

KTXH regrouping from tower fall

By Les Luchter

NEW YORK—KTXH, the new Houston UHF independent knocked off the air when its transmitting tower collapsed on Dec. 7, plans to resume broadcasting in February.

Milton Grant, station president and general manager, praised Harris Corp., RCA and Andrews Antenna for their help and swift replacement of needed hardware. In the Dec. 7 accident (*BW*, 12/13/82), KTXH's on-site studio

was destroyed completely. Five people were killed, none of them KTXH employees.

KTXH, which had been on the air one month to the day when the accident occurred, had begun broadcasting with \$2 million in ad revenues already in the till. "The whole plan was not to build a TV station," Grant said, "but to come on full force from the start. We took the best of what we knew about first-rate indies and put it into effect."

Grant's knowledge came from

his experience at WDCA in Washington, D.C., and then with KTXA, KTXH's sister station in Dallas. He assembled a staff of similar veterans of the indies wars.

KTXH waged a full-scale promotional campaign before its premiere. *TV Guide*, which usually waits a while before adding new stations to its listings, "put us in the first book," said Grant. "They saw what we had done in Dallas and Washington."

The effort paid off. During its

only month on the air, KTXH received an 8 percent audience share, according to Grant, and actually tied with the two other Houston independents. Total independent share increased 50 percent.

On its first Sunday of broadcasting, KTXH was number one in the entire market—topping not only the two other UHF indies, but the three VHF network affiliates—for 12 straight hours. The schedule consisted of classic movies, complete with

The Deer Hunter at 7 p.m.

On Saturday, KTXH scheduled "great Westerns" to appeal to its Texas audience. Weekday fringe programming included *The Brady Bunch*, *Eight is Enough*, *Little House on the Prairie* and *Hawaii Five-O*. A two-hour movie at 8 p.m. was followed by *Madame's Place*, *Bob Newhart*, *The Wild, Wild West* and a late movie.

The station will return with the same schedule next month, and, come spring, Houston Astros baseball will be added.

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SPECIAL REPORT

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BRIEFLY

AEC-TV is running Home View Network tests on WABC New York, and warns viewers not to try to adjust their sets.

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Vic Blondi, executive director of the California Broadcasters Association, is concluding his first year in that post as owners, vice presidents and general managers meet in Palm Springs for their annual three-day confab.

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"Mary Hartman, Mary Hartman" is returning as Embassy senses the time is right to re-release the most successful first-run syndicated series, with the goal of creating a base of stations that will carry Embassy's next first-run entertainment series.

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FNN tying ribbon on MSG deal

By Les Luchter

NEW YORK—The Financial News Network, which is losing its two New York over-the-air UHF affiliates—WWHT-TV and WSNL-TV—to an expanded Wometco Home Theater STV schedule on March 1, is in the "final stages" of negotiations to hook up with the Madison Square Garden Network.

That would help insure a continued presence on the city's cable systems, according to Norm Potter, FNN president.

"Nobody could really get WWHT in Manhattan anyway," Potter said. "The only impact they really had was the 'must-carry' cable rule."

Potter seemed relieved about at least one aspect of the WWHT WSNL cancellation. "The deal with them was done by my predecessors," he complained. "We were paying them to carry us. I don't do that with any of my affiliates. That's the problem ESPN has had."

But, Potter added, "WWHT has been an instrumental part of our growth. We could never have done the network without them."

Potter also revealed that FNN, which still serves about 20 markets via UHF stations, plans to expand from its current seven hours to 12 hours. The 8 a.m. to 8 p.m. EST schedule will permit

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Charles Cancellare, UPI

President Ronald Reagan rides in a military jeep through deep water following his broadcast from KMLB in Monroe, La. Reagan toured the flooded areas of Monroe during a stopover on his return to Washington.

Radio talk soggy affair

By Dave Potorti

MONROE, La.—Like MacArthur returning to the Philippines, President Reagan docked at waterlogged KMLB-AM with an inspiring message for flood victims here.

The town of 57,000 was coping with more than \$80 million in damage in the wake of heavy rains that overflowed the Ouachita River.

Reagan's visit, following three nights of New Year's parties in Palm Springs, Calif., came on short notice to Station Manager Greg Powell. But KMLB, which, at the time, was surrounded by water, was a likely choice for the presidential broadcast.

"One of the hardest hit areas was north of Monroe, and we're the route to that area," aid. "Troops were there. And of course, with my ing the mayor of Monroe, an easy in." ayor also owns the radio

day," Powell said. "I didn't find out about the visit until I got to the station at nine that morning. All kinds of funny things were going on with the advance people from communications.

"The secret service came out and went over the station with a fine tooth comb. They prepared for the visit a lot longer than it took for the speech, which was

only about five minutes," Powell said.

Reagan assured listeners that the federal government would provide assistance without a delay.

"It was a real inspiring talk to the people in this area who had been upset by the flooding," Powell said. "It was very exciting"

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AT DEADLINE

Reagan to tape 'Job Fair' promos

WASHINGTON—President Ronald Reagan is scheduled to tape a 30-second endorsement spot today for Taft Broadcasting's *Job Fair*, a two-hour local public service program on five Taft TV stations Jan. 14. The program matches up jobs and job-seekers.

Reagan actually will be taping five different spots.—localized for each station—WBRC, Birmingham, Ala.; WDCA, Washington, D.C.; WDAF, Kansas City, Mo.; WGR, Buffalo, N.Y., and WKRC, Cincinnati. Another Taft station, WTVN, Columbus, Ohio, ran its own *Job Fair* last summer (*BW* 11/22/82).

CBS news veterans enter prime time

NEW YORK—Two CBS news correspondents, Bill Moyers and Charles Kuralt, each will be featured in prime-time news series this

Continued on p. 4

BW1FD02906FIL88# 123183/1
DAVID FILIPOV MUS DIR
STATION WBRU FM
88 BENEVOLENT ST
PROVIDENCE RI 02906

MA

they called my parents from the White House at 2 a.m. Sun-

DOJ launches probe into studio formation

By Gary Witt

WASHINGTON—The antitrust division of the Department of Justice has initiated an inquiry directed at the proposed formation of a \$400 million motion picture studio by CBS Inc., Columbia Pictures Industries Inc. and the Home Box Office subsidiary of Time Inc.

The investigation follows on the heels of another preliminary inquiry—now two weeks old—aimed at a proposed partnership between MCA Inc., Paramount Pictures Corp. and a subsidiary of Warner Communications, involving ownership of The Movie Channel, a pay TV service.

Justice Department attorney Charles Hamilton confirmed the existence of the two investigations, indicating that their initiation, is by nature, a routine matter. "This is not something we are alarmed at," Hamilton said. "At this point, we just don't know—and we suspect the individual players here don't know—exactly what form the venture is going to take, simply because the

public statements of the prospective partners have been very cryptic about what this is going to be, who's going to contribute what, and who's going to get what. We want to know what shape these things will take and want to make sure there's nothing anti-competitive there."

Hamilton declined to elaborate on the exact course to be pursued by the Justice Department, also declining to confirm or deny reports that letters of inquiry in the separate matters already had been drafted. A spokesman for Warner Amex Satellite Entertainment Corp., one of the proposed participants in The Movie Channel deal, confirmed the receipt of such letters, saying that the company is now in the process of fully answering the DOJ's inquiries. However, there is no word as to whether similar letters have been prepared for distribution to HBO, CBS and Columbia. HBO has indicated only that it is not surprised by the DOJ inquiry, and that they will cooperate fully in the investigation. "We see no reason for concern," an HBO

official said.

A senior official of CBS said only that "the interest of the Justice Department was something that was reasonably to be anticipated. There are and have been a number of joint ventures in this business in which the department has been interested. We will, of course, cooperate fully." CBS declined to say what action the Justice Department has taken thus far, however.

The proposed formation of a movie studio by CBS, HBO and Columbia was announced Nov. 30 and is the latest in a series of attempts by various companies to establish concurrent interests in film production and distribution via cable. The most notable of these was the ill-fated Premiere pay TV venture formed two years ago, which involved participation by Paramount, Universal Pictures, Columbia and 20th Century-Fox, and anticipated the exclusive use of the studios' product on the Premiere channel for a specified period of time prior to release to other pay services.

Acquisition of sports rights carries big price tag in '83

By Bill Dunlap

NEW YORK—Acquiring sports broadcast rights in 1983 will sorely test the mettle of even the toughest negotiators.

During the year, television rights likely will be awarded to the 1983 Winter and Summer Olympics; Major League Baseball; the NCAA Basketball championships and, in a stunning development if it indeed transpires, a college football "Elimination Bowl" that will determine the national collegiate champion.

The networks have been talking to the Olympic Committees from the host cities, Calgary and Seoul, for some time now. But negotiations for broadcast rights will begin in earnest around mid-1983, said Bill Wardle, marketing director, Calgary Olympic Organizing Committee.

Speculation as to winning rights fees for the Olympic Games ranges from the bizarre to the absurd, but some observers think the Winter Games alone could go for upwards of \$200 million.

As for the national pastime, its TV contract expires this year. A team comprised of outgoing Commissioner Bowie Kuhn, Chicago White Sox owner Eddie Einhorn and Philadelphia Phillies owner Bill Giles will represent the game.

Among the networks, NBC

would like to be the exclusive baseball supplier and its widely heralded hiring of broadcaster Vin Scully speaks volumes about the effort NBC will be making toward the goal. But CBS also is expected to mount a serious effort as the drive for more live sports broadcasts is currently the rage in TV land.

ABC, it is said, would be happy to maintain its Monday night baseball franchise but perhaps not enough to allow itself to get trapped in an excessive bidding war.

After all, some dollars have to stay in ABC's coffers so it can make an all out push for the Olympics.

ABC is the Olympic frontrunner, primarily because ABC executives turn a royal shade of ABC blue if they don't have the annual games. Moreover, the ABC Video Enterprises-ESPN connection gives ABC the capability of putting top Olympic events—boxing, basketball or hockey—on pay-per-view, saving other popular events for network and lesser contests on basic cable.

Meanwhile, if college football weren't complicated enough, there now is talk of the NCAA or the College Football Association putting on a season-ending package, featuring the top four-ranked teams in the country going head-to-head in a semi-final game with

the winners playing for the national title.

Whether the NCAA can pull that mega-bucks payday off depends on the legal maneuvering going on now. In a well-publicized case, the NCAA lost its exclusive rights as owner and distributor of football broadcast rights. While that decision is being appealed, both the NCAA and its rival, the CFA, worship the idea of all the money such a season-ending playoff would generate. At the same time, ABC and CBS contracts for NCAA football remain in place, though for how long no one knows at this point.

As for the NCAA's college basketball championships, CBS stole it from under NBC's nose last year, giving NBC tremendous impetus to reacquire the championship rights, long an NBC staple.

To show its seriousness about getting the championships back, Al McGuire, the former basketball-coach-turned-TV-commentator, will host a one-hour special this year the day after the semifinals, the day before the finals.

Those games, of course, will run on CBS. ABC, meanwhile, is not expected to get into basketball bidding due to its spring commitment to the new United States Football League. The NCAA is expected to reach its decision on rights late this year or early next.

Feelings not 'mutual' for Bob, Betty

By Marianne Paskowski

NEW YORK—The moral of the story is, don't believe everything you read in print. Bob and Betty Sanders don't.

Last month Bob and Betty—a husband and wife on-air team—read in Gary Deeb's *Chicago Sun Times* column that they were all but hired for the late morning slot at WCFL-AM in Chicago.

Deeb had reported that if all went as expected, the Sanders duo would start up Jan. 3 as WCFL's on-air talent in the 10 a.m. to 2 p.m. slot and that they would be bringing several of their "blue-chip sponsors" with them

for their debut.

But so far, Bob and Betty have not yet been hired for WCFL-AM, a Mutual Broadcasting station.

"We're still negotiating," Bob Sanders confirmed at deadline, adding that he hoped it would all be settled this week.

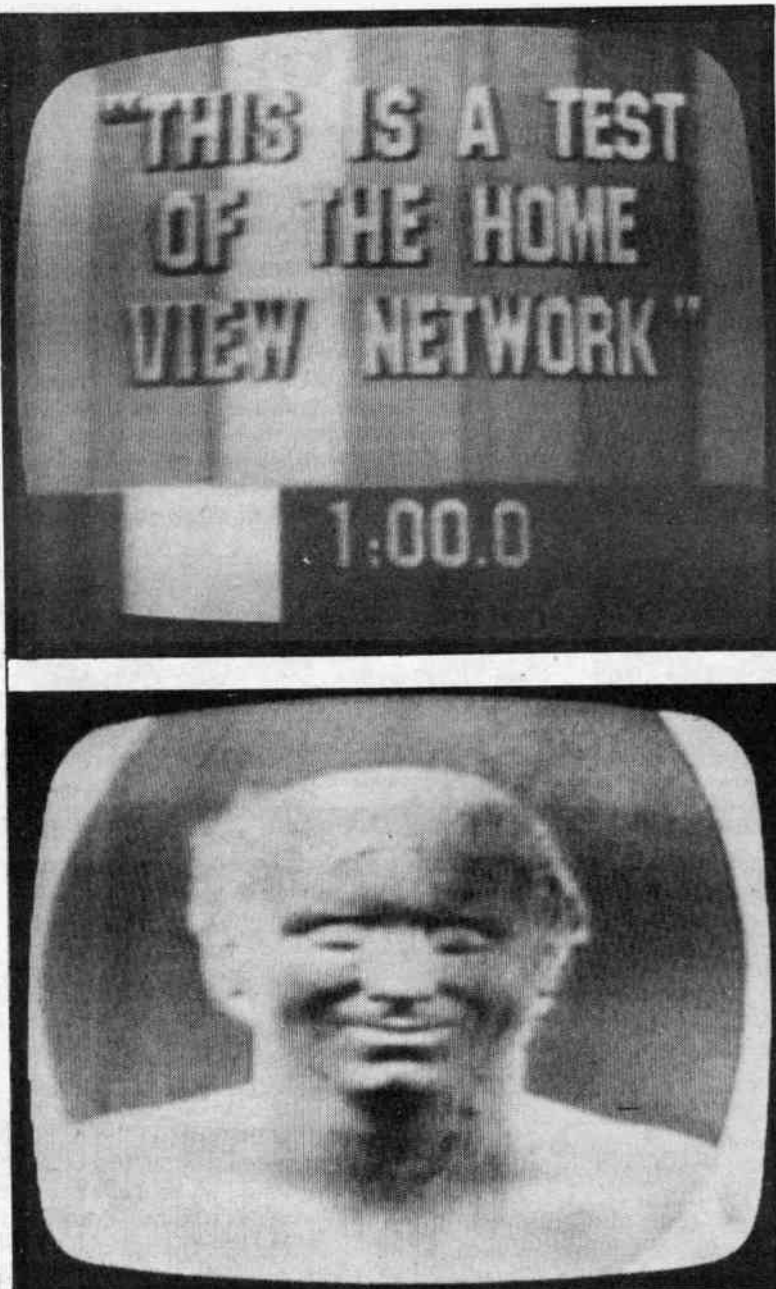
Until last November, the Sanders hosted a chatter-style talk show on Chicago's WBBM-AM station, a show that had aired for more than 10 years.

But WBBM decided that "there was no place for our personality type show in its all-news, hard-news format," Bob Sanders said in explaining their dismissal last

November. For the moment, Bob Sanders still is working at WBBM as a general assignment reporter, but his wife Betty is unemployed.

Whether the Sanders will get hired at WCFL is still a mystery. "It may not happen," Sanders acknowledged. "There are complications." In the meantime, the Sanders are talking with other stations, "but nothing serious" has emerged, Bob Sanders said.

Deeb had reported last month that there was one giant obstacle to the Sanders' startup date of Jan. 3 at WCFL. Mutual had yet to give its approval, but it was expected that they would, Deeb reported.



TV sets get new image via HVN experiments

NEW YORK—ABC-TV wants its affiliates throughout the country to begin showing such late-night program fare as the scene above, from the 1980 Warner Bros. film *Altered States*.

The idea, of course, is for subscribers to the Home View Network to have the reversed images videotaped while they sleep and then restored to the original look and sound on playback.

ABC, whose latest test of HVN has been running on WABC, New York for the past couple of weeks, warns viewers beforehand not to try to adjust their sets. But more than 1,000 New Yorkers have found themselves bewildered enough during the 2:30-5:00 a.m. hours to call the station for an explanation.

Last week's scrambled and garbled fare included the new Paul Newman flick *The Verdict* along with *Altered States*. Some 50 ABC employees are testing the in-home recording/decoding equipment.

ABC drafting big names to sponsor USFL games

NEW YORK—While the United States Football League tries to sign some top college players taken in its talent draft last week, ABC-TV is signing up a passel of sponsors for the league's network broadcasts.

Looking first to advertisers on *Monday Night Football*, ABC reportedly has sold at least three USFL minutes each to Miller Brewing and Anheuser Busch.

As for the important automotive category, General Motors is said to be already in, with Dodge also expected to join the roster. Thus far, ABC said it has sold out 75 percent of USFL time.

Though some of the commercial time is being sold as part of a package with other ABC programs such as *Wide World of Sports* or *Pro Bowling*, the lion's share apparently represents a straight buy into live sports, deemed all-important in the second quarter.

USFL 30-second commercial.

unit costs are in the \$30,000 neighborhood, with units on the season-ending championship game selling at a rate of \$60,000 per 30.

No formal decision on commentators, production team or games to be aired has been set yet, though veteran sports producer Mike Pearl is said to be a leading choice to produce USFL coverage. Reports also suggest that Fran Tarkenton has been approached for a role in the USFL broadcasts but that the former Minnesota Viking quarterback, currently sharing *Monday Night Football* color chores with Don Meredith, may not be entirely happy with that choice.

Some of the ad revenues for USFL may represent unspent dollars from the National Football League; approximately \$100 million in sports dollars were not re-expressed in the TV marketplace during the NFL players' strike.

Vic Biondi utilizing varied experience in post

PALM SPRINGS, Calif.—Vic Biondi's 17 years in broadcasting and state government communications makes him ideally suited to serve as executive director of the California Broadcasters Association.

Concluding his first year in that position, Biondi is the man responsible for administering the 18-year-old association's budget and various service programs. Biondi eventually will succeed current president Howard Smiley

as head of the CBA's Sacramento office.

A former television news reporter at KCRA in Sacramento and later at KNBC-TV in Los Angeles covering the state capitol from the station's Sacramento bureau, Biondi is well versed on the state legislature and how government will affect the broadcasting business in the area of taxes, labor laws, employment issues, minimum wage laws, etc. The CBA, according to Biondi,

CALIFORNIA BROADCASTERS

is a "government relations" association working as lobbyists in the state legislature. The association works in conjunction with the National Association of Broadcasters to keep the state's congressmen informed on issues

pertaining to deregulation and other areas of legislation that cover the industry.

Biondi said California's budget deficit and increased taxes are of major concern to the CBA. "As the state budget dwindles, local

governments will have to look at other means of raising revenues. It's our responsibility as an association to watch that.

"Currently there are two targets. First, how is the legislature going to resolve the \$1.5 billion deficit in 1983 and second, what is Gov. George Deukmajian going to do in 1984 when the budget deficit becomes even bigger?"

Biondi said that the goal of the CBA "is to become as strong an association as the state is large. There are 45 members of Congress from California so we need to make our influence felt," he said.

The CBA was formed in 1965 and has expanded rapidly since then. Howard Smiley, general manager of KCRA-TV in Sacramento, was elected the association's first president and still holds that position.

Biondi left broadcasting in 1977 to become press secretary and special assistant to California State Superintendent of Public Institution Wilson Riles, a position he held until 1982 when he joined the CBA.

CAB confab focusing on controversy

PALM SPRINGS, Calif.—Arbitron's controversial differential survey treatment whereby 18-34-year-old blacks receive premiums for returning listener diaries versus the Birch Reports' minority survey methodology, is the focal point of the mid-winter meeting of the California Broadcasters Association currently being conducted here at the Spa Hotel.

Approximately 200-250 California broadcasters—composed primarily of owners, vice presidents and general managers and others in management capacities—will participate in the three day confab.

The "Radio Ratings" panel, moderated by Larry Patrick, the National Association of Broadcasters vice president of research, shapes up as the most volatile session. Broadcasters are questioning the two services' methodologies and their impact on ratings in high density black areas.

Representatives of the two competing services reportedly

FCC lets Paley join Whitcom

WASHINGTON—The Federal Communications Commission waived its network/cable cross ownership rule to allow CBS Board Chairman William Paley to become a partner in Whitcom Investment Company.

Whitcom, the parent of State Cable TV Corp. that operates cable systems in Maine and New Hampshire, was granted a waiver to serve up to 90,000 subscribers. Whitcom had assured the FCC that Paley would take no active part in any aspect of the operations of State Cable TV including not serving as an officer or director, not voting on any matter relating to cable, not acquiring more than 10 percent interest in the company and not being allowed to sell his interest in the company to any outside party.

The commission said approval of the waiver was based on the diversified nature of Whitcom, limited assets in State Cable (6 percent), and the diversified nature of the Whitcom partnership as well as the small number of subscribers involved.

Blair shuts subsidiary

NEW YORK—John Blair & Co. has shut down its Blairsat Inc. subsidiary that for two years had delivered television commercials to stations by satellite.

Its last such satellite transmission was Dec. 29.

A company announcement said Blairsat had operated at a loss since its inception.

will face each other on a panel for the first time. A.J. "Rick" Aurichio, executive vice president of Arbitron, and David Gingold, vice president and director of sales and marketing for the Birch Report, will be joined on the panel by George Green, vice president and general manager of KABC-AM in Los Angeles, and Pat Michaels, president of KWRM in Corona.

NAB's Patrick also will con-

duct a session outlining some of the new communication technologies that broadcasters will be competing with during the next five years. These include subscription television, cable services and direct broadcast satellite.

Barbara Kreisman, of the FCC, and Washington, D.C. attorney Richard Zaragoza will lead a workshop on use of the new "postcard" short form renewal application. With all Cali-

fornia broadcast licenses up for renewal in 1983, the workshop is extremely timely.

In other convention highlights, Howard Smiley, president of the California Broadcasters Association, will be feted at a special dinner in his honor. Smiley has been with the association for the last 18 years. His career in broadcast management and sales spans nearly 45 years.

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AT DEADLINE

Continued from p. 1

summer. The shows will run back-to-back for 10 weeks.

While dates and times have not been set, the budget for the two programs is more than \$3 million.

Monsky named head of Metromedia TV news

SECAUCUS, N.J.—Metromedia Inc. named Mark Monsky president of Metromedia Television News. Monsky had been vice president of news and news director at WNEW-TV in New York. Monsky's appointment "is a concerted effort to expand and improve our presence in news," said Robert Bennett, senior vice president, Metromedia. Bennett added that Monsky will help with the development of Metromedia's forthcoming national news show, *Prime Time News*. Monsky will report to Thomas Tilson, president of Metromedia Television.

Prudential negotiating DBS deal

NEWARK, N.J.—Prudential Insurance Co., a giant in a business not known for speculative investments, is getting into the direct broadcast satellite pay TV business.

Sources on both sides of the deal confirmed that Prudential was close to becoming "a major equity partner" in United Satellite Television, one of nine FCC-approved entrants in the DBS business.

Ad spending to increase 12 percent in 1983

WASHINGTON—Advertisers are expected to spend \$21 billion on radio and TV this year, a 12 percent increase over 1982 figures. Spending on TV commercials could top \$15.8 billion, according to figures drawn from the Commerce Department's U.S. Industrial Outlook, an annual forecast.

By 1987, yearly network radio revenues could exceed \$6.9 billion, with TV earning \$19.3 billion, the report said. TV revenues are expected to approach \$27 billion per year by 1990.

RCA board approves major buy

NEW YORK—RCA's board of directors has given its approval to NBC Radio's plans to acquire its ninth major market station (*BW*, 12/6/82), Michael Eskridge, president of NBC Radio, confirmed.

Eskridge said only a few financial details remain to be worked out before the purchase is completed. "We have a handshake agreement with the seller," he said. He would add only that the station was an FM broadcaster in a top-10 market. One report had it that the station is WBOS-FM, Brookline, Mass., where President Herbert Hoffman confirmed the station is for sale.

DNC seeks review of fairness complaint

WASHINGTON—The Democratic National Committee, Democratic Congressional Campaign Committee and the Democratic Senatorial Campaign Committee have asked the U.S. Court of Appeals, District of Columbia Circuit, to review the FCC's denial of a complaint that CBS violated the Fairness Doctrine during 1982.

The complaint by DNC charged that an address by President Reagan merited the DNC being provided without charge, a representative to reply in an equal amount of time and quality of placement. The address was carried by CBS owned-and-operated stations Oct. 13.

FCC shows broadcast employment up

WASHINGTON—The Federal Communications Commission has released its 1982 employment profiles for broadcast stations with five or more full-time employees showing an increase of 3.2 percent.

SelecTV affiliates pick up 24-hour schedule

LOS ANGELES—Affiliates receiving SelecTV programming began 24-hour programming Sunday Jan. 9. Those systems include Golden West, Dallas; IT Subscription TV, Ann Arbor, Mich., and Tulsa, Okla.; Pennsylvania Pay TV Corp., Philadelphia; SelecTV, SelecTV's owned-and-operated system in Wisconsin; Charlotte Home Theatre, Charlotte, N.C.; Fairfield, Norwalk, Conn.; Idaho Home Theatre, Twin Falls, Idaho; Memphis Pay TV, Memphis, Tenn.; Microvision, Carmi, Ill.; San Juan Microvision, Montrose, Colo.; Star Time, Beaumont, Texas; Star Vu, Omaha, Neb.; Sun TV, McAllen, Texas; Supercinema, Alexandria, La.; Channel 26, Bemidji, Minn.; Channel 33, Concord, Va.; Gunnison TV, Gunnison, Colo.; Commercial Entertainment, Coldchester, Conn.; Orion Cable Systems, Denver; Louisiana Entertainment Systems, Baton Rouge, La.; and Commercial TV System Co., Berrien Springs, Mich. Programming previously had been available in 12-hour blocks and still is available to those affiliates who can't accommodate 24-hour programming.

FNN tying ribbon

Continued from p. 1

coverage of London and European financial markets and later coverage of Japan and the Far East.

In a related development, FNN's half-hour wrap-up show has been pulled out of the network package and will be offered to all stations via a syndicator, yet to be named.

By using Madison Square Garden's microwave facilities before the regional cable sports service begins its schedule (usually at 8 p.m.), Potter hopes to begin a trend that will see similar FNN/regional sports networks. The supply

develop in Chicago, San Francisco, Los Angeles, Dallas, Atlanta, Miami, Philadelphia, Boston and Baltimore.

All of the above cities, excepting Atlanta, currently receive FNN via UHF stations.

Once his national network of FNN/sports services is in place, Potter plans to add a shopping service—such as Shopping By Satellite, the Metromedia/Compu-Card of America joint venture—to create a "superchannel" that will attract "a lot of the same audience" throughout the day.

Potter also is exploring uses of



Kahn, others form 'Stereo, Stereo'

By Les Luchter

GARDEN CITY, N.Y.—AM radio stations, local electronic retailers and Leonard Kahn are banding together to market AM stereo radios.

Kahn, president of Kahn Communications and marketer of the Kahn/Hazeltine stereo system to AM stations, said that AM stereo's first consumer marketing drive should be well underway within six weeks.

A new corporation, Kahn Consumer Products, has been formed to market radios under the trademark of "Stereo, Stereo." Kahn, chairman of the board of the new firm, explained, "It was important to get this thing (AM stereo) going. And who can move faster than ourselves?"

Stereo, Stereo's first "AM Stereo FM Stereo Tuner, with a recommended list price of \$179, is designed for easy connection to existing component stereo systems. Unlike traditional AM/FM tuners, however, this one has "an emphasis on the AM part," Kahn said.

First shipments of the product have already started moving to the 31 stations presently broadcasting in Kahn stereo. Some of them will award radios to lucky listeners, according to Kahn, while others will sell them directly via local stores.

"We plan within the year to introduce a second tuner with much better features," Kahn added. "It will probably be strictly AM. A lot of people have FM tuners of high quality and no AM."

The current radio is being manufactured in Taiwan, but an upcoming, "top-of-the-line" model may be made in the U.S.

The company is also "looking at car radio very carefully," he added.

While Kahn will advertise the new radio to the broadcasting industry, he does not plan to run a consumer campaign this year. "Broadcasters and retailers will be promoting it," he stated.

But Kahn may eventually pour some of his money back into the medium that is buying his technology.

Radio talk soggy affair

Continued from p. 1

for our station, and we're very proud to have been able to broadcast it."

Did the other stations feel scooped?

"I don't think it was a real big deal," said Gary McKenny, general manager of KNAN-FM. "We're used to that, since the mayor owns the radio station. Since they couldn't get to work there without a boat, it was the right station for Reagan to go to."

"Some of the other stations here wish they could have gotten a little cooperation so that everyone could have simulcast or broadcast the message. Two stations carried it, and the rest of us heard about it after the fact," McKenny said.

KLIC-AM provided live coverage of the president's plane landing, carried the speech and fed Reagan's remarks to several of the networks, according to News Director Bill Warren. The

station also offered on-the-spot coverage of Reagan's visit to Mel's Diner, a flooded food and coffee shop set up for volunteers helping to sandbag the area.

"I think the visit helped," McKenny said. "People I talked to got a big boost out of the fact that they were going to get some more help. There had been some grumbling about the government being kind of slow and that they didn't think the situation was as serious as it was. The visit quieted down a lot of that."

"Reagan coming here made a lot of difference, if for nothing else than to cut a lot of political red tape," added Ben Robbins, assistant in charge of programming, KNOE-AM. "And Reagan might have won a few votes of support, which is what he was looking to do by coming here in the first place. After all, he's a businessman, too."

At press time, high water levels continued to keep Monroe resi-

Pierce nod fires ABC speculation

NEW YORK—With Frederick Pierce apparently being named president of the American Broadcasting Companies today, speculation abounds about further changes at the communications conglomerate.

Pierce had been executive vice president of ABC since April 1979. He succeeds Elton Rule, corporate president and chief operating officer since 1972, who is becoming vice chairman of the board.

All of ABC's divisions—including ABC Radio, ABC Publishing and ABC Leisure Attractions—already had been added to Pierce's responsibilities last summer. His previous charges had included ABC Television, ABC Entertainment, ABC Sports, ABC Owned Television Stations, ABC Video Enterprises, and ABC News.

For its part, ABC has adopted a no comment attitude but the move seems certain to get board of directors approval. What's not so certain, however, is how these changes affect such ABC stars as News and Sports President Roone Arledge, ABC Television president John Severino and Pierce's long time colleague, ABC Entertainment president Anthony Thomopoulos.

Thomopoulos, it is said, may be ready for a return to a New York corporate post from Los Angeles, where he runs the network's programming operations.

Exactly what Rule does in his new post is unclear. However, ABC Chairman Leonard Goldenson has been laying the groundwork for Pierce's ascension to the top spot in the company for several years now.

Arbitron fall ratings list winners

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talk WOR-AM at 5.3, all-news WINS-AM at 5.2, adult contemporary WYNY-FM at 5.0 and urban contemporary WRKS-FM at 4.5. ABC's rocker WPLJ-FM jumped from 3.5 in the summer book to 4.3, while AOR WAPP-FM, which had posted a 4.9 with commercial-free rock all-

summer, fell to 3.1. ■ In Los Angeles ABC's news and talk KABC-AM fell from the summer book's 8.6 share to a 5.6 but held first place in the market against number two, beautiful music, KBIG-FM, which jumped from a 4.0 to 5.1 in the fall book.

Urban contemporary KJLIS-FM jumped from 3.3 to 4.4 for third place, followed by all-news KFVB-AM at 4.2. KROQ-FM's eclectic rock format is paying off as that station moved into fifth place with a 3.9 rating, edging out perennial AOR leaders KMET-FM and KLOS-FM, which both posted 3.7s. ■ In Chicago, news and talk WGN-AM continued to ride on top of the Chicago radio market with a 9.6 share, followed by beautiful music WLOO-FM, which jumped from a 4.8 to 6.1. Urban contemporary WGCI-FM was third, falling from 6.1 in the summer book to 5.3, followed

by all-news WBBM-AM at 4.8 and black-formatted WBMX-FM at 4.7.

CBS' WBBM-FM, which posted a 5.3 share in the summer on its new "hot hits" format, fell to a sixth-place 4.1.

■ In San Francisco, news and talk KGO-AM strengthened its number one position here, moving from a 7.2 share in the summer book to an 8.4. All-news KCBS-AM also gained strongly, going from a 4.6 to a 6.7 share.

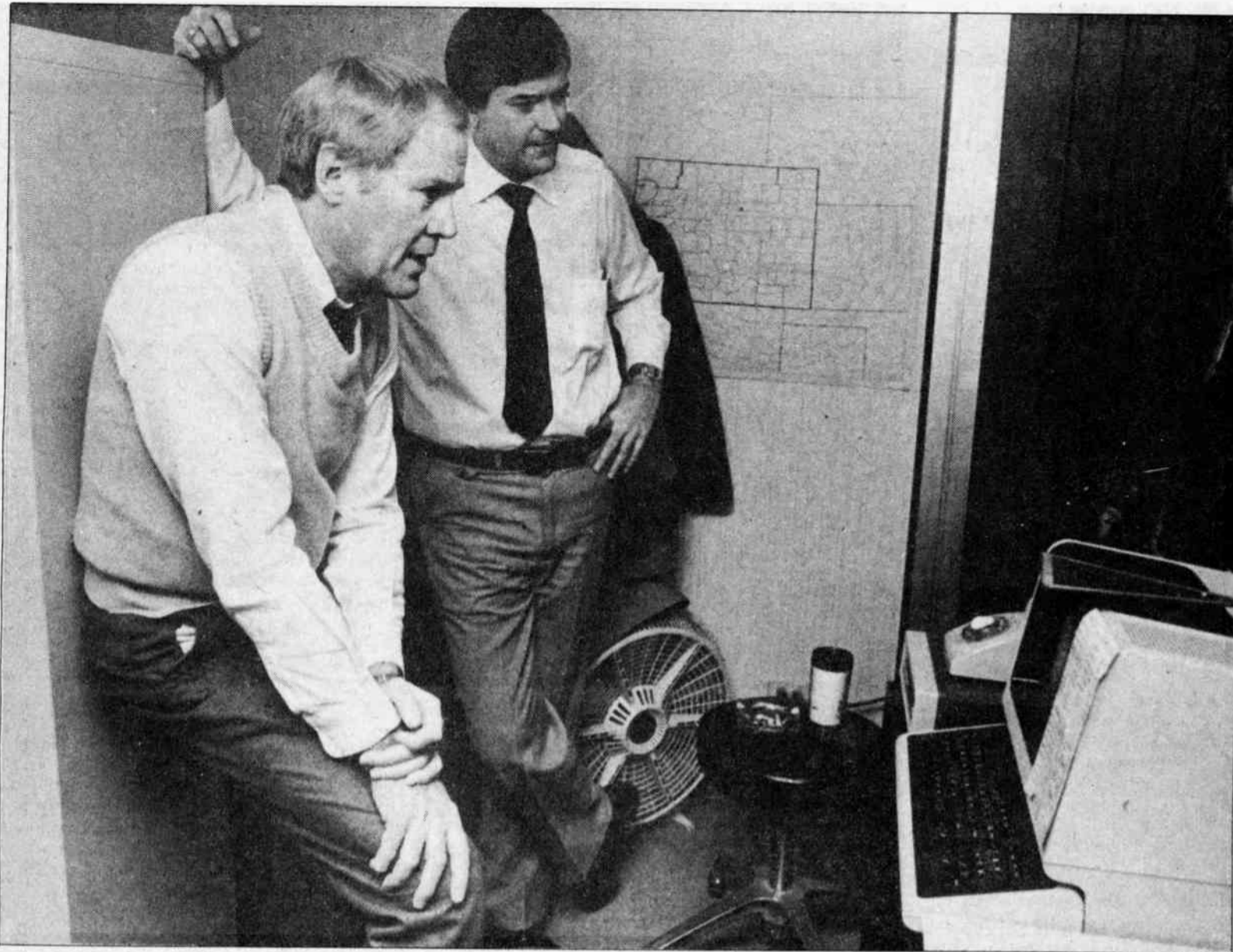
Contemporary KFRC-AM fell from a 5.0 share in the summer to a 3.7, good for a third-place tie with urban contempor-

dents on their toes. Stations are carrying civil defense announcements for volunteers needed to fill sandbags, aid with food deliveries and perform other services. Listeners also are kept abreast of weather predictions.

"We try to format two to four announcements per hour," Robbins said. "Our 24-hour surveillance of the situation is paying off for us because people are staying tuned for the latest information."

"What we're trying to do is to get a certain town spirit going. All these people hear all these stories about all these other people helping all these other people who were strangers to them, and everybody gets in the mood to be do-gooders," he added.

KNOE is considering a concert of RCA country artists to benefit flood victims. "It would be sometime in January, to keep it timely," Robbins said.



Meteorologists Bill Kuster and Cliff Nicholson check the progress of the "Blizzard of '82," on KBTB's weather computer. Rob Stuehrk

Denver stations tame blizzard

By Judith Schwall

DENVER—"All I want for Christmas is a four-wheel drive."

That weather forecast summation hit the nail on the head as 24 inches of snow smothered the Mile High City in a 24-hour period—the worst on record.

That same Christmas Eve storm moved east and spawned heavy snow in the upper Midwest and floods in the Deep South. Denver's story proved to be that it was ill-prepared to handle such a blizzard. Here and elsewhere, the underlying story was how the nation relies on the broadcast industry to survive such natural disasters. That includes being informed and rescued.

KBTB Meteorologist Bill Kuster was one who made the foreboding forecast that proved true. And if it hadn't been for the television station's four-wheel-drive vehicles, Kuster would have spent Christmas with his colleagues instead of at home with his family.

Dec. 24 was a virtual white-out. Stapleton International Airport closed down. Public ground transportation was called back to the garage. Automobile travel was hazardous. Blowing snow and wind-chill factors of 30 below zero drove Denver residents indoors. The only communications links were radios and televisions. People wanted to know—had to know—just how long the storm would last and how severe it really was.

At the local broadcast outlets, crews did everything possible to update the public with information and keep news current.

Tom Kirby, vice president of news at KBTB, Channel 9, the ABC affiliate, had words of praise for the news staff at that station. "Everyone pulled together," Kirby said. "We kept an average of two ground units out in the storm—usually one from the airport and one from various other locales. That was no small task. We had reporters operating cameras, photographers writing and editing copy—you name it—and everyone answering the

phones that were ringing off the hook."

Butch Montoya, chief photographer for KBTB, spent many hours assisting Managing Editor Virgil Teter on the news desk. "Many of our vehicles got snowed in the lot here at the station," Montoya said, "but having as many four-wheelers as we did really paid off." Montoya added that there were no major equipment failures to hamper efforts further.

Weekday prime-time anchors Mike Landis and Ed Sardella had the holiday weekend off, but each came in to work to do special inserts, traffic reports and to anchor the news when needed. Sardella even offered to put on his running suit and jog in on Sunday, but Kirby sent a four-wheel drive vehicle to pick him up.

Another news anchor, Gary Essex, got stuck at the station and was unable to get home west of Denver to Evergreen. Weekend sports anchor Dan Ryan, on the other hand, was stuck in Evergreen and couldn't get to the station. Essex worked Friday through Monday, doing street reporting, anchoring the news, sitting in for Ryan on sports and doing weather broadcasts.

The station pulled all promotional spots and carried weather updates and the Regional Transportation District schedules—which had ground to a screeching halt. Medical reporter Marty Burns provided live feeds from Stapleton International Airport, and when people began calling the station for flight information because airline phones were jammed with calls, she suggested on the air that viewers call the airport of their destination instead for flight updates.

Kirby also praised the efforts of Jug Hill, pilot of KBTB's helicopter, Sky-9. "Jug Hill is the best chopper pilot there is," said Kirby. "My chopper is available to the sheriff's department, the police, search and rescue—anyone who needs it—and they know they can ask for it."

Hill used Sky-9 to carry out

several life-saving missions. Reports came in about people needing oxygen who could not be reached via city streets, so Hill made those deliveries. Oxygen was flown to a woman on a respirator in southeast Denver who had only a 30-minute supply left when Hill arrived.

Another woman, known as "Mountain Jean," lives in a remote area southwest of the city. She has no telephone and keeps in touch with her daughter by using a CB radio. Known to be asthmatic, Mountain Jean had not been heard from in several days. Hill flew camera operator Bill Cressler and a volunteer firefighter to Mountain Jean's cabin with a bottle of oxygen, not knowing what they would find. When they circled the cabin, however, she came out and waved at the chopper. Hill landed the helicopter a quarter of a mile away, and the firefighter hiked in with the oxygen.

Hill flew Sky-9 eight days without a day off. During that time, he took the chopper home at night so he could be ready for any emergency calls.

Stations forwarded pleas from the police, fire departments and hospitals for owners of four-wheel-drive vehicles to help with emergencies. Ambulances were unable to respond, and medical personnel were unable to get to work, leaving medical units and emergency rooms dangerously understaffed.

At KOA-TV, Channel 4, the NBC affiliate, it also was necessary to rely on four-wheel-drive

“
My chopper
is available
to... anyone
who needs it
”

vehicles and to get by with the crews that could get in to work. Ken Highberger, executive producer of news, worked 80 hours straight and never made it home to be with his family for Christmas. He said that a spirit of "hang together" sweetened the job that had to be done.

"We made do with what we had," Highberger said. "People learned from each other through team efforts. Everyone's sense of commitment and sense of humor was apparent. In this type of situation, creativity blossoms. We had engineers driving the trucks and operating cameras. We learned things not only about our craft—but about ourselves as well."

KOA-AM, a news/talk station, shares facilities with its sister television station and was able to share information as well. Calls canceling Christmas Eve and Sunday church services, as well as Monday business closings, poured in and were broadcast over the radio.

The CBS affiliate, KMGH-TV, Channel 7, worked with an incomplete staff as well. Steve Lewis, manager of operations for the KMGH newsroom, said they were able to use the news helicopter to bring in some employees and set up a bivouac camp at a nearby hotel.

Radio stations without four-wheel-drive vehicles available to go out and cover the story firsthand used wire service news updates. At KIMN-AM, news reporter/anchor Sharon Katchen said that the main objective was to keep lines of communication open for requests for four-wheel drives, cancellations of church services, business closings, bus and airline information and any other emergency data available through the city's Metropolitan Emergency Telephone Service.

"But really," Katchen concluded, "this is my kind of story. I was on duty for 30 hours without a break, except I took a nap on the couch. I just said, 'Hey, guys, I'm stuck, so I think I'll just hang in.'"

See photo coverage on p. 19.

Rating unit calls radio 'top media'

NEW YORK—"All day is prime time on radio," boasts Arbitron Ratings in its second national study on listening habits—Radio Today.

Most radio listeners (30 percent) tune in at 7 a.m. on weekdays, while on weekends the audience peaks at 10 a.m., with 27 percent of the audience tuned in at that hour on Saturday and 21 percent listening during that time on Sunday.

The survey also said that radio reaches different people during different parts of the day; for example, more of the under-35 audience can be reached on weekends than weekdays, while teenagers make up the major portion of the nighttime radio audience.

The survey also profiled the average listener as someone who listens to radio for 22 hours a week. The average person listens to 2.5 different stations each week, with nearly 25 percent listening exclusively to one station.

Almost half (45 percent) of all radio listeners tune in to both AM and FM bands, with 21 percent of the audience exclusive AM listeners; 34 percent reported they are exclusive FM listeners. The study noted that more people listen to FM away from home, while AM has proportionately more at-home listeners.

The study argued that despite competition from other media, radio attracts more listeners now than ever before.

Radio Today data is drawn from a sample of 12,861 listener diaries from the spring and fall 1981 survey periods.

Rules drop woes seen by Baruch

WASHINGTON—Ralph Baruch, chairman and chief executive officer of Viacom International, warned independent television stations and the cable industry against the networks' drive to eliminate financial interest and syndication rules. If successful, the networks would have greater domination of the television industry, he said.

"Networks do not want programs which are successful to compete with them; they do not want strong independent stations made stronger and more competitive through programming," Baruch said. "Networks, if allowed to do so, will totally control software. They will establish, to their own benefit, not only the sequence of release of the product, but also which, if any, of the new technologies will have this material available to them."

Baruch's remarks, delivered to the Washington Cable Club, focused on the networks as the most "dominant, the most efficient and most widely accepted television advertising medium in the United States," which seem to have a fear of losing the standing as new technologies emerge.

This isn't a question of deregulation; this is a question of the future of entertainment and whether a network should be able to control and manipulate television entertainment and information, if, by a stroke of the pen, this world of entertainment and information were delivered to these three entities—no matter what their initials are," Baruch said.

WRC-AM adds new dimension

By Angela Burnett

WASHINGTON—Banking on the chance that being "everyone's second-favorite radio station" will mean new success for WRC-AM, Jerry Nachman has added a new dimension to news, talk in the nation's capitol.

Nachman, vice president and general manager at WRC since October 1981, had an extensive broadcast background with CBS in radio and television before joining NBC. By taking on the challenge of WRC, Nachman's philosophies of "companion radio" and "bonding" will be put to a new kind of test.

Over the last decade, WRC has bounced around with a number of formats without much ratings success. While sister station WKYS-FM bounded for higher ground, including dislodging WMAL-AM from its toehold on the number one slot, WRC played Cinderella in the basement.

Paralleling the development of contemporary AM radio to magazine publishing where the dominant emphasis was on popular interest publications, AM radio has specialized into "rock, top-40, country, contemporary country, urban contemporary, black, and... temporary contemporary, all news, news talk, all talk..." Nachman said.

"What radio is now, what magazines have become, is what cable television is all about and that is to narrowcast—to program a specific product to a specific audience probably more cheaply than it would cost to put M*A*S*H on. You get a smaller audience but a dedicated audience... and sell advertising in a costworthy way to those advertisers who want to reach that particular group," he explained.

Although that represents the doctrine of current radio programming, it happens not to apply to news/talk radio. Nachman said "the old orthodoxy that radio can no longer be all things to all people applies least to news/talk radio." News/talk needs all audience types, all the while trying to be "an electronic Rosetta Stone."

In what Nachman describes as a complicated, alienated and information-glutted society where people are not reading as much as they did in the past, WRC wants



Jerry Nachman

to be the source for interpreting buzz words. "It's a way of bringing people in to what's going on in the forefront of their consciousness, which means, on one hand, being able to guess what's forefront of consciousness—on the second hand, being able to execute it in a way that's savvy and affable," he said.

All news, which began in 1965, started as very controversial and risky. It has grown to be a staple, particularly in urban markets. All-news stations tend to finish in the top five, Nachman explained. He added that the news/talk stations tend to finish first irrespective of whether they are personality dominated or include some music in their programming.

"What's interesting is that in every market in America, save one, Philadelphia, the news/talk station always beats the all-news station or stations," Nachman said. He attributed this to "the circadian rhythms by which people want information."

People, according to Nachman, lose their appetite for "all news, all news, all news" after 9 p.m. WRC tries to deal with their listeners needs by providing a very heavy information-, service-, personality-oriented news-type morning that is called internally

"Hill Street News." As the day moves on, the focus shifts to analysis, in-depth discussion and features.

News/talk and news formats are very expensive, Nachman explained, because of their labor intensity. The number of people and the quality of their presentation serves to drive up the cost of the format's programming.

By playing with topics in "the forefront of consciousness" in "the old cracker barrel emotion where folks come into the general store and hang out around the cracker barrel and exchange data, intelligence and opinions," WRC has moved to expand it to global information. WRC provides the experts and the ability to relate through the talk show host to bring "this whole body of emotion and data together," Nachman said.

Aiming to talk about "what everybody's talking about," WRC handles issues that are topical, timely and personal. "An event that people are chattering about is our format, whereas at another station, it is an intrusion into the format. It's that one kind of format that really cuts across everyone's needs," Nachman said.

UPDATE

Group celebrates booze ban victory

WASHINGTON—The Center for Science in the Public Interest claims that its campaign to remove M*A*S*H vodka advertising from broadcast has been a success.

According to the consumer advocacy group, Hawkeye Distilling, the Skokie, Ill.-based distributor of M*A*S*H Vodka, withdrew its TV and radio advertising in response to mounting public pressure—including the protest from six members of the M*A*S*H cast.

Last month Hawkeye Distilling began airing its ad in 12 radio and TV markets in a pre-holiday blitz. Shortly thereafter, six M*A*S*H cast members—Mike Farrell, Loretta Swit, Jamie Farr, David Ogden Stiers, Harry Morgan and William Christopher—disassociated themselves from the broadcast ads for M*A*S*H Vodka, and called for the continued voluntary ban on broadcast advertising for distilled spirits.

Cast members urged WFMT-FM, Chicago and WSMW-TV, Worcester Mass., the first sta-

tions to carry the ads, to stop the advertising and pledge not to run hard liquor ads in the future.

The cast statement said in part, "We are outraged by the use of the M*A*S*H logo to help sell hard liquor on radio and television. We reject our inferred association with ads that encourage drinking as fun and regret that our popular show has been involved in the breach of a long-standing, widely respected voluntary broadcaster and distiller ban on broadcast liquor advertising."

George Hacker, spokesman for a coalition of 70 consumer and alcoholism prevention and treatment organizations, Citizens Concerned about Alcohol Advertising, commended Hawkeye Distilling's action. "We believe that Hawkeye's killing the broadcast ads reflects their understanding that the public will not tolerate hard liquor ads on TV and radio. Though the airwaves are saturated with seductive ads for beer and wine, the public does not want broadcast ads pushing hard liquor as well."

SMN affiliate growth soars

DALLAS—Satellite Music Network, which supplies 24-hour radio programming in three formats by satellite, more than doubled its affiliate list in 1982 to a year-end total of 230 stations, according to Ivan Braiker, president.

Braiker said the service now numbered 100 stations taking its modern country format—95 for the adult-contemporary format and 35 for nostalgia programming.

"We are adding about 22 stations a month, scattered all across the country," Braiker said, "and we are getting good penetration in some larger markets."

'HealthBeat' scores in top markets

BOSTON—Metromedia Producers reports that eight out of 10 top U.S. markets have bought its *HealthBeat Network*, which will be premiering this week.

"In only six weeks of selling, we've cleared over 45 percent of the country, and we'll be well over 50 percent by the show's first airing," said Carl Menk, director

of sales for Metromedia Producers.

The groups who have signed on include Storer, Post-Newsweek, Continental Broadcasting, Gaylord, ABC O&Os in key markets, as well as the Metromedia group.

The *HealthBeat Network* package includes *HealthBeat Updates*, *Health Tips*, *The Body Works* and *HealthBeat Specials*.

FCC denies NAB request for STC stay

WASHINGTON—The Federal Communications Commission denied a request by the National Association of Broadcasters to stay an earlier decision granting Satellite Television Corp., a subsidiary of Comsat, a conditional construction permit for a direct broadcast satellite system.

STC had received permission to construct its DBS system in September. The NAB claimed the construction permit could prejudice the appeals court that will hear the NAB's appeal of the decision. Underlying the NAB appeal is the concern that there may be other uses for the spectrum space allocated to STV.

The commission said that the NAB had not met the criteria necessary for a stay as it failed to show irreparable harm to the association or other parties or that the stay would serve the public interest.

Next Week in Section 2
(Hardware/Technology)...

On Location With BW

TVC Video launches a post-production facility, while the Sound Shop celebrates its 10th anniversary. **BROADCAST WEEK** visits both locations.

PLUS: Wometco Home Theater's two TV stations in the New York market will scrap all free programming this March. What does the future hold for these first full-time STV outlets?

AND: WGN-TV, Chicago and WOR-TV, New York, withstand the superstation stigma to stand out in their local markets.

'Mary Hartman' to stage return

LOS ANGELES—Are television viewers ready to revisit the mythical town of Fernwood and its most prominent citizen, *Mary Hartman, Mary Hartman*?

Embassy Telecommunications President Gary Lieberthal thinks so. "Sensing the time is right" to re-release the most successful first-run syndicated series with the ultimate goal of creating a base of stations that will carry Embassy's next first-run entertainment series.

"What made *Mary Hartman, Mary Hartman* economically viable was the cooperative formed by both independent stations and network affiliates," Lieberthal said. "Our goal is to build that 'network' again and, with it, create the base for another first-run entertainment series."

"The network of stations that buy *Mary Hartman, Mary Hartman* will be the ones to whom we go to first with new original programming. They are our primary customer for continuous first-run programming. It's our desire to have a lineup of stations that carry whatever we bring out next."

Late last year, Lieberthal indicated that Embassy would re-enter the first-run syndicated business when they had the right project (BW 11 29 82). Embassy "will be in constant development of first-run series for as long as they remain fun and then follow with the next series."

While he wouldn't go into detail on what form the next series will take, Lieberthal said "it will spoof something."

April 4 is the start date for *Mary Hartman's* return. The original run of 325 episodes ran from January 1976 through July 1977.

It is Lieberthal's contention that there is a lack of first-run entertainment-oriented programming with most such shows in the

news magazine or game show vein.

"The syndication business is starving for programming. We've been informed to death by *P.M. Magazine*, *Entertainment Tonight* and other shows. Stations better stay in the entertainment business or else lose their license to Ted Turner," Lieberthal said.

"At each NAPTE or INTV convention, people ask when the next *Mary Hartman* is coming. Resources needed to make such a show are prohibitive unless you have a long commitment of stations. We want to keep a franchise of stations with us by giving them first-run syndicated programming and avoiding the NAPTE cycle."

Lieberthal expects clearance of at least 70 stations, both network affiliates and independents. So far, 18-20 stations have been cleared, including seven of the top 10 markets.

In fact, many of the stations that will air the *Mary Hartman* reruns are the same ones that aired the original run.

Lieberthal said that stations must get on the bandwagon now because there will be no "delayed starts. They either start April 4 or don't start at all. There will be no waiting to see if it works before picking it up," he said.

Some of the first stations to purchase the series are WFLD, Chicago; WKBS, Philadelphia; KBHK, San Francisco; WLVI, Boston; WJBK, Detroit; WJKW, Cleveland; KTVT, Dallas, Fort Worth; and KHTV, Houston.

Lieberthal said several affiliates intend on airing *Mary Hartman* in the 4-6 p.m. early fringe period, while independents are aiming at 11 or 11:30 p.m. Some other affiliates are contemplating prime-time access.

Mary Hartman, Mary Hartman is being sold on a cash basis with Embassy retaining one minute. Lieberthal noted that one con-



Louise Lasser

tract will cover the show's entire 325-episode duration so that stations "won't get caught in license renegotiation."

The series, starring Louise Lasser, will run continuously through June 1984, when the Olympics and political convention coverage will begin pre-empting network television. With *Mary Hartman's* audience geared to a young adult demographic, primarily 18-34 women, Lieberthal believes that its successor will also be appealing to advertisers seeking that demographic.

"Women 18-34 are going to be a premium," Lieberthal predicted. "They are also going to be tough to reach because of the sports pre-emptions. We want that 18-34 vehicle."

Embassy plans on some heavy-duty promotion to announce the return of *Mary Hartman*.

"We will be liberal in spending the company's resources in promoting the show. Norman Lear will be personally participating in the national publicity. We're not sneaking it on," Lieberthal said. "Within a month we'll start announcing plans and be ready to peak by April 3."

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Football no battle for CBS

NEW YORK—Though it was a week dominated by college football games, series reruns and holiday specials, CBS continued its prime-time winning ways, posting a 17.9 rating for the 14th week of the season.

ABC ran second with a 16.5 rating, with NBC posting a 14.1. Following the number one program of the week—*60 Minutes*—ABC's second ranked New Year's night telecast of the Sugar Bowl delivered a 24.4 rating and 38 share with record viewing by 39 million viewers in 20.3 million households.

Since the Sugar Bowl determined the national collegiate football championship (with Penn State's victory over the University of Georgia making it the top team) NBC's concurrent broadcast of the Orange Bowl suffered badly. The game earned an 8.9 rating and 14 share. CBS, however, played its cards right as it scheduled the movie *The Black Stallion* against the two bowl games. It had a 21.1 rating and 33 share, landing it in the week's top 10 programs.

For the season to date, CBS is solidly in first place with an 18.2 rating, ABC trails with a 16.4, while NBC has an average 15.3 rating. In the season so far, CBS has eight of the top 10 programs and ABC two. CBS has 11 of the top 20, ABC eight and NBC one, *Hill Street Blues*.

In other dayparts, ABC continues to lead the daytime ratings though CBS lately has been closing the gap. Results from the fourth quarter show ABC with a 7.1 rating, CBS a 6.2 and NBC a 3.7.

NAB branch endorses end to code pact

WASHINGTON—The National Association of Broadcasters' Executive Committee has decided to recommend to the full NAB board the complete dissolution of the radio and television code boards.

The decision, precipitated by antitrust action initiated by the Department of Justice, appears to be the final chapter of a nearly 30-year history of NAB guidance in commercial advertising. The NAB, in consent decree with Justice, had abandoned any involvement in setting industry policies for commercial advertising and broadcast programming standards.

NAB Chairman Edward Fritts expressed concern about the future role of the NAB in broadcast policies, but added that at present the individual station is "the sole judge" of what policies it will follow.

The executive committee recommended that a special study committee be created to investigate future roles of the NAB. According to Shaun Sheehan, a "blue ribbon" panel is expected to be designated after the general January board meeting to determine what legal role the NAB may play.

Sheehan indicated that the NAB may seek a congressional exemption from the antitrust concerns expressed by the Justice Department or modify the scope of guidance offered. He explained that the NAB, broadcasters and citizens appear to want the code in place, and the NAB will try to find a way to meet those needs.

Lansing confirms Paramount pact

LOS ANGELES—The guessing game is over. Sherry Lansing, who resigned her post as president of 20th Century-Fox Productions Dec. 20, confirmed that she and producer-director Stanley Jaffe have entered into an exclusive five-year production arrangement with Paramount Pictures.

The new firm, Jaffe-Lansing Productions, will co-produce films that Paramount will distribute. Jaffe and Lansing also will serve as executive producers for other productions. Jaffe will direct films for Paramount that

can be produced by Lansing and others. The new firm also will be able to acquire outside productions that Paramount will distribute.

Lansing, who originally agreed to stay on at Fox during the transition period, departed Fox after the announcement to avoid a conflict of interest.

Although Lansing and Jaffe aren't required to produce a minimum amount of films per year, Paramount President Michael Eisner said he expects

three or four per year from the new entity.

Jaffe recently completed his first film as director, *Without A Trace*, which Fox will release Feb. 4. Official announcement of the new firm reportedly was slated for after the film's release, but increased speculation about the arrangement forced them to move up the timetable.

Jaffe was president of Paramount Pictures in 1970 and executive vice president of Columbia Pictures in 1975. Jaffe and Lansing worked together at Col-

umbia during the production of the Academy Award winning *Kramer vs. Kramer*. She was senior vice president of production at the time.

Jaffe came to 20th Century-Fox in 1980, via a production deal and subsequently produced *Taps*, one of the few successful films released by Fox during Lansing's tenure. Jaffe will base in New York; Lansing in Hollywood.

A replacement for Lansing at Fox still has not been named.

Nielsen data shows CBS hiking lead

NEW YORK—Season-to-date Nielsen averages for the network early evening news race show CBS stretching its lead over ABC and NBC. In fact, the *CBS Evening News with Dan Rather*

is the only news program to show a gain over a year ago.

For the 1982-83 season, CBS is averaging a 13.8 rating versus the 13.5 it posted for the 1981-82 season. ABC, however, is averag-

ing only an 11.9 rating, seventenths of a ratings point behind its 12.6 average rating of a year earlier.

NBC, meanwhile, with the new *Nightly News* team of Roger

Mudd and Tom Brokaw, has suffered the most precipitous decline, averaging an 11.2 rating so far this season compared to a 12.6 rating a season ago.

PEOPLE ON THE MOVE

VET's new chief lured by versatility

WINOOSKI, Vt.—"I'm a creature of the '50s. My dream was to write for *Playhouse 90*, but they axed it right after I graduated college," explained Vermont Educational Television's newly named Executive Producer Daniel Healy.

Instead, Healy went into public broadcasting, "because there are lots of things to do—run a camera, production, everything."

In his newly created post, Healy will be the last one to sign off on all phases of program production for a statewide public TV organization consisting of WETK-TV, Burlington; WTVB, St. Johnsbury; WVER-TV, Rutland; and WVTA-TV, Windsor.

Running against the current PBS trend of cutbacks in local programming to make the bottom line look better, ETV remains financially committed to local production.

In fact, Vermont ETV announced its "re-dedication" to local programming last October. Since then, this "re-dedication" has led to a daily output of at least 30 minutes of locally produced programming on Vermont ETV.

Before accepting his current post at Vermont ETV, Healy had been executive producer of WNIN-TV in Evansville, Ind. That station, he

said, pulled back from local news and public affairs programs due to funding cutbacks and high local production costs.

And viewers missed it.

"I used to see people on the street, and they'd ask me what happened," Healy said. "Once you start cutting bodies and production, you'll never get back into it," he added.

To date, Vermont ETV's local programming includes *Vermont This Week*, a Friday night news wrap-up program featuring local print journalists, performing arts programming and a how-to series on making home decorations.

"Nobody else is doing local news and public affairs programs in Vermont," Healy explained, "and if you're just a cold-hearted broadcaster, you'd lump it because local production costs are high. But we owe listeners more than tokenism. We're not supposed to worry about losing a rating point here and there."

Nor is Healy expecting instant success with Vermont ETV's local production efforts. "Nothing happens overnight. The *McNeil-Lehrer Report*, for example, didn't happen overnight. In fact, the only instant success (on public television) was *Sesame Street*," he said.



Daniel Healy

SelecTV has restructured its management team. **Lionel Schaen**, former president of SelecTV, was named president of SelecTV Programming. **George Hancock**, former senior vice president of finance, was named executive vice president and chief operating officer. **George Gates**, former controller, was named to succeed Hancock, and **Randy Dryden** was named as the new controller, moving from his previous position of director of financial planning. **John Calvetti** was named to the new post of senior vice president, office of the chairman. He was senior vice president and general manager. **Andy Stern** was appointed corporate secretary and continues to hold the vice president of business affairs title. **Robert LeVitus** was promoted to director of marketing from his previous post as director of advertising.



Marvin Garber

ly was general sales manager for Hamilton-Avnet Electronics.

Robert Fox has been elected chairman of the Southern California Broadcasters Association. President and general manager of KVEN/KHAY in Ventura, Calif., he succeeds **George Fritzing**, president and general manager of KRAC AM/FM in Los Angeles.

According to Fox, the SCBA's main thrust during 1983 will be to increase the broadcast group's visibility with advertisers and advertising agencies. "We want to increase the meaningfulness of radio as a vital advertising medium," he said.

"We also want to continue our relationship with governmental agencies," he added, "and work with the public to keep them aware of the vitality of the industry."

The SCBA, one of the oldest broadcast groups in the United States, has about 90 members representing nine Southern California counties from San Diego to San Luis Obispo.

The organization was founded with the goal of promoting the utilization of radio as a vital advertising medium in Southern California. It also functions as a clearinghouse for the dissemination of public

service information to all member stations. The group regularly sponsors seminars, sales meetings and other special events.

Bruce Smith has been elected president of COMSAT Technology Products Inc. in Washington, D.C. Smith will be responsible for the management of the manufacture of telecommunications equipment and marketing. He had served previously as COMSAT's corporate development vice president.

Peter Murray has joined WETACOM in Washington, D.C., a subsidiary of WETA-TV, as vice president and general manager. Murray previously served as vice president of communications. **Ruth Kaplan**, formerly director of communications at WETA-TV, has been appointed director of public information for WETA-TV and WETA-FM.

Stan Roman has been appointed operations manager of WTNH-TV in New Haven, Conn. He comes to WTNH from WTEN-TV in Albany, N.Y., where his 24-year career in all aspects of television production culminated in his 11-year tenure as production manager.

WHMM-TV has announced the appointment of **Dante James** as executive producer. He has been technical operations manager at the station for the past year. Previously, he was productions/operations manager at WGVC-TV in Allendale, Mich.

Mike Hurdlebrink will join WJLA-TV in Washington as production manager in January. Hurdlebrink previously had spent two years at WDVM-TV in the same position. His responsibilities at WJLA will include the day-to-day operation of the production department and overseeing station directors.

James Lynch has been named

president of Television Marketing Associates. He comes to TMA with a long career in the retail industry, including 30 years with Associated Merchandising Corp., where he was corporate vice president and general merchandise manager. Most recently, he was senior vice president of the Doody Co.

KMGH-TV in Denver has a

Quivers takes unusual path to limelight

Robin Quivers has been named a news anchor at WNBC-AM, New York, where she will be re-teamed with air personality Howard Stern. Both previously had worked together at WWDC, Washington, D.C.

Quivers has followed a rather unusual career path.

She graduated from the University of Maryland in 1974 with a degree in nursing. For two years, she worked as a shock trauma nurse at the Institute of Emergency Medicine in Maryland. Then, she joined the U.S. Air Force Nurse Corp as a second lieutenant. She left two years later, a captain.

By 1979, she was employed in the Open Heart Surgery Unit of Johns Hopkins while also studying at the Broadcasting Institute of Maryland.

A year later, she became a general reporter for WMCB, Harrisburg, Pa., then a consumer business reporter for WFBR, Baltimore, and finally, a news reporter for WWDC in March 1981.

new weekend anchor team. **Molly McCoy** and **Rick Edlund** anchor the news, while **Andy Avalos** forecasts the weather at 5 and 10 p.m. **Brian Drees**, who has been with Channel 7 for three years, anchors the sports. McCoy comes to KMGH from KPIX in San Francisco, where she co-anchored the weekend newscast. Edlund comes from WXYZ in Detroit, where he worked as reporter and anchor for the past six years. Avalos has been the weekend weather forecaster for KOAA in Colorado Springs for the past three years.

Michael Dubester was named vice president, operations, ABC Video Enterprises' Home View Network. He had been vice president of Contemporary Communications Corp., the second largest MDS common carrier in the U.S. Dubester will supervise the development and installation of HVN's software support systems, including phone traffic, orders and billing, the construction of a facility to house those systems and the physical installation of decoders in subscribers' homes.

Valerie Schulte has been named assistant general counsel for the National Association of Broadcasters. Schulte joined NAB as an attorney in the legal department in 1980 and previously had worked in the Washington office of the Wall Street firm of Cadwalader, Wickersham & Taft.

Field Communications has announced the appointment of **Vincent Barresi** to vice president and general manager of WFLD-TV in Chicago. **Kenneth MacDonald** replaces Barresi as vice president and general manager of WKBS-TV in Philadelphia. **Thomas Spitz** has been appointed to the newly created position of station manager of WFLD-TV. Spitz had been director of program operations in the Field Communications headquarters in San Francisco since October 1981.

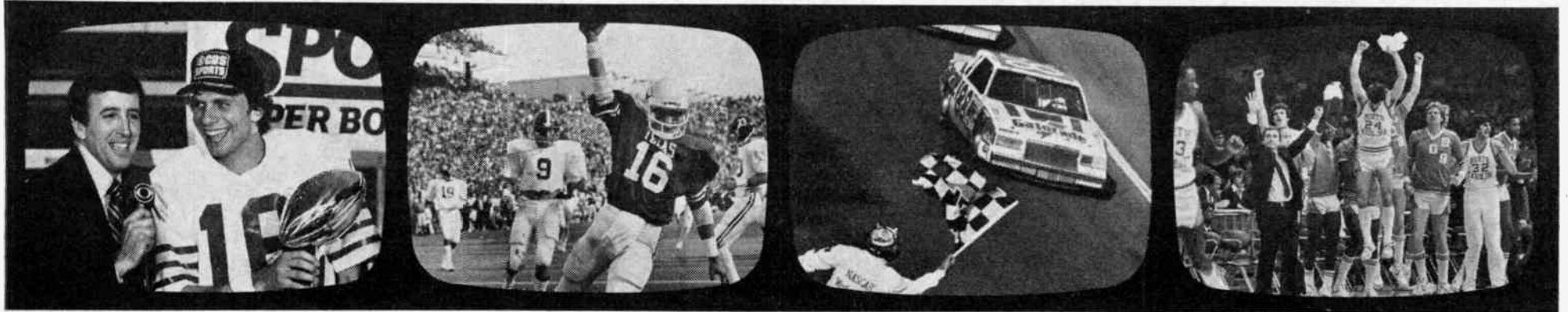


Douglas Parsons

WLFL-TV in Raleigh, N.C., has announced the appointment of **Douglas Parsons** as local and regional sales manager. He served previously as senior account executive for the station.

Marvin Garber has been named account executive for the Jerrold Division of General Instrument Corp. He previous-

CBS SPORTS, THE 1982 SUCCESS STORY.



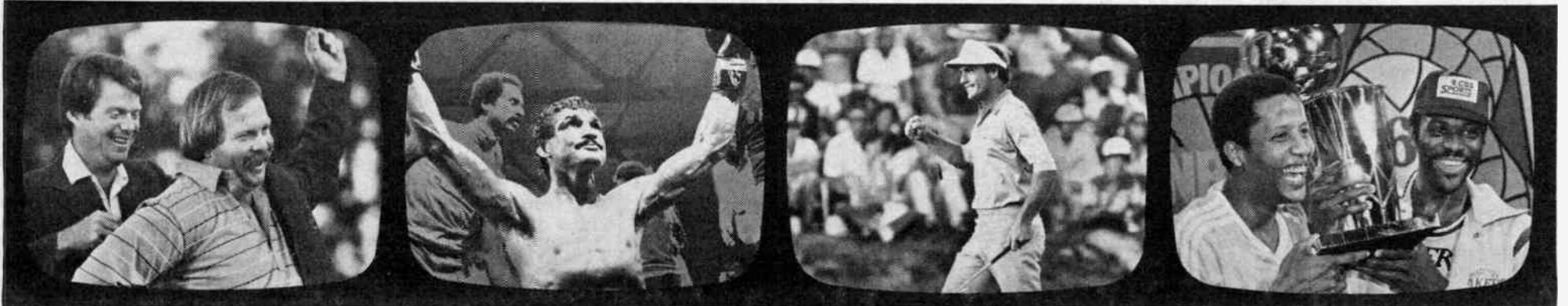
SUPER BOWL XVI

COTTON BOWL

DAYTONA 500

NCAA CHAMPIONSHIP

MORE LIVE EVENTS.



THE MASTERS®

CBS SPORTS SATURDAY/SUNDAY

PGA TOUR:
TOURNAMENT PLAYERS CHAMPIONSHIP

NBA CHAMPIONSHIP

MORE VIEWERS.



BELMONT STAKES

U.S. OPEN

NCAA FOOTBALL

NFL FOOTBALL

AND IN '83, MORE OF THE SAME.

In 1983, CBS Sports augments its consistently excellent line-up with such coveted international events as **WORLD CUP SKIING**, **THE WORLD FIGURE SKATING CHAMPIONSHIPS**, from Helsinki, Finland and the ninth quadrennial **PAN AMERICAN GAMES**, from Caracas, Venezuela. Significant sporting events that captured wide viewer interest and involvement made 1982 a very good year for CBS Sports, and 1983 holds promise for even more of the same.

CBS SPORTS

**BROADCAST
WEEK**

Jan. 10, 1983

Looking back... Looking ahead

What? Another one of those year-end wrap-ups, citing the best, the most, the worst and the ugliest?

And from a publication that's only a couple of months old—what do they know?

Well, as it turns out, we know both more and less than we thought. We've found, for example, that network television alone could supply volumes of high-lights and low-lights. Consider the scope and breadth of network television news, everything from the Falklands War to the national elections as well as the three networks' late-night expansion. A year ago, ABC's *The Last Word*, CBS' *Nightwatch* and NBC's *Overnight* were rattling vaguely around. Now they represent another step forward in the battle to inform the American public.

Or consider the amount of space that could be devoted to CBS Inc. Chairman William Paley's decision finally to exit CBS, leaving it in the hands of the latest in a long line of hand-picked successors, Thomas Wyman. And for that matter, just how much space does Wyman deserve for being the person that Paley finally decided to hand his company over to?

And if one concentrates on the TV networks, then what about syndication, Public Television, local television and radio stations and independent broadcasters? As you can see, the list is endless, and we haven't even begun to discuss the long-term effects of technological and hardware advances of 1982.

Certainly, the sheer volume of amusing and serious incidents that occurred during the year, just on the network level alone, would necessitate space twice the size of what this newspaper can manage.

So that is the dimension of our problem. Therefore, we've attempted to present the far-ranging—a little bit of everything in scatter-gun technique.

But that's not how it always will be.

It must be apparent by now that *Broadcast Week* sees the 800 or so television stations



Vic Morrow

Memories linger

By any standard, 1982 was a sad year for the entertainment and communications business. Among the stars who died were Henry Fonda, Vic Morrow, Paul Lynde, John Belushi, Hugh Beaumont (*Leave it to Beaver's* father, Ward), Ingrid Bergman, Dave Garraway, famed New York disc jockey of the 1960's, Murray the K (Kaufman), Warren Oates, Romy Schneider, Fernando Lamas and Victor Buono.

and the 7,000 or so radio stations out there as the market we're writing for and the subject most important to the well-being of the current system. And we believe this commercial, ad-supported system is still the engine that drives the communications ship of state.

Therefore, in the years ahead, when the editors sit down and mull over how best to tackle the ups and downs of the year in broadcasting, we'd like to take aim at the station side. Now, that's not to say we'll totally ignore the national scene, but after all, just how many different ways can a bevy of trade and consumer publications say something funny about—oh, what the heck—Ted Turner?

There is a catch, of course, and it involves you, the reader. Let's face it, no matter how far-flung *BW's* resources, we can't keep up with all the developments on the local scene. We know there are plenty of rising young stars out there, and we'd like to salute them. To do that, though, requires your help.

By the same token, some of the brightest and wittiest programming on the air today comes not from the networks, but instead via the efforts of dedicated producers throughout the company. Let us know about it.

And when it comes to amusing incidents, the last time we looked, they were not the exclusive purview of New York or Los Angeles.

So send those cards and letters in this year, all year. With your help, we'll be able to make this annual issue something by and for the broadcasters of the nation.

Meanwhile, this first attempt at looking back, looking ahead contains some moments we think you'll enjoy. We hope that our serious and not-so-serious thoughts on the broadcast year ahead will titillate and amaze you. And we're terribly anxious to know if you can 'name that network series.' Should you take umbrage with our "Bent Mike" awards or our roster of low-lights, let us know. We'd be happy to make a bad situation worse.

'82 at a glance



Bob Keeshan
as Captain Kangaroo

January

CBS moved *Captain Kangaroo* to the 6:30-7 a.m. timeslot, paving the way for expansion of *CBS Morning News* to two hours, from 7-9 a.m.

ABC Radio launched *Direction* and the *Rock Radio Networks*. Meanwhile, *Unity Broadcasting* started *American Black Information Network*, totaling three new radio networks premiering in an already crowded network radio scene.

ABC Radio Enterprises bought Los Angeles-based *Watermark Inc.*, a leading radio program syndicator. At the same time, it announced plans to put more radio networks on air: *ABC Superadio* and *ABC Talkradio*.

National Association of Broadcasters, speaking freely, declared 1982 the Year of the First Amendment.

CBS requested Federal Communications Commission repeal of prime-time access rule so that it could expand the evening network news to 60 minutes—or rather, an hour.

Walter Cronkite received the National Association of Broadcasters Distinguished Service Award.

CBS took claim to broadcasting the "highest rated live TV program ever," as *Super Bowl XVI* played to record audience of 105 million people. The game earned a 49.1 rating and 73 share as the San Francisco 49ers defeated the Cincinnati Bengals.

It took a congressional resolution, but *Let Poland be Poland: A Day of Solidarity with the Polish People* hit the airwaves Jan. 31. Because the show is a product of the United States Information Agency, Congress temporarily had to lift the law that prohibits such government-produced epics from appearing on domestic television.

In addition to its run on

Public Broadcasting, the *Polish Solidarity* program was seen in 50 other nations. It included statements from world leaders and celebrities. Apparently, the epic fell seriously short of expectations as newspapers and broadcasters worldwide criticized the 90-minute program.

February

The Rev. Donald Wildmon, chairman of the Coalition for Better Television, announced he'd launch a variety of boycotts both against national advertisers and a major TV network.

The Federal Communications Commission announced that it will adopt interim rules governing direct broadcast satellite.

ABC said it will add one minute of commercial time on all prime-time nights except movie nights. ABC said the additional commercials will air in lieu of network promotional time, with the additional revenue to offset rising costs of TV programs. CBS and NBC obviously did likewise.

Former Golden Gut Fred Silverman finally surfaced, announcing a new company, *Intermedia Entertainment*, with ambitious plans to provide programming for the networks, cable, pay TV and any other lively markets.

The release of President Reagan's budget portended tight times for the FCC and PBS, among others. Meanwhile, 10 PBS stations were selected for experiments with advertising—everything from enhanced endowments to full-title 30-second local pizza parlor commercials.

NBC affiliates reversed an earlier position backing the network's attempt to expand the early evening network news. In part, the move was a response to an ABC initiative

to expand the networks' prime-time commercial load.

CBS finally nominated Van Gordon Sauter as heir to the CBS News presidency, a post held by Bill Leonard. Leonard was expected to retire in June. Sauter, meanwhile, named Ed Joyce as his second in command.

The major radio networks, not satisfied completely that the Radio Advertising Bureau effectively could promote the many and varied interests of radio, formed the Radio Network Association. ABC Network Radio President Ed McLaughlin was named chairman.

CBS unveiled high-definition television in Los Angeles, New York and Washington. The CBS/Japanese Broadcasting Corp./Sony system has 1,125 lines versus U.S. standard of 525.

March

The FCC ruled 6-1 that broadcasters may use any system for AM stereo broadcasting, as long as the system gives "acceptable stereo service."

Rev. Wildmon (Coalition for Better Television) asked the American public to boycott RCA and NBC because the firms discriminate against "Christians and other religious people."

Reuven Frank, NBC News president from 1968-73, returned to his former position.

A bill (S. 2136) to prevent showing of pornography on any television transmission was introduced by Sen. Dennis DeConcini.

Seventeen AFTRA announcers and news people struck all-news WINS-AM, New York, seeking 33 1/3 percent salary increases in the first year of their new contract.

Continental Radio, Christian Broadcasting Network's 24-hour satellite radio network formed in September 1981, announced plans to shut down, based on "a failure to keep corporate commitments."

Sony Corp. of America asked the Supreme Court to review the 9th U.S. Circuit Court of Appeals decision that off-the-air recording of commercial broadcasting is in violation of copyright law.

Taft Broadcasting announced plans to offer *Primetime Radio*, its entry into the 24-hour satellite-delivered radio format business.

WOR-AM, New York, celebrated its 60th anniversary with a two-hour black tie broadcast from the stage of Carnegie Hall.

Jody Powell, former Carter press secretary, joined ABC News as a consultant and commentator.

For the first time, NAB sold exhibit hall passes to non-registrants at \$25 per day, two-day minimum.

Office of Management and Budget granted the FCC an extension to continue requiring broadcasters to file affirmative action reports with renewal applications through Jan. 1, 1983.

The Philadelphia Radio Broadcasters Association, made up of 25 radio stations, was the first radio association to promote local and national advertising in that city in more than 20 years.

A federal judge in Syracuse, N.Y., ruled that Eastern Microwave, which distributes WOR-TV in New York via satellite and microwave, is liable for copyright payments to the producers or suppliers of the programs being carried.

A \$10 million program to reward PBS stations with membership growth rates above normal was approved by the Corporation for Public Broadcasting.

April

CBS won the 1981-82 prime-time ratings race but found that it delivered 250,000 fewer homes than the previous year. ABC came in second and NBC was third. In the February sweeps, 130 NBC affiliates lost ground while 109 ABC affiliates gained. CBS had 86 affiliates with ratings gains.



Mike Wallace

NBC affiliate WTHR-TV in Indianapolis looked into solicitation of liquor accounts following suspension of the NAB code prohibiting advertising of hard liquor.

Phil Donahue left NBC's

Today show and took up residence on the ABC late-night news program.

CBS launched *RadioRadio*, its young adult radio network, with 74 affiliates.

May

Vincent Wasilewski resigned as NAB president, leaving a post that pays \$160,000 per annum, including fringes.

NBC announced that its fall program lineup would include eight new sitcoms, its greatest number of half-hour comedies in eight years. NBC Entertainment President Brandon Tartikoff used the words "comedy, contemporary, fresh, stability" to describe the fall lineup. Observers noted that the network's position is no laughing matter.

"Just watch us now" was NBC's promotional theme for the fall season.

NBC's *Smurfs* helped the network pull even with ABC for second place in the Saturday morning rates race, just behind CBS. The *Smurfs*, described by NBC as "the most popular new Saturday morning program in a decade," will be expanded to 90 minutes.

CBS announced the cancellation of *Lou Grant* and was accused by some of responding to critics of Ed Asner's politics rather than the show's ratings.

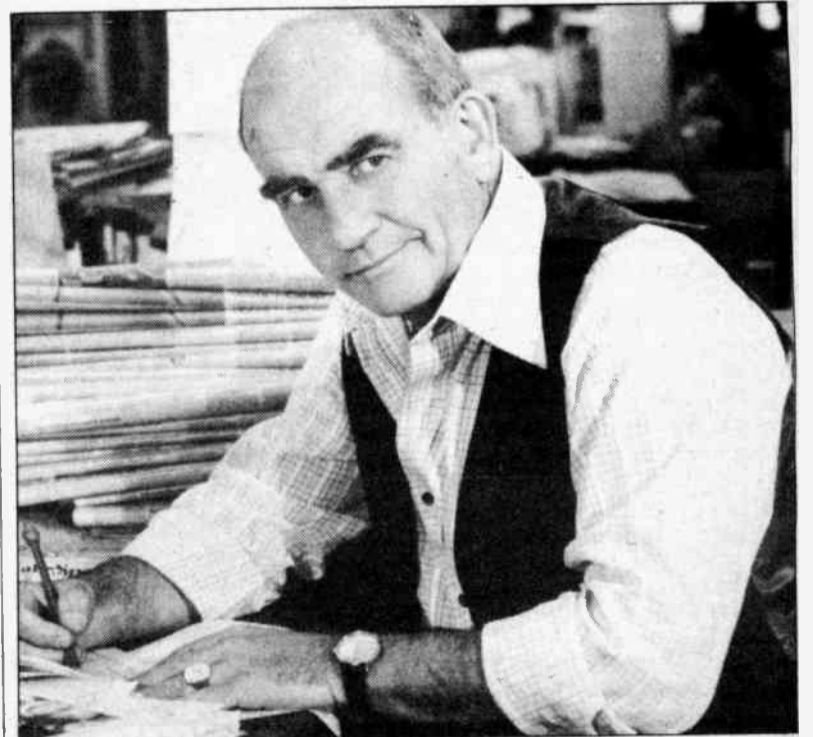
ABC unveiled its on-air promo for the fall season, "Come on along with ABC."

CBS squeezed another 30-second commercial into its *Evening News* with Dan Rather and announced its late-night news show.

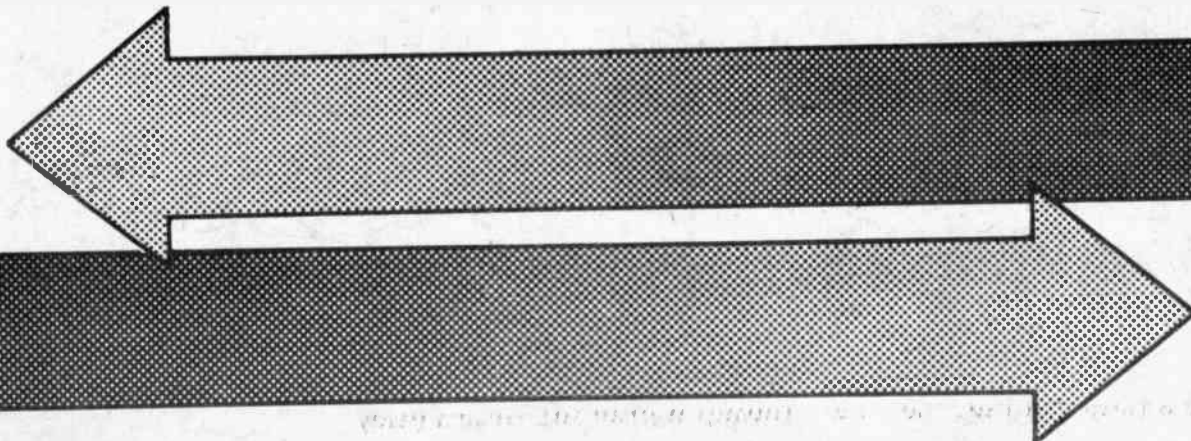
ABC's *Roone Arledge* announced a new early morning news from 6-7 a.m., with *Good Morning America* reporter Steve Bell anchoring.

TV Guide cover story was critical of methods used in putting together CBS special *The Uncounted Enemy: A Vietnam Deception*, hosted by Mike Wallace.

National Geographic Special on sharks was seen by 17.4 percent of all U.S. households, the highest cumulative



Ed Asner as "Lou Grant"





Old "Dukes" John Schneider and Tom Wopat with Catherine Bach.



Some new "Dukes," Christopher Mayer and Byron Cherry join the show.

rating ever for a PBS program.

ABC-TV signed a deal with the new United States Football League to televise 20 games a year for two years, giving the new league important revenue and instant credibility.

CBS Radio introduced "Hot Hits" format on WBBM, its owned FM in Chicago, and the station hit number three in market in the next rating book.

June

United Press International was sold to Media News Corp., a new venture formed by a group of U.S. newspapers, cable services and broadcasters.

ABC came out on top of the May sweeps, with a 15.4 rating. CBS was second with 14.7 and NBC third with a 14.

Tom Wopat and John Schneider defied their "Good ol' boy" image on *The Dukes of Hazzard* and sued the show's producer, Warner Bros. TV, charging that they were cheated out of revenues from merchandising tie-ins. They said they were leaving the show.

In what it called an economy move, RKO Radio fired 10 percent of its staff and cancelled *Country Music Countdown* and *Ask the Expert*.

"I want to be number one

and I'm certainly tired of being number three," NBC's Grant Tinker said at a Boston press conference less than a year after taking the number one job at the number three network.

ABC began its early morning weekday news show and NBC kicked off its *Early Today* show and *NBC News Overnight*.

Dr. Ruth, Ruth Westheimer's syndicate strip of pop sexology, climaxed prematurely as MGM/UA TV Distribution pulled the plug. The cancellation represented the first syndication failure of Fred Silverman's Intermedia Entertainment, a unit of MGM/UA.

KRON-TV, the NBC affiliate in San Francisco, aired *Death in the West*, a pirated copy of Thames Television's anti-smoking documentary. The half-hour piece features cowboys stricken with lung cancer against images of old "Marlboro Man" spots from Philip Morris Co. The film was made in 1976, but was bought by Philip Morris with the understanding that it would never air again.

With unemployment at record levels, WGSO-AM in New Orleans created *Job-Line*, an on-air job matching service that became a weekly hour-long show.

CBS News conducted its own investigation of its documentary on Vietnam in response to *TV Guide's* charges that the network slanted the report.

NBC's radio networks began distribution by satellite.

ABC Radio Enterprises announced optimistically that it had signed WKTK-FM, Baltimore, as its first affiliate for Superadio, its 24-hour satellite-delivered contemporary music service slated for a July 1 turn-on.

ABC Radio Enterprises cancelled Superadio.

ABC Talkradio network launched in 21 major markets.

The FCC proposed to drop the rules that keep the three

networks from syndicating or owning a piece of the programs they get from outside producers.

CBS announced that *Captain Kangaroo*, which earlier had been rescheduled to the late-dawn daypart at 6:30 a.m. weekdays, was being moved again—to Saturdays at 7 a.m. and Sundays at 8 a.m.—to make room for expanded morning news.

Warner Bros. and Licensing Corp. of America countersued Tom Wopat and John Schneider of *The Dukes of Hazzard*, charging them with libel.

July

Viacom named Bob Glaser president of Viacom Enterprises and Willard Block to head Viacom World Wide.

FCC agreed to eliminate numerous regulations on subscription television.

With production delayed due to the walkout of Wopat and Schneider, Warner Bros. TV began looking for two new Dukes for *The Dukes of Hazzard*.

Congress approved legislation for Radio Marti, which will broadcast to Cuba. Broadcasters opposed the bill because of fear Cuba will retaliate by broadcasting on frequencies used in U.S. One of the broadcasters worried was WHO-AM in Des Moines, Iowa, a former employer of President Reagan.

In what it termed the "biggest single sponsor commitment in the history of television," NBC announced that it had sold \$250 million worth of commercial time in all dayparts over a three-year period of American Home Products Corp.

Dave Garroway, host of the *Today* show from its inception in 1952 until 1961, died of an apparently self-inflicted gunshot wound at his home in Philadelphia.

Producer Paul Yovine was fired from WRKO-AM in Boston after he puts an impressionist on the air who impersonated Mayor Kevin White and gave outrageous answers to listeners who called in. Station Manager Bob Fish fired Yovine for not clearing the program with top management. Yovine sued.

Unity Broadcasting suspended operations of its second network, the American Black Information Network.

August

William Paley, longtime CBS chairman, revealed that he finally would step down from that post to become a full partner in Whitcom Investment, a diversified investment company. CBS Inc. President Thomas Wyman was named to succeed Paley.

Dan Rather received a newsroom call from President Reagan, who was "ticked off"



Dave Garroway, circa 1950

by CBS' coverage of the administration's agreement to limit arms sales to Taiwan. Rather said that Reagan sounded "concerned and maybe a little hurt."

Legislation reducing the size of the FCC from seven to five commissioners was passed by Congress.

CBS announced spot prices for its two-hour finale to *M*A*S*H* set to air in February: \$450,000 per 30-second spot, a rate higher than the Super Bowl.

A federal district judge ruled that blanket music licenses offered to TV stations by ASCAP and BMI are anti-competitive and illegal.

The League of United Latin American Citizens announced a campaign against ABC, NBC and CBS aimed at increasing coverage of Hispanics in programming.

FCC lifted requirements that all stations keep operating and maintenance logs, eliminated restrictions on the use of FM subcarriers, lengthened the broadcast day of AM daytimers and relaxed nighttime power restrictions on several AM stations.

ABC's Home View Network was given a vote of confidence by the FCC by allowing the network's owned stations and affiliates to become late-night STV broadcasters.

September

Frank Stanton, former vice chairman of CBS, returned to broadcasting with his appointment to the board of trustees at public television station WNET-TV in New York.

The National Football League Players Association went on strike, leaving broadcasters and advertisers in a scramble. Feverish negotiations began as advertisers chose between alternate sports programming and substitute fare on a week-by-week basis.

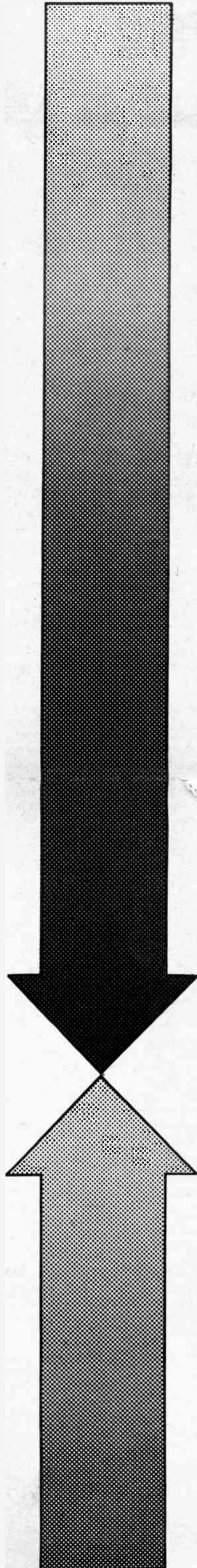
The FCC granted Satellite Television Corp. a construction permit for the first phase of its planned national system, bringing direct broadcast



Dr. Ruth Westheimer



Thomas Wyman and William Paley



'82 at a glance



Ted Koppel

satellite service closer to reality.

CBS-TV and ABC-TV got green lights to carry college games on Sundays in addition to their regular Saturday college lineups.

John Blair & Co. in New York filed an informal complaint with the FCC, charging that McGavren-Guild had violated commission rules against combination sale of advertising time on two or more separately owned radio stations in the same market.

David Brinkley received Radio-Television News Directors Association's Paul White Award for distinguished service to broadcast journalism.

Star Wars was the first nationally distributed pay-per-view motion picture, with approximately 1.5 million subscription television and cable viewers tuning in.

In a videotaped message, President Reagan told the Radio-Television News Directors Association that he was concerned with the lack of balance "between the media's right to know and the government's right to confidentiality in running the affairs of state, not to mention the national security." The remarks were not well received.

October

The three television networks began serious work on their 1983 budgets, imposed a tight lid on cost increases. One network spokesman said, "They're looking at every dime very carefully."

Norman Lear's People for the American Way launches a new TV campaign to increase membership and to erode the

credibility and power of the Moral Majority and similar groups.

Johnny Carson signed a new contract to host *The Tonight Show* for a reported \$20 million over three years, but said he is ready to quit if the show's ratings fall.

Oak Communications said it is delaying its plans to get its direct broadcast satellite service started by 1984, which would have beat other DBS services.

CBS won the first two weeks of the 1982-83 prime-time season, followed by ABC and NBC.

CBS Radio announced that it will cancel *Mystery Theater*, which was on the air for nine years and was carried daily on 279 stations. The network said it was only marginally profitable and "by no means a major program."

The U.S. Court of Appeals in New Orleans ruled that public broadcasting stations that canceled scheduled showings of the controversial

Death of a Princess in 1980 were acting within their constitutional authority. The Saudi government opposed the broadcast.

WWDC-FM, Washington, decided not to play any cuts from the new Pat Benatar album rather than go along with the record company's demand that it not play the entire album uninterrupted.

NBC won two weeks of prime-time ratings on the strength of its world series coverage.

November

The FCC gave the go-ahead for seven additional DBS operations. Earlier, Satellite Television Corp., a Comsat subsidiary, also had obtained FCC approval for the service.

ABC won the election night network ratings race, with the David Brinkley, Frank Reynolds and Ted Koppel triumvirate scoring an 11.8 rating and 19 share. CBS, with Dan Rather as the sole anchor, ran second, with NBC's Mudd-Brokaw team a distant third. The night also was noteworthy for low viewing levels as the three networks' combined share dropped below 50; combined ratings were some 25 points behind normal levels.

NBC announced a sweeping realignment of top management. Ray Timothy, president, NBC-TV Network, and Bob Walsh, president NBC-owned stations, were named group executive vice presidents of NBC. Pierson Mapes succeeded Timothy as network president; the owned TV and radio stations unit was split between Michael Eskridge, president NBC Radio, and Al Jerome, president NBC-TV stations.

The American Federation of Television and Radio Artists filed for bankruptcy as a result of Tuesday Productions' (San Diego) lawsuit of 1978, charging AFTRA violated group boycott provisions of Sherman Antitrust Act.

The FCC reported that it has granted 130 low-power TV construction permits; approximately 35 LPTV outlets are already on air.

CBS, Time's Home Box Office and Coca-Cola's Columbia Pictures said they will get together to form a new

major motion picture production company. CBS affiliates were less than thrilled but were reserved in their comments.

December

On top of its deals with ABC for television rights and ESPN for cable coverage, the fledgling United States Football League signed a radio deal with ABC.

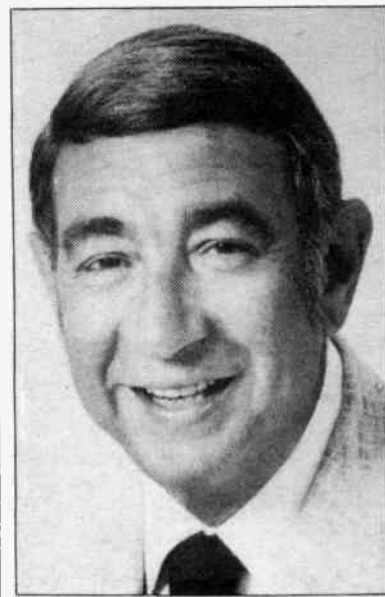
A poll of 148 PBS stations found 68 percent favor an expansion of the *MacNeill/Lehrer Report* to one hour a night.

The Delco division of General Motors recommended Motorola's AM stereo system for GM cars. Manufacturers of other systems said they will continue to sign AM stations in belief that what is good for GM may not be good for the country.

ABC-TV affiliates joined those of CBS and NBC in backing the networks' position to scrap the FCC financial interest and syndication rules.

The FCC approved a plan to move WOR-TV from New York to Secaucus, N.J., giving New Jersey its first commercial VHF station. Take exit 16E.

ABC aired a sports promo on *Monday Night Football* touting its upcoming coverage of the United States Football League.



Howard Cosell

Sports fans black & blue during 1982

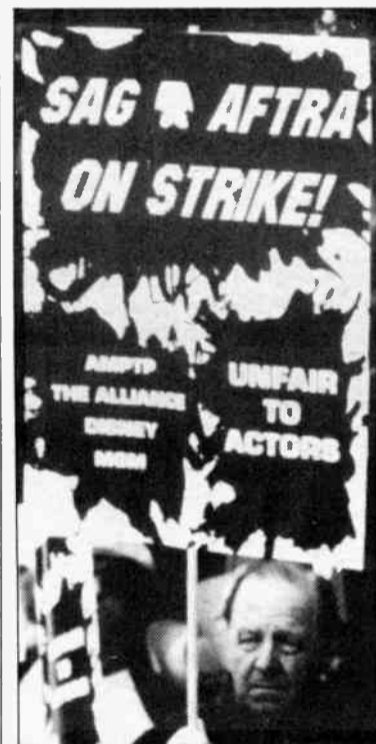
We here at *Broadcast Week* have a few favorite moments and non-moments in sports, circa 1982.

Our selection for the best single live sports telecast was the Jan. 2, 1982 Miami Dolphins-San Diego Chargers National Football League playoff contest on NBC. We also enjoyed the NCAA Basketball championship game between North Carolina-Georgetown, as well as another NFL playoff game between the Dallas Cowboys and soon-to-be Super Bowl champion San Francisco 49ers.

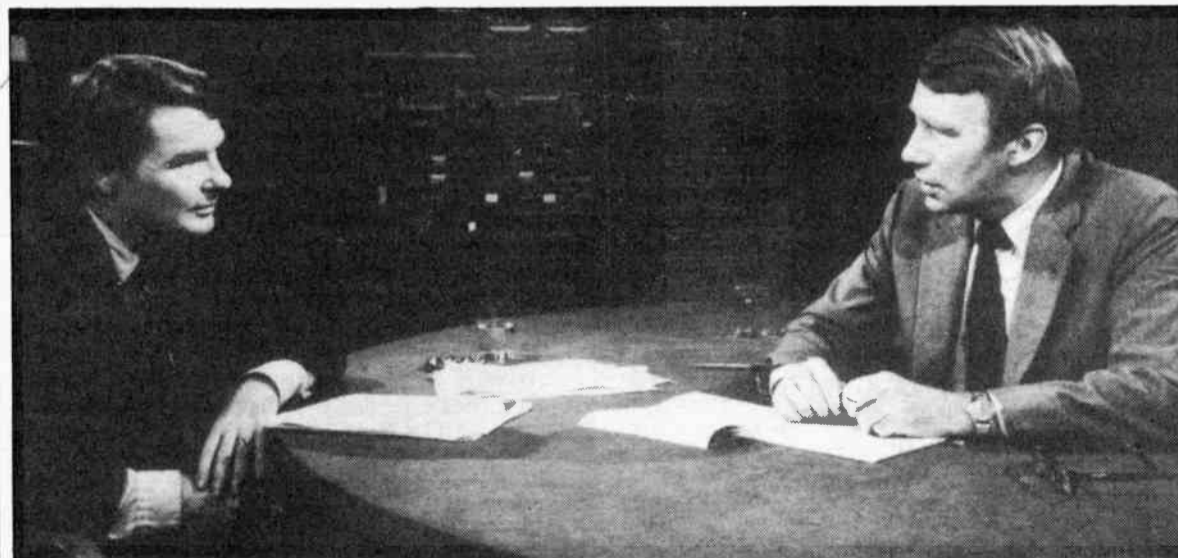
There were other enjoyable occasions on the home screen, too: the thrilling finish, on ABC, of the country's premier auto race, The Indianapolis 500, with CBS also winning kudos for its live telecast of the Daytona 500. In fact, all three networks continue to make auto racing coverage as innovative as the technical developments that propel today's racing vehicles at speeds beyond reason. Moreover, the networks take a decidedly low-key approach to the more sordid aspects of racing—drivers crash, drivers die. That alone is refreshing, and perhaps not what one normally would expect.

We'd like to see that same humanistic approach emulated in the networks' attitude toward boxing. Yes, the football strike put the networks in a bind, and yes, they were anxious to retain some viewers in order to retain advertisers, but the garbage fights that crowded the tube in 1982 brought little glory to television.

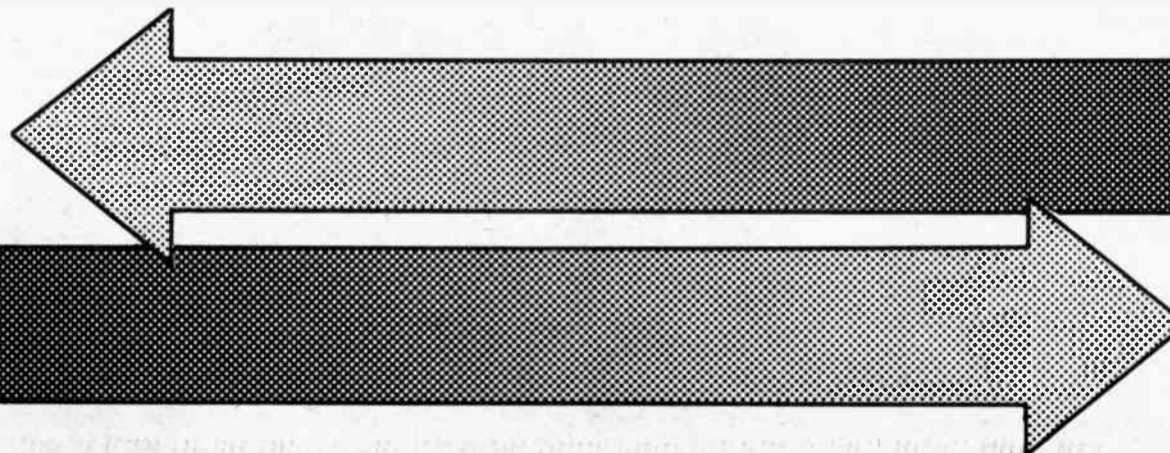
The national press has had a field day with Howard Cosell's widely publicized decision to walk away from boxing, but it's a stand *BW* applauds. Don't mistake this for an anti-boxing attitude—we're just tired of mismatched fights that have no reason for being, save the network's demand to fill time.



AFTRA on strike



Jim Lehrer and Robert MacNeil, the MacNeil/Lehrer Report



On the subject of Cosell, *BW* continually wonders how America's premier sports journalist, witness Howard Cosell's *SportsBeat*, can, at the same time, be one of America's worst baseball broadcasters. It's time to hang up the spikes, Howard. Of course, that comes with the provision you'll spend more time doing *SportsBeat* pieces similar to such 1982 gems as a profile of the late, great St. Louis Cardinal third baseman Ken Boyer or your insightful look into the business of pro football.

And while we're talking about folks that work at ABC, let's tip our hats to ABC Sports President Roone Arledge for his personal plea to affiliates to clear ABC's live coverage of the 1982 New York Marathon.

At ABC's annual affiliates meeting last May, Arledge implored, inveigled and cajoled broadcasters into opening their minds and Sunday morning time periods to carry the marathon. The stations were rewarded this year with a spectacularly close finish as Alberto Salazar won this third consecutive race. ABC's coverage of the event, which tracks 26 miles through New York's five boroughs, was a vast improvement over a year earlier.

We're also fans of the countless outdoor shows that turn up in syndication every year. Our personal choice as the best of these vehicles is Landmark's *Outdoor Life* series, produced by Pat Smith. What we'd really enjoy is having an ongoing outdoor sports anthology series play in prime time, especially toward the latter part of week when weekend fishing, hunting, camping, hiking and boating plans are being made.

Also among our personal favorites is that great cadre of men (and if there are any women, we'd love to hear about them) hosting sports call-in shows on radio. One guy we're particularly high on is WABC's Arthur George Rust Jr. For all you out there in Anytown, U.S.A., you probably can replace Rust's name with your own city's host. But the basics of these shows cut across all geographical boundaries.

Sports fans, the people that pay their way into the ball parks and view or listen to particular broadcast stations causing ratings to climb, finally have their chance to sound off on sports, which for countless millions of Americans represents some of life's happier moments. Sports call-in shows instantly place John Q. Public on equal footing with Reggie Jackson, George Steinbrenner or Wayne Gretzky—the lines separating national stars and the rest of us are gone. It's you, me, all of us telling Steinbrenner we think he's a blowhard, and, "Whadda ya think of that, fat man?"

Elsewhere in the year in sports broadcasting, we'll remember and treasure Jimmy Connors' triumph at Wimbledon (NBC) and the U.S. Open (CBS); we'll marvel at how far CBS football analyst John Madden has come; we'll continue to laugh at NBC basketball color man Al McGuire's street-talking, hipster lingo, and we'll salute the best duo of football broadcasters, Jack Buck and Hank Stram, plying their trade every Monday night during the season on the CBS Radio Network. And finally, we're searching our sports encyclopedias every day in an effort to come up with a sports trivia question that will stump WNEW-TV's Bill Mazer.



Dan Ingram, WABC radio, the day of format change

New radio wave sounding sweet and sour in stereo

At the radio programming level, 1982 could be looked upon as the year in which "new music" regained a marginal foothold on AOR radio. This doesn't necessarily mean that AOR deviated from tight play-listing policies of the past and openly embraced new artists whose music went beyond the confines of mainstream rock. Programmers still remained very selective in their additions of unproven music, but the encouraging sign was that they were willing to experiment, providing, of course, that research confirmed their judgment.

While criticism that AOR radio was becoming stagnant and dull was subtly influential in policy changes, it was the success in Los Angeles of KROQ-FM that prompted some programmers to rethink their programming philosophies. The KROQ format, developed by Rick Carroll, combined an unorthodox mix of top 40, AOR, urban, imports and new music and proved to advertisers and market competitors that gutsy programming can deliver significant audience and ratings.

As a result, KROQ was reportedly far ahead of the country in exposing such artists as the Go-Gos, Missing Persons, Billy Idol, Stray Cats, the Clash, Devo and others.

The success of KROQ prompted Carroll to leave his position as program director to form a consultancy firm with the intention of spreading "Rick Carroll's Modern Music Format" nationally. Early reports from Dallas and

Seattle are encouraging, and as Carroll's client list expands, both the radio and record industries will be watching results very carefully.

While AOR was the most popular format on the FM dial (according to a McGavren-Guild Radio/Ted Bolton Associates survey), adult contemporary formats were most popular on the AM side as stations pursued the coveted 18-49 demographic via softer sounds.

Whether AM stereo can draw listeners back to the AM dial remains to be seen. How programming on AM adapts to stereo is further speculation.

"For the radio industry and ABC Radio, 1982 looms as a pivotal year with great promise," said Ben Hoberman, president, ABC Radio, as the year began.

It's one year later. Some of the promises have been fulfilled. Some lay broken. Like cable television, network radio has been forced to put its blue-sky dreams to rest.

For cable, it took the demise of only one service—CBS—to bring the prognosticators down to earth. By comparison, radio networks, last year, were virtually stampeding to the graveyard.

The procession began with Enterprise Radio in late 1981 and proceeded with Unity Broadcasting's American Black Information Network, the Christian Broadcasting Network's Continental Radio, United Stations' Country Music Network and ABC's much-hyped Superadio.

On the other hand, several



Dr. Toni Grant

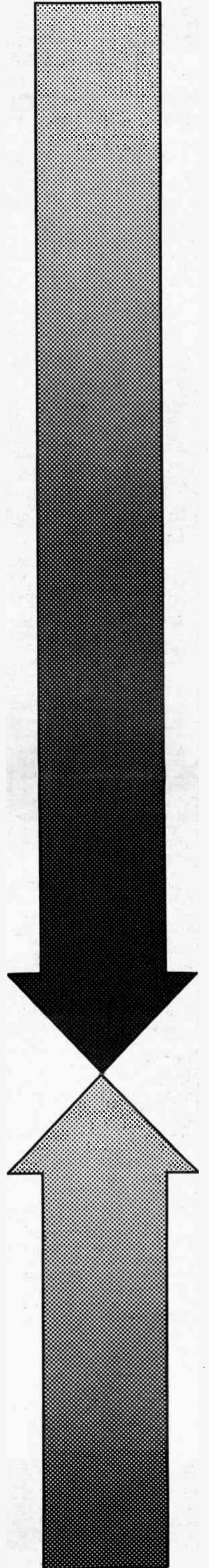
new radio networks performed quite well in 1982, including ABC's *Direction*, *Rock* and *TalkRadio*, CBS' *RadioRadio* and NBC's *Talknet*.

Ted Turner launched CNN Radio.

The Mutual Broadcasting System began weekly broadcasts of National Symphony Orchestra concerts.

But CBS cancelled *Mystery Theater*.

The year in network radio best can be summed up by the title of one of CBS Cable's now-extinct series: *Mixed Bag*.



Economy may erode 1983 effervescence

Today, the old saw about the communications business is that events change with such frequency that today's juiciest piece of information is headed for oblivion tomorrow.

Whether we're talking business trends, top line management changes, mergers and acquisitions or 3-D TV as the next magical fixit for programming, old news has a way of moving on and leaving the world gasping at its unimportance.

In fact, upon some reflection and introspection, it can be asked, "What was all the fuss about?"

Thus, in considering a "serious" preview of the year ahead, we've tried to focus on developments that cut across all business segments. Be prepared, of course, for a year filled with outrageous claims about the latest piece of hardware or software that no station can afford to be without. Moreover, there'll be reams of press releases about flash-in-the-pan programming schemes and instant stars—sure to titillate America with their inexorable trek toward the promised land. That's right, "Super Star of the '80s."

But it is the financial situation of the hundreds of companies that make up the communications business that will determine whether lavish promotional campaigns will be staged to introduce hot new stars, programs, gizmos and gadgets. Thus, *BW* sees the national economy as the single force that most will affect broadcasters in 1983.

Whether the economy indeed is headed toward a major recovery in the second half of the year will have a far greater impact on the industry than all other factors combined. And if the president's pundits are wrong, and the national economic picture is headed still deeper into a recession, even broadcast's resiliency will be sorely tested.

Ask any broadcaster in Michigan, Ohio or Pennsylvania about the national slump, and many of them will paint a grim picture of the unemployed. No amount of broadcast advertising, no matter how effective, can put discretionary dollars in the pockets of jobless steelworkers.

And the brunt of shouldering economic misfortunes are not the stations alone. Ask CBS, forced to pull the plug on CBS Cable, or anybody in the network radio business, where shakeout is part of the lexicon.

We're just a bit amused by all the good press the networks have earned about the new and "sane" approach to programming prime time—the go-slow, let-a-new-series-find-its-audience style of programming. Well, from this corner, it seems as if all the kudos are a bit excessive.

The networks are sticking with series that should have been cancelled already for one paramount reason—money. If cost-efficiency were not the order of the day at the TV networks, so many of the new shows would have been yanked from the schedule you'd need three different scorecards to keep track. But it's a new ball game now. If the networks want to make money on series, they have to keep them around long enough that they will be able to schedule reruns. Ad revenue from repeat programming goes into network coffers; ad sales on the first go-round simply pay off the licensing fees.

So the economy serves as the great equalizer, the one continuing factor that will play a role in all else that happens in broadcasting in 1983. But there will be, of

course, a steady parade of events, people and companies to watch in the year ahead. We've spent some time gazing into a badly blurred crystal ball and have noticed a few things that bear watching.

■ With rights negotiations for Major League Baseball, the 1988 Olympics and the NCAA Basketball championship set to occur this year, expect some furious and complex maneuvering not only on the part of the networks but also by other major players in the production business. Just for starters, NBC dearly would love to have the college basketball championship back; CBS wants a piece of the baseball action; and ABC considers it a fate worse than death when any other network or organization bills itself as the network of the Olympics. One sure thing—record-breaking rights fees are in the offing.

■ The United States Football League launches its first season in a matter of months. Its chances for success have been helped by the network, cable and radio contracts already secured. But will the weary football fan—obviously turned off by the National Football League Players Association strike—spend the spring watching football, albeit at a level somewhere between college and pro ball?

■ Repeal of financial interest and domestic syndication rules has dominated the news for several months now, and this trend will continue. Whether the issue finally is resolved by the time NATPE rolls around only should intensify either the celebration or the nail-biting.

■ Following termination of the National Association of Broadcasters' code board, some broadcast stations may raise the ante by scheduling ads for hard liquor. At the same time, look for NAB member stations to start a dialogue among themselves, urging each other to remain vigilant despite visions of big dollar paydays.

■ The Birch Report, based in Coral Springs, Fla., is a long way from overtaking—or even coming close to—Arbitron, but the new radio ratings service now numbers 1,200 stations in 200 markets among its clients. Arbitron still is dominant, especially in larger markets, but it is no longer a monopoly and stations that find Arbitron's pricing hard to swallow are applauding the rise of Tom Birch and his company.

■ Watch for Time Inc.'s March debut of *TV-Cable Week* to erode *TV Guide*'s existing market share, analysts predict. But watch for Triangle Publishing to protect its turf. Last year, partially in response to anticipated competition from Time, *TV Guide* speeded up its cable pursuits. In what will become a battle of publishing titans, *TV-Cable Week* executives say "we won't ignore broadcasting. Everything will be given parity."

■ United Satellite Television—the partnership of General Instrument Corp., Pop Satellite Inc. and Allstar Satellite Network Inc.—is set to go on air next August as the country's first direct broadcast satellite system. The service should offer two pay movie channels and ad-supported sports and news services.

■ ABC's Home View Network probably will begin a full-service test over WLS-TV, Chicago, by the summer. The "home entertainment videocassette recording service" then will roll out to the four other ABC O&Os by the end of the year.



Eddie Murphy and "Larry" the lobster

Funny thing happened on the way to 1983.....

Reach out and cook someone

Saturday Night Live viewers were given the power of life and death over "Larry the Lobster" in the show's April 10 installment. Using two 900 phone numbers, 239,096 callers voted to save Larry from a pot of boiling water; 227,452 wanted him to take the plunge. Most of the pro-death calls came from Maine. Each call cost 50 cents, netting the phone company \$233,274.

SNL star Eddie Murphy was peeved by a letter he received the following week from the *Oklahoma University Chapter of Citizens Concerned for the Life of Larry the Lobster*. "That man is sick," the letter said. "I thought those people didn't even like seafood. . ."

Murphy ate the lobster on the air April 17.

Dr. Ruth's premature emancipation

When 1982 began, Dr. Ruth Westheimer was known primarily as the host of *Sexually Speaking*, a no-holds-barred, weekly sex advice show on NBC O&O WYNY-FM, New York.

But her star was definitely on the rise.

She now appears regularly on NBC-TV's *Late Night With David Letterman*, for instance.

She starred in *Dr. Ruth*, the first TV syndication effort by Fred Silverman's Intermedia Entertainment.

The syndication plans fell through, but *Dr. Ruth* premiered locally as a morning strip in September. And, in November, Westheimer tried her hand on national radio, via a trial stint on NBC's *Talknet*.

But as 1982 drew to an end, WNEW cancelled her TV series. The woman who counselled New Yorkers on how to be or not to be mommies and daddies was pushed aside to

Make Room For Daddy.

Westheimer's fans will have to wait for that inevitable episode when Danny tries to tell Rusty about the birds and the bees. But somehow, it won't be the same.

Bach in the saddle again

With all the fuss over Tom Wopat and John Schneider leaving *The Dukes of Hazzard* over product licensing fees, we've heard nary a word about Catherine Bach, whose leggy figure graced so much of that licensed merchandise.

Before this season, it had been assumed that Bach was largely responsible for the show's great success. So she stayed, the two male stars left and the ratings plummeted.

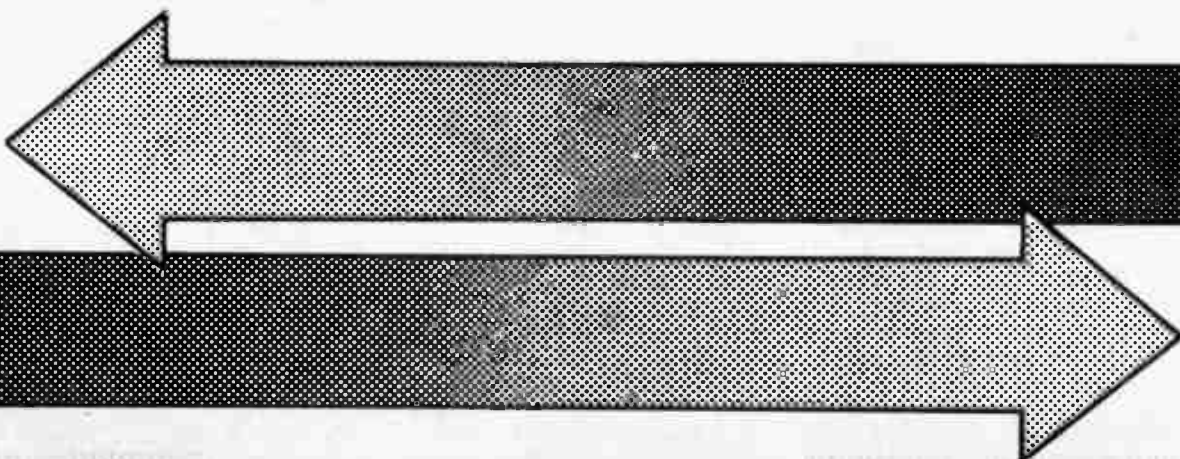
Pac Man on Smurf turf

If Warner Communications executives had been watching the Saturday morning TV ratings instead of playing video games, they could have foreseen Atari's disappointing Christmas sales. NBC's *Smurfs* has been winning the head-on ratings battle with ABC's *Pac-Man*.

Sauter sends Kangaroo hopping

Van Gordon Sauter, president, CBS News, won the hearts of news lovers with the expansion of *CBS Morning News*, the addition of *CBS Early Morning* and *CBS News Nightwatch* and the fine-tuning of the *CBS Evening News with Dan Rather*.

Unfortunately, for lovers of children's programming, January's expansion of *CBS Morning News* pushed *Captain Kangaroo* to a 6:30 a.m. EST time slot. And the addition of *CBS Early Morning* in October knocked the *Captain* off of weekdays entirely.



The Bent Mike winners are...

To the 22,000 viewers that called a special ABC telephone number established as part of its made-for-TV movie, *Pray TV, BW* awards 22,000 "bent mikes." The number was flashed on the screen during the movie, which took a sardonic look at the art of television, as practiced by today's brand of electronic evangelists. Unable to separate fact from fiction, these viewers flooded the number with pledges of money. ABC operators, however, explained to the flock that they indeed were watching a movie—you know, make believe—and that all donations would be refused.

To Ed Asner, president of the Screen Actors Guild and star of the late and lamented *Lou Grant*, *BW* accords a "bent mike." It comes with a profound wish that Asner learn to separate fact from fiction and remember he's no longer a crusading editor. Asner charged that CBS cancelled *Lou Grant* in retaliation for Asner's outspoken politicking. In point of fact, CBS ditched the program because its ratings were awful. C'mon, Ed, you've been around the business long enough to know Hitler would get a series if he could generate high enough Nielsen numbers.

"We really left because of a three-year battle about lousy scripts," former and future *Dukes of Hazzard* star John Schneider told *TV Guide* in its Dec. 25 issue. "This may be TV's first revolt by actors against terrible writing."

That same week, Warner Bros. Television announced that all suits and countersuits had been dropped. Schneider (Bo Duke) and co-star Tom Wopat (Luke Duke) would return to the series.

"Everyone is anxious for the creative team to finish preparing the scripts, which will write them back into the show," said Alan Shayne, president, Warner Bros. Television.

And we're sort of anxious to view those new shows ourselves. After all, Schneider wouldn't return to the show if the writing was still "lousy," right?

But bear in mind that this is the same "creative team" that inspired these choice Schneiderisms: "They write a few lines of dialog, then they write 'car chase,' and they get just as much money as the people who create 60 pages of complicated dialog for *Hill Street Blues*."



Hard-nosed interrogator Mike Wallace spent much of this year behind the eight ball.

Haiti escaped an invasion by *60 Minutes* when correspondent Morley Safer bagged an investigative report at Wallace's behest. Wallace's wife, it seems, has a business interest on the island.

Wallace also was named in a \$120 million lawsuit filed by Gen. William Westmoreland over a CBS Reports documentary, *The Uncounted Enemy: A Vietnam Deception*.

Wallace's comments on the effect of watermelon and tacos on the handwriting of minorities, recorded while *60 Minutes* cameras were turned off, also earned him the public's wrath.



A short-lived 3D TV revival brought viewers across the country questionable classics like *Revenge of the Creature* and *Gorilla at Large*. But while sales of 3D glasses boomed, negative public reaction centered on difficulty in tuning home sets for proper reception.

In major markets, Hawkeye, B.J. and Trapper John may be seen imbibing from "The Swamp's" still a couple of times each evening, if not more often.

When an aptly-named firm called Hawkeye Distilling approached 20th Century-Fox Licensing Corp. with the idea of marketing an aptly-named *M*A*S*H* vodka, there were no problems.

But when Hawkeye Distilling began running TV and radio spots promoting not only the

vodka but *M*A*S*H's* upcoming final episode as well, all hell broke loose.

In a statement released Christmas week, six *M*A*S*H* cast members called on WFMT-FM, Chicago, and WSMW-TV, Worcester, Mass., to return to the broadcast industry's voluntary ban on hard liquor advertising. "We reject our inferred association with ads that encourage drinking as fun," read the statement.

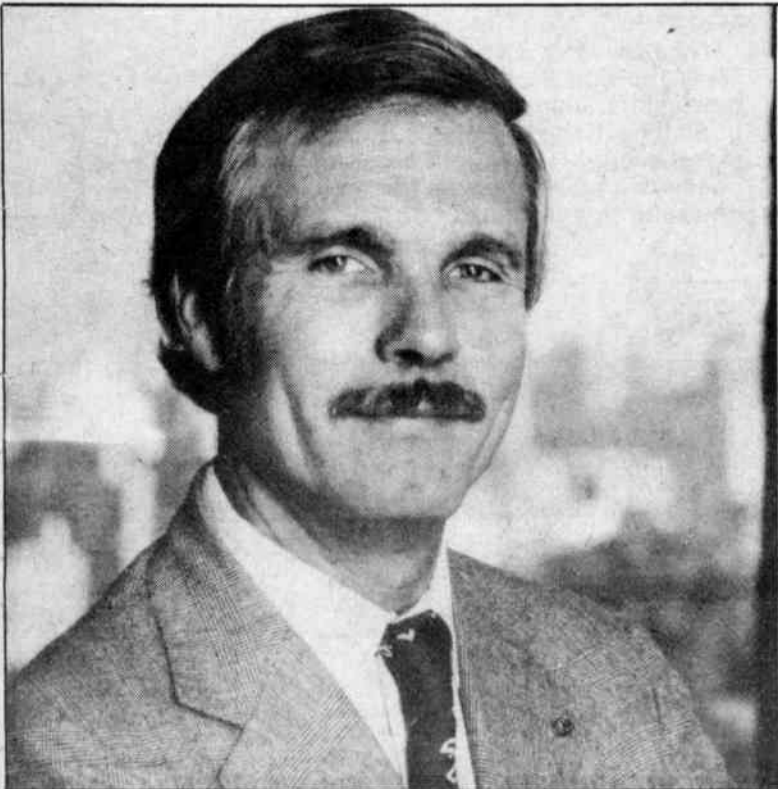
Not having seen or heard the commercials, we can't

pass judgment on whether they encourage drinking as fun any more than print ads for hard liquor—or episodes of *M*A*S*H*.

What we do know is that Mr. *M*A*S*H* himself, Alan Alda, did not sign the statement.

And as his co-star Mike Farrell said, "Invitations to drink alcohol are all around us. Too many of them are available to young children and impressionable teenagers."

Like at 7 p.m. and 11 p.m. every night?



1982 Jaws Award

To the National Football League Players Association goes one oversized "bent mike." Now we're not chafing over the fact that the players deemed it necessary to take a hike and jeopardize the mental well-being of millions of males, but we are a little perturbed by those so-called all star games the players, in concert with Ted Turner, tried to ram down our throats.

Ted "The Mouth" Turner is the recipient of this year's Chevy Chase Jaws Award. He may be rendered speechless.



'Cracked crystal ball' sees all—almost

Loni Anderson will star in made-for-TV movies based on the lives of Marilyn Monroe, Diana Dors, Jean Harlow, June Wilkinson, et cetera.

Sugar Ray Leonard, the retired welterweight boxing champion, will find that he has more talent for beating people up than he has for acting or doing color commentary, and it will bring him back into the ring—if not this year, next.

The Roxanne and Pete Pulitzer story will be made into an ABC made-for-TV movie starring Koo Stark and John DeLorean.

Throughout the '80s, Edward Asner more and more will come to resemble Martin Balsam.

CBS will expand *Dukes of Hazzard* to 90 minutes until a four-door General Lee is designed.

NBC will replace *Love, Sidney* with a new *Happy Days* spinoff—*Fonzie Loves Chachi*.

Everyone in *Dallas* will remarry and shoot each other.

Dan Rather will call President Reagan during his State of the Union address and complain about Reagan's

coverage of "that economy thing."

Bob Hope will broadcast a variety show for U.S. troops in Central America but just will give them advice.

Taxi will be cancelled by NBC and picked up by PBS with the promotional line, "same time, better station, get a totebag."

Brandishing a bottle of Crazy Glue, ABC anchor Frank Reynolds will stick himself to David Brinkley's center chair and refuse to move until after 1984 election coverage.



M*A*S*H may live with some doctoring

By Les Luchter

Spin-offs from hit comedy shows are common enough. But, for ten years, *M*A*S*H* resisted the temptation to reproduce (although you may count *Trapper John M.D.* as an illegitimate offspring).

With *M*A*S*H* finally ending, we foresee a spate of star-spangled pilot films featuring various members of the old gang (unless, of course, they're killed off on Feb. 27). It's all very hush-hush, but we hear the following scripts are under preparation.

B.J. and the Bear, 1955. B.J. Hunnicut returns home to his medical practice, his wife Gayle, and his young son—affectionately dubbed "the Bear." Following in the tradition of his contemporary Dr. Stone (of *Donna Reed* fame), Dr. Hunnicut is continually undercut by the wife and the kid and lives only for his golf days.

Toledo Tootsie. Back in Toledo, Klinger finds it hard adjusting to civilian life until he discovers the need for female dancers at a local burlesque house. (Written and created by Larry Gelbert.)

The Life of O'Reilly. Down on the farm with Radar, who adopts a typical fifties family—named Luke, Grandpa and Pepino.

Blake's Law. McLean Stevenson tries for yet another comeback in this "prequel." Colonel Blake leads a band of rowdy 1940s medical students, who have the largest sweatshirt collection on campus.

Potter's Field. The colonel and Mildred have a hot old time at home. They adopt a son named Radar.

It Burns Me Up. Major Frank Burns, honorably discharged for medical reasons, finally proves he's a naturally born leader—at his new habitat, the Hillsdale Happy Home.

Make Room For Father. The further adventures of Father Mulcahey, who becomes chaplain and piano player for a leading New York nightclub establishment. He soon wishes he was back in the Army where his constituency did a lot more praying.

Hot Lips. There's no plot yet, but a certain network reportedly has bought the show on its title alone.

Hawkeye. An attempt to capitalize on a well-known name, this show is actually the only new western planned for next season and has nothing to do with *M*A*S*H* or Alan Alda.

*The New M*A*S*H.* Following in the footsteps of *The New Odd Couple*, this series takes the old scripts and a new cast, transplants them to Vietnam and has a jolly good time. If the show has ratings trouble, career army man Colonel Hawkeye Pierce may drop in to lend a needed hand. After all, he has abandoned his still for a bountiful pot garden.

Can you name that flop?

By Dave Potorti

Series come and series go. Some go quicker than others. The following short-lived network offerings will not be with us in 1983. Can you name the titles based on the premises? Give yourself bonus points if you can name the stars.

1. A former CIA agent is a consultant to an oceanographic institute.
2. A photojournalist, a con artist, a retired cop from Wilco, Kan., and a department store buyer are found to be the heirs to the throne of Glendora, a tiny kingdom in the Mediterranean.
3. Her mother ran off with a bellhop. Her brother eats chili dogs at 7 a.m. She has a female road manager named Moose. She might make it big as a singer.
4. A close-knit American family makes a last chance move to a small California village where complex family ties and volatile new relationships weave human drama and unexpected passions into their struggle

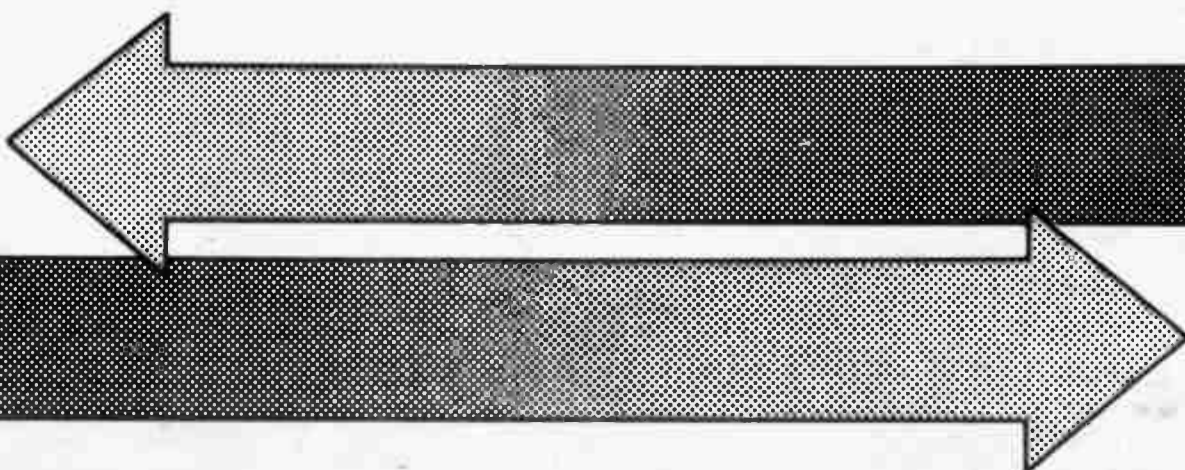
5. She's a first rate weapons instructor and a licensed psychologist. He's an electronics expert. Their leader has traveled and lived in many cities. They combine their talents to protect the citizenry against crime on the national level.
6. He's an inveterate gambler who won half interest in the Red Ox Saloon in a poker game and has bought a ranch—The Lazy Ace—just outside of town.
7. A suave English gentleman's gentleman meets a female talk show personality who can't quite cope with domestic chaos.
8. Dramatizing the life of two families of firefighters, this program provides tense drama combined with compassion and humor. The two stars rarely miss Sunday dinner with mom and dad.
9. This show exposed the hilarious truth behind the myth of the American homemaker who wants nothing more than to be a housewife.
10. A retired detective is reinstated on the force after 15 years

only to find that time has passed him by. He must adapt to many societal and operational changes as they apply to law enforcement on the mean streets of San Pedro, Calif.

11. A feisty grandfather, rescued from a retirement home by his college student grandson, displays quick wit, a dynamic personality, non-stop chatter and a roving eye.
12. This anthology series weaves spine tingling tales of terror, suspense and the unexpected.
13. Pulled together by a methodical, hard-driving and seasoned police officer, this highly disciplined undercover group pits its intelligence and cunning against the criminals responsible for a growing climate of fear.
14. This curmudgeon in greasy overalls runs a seedy garage in San Francisco and is also an ancient sorcerer.
15. He masquerades as a priest and runs the Gold Hill School for orphaned children.
16. Brian, a former military intelligence officer, is director of the Performing Arts Center in Los Angeles. Nick is a young private eye who works as a racquetball pro at a health club. Nick is the son Brian never knew he had.
17. A family from suburban Long Island has to adjust when they become saloon keepers in a rural Texas town.
18. Called by Brandon Tartikoff "perhaps the single most ambitious program on any network's fall schedule," this show centers on teams of doctors, lawyers and police officers dramatically swept up in the life and death situations inherent in their professions.
19. A zany bivouac by a group of young Woodchucks, a look at the latest line in gag surgical supplies and the sorrowful saga of Yukon Dan unfold while the inhabitants of the Hotel Pelican fear for their lives when a convicted killer checks in on this show's premiere episode.
20. Through a twist of fate, a mild-mannered storekeeper becomes the marshall of the lawless town of Copper Creek.

1. *Gavilan* (NBC), Robert Ulrich.
2. *The Quest* (ABC), Perry King, Ray Vite, Noah Berry Jr., and Karen Austin.
3. *Star of the Family* (NBC), Kathy Maisnik, Brian Dennehy, Michael Dudikoff and Judy Poff.
4. *King's Crossing* (ABC), Bradford Dillman, Mary Frann, Linda Hamilton, Doran Clark, Marilyn Jones, Dorothy Meyer and Beatrice Straight.
5. *Today's FBI* (ABC), Mike Connors, Carol Potter, Richard Hill and Joe Call.
6. *Bret Maverick* (NBC), James Garner.
7. *The Two of Us* (CBS), Peter Cook and Mimi Kennedy.
8. *Code Red* (ABC), Lorne Greene, Andrew Stevens, Sam Jones and Julie Adams.
9. *Maggie* (ABC), Miriam Flynn.
10. *McClain's Law* (NBC), James Arness.
11. *One of the Boys* (NBC), Mickey Rooney.
12. *Darkroom* (ABC), James Coburn.
13. *Strike Force* (ABC), Robert Stack, Dorian Harewood, Richard Romanus, Michael Goodwin, Trisha Noble and Herb Edelman.
14. *Mr. Merlin* (CBS), Bernard Hughes.
15. *Father Murphy* (NBC), Merlin Olsen.
16. *The Devilin Connection* (NBC), Rock Hudson and Jack Scalia.
17. *Lewis & Clark* (NBC), Gabe Kaplan, Guich Koock.
18. *Chicago Story* (NBC), Vincent Baggetta, Craig Nelson, Dennis Franz and Kristoffer Tabori.
19. *No Soap, Radio* (ABC), Steve Guttenberg, Hillary Bailey, Bill Dana, Fran Ryan, Jerry Maren, Stuart Pankin, Edie McClurg and Phil Rubenstein.
20. *Best of the West* (ABC), Joel Higgins.

Answers:



Channel 9 Australia gets satellite service

WASHINGTON—Channel 9 Australia, an American subsidiary of Australian Consolidated Press of Sydney, has contracted with Comsat World Systems Division for a 24-hour-a-day television service satellite from Los Angeles.

The service, intended primarily to provide Australia with news information, will make Channel 9 the first company worldwide to have a dedicated television link to a foreign country.

Programming will originate through Channel 9's Hollywood studio and then will be transmitted to an earth station in Santa Paula, Calif. The signal is then sent to Sydney via Intelsat's spare Pacific satellite.

Russell Watkins, Channel 9 president, explained that special earth station facilities had to be built to access the spare satellite since no transponder space was available on the regular satellite. To improve the links to Australia, which has international agreements with CBS, ABC and NBC for news and other programming, the only option was to use the back-up satellite and set up a privately owned ground station in Sydney.

Watkins added that, although when Channel 9 revealed its plans for the 24-hour use of the transponder, the other networks in Australia pooh-poohed the idea, the 7 Network will be gearing up a similar service later in the year.

New production unit formed by Embassy

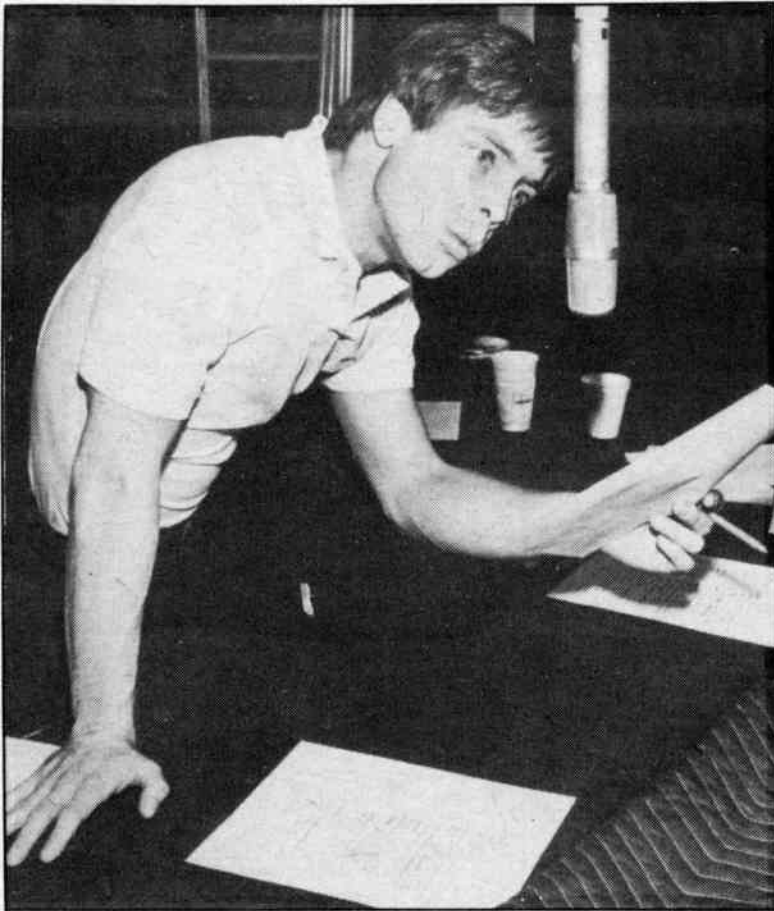
LONDON—Embassy Communications International has formed a new London-based independent production company, United British Artists, according to Lord Grade, chairman.

In association with Embassy, the new company will stage six theater productions a year in London for limited West End runs and for adaptation to televi-

sion for broadcast, cable and home video distribution.

United British Artists will be headed by actor Richard Johnson and producer Peter Show. The board of directors includes Albert Finney, John Hurt, Glenda Jackson, Diana Rigg, Maggie Smith and director Peter Wood.

The first production is expected to open next fall.



NPR strikes back

Mark Hamill re-creates his popular film role as Luke Skywalker for the new 10-part National Public Radio adaptation of *The Empire Strikes Back*, which will debut Feb. 14 on NPR member stations. The radio drama series was produced by NPR in association with KUSC-FM, Los Angeles, and with the cooperation of Lucasfilm, Ltd. Co-directors John Madden and Tom Voegeli and writer Brian Daley also created the radio version of *Star Wars* for NPR.

NBC set to cover 1983 golf

NEW YORK—NBC Sports has announced live coverage of 12 professional golf tournaments in 1983, including three women's tournaments and one for senior men.

Saturday and Sunday coverage is scheduled for the following tournaments:

- Bob Hope Desert Classic—Jan. 22-23.
- Hawaiian Open—Feb. 12-13.
- Isuzu-Andy Williams San Diego Open—Feb. 19-20.
- Honda Inverrary Classic—March 5-6.
- Bay Hill Classic—March 12-13.
- Women's Kemper Open—March 19-20.
- Nabisco Dinah Shore Championship—April 2-3.
- MONY Tournament of Champions—April 23-24.
- Liberty Mutual Legends of Golf—April 30-May 1.
- LPGA Championship—June 11-12.
- Anheuser Busch Classic—July 23-24.
- Sammy Davis Greater Hartford Open—Aug. 20-21.

Restraining order issued in pirating flap

By Angela Burnett

WASHINGTON—Subscription Television of Greater Washington (Super TV) has been granted a temporary restraining order against Howard Walker, a private individual who Super TV claims was illegally manufacturing and pirating its signal.

According to William Wewer, attorney for Super TV, action against Walker is based on alleged violations of Sections 501, 502 and 605 of the Communications Act. Sections 501 and 502 preclude use of devices unauthorized by the Federal Communications Commission for telecommunica-

tions reception, while Section 605 prohibits any personal interception of signals. Super TV received the restraining order after one of its employees masqueraded as a potential customer and purchased a decoder and instruction sheets from Walker.

Super TV provides subscription television programming in the Washington metropolitan area. It has been in operation since November of 1981.

It is alleged that Walker figured out how to decode Super TV's signal and was selling decoders for \$375 each. Wewer estimated that the boxes cost between \$60 and \$80 to make and that they

had been distributed for about 10 months. There may have been as many as 10 to 15 boxes sold each week, he said.

Super TV is seeking \$250,000 in actual damages and \$1 million in punitive damages. Wewer explained that the damage calculations were based on the loss of subscribers, estimated at a cost of \$1,500 per decoder.

The restraining order was sought *ex parte* to prevent tipping off Walker and possibly obstructing the action by Super TV or the Internal Revenue Service. The order, set to expire Jan. 6, has been extended a couple of weeks and will be followed by a

hearing on a preliminary injunction.

Walker is said to have claimed that his devices were sold in communities where Super TV signals were unavailable. Wewer pointed out that if this were true, Walker could also be guilty of attempting to defraud the public by providing a decoder that would not work.

Wewer said that Super TV would not be likely to accept a settlement. He said Super TV is concerned about who supplied Walker with the hardware to build the decoders, who his customers were and just how much profit he made.

"Anyone who uses these boxes is certainly as much in violation of the Communications Act as Walker is," Wewer said. He added that there is a trend, following action such as this, for STV subscriptions to increase as people get rid of their illegal decoders and legally subscribe.

Wewer stressed that Super TV's main concern is the "kingpins"—the suppliers who wholesale the parts and transistors necessary to build the decoders. Wholesalers know what they're doing, Wewer said. "They're the ones who're really making millions... decoder sets can only be used for decoding signals."

REGULATORY SCENE

AM modifications

The Federal Communications Commission has released the results of the conversion of AM broadcast stations using directional antennas to "standard patterns." The conversion enables the technical parameters for these stations to be entered accurately into a computer data base that is used by consulting engineers in preparing AM broadcast applications and by commission engineers in processing the applications.

Interested parties have 30 days to comment on the revised results and to submit requests for corrections and modifications. Corrections should be filed with the commission and contractor. Corrections proposed other than by station licensees must notify that licensee.

The FCC's Audio Services Division, (202) 632-6485 and RCD Co., Standard Pattern Conversion Contractor, (202) 223-4494, should be contacted by licensees and other interested parties to review the latest results.

Minorities in cable

The FCC, following the recommendation of the Advisory Committee on Alternative Financing for Minority Opportunities in Telecommunications, has adopted a policy encouraging minority ownership of cable television

systems that will be implemented by means of the tax certification authority.

The FCC now will consider requests for tax certificates from owners of cable television systems who have sold their interests to minority-controlled entities.

FCC automates

Beginning this month, the FCC will produce its rules using magnetic media for eventual use in Title 47 of the Code of Federal Regulations. The CFR material will be reformatted into the current loose-leaf or pamphlet styles used by the commission. Rules will be identical to Title 47 in terms of content.

After initial production, a complete set of revised FCC rules will be produced annually in conjunction with the Federal Register's updating schedule. The present volumes will be available to subscribers until the new system is fully operational or stocks are depleted. After the new system is implemented fully, old volumes will be offered on an individual purchase, discounted basis. No new stock will be reprinted once it is depleted.

The change in the production system has provided the FCC with an opportunity to review each volume and its parts for compatibility as well as a comparison of the loose-leaf and

pamphlet format cost. Cost of the volumes and pamphlets are currently estimated at \$2 to \$11. The FCC anticipates that the automated system will reduce the costs of the volumes and improve the timeliness of the data.

Staff report on cross-ownership

The FCC's Office of Plans and Policy has released "Measurement of Concentration in Home Video Markets," a staff report generated from the Notice of Proposed Rulemaking on July 15, 1982, proposing the elimination of broadcast network/cable system cross-ownership prohibition.

The report concluded that the program delivery market is the relevant market for FCC ownership rules. It also identifies a separate program acquisition market, which may be local, regional or national.

The report noted that the proper delineation of a market is achieved through product and geographic dimensions. It argues for an expansive definition that would include video-discs, cassettes, audio and print media. Calculations are based on the "core" media of broadcast television, subscription television, multipoint distribution service and cable.

The report urges economic competition and diversity rather than mandating policy goals, adding that a wide

choice of goods, services and ideas would make regulation unnecessary. It noted that local ownership rules may be needed to keep local markets reasonably competitive but that no rigid national ownership rules are appropriate.

Comments on the report, available in the FCC's Public Reference Room, will be accepted through Feb. 7.

Final WARC acts adopted

The FCC has issued a notice of proposed rule making for the implementation into Part 2 of Commission's Rules and Regulations of the Final Acts of the 1979 World Administrative Radio Conference. The Final Acts, part of an international treaty, became effective Jan. 1, 1982 internationally and as ratified by Congress, have the force of law in the U.S.

Contained in the Final Acts are provisions that have the potential to affect all entities that use or manufacture equipment for the radio frequency spectrum. The proposals attempt to maintain existing allocations to current users, but they also may provide new allocations.

Comments will be accepted at the FCC through March 10, with reply comments accepted an additional 30 days afterwards.

INDUSTRY STATISTICS

Television programming companies, works listed

continued from BW 12/27/82

The following companies produce programming for commercial broadcast television and/or cable television. The list represents a sampling of production companies, some of which provide a large share of programming in a variety of markets. The companies were randomly chosen and, when available, the titles of recent productions and examples of programs under development have been listed.

Pyramid Film and Video
P.O. Box 1048
Santa Monica, Calif. 90406
(213) 829-3252

Personnel: Jim Bochnack, cable manager
Description: Producer of a variety of programming for cable television.

RKO/Nederlander Production
1440 Broadway
New York, N.Y. 10018
(212) 764-7000

Description: Independent program producer.

RKP Entertainment Ltd.
2800 Routh The Quadrangle #212
Dallas, Texas 75201
(214) 748-5744

Personnel: Richard Kidd, president; Bill Pugh, general manager; Celia Jones, production manager
Description: Cable television production and distribution.

Ralph Edwards Productions
1717 N. Highland Ave.
Hollywood, Calif. 90028
(213) 462-2212

Personnel: Stu Billetts, executive producer; Ralph Edwards, executive producer
Description: Producer of *This is Your Life*, *People's Court*, *So You Think You Got Troubles* for television. No cable work.

Reeves Cable Productions
605 Third Ave.
New York, N.Y. 10017
(212) 573-8600

Personnel: Michael Yudin, executive vice president
Description: Independent program producer.

Riley Productions Inc.
500 Sheffield Ave.
Dyer, Ind. 46311
(219) 924-6299

Personnel: David Smoot, president/general manager; James Smoot, vice president
Description: Independent producers of cable and other programming. Riley productions has several shows running weekly on CATV and will produce for others on a contract basis.

Rock Solid Productions
727 N. Victory Blvd.
Burbank, Calif. 91502
(213) 841-8220

Personnel: David Griffin, owner; Geoffrey Leighton, owner
Description: Video services, including videotape and film production, videotape off-line and on-line post-production, audio sweetening, videotape production equipment rentals and sales program producing, packaging and distributing scripting and story boarding, production management and directional services, systems design and construction, CATV franchise consultation.

Sandy Frank Productions
6331 Hollywood Blvd.
8th Floor
Hollywood, Calif. 90028
(213) 461-2850

Personnel: Sandy Frank, executive producer
Description: Producer of *You asked for It*, syndicated program for commercial television.

Satellite Networking Associates Inc. (SNA)
10 E. 40th St.
23rd Floor
New York, N.Y. 10016
(212) 889-6460

Personnel: Roy Liemer, president; Rob Drasin, vice president
Description: Distribution of programming through *ad-hoc* networks, total satellite and teleconference services, video production.

Satori Productions Inc.
330 W. 42nd St.
Penthouse Suite
New York, N.Y. 10036
(212) 563-2323

Personnel: Ernest Sauer, president; Gary Conner, vice president; Jeffery Sass, director, acquisitions; Andrew Fox, director, special projects
Description: Original programming for pay-cable and local origination. *Celebrity*, award-winning magazine format talk show. *Private Screenings*™, a late-night, adult pay TV service. *Leslie the Shreve*, award-winning children's series, feature film distribution, full line of production services.

Schaefer-Karpf Productions
1801 Ave. of the Stars
#1001
Los Angeles, Calif. 90067
(213) 553-6205

Personnel: George Schaefer, executive producer; Merrill Karf, executive producer
Description: Independent program producer

Seeburg Music

711 Hillsborough St.
Raleigh, N.C. 27605
(800) 334-1561

Personnel: Robert Flynn, sales manager; Vickie Barefoot, assistant, cable sales
Description: Provides 24-hour audio music services to the cable TV industry. Music is upbeat instrumental to be used for alphanumeric channels, audio packages, telephone, lobby and paid music channels. Rates, \$40 min. \$100 max, per month, per system; MSO discounts.

Source Communications
2228 S. Division
Grand Rapids, Mich. 49507
(616) 245-9276

Personnel: Susan Moulton, president; Craig Moulton, vice president; Bill Schripsema, sales manager
Description: Source Communications is a production company specializing in video production. We have produced for many of the major cable networks as well as local operators. We do single and multiple camera productions.

Sports Advisors
One Union St.
Boston, Mass. 02108
(617) 227-5534

Personnel: Stephen Freyer, president
Description: Suppliers of sports programming for broadcast. Also work extensively as consultants to major advertising agencies and corporations interested in developing sports oriented campaigns, promotions and original television sports programming.

Syndicable Inc.
366 N. Broadway #209
Jericho, N.Y. 11753
(516) 935-9024

Personnel: Jeffrey Smith, president
Description: Independent program producer.

TV World
5732 N. Calle De La Reina
Tucson, Ariz. 85718
(602) 299-1944

Personnel: Bob Suffel, president
Description: Low-power television consultant. Applications prepared: \$1,000 each. Hourly consultation on equipment, programming, staffing and advertising. Site surveys.

Tannebring Rose Associates Inc.
10400 N. Central Expressway #100
Dallas, Texas 75231
(214) 363-3464

Personnel: William Tannebring, president; George Kline, vice president; Gene Walker, general manager
Description: Producers of video programs for entertainment and industry.

Tel-A-Cast Inc.
P.O. Drawer 1607
Aiken, S.C. 29801
(803) 648-7588

Personnel: Jim Bennet, president of *Weekend Gardner*
Description: Independent program producer and provider of consultation and/or production services for approximately 60 national companies.

TeleFrance-U.S.A. Ltd.
1966 Broadway
New York, N.Y. 10023
(212) 682-4822

Personnel: Jean Vallier, president; Arnie Rosenthal, vice president; Ava Berg, director of ad sales
Description: Provides three-hour program seven nights a week, available on satellite or by tape. Shows include feature films, French television shows, variety and entertainment and interviews. The programs are free to cable systems supported by national advertisers (presently, 7.81, 7 million cable homes). The programs are geared to American audiences and are subtitled or dubbed.

Telepictures Corp.
1 Dag Hammarskjold Plaza
New York, N.Y. 10017
(212) 838-1122

Personnel: Michael Garin, president; Michael Solomon, chairman of the board; Steve Schott, manager-non theatrical sales; David Salzman, executive vice president; Stephen Ross, senior vice president/general counsel; Richard Robertson, senior vice president sales; Joseph Goldfarb, senior vice president marketing
Description: Distributors of *Real People*, *Peoples Court*, *Here's Lucy*, *Look at Us*, *Airliner Magazine* (a 30-min. video magazine sold exclusively to be shown on airplanes, and NWS news information weekly service). Engaged principally in the marketing and distribution of television programs and theatrical films to television stations in the United States and international markets. Also distributes to cable TV, pay television, videocassette, videodisc and non-theatrical markets.

Teletronics
231 E. 55th St.
New York, N.Y. 10022
(212) 355-1600

Personnel: Alfred Markim, president; Thomas Demayer, executive vice president; Will Roth, general manager; Herb Gardener, chief engineer; Geoff Kelly, sales manager
Description: Complete production and post-production services for the video industry, state-of-the-art TV studio, production crew, full editing services for 2", 1" and 3/4" tape, film-to-tape transfers, color correction, time compression, satellite playback center providing access to major communications; all forms of videotape duplicating;

Telemarc
999 Sepulveda Blvd #711
El Segundo, Calif. 90245
(213) 615-1899

Personnel: Bruce Long, president; Pearl Lucero, vice president
Description: Producer of various types of programming and supplier of independent producers' programs.

Tempo Inc.
550 Parr Rd.
560
Atlanta, Ga. 30305
(404) 237-3600

Personnel: Mike Greene, president; Rob Senn, executive vice president; Julie Thomas, marketing manager
Description: We are an advertising company and develop musical entertainment specials for our artists either through syndication or major program suppliers.

Teverama of Florida Inc.
69 Merrick Way #203
Ponce Inlet, Fla. 33134
(305) 446-9050

Personnel: Angel Garcia, general manager; Rodolfo Ferrari, chief engineer
Description: Production and distribution of Spanish language programs

Thorn/EMI-Video Programming
1370 Avenue of the Americas
New York, N.Y. 10019
(212) 977-8990

Personnel: Caroline Vanderlip, director cable/pay TV
Description: Produces programming for cable television.

Tom Parker Television Productions Inc.
18321 Ventura Blvd.
Tarzana, Calif. 91356
(213) 881-9115

Personnel: Tom Parker, president/sales manager; Jacqueline Richard, vice president
Description: Pay/cable/syndication distributors of original programs, made-for-pay/cable TV. Distributes adult, family and children's movies, serials and specials to program services, stand-alones, STV, MDS, regional programmers, low-power and satellite services also syndicates to independent TV stations. Company also produces and co-produces programs with independent film and video producers.

Total Communications Systems
890 Constitution Blvd.
New Kensington, Penn. 15068
(412) 339-7581

Description: Providing a variety of sports programming for the CATV industry.

Total Service Programming
906 N. Hollywood Way
Burbank, Calif. 91505
(213) 841-0961

Personnel: William Ezell, president/general manager; Virgie Ezell, vice president; Rob Clayton, chief engineer; Kent Weed, sales manager; Connie Cole, sales manager
Description: Full automated formats in country, rock adult, contemporary, easy listening and classical, library services, in the same formats, broadcast specials include. *Project Sinatra* (12 hours), *Great-American Spirit* (3-hour patriotic special w/ John Wayne), *A Portrait of John*, (3-hour John Lennon special), *Christmas in the Country*, (12-hour country Christmas music), *#1 Country* (36-hour, special of #1 country hits).

Transatlantic Enterprises
101 Ocean Ave.
Santa Monica, Calif. 90402
(213) 454-6515

Personnel: Leonard Friedlander, cable contact
Description: Independent program producer

Tri/Media Communications Inc.
3725 S. Mitchell Ave.
P.O. Box 5124
Boise, Idaho 83705
(208) 362-5258

Personnel: Thomas Hotchkiss, president/general manager; Coral Hotchkiss, vice president; Sam Latham, sales manager
Description: Cable programming filmed outside continental US.

20th Century-Fox Television
P.O. Box 900
Beverly Hills, Calif. 90213
(213) 203-1668

Personnel: Harris Katleman, chairman; Ruth Slauson, development director cable
Description: Program producer for cable and broadcast television.

Twin Cities Public Television
1640 Como Ave.
Saint Paul, Minn. 55108
(612) 646-4611

Personnel: William Kobin, president/general manager; Jim Russell, vice president productions; Tim Conroy, vice president, development marketing; Jerry Huiting, production; Neil Dryburgh, marketing director
Description: Video field production—EFP and ENG, 4-camera studio, production, CMX and EVU post-production, teleconferencing.

Rubenstein recovering

ARLINGTON, Va.—Mutual Broadcasting System is expecting its President and CEO Marty Rubenstein back in the office this week.

Rubenstein, in New Orleans for the Sugar Bowl, was admitted to a local hospital Jan. 2, complaining of chest pains. Rubenstein had suffered a mild heart attack, and is reported to be in good condition.

Rehme tabbed new president of Universal

LOS ANGELES—Robert Rehme has been named president of Universal's newly named Theatrical Motion Picture Group following the sudden resignation of Universal Pictures President Ned Tanen Dec. 27.

Tanen, who started his career with MCA in 1954, will become an independent producer under an exclusive agreement with MCA "covering all aspects of the entertainment business."

Tanen's resignation came at a surprising time. Universal set industry records in 1982 with more than \$400 million in domestic theatrical film revenues, beginning with *On Golden Pond* and climaxed by *E.T.—The Extra Terrestrial*.

Rehme joined Universal in 1981 as head of its theatrical distribution and marketing division following a three-year tenure at Avco Embassy. He joined Avco as senior vice president and chief operating officer and left as president. Previously, he was involved in sales, distribution and marketing. He also served as vice president and general sales manager of New World Pictures. Rehme also held publicity, sales and advertising posts with United Artists and Paramount Pictures.

Tanen's new arrangement with MCA is said to extend beyond films. Before assuming the presidency of Universal in 1978, Tanen's career included working in the theatrical motion picture area, as an agent, senior television executive and record executive at Uni Records, an MCA label he founded.

GWSC slates marketing for MDS, DBS

NEW YORK—Though it is by no means a retreat from its avowed "cable first" strategy, Group W Satellite Communications is considering marketing efforts geared toward MDS, DBS and SMATV.

"We will sell to SMATV and MDS where cable systems don't already exist," said Lloyd Werner, GWSC senior vice president, sales and affiliate relations. Sales to DBS also would be possible if GWSC can figure out a way to protect cable systems from direct competition from DBS.

Thus far, GWSC executives have been holding preliminary talks with USTV and Hubbard Broadcasting, two of the nine companies that have Federal Communications Commission approval to launch DBS operations.

SNC's move toward diversification is another example of cable TV's efforts to shore up sagging revenues.

WDTV - turning local

By Angela Burnett

WASHINGTON—Preparing to offer 35 hours of monthly programming produced and generated locally—in addition to the daily four and a half hours of news—WDVM has come up with what may well be the most winning package in the market here.

Program Manager Ed Jones described the programming history as "a general sense through news, but in a more specific way by creating isolated programs for pressure points," like children, minorities, women and consumer issues.

Jones explained that public affairs programming in the past had lagged behind other areas and had been denied much of the support it needed to function as a viable entity. "I set as a goal, to try to bring our local programming, separate from news, (to a point) consistent with the available technology to allow us to respond better to the needs of programming this television station and to the needs of this community—their informational needs," he said.

PM Magazine, Jones said, afforded the first opportunity to establish credibility and commitment to his goal. Although WDVM will be dropping *PM* Jan. 21 (*BW*, 12/20/82) with plans of replacing it with *Lie Detector*, Jones said it was "the first vehicle that had the time period, visibility, promotional support and financial support far beyond any other financial support for any local programming."

The cancellation of *PM* is largely related to the time period competition it faced from other stations in the market. In direct competition with what may be termed the best syndicated strip, game show and topical entertainment programming, WDVM took a severe ratings beating. The majority of staff from *PM* is being absorbed by *Saturday Magazine* or other local production units at the station.

A new emphasis on *Saturday Magazine* marks what Jones explained was a decision a year ago to eliminate all of the station's "isolated programs." *Saturday Magazine* will target the "adult audience franchise on Saturday morning that has been disenfranchised because of cartoons," he said.

In addition to the regularly scheduled 90 minute *Saturday Magazine* scheduled at 11 a.m., Jan. 21 and 28 will include a broadcast in the 4 p.m. early fringe time period. By moving the show here, WDVM hopes to make a marginally profitable time period more productive.

The move also will give the station a chance to balance a lack of available product. Through this experiment, WDVM will have a chance to review its ability to succeed in the time period, program there and again test the strength of its local production.

"The marketplace is not going to deliver the product that we need, and what product is going to be there is going to be very expensive and costly. There's no sure guarantee that because it works on the network, that it's going to work locally. The mortality rate on the network for prime-time television shows is too short. There are few series that make it two years," Jones said.

WDVM also will be gearing up for the quarterly production of a 90 minute *Late Night Probe*. Following the trends set by Westinghouse's *Impact* series, other network late programming and the station's own success after 11:30 p.m., *Late Night Probe* will focus on "news analysis, commentary and pros and cons," Jones said. The live program will include call-ins, remotes, studio audience participation and feature material.

Jones cited the success of the special edition of *Saturday Magazine* that focused on Bruce Johnson's series, *No Minor Crime*. The Johnson series dealt with juvenile violence and crime. Although the show was scheduled for only 90 minutes, "we went an additional half hour," Jones said.

WDVM is committed to preparing four of the *Probe* shows, but has the production staff to respond to other news and information needs. "What *Probe* will do, and this unit that we will have, is respond to that (news analysis) in the late night format. It will attempt, on a local basis, to be very timely, topical and provide the viewing audience additional perspective on whatever that news event will be or that hap-



Ed Jones

“The mortality rate on the network for prime-time television shows is too short”

pening in the community might be.”

Prisma, WDVM's program geared toward the Hispanic community, will be produced as six half-hour prime-time documentaries rather than in an interview, talk-show format. Jones explained that he feels this is a "better way" to serve the needs of the Hispanic community. It also will give the station the opportunity to promote the programs fully as well as the chance to do in-depth investigative production.

WDVM also plans to produce two one-hour prime-time national documentaries featuring Carl Rowan. In addition to preparing

the programs for national distribution, WDVM is in the process of offering the shows to Black Entertainment Television that also carries its *Morning Break*. WDVM will produce three half-hour programs with Carl Rowan and national correspondants or political figures.

Summertime Nine will be a musical program produced by the station that is designed to be the local product version of programming purchased last year. Given the success that the station recently had featuring radio deejays on *PM Magazine* and the value of video product that musicians are producing themselves, Jones feels they can make a go at producing some musical specials using people in the local area.

WDVM will produce another theatrical documentary, which like its predecessor, *Follow the Star*, is planned to focus on black family life. Jones explained, "This ties into my belief that the networks, as a result of who they are and what they are, cannot address this unique marketplace of Washington, D.C."

"As a local station, we to a large degree have a responsibility to infuse into our programming schedule that kind of programming to balance the network," he said.

The Local Programming Network, a national public affairs feature reel, will afford WDVM an additional source of programming. The LPN will include a core of 10-12 stations that will share stories and add high quality production. Organized by WCCO-TV, Minneapolis, LPN will include WFAA-TV in Dallas, King Broadcasting in Seattle and others.

Not only will the new year find WDVM with a new set of local programs, but also it has plans for at least four new syndicated programs.

March will mark the beginning of *The Larry King Show* Sunday nights from the Chamber of Commerce here. March also will include the introduction of the *Ebony Celebrity Showcase*. September will find the station featuring an entertainment program hosted by a Motown personality, and, of course, there's *Lie Detector*.

CBS Inc. plunging into software market

NEW YORK—CBS Inc. has formed CBS Electronics to market video game consoles, cartridges and computer software overseas.

A joint venture of CBS Records International and CBS Toys/International, products to be marketed by CBS Electronics initially will be created by CBS Video Games, CBS Software and Coleco Industries, the Connecticut-based manufacturer of ColecoVision Video Games Systems. In addition, the unit will market and distribute products created under license from the Bally Manufacturing

Corp. and K-Byte.

Day-to-day responsibility for the operation of CBS Electronics falls on United Kingdom-based Thomas Meakin, vice president of CBS Electronics and CBS Toys/International, and New York-based Norman Stollman, vice president, general manager of CBS Electronics and CBS Records International.

The new unit will conduct business in all foreign territories except Canada and Japan. Operations will commence early this year.

Cronkite to MC award night

NEW YORK—Walter Cronkite will serve as the master of ceremonies in the 1981-82 Alfred I. DuPont-Columbia University Awards in Broadcast Journalism. The 41st annual ceremony will air at 10 p.m. EST on Feb. 9 on PBS.

Presenters include Ed Bradley (CBS), Charlayne Hunter-Gault (PBS), Ted Koppel (ABC), Bill Moyers (CBS) and Sander Vanocur (ABC).

Silver batons will be awarded

in six categories that include radio, small market television, medium market television, major market television, network television and independent broadcast news and public affairs.

A \$20,000 award will be shared by the broadcast year's outstanding independent production and the station that aired the program first. The broadcast year covered by the awards is July 1, 1981 to June 30, 1982.



KING of the show

Seattle's KING-TV was awarded the rights to broadcast the first drawing of the Washington State lottery. The winner, Jana Dee Page, her husband and lottery-show host Dick Klingner pose with the winning certificate.

PRODUCT UPDATE

'Joan of Arc' sales burning up forecasts

NEW YORK—VidAmerica, a division of Video Corp. of America, announced recently that it has licensed CED-format videodisc rights for *Joan of Arc*, starring Ingrid Bergman, to MGM/UA Home Video.

The MGM/UA disc version of this triple Academy Award-winning motion picture is scheduled for a January 1983 release, according to Alfred Markim, president of Video Corp. of America.

This is the fourth in a series of disc licenses awarded by VidAmerica. Several other of its home video properties, notably in the sports area, have been licensed to RCA for release on CED-format videodiscs.

"VidAmerica's videocassette of *Joan of Arc* has exceeded our sales forecast following its release earlier this year," said Markim, who noted that this success spurred the interest in issuing the film on videodisc.

Joan of Arc was Bergman's personal favorite of all her movies. *The New York Times* described the 1948 blockbuster as "one of the most magnificent films ever made." A supporting cast that included Jose Ferrer, John Ireland, Leif Erickson, William Conrad, J. Carroll Nash and Ward Bond gave the picture a dramatic tension and inspirational quality rarely captured on the screen.

In other news, VidAmerica this month announced a bold new pricing policy intended to increase videocassette sales to consumers significantly. Twelve selected titles from the VidAmerica program lineup have been re-released to the market as "The Affordable Collectables," at a retail price of \$34.95. Another 18 programs have been withdrawn from the market and will be re-released later in 1983 as Affordable Collectables at \$34.95.

As of Jan. 1, 1983, Vestron Video, a major independent distributor of home video programming, became the exclusive U.S. sales and marketing agent for VidAmerica videocassettes. Early in 1983, VidAmerica will release several of its titles in the CED disc format, at standard pricing, through Vestron.

The Mutual Broadcasting System has inked an agreement with the Associated Press to design, install, operate and maintain a satellite uplink for the news service.

Mutual will use two 4.6-meter antennas and dual high-power amplifiers at its Bren Mar, Va. facility to uplink with two AP single-channel-per-carrier satellite channels on Westar III, transponder 1D. The satellite signals serve AP downlinks nationwide.

The contract calls for multiyear sharing of facilities, said Gene Swanzy, senior vice president for broadcast and communications services, Mutual Broadcasting System.

EEV Inc., Elmsford, N.Y., has introduced type P4225 camera tube test equipment, allowing broadcasters to check the quality of tubes on delivery and throughout their usage. The system can measure sensitivity, resolution, signal uniformity, geometry, lag/build-up/decay, beam characteristics, blemishes and overload performance. Interchange-

SOFTWARE

able head assemblies accommodate 30 mm, 1-inch and 2/3-inch tube sizes with front or rear access to the focus/deflection yoke.

Public television will present its first live stage production when *American Playhouse* launches its second season Jan. 18. Thornton Wilder's Pulitzer Prize-winning *The Skin of Our Teeth* will be broadcast live from San Diego's Old Globe Theater.

Mobil has committed to underwrite a third series of *Rumpole of the Bailey*, to be produced by Thames Television of England and to be seen on the PBS series *Mystery!* in 1983.

The announcement was made by Don Taffner, president of D.L. Taffner/Limited, the exclusive distributor of Thames Television product in the United States.

Six new episodes will be produced, starring Leo McKern as the ebullient barrister Rumpole. The series was created by British playwright John Mortimer, who is himself a barrister. Mortimer also adapted *Brideshead Revisited* for television and wrote the drama *A Voyage Around My Father*, which starred Sir Laurence Olivier and Alan Bates.

CBS has ordered additional episodes of Columbia Pictures Television's *Bring 'Em Back Alive*.

Beginning Jan. 8, the series will move from its Tuesday, 8 p.m. time slot to Saturday's at 8 p.m. The show, based on the exploits of Frank Buck, will resume production Dec. 20 with an episode entitled *The Shadow Women of Chung-Tai*.

9 to 5, the half-hour comedy series produced by 20th Century-Fox Television, has been picked up by ABC-TV for nine additional episodes for a total of 22.

According to Harris Katleman, chairman of Fox TV, "We are very pleased that ABC has given *9 to 5* the chance to develop into a hit series. We believe the network's faith in our creative staff will continue to be proven through this season and many seasons to come."

Since its premiere in September, *9 to 5* has finished among the top 10 programs twice and in the top 20 four times. It has averaged a 20.4 rating and a 30 share.

9 to 5, based on the hit movie, stars Rita Moreno, Valerie Curtin, Rachel Dennison, Peter Bonerz, Jean Marsh and Herb Edelman.

The Maryland Center for Public Broadcasting, National University Consortium and Pioneer Video Inc. have joined forces for the first public television use of videodisc technology as the point of origin for regular broadcast.

The four-month NUC-Pioneer study, beginning in January, will evaluate the distribution of consortium courses on videodisc and instructional applications of the technology. In addition to the Maryland Center, which includes six public stations, the programs will be carried by Penn State University's PENNARAMA, which serves Pennsylvania as

well as a number of in-house and other campus stations.

Featuring Pioneer's PR8210 laser optical industrial videodisc player, the study will compare satellite and videodisc distribution in terms of cost-effectiveness, quality of transmission and access. The player will be used for regular broadcast of NUC video programs and as an interactive learning aid for individuals or small groups.

The **King Television** broadcast of Washington's first million-dollar grand prize lottery drawing beat out all other shows in its time period by a large percentage.

According to a phone survey conducted by Arbitron in the Seattle-Tacoma market, the lottery broadcast garnered a 24 rating and a 56 share of the audience. The show was seen on King 5 at 7:30 p.m. Friday, Dec. 17.

Taft Broadcasting Co. and General Cinema Corp. jointly announced today that they have filed with the Federal Communications Commission Applications for Consent to Assignment of Taft's station WGR-TV (NBC affiliate) Channel 2, Buffalo, N.Y., to General Cinema and of General Cinema's station WCIX-TV, Channel 6, Miami to Taft.

The applications were filed in accordance with agreements executed by Taft, General Cinema and its wholly owned subsidiary, Coral Television Corp., pursuant to which Taft will purchase WCIX-TV from General Cinema and Coral in exchange for WGR-TV, \$65 million in cash and \$5 million in deferred payments.

The transaction is subject to approval of the Federal Communications Commission.

Grendel, Grendel, Grendel, an animated Australian movie, has been licensed for showing on several subscription TV services, including ON TV, SelecTV, Wometco Home Theater, STV of Greater Atlanta and STV of Greater Washington/Baltimore. The film is distributed by Satori Productions.

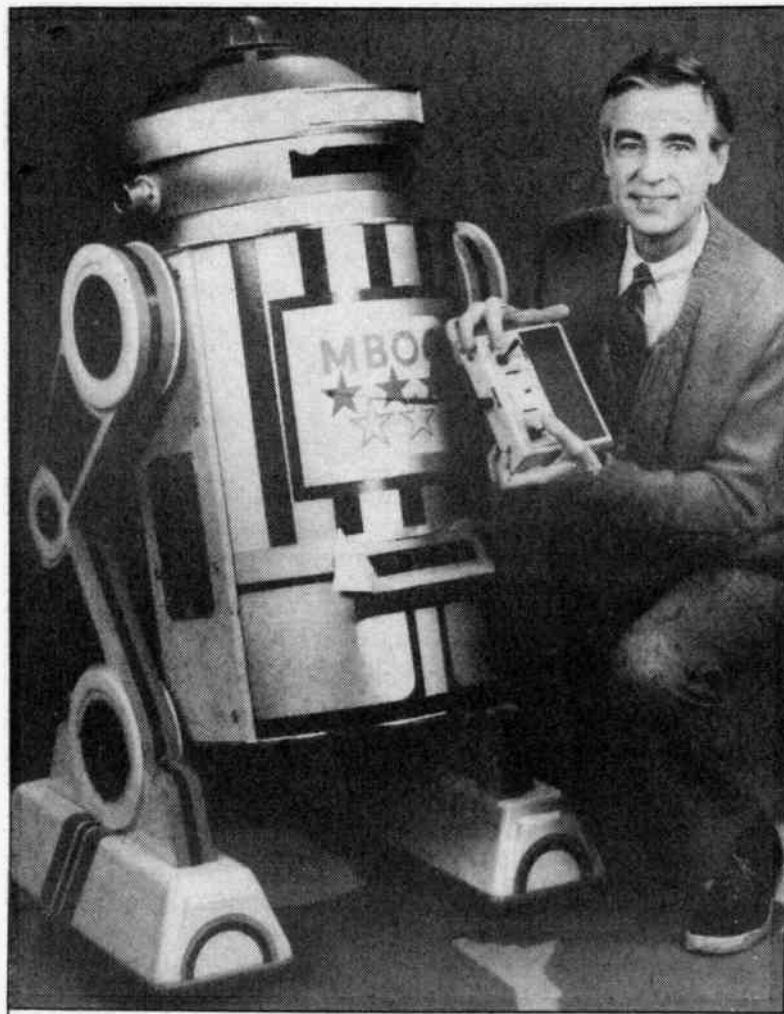
An array of stars will appear during the month of January on **Fantasy**, NBC's new one-hour daytime event show, which fulfills the dreams and wishes of many people in its studio audience and others throughout the United States.

Among the many stage, TV and screen stars appearing on the show in January will be Helen Hayes, Robert Wagner, Ann Jillian, Linda Evans, Ben Vereen, Brian Mitchell, Vincent Price, Tom Wopat, Jimmy McNichol, Gregg Marx, Nell Carter, Philip McKoon, Randy Hamilton and Lisa Wheelchel.

Appearing regularly on the show are hosts Peter Marshall and Leslie Uggams, remote hosts Chris Lemmon and Meredith MacRae and celebrity host Richard Hack.

Fantasy is a Merrill Heatter Production and Earl D. Greenburg Production in association with Columbia Pictures Television.

Gannett Broadcasting Group



Can you say 'robot?'

Games, Electronic and Otherwise is the theme of a week of all-new *Mister Rogers' Neighborhood* programs scheduled to air on PBS stations February 7-11.

Production of the five new half-hour programs, hosted by Fred Rogers, is underwritten by Public Television Stations and the Sears-Roebuck Foundation. This particular week will feature arcade games in Chef Brockett's bakery and a guest appearance by folk singer Ella Jenkins.

"When children play, they learn," said Rogers, "and playing games teaches children so much. Learning how to win and lose can mean recognition that some people are good at some things, and some are good at others. It feels good to win, but not everyone can, and it takes real talent to be a graceful loser." Ever mindful of the needs of his young viewers, Fred Rogers introduces concepts that speak especially to them.

The *Mister Rogers' Neighborhood* programs are productions of Family Communications Inc., the Pittsburgh-based non-profit organization founded by Fred Rogers.

and Telepictures Corp. announced that the lineup for their satellite-fed news-information co-venture, *Newscope*, has hit 52 stations with the addition of The ABC Owned Stations' KABC-TV, Los Angeles and the CBS Broadcast Group's WCAU-TV, Philadelphia.

In making the announcement, Jeff Davidson, president of the Gannett Broadcast Group, said, "All of us at Gannett are thrilled to have two of broadcasting's finest news organizations join this unique cooperative. It has been our intention from the launching of *Newscope* to attract and secure the confidence of leading news operations around the country. The support of KABC-TV and WCAU-TV indicate that we have been successful in this goal."

Dick Robertson, senior vice president of sales and marketing for Telepictures, added, "These landmark sales represent the ultimate in station confidence in *Newscope* and further confirm the viability of the project."

In addition to KABC-TV and WCAU-TV, other stations recently joining the lineup for *Newscope*'s launch in September are Jefferson-Pilot's WBTV, Charlotte, N.C.; Mid-Florida TV's WFTV, Orlando, Fla.; Loyola University of the South's WWL-TV, New Orleans; Post-Newsweek's WJXT-TV, Jacksonville, Fla.; The Post Corp.'s WOKR, Rochester, N.Y.; Blair Broadcasting of California's KSBW-TV, Salinas-Monterey and KSBY-TV, San Luis Obispo,

Calif.; and KING Broadcasting's KTVB, Boise, Idaho.

Newscope will be delivered to stations by satellite and, after the addition of local anchors, will be aired as a live program. It will be accompanied with daily hard-copy support materials including story synopses, timings, lead-in and tag copy, cue sheets for name supers, tip sheets and an extensive package of promotional tools, including daily promos, ad slicks and voice-over copy. Both Gannett and Telepictures will provide national publicity and substantial promotional support.

The program will be distributed in a turnkey fashion with the primary source of content being produced by roving *Newscope* crews, regular contributors and charter members stations.

He-Man and Masters of the Universe, a series of 65 half-hour animated shows based on a Mattel Toys product line, will be produced by Filmation Studios and syndicated by Group W Productions.

The programs will be distributed on a barter basis for a September '83 launch.

Mattel introduced its Masters of the Universe toy line earlier this year, and the characters already have been licensed for comic books, bicycles and dozens of other items. Costumed "He-Man" and "Skeletor" characters have appeared at shopping centers.

Filmation was acquired by Group W last year.

WXYZ adding comedy

DETROIT—WXYZ Newstalk Radio has added comedy to Saturday nights from 10 p.m. to midnight with *Jack Carney's Comedy Store*. The program is repeated Sunday mornings from 5-7 a.m.

One of the world's greatest collections of comedy, *Jack Carney's Comedy Store* includes classics from the legends and masters like Bob Hope, Jack Benny, Jimmy Durante, Groucho Marx, Edgar Bergen and Charlie McCarthy to the contemporary comedy of Richard Pryor, Steve Martin, George Carlin and Rodney Dangerfield.

"Audiences want light entertainment on Saturday nights," explained WXYZ Operations Manager Michael Packer. "*Jack Carney's Comedy Store* is most compatible with our newstalk format. The comedy and laughter of humorous programming is really a therapeutic verbal communication. This program just adds another dimension to the variety offered by WXYZ."

The Associated Press Radio Wire will begin sending scripts for its *Super Bowl Countdown* Jan. 17. The 25-part series will examine past Super Bowls and preview this year's match-up.

During the week of Jan. 17-21, two scripts will move each day—one for morning drive and another for afternoon drive.

During the week of Jan. 24-28, two scripts will be sent for each morning drive and one for each afternoon drive.

The series is written by John Kreiser, Associated Press national broadcast sports writer.

The Mutual Broadcasting System began satellite delivery of *The Dick Clark National Music Survey* on Jan. 7.

The 2-year-old, three-hour program, carried by some 600 radio stations, previously had been delivered by disc only.

For approximately the next six months, the show will be transmitted in monaural on Mutual's supplementary services channel. After the installation of additional electronics at the network's 650 earth stations, it will switch to stereo via matched 15 KHz satellite channels.

"We are convinced that this marks the beginning of the end for syndication or networking via tapes or discs," said Jack Clements, senior vice president, Mutual Radio Network.

WRKO-AM, a 50,000-watt radio station owned and operated by RKO General Broadcasting Inc., will become a primary affiliate of the Mutual Broadcasting System effective March 1, 1983. Ben Avery, vice president for station relations, announced recently.

WRKO, which uses a news/talk format, will air Mutual News on the hour, *The Larry King Show*, *Agronsky & Company* and *Reporters' Roundup*. The station, under the leadership of Vice President and General Manager Bob Fish, also will have the first option on all network programming for broadcast in the Boston area.

"We are very pleased to welcome WRKO into the Mutual family," Avery said. "WRKO plays an important role in the Boston metropolitan area, and we are very proud to have our network represented on their airwaves."



RCA TC3600 Time-lapse VCR

RCA unveils alarm only time-lapse video recorder

LANCASTER, Pa.—An easy-to-operate, cassette-type, time-lapse video recorder, TC3600, with the most needed features for CCTV documentation and alarm search has been announced by RCA Closed-Circuit Video Equipment.

It features an "Alarm-Only" recording mode and includes a built-in date/time generator, four recording speeds, automatic speedup for alarm recording, an alarm alert, time-of-alarm storage and recall, on-screen alarm coding, high-speed search, four playback speeds, stop-field playback and power failure protection.

The TC3600 uses standard VHS videocassettes and has simple, self-explanatory touch-button controls on the front panel. The built-in date/time generator puts the time and date on-screen and on the recording to document events over periods of up to four days. Three time-lapse speeds and a real-time recording speed are available.

To obtain better documentation during alarms, it automatically will switch from its time-lapse speed to real time or to the fastest time-lapse speed on closure of a remote alarm. It maintains this "alarm speed" until the alarm closer is reopened or, to save tape, can be set to resume its pre-alarm time-lapse speed after a selected period of time.

For "Alarm-Only" recording, it can be left in the "stop" mode. It will start recording at the preset alarm speed on activation of a remote alarm closure and return to "stop" after the alarm.

An LED indicator alerts the operator that an alarm has occurred. The time of the alarm also is stored for later recall. On-tape coding during alarm recording further simplifies alarm location during high-speed search.

Recallable alarm time, high-speed search and on-screen alarm coding facilitate the search for alarm records. Playback may be continued at any of the three time-lapse speeds or in real time.

A pause touchbutton allows close inspection of a single still-field picture, and field advance allows a slow, step-by-step review.

Power failure protection is provided by a shipped-in-place battery that preserves program setup and time-of-failure. Recording automatically restarts in the established mode when power is restored. On-screen coding is inserted during subsequent recording to indicate the occurrence of a power failure.

The TC3600 has an optional user price of \$2,755.

For more information, contact RCA Closed-Circuit Video Equipment, New Holland Avenue, Lancaster, Pa. 17604, (717) 397-7661.

The Digifont character generator, part of the Harris Digifont graphics system under

development for the company's IRIS II Digital Still Store System, now is available from Harris Video Systems, Sunnyvale, Calif. Initial shipments are scheduled for March.

The Chyron-engineered font generator provides IRIS II with the expanded capability of composition, storage and retrieval of title pages using the standard IRIS II keyboard. Preformatting of any titling sequence within a graphic also is possible.

Formats are stored on floppy disk for quick retrieval of unlimited user-defined titling sequences. A downstream keyer in the Digifont system allows keying over full-frame IRIS stills or in combination with IRIS-compressed images.

The IRIS Digifont offers enormous titling flexibility, according to the company. Among standard features are italicization, roll display, page store and recall, horizontal/vertical margin control, adjustable character spacing and line/page centering. Selectable effects include edge type, font type, background and character color.

Candela Electronics, Sunnyvale, Calif., has introduced the AUTOCAS ACD automatic call distributor, which automatically queues up to 96 incoming calls on as many as 40 agent stations. Standard configurations are priced under \$20,000.

BGW Systems Inc., Hawthorne, Calif., has introduced the Proline Model 7000B power amplifier, a new version of the model 7000.

New features include a chassis design incorporating a separate power supply compartment and improved structural strength, electronic short-circuit protection and a two-speed fan control circuit.

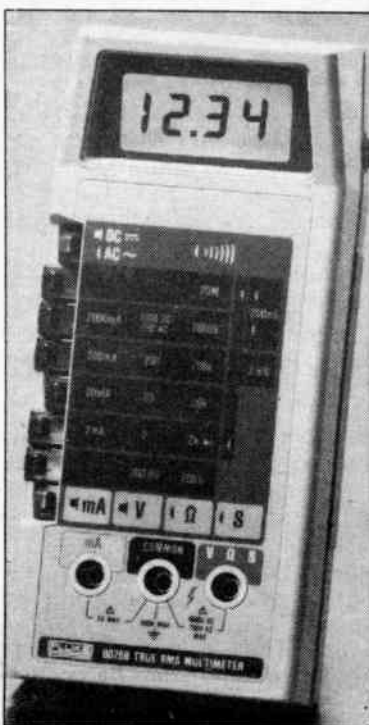
Portable Energy Products, Denver, now is making a BP90 NiCad replacement battery for use with Sony BVU110 and BVU50 VTRs as well as with Sony BVP250, BVP300A and BVP330 video cameras.

The BP90 can be charged on Sony BC-210 fast chargers. It features an automatic reset circuit breaker and is priced at \$210.

The John Fluke Mfg. Co. Inc. has announced the addition of a 3½-digit true rms meter to its popular 8020B Series of hand-held DMMs. The new meter is called the 8026B. It features an eight-function hand-held model that features true rms AC capabilities while retaining all of the performance and versatile functions of the 8020B, the world's most popular DMM, according to the company.

True rms AC often is required when measuring non-sinusoidal waveforms in modems, terminals, monitors and mechanical equip-

HARDWARE



Fluke 8026B



Call distributor shown

Candela Electronics, Sunnyvale, Calif., has introduced the AUTOCAS ACD automatic call distributor, which automatically queues up to 96 incoming calls on as many as 40 agent stations. Standard configurations are priced under \$20,000.

ment. Now, the 8026B makes this capability available in a low-cost meter. The list price is \$219.

For more information, contact Frank Partin at (206) 356-5292.

WKYT Productions, Lexington, Ky., has added Ampex ADO Digital Effects and Chyron IV to its 45-foot mobile production facility.

Matthews Studio Equipment Inc. recently announced the introduction of several new products.

■ The Cam-Remote—a remote-controlled, pan and tilt camera head that allows the camera to be operated completely without any artistic compromise, from up to 100 feet away.

■ The Sky-Cam—an extension arm for the Matthews Tulip Crane that will allow a remotely operated camera to reach a maximum height of 27 feet.

■ The Junior Tulip Crane—a nine-foot modification of the Matthews Tulip Crane designed for restricted locations.

■ The Star Track Dolly—a lightweight, portable dolly designed to be transported in a shoulder bag without the compromise of stability and overall professional quality.

The new Matthews facility, Matthews East, is located at 143 West 20th St., New York, N.Y.

Comsearch Inc., Weston, Va., offers an LPTV Tier Study Booklet to assist low-power television applicants in the preliminary analysis of potential transmit sites and service areas.

The booklet, which sells for \$50, includes a complete set of "Federal Communications Commission tier filing structure" state maps.

The maps include 55.5-mile-radius circles around the top 212 TV markets, with large bull's-eyes representing the top 100 markets and small bull's-eyes representing the others.

Holiday benefit

KING-TV brought "Saturday Night Live" star Joe Piscopo to Seattle to headline a benefit for "Toys for Tots" and area food banks. The benefit was sponsored by the Seattle Ad Club and brought in more than 300 toys and \$1,500. With Piscopo are his son Joey and Santa Claus.



CALENDAR

JANUARY

Jan. 12—International Radio and Television Society newsmaker luncheon, "Radio Networking in the 1980s." Waldorf-Astoria, New York.

Jan. 12—New York Women In Communications luncheon with Diane Sawyer, co-anchor, *CBS Morning News*. Essex House, New York.

Jan. 12—Ohio Association of Broadcasters 'super sales blitz.' Dublin Stouffer's, Columbus.

Jan. 13—National Academy of Television Arts and Sciences, New York chapter drop-in luncheon. Speaker: Bill Scott, president and chief operating officer, Satellite News Channels, Copacabana, New York.

Jan. 13-14—Virginia Association of Broadcasters winter meeting. Hyatt Regency, Richmond.

Jan. 14-16—Florida Association of Broadcasters mid-winter conference. Holiday Inn Melbourne Oceanfront, Indialantic.

Jan. 15—Deadline for entries in *Texas Medical Association's* annual Anson Jones Award competition honoring outstanding coverage of health topics by Texas news media. Information: Jon Hornaday or Mark Meyer, (512) 477-6704.

Jan. 15—Deadline for entries in *American Women in Radio and Television's* Commendation Awards for programs that portray women in positive light, enhance their image and professionalism and contribute to society's image of women by presenting them in realistic situations. Information: Joan Berlin, AWRT, 1321 Connecticut Ave., N.W., Washington, D.C. 20036.

Jan. 15-19—Association of Independent Television Stations 10th annual convention. Century-Plaza hotel, Los Angeles.

Jan. 16-19—Pacific Telecommunications Council's fifth annual conference. Sheraton-Waikiki hotel, Honolulu.

Jan. 17-22—National Association of Broadcasters joint meeting. Posada Vallarta hotel, Puerto Vallarta, Mexico.

Jan. 18-20—38th annual Georgia Radio-Television Institute. Macon Hilton, Macon.

Jan. 20—Academy of Television Arts and Science "forum series" luncheon. Speaker: Peter Ueberroth, president, Los Angeles Olympic Organizing Committee. Century Plaza hotel, Los Angeles.

Jan. 21—Broadcasters Promotion Association board of directors meeting. MGM Grand, Reno, Nev.

Jan. 21—Deadline for entries in the 15th annual NRMA/TvB Retail Television Commercials Competition, co-sponsored by the National Retail Merchants Association and the Television Bureau of Advertising. Entry blanks available from the NRMA, 100 W. 31 St., New York, N.Y. 10001 or the TvB, 485 Lexington Ave., New York, N.Y. 10017.

Jan. 21-22—Alabama Broadcasters Association winter convention. Ferguson Center, University of Alabama, Sheffield.

Jan. 21-23—Colorado Broadcasters Association 34th annual winter conference. Four Seasons, Colorado Springs.

Jan. 24-26—LPTV West, conference and exhibition on low-power television sponsored by National Institute for Low-Power Television. Disneyland hotel, Anaheim, Calif. Information: (203) 852-0500.

Jan. 25—Deadline for entries in Sigma Delta Chi Distinguished Service Awards for outstanding achievements in journalism. Information: Sigma Delta Chi, 840 North Lake Shore Drive, Suite 801W, Chicago, Ill. 60611

Jan. 25-26—"The Ethics of the Sports Story" conference sponsored by University of Nevada-Reno. Harrah's hotel-casino, Reno.

Jan. 25-27—Washington Journalism Center's Conference for Journalists, "Can the Crime Wave Be Stopped?" Watergate hotel, Washington.

Jan. 26—Deadline for entries in 15th annual Robert F. Kennedy Journalism Awards for outstanding coverage of problems of disadvantaged. Sponsored by Robert F. Kennedy Journalism Awards Committee.

Jan. 29-Feb. 1—Radio Advertising Bureau's managing sales conference. Amfac hotel, Dallas-Fort Worth Airport.

Jan. 30-Feb. 2—National Religious Broadcasters 40th annual convention. Sheraton Washington, Washington.

Jan. 31—Deadline for 1982 Religious Public Relations Council Wilbur Awards presented to radio and TV stations for excellence in presenting religious values. Form available from Martin Neeb, Box 71, Tacoma, Wash. 98447.

FEBRUARY

Feb. 1—Broadcast Pioneers annual Mike Awards dinner. Hotel Pierre, New York.

Feb. 1—Deadline for entries in *Action for Children's Television* awards for TV and radio public service announcements encouraging good health habits for children and adolescents. Information: Judith Rubenstein, ACT, 46 Austin St., Newtonville, Mass. 02160 (617) 527-7870

Feb. 2-6—International Radio and Television Society faculty/industry seminar. Harrison Conference Center, Glen Cove, N.Y.

Feb. 2-7—International Radio and Television Society 'College Conference.' Harrison Conference Center, Glen Cove, N.Y.

Feb. 4-5—Society of Motion Picture and Television Engineers 17th annual "Television Conference and Equipment Exhibit." St. Francis hotel, San Francisco.

Feb. 6-8—Louisiana Association of Broadcasters convention. Lake Charles Hilton, Lake Charles.

Feb. 10—International Radio and Television Society newsmaker luncheon. Speakers: Anthony Thomopoulos, ABC; B. Donald Grant, CBS; and Brandon Tartikoff, NBC. Waldorf-Astoria, New York.

Feb. 15—Association of National Advertisers television workshop. Speaker: Andy Rooney, CBS News' 60 Minutes. Plaza hotel, New York.

Feb. 16—Association of National Advertisers media workshop. Speaker: Andy Rooney.

CBS' 60 Minutes, Plaza Hotel, New York.

Feb. 17-19—14th annual Country Radio Seminar, sponsored by Organization of Country Radio Broadcasters. Information: (615) 327-4488.

Feb. 22-24—Washington Journalism Center's conference for journalists. Topic: "The Sports Business." Watergate hotel, Washington.

MARCH

March 17-22—NATPE International 20th annual conference. Las Vegas Hilton. Future conferences: Feb. 12-16, 1984, San Francisco Hilton and Moscone Center, San Francisco.

APRIL

April 10-13—National Association of Broadcasters 61st annual convention. Convention Center, Las Vegas. Future conventions: Las Vegas, April 29-May 2, 1984; Las Vegas, April 14-17, 1985; Dallas, April 13-16, 1986, and Dallas April 12-15, 1987.

April 22-28—MIP-TV international TV program market. Palais des Festivals, Cannes, France.

MAY

May 3-7—American Women in Radio and Television 32nd annual convention. Royal York, Toronto. Future conventions: 1984 convention, to be announced; May 7-11, 1985 New York Hilton, New York, and May 27-31, 1986, Loew's Anatole, Dallas.

May 9-11—ABC-TV affiliates annual meeting. Century Plaza hotel, Los Angeles.

May 15-18—NBC-TV affiliates annual meeting. Century Plaza hotel, Los Angeles.

May 18-20—The International Radio Festival of New York, a worldwide awards competition for radio advertising, programming and promotion, will hold its second annual program. Michael Hauptman, vice president of ABC Radio Enterprises, will chair the panel of judges and advisors. Entries in all categories are due March 25 at the festival offices: 251 West 57th St., New York, N.Y. 10019.

May 18-21—American Association of Advertising Agen-

cies annual meeting. Greenbrier, White Sulphur Springs, W. VA. Future meetings: March 11-14, 1984, Canyon, Palm Springs, Calif., and May 15-18, 1985, Greenbrier, White Sulphur Springs, W. Va.

May 22-25—CBS-TV affiliates annual meeting. Century Plaza hotel, Los Angeles.

May 28-June 2—13th Montreux International Television Symposium and Technical Exhibition. Montreux, Switzerland.

JUNE

June 23-27—Broadcasters Promotion Association/Broadcast Designers' Association annual seminar. Fairmont hotel, New Orleans. Future seminars: June 10-15, 1984, Caesars Palace, Las Vegas; June 5-9, 1985, Hyatt Regency, Chicago, and June 10-15, 1986, Loew's Anatole, Dallas.

STVA merges with NAMSCO

WASHINGTON — Subscription Television Association and the National Association of MDS Service Cos. have announced plans for merging their annual pay television conferences this year. STVA and NAMSCO represent the STV and multi-point distribution service industries, which currently serve about two million subscribers with 87 MDS and 30 STV systems nationwide.

Both industries have similar needs and problems, leading the association to believe that a joint conference would serve their mutual interests. STVA and NAMSCO parallel the merger to the development of "the great cable show now held annually" and look forward to joining with other pay TV service providers in the future.

Expected at the conference, scheduled for Oct. 30-Nov. 2 in Los Angeles, will be 500 attendees and 60 exhibitors.

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THE WAY IT WAS...

Radio had a hard birth

Lee De Forest got chummy with Enrico Caruso. So chummy they did become that the golden-throated warbler allowed the eccentric inventor to place a microphone onstage and another in the wings during the opening night performance of *Pagliacci* at the Metropolitan Opera House. The result? Broadcast history.

De Forest's transmission of the opera was the first time live music had been broadcast on radio.

The aforementioned scenario unfolded 70 years ago—Jan. 13, 1910, to be exact.

After positioning the mikes, De Forest skipped upstairs to the Met's attic and rigged an antenna. Now, this was no ordinary antenna—a copper wire suspended from two bamboo fishing poles. But then, De Forest was no ordinary guy.

In 1908, he gained celebrity status by climbing to the top of the Eiffel Tower and deejaying the first all-night broadcast. He and Nora Blatch, piano-playing wife number two, fed discs to a Pathe phonograph and the music was heard 500 miles away. Parisians were impressed mightily.

De Forest's live transmission from the Met was not nearly as successful with the public as was his Paris escapade—Caruso's voice faded in and out and was interrupted at times by dots and dashes—but its historical importance was paramount.

De Forest even used his scientific expertise to aid his love life. He wooed his first wife (he tied the marital knot four times) via the airwaves. That's right—De Forest is credited with participating in the first radio courtship.

In 1906, he installed a wireless apparatus in his sweetie's home. Being a shy-kindafella, he proposed from afar through his (at that time) state-of-the-art instrument. Lucile Sheardown, future wife number one, accepted his offer via the airwaves and all appeared blissful. Unfortunately, the marriage was annulled the following year.

De Forest grew accustomed to misfortune over the years, however. He made and lost four fortunes, fought numerous battles in court over patent rights and personally announced that Charles Evans Hughes had been elected president during his 1916 election coverage broadcast (a blatant *faux pas* that H.V. Kaltenborn recreated in announcing Dewey the winner in 1948).

But De Forest's triumphs were far more numerous than his setbacks. He is credited with more than 300 inventions, including the talking film, and his development of the

audion tube earned him the moniker "father of radio."

Maybe De Forest should have been labeled "the father of broadcasting." The audion tube was the key element on which radio and the entire electronics industry grew. According to the *New York Times* obituary following his death in 1961 at the age of 87, De Forest's three-element vacuum tube ushered in the modern era of electricity and was regarded by many as the greatest single invention of any age.

Born in Council Bluffs, Iowa, and reared in Alabama, De Forest was shunned by his peers because his father, a minister, taught at and became president of the College for the Colored at Talladega, Ala., now Talladega College. De Forest remained a loner throughout life, preferring to work by himself rather than join the laboratory of a large corporation.

In his 1950 autobiography *Father of Radio*, De Forest cried out "against the crass commercialism, the etheric vandalism of the vulgar hucksters, agencies, advertisers, station owners—all who, lacking awareness of their grand opportunities and moral responsibilities to make of radio an uplifting influence, continue to enslave and sell for quick cash the grandest medium which has yet been given to man to help upward his struggling spirit."

Of course, De Forest was not above pulling a fast one himself. When he was 29 years old (in 1902), De Forest and a partner purchased a new automobile, filled it with equipment and cruised over to Wall Street. They parked outside the Stock Exchange, discovered the closing prices from a runner and, with spark gap crackling, announced the figures to a mythical audience. Amazed bystanders weren't aware that no one was listening to the broadcast. They plunked down their money, buying shares in the De Forest Wireless Telegraph Co.

De Forest was not a swindler by any means, though. He was an ardent scientist, who, in his early years, sought funding for his experiments through unorthodox methods. He never reaped large monetary rewards from his inventions. Money was never as important to him as his work.

Although the first live musical broadcast didn't garner rave reviews for its audio quality, De Forest's genius has continued to reverberate throughout the years. We all owe a toast to the papa of radio—none of us would be here without his efforts.

Cheers, De Forest!

—Frank Hogan

letters

Inaccuracies noted

I have been reading *Broadcast Week* since you have begun publication.

As you know, there are a great many publications in our industry and certainly if a magazine or a publication is going to succeed it is going to have to be a good one. Recently you undertook a listing under Industry Statistics of "Television Programming Companies, Works Listed." Under this you list MGM Pay TV with a Culver City address and under the description you say "programming for pay TV." You list no contact or officers. There is no company called MGM Pay Television. That is part of the MGM Home Entertainment group and that is based in New York and Cy Leslie is the Chairman of this company, Peter Kuyper the President of Pay TV and Micky Hyman the President of Home Video.

Under MGM Film Company, also Culver City, you list the phone number as 213-836-3000. This is an incorrect number. The correct number is 213-558-5000. Further, under personnel you list Jack Gordon, Executive Vice President. Jack Gordon is Executive Vice President of the International Theatrical distribution company. He has nothing to do with television or motion picture production at all and never has. Under description you say "motion pictures and other filmed entertainment for exhibition on cable television systems."

In the first place, the company is MGM/UA Entertainment Co. Richard Reisberg is the President of MGM/UA Television Production. I am the President of MGM/UA Television Distribution. We have the following television series currently on the air:

CHiPs (in its sixth year)
Fame (in its second year)
Gavilan
Seven Brides for Seven Brothers
Gilligan's Planet
Meatballs & Spaghetti
Pandamonium

All of the above are on the current network schedules. In addition we produced approximately 10 movies for television this year in addition to various things for syndication. If you are going to publish such a listing it needs to be accurate. Otherwise it is totally useless.

This certainly leaves me with a very negative feeling about the inaccuracy of your publication. Granted a listing such as you have undertaken is an enormous job, but if you are not going to do it right you really shouldn't do it.

Lawrence Gersman
President
Television Distribution
MGM/UA

No bad itch

It has been four weeks and I can't stand it. I've got to send this letter of congratulations on a great publication to your crew. It is really a pleasure to know that someone cares about those of us who are interested in everything that's going on in the industry, but just don't have time to wade through 50 pages on inconsequential "garbage," only to be "called into duty" when we finally luck into something a broadcaster would on a lucky day find useful. On top of all the praises you have received thus far, let me add that I have been exposed to most of the so-called news-oriented

broadcast papers and magazines available today; and for that reason, I find myself overjoyed at *Broadcast Week*—thank you for what we want: news of interest without the dread of "Oh my God! I've only got a week to make it through these 400 pages!"

Really, thanks for clear, concise, and just-the-facts reporting each week. It is really a good feeling to have a publication that you can take personally—and seriously—and gives you a bad itch when Wednesday arrives and your *Broadcast Week* hasn't. It's a satisfying feeling to be sure that there is a large group of people left who DO care about broadcasting—and broadcasters.

Ted Pacheco
WBBK, Radio,
Blakely, Ga.

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IMAGES

Blizzard reveals TV news heroes



KBTv chopper pilot Jug Hill maneuvers "Sky 9," over Denver en route to a reported downed aircraft (top right). Search and rescue personnel prepare to board "Sky 9," to aid on a search (top left).

Photographer Bill Cressler (above) zooms in on traffic for the 5 p.m. broadcast.



KBTv news photographer Jim Berger follows Denver mail carrier John Rudolf through a deep drift for a segment on "A day in the life of a mailman" (above). KOA-TV photographer John Parsons surveys downtown streets (left).

Photography by Rob Stuehrk and William F. Ellis
 Images design by Robert D. Tonsing

COMING JANUARY 31
SPECIAL PRE-SHOW REPORT

**RADIO ADVERTISING
BUREAU'S
MANAGING SALES
CONFERENCE**

Radio the under-recognized phenomenon? Hardly.

"In all but one recovery year since 1960, radio has shown greater growth than the growth of all media," says Radio Advertising Bureau president Miles David.

In a pre-show interview with **BROADCAST WEEK**, David tells why radio has been so successful and predicts that the industry will continue to grow in sales self-discipline and professionalism in 1983.

In fact, "Leadership for a Turnaround Year" will banner RAB's upcoming managing sales conference in Dallas this year—an industry meeting devoted solely to radio sales management.

BROADCAST WEEK will talk with sales managers across the country to learn how they put those winning sales teams together, examining how managers motivate and compensate their sales teams, what carrots they dangle to boost performance, and how they handle the chronic problem of turnover.

On another front, local sales managers and co-op consultants will answer the \$64,000 question: Why do millions of dollars in co-op support from manufacturers go unspent each year? **BROADCAST WEEK** will report on how local sales managers, along with consultants, unravel the mystery of co-op partnerships.

**Space reservations close January 17
for Section 2 and January 24 for Section 1.**

**BROADCAST
WEEK**

Don't Miss It!