the trenches.

As a new administration prepares to take charge in Washington, ELECTRONIC MEDIA takes a look at 10 of the people who have played integral behind-the-scenes roles in the recent past and are likely to continue to do so in the future.

They are part of a long list of public officials, industry leaders and grassroots participants who together create the public policy framework for the electronic media.

Some, such as Charles Ferris and Richard Wiley, came from high government posts—in their case, the chairmanship of the Federal Communications Commission—to become important lobbyists.

Others, including Tom Cohen and Larry Irving, are important because of their positions as aides on congressional committees that handle communications matters.

Washington also has many lobbyists who have mixed a background as an agency official or legislative aide with legal and business knowledge to become key forces, as in the cases of Bert Carp, Brian Conboy, Jim Graf, Mark MacCarthy and Joel Rosenbloom.

And in one case, with FCC Commissioner James Quello, a role behind the scenes can prove to be almost more significant than a key public position in government.

Here then, in alphabetical order, are some of the people to keep an eye on:



Wide World Photos

On Capitol Hill, some of the people behind the scenes play as important a role as the legislators do.

have to be reliable, and you have to find ways to let as many parties as possible get something they want," says Mr. Carp.

Before joining the Turner organization in 1987, Mr. Carp, 43, was the number two man at the National Cable Television Association.

He's a former partner in the law firm of Hale and Dorr. In addition to serving as a top aide in the Carter administration, he served as counsel to then-Senator Walter Mondale.



Tom Cohen

When broadcasters want to make something happen in the Senate, more often than not they drop by to talk to Tom Cohen.

Mr. Cohen, 37, is senior counsel to the Senate Communications Subcommittee. As such, he was a chief conduit during the last congressional session to Sen. Daniel Inouye, D-Hawaii, the subcommittee's chairman, and Sen. Ernest Hollings, D-S.C., the chairman of the Senate Commerce Committee.

With such high-level connections, Mr. Cohen is in line to continue as a legislative force should he remain on Capitol Hill or go on to play an equally significant role elsewhere.

Being on the Hill has put him squarely in the center of some legislative tussles, and he's well aware that broadcasters haven't liked everything his bosses have come up with over the past several years.

Indeed, a proposal by Sen. Hollings to place a special tax on station sales put broadcasters in an uproar and spurred the National Association of Broadcasters into launching an energetic lobbying campaign against it.

On the other hand, Mr. Cohen notes that Sen. Hollings has been supportive of broadcasters' efforts to reinstate must-carry rules.

As an aide, he warns against

trying to glean anything about his personal philosophy from the actions taken by the subcommittee.

"I look at it as a lawyer-client relationship," he says. "They (Sens. Hollings and Inouye) are the client, and I just do what they tell me to do."

During hearings or committee votes, Mr. Cohen, who usually sports a bow tie, sits behind the panel's leaders and often can be seen whispering into a senator's ear and helping to keep the flow of information moving.

He has been serving as an adviser to the subcommittee since 1981. Before that, he was an FCC attorney during the chairmanship of Charles Ferris. He once served as an attorney for Common Cause, a watchdog group that focuses on regulatory reform.



Brian Conboy

With regulatory attacks building against cable TV here these days, the industry is fortunate to be able to count on some of the largest companies in the business to help with lobbying.

The industry gets plenty of that clout from Brian Conboy, who heads up the lobbying operations of Time Inc., owner of HBO and American Television & Communications Corp., the nation's second-largest multiple system owner.

"He's the dean of the Washington cable people," says Steve Effros, president of the Community Antenna Television Association.

Mr. Conboy's reputation as one of cable's top guns is all the more surprising because he also handles the balance of Time's regulatory matters, ranging from tax issues to postal rates for the company's magazines.

Yet Mr. Conboy, 49, says matters involving video easily consume up to 60 percent of his time.

"It's the video side of our house

that is much more subject to regulation than publishing," he says.

Cable industry sources credit Mr. Conboy for playing a major role in the legislative wrangling that led to the historic passage of the Cable Communications Policy Act of 1984.

Since that time, he's been particularly active in opposing legislation aimed at ensuring that backyard earth station owners get fair access to scrambled satellite programming.

"Copyright and the future of the compulsory license is a big issue for us," he says.

Mr. Conboy is a former counsel to former Sen. Jacob Javits, R-N.Y. He also served as a special prosecutor for the Department of Justice and as adviser to the director of the National Security Agency.



Charles Ferris

Charlie Ferris' resume is hard to beat among the hired guns who make their livings representing communications clients.

Having served as FCC chairman during the Carter administration, Mr. Ferris, 55, offers clients a perspective drawn from extensive experience in federal regulatory matters.

He also offers top-level access to Capitol Hill, where he worked for 15 years as counsel to the majority leaders of the House and Senate before assuming command of the FCC in 1977.

"I have many friends on the Hill," he acknowledges.

One of Mr. Ferris' bigger victories came several years ago with the defeat of legislation, advocated by the motion picture industry, to tax videocassettes. Mr. Ferris represented the opposition.

But not all of his victories become public knowledge.

"Some of the best coups are the ones you probably don't know about," he says.

Nor does his side always win. He chaired a committee advising the campaign of Democratic presidential hopeful Michael Dukakis on communications issues.

Yet for a Democratic fixture in a Republican-led town, Mr. Ferris has maintained his influence. He can often be seen in hearing rooms and the hallways of Congress, getting the viewpoint of his clients into the agendas of the nation's decision-makers.

His client list is extensive and includes Turner Broadcasting System, cable multiple system operator Cablevision Systems Corp. and the Democratic National Committee.



Jim Graf

Jim Graf, now a vice president for Contel Corp., a telephone company with more than 2 million customers, is expected to become much more familiar to broadcasters and cable operators in the months ahead.

He's overseeing a major, coordinated lobbying campaign that the telephone companies intend to unleash next year against a law that prohibits them from offering cable TV in their phone service areas.

That's not to say that Mr. Graf, 40, has been a stranger to broadcasters.

At one point, he was a top adviser to Joe Fogarty, a Democratic FCC commissioner during the early days of the Reagan administration.

Before that, he was communications counsel to the Senate Communications Subcommittee from Feb. 1975 until Oct. 1976, then under the chairmanship of former Sen. John Pastore, D-R.I.

Mr. Graf says he's been busy assembling an argument as to why it would be in the public interest for the telephone companies to be allowed to enter the cable TV business.

Expressing the merits of one's cause, he says, is what good lobbying is all about.

"A good lobbyist pays attention to the public interest," says Mr. Graf. "That's what people in government are supposed to do—operate in the public interest."

Larry Irving

The man to see on communications issues in the House of Representatives is Larry Irving, senior counsel to the House telecommunications subcommittee.

Mr. Irving, 33, has been on the front lines of communications since January 1983, when he left a position at a law firm to work as an adviser to Rep. Mickey Leland, D-Texas.

After handling communications issues for Rep. Leland, a leading minority advocate on broadcasting matters, Mr. Irving became senior counsel for the telecommunications subcommittee in January 1987.

Since then, he has been serving as

(Continued on Page 32)



Bert Carp

When Turner Broadcasting System has a regulatory or legislative battle to fight, its first line of defense is Bert Carp, TBS vice president for government affairs.

Over the past year or so, Mr. Carp, a former White House aide under Jimmy Carter, has had plenty of opportunities to exercise his diplomatic skills.

The FCC, for instance, has approved new syndicated exclusivity rules that could hurt Turner's Superstation TBS business. So Mr. Carp has had his hands full trying to yank as many teeth as possible out of the ruling.

He's also had a workout this year trying to talk lawmakers into watering down legislation aimed at discouraging colorization of classic black-and-white films, a practice extolled by the Turner organization.

What's the secret to becoming one of the cable TV industry's top lobbyists?

"You have to be accurate, you

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'Cagney' fades on broadcast outlets

"Cagney & Lacey," which had been syndicated to about a dozen TV stations in addition to the Lifetime cable service, showed up in only one market—on WHCT-TV in Hartford, Conn.—out of 31 recently released October books by Arbitron. In New York, WWOR-TV dropped the program last month due to low ratings, a station spokeswoman said. Although it's still on the air in Boston on WNEV-TV, it's due to be replaced by "Inside Edition" weekdays at 4 p.m., says Bruce Marson, WNEV's vice president of programming. After that, Mr. Marson says he might drop the hour-long police drama altogether. The distributor, Orion Television Syndication, did not return phone calls.

* * *

On a recent flight to Los Angeles, **Jim Mooney**, president of the National Cable Television Association, found himself sitting next to Sen. Albert Gore, D-Tenn. It was an ironic pairing since Mr. Mooney had just led a successful charge against legislation sponsored by Sen. Gore that was aimed at ensuring that backyard earth station owners get fair access to scrambled cable TV programming. Despite their political disagreements, Mr. Mooney and Sen. Gore apparently got along with each other during the five-hour flight. "They talked about everything," a source said.

* * *

USA Network's creative forces are at work on two productions to premiere in **late-night weekend slots** in January. Monia Joblin, USA's vice president of original programming, told *The Insider* she's auditioning hosts for "USA Up All Night," which will slot two movies back-to-back, and then repeat them in the Saturday 11 p.m.-to-3 a.m. (ET) slot, with a host providing a "creative thread" of talk throughout. Also in the works is "Camp Midnight," a young-adult show described as being somewhat like "Late Night With David Letterman." "Camp Midnight" is being slotted for Fridays from midnight to 1:30 a.m. and will feature Dick Wilson, who has done some nighttime shows in Kansas City, Mo.

* * *

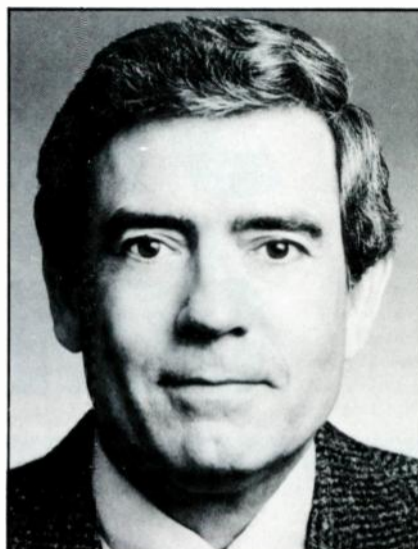
With one week to go in the November sweeps, ratings for the "The CBS Evening News With Dan Rather" in its new 6:30 p.m. time slot on New York's WCBS-TV have declined from November 1987, when the newscast aired at 7 p.m.

THE INSIDER



JIM MOONEY

Found much to discuss with Sen. Gore



DAN RATHER

Earning lower ratings in New York

After three weeks of the sweeps, the newscast, which WCBS moved this fall to create a double-access bill of "Win, Lose or Draw" and "Wheel of Fortune," had a 6.2/12. It lagged behind "Family Ties" on WNYW, "World News Tonight With Peter Jennings" on WABC, local news on WNBC, and the second half of "Matt Houston" on WWOR. The newscast had an 8.7 rating with a 15 share in November 1987, according to Nielsen. "Win, Lose or Draw" in the 7 p.m. time slot has received a 6.8/12 on WCBS while "Wheel" remains a ratings leader.

* * *

Radio Vision International says its upcoming worldwide telecast of one of the Amnesty International rock concerts featuring such artists as Bruce Springsteen and Sting will be seen in at least eight countries identified as **human rights violators** by the London-based Amnesty groups. The ac-

cused countries—El Salvador, Bolivia, Guatemala, Nicaragua, Hungary, India, Malaysia and the Philippines—are among 44 nations in which the broadcast will be aired Dec. 10.

* * *

An Arabic TV network that's being called the **largest single-language network** outside the United States is set to go on the air next month. Qamarsat, said to be the first Arabic satellite channel to cover all of the world's Arab-speaking countries, will originate from the London headquarters of Arab Spacescene Corp. Qamarsat will be available to viewers in 21 Arab-speaking nations and other countries with large Arab-speaking populations.

* * *

Auto-racing buffs are accustomed to seeing race cars plastered with decals from sponsors such as STP, Pennzoil and Budweiser. But racing fans attending stock car races in the New York area are seeing the area's **first-ever sponsorship of a stock car** by a radio station. Westwood One's country station in New York, WYNY-FM, recently became the primary sponsor of stock cars driven by Bill Park, a National Association for Stock Car Auto Racing driver who races at Long Island's Riverhead Raceway and Wall Stadium in Belmar, N.J.

* * *

The New York-based **Advertiser Syndicated Television Association**, an organization of TV program syndicators, is planning a two-day conference for the New York advertising agency community next April. Plans for the conference, which will be ASTA's first, call for ASTA's 19 members to present the latest program lineups as advertisers finalize their budgets for the TV upfront buying season that begins in June.

* * *

Just as the holiday feasts hit, two officials of the National Association of Broadcasters are fighting their own **battle of the bulge**. NAB Executive Vice President Jim May and Senior Vice President Walt Wurfel had a \$100 bet on who could lose the most weight by Nov. 23. But when the big weigh-in came due, the two tied. Now they'll battle onward to Feb. 1. #

—Written by Adam Buckman from bureau reports

Disney and Murdoch join to program Sky Television

By **MARIANNE PASKOWSKI**

New York bureau chief

NEW YORK—Rupert Murdoch's Sky Television and The Walt Disney Co. entered a joint venture last week to launch two pay programming services on Mr. Murdoch's Sky Television direct broadcast satellite service in the United Kingdom.

The two jointly owned pay services, Sky Movies and a British version of The Disney Channel, will be offered for \$22 a month, along with three free advertiser-supported channels on the DBS system, which launches in the United Kingdom in February.

The basic programming services include Eurosport Channel, the 24-hour Sky Television News and Sky Channel, a general entertainment service.

Mr. Murdoch, chief executive officer of News Corp., parent company of Sky Television as well as Twentieth Century Fox; and Michael Eisner, Disney's chairman and chief executive officer, sketched out details of the joint venture during a New York-to-London satellite teleconference.

Although Mr. Murdoch had previously announced plans to launch Sky Movies, last week's new twist was that Disney would be an equal partner in that venture and launch its own pay service as well.

Disney will operate The Disney Channel and Sky Television will operate Sky Movies, although both are equal partners in the two new pay services for the United Kingdom.

Mr. Eisner said that although Disney could have just as easily taken a transponder on the satellite itself, a partnership was the best way to participate in the European television marketplace.

The Disney Channel on the United Kingdom direct broadcast satellite system will provide 18 hours of programming daily.

Much like the cable television service in the United States, The Disney Channel in the United Kingdom will offer mostly Disney product, with kids programming during the day, family-oriented programs until 8 p.m. and



RUPERT MURDOCH
News Corp. chief



MICHAEL EISNER
Disney chairman

adult Disney movies for the duration of the night.

Sky Movies, which both executives said will be similar to HBO, will air Touchstone and Twentieth Century Fox films on an exclusive basis, as well as films from other studios.

Films will air on Sky Movies after running in home video and follow the same sequential distribution pattern—to conventional television outlets—as is followed in the United States and France.

All five Sky Television channels will be carried on the 16-channel Astra satellite to be launched Dec. 9.

The first satellite-fed programs will be available in the United Kingdom and Ireland in February, but The Disney Channel will not begin broadcasting until late spring.

Subscribers will receive signals from a \$360 dish and accompanying unit.

While the entire five channels will be free to viewers for several months, The Disney Channel and Sky Movies will then be scrambled, thereby requiring subscribers to ultimately buy a decoder to unscramble the pay services and start paying the \$22 monthly fee. #

Foundation says drop financial interest rules

By **DOUG HALONEN**

Staff reporter

WASHINGTON—The conservative Heritage Foundation here is recommending that President-elect George Bush's Federal Communications Commission dump the financial interest and network syndication rules.

The report, which is slated to be released publicly on Dec. 8, argues that the financial interest rules, which essentially prohibit ABC, CBS and NBC from syndicating off-network programming, are on the books "merely" to benefit Hollywood producers.

"There is no compelling rationale for this government intrusion in the marketplace," the report says.

The foundation's report, written by former FCC official Bill Russell, also recommends other sweeping deregulatory changes for broadcasting and cable.

The Heritage Foundation has served as a major voice of conservative doctrine and often has had the ear of prominent lawmakers, including President Reagan.

The report recommends:

- That telephone companies be permitted to offer cable TV in their telephone service areas.
- That the FCC drop enforcement of policies giving preferential treatment to women and

minorities.

- That the agency start auctioning off unassigned radio spectrum.

- That the FCC's functions be transferred to the Department of Commerce.

"The challenge for the FCC under the next administration must be to expand upon the pro-competitive, free-market principles of the (former Chairman Mark) Fowler and (Chairman Dennis) Patrick years," the report says.

Mr. Russell, the report's author, had served as a top aide to then-FCC Chairman Fowler and was heavily involved in congressional, press and public relations for the commission.

The report touches on what are expected to be some of the key regulatory issues for the electronic media in the coming year.

The networks, for example, are hoping to loosen the restraints of the financial interest rules over the concerns of Hollywood studios, independent TV stations and program syndicators.

Also, a key issue for cable will be an effort by phone companies to tear down some barriers to their entry into cable.

The Heritage Foundation released an advance copy of the report's FCC recommendations on the condition that its contents not be divulged before Nov. 27. #

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On the horns of a dilemma

The recent Newsweek cover story on "Trash TV," though it was perhaps the most public attack, was really just the culmination of a long-growing chorus of complaints about the new direction being taken by some TV programmers.

Fist fights on TV. Nasty, slanderous insults being hurled at guests. Vicious crimes being re-created with actors. In some cases, scenes of sex, violence and personal abuse are showing up on TV that would have been unthinkable 10 years ago.

Yet in their proper context, producers will tell you, all these activities can serve the public good. They inform viewers, dramatize real conflicts, help catch criminals, and most important of all, garner some fine ratings.

Thus, the industry seems caught on the horns of a dilemma. On the one hand, as the National Enquirer and other print tabloids proved long ago, you can't go broke underestimating the intelligence of the av-

erage Joe.

On the other hand, is that the kind of business most broadcasters want to be in?

And there's a further twist to the debate. If these shows truly are popular with viewers, as many of them appear to be, then how do broadcasters justify ignoring that audience?

Quite frankly, there is no simple solution. We believe that broadcasters need to exercise restraint, but we also believe that viewers' preferences should carry heavy weight—up to a point.

That point has nearly been reached. Go past it farther, and the costs—which could include government investigation and regulation, a dangerous blurring of the line between news and entertainment, and a permanent tarnishing of the industry's reputation—could far outweigh the short-term benefits.

Local broadcasters are playing with fire. They should keep a bucket of water nearby. #

LETTERS TO THE EDITOR

Please don't defend our worst choices

In your Nov. 7 issue you fret about USA Today (the newspaper) taking TV to task for its front page article about TV's "steamy new look" ("Network standards must differ," Page 12). How interesting that you leap to our defense, when we broadcasters are going through a period of time when we stand indubitably guilty of some of the worst choices producers and programmers have been making for the American people in the history of our medium.

Simply check other pages of this same Nov. 7 edition of your magazine to find articles about the FTC blasting program-length commercials, the new syndicated show "Roller Games" complete with an "alligator pit and the 40-foot wall of death." But the most telling article in this edition dealt with U.S. shows being "unfit for Britain." And why are they unfit for British television? Our preponderance of and preoccupation with sex and violence.

And in your editorial you have the nerve to create a spectrum that starts with "Ozzie and Harriet" and ends with "Favorite Son"? You've got to be kidding. "Ozzie and Harriet" might have been TV of an earlier era, but it still contained the same fundamental, decent good old American family values that I'm convinced remain the backbone of the American family.

I and my television station frankly do not need your misguided and mistaken support. Too many producers and programmers at both the network and local levels have allowed the erosion of traditional American values, and are allowing themselves to pander to what they presume to be American taste. They're wrong and so are you.

Here in Louisville, the highest-rated syn-

dicated show is "The Andy Griffith Show" and the highest-rated network show is "The Cosby Show." Tell me on which end of the spectrum these shows belong.

We managers and programmers need to quit whining about what appears to me to be valid, earned criticism. It both amuses and pains me that so many of us make excuses for the likes of "Favorite Son" instead of standing up, knowing full well what's right and wrong, decent and indecent, and saying "hold it!" Not on my station. Not anymore.

As far as your editorial is concerned, thanks, but no thanks.

N. Neil Kuvin
 president and general manager
 WHAS-TV
 Louisville, Ky.

The Wave is not a category name

It has come to our attention that The Wave has been incorrectly characterized by the press in general as denoting a general type or style of new-age or new adult contemporary music.

This letter is to inform ELECTRONIC MEDIA that the name The Wave is actually a proprietary name and service mark of a particular program; it is not a name for the broad category of new-age/light jazz music itself.

Metropolitan Broadcasting Corp., on behalf of its radio station KTWW-FM in Los Angeles, created The Wave program and service mark.

Shortly thereafter, MBC applied for a federal service mark registration for the service mark The Wave and entered into an agreement with Satellite Music Network to distribute and market to its affiliates throughout the country The Wave program.

What makes The Wave program special and identifiable is the unique playlist of songs that are carefully selected by some of the most knowledgeable programmers and new-age music aficionados, such as Frank Cody, Chris Brodie and John Sebastian.

With the aid of a unique and highly sophisticated computer program, songs are programmed by daypart in order to create a mood and atmosphere consistent with our listeners' needs and mind-set.

MBC, KTWW and SMN have invested substantial time and effort in advertising and promoting The Wave service mark and program.

In order to protect that investment we cannot permit inaccurate media usage of the service mark The Wave.

We feel that it is the responsibility of the media to correctly identify, label and distinguish The Wave from new-age music in general.

We believe that the recently coined term "new adult contemporary" is the proper term to refer to new-age/light jazz music. Journalists should not refer to The Wave to denote this genre of music.

That service mark refers only to our program of new-age adult contemporary music.

Our research indicates that The Wave listener is appreciative, upscale, active, educated and fully capable of making the distinction between a musical program supplied by The Wave and other music that is of the same genre and supplied by other broadcasters and retailers.

If the public is capable of appreciating the distinction, perhaps music journalists should as well.

Accordingly, we ask that you use the service mark The Wave only in connection with the name of the KTWW/Satellite Music Network program.

Gary Chetkof
 general counsel
 Metropolitan Broadcasting Corp.
 New York

QUICK TAKES

Do you think news shows are getting too fast-paced?



Bob Totten
 news director
 KTKA-TV
 (ABC)
 Topeka, Kan.

"No. I actually think they've slowed down a little. I'm not saying they're as slow as 15 years ago, but I don't see them as being that fast-paced. As an example 'USA Today,' they had some concerns about that being too fast-paced, and I've gotten the impression that they are going to slow down."



Mark Hoffman
 news director
 WAGA-TV
 (CBS)
 Atlanta

"No. If anything, I think they're getting more thoughtful. I think the people who produce the news shows understand the most important thing is that you tell a story well, and if it's told well, it doesn't matter how long or short it is. . . . good pacing doesn't necessarily mean high story count."



Ralph Green
 news director
 KTSM-TV
 (NBC)
 El Paso, Texas

"By and large no, but certainly the issue was pushed to its edge by 'USA Today.' But I think local news stations realize the carrying capacity of their audience, and I don't think earlier efforts to increase the story count have been working, at least not in the Southwest."

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TELEPHONE NUMBERS

Editorial	Chicago: 312-649-5293 Los Angeles: 213-651-3710 New York: 212-210-0233 Washington: 202-662-7208
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Most recently, Grosso-Jacobson Productions has developed such critically acclaimed television movies as "Question of Honor" and "Out of Darkness," as well as the CBS late night series "Night Heat."

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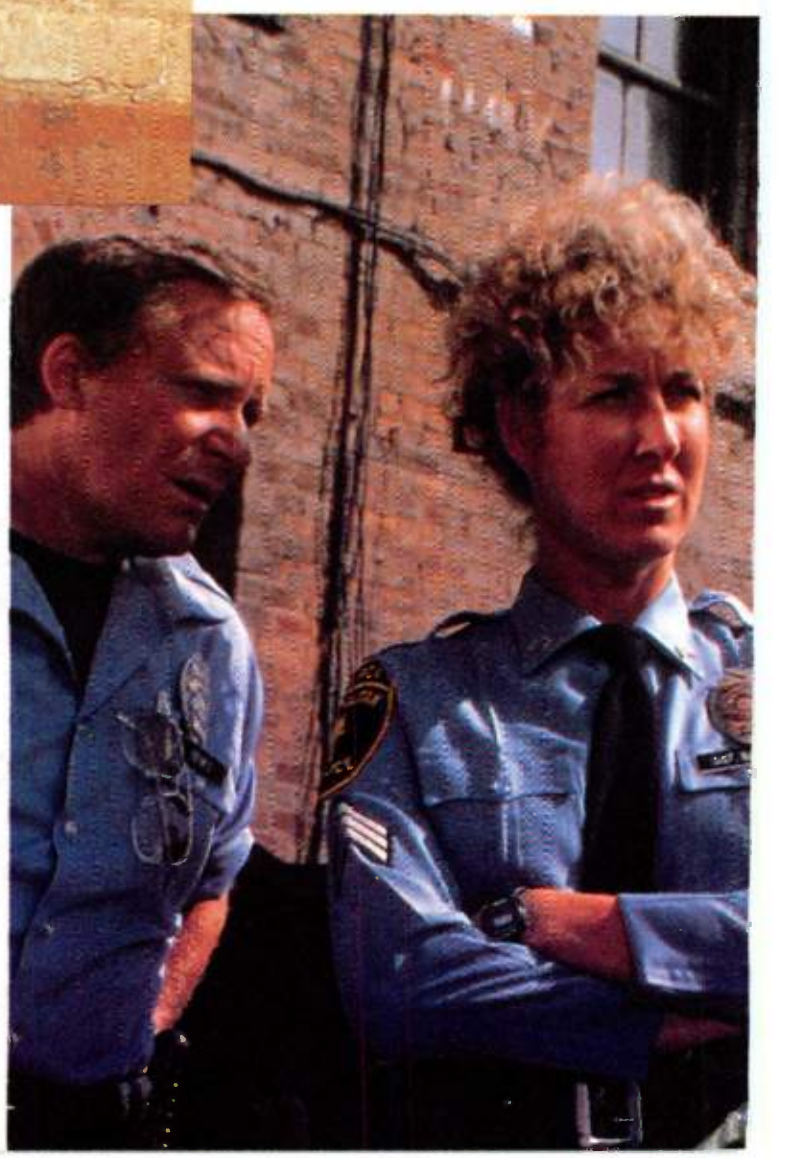
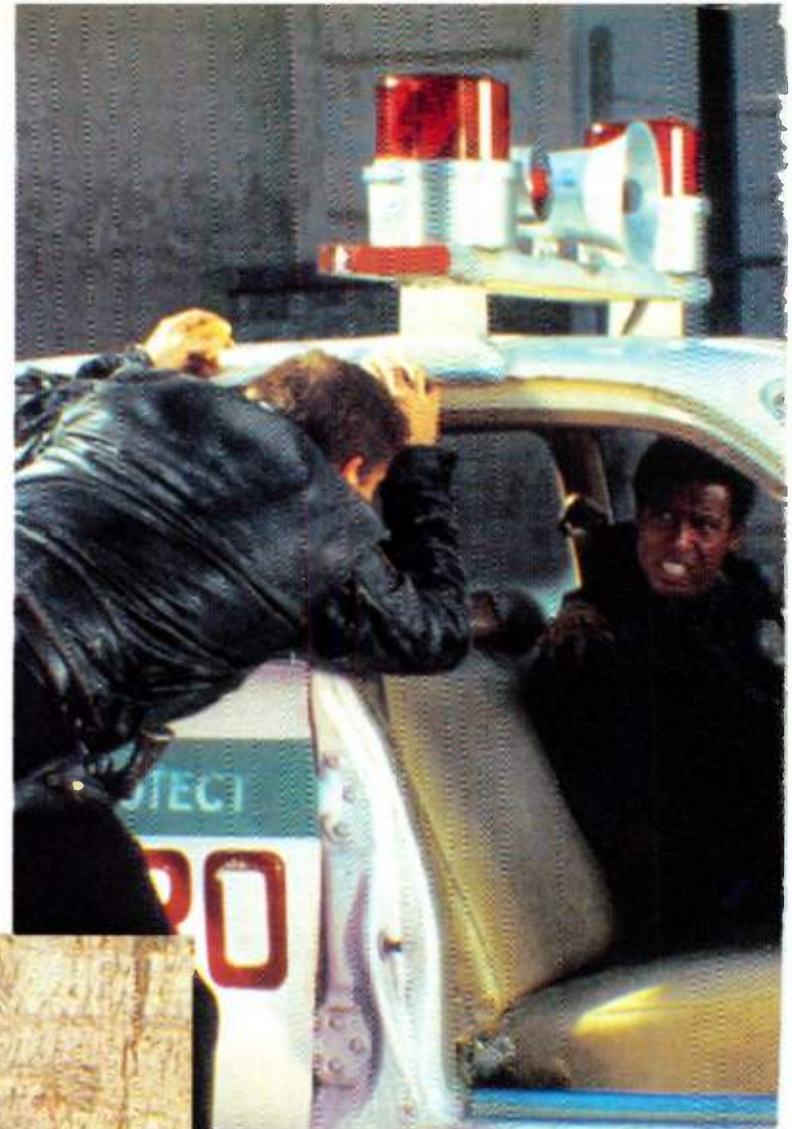


MCA TV

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**Enough
talk,
dogbreath.**





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World Radio History

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FOR
ACTION.**

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WHO'S NEWS

Broadcast TV

Brad Crum to vice president of affiliate advertising and promotion, CBS Broadcast Group, New York, from director of affiliate promotion and special projects.

Jeff Davidson has resigned as vice president and general manager, WPCQ-TV, Charlotte, N.C., while continuing as president and chief executive officer, The Jedon Corp., Bargetown, Ky.

Pam Norris to supervising producer, "Designing Women," Los Angeles, from staff writer, "Saturday Night Live," New York. Also, **David Trainer** to co-producer from director.

Jack Lyons to director of sales, WIVB-TV, Buffalo, N.Y., from vice president of sales, WWSB-TV, Sarasota, Fla.

Libby Chambers to manager, publicity, Columbia Pictures Television, Burbank, Calif., from program publicist.

Mike Giudicessi to vice president and corporate counsel, Palmer Communications, Des Moines, Iowa, from corporate counsel.

Tom Meek to director of station operations, WOFL-TV, Orlando, Fla., from community affairs director. Also, **Chris Wolf** to program/promotion manager from director of advertising and promotion.

Alane Wegener to manager of accounting controls and special reporting, WPIX-TV, New York, from internal auditor, Tribune Co., Chicago.

Sue Kochevar to marketing administrator, Fisher Broadcasting, Seattle, from assistant to the vice president of finance, Pacific West Health and Tennis Clubs, Federal Way, Wash.

Patricia Stiphout to promotion manager, KTVD-TV, Denver, from promotion director, KTXA-TV, Arlington, Texas. Also, **Barbara Hendrickson** to art director from art director, KDVR-TV, Denver; and **David Findley** to account executive from account executive, KHIH-FM, Denver.

Jim Wareham to general sales manager, KFVS-TV, Cape Girardeau, Mo., from general sales manager, WHBF-TV, Rock Island, Ill.

Cable TV

Linda Kahn to vice president, international business development, MTV Networks, New York, from vice president, acquisitions, Nickel-

Send us your 'Who's News'

"Who's News" is an editorial feature compiled weekly by our Chicago staff. Submit items to: Sarah Stewart, ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill. 60611.

On all submissions, please include the following information for both the new position and the immediate past position: full title, company, base location. Items should also include a telephone number in case clarification is needed.

Decisions on wording, selection and substance are made entirely by ELECTRONIC MEDIA's editorial staff.



JACK LYONS
WIVB-TV



MIKE GIUDICESSI
Palmer Communications



TOM MEEK
WOFL-TV



ALETA CARPENTER
KDIA-AM



SUSAN HURSCHMAN
Disney-MGM Studios



HARRY SMART
Blair Television



COLLEEN PANG
Aud. Res. & Devpmt.



RICHARD FEINBLATT
Shadow Traffic Network

odeon/Nick at Nite.

Mark Hayes to vice president, general counsel and secretary, SCI Holdings, Miami, from assistant general counsel.

Robert Lewis to business affairs director, Seattle operations, for the Goodwill Games, Turner Broadcasting System, from vice president and program manager, KVOS-TV, Bellingham, Wash.

Larry Lawton to vice president, regional services, American Cable-systems of California, Los Angeles, from director.

Patricia Jennings to vice president, basic cable, Twentieth Century Fox domestic syndication division, Los Angeles, from director of pay television.

Richard Gordon Hatcher to political consultant, Black Entertainment Television, while remaining as president, Hatcher and Associates, a consulting and lobbying firm, Gary, Ind.

Neil Brown to vice president of film acquisitions, HBO, New York, from director of film acquisitions for HBO, Cinemax and HBO Video.

Joseph Hipple to vice president, and Philadelphia area system manager, Comcast Cable Communications, Philadelphia, from vice president and general manager, Indianapolis system. Also, **Stephen Burch** to vice president and area manager, Baltimore and Hartford Counties, Md., system, Baltimore, from general manager, Baltimore County system.

Kathy Weikert Figgis to affiliate representative, Group W Satellite Communications, Stamford, Conn., from traffic specialist.

Steven Feder to senior producer, USA Network Sports, New York, from producer. Also, **Philip Ohler** to associate producer, USA Network, from free-lance associate producer.

Delores (Dee) Rose to manager of program publicity, the National Cable Television Association's industry communications department, Washington, D.C., from special as-

sistant.

Journalism

Bart Tessler to vice president, news, Mutual Broadcasting System, Arlington, Va., from director of news.

Perry Boxx to news director, WWMT-TV, Kalamazoo, Mich., from assistant news director, KTVI-TV, St. Louis, Mo.

Barry Tompkins to commentator, ESPN's Top Rank Boxing, San Francisco, from free-lancer, San Francisco.

Bob Orr to anchor, WBNS-TV, Columbus, Ohio, from reporter, WCAU-TV, Philadelphia.

Rick Price to aviation reporter, KOMO-TV, Seattle, Wash., from in-house producer, Rainier Bank, Seattle.

Radio

Aleta Dwyer-Carpenter to vice president and general manager, KDIA-AM, Oakland, Calif., from station manager.

Gary Quint to corporate controller, Westwood One, Los Angeles, from controller, Fries Entertainment, Hollywood, Calif. Also, **Marbeth Richmond** to account manager from local sales manager, Patrick Media Group, Los Angeles.

Maggie Dugan to general manager, CommercialWorks, Bridgeport, Conn., from marketing director, WAAF-FM, Worcester, Mass.

Penny Springer to business manager, The Marketing Works, Marblehead, Mass., from assistant business manager, KITS-FM, San Francisco.

Judy Ellis to station manager, WQHT-FM, New York, from general sales manager.

Scott Apple to program director, WJIB-FM, Boston, from assistant program director, WXTZ-FM, Indianapolis.

Maureen Matthews to program

director, Transtar Radio Networks' "Niche 29" format, Los Angeles, from air personality, Transtar's "Format 41."

Syndication

John Witte to manager, Western sales, Vestron Television, Los Angeles, from local advertising sales manager, KSTW-TV, Tacoma, Wash. Also, **Harrison Reid** to manager of ancillary and non-theatrical sales from director of Universal Pay Television, Los Angeles.

George Gubert to vice president, research, Twentieth Century Fox Television Syndication, Los Angeles, from research manager, MCA Television, New York.

Susan Hurschman to business manager, Disney-MGM Studios, Lake Buena Vista, Fla., from vice president, Raymond James & Associates, Lighthouse Point, Fla.

Michael Auerbach to vice president of Eastern sales, Camelot Entertainment Sales, New York, from account executive.

Paul Power to director of research, King World Productions,

Short Hills, N.J., from senior research analyst, Blair Entertainment, New York.

Meade Camp to senior vice president of station sales and marketing, Raycom Sports & Entertainment, Charlotte, N.C., from senior vice president for syndication, Columbia Pictures Television, Los Angeles.

Susan Strekel to director of affiliate sales, International Television Network, New York, from affiliate sales representative, Wall Street Journal TV, New York.

Mike Kincaid to vice president of sales, Prime Ticket Network, Los Angeles, from local sales manager, KABC-TV, Los Angeles.

Stuart Walker to account executive, syndication, Midwestern region, Columbia Pictures Television, Chicago, from account executive, Petry Television, New York.

Sally Millwood to sales executive at Granada Television, New York, from sales assistant.

Other

Harry Smart has retired as vice chairman, Blair Television. He will continue as a consultant to Blair and will also remain on the boards of Chicago-based Pegasus Broadcasting and New York-based Prime Cities Broadcasting.

Gene Jeffers to vice president, public affairs and communications, the National Association of Broadcasters, from manager of media relations, the American National Red Cross, Washington.

Colleen Pang to research projects director, Audience Research & Development, Dallas, from manager, television sales and marketing research.

Nancy Niederman to vice president, studio legal affairs, MGM/UA Communications, Los Angeles, from vice president, legal division. Also, **Chris Ann Maxwell** to vice president, senior production counsel, from senior counsel.

Richard Feinblatt to director of sales, Shadow Traffic Network, Philadelphia, from station manager, WYSP-FM, Philadelphia. Also, **Gail McHale** to sales manager from account manager; **Ron Javier** to account manager from retail sales manager, WOR-AM, New York; and **Kathy Hogan** to manager of media services from radio spot broadcast manager, DDB Needham, New York.#

Producers, editor hired for key 'Inside Edition' posts

King World Productions in New York announced three key new hires for its "Inside Edition" tabloid strip, which premieres in syndication Jan. 9.

Three-time Emmy winner Sheila Sitomer was named supervising producer. She had been supervising producer of Fox Broadcasting Co.'s "The Reporters."

Ms. Sitomer had earlier been a field producer-director for ABC's "Good Morning America" and held the same title for Group W Television's "Evening Magazine."

Bob Schapiro will serve as senior field producer. He pre-

viously served as senior field producer of Tribune Entertainment's "Geraldo."

Mr. Schapiro also had worked as an associate producer for "News 4 New York" and as a writer-producer for WCBS-TV's newscasts.

Also at "Inside Edition," Brian Walls will join as senior editor. He had been senior editor of "Geraldo."

Mr. Walls is best known professionally for his editing of "Sons of Scarface," a Geraldo Rivera special.

King World previously announced that "Inside Edition" is to be hosted by David Frost.#

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that means big rewards for viewers...

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\$REWARD\$

REWARD is an explosive, new, half-hour reality-based strip that offers viewers an opportunity to solve a mystery, and receive large monetary rewards.

REWARD focuses on a variety of cases, such as unsolved murders, missing persons, stolen property, the search for an adopted child's natural mother, and more.

REWARD operates from a news bureau setting, where anchor/hosts carefully spell out the details of each case using a blend of news footage, re-enactments, and originally produced material.

REWARD presents frequent updates, new clues and other information regarding the status of each mystery.

REWARD hotline—a special 800 number—makes it possible for viewers to actually participate in solving the mysteries.

REWARD is produced by the same creative team responsible for the hugely successful Geraldo Rivera specials.

\$REWARD\$

A half-hour strip available for January 1989.

Call for a pilot screening:

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in association with

Barbour/Langley Productions.

Distributed by

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Michael Mann's high-style crimes

A trend-setting producer stands by his glossy genre

By WILLIAM MAHONEY
Staff reporter

BURBANK, CALIF.—Producer Michael Mann says he's learned a lesson from difficulties he experienced while making the expensive, stylized crime dramas, "Miami Vice" and "Crime Story," but he plans to stick with the glossy genre.

"Crime Story" was canceled in its second year last season and "Miami Vice" is currently winding up its fifth and final season on NBC, leaving the producer with no returning series next year.

Meanwhile, Mr. Mann, who is recognized as an innovator in a medium known for its reliance on formula, is currently mapping out pilot plans for next spring that he hopes will be equally inventive, but far less expensive.

In a recent interview with ELECTRONIC MEDIA, the producer reflected on his experiences in both series, and how changes in the marketplace have forced him to adapt as a producer in the hour form.

Both of his NBC programs have drawn acclaim for the producer and Universal Television, where The Michael Mann Co. is based, but neither was as profitable as both parties would have liked.

"Crime Story" was canceled after a short run; "Miami Vice" was an enormous success after its 1984 debut but it wound up on the USA Network as a result of the soft syndication market for hour-long shows.

Mr. Mann says that shepherding both series has taught him a lot about where to go in the future.

"I think the show was conceived in a different day and age," Mr. Mann says of "Miami Vice."

He prefers to focus on the ancillary merchandising market that the series inspired rather than its weighty deficits and its marginal response in syndication.

Creating the "Miami Vice" feature look has always carried a hefty price, with per-episode costs ranging from about \$1.3 million to \$1.5 million.

"We were spending the average amount that you'd spend on a show in that day and age when a hit show could make you \$1.8 million an hour out of syndication, so it all made sense," Mr. Mann says.

"Then it stopped making sense and everybody kind of cut back, including us," says the producer, who acknowledges he's had to watch costs more closely as "Miami Vice" has progressed.

"I approached ('Miami Vice') not from a view as a supplier who needs to supply to stay in business," he says. "I approach television as an entrepreneur doing shows that I find exciting, or I don't need to do TV."

That philosophy also convinced him to try to establish "Crime Story" in "Miami Vice's" image.

As in "Vice," he filmed the series on location, this time in Chicago and Las Vegas instead of Miami. Adding to the cost was the fact that it was a period series set in the 1960s and that it had a large cast.

NBC was excited about the series and hoped to duplicate the success of "Miami Vice," but viewers weren't interested and the series was short-lived.

Mr. Mann says "Crime Story" was costing an average of \$1.3 million to \$1.4 million per episode in its second season.

"Even though that's good, it may be too high," he said of the budget.

"The only way that shows like that get done again is if they're costing \$1 million to \$1.1 million," the producer notes.

Does that mean that Mr. Mann will bail out of producing expensive shows such as "Miami Vice" and "Crime Story" and focus on a less-slick, more character-driven series instead?

"Absolutely not," the producer says, "because I fundamentally believe in one thing: I think if you give the public something interesting and original and exciting to watch, that program has got commercial legs."

Character-driven shows, which many other producers are turning to as a way to avoid location shooting and limit the number of expensive action sequences, go against his nature as a producer, he says.

"The stuff that I make tends to be cinematic," Mr. Mann states. "It's not talking heads in a room."

"If everybody does character-driven shows because everybody comes to the same conclusion, it's going to be a bunch of boring crap on the air and no one's going to watch it," he says. "It's that simple."

But, he adds, "I would not venture out to do a show that costs \$1.3 million to \$1.4 million today . . . would not do it, cannot do it."

The producer credits a colleague on "Miami Vice," co-executive producer Richard Brams, for much of the recent cost containment on the series, which has helped it stay on the air.

"He's been on the show for four years and he produced seasons three, four and five and has done a superb job of controlling costs," says Mr. Mann, insisting that costs have actually dropped from year to year on "Miami Vice."

Since it appears uncertain whether "Miami Vice" will even run a full season this year, Mr. Mann's company is busy



Producer Michael Mann (above) brought a stylish genre to TV with "Miami Vice," starring Don Johnson (top left) and Philip Michael Thomas (top right) and "Crime Story" (right). Now he wants to make such shows affordable.

working on four new projects for NBC.

"At 2 a.m. on Sunday, this office was rockin' and rollin'," Mr. Mann says. "We're here seven days a week, day and night, getting everything out."

He won't talk about three of the projects, including the pilots he's developing for next season, but the fourth is a six-hour miniseries that will be based on the book, "Desperados," which chronicles the story of U.S. drug agent Enrique "Kiki" Camarena.

A 10-page excerpt of the book was featured in the Nov. 7 issue of Time magazine. "The last time they did that was for 'All the President's Men,'" Mr. Mann says.

The producer, a Chicago native, broke into the television business in 1971 as a writer on some of the first episodes of "Starsky and Hutch." He later wrote episodes of "Police Story" and the pilot for "Vegas."

In 1979, he co-wrote and produced "The Jericho Mile," for which he earned a Directors Guild of America award for directing and an Emmy Award for writing.

He's also written and directed three feature films, "Thief," "The Keep" and most recently, "Manhunter."

And he admits he'll have to "get very entrepreneurial and very inventive" to be able to produce the form he enjoys at a cost more in line with today's market. #

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Network affiliate changes a matter of how, not if

A series of headline-making incidents, unfolding in rapid succession during the past six months, have thrust the three commercial networks and their more than 600 affiliated stations into what promises to be an era of revolutionary change.

Despite their precedent-setting nature, these events are mere tremors in a landscape of shifting network affiliate relations that promises to endure even more serious upheaval.



BUSINESS BEAT

Diane Mermigas

As reported in ELECTRONIC MEDIA last week, NBC is contemplating a sweeping reform of such affiliate practices as paid compensation, ad inventory allocation and sharing the cost of expensive broadcast rights fees.

A Dec. 7 closed-door meeting between NBC and its affiliate board executives will determine how—not if—the reforms will be instituted.

NBC's comprehensive proposal is a significant departure from the piecemeal approach the networks have taken to affiliate reform in the past.

But all three networks, guided by new bottom-line-oriented corporate bosses, are pondering other moves that, collectively, will test the patience and limits of traditional network-affiliate ties.

The industry already is well on its way to a restructuring of network-affiliate relations that, until six months ago, was purely speculative.

Capital Cities/ABC executives were the first to broach the issue with their network affiliates shortly after the company's merger nearly three years ago. Company executives have since adopted a more subdued but firmly resolved approach toward altering the status quo.

In one of its latest moves, Cap Cities/ABC is pondering whether to shift its network affiliation in Lexington, Ky., from WTVQ-TV to an aggressive independent, WDKY-TV, owned by former CBS Inc. President John Backe.

In WDKY, the network might hope to find a more loyal affiliate to whom it could pay little or no compensation.

Executives at all three networks say there are dozens of markets where each has been approached by independents eager to become affiliates, and that they are seriously considering making a few such changes. Some of the interested independents have offered to take little or no compensation, or even pay the network a fee for the privilege.

On another front, CBS President Laurence Tisch is said to be giving strong consideration to buying yet another bargain-priced VHF independent somewhere in the top 25 markets, to be operated as a network owned station.

Mr. Tisch is said to be reviewing competitive independents in San Francisco; Seattle; Phoenix, Ariz.; Minneapolis; Dallas; and Denver.

Unlike CBS's recent acquisition of a Miami independent, the network's purchase of an independent in any of those markets would displace a current CBS affiliate.

Executives at NBC and ABC privately admit they would not be averse to carrying out the same kind of maneuver in select markets where such an affiliate shift or station acquisition made sense.

"Once the door has been opened—and it definitely has been—anything's possible, although I do not think anyone is eager to destroy network-affiliate relations," said Paul Raymon, chairman of CBS-affiliate WAGA-TV in Atlanta and a member of the CBS affiliate board.

As all three networks, beginning with ABC this week, conduct their annual midseason meetings with their affiliate boards, changing network-affiliate relations is bound to be a major point of discussion.

"I think we'll all be consumed with this whole notion. We're all being swept up in the grips of change. We're scared. We're angry," said one ABC affiliate board member who asked not to be identified.

"All I know is that when we met as an affiliate body in June, we were talking about these changes. Six months later, the debate is over and changes are under way," the affiliate executive said.

Industry leaders say that a Pandora's box was thrown open by a series of events in Miami in which Cap Cities/ABC agreed to take an estimated \$2 million in so-called "reverse compensation" from a new West Palm Beach, Fla., independent seeking affiliation.

Executives at all three networks now say they are considering other such reverse compensation offers being made by some stations, especially by independents eagerly

(Continued on Page 68)

Stuart Hersch starts financing firm

Stuart Hersch, former chief operating officer and chief financial officer of King World Productions, said he's formed a new firm called **Hersch Diener Raphael & Co.**, based in New York, that will be involved in providing financing for "entertainment, media and leisure-time industries." Mr. Hersch's partners in the venture are Stephen Diener, former chairman of Heron Communications' Media Home Entertainment Division, and Allan Raphael, former entertainment portfolio manager and senior research analyst at Soros Fund Management, New York.

The Walt Disney Co., fueled by growth in each of its business segments, reported record income for the fiscal year and the fourth quarter. Profits for the fiscal year grew 17 percent, to \$522 million or \$3.80 per share, compared with \$444.7 million or \$2.85 per share last year. Revenue from Disney's theme

BUSINESS BRIEFS

parks, its studio, television and home video operations and its consumer products division were up 20 percent, from \$2.8 billion last year to \$3.4 billion this year. Net income in the fourth quarter was \$136.4 million or 99 cents per share, up slightly from the previous year's results of \$135.3 million or 98 cents per share. The 1987 figures included results from Disney's sale of its Arvida Corp. real estate holdings. Disney also credited domestic and foreign home video sales and the growth of The Disney Channel for the improved results.

The new majority owner of **Super Channel**, the Pan-European service based in London, has announced plans to invest over \$18 million in the ailing service in 1988. Beta Television, the Italian company that acquired a 55 percent

stake in Super Channel, said it is directing the service toward the youth market. Super Channel plans to highlight more music, news and interactive services.

New York-based **Osborn Communications** said it has agreed to sell WPLJ-AM/WKRZ-FM in Wilkes Barre, Pa., to Keymarket Communications, South Augusta, S.C., for \$12 million. The deal was arranged by Mahlman Co., Bronxville, N.Y.

Radio network revenue increased 8.6 percent in October over the same month last year, according to the Radio Network Association. Network revenue this past October amounted to \$39.9 million, the RNA said, compared with \$36.7 million a year earlier. For 1988 to date, radio networks have accrued revenue totaling \$313.7 million, the RNA said. #

ELECTRONIC MEDIA stock index results for the week ended Nov. 18



Home Shopping
Comcast
Multimedia
Gulf & Western
Tribune Co.
Coca-Cola
Gannett
Disney

	Nov. 11	Nov. 18	Change
Home Shopping	\$4.38	\$4.63	5.71%
Comcast	\$14.00	\$14.38	2.71%
Multimedia	\$70.00	\$71.50	2.14%
Gulf & Western	\$37.50	\$38.00	1.33%
Tribune Co.	\$37.75	\$38.13	1.01%
Coca-Cola	\$41.63	\$42.00	0.89%
Gannett	\$32.63	\$32.88	0.77%
Disney	\$61.88	\$62.13	0.40%

United Cable
Viacom
Time Inc.
Cap Cities/ABC
Jones Intercable
Lorimar Telepictures
General Electric
King World
CBS
MCA
Cablevision

	Nov. 11	Nov. 18	Change
United Cable	\$33.25	\$33.13	-0.36%
Viacom	\$27.75	\$27.63	-0.43%
Time Inc.	\$100.75	\$100.13	-0.62%
Cap Cities/ABC	\$351.00	\$348.75	-0.64%
Jones Intercable	\$12.38	\$12.25	-1.05%
Lorimar Telepictures	\$11.00	\$10.88	-1.09%
General Electric	\$44.50	\$43.88	-1.39%
King World	\$24.63	\$24.25	-1.54%
CBS	\$170.63	\$164.63	-3.52%
MCA	\$46.50	\$42.88	-7.78%
Cablevision	\$29.63	\$27.25	-8.03%

LOSERS

UNCHANGED

Turner Broadcasting	\$14.38
TCI	\$24.25
A.H. Belo	\$26.25
Scripps Howard	\$76.00

Source: Nordby International

UACI earnings up almost 400 percent

By KATHY CLAYTON
Staff reporter

United Artists Communications Inc. reported record earnings and revenue for its nine months ended Sept. 30.

Earnings for the Denver-based entertainment firm were up almost 400 percent to \$16.7 million, or 41 cents per share, compared with a net of \$4.3 million, or 10 cents per share, for the same period a year ago.

The growth of the company, officials said, was primarily due to theater acquisitions.

Growth in recurring cash flow within the cable division raised operating margins to 49 percent, up from 47 percent last year.

Revenue for the company also jumped dramatically, to \$634 million—a 22 percent lift over the same period one year ago.

Cable revenue grew 15 percent for the nine months, primarily due to an increase of about 86,000 basic and 103,000 pay subscribers, coupled with some rate hikes.

The increases, the company said, are a result of line extensions, higher penetration of homes passed by cable and the addition of about 40,000 basic subscribers gained through the acquisition of Daniels & Associates.

The numbers involved in the Daniels acquisition don't include some 340,000 Daniels subscribers that are held in public limited partnerships and are not consolidated for financial reporting purposes.

UACI said that in a related event, but subsequent to the current reporting period, it issued a \$290 million promissory note to Tele-Communications Inc. for the purchase of 8.65 million shares (20 percent) of United Cable Television Corp. stock. #

Fox Film Corp. earns net \$70.2 million

By DIANE MERMIGAS
Senior reporter

Twentieth Century Fox Film Corp., a subsidiary of Rupert Murdoch's News Corp., reported \$70.2 million in net income for its fiscal first quarter, compared to \$4 million for the same period a year earlier.

The most recent quarterly results included an \$82 million pretax gain from Fox's sale of its interest in the Fox Plaza building in Los Angeles last August.

Twentieth Century Fox's revenue for the quarter, which

ended Sept. 24, increased 5.3 percent to \$222 million from \$210.7 million in the same period a year earlier.

The entertainment company attributed much of its strong earnings performance to its motion pictures division.

Its home video partnership, CBS/Fox Video, also realized gains in the quarter compared to the television division's lower results.

Mr. Murdoch's global News Corp. includes Harper & Row publishers and a number of prominent newspapers on several continents in addition to Twentieth Century Fox. #

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Reporters explain Westwood departures

By ADAM BUCKMAN
Staff reporter

The three NBC Radio Network London correspondents who resigned last month say they left because their on-air reports shrank and their ability to travel was curtailed.

In recent interviews, the three accused NBC Radio's owner, Westwood One, of instituting policies that have undermined the quality of NBC Radio News.

But Westwood One's vice president of news, Ron Nessen, sharply refuted the correspondents' views, saying that on-air reports at NBC Radio have not been shortened and that travel has not been curtailed.

Mr. Nessen said news on the Mutual Broadcasting System had vastly improved under Westwood's ownership, and that he fully expects the same to happen at NBC Radio.

But the correspondents, all veterans of NBC Radio and the latest in a string of longtime staff members to resign since Westwood bought the NBC Radio Networks in August 1987, insist their on-air roles had diminished.

"I found a very profound professional frustration here," said one of them, 37-year-old Phillip Till, an NBC Radio foreign correspondent since 1974. "I didn't like covering stories in 12 or 20 seconds."

Mr. Nessen says news stories actually average about 35 seconds, about as long as they were when the networks were owned by NBC.

Still, Mr. Till and his colleagues complain that in-depth reporting from the London bureau has disappeared.

They said long-form stories, news series and



RON NESSEN
Expects NBC Radio London improvements

special reports had been virtually eliminated from their duties.

"You can't provide understanding in 12 seconds," said Fred Kennedy, 49, former NBC Radio London bureau chief and one of the three who resigned.

Suggestions that in-depth reporting has

been done away with anger Mr. Nessen.

"This is the one I really resent, that there's been some decline in quality at NBC. It's just absolute bullshit," Mr. Nessen responded.

He acknowledged that NBC Radio has lost a number of award-winning correspondents and anchors this year.

But he emphasized that Mutual News has won more awards this year than at any time in its history, including Peabody, Armstrong, Overseas Press Club and International Radio Festival prizes.

The three correspondents who resigned point out that in the past they had won many of the same awards that Mutual won this year, often risking their lives to get the stories.

Mr. Till, who refers affectionately to NBC as "the peacock," says he was once threatened with execution by the Shah of Iran and, in another adventure, spent a week with a Beirut sniper dodging bullets and rocket grenades.

"When you put on the old peacock uniform, that's what you expected to do," Mr. Till said of NBC. "You were proud to fly the peacock flag."

Mr. Nessen emphasized that he has the highest respect for the reporting abilities of the three correspondents.

But he said they had "old-fashioned, swash-buckling" ideas about the role of foreign correspondents in today's radio industry.

"I think Till and Kennedy are two of the best reporters that I know of doing network radio from overseas," Mr. Nessen said.

"If Kennedy and Till have any shortcoming at all in the reporting area, it's sort of a nostalgic look back to the 1940s, when dashing

foreign correspondents gave three- to four-minute reports."

That's something that Mr. Nessen says affiliates don't want anymore.

He added that Mutual had 30 staffers at each of last summer's political conventions, more than it ever had before, and produced a full week of "The Larry King Show" in Moscow when President Reagan met Communist Party General Secretary Mikhail Gorbachev earlier this year.

The three former London correspondents complain that, rather than traveling to the scenes of news stories, they had assumed "clerical" duties such as dealing with a string of bill collectors trying to collect debts from Westwood One.

The British telephone company, British Telecom, disconnected the London bureau's telephones for 10 days in September due to non-payment of bills, and charge accounts with London Black Cab and Radio Spares, an equipment supplier, were discontinued while those companies tried to collect from Westwood, said Mr. Kennedy, who ran the London bureau for 16 years.

But Mr. Nessen blamed Mr. Kennedy, the former London bureau chief, for the bill-paying confusion because Mr. Kennedy was the office's chief administrator.

Mr. Kennedy admits he'd been "unhappy" under Westwood One's ownership and didn't refute statements made earlier this month in ELECTRONIC MEDIA by Mr. Nessen, who had said the three London correspondents "just couldn't get used to the new way of doing things." #

U.S. stations recognized in international TV awards

By ADAM BUCKMAN
Staff reporter

Three local U.S. TV stations were among the five Grand Award winners Nov. 11 at the 31st annual International Film and TV Festival of New York.

The awards program is conducted each year to honor the world's best television news shows, entertainment programs, promotion spots,

station identifications and music videos.

This year's festival attracted a record 1,388 entries from television networks, local stations and program syndicators representing 15 countries, including the United States.

The three U.S. stations that won the festival's top honor, the Grand Award, were WSB-TV in Atlanta for best news program, a documen-

tary on teenage runaways called "Nowhere to Run"; KARE-TV in Minneapolis for best television documentary, a program called "One Small Step," that looked at a handicapped boy's determination to walk; and WNBC-TV in New York for best television promotion spot, a promotion for a special news series on baldness.

The other two Grand Award winners were Jim Henson Associates of New York and London for best entertainment special, "The Storyteller: The Soldier and Death"; and London Weekend Television for best entertainment special, a satiric, fictional talk show called "The Dame Edna Experience."

London Weekend Television was the biggest overall winner at this year's festival with two Gold Medals in addition to its Grand Award.

The Gold Medals were awarded for two episodes of "The South Bank Show." The winning episodes were "Bertolucci/Nicaragua" for best historical documentary and "Gore Vidal/Toni Morrison" for best talk/interview show.

A number of broadcasting entities won two Gold Awards.

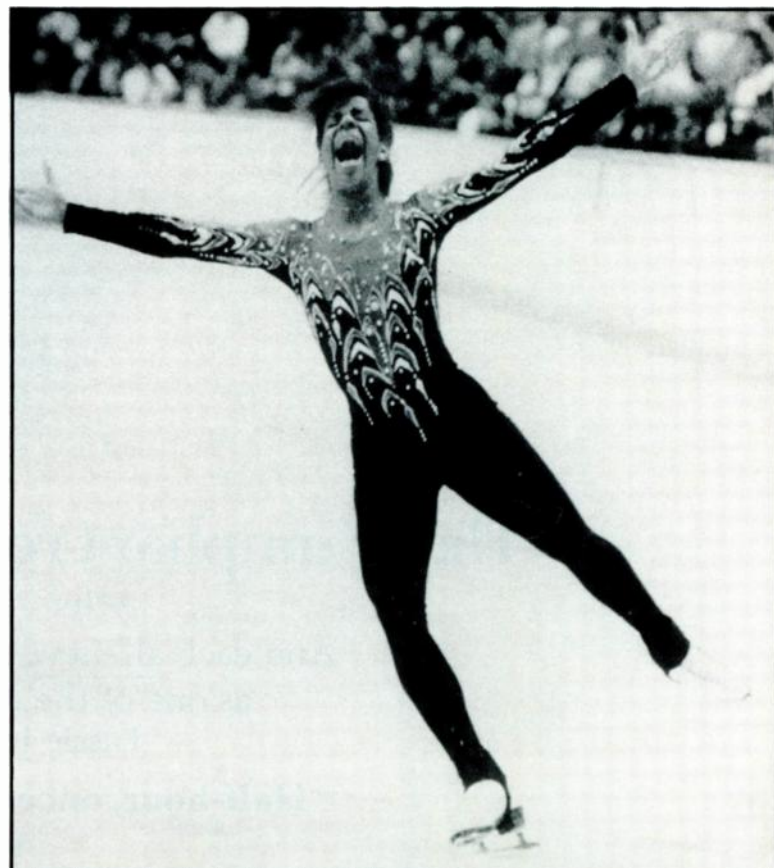
One of them was ABC Television Network, which won for "Julie Andrews: The Sound of Christmas" for best variety special and "XV Olympic Games in Calgary" for best television sports coverage.

The British Broadcasting Corp. won Gold Medals for "Crimewatch UK," which was judged best public service program, and "Fourteen Days in May," best social issue documentary.

Another British company, Border Television of Cumbria, won Gold Medals for best religious program, "Gnostics: A Crack in the Universe," and best sports documentary, "Chris Bonington: The Everest Years."

From Canada, the Canadian Broadcasting Corp. received Gold Medals for best cultural documentary, "To Mend the World," and best long form music video, "David Foster: The Symphony Sessions."

Granada Television of Manchester, England, also won two golds. One of them was for best investigative report, an episode of the



Coverage of Winter Olympic athletes such as Debi Thomas helped ABC Television win an award at the International Film and TV Festival.

"World In Action" series that was called "Uncle Sam's British Mercenary." The other one was for best drama program, a dramatization of a Reagan/Gorbachev summit meeting entitled "Breakthrough at Reykjavik."

Showtime/The Movie Channel won Gold Medals for best children's series with "Children's Storybook Classics" and for best network ID with "Control Room ID Series."

Turner Broadcasting System garnered a Gold Medal for best television news anchor, Bernard Shaw, and another Gold Medal for best news reporter, "Mike Greenspan's Reports from Israel."

Boston's WCVB-TV won two golds. One was for best newscast,

"Newscenter 5 at Six," and the other was for best news special, "We, the Jury."

Another Boston station, WNEV-TV, also won two golds. One was for best local cultural documentary, "Dream of the Pharaohs," and the other was for best local social issues Documentary, "Violence Against Asians."

Among U.S. television stations, KABC-TV in Los Angeles, KPIX-TV in San Francisco and WQED-TV in Pittsburgh each won single Gold Medals.

KOMO-TV in Seattle and WETA-TV in Washington each won two Silver Medals, and KCET-TV in Los Angeles and KHJ-TV in Los Angeles each won single Silver Medals. #

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WHAT AM I?

- 1. Women turn me on...men, too.**
 - 2. When your wheel goes flat, I can inflate your tube.**
 - 3. I don't sell hamburgers, but my franchise will serve millions.**
 - 4. I can put an end to the feud.**
 - 5. I hit my prime when I'm in your access.**
-

SYNDICATION SPECIAL

Buena Vista Television will launch a new game show based on the popular parlor game "Twenty Questions" at NATPE. The cash-and-barter strip will be available in fall 1989. Buena Vista licensed the show from University Games, which developed a "Twenty Questions" board game being sold by Pressman Toy Corp.

King World Productions has cleared "Inside Edition" on 36 stations, covering 50 percent of the country and eight of the top 10 markets. The latest station clearances include WRC-TV, the NBC owned and operated station in Washington; KXTV-TV, Sacramento, Calif.; WVEC-TV, Norfolk, Va.; KATU-TV, Portland, Ore.; WRTV-TV, Indianapolis; WIXT-TV, Syracuse, N.Y.; WKYT-TV, Lexington, Ky.; and KELO-TV, Sioux Falls, S.D.

Radio Vision International has sold rights to the concert special "Sting: Live at Korakeu Stadium in Tokyo" to HBO, Japan's Fuji Network and TVE in Spain.

"Unauthorized Biography: Richard M. Nixon" will be the second of a four-part series of prime-time specials offered by Orbis Communications, a New York-based syndicator. The two-hour barter series, to be hosted by Barbara Howar, will be offered to stations for a February 27 through March 11 window. Orbis Communications' first special in the "Unauthorized Biography" series was a biography on actress/activist Jane Fonda.

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 programing 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: Syndication Special ELECTRONIC MEDIA, Attn.: Betsy Edgerton, 740 N. Rush St., Chicago, Ill. 60611.#

Worldvision Enterprises is launching two first-run strips for fall 1989: a celebrity game show, "Make Your Move," and a variety/magazine series, "After Hours." "Make Your Move" will be hosted by "AM Los Angeles" host Steve Edwards, with such stars as Emma Samms, Tim Conway and Whoopi Goldberg set to appear. "After Hours" will be produced by Playboy Video Entertainment's new production company, Alta Loma Productions, and Triple Crown Productions.

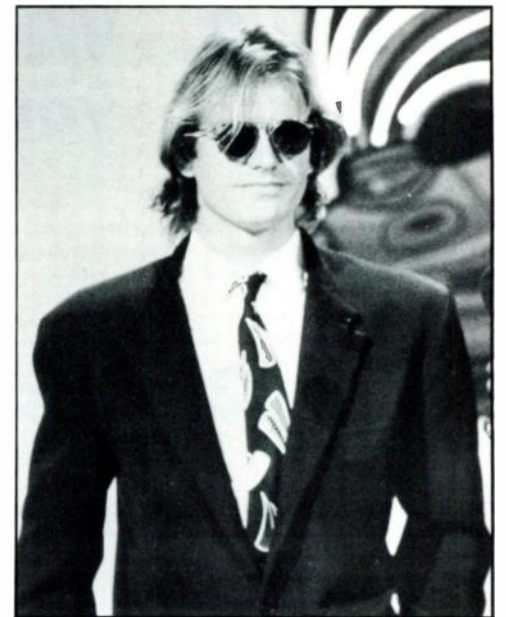
Lorimar Telepictures will be targeting fall 1989 prime-time access slots for its new first-run game show strip, "3rd Degree." The show, to be offered on a cash and barter basis, will be produced by Bert Convy, Burt Reynolds and Richard Kline, producers of Buena Vista's "Win, Lose or Draw." Lorimar executives have described "3rd Degree" as a cross between a traditional game show and a reality-based show.

Fries Distribution is offering a six-film package under the banner, "The Mark Twain Collection." Some 24 stations have signed for the package, which includes "The Adventures of Huckleberry Finn" and "The Innocents Abroad." The barter package has nine minutes of national advertising and 12 minutes of local spots per film.

MGM/UA will sell 94 episodes of its weekly syndicated show "The Twilight Zone" as a strip show for next fall. The company plans to try to fill its "Twilight Zone" time periods with a weekly revival of another science-fiction thriller, "Outer Limits."

Marc Summers has been signed as host of "Couch Potatoes," the new game show from Group W Productions and Saban Productions. Mr. Summers hosts the daily syndicated television and Nickelodeon game show "Double Dare." Production of a "Couch Potatoes" pilot is under way and the game show is being readied for a start-up date early next year.

"Police Academy: The Series," a series of 65 animated half-hours based on the five "Police Academy" movies, has cleared more than 55 percent of the country. Stations include KCOP-TV, Los Angeles; KHBK-TV, San Francisco; KMST-TV, Minneapolis; and KUTP-TV, Phoenix, Ariz. The series is being distributed by LBS Communications and will premiere in fall 1989.#



In recent syndication news (top, clockwise), Marc Summers has been signed as host of "Couch Potatoes," the game show from Group W Productions and Saban Productions; Radio Vision International has sold rights to the concert special "Sting: Live at Korakeu Stadium in Tokyo" to HBO, Japan's Fuji Network and TVE in Spain; and "Police Academy: The Series," a series of 65 animated half-hours based on the "Police Academy" movies, has cleared more than 55 percent of the country.

Miniseries producers form company

By PEGGY ZIEGLER
Los Angeles bureau chief

LOS ANGELES—Though ABC's "War and Remembrance" is expected to be the last in the era of the mega-miniseries, a small production company was recently founded here, partly on the premise that smaller miniseries will continue to thrive in the TV industry.

Producers Frank von Zerneck and Robert Sertner formed von Zerneck-Sertner Films to produce made-for-TV movies, series and miniseries.

"The miniseries business is going to be contemporary crime stories or big books," predicts Mr. von Zerneck. "I don't think there'll ever be a 12- or 30-hour miniseries again."

"Even 'Roots' I don't think would happen again," he said.

But Mr. von Zerneck said two-part, four-hour miniseries, moderately priced at about \$6 million per episode, will continue to be a staple of the networks' schedules.

Last year, in association with Warner Bros. Televi-

sion, Mr. von Zerneck produced NBC's miniseries, "Dress Gray."

He said the miniseries business continues to be a profitable one because the shows often do well in foreign distribution.

In foreign distribution, producers can realize profits of \$200,000 per hour on videocassette sales alone, he said.

While Mr. von Zerneck and Mr. Sertner have produced 20 television films together, they are hoping to expand into the realm of the miniseries with the new company.

The partners have two series in development: "The Ordinary Guy," an hour-long drama for CBS; and "That Special Summer," an hour-long nostalgic series for ABC.

The company is developing several projects for cable's Turner Network Television, including a biography of President Theodore Roosevelt, a previously announced biography of Donald Trump, and a film about Billy the Kid by Gore Vidal.

Mr. von Zerneck and Mr. Sertner have produced 20 television film projects together.#

Station using movie lot for lifestyle show

By PEGGY ZIEGLER
Los Angeles bureau chief

LOS ANGELES—A local CBS affiliate in Orlando, Fla., is producing a pilot for a daily entertainment strip at Universal's new Orlando production facilities.

WCPX-TV and Universal will be partnered in "Movie Lot Magazine," an hour-long lifestyle show that the two hope to sell as a live daily strip for fall 1989 or January 1990, according to Executive Producer Len DePanics.

The show would feature live call-in segments with directors and stars of films and TV shows being produced at the Universal lot, he said.

It will also include interviews and

lifestyle segments, he said.

A pilot was due to be produced Nov. 19 and it is slated to air on WCPX sometime in January.

The pilot will air in prime time, but Mr. DePanics said the show will be targeted for daytime if it goes to syndication.

The show will be offered at the National Association of Television Program Executives in Houston this January.

However, Mr. DePanics and Steve Lew, president of Universal's Orlando facilities, said there was no decision yet on whether it would be distributed by Universal's MCA Enterprises.

WCPX is owned by First Media Corp.#

WHAT AM I?

- 6. I'm never yellow, but I'm a little blue.**
 - 7. I can entertain you better tonight.**
 - 8. I'll be around for years, but only last a half hour.**
 - 9. I have more fun than newlyweds.**
 - 10. My demos won't put you in jeopardy.**
-

Brewers belly up to battle the NCAA

By IRA TEINOWITZ
and RICHARD L. GORDON
Crain News Service

Beer advertisers are calling in the heavy hitters in what could be an all-out battle to stop the NCAA from banning beer commercials on post-season tournament telecasts.

The Beer Institute and the Association of National Advertisers are being asked to help carry the fight to the networks and the NCAA governing board.

The organizations haven't figured out their game plan yet. But the beer marketers plan to put up a tough fight.

"The sponsorship of beer companies is good not only for college athletics, but for the television industry because it gives the opportu-

nity for millions of Americans to see these events on television," said Michael Roarty, vice president of marketing for Anheuser-Busch Co.

"Beer is a legal product and, just like bread, soft drinks and automobiles, we are entitled to market and advertise our product through any medium," he said.

Jack Barthwell, vice president of corporate communications and government affairs for Stroh Brewery, said Stroh and other brewers strongly dispute claims that beer commercials promote drinking.

Top NCAA officials announced the proposal earlier this month, saying the commercials clash with NCAA's own drug-abuse prevention efforts, including its own public service and messages.

They said no-beer ad clauses

could be included in new TV pacts to be negotiated next year covering such events as the national basketball championships as well as baseball, women's basketball and other college championships.

Richard Schultz, the NCAA executive director, said he will present the proposal to NCAA's governing body before a new network contract is sought next year.

"I would be surprised if it turns out to be a controversial proposal (within NCAA), but I'm sure there will be a discussion about whether it would impact the rights fee," he said.

CBS and ESPN share rights to the NCAA basketball tournament under contracts that expire next year. The contracts allow the networks to sell brewers no more than three of the 21 available network commercial minutes in each game.

CBS and ESPN wouldn't comment on the latest NCAA proposal.

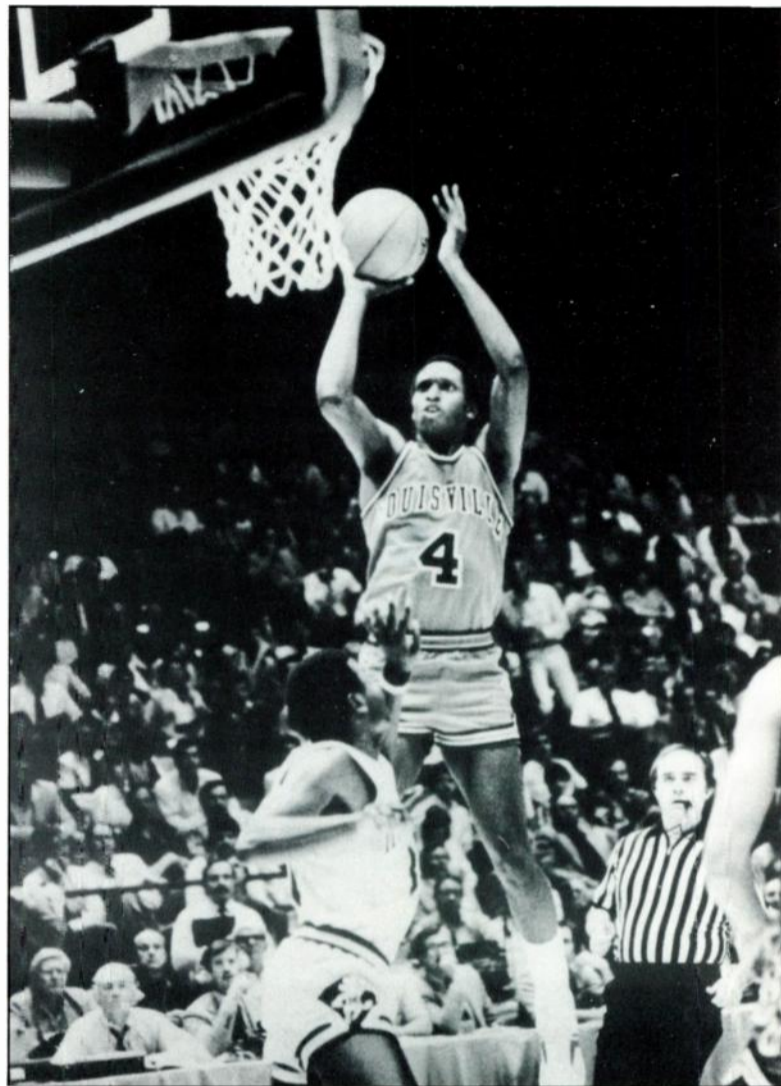
ANA President DeWitt Helm Jr. said he was troubled that the proposal to ban beer advertising came from the university community.

"There is just no evidence that alcoholic beverage advertising contributes to abuse or misuse of the product," he said.

The proposal also drew questions from agency executives.

The networks will use the proposal in negotiating lower rights fees from the NCAA, said Steve Auerbach, senior vice president of director of network broadcast, Ally & Gargano, New York.

CBS paid \$165 million for its current three-year contract to the NCAA basketball tournament. About \$36 million of CBS's ad revenues this year came from beer marketers.#



The NCAA's proposed ban of beer ads would cover telecasts of post-season basketball tournaments.

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PO Box 119, Bethlehem, NH 03574.
* New York residents add sales tax.

Station contest rewards ad recall

By KATHY CLAYTON
Staff reporter

KOAA-TV in Colorado Springs, Colo., is running a promotion that rewards consumers for remembering ads that have run on the station.

The promotion, dubbed Commercial Watch, is designed to create awareness for advertisements, according to Scott Chorski, research/marketing director of the NBC affiliate.

The promotion is different, he said, because it was not created to increase viewership of the channel or increase viewership of specific shows.

Rather, he said, "We're doing something to keep people interested in commercial breaks. It's intended to create awareness for our advertisers."

Mr. Chorski said the station, which is trying to market the concept to other television stations, first gets advertisers to donate prizes for the winners of the contest.

Then, 30-second spots are designed using five-second clips from ads running on the station. The spots are run in unsold availabilities in all dayparts.

When the spots run, viewers write down who the advertiser is, where they saw it and when they saw it.

If the answers are correct, the viewers' letters go into a drawing for prizes.

Mr. Chorski said this is the third time KOAA has run the promotion and said the response to it has increased each time.

Responses among both advertisers and viewers have been positive, he said.

The promotion is relatively inex-

'We're doing something to keep people interested in commercial breaks.'

—Scott Chorski
research/marketing director, KOAA-TV

pensive, according to the station executive.

The cost, aside from the airtime, is between \$6,000 and \$10,000, he

said.

That includes production of the spots, print support, some collateral and sales brochures.#

LBS, Alex-Courtney form new alliance

NEW YORK—LBS Communications has formed an alliance with Alex-Courtney Productions for network television, syndication, cable and home video productions.

Under the agreement, LBS will distribute shows made by the production outfit.

Alan Courtney and Peter Alex, principals of Alex-Courtney Productions, previously headed the now disbanded Gaylord Production Co., a division of Dallas-based Gaylord Broadcasting.

While at Gaylord, the pair created such made-for-TV movies as "Nobody's Child," starring Marlo Thomas, and two films starring Katharine Hepburn, "Mrs. Delafield Wants to Marry" and "Laura Lansing

Slept Here."

In syndication, the pair created the two-hour telefeature, "Bonanza: The Next Generation," as well as three series, "Dancin' to the Hits," "Off the Wall" and "Adventures of the Galaxy Rangers."

Paul Siegel, president of LBS Entertainment, the programming division of LBS Communications, in a prepared statement said, "We are delighted to have an association with Alan Courtney and Peter Alex, one of television's most prolific production teams."

"This new relationship signals our continued commitment toward establishing alliances with key production and creative talent."#

WHAT AM I?

- 11. I have great legs. I can run circles around squares.**
 - 12. Watch me and I'll get you excited.**
 - 13. I always tell the truth. You'll never pay the consequences.**
 - 14. I'm down to earth, but I'll show you the stars.**
 - 15. I'm not a cook, but I can mash potatoes.**
-

Behind-the-scenes figures aid in lawmaking

(Continued from Page 6)

a point man on broadcasting and cable TV issues for Rep. Ed Markey, D-Mass., the subcommittee's chairman.

"My basic responsibility is to cover whatever is happening in broadcasting and cable," Mr. Irving says.

The subcommittee, which also handles finance issues, is one of the most sought-after appointments in the House.

As part of his subcommittee duties, Mr. Irving keeps close tabs on actions by the FCC, which has had a rocky relationship with Congress in recent years.

Mr. Irving was regarded as a possible

'To the extent I'm anything, I'm a liberal—but a pragmatic liberal. For me, consensus politics makes the most sense. I believe in doing what's possible.'

—Larry Irving
senior counsel
telecommunications subcommittee

candidate for the FCC chairmanship if Mr. Dukakis was elected president.

Like many others with political ambitions, Mr. Irving declines to share much of his personal philosophy.

"To the extent I'm anything, I'm a liberal—but a pragmatic liberal," he says. "For me, consensus politics makes the most sense. I believe in doing what's possible."



Mark MacCarthy

Mark MacCarthy recently stepped into a new job as a vice president for government relations for ABC and is expected to emerge as one of the hotter lobbyists in town.

For the past seven years, he's been an adviser to Rep. John Dingell, D-Mich., the powerful chairman of the House Energy and Commerce Committee, a man whose opinion can spell the difference between success or doom for a communications bill.

That may be the best possible training ground for a communications lobbyist could ask for.

On Capitol Hill, Mr. MacCarthy served as the strategist for the legislative maneuvering that saw the House of Representatives approve fairness doctrine legislation twice last year, even though those efforts weren't sufficient to make the doctrine into law.

Mr. MacCarthy, 40, offers some words of wisdom gleaned from his days as a congressional aide.

"Legislation to codify the fairness doctrine will have to move through before any other broadcasting legislation is considered, and that's including must-carry," he says.

By working for ABC, Mr. MacCarthy will likely find himself involved in some of the biggest communications issues in town, perhaps including efforts to relax financial



During congressional hearings, many participants behind the lawmakers (left) and those testifying can play significant roles.

interest and network syndication rules.

Before he came to Capitol Hill, Mr. MacCarthy was a staffer at the U.S. Occupational Safety and Health Administration. From 1976 to 1978, he taught philosophy at the University of Notre Dame.



James Quello

FCC Commissioner Jim Quello, a Democrat who got his start at the agency as an appointee of former President Richard Nixon in 1974, plays the behind-the-scenes strings here better than most.

Unlike most of his colleagues at the agency over the past eight years, Mr. Quello, 74, has powerful connections on Capitol Hill and is not afraid of using them to influence the outcome of agency policy.

One of his more memorable end runs around his commission colleagues resulted in what the broadcasting industry hailed as a significant step in the advancement of high-definition TV.

'Most people say they don't want the (FCC) chairmanship because they can't get it. I say I don't want to be chairman because at this stage in my career, I don't want it. Let some young guy with a lot of ambition do it.'

—James Quello

Mr. Quello, with the help of some friends on the Hill, was able to thwart an effort to turn TV spectrum over for two-way radio use. Many broadcasters believe those channels could be crucial to the development of

advanced TV technologies.

While the FCC has had only three commissioners, Mr. Quello's ability to support or block proposed rules has increased. And, if and when the commission gets up to its full complement of five commissioners, his experience and connections are likely to still pay off.

Indeed, some sources even say Mr. Quello, a former broadcaster, appears to be calling the shots at the agency from time to time.

Yet Mr. Quello scoffs at that suggestion. "Only the chairman has the power to decide what comes up on the agenda," he says.

He seems to prefer his behind-the-scenes role over his public one. He says that if Mr. Dukakis had prevailed he'd have enjoyed serving as the agency's interim chairman, but only until the new administration could appoint a permanent one.

"Most people say they don't want the chairmanship because they can't get it," says Mr. Quello. "I say I don't want to be chairman because at this stage in my career, I don't want it. Let some young guy with a lot of ambition do it."



Joel Rosenbloom

When Capital Cities/ABC has a major regulatory problem, it turns to Joel Rosenbloom, a senior partner at the Washington law firm of Wilmer, Cutler and Pickering.

Calling on Mr. Rosenbloom, who is widely considered to be one of the top legal minds on broadcasting issues here, proved to be the right thing to do when CapCities was buying ABC in 1985.

Mr. Rosenbloom's legal engineering is credited for persuading the FCC to give CapCities a permanent waiver of rules prohibiting broadcasters from buying stations in markets that are too close together.

CapCities was permitted to buy out ABC and keep its WPVI-TV in Philadelphia and ABC's WABC-TV in New York, two of the largest markets.

More recently, Mr. Rosenbloom has served as a key player on negotiations with Capitol Hill in legislative efforts to reform the comparative licensing renewal process for stations, and on legislation for children's TV.

Mr. Rosenbloom, 58, started out as an FCC attorney in 1957 during the Eisenhower administration.

During the Kennedy administration, he served as a legal assistant to former FCC Chairman Newton Minow. He also served as an adviser to Mr. Minow's successor, Bill Henry, from 1963 until April 1985, when Mr. Rosenbloom joined his current law firm, which is regarded as a heavyweight in communications matters.

One of the more recent additions to his fold is syndicator King World, which sought out Mr. Rosenbloom when acquiring its first TV station.

"Mainly, I see myself helping clients navigate through some quite stormy seas," he says.



Richard Wiley

Dick Wiley, a partner in the Washington law firm of Wiley, Rein and Fielding, has been a fixture around the FCC since 1970, when he was hired as the agency's general counsel.

All in all, Mr. Wiley, 54, put in seven years at the agency, with the last three and a half in the chairman's seat.

After stepping down as chairman in 1977, he joined the Washington office of the law firm of Kirkland and Ellis, before forming his own firm in 1983.

Mr. Wiley's own firm now boasts 80 attorneys, with about 35 specializing in communications.

His major clients include CBS, The Disney Co., and television group owner Hallmark Cards.

Mr. Wiley, who appears to be particularly well-connected at the FCC, has been no slouch at getting publicity for his law firm.

He appears regularly at legal seminars on communications in town; he has served as the

He (Dick Wiley) notes his firm has Republicans and Democrats on board and, no matter which direction the political winds blow, Mr. Wiley says, 'I'm not going out of business.'

president of the Federal Communications Bar Association; and he is now chairing the commission's Advisory Committee on Advanced Television Service, a panel helping to develop policy regarding high-definition television.

A confirmed Republican who did some volunteer service for George Bush's presidential campaign, Mr. Wiley would still have been a power even if the Democrats had captured the White House. He appears to have many friends in many quarters.

Mr. Wiley notes that his firm has Republicans and Democrats on board and, no matter which direction the political winds blow, he says, "I'm not going out of business." #

WHAT AM I?

- 16. I can't fly, but I will make your ratings soar.**
 - 17. I put questions on the screen, not in your rating books.**
 - 18. You can have me soon, but hurry...I'll be very popular.**
 - 19. I'm from a Mickey Mouse operation.**
 - 20. I am the answer to your programming questions.**
-

IT'S THE RIGHT



Go with a classic.

To make a show everyone loves, you have to start with a game everyone loves—a classic game. Something familiar, with simple rules: something fun and challenging. And of all the game shows available this year, only one is a classic: 20 QUESTIONS. Quite simply, viewers can now play their favorite game along with their favorite stars. The lively format and celebrity appeal are sure to draw the young-skewing demos that will make this your ideal access strip. It's fresh, funny, and unpredictable.

The only thing predictable about 20 Questions is success.

That's because 20 QUESTIONS is distributed by Buena Vista Television, the team who made WIN, LOSE OR DRAW into the #3 syndicated game show and the #4 first-run strip in only its second year.

20 QUESTIONS

After 20 Questions starts playing, Buena Vista keeps working.

Whether it's remote broadcasts from exotic locations or special episodes taped specifically for your market, Buena Vista Television backs up its shows long after they've become your shows.

That's why for Fall 1989, there is only one sure answer to your programming needs.



ANSWER!



CTIONS

The new show that's an American classic.



WBBM mending its ways

Chicago news director aims CBS station toward the top

By LEWIS LAZARE

Crain News Service

Colleen Dudgeon doesn't mince words when describing how she runs the WBBM-TV newsroom.

"We're going back to basics here," she says, with the certainty of a person who knows what she wants.

The 33-year-old Ms. Dudgeon is unique in Chicago's television news industry.

She is the city's first and only female television news director, overseeing a 65-person news-gathering department with a \$20 million budget at a station that appears—finally—to be emerging from one of the darkest eras in its recent news history.

It was a time when the CBS owned and operated station fell to last place in the local news ratings competition after enjoying a lengthy reign as the city's pre-eminent news-gathering operation.

Though Ms. Dudgeon still has tough decisions to make about WBBM's late news, she has, by all accounts, led the news department out of its well-publicized slump with a firm insistence on high standards for news-gathering and production.

"The atmosphere around here now is about going out and doing the best job we can every day," says Joe Kolina, executive news producer for WBBM's early newscasts.

"And Colleen is not afraid to tell you when you haven't met the standard," Mr. Kolina says.

The Kentucky native and graduate of Northwestern University's Medill School of Journalism also has earned the respect of her peers in news departments at stations around the city.

"Colleen has good news judgment and leadership abilities," notes Greg Caputo, news director at Fox-owned WFLD-TV in Chicago and a former WBBM news director who helped move Ms. Dudgeon through the ranks at the CBS outlet.

Despite the intense rivalry among local TV news departments, Ms. Dudgeon wins high marks for treating her competitors with respect.

Notes Jim Hattendorf, news director at Capital Cities/ABC-owned WLS-TV: "She's always been helpful when we've called there about a problem or something."

Though WBBM's news department has been stabilized under Ms. Dudgeon, she remembers the dark days.

"We were struggling just to get by," she recalls.

"The ratings were bad. Morale was bad. Our news product was all over the place."

In hindsight, Ms. Dudgeon believes she understands what caused the downfall.

"There was an arrogance here. We didn't see the changes that needed to be made. That can happen when you're No. 1 by such a big margin."

Ms. Dudgeon was in the WBBM newsroom when things went into a tailspin.

But she was not the person in charge.

She had climbed from news writer to producer of the 5 p.m. news to executive producer of all newscasts and, finally, assistant



'There was an arrogance here. We didn't see the changes that needed to be made. That can happen when you're No. 1 by such a big margin.'

—Colleen Dudgeon
news director, WBBM-TV

news director.

When Johnathan Rodgers arrived in March 1986 as the station's general manager, he had a mandate from CBS executives to turn the station around.

One of Mr. Rodgers' first tasks was to find a news director to rally the troops.

Although Ms. Dudgeon was positioned to move into the post, Mr. Rodgers shopped elsewhere.

He tapped Ron Kershaw, a New York-based news director with a track record of turning around troubled newscasts.

"I couldn't afford to take a chance with a first-time news director," explains Mr. Rodgers.

The slight didn't anger Ms. Dudgeon.

"I don't think I was ready for the job then," she says.

Mr. Kershaw died of cancer earlier this year. Ms. Dudgeon was ready to step into the position, and this time she was given the nod.

The choice pleased many veterans in the Chicago station's news room.

Explains WBBM veteran reporter John Drummond: "She knew the system, and she knows the market."

After having worked under several news directors imported from outside the market, other WBBM staffers welcomed an insider.

Says political reporter Mike Flannery: "Colleen came up through the ranks. She's got an implicit understanding of the problems of the foot soldiers."

Among the many things Ms. Dudgeon learned during her rise through the ranks was how to handle the many egos colliding in the WBBM newsroom.

And she discovered that she prefers there be egos to deal with.

"If our on-air talent didn't have the egos, they wouldn't have an impact."

Her ego-massaging talents apparently helped the station get through the recent political campaign coverage with minimal friction.

Explains Mr. Flannery: "There was a potential for needless fights to occur between reporters who wanted a piece of the action. But with Colleen in charge that didn't happen."

One of the most challenging egos Ms. Dudgeon has faced is that of anchor Walter Jacobson.

For two years, she produced the 5 o'clock news when the scrappy Mr. Jacobson was the newscast's sole anchor.

"It was a learning experience," she says, "but not an easy one."

"Walter has very specific ideas about what works for him. Very

seldom would I walk away from a fight with him and think he was all wrong."

Says Mr. Jacobson: "I always liked her. By my standards, she was well motivated."

Today, Ms. Dudgeon is involved with more than egos.

She is concerned chiefly with ensuring that WBBM puts out a top-notch news product every day.

That can only happen, she insists, with consistently good news content, anchors, reporters and producers.

Quality aside, ratings are another constant factor in any television news operation.

But Ms. Dudgeon says she doesn't make them the principal focus of the news operation.

"Winning is important," she says, "but it is not the overriding thing we do here."

"We're in the business of providing solid, informative newscasts."

She tries to keep all eyes in the

news room focused on the news-gathering process, often acting as in-house critic, stepping back and assessing the overall product.

"She looks at how well we tell the stories every day and whether we have the facts. She critiques us in terms of both content and production values," says Mr. Kolina.

Ms. Dudgeon has not shied from putting her imprint on newscasts that weren't working. One of the most important changes she has made since becoming news director last July is repositioning "First Edition," an early newscast she inherited from Mr. Kershaw.

Originally intended as a feature-oriented show with daily live studio interviews, "First Edition" never worked as planned and was a ratings failure as well.

"It was a difficult show to watch," admits Ms. Dudgeon.

She has turned the newscast back toward a more traditional

hard news program, a change that has begun to boost the ratings and reaffirm her belief about what works in television news in Chicago.

"'First Edition' wasn't originally a Chicago newscast," she says. "Chicagoans are news-oriented."

Although "First Edition" is seemingly on the mend, Ms. Dudgeon's biggest challenge is by no means behind her.

The question of how to best position the station's all-important late newscast is the key puzzle facing her at the moment.

Although WBBM's late news has regained some of the ground lost during its worst days, it has yet to take solid hold of the No. 1 position.

The station is locked in a tough battle for second place with NBC's WMAQ-TV.

In Nielsen Media Research's October ratings book, WBBM wound up with a 15 rating (percentage of TV households) and a 24 share (percentage of sets in use), just two share points behind No. 1 WLS-TV's 15/26. WMAQ scored a 14/24.

Much of the debate about what to do with the late news centers on whether anchors Bill Kurtis and Mr. Jacobson are the right team to restore the station to the No. 1 position and keep it there.

Ms. Dudgeon admits that ABC's WLS, long the ratings leader at 10 p.m., has an anchor team in John Drury and Mary Ann Childers that is "easy to watch."

Mr. Jacobson says he would like to stay on at 10 p.m., but adds: "We must have a stronger female presence there. The question is how do we do it?"

It has been rumored that WBBM anchor Linda MacLennan is being groomed to replace Mr. Jacobson, who would then provide only his nightly "Perspective" during the 10 p.m. newscast.

But would such a switch really draw more viewers? No one, including Ms. Dudgeon, is absolutely convinced it would.

"Walter and Bill are a Chicago institution," she says.

Mr. Rodgers says that he also hasn't decided whether a change at 10 p.m. is in everyone's best interest, and is watching ratings for the November sweeps as one indicator of whether a change is necessary.

"With our next generation of anchors in Linda (MacLennan) and Lester Holt in place, we are in a position to make a change. But do we need it? I'm not sure," Mr. Rodgers says.

Beyond any immediate changes in the late news, Ms. Dudgeon has been thinking about how local newscasts will evolve.

She envisions a highly segmented local newscast, with specific portions of the show devoted to a particular city or region that WBBM reaches.

"I think the local news is only going to get more local," Ms. Dudgeon says.

As for her own career, Ms. Dudgeon says she harbors no burning ambitions to move up the executive ladder within CBS, though that is what has happened to some other talented news directors who have occupied her office.

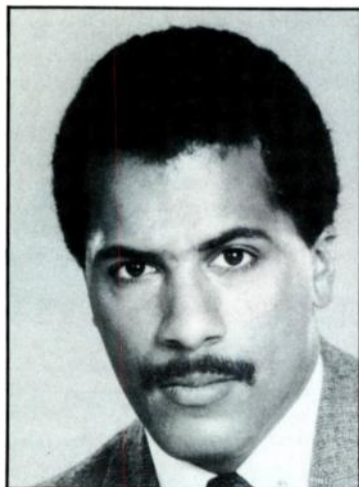
"My whole focus," she says, "is toward news, and that's where I'd like to stay." #



BILL KURTIS
Veteran 10 p.m. anchor



WALTER JACOBSON
With Kurtis, a Chicago institution



LESTER HOLT
Next generation 10 p.m. anchor



LINDA MacLENNAN
Could move into 10 p.m. slot

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KRON San Francisco/NBC ▲ **WFXT** Boston/FOX ▲ **WDIV** Detroit/NBC ▲ **WTTG** Washington DC/FOX
KDAF Dallas/FOX ▲ **WKYC** Cleveland/NBC ▲ **KRIV** Houston/FOX ▲ **WAGA** Atlanta/CBS ▲ **WTVT** Tampa/CBS
KSTP Minneapolis/ABC ▲ **KCPQ** Seattle/FOX ▲ **WTVJ** Miami/NBC ▲ **WTAE** Pittsburgh/ABC
KTVI St. Louis/ABC ▲ **KTSP** Phoenix/CBS ▲ **KOVR** Sacramento/ABC ▲ **WBAL** Baltimore/CBS
WVIT Hartford/NBC ▲ **WTHR** Indianapolis/NBC ▲ **KGTU** San Diego/ABC ▲ **KMBC** Kansas City/ABC
WITI Milwaukee/CBS ▲ **WTVF** Nashville/CBS ▲ **WSOC** Charlotte/ABC ▲ **WSYX** Columbus OH/ABC
WSPA Greenville SC/CBS ▲ **WPTF** Raleigh/NBC ▲ **WOTV** Grand Rapids/NBC ▲ **KTVY** Oklahoma City/NBC
WIVB Buffalo/CBS ▲ **KSTU** Salt Lake City/FOX ▲ **WTKR** Norfolk/CBS ▲ **WBRC** Birmingham/ABC
WLNE Providence/CBS ▲ **WHTM** Harrisburg/ABC ▲ **WLKY** Louisville/ABC ▲ **WBRE** Wilkes Barre/NBC
WCHS Charleston SC/ABC ▲ **WPEC** West Palm Beach/CBS ▲ **WTEN** Albany NY/ABC ▲ **KTUL** Tulsa/ABC
WJKS Jacksonville/ABC ▲ **KTHV** Little Rock/CBS
WEYI Flint/CBS ▲ **WEAR** Mobile/ABC
KTAL Shreveport/NBC ▲ **KMPH** Fresno/FOX
KSNW Wichita/NBC ▲ **WWBT** Richmond/NBC
WTVK Knoxville/CBS ▲ **KOB** Albuquerque/NBC
WNWO Toledo/ABC ▲ **WIXT** Syracuse/ABC
WROC Rochester/NBC ▲ **KDSM** Des Moines/FOX
WSLS Roanoke/NBC ▲ **WOWT** Omaha/NBC
KITV Honolulu/ABC ▲ **WCIA** Champaign/CBS
WLEX Lexington/NBC ▲ **KCRG** Cedar Rapids/ABC
WMTW Portland ME/ABC ▲ **WHBF** Davenport/CBS
KSPR Springfield MO/ABC ▲ **WDEF** Chattanooga/CBS
KOLD Tucson/CBS ▲ **WAPT** Jackson MS/ABC
WWCP Johnstown/FOX ▲ **WKPT** Tri-Cities/ABC
WLTX Columbia SC/CBS ▲ **WVNY** Burlington/ABC
WEHT Evansville/CBS ▲ **KLAS** Las Vegas/CBS
KHGI Lincoln/ABC ▲ **WVLA** Baton Rouge/NBC
WGGW Springfield MA/ABC ▲ **KXXV** Waco/ABC
KOAA Colorado Springs/NBC ▲ **WEVU** Ft. Myers/ABC ▲ **KDLT** Sioux Falls/NBC ▲ **WRDW** Augusta/CBS
WANE Ft. Wayne/CBS ▲ **WLNS** Lansing/CBS ▲ **WJCL** Savannah/ABC ▲ **KTHI** Fargo/NBC
WCSC Charleston SC/CBS ▲ **WKAB** Montgomery/ABC ▲ **WMBD** Peoria/CBS ▲ **KNTV** Monterey-Salinas/ABC
KEYT Santa Barbara/ABC ▲ **KATC** Lafayette LA/ABC ▲ **WJKA** Wilmington/CBS ▲ **KAMR** Amarillo/NBC
KAPP Yakima/ABC ▲ **WDIO** Duluth/ABC ▲ **WTOV** Wheeling-Steubenville/NBC ▲ **KBMT** Beaumont/ABC
WMGT Macon/NBC ▲ **KGET** Bakersfield/NBC ▲ **KSWO** Wichita Falls/ABC ▲ **WMGC** Binghamton/ABC
KTRV Boise/FOX ▲ **KCPM** Chico-Redding/NBC ▲ **KOSA** Odessa/CBS ▲ **KPOM** Ft. Smith/NBC ▲ **KJTV** Lubbock/FOX
KOBI Medford/NBC ▲ **KRBC** Abilene/NBC ▲ **KTVA** Anchorage/CBS ▲ **KESQ** Palm Springs/ABC
KULR Billings/NBC ▲ **KLAX** Alexandria LA/ABC ▲ **WTZH** Meridian/CBS ▲ **KXII** Ada-Ardmore/CBS
KYMA Yuma-El Centro/ABC ▲ **KAIT** Jonesboro/ABC ▲ **KOBR** Rosewell/NBC ▲ **WLOX** Biloxi/ABC
KJCT Grand Junction/ABC ▲ **KGWN** Cheyenne/CBS ▲ **KTVF** Fairbanks/CBS ▲ **WTZA** Kingston NY/IND



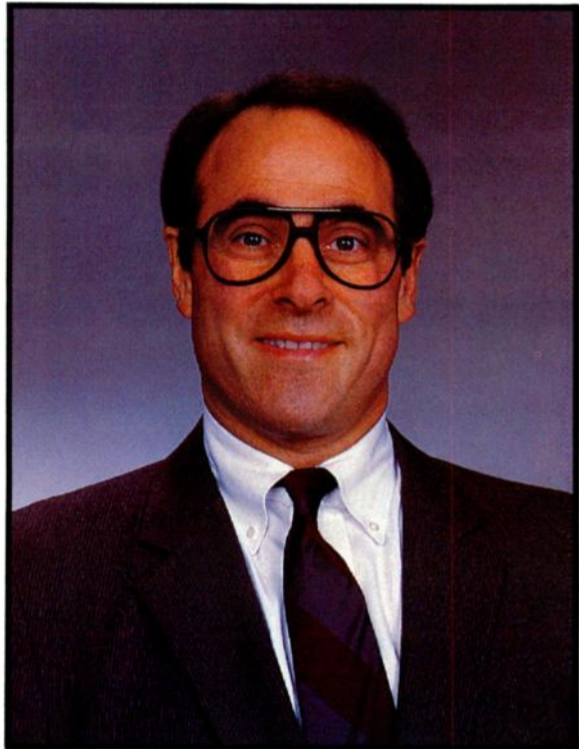
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WVTV's Hal he joined A



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Hal Protter
Vice President & General Manager
WVTV, Gaylord Broadcasting
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Protter tells why LF's family.



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WHAT THE CRITICS ARE SAYING

On-the-go mom is too perfect in 'Baby Boom'

By TOM HOPKINS
Dayton (Ohio) Daily News

You may want to stock up on tranquilizers if you're going to watch "Baby Boom."

NBC's new comedy series finds Kate Jackson taking over the role played in the hit movie by Diane Keaton. She's a high-powered corporate executive who has inherited a baby from a distant cousin.



Kate Jackson plays "Baby Boom's" executive/mother.

The series gets a sneak preview tonight but won't premiere in its regular Wednesday slot until later in the fall. It's a co-production of Charles Shyer and Nancy Meyers, the same husband-and-wife team that made the movie. If you've ever tried to juggle a job and a baby at the same time, you'll identify with J.C. Wiatt. You may be out of breath just watching her. She's on the go from the moment she's awakened by a goo-gaa greeting from her child to the moment she goes beddie-bye at night, cuddled up with little Elizabeth and her

"blankie." That's baby talk for blanket, whose disappearance causes a minor panic tonight.

Her boss, Fritz (Sam Wanamaker), throws her for another loop when he hires an assistant for her. The guy turns out to be a young hotshot who is so ambitious they called him "the iceman" at his last company. And J.C. worries: Does Fritz think motherhood has made her turn soft?

If there's anything wrong with "Baby Boom," it's a credibility gap. J.C. is simply too perfect for words as she wows 'em in the boardroom, answering frequent phone calls from her child's German nanny, Helga (Joy Behar), and then skips lunch to rush off to mothers class. That's where the other moms scold her because she hasn't enrolled her 3-year-old in violin, ballet, swimming, finger painting and computer classes.

In the movie (and maybe in real life, too), mom couldn't hack it. She quit her job and fled to Vermont, where she started her own cottage industry. But that won't happen in the TV series unless it runs three or four years and they run out of story material in Manhattan.

But there are things to like about "Baby Boom." Nobody is calling it a "dramedy," but there's no obnoxious laugh track. The show also borrows a stylish device from "Molly Dodd" and "Hannah and Her Sisters," using title cards between acts. And Jackson infuses J.C. with a great deal of warmth and vulnerability.

As for Elizabeth, the twins who play the role are the same little girls who appeared in the movie, and they're as cute as a button. #



NBC's Brandon Tartikoff predicted that "Something Is Out There" (right) would succeed where "V" (left) failed. TV critic Barry Garron disagrees.



'Something Is Out There' doesn't make it as a series

By BARRY GARRON
Kansas City Star

Betting against Brandon Tartikoff is not a good idea. As president of NBC Entertainment, he has rightly been given much of the credit for the network's rise from doormat to ratings champion. But even a programming genius can make mistakes from time to time.

This time, Tartikoff's mistake is "Something Is Out There," a new series based on the entertaining miniseries of last season.

When the series was announced earlier this year, Tartikoff warned critics not to be hasty. He said NBC has a solid record of success the second time it tries to execute a fanciful premise.

"My Mother, the Car" didn't work, he said, but "Knight Rider" was a hit. "Mr. Smith" did not fare well, but "ALF" has done great, he said. And, he predicted, "Something Is Out There" will catch on where "V" flopped.

Well, not quite. Many of the elements that made "Something Is Out There" a success as a miniseries do not work nearly as well in the series.

Joe Cortese reprises his role as Jack Breslin, a headstrong Los Angeles cop with a quick sense of humor. Maryam

d'Abo returns as Ta'ra, the lovely alien with the ability to read minds.

In the miniseries, they teamed up to rid the Earth of an insidious monster with super powers. The novelty of each character, their attempts to understand how the other one thinks and the special effects all combined to make for an entertaining show.

In the first episode their characters were no longer novel. What's more, they were too busy following the story line to have time for much of the witty conversation that was a highlight of the miniseries.

Also, the special effects were limited and the plot was downright mediocre. The story dealt with a crazed convict who escapes from prison, steals some of Ta'ra's advanced weaponry and sets out to kill Breslin. After a few laser shoot-outs, the convict winds up buried under several tons of rubbish. You would have expected more from old episodes of "Superman."

The only redeeming part of the show was the interplay between Jack and Ta'ra about what constitutes humor on Earth.

Even though the discussion of "knock-knock" jokes was clever, it wasn't enough to prove that there is intelligent life on this program. #

'Roseanne' reigns as domestic goddess

By BRUCE R. MILLER
Sioux City (Iowa) Journal

After "Roseanne" airs Tuesday night, television's nuclear family will never be the same.

Forget June Cleaver's pearls and milk pitchers, ignore Donna Reed's heart-to-heart talks.

Roseanne Barr's interpretation of dear old mom is closer to the real thing than anything we've seen yet.

Breakfast? Roseanne tosses a box of cereal and a jug of milk on the table. Want waffles? Make 'em yourself.

Family fights? May the best kid win. "This," Barr says in her delightfully droll way as the kids square off, "is why some animals eat their young."

The series isn't necessarily a Cosby morality lesson, but a reflection of the times. Barr's Roseanne is a working-class woman who does the best she can to keep the kids in shoes, food on the table and her husband on the road to employment.

She has a dead-end job at a factory, a sister who's into weird self-help courses and three kids with "money buys

everything" minds.

The first episode doesn't really have a story, but it doesn't need one. Barr is such a mesmerizing draw, she could pull a Cosby and get by with snippets from her stand-up act.

They're there, but now the "domestic goddess" bit is fleshed out with characters who can talk back.

John Goodman is a dandy spouse. As Roseanne's husband Dan, he's a plumber by trade, but he hasn't had a job in weeks. When he whines about bread crumbs on the butter, Barr treats him like a little kid, slices off the offending slab and slides it over. "Knock yourself out," she says.

"Are you ever sorry we got married?" Goodman asks.

"Every second of my life," Barr responds. Quite easily, she could get laughs with less polished lines. She's got a delivery that's unequalled. And yet, when it's fueled by excellent writing, the result is magic.

Since sitcoms haven't made a habit of telling it like it is, "Roseanne" should have hundreds of hours of prime material.

Sure, it's too close to home. But with Roseanne Barr at the helm, home never looked so good. #



ABC's hit comedy, "Roseanne," starring John Goodman and Roseanne Barr, is a realistic slice of family life.

Journalism

Electronic Media
Nov. 28, 1988
Page J1

Journalists easing into top posts

By **MARIANNE PASKOWSKI**
New York bureau chief

Last month Steve Wasserman became the latest news director to join the ranks of the 40 to 50 former journalists who have earned general manager's stripes.

Mr. Wasserman, who devoted his entire career to television news, most recently as news director at WPLG-TV in Miami, is now vice president and general manager of WJXT-TV in Jacksonville, Fla.

"I felt a lot like George Bush did after winning the election," he said. "The meaning of the responsibility and power is just beginning to sink in."

Weeks later, KABC-TV, the ABC owned and operated station in Los Angeles, promoted Terry Crofoot, the station's news director, to president and general manager.

Since the late 1970s, more and more news directors have been promoted to the top post of general manager, a position once reserved for up-and-coming sales executives.

"Sales managers have always had the inside track, given the nature of the beast, although a few news directors have made it," says Ernie Schultz, president of the Radio-Television News Directors Association.

But over the past few years, the pendulum has swung back toward the news department. The reasons seem clear: News directors generally

(Continued on Page J18)



While taping a routine follow-up story on an escaped convict, KSPR-TV got exclusive coverage of his capture.

Coverage in a crisis

How news staffs handle their hottest stories

By **WILLIAM MAHONEY**
and **KATHY CLAYTON**
Staff reporters

While television stations routinely cover the day-to-day news, every once in a while a story breaks that requires more than average professionalism.

Sometimes a station is enterprising enough—and lucky enough—to be in the right place at the

right time.

A case in point is KSPR-TV's story of the capture of an escaped convict in its Springfield, Mo., area. The station's news crew decided to shoot some footage of a remote roadblock and were just wrapping up when the convict showed up.

Other times, a station puts in more work and effort than its competitors, such as KXLY-TV's piece on a plane crash in a southern suburb of

(Continued on Page J20)

Election may change media permanently

By **DIANE MERMIGAS**
Senior reporter

Television coverage of presidential politics may never be the same again, thanks to the election of 1988.

The day after the Nov. 7 election, politicians and the press began what will probably be one of the most intense scrutinies of election-year campaigning and coverage to date.

Both sides now admit there was too much character assassination—

the outgrowth, some say, of Ronald Reagan's eight successful years of press manipulation—and too little attention focused on the issues.

Critics say the candidates' heavy reliance on negative advertising and the media's excessive reliance on voter polls contributed to low voter turnout.

One of the more serious questions being raised, however, is whether television itself became too prominent a part of the story this election

year, inspiring candidates and their parties to cater to the medium.

The candidates' media managers and image makers decided daily which sound bites would play best on the evening news, following their belief that controlling exposure was a means of controlling news content.

And they were right.

"I think more and more, things are packaged for television. And it is not us who are doing the packaging and it's not us who want to be packaged

that way," said ABC News President Roone Arledge, echoing the sentiments of executives at CBS News and NBC News alike.

"There's no question that people have photo ops and they have staged opportunities, and they aim things for the evening news programs," he says.

"They carefully control the content of the conventions. They speak to people through commercials and

(Continued on Page J14)

INSIDE:

J8 Starting from scratch
Atlanta's WGNX-TV (left) will launch the market's first local independent newscast in January.

J3 Changing hats
One-radio news departments often compete against larger TV and newspaper staffs.

J6 News salaries
A look at salary ranges around the country for TV news reporters, anchors, directors and producers.

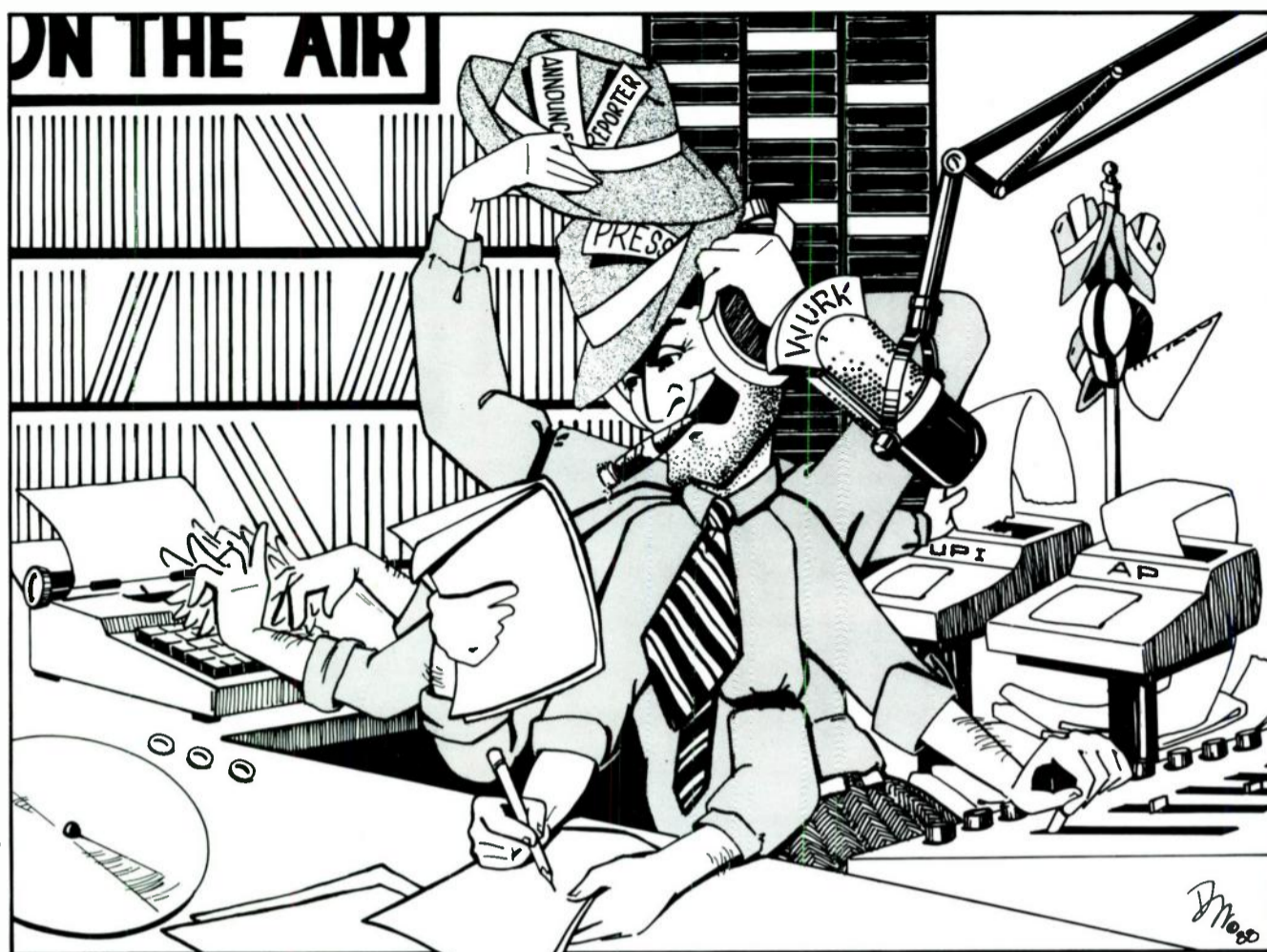


Photo by Joe Stewardson



Sometimes It Does
Make Sense To Put All Of
Your Eggs In One Basket.

SPECIAL SECTION: JOURNALISM



Juggling jobs

Radio reporters struggle with limited resources

By ADAM BUCKMAN
Staff reporter

In the competition for news, radio stations often face more challenges than the TV stations and newspapers in their markets.

That's because many of the nation's radio stations have tiny news departments employing only a handful of people, while their TV and newspaper counterparts are better staffed.

And although many radio stations with one- and two-person news staffs are located in some of the smallest markets, there are still enough newsworthy events occurring in those markets to create logistical headaches for radio news directors.

Regardless of its size, every market has school boards, county commissions and town councils that hold regular meetings, sometimes simultaneously.

"I can't cover meetings and events that take place at the same time," says Robert Curry, news director and sole reporter at WECZ-AM/WPXX-FM in Punxsutawney, Pa. "It's kind of rough."

But Mr. Curry is luckier than many of his radio counterparts. He works at the only radio stations in Punxsutawney, and his only competition is a single daily newspaper there.

In many other markets, radio stations with one-man news departments compete against several other radio stations, as well as TV stations and one or more newspapers.

In Huntington, W.Va., WKEE-AM/FM competes for news with three daily newspapers, two TV stations and about 10 radio stations in a market that also encompasses Ashland, Ky., and Ironton, Ohio.

Bill Cornwell, news director at WKEE, says that a few years ago, the stations had five newsmen covering the market, which has about 350,000 residents.

Today, Mr. Cornwell is the sole news staffer at WKEE. That makes it tough to cover the tri-state area.

"The challenge is just getting material from all three states because you want to help listeners in all three," Mr. Cornwell says.

Being a one-person news staff makes it difficult for WKEE to
(Continued on Page J18)

Hardware needs hit newsroom

By ERIC MANKIN
Special to ELECTRONIC MEDIA

As TV news has grown more and more dependent on technology, news directors have found their jobs changing as well.

In many cases, the responsibility for buying new equipment now falls on the news director's shoulders—and some say it's a task that takes time away from their journalistic duties.

While some news directors say they are taking these chores in stride, with help from staff, others say the situation is distracting at best and getting worse.

The eventual answer, they say, may be a redefinition of the news director's job.

That there has been a widespread change in the equipment-buying decision-making procedure is clear to at least one supplier.

"If you go back eight or 10 years," says Mike D'Amore, the Southwest regional manager of Redwood City, Calif.-based Ampex Broadcast Products, "you would find that the primary decisions about equipment purchase were made by chief engineers, and the news director could kill a sale if he didn't like a product."

"Now, at least for on-air equipment, it has switched 180 degrees. The news director or the general manager signs, and the chief engineer has a veto."

Some chief engineers still play a lead role, particularly at stations that put a strong emphasis on state-of-the-art technology.

At WNEV-TV in Boston, for example, there have been three news directors in the last 3½ years while Karl Renwanz, vice president for engineering and operations, has been working on his five-year plan for major equipment purchases.

"Our technical department," says Mr. Renwanz, "takes great pains to stay on top of all technical innovation. Sometimes, we are actually working with manufacturers on the co-design of products."

"As a result, the news director does not have to be the one that presses for a particular piece of hardware. When something new comes out, we are on the case as soon as the company gets it into the development stage."

Mr. Renwanz says it's his job to stay on top of new equipment and advances in old technology.

"The news director's job is to be a journalist," he says. "It's hard enough to run a news operation without being a technical guru as well."

At other stations, though, equipment salesmen are as apt to call on the news directors as the chief engineers. In fact, a lot of the reps may even be former reporters themselves, as many of the salesmen for the BASYS news-room
(Continued on Page J6)

Placing some bets on Las Vegas dining

By ELLIOT S. KRANE
Special to ELECTRONIC MEDIA

If Rip Van Winkle had fallen asleep at a convention in Las Vegas a decade ago, he would not believe the number of fine restaurants that are available now.

In competing to attract the so-called "high rollers" and the many conventioners who come to Las Vegas every year, hotels on the Strip have installed glamorous, gourmet dining rooms, serving the finest foods from around the world, and quite often at moderate prices.

Meanwhile, several chefs, maitre d's and captains from the hotel restaurants have decided to strike out on their own, creating

unique dining rooms around the city with first-class cuisine and service.

For those attending this week's RTNDA convention, we've listed some of the city's best and most interesting restaurants. This is the desert, after all, so dress is informal, but reservations are generally a must. Enjoy.

\$\$\$\$: expensive—\$35 and up per person.

\$\$\$: moderate—\$20 to \$35 per person.

\$\$: inexpensive—\$20 or less per person.

Gourmet

Pamplemousse, 400 E. Sahara
(Continued on Page J9)

TV budgets on cutting edge

By RUSSELL SHAW
Special to ELECTRONIC MEDIA

Faced with news-room budgets that aren't keeping up with inflation, many TV news directors are taking serious cost-cutting steps to keep their operations profitable.

While most stations aren't looking at laying off staff and eliminating bureaus, they are still being forced to make changes that can affect the way they cover the market.

Some stations cut down on travel by doing fewer features on the fringes of their market areas, others are putting off hiring an extra reporter or camera person and some are postponing buying new sets or equipment.

"Broadcasters have had to adapt to the times," says Vernon Stone, professor of broadcast journalism at the University of Missouri and this year's recipient of the Radio-Television News Directors Association's Distinguished Service Award.



SPENCER KINARD
KSL-TV cut back on softer pieces

"With the growth of cable, more and more people are there to take away the ad dollar," he says. "So

what is probably happening is that since it is getting harder to have a favorable bottom line, cost cutting is taking place to maintain it."

Mr. Stone says he sees some effects from this cost cutting showing up on the evening news.

"You are getting more correspondents and anchors talking back to each other, more features and soft news but less solid investigative reporting and less coverage of significant events," he says.

However, local TV news directors say that while they are holding the line on spending, their budget steps aren't hurting local news coverage.

"Basically, we operate lean and mean. There seems to be a tougher stand on capital expenses," says Bill Swing, who has been news director at KPTV-TV in Portland, Ore., for almost 12 years.

"There are also some stories we shy away from, but these tend to be the softer pieces. Maybe we won't
(Continued on Page J18)

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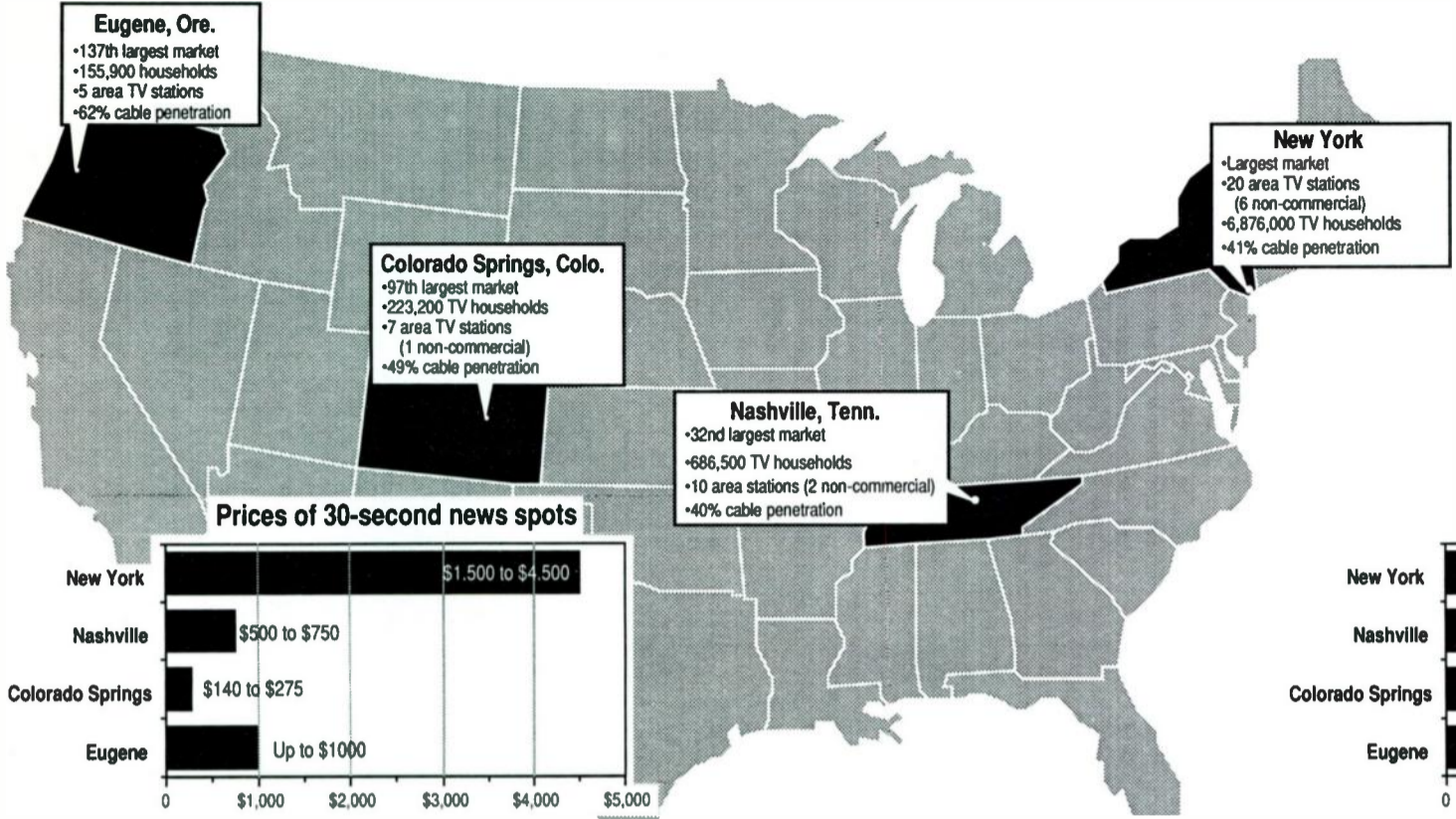
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World Radio History

SPECIAL SECTION: JOURNALISM

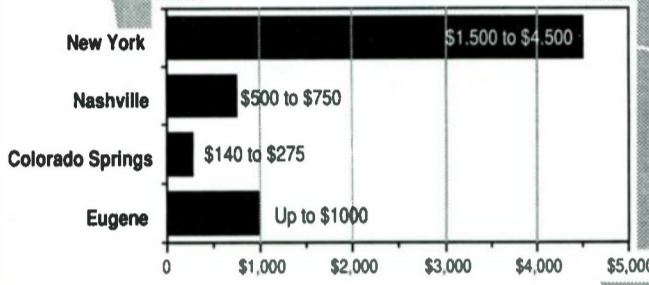
TV news salaries around the country



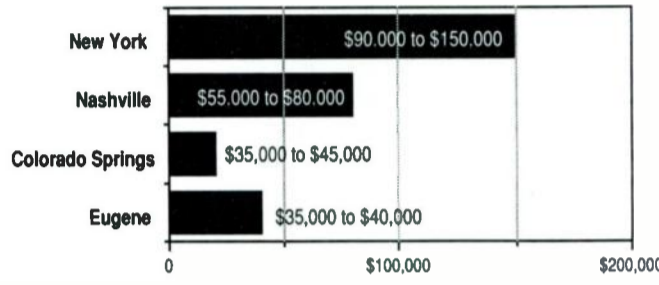
About the survey

In order to get an idea of pay ranges at local TV news operations, ELECTRONIC MEDIA surveyed four markets to identify salary levels for producers, reporters, directors and anchors. The figures were gathered from local station executives in four cities: New York; Nashville, Tenn.; Colorado Springs, Colo.; and Eugene, Ore. While the figures in the accompanying chart only provide estimates of salary ranges, they offer an example of how much salaries and spot prices can vary. #

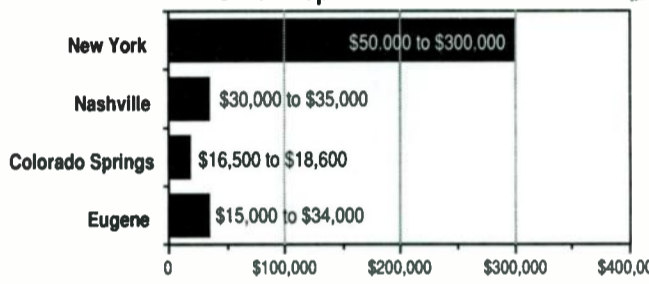
Prices of 30-second news spots



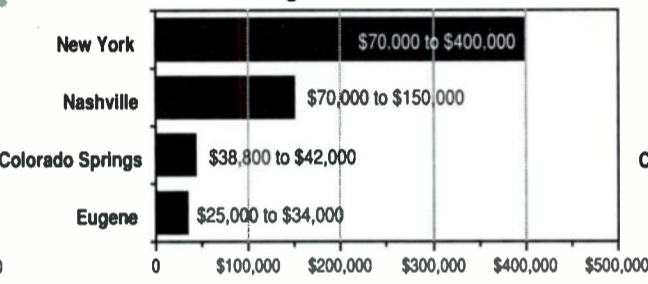
News directors' annual salaries



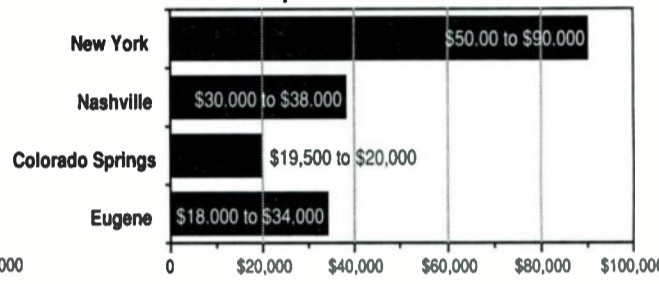
On-air reporters' annual salaries



Evening anchors' annual salaries



News producers' annual salaries



TV technology changing job of news director

(Continued from Page J3)

computer system are. And typically "the decision about what to buy is the news director's," says Ernie Schultz, president of the Radio-Television News Directors Association.

"Most news directors are comfortable with this, even ones from non-technical backgrounds," says Mr. Schultz.

"By the time they get to their position, most news directors are pretty technically sophisticated," he says. "There's not much resistance to technology. In fact, one of the principal problems I see coming out of technology is one of news ethics and judgment."

Ethical problems come up, Mr. Schultz says, when stations start filling their newscasts with aerial footage, for example, just because the station has bought a helicopter.

The key to comfort and confidence in the news director's role as an equipment buyer seems to be a variation on an old piece of New York garment district wisdom: "If you don't know furs, know a furrier."

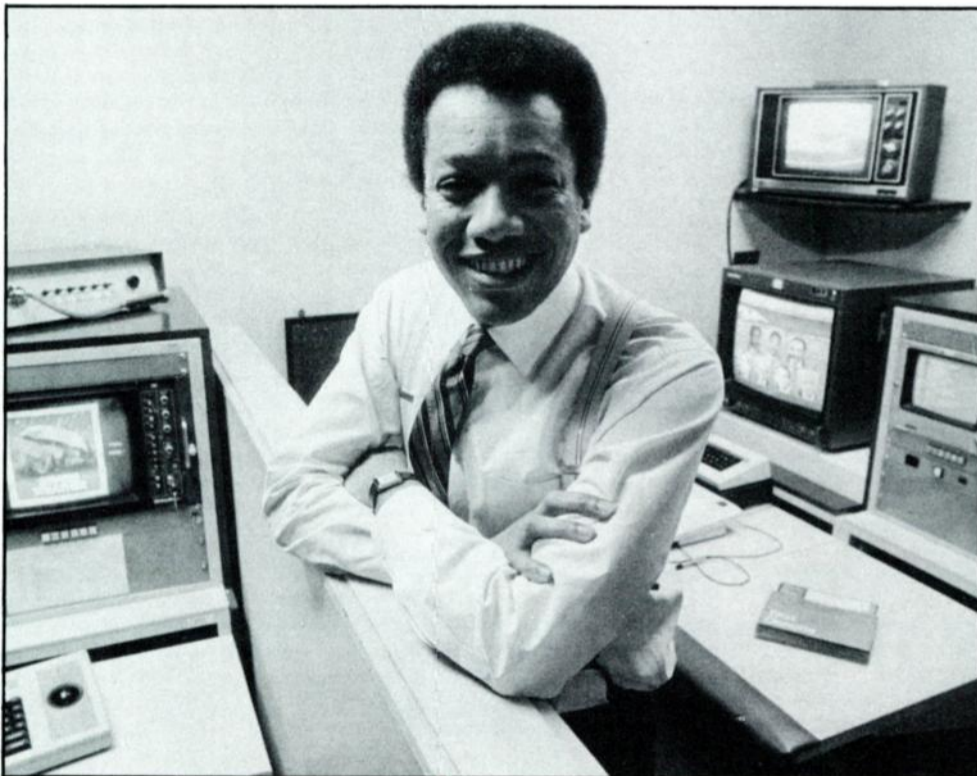
"The modern news director understands a lot about technology," says Johnathan Rodgers, a former news director and now general manager of WBBM-TV in Chicago.

He says that "as a news director, I was more interested in the editorial content of the broadcast than with the technology," he says. "Still, I fought for helicopters and ENG (electronic news-gathering) cameras, because they helped us do our job better."

"But the key is having good people around you. If you have good staff, it is impossible to get scooped on equipment. Now, as a general manager, I make sure that there is technical support around the news director. I pay money for the experts."

Stan Hopkins, news director at WBZ-TV in Boston, echoes the importance of consultation and technical support.

"I have a very decisive voice in terms of what we are going to be purchasing, and even what vendor we buy it from," he says. "And I don't claim to have any great technical exper-



Johnathan Rodgers, general manager of WBBM-TV in Chicago, says "the modern news director understands a lot about technology."

ting supervisors and corporate management as well. As a result, Mr. Hopkins says, if he had to rank the problems associated with his job, worry about technological overload—or even about being stuck with a machine that turns out to be a lemon—would be low on the list. Still, "if you make a major purchase," he says, "the odds are, six months later, that it will be outdated. We realize that."

But the role of equipment purchaser, even with help from support staff, is time-consuming, especially in a relatively small news operation.

"It's hard," says Russ Stockton, news director of KCOY-TV in Santa Maria, Calif., who is now deciding on purchases of graphics equipment, a new switcher and improvements on his ENG system.

Mr. Stockton delegates a great deal to his chief engineer ("I don't get into brands") and doesn't worry about getting stung with wrong equipment.

"We don't buy technology when it's new," he says, "so we get equipment that has already had the bugs worked out."

Nevertheless, he says, "you do to a certain extent feel swamped. You find yourself spending 10 or 15 percent of your time just keeping up with the literature."

At a larger station, Penny Parrish, news director of KMSP-TV in Minneapolis thinks that even with technical support, the duties are distracting.

"I have said for a long time," she says, "that there should be two news directors, one technical and one journalistic. The more time you spend keeping up with the technology, the less time you have being a journalist."

She says she'd like to have one person in the news room handling the equipment from a budgetary standpoint so she could just work with the reporters.

"I do enjoy learning about new equipment," she says. "It doesn't bother me being as involved as I am in equipment buying, except that it takes away from time I could be spending on journalism."

Another problem, she says, is that the technology advances so rapidly that she worries about her new equipment purchases becoming outmoded rapidly.

"I think that within 10 years, the technical level is just going to be incredible," she says, "and by that time it would benefit news rooms to have someone specifically involved with the technical end of news gathering." #

Staff photo by Michael A. Marcotte

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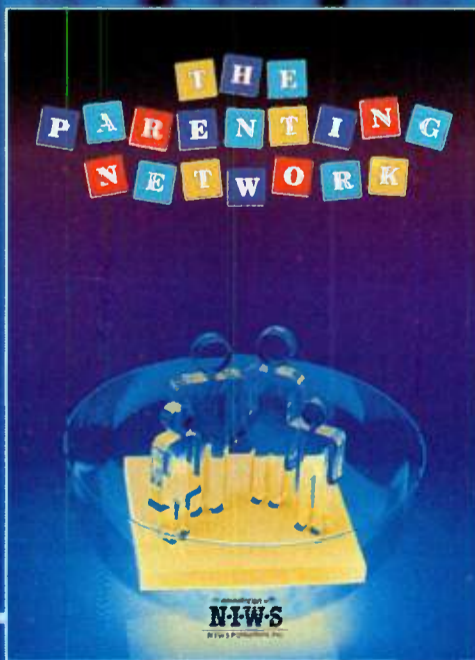
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SPECIAL SECTION: JOURNALISM

How one local station set up news operation

By RUSSELL SHAW
Special to ELECTRONIC MEDIA

ATLANTA—When independent WGNX-TV launches a nightly half-hour local newscast here in January, it will mark a coming of age for the once obscure station.

Tribune Broadcasting Co. bought the UHF outlet for \$32 million in 1984. Before that transaction, WGNX had no identity among viewers and media buyers other than that of a refuge for aging movies, 20-year-old sitcoms and paid religious programming.

In the nearly five years since the sale, ratings have been increasingly competitive with the city's three network affiliates.

In WGNX's rise to respectability, however, one thing has always been missing: news. Placing 12th on the ADI hit parade, Atlanta had the ignoble distinction of being the largest TV market where no independent station produced its own local news.

But all that will change in less than two months as WGNX enters its nightly news broadcast at 10.

But for the first few years of Tribune Co. ownership, the prospect of local news for WGNX was a distant one.

"Immediately when the station was bought, my reaction to whether we would be doing news was 'some day, but not at any time in the near term,'" says Herman Ramsey, the station's vice president and general manager who has been with WGNX since 1980.

"We knew that Tribune does news at their independent stations in New York, Chicago and Denver. But because of the financial and station development implications, we didn't

see anything that we could get involved with competitively at the time."

However, WGNX's ratings had risen steadily by 1987. One day, Tribune Broadcasting Co. President Jim Dowdle and Mr. Ramsey were standing in the parking lot of the WGNX studios—a mansion off a suburban Atlanta thoroughfare.

Like one of life's snapshots that linger in the mind forever, Mr. Ramsey remembers the moment vividly.

"He said to me, 'Don't get excited, not now, but if we were to put a newsroom in that building, where would it go?'"

Over the next several months, a number of events brought that visualization from the speculative stage to serious study. The FCC's must-carry rule was discontinued, making it necessary for independent stations to either hustle harder or risk being dropped by cable systems.

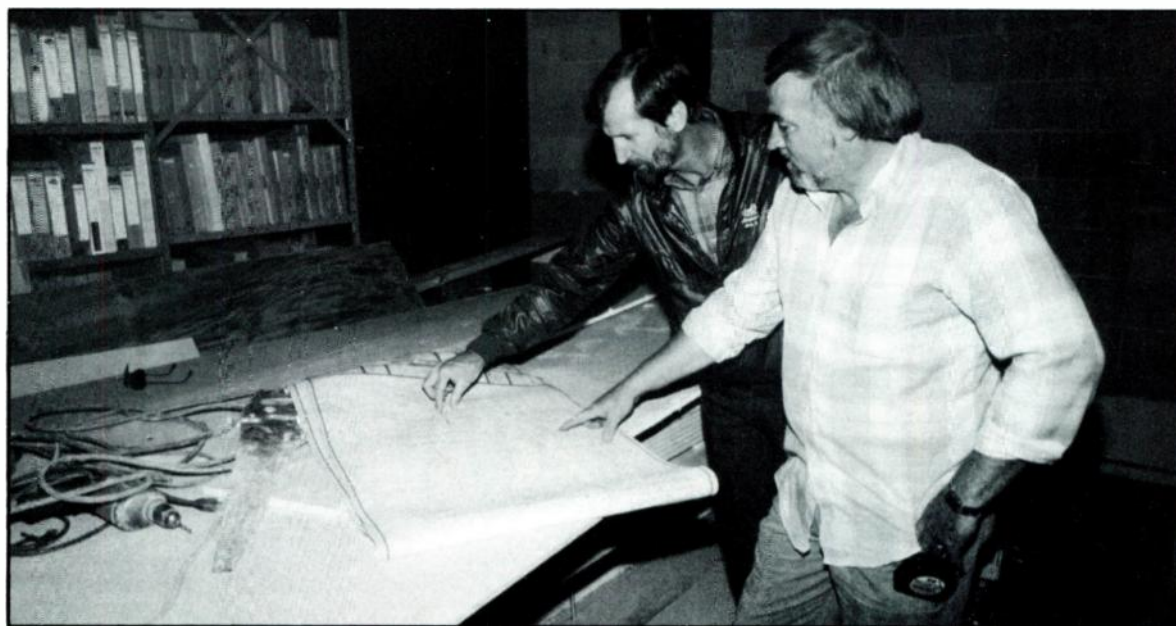
"At the same time," Mr. Ramsey says, "we realized that a lot of services that resemble independent stations were available on cable."

"Looking to the future, we asked ourselves what we could do to differentiate ourselves from other channels and further establish a local identity. We kept coming back to news as the answer."

By last January, the news option was a frequent topic of discussion at WGNX staff meetings.

As enthusiasm built at the station, Mr. Ramsey commissioned a research firm to investigate whether the viewer demand for a locally generated, 10 p.m. newscast would warrant the change.

Seeking deliverance from the constraints of many news-only ad buys, the station's sales department was already enthusiastic. When the re-



Getting ready to launch a nightly half-hour local newscast has involved months of preparation for Atlanta's WGNX-TV. The first step was to build a news room (above), under the supervision of general contractor Jerry Wilson (above, left) and electrician Ken Treadway. The process is nearing completion, as staff members Cindy Glozier (left), the executive producer of news, and Ginger Moss, the news videotape editor, work on such jobs as reviewing tapes.

Photos by Joe Stewardson

search showed a resounding yes, WGNX personnel switched to a cost-analysis mode.

Station technical personnel were then asked to come up with an equipment and construction list that would help document the cost for the Tribune corporate staff.

Although that aspect of the research had to be thorough, it also required a rather covert approach. For competitive reasons, Mr. Ramsey and colleagues didn't want the media community to know what they were up to.

"We were just getting list prices rather than trying to negotiate prices because we were trying to do all this inquiry in secret," Mr. Ramsey says.

"I had to call manufacturers or dealers and ask 'what is the cost of an edit machine?' rather than 'how much would four edit machines cost?' because then the word would get out that 'WGNX is shopping around for editing machines,'" adds Dan Hyland, WGNX engineering manager.

The new operation's total start-up cost may exceed \$5 million.

In May, key Tribune Co. executives heard Mr. Ramsey deliver the results of the cost-analysis study in a 90-minute presentation.

But before signing off on the project, they asked Mr. Ramsey to visit several independents with existing news operations.

With supplementary information garnered from these visits, Mr. Ramsey came well-prepared to his June 29 meeting with Mr. Dowdle at the Chicago office.

Mr. Ramsey and Mr. Dowdle met alone for five hours. Mr. Ramsey pitched; Mr. Dowdle listened. After the meeting was over, Mr. Dowdle gave the station the go-ahead.

It was a euphoric flight home for Mr. Ramsey, but in reality he knew there was much to be done.

Equipment had to be bought rather than simply priced. A newsroom and four edit suites had to be constructed. A news director had to be hired and a broadcast team culled from an ever-expanding pile of resumes and air-checks.

On the first business day after WGNX announced that it would be doing local news, the tapes that arrived at the station were stacked four feet high.

Much of the equipment shopping was governed by two factors: the tape format that was chosen and the amount of news-gathering power needed.

Quality and utility were prime considerations in choosing a Beta format. This selection, in turn, helped influence other choices.

For reasons of reliability and durability, WGNX chose chip cameras rather than tube cameras.

The tentative plan was, and is, to have six news-gathering units. This, in turn, necessitated separate supplies for each.

"We knew we had to equip each unit with cameras, tripod, microphones and tape recorder," says Mr. Hyland.

Another heavy expense was the outfitting of four edit suites. Yet for Mr. Hyland, it wasn't just the big items, but the smaller details that had to be factored for inclusion into capital appropriation requests to Tribune.

"You might be looking at a \$30,000 camera, but you've got to add costs of the tripod, tripod head, lights cases and two-way radios," Mr. Hyland says. "The list of all these little expenses never ends."

"Someone can say that for \$70,000 you can put a Beta player and an edit machine in a room, but to get the editing system feasible, you're looking more at \$100,000 per suite," Mr. Hyland adds.

"All those little \$200 and \$300

items add up. You've got to have two of everything. Each suite has to have two monitors, an audio mixer, racks, plus each suite needs to be wired into the house routing system."

The story of equipment acquisition, however, is also about what wasn't ordered. For example, helicopters aren't on the list. Most stations that shoot aerial footage use it in their evening news. WGNX will only be doing a 10 p.m. newscast.

By early fall, most of the equipment was obtained or on order. With the help of Atlanta-based Tribune Creative Services, an existing set is being modified and redesigned. The desk portion of set construction is mostly being handled by contracted labor.

WGNX has made nearly as much progress in hiring its talent. News director Jack Frazier was hired in late September.

Mr. Frazier is a well-known commodity in Atlanta broadcast journalism. From 1983 through 1987, he had been news director for WAGA-TV, the CBS affiliate here. Almost as soon as he arrived at WGNX, he screened tapes looking for both off- and on-air talent.

Earlier this month, Mr. Frazier filled several of the openings. Among them were the executive producer of news, Cindy Glozier, who had been a producer at CNN; weekday anchors Kevin Cokely, who had been an anchor at KTVI-TV in St. Louis, and Gwen Scott, formerly an anchor on CNN's "International Hour"; and a weekend anchor, John McKnight, an anchor for WPCQ-TV in Charlotte, N.C.

Will all the months of preparation ultimately be worth it? Mr. Frazier thinks so.

"We're very optimistic. There's absolutely no doubt in my mind that this is going to be a successful show." #

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SPECIAL SECTION: JOURNALISM

Placing bets on where to eat in Las Vegas

(Continued from Page J3)

Ave., 733-2066 (\$\$\$\$)—A jewel of a restaurant located just off the Strip. There is no printed menu, and the waiters recite each dish and its appropriate sauce for the evening's meal.

Two alcoved rooms, seating about 80, are designed to depict a French country inn with a large wine cellar just inside the front door.

Reservations are a must. Open 6 p.m. to 11 p.m., closed Monday.

• **Le Montrachet**, Las Vegas Hilton, 732-5111 (\$\$\$\$)—In opening Las Vegas' newest gourmet restaurant, the Las Vegas Hilton spared no expense in creating a posh dining room, equipping a million-dollar kitchen and hiring an experienced staff.

Each dish coming out of the kitchen is a work of art. For example, visualize the lobster mousse appetizer served in its shell, poached turbot with red shallot butter and the desserts—colorful sorbets and clever chocolate designs. A wine selection is presented by the sommelier from a list of 400 labels. Open nightly 6 p.m. to midnight.

• **Palace Court**, Caesars Palace, 731-7110 (\$\$\$\$)—A stained-glass dome covers this formal French restaurant, and tables are tastefully arranged around a massive planter topped by a 20-foot ficus tree.

Flaming langoustines, steak Diane prepared tableside and chateaubriand are served in classic style. The sommelier suggests wines from an extensive list.

Open nightly 6 p.m. to 11 p.m.

• **Pegasus**, Alexis Park Hotel, 796-3300 (\$\$\$\$)—One of the two Mobil four-star award restaurants in Las Vegas (the other is the Palace Court), Pegasus is located in one of the few major hotels here without gaming.

Dinner is a two- to three-hour event from the time suave maitre d' Werner Hellmuth greets you at the etched-glass doors to the presentation of roses and chocolates as a finale.

Many of the dishes are served flambé, including roast duckling and a steak and seafood entree served as a shishkebab.

Open nightly 5 p.m. to midnight.

• **Andre's**, 401 S. 6th St., 385-5016 (\$\$\$)—Owner-chef Andre Rochat has refurbished a downtown home and made it into a French cottage with a menu to match the decor.

A magnificent wine cellar offers everything from modestly priced domestics to imported burgundies and ports with prices in three figures.

Entrees such as Dover sole veronique and cote de veau grandmere change nightly. In addition to a large variety of French pastries, souffles are prepared for dessert.

Open nightly 6 p.m. to 11 p.m.

• **Aristocrat**, 850 S. Rancho Drive, 870-1977 (\$\$\$)—Located in a row of stores in a shopping center, the Aristocrat has become one of the most successful off-Strip dining rooms in the city.

Created by a captain from the Palace Court, it is now owned by a former food executive of the Las Vegas Hilton, Michael Smyth. He received his training from world-class chef Yves Menes and has added many of chef Menes' creations to the menu.

The restaurant, with old-world charm, seats 80 and reservations are a must. Featured are Caesar salad Yves Menes, classique osso bucco and filet de boeuf Wellington.

Lunch Monday to Friday, 11:30 a.m. to 2:30 p.m.; dinner nightly 6 p.m. to 10 p.m.

• **Michael's**, Barbary Coast Hotel, 737-7111 (\$\$\$\$)—This small (40-seat) gourmet room, located in a small (150-room) hotel/casino, serves delightful dinners to those lucky enough to secure reservations.

Shrimp cocktail is served on a lit frosted globe, the baked escargots are prepared in special dishes and the menu contains extensive choices of veal and seafood.

Petits fours and fruit slices dipped in white and dark chocolate are presented along with a fruit bowl at the end of the meal.

Open 6 p.m. to 11 p.m.

• **Gigi**, Bally's, 739-4111 (\$\$\$\$)—For formal French dining rooms, the Gigi, named for the MGM movie when the hotel was owned by the motion picture production company, looks like a set from a French classic.

Maitre d' Ilario Pesco, complete with Gallic accent, seats the guests in cozy booths and presents the menu of French specialties.

Oysters Rockefeller, rack of lamb and filet of goose liver and truffles are a sampling of



Las Vegas News Bureau

Among the gourmet restaurants in Las Vegas is the Regency Room (above) in the Sands Hotel. The restaurant, overseen by manager George Petri (left) and chef Jose Rangel, won the 1988 Travel/Holiday Magazine Award. For those diners who want a steak, The Steak House in the Circus Circus Hotel offers aged steak.



the varied dishes served.

Open 6 p.m. to 11 p.m. Closed Monday and Tuesday.

• **Regency Room**—Sands Hotel, 733-5000 (\$\$\$\$)—Opened in 1965, the Regency Room has been winning awards for its decor and style ever since. A favorite of Frank Sinatra during the "rat pack" days in the late '60s, a special Regency Room dish, medallions Regency, was created for the singer. The dish combines petite tournedos Rossini, veal fricasse and noisette of lamb.

Open nightly 6 p.m. to 11 p.m.

Italian

• **Piero's**, 355 Convention Center Drive, 369-2305 (\$\$\$\$)—Acknowledged as one of the best Italian chefs in the city, Piero Broglia has been associated with a number of restaurants, and although he is not currently at the bistro bearing his name, his recipes and style are carried on with garlic and panache.

This is one of the few places where diners can order veal chop in brandy sauce, cozze en brodetto (mussels in tomato sauce) or zuppa di pesca (fish stew). It's also a good spot for celebrity watching—Jerry Lewis' favorite pasta place.

Open nightly 5:30 p.m. to 10 p.m. (Piero is currently twirling his fettucine at Botany's, 1700 E. Flamingo Road.)

• **Stefano's**, Golden Nugget Hotel, 385-7111 (\$\$\$\$)—The peripatetic Piero was the first chef of this splendid restaurant located on the second floor of Steve Wynn's downtown hotel. The decor is cheerful Italian with bright tiles on the floor and walls to match the custom-made plates.

The a la carte menu offers such delicacies as linguine all' aragosta (fresh lobster with pasta), cioppino and pollo al cariofo (chicken with artichoke in wine sauce).

Open nightly 6 p.m. to 10:30 p.m.

• **State Street**, 2570 State Street, 733-0225 (\$\$\$\$)—The atmosphere is New York Italian, and your host is Gianni Russo, a movie and TV actor who played the son-in-law in "The Godfather." Mr. Russo has created a nightclub with fine food served by waiters in black tie.

Dining, dancing and entertainment continue

through the early hours—State Street is one of the few Vegas eateries serving full-course dinners after midnight. Pasta pomadora, angel hair and seafood and veal Sorrento are served. A celebrity locale.

Open 5 p.m. to 2 a.m. (Friday and Saturday 5 p.m. to 4 a.m.)

• **Limelight**, Tropicana and Eastern, 739-1410 (\$\$)—A family restaurant with Mama behind the cash register and Papa supervising the kitchen.

The Manfredi family came to Las Vegas a few years ago and established a reputation for excellent Northern Italian cooking at moderate prices.

Linguine tutto mare, chicken parmigiana are good, and be sure to order a slice of Luke's walnut pie—a house treat.

Open nightly 4:30 p.m. to 11 p.m.

Chinese

• **Chin's**, 3200 Las Vegas Blvd. South, Fashion Show Mall, 733-8899 (\$\$\$)—Serving a unique style of gourmet cuisine, Chin's menu sets it apart from most other Oriental restaurants, not only here but around the country.

Offering spicy Manila clams in the shell and raspberry or strawberry chicken, the restaurant presents a constantly changing menu.

Tola Chin was recently awarded the "Restaurant of the Year" award by the Nevada Restaurant Association.

Crispy pudding is one of the delightful desserts. Open daily 11 a.m. to 11 p.m.

• **Beijing**, 3900 Paradise Road, 737-9618 (\$\$\$\$)—Stanley Liang serves Oriental food in a museum-like setting in five styles: Beijing, gourmet, provincial, chef's recommendations and popular selections.

More than 100 choices of appetizers, soups, entrees and desserts are created by the versatile chefs trained by the owner's wife Seeying, who conducted cooking classes in their restaurant in Philadelphia.

For example, they offer fish steak with plum sauce, tender shrimp with pine nuts and even vegetarian Peking duck. Many dishes are prepared with fresh fruit and all are imaginative.

Open 11:30 a.m. to 11 p.m., Sunday 5 p.m. to

11 p.m.

Mexican

• **Santa Fe**, 4930 W. Flamingo Road, 871-7119 (\$\$)—Southwestern food, a combination of Mexican, Spanish and Indian, is served in this picturesque restaurant.

Tiles and fountains provide the atmosphere along with colorfully costumed waitresses. Unique dishes are served such as shrimp and sea bass in corn tortilla basket, blue corn chips, fajita samplers and a drunken margarita duck.

Open Monday through Thursday 11 a.m. to 11 p.m., Friday and Saturday 11 a.m. to midnight, Sunday noon to 10 p.m.

Steaks

• **The Steak House**, Circus Circus Hotel, 734-0410 (\$\$\$)—"You must be kidding," is the response to the statement that the best-aged steak in the city is served in a restaurant in Circus Circus.

Filet, T-bone and New York steaks are aged at least 21 days in cold storage, then placed on the crackling grill and served with just the right amount of side dishes to create a superb meal.

Open nightly 5 p.m. to midnight.

Seafood

• **Tillerman**, 2245 E. Flamingo Road, 731-4036 (\$\$\$)—How does a restaurant that does very little promotion become the best seafood house in town? By serving the largest variety of fresh fish this side of either coast.

Norwegian salmon, Dover sole, crabs, mussels and oysters are flown in daily to this nautical emporium.

Make-your-own salad is served on a lazy susan. Hot bread, baked potatoes and vegetables are the side dishes, but the main attraction is the choice of fish from all points of the globe.

Reservations are not accepted. Open 5 p.m. to 1 a.m.

Indian

• **Paul Bhalla's Cuisine of India**, 4433 W. Flamingo Road, 367-4900 (\$\$\$)—The atmosphere of India is captured in this unusual restaurant just a few minutes from the Strip. Multicourse dinners start with mulkitani soup and include exotic dishes such as chicken tandoori and lamb curry Punjabi.

Buffet lunch Monday through Friday, 11:30 a.m. to 2 p.m. Dinner nightly 5:30 p.m. to 11 p.m.

German

• **Waldemar's**, 2202 W. Charleston, 386-1955 (\$\$)—A German chef who practiced his trade in Australia before moving here, Waldemar Ili cooks special orders on request. He has also been known to don lederhosen and dance with the female patrons between courses.

He features spit-flamed roast beef, weinerschnitzel and sauerbraten, and dessert selections including plum cake.

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SPECIAL SECTION: JOURNALISM

Election forces second look at media

(Continued from Page J1)

sound bites, and they don't want it any different."

Mr. Arledge says it is very difficult to cover the political process in a meaningful way on television if the people controlling the candidates "don't want the American people to know what the issues are."

ABC media critic Jeff Greenfield insists that, next time around, the networks will have to resist being used by savvy political forces.

"The candidates really do set the agenda. The media can only be a catalyst for change. The politicians have to make it happen," Mr. Greenfield said.

But it's the networks in particular that have anxiously started their own election post-mortem.

They began their critical retrospection Nov. 8, in a provocative, 90-minute live "Viewpoint" telecast on ABC.

Since then, their self-analysis has continued primarily as part of internal reviews by the major news organizations.

ABC News executives say they may even use an outside research firm to help break down the different types of election-year coverage the network provided compared to its competition.

Already, ABC has addressed some of its own election-year frustrations by launching a new evening news feature, "American Agenda," a segment of the network's "World News Tonight," now provides at least three minutes of in-depth reporting on a major national issue each night.

The week before the elections, "World News Tonight" went on the road in an attempt to find out what was on the minds of the electorate.

Since September, ABC had been devoting every Monday broadcast of "Nightline" to a close examination of an issue or aspect of the election.

Lengthy news forums for in-depth interviews and analysis should be supplied in greater number next election year, most TV news professionals say.

"World News Tonight" anchorman Peter Jennings contends it also will be more important in the next presidential election year to assign correspondents to closely examine the way candidates are campaigning on the medium, with a look at paid advertising and orchestrated news coverage.

"I think there also is reason to examine the whole question of



George Bush, making a pre-election appearance in Philadelphia, and other candidates in the 1988 election came under fire from the TV networks, which charged that the candidates manipulated the media.

Wide World Photos

whether networks and their stations should be accepting political advertising that includes known falsehoods," Mr. Jennings says.

"I think one of the best things that can happen is for all of us to spend some time trying to figure out whether anything we did contributed to lower voter turnout, and what we can do about it. I think people should cool the rhetoric and engage in some hard-core soul searching."

At NBC, "Nightly News" anchorman Tom Brokaw has suggested that in addition to paying more attention to campaign advertising, the networks' news organizations should seek a change in the debate formats before agreeing to broadcast them in 1992.

He wants to see more follow-up questioning and examination of the issues.

In addition, a more discriminate use of polls might also be worth pursuing, he said, as well as shortening the length of the campaign year.

"However, I think the candidates' focus, inaccessibility and absence of discussion of the important issues contributes more to low voter turnout than the polls we take," Mr. Brokaw said.

In addition to doing more original reporting in 1992 and possibly dropping the requirement for

sound bites from their daily campaign coverage, executives at all three broadcast networks say they will seriously consider giving less live coverage to the made-for-television conventions.

Ed Turner, executive vice president of the 24-hour Cable News Network, said that despite all of the media's pitfalls, television coverage of the year's election activities "went about as well as it was going to work."

To rely less on polls and focus more on grass-root issues in its coverage, CNN on election night took many of its cameras out into the field, where it picked up voter reaction as the returns trickled in.

"I think in the future, we are going to use the technology we have to bring a different viewpoint to our coverage from out there," Mr. Turner said.

But the press and the politicians aren't the only ones assessing election-year performance.

Various third-party groups, outraged by this year's election coverage, have already begun conducting their own reviews, leveling criticism at the media and the candidates.

The Center for Media and Public Affairs has criticized the media for failing to create the "public dialogue" with candidates that forces more thoughtful debate of impor-

tant issues.

"It's my conviction that television coverage of a presidential campaign is inherently flawed simply because it must be compressed in only 22 minutes on the evening news," says ABC News correspondent James Wooten.

"What we have here is a headline operation that is very vulnerable to the skillful manipulation of a political candidate or party who knows how to feed us just what we need—sound bites, staging and a single theme of the day."

Although elongated news programs such as "Nightline" and "This Week With David Brinkley" try to offset the brevity factor, they do not draw large audiences, Mr. Wooten said.

However, television news executives and correspondents interviewed by ELECTRONIC MEDIA agreed that it is not appropriate for the media to insist that political campaigns be conducted as high-minded philosophical forums.

All agree that it will be up to politicians and their parties to change the way in which campaigns, debates and conventions are conducted.

"But somewhere along the way, a bold network will deny a candidate airtime on their evening news unless they have something important to say," Mr. Wooten said.

That process may have gotten its start in the critiques Mr. Wooten filed following each of the three televised debates, in which he pointed out factual errors made by the candidates.

"The candidates this time around were more willing to color or twist the facts to their own advantage, especially in the case of Mr. Bush and Mr. Quayle," Mr. Wooten said.

However, the networks came under fire again this year for their own interpretation of the facts through the controversial practice of exit polling.

They were blasted the day after the election for rushing to call the national presidential race before many of the nation's polls were closed.

"I think they ought to stop the practice of exit polling and find some other way of evaluating voter responses," said Bob Smith, vice president and general manager of WCYB-TV, Bristol, Va., and co-chairman of NBC's affiliate news committee.

In fact, most network affiliate and news executives interviewed by ELECTRONIC MEDIA agreed that the practice of exit polling should be refined, not eliminated.

Network news and station executives insist they are obliged to report information when it becomes available.

They say that it's up to Congress to legislate uniform poll closings instead.

Affiliates of all three commercial networks also shared a frustration with the length of live prime-time coverage ABC, CBS and NBC devoted to the lackluster nominating conventions last summer.

Veteran affiliate executives such as James Babb, executive vice president of Jefferson-Pilot Communications Co., contend that the networks have a right to seek some reforms of the political process.

"The networks and their stations didn't determine these formats, but they sure have been victimized by them," Mr. Babb said.

Just what type of election reform might occur is largely out of broadcasters' hands, however.

"I think a lot will depend on the mood Congress is in," said Phil Jones, former chairman of the CBS affiliate board of governors.

"But I think there is support for change on both sides. Many of these issues will be examined seriously over the next four years, and I think we'll see some changes made."#

Networks, affiliates boost use of pooled coverage

The broadcast networks and their affiliates reached an unprecedented level of cooperation this election year by pooling their news manpower and equipment.

The good news is that such arrangements resulted in significant savings in costs and manpower, network and station executives say.

The bad news is that resources frequently were stretched to the limit or past it, some field correspondents say.

"Viewership for network news is down. All three networks have new owners. So a lot of corners were being cut," says Andrea Mitchell, White House correspondent for NBC News.

"Consequently, too much was done this year by remote control," she says.

Ms. Mitchell said that coverage of the early primaries was sparse because the networks found it too expensive to provide comprehensive coverage of so many Democratic presidential contenders.

Other network correspondents said they were limited in their use of network crews on the road and that they frequently had to share affiliate station news crews.

"I think it hurt the network coverage," Ms. Mitchell said.

"The affiliate crews do a good job, but they often were stretched too far. There were times we didn't even have telephones available to us."

However, network and station executives say they couldn't be more pleased with their new-found partnerships.

This new spirit of cooperation was brought about, they say, by new technology, increased professionalism in local news gathering and a bottom-line need to cut costs.

"ABC told us they thought they had the best election coverage this year at significantly less cost," said John Spain, news director of ABC affiliate WBRZ-TV in Baton Rouge, La., and former president of

the Radio-Television News Directors Association.

Generally speaking, local stations had unparalleled access to election-related material, not only from their own networks but from various satellite news services and from each other as well.

"This has been a dream year for a lot of stations who have never put these new outlets for information to the test as they did while covering the election process," said Robert Regalbutto, president and general manager of KSTP-TV, an ABC affiliate in Minneapolis owned by Hubbard Broadcasting.

Hubbard also owns and operates the Conus satellite news service.

James Babb, executive vice president of Jefferson-Pilot Communications Co. and a longtime affiliate executive, said stations' new-found news-gathering strength gives them the opportunity to make their networks stronger.

"The lure and aura of network television transcends anything else on television. So it is in all of our best interest to keep the networks strong and healthy," Mr. Babb said.

"Instead of competing head-on with each other, we're learning to expand each other's news reach and keep down the cost," he said.

The broadcast networks also have begun tapping affiliates for local contributions to some prime-time news documentaries. ABC recently did just that for a program on AIDS.

"I think we are in a transitional period that is very important," Mr. Spain says. "For years, the networks had it all and the affiliates had nothing. The networks dictated the way things would be.

"Now, it is closer to a marriage of equals. Now there is a clear-cut recognition that affiliates have something valuable to offer."#

—Diane Mermigas

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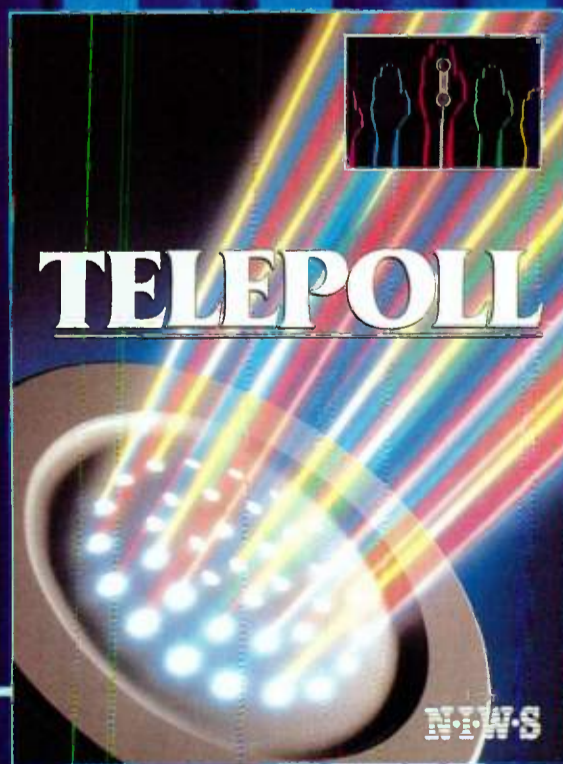


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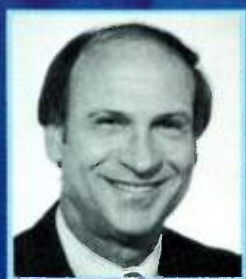
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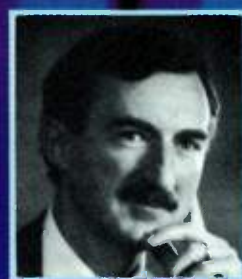
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SPECIAL SECTION: JOURNALISM

Journalists easing into top posts

(Continued from Page J1)

run the largest department, manage the most people and juggle the biggest budget at the station.

"News directors who are burned out are enthused again," says Don Fitzpatrick, president of Fitzpatrick & Associates, a San Francisco-based recruitment firm specializing in on-air talent and news executives.

While many news directors acknowledge they had to take a crash course in sales upon their promotions, they say they brought plenty of management experience to compensate for such shortfalls.

In addition, knowing what's behind big news department budgets is an advantage, according to Mr. Wasserman. "Some general managers don't understand news and make some bad decisions," he says.

Most news directors-turned-general managers say the transition was basically smooth, yet there were a few bumps along the way.

"Most news directors who had been fairly successful were already making the tough decisions," says Bob Morse, vice president and general manager of WMAQ-TV, the NBC owned and operated station in Chicago.

"They were dealing with personnel in front of and behind the camera, and they had technical and budget responsibilities," he says.

Mr. Morse was one of the early pioneers who made the switch from news director to general manager when he moved up 9 years ago at WHAS-TV, Louisville, Ky., after a 14-year career in news.

In 1987 he became vice president and general manager of KTTV-TV, the Fox-owned station in Los Angeles, and then moved to NBC-owned WMAQ-TV in Chicago last summer. "The biggest challenge was to learn sales and how to price product," says Mr. Morse.

And despite his training in news, Mr. Morse makes a point of staying out of the news department. "I only get involved on major talent decisions," he says.

One of the biggest surprises for Wayne Barnett, a former news director who is now vice president and general manager of WTMJ-TV in Milwaukee, was the quiet he encountered in the executive suite. "There was no noise, no teletypes," he joked, remembering his days as news director at the station, where he managed 65 employees.

Mr. Barnett, looking back, says he also underestimated the demands that would be made on his time from every department, with responsibilities ranging from approving a local newspaper advertisement to buying new cart machines. "Like everyone else who has made the change, I subconsciously felt that I had to prove myself, but it's been a lot of fun," he said. #



WTEN-TV General Manager Dow Smith is waiting to see who his new owners will be since Knight-Ridder put his station up for sale.

Photo by Skip Dickstein

Moving to management can be a shaky transition

By MARIANNE PASKOWSKI
New York bureau chief

Dow Smith, general manager of Knight-Ridder's WTEN-TV, the ABC affiliate in Albany, N.Y., describes his broadcasting career in one word: "checked."

That's because this is the second go-round at station management for Mr. Smith, who was fired from WJLA-TV in Washington, where he had been promoted from news director to station manager.

"My experience at WJLA was a great way to learn that the general manager calls the shots. Station manager is not a great job, and one that is being done away with at many stations," says Mr. Smith, who has been in his current post for the past year and a half.

Like many other general managers, Mr. Smith complains that 1988 was disappointing on the national spot sales front and that 1989 could be a rough year as well.

On top of that, Knight-Ridder Broadcasting, WTEN's owner, announced last month that it was putting all of its stations up for sale as it turns its attention to its

cable and newspaper operations.

To prepare for the future, Mr. Smith is meeting with station employees a lot these days, trying to answer questions that he says he doesn't have the answers to, as well as trying to stamp out the "rumor of the day."

Like many other news directors who have been promoted to general manager, Mr. Smith says people management is one skill most news people bring to the job, because they're accustomed to managing large staffs with large budgets.

But Mr. Smith tends to keep his distance from the news department.

"I don't miss the newsroom. I wander through every department every day, and when things get rough, it's easy to go back to what's familiar and comfortable," he notes.

But being a news director-turned-general manager has inherent conflicts of interest, especially around budget time, he admits.

"It's difficult to hold the news department down. In my heart of hearts I want to give them everything, and that can be frustrating," he says. #

Radio gets news with small staff

(Continued from Page J3)

beat competing news organizations to stories. "You kind of resign yourself to that," he says.

But, like other stations with small news staffs, the station occasionally comes up with ways to bolster its news efforts.

For example, during the recent election season, WKEE employed stringers in four surrounding counties, Mr. Cornwell said.

Commitments to news in the radio business vary "from management philosophy to management philosophy," says Bob Priddy, incoming chairman of the Radio-Television News Directors Association and news director of Missouri Network, which serves dozens of local stations in that state.

"It's always been an economics issue," Mr. Priddy says. "A lot of stations don't have the resources for professionally trained journalists."

He says statewide news providers such as Missouri Network have grown in the 1980s to fill a void left by cutbacks in local radio news.

While news departments might not be profit centers for radio stations, he says, most stations haven't done away with news completely because listeners still expect it.

Because news departments rarely generate profits directly, many stations are coping with the economic challenges of small news staffs in innovative ways.

Mr. Priddy said KWIX-AM/KRES-FM in Moberly, Mo., a town of 13,000, has no formalized news or programming department.

However, every member of the combination's air staff is versatile enough to do news stories in the field or host programs on the air.

In Greensboro/Winston-Salem/High Point, N.C., the nation's 50th market, the four-person news staff at WMFR-AM/WMAG-FM has become adept at setting priorities, says reporter Dave Hutton.

"With a limited staff, you have to decide what is the most important place to be," Mr. Hutton says. "We're fortunate that there aren't very many major disasters in this area."

At WMFR, news coverage is limited to High Point, the only town in the triad covered by the station's signal. WMAG, however, covers all three towns and tries to provide news from the entire market.

Until a few months ago, the stations each had two-person news staffs even though they're co-owned.

Now, both stations share all four newspeople. By sharing reporters and sound bites, WMFR and WMAG each have more resources than before, Mr. Hutton says.

With five newspeople, WITL-AM in Lansing, Mich., has more news staffers than many radio stations, but it still runs into the same logistical problems experienced by stations with smaller news departments, says News Director James Steven Gemmelle.

For one thing, there's no way for WITL to report any national news so, like thousands of other stations, it relies on hourly network feeds.

WITL has devised a way to combine its local news reports with national news provided by ABC Information Radio Network.

"It makes it sound like they're right there with us. It sounds like two anchors just sitting there reading," Mr. Gemmelle says. #

TV newsrooms cutting back

(Continued from Page J3)

send someone down to San Francisco or up to Vancouver for that softer feature."

If he weren't holding the line on capital expenses, Mr. Swing says he would order a new live unit, sign a contract on a helicopter and place more media buys for his hour-long 10 p.m. newscast.

"If money were no object," he adds, "we'd pay for really arresting use of the medium. We'd commission new intro and outro themes and build a new set."

Says Tom Bier, news director of WISC-TV in Madison, Wis., "When we spend money, we've always done a very good job planning and predicting so we don't get caught short."

Mr. Bier says that budget constraints affect his capital spending more than his operating budget. For example, if he had the money, he says he'd like WISC to move from a 3/4-inch videotape format to Beta. He also says he'd like "a little more staff traveling and the opportunity to get involved in some longer-term programming."

In Louisville, Ky., WAVE-TV News Director Ed Godfrey has a similar perspective.

"We just need to watch our dollars closer," he says. "We're not being asked to cut back personnel or coverage, but we are conscious of the budget. We like to take the entire newscast out into the ADI (area of dominant interest) several times a year. We were originally planning on several remotes for next year, but we have had to cut that in half."

Meanwhile, in Portland, Maine, WCSH-TV News Director Jeff Marks doesn't share the same frustrations. Part of the reason for that is internal.

"We are constantly watching our budget, but this company is owned by the original owners and doesn't have a huge mortgage to pay," he says.

Nevertheless, WCSH is quite conscious of budgeting.

One of the areas under scrutiny, Mr. Marks says, is travel: "Three years ago there were discount carriers like People Express, but they are out of business and fares are going up again," he says.

Since 75 percent of news room costs are usually labor-related, Mr. Marks says he takes pains to economize in that area as well.

"We also strongly have to reflect on job assignments," he says. "You have to squeeze the most you can out of your people without being exploitative."

One station that has had to deal with a big budget crunch is KSL-TV in Salt Lake City, which two years ago was forced to close a bureau in sparsely populated southern Utah.

KSL News Director Spencer Kinard says that the lack of a bureau there continues to affect his station's ability to do far-flung, softer pieces.

"It's not that we won't do them, but we don't do them as often as we did," says Mr. Kinard, who is immediate past president of RTNDA.

While he could charter a helicopter or send staff on long drives to do those remote files, he says he tends to shy away from that.

"Those are betwixt and between types of stories," Mr. Kinard says. "It might be worth chartering a helicopter just to get pictures, but by the time we got there, the picture opportunity might not be there."

"Now our soft features tend to be more concentrated in the Salt Lake metro area."

However, the University of Missouri's Mr. Stone has some words of caution for those news directors who might be tempted to cut too far.

"They've had to learn to cut back but if the quality isn't there, people don't have to watch you. Those cuts can be self-defeating. If you take those cuts too far, you lose your audience share." #

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SPECIAL SECTION: JOURNALISM

Crisis coverage: How news staffs cope

(Continued from Page J1)

Spokane, Wash. The station was first on the scene despite lacking a news director, and it had 30 staffers and both its mobile units working on the story.

Here are four cases of stations that took the initiative—and the risks—to break extraordinary stories.

Each of these stations will be honored with regional spot news awards at this week's Radio-Television News Directors Association convention in Las Vegas.

Capturing a convict in Missouri

KSPR-TV reporter Jes Beard and photographer Joe McNeely were about to finish shooting a roadblock set up to intercept an escaped convict outside Springfield, Mo., last year when the convict showed up.

Mr. Beard said the station, an ABC affiliate on a UHF station, had been following the manhunt for days after two men escaped from prison in August 1987 and allegedly terrorized an elderly couple.

When KSPR set out to shoot the roadblock, one escapee had been apprehended and the other was still at large.

The first convict had been caught not far from the roadblock Messrs. Beard and McNeely were taping that day, and Mr. Beard said he chose the roadblock for that reason.

The two newsmen were waiting for the state patrol to change shifts so they could get fresh shots for the 10 p.m. newscast, Mr. Beard said, adding that they had originally debated whether additional footage was necessary.

He said he also chose the remote site because, during previous manhunts, the other two Springfield stations had concentrated their coverage at command posts.

KSPR had only been covering news since March 1987.

Mr. Beard had just completed a remote report to the station for the 6 p.m. news from a nearby house when he came outside and found Mr. McNeely shooting tape of the state police catching the escaped convict.

"I went running across the yard and my legs felt like jelly," Mr. Beard said.

He said he called the station back and did a "phoner" brief explaining the situation.

The station did not have microwave or satellite facilities to transmit the live footage, so after the convict was apprehended, Mr. Beard and Mr. McNeely returned to the station—a 1½-hour drive—just in time to process the film and show it on the 10 p.m. news.

Mr. McNeely, however, is no longer with the Springfield station; he joined KXLY-TV in Spokane, Wash., Mr. Beard says.

A forest fire in Washington

When a forest and brush fire spread into a southern suburb of Spokane, Wash., the local stations flocked to cover the story.

ABC affiliate KXLY-TV was the first station on the scene, despite the fact that it had to mobilize its coverage of the disaster without a news director.

Cutbacks six months before the July 1987 disaster had taken their toll on the station, resulting in the resignation of its news director.

At the time of the fire, Steve Johnson, news director at WKFT-TV in Raleigh, N.C., had been hired to fill the position, but wasn't due to start work in Spokane for another two weeks.

Dawn Bayman, KXLY's special events producer for news at the time, was acting as news director when the fire broke out.

"It just started as another fire," she says, noting that a KXLY news crew returning from another story stumbled onto the fire.

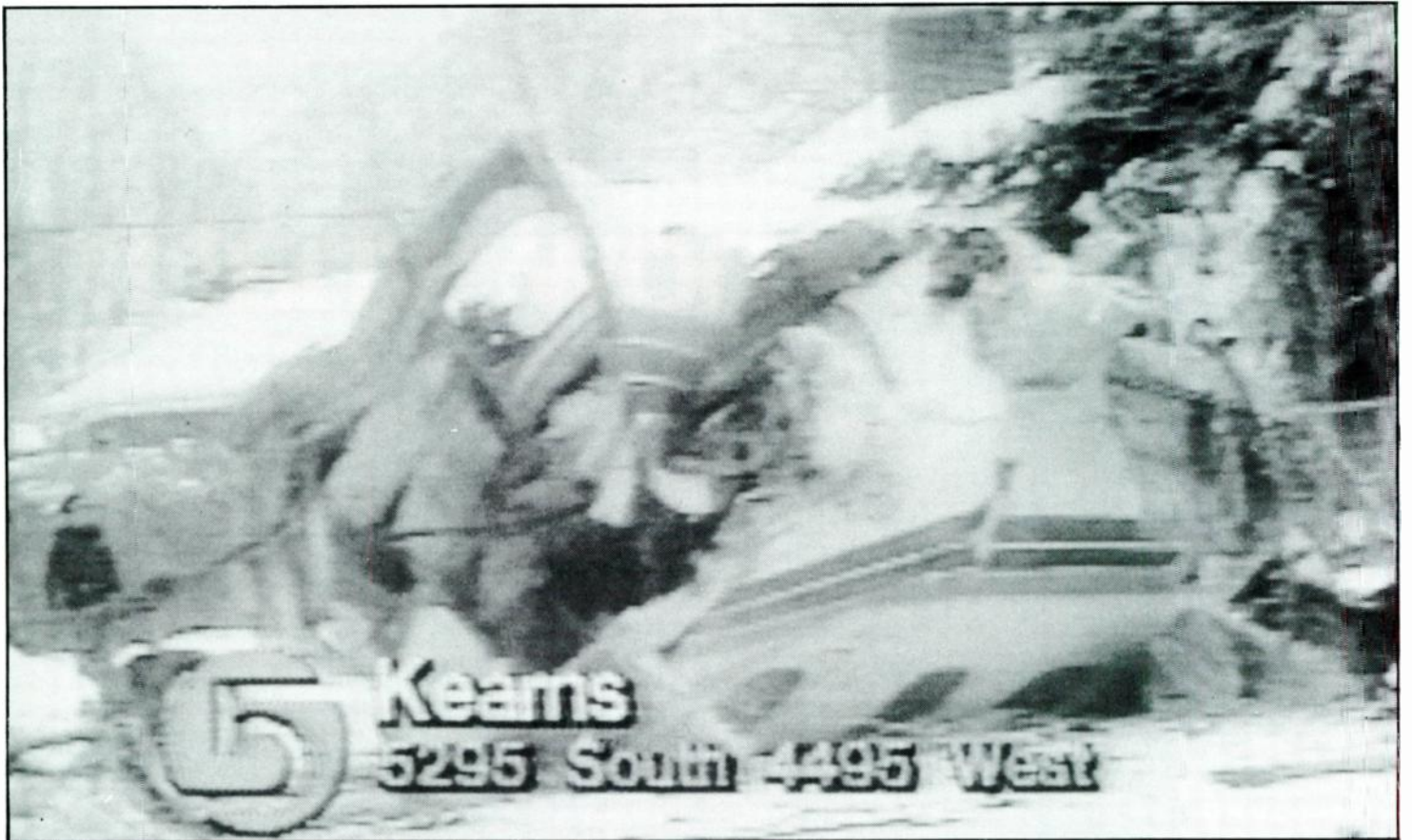
"They were there and they just started shooting," she says.

The station aired its first live report on its 5 p.m. newscast, but at that time the fire hadn't spread very far.

However, Ms. Bayman, explains, "After the newscast, it started really getting big. So we started doing cut-ins during our access programs."

The fire eventually spread through suburban Hangman Hills, destroying about 23 homes in the prestigious neighborhood as it burned from late afternoon to evening. There were no fatalities and only minor injuries.

KXLY put both of its mobile units into action, using all of the 30 staffers it had on hand.



KSL-TV dispatched nine crews throughout the area when a plane crashed in a Salt Lake City suburb.

"Here's a group of reporters who really pulled together," says Mr. Johnson, recalling elements of the coverage that he learned of the next day via a long-distance phone call.

"We were first on the scene with a camera and a reporter," Mr. Johnson adds, "and essentially, it was 24 hours of continuous coverage on and off the air."

KXLY did its 11 p.m. newscast live from the scene after airing several cut-ins during prime time.

The station wrapped up its coverage the next day by also doing its 5 p.m. newscast live from the scene.

Ms. Bayman, who's now local program director at the station, recalls that the station approached the fire story from as many angles as possible.

The news department followed the progress of the firefighting effort, notifying residents about evacuation centers and telling them how to prevent the fire from spreading.

The sports department even did a story on a local golf course as the fire approached it.

"We also had the Emergency Broadcasting System on," Ms. Bayman said, "because they're not four-lane roads in that area and people were crowding in to see what was happening."

Mr. Johnson also praises his competitors for their efforts.

"The other two stations in town also covered the story and covered it well," he said.

But the cohesiveness of KXLY's news crew impressed Mr. Johnson, who said it made for quite a welcome when he arrived on the job a few weeks later.

"I inherited one hell of a group of people, and most of them are still here," he says.

Plane crash in Utah

A commuter plane carrying 12 people and a private plane with two passengers collided and crashed in a suburb of Salt Lake City.

Within moments of hearing about the mid-morning crash in January 1987, KSL-TV dispatched about nine crews to several sites around the city, including the crash site, hospitals, local airports and surrounding areas.

Live reports were aired throughout the day and, in addition to covering the crash for itself, KSL set up two crews specifically to work with CNN plus CBS affiliates and other stations that trade news with KSL.

The company's satellite mobile unit was set up outside KSL studios, and all reports by the station were put up on the satellite enabling anyone to pick up the feed, KSL News Director Spencer Kinard said.

The crash occurred close enough to the stu-

dios to allow KSL to microwave footage from the field.

However, the best thing KSL did when the crash occurred, says anchor/reporter Keith McCord, is put an anchor in the field while keeping another anchor in the studio and spreading news crews throughout the city.

Information in the beginning was sketchy, Mr. McCord said, so putting crews in different places meant reports could be confirmed more quickly.

For instance, he said, the studio received reports of gas leaks and power outages near the crash site. While reports of gas leaks turned out to be false, "at least we could confirm things they (the studio) were hearing," says Mr. McCord.

News crews were dispatched throughout the day to determine how the crash occurred by interviewing air traffic controllers at local airports. They also began investigating the planes that crashed.

The station tried to determine who was involved and the flying records of the pilots.

While no one on the ground was injured, the crash occurred within viewing distance of an elementary school, so KSL interviewed psychologists and other specialists to determine what types of trauma children and others might experience after seeing the crash.

During that evening's news, KSL—which normally airs a half-hour local news show followed by a news magazine-formatted show—led the newscast with about 17 minutes of coverage on the crash.

Later, instead of airing the news magazine show, KSL aired a half-hour news special devoted to the crash.

An initial factor influencing the flow of information, or lack of it, was the weather, Mr. McCord says. A major winter storm with blowing snow, high winds and freezing temperatures made covering the crash even more difficult.

"If the crash hadn't occurred, the weather would've been the lead story that day," Mr. McCord said.

"At one point, my ball point pen froze when I was interviewing."

Rap riot in Tennessee

Just before Christmas last year, WTVF-TV, the CBS affiliate in Nashville, Tenn., had a big story break right across the street.

People attending a rap concert at the city's Municipal Auditorium were moving to the basement of the complex after the show for a post-concert party.

But something set off members of the large crowd as they moved along a 12-foot-wide

corridor that ended at two locked doors, and a riot ensued. Two people were trampled to death and more than 20 others were injured.

Although all of this took place in WTVF's back yard, it happened close to midnight on a Saturday night, and the station was virtually deserted.

Despite that, the station was able to mobilize its news crew quickly.

Mark Martin, WTVF's chief photographer, remembers the night well.

"I had been at a Christmas party," he recalls, "and I had my wife and my child in the car and we were on our way home listening to the scanner."

He heard a call come over regarding an incident at the Municipal Auditorium, which was followed by the declaration, "We're going into disaster plan A."

"I knew it was big when I heard that because that was the first time in 10 years (at WTVF) that I'd ever heard it," he says.

Mr. Martin dropped off his family, and his wife began calling other members of the station's news crew.

"I shot toward the auditorium and still had no idea what was happening," he says. "I thought maybe there was a sniper in there."

WTVF News Director Mike Cavender says, "We essentially mobilized several crews without knowing what the problem was. Our people are always in touch, and I was very pleased with the response time that night."

Mr. Martin was the first WTVF staffer on the scene, and he quickly began shooting video, although he still didn't know what was happening.

"People were just running all over the street," he recalls, "and they were transporting two injured girls."

Mr. Martin finally caught up with a fire department official who told him what had happened.

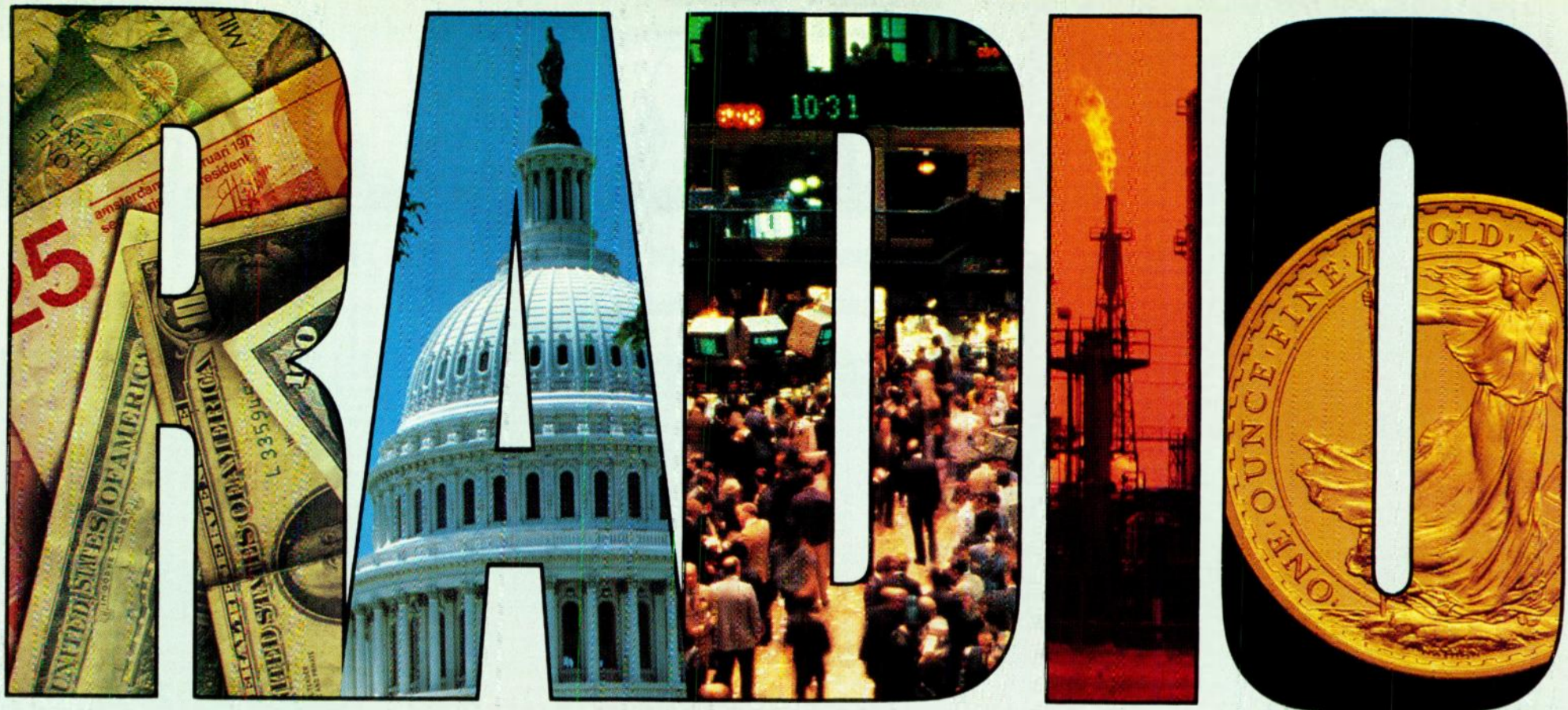
He learned later that the bodies of the two girls who had been trampled had already been removed by the time he arrived.

"I believe we had two or three photographers there before the other stations even had one," says Mr. Martin.

WTVF broke into regular programming at about 12:30 a.m. Sunday to run its first report and then featured the story on its regular half-hour 5:30 p.m. newscast later that day.

The local newspapers wound up taking stills from WTVF's footage to illustrate their front-page stories since none of their photographers arrived in time to get comparable shots.

"The philosophy that I operate spot news coverage with is, you roll first and you ask questions later," says Mr. Cavender. #



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CALENDAR

November

Nov. 29, **Future Consumer Viewing Habits**, New York Women in Cable meeting featuring guest speaker Marshall Cohen, senior vice president of corporate affairs and communications, MTV Networks. Viacom Conference Center, New York. Information: Beth Araton, 212-661-6040.

Nov. 29, **The Future of the TV News Magazine**, Center for Communications working seminar for university professors and students and industry professionals, General Electric Building, New York. Information: Susan Toothaker, 212-836-3050.

Nov. 30, **An Introduction to Community Access Television**, sponsored by Chicago Access Corp., Chicago's community access television network, CAC Center, Chicago. Information: Jose Andrade, 312-738-1400.

Nov. 30, **Looking Back at Election '88 . . . The Media and the Race for the Presidency**, New York Television Academy drop-in luncheon featuring guest speaker Mary Alice Williams, vice president of the New York bureau, Cable News Network, Copacabana, New York. Information: Mary Cassidy, 212-765-2450.

Nov. 30-Dec. 1, **Mabon, Nugent & Co. research conference**, participating companies in the meeting will include King World Productions and Warner Communications. Hotel Inter-Continental, New York. Information: Danielle Chiesi, 212-602-5795.

Nov. 30-Dec. 3, **Radio-Television News Directors Association** 43rd annual convention, Convention Center, Las Vegas. Information: Patricia Seaman, 202-659-6510.

December

Dec. 1, **Technical seminar**, sponsored by the Upstate New York meeting group of the Society of Cable Television Engineers, Greater Rochester Cablevision, Rochester, N.Y. Information: Ed Pickett, 716-325-1111.

Dec. 3, **Technical seminar**, sponsored by the Chaparral meeting group of the Society of Cable Television Engineers, Howard Johnson Plaza-Hotel, Albuquerque, New Mexico. Information: Bill Simons, 505-988-9841.

Dec. 3-17, **Sound for Video** seminar sponsored by the Center for New Television, The Center for New Television, Chicago. Information: Debra Mitchem or Madonna Gauding, 312-427-5446.

Dec. 7-9, **The Western Show**, Convention Center, Anaheim, Calif. Information: Rhonda Gibson, 415-428-2225.

Dec. 8, **An Update on Tax Law for Independent Producers, Artists and Writers** producer's series seminar sponsored by the Center for New

Major events

RTNDA

Las Vegas Nov. 30 to Dec. 3
Information: Patricia Seaman, 202-659-6510.

The Western Show

Anaheim, Calif. Dec. 7 to 9
Information: Rhonda Gibson, 415-428-2225.

INTV

Los Angeles Jan. 4 to 8
Information: Sheila Jefferson, 202-887-1970.

NATPE

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

RAB managing sales conference

Dallas Feb. 2 to 5
Information: Wayne Cornils, 212-254-4800.

The Monte Carlo market

Monte Carlo Feb. 13 to 18
Information: Andre Asseo, 33-1-45-62-31-00.

Television, The Center for New Television, Chicago. Information: Debra Mitchem or Madonna Gauding, 312-427-5446.

Dec. 12, **Fiber Optic Communications and Data Networking and Architecture** technical seminar sponsored by Miss/Lou chapter of the Society of Cable Television Engineers, Holiday Inn South, Baton Rouge, La. Information: Rick Jubeck, 601-992-3377.

Dec. 12-13, **Technology studies seminar** for media professionals, sponsored by the Gannett Center for Media Studies, journalism building, Columbia University, New York. Information: Beth Hoffman, 212-280-8392.

Dec. 12-16, **Video Expo Orlando** exposition and seminar program for video professionals, Orange County Convention/Civic Center, Orlando, Fla. Information: Ellen Greenfield, 914-328-9157. Outside New York, 800-248-5474.

Dec. 14, **Technical seminar**, sponsored by the Wyoming meeting group of the Society of Cable Television Engineers, Holiday Inn, Casper, Wyo. Information: Drew Fleming, 307-745-7333.

Dec. 14-16, **Fundamentals of Cable Accounting and Budgeting**, certificate in cable management course sponsored by the University of Denver Center for Management Development and Women in Cable, University of Denver, Denver, Colo. Information: Pam Armstrong, 303-871-2827.

Dec. 15, **Technical seminar**, sponsored by the central Indiana chapter of the Society of Cable Television Engineers, Wavetek, Indianapolis. Information: Steve Murray, 317-788-5968 or Joe Shanks, 317-649-0407.

Dec. 15, **Christmas benefit** hosted by the International Radio & Television Society, featuring Frankie Valli and the Four Seasons, Waldorf-Astoria Hotel, New York. Information: Marilyn

Ellis, 212-867-6650.

Dec. 17, **Allen Ludden Holiday Party** sponsored by the Academy of Television Arts & Sciences, Rancho Los Amigos Medical Center, Downey, California. Information: Murray Weissman or Biz Dailey, 818-763-2975.

January

Jan. 4-8, **Association of Independent Television Stations** 16th annual convention, Century Plaza Hotel, Los Angeles. Information: Sheila Jefferson, 202-887-1970.

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

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

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

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

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

Jan. 28-Feb. 1, **National Religious Broadcasters**, Sheraton Washington and Omni Shoreham Hotels, Washington. Infor-

mation: Faye Woodward, 201-428-5400.

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

February

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

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

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

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

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

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

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

Feb. 13-18, **The Monte Carlo market**, Loews Hotel, Monte Carlo, Monaco. Information: Andre Asseo, 33-1-45-62-31-00.

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

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

March

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

March 13-14, **National Asso-**

ciation of Broadcasters group head fly-in, for heads of radio station groups to discuss the industry, DFW Hyatt Regency Hotel, Dallas, Texas. Information: Sheila Perkinson, 202-429-5420.

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

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

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

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

April

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

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

April 29-May 2, **The National Association of Broadcasters convention**, Las Vegas Convention Center, Las Vegas. Information: Bob Hallahan or Walt Wurfel, 202-429-5350.

May

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

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

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

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

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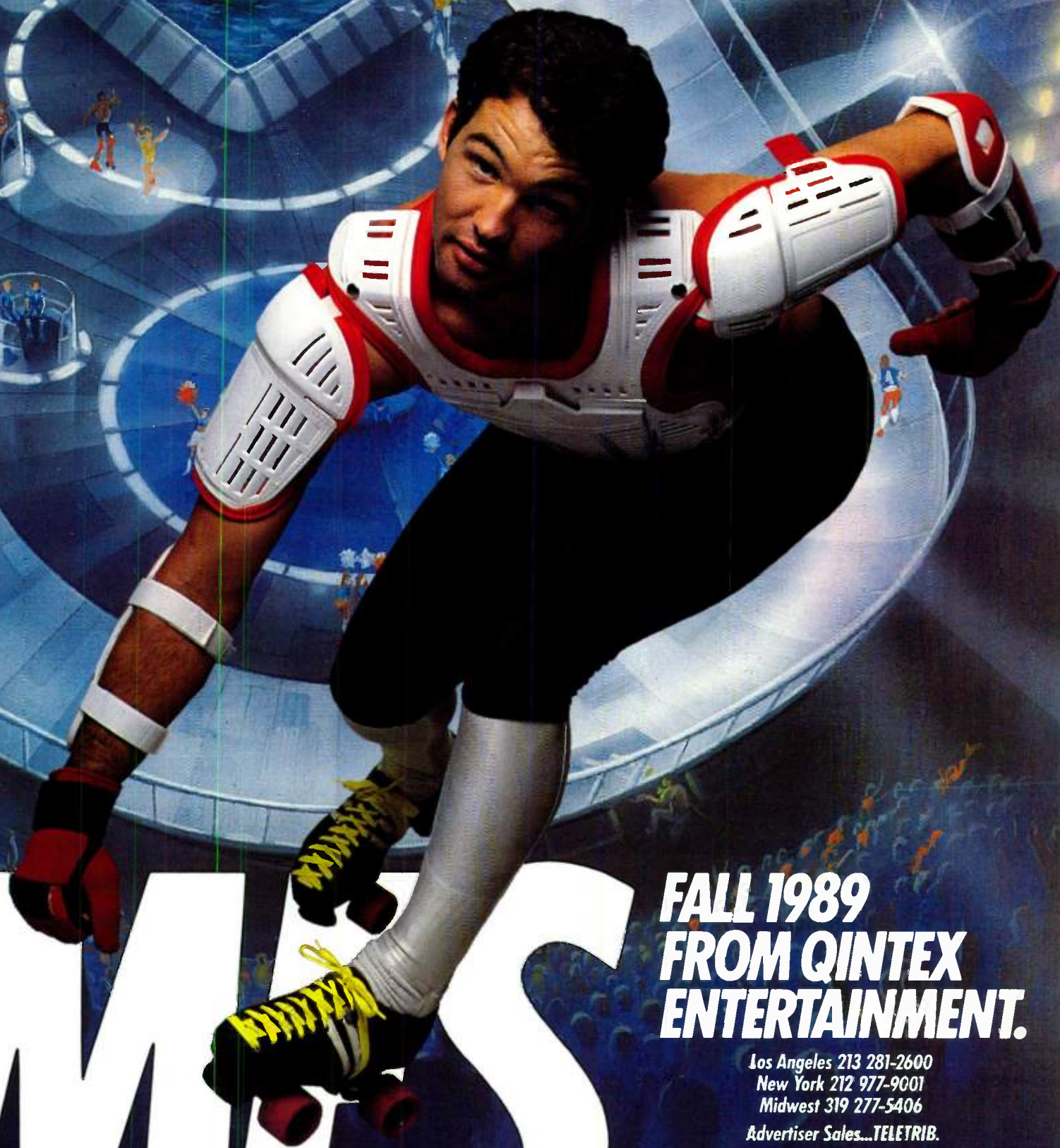
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RTNDA CONVENTION

Schedule of RTNDA events

Tuesday, Nov. 29

- 12:30 p.m. to 6:30 p.m. **Shuttle Bus Service**
Hilton, Riviera, Convention Center
- 1 p.m. to 6 p.m. **Registration and message center (Convention Center)**

Wednesday, Nov. 30

- 8 a.m. to 8 p.m. **Shuttle Bus Service**
Hilton, Riviera, Convention Center
- 8 p.m. to midnight **Shuttle Bus Service**
Hilton, Riviera
- 6 p.m. **Edward R. Murrow Awards Reception**
Sponsored by CBS News (Convention Center)
- 7:45 p.m. **Exhibition Grand Opening**
- 8:15 p.m.
- RTNDF Scholarship and Fellowship Awards**
- 9 p.m. **Edward R. Murrow Awards Program**
- 9 p.m. to 9:30 p.m. **Keynote Address**
Ed Bradley, CBS News correspondent, "60 Minutes," New York

Thursday, Dec. 1

- 7 a.m. to 7 p.m. **Shuttle Bus Service**
Hilton, Riviera, Convention Center
- 7 a.m. to midnight **Shuttle Bus Service**
Hilton, Riviera
- 7:30 a.m. to 8:45 a.m. **RTNDA Annual Business Meeting Breakfast (Active/Voting Members)**
Proposed constitutional amendment will be discussed. Meeting will be recessed until luncheon.
- 10 a.m. to 6 p.m. **Exhibition Open**
(Convention Center)
- 9 a.m. to 10 a.m. **General Session**
REMARKS: Bob Brunner, RTNDA chairman; Ernie Schultz, RTNDA president
SPEAKER: William Bennett, former U.S. Secretary of Education
(Convention Center)

10 a.m. to 12:15 p.m. **Visit the Exhibits**
Prize Drawings (Convention Center)

10:30 a.m. to 11:30 a.m. **Spouse Champagne Brunch**
Introduction to Las Vegas
All fully registered spouses are invited to attend.

10:30 a.m. to 11:30 a.m. **RTNDA Affiliate Meeting**
(Convention Center)

11:30 a.m. to noon **New Member and Convention First-Timer Reception**
(Convention Center)

Noon to 1 p.m. **Luncheon**
Sponsored by NBC News
(Convention Center)

1:00 p.m. to 2 p.m. **Program**

- Recognition of RTNDA Supporting Members, Bob Brunner
- President's Club Announcement: Dean Mell
- RTNDF Report: J. Spencer Kinard
- RTNDA DSA Acceptance: Dr. Vernon Stone, University of Missouri School of Journalism, and RTNDA Director of Research Services
- Continuation of Annual Business Meeting: Business meeting will be reconvened for vote by active members to decide proposed constitutional change
- Speaker: Garrick Utley, NBC News, principal correspondent, "Sunday Today"

2 p.m. to 4 p.m. **Visit the Exhibits**
Prize Drawings (Convention Center)
Concurrent Sessions
(Convention Center)

BURNOUT AND FAMILY RELATIONS
Presenter: John Curtis, vice president, Orlando Consulting Group, Orlando, Fla.

RADIO NEWS AND RADIO PROMOTION: THE DELICATE BALANCE
Presenters: Jay Curtis, member services director, Broadcast Promotion & Marketing Executives (BPME), Los Angeles; Bert Gould, director of promotions, WCBS News 88, New York

HUMOR, HEARTSTRINGS AND HIGH TECH IN TELEVISION NEWS PROMOTION
Presenters: Lance Webster, executive director, Broadcast

Promotion & Marketing Executives (BPME), Los Angeles; Jill Katz, vice president, Spotwise Inc., Boston

6 p.m. **Exhibition closes**

6:30 p.m. **Past Presidents reception**

Friday, Dec. 2

7:30 a.m. to 8:45 a.m. **RTNDA Breakfast With International Registrants**

7:30 a.m. to 8:45 a.m. **AEJMC Educator Breakfast**
(sponsored By RTNDA)

8:30 a.m. to 10 a.m. **RTNDA Data Transmission Guidelines Meeting OF USER BIN**

10 a.m. to 6 p.m. **Exhibition Opens**
(Convention Center)

9 a.m. to 10:15 a.m. **Concurrent Sessions**
(Convention Center)

MOTIVATION AT MID-LIFE: CHOICES FOR THE JOURNALIST
Presenter: Charlie Warner, Leonard Goldenson professor, University of Missouri School of Journalism, Columbia, Mo.

MAKING GOVERNMENT MEANINGFUL ON MAIN STREET
Moderator: Paul Steinle, President, United Press International, Washington
Panelists: Ed Fouhy, producer, Commission on Presidential Debates, Washington; Bob Priddy, director, news division, The Missouri Network, Jefferson City, Mo.; Susan Stolov, news director, Washington Independent News, Washington, D.C.; Janet Wu, political reporter, WCVB-TV, Needham, Mass.

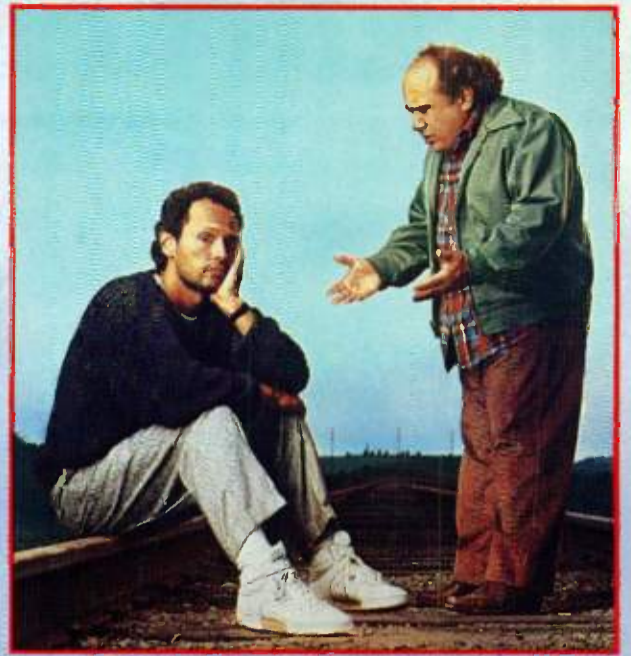
SOUND WRITING: NEWSWRITING FOR RADIO
Presenter: Barbara Worth, assistant managing editor/administration, Associated Press Broadcast News Center, Washington

TELEVISION NEWSWRITING
Presenter: Mackie Morris, director, Communication Services, Frank N. Magid Associates, Marion, Iowa

10:30 a.m. to 11:45 a.m. **Concurrent Sessions**
(Convention Center)

THE COMEBACK OF CONTENT

(Continued on Page 52)



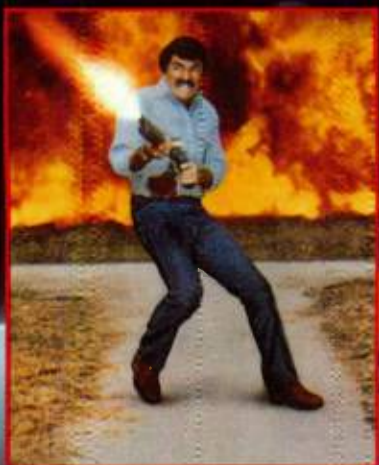
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than it could chew when it debuted WIN, LOSE OR DRAW in the traditional CBS EVENING NEWS time slot. But now the folks at Channel 2 are rather pleased with the move – having scored an impressive young women demo increase at 7PM. Across the  in markets big and small, the story's the same... WIN, LOSE OR DRAW has access clout!

Renew now for the third blockbuster season to keep its

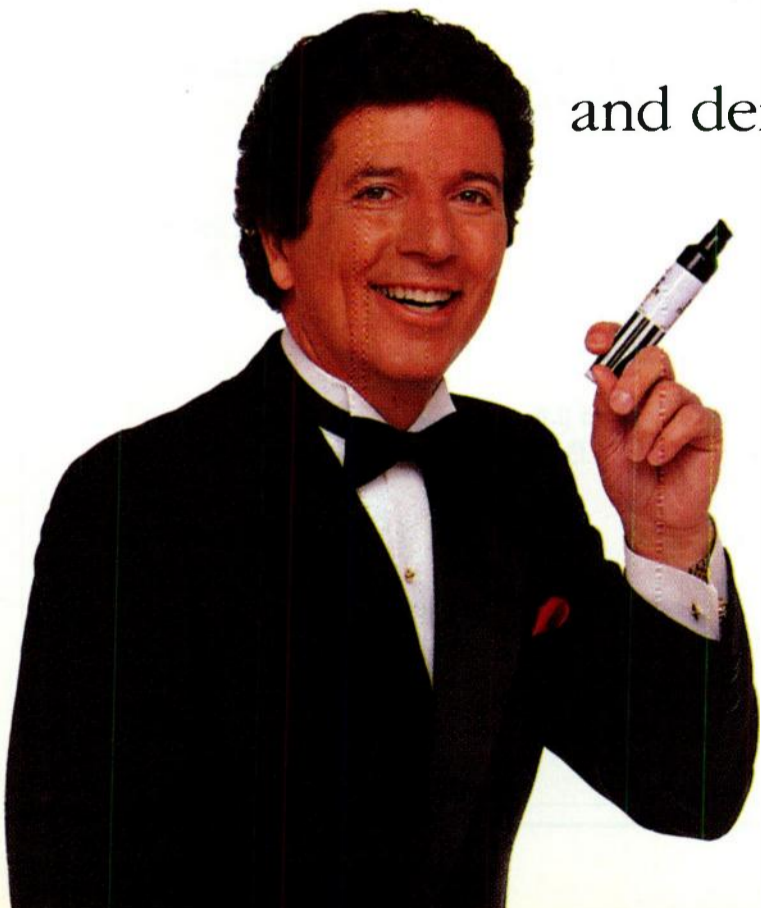
powerful ratings  working for you. Keep WIN, LOSE OR DRAW in access and just  your ratings

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A BURT & BERT PRODUCTION IN ASSOCIATION WITH KLINE & FRIENDS ADVERTISING SALES CAMELOT

RTNDA CONVENTION

Schedule of RTNDA events

(Continued from Page 48)

Moderator: Douglas Ramsey, senior vice president, Foundation for American Communications (FACS), Los Angeles

Panelists: John Gorporon, president, Independent News Network, New York; Marty Haag, vice president, news, broadcast division, A.H. Belo Corp., news director, WFAA-TV, Dallas; Don Varyu, news director, KING-TV, Seattle

WOMEN'S RESOURCE CENTER: CAREER OPPORTUNITIES BEYOND THE NEWSROOM
Moderator: Debbie Bolton, WTOG-TV, Savannah, Ga.

Panelists: Sherlee Barish, Broadcast Personnel Inc., Milford, Pa.; Jocelyn Dorsey, public affairs director, WSB-TV, Atlanta, Ga.; Laura Morris, station manager, KTRH NewsRadio, Houston; Rosie Oakley, deputy director, sales and marketing, Associated Press, Washington

NEW REALITIES: HOW TO DO TV NEWS WITH LESS
Moderator: Bill Taylor, senior partner, Audience Research and Development, Dallas

Panelists: Ron Collins, vice president and general manager, KAKE-TV, Wichita, Kan.; Ray Depa, news director, KGUN-TV, Tucson, Ariz.; Reid Johnson, news director, WCCO-TV, Minneapolis

LOCAL RADIO RESEARCH: HOW TO DO YOUR OWN
Moderator: Andy Ludlum, news & program director, KIRO News Radio, Seattle

Panelists: Vic Bremer, operations director, WCCO Radio, Minneapolis; Jim Farley, director, program and affiliate services, ABC Radio News, New York; Dr. Frank Newport, vice president, The Gallup Organization, Houston

11:30 a.m. to 2 p.m.

RTNDF Trustees Luncheon Meeting

11:45 a.m. to 2 p.m.

Exhibition Hall Luncheon
Cash Bar (Convention Center)

1:30 p.m. to 5:30 p.m.

Spouse Event

2 p.m. to 3:15 p.m.

Round Tables
Convention Center
● Relations with Law Enforcement Officials
● Ownership Changes
● Preparing for Disaster

- Hiring and Firing
- Small Market TV
- TV Sportscasts and Sportscasters
- Reading a TV Ratings Book
- Small Staff Radio
- Radio News Equipment
- More News on FM
- Working with the Program Director and Sales Manager

3:30 p.m. to 5:30 p.m.

RTNDA Annual Business Meeting and Elections
Active/Voting Members
(Convention Center)

6 p.m.

Exhibition Closes

6:30 p.m. to 7:30 p.m.

Reception for Educators
Sponsored by RTNDA

Saturday, Dec. 3

7 a.m. to 6 p.m. **Shuttle Bus Service**
Hilton, Riviera, Convention Center

6 p.m. to Midnight **Shuttle Bus Service**
Hilton, Riviera

7:30 a.m. to 8:45 a.m. **RTNDA Breakfast Meeting with Minority Registrants**

7:30 a.m. to 8:45 a.m. **SPJ, SDX Breakfast Meeting**

8 a.m. to 1 p.m. **Exhibition Open**
(Convention Center)

8 a.m. to 9 a.m. **Continental Breakfast in the Exhibit Hall, Prize Drawings**
Open to all Registrants
(Convention Center)

9 a.m. to 10:15 a.m. **Concurrent Sessions**
(Convention Center)

VOICE TRAINING FOR BROADCASTERS
Presenter: Ann Utterback, Ph.D., broadcast voice specialist, North Bethesda, Md.

AIDS AND OTHER SCOURGES: RESPONSIBLE HEALTH REPORTING

Moderator: John Barrasso, M.D., health reporter, KTWB-TV, president, National Association of Physician Broadcasters, Casper, Wyo.

Panelists: Bill Crouse, M.D., medical editor, KOMO-TV, physician/host, "Physicians Journal Update," Lifetime, and correspondent, ABC News' "The Health Show," Seattle; Bob Lanier, M.D., nationally syndicated TV health commentator, "60-Second Housecall," president-elect, NAPB, Ft. Worth, Texas; Art Ulene, M.D., health commentator for NBC News' "Today Show," Los Angeles

ROPER REPORT FOLLOW-UP: HELPING EACH OTHER
Moderator: Robert Mulholland, Chairman, Broadcast Programs, Medill School of Journalism, Northwestern University, Evanston, Ill.

Panelists: Joel Chaseman, chairman, Post-Newsweek Stations, Washington; Brian Cooley, news director, KMEL-FM, San Francisco; Stan Hopkins, news director, WBZ-TV, Boston; Brian Winston, dean, School of Communications, Penn State University, University Park, Pa.

10:15 a.m. to 12:15 p.m. **Visit the Exhibits**
Prize Drawing (Convention Center)

10:30 a.m. - 11 a.m. **RTNDA State Coordinators Meeting**
(Convention Center)

10:30 a.m. to 11:30 a.m. **Association Executives Meeting**

11:15 a.m. to noon **Reception in the Exhibit Hall**
Cash Bar (Convention Center)

12:15 p.m. to 1:15 p.m. **Luncheon**
(Convention Center)

1:15 p.m. to 2 p.m. **Program**
● RTNDA Canada Report: John Hinnen
● Rob Downey Aware Acceptance: Larry Christopher,

(Continued on Page 68)

**OVER 25 MILLION KIDS
AND TEENS ARE WATCHING
SUPER MARIO BROS.
STOMP OUT TURTLES,
DRAGONS, FLYING FISH
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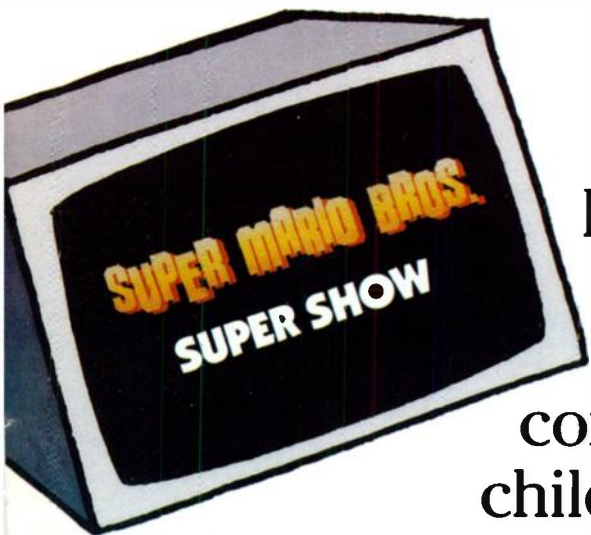


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The DIC logo, consisting of the letters 'DIC' in a bold, black, sans-serif font. A small registered trademark symbol (®) is located to the right of the 'C'.

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The Viacom logo, featuring a large, stylized black 'V' shape above the word 'Viacom' in a bold, black, sans-serif font. A small registered trademark symbol (®) is located to the right of the word.

Viacom®

Amiga offers video software innovations

By DANA BLANKENHORN
Special to ELECTRONIC MEDIA

LAS VEGAS—TV station managers have a right to be skeptical when computer people start talking about "desk-top video."

The computers most people use, whether from IBM or Apple, were not designed to edit video images for TV.

So for TV station managers, the recent Comdex trade show here, with its 1,700 booths and 100,000 visitors, essentially amounted to a one-booth show.

The booth was Commodore's, and the computer was the Amiga.

The promise: a \$2,000 machine that can deliver red, green and blue color outputs that are as good as a graphics editing system's,

with the power to grab and edit any video frame.

Most personal computers can't handle true video imaging because they were designed around old chips that lacked the power to display TV-quality video.

The microprocessors originally used in personal computers simply processed data too slowly to be of use in TV production.

However, the Amiga was designed only a few years ago, after better, faster chips became available.

As a result, says Amiga Product Manager Keith Masavage, "we have a full single-frame edit system shipping, called Amilink. It's put out by RGB Creatives. It's a full AB edit roll system, and frame accurate. It ties into special effects editing—you can do

chromakey and overlays.

"A big station may not need our equipment. But if your station's Astrad character generator goes down, you can buy our system for what it would cost to rent another one."

Mr. Masavage, who wrote one of the first desk-top video products, demonstrated the Amiga's Professional Video Adapter at the show.

It consists of an Amiga computer, a Genlock video interface, a real-time Frame Grabber and a Digitizer.

Frames are edited with a Commodore video frame editing program tentatively called Taint.

Using a small video camera mounted above an Amiga 2000 computer, Mr. Masavage first captured a frame on a hard disk,

which took about 30 seconds. Then he air-brushed out part of the image, pasted the image of someone's face from a hard disk onto the frame, then added a caption.

Using a \$99 program called TV-Text, from the Zuma Group, he then added titles and output the results to 1/2-inch tape under NTSC standards.

"We can do full NTSC encoding and overlays," he added. "You can do better with a \$200,000 Cubicomp, but you can buy 100 of our systems for that price. The average consumer can't tell the difference between the Amiga and a Chyron."

All this equipment has been on TV before, he said. The "Max Headroom" show on ABC had backgrounds created on Amigas.

(Continued on Page 77)

Redecorating television news sets

Stations can just update newscast sets

A television station doesn't have to spend hundreds of thousands of dollars to give its news set a new look.

Chicago's WMAQ-TV has updated its 5-year-old set a couple of times, says News Director Dick Reingold, adding that the backdrop is old by industry standards.

"It's a perfectly nice set," Mr. Reingold says.

"It gives us an environment where the anchors are comfortable."

The set for the NBC owned and operated station was designed in-house by NBC technicians and works well for the three-camera production, Mr. Reingold said.

Although the news operation changed studios two years ago, the same set was rebuilt in the new quarters.

The station broadcasts local news at 4 p.m., 4:30 p.m., 5 p.m. and 10 p.m. While many television stations use different sets, or variations of their regular sets for afternoon newscasts, the set at WMAQ remains the same.

The set's prominent color is bright blue, which looks good with the station's primary anchors, red-headed Carol Marin and dark-haired Ron Magers.

The blue is newer than the original set, Mr. Reingold said.

"We brightened it up," he said. "It seemed very dark. The sides were grayish."

For a while, WMAQ tried a Chicago skyline for the backdrop, but decided the anchors looked better in blue.

The television station also added a separate area designed for on-set interviews.

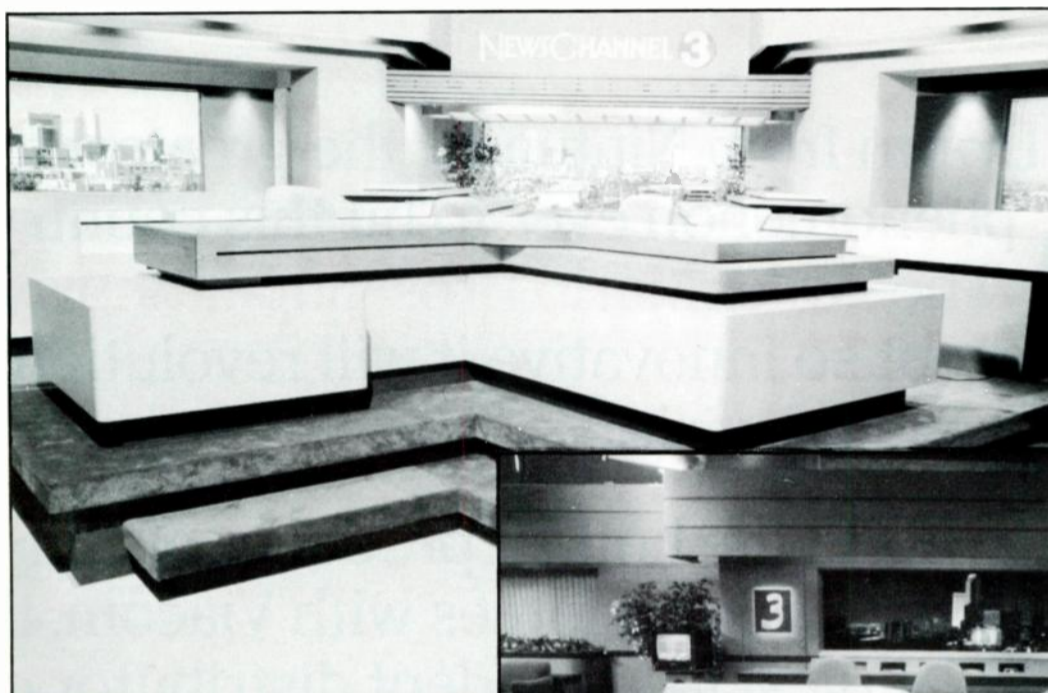
Mr. Reingold said it's used quite often when sports or entertainment celebrities visit the studio for interviews.

Set designer George Andrus said interview areas can add a unique element to newscasts.

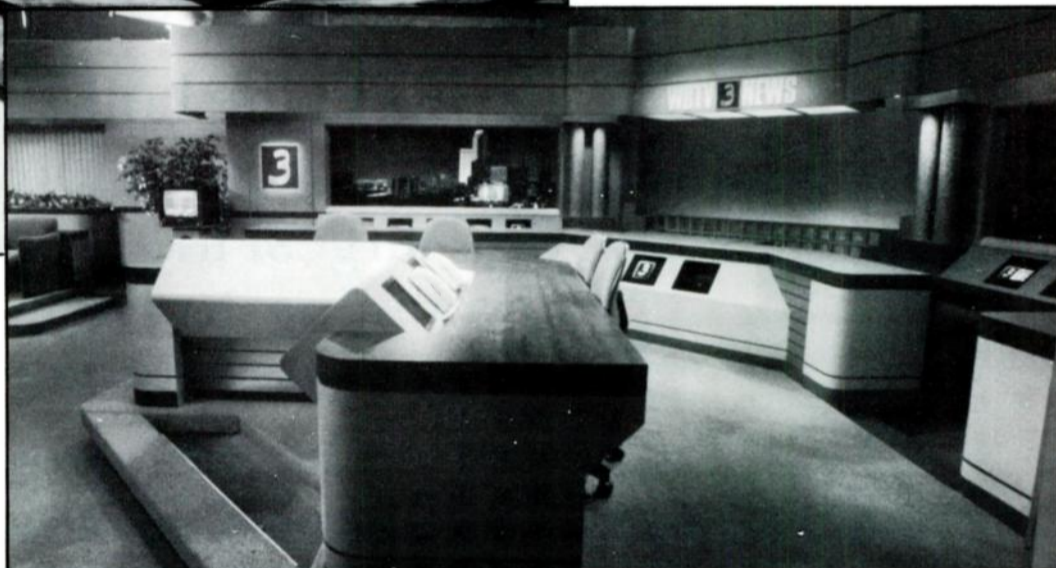
"If you can get someone into the studio for an interview, you should try to get them involved with your talent," he said.

"We've been consistent over the years," Mr. Reingold says. "We have an appropriate environment for our primary people." #

—Ellen Blix



A news set design often is based on a theme from the station's community. KTVK-TV in Phoenix (above) uses daytime shots of the city as a backdrop for its afternoon news, replacing them with a nighttime view in the evening. WBTV-TV in Charlotte, N.C., meanwhile, incorporated columns like those used in the area's stately Southern manors into its news set.



TV consultants design backdrops that will disappear

By ELLEN BLIX
Special to ELECTRONIC MEDIA

Television stations today are spending upwards of \$100,000 to design news sets that, at their functional best, virtually disappear behind the anchors highlighted by those sets.

And that, say set designers and newsroom executives, is the most important of several goals assigned to any particular news set.

"It should be a good setting for newspeople to do what they do," says John Yurko, a consultant with Frank Magid Associates in Cedar Rapids, Iowa. "That is, tell the news well and attract viewers."

While "a news set will not make a station No. 1," he says, details do make a difference.

For example, care should be taken to see that a wall seam doesn't visually split an anchor's head. Desks and chairs need to be comfortable for the on-air people using them.

"If they have to sit still in an unusual position," Mr. Yurko says, "they're not going to perform well. They have to feel good. A good set makes the least amount of demands on news talent."

Since a news set must also be an inconspicuous component of the newscast, production people

must be involved with news directors and art directors in designing the set, says George Andrus, a designer consultant with The Express Group, which specializes in news set design.

TV stations contemplating a new set design must also be aware of their own limitations, Mr. Andrus says. For example, the station must take into account the size of its studio and whether that studio can be dedicated to a permanent set installation.

Another consideration is how many cameras will be used during a newscast and how mobile those cameras are within the studio, plus whether the lighting is adequate.

"Lighting is the most critical element in the puzzle of putting together a good set," Mr. Andrus says. "Improper lighting can destroy everything we put in the set—its depth, color and mood."

A set that emphasizes the on-air people using it and that works well in production has one more function: It reinforces the total look of the station.

"You can't take a set designed for New York City into Topeka and expect it to work," Mr. Andrus says.

Local news is often the single most important element of a television station. It has the biggest

budget, the largest staff and is the most visible aspect in a community.

In deciding on its total image, a station must first determine whether it wants to emphasize serious news-gathering or lighter news with a strong emphasis on feature and human-interest stories.

In assessing that image, stations often hire consulting firms such as Magid to help devise that total look.

From there, a set designer such as The Express Group might be called.

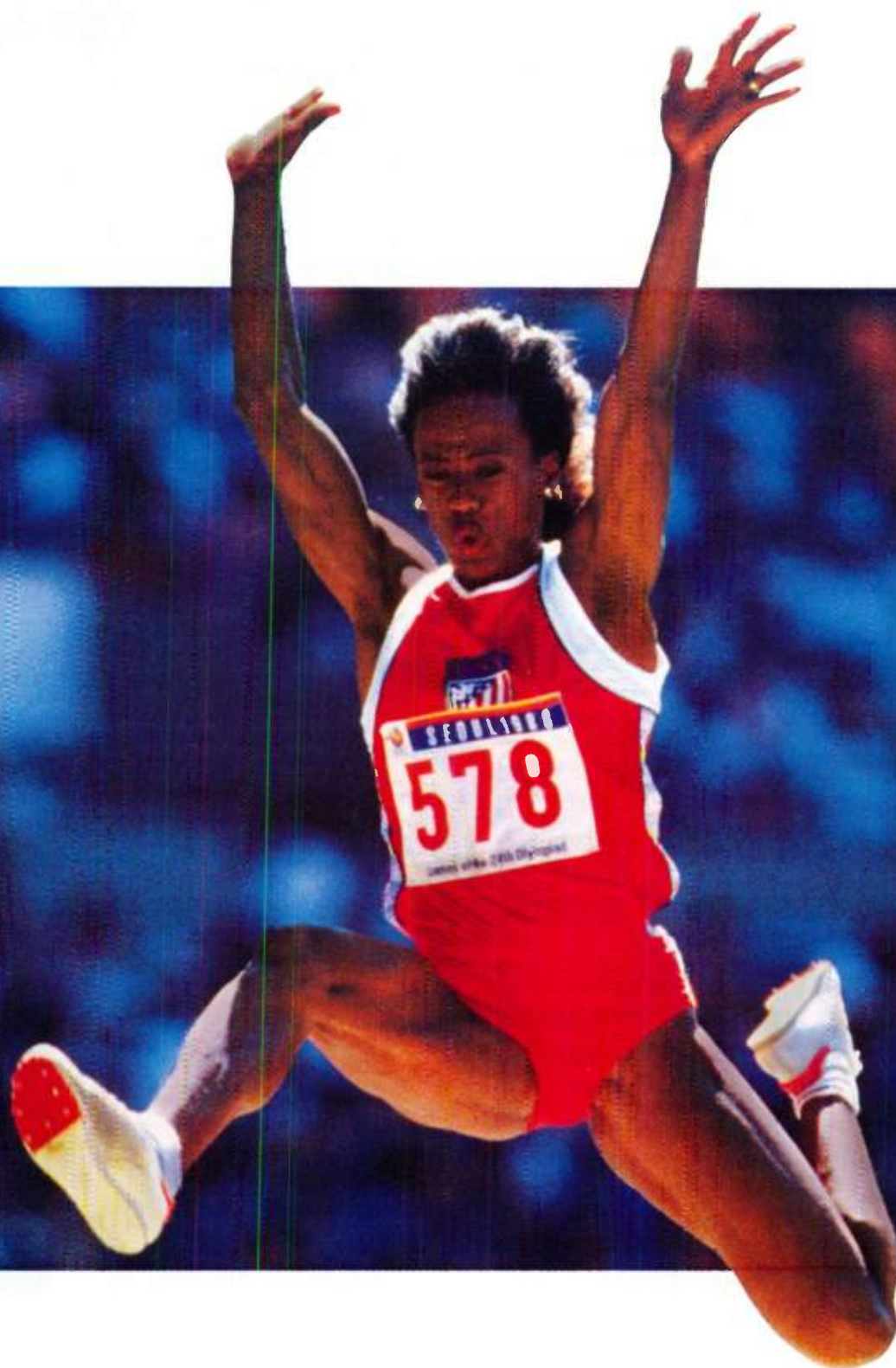
"The set, while very important, is only one of many elements that go into a total look," said Steve Ridge, a vice president at Magid. "The talent and the news content also are a part of that overall consideration."

With an image in place, news executives need to decide who will be on the set. If a station has very strong primary talent, other talent needn't appear on the air very often, Mr. Ridge says.

Some stations, meanwhile, like to showcase various specialists, such as medical or consumer interest reporters.

Station executives also need to decide whether sports and weather announcers will sit at the main news desk.

(Continued on Page 77)



We built the machine that brought home the gold.

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Tested in one of the toughest arenas on earth, Panasonic MII helped set new standards in broadcast quality.



Panasonic MII equipment helped NBC get over the hurdles of broadcasting the world's largest sports event in history. With more venues. More events. And better quality

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From the ease with which an army of free-lance technicians was trained on MII... to the reliability it displayed under the pressure of 180 hours of intensive programming... MII equipment became one of the cornerstones of NBC's third largest facility—right behind New York and Burbank—and their first all-stereo facility.

Between the 4 large composite edit suites and the 11 small component suites, NBC utilized up to 100 Panasonic MII machines. Machines that the free-lancers found "to be user-friendly, reliable and responsive. It enabled us to maintain a high-caliber on-air look." *Jack Slomnicki, broadcast technician.*

With the grueling pressure of making it quickly to air with a combination of archival footage, live

events, graphics, maps and animation, NBC's Olympic team found that MII's "primary advantage was the ability to make last-minute decisions on which segments to run. A 1-inch format would have required more machines to do the same job." *Neil Flagg, lead technical director, International Broadcasting Center.*



And the pressure was eased by the fact that "these machines proved to be reliable workhorses while providing excellent audio and video recording quality." *John Wesley Nash, broadcast engineer.* And also helped NBC set a new track record that could stand for years to come.

In addition, the host Korean broadcast network (KBS) as well as broadcast networks from Japan (NHK), Austria (ORF), and the Netherlands (NOS) utilized the MII advantage in their coverage of the games. All told over 300 machines brought home the gold.

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Preparing journalists for the future

Special to ELECTRONIC MEDIA

Journalism education, and how it prepares—or fails to prepare—young journalists for today's fast-changing professional environment, was the subject of a panel discussion earlier this year at the Gannett Center for Media Studies.

Participating in the discussion were Robert Giles, executive editor of the Detroit News; Thomas Goodgame, president of the TV station group of Westinghouse Broadcasting; Betty Hudson, vice president for corporate and media relations at NBC; and George Miles, executive vice president and chief operating officer at WNET-TV, New York.

The title of the seminar was "The Communication Industry and Journalism/Communication Education." An edited transcript of the discussion is reprinted below:

Mr. Giles: As more and more schools of journalism become schools of journalism and mass communication, less and less of their focus is journalism.

There is a broader constituency to serve. The influence of new interest groups in mass communication is leading to the addition of courses in communication theory and related subjects.

With so many sequences in the program, and with so many masters to please, and with no significant increases in their budgets, deans and faculties are doing what's necessary, designing a curriculum that is more generic. If this trend toward mass communication continues, it is a safe guess that schools of journalism will matter less and less to newspaper editors as sources of entry-level newsroom staffers.

The evolution of a mass communication curriculum may be designed to meet the needs of an information era, but from the perspective of a newspaper editor, it overlooks this critical point: Journalism is different from mass communication.

Journalism is about news. It is not about advertising or public relations or speech.

To be sure, advertising, public relations, speech, and other disciplines enjoy the protection of the First Amendment and are significant players in the information marketplace.

But journalism's impact on American society, its culture, its public and private institutions, is enormous. And the demands on its practitioners are growing.

Schools and departments of journalism should be the intellectual centers for exploring those relationships between journalism and journalists and society.

It may well be that the Gannett Center for Media Studies and the Poynter Institute (in St. Petersburg, Fla.) exist because our universities have failed to serve as centers for scholarly debate and criticism of the press.

Our universities cannot ignore their larger responsibility in shaping the journalists of the future. Their emphasis should reach beyond the training of students for that lowest common denominator of their careers, the first job. Students should learn to look for the larger horizons, as they do in schools of business and law.

Those horizons are growing increasingly close—three years, five years, seven years—and they hold a smorgasbord of opportunity for those who are prepared.

Reporting positions demand a range of skills and first-line supervisory roles. At weekly and small daily newspapers, they may have an early chance to reach for the top as editor or publisher.

By assimilating journalism education into mass communication, however, our universities have diluted their ability to effectively educate new generations of journalists.

Recent debates in the Accrediting Council over curriculum will enforce this point. The focus of this issue has been the push from the mass communication advocates to introduce additional communication courses to the curriculum at the expense of the liberal arts.

The traditionalists, including newspaper and broadcast organizations, have opposed this. They continue to see the need for an education grounded in the liberal arts, sciences, social sciences, as well as some education in the skills of journalism.

The traditionalists have prevailed and the



'We must remember that the goal of broadcast journalism is to keep viewers abreast of what's happening in the communities, in the nation and in the world.'

—George Miles
executive vice president and chief operating officer, WNET-TV, New York

liberal arts remain as approximately 75 percent of the course requirement for graduation in accredited schools.

The mass communication lobby is now pressing to enlarge the number of communication courses a student can take by asking the Accrediting Council to count as liberal arts such courses as the "History of Journalism," or "Introduction to Broadcast Performance," or "Theories of the Interview," that may be taught by non-journalism departments.

It seems clear that if journalism schools do not do a better job of defining their role as a principal source of newsroom talent and a principal influence in the future of the

industry, others will take over that responsibility.

If you wonder what is missing from journalism education, ask the hundreds of midcareer journalists who apply each year for the elite fellowship opportunities at Harvard, Michigan, Stanford, and other campuses.

They dress up their proposals to match reporting or editing interests. But in an honest moment many of them would tell you that what they are really doing is catching up on the liberal arts course they missed out on, or skipped as undergraduates.

And if you wonder what is missing from journalism education, add the millions of dollars the industry is investing each year in



'If you wonder what is missing from journalism education, ask the hundreds of midcareer journalists who apply each year for the elite fellowship opportunities at Harvard, Michigan, Stanford . . .'

—Robert Giles
executive editor, Detroit News

management training.

Part of the reason is that journalism schools are turning out graduates who know little about the human side of the newsroom and who are quickly moving into supervisory jobs at an early age, unprepared for the challenges of managing people.

From the perspective of the newspaper editor, the ideal type of journalism education is vastly more rigorous, and it concentrates students' energies on the basic skills: gathering information, asking the right questions as well as the tough ones, knowing which rocks to look under, writing, explaining, analyzing, rewriting and polishing, knowing the language and how it's used.

This ideal education would nurture innate curiosity and the habit of reading newspapers, magazines and good literature.

It would build an understanding of the basic standards and principles of journalism and the laws of libel and privacy that lead to a respect for accuracy, fairness, balance and ethical behavior.

Students in my ideal journalism program would have a sense of urgency and a love for news. Journalism schools, in my ideal program, would build bridges for students to study journalism-related issues in the schools of business and law and other parts of the campus.

Invest them with the desire to pursue the liberal arts for the knowledge of history, government, the sciences and social sciences that are so fundamentally linked to news and to the issues of the day.

High standards, set by deans and faculty, for research and criticism, would give us scholarship that will make a difference. They must do more than simply meet a requirement to publish.

And finally, students in this ideal program would learn to look beyond that first job.

To dream, to think about planning for a career, to recognize that the horizon can be full of opportunity and to be astute in building their personal strategies by pursuing those opportunities—these should be the goals of today's journalism students.

Mr. Goodgame: We have problems in the television industry as it pertains to news and journalism.

One of these problems is that people who want to come into our industry don't want to go to work for a daily newspaper, or the weekly county newspaper. They want an on-the-air career.

When students come out of school they immediately want a management position.

Everyone wants to be a reporter and ultimately an anchor, or maybe they just want to start as an anchor. I find this fascinating.

Where are the writers? There's a shortage of writers in newspapers, television and radio. Where are the people who know how to probe appropriately? Everything is not sensationalism.

There are legitimate news stories out there of which the public should be informed. These stories don't require the hard question or the "Dan Rather/Sam Donaldson approach" to news gathering.

Those people are rare. You can see the results of that in today's television, or what some people have referred to as tabloid television. It's apparent in shows which seem to emanate from Los Angeles and New York, like "A Current Affair," "The Oprah Winfrey Show" and "Donahue."

This sensationalism shouldn't be called news because so much of it really isn't news.

We have interesting situations that occur in covering the news itself in that the hard news of the day certainly gets covered. Unfortunately, from a television standpoint, we don't have the ability to add the extra page.

We're confined to small portions of the day, especially on network-affiliated stations. We cover the news—we give you snippets of information.

But what the viewer remembers about us, and what actually causes people to watch our station as opposed to other stations, is the appeal of the individual anchor.

We have too many people applying for jobs. There are 576 network affiliates and 400 independent stations in the country, most of which do not do their own newscast.

(Continued on Page 62)

Feud Sizzles

“With ‘Family Feud,’ our share is up every week . . . last week beating ‘Wheel of Fortune.’ We’re very competitive against *everyone* in the time period.”

Allan Horlick
Vice President & General Manager
WRC-TV, WASHINGTON, D.C.

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“‘Feud’ leads the time period, serving as a lynchpin for our early fringe, holding a strong ‘Jeopardy’ lead-in and outperforming ‘Win, Lose or Draw’ from a year ago.”

Michael Grant
Director of Programming
WFAA-TV, DALLAS

“After only six weeks on the air, ‘Family Feud’ has made us a clear #2 in the time period, moving towards #1!”

Jack Sander
President & General Manager
WAGA-TV, ATLANTA

“‘Feud’ is performing well; we look forward to its continued growth!”

Gary Carr
Sr. V.P., Mgr. of Nat’l Broadcasting
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Joel Zaremby
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WASHINGTON, D.C.	+ 17%	HARTFORD	+ 44%
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Educating journalists for the future

(Continued from Page 59)

Our industry actually got its start in 1948 in the form that you see it today and didn't really branch out until the early '50s. It's an industry that started with very young people who are now much older and more experienced. These people learned their crafts and filled the open slots.

One of my principal concerns is that the desires, intents and goals of journalism school graduates today are vastly different from those of the seasoned professionals already in the industry.

That problem is coupled with the fact that the viewer is more fascinated with the human interest aspect than with the hard news of the day.

It is amazing that the knowledge held by students from Germany, France and England about the operation of government and what's going on in society exceeds that of our own people. This is a major problem in our society—and I don't know the solution.

We need writers and news executives who have integrity. They're hard to come by. Some instead pursue the sensational. That's a situation we'd like to see corrected.

We try to do it within our own group. We believe in broadcasting. We think it's a powerful medium that can serve the interests of the public quite well. We try to do a good job of that.

But we've got problems within the industry. Those problems don't reflect what's happening in cable, videocassette recorders or the possibilities of direct broadcast satellite or high-definition television. Those are all things we have to deal with.

The real problem is that we are contributing to a society that is not as well-informed and not as participatory as a democracy is supposed to be. If that sounds strange coming from one in the business, so be it. I think it is a major concern.

Our group makes a concerted effort to work with colleges and universities in several areas. We have stations in San Francisco, Pittsburgh, Boston, Philadelphia and Baltimore. We work with the educational institutions when the students have reached their junior year and are actually in journalism school.

They're eligible for internships with us. We have as many as 100 interns at one time, although they are not all journalism interns.

We try to teach them the fundamentals of the business. We try to teach them the meaning of investigative reporting. Our objective is to get education to turn young minds toward the real meaning of journalism.

Ms. Hudson: I look to my own experience with a degree, not in journalism, but in advertising.

If I could do it over again, I would still major in advertising and . . . take a lot more business and management courses.

School does not fully prepare anyone for a career. It can help you find a job but it can't help you keep it. We would all be better served if there was some fundamental human relations training in the academic process.

The tragedy that I see at NBC and in other places where I've worked is when we take terrific news writers and try to promote them into managing news writers.

The nature of our business is such that we don't have a reward system for just performance as an individual contributor.

There are few—the Tom Brokaws and the Bryant Gumbels and so forth—they're anomalies. They are not reality in this industry.

If you are going to move ahead you're going to have to learn how to manage other people. If newsrooms want to protect that Holy Grail of journalism, they must train some of the journalists as business people.

We need people who have business skills who also understand the basic ethics of business. Journalism schools and mass communication schools would be helping our industry a lot if more business courses were required in the curriculum.

We recently hired 120 people right out of school on a part-time basis at minimum wage. They have 18 months to find jobs within NBC.

We rotate them around the company. Many of them got jobs due to the strike. We have 2,000 unsolicited applicants a year for this program. We don't have to recruit for it.

These people, however, have unrealistic



'If newsrooms want to protect that Holy Grail of journalism, they must train some of the journalists as business people.'

—Betty Hudson
vice president of corporate and media relations,
NBC



'Where are the people who know how to probe appropriately? Everything is not sensationalism.'

—Thomas Goodgame
president of the TV station group, Westinghouse Broadcasting

expectations about the types of jobs they are likely to secure right out of school.

They certainly have unrealistic expectations about how fast they will become Tom Brokaw, and they have unrealistic expectations about the salary level.

One of the problems with prospective employees that I have seen is that they have poor writing skills. More importantly, these people are not particularly interested in paying their dues.

They want to get big jobs real fast; they want lots of money and they don't want to have to do time in the trenches. But the thing that disturbs me the most is the quality of their writing.

Writing is fundamental in all cases—whether you're writing an important presentation, a press release or a statement to be read by a public official. It is hard to find people who can write articulately.

Ninety percent of the jobs at NBC, and indeed at probably most of our organizations, are not in the newsroom. That is one of the least likely places, at least from my point of view, that you're going to find work.

Last year we took 15 graduate students, half of which, upon our insistence, were minorities, who were selected by their school's faculty. We paid the full year's tuition of each and brought them to New York.

We took them to the Peabody Awards and had them talk to Tom Brokaw, Larry Grossman and the people in our personnel operation about what we're really looking for when we interview prospective employees.

But that's only 15 people. And if all of them showed up on our doorstep saying, "We're here ready to work," we wouldn't have the jobs for them.

But we hope that as a result in making an investment in them, they will find a niche in the industry and one day they will come back and work either for us or with us. We think that is worth doing.

Mr. Miles: My real advantage is that I'm lucky enough to work for what I think is the best television station in America—WNET, Channel 13 in New York.

PBS is a public television station serving New York and is the largest producer of programs for the public.

We produce about 40 percent of the total programming on the PBS network including "The MacNeil/Lehrer NewsHour," "Great Performances" and "Nature." We have some good hits.

I work for a non-profit organization that is mission driven and product driven as opposed to being market driven—and that's very, very significant.

Unlike my colleagues in commercial television, I don't have to deal with the issue of balancing the editorial side of

journalism—the responsibility to report the news—with the financial side.

The increasing trend in the networks is to make news centers profit centers. Channel 13 and the organization I represent is totally editorially driven and we have to find money to fund our programs. We're a \$107 million organization.

But I don't have to worry about the competition and the ratings, and I think that's a luxury that I've learned in the last couple of years.

I have a healthy respect for profit. I am a CPA and an accountant by training. I've also worked at Touche Ross for a number of years.

At Channel 13 we're as committed to fiscal responsibility as any other organization I've ever worked with and it will continue to be that way. So, I don't believe that the editorial and the financial aspect of broadcast journalism have to be mutually exclusive.

Before I worked at Thirteen I worked at Group W. Group W is one of the few commercial broadcasters in the country that has been able to balance the editorial side with the fiscal side of the business.

The important thing to remember in journalism is that we have got to learn to keep our priorities straight. We must remember that the goal of broadcast journalism is to keep viewers abreast of what's happening in the communities, in the nation and in the world.

And we've got to give individuals the information so they can make decisions about their own lives.

At Thirteen, we have been dedicated to that principle for the last 25 years and I think that with our fall schedule we have recommitted ourselves to public affairs programming.

As a matter of fact, we're the only television station on the East Coast, except for one in Jacksonville, Fla., that moved the "MacNeil/Lehrer NewsHour" to prime time.

We're also putting on a weekly public affairs program recapping the regional events.

By scheduling public affairs programming in prime time, we're saying that news and information programming is so important to our viewers that it deserves maximum exposure. We realize that this is a bold move.

I've basically gone through the philosophy of what I represent as an organization. I want to talk now about two basic levels in news programming.

The first is about individuals and what they represent within the news organization. I'm going to start with the basic assumption that any journalist, whether they're print or broadcast covering any area, will be able to absorb information quickly.

He or she will be able to organize it and communicate it clearly and concisely. I also assume that broadcast journalists are competent technicians adept in the tools of

their trade.

And I'm also going to assume, for the purposes of this discussion today, that these are people with a strong code of professional ethics.

I want to make sure that a broadcast journalist can deal with substance and that he or she can produce work of depth and quality.

I want to see humanistically oriented people with broad frames of reference. I want to see journalists who can put the facts into the proper content, so that the average viewers can understand what's going on.

To effectively cover public affairs, journalists have to be well-versed in all of those disciplines that come together in the world of journalism, such as political science, economics, sociology and philosophy.

To be able to explain to others, you have to be able to understand it yourself. So, we start first of all with the well-rounded individuals who are going to understand the big picture.

That's the first part of what I see in big news organizations.

The next level involves the group of individuals who make up the news team. That group also has to reflect the same kind of broad diversity in offering a wide spectrum of perspectives: female, male, black, Hispanic, white, rural, urban, suburban and foreigners as well as Americans. This really benefits our viewers.

Let me give you an example of why I think it is so important that we have diversity within news organizations.

One of the things that I was personally astonished to hear during the presidential campaign was reporters continuously asking Jesse Jackson, "What do you want?"

As a black American I can say that I know what he wanted—I think any other black American would have said he wants to be president.

Nobody has asked any other leading white candidate that question throughout the whole campaign. In other words, it was obvious, they all wanted to be president.

Most of our reporters really don't understand the experience of black Americans.

About 40 years ago, Ralph Ellison wrote one of the great American novels of the century called "The Invisible Man." I am going to read you the opening paragraph of that book just to show you how it all relates to me:

"I am an invisible man. No, I am not a spook like those who cornered Edgar Allen Poe. Nor am I one of your Hollywood movie type ectoplasms. I am a man of substance and bone, fiber and liquid. I might even be said to possess a mind. I am invisible, understand? Because people refuse to see me."

That paragraph to me sums up the most important task of educating the broadcast journalists of tomorrow. #

QUESTION:

What show is this?



1. Green Acres
2. The Rifleman
3. National Geographic
4. I don't know. I never saw it.

Mr. Belvedere. It's n

NOW SOLD IN
83
MARKETS!



Source: NTA First-run Season 9: 4/87-1/7/88
NTA Repeat Season 4/24/88-8/14/88

World Radio History

ot what you think.

Even if you don't watch Mr. Belvedere, maybe you should take a look at its success. Belvedere delivers women and kids with shocking efficiency.

Racks up summer rerun shares that leave leading network sitcoms eating dust.

And gets renewed by ABC year after year.

Belvedere is in the classic long-run hit tradition.

With a family that's got someone for everyone in your households.

And a housekeeper who's nobody's servant.

But play it right, and he'll be the work-horse of your whole schedule.

Now, that's something to think about.



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World Radio History

**20th
CENTURY
FOX**
TELEVISION

NEWS OF RECORD

The following are items released by the Federal Communications Commission from Nov. 16 to Nov. 18.

TV station sales

City and station: Cincinnati, WIII-TV Channel 64.
Seller: Channel 64 Acquisition, Denver.
Buyer: Richard Lamm, Denver.
Price: \$0.
Date granted: Nov. 9.

City and station: Pensacola, Fla., WJTC-TV Channel 44.
Seller: Carnex TV, Pensacola, Fla.
Buyer: Channel 44 Limited, Fort Lauderdale, Fla.
Price: \$1 million.
Date granted: Nov. 7.

Radio station sales

City and station: Tulia, Texas, KDOA 104.9 FM (3,000 watts).
Seller: Peter Winslow, Nanette Markunas and Alton Finley, New York.
Buyer: Balton Corp., Providence, R.I. Samuel Winslow, president and 50 percent owner/voting-stock owner and Robert Laham, vice president and 50 percent owner voting-stock owner.
Price: \$0.
Date granted: Nov. 4.

City and station: Buckhannon, W.Va., WUBI 93.5 FM (3,000 watts).
Seller: Sara Kuhn, Oakland, Md.
Buyer: Richard Greene, Clarksburg, W.Va.
Price: \$20,000.
Notes of interest: At the time of filing, Mr. Greene owned 70 percent of Cat Radio, licensee of WUBC-WBTO-FM, Buckhannon, W.Va.
Date granted: Nov. 4.

City and station: Port Sulphur, La., KHAA 106.7 FM (25,000 watts).
Seller: Salem Media of Louisiana, Camarillo, Calif.
Buyer: Beasley Broadcasting of Louisiana, Goldsboro, N.C. George Beasley, president/treasurer and 85 percent owner.
Price: \$3.4 million.
Notes of interest: At the time of filing, Mr. Beasley had interests in 26 radio and one TV stations.
Date granted: Nov. 8.

City and station: Lakeport, Calif., KNTI 99.5 FM (2,600 watts).
Seller: Magic Communications Corp., Lakeport, Calif.
Buyer: Evans Broadcasting Service, La Mesa, Calif. Jerry Evans, president/chief financial officer, and Leslie Evans, secretary, are each 39.5 percent voting-stock owners.
Price: \$415,000.
Date granted: Nov. 9.

City and stations: Fort Dodge, Iowa, KWMT 540 AM (5,000 watts daytime) and KKEZ 94.5 FM (100,000 watts).
Seller: KWMT, Fort Dodge, Iowa.
Buyer: KWMT Radio, Towanda, Ill. John Jenkins, president and 100 percent voting-stock owner.
Price: \$1.54 million.
Notes of interest: At the time of filing, Mr. Jenkins was president/director and 50 percent stockholder of the licensee of WSAL-AM/FM, Loganport, Ind.
Date granted: Nov. 9.

City and stations: Waterville, Maine, WTVL 1490 AM (1,000 watts) and WTVL 98.5 FM (50,000 watts).
Seller: Kennebec Broadcasting Co., Waterville, Maine.
Buyer: Close Communications, Keene, N.H.
Price: \$1.08 million.
Notes of interest: At the time of filing, Mr. Close was the sole shareholder of Pemigewasset Broadcasters, the licensee of WPNH-AM/FM, Plymouth, N.H., and president/director and majority shareholder of WKNE Corp., licensee of WKNE-AM/FM, Keene, N.H.
Date granted: Nov. 9.

City and station: Conway, N.H., WMWV 93.5 FM (3,000 watts).
Seller: Lawrence and Joan Sherman, Conway, N.H.

Buyer: North Country Acquisition Corp., Conway, N.H.
Price: \$955,000.
Date granted: Nov. 9.

City and stations: Coming, N.Y., WCLI 1450 AM (1,000 watts) and WZKZ 106.1 FM (50,000 watts).
Seller: Radio Corning, Coming, N.Y.
Buyer: Group Six Communications, Annapolis, Md. Lawrence Herbster, president and 26 percent owner.
Price: \$2.05 million.
Notes of interest: At the time of filing, Group Six Communications was the licensee of WWOC-FM, Avalon, N.J.
Date granted: Nov. 9.

City and stations: Racine, Wis., WBZN 1460 AM (500 watts daytime) and WBZN 100.7 FM (50,000 watts).
Seller: Columbia Theatre Co., Bellevue, Wash.
Buyer: Adams Radio of Milwaukee, Clayton, Mo. Stephen Adams, chairman and 100 percent owner.
Price: \$3.25 million.
Date granted: Nov. 9.

City and station: Thief River Falls, Minn., KTRF 1230 AM (1,000 watts).
Seller: KTRF-KSNR Radio Corp., Thief River Falls, Minn.
Buyer: Woodland Communications Corp., Wichita, Kan. J. Stephen Glassman, president/treasurer, and Jack McKain, vice president/secretary, are each 50 percent owners.
Price: \$850,000.
Notes of interest: At the time of filing, Woodland Communications Corp. was the licensee of KUBC-AM/KKXK-FM, Montrose, Colo.
Date granted: Nov. 16.

City and station: Big Lake, Texas, KVOL 1290 AM (1,000 watts daytime).
Seller: Dithot Broadcasting, Calabasas, Calif.
Buyer: WMO Broadcasting Co., Big Lake, Texas. Henry Wood, president/treasurer and 100 percent owner.
Price: \$0.
Date granted: Nov. 16.

City and station: Pine Bluff, Ark., KZLR 1270 AM (5,000 watts).
Seller: Southern Starr of Arkansas, Altamonte Springs, Fla.
Buyer: Metropolitan Media Group, Little Rock, Ark. Carl Jones, president, and Carlene Jones, vice president/secretary/treasurer, are each 50 percent voting-stock owners.
Price: \$35,000.
Date granted: Nov. 16.

City and station: Post, Texas, KPOS 1370 AM (1,000 watts daytime).
Seller: James Boles, Post, Texas.
Buyer: American Indian Broadcast Group, Smyrna, Tenn. Jack Bursack, president; Lynwood Eaton, vice president; and Fritz Niggeler, secretary/treasurer; are each 33 1/3 percent voting-stock owners.
Price: \$300,000.
Date granted: Nov. 16.

City and station: Laconia, N.H., WEMJ 1490 AM (1,000 watts).
Seller: Central Broadcasting Services, Laconia, N.H.
Buyer: Robert Tote, Manchester, N.H.
Price: \$800,000.
Date granted: Nov. 16.

City and station: Waycross, Ga., WAYX 1230 AM (1,000 watts).
Seller: Rowland Radio, Waycross, Fla.
Buyer: Young Communications Corp., Nashville, Tenn. Charles Young, president and 51 percent voting-stock owner.
Price: \$150,000.
Date granted: Nov. 16.

City and station: Hartwell, Ga., WKLY 980 AM (1,000 watts daytime).
Seller: WKLY Broadcasting Co., Hartwell, Ga.
Buyer: James and Billie Hicks, Bowersville, Ga. Messrs. Hicks are each 50 percent general partners.
Price: \$200,000.
Date granted: Nov. 16.

Cities and stations: Laurel, Miss., WAML 1340 AM (1,000 watts) and Heidelberg, Miss., WEEZ 99.3 FM (3,000 watts).
Seller: Vango Broadcast Stations, Laurel, Miss.

Buyer: Pine Belt Broadcasting, Laurel, Miss. Joe Norman, president and 100 percent owner.
Price: \$275,000.
Date granted: Nov. 14.

City and station: Perry, Fla., WNFK 105.5 FM.
Seller: Perry Communication, Perry, Fla.
Buyer: Rahu Broadcasting Co., Perry, Fla. Jerry Rasor, president and 46 percent voting-stock owner; Don Hughes and Barbara Hughes are each 23 percent voting-stock owners.
Price: \$550,000.
Notes of interest: At the time of filing, Rahu Broadcasting was the licensee of WGKR-AM, Perry, Fla.
Date granted: Nov. 9.

City and station: Topeka, Kan., KTPK 106.9 FM (100,000 watts).
Seller: Shawnee Broadcasting Co., Topeka, Kan.
Buyer: The Marvin Wilson Wealth Accumulation Trust, Topeka, Kan. Arthur Glassman, trustee and 49 percent owner and Marvin Wilson, 30.3 percent owner.
Price: \$0.
Date granted: Nov. 9.

City and state: Hamlin, Texas, KWZD 103.7 FM (100,000 watts).
Seller: B and D Communications, Abilene, Texas.
Buyer: MHHF Media, Cincinnati.
Price: \$1,089,250.
Date granted: Nov. 9.

City and stations: Colonial Heights, Va., WPVA 1290 AM (5,000 watts daytime) and WKHK 95.3 FM (25,000 watts).
Seller: WPVA, Evansville, Ind.
Buyer: ABS Communications, Glen Allen, Va. Jon Sinton, president and 50 percent owner.
Price: \$5 million.
Notes of interest: At the time of filing, ABS Communications was the general partner of El Paso Radio Associates Limited, the licensee of KROD-AM/KLAQ-FM, El Paso, Texas.
Date granted: Nov. 9.

City and station: Ozark, Ala., WAYD 1190 AM (1,000 watts daytime).
Seller: HS Broadcasting, Ozark, Ala.
Buyer: Wesley Morgan, Rego Park, N.Y.
Price: \$150,000.
Date granted: Nov. 10.

City and station: Ozark, Ala., WORJ 103.9 FM (3,000 watts).
Seller: MSB Communications, Ozark, Ala.
Buyer: Wesley Morgan, Rego Park, N.Y.
Price: \$400,000.
Date granted: Nov. 10.

City and station: Vail, Colo., KSPN 610 AM (5,000 watts daytime).
Seller: Vail Broadcasting Co., Aspen, Colo.
Buyer: Broadcasting of Palm Beach, West Palm Beach, Fla. Joseph Harnett, Donald Scanlon, Robert Harkness and George Weast are each 25 percent owners.
Price: \$250,000.
Notes of interest: At the time of filing, Joseph McInerney was president/director of Palm Beach Group Broadcasting Co., licensee of WIYC-FM, Charlotte-Amalie, Virgin Islands. Mr. Scanlon was a stockholder in Palm Beach Group Broadcasting Co., licensee of WIYC-FM.
Date granted: Nov. 10.

City and station: Ewing, N.J., WIMG 1300 AM.
Seller: Crusade Broadcasting Corp., Norfolk, Va.
Buyer: 1300 Broadcasting Corp., Virginia Beach, Va. Eric Reynolds, president; Charles Reynolds Jr., vice president/treasurer; and Estella Reynolds, secretary, are each 33 1/3 percent voting-stock owners.
Price: \$850,000.
Notes of interest: At the time of filing, Eric Reynolds was president/treasurer and 50 percent shareholder of Broadcasting Corp. of Virginia, licensee of WTJZ-AM, Newport News, Va.
Date granted: Nov. 10.

City and station: Ruidoso Downs, N.M., KOAW 1490 AM (1,000 watts).
Seller: James Schilling, Ruidoso Downs, N.M.
Buyer: Woodrow Warren, Ruidoso Downs, N.M.
Price: \$20,000.
Notes of interest: At the time of filing, Mr. Warren held a construction permit for a new FM station at Majmjar, N.M.
Date granted: Nov. 10.

City and stations: Las Cruces, N.M., KGRT 570 AM (5,000 watts daytime) and KGRT 103.9 FM

(3,000 watts).
Seller: KGRT, Las Cruces, N.M.
Buyer: Sunrise Broadcasting, Bellevue, Wash. Denton Holmes, president, and Judy Richardson, vice president/secretary/treasurer, are each 35 percent voting-stock owners. David Richardson, 20 percent voting-stock owner. Virginia Ashby and David Hunt are each 5 percent voting-stock owners.
Price: \$1.7 million.
Date granted: Nov. 10.

City and station: Springfield, Ohio, WAZU 102.9 FM (50,000 watts).
Seller: Champion City Broadcasting Co., Springfield, Ohio.
Buyer: Osborn of Ohio, New York.
Price: \$2.6 million.
Date granted: Nov. 10.

City and station: Georgetown, S.C., WGMB 97.7 FM (3,000 watts).
Seller: Ocean Communications, Georgetown, S.C.
Buyer: Coastline Communications of Carolina, Narberth, Pa. Jerome Bresson, president, and David Haffer, secretary/treasurer, are each 50 percent voting-stock owners.
Price: \$2.5 million.
Notes of interest: At the time of filing, Mr. Bresson was president and 50 percent owner of Fidelity Communications Corp., licensee of WBUD-AM/WKXW-FM, Trenton, N.J. and 50 percent owner of National Communications Systems, licensee of WWTK-AM, Farrell, Pa., and WGMZ-FM, Sharpsville, Pa.
Date granted: Nov. 10.

City and stations: Kerrville, Texas, KERV 1230 AM (1,000 watts daytime and 250 watts nighttime) and KRVL 94.3 FM (3,000 watts).
Seller: Stiles Communications Corp.-Kerrville, Plano, Texas.
Buyer: Formby Broadcasting Co., Hereford, Texas. Clint Formby, president/secretary/treasurer and 100 percent voting-stock owner.
Price: \$760,000.
Notes of interest: At the time of filing, Mr. Formby had interests in seven radio stations in Texas.
Date granted: Nov. 10.

City and station: Longview, Texas, KLGW 1280 AM (1,000 watts daytime).
Seller: Pine Tree Media, Longview, Texas.
Buyer: Kenneth Tuck, Longview, Texas.
Price: \$225,000.
Date granted: Nov. 10.

City and station: St. George, Utah, KDLX 1450 AM (1,000 watts).
Seller: Color Country Broadcasting Corp., St. George, Utah.
Buyer: JL Communications Group, Las Vegas. Jack London, president, and Mel Maziar are each 45 percent owners. Morgan Skinner, secretary/vice president, owns 10 percent.
Price: \$350,000.
Date granted: Nov. 10.

City and station: Florence, S.C., WJMX 106.3 FM (1,100 watts).
Seller: Atlantic Broadcasting Co., Florence, S.C.
Buyer: Forjay Broadcasting Corp., Florence, S.C. James Maurer, president and 80 percent voting-stock owner; Jennifer Weisch, director; and Mary Fulton, director, are each 10 percent voting-stock owners.
Price: \$600,000.
Notes of interest: At the time of filing, Forjay Broadcasting Corp. was the licensee of WYNN-AM, Florence, S.C.
Date granted: Nov. 10.

City and station: Tarboro, N.C., WKTC 104.3 FM (100,000 watts).
Seller: Great American East, Raleigh, N.C.
Buyer: Osborn Communications Corp., New York. Frank Osborn, president/treasurer and 18.3 percent owner; Robert Zelle, director and 4 percent owner; Brentwood Associates IV Limited Partner is 11.4 percent owner; Brownlee Currey Jr., director and chief executive officer is 9.1 percent owner; and New England Capital Corp. is 6.2 percent owner.
Price: \$0.
Notes of interest: At the time of filing, Osborn Communications Corp., through wholly owned subsidiaries, owned and controlled one TV and 12 radio stations.
Date granted: Nov. 15.

City and station: Gillette, Wyo., KOLL 96.9 FM (100,000 watts).
Seller: Jeff Kehl, Gillette, Wyo.

Buyer: Gillette Broadcasting Co., Gillette, Wyo. Roy Mapel, secretary/treasurer and 60.42 percent owner and Axel Ostlund, president and 2.59 percent owner.
Price: \$250,000.
Notes of interest: At the time of filing, Gillette Broadcasting owned KIML-AM, Gillette, Wyo.
Date granted: Nov. 15.

City and station: New London, Wis., WNBK 93.5 FM (3,000 watts).
Seller: Goetz Communications Corp., New London, Wis.
Buyer: Martin Communications, Kaukauna, Wis. Quinn Martin, president and 100 percent voting-stock owner.
Price: \$1.25 million.
Date granted: Nov. 15.

City and station: Salisbury, Md., WLWV 105.5 FM (3,000 watts).
Seller: HVS Partners/Salisbury, Potomac, Md.
Buyer: Gary Burns Inc., Atlanta. Mr. Burns, president/secretary/treasurer and 100 percent owner.
Price: \$1.25 million.
Notes of interest: At the time of filing, Mr. Burns was 39 percent voting stockholder of the licensee of WVIQ-FM, Christiansted, Virgin Islands.
Date granted: Nov. 15.

City and station: Great Bend, Kan., KZXL 107.9 FM (100,000 watts).
Seller: Breadbasket Enterprises, Great Bend, Kan.
Buyer: ST Enterprises Limited, Dodge City, Kan. William Reppart Jr., president/chairman and 8 percent voting-stock owner and ST Enterprises employee stock option plan, 88.09 percent voting-stock owner. Mr. Reppart votes the shares held by ST Enterprises ESOP.
Price: \$51,000.
Notes of interest: At the time of filing, ST Broadcasting Co., a subsidiary of ST Enterprises Limited, is licensee of KGNO-AM/KDCK-FM, Dodge City, Kan.
Date granted: Nov. 15.

City and stations: Lansing, Mich., WITL 100.7 FM (26,500 watts) and WITL 1010 AM (500 watts daytime).
Seller: MW Multicom, Lansing, Mich.
Buyer: MSP Communications, Chicago. Jackson Smart Jr., president/secretary/treasurer; Andre Bial; and Robert Zabel are each 33 1/3 percent voting-stock owners.
Price: \$10.22 million.
Date granted: Nov. 16.

City and stations: Mexico, Pa., WJUN 92.5 FM (1800 watts) and WJUN 1220 AM (1,000 watts daytime).
Seller: Mid-State Broadcasting, Mexico, Pa.
Buyer: WJUN, York, Pa. Douglas George, president/treasurer and 100 percent owner.
Price: \$312,500.
Notes of interest: At the time of filing, Mr. George and Jimmie George were 85 percent and 15 percent stockholders, respectively, of Starview Media, licensee of WOYK-AM/WHTF-FM, York/Starview, Pa.
Date granted: Nov. 16.

Cities and stations: San Angelo, Texas, KAYJ 1260 AM (1,000 watts daytime) and KIXY 94.7 FM (100,000 watts); Junction, Texas, KYXX 94.3 FM (3,000 watts); and Sonora, Texas KHOS 92.1 FM (3,000 watts) and KHOS 980 AM (1,000 watts daytime).
Seller: The Foster Broadcasters, San Angelo, Texas.
Buyer: KIXY, Washington. Thomas Schneider, chairman/secretary and 51 percent voting-stock owner.
Price: \$2.5 million.
Date granted: Nov. 16.

City and station: Borger, Texas, KDXR 104.3 FM (100,000 watts).
Seller: Fun Radio Group, Amarillo, Texas.
Buyer: William Sanders, Atlanta.
Price: \$280,370.
Date granted: Nov. 16.

Cities and stations: Jersey Shore, Pa., WYRS 97.7 FM (3,000 watts) and Williamsport, Pa., WWPA 1340 AM (1,000 watts daytime and 250 watts nighttime).
Seller: Summit Enterprises, Williamsport, Pa.
Buyer: 5555 Broadcasting, Washington.
Price: \$827,000.
Date granted: Nov. 16.

(Continued on Page 68)

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Q. How do you out-talk

Oprah Winfrey

Phil Donahue

Geraldo Rivera

Sally Jessy Raphaël

Morton Downey Jr.?

Schedule of RTNDA activities

(Continued from Page 52)

former broadcast industry journalist and trade association executive; RTNDA convention newsroom manager, 1980-88

- Speaker: Jeff Greenfield, ABC News

1 p.m. **Exhibition Closes**

2:15 p.m. to 3:30 p.m. **General Session**
(Convention Center)

FACING UP TO NEW FACES: CHANGE, CHALLENGE AND CHOICES
Moderator: Pam Moore, VP/broadcast, National Association of Black Journalists
Panelists: Evelyn Hernandez, president, National Association of Hispanic Journalists; Lloyd LaCuesta, president, Asian American Journalists Association; Gary Wordlaw, news director, WMAR-TV, Baltimore; Bill Lord, news director, WKRN-TV, Nashville.

3:45 p.m. to 5 p.m.

Concurrent Sessions
(Convention Center)

TRAUMA VICTIMS
Moderator: Jeff Wald, news director, KTLA-TV, Los Angeles
Panelists: Dr. Michael Mantell, San Diego; Gordon Pearson, battalion chief, Los Angeles County Fire Department

SUPER VISION: MANAGEMENT SKILLS FOR RADIO NEWS DIRECTORS
Introducer: Don Kearns, news director, WNWS Radio, Miami
Presenter: Linda Tarler Benlolo, Ph.D., clinical psychologist/management consultant, Creative Management Concepts, Plantation, Fla.

TV NEWSCAST PRODUCING
Moderator: TBA
Panelists: Tom Doerr, news director,

6:30 p.m. to 7:30 p.m.

7:30 p.m. to 9:30 p.m.

9 to 10 p.m.

10 p.m. to midnight

KTRK-TV, Houston; Mark Effron, news director, WFSB-TV, Hartford, Conn.; Janice Evans, executive producer, KSL-TV, Salt Lake City; Dick Heidt, news director, KFYY-TV, Bismarck, N.D.

Paul White Reception
Sponsored by CBS News

Paul White Banquet

Program

- Presiding: Bob Brunner, RTNDA chairman
- Paul White Award Acceptance: Douglas Edwards, broadcast news pioneer, retired in April after a 46-year career with CBS News
- Installation of 1988-1989 RTNDA chairman: Bob Priddy, Missouri Network, Jefferson City, Mo.

Past Presidents' Reception

Networks and affiliates face relationship changes

(Continued from Page 24)

seeking affiliate status.

"There are other markets where adjustments would be justified. There probably will be some more isolated cases of reverse compensation at all three networks," said George Newi, vice president in charge of ABC affiliate relations.

CBS recently announced its plans to transform VHF independent WCIX-TV in Miami into the network's fifth owned station, effective Jan. 2.

NBC triggered the chain of events in Miami by boldly snatching the CBS affiliate there, WTVJ-TV, which it will operate as an owned station beginning in January. NBC paid more than four times the \$59 million CBS will pay for WCIX.

"What all these situations underscored is that the networks suddenly see themselves as having options to paying affiliates to take rather consistently good and competitive programming, and to countering those affiliates who fail to improve their clearances and local news efforts when asked," said one CBS executive who asked not to be identified.

Declining clearances are of special concern to networks right now, because a dip below 80 percent household coverage threatens their ability to sell national time to advertisers seeking mass audience reach.

"A poor performing affiliate may have good reason to be concerned," said Mr. Newi. "But overall, we're not in the business of selling or auctioning off affiliations. I think all any of us want to do is to keep our affiliate system strong."

Tony Malara, vice president of CBS affiliate relations, agrees. "There are only a few places in the country where some of these options would be worth a network's attention," he said. "I don't think this is going to be the way we do business in more than 200 markets."

The big question now is where network-affiliate relations go from here.

Network executives privately insist that their relations with affiliates will become more of a mutual business partnership, with stations essentially paying for their programming the same way they would make a syndication buy.

Over time, "reverse compensation," or the elimination or reduction of payments, will become the norm.

Other likely areas of reform will be: re-allocating advertising inventory and program time adjustments; sharing the financial burden of expensive broadcast rights fees for events that generate huge profits for the stations; and establishing an incentive system that would reward the regular clearing of network programs in an effort to halt continued erosion of network audiences and revenue.

"I think that as much as no one likes this kind of extensive change, there is a growing recognition on the part of affiliates that it is necessary," said Peter Desnoes, a former ABC broadcaster who now sits on the network's affiliate board as a group owner.

"We'll all go down together if we don't do something now to strengthen the network business that we're all a part of," he said.

And when the process is complete, will the networks and their affiliates be better off for having undergone such dramatic change?

It would appear to many affiliates that the networks, at least initially, have more to gain from such an arrangement.

Compensation reform means that the networks eventually could be rid of a minimal \$300 million-plus in annual payments made to affiliates, and may even pick up some "reverse" payments as well.

The networks also face the opportunity of strengthening their affiliate lineups.

But the elimination or reduction of compensation payments would have to mean a major change in the way stations do business, especially for those small- to medium-size market affiliates that rely heavily on compensation for their revenue and profit.

Additionally, the networks' current pursuit of a ruling that would allow them to own cable TV systems and enter the sales rep arena only compounds potential problems and makes the outlook even more uncertain for affiliates, whose values already appear to be declining.

"I have faith that the networks will not simply plunge headlong into reform and disrupt a smooth-running distribution system on the basis of compensation alone," said Clyde Payne, a member of the CBS affiliate board.

"But if the past few years have taught us anything, it's that we just don't know what to expect any more." #

NEWS OF RECORD

(Continued from Page 66)

Radio stations

City and station: Versailles, Ind., WOVR 103.1 FM (3,000 watts).

Seller: B N Hertong, Detroit.

Buyer: Modern Communications, Greensburg, Ind. Bradley Reichel, president; Jerry Johnston, vice president; and Wayne Posz II, secretary/treasurer, are each 33 1/3 percent owners.

Price: \$200,000.

Date granted: Nov. 16.

City and station: Jesup, Ga., WZKS 98.3 FM (3,000 watts).

Seller: Bohanan Broadcast Associates, St. Simons Island, Ga.

Buyer: Intermart Broadcasting, Georgia Coast, Jacksonville, Fla. James Martin Jr., president, is 66 2/3 percent voting-stock owner.

Price: \$0.

Notes of interest: At the time of filing, Mr. Martin was 100 percent stockholder of Martin Intermart, permittee of a new FM station in Las Vegas.

Date granted: Nov. 16.

City and stations: Griffin, Ga., WKEU 1450 AM (1,000 watts) and WKEU 97.7 FM (3,000 watts).

Seller: Dominion Marketing, Midlothian, Va.

Buyer: Design Media, Emmaus, Pa. John Thoman, president and 100 percent owner.

Price: \$2.3 million.

Date granted: Nov. 16.

City and station: Apalachicola, Fla., WOYS 100.9 FM (3,000 watts).

Seller: Broadcast & Communications Services, Mobile, Fla.

Buyer: Richard Plessinger, Hamilton, Ohio.

Price: \$10,000.

Notes of interest: At the time of filing, Mr. Plessinger owned WAXZ-FM, Georgetown, Ohio; WJOJ-FM, Milford, Ohio; and WCVG-AM, Covington, Ky.

Date granted: Nov. 16.

City and station: Aspen, Colo., KSPN 97.7 FM (3,000 watts).

Seller: Aspen Broadcasting Co., Aspen, Colo.

Buyer: Broadcasting Co. of Palm Beach, West Palm Beach, Fla. Joseph McInerney, president. Joseph Harnett, Donald Scanlon, Robert Harkness and George Weast are each 25 percent owners.

Price: \$2,107,500.

Notes of interest: At the time of filing, Mr. McInerney was president and director of Palm Beach Group Broadcasting Co., licensee of WIYC-FM, Charlotte-Amalie, Virgin Islands.

Date granted: Nov. 16.

City and stations: Flint, Mich., WFDF 910 AM (5,000 watts daytime) and WDZZ 92.7 FM (3,000 watts).

Seller: Flint Metro Mass Media, Flint, Mich.

Buyer: Erie Coast Communications, Cleveland. Earle Horton, president; Cheryl Wills, secretary; and Alva Bonda, treasurer, are each 33.3 percent voting-stock owners of the company.

Price: \$6.5 million.

Date granted: Nov. 16.

City and station: Cloquet, Minn., WKLK 100.9 FM (3,000 watts).

Seller: WKLK, Cloquet, Minn.

Buyer: Minnesota Public Radio, St. Paul, Minn.

Price: \$200,000.

Notes of interest: At the time of filing, Minnesota Public Radio held licenses and construction permits for 16 radio stations.

Date granted: Nov. 16.

City and state: Alamogordo, N.M., KYEE 94.3 FM (3,000 watts).

Seller: New West Broadcasting Co., Las Cruces, N.M.

Buyer: William Burt, North Highlands, Calif.

Price: \$230,000.

Date granted: Nov. 16.

Proposed stations

Location: Saginaw, Mich.

Station: 104.5 FM.

Applicants: Maines Broadcasting, Midland, Mich.

Thomas Eells, Los Angeles. Hicks Broadcasting Corp., Battle Creek, Mich.

Saginaw Bay Broadcasting, Saginaw, Mich.

Location: Washington, Mo.

Station: 104.5 FM.

Applicant: Prime Time Radio, Washington, Mo.

Location: Mechanicville, N.Y.

Station: 104.5 FM.

Applicants: George Klein, East Islip, N.Y.

Achilles, Ballston Lake, N.Y.

Location: Agana, Guam.

Station: 101.9 FM.

Applicants: Serafin Delacruz, Saipan. Agana Guam FM Radio Limited Partnership, Tamuning, Guam.

Location: McCall, Idaho.

Station: 101.1 FM.

Applicant: Idaho Heartland Broad-

casting, McCall, Idaho.

Location: Waite Park, Minn.

Station: 103.7 FM.

Applicant: Waite Park Broadcasting Co., Minneapolis.

Location: Whitewall, Mich.

Station: 102.5 FM.

Applicant: Pyramid Broadcasting, Arlington Heights, Ill.

Location: Whitewater, Wis.

Station: 104.5 FM.

Applicants: Sheboygan Broadcasting Co., Sheboygan, Wis.

Tri-M Communications, Ingleside, Ill. State Long Distance Telephone Co., Elkhorn, Wis.

Walworth Radio Co., Green Bay, Wis.

Location: Plymouth, Wis.

Station: 104.5 FM.

Applicant: Jubilation Ministries, Sheboygan, Wis.

Location: Ormond-by-the-Sea, Fla.

Station: 95.7 FM.

Applicants: Robin Gibson, Palm Bay, Fla.

Volusia Broadcasting Co., West Millbury, Mass.

Mid-Florida Broadcasting, Daytona Beach, Fla.

Stephen Hollis, Columbus, Ga.

Michael & Cynthia Kulisky, Chilli-cothe, Ill.

Location: Ocean Springs, Miss.

Station: 92.5 FM.

Applicants: Hunter White, New Orleans.

Royal Broadcasting, Biloxi, Miss. Ocean Springs Broadcasting Co., Biloxi, Miss.

Hughes, Moore & Bell, Lexington, Ky.

Oceola Broadcasting Ltd., Gulfport, Miss.

Location: Alva, Okla.

Station: 89.7 FM.

Applicant: Northwestern Oklahoma State University, Alva, Okla.

Location: Brownsville, Ore.

Station: 102.3 FM.

Applicant: Eads Broadcasting Corp., Albany, Ore.

Location: Rochester, N.Y.

Station: 88.9 FM.

Applicant: Community Broadcasting Foundation, Elmira, N.Y.

Location: Alamo, Tenn.

Station: 93.1 FM.

Applicant: Charles Allen, Bells, Tenn. #

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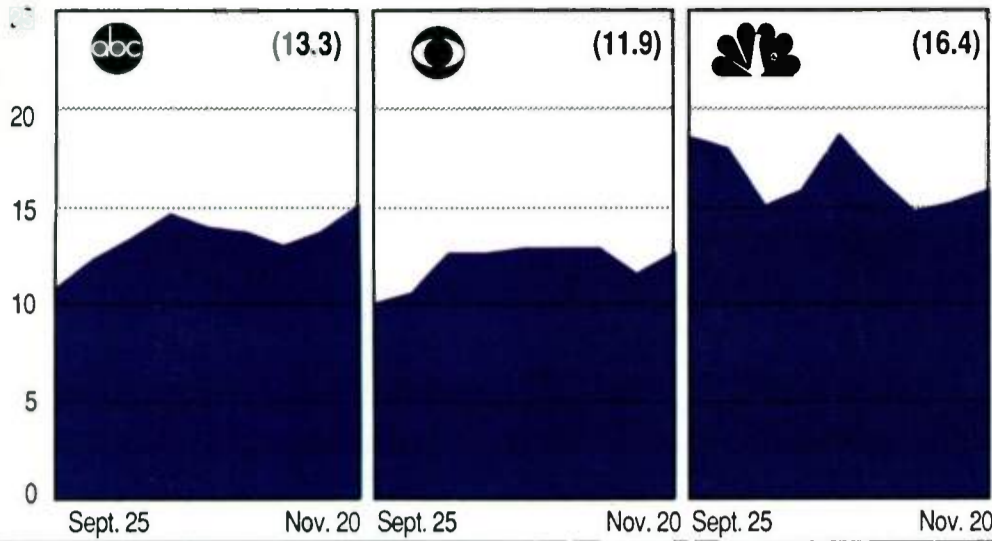


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SEASON-TO-DATE RATINGS (AVERAGES)

WEEKS 1-9: SEPT. 19 THROUGH NOV. 20

NETWORK PRIME TIME



IN THE SPOTLIGHT

"Mr. Belvedere" ratings/shares

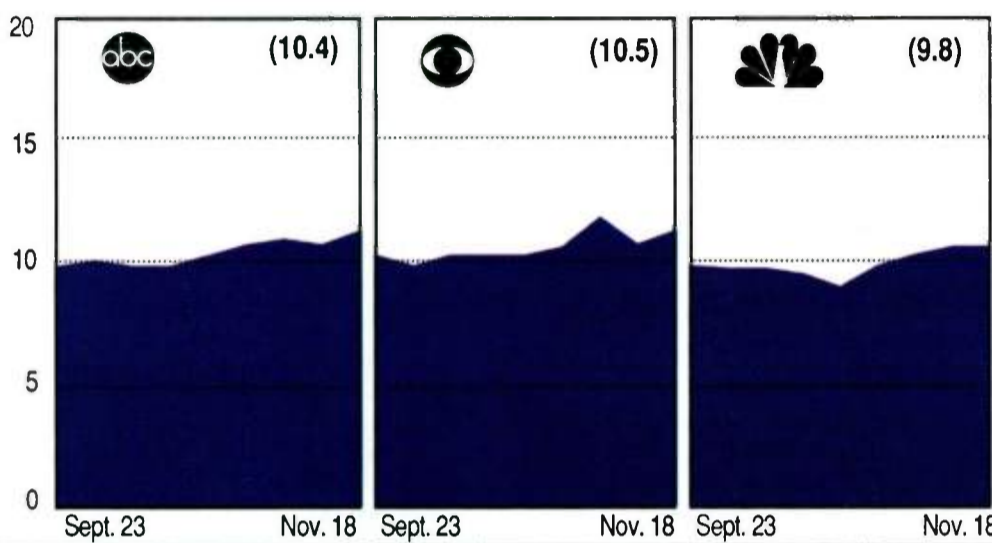
1984	15.1/25
1985	14.8/24
1986	13.9/22
1987	11.5/19
1988	13.1/22*



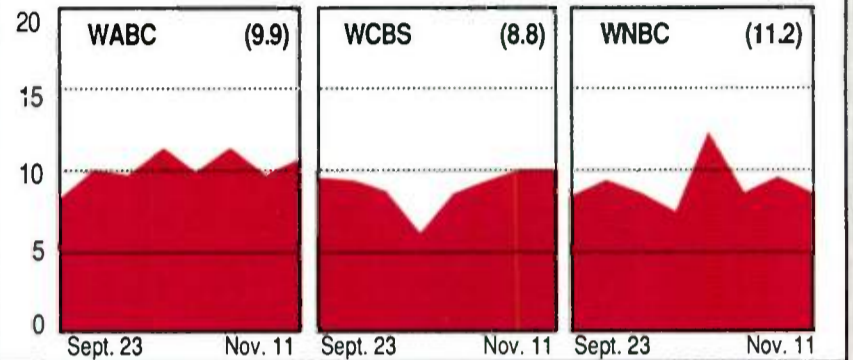
*Figures through Nov. 18.

"Mr. Belvedere" stars Brice Beckham(center) and Christopher Hewett (r.).

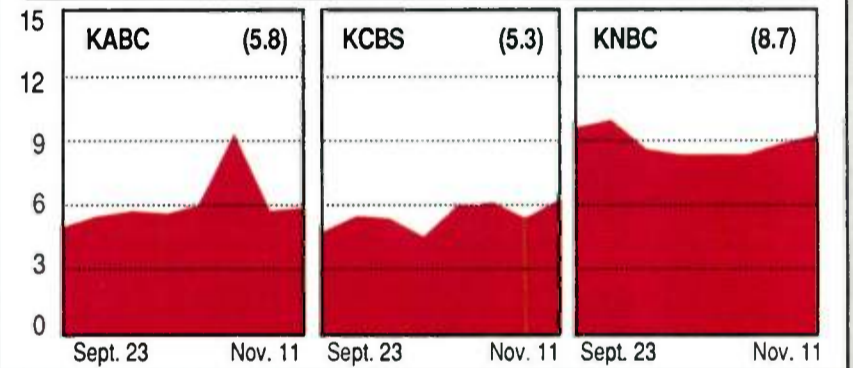
NETWORK EVENING NEWS



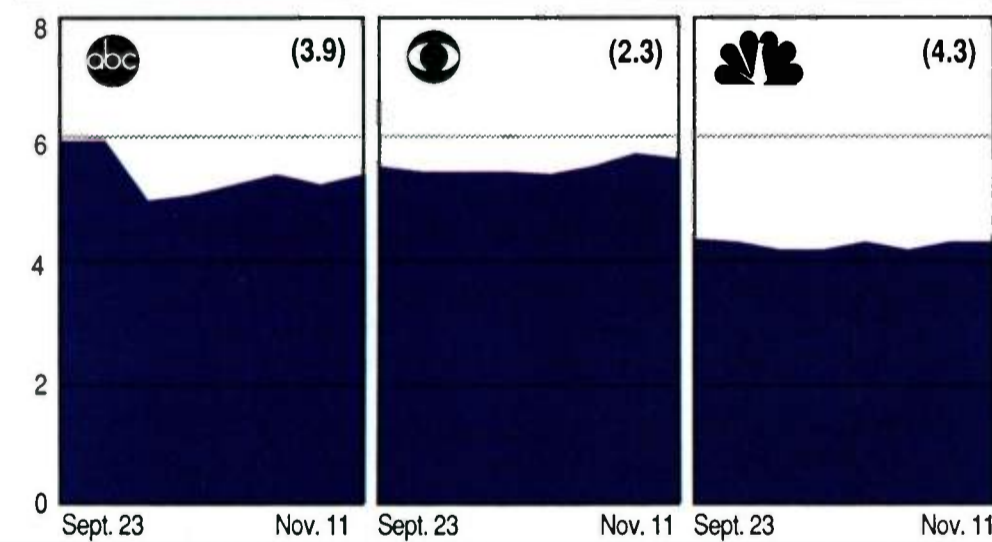
NEW YORK 11 P.M. LOCAL NEWS—THROUGH NOV. 11



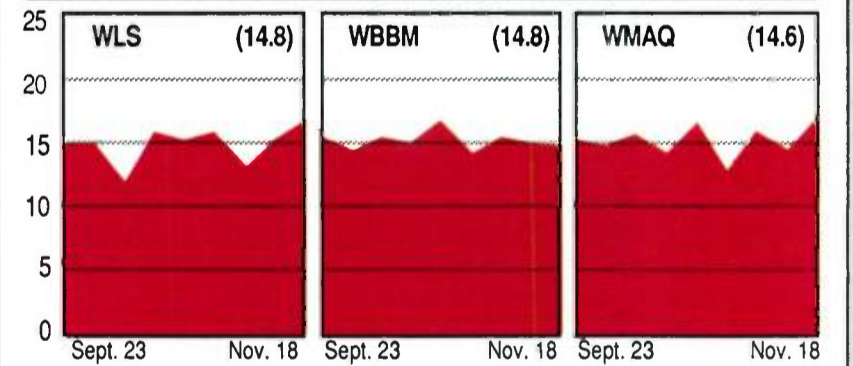
LOS ANGELES 11 P.M. LOCAL NEWS—THROUGH NOV. 11



NETWORK DAYTIME—SEPT. 23 TO NOV. 11



CHICAGO 10 P.M. LOCAL NEWS



RATINGS/SHARES OF REGULAR PRIME-TIME NETWORK PROGRAMS FOR THE WEEK OF NOV. 14 TO NOV. 20

1. The Cosby Show	NBC 27.0/42	17. War/Remembrance, Pt. 5	ABC 17.0/26	33. 20/20	ABC 13.8/25	49. Incredible Sunday	ABC 10.5/16
2. A Different World	NBC 24.2/37	18. War/Remembrance, Pt. 4	ABC 16.8/25	34. Mr. Belvedere	ABC 13.6/22	50. ABC Movie Special	ABC 10.4/18
3. Golden Girls	NBC 23.4/39	(t) Unsolved Mysteries	NBC 16.8/26	35. Neehart	CBS 13.0/20	51. Movie of the Week, Fri.	NBC 10.2/17
4. 60 Minutes	CBS 22.7/34	20. Sunday Night Movie	NBC 16.7/26	(t) CBS Reports: JFK	CBS 13.0/20	52. Kenny Rogers Special	ABC 9.7/16
5. Cheers	NBC 21.4/31	21. Night Court	NBC 16.4/25	37. Falcon Crest	CBS 12.9/23	53. 48 Hours	CBS 9.5/15
6. Empty Nest	NBC 20.3/34	(t) Amen	NBC 16.4/28	38. People Magazine on TV	CBS 12.8/21	54. Annie McGuire	CBS 9.0/14
7. Growing Pains	ABC 20.2/32	23. Full House	ABC 16.2/27	39. Baby Boom	NBC 12.5/19	55. Tattinger's	NBC 8.8/15
8. Murder, She Wrote	CBS 20.1/29	24. Hunter	NBC 15.9/29	40. CBS Tuesday Movie	CBS 12.3/18	56. Van Dyke Show	CBS 8.0/13
9. Monday Night Movies	NBC 19.9/31	25. Monday Night Football	ABC 15.7/27	41. Just the 10 of Us	ABC 12.2/20	57. West 57th	CBS 7.9/14
10. War/Remembrance, Pt. 3	ABC 19.8/31	26. Movie of the Week, Tues.	NBC 15.5/24	42. Wiseguy	CBS 11.9/20	58. Trackdown	ABC 7.7/13
11. War/Remembrance, Pt. 2	ABC 19.0/29	27. Designing Women	CBS 15.3/23	43. Mission: Impossible	ABC 11.8/17	59. High Risk	CBS 7.6/12
12. Dear John	NBC 18.0/26	(t) 227	NBC 15.3/26	44. Beauty & the Beast	CBS 11.6/20	60. Dirty Dancing	CBS 7.5/13
(t) ALF	NBC 18.0/27	29. CBS Sunday Movie	CBS 15.1/24	45. Coming of Age	CBS 11.5/17	61. Knightwatch	ABC 7.4/11
(t) ALF Special	NBC 18.0/27	30. Perfect Strangers	ABC 14.9/25	(t) Equalizer World of Disney	NBC 11.5/17	62. Raising Miranda	ABC 6.8/12
15. Hogan Family	NBC 17.9/27	31. Dallas	CBS 14.8/24	47. Equalizer	CBS 11.4/17	63. Simon & Simon	CBS 6.5/11
16. L.A. Law	NBC 17.3/28	32. Murphy Brown	CBS 14.7/22	48. Miami Vice	NBC 10.9/19		

Source: Nielsen Media Research

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Help Wanted

Help Wanted

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WEATHER ANCHOR for top ten east coast station, meteorologist preferred. Credible presentation a must. Science or environment reporting a plus. Send tapes and resumes to: ELECTRONIC MEDIA Classifieds, BOX #Q-02, 220 East 42nd Street, New York, NY 10017. Tapes will not be returned.

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NEWS PRODUCER: Three years experience in all phases of television/broadcast news. No phone calls please. Reply to News Director, WISH-TV, 1950 N. Meridian, Indianapolis, IN 46202. EOE M/F

ACCOUNT EXECUTIVE: Top 25, group owned affiliate station. Broadcast sales experience preferred. January 1989 start. ELECTRONIC MEDIA Classifieds, BOX #Q-01, 220 East 42nd Street, New York, NY 10017. EOE M/F

PROMOTION DIRECTOR: NBC affiliate station seeks an experienced Promotion Director with strong production, media and public relations skills. EOE. Send resumes to: ELECTRONIC MEDIA, BOX #Q-01, 220 East 42nd Street, New York, NY 10017

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Position Wanted

PROMOTION PRODUCER/WRITER: Public broadcasting facility in 39th market seeks creative, enthusiastic promotion professional to coordinate on-air for tv/radio, write for broadcast & print. 1-3 years experience, degree, word processing, superior writing ability, production skills. Send letter, resume, non-returnable writing samples by December 12 to Glenda Bullock, Promotion Mgr., WGUV/WGVK, 301 W. Fulton, Grand Rapids, MI 49504-6492.

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JOBS

Broadcast TV

KARE-TV in Minneapolis is seeking an **account executive** with three to five years television sales experience. Developmental and vendor business experience a prerequisite. Send resumes to: Tom Fee, KARE-TV, 8811 Olson Memorial Highway, Minneapolis, Minn. 55427. Phone: 612-546-1111.

WGUV/WGVK-TV and WGUV-FM in Grand Rapids, Mich., is seeking a **promotion producer/writer** with a degree and one to three years experience. Must have word processing, writing and production skills. Send resumes and writing samples to: Glenda Bullock, promotion manager, WGUV/WGVK-TV, 301 W. Fulton, Grand Rapids, Mich. 49504-6492. Phone: 616-771-6666.

KMSS-TV in Shreveport, La., is seeking a **salesperson**. Applicants must have excellent sales skills. Two to four years of media experience is required. Send resumes to: Gary Casperson, KMSS-TV, P.O. Box 30033, Shreveport, La. 71130. Phone: 318-631-5677.

WSLS-TV in Roanoke, Va., is seeking a **local/regional sales manager**. Vendor/co-op and marketing skills important. Send resumes to: Pete Watkins, general sales manager, WSLS-TV, P.O. Box 2161, Roanoke, Va. 24009. Phone: 703-981-9110.

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Douglas Cable Communications in Topeka, Kan., is seeking a **national sales manager** with direct sales management experience. Send resumes to: Reavis Gibb, general manager, Douglas Cable Communications, 4100 S.W. Southgate Drive, Topeka, Kan. 66609. Phone: 913-266-3964.

Journalism

KARE-TV in Minneapolis is seeking a **producer** with three years newscast producing experience in medium market or larger. Send tapes and resumes to: Janet Mason, KARE-TV,

8811 Olson Memorial Highway, Minneapolis, Minn. 55427. Phone: 612-546-1111.

Radio

WOOD-AM/FM in Grand Rapids, Mich., is seeking an **evening/week-end radio news anchor/reporter** to gather, write and deliver news for the station. Send tapes and resumes to: Dave Isaacs, news director, WOOD Radio, 180 N. Division, Grand Rapids, Mich. 49503. Phone: 616-459-1919.

Syndication

Michael Krauss Syndication in White Plains, N.Y., is seeking a syndication sales professional. Two to three years of experience required. Send resumes to: Jack Firestone, general sales manager, 707 Westchester Ave., White Plains, N.Y. 10604. Phone: 914-761-9790.

Other

Video Marketing Network in Sarasota, Fla., a home-shopping network, is seeking to fill three positions:

National sales manager.
Local sales manager to supervise 22 markets.

On-air show hosts/hostesses. Background in retail sales or radio helpful.

Send resumes to: Robert Murley, president/chief executive officer, Video Marketing Network, 2477 Stickney Point Road, Suite 319B, Sarasota, Fla. 34231. Phone: 800-444-9233.

The "Jobs" column is an editorial feature compiled by Kim Rasmussen of our Chicago staff. Media companies with job openings should send the job title and a brief description to her at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill. 60611. Ms. Rasmussen can be reached by telephone at 312-649-5414. Items must include a telephone number for applicants to call and an address where resumes can be sent. Decisions on which items are published and what wording is used are made entirely by EM's editorial staff.#

Good news sets designed to put focus on anchors

(Continued from Page 56)

A new trend is to keep both co-anchors on the air at all times, Magid's Mr. Yurko says. A giant graphic is put between them, and the shared story lead becomes the norm rather than the exception, creating a conversational atmosphere.

Deciding to use a newsroom set creates its own set of problems, but it does project a different image than that of reading news from a polished studio.

"Viewers generally get the feeling of a thriving, bustling newsroom," Mr. Ridge said, "a place where a lot of activity is taking place at once. They can actually feel as if they're a part of the news gathering."

With all that activity in the newsroom—and 80 percent to 90 percent of the camera shots focused on close-ups of an announcer with a graphic projected over one shoulder—the set background must be out of focus enough that it doesn't distract the viewer.

Color also plays an important part in designing a news set. Warm colors are favored over cold tones, but if an anchor looks best in blue, then blue it is.

Gray was very popular in recent years, Mr. Andrus says, but it had one main disadvantage.

"Because gray is a non-color, the anchor really stood out as the true color," he said, "but people found that on the wide shots, the sets looked very cold."

Color also can be used to correct defects in a studio. For example, a small area can be given depth by putting a light color next to a darker one, he said.

In designing the background, Mr. Andrus often tries to incorporate a part of the community. That may involve placing a skyline picture behind the anchor, or it could mean building a city's prominent architectural element into the set.

For instance, the columns from stately Southern

manors were incorporated into the set for WBTV-TV in Charlotte, N.C.

KTVK-TV in Phoenix features the city skyline. Daytime shots of the city are used during afternoon broadcasts and a nighttime picture replaces the scenery for evening programs.

The design also reflects the station's audience, Mr. Andrus said. For example, where ratings skew toward women viewers, the set won't contain a lot of sharp edges, he said.

An older audience won't be offered the most high-tech set available.

Magid tests various sets during a station's comprehensive market assessment. Cardboard versions of a set can be built, and a station's talent is videotaped in front of the mock-up.

Groups are invited in for viewing, then surveyed on their responses.

Magid also has developed a videocassette test, sending out test tapes to a scientific sample of viewers in the market. Follow-up phone calls gather the viewers' impressions. "It's the best possible way to test," Mr. Ridge says, "because the person actually views it in their living room."

All this consideration doesn't come cheap. Stations in the top 20 markets probably spend as much as \$100,000 or more to have a set designed, built and installed, Mr. Yurko estimates.

Mr. Andrus said his company can deliver a set of plans for about \$5,000. But the full package, which includes several meetings at the station for input from the staff, can range from \$20,000 to "hundreds of thousands."

He estimates a medium-sized station in a medium market will spend between \$50,000 and \$60,000 for a news set.#

Amiga offers software innovations

(Continued from Page 56)

Mr. Masavage said he believes that within a year, any low-power station will be able to generate those kinds of effects using Amigas.

Commodore and the Amiga have a tough time in business markets dominated by the IBM standard and publishing markets dominated by the Apple Macintosh.

But the wide bandwidths and power of the Amiga operating system make it the only choice for desktop video, Mr. Masavage contends.

So Commodore is putting its desktop video effort on the road. It will show its systems at both the Video

Expo in Orlando, Fla., next month and the National Association of Broadcasters convention next year.

They may meet a skeptical audience.

KCSM-TV in San Mateo, Calif., and WITF-TV in Harrisburg, Pa., which produce the "Computer Chronicles" TV show for PBS, produced five one-hour shows as "Comdex TV News" during the trade show here.

Throughout the week, they used Amiga equipment to create some graphics on the show.

"The software is pretty good," said one engineer, Bill Heiden, who worked on the show. "But the hardware needs to be faster."#

The Newlywed

AND

COMEDY SENSATION

PAUL RODRIGUEZ



THE HONEYMOON

Game



World Radio History

CONTINUES

Barris
Program Sales

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Fox Broadcasting Co.'s "The Reporters" has been characterized by some as tabloid TV.

Tabloid TV phenomenon has divided the industry

(Continued from Page 16)

quirer of the airwaves. But they haven't demonstrated any skill at original, creative programming that gives us the right to survive as a medium," Mr. Stringer said.

A few local broadcasters contacted by ELECTRONIC MEDIA, such as John Deushane, vice president and general manager for CBS affiliate KRCC-TV in Jefferson City, Mo., agreed with Mr. Stringer.

"If this is a trend, I hope it is short-lived," said Mr. Deushane. "I hate to think we have to get down in the gutter to compete."

Neil Kuvin, general manager of CBS affiliate WHAS-TV in Louisville, Ky., says he feels just as strongly about it.

"I don't have to have shock TV on WHAS in Louisville to win the ratings, and I do (win)," says Mr. Kuvin. "I don't need 'Geraldo.' I don't need 'Donahue.' I don't need 'Inside Edition' and I don't need 'A Current Affair.'"

But many other broadcasters take issue with the attitude that there's something wrong with shows that are obviously popular with viewers.

John Gilbert, president and general manager of NBC affiliate KOAA-TV in Colorado Springs,

TV scorecard

"The Oprah Winfrey Show"—9.6
"America's Most Wanted"—9.1*
"Donahue"—6.2
"A Current Affair"—5.7
"Geraldo"—5.6
"The Reporters"—3.7*
"Sally Jessy Raphael"—3.5
"Morton Downey Jr."—2.3

Sources: Nielsen Syndication Service season-to-date ratings through Nov. 6.
* Nielsen Television Index season-to-date ratings through the week ended Nov. 20.

Colo., said he thinks shows like "A Current Affair" are a trend that "we haven't seen the end of. I'm one happy camper (with the ad revenue from 'A Current Affair')."

Mr. Gilbert said the claim that local stations have lowered their standards more than the networks is false.

"Whatever happened to the standards and practices at the network level? It's a joke," he said.

"The soaps, for instance, leave little to the imagination. If 'A Current Affair' is trash, what are the soaps? Who's kidding who here?"

However, Mr. Gilbert said he per-

sonally drew the line at "The Morton Downey Jr. Show."

"I think 'Downey' is despicable and wouldn't put him on my station. He's out to mistreat and abuse. What he does is almost inhumane," said Mr. Gilbert.

Yet KHTV-TV, an independent in Houston, carries "Downey" at 11:30 p.m. and Program Director Bob Clark said the show is pulling respectable numbers.

"We expected a lot of complaints, but it was actually just the opposite. We had people calling in 5 to 1 saying they're happy with the show."

Should station managers refuse to air a show that their audience clearly wants to see?

It's a question every broadcaster must decide for himself.

"I think a lot of broadcasters have lowered their standards because competition is up, advertising is soft and there are bills to pay," says Mr. Howard of KHOU in Houston.

"I always used to think we should tell people what we think is good television," he said.

"But who are we to say what is right or wrong as far as programming is concerned? They don't have to watch . . . but they do."#

Some advertisers balk at new genre

(Continued from Page 16)

show. In some cases, the advertisers that will support "A Current Affair" or "Morton Downey" in syndication will not buy prime time on the networks.

For example, although NBC's "Favorite Son" miniseries and the network's Geraldo Rivera special on Satanism received high ratings, they did not enjoy full advertiser support.

"Advertisers are very uncomfortable with these kinds of shows. So there is a financial risk to doing them," said Robert Wright, president of NBC.

Added Ted Harbert, vice president of prime time for ABC Entertainment: "There appear to be advertisers who will buy programs even more questionable in syndication because they believe there is a different standard at work, but they won't buy into a similar show on network television."

'Trash TV' is what the other guy does

(Continued from Page 16)

Most Wanted." Yet Michael Linder, executive producer of "America's Most Wanted," also rejects the violent label, saying his show has in many instances toned down the violence of the crimes it re-creates.

Mr. Linder said he views "America's Most Wanted" as a public service, noting that the production turns 3,000 to 5,000 tips a week over to law enforcement officials.

Nick Clooney, the host of Republic Pictures' syndicated strip "On Trial," which covers court trials across the country, also said his program has been unfairly included in the tabloid genre.

"The thing that disturbs me greatly is to be lumped in with anything called trash TV," said Mr. Clooney, a former news anchor at stations in Cincinnati and Los Angeles.

He admits many of the trials covered by the program are sensational, but he said "On Trial" is "an

This is a critical question for local broadcasters as well. Stations that have already gobbled up many of the new syndicated tabloid shows are now waiting to see if advertisers will help them pay for them.

"It doesn't matter if these shows get good numbers," says Mr. Harbert. "If we can't sell them to advertisers, then it doesn't matter."

And there are some broadcasters who say they'd like to see that happen.

Terry Brown, vice president and general manager of Denver independent KDVR-TV, says he'll be glad to see advertisers back out of this type of programming, because he'd like it to leave the air.

"The conscience of America comes down to the sales department," says Mr. Brown.

"Viewers that monitor and write advertisers will make the difference," he says. "Product/show identification will stop this. If I can't sell a 6 . . . I'll settle for a 3 I can sell."#

extended news program."

In the same vein, Norman Horowitz, president of MGM/UA Telecommunications, said he doesn't think MGM/UA's "Group One Medical," which tells the real-life stories of cancer patients and the like, is exploitive.

Mr. Horowitz said one of the show's subjects wanted the program to trace his decline from terminal cancer.

"He wants America to know he's going to die because he smokes three packs of cigarettes a day," says Mr. Horowitz. "Now, is that exploitive? I don't think so. Breaking Geraldo's nose is exploitive."#

Contributing EM staff

The stories on this page were reported by Marianne Paskowski, Adam Buckman and Janet Stilson in New York; Peggy Ziegler in Los Angeles; Doug Halonen in Washington; Diane Mermigas in Chicago; and Kathy Clayton in Denver.

Controversial TV is nothing new, programmers argue

While TV station general managers admit that so-called "trash TV" shows are getting excessive these days, they also point out that confrontational television isn't new.

And while some executives criticized the shows' "pit bull attitude," other general managers said that what they really find offensive is the criticism of these programs by the print media.

The current furor over tabloid TV isn't much different from debates that have erupted in the past over movies, TV and radio, says Robert Finke, president and general manager of KTVY-TV, the NBC affiliate in Oklahoma City.

"I think it's always existed," says Mr. Finke. "For some reason, there's more of these programs on the air now so they're getting more attention from the consumer press, which I think has an ax to grind anyway."

"Look at '60 Minutes,'" he says. "It's been on for 20 years. Mike Wallace is about as confrontational as you're going to get."

Another station executive who's critical of the press is David Miller, vice president and general manager of independent WRGT-TV in Dayton, Ohio.

He says the term "trash TV" is "derogatory to the television business" and accuses the print media of sensationalizing the tabloid and confrontational TV trend, blowing it out of proportion.

Geoffrey Rose, vice president and general manager of independent WTXN-TV in Hartford, Conn., agrees that the debate has been blown out of proportion.

"I think we tend to forget what the networks have long been doing in exploitative programming vis-a-vis daytime and prime-time soap operas," he says.

However, other station executives say they're concerned with the direction being taken by some TV shows.

Neil Kuvin, president and general manager of CBS affiliate WHAS-TV in Louisville, Ky., says TV is guilty of appealing to viewers' baser instincts by presenting extreme viewpoints on controversial issues.

"It's not that I object to controversial topics. I object to this pit-bull attitude that's pandering to very basic emotions in viewers," Mr. Kuvin says.

He pointed out that his station leads the ratings in Louisville with highly rated family

programs such as reruns of "The Cosby Show" and "The Andy Griffith Show."

Sy Yanoff, president and general manager of Boston's CBS affiliate, WNEV-TV, says tabloid shows and confrontational talk programs represent just another in a long line of programming trends in the TV business.

He points out that throughout TV's history, successful programming forms, such as westerns or detective shows, always spawned imitators.

"TV generally is, as a rule, 'follow-the-leader,'" Mr. Yanoff says. "With confrontational talk shows, if one is successful, everyone has to jump into the act. In the final analysis, the audience will decide."

And the audience, apparently, is not objecting to the current trend. Complaints about most shows have been minor to nonexistent, the broadcasters said.

One station that did get some viewer protests was KRON-TV in San Francisco.

Dave Wilson, program director for KRON, said that during "The Morton Downey Jr. Show's" 15-week run on his station during the summer, he received some complaints, especially from gay groups.

Sweeps: Big 3 hounded by competitors

(Continued from Page 1)

Competition hounded the networks: Independent broadcasters and cable services grabbed viewers with everything from movies to John F. Kennedy specials; a Fox Broadcasting Co. show posted its first prime-time double-digit ratings; and escapades such as Geraldo Rivera's broken nose and Oprah Winfrey's diet seemed to grab more attention than ABC's \$100 million "War and Remembrance."

Before the sweeps were half over, NBC tinkered with its Friday schedule. And last week, CBS made its first schedule change, bringing "Kate & Allie" back to Monday nights starting Dec. 12 and putting "Coming of Age" on hiatus.

Based on sweeps results from the week of Nov. 14-20, CBS is likely to end the ratings period in third place while ABC, with lower-than-expected ratings for "War and Remembrance," will be second. ABC finished third in the November 1987 sweeps.

Network researchers said last week that network television still hasn't recovered from the debilitating effects of the 22-week writers strike, which left schedules in disarray and a number of shows still waiting to make their prime-time debuts.

Dave Poltrack, senior vice president of planning and research for CBS, said viewers' habits were affected by the delayed season.

"It's one thing to have shows tried and rejected," Mr. Poltrack said. "This year, we're seeing shows that don't even open. That may be because people expect to see new shows in September or October and when they didn't see them, they established new viewing habits," he said.

Despite its \$100 million-plus budget, ABC's "War and Remembrance" didn't win its premiere week for the network.

For the week ended Nov. 20, NBC led with a 15.8 rating (percentage of U.S. television homes) and a 25 share (percentage of sets in use), trailed by ABC with a 14.9/23 and CBS with a 12.4/20.

Researchers said "War and Remembrance" appeared to draw older viewers to the television set, but younger viewers watched something else.

Overall network ratings are down only 1.1 point from last year's November figures, and the number of homes using television rose during "War's" premiere week, leading network researchers to conclude that "War and Remembrance" brought in people who are light viewers.

But since miniseries in general tend to appeal to older audiences, they say the younger viewers went elsewhere.

"You have the irony of one of these big events bringing in new viewers, but you've alienated some of the heavy viewers who went to alternative choices," Mr. Poltrack said.

Larry Hyams, ABC's director of audience research, said the miniseries raised HUT levels, but he agreed that it was probably at the expense of losing many of ABC's traditionally younger, urban viewers.

NBC aggressively courted younger viewers throughout the "War and Remembrance" run, pairing "Back to the Future" with "Family Ties" against the miniseries' premiere and "The Karate Kid II" with a special episode of "ALF."

Its Thursday night schedule also remained strong.

In ad campaigns, both NBC and CBS made fun of the lengthy ABC miniseries and urged viewers not to commit their time to the show.

Last week, NBC's Sunday night airing of Vanna White's acting premiere in "Goddess of Love" edged out CBS's "The Diamond Trap" with Brooke Shields. "Goddess" earned a 16.7/26 to CBS's 15.1/24.

"War and Remembrance" earned a 17/26, but ultimately lost the night to CBS's 7 p.m.-to-9 p.m. block.

CBS's pre-Thanksgiving nod to "Kate & Allie" marked the beginning of an effort by the network to address its disappointing 8 p.m.-to-9 p.m. time periods.

Among its troubled entries are Wednesday's "The Van Dyke Show," with an 8 rating and a 13 share, and "Annie McGuire" with a 9/14.

On Saturday, CBS's lineup of "Dirty Dancing," "Raising Miranda," "Simon & Simon" and "West 57th" earned a 7.2/15.

CBS is expected to alter the schedules for both nights over the next few weeks.

Among sweeps highlights for network competitors, "Married... With Children" became Fox's first double-digit ratings recipient in prime time with a 10/14 on Sunday, Nov. 20, beating 11 regular network series in the weekly standings.

The sweeps period was also marked by specials commemorating the 25th anniversary of John F. Kennedy's assassination.

These included CBS's Nov. 17 special, which earned a 13/20, and the first installment of Tribune Entertainment's repackaging of Showtime's "The Trial of Lee Harvey Oswald," which earned a 5.6/9 in the overnight markets. #



CBS has decided to bring "Kate & Allie" (above) back to Monday nights.

BRIEFLY NOTED

Broadcast TV

The FCC on Nov. 18 said it was requiring WXMI-TV and non-commercial WGVU-TV, both in Grand Rapids, Mich., and WUAB-TV in Cleveland to make **special equal employment opportunity reports**. The FCC said the stations had not been "fully" complying with the agency's EEO requirements.

Olympic ice-skating star Brian Boitano has signed a deal for his own ABC prime-time special. "**Canvas of Ice**" will air on the network in mid-December. ABC also has an agreement with Mr. Boitano to appear in several episodes of the situation comedy "Perfect Strangers."

Harmony Gold said it has signed a \$50 million co-production deal with the Soviet Union to co-produce documentaries and a miniseries on the life of Alexander the Great. The Soviets would cover the below-the-line production costs on "Alexander the Great," a film on the Modern Ballet of Leningrad, and another documentary, according to Harmony Gold President Frank Agrama. No U.S. distribution plans have been set yet for the miniseries, which Harmony Gold says will cost \$30 million.

Group W's **KYW-TV** in Philadelphia is the latest local TV station to produce a program examining unsolved crimes and other mysteries that invites the participation of viewers. "Missing/Reward," a one-hour special produced by KYW, is scheduled to air at 8 p.m. Dec. 13. Cases to be examined range from the search for U.S. servicemen missing in Southeast Asia to the hunt for Marilyn Monroe's missing diary, KYW says.

Comedian Bob Hope presided at a ground-breaking for the new home of the **Academy of Television Arts & Sciences** in North Hollywood, Calif. Two Emmy Awards

were sealed in a time capsule and buried at the building site, which will house the Academy offices, a theater and a hall of fame.

Cable TV

The Nashville Network will premiere the one-hour special "**America's Music: The European Tour**" on Jan. 21. The program, filmed throughout Europe, features performances by Johnny Cash, Kris Kristofferson and Hoyt Axton, among others.

The Disney Channel's new series with Hayley Mills, "**Good Morning, Miss Bliss**," is set for a Nov. 30, 8 p.m. (ET) debut. Ms. Mills stars as an eighth-grade teacher in the comedy.

Nick at Nite has hired mural artist Jerry Johnson to paint the first in a series of murals in Hollywood on the Henry Fonda Theatre. It is to be completed for the Western Show next week.

Myron Kandel, financial editor at CNN, has been honored with the **Elliott V. Bell Award**, presented annually by the New York Financial Writers' Association.

Radio

A coalition of radio listeners in San Francisco has filed a \$2.2 million **suit against San Francisco broadcaster Pacific FM** and its president, James Gabbert. The group is seeking liquidated and punitive damages against the company, which operates KOFY-FM, charging that it failed to live up to a February 1988 contract with the Coalition to Save the City, which was challenging the station's license. The coalition is seeking to have the contract, which dealt with the station's format, enforced.

Marty Glickman and Dave Jennings, commentators for New York

Jets football broadcasts heard on **WCBS-AM** in New York, provided play-by-play of another sort Nov. 18. The two sportscasters described the action at a performance of New York's Big Apple Circus for 500 visually impaired guests of WCBS who heard the commentators through special headsets. In addition, circus programs published in Braille were provided to the guests from New York's Jewish Guild for the Blind.

Chicago's Spanish-language **WIND-AM** will pick up the tab for health checkups for families attending the station's Family Health Fair, which begins today and ends Dec. 17. No appointment is necessary for the checkups, which include a full range of free services such as cholesterol and blood sugar testing, as well as pap smears and pregnancy tests.

Other

After a Nov. 17 meeting in Palm Beach, Fla., representatives of the United States Telephone Association and INTV said they were "pleasantly surprised to learn how much we have in common." Representatives were meeting to discuss issues related to the telephone industry's hopes of getting into the cable TV business.

The **Department of Commerce** has set up a special advisory committee to study the impact of advanced television technologies on the competitiveness of the U.S. television industry. The eight members of the committee are: Jerry Pearlman, Zenith Electronics Corp.; James Dowdle, Tribune Broadcasting Co.; Robert Galvin, Motorola; William Miller, SRI International; Arthur Barron, Gulf & Western; John Roach, Tandy Corp.; Thomas Woodward, McKinsey & Co.; and William Schreiber, Massachusetts Institute of Technology. Two other private sector members will be announced later. #

AT PRESS TIME CONTINUED

tional \$6 million in subordinated promissory notes could be paid, depending on LBS's operating results through mid-1992. It's expected that LBS eventually will make a public stock offering.

● **LOS ANGELES**—Aaron Spelling Productions and Great American Communications have reached a definitive agreement for their announced merger of Spelling with Worldvision Enterprises. The deal will create a new holding company, **Spelling Entertainment**. Under the terms, Great American will get 14 million shares in the new company and \$57.5 million in cash and \$25 million in convertible preferred stock, giving it nearly 50 percent of the voting stock.

● **WASHINGTON**—President Reagan last week appointed **Sonia Landau**, a controversial former chairman of the Corporation for Public Broadcasting, to a high-ranking post at the Department of State. She will serve as an ambassador on international communications policy.

● **WASHINGTON**—The FCC last week fined KYFC-TV in Kansas City, Mo., licensed to Kansas City Youth for Christ, \$10,000 for "willful and repeated violations" of FCC equal employment opportunity rules.

● **WASHINGTON**—**Cablevision Systems Corp.** and the Motion Picture Association of America announced Wednesday that they have settled a longstanding lawsuit in which the movie studios alleged that the cable company had long been short-changing them over copyright payments. The two sides said the settlement is confidential. #

NATIONAL SYNDICATION STANDINGS

For the week ended Nov. 13

	Rating	Stations	Coverage
1. Wheel of Fortune	15.5	225	98%
2. Jeopardy!	13.1	209	97%
3. The Cosby Show	12.2*	188	95%
4. Amer. Expose: Who Murd. JFK	11.9*	129	87%
5. Oprah Winfrey Show	10.9	213	98%
6. Wheel of Fortune Weekend	10.0	204	90%
7. Star Trek: Next Generation	8.7*	233	97%
8. Geraldo	7.7*	181	96%
9. Win, Lose or Draw	7.6	186	93%
10. War of the Worlds	7.4*	223	97%
11. Entertainment Tonight	6.9*	165	93%
12. Donahue	6.4	222	97%
13. People's Court	6.3*	188	94%
14. Star Search	6.2*	152	94%
15. Current Affair	6.1*	138	85%

*Includes multiple airings.

Source: Nielsen Fast Weekly Syndication and Occasional Network Report.

Includes only subscribers to the service and only barter or cash/barter shows. The above list does not include this show which Nielsen rates but is not ranked: World Wrestling Federation, 11.3* rating, 259 stations, 97% coverage.

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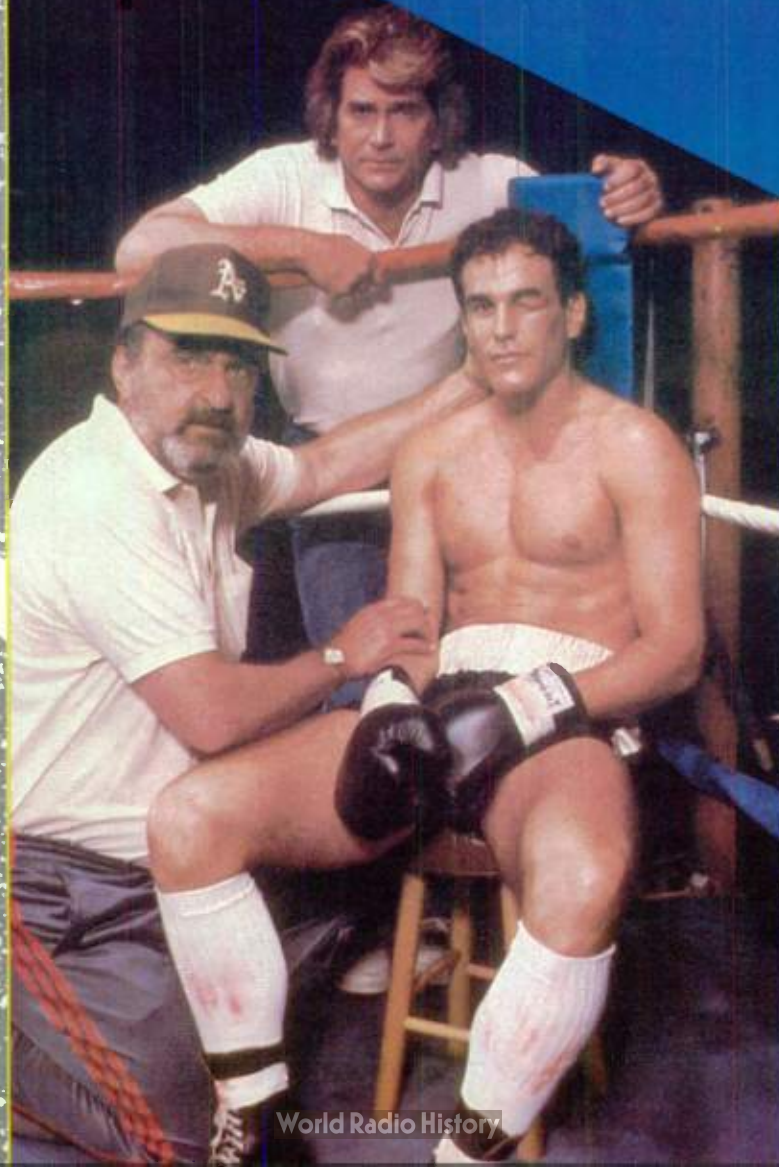


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NATPE preview: CONVENTION AGENDA

(Continued from Page 100)

2. Children's TV: Sugar-Coated Commercials or Viewing Time Well-Spent?**Producer:** Vicky Gregorian, WLVI-TV, Boston.**Moderator:** Marc Summers, host, "Double Dare," Nickelodeon, New York.**Panelists:** Steve Binder, Binder Entertainment, Los Angeles; John Claster, Claster TV, Timonium, Md.; Judy Price, CBS, New York; and Bob Chase, NEA, Washington. Room 302**3. Hours, Minis and Movies: Making Them Work for You****Producer/moderator:** Laurey Barnett, United TV, Los Angeles.**Panelists:** Mike Firman, TAPE, New York; Joe Indelli, MTM, Los Angeles; Jay Isabella, TeleRep, New York; Farrell Meisel, WWOR-TV, New York; Leslie Tobin, Columbia/Embassy Television, Los Angeles. Room 306**5:30 p.m. to 6 p.m.****Catholic Mass:** Rev. John Catoir, "The Christophers," New York. Room 307**Sunday, Feb. 28****8 a.m. to 9:30 a.m.****General session/breakfast****Remarks:** Phil Corvo, executive director, NATPE International.**TV Yesterday, Today and Tomorrow****Producer:** Jim Lutton, WFSB-TV, Hartford, Conn.**Host:** Joe Weber, MMT Sales, New York, NATPE first vice president.**Original 1963 Program Session Revisited****Moderator:** Phil Donahue, host, "Donahue."**Panelists:** Mike Dann, CBS; Edgar Scherick, ABC; Grant Tinker, GTG Productions. Ballroom, level 3**9:40 a.m. to 10:40 a.m.****Concurrent workshops****CBS****Producer/moderator:** Marc Doyle, WAGA-TV, Atlanta.**Panelists:** Michael Brockman, Tom Leahy, Kim LeMasters, Tony Malara, Scott Michels, Neal Pilson, David Poltrack and Howard Stringer. Room 301**PBS****Producer/moderator:** Pat Faust,

WTTW-TV, Chicago.

Panelists: Candace Carlisle, Lionheart TV International, Miami; Ann Harris, Telso-TVS, London; Stanley Moger, SFM Entertainment, New York; David Othmer, WHY-TV, Philadelphia; Martin Rubenstein, LBS Syndication, New York; and Jim Scalem, KQED-TV, San Francisco. Room 308**Independent****Producer/moderator:** Carol Myers-Martz, KCOP-TV, Los Angeles.**Panelists:** Vickie Street, KSTU-TV, Salt Lake City; Dennis Updegraff, KPDX-TV, Portland, Ore.; and Jerry Robinson, R-COM, Cincinnati. Room 306**Cable: Breakthrough Programming in Cable****Producer/moderator:** Linda Kahn, Nickelodeon, New York.**Panelists:** Arthur Annecharico, The Arthur Co., Los Angeles; John Hendricks, The Discovery Channel, New York; Gae Morris, Lifetime, New York; and Fred Schneier, Showtime/The Movie Channel, New York. Room 307**Home Video: Opportunities for Programers****Moderator:** Phil Boyer, Cap Cities/ABC, New York.**Panelists:** Carole Black, Buena Vista Home Video, Los Angeles; Rob Blattner, RCA/Columbia Pictures Home Video, Los Angeles; Paul Culberg, New World Video, Los Angeles; Tim Clott, Paramount Video, Los Angeles; Vallery Kountze, Republic Pictures Home Video, Los Angeles; and Len Levy, Fries Home Video, Los Angeles. Room 309**10:50 a.m. to 11:50 a.m.****Concurrent seminars****1. Sports Programming: Is Free TV Being Priced out of the Market?****Producer/moderator:** Nick Freeman, KIRO-TV, Seattle.**Panelists:** Vince Barresi, KTXH-TV, Houston; Bill Grimes, ESPN, New York; Sidney Shlenker, Denver Nuggets; Gerry Walsh, WLVI-TV, Boston; and Bob Wussler, Turner Broadcasting System, Atlanta. Room 301.**2. The Latest on People Meters****Producer/moderator:** Mel Goldberg, Electronic Media Rating Council, New York.**Panelists:** Ave Butensky, Fries Distribution, Los Angeles; John Dimling, A.C. Nielsen Co., New York; Tim Duncan, Advertiser Syndicated Television Association, New York; Steve Goldman, Paramount TV, Los Angeles; Barry Kaplan, AGB, New York; Jim Monahan, TeleRep, New York; David Poltrack, CBS, New York; and Steve Singer, BBDO, New York. Room 302**3. Late Night TV Programming****Producer/moderator:** Joe Wever, MMT, New York.**Panelists:** Dick Cignarelli, MGM/UA, Los Angeles; Chuck Gerber, Casablanca IV, Los Angeles; Larry O'Daly, TeleAmerica, New York; and Lin Oliver, MCA TV Enterprises, Los Angeles. Room 306**4 p.m. to 5:30 p.m.****Democratic Presidential Candidates Debate**
Ballroom, level 3**6:30 p.m. to 8:30 p.m.****Iris Awards**Starring: Suzanne Somers, Wil Shriner.
Music Hall Theater**Monday, Feb. 29****8:30 a.m.****Distributors meeting**
Cafeteria, level 3**8:30 a.m. to 2 p.m.****Continental breakfast**
Ballroom, level 3**Opening remarks:**
Ward Huey Jr., A.H. Belo Corp., Dallas.**The NATPE Institute****Producer:** Jim Loper, Academy of Television Arts and Sciences, Los Angeles.**Program leader/designer:** Dr. Jagdish Sheth, University of Southern California.**1. Governance and Management Employee Conduct:**

Dr. Steve Kerr, University of Southern California. Room 306

2. Selection, Development and Mobility of Employees:

Dr. Barry Leskin, University of Southern California. Room 301.

3. Management and Allocation of Financial Resources:

Dr. Richard Savich, University of Southern California. Room 302

Noon**Luncheon speaker:** George Gillett, Gillett Group, Nashville, Tenn.
Ballroom, level 3#

UPDATE

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tions, 3415 University Ave., Minneapolis, Minnesota 55414. So, if you've considered hiring a good news crew to expand your newsgathering reach, talk to Conus.

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SYNDICATION SPECIAL

Orion Television Syndication has withdrawn its first-run strip "Crimewatch Tonight" from the market, citing "current market conditions and economic considerations associated with producing the series." An Orion official said a lack of available prime-access time periods on network affiliates prompted the move, although he said the project may be revived for fall 1989. Clearance figures were not disclosed.

Sun Broadcast Association has cleared "Deciding America's Future," a televised live debate among the Democratic presidential candidates, on 127 stations, including KTTV-TV in Los Angeles, KRON-TV in San Francisco, WIII-TV in Cincinnati and KDFI-TV in Dallas. The 90-minute special will originate Feb. 28 from the exhibition floor of the NATPE convention in Houston. Former CBS anchor Walter Cronkite will moderate the session, to be divided into two parts. The first panel of questioners will include San Antonio Mayor Henry Cisneros, former Virginia Gov. Chuck Robb and Louisiana Gov.-elect Buddy Roemer. The second panel of questioners will consist of top political science students from Harvard and three other universities. Local stations are being offered 9½ minutes of spot time to sell during the barter program, produced by Sun in cooperation with NATPE.

Atlanta-based Turner Program Services will offer a variety of film packages and first-run series at the upcoming NATPE convention. All-new offerings include: "Portrait of the Soviet Union," a seven-hour documentary series hosted by Roy Scheider available in June; "National Geographic on Assignment," a monthly hour-long program cleared on 115 TV stations covering 85 percent of U.S. TV homes; and "The Secret World," a weekly half-hour adventure/mystery series available this fall. Feature-film packages include "Color Classic Network II," 24 colorized films including "Mutiny on the Bounty." The package is cleared on 140 TV stations, including 38 of the top 40 markets.

Lorimar International has signed a distribution agreement with New Line Cinema for overseas distribution rights to 14 New Line films, covering all unsold territories and extending to unavailable countries when current contracts expire. Movies include the "Nightmare on Elm Street" series, "Critters" and "My Demon Lover."

Peregrine Film Distribution has renewed "The Spectacular World of Guinness Records" for a

NATIONAL SYNDICATION STANDINGS			
For the week ended Jan. 31			
	Rating	Stations	Coverage
1. Wheel of Fortune	18.3	216	98%
2. Jeopardy!	14.9	209	98%
3. WWF Wrestling Federation	12.9*	246	96%
4. D.A.R.Y.L.	11.9*	169	91%
5. Star Trek: Next Generation	10.3*	227	96%
6. Oprah Winfrey Show	10.2	208	98%
7. People's Court	8.3*	198	96%
TV Net Movie	8.3*	194	96%
9. Donahue	7.3	210	97%
Win, Lose or Draw	7.3	154	85%
11. Entertainment Tonight	7.2*	162	92%
12. Hollywood Squares	6.7	136	90%
13. Mama's Family	6.2*	143	86%
National Geo Explorer	6.2*	51	79%
15. Wrestling Network	5.9*	180	92%

*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.

second year in first-run syndication. The barter series currently airs on 85 stations serving 75 percent of U.S. TV homes, plus over 40 countries. The weekly half-hour series, based on "The Guinness Book of World Records," is produced by David Paradine Television in co-production with Together Again Productions.

"Barney Miller," the off-network comedy series syndicated by Columbia Pictures Television, has been sold in 171 markets representing 95 percent of U.S. TV

homes, recently adding WWOR-TV in New York, KPIX-TV in San Francisco and WXIX-TV in Cincinnati. During its eight-year run on ABC, about 170 episodes of the half-hour show were produced.

WNBC-TV in New York and KNBC-TV in Los Angeles have renewed "Donahue," the daily talk strip syndicated by Multimedia Entertainment. The program, which originates from WNBC, is currently seen on 214 stations. Multimedia also announced that its "Young People's Specials" have cleared 153

markets representing over 90 percent of U.S. TV homes. The barter special is scheduled for broadcast during February and is fully sponsored by Campbell Soup Co.

New World Television has sold its off-network "Highway to Heaven" series to 32 stations. The syndicator also disclosed that "Highway to Heaven" will air with two other Michael Landon vehicles on Los Angeles KTLA-TV starting in September 1989. The Tribune independent is already airing "Bonanza" and "Little House on the Prairie."

"On Trial," the proposed first-run courtroom strip from Republic Pictures Domestic Television and the Reeves Entertainment Group, has been cleared in seven additional markets, including WCBS-TV in New York, WPXI-TV in Pittsburgh, KSTW-TV in Seattle and WXIA-TV in Atlanta. "On Trial" will be hosted by former KNBC-TV anchor Nick Clooney. The project, utilizing actual courtroom footage, is scheduled for this fall.

The pilot for a new game show featuring comic Norm Crosby as host was taped in Los Angeles on Jan. 30, according to D.L. Taffner/Ltd., New York, which will distribute the program. "Whose Baby?" involves a panel of celebrities who try to guess the identity of the famous parents of guests, who will be the lesser-known offspring of famous couples or individuals. Taffner says the pilot will be available for screening at the upcoming NATPE convention in Houston.

Worldvision Enterprises an-

nounced that its new half-hour comedy series, "Starting From Scratch," has already cleared WPIX-TV, New York; KTLA-TV, Los Angeles; WGN-TV, Chicago; KWGN-TV, Denver; WGNO-TV, New Orleans; and KTVU-TV, San Francisco. The series, starring Bill Daily and Connie Stevens, is a production of Ohlmeyer Communications and Flying Unicorn Productions, in association with Taft Entertainment Television. The weekly series is being offered for a fall release on an all-barter basis. Worldvision will retain 3½ minutes of national barter time, leaving stations with three local minutes.

The ninth annual Sports Emmy Awards will be telecast live for the first time from New York City on April 19. Charlotte, N.C.-based sports event syndicator Raycom is producing the event for the National Academy of Television Arts and Sciences. The host for the program will be announced soon.

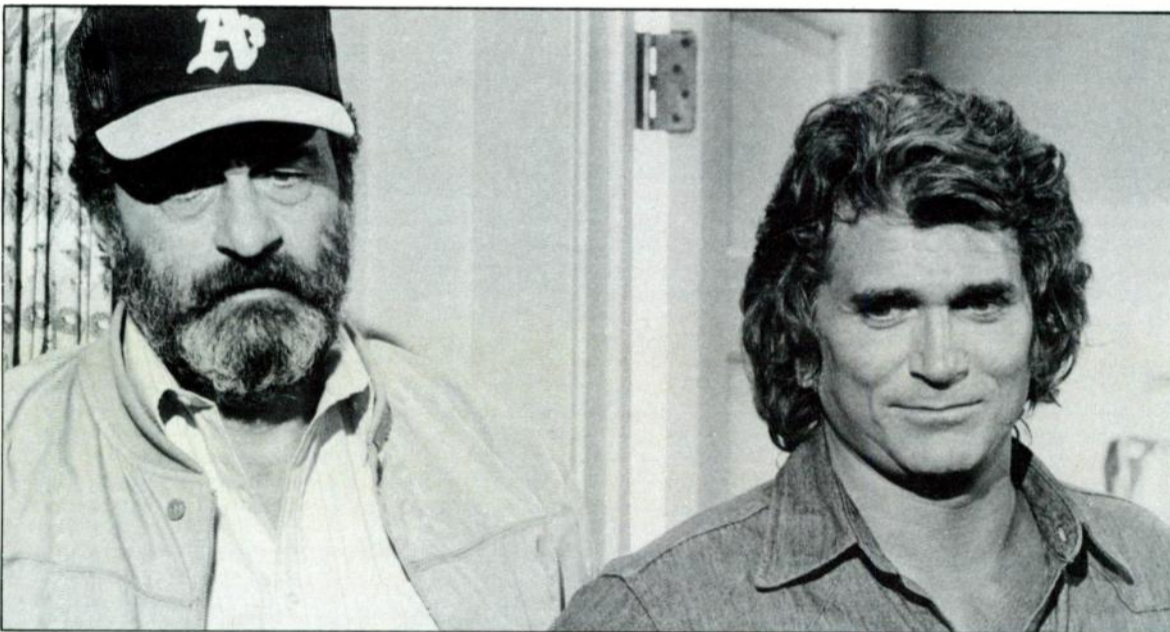
Viacom Enterprises has acquired exclusive worldwide off-network TV rights to "The Great Escape: The Final Chapter," from Michael Jaffe Films Ltd. The four-hour, two-part miniseries is slated to air domestically on NBC this fall. Production is scheduled to begin in April in Yugoslavia. The program is the sequel to the 1963 film, "The Great Escape," starring Steve McQueen and James Garner.

Los Angeles-based RSVP Productions is offering "The Rocquiz," a new rock 'n' roll music trivia game show available March 28 on a barter basis. The weekly program is designed for viewers age 18 to 34. The show will go to strip in September with all original episodes.

The pilot for "Liddy," the new talk/confrontation series, will be available for screening at the upcoming NATPE convention, according to All American Television, the show's syndicator.

M&M Syndications announced that "Hollywood Women," the first of three one-hour specials to air this year, has completed production. The first special, scheduled to air in the second quarter, is hosted by Paul Ryan. The other two specials, "Hollywood Men" and "Hollywood Couples," are both slated for the third quarter of 1988.

Michael Krauss, president of Michael Krauss Productions and Group M Productions, recently announced the formation of Michael Krauss Syndication. The syndication arm will be involved in the distribution of off-network and first-run programming. #



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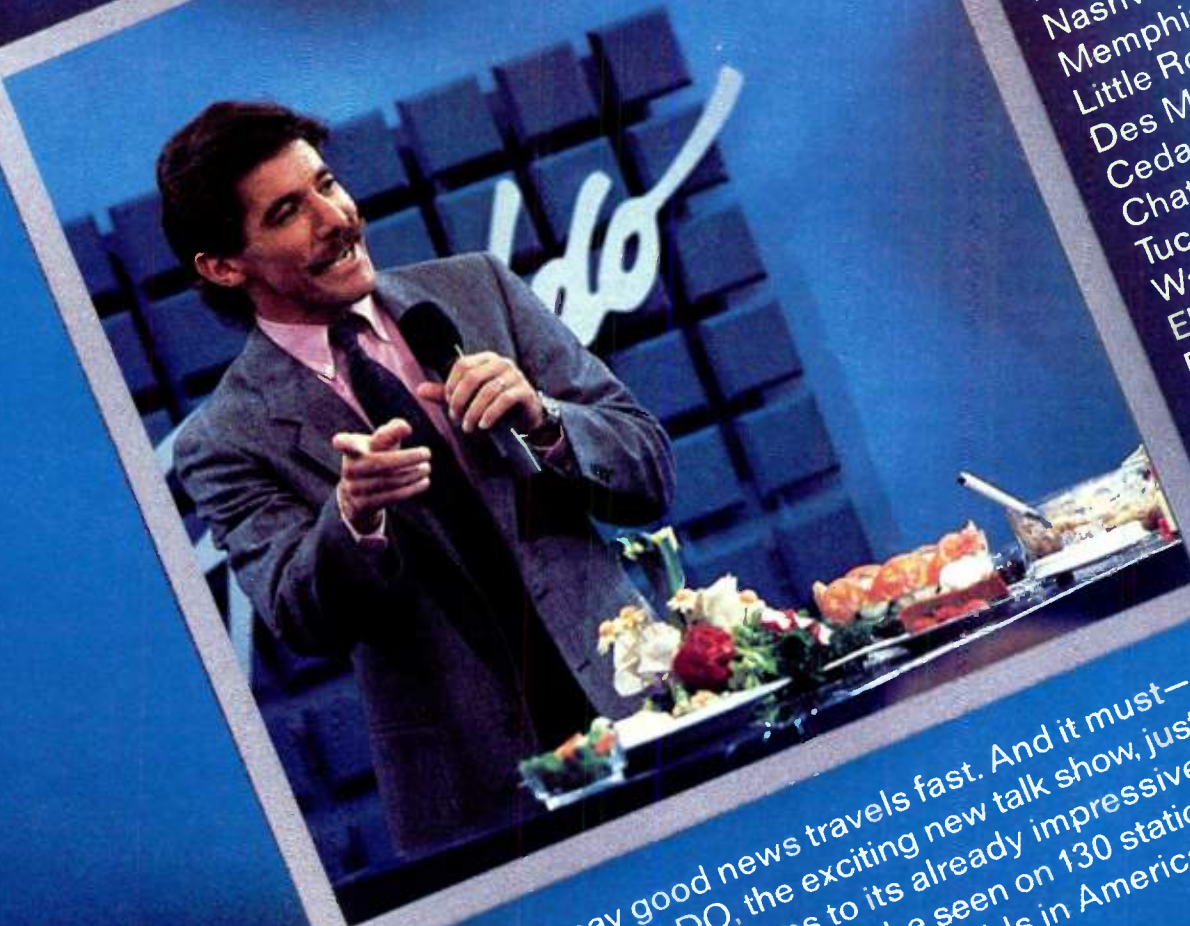
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 Chattanooga—WDEF
 Tucson—KVOA
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NBC's Rogers maps ventures

(Continued from Page 22)

USA Network still isn't making money, and part of the reason is that you can't be a success in cable without paying back something to the cable operators."

But there is little doubt in the minds of many who know both Mr. Wright and Mr. Rogers that they will find a way of forging ahead.

"The Turner situation was somewhat unique," Mr. Rogers said. "You would be hard pressed to find a company with a more complex financial or ownership structure."

Mr. Rogers said cable TV is NBC's primary target for new business development "because it is a market where there is likely to be more growth than in network TV." It also is one of the few areas a network can enter as a program supplier under restraining financial interest and syndication rules.

But there are other areas of potential expansion for NBC.

Last week, for example, NBC and five other companies announced a \$1.6 million joint venture, the Interactive Game Network, which will develop a new technology that eventually could be adopted by commercial broadcasters, such as NBC, or cable programmers in various game show and sports forms.

The experimental system will be developed over the next several years. Other participating companies are United Cable, United Artist Telecommunications, Paul Kagan Ventures, Group Videotron and General Electronics.

Mr. Rogers said, "We are looking aggressively in a number of areas. The international market certainly is one, and alternative media like direct-to-home satellite broadcasting. When you look at the DBS or cable programming markets or any of these areas, it is never as a substitute for the core over-the-air broadcast business. They are additional opportunities. You leverage your core business as best you can in a way that makes your entree into new businesses complimentary."#



JOBS

Broadcast TV

KOKH-TV in Oklahoma City is seeking **account executives** with radio or television sales experience. Send resumes to: Craig Bachman, general sales manager, KOKH-TV, 1228 E. Wilshire Blvd., Oklahoma City, Okla. 73111. Phone: 405-843-2525.

WEAR-TV in Pensacola, Fla., is seeking a **promotion assistant**. Sales promotion and media placement experience required. A marketing de-

gree and two years of station experience are preferred. Send resumes to: Joe Smith, operations manager, WEAR-TV, P.O. Box 12278, Pensacola, Fla. 32581. Phone: 904-455-7311.

WTAF-TV in Philadelphia is seeking a **maintenance technician**. Five years broadcast TV maintenance experience is required along with a strong electronics background. UHF transmitter experience is required. Send resumes to: Diane Krach, engineering manager, WTAF-TV, 330 Market St., Philadelphia, Pa. 19106.

Phone: 215-925-2929.

KPAX-TV in Missoula, Mont., is seeking a **promotion/public affairs director**. Strong writing background, on-air production and TV or agency promotion experience are desired. Send resumes to: Ben Lane, production manager, KPAX-TV, P.O. Box 4827, Missoula, Mont. 59806. Phone: 406-543-7106.

WBFS-TV in Miami is seeking a **promotion writer/producer** with a minimum of two years promotion experience with an emphasis on situation comedy and movie promotion. Must

have knowledge of 3/4-inch editing and 1-inch post-production. Sports promotion experience is a plus. Send resumes to: Lee Rowand, promotion manager, WBFS-TV, 16550 N.W. 52nd Ave., Miami, Fla. 33014. Phone: 305-621-3333, ext. 213.

Planet 3 Television in New York is seeking a **vice president of operations** to handle the start-up of a new weekly series. Minimum five years business management experience is required. Broadcast experience is a plus. Send resumes to: Kim Spencer, president, Planet 3 Televi-

sion, 1776 Broadway, Suite 1810, New York, N.Y. 10019. Phone: 212-333-7712.

Cable

Group W Satellite Communications in New York is seeking a **research associate** to support cable network ad sales and marketing. Two to five years media/sales research or agency media experience is required. Familiarity with Nielsen national TV research, SMRB or MRI, Lotus and on-line systems experience a must. Send resumes to: Mark Mersky, director of marketing and media research, Group W Satellite Communications, 90 Park Ave., New York, N.Y. 10016. Phone: 212-557-6530.

Pacific Communications, a cable television advertising sales firm in Olympia, Wash., is seeking a **local sales manager** with proven radio or local television sales experience. Must have management experience. Send resumes to: Jim Jenner, president, Pacific Communications, P.O. Box 7668, Olympia, Wash. 98507. Phone: 206-754-7081.

Turner Broadcasting System in Atlanta is seeking a **promotion writer/producer** for CNN. Two to three years experience on-air promotion is required as well as strong writing and production skills. Send resumes to: David Lawrence, manager of news promotion, TBS, One CNN Center, 7th floor, North Tower, Atlanta, Ga. 30348-5366. Phone: 404-827-1239.

Cityscope 21 in Long Beach, Calif., is seeking to fill four positions:
Comedy/drama writer with at least one year experience.
Producer/writer for magazine documentary format with at least one year experience.
Talent for on-air and voice-over magazine format with at least one year experience.
Editor to operate A-B roll videome-dia Eagle III with at least one year experience.
 Send resumes to: Cathleen McVeigh, executive producer, Cityscope 21, 3311 E. Willow, Long Beach, Calif. 90806. Phone: 213-490-0619.

Journalism

WDIV-TV in Detroit is seeking a **photographer/technician** for its Lansing news bureau. Must have two years experience. Editing skills are desired. Send resumes to: Personnel Department, WDIV-TV, 550 W. Lafayette, Detroit, Mich. 48231. Phone: 313-222-0444.

Academic

Central State University in Edmond, Okla., is seeking an **instructor or assistant professor** to teach audio production, announcing and programming beginning in August. A master's degree in an area of communication is required; Ph.D. is preferred. University teaching and professional broadcaster experience is desired. Send resumes to: Dr. Barbara Norman, chairperson, Department of Oral Communication, Central State University, Edmond, Okla. 73034. Phone: 405-341-5581.

The "Jobs" column is an editorial feature compiled by Elizabeth Edgerton of our Chicago staff. Media companies can send a job title and a brief job description to Ms. Edgerton at ELECTRONIC MEDIA, 740 N. Rush St., Chicago, Ill., 60611. She can be reached at 312-649-5453. Items submitted for publication must include a telephone number. Decisions on items published and wording used are made by ELECTRONIC MEDIA's editorial staff. #

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CALENDAR

February

Feb. 16, **Cable Feud**, sponsored by the New York Women in Cable, HBO, New York. Information: Beth Araton, 212-661-6040.

Feb. 16-17, **Broadcast Credit Association credit seminar**, San Diego Marriott, San Diego. Information: Mary Ghiselli, 312-296-0200.

Feb. 17-21, **Music Personnel Conference** sponsored by the Association of Music Personnel in Public Radio, Westin Hotel, Boston. Information: John Fischer, 319-335-5730.

Feb. 18, **An Introduction to Community Access Television** orientation session sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Jose Andrade, 312-738-1400.

Feb. 18-19, **Broadcast Financial Management Association and Broadcast Credit Association** board meeting, San Diego Marriott, San Diego. Information: Mary Ghiselli, 312-296-0200.

Feb. 19-21, **Economics and the '88 Elections** conference for journalists, sponsored by the Foundation for American Communications and the Gannett Foundation, Asilomar Conference Center, Pacific Grove, Calif. Information: Dale Shaps, 213-851-7372.

Feb. 20-21, **Introduction to Film and TV Production Research** seminar sponsored by the American Film Institute, American Film Institute campus, Los Angeles. Information: Janet Hahn, 213-856-7690. Outside of California, 800-221-6248.

Feb. 21-March 13, **Vietnam on Television/Television on Vietnam**, an exhibition of Peabody Award Collection broadcasts, Kraft Television Theatre, Museum of Broadcast Communications, Chicago. Information: Dottie Jeffries, 312-987-1500.

Feb. 22, **"Reported by . . . Eric Sevareid"** seminar series benefit dinner, sponsored by the Museum of Broadcasting, St. Regis Hotel, New York. Information: Letty Aronson, 212-752-4690.

Feb. 22-26, **Video Expo San Francisco**, seminar for video professionals, Civic Auditorium, San Francisco. Information: Barbara Dales, 800-248-5474.

Feb. 23, **Greater Philadelphia chapter of Women in Cable meeting**, Williamson's Restaurant, Bala Cynwyd, Pa. Information: Liz Bacon, 215-293-8681.

Feb. 23, **Television Bureau of Advertising** regional sales conference,

Fairmont Hotel, New Orleans. Information: Lee Barney, 212-486-1111.

Feb. 24, **Technical seminar** sponsored by the Greater Chicago Chapter, Society of Cable Television Engineers, Embassy Suites Hotel, Schaumburg, Ill. Information: John Grothendick, 312-438-4200.

Feb. 24, **An Introduction to Community Access Television** orientation session sponsored by the Chicago Access Corp., Chicago Access Corp. Center, Chicago. Information: Jose Andrade, 312-738-1400.

Feb. 25-26, **Satellite Technology**, a seminar for the non-technical manager and executive, Park Hyatt, Washington. Information: Casey Jones, 800-722-9000, ext. 116.

Feb. 25-29, **National Association of Television Program Executives conference**, George R. Brown Convention Center, Houston. Information: Nick Orfanopoulos, 213-282-8801.

Feb. 26-28, **Intercollegiate Broadcasting System national convention for college and school radio stations**, New York Penta Hotel, New York. Information: Jeff Tellis, 914-565-6710.

March

March 1, **Ohio Cable Television Association** annual business meeting, Hyatt on Capitol Square, Columbus, Ohio. Information: Dan Helmick, 614-461-4014.

March 2, **Fourth Annual Communications Awards dinner** sponsored by the National Association of Black Owned Broadcasters, Sheraton Washington Hotel, Washington. Information: Lynne Taylor, 202-463-8970.

March 2-4, **Satellite VII: New Market Opportunities in Satellite Communications and Broadcasting**, Marriott Crystal Gateway Hotel, Washington. Information: Brian Bigalke, 800-722-9000, ext. 116.

March 3, **International Radio & Television Society Gold Medal Banquet** honoring CBS's "60 Minutes," Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

March 3-8, **Lasting Evidence: Women in the Director's Chair's seventh annual film and video festival**, cosponsored by The Center for New Television and Facets Multimedia and featuring a preview of the Third World Women's Film program, Facets Multimedia, Chicago. Information: Debra Marks, 312-281-4988.

Major events

NATPE

Houston Feb. 25 to 29
Information: Nick Orfanopoulos, 213-282-8801.

NAB

Las Vegas April 9 to 12
Information: Hilda Jannesson, 202-429-5353.

CAB

New York April 10 to 12
Information: Vince Fazio, 212-751-7770.

MIP TV

Cannes, France April 28 to May 3
Information: Barney Bernhard, 212-967-7600.

NCTA

Los Angeles April 30 to May 3
Information: Dan Dobson, 202-775-3606.

BPME

Los Angeles June 8 to 11
Information: Pat Evans, 717-397-5727.

CTAM 88

Boston July 31 to Aug. 3
Information: Christina Nelson, 202-371-0800.

VSDA

Las Vegas Aug 7 to 11
Information: Doris Robin, 609-596-8500.

Radio '88

Washington Sept. 14 to 17
Information: Hilda Jannesson, 202-429-5353.

March 6, **Ninth annual college awards presentation** sponsored by the Academy of Television Arts & Sciences, Registry Hotel, Los Angeles. Information: Murray Weissman, 818-763-2975.

March 7, **Television Bureau of Advertising** regional sales conference, Red Lion Hotel, Seattle. Information: Lee Barney, 212-486-1111.

March 7-8, **13th annual course on investing in broadcast stations** sponsored by Federal Publications, La Playa Hotel, Carmel, Calif. Information: J.K. VanWycks, 202-337-7000.

March 9, **The Pay-Per-View Future**, home video roundtable featuring guest speakers including Ed Bleier, president, Warner Bros. Pay Television; Scott Kurnit, president, Viewer's Choice; and Jerry Maglio, executive director/marketing, Daniels & Associates; Beverly Hills Hotel, Beverly Hills, Calif. Information: Gennie O'Connor, 408-624-1536.

March 9, **Television Bureau of Advertising** regional sales conference, Meridien Hotel, San Francisco. Information: Lee Barney, 212-486-1111.

March 11, **Academy of Television Arts & Sciences forum luncheon**, featuring guest speaker BBC Director/General Michael Checkland, Beverly Wilshire Hotel, Beverly Hills, Calif. Information: Murray Weissman, 818-763-2975.

March 11, **Television Bureau of Advertising** regional sales conference, Marriott City Center, Denver. Information: Lee Barney, 212-486-1111.

March 11-13, **The United States and Mexico** conference for journalists, co-sponsored by the Foundation for American Communications and the Gannett Foundation, San Diego Princess, San Diego. Information: Dale Shaps, 213-851-7372.

March 11-14, **National Association of Recording Merchandisers** 30th annual convention, Century Plaza Hotel, Los Angeles. Information: Stan Silverman, 609-596-2221.

March 13-15, **West Virginia Broadcasters Association** meeting, Marriott Hotel, Charleston, W. Va. Information:

Marilyn Fletcher, 304-344-3798.

March 14-15, **National Association of Broadcasters Group Fly-In**, DFW Hyatt Regency Hotel, Dallas. Information: Joy Lynn Dunlap, 202-429-5417.

March 14-18, **Technology studies seminar**, Gannett Center for Media Studies, New York. Information: Shirley Gazsi, 212-280-8392.

March 15, **Television Bureau of Advertising** regional sales conference, Marriott Hotel, Dallas. Information: Lee Barney, 212-486-1111.

March 15, **International Radio & Television Society Newsmaker luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

March 17, **Television Bureau of Advertising** regional sales conference, Hilton Hotel, Atlanta. Information: Lee Barney, 212-486-1111.

March 22, **American Women in Radio and Television** 13th annual national commendation awards ceremony chaired by Jane Pauley, Waldorf-Astoria Hotel, New York. Information: Diane Walden, 202-429-5102.

March 24, **Cable in the City: Turning the Corner**, the third annual Video Metro New York conference, Borough of Manhattan Community College, New York. Information: James Pawlak, 212-618-1832.

March 24-27, **National Association of Black Owned Broadcasters** 12th annual spring broadcast management conference, Hyatt Regency Hotel, Hilton Head, S.C. Information: Kathy Nickens, 202-463-8970.

March 29, **Television Bureau of Advertising** regional sales conference, Hyatt Regency, Cincinnati. Information: Lee Barney, 212-486-1111.

March 29-31, **New York Home Video Show** for producers, distributors, mass merchandisers and retailers of home video, Jacob K. Javits Convention Center, New York. Information: Barbara Dales, 800-248-5474. In New York, 914-328-9157.

March 29-31, **International Video Program Market** for program rights owners, producers, acquisitions executives, advertising agencies and their

corporate clients and financial interests, Jacob K. Javits Convention Center, New York. Information: Barbara Dales, 800-248-5474. In New York, 914-328-9157.

March 31, **Television Bureau of Advertising** regional sales conference, Hyatt Regency O'Hare, Chicago. Information: Lee Barney, 212-486-1111.

April

April 5, **Television Bureau of Advertising** regional sales conference, Hilton Hotel, Albany, N.Y. Information: Lee Barney, 212-486-1111.

April 7, **Caucus for Producers, Writers & Directors General** membership meeting, Chasen's, Los Angeles. Information: David Levy, 213-652-0222.

April 7, **Television Bureau of Advertising** regional sales conference, Crystal Gateway Marriott, Crystal City, Va. Information: Lee Barney, 212-486-1111.

April 9-12, **National Association of Broadcasters** annual convention, Las Vegas Convention Center, Las Vegas. Information: Hilda Jannesson, 202-429-5353.

April 10-12, **Cabletelevision Advertising Bureau** annual conference, Waldorf-Astoria, New York. Information: Vince Fazio, 212-751-7770.

April 13-16, **20th annual International Television Association international conference and Golden Reel awards ceremony**, Caesars Palace, Las Vegas. Information: Inez Wehrli, 214-869-1112.

April 14, **International Radio & Television Society newsmaker luncheon**, Waldorf-Astoria, New York. Information: Marilyn Ellis, 212-867-6650.

April 15, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Adam's Mark Hotel, St. Louis. Information: Steve Currie, 503-243-6666.

April 15-19, **Munditele** world show of television productions, Feria De Zaragoza, Zaragoza, Spain. Information: Manuel Boada, 718-544-8400.

April 16-17, **Economics and the '88 Elections** conference for journalists, co-sponsored by the Foundation for American Communications and the Gannett Foundation, Vista International Hotel, Washington. Information: Dale Shaps, 213-851-7372.

April 17-20, **Broadcast Financial Management Association and Broadcast Credit Association** 28th annual conference, Hyatt Regency New Orleans, New Orleans. Information: Mary Ghiselli, 312-296-0200.

April 18, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Marriott Marquis, Atlanta. Information: Steve Currie, 503-243-6666.

April 21-22, **Mass Media in a Multi-Cultural Society**, the 38th annual Broadcast Industry Conference, San Francisco State University, San Francisco. Information: Nathan Shoehalter, 415-338-1626.

April 22, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Hyatt Hotel, Minneapolis. Information: Steve Currie, 503-243-6666.

April 22-24, **PBS Rocky Mountain Retreat**, women's media conference, Sundance Resort, Sundance, Utah. Information: Suzanne Singer, 703-739-5036.

April 25, **The Law and the Program Director**, NATPE International educational foundation regional seminar, Downtown Marriott, Salt Lake City. Information: Steve Currie, 503-243-6666.

April 26, **Advertising Age** awards dinner to benefit the Museum of Broadcast Communications, emceed by Jay Leno, Chicago Hilton and Towers, Chicago. Information: Laura Zuckert, 312-649-5205.

April 30-May 3, **National Cable Television Association**, L.A. Convention Center, Los Angeles. Information: Dan Dobson, 202-775-3606.#

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Broadcast TV

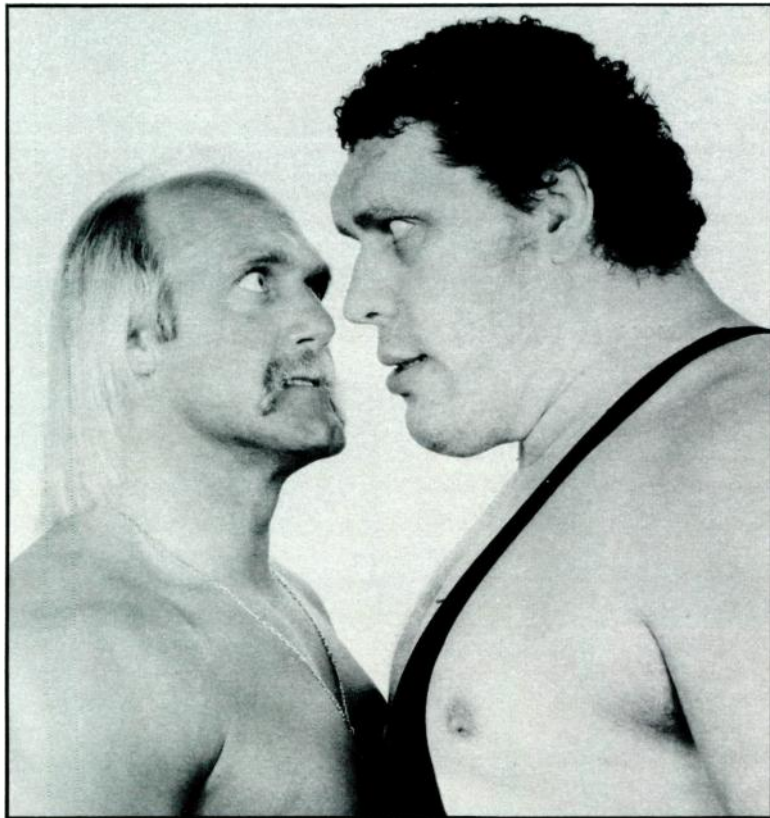
The former star of NBC's "Valerie" sitcom, **Valerie Harper**, has been sued in Los Angeles Superior Court by Thomas Miller and Robert Boyett, producers of the retitled "Valerie's Family." Messrs. Miller and Boyett are seeking \$20 million in defamation damages. The suit alleges that Ms. Harper defamed the two men in separate television interviews last fall following her firing from the program. Ms. Harper has her own \$70 million breach-of-contract suit pending against Lorimar Telepictures, the show's producer. An attorney for Messrs. Miller and Boyett emphasized there's no link between the two lawsuits.

New York's **WNBC-TV** in New York is the latest local TV station in the market to get involved in live-action programming for young people. On Saturday, Feb. 6, WNBC premiered the teen-oriented show "Fast Forward" at 7 p.m. The show, which is produced by WNBC, presents reports on current news and trends affecting teen-agers. "Fast Forward" is produced and directed by WNBC's Lucia Suarez.

Cable TV

A new multiple cable system operator has been formed by **ML Media Partners** and **U.S. Cable Television Group**, both of which are partially owned by Elton Rule and I. Martin Pompadur. Dubbed **MultiVision Cable TV Corp.**, the new company will provide management services for 184 cable television systems with 370,000 subscribers, upon completion of U.S. Cable's acquisition of Essex Communications. Officers of the new concern include Mr. Rule, chairman; Mr. Pompadur, vice chairman and chief executive; and Christopher Conley (U.S. Cable president and co-partner), president and chief operating officer.

Clearwater, Fla.-based **Home Shopping Network** is widening the reach of the cable industry's marathon program promotion weekend April 1 to 3 by agreeing to carry six hours of cable programming



NBC's "Main Event" wrestling program, starring Hulk Hogan (l.) and Andre the Giant, won its prime-time slot on Feb. 5.

from various networks April 1 on its 12 UHF broadcast stations and seven affiliates, which reach 37 million homes. The potpourri of cable shows, organized by the National Cable Television Association and the National Academy of Cable Programming, will be made available to all U.S. cable systems all weekend via C-SPAN II's donated transponder.

Multiple cable system operator **Jones International** has formed a production subsidiary, **Jones 21st Century**, whose principle task will be the creation of programming for cable networks. Michael Clark, who recently headed his own production firm, will head up Jones 21st, which will be based in Los Angeles.

Tempo Television adds an entertainment and information series, "Teleworld," to its lineup on May 1. The 60-minute leased-time program will air twice daily, at 11 a.m. and 6

p.m. (ET). And its segments will initially feature programming from Europe, Asia and the Orient. **Tempo TV** is also premiering "Sportstyle," a sports program geared to the over-45 set with former Olympian Rafer Johnson as host. It premieres March 1 and is scheduled for Tuesdays and Sundays.

Rainbow Program Enterprises is offering a marketing incentive program to increase subscribers and ad sales for its regional sports services. Participants receive the exclusive right to market and sell the sports service in specific regions.

The Cable Television Administration and Marketing Society is calling for entries in its third annual competition for case studies, detailing cable marketing dilemmas and how they were resolved. Winners will be showcased at CTAM's annual conference in Boston in July.

New York City cable experts, familiar with years of franchise battles, take each other on tomorrow in a feud of another sort. The New York Chapter of Women in Cable is hosting the first **New York Cable Feud**, pitting four teams representing the four boroughs of the city against each other to test their knowledge of cable programming.

Cable ad revenues should jump from \$1 billion in 1987 to \$1.5 billion this year, according to the Cabletelevision Advertising Bureau. Among its other projections, the CAB says the 45 million cable subscribers now on line will spend \$13 billion to receive cable programming this year.

Home video

Hi-Tops Video, a Santa Monica, Calif.-based home video distributor, has reached a licensing agreement to distribute 23 episodes of "Pee-Wee's Playhouse," currently airing on CBS, to the home-video market. Hi-Tops will sell 30-minute tapes, consisting of one episode each, at a suggested retail price of \$14.95. The company will also offer a 90-minute tape, consisting of three episodes.

New Star Video has joined forces with the Vietnam Veterans of America in an unusual promotional campaign for "Unnatural Causes," the ABC made-for-TV movie being

released on home video on March 31. New Star plans to donate \$1 to the VVA's Agent Orange Fund for every copy of the tape sold, explaining that the movie concerns the long campaign to get the U.S. government to respond to health claims made by veterans contaminated by Agent Orange during their Vietnam tours. Low-cost copies of "Unnatural Causes" will also be made available to the 350 VVA chapters.

The Maryland House of Delegates last week voted 130-2 in favor of a bill that would make it **illegal for video rental stores to release customer records**. A similar bill was recently approved by a Maryland State Senate committee. The legislation was introduced after Washington's City Paper last fall published a list of movies rented by the wife of Judge Robert Bork, then a Supreme Court nominee.

International

Paramount Pictures and **Paris-based Revcom** have formed a joint venture for the co-production of TV and film programming, with specific projects to be disclosed later. The international partners described the agreement as "another step toward the globalization of television programming," to be overseen in Hollywood by Patricia Ruben, vice president of production and development. Revcom also has production subsidiaries in England, Australia and West Germany. Supervising Ms. Ruben will be Michael Deakin, the London-based director of Revcom, and Lucie Salhany, president of Paramount Domestic Television.

Radio

The **National Association of Broadcasters** earlier this month asked the Federal Communications Commission to change its AM radio policies and AM technical standards to reduce interference between AM stations. In its filing, the NAB urged the FCC to hold off on granting construction permits for new AM stations and acting on requests by AM broadcasters to increase their power until the issue of AM interference can be addressed. "The AM band as a whole has been degraded as the inevitable result of previous FCC allocation policies and decisions," the filing said.

United Stations Radio Networks, New York, will premiere its second weekly radio oldies program on Feb. 28. An announcement about the new show, which has yet to be named, came at the same time that United Stations signed veteran disc jockey Norm N. Nite as host of the program. The weekly five-hour program will take requests for records from listeners who will be able to call the United Stations studios via a toll-free number. United Stations' other oldies program is the weekly "Solid Gold Saturday Night."

WTLB Inc. has agreed to sell talk station WTLB-AM and Contemporary Hit Radio WRCK-FM, both in Utica, N.Y., to **H&D Broadcast Group** for \$1.75 million, pending FCC approval. H&D has an ownership interest in 10 radio outlets. Chapman Associates brokered the deal.

Bailey Broadcasting Services of Los Angeles recently premiered a new daily syndicated radio program designed for gospel music stations. The show, "Inside Gospel," is described as "a unique daily magazine-style program featuring musical profiles, artist interviews and news of the gospel music industry." The program is hosted by Candida

Mobley, an air personality with KJLH-FM in Los Angeles.

The National Association of Broadcasters plans to induct Roy Acuff and the late William B. Williams into the radio section of its **Broadcasting Hall of Fame** at this April's NAB convention in Las Vegas. Mr. Acuff, who began his career in the early 1930s with a touring medicine show, has been a regular performer on "The Grand Ole Opry" radio broadcasts emanating from Nashville's WSM-AM/FM since 1937. Mr. Williams was host of the daily "Make-Believe Ballroom" on WNEW-AM in New York for more than 30 years until his death in 1986.

Sports

Arena Football has reached an agreement with **ESPN** for the all-sports network to broadcast 15 games during the indoor football league's 1988 spring season. The prime-time telecasts, most slated for Saturday night, include the league playoffs, according to a league spokesman, who said ArenaBall is also close to agreement on a six-game package with the Mizlou Television Network.

NBC's "Main Event" wrestling program won the 8 p.m.-to-9 p.m. (ET) time period on Friday, Feb. 5, with a 15.2 rating and a 25 share. That made it the highest-rated show in that time period for the network this season. And the 33 million viewers who tuned in for the championship bout between Hulk Hogan and Andre the Giant made up the largest audience to ever watch professional wrestling in prime time. It was also the first bout broadcast by a network in 33 years. Incidentally, Andre won in a disputed decision.

The **AFC-NFC Pro Bowl**, the final game of the National Football League season, scored an 8.5 cable rating on ESPN in overnight ratings results from A.C. Nielsen Co., or an audience of nearly 4 million TV households.

The tight **college basketball ratings race** among the three broadcast networks continues, with CBS maintaining a slight edge in the season average. In overall ratings for games played through the Super Bowl weekend, CBS led with a 4.4, with NBC in second at 4.1 and ABC in third at 3.7. Cable network ESPN has a 1.8 cable rating for 75 games through Feb. 1.

ESPN plans daily Winter Olympics reports from Calgary, Alberta, on its SportsCenter show. The 15-minute reports will air on the 7 p.m., 11:30 p.m. and 2:30 a.m. (ET) SportsCenter broadcasts.

Cleveland's **WWWE-AM** in Cleveland has renewed its broadcast rights agreement with the Cleveland Browns football club, said station officials. WWWE has been airing play-by-play coverage of Browns games since 1985.

Other

A federal district court jury in New York last week held that conservative author Victor Lasky **had not been libeled** by a 1983 ABC documentary, "The American Inquisition." Mr. Lasky, who had been seeking \$9 million in damages, alleged that the documentary defamed him by conveying the impression that he called a teacher a communist in 1951 and caused her to lose her job. At press time, an attorney for Mr. Lasky said that no decision had been made on whether to appeal. #

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WHO'S NEWS

Broadcast TV

Roger Kirman to senior vice president for business affairs, a new post, Viacom Productions, Los Angeles, from vice president.

Jaqueline Weiss to general manager for PBS Enterprises and satellite replacement office director, PBS, Alexandria, Va., from deputy general counsel.

A. Hal Edwards to president and general manager, WAGT-TV, Augusta, Ga., from general manager, WBBJ-TV, Jackson, Tenn.

Henry Yaggi III to vice president and station manager, a new post, WUSA-TV, Washington, from vice president and general sales manager.

Henry Price to vice president and general manager, WFMY-TV, Greensboro, N.C., from vice president of programing and marketing, WUSA-TV, Washington.

Daniel Bechtel to vice president and director of program marketing, WNET-TV, New York, from senior vice president and management supervisor, SSC&B Advertising, New York.

Chuck Keeter to director of broadcast facilities, KSCI-TV, Los Angeles, from television consultant.

Colleen Rohrbach to promotion manager, KOMU-TV, Columbia, Mo., from director of marketing and controller, Platt Development Corp., Marina Del Ray, Calif.

Cable TV

Curt Viebranz to president, HBO Video, New York, from executive vice president of finance and administration, SAMI/Burke Inc., Cincinnati.

Matt Blank to executive vice president of marketing, a new post, Showtime/The Movie Channel, New York, from senior vice president of consumer marketing, HBO, New York.

Patrick Clark to vice president



ROGER KIRMAN
Viacom Productions



HENRY YAGGI III
WUSA-TV



DAN GRIFFIN
WROR-FM/WRKO-AM



JIM HOLLAND
WTEN-TV



MORTON SLAKOFF
MCA TV



JACK SCHAEFFER
Spooner & Associates



WILLIAM NIX
MPAA/MPEA



H. MICHAEL WALKER
Landmark Comm.

of finance and administration, The Weather Channel, Atlanta, from director of finance and administration. Also, **Alan Galumbeck** to vice president of information systems from director of information systems; **Michael Lerner** to vice president of marketing from director of marketing; **Doyle Thompson** to vice president of engineering from director of engineering; and **Dana Michaelis** to vice president of special projects, sales and marketing, a new post, from central and Western divisional sales manager.

Diane Hawley to manager of sales strategy, The Disney Channel, Burbank, Calif., from senior consultant, Touche Ross & Co., Los Angeles. Also, **Ben Bellinson** to national accounts manager from affiliate marketing representative.

Phillip Laxar to director of programing, American Television & Communications Corp., Denver, from director of competitor analy-

sis, HBO, New York.

Nancy Fisher Matthews to affiliate marketing manager for the central region, The Playboy Channel, Chicago, from publisher, Wiesner Publishing Co., Littleton, Colo.

Radio

Dan Griffin to vice president and general manager, WROR-FM, Boston. He continues as vice president and general manager, WRKO-AM, Boston. Also, **Lorna Ozmon** to station manager from program director.

Angelina May to director of program practices, CBS Radio Division, New York, from senior editor for program practices, CBS/Broadcast Group, New York.

Peter Turpel to station manager, KMDY-AM/KNJO-FM, Thousand Oaks, Calif., from programing director and head of operations.

Mary Clunis to affiliate relations director, Starstream Communications Group, Houston, from general broadcast executive, Associated Press Broadcast Services, Houston.

Cathy Bee to promotion coordinator for the radio division, Malrite Communications Group, Cleveland, from promotion director, WHK-AM, Cleveland.

Soloman Davidoff to orientation manager and programer, WAIF-FM, Cincinnati, from programer.

Vance Dillard to program director, WPCF-FM, Atlanta, from program director, WWBA-FM, St. Petersburg, Fla. Also, **Steve Goss** to assistant program director. He continues as 1 p.m.-to-6 p.m. air shift host.

Mark Martin to news director, WJEH-AM/WYPC-FM, Gallipolis, Ohio. He continues as sports director.

Paul Anovick to general sales manager, WYNY-FM, New York, from general sales manager, WYAY-FM, Atlanta.

Journalism

Richard Townley to bureau chief, Independent Network News,

Los Angeles, and West Coast correspondent, INN's "USA Tonight," from co-anchor, "The Wall Street Journal Report," New York.

Dan Cohen to weekend producer, WRC-TV, Washington, from managing editor, WTTG-TV, Washington.

Loretta Mouzon to news producer, "Entertainment Tonight," Hollywood, from executive news producer, WTHR-TV, Indianapolis.

Michael Guillen to science editor, ABC's "Good Morning America," Boston. He will continue as science editor, WCVB-TV, Boston.

Jim Holland to news director, WTEN-TV, Albany, N.Y., from news director, WTVH-TV, Syracuse, N.Y.

John Gregory to local news assistant and general assignment reporter, "Morning Edition," WFPL-FM/WFPK-FM, Louisville, Ky., from development assistant. Also, **Jim Collings** to local chief anchor, "Morning Edition," from news assistant for radio operations; and **Neal Bradleigh** to local 6 p.m. anchor, "All Things Considered" from radio operations.

Syndication

Morton Slakoff to senior vice president of creative services, MCA TV, New York, from vice president of creative services.

Marjorie Kalins to senior vice president for Telecom Entertainment, New York, from vice president.

Kevin Stein to vice president, development for West Coast, King World Productions, Los Angeles, from director of development and administration.

Ellen Wander to vice president, Turner Home Entertainment, Culver City, Calif., from vice president of ancillary distribution, RKO Pictures, Los Angeles.

Andrea Rubin to general counsel and vice president of business affairs, WesternWorld, Los Angeles, from attorney, Finley, Kumble, Wagner, Heine, Underberg, Manley, Myerson & Casey, Los Angeles. Also, **Eric Taub** to vice president of programing and sales for the televi-

sion unit from vice president of program development.

Jack Smith to vice president of marketing, MGM/UA Telecommunications, Culver City, Calif., from vice president of research.

Laureen Ong to manager of sales for the Northeast, MTM Television Distribution Group, New York, from Midwest sales manager, Chicago.

Alan Maretsky to director of network operations, Acama Films' Movie Greats Network, North Hollywood, Calif., from independent producer.

Elizabeth Fortuin to associate director of affiliate relations, International Television Network, New York, from affiliate relations coordinator, CBS Television Network, New York.

Lainey White to director of sales services, ITC Entertainment, New York, from administrative assistant.

Other

Jack Schaeffer to president, Spooner & Associates, Los Angeles, from chief operating officer and vice president, Varitel Video, Los Angeles.

Simon Ayer to vice president of talent, Stephen J. Cannell Productions, Hollywood, from director of talent.

Norman Alterman and **William Nix** to senior vice presidents, Motion Picture Association of America/Motion Picture Export Association, New York, from vice presidents.

Vallery Kountze to senior vice president of sales and marketing, Republic Pictures Home Video, Los Angeles, from vice president of marketing, Republic Pictures Corp., Los Angeles. Also at the company, **Joe Levinsohn** to senior vice president of international sales, a new position, Republic Pictures Corp., Los Angeles, from vice president of international sales.

H. Michael Walker to vice president, Landmark Communications, Norfolk, Va., from director of acquisitions and syndication, S.L. Nusbaum Realty Co., Norfolk, Va.

Ronald Guttman to partner, Cozen & O'Connor, Philadelphia, from head of litigation, CBS, New York.

Kate Kessler to manager of licensing administration, Harmony Gold, Los Angeles, from executive assistant for licensing.

Obituaries

Guy Spitsberg, president and general manager, WEAU-TV, Eau Claire, Wis., died Jan. 10. Mr. Spitsberg, 50, was president of the Michigan Association of Broadcasters.

David Hayes, a radio and television writer and producer, died Jan. 17. He was 62. Mr. Hayes, chairman of Being the Best, in Deerfield, Ill., won over 400 awards for his work.

James Killian Jr., chairman of the Corporation for Public Broadcasting board of directors from 1973 to 1974, died in Cambridge, Mass., on Jan. 29. He was 83. Mr. Killian was chairman of the Carnegie Commission on Educational Television, which recommended that Congress pass the Public Broadcasting Act of 1967. #

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PRINCESS DI: *"It's such a good show, I wish I lived in America".*

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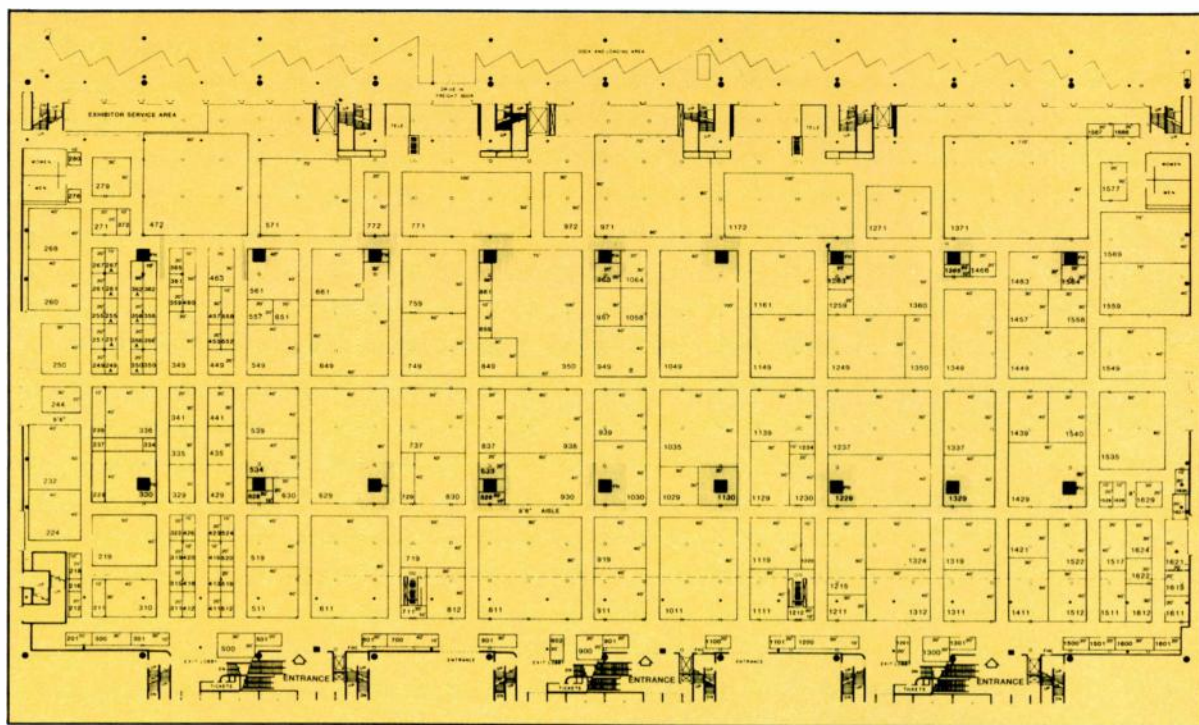


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NATPE preview: CONVENTION EXHIBITORS

(All booth numbers refer to the George Brown Convention Center map at right).



The exhibit floor of the George R. Brown Convention Center in Houston.

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Booth 1211
- BEHRENS PRODUCTIONS**
Booth 1064
- BERT, BARZ & KIRBY**
Booth 300
- BIZNET/US CHAMBER**
Booth 1300
- BLAIR ENTERTAINMENT**
Booth 749
- BLAIR TELEVISION**
Booth 1319
- BLANE ENTERTAINMENT**
Booth 267
- BOZELL, JACOBS, KENYON & ECKHART**
Booth 1259
- BROADCAST INFORMATION BUREAU**
Booth 276
- BROADCAST MANAGEMENT PLUS**
Booth 1365
- BUENA VISTA TELEVISION**
Booth 971
- C.B. DISTRIBUTION**
Booth 1111
- CAMELOT ENTERTAINMENT SALES**
Booth 1249
- CASABLANCA IV**
Booth 1569
- CASTLE HILL TV**
Booth 772
- CBS BROADCAST INTERNATIONAL**
Booth 457
- CBS TELEVISION NETWORK**
Room 3
- CENTRAL INDEPENDENT TELEVISION**
Booth 939
- CINAR FILMS**
Booth 336
- CLASTER/SUNBOW PRODUCTIONS**
Booth 771
- COE FILM ASSOCIATES**
Booth 1100

- ABC DISTRIBUTION CO.**
Booth 271
- ABR ENTERTAINMENT CO.**
Booth 1559
- ABRACADABRA DISTRIBUTORS**
Booth 315
- ACCESS ENTERTAINMENT**
Booth 1271
- ACT III COMMUNICATIONS**
Booth 229
- AGB TELEVISION RESEARCH**
Booth 1512
- ALL AMERICAN TELEVISION**
Booth 1119
- ALL MEDIA ENTERPRISES**
Booth 362
- AMERICAN FILM TECHNOLOGIES**
Booth 1130
- AMERICAN MOTION PICTURES**
Booth 524
- ANDREWS & MARTIN SYNDICATION**
Booth 1612
- ANGLIA TELEVISION**
Booth 939
- APPLIED INFORMATION MANAGEMENT**
Booth 251A
- ARBITRON RATINGS**
Booth 1549
- ARP FILMS**
Booth 250
- ASI MARKET RESEARCH**
Booth 829
- ASTA**
Booth 558
- AUDIO PLUS VIDEO INTERNATIONAL**
Booth 1234
- AVERY PRODUCTIONS**
Booth 855
- BARRIS INDUSTRIES**
Booth 1429
- BARTON PRINTZ PRODUCTIONS**
Booth 524

- COLUMBIA/EMBASSY TELEVISION**
Booth 1049
- CONCEPT IMAGE J.P.**
Booth 336
- CONDOR TELEVISION**
Booth 419
- CONTEL-CON HARTSOCK & CO.**
Booth 1501
- CORAL PICTURES CORP.**
Booth 759
- DFS-DORLAND PROGRAM EXCHANGE**
Booth 1540
- DYNOCOMM SPORTS**
Booth 500
- EBONY/JET SHOWCASE**
Booth 279
- ELECTRA PICTURES**
Booth 1564
- ELECTRONIC MEDIA**
Booth 341
- EMERY WORLDWIDE**
Booth 516
- ENOKI FILMS USA**
Booth 1301
- ESSENCE TELEVISION PRODUCTIONS**
Booth 1466
- EXCEL TELEMEDIA INTERNATIONAL**
Booth 963
- EXTRA EXTRA DAILY**
Booth 361
- FEDERAL EXPRESS**
Booth 280
- FILMLIFE**
Booth 1212
- FISHING THE WEST**
Booth 711
- FOUR STAR INTERNATIONAL**
Booth 1411
- FOX LORBER ASSOCIATES**
Booth 1329
- FREMANTLE INTERNATIONAL**
Booth 1439
- FRIES DISTRIBUTION CO.**
Booth 930
- G. ROSS TELEDISTRIBUTION**
Booth 336
- GAYLORD SYNDICOM**
Booth 1311

- GE AMERICAN COMMUNICATIONS**
Booth 1631
- GENESIS ENTERTAINMENT**
Booth 972
- GGP**
Booth 224
- GLOBAL VISION GROUP**
Booth 359
- GLOBO TV NETWORK-BRAZIL**
Booth 460
- GRANADA TELEVISION INTERNATIONAL**
Booth 1200
- GROUP W PRODUCTIONS**
Booth 629
- GROUP W TV SALES**
Booth 534
- GTG MARKETING**
Booths 349 & 1558
- HAL ROACH STUDIOS**
Booth 661
- HARMONY GOLD, U.S.A.**
Booth 1229
- HEALTH TELEVISION CORP.**
Booth 1577
- HEART OF THE NATION**
Booth 255A
- HIT VIDEO USA**
Booths 1621 & 1624
- HK-TV INTERNATIONAL**
Booth 239
- HMS COMMUNICATIONS**
Booth 520
- HOLLYWOOD REPORTER, THE**
Booth 411
- HOME SHOPPING NETWORK**
Booth 557
- HRP**
Booth 1263
- IDDH**
Booth 365
- INDEPENDENT NETWORK/PROMARK**
Booth 232
- INT'L ADVERTISING SALES**
Booth 1161
- INT'L CREATIVE EXCHANGE**
Booth 1611
- INT'L TV ENTERPRISES**
Booth 939

- IRONSTAR COMMUNICATIONS**
Booth 336
- ISME BENNIE INT'L**
Booth 336
- ISRAEL FILM CENTRE**
Booth 729
- ITC ENTERTAINMENT**
Booth 812
- ITF**
Booth 1129
- J M ENTERTAINMENT**
Booth 1030
- JEFFERSON-PILOT DATA SERVICE**
Booth 423
- KATZ TELEVISION GROUP**
Booth 519
- KING FEATURES ENTERTAINMENT**
Booth 949
- KING WORLD**
Booth 1237
- LARRY HARMON PICTURES**
Booth 301
- LBS COMMUNICATIONS**
Booth 1011
- LIONHEART TELEVISION**
Booth 1337
- LORIMAR TELEPICTURES**
Booth 950
- LOS ANGELES TELEVISION**
Booth 1628
- M&M SYNDICATIONS**
Booth 420
- M.A. KEMPNER**
Booth 901
- M.K. THOMAS & CO.**
Booth 335
- MAJOR LEAGUE BASEBALL PUBLIC RELATIONS**
Booth 1463
- MCLAUGHLIN, PIVEN, VOGEL**
Booth 251
- MCA TV**
Booth 472
- MEDALLION TV ENTERPRISES**
Booth 700

(Continued on Page 120)

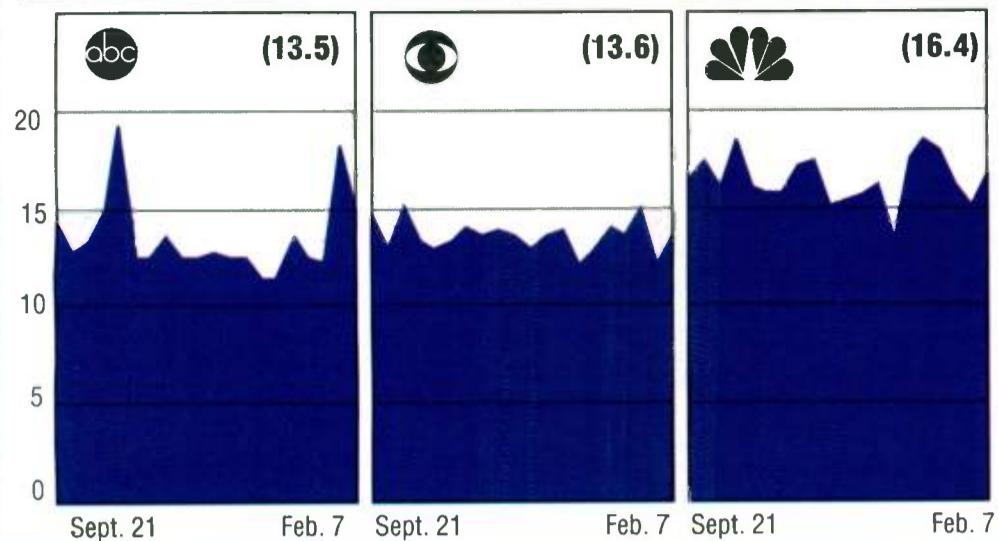
EVERYONE IS READY FOR THE LOOK OF YOU.

For more information look for the Health Television Corporation advertisement in this issue and visit us at booth 268 at the NATPE Show.

SEASON-TO-DATE RATINGS (AVERAGES)

WEEKS 1-20: SEPT. 21 THROUGH FEB. 5

NETWORK PRIME TIME



IN THE SPOTLIGHT

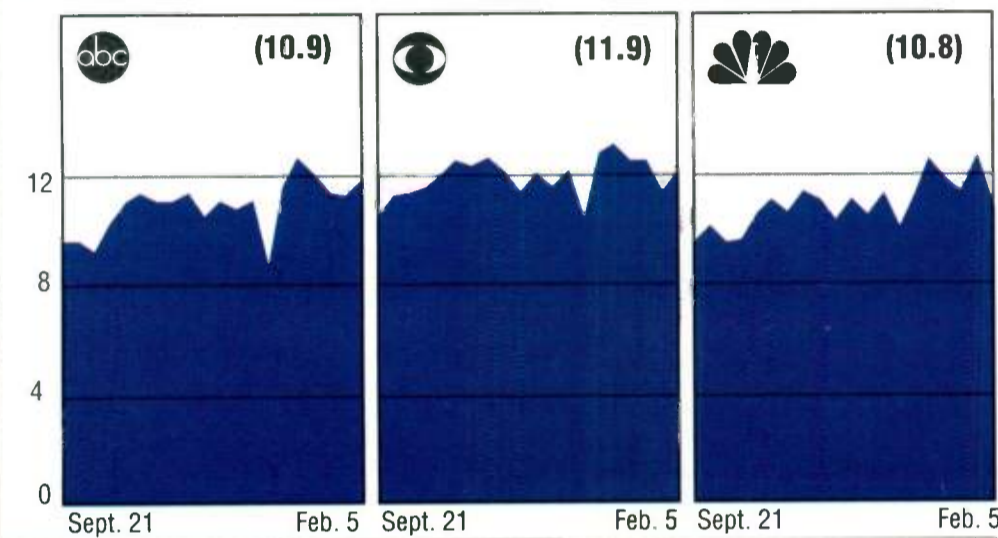
Top-rated shows from the 1950s



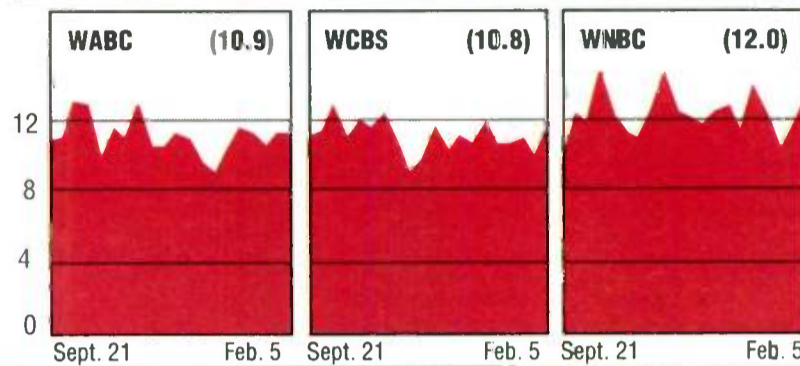
Lucille Ball and Desi Arnaz

Year	Show	Rating
1950-51	Texaco Star Theater (NBC)	61.6
1951-52	Arthur Godfrey's Talent Scouts (CBS)	53.8
1952-53	I Love Lucy (CBS)	67.3
1953-54	I Love Lucy (CBS)	58.8
1954-55	I Love Lucy (CBS)	49.3
1955-56	The \$64,000 Question (CBS)	47.5
1956-57	I Love Lucy (CBS)	43.7
1957-58	Gunsmoke (CBS)	43.1
1958-59	Gunsmoke (CBS)	39.6
1959-60	Gunsmoke (CBS)	40.3

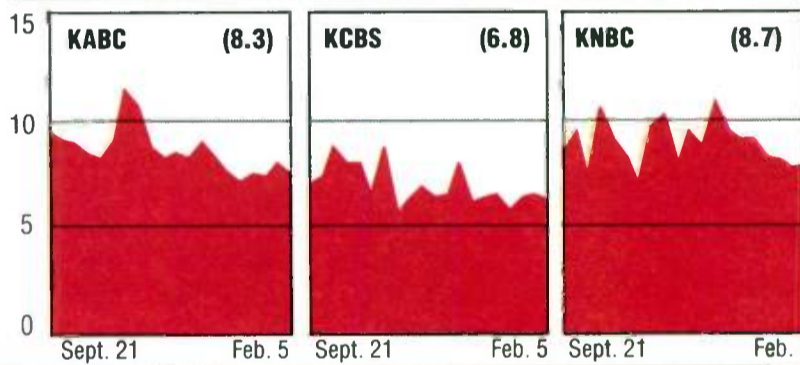
NETWORK EVENING NEWS



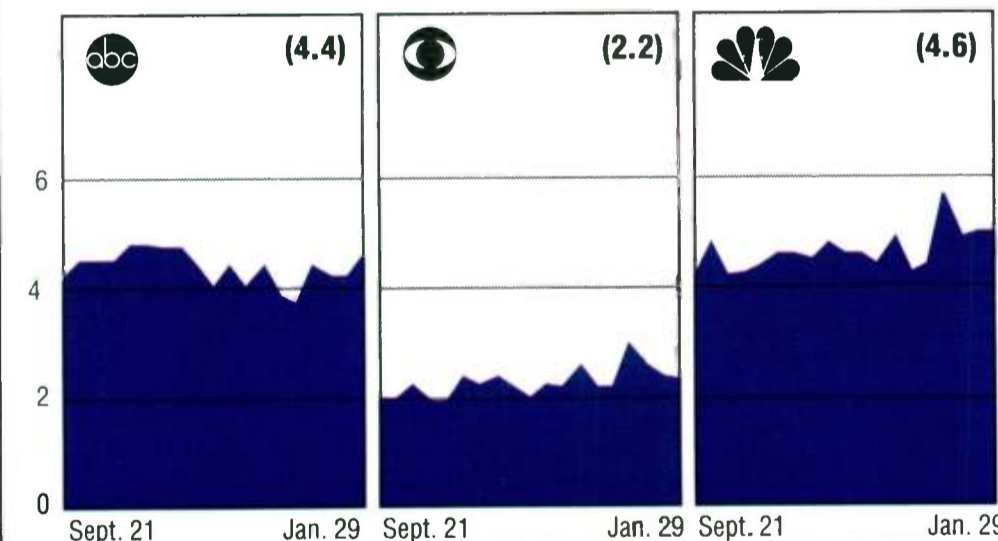
NEW YORK 11 P.M. LOCAL NEWS



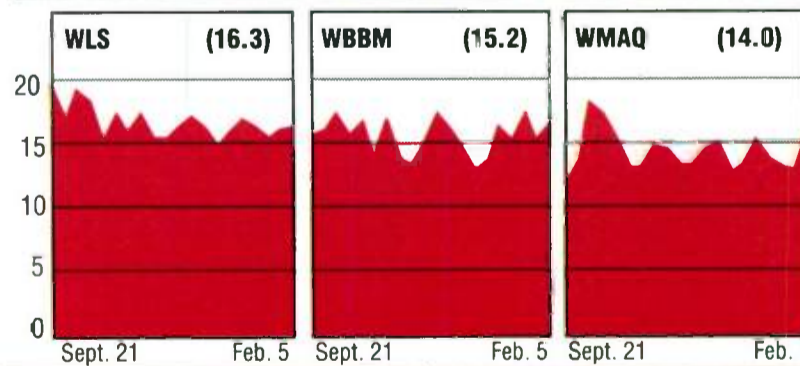
LOS ANGELES 11 P.M. LOCAL NEWS



NETWORK MORNING NEWS—SEPT. 21 TO JAN. 29



CHICAGO 10 P.M. LOCAL NEWS



SEASON-TO-DATE RATINGS/SHARES OF REGULAR PRIME-TIME NETWORK PROGRAMS

1. The Cosby Show	NBC 28.5/45	(t) Hunter	NBC 17.0/30	45. 'Slap' Maxwell	ABC 13.1/21	(t) Law & Harry McGraw	CBS 10.3/18
2. A Different World	NBC 25.8/41	24. NBC Sunday Night Movies	NBC 16.9/27	(t) ABC Monday Night Movie	ABC 13.1/26	(t) Oldest Rookie	CBS 10.3/17
3. Cheers	NBC 24.1/38	25. Newhart	CBS 16.8/25	47. MacGyver	ABC 12.8/20	69. Houston Knights	CBS 9.8/16
4. Night Court	NBC 23.4/37	26. Head of the Class	ABC 16.7/26	(t) 20/20	ABC 12.8/23	70. Rags to Riches	NBC 9.6/17
5. Growing Pains	ABC 22.7/34	27. Perfect Strangers	ABC 16.1/26	(t) Equalizer	CBS 12.8/22	71. Thoms	ABC 9.5/16
6. Golden Girls	NBC 22.5/39	28. Designing Women	CBS 15.9/24	(t) Simon & Simon	CBS 12.8/20	72. Hotel	ABC 9.4/18
7. Who's the Boss?	ABC 21.6/33	29. Hoopeman	ABC 15.8/25	51. High Mountain Rangers	CBS 12.7/21	73. ABC Thursday Night Movie	ABC 9.3/16
8. 60 Minutes	CBS 21.2/34	30. Knots Landing	CBS 15.5/26	(t) Frank's Place	CBS 12.7/19	74. Pursuit of Happiness	ABC 9.1/16
9. Murder, She Wrote	CBS 20.6/30	31. ABC Sunday Night Movie	ABC 15.3/23	53. Jake & the Fatman	ABC 12.3/19	75. Ohara	ABC 8.7/15
10. Moonlighting	ABC 19.2/30	32. Kate & Allie	CBS 15.2/23	54. A Year in the Life	NBC 12.2/21	76. CBS Saturday Movie	CBS 8.3/15
11. L.A. Law	NBC 19.1/33	33. Facts of Life	NBC 15.0/27	55. Crime Story	NBC 12.1/19	77. Sledge Hammer!	ABC 7.8/13
12. ALF	NBC 18.9/28	34. Falcon Crest	CBS 14.6/26	56. Our House	NBC 11.8/18	78. West 57th	CBS 7.7/15
13. Family Ties	NBC 18.4/27	(t) Magnum, P.I.	CBS 14.6/23	57. Mr. Belvedere	ABC 11.6/19	79. Charmings	ABC 7.5/12
14. Amen	NBC 18.1/32	(t) Highway to Heaven	NBC 14.6/23	(t) Wiseguy	CBS 11.6/19	80. Sable	ABC 7.4/13
15. CBS Sunday Movie	CBS 17.8/28	37. Dynasty	ABC 14.3/26	58. Disney Sunday Movie	ABC 11.3/18	81. My Sister Sam	CBS 7.3/14
16. Matlock	NBC 17.6/27	38. Miami Vice	NBC 13.9/24	60. Spenser: For Hire	ABC 11.1/17	82. Max Headroom	ABC 6.6/12
17. NFL Monday Night Football	ABC 17.4/31	39. Dolly	ABC 13.6/21	61. Buck James	ABC 10.9/18	83. Everything's Relative	CBS 6.5/11
18. My Two Dads	NBC 17.2/25	(t) thirtysomething	ABC 13.6/24	(t) Tour of Duty	CBS 10.9/17	84. Leg Work	CBS 6.2/11
(t) Valerie's Family	NBC 17.2/26	41. Cagney & Lacey	ABC 13.5/23	63. 48 Hours	CBS 10.7/16	85. Once a Hero	ABC 4.1/8
20. Dallas	CBS 17.1/29	42. Beauty & the Beast	CBS 13.4/23	64. Private Eye	NBC 10.4/19		
(t) NBC Monday Night Movies	NBC 17.1/27	43. St. Elsewhere	NBC 13.3/23	65. Full House	ABC 10.3/18		
22. 227	NBC 17.0/30	44. J.J. Starbuck	NBC 13.2/22	(t) I Married Doa	ABC 10.3/18		

NATPE preview: CONVENTION EXHIBITORS (continued)

(Continued from Page 118)

MEDIACAST TELEVISION ENTERTAINMENT
Booth 323**MEDIALINK**
Booth 255**MEDSTAR COMMUNICATIONS**
Booth 329**MGM/UA TELEVISION SYNDICATION**
Booth 1035**MIZLOU PROGRAMMING**
Booth 441**MMT SALES**
Booth 561**MONITOR SALES**
Booth 561**MONITOR TELEVISION**
Booth 651**MTM TV DISTRIBUTION GROUP**
Booth 1360**MTS ENTERTAINMENT**
Booth 511**MULLER MEDIA**
Booth 1029**MULTICHANNEL NEWS**
Booth 802**MULTIMEDIA ENTERTAINMENT**
Booth 719**MUSCULAR DYSTROPHY ASSOCIATION**
Booth 1220**NBD PICTURES**
Suite 1500**NEW WORLD TELEVISION**
Booth 611**NFL FILMS**
Booth 1058**NIelsen MEDIA RESEARCH**
Booth 219**NIPPON ANIMATION CO.**
Booth 218**NTV INTERNATIONAL CORP.**
Booth 413**NVC ARTS INTERNATIONAL**
Booth 512**ONTARIO FILM DEVELOPMENT CORP.**
Booth 336**ORBIS COMMUNICATIONS**
Booth 1149**ORION TELEVISION SYNDICATION**
Booth 938**PARAMOUNT TELEVISION**
Booth 1371**PARROT COMMUNICATIONS**
Booth 449**PEREGRINE FILM DISTRIBUTION**
Booth 1522**PETER STORER & ASSOCIATES**
Booth 311**PETRY TELEVISION**
Booth 1215**PNC TELEVISION**
Booth 1350**POSITIVE MEDIA CONCEPTS**
Booth 249**PRIMETIME ENTERTAINMENT**
Booth 1230**PRO SERV TELEVISION**
Booth 1457**PRODUCERS MARKETING GROUP**
Booth 1622**PROGRAM PARTNERS CORP.**
Booth 244**PROGRAM SYNDICATION SERVICES**
Booth 429**PUBLIC MEDIA INC. TELEVISION**
Booth 372**R.C. ELLIS ENTERPRISES**
Booth 336**RAYCOM**
Booth 1421**RAYMOND HORN SYNDICATIONS**
Booth 412**REPUBLIC PICTURES CORP.**
Booth 1139**RESEARCH TECHNOLOGY INTERNATIONAL**
Booth 529
RTVE
Booth 1600**SAMUEL GOLDWYN CO., THE**
Booth 919**SCOTT ENTERTAINMENT**
Booth 855**SELECT MEDIA COMMUNICATIONS**
Booth 549
SELTEL
Booth 837**SFM ENTERTAINMENT**
Booth 833**SHERRY GRANT ENTERPRISES**
Booth 1101**SILVERBACH-LAZARUS GROUP, THE**
Booth 911

(Continued on next page)

**93 MILLION
AMERICANS
ARE SICK AND
TIRED.
AND HTC
HAS
THE CURE.**

NATPE preview: CONVENTION EXHIBITORS (continued)

SPANISH TELEVISION SERVICE

Booth 463

SPR NEWS SOURCE

Booth 1529

STARDUST PRODUCTIONS

Booth 1619

STUDIO HAMBURG

Booth 1211

SURVIVAL ANGLIA LIMITED

Booth 939

SYNDICAST SERVICES

Booth 737

TAFFNER/LTD., D.L.

Booth 849

TELEFILM CANADA

Booth 336

TELEMUNDO CHANNEL 2

Booth 211

TELEPOOL

Booth 1211

TELEREP

Booth 539

TELETRIP

Booth 1349

TELEVENTURES

Booth 1312

TELEVISION DIGEST

Booth 416

TELEVISION/RADIO AGE

Booth 801

TEN, THE ENTERTAINMENT NETWORK

Booth 830

THAMES TELEVISION INTERNATIONAL

Booth 849

THE PEN OF MIKE PETERS

Booth 212

THOMAS HOWE ASSOCIATES

Booth 336

THOMAS-GILLUM PRODUCTIONS

Booth 1629

TOEI ANIMATION CO.

Booth 957

TPC COMMUNICATIONS

Booth 861

TRIDENT PRODUCTIONS

Booth 426

TURNER PROGRAM SERVICES

Booth 649

TV EXECUTIVE DAILY

Booth 334

TV HORIZONS

Booth 1011

TV WORLD

Booth 1201

TWENTIETH CENTURY FOX

TELEVISION

Booth 1172

U.S. ARMY RESERVE

Booth 237

ULSTER TELEVISION

Booth 939

UP WITH PEOPLE

Booth 216

USTV/COMUS

Booth 1449

VARIETY

Booth 501

VESTRON TELEVISION

Booth 260

VIACOM

Booth 811

VIDEO TAPE COMPANY, THE

Booth 601

VIDEO FASHION

Booth 249A

VIEW COMMUNICATIONS

Booth 453

VISUAL PRODUCTIONS

Booth 336

WALL STREET JOURNAL TELEVISION

Booth 1517

WDR INTERNATIONAL

Booth 1211

WEISS GLOBAL ENTERPRISES

Booth 900

WESTERN WORLD TELEVISION

Booth 268

WOLD COMMUNICATIONS

Booth 630

WORLD EVENTS PRODUCTIONS

Booth 1511

WORLD WRESTLING FEDERATION

Booth 1535

WORLDVISION ENTERPRISES

Booth 571

WRESTLING NETWORK, THE

Booth 330

WW ENTERTAINMENT

Booth 1324

YORKSHIRE TELEVISION

Booth 939

ZDF

Booth 1211

ZENITH PRODUCTIONS

Booth 939

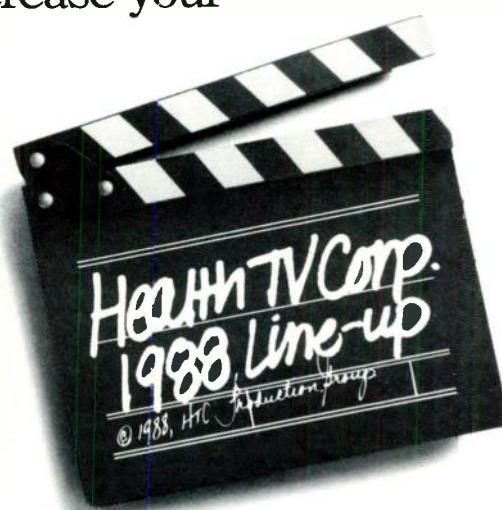
INTRODUCING HEALTH TELEVISION CORPORATION. YOUR ANSWER TO HEALTHIER RATINGS.

Did you know that 93 million Americans are living with ongoing diseases? Or that 59% of all American adults exercise daily and 27 million people use formal fitness programs?

Now there's a way for you to tap into this huge market—with original programming from Health Television Corporation.

You can choose from 20 original series such as Mom's Time, which focuses on being a mom in the 80's, or 60 and Loving It, which targets the retirement-age population, or Happily Ever After, where celebrity hosts talk with couples about their relationships. We even have programming specifically designed to help people cope with illness, like Rocky Bleier's Fighting Back or HealthScan, which brings you the latest updates in the medical and health fields. These are just a few of the programs specifically created to increase your viewer base, your ratings, and moreover, your advertising revenues.

For more information on our unique programming contact Jerome Lehman, CEO, (412) 261-1411, or visit booth 268 at the NATPE Show.



HTC

HEALTH TELEVISION CORPORATION

PRODUCTION
GROUP INC.

Classified Advertising

To place a classified ad call Tina Sposato at (212) 210-0204

Programming

Programming

Help Wanted

Help Wanted

Advertising Rates and Deadlines

Display Rates: Display ads are \$57.00 per column inch. Frequency rates are available. Display advertising is available in units of 1 inch or larger.

Non-Display Rates: Non-display classified rates (straights) are \$1.00 per word with a minimum charge of \$20.00 per advertisement.

Blind Boxes: Add \$7.50 per advertisement.

Deadlines: Copy must be in typewritten form in the New York office by noon Tuesday prior to publishing date. Camera ready display ads should be in the New York office by noon Wednesday prior to issue date. Prepayment required for straight advertising. Send copy and payment to: Classified Advertising, ELECTRONIC MEDIA, 220 East 42nd Street, New York, N.Y. 10017.

ELECTRONIC MEDIA cannot be responsible for advertisements sent via telecopier that are not clearly legible or for ads sent with detailed layouts that we typeset.

Blind Box replies should be addressed to Electronic Media Classified, (box number), 220 East 42nd Street, New York, New York 10017.

Requests for samples are not permitted in blind ads. Readers responding to ads with box number addresses are advised not to send work samples with their responses unless they are duplicate copies that need not be returned. Samples should be submitted only directly to a company whose identity is known. ELECTRONIC MEDIA cannot recover any work samples sent to advertisers. The identity of box number advertisers cannot be revealed.

For additional info:
Call
TINA SPOSATO
(212) 210-0204

RADIO-TV Bingo!

Complete "Ready to Air" Package
\$595 radio • \$1995 tv

- **Oldest Promotion in The Industry**
Over 33 years... 1400 plus stations.
- **Gets Double Rate Card Rate**
A complete promotional package providing sponsors the "extras" that command extra dollars.
- **Increase Ratings**
A proven leader in all markets.
- **Tremendous Sponsor Foot Traffic**
Proves the effectiveness of your station with tangible sponsor results.
- **Continuous Renewals**
Sponsors and listeners demand it.

OUR BUSINESS IS IMPROVING YOURS.
© Copyright 1986, World Wide Bingo, Inc.



WORLD WIDE BINGO, INC.
PO Box 2311
Littleton, CO 80161
(303) 795-3288

TALENT RELATIONS/ PRODUCER

Showtime / The Movie Channel Inc., a leader in the pay TV industry, has an opening for an experienced talent relations / producer. This position must have excellent writing and post production skills as well as experience in talent coordination. In addition the job also requires an in-depth knowledge of the goings-on in the entertainment industry. We require a minimum of 2-3 years experience in booking talents and working on the development and execution of short form feature segments. Excellent company benefits include dental and 100% tuition refund.

Please send resume which must include salary requirements to: Faith Grobman, Showtime / The Movie Channel Inc., 1633 Broadway, New York, NY 10019. An Equal Opportunity Employer M/F.



Syndication

Syndication

- Things to do Today!*
1. Make Budget . . .
 2. Attract news viewers . . .
 3. Community involvement
 4. Call LIFEPLANNING!

LIFEPLANNING, the community outreach campaign, can help you reach your 1988 goals. Call Robb Dalton for more information:
(602) 561-0490



Anybody can sell advertisers 90% of the country! But very few can clear the percentages that make those advertiser sales possible. I'm one of the few! For clearance of syndicated TV series or specials, barter or cash, call STATION CLEARANCE; 212-475-4196

Commercial Time

Shopping Network client will buy last minute TV air time, 15 minutes to 24 hours. Please call with R.O.S. closeout prices. 12 minutes of TV time on small stations is available anytime at \$75 per segment. Contact:
FCM Corporation
P.O. Box 2527
Sarasota, FL 34230
1-800-752-6668

For Sale

Complete videotape loading, evaluation and sales facility with highly saleable inventory. Owner will stay minimum 1 year for start-up. \$400,000. Favorable terms. Metro New York City location, 6,000 sq. ft. with long term lease available. Write:
ELECTRONIC MEDIA
BOX #F-12

Stations For Sale

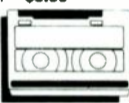
- FM 80 miles from San Antonio. Covers 50,000. \$130,000. Terms.
 - Two cable systems in Georgia.
 - Fulltimer. Northwest city in South Carolina. \$325,000. Terms.
- Broadcast Communications Division
BUSINESS BROKER ASSOCIATES
615-756-7635, 24 hours

ELECTRONIC MEDIA Classifieds MAXIMUM COVERAGE at a MINIMAL COST
This Space Costs Only \$57

Video Tape Services

Lowest Prices on Blank Videotapes
Broadcast Quality Guaranteed
Sample Prices: 1" 60 min. w/shipper - \$30
3/4" KCA5 w/album -- \$3.99

CARPEL VIDEO INC.
In Maryland: 301-845-8888
TOLL FREE: 800-238-4300



Blank Videotape Overstock
Always Broadcast Quality Guaranteed
KCA w/album KCS w/album
60 min. \$8.25 20 min. \$5.00
30 min. \$6.25 10 min. \$4.00
20 min. \$5.75 05 min. \$3.00
Call for Great 1" & 2" Prices
VIDEOTAPE SERVICES INC.
Toll Free From Anywhere-1-800-346-4669

VIDEOTAPE FOR SALE
Evaluated 2" 3/M and Ampex w/case - 60:00's and 30:00's. Super value! Call Bill Eckenrode - 1-800-331-3735

Situations Wanted

Dear Television Executives:
Ambitious college graduate with 3-1/2 years local production experience is looking for "the big break". Proven production, writing, organizational and communication skills. Good team player and relocation no problem. Write:
ELECTRONIC MEDIA, Box #E-04.

Well versed broadcast manager wishes to live in Atlanta area. Good background in operations, production and engineering management with experience at both tv stations and production houses. Strong on budgeting and very up to date on technology (including computers). Good people skills. Electronic Media, Box #C-05.

SPECIAL PROJECTS MANAGER

Position open for an experienced Television Journalist with a track record of top-notch investigative and series work to lead our award winning eight member Special Projects Unit. Must be a leader, a creative self-starter and people motivator. He/She approves story ideas and coordinates all special project's production which includes at least 77 multi-part series and 6 documentaries annually. Send resume and tape to:

Alan Griggs
WSMV-TV
P.O. Box 4
Nashville, TN 37202-0004
EOE

Syndication Account Executive
Group W Television Sales is seeking a syndication account executive with a minimum of 2 years experience in syndication sales or station program management. Program sales experience in southern markets is preferred. Please address all inquiries to:

BOB GORE
Group W Television Sales
90 Park Avenue
New York, NY 10016
212-883-6692
EOE

NATIONAL MARKETING MANAGER
KMPH-TV, the nation's #1 independent television station, is seeking an experienced National Marketing Manager. Applicants should have extensive experience in national marketing (preferably independent) or national rep. firm experience. Salary/commission commensurate with experience. Applications will be taken through March 31, 1988. Send resume to:
Personnel Department
KMPH-TV 26
5111 East McKinley Avenue
Fresno, CA 93727
No phone calls please
EOE M/F/H

PROGRAM OPERATIONS MANAGER
for expanding group owned independent in 46th ADL. Position requires ability to lead and interface with many departments. Candidate should have at least two years management experience in Programming, Promotion or Operations. Knowledge of movie promotion or scheduling an asset. Send resume to General Manager, WVAH-TV 23, BROADCAST PLAZA, HURRICANE, WV 25526. EOE-M/F.

TV MAINTENANCE TECHNICIAN/SATELLITE TRUCK OPERATOR Requires self-starter with valid drivers license and a good driving record. Two or more years MAINTENANCE experience on 3/4" tape, like cameras, microwaves, audio equipment, satellite transmission and communications systems. A two year electronics degree or equivalent and FCC license preferred. Some travel required. Contact Marty Peshka, Maintenance Supervisor, WTNH, P.O. Box 1859, New Haven, Ct. 06508 or call (203) 784-8888. E.O.E.

WANTED: Host for new daily talk show in top 25 market. Must have proven exceptional interviewing skills, able to handle wide range of topics from issues to entertainment. We're looking for the next Oprah Winfrey or Phil Donahue. Rush resume and salary requirements to: ELECTRONIC MEDIA, BOX #E-06

Equipment

COLOR VIDEO PRINTER



- 4" x 5" Color hard-copy or transparency from any video source.
- 60 second print time

SUPERB RESULTS FOR:

- Storyboards
- Casting
- Locations
- Lighting
- CCTV
- Medical
- Industrial

PLUS MANY OTHER APPLICATIONS

MICRO-VUE USA
516-487-3976



JACK
VALENTI

'Cable TV is sitting in the catbird seat'

Jack Valenti is president of the Motion Picture Association of America in Washington.

EM: *What's at issue here?*

Mr. Valenti: The public policy issue is this: Is it reasonable and suitable in the long-term interests of the consumer that one person or one entity controls the flow of television material into the home?

I think the No. 1 public policy issue is competition in the marketplace. The reason why cable companies are such darlings of Wall Street now is that, as Bear Stearns said in its celebrated Oct. 24 buy recommendation last year for TCI, cable has a monopolistic annuity.

No other enterprise in the world has that. When you see the cash flows of these people, it's incredible because there's no competition. Now cable doesn't want to talk about that. They say, 'Well, the movie companies dominate the world.'

But you don't have to have a franchise to open a movie theater. You don't need a franchise to open a movie company. And that's why movie companies' fortunes go up and down, whereas the trend line for TCI is an ascending curve.

So competition—that's the broad forum that I think Congress has to mount.

EM: *What leverage does cable have to get MPAA to the bargaining table?*

Mr. Valenti: They own the world. They are in the catbird seat. They got a compulsory license. They can take programing, violating contracts. They are a monopoly in the neighborhood. I'd say they're doing pretty well.

EM: *Do you think cable companies, especially larger ones, can dictate the price of programing?*

Mr. Valenti: They can. The top 10 cable systems can get a program for maybe 50 to 60 percent cheaper than a stand-alone cable system with 3,000 subscribers.

When you have monopoly power, a lot of things flow from that: the power to dictate price; the power to dictate who goes on the air and who doesn't. And if you own cable networks yourself, and you've got a little empty channel space and 14 independents are trying to get on it, are you going to put your own programing on there or are you going to put some of the independents on it?

EM: *Some of the motion picture companies would like to see the cable companies prohibited from owning programing services. Is that an MPAA position?*

Mr. Valenti: We have a financial interest and syndication rule for the networks.

Then if it is prudent public policy—and I think it's reasonable, right public policy—to put a tether on (broadcast) network power because there are only three, is it not reasonable in the interests of the public and the consumer to put the same kind of harness on cable power? That's a question that has to be debated by the Congress.

EM: *Cable says that what's motivating the motion picture industry is that they don't want the competition from cable, that they don't want cable to get big enough to be its own producer.*

Mr. Valenti: Cable can get as big as it wants to, and produce all it wants, so long as there are two wires or some competition in the home.

For example, cable can produce all the programs it wants if the telcos were in there (with) the cable companies, so that a customer has the option. As long as there are two entities offering programs to the home, I don't care what cable does. #

Congress watches as industries try to thaw cold war

(Continued from Page 1)

in the next few weeks in which cable, in particular, is likely to find itself on the defensive.

Also, just last week, U.S. Commerce Department officials convened a private meeting of representatives from the cable, motion picture and broadcasting industries to discuss cable's regulatory future.

Many of the issues about cable are being raised by Jack Valenti, president of the Motion Picture Association of America, who has been alleging that the multiple cable systems are monopolies in need of restraint.

The cable industry, meanwhile, has been denying the monopoly allegations vehemently, contending that over-the-air broadcast stations and videocassette recorders are formidable marketplace foes.

And Jim Mooney, president of the National Cable Television Association, has on several occasions tried to shift the spotlight onto the Hollywood studios. He has pointed out that four of the top motion picture studios have controlled up to 58 percent of the country's box office revenues.

He also has noted that some of the major motion picture studios have been buying movie theaters as of late, a form of "vertical integration" that was frowned upon by the federal government several years ago.

"I submit that if the Justice Department or anybody else wants to look for structural and behavioral problems in the entertainment industry, follow Horace Greeley's advice and 'Go west, young man, go west,'" Mr. Mooney said in a recent shootout with Mr. Valenti before the Washington communications bar association.

But recently, some of the cable industry's largest multiple system operators have been encouraging a quiet resolution to the conflict. Those operators, apparently prompted by the feeling that any government cure may hurt far worse than a bit of self-administered first aid, include the two largest MSOs, Tele-Communications Inc. and Time Inc.'s American Television and Communications.

With Warner Communications, the only company that owns cable systems and a major movie studio, serving as a go-between, representatives of both factions met privately last month to discuss whether there was a possibility of peace.

The participants, including representatives of the three largest cable companies and three major movie studios, have declined to reveal what transpired. But there have been signs that cable wants to negotiate in earnest.

Among those signs: Mr. Mooney went to Hollywood in late January and called for an end to the war of words between the two industries.

In a speech that marked a reversal of his earlier rhetoric, he said the "extraordinary level of hostility between these industries in public and political forums" is unhealthy and could lead to unwarranted government regulation.

But others offer different reasons why cable is being driven to the bargaining table.

"Cable has a monopoly to protect," says Larry Gerbrandt, senior analyst for Paul Kagan Associates.

The MPAA's Mr. Valenti says the program production community is being driven to the table by the belief that cable is holding all the high cards now.

However, Ed Hatch, vice president of Merrill Lynch Capital Markets, says, "What the fight's about is Jack Valenti's effort to extort additional revenues from cable."

What cable wants out of its negotiations with Hollywood, besides an end to hostilities it fears may be raising its profile to an uncomfortable height, hasn't been spelled out.

Yet Mr. Valenti told ELECTRONIC MEDIA that when he and Mr. Mooney were discussing possibilities last year, Mr. Mooney had been talking about settling the industries' copyright differences "if we were to join them in opposing all bills which would deny cable the right to exclusively license programing in their territory."

Meanwhile, all eyes will be focused on Capitol Hill as lawmakers move to scrutinize the cable industry in upcoming hearings.

One particular concern for cable appears to be hearings planned before the Senate antitrust subcommittee that will focus on allegations that there are "competitive problems" in the cable industry, according to subcommittee staff members.

The antitrust subcommittee, chaired by Sen. Howard Metzenbaum, D-Ohio, is tentatively planning to hold a hearing in Cincinnati sometime the week of March 7 and another on March 17 in Washington.

The House telecommunications subcommittee also wants to hold hearings, probably in mid-March, to oversee cable's deregulated status.

While no major cable legislation is pending, the subcommittee's Rep. Al Swift, D-Wash., said the hearings should "send a signal that a little restraint could save the industry a lot of problems."

Terry Haines, Republican counsel for the House Energy and Commerce Committee, said there appears to be an "awful lot of interest" about cable on Capitol Hill.

"If there's any place where the industry bashing is having an impact, it's on the perception that cable may be a monopoly," Mr. Haines said. "As the industry ends its building phase and gets more into programing, there's a lot of concern that further competition may be desirable and beneficial for the American consumer."

Congressional staff members also said they have been hearing complaints from subscribers about rate increases, and that has spurred some lawmakers' interest in reassessing the industry's deregulated status as instituted under the Cable Communications Policy Act of 1984.

The hearings also are being held after a period in which cable's reputation on Capitol Hill was damaged by its handling of signal scrambling to the backyard dish market. Also, a string of First Amendment victories in court, including the elimination of the must-carry rules, produced a feeling that cable perhaps was becoming too free.

While Congress is gearing up to scrutinize cable, the Reagan administration's own investigation of the industry is well under way.

(Continued on Page 125)



BILL
STRANGE

'Hollywood's rougher than 9 acres of garlic'

Bill Strange is the chairman of Beta Communications in Dallas and a board member of the National Cable Television Association.

EM: *What do you say to Hollywood's allegation that cable is a monopoly?*

Mr. Strange: It's totally ridiculous. To have a monopoly, you've got something nobody else has got, which is entertainment into the home. In this particular situation, you've got off-the-air television.

EM: *How about a monopoly over multichannel TV into the home?*

Mr. Strange: That's not true, sir. If a person has a television set, they've got multichannels.

EM: *Is cable in a position of monopoly power regarding its programing?*

Mr. Strange: There's never been a control on pay TV in the way of rates. Never. Now what's happened to the price of pay TV? It's gone down.

That's called the law of supply and demand. And that's the strongest programing we've ever had.

EM: *Do you agree that unless operators face some sort of wired competition they should be limited in the number of subscribers they can serve or prohibited from owning programing services?*

Mr. Strange: Hell, no, I don't agree with that. How much competition do you want me to have, for crying out loud?

How about the (videocassette recorders)? I got (Mr. Valenti's) own theaters coming into every home I serve. I've got a lot of customers who only take the basic cable service because they're getting his movies through the VCRs.

You talk about wicked competition. We got it on every damn corner with the video stores.

Plus the fact that in every major city in America you can get all the TV stations you want with a cat hanger hanging out the damn window.

Where's this deal that we're so in control? Me thinketh the lady protesteth too much. The goddamn theaters got the control, baby.

If we're such a monopoly, what's happened to the other 50 percent of the people in America? They're not taking cable. We're trying to sell them because we're bringing them stuff they can't get off the air.

EM: *Why, then, is cable trying to produce its own programing? Why are operators taking equity interests in the cable programing services they carry?*

Mr. Strange: I can make some assumptions that the reason they're doing it is that the more programs that you can offer, the more people will take cable.

We're hunting for the 50 percent that don't take cable. We're trying to survive against the Hollywood crowd that is rougher than nine acres of garlic.

EM: *One of the other criticisms is that cable is trying to keep that programing to itself to supposedly keep down competition, such as the backyard earth station crowd.*

Mr. Strange: That is not true at all. It is absolutely off the wall. The cable industry has never denied programing to anybody. All they got to do is pay for it. That's all.

What the backyard earth station wanted to do is receive the damn programing and not pay for it. All we're saying is let's scramble the programing and let them pay for the programing. #

Britain's 'EastEnders' arrives in U.S.

(Continued from Page 4)

they usually are enough to give a new public TV show a solid footing.

Additionally, station program directors interviewed by ELECTRONIC MEDIA said "EastEnders" appears to have significantly boosted their stations' 18-to-34 demographics, although official results won't be known until after the February sweeps.

"'EastEnders' has gripping characters," says Dave Lacey, vice president and general manager of WNYC-TV, which is airing the series Monday through Friday at 8:30 p.m. "We've already heard from one fan club that's been formed in Queens."

"It's a well-made and realistic program, and the audience appreciates that," says Joyce Campbell, program director for WETA-TV in Washington. She says the series has developed a cultish following at 11:30 p.m.

"The language is a bit of a tricky thing," she adds, "since our audiences are used to English programs with an accent of Oxford English from BBC shows, not Cockney."

Lionheart is distributing thousands of

copies of Cockney glossaries so that viewers of "EastEnders" can catch on to the colorful Cockney words and phrases sprinkled in the series. "Once people get used to it, the dialect isn't really a problem," says John Felton, vice president of programming for WPBT, which is double-stripping "EastEnders," at 11:30 a.m. and again at 11:30 p.m.

In running the show twice, Mr. Felton explains, "Our older audience tends to fade out at 11 o'clock. We're getting a very substantial young audience for this show now in late night." However, he concedes that "EastEnders" is "kind of foundering" at 11:30 a.m., where it's being tested among network daytime soap opera addicts.

The show confronts issues such as drug abuse, infidelity and even child abuse almost daily as it portrays the lives of 23 continuing characters who inhabit "EastEnders."

The series has been praised by critics in Britain for not pulling punches. In that country, it attracts as much as 40 percent of the available audience during its thrice-weekly BBC airings.

The series has arrived in the United States as the glitzy prime-time soap operas on the commercial networks have declined in ratings by as much as 15 percent this season.

"EastEnders" was sold individually for cash to a handful of public stations, bypassing the traditional network-like run on PBS.

Stations in the current lineup are committed to a six-month run of "EastEnders," after which the sequential episodes will be rerun.

Mr. Miller says the rollout was carefully planned during a strategy session in Arizona last June that involved participating broadcasters. Lionheart waited to release "EastEnders" in this country, he explains, until it could receive enough five-night-a-week commitments from major-market stations.

"We wanted the audience to find it and build upon it," says the executive. "We wanted stations to understand that the show covers a lot of social issues, in an entertainment format. We didn't want to have it rejected by someone who had only seen a half-hour tape and may have been put off by the

Cockney accents and so on."

Mr. Miller says no serious consideration was given to a commercial release in the United States, "because we knew those stations would not have made a commitment for 52 weeks. And if they had, and it didn't perform the way they wanted it to after three weeks, they would pull it off the air anyway. We knew it would take a while to build, like any continuing drama."

WNYC's Mr. Lacey claims "EastEnders" has been the best launch his UHF outlet has ever had, backed by a promotional campaign that began six weeks in advance of the show's special 2½-hour premiere. "It's been a solid performer for us in prime time," he reports, "and people are discovering it every night. We're very satisfied and pleased."

WETA's Ms. Campbell says her station is already getting fan letters from teen-age soap opera viewers who have trouble staying up until midnight to catch "EastEnders" on school nights. "It's a curious thing," she observes. "I've seldom seen so much interest so quickly in such a new show."#

NETWORK PRIME-TIME HOUSEHOLD RATINGS

A.C. Nielsen Co.
ratings/shares
for the week of
Feb. 1 to Feb. 7.

	8 p.m.	9 p.m.	10 p.m.
Monday	abc MacGyver 12.9/19	ABC Monday Night Movie: Weekend War 14.9/24	
	eyc Kate & Allie 13.7/20	Frank's Place 11.4/17	Newhart 15.6/23
	nbc ALF 18.0/26	Valerie's Family 16.0/24	Designing Women 16.3/25
			Wiseguy 11.1/19
		NBC Monday Night Movies: Flashdance 13.5/22	
Tuesday	abc Who's the Boss? 22.3/32	Growing Pains 22.5/33	Moonlighting 21.4/32
	eyc 48 Hours 8.9/13	Jake & the Fatman 11.8/18	thirtysomething 15.3/26
	nbc Matlock 18.4/27	Hunter 15.0/22	Cagney & Lacey 13.6/23
Wednesday	abc Perfect Strangers 17.1/27	Head of the Class 17.8/28	Hooperman 16.4/25
	eyc Law & Harry McGraw 8.4/13	Kate & Allie 12.7/20	'Slap' Maxwell 13.8/21
	nbc Highway to Heaven 15.5/24	A Year in the Life 12.3/19	Dynasty 14.9/24
			Smothers Brothers Reunion 14.6/24
Thursday	abc ABC Thursday Night Movie: Firefox 12.9/20		
	eyc Lyndon LaRouche 4.9/7	Bugs Bunny 7.7/11	Simon & Simon 11.9/18
	nbc The Cosby Show 32.3/47	A Different World 27.8/41	Knots Landing 16.5/27
			David Letterman Special 19.3/31
Friday	abc Full House 12.5/21	Mr. Belvedere 12.6/20	The Thorns 8.6/14
	eyc Beauty & the Beast 13.9/23	Sledge Hammer! 8.3/13	20/20 11.4/20
	nbc Friday Night's Main Event 15.2/25	Dallas 18.6/30	Falcon Crest 14.7/25
Saturday	abc Dolly 11.5/19	Ohara 8.8/14	Spenser: For Hire 11.2/20
	eyc High Mountain Rangers 11.7/19	Houston Knights 10.0/16	West 57th 7.6/13
	nbc Facts of Life 16.5/27	227 17.3/28	Golden Girls 24.6/39
		Amen 20.7/34	Bloopers & Practical Jokes 21.3/37
Sunday	abc Disney Sunday Movie 13.6/20	ABC Sunday Night Movie: Elvis and Me, Part 1 23.9/35	
	eyc 60 Minutes 21.3/33	Murder, She Wrote 21.5/31	CBS Sunday Night Movie: Windmills of the Gods, Part 1 19.0/28
	nbc Our House 11.0/17	Family Ties 16.6/24	My Two Dads 14.7/21
			NBC Sunday Night Movie: Rambo: First Blood Part 2 15.5/23

Source: A.C. Nielsen Co.

AGB HOUSEHOLD RATINGS

For the week of Feb. 1 to Feb. 7

	Rating/share
1. The Cosby Show	NBC 32.2/48
2. A Different World	NBC 28.2/42
3. Golden Girls	NBC 25.6/40
4. Cheers	NBC 24.2/36
5. Murder, She Wrote	CBS 22.9/32
6. Who's the Boss?	ABC 22.1/32
7. ABC Sunday Night Movie	ABC 21.7/32
8. Growing Pains	ABC 21.7/31
9. Moonlighting	ABC 21.3/32
10. 60 Minutes	CBS 21.0/32
11. Bloopers & Practical Jokes	NBC 20.8/35
12. Amen	NBC 20.4/33
13. Matlock	NBC 19.9/29
14. Dallas	CBS 19.9/30
15. 227	NBC 19.1/30
16. ALF	NBC 18.6/27
17. CBS Sunday Movie	CBS 18.3/27
18. Newhart	CBS 18.1/26
19. Highway to Heaven	NBC 17.8/27
20. Designing Women	CBS 17.8/27
21. Letterman Special	NBC 17.3/27
22. Valerie's Family	NBC 17.1/24
23. Facts of Life	NBC 16.8/27
24. Smothers Brothers Reunion	CBS 16.8/28
25. Family Ties	NBC 16.6/24
26. Knots Landing	CBS 16.5/26
27. Head of the Class	ABC 16.3/24
28. Perfect Strangers	ABC 16.0/24
29. Falcon Crest	CBS 15.9/25
30. Kate & Allie	CBS 15.9/23
31. Hunter	NBC 15.8/24
32. Beauty & the Beast	CBS 15.8/24
33. Cagney & Lacey	CBS 15.1/26
34. Unsolved Mysteries	NBC 15.1/24
35. WWF Special: Main Event	NBC 15.1/23
36. Hooperman	ABC 14.7/22
37. ABC Monday Night Movie	ABC 14.7/23
38. Miami Vice	NBC 14.4/22
39. Kate & Allie	CBS 14.4/22
40. Sunday Night at the Movies	NBC 14.1/21
41. thirtysomething	ABC 13.9/24
42. Frank's Place	CBS 13.7/20
43. Mr. Belvedere	ABC 13.6/20
44. Dolly	ABC 13.6/21
45. Monday Night at the Movies	NBC 13.5/21
46. My Two Dads	NBC 13.4/19
47. Frank's Place	CBS 13.2/20
48. Disney Sunday Movie	ABC 13.2/19
49. Year in the Life	NBC 13.0/20
50. Crime Story	NBC 12.8/22
51. 20/20	ABC 12.7/20
52. MacGyver	ABC 12.7/18
53. Full House	ABC 12.7/20
54. Jake & the Fatman	CBS 12.6/19
55. Dynasty	ABC 12.6/21
56. St. Elsewhere	NBC 12.4/21
57. ABC Thursday Night Movie	ABC 12.3/19
58. High Mountain Rangers	CBS 12.3/19
59. 'Slap' Maxwell	ABC 12.3/19
60. Our House	NBC 12.1/18
61. Wiseguy	CBS 12.0/20
62. Simon & Simon	CBS 11.9/18
63. Spenser: For Hire	ABC 11.6/20
64. Law & Harry McGraw	CBS 10.4/16
65. Ohara	ABC 9.7/16
66. 48 Hours	CBS 9.7/14
67. Houston Knights	CBS 9.4/15
68. Thoms	ABC 8.8/13
69. Bugs Bunny Valentine	CBS 8.8/13
70. Sledge Hammer!	ABC 8.5/13
71. West 57th	CBS 8.0/14
72. Lyndon LaRouche	CBS 6.4/9

Baseball scrambling plans anger stations

(Continued from Page 3)

He said the station can't meet the cost of buying the 13 General Instrument VideoCipher decoders—at \$3,500 apiece—to monitor the game feeds that KTTV's staff would normally review.

Mr. Guerrero and Dan Noel, sports producer at KCBS-TV, are part of a group of Los Angeles area producers considering some sort of boycott of baseball highlights as the MLB scrambling initiative starts this spring.

Whether the feeds cost \$1 or \$100, Mr. Noel said, the cost for the backhaul feeds is too high.

"We are, in fact, being held hostage," he said. "We're being told 'Take it or leave it,' and the ones who really suffer will be the fans."

The MLB's Mr. Burns, who met with Messrs. Guerrero and Noel recently, said he doesn't feel there will be a sudden dearth of available baseball footage this season.

"I don't disagree with their sentiments on publicity," he said. "I just don't think the skies are going to go dark."

According to Mr. Burns, the broadcast networks provide affiliates with highlights. Other providers of station highlights, he said, include Group W's Newsfeed, CNN, ESPN, superstations and Sports News Satellite.

In Boise, Idaho, Doug Greengard, sports director at KBCI-TV, said the MLB's plans will seriously affect the quality of his sportscast. "If they scramble all that stuff, we're going to be in trouble," he said.

And Mr. Greengard said the network baseball highlights his station receives are hardly big league material. "They stink, and we're talking major league stink," he said. "Once in a while, they show a good catch."

Hughes Television Network, which recently won the MLB contract to set up a network in 20 cities with MLB franchises, has already discussed scrambling games for the

Station executives say that baseball's scrambling plans, as well as those by pro basketball and hockey, could lead to fewer sports highlights on nightly newscasts.

NBA and the NHL, according to John Tagliafaro, president of Hughes.

The NHL will be watching the MLB season rollout with an eye toward scrambling signals from its games next year, according to Joel Nixon, NHL vice president of broadcasting. "I think we can probably look at it for starting next season," he said.

The NBA was already thinking about a scrambling strategy even before baseball made its move. "We are definitely keeping an eye on the baseball experience," said Ed Desser, NBA director of broadcasting.

Like MLB, the NHL and the NBA want to cut video pirates out of the signal reception picture—particularly pirates who own bars and other public establishments.

"The biggest concern is the use by commercial establishments of proprietary signals," said Mr. Desser. "That has an impact on a team's gate as well as its local TV rights."

The NHL is aware of the reaction in Los Angeles, and is eager to avoid the reaction baseball has prompted, according to Joel Nixon. "We want to be careful that we won't create a public relations problem for ourselves because we like having our highlights around the country," he said. #

Iowa caucuses start of new TV strategy

(Continued from Page 3)

around is straining us to the limit," said Joseph Angotti, NBC News vice president in charge of election coverage.

Hal Bruno, ABC News director of political coverage, said the networks may return to their traditional system of having one correspondent per candidate after the New Hampshire primary, as the field of presidential candidates thins out.

Those who went to Iowa to bid for interviews, transponder time and scoops apparently got what they came for without too many hitches.

Officials from the major networks, satellite services and some station groups report that there has been sufficient work room, transponder time and access to candidates for all concerned.

"The biggest problem we have this year is the airlines," Mr. Bruno said. "They cannot be counted on to get our people or our equipment where they need to be on time."

"Travel is one of our biggest problems of the campaign. It's a mess and it's serious. In the long run, it's going to cost us all more time and money, and there's nothing anyone can do about it."

Another problem for broadcasters in Iowa was finding a satellite uplink to transmit from while covering town-hopping candidates.

"It was like the good old days. We had to put the videotape on a plane and fly it to where we needed it," Mr. Angotti said.

ABC and CBS each said they had reporters from between 25 and 30 affiliates in tow, while NBC said it had about a dozen. Those reporters supplied their stations with localized reports.

In addition to regular news feeds, Conus said it serviced 18 subscriber stations with live, localized reports, while Newsfeed said it served 12. Both expect more stations to request such customized reports in future primaries.

Conus President Charles Dutcher said: "It will be interesting to see whether the networks can afford to continue this pace of specialized satellite news coverage for affiliates in future election years, or if this is the last hurrah."

A specialized service like his own is in it for the long haul, Mr. Dutcher said. "The more choices available to the local broadcaster, the better overall coverage will be." #

Programming is at heart of Hollywood-cable feud

(Continued from Page 123)

Part of that investigation included the meeting last Thursday at the Commerce Department's National Telecommunications and Information Administration.

Among the participants were Mr. Valenti and representatives of the NCTA, INTV, the National Association of Broadcasters, NBC, Fox Television, Tribune Broadcasting, TCI and the National League of Cities.

Sources at the meeting said much of the discussion revolved around whether cable is a "natural monopoly" that must be kept in check by regulation.

Industry sources say that part of what's been stirring the waters lately is simply the fact that cable, with more than half of the TV households in the country now hooked up, has been emerging as a major player in the programming marketplace.

Flush with cash as it moves out of a construction phase and into a deregulated era of higher subscriber rates, cable also has more money around to invest in programming. Several of the largest MSOs are invading Hollywood's traditional turf with a vengeance by taking equity slices of new cable programming services.

The participation of MSOs in programming services is becoming so commonplace that many perceive it as a part of the price of getting any new service carried on cable.

Critics say cable also is trying to protect the exclusivity of more of its programming so that consumers must go to their local cable company to get their fare, not to other competitors.

They see the move toward exclusivity as being driven by a desire to keep potential competitors down, but cable representatives bill it as a way to expand their subscriberships and don't see where there's anything to apologize about.

"If we're going to spend our subscribers' money on developing programming, we'd at least like our subscribers to get a first shot at it," says Bob Thomson, a TCI vice president.

On the flip side of the story, there are contentions that Hollywood is seeking to rope in cable in a big way.

Program producers, according to sources within both the cable and programming industries, believe that cable has too much bargaining power over programming now. The fact that cable systems generally don't have to compete against each other for programming keeps prices down, they say.

Some cable operators concede that point, but argue that cable's power over programming helps operators put a damper on the prices they charge subscribers for service.

"The Hollywood guys are forever laboring in the political vineyards to create a world in which everyone not only has to come to them for programming, but comes with as little bargaining power as possible," Mr. Mooney said recently.

At the same time, the motion picture studios are trying to ensure that they are in the best position possible to take advantage of pay-per-view technology, which permits a cable subscriber to call up and be billed for movies electronically.

Geoffrey Holmes, a vice president for Warner Communications, says, "We believe within the next five years, pay-per-view is going to explode."

As cable has grown in stature, the Hollywood community has argued in favor of allowing the telephone companies to offer competitive cable offerings. It also has supported legislation aimed at encouraging the development of other competing technologies, such as satellite broadcasting services.

At the FCC, the motion picture industry has supported proposed limitations on the number of subscribers a single cable operator can serve.

In other quarters, it has suggested that there should be restrictions on MSO ownership of programming services.

In many of its regulatory onslaughts, Hollywood



'The Hollywood guys are forever laboring in the political vineyards to create a world in which everyone not only has to come to them for programming, but comes with as little bargaining power as possible.'

—Jim Mooney
NCTA

has been joined by the Association of Independent Television Stations, which also has criticized the growing concentration of ownership in the cable industry.

Of particular concern to many in the independent TV and programming communities is TCI, which appears to be emerging as an industry unto itself.

Besides being the largest cable system owner in the country, TCI also has interests in a variety of cable programming services, including Turner Broadcasting System, American Movie Classics, The Discovery Channel, Cable Value Network and Black Entertainment Television.

TCI also has an ownership stake in more movie theaters than any other company in the country, a TCI spokesman said. Among other things, it has a 65 percent interest in United Artists, a large movie theater operator and owner of cable television systems.

TCI also has interests in Netlink USA and is completing its acquisition of Tempo Enterprises, both of which are in the business of providing satellite signals to home satellite dishes.

"TCI is now going deeper into becoming an almost-monopoly, almost daring the regulators to break them up," says Harry Koenigsberg, an account executive for the investment firm of Bear, Stearns & Co., who says he has had a substantial interest in the multiple system operator for the past six years.

By MPAA's count, TCI owns or has interest in systems serving 22 percent of the nation's 45 million cable television subscribers. (TCI says it has affiliations with 17 percent of all cable subscribers.)

The more subscribers a cable operator serves, the more clout it likely will have with a programmer. Even some cable operators concede that industry giants such as TCI can bring a programmer to his knees by threatening to give him the heave-ho, thereby depriving him of millions of customers with a single blow.

"That's power, even if you never use it," says Mr. Valenti.

"It's a hidden bludgeon, and everybody knows it." TCI, however, denies it has that kind of clout. It and other MSOs say there is no cause for alarm regarding the size of some companies. They also note that the FCC looked into the ownership concentration issue several years ago and saw no need for regulation.

Ed Allen, a former NCTA chairman and president of Western Communications, says that in the "real world," programming decisions are driven by what a system's subscribers want to see.

"They're driven by the subscribers' eyeballs," he says.

A major cable operator's power over program prices is apparent to some smaller cable operators, however.

Some small cable companies are pushing for legislative reforms regarding the "discounts" that the larger systems regularly get from programmers, due to the huge number of subscribers the larger systems reach.

Smaller cable companies have been encouraging Sen. Larry Pressler, R-S.D., to introduce legislation that would prohibit the larger operators from taking discounts that can't be justified by savings in costs.

"There certainly are small operators who believe that the differential between what they're paying and large operators are paying is creating a competitive problem," says Steve Effros, president of the Community Antenna Television Association.

The Hollywood-cable feud also is rooted in long-standing issues regarding cable's payment for use of copyrighted programs.

But now, copyright is no longer the major issue dividing cable and Hollywood, says Mr. Valenti.

"It's a tiny speck on the radar screen," he says. "The No. 1 public policy issue is competition." #

TV helicopter aids in capture of suspect

(Continued from Page 2)

use in emergency situations, particularly at disaster scenes.

Leo Galanis, founder of the National Broadcast Pilots Association and a pilot at KUSA-TV in Denver, thinks the incident will have a positive effect on the image of TV station helicopter pilots.

"I think it will show the NTSB that news helicopters can help," he said.

An NTSB spokesman last week said the board has no authority to investigate the incident, since no accident was involved.

"There's no question that news helicopters play an important role in helping the police," the spokesman said.

"We've always been aware of that."

Mr. Silva says he was determined to catch the robbery suspect, later identified as 24-

year-old escaped inmate Phillip Hutchinson of Arlington, Va., after he saw him kill a plainclothes policeman at about 11:30 a.m. on Feb. 9.

Mr. Silva and cameraman Jim Stair were shooting aerial footage of a highway project when they saw the suspect, who allegedly had robbed a credit union, in a truck being chased by police cars.

Mr. Hutchinson slammed the truck into a plainclothes officer's unmarked car during the chase, hurling the officer about 200 feet from the vehicle to his death.

"At that point, I decided that I was going to pursue the individual and do whatever was in my power to have him arrested," Mr. Silva said.

Shortly after that, Denver police officers lost sight of the suspect when he drove off the

road, slammed his truck into a tree and escaped on foot, with the helicopter in pursuit.

The suspect eventually grabbed a hostage, 73-year-old John Laurienti, and forced him to drive a green pickup truck.

As the truck went into a supermarket parking lot, Mr. Silva, in a move designed to alert the police of the suspect's location, dropped the craft down in front of it.

"Once the police saw the helicopter come down, they figured out where the suspect was," said Marv Rockford, KCNC vice president and news director.

A squad car rammed the pickup truck on the right side and police surrounded the vehicle.

With the hostage still seated in the driver's seat, police opened fire on Mr. Hutchinson

after he pointed a weapon at them, according to eyewitnesses' accounts.

Police, after firing about 10 shots, pulled the hostage out of the cab and, in the climax of the dramatic footage, viewers saw a policeman fire a shotgun blast directly at the suspect at close range.

After it was determined that Mr. Hutchinson was dead, KCNC rushed Mr. Stair's footage back to the station and aired its first report on a noon newscast.

The station broadcast the final shootout intact, but station officials decided against airing the footage of the police officer being killed.

"It's the worst thing I've ever seen on a piece of videotape," commented Mr. Rockford, who said he has been with KCNC for about 6½ years. #

Cable outlet facing extra fees to city

(Continued from Page 3)

"The intent was not for the city to extract a pound of flesh at the end of the contract," the official said.

San Antonio has had numerous inquiries from major multiple system operators about possible purchase or management of the system, according to Mr. Fox.

Rogers' San Antonio system is a two-way "addressable" state-of-the-art system designed and equipped by Zenith Electronics.

The city, which owns its utility companies, could conceivably take over the system.

But Mr. Fox says that's an impracticable option and also that he's "less and less interested" in an equity partnership for the city because of the complex bookkeeping that would entail.

A majority of the council members favor some sort of action for the city to realize revenues from the option to buy its cable system, according to Mr. Fox.

"I think we're in a unique position to create some dollars for the city," said Councilman Weir Labatt.

"I can't imagine the council not doing something for the city's benefit."

He suggested that the council could consider seeking an annual fee from Rogers through the remainder of the franchise term instead of purchasing the system or taking an equity position, and rather than taking one lump payment.

"If we take it all at once, we might spend it in the wrong spot," Mr. Labatt joked.

The clause permitting the cable buyout option was negotiated by Mr. Fox himself when the original franchise was established with UA/Columbia.

It is an unusual one as such clauses go, since the option is not tied to the operator's performance.

"There was some objection. But they did it to get the business," Mr. Fox said. #

AT PRESS TIME CONTINUED

postmaster general March 1.

● WASHINGTON—Media Central, owner of KZKC-TV, Kansas City, told the FCC on Thursday that it couldn't determine whether its prime-time broadcast of the R-rated "Private Lessons" had been in violation of the agency's "indecent" standards because of the "vagueness" of the standards, the group owner said in a filing at the FCC. Last month, the FCC notified KZKC that it may have violated the rules, and it has been waiting for the station's response before deciding to take further action.

● CULVER CITY, CALIF.—Lorimar Telepictures Corp. on Friday reported a net loss of \$19.2 million on revenue of \$255 million for its third quarter ended Dec. 31, compared to a loss of \$21.7 million on revenue of \$196.8 million for the same period the year before. The company said \$22 million in reserves for Lorimar's home video division were set aside to compensate for uncollectable accounts and overstock of inventory accumulated by the division's former president, Stuart Karl, who is being investigated by the company. Excluding the home video loss, the company had profits of \$10.7 million, Lorimar said.

● CHICAGO—Independent WPWR-TV here offered Tribune Co. \$50 million for the Chicago Cubs last Thursday. Tribune is embroiled in a bitter battle with the Chicago City Council to allow night games at Wrigley Field. "We would keep the team in Wrigley Field, continue playing day baseball and preserve the status quo," said WPWR General Manager Al DeVaney, who added that the deal is contingent on WPWR getting the Cubs' TV rights. Analysts said the offer was too low, but Mr. DeVaney disagreed. Tribune paid \$20.5 million for the Cubs in 1981.

● LOS ANGELES—ABC is moving quickly to decide among three pilots to run after "Nightline" to keep its affiliates from buying programming for that daypart at this week's NATPE convention, sources said. The pilots are: A Ken Erlich Productions show with Rick Dees; a variety show from J-Nex called "ABC's Wide World of Entertainment"; and an undisclosed project from Vin Di Bona Productions.

● NEW YORK—Viacom Chairman Sumner Redstone told ELECTRONIC MEDIA on Friday he has no current plans to acquire Orion Pictures Corp., but added, "I'm not saying that in a month or two all that might change." Earlier, he asked for federal clearance to raise his stake in Orion to 36 percent from its last reported level of 26.8 percent. He said his Viacom duties take up his time and he would decline to take a seat on Orion's board if asked. Meanwhile, John Kluge said he raised his Orion stake to 26.7 percent.

● NEW YORK—The CBS board last week approved the appointment of Edward Grebow as senior vice president of administration, personnel, human resources and facilities at CBS Inc. Mr. Grebow succeeds 20-year CBS veteran Paul MacCawatt, who resigned from the company Feb. 5. #

New superstations create an uproar

(Continued from Page 1)

He said the MLB is in consultation with officials from both baseball teams, who are said to be very upset about the development.

But he declined to say whether the league might seek a legal challenge.

Officials with the two teams could not be reached for comment.

Under current law, satellite carriers can retransmit local broadcast stations nationally as long as they act as "passive" carriers and do not alter the contents of the signal.

Ted Turner has used the superstation concept to market his WTBS in Atlanta as a national cable service, but satellite carriers have redistributed other stations against their will, including WGN-TV in Chicago, and WWOR-TV and WPIX-TV, both in New York.

Gil Korda, national sales manager of Eastern Microwave, said, "I would prefer that we have a working relationship with (KTLA and WSBK), but it's not imperative."

At WSBK, Stuart Tauber, assistant general manager, said, "We're examining what the legal ramifications of this are with our attorneys in Washington."

Whether any legal action ensues, officials at both stations, who were informed of Eastern's plans on Feb. 1, expressed their frustration over the circumstances.

"We don't know whether it's good or bad. But we're not thrilled about it," said Mr. Tauber.

Steven Bell, president and general manager of KTLA, echoed that sentiment.

"We really have no recourse," he said. "We are a local station broadcasting to our community and we really don't like what they're doing."

"These are the realities we live with in an era when the legislation is written the way it is."

Mr. Korda said he was not "overly concerned" about any legal challenge.

After Eastern Microwave turned WWOR into a superstation, the New York Mets mounted a legal challenge

over alleged copyright infringement, but it lost the suit.

Like WWOR, Eastern will market WSBK and KTLA to cable operators for 10 cents per subscriber per month, Mr. Korda said.

INTV's Mr. Padden has been fighting legislation in Congress that would clear up ambiguities in copyright law and make it easier for superstations to be marketed to backyard dishes.

Under the bill, which has the backing of House Copyright Subcommittee Chairman Bob Kastenmeier, D-Wis., satellite operators would have to pay 12 cents a month per dish subscriber for each signal they retransmit.

Mr. Padden says the legislation would prevent local TV stations from being able to protect the exclusivity of their programming, because it permits satellite services to bring in the same programs from distant markets.

He also is upset that the Hollywood film community, which has been an ally of INTV on many fronts, is supporting the legislation.

Mr. Korda said KTLA and WSBK were selected because of the heavy sports, movie and syndication programming schedules they carry.

WSBK carries 75 Boston Red Sox baseball games each year, in addition to Boston Bruins hockey and 25 hours of movies each week.

KTLA airs 50 California Angels games a year, along with Los Angeles Clippers basketball and 30 hours of movies per week.

"People can't get enough of this stuff," said Mr. Korda.

While Mr. Korda said there was room in the market for more superstations, he conceded there was a saturation point for the product.

He said Eastern hadn't pre-sold the stations to any cable systems.

"Obviously if we're a year or two down the road and it's not successful, we'll re-evaluate it," Mr. Korda said. #

Doug Halonen contributed to this report.

King World forms division to acquire TV stations

(Continued from Page 1)

Late last week, Michael King, president and chief executive officer of King World, would say only that the new division head was a well-known executive with station experience.

Mr. King said acquiring stations was the next logical step for expansion, but that "we certainly don't need stations to launch our shows." King World distributes the top three shows in syndication: "Wheel of Fortune," "Jeopardy!" and "The Oprah Winfrey Show."

Wall Street analysts regarded King World's expansion into broadcasting positively.

Sources said the move made sense, because

King World was loaded with cash and needed something to excite investors because the company won't be launching any new shows next season.

Its efforts to get another game show—"Monopoly"—off the ground are at a standstill.

At Oppenheimer, media analyst Dennis McAlpine said the move into broadcasting could smooth out King World's earnings potential.

"The odds of them getting a No. 5 and No. 6 blockbuster show are slim, and 'Wheel' and 'Jeopardy!' won't last forever," he said.

Apparently, King World's new broadcasting executive will work closely with the com-

pany's new chief financial officer, Jeffrey Epstein, whose appointment was made public last week. Mr. Epstein joins King World from the mergers and acquisitions group of the First Boston Corp., New York, where he specialized in TV, radio, newspaper and other media sectors.

Mr. Epstein will oversee all King World financial operations and be involved in targeting any acquisition.

While at First Boston, Mr. Epstein's clients included Adams Communications, King World and United Broadcasting. Mr. Epstein participated in many of First Boston's media mergers and acquisitions assignments, including

ABC's merger with Capital Cities.

Mr. King also said that King World this week will announce two new production agreements.

Mr. King was upbeat about renewals on "Wheel of Fortune" and "Jeopardy!" through the 1991-92 season. At press time, King World had closed 19 markets for both shows through that period.

Mr. King said the renewals were all in prime access, even though some rep firms had been recommending to stations that they downgrade "Wheel of Fortune" to early fringe in 1991 because the show was starting to show demographic erosion. #

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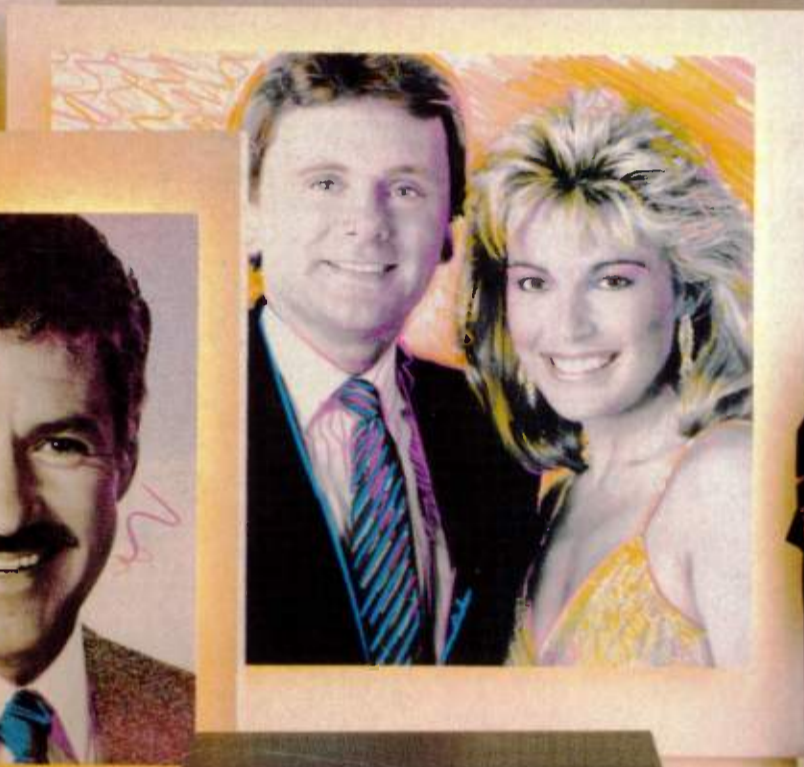
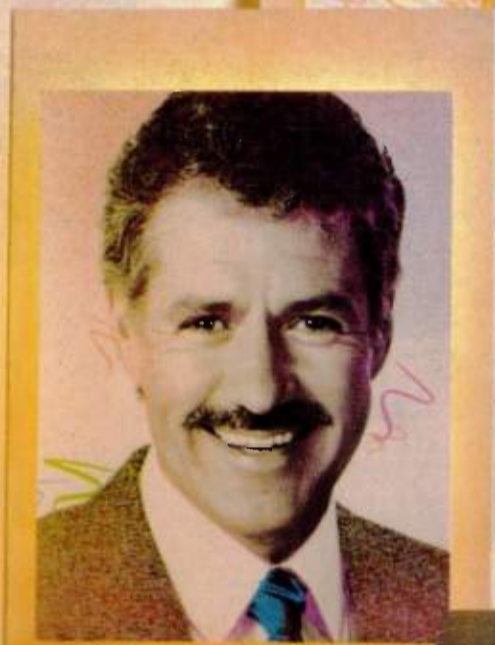
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