

Independent stations commit massive dollars for 1983

NEW YORK—Though amounts vary from \$25,000 to \$3 million-plus, fully three-quarters of the 40 independent TV stations surveyed by *Broadcast Week* expect to boost hardware expenditures in 1983.

And for those stations not planning major forays into new equipment, most are new opera-

tions like KTRV-TV, Boise, Idaho, on air only since October 1981, or recently have completed a major series of equipment buys, a la KTVT, Dallas.

Among the big spenders in 1983:

■ KRBK-TV, Sacramento, Calif., planning to spend several

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NEW YORK—Independent TV stations cruising the suites at the INTV annual meeting are most interested in acquiring feature film packages, followed by that one syndicated program that can make a difference in the key revenue slots—early and late fringe.

That's the bottom line conclu-

sion drawn from a *Broadcast Week* survey of some 40 indies' software spending plans for 1983.

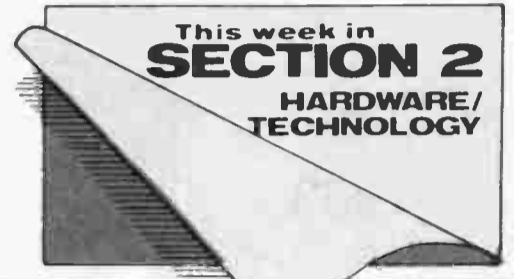
Generally, software spending projections this year seem to be on the safe side, in part because many stations have sufficient product through 1984 and beyond, due to the increased amount of

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BROADCAST WEEK

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BRIEFLY

"Nicholas Nickleby's" nine hours nicked the network's national Nielsen numbers last week, but the net results were nearly negligible.

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ANA will go public and announce at the Association of Independent Television Stations' convention that it favors retention of the FCC financial interest and domestic syndication rule prohibiting the networks from syndicating their programs in the United States.

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Sharp outlines his priorities for the remaining five months of his tenure on the FCC, pointing to three main areas of concern.

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Battles for audience between independent stations and affiliates and network-owned stations are commonplace, but indies are facing probably their toughest brawl yet as the networks attempt to overturn financial interest and domestic syndication rules.

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Is the media being conned?

By Dave Potorti

NEW YORK—Was the press held hostage at Sing Sing?

The three-day siege of the Ossining, N.Y., correctional institution, in which 17 guards were held by inmates, locked the news media in an all-too-familiar role as intermediaries between the lawbreakers and the public.

Inmates demanded that their 10 grievances be read on the news in return for release of the hostages. While TV and radio stations responded in a variety of ways—some reading all of the requests, some summarizing the list—reporters who were on the scene were pondering when news ends and manipulation begins.

"Were we used? Yes, but I don't particularly find the connotation negative," said CBS newsman Richard Wagner. "To say that we were manipulated by the inmates was absolutely true. They used our access to the public to get their message across. I think that's unfortunate, but the fact that we did what they demanded was only sensible. If it helped to bring the situation to a speedy conclusion, we did a good thing."

"We capitulated to one of their demands, which was to broadcast their list," said ABC newsman Bob Sirkin. "Even though we didn't read the demands point by point, we did summarize them, and that gave me a queasy feeling. At some point, we would have had to report them, but you still get the sense of being used a little bit."



Jerry Soloway, UPI

Rebelling prisoners demand access to broadcast media during the Ossining prison revolt.

"The media was not manipulated this time as much as in the past," noted Chris Borgen, WCBS-TV, New York. "The authorities' position was to not involve the media, to the extent of allowing one ABC camera crew in and then embargoing them, stop them from coming out, until the

whole thing had been ameliorated. This stopped the instant drama of all the hostage situations.

"The drama exists, the fear of death and violence exists, that's a given. But what they did was to stop the hyperbole that surrounds it. I don't like it, it's not in my best interests as a newsman, but you

have to look at the results: It was resolved; no lives were lost; there was no violence and no bloodshed."

The authorities, who were in constant contact with the inmates, made little known to the press. Inmates, writing messages on

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Upbeat mood prevails at CBA meet

By Ed Harrison

PALM SPRINGS, Calif.—The mood at the California Broadcasters Association's midwinter meeting here last week was an upbeat one, despite a stern warning from Larry Patrick, National Association of Broadcasters vice president, that radio faces tough competition from basic cable for advertising dollars.

Patrick warned the 200 broadcasters that radio will have to react to accelerating competition from the new technologies that will compete "for spectrum,

programming, audiences and profit."

Broadcasters were urged to invest in the new technologies since "those with the vision to meet the challenges will do well. Radio in large markets are terrific investments," Patrick said, "although smaller market stations may face problems."

"Radio is a different risk than television. You can be number one this month and number 15 next month. Radio has never fully exploited its ability to sell. Its overall growth will be slower than cable."

As an example of the threat radio faces from cable, Patrick pointed to Tulsa Cable, which, in 1981, began selling two minutes per hour of local advertising at rates equal to about \$25-30 per minute.

"Twelve months later, when

they closed the book, they had grossed nearly \$1 million. That was money taken away from radio. As cable becomes more sophisticated in marketing and

sales, radio will have to react," Patrick said. He figured that Tulsa Cable in 1982 would see a 25 percent increase in profits.

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AT DEADLINE

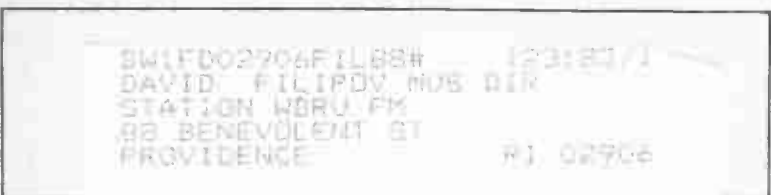
'Prime Time News' deadline set for summer

NEW YORK—Metromedia's much-talked-about forthcoming national news show, *Prime Time News*, "couldn't happen before June," said Mark Monsky, new president of Metromedia Television News. "We're putting the pieces together now, building the wheel. The linchpin that will set the wheel turning is finding the right anchor." So far, Metromedia quietly has beefed up its Washington bureau and will be opening a London news bureau within the next few weeks.

Number three KWGN to launch campaign

DENVER—Independent KWGN-TV, channel 2, will launch a new image campaign here Jan. 24. According to Francis Eagle, manager of

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ANA backs syndication rule retention

By Marianne Paskowski

NEW YORK—Out of fear of stirring up the TV networks, the Association of National Advertisers has kept the lid on its board of directors vote—a vote cast last November—to keep the networks out of domestic syndication and co-production.

But this week, the ANA will go public and announce at the Association of Independent Television Stations' convention in Los Angeles that it favors retention of the Federal Communications Commission financial in-

terest and domestic syndication rule prohibiting the networks from syndicating their programs in the United States.

At its annual meeting in November, the ANA board voted unanimously on a recommendation from its TV committee to retain the FCC rule that keeps the networks out. At that time, newly elected ANA Chairman John Dowd, vice president of new business developments, Hershey Chocolate, said that the board will vote on the TV committee's recommendation at its Jan. 13-14 meeting in New York.

"It's a complicated issue and I don't know if I am in favor of retention or overturning it," he said at that time. (BW 11/15/82).

But the vote had already been cast, according to an ANA spokesman. "We felt it would be better not to make an announcement then. There is some concern about stirring up the networks."

While it was pretty much expected that the ANA would vote in favor of retaining FCC rules, it was hardly a foregone conclusion. The ANA TV committee's recommendation delivered to its board back in Novem-

ber, for example, reportedly was not unanimous, with a 10-2 straw poll vote stacked against the networks. And while the ANA's board vote was unanimous, "It's hardly unanimous with the membership," said an ANA spokesman.

Former ANA Chairman Thomas Ryan, vice president, advertising services, Gillette North America, will address the independent stations Tuesday, spelling out the ANA's anti-network stance. It is expected that the ANA's formal comments to the FCC will be available on

Wednesday.

The ANA's announcement at the INTV will strike a happy chord as both groups share similar fears. The ANA fears that by abolishing the FCC rule, programming costs would soar and would be passed along to advertisers. Independent stations fear that repeal of the rule would allow the networks to control the supply of off-network programming, thus reducing the availability of programming to independents, with the networks saving their best syndicated fare for their own affiliates.

Radio heads 'optimistic' about 1983

NEW YORK—The view from the bottom line suggests 1982 was disappointing to network radio. Nevertheless, the big guns from the big networks turned up as featured guests at the International Radio and Television Society's newsmaker luncheon here last week, sounding very optimistic about the medium's future.

Edward McLaughlin, president, ABC Radio Networks, said advertising would continue to support the radio networks. "We're finding more and more that the revenues are there," he said.

Although he declined to put the full weight of a forecast behind it, McLaughlin did add, "I'd like to see this become a \$350 million business in the next three or four years."

The newsmakers were a little short on news at the luncheon, but comments included:

■ Mutual Senior Vice President Jack Clements: "The satellite is going to allow us to return to live broadcasting. We think that's what network radio is all about. We think it's about to return, and we're doing our best to return it."

■ NBC Radio's Vice President and General Manager Dick Penn: "We were astounded at the acceptance of it (the Johnny Carson NBC comedy special) and the *Bob Hope Christmas Special* at major, adult AM radio stations across the country. We just finalized plans to do superstar specials like that regularly."

■ RKO President Thomas Burchill, denying that cable television was taking ad revenues from network radio: "Cable is television and cable will have an impact on television. The numbers confirm the success of network radio."



Klugman beefs up commercial

TV personality Jack Klugman stars in new role as spokesman for Gagliardi Brothers' Steak-Umm All Beef Sandwich Steaks. Gagliardi Brothers, a subsidiary of Ore-Ida Foods, will break its first national network TV campaign Jan. 31. Klugman touts that the 100 percent pure beef makes as good a sandwich as he enjoyed back in his native Philadelphia, home of the thin-sliced steak sandwich. The 30-second commercial, from New York agency Doyle Dane Bernbach, will run in all dayparts.

NCAA gives approval to preseason contest

SAN DIEGO—The NCAA has approved plans for an annual preseason football game between major colleges to benefit the National Football Foundation and the Hall of Fame.

The game will be played in late August at Giants Stadium in East Rutherford, N.J. Commercial television networks and cable programming services have expressed varying degrees of interest in the game, according to reports.

The contest will be known as the Collegiate Kickoff Classic. Teams would be chosen around March 1. Highly ranked teams will be matched in the game,

within NCAA limitations, but the game would not be a championship or bowl game.

The New Jersey Sports and Exposition Authority has guaranteed more than \$1.6 million a year for at least three annual games. Each team will take in at least \$550,000.

At the NCAA's annual convention here, it also was discovered that the NCAA has asked its lawyers to draft a bill making its television sports plans exempt from federal antitrust laws. Such a law is one option for the NCAA should a court decision overturn its TV package.

Blair: 25-54 most requested

NEW YORK—Blair Radio, the radio rep division of John Blair & Co., reported that during 1982, the 25-54 demographic continued to be the group most requested by advertisers in national spot radio.

Bob Galen, senior vice president, research and marketing, said the 25-54 group represented slightly more than one-third of Blair Radio's business opportunities, growing from 28.6 percent of all opportunities in 1981 to 33.6 percent.

The second most important demographic was 18-49, which decreased in requests slightly to 14.1 percent of total, followed by the 25-49 group, which also fell slightly to 13.4 percent of the total.

Youth demographic groups—teens, 12-24, 12-34, 18-24 and 18-34—taken as a whole, added up to 21.5 percent of advertiser requests. This was down from 23.2 percent in 1981, which Galen attributes to lower record advertising.

KRIV slates local news

HOUSTON—By May or June, Metromedia's KRIV-TV, channel 26, expects to offer the first local news produced by a Houston independent station. The prime-time half-hour will be followed by the half-hour national newscast that Metromedia itself plans to produce.

KRIV currently runs half-hour segments from CNN Headline News.

The station will spend a million dollars or more to equip the news operation, said Jerry Marcus, vice president and general manager. He currently is looking at RCA and Sony equipment.

KRIV's new 2,049-foot RCA antenna (Harris tower) is the largest in Texas, Marcus said. And the station's power has been increased from 2½ to 5 million watts.

'Nicholas Nickleby' nosedives after quick burst

By Les Luchter

NEW YORK—Nine hours of *Nicholas Nickleby* nipped the network's national Nielsen numbers last week, but the net results were nearly negligible.

Nobody could blame Mobil Showcase for a lack of promotional effort or for an inadequate station lineup. What kept *Nicholas Nickleby* from joining the ranks of a *Roots* or a *Shogun* was its inability to hold and build on its audience.

Rather than drawing additional viewers to the four-day series as the week wore on, *Nickleby* suffered from a substantial viewer drop-off.

The decline of *Nickleby* began almost from the opening minute.

In Chicago, for instance, the first half-hour on WGN-TV outrated everything else in the

market, with an 18.4 rating and 27 share.

By the second half-hour, the show was in second place, with a 15.1 rating and 21 share.

When *M*A*S*H* appeared on CBS at 8 p.m. CST, *Nickleby* slipped to third place—a 13.8 rating and 19 share.

WGN's overall *Nickleby* numbers that first night were 15.2 and 21. The figures then slipped to 11.9 and 18 on Tuesday and down again to 10.9 and 16 on Wednesday and a 9.9 and 14 on Thursday.

And so it went. On New York's WNEW-TV, the opening night numbers fell from a first half-hour 14.1 and 20 to a final half-hour 11.8 and 16, for an overall 12.3 rating and 17 share. On Tuesday night, the figures were 10.6 and 16; on Wednesday, 8.6 and 18. On Thursday, they

climbed back a bit to 9.6 and 14.

On Los Angeles' KTTV, the Monday night numbers started quite low to begin with—8.2 rating and 13 share—and dropped to a 5.5 rating and 9 share by show's end, for an overall 6.5 and 10. On Tuesday, the figures dipped to 6.1 and 8. By Wednesday, they were down to 4.9 and 8. On Thursday, they hit a 4.5 and 7.

In Philadelphia, the NBC affiliate, KYW-TV, picked up *Nickleby* and got trounced in the ratings. It began Monday night with a 15.0 rating and 22 share, while the ABC and CBS affiliates both had 18.6 and 28. By the show's final half-hour that opening night, the rating and share had dropped to 9.4 and 13, while the CBS station had a 22.8 and 32 and the ABC station 20.2 and 29.

By contrast, NBC's regular programming that night—despite 10 affiliates pre-empting it for

Nickleby—received national numbers of 16.5 and 23 for *Little House: A New Beginning* and 13.5 and 21 for *NBC Monday Night at the Movies*.

By the third night of *Nickleby*, the numbers for Boston's WBZ-TV, another NBC affiliate carrying the series, had dropped to a 5 rating and 9 share.

CBS—which had 10 of its affiliates airing the series—seemed actually to have been helped by the turn-off to *Nickleby*. Such regular series as *M*A*S*H*, *Newhart*, *Private Benjamin*, *Square Pegs*, *Walt Disney* and *Seven Brides for Seven Brothers* received higher national ratings than normal last week.

ABC showed higher ratings for *The Fall Guy*, *That's Incredible*, *Tales of the Gold Monkey* and other shows—despite nine of its affiliates picking up *Nickleby*.

But the point of *Nicholas*

Nickleby, according to Mobil, was not to achieve high ratings, but to reach its target audience with quality programming.

Only Mobil itself knows if its effort was worth the cost. Besides the 25 network affiliates on the *ad hoc* web, the miniseries was carried by 22 independents and 13 PBS stations. The show was limited to 60 markets only because Mobil did not feel it was cost-efficient to buy time on more stations.

Three network shares during *Nickleby*'s time periods last Monday and Tuesday ranged from a 68 (Tuesday, 8 p.m., EST) to a 77 during *M*A*S*H*'s time periods. This compared to a 74 and 82 combined share in the respective time periods a week earlier. Share points for the rest of the week were not available at press time.

ON FEB. 27, 1983 SIN WILL TELEVISIONISE THE FIRST GRAND PRIX OF MIAMI. LIVE.

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Coverage begins with a preliminary GTU race from 4-5 PM EST on Saturday, February

26th. On Sunday, February 27th, from 1:30 to 5:30... the Grand Prix. 500 kilometers of thrilling, heart-stopping action. SIN will have 16 cameras blanketing the course, and the Goodyear Blimp providing spectacular aerial shots. A one-hour prime time recap show Sunday evening will feature race highlights and interviews.

Be a part of the richest sports car race in history... Watch the streets of Miami come alive with the glamour and excitement of Grand Prix racing, February 27th exclusively on the SIN Television Network, and be a part of racing history.

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UPDATE

Bob and Betty mutually agree on WCFL-AM

CHICAGO—Bob and Betty Sanders have landed. Mutual Broadcasting Systems announced last week that the husband and wife on-air team indeed will host the 10 a.m.-2 p.m. slot at WCFL-AM in Chicago, beginning this week.

WCFL General Manager Bill O'Donnell said the Sanders will be doing a "very similar show" to what they had been doing for 10 years on Chicago rival station WBBM-AM.

Bob and Betty were with WBBM until November when the station 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 (*BW*, 1/10/83).

In other news at WCFL, morning drive deejay Fred Winston has moved to the 7-11 p.m. time slot, while Mark Edwards takes over the morning drive time. Edwards was with the Satellite Music Network prior to joining WCFL.

STC contracts center design with Cornwall

WASHINGTON—Satellite Television Corp., gearing up for its new broadcast center near Las Vegas (*BW*, 12/13/82), has signed an \$800,000 contract with Cornwall Associates of Pasadena, Calif., for the design of architectural and engineering services.

Cornwall is to provide STC with detailed construction drawings, bid documents, site development plans, performance test plans and procedures. STC will operate the center as a major part of its direct broadcast satellite system scheduled to offer satellite-to-home pay television service in 1986.

CPB gabbing about budget

WASHINGTON—The hot topic at the board meetings of the National Association of Public Television Stations, Corporation for Public Broadcasting and National Public Radio last week was the proposed \$45 million cut in CPB's 1985 budget.

The CPB budget, which is approved two years in advance, currently stands at \$130 million for 1985, but President Reagan is said to be seeking a rescission of that amount to \$86 million. Work is believed to have begun among the three groups that would introduce new authorizing legislation that could be immune from rescission.

AWRT awards will include new category

WASHINGTON—American Women in Radio and Television has expanded its Certificates of Commendation awards to include commercials as a new category.

Criteria—on which the awards are based—are that programs and commercials portray women in a positive light, enhance their image and professionalism and contribute to society's image of women.



Triumvirate

ABC made it official last week and named Frederick Pierce president and chief operating officer, succeeding Elton Rule, who assumes the new position of vice chairman of the board. ABC's ruling triumvirate (from left) are Elton Rule, vice chairman of the board; Leonard Goldenson, chairman of the board and chief executive officer, and Frederick Pierce, president.

Congress zeroes in on deregulation issue

WASHINGTON—Broadcast deregulation is a primary goal of key committees in the recently installed 98th Congress.

Both the Senate Communications Subcommittee and House Telecommunications Subcommittee have made broadcast deregulation a top priority this year. The Federal Communications Commission has urged Congress to revise many broadcast guidelines, including the license renewal process.

The House Telecommunications Subcommittee will study concentration of ownership issues, including the 7-7-7 rule, according to a subcommittee aide. Rep. Henry Waxman (D-Calif.), a subcommittee member, said he will introduce a measure to codify the FCC's network syndication and financial interest rule, which the commission may eliminate by this summer.

John Summers, executive vice president and general manager of the National Association of Broadcasters, said lobbyists may

attempt to attach an amendment to a broad cable measure sponsored by Sen. Barry Goldwater (R-Ariz.). He said that amendment would codify the must-carry rules.

The Senate panel also will examine international communications issues and Sen. Robert Packwood's (R-Ore.) call for a constitutional amendment to extend First Amendment rights to the electronic media, according to a subcommittee aide. Copyright issues also may surface as the cable industry attempts to resolve some of the problems caused by the Copyright Royalty Tribunal's distant signal rate decision.

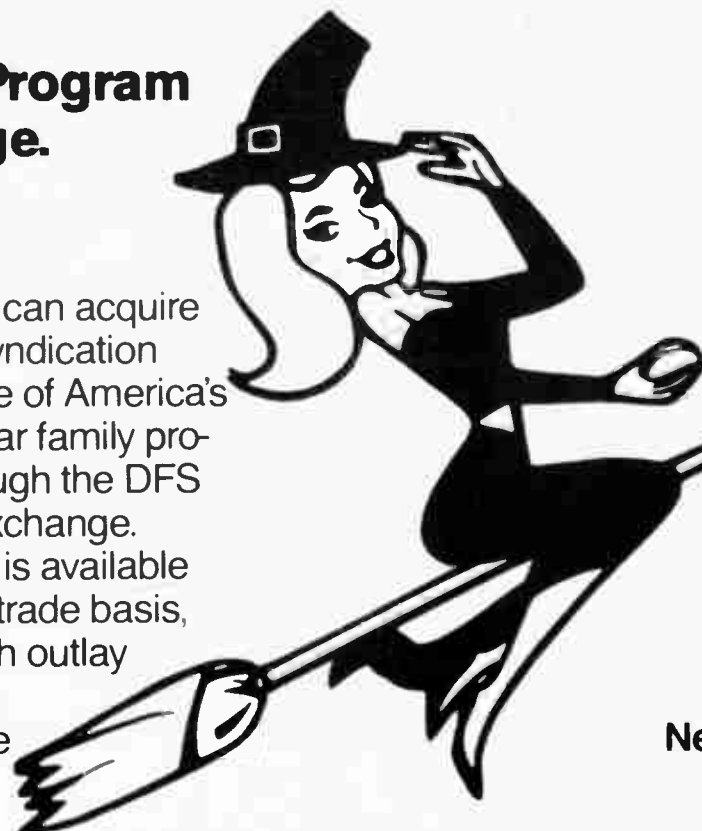
Senate Majority Leader Howard Baker (R-Tenn.) has vowed to reintroduce a measure to provide television and radio coverage of proceedings on the Senate floor. Congressional aides expect the measure to be introduced when legislative business begins on Jan. 25.

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SPECIAL REPORT

BROADCAST WEEK Jan. 17, 1983

INDEPENDENT TELEVISION TODAY



Indies flex big muscles

By Fred Dawson

To anyone tracking the video revolution of the '80s, one of the most intriguing blips on the screen has been emanating from a most unlikely source. The independent television stations, virtually overlooked in most experts' appraisals of forces to be reckoned with in this decade, are demonstrating a resourcefulness in the tumultuous marketplace that could have significant ramifications for the future of broadcast television.

This is a heady claim for the group of VHF and UHF stations
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SEELY

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that, until very recently, were the also-rans of TV. But as the Association of Independent Television Stations gathers in Los Angeles for its 10th annual convention, the signs are everywhere that, far from bearing the brunt of the new technological explosion, the independents actually are turning it to their advantage in a ratings surge that is proving more than a little bothersome to the network affiliates.

Thirteen years ago, at the apex of network dominance in television, there were only 62 independents on the air, representing a mere 9 percent of the station universe and functioning primarily as repositories for the advertising dollars of low-budget purveyors anxious to gain some television exposure for their products, even if it meant playing to meager audiences.

For the next nine years, this segment of the industry grew very slowly, showing only a net annual gain of about five independent stations per year as national network affiliation continued to be the key to solid profits in broadcast television.

But since the start of 1979, the interest in independent television broadcasting has risen dramatically. Thirteen new independent station licenses were granted in 1979, 12 in 1980, 20 in 1981 and 25 in 1982, bringing to 179 the number of UHF and VHF stations now categorized as broadcast independents, representing 22 percent of total television stations in the U.S. These independent stations operate in 86 ADI markets encompassing 65 million households, or 78 percent of the U.S. television market.

The revenue figures have been rising even more rapidly. In 1980, according to reports filed with the FCC, independents grossed \$1.087 billion. This year, according to projections of the Association of Independent Television Stations, the gross nearly will double that amount at \$2.038 billion, and by 1984 this segment of the broadcast industry will be nearing the \$2.5 billion revenue mark.

In 1980, the independents' revenue figures represented 9 percent of the broadcast television gross (including network revenues). This year, if the INTV projections are accurate, the independents will account for some 12 percent of the estimated \$16.4 to \$16.7 billion

projected for broadcast television revenues by the Television Bureau of Advertising.

The turnaround in independent station performance has been marked by the emergence of the independents as highly prized properties drawing record prices in the broadcast marketplace. Despite a soft economy, 1982 saw the purchase of several independents at premium prices, including the sale of an independent for the highest amount ever paid for any type of television station—\$245 million, tendered by the investment firm of Kohlberg, Kravis, Roberts & Co. to Golden West Broadcasting and Gene Autry for Los Angeles independent KTLA-TV. Also commanding unusually high prices were Field Enterprises' WLFD-TV, Chicago, sold to Metromedia for \$136 million, and General Cinema Corp.'s WCIX-TV, Miami, sold to Taft Broadcasting for \$70 million plus the title to Taft's WGR-TV, Buffalo, N.Y., for a total exchange value estimated at \$110 million.

The WCIX sale occurred in July and at the time, represented the all-time record price for an independent television station. By year's end, with the sale of KTLA, the all-time record had more than doubled. The \$591 million paid for these three independents in 1982 was more than twice the amount paid for all television stations, including affiliates, purchased in 1981.

Along with sharp increases in the roster of operating independents and in the gross revenues and market value, the last four years also have brought a significant improvement in overall ratings performance.

The Association of Independent Television Stations has compiled Nielsen figures to reflect composite ratings in the top 20 markets over the past four years. According to these statistics, the independents have been gaining ground as the network affiliates have been losing it.

In 1979, the network affiliates' composite share for the top 20 markets in the 6-7:30 p.m. early fringe period was 67, while for the independents in those markets, it was 25. By 1982, the affiliates' share had dropped three points to 64 while the independents had gone up two to 27.

Similar changes show for the prime-time access period, 7:30-8 p.m., with the affiliates dropping from a 69 composite

“
A lot of people aren't in the mood to come home from work and turn on the network news
”

share in 1979 to a 63 in 1982, while the independents were going up from 22 to 26.

In the remaining nighttime dayparts the network affiliates, of course, are far more dominant, but here, too, they have been losing ground to the independents. In the top 20 markets, the independents went from a 9 share in 1979 to an 11 in 1982 during the prime-time 8-11 p.m. slot, from an 11 to a 15 in the late fringe 11-11:30 period, and from a 10 to a 16 in the late-night 11:30 p.m. to 1 a.m. time frame. For the affiliates, the record shows a drop from 86 in prime time in 1979 to 79 in 1982, from 85 in late fringe in 1979 to 79 in 1982, and from 83 in the late-night period in 1979 to 73 in 1982.

Thus, during an era when much attention has been paid to the inroads being made by cable on broadcast television, the independents have been showing significant gains in the ratings services' tabulations.

In fact, whatever negative impact cable may be having on the independents' ratings performance is probably more than offset by the ways in which the independents as a whole have been able to benefit from cable carriage of their signals. For one thing, the importation of distant independent signals by cable systems has expanded the viewer universe of dozens of independents (see companion story). And for another, cable transmission of UHF stations' signals in the stations' own

markets has helped many of the UHF stations overcome the disadvantages of UHF signal limitations.

In Memphis, Tenn., for example, while station WPTY-TV's broadcast competitors watch warily as cable penetration in the market passes the 30 percent mark, the UHF station is benefitting mightily from cable exposure. According to Lewis Freifeld, vice president and general manager of WPTY, "We have not had a negative impact from cable. In fact, from July to November, our sign-on to sign-off share went from a six to a nine. What I'm noticing is that when a UHF independent is carried on cable, we get parity with the affiliates."

With 154 of the 179 independent stations currently operating in the ultrahigh frequency range, this factor alone could mean the benefits of cable to independent broadcast television may outweigh the drawbacks.

The past four years of rapid expansion in independent television broadcasting have brought major changes in the profile of the business. Perhaps the most visible change has been the emergence of subscription television. There are now 30 stations across the country devoting at least a portion of their day to programming that is available only to subscribers. The leading success story has been ON TV's Los Angeles operation at station KBSC-TV, which began its pay television service in April 1977. KBSC has 380,000 subscribers who pay \$22 monthly for the package of movie and sports programming.

How significant STV is to the future of independent broadcasting in general, however, is an open question. So far, the STV business has been an uneven one. As many eager entrants have discovered, the public is not as willing as many experts anticipated to spend upwards of \$20 per month for a single channel of programming. In the past year at least three STV operations shut down, and the demises were not necessarily associated with cable, which is perceived generally as a better entertainment bargain. In Boston, St. Louis, and Dallas where cable penetration was relatively low, the major cause of STV failure was lack of subscriber interest.

But if the STV format is proving to be less than a trend

for independent broadcasters, there are other more broadcast-like programming innovations instituted in the past couple of years that either are or soon will be affecting independent station formats throughout the country.

News has never been a strong suit for the independents, but with the introduction of Independent Network News in June 1980, news programming with a national scope became a viable option within the reach of even the poorest stations. Beginning with a list of participating stations in 27 markets, representing some 30 million households, the network grew rapidly to the point where over 70 stations now take at least one of the two daily half-hour feeds from the studios of New York City independent WPIX-TV.

WPIX, spending an estimated \$6 million annually, has been able to put together a half-hour newscast that rivals the scope and competence of the nightly shows produced by the "Big Three." The nighttime INN show, anchored by Steve Bosh, Pat Harper and Bill Jorgensen, is fed via a Hughes-owned transponder on Westar II at 9:30 p.m. EST seven nights a week. The daytime show is fed at 11:30 a.m.

The only cost to stations is their share of transponder time. Three minutes of advertising time are reserved for local station sales, and three minutes go to WPIX, which, through INN and its local broadcast operation, has become the fifth-highest grossing television station in the country, with revenues topping an estimated \$60 million in 1982.

WPIX relies on its own news-gathering facilities in New York and Washington as well as those of its participating affiliates for national coverage. For international news, the service uses United Press International's Television News plus Visnews, the broadcast syndication arm of the BBC.

Independent stations also are turning to Ted Turner's CNN Headline News for quality national news coverage. The second Turner 24-hour news service, which also is used by many network affiliates, was launched about a year after INN went into operation. The service, currently carried by 20 independent stations and by 102 affiliates, charges stations according to market size. Local advertising spots

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INTV convention schedule

Friday, Jan. 14

1-7 p.m. Registration
2-5 p.m. Ad Hoc Meetings
4-6 p.m. Board Meeting

2:15-4:30 p.m.
4:30-6 p.m.

New Independent Station Workshop
Ad Hoc Meetings
Sunday evening open

Saturday, Jan. 15

9:30-11:45 a.m. General Managers Breakfast Meeting (Closed Meeting—By reservation)
9 a.m.-6 p.m. Registration
9:30-11:45 a.m. Sales Managers Meetings (East, Midwest, West)
9:30-11:45 a.m. Program Managers Meeting
Noon-5:45 p.m. Screenings
6 p.m. Buses depart hotel
6:30-10 p.m. Opening Night Gala—KTLA Studios

Monday, Jan. 17

8 a.m.-8:40 a.m.
8:45-10:45 a.m.
10:45 a.m.-Noon
Noon
6:15 p.m.
6:30-8 p.m.

Continental Breakfast (Registered participants only)
Program Promotion Session and Promotion Awards
Program Distribution
STV/INDIES
Screenings
Buses depart from hotel to studio
Reception at 20th Century-Fox

Sunday, Jan. 16

8-9:30 a.m. Late Registration
8:15-9:15 a.m. Continental Breakfast (Registered participants only)
9:30-10:40 a.m. Official Welcome.
INTV Reports—Washington Outlook
10:45 a.m.-Noon Programming Session
Noon-2 p.m. Reception and Luncheon
2:15-4:30 p.m. Concurrent Sessions
Research and new techniques to maximize sales
Meters make it perfect?

Tuesday, Jan. 18

8-9:15 a.m.
8:15-9:15 a.m.
9:30-10:45 a.m.
11 a.m.-Noon
Noon-2 p.m.
2:30-4:30 p.m.

Breakfast Meeting—Board of Directors and Distributor Members (By invitation)
Continental Breakfast (Registered participants only)
Investors Look at Communications
Trends in Agency Buying
Reception and Luncheon
Financial Syndication Rule

Wednesday, Jan. 19 Convention Adjourns

Now From LBS.

“Family.”

The series that set the trend
in contemporary serial dramas.

It won: raves from the critics.

It won: the Emmy, Golden Globe, Directors
Guild, and People's Choice awards.

It won: for ABC an enormous audience
of loyal, enthusiastic young women.



Its concentration of young women, in fact, remains unsurpassed by any property in today's syndication marketplace.

“Family.” Starring Sada Thompson, James Broderick, Gary Frank, Kristy McNichol, Quinn Cummings, and Meredith Baxter Birney.

Brought to television for Columbia Pictures Television by a superb team of hit-makers: A Spelling/Goldberg production in association with Mike Nichols.

“Family” is a powerful, hour-long strip that's right for any daypart. A proven audience-builder that deals frankly with today's family joys, and family problems.

An important advertiser-sponsored opportunity from LBS.

86 hours available for stripping beginning September, 1983.

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Continued from page 8

are available to the stations.

Rounding out the independents' access to national news are the services of INDEX, which is the new organization resulting from the break between Metromedia's WNEW-TV in New York and most of the other participants in the Independent Television News Association. INDEX, with Oakland, Calif.-based KTVU-TV News Director Fred Zehender serving as president, is operating under procedures similar to those of the INTA, with all eight member stations contributing news clips from their areas and a soon-to-be-hired Washington staff covering events in the capital. Clips from all these sources are fed raw via satellite each day between 4:30 and 5:30 p.m. The stations edit and incorporate the clips into the locally anchored newscasts.

WNEW-TV is in the process of getting a national newscast off the ground and had hoped to persuade all INTA members to participate. But since many of the INTA members had adapted their news operations to locally anchored programs relying on the raw feed process, they saw no reason to upset the system in favor of taking a full-fledged news program produced outside their localities.

With these various national news options now available, more and more independents are turning to news as one of the mainstays of their programming, though not nearly with the commitment of dollars and programming hours marking the big local news push among network affiliates around the country.

One of the key concepts in independent station formatting always has involved counter-programming against network affiliate fare, and this remains the case even as the independents expand news operations. An overwhelming majority of independents remain averse to instituting news programming in any of the time slots typically used by the affiliates. This policy has been the key to success in the independents' strongest time block, the 5-8 p.m. segment, when popular off-network and other syndicated programs usually are run against the affiliates' news shows.

The typical nightly news hour for the independents occurs in the last hour of prime time, just before the affiliates air nightly local newscasts. With the availability of INN to supply national and world news in this slot, independents are finding they can get a ratings boost from news

if it is aired against entertainment programming on other channels.

As Tony Burden, news director at Minneapolis/St. Paul independent KMSP-TV noted, "A lot of people aren't in the mood to come home from work and turn on the network news. They know they can wait until 9 p.m. to see INN on our station and get coverage of the full day's events, including things that happen in the early evening hours. INN has better ratings in this market than any other national newscast."

Two stations that typify the new trends in independent stations' approaches to news are Burden's KMSP-TV and station KSTW-TV operating in the Seattle/Tacoma market. Although the two UHF independents are taking slightly different approaches to the style of their newscasts, each has found ways to maximize use of limited funds and to make impressive inroads as viable local news alternatives to affiliate competitors.

Burden, operating with a budget of about \$750,000 and a staff of 21 people, said KMSP decided that rather than try to outdo the affiliates—all of whom have similar news styles—it would attempt to do what they weren't.

"This is a superb news market," Burden said. "We have two of the best television news operations in the country in stations KSDP and WCCO, both of which have national reputations. They take the traditional television news approach with the emphasis on covering as many events as possible—crime, fires, etc., combined with a lot of visuals. Given our limited staff and budget, we had to try to find what was missing in the market as far as news coverage was concerned."

Rather than go the high story-count route, Burden's station chose to develop a news program that would concentrate on stories that have long-range implications for the community. Generally speaking, accidents, fires, murders and the like are out.

The on-air team consists of Burden as anchor, an environmental-weather reporter and a sports anchor. By being selective about the stories covered, Burden feels he can use his staff to the best advantage by allowing them to develop the item to a depth not found on other stations' newscasts.

Burden said this approach has proved sufficiently successful to allow KMSP to beat the NBC affiliate in news ratings for the late evening slot. He said some newscasts in the past year have garnered as much as a 16 share.

KSTW has made a major commitment to news, including the construction of a \$1 million facility adjacent to station headquarters that will house a 6,000-square-foot newsroom. According to News Director Jack Eddy, the station drew a 5 rating, 12 share for its 10 p.m. news hour in the November sweeps and often does much better, especially when one or more of the networks air "a clinker" in prime time. Operating with a staff of 27 and an annual budget of about \$1 million, Eddy said he has been able to mount a full-fledged news program that meets the affiliates head-on, although with less "flash and glitter" and a tendency not "to cover everything that moves."

Eddy said his people "work their butts off" to keep up with competing stations, two of which carry staffs of approxi-

mately 80 people in their news operations. KSTW has a mobile production van and uses some of the most advanced equipment, including Sony 800 editing gear, found on the West Coast. "No, we don't have a helicopter," Eddy said. "I keep threatening to get a hang glider, though."

The 10 p.m. news show features a male/female anchor team, a weather reporter and a sports reporter. The news mix includes clips from the INDEX feed, contributions from other stations in the region and the stories provided by the station's own news-gathering force.

Although Eddy said the news operation, now in its sixth year, is not yet a profit center, the outlook is good for continued improvement and expansion, first into weekends and then possibly other dayparts, including a 5 p.m. half-hour show, if Eddy prevails in his efforts to win management over to the concept.

Eddy said his experience with news demonstrates that an independent can mount a viable, competitive operation without "throwing money down a rathole." The amounts affiliates spend on news operations are not the gauge to use in assessing news costs, Eddy said. "I'd rather go with a leaner operation, get the right people and equipment to do an efficient job."

Even for independent stations with budgets too low to permit full news operations, there are ways to provide programming that enhances local identity. In Memphis, UHF station WPTY-TV has developed 1½-minute newsbreaks in cooperation with local AM radio station WREC. The breaks, running three times nightly, feature WREC's reporters delivering local news. According to WPTY's Freifeld, these breaks, together with a new move into sports coverage, are providing the station with a local presence without draining the coffers. Having relied for some time on the Tanner Network for coverage of Southeast Conference and Metro Conference college games, the station is about to take the plunge into augmenting this programming with its own coverage, beginning with origination of two basketball games involving formerly top-ranked Memphis State.

Freifeld noted there are other ways a small independent can find to enhance local market presence. His was the first independent station to run a "jobathon" featuring unemployed individuals delivering resumes on air as well as company and Tennessee Job Service representatives discussing the basics of job hunting. The two-hour show, involving 80 people at the station's studios, won the station significant attention from the media, including other television stations. The jobathon idea has been used elsewhere around the country and appears to be gathering momentum as a public service vehicle for affiliates as well as independents.

Freifeld also is considering a "flea market" type of program as another way to provide distinctive local programming that should have public appeal without driving expenses through the roof.

Ironically, the push in television broadcasting to achieve strong local identity, now affecting even the smaller independents, is in large measure the result of inroads made by independents in offering strong off-network and syndicated fare against network programming. The net-

work affiliates have found a strong local news-gathering force is a good antidote to the independents' strength and in so doing, have induced the independents to search for ways to enhance their own local market identity.

As for entertainment programming trends, independents, as well as affiliates, are looking for new programming alternatives as the competition for popular off-network series dries up the supply of strong syndicated fare. Two examples among the independents serve to point up some of the new approaches that could have long-term implications in broadcast TV, both for affiliates growing more disgruntled with network offerings as well as for independents looking for a sharper competitive edge.

One of the big stories in independent television last year was the debut of Houston UHF station KTXH-TV. Coming on line in early November in a market already saturated with six stations, including two UHFs, KTXH managed to tie the leading Houston independent in the November sweeps with a sign-on to sign-off market share of 8, which raised the total independent share in the market to 21. With strong promotion prior to its launch, the station outpaced every station in the market on its first day between the hours of 9 a.m. and 9 p.m.

The station, programmed by Chief Executive Milton Grant, formerly with Washington, D.C., station WDCA-TV, is presenting much of its programming in blocks built around such categories as comedy, westerns and family drama as well as the usual children's and movie segments. For example, at 1 p.m. every day, there is a one-and-a-half-hour comedy block featuring *Petticoat Junction*, *Mary Tyler Moore* and *My Three Sons*, and from 4:30 to 7 p.m., the family block runs with *The Brady Bunch*, *Eight is Enough* and *Little House on the Prairie*.

According to promotion director John Boles, one of the station's most popular blocks runs on Saturdays, from 10:30 a.m. to 7 p.m., when the station airs a succession of 10 classic TV westerns back-to-back. WTXH also features a six-movie theater block on Sundays, running from 11:30 a.m. to 11 p.m. The station relies on classic film titles rather than more recent, lesser-known movies, thereby keeping costs down without sacrificing appeal.

Rounding out the independent's programming is a strong sports slate, which includes away games of the Houston Rockets basketball team and the Astros baseball team.

Another station taking the traditional independents' meat-and-potatoes programming a step further into innovative packaging is Boston's WSBK-TV, a UHF outlet that operates as a kind of regional cable superstation reaching 2.5 million cable homes throughout New England and Upstate New York. In addition to carrying a strong sports package featuring the Boston Bruins hockey and Red Sox baseball, the independent has been taking an innovative approach to movies in its drive for larger audience shares.

According to Program Director Judy Jurisich, the station presents a broad mix of well-known as well as more obscure movies that the station edits as little as possible. Recent titles have included *Patton*, *Dirty Harry*, *Who's Afraid of Virginia Woolf*, *Dr. Strangelove*, *To Kill a Mock-*

“ Given our limited staff and budget, we had to try to find what was missing in the market ”

ingbird, *The Producers*, *M*A*S*H*, *Goodbye Columbus* and *The Deer Hunter*. The station's showcase movies come on in the prime-time slot Monday through Friday and are presented in a unique fashion featuring a host who provides commentary.

Another programming trend that is boding well for the independents is the formation of *ad hoc* and regional networks, which permit stations to pool resources in funding new programming. The most successful operation in this vein to date has been Operation Prime Time, a consortium of 100 stations, the majority of which are network affiliates. The consortium was responsible for *A Woman Called Golda*, starring the late Ingrid Bergman, *Smiley's People* with Alex Guinness, and for the 1983-1984 season, plans *Blood Feud*, a drama about the battles between Robert Kennedy and James Hoffa, *Woman of Substance*, another drama, and a beauty-pageant-like special to be titled *The Most Beautiful Faces of 1983*.

The joining of affiliate and independent forces in the formation of this and other *ad hoc* network groupings is one of the significant trends of the past year in television broadcasting. With many independents now taking dead aim at prime time, many industry observers anticipate even more fragmentation in the network-dominated broadcast television industry.

As the independents have gained strength, their association, currently counting 83 station members representing 83 percent of the independent station household universe, has sought to get the message across to advertisers that the independents should not be taking a backseat to anyone as advertising vehicles.

Two years ago, the INTV spent \$340,000 on the Burke study, which concluded that the audience impact of a commercial shown on an independent station is equal to that shown on a network affiliate. The study has been distributed widely to advertisers and agencies and is credited with dispelling much of the bias against advertising on independent stations.

Another recent study, commissioned by Los Angeles independents KCOP-TV, KHJ-TV, KTLA-TV and KTTV-TV, also has been an effective rejoinder against anti-independent bias. Based on the November 1980 rating period, the study was performed in a sample of 329 metered homes and demonstrated that the demographic profiles of independent station viewers are virtually the same as those of affiliate viewers.

“ No, we don't have a (news) helicopter. I keep threatening to get a hang glider, though ”

Legal perils challenge independents

By Herbert Swartz

"The best of times—and just possibly the worst of times."

To paraphrase the famous Dickens opening to *A Tale of Two Cities*, that about sums up the picture facing independent commercial television stations as 1983 begins.

The source for the "best of times" is clear—network erosion. From a high of 95 percent a few years ago, network share dropped to 82 percent in 1981, 78 percent by last November, and despite the growth in the number of TV sets from 163 million to 171 million, daytime audiences are down 20 percent from the mid-1970s.

People are switching their dials to cable, new technologies and noncommercial broadcasting and, according to independent spokesmen, most of all to the commercial independents. Competition now means more than just the networks, said consultant Larry Levine of Communication Strategies, "and the independents are doing just fine. If I were going out to buy a television station today," he added, "I would buy an independent station."

Levine said, "The independents have met the challenge of cable well. Basing their programming on a good mix of movies, sitcoms and sports, they've marketed and sold themselves as they had to."

Looking no farther than Levine's hometown of Boston, the figures support him. In November of 1979, the non-affiliated stations there had an 8 percent share combined. By late 1981, that share had grown to 14 percent. WSBK-TV, channel 38, had increased by 75 percent, from being one-eighth the size of the area's largest TV station, it became one-fourth as large. And all estimates are for increased gains when the 1982 figures are in.

On a Saturday night in late December, when WSBK showed the Tangerine Bowl with Boston College playing, it tied for the leading share. A couple of years back, said station spokeswoman Ellie Hashian, while playing *The Deer Hunter*, the station scored a whopping 46.

"We'll just keep making gains in an orderly progression," Hashian said. "We'll change with the times to offer people what they want, but there won't be any drastic changes. There's a place for local identity in the market."

It is a very large place, according to INTV spokesman Leon Morse. Gross revenues for all independents in 1980, the last time the FCC took a total, were \$1.087 billion. Since then, INTV estimates revenues of \$1.315 billion for 1981, \$1.662 billion for 1982, \$2.08 billion for 1983 and \$2.474 billion for 1984.

Yet, if every silver lining must have a cloud, the puffiness gathered on the horizon for the independents could turn into "a cloudburst," according to Herman Land, president of INTV.

The Copyright Royalty Tribunal may have dropped the other shoe on cable operators to the tune of 3.77 percent of gross revenues per excess distant signal, but it did nothing to protect copyright exclusivity. This, according to Land, is the paramount need for independents. Only Congress can shelter a copyright holder who has sold to an independent but winds up with a cable operator showing the program

for free in the same market. The proposed copyright compromise bill debated so vigorously in Congress last year failed to pass.

"We are back in a chaotic condition in this industry," Land said, "in terms of copyright."

Further, Land pointed out, "the networks are doing an excellent job of freeing themselves from FCC restrictions on off-network syndication."

If they are successful, said Bob Ross, general counsel to Ted Turner's WTBS, "look for greater chaos." With control over programming they didn't create or have a financial interest in but merely showed, "the networks will try to freeze out the independents in favor of local affiliates."

Ross added, "They'd extract all they can. They could even refuse to sell us product at any price. After all, they'd be competing against themselves. They'd just warehouse product."

Indeed, the CRT brouhaha and the lifting of pff-network restrictions are but a fraction of what The Yankee Group's Mark Kriss called "a political morass which no one can figure out or predict. It crosses traditional liberal or conservative lines."

So Kriss worries, too, about abolition of the "must-carry" rules, either by Congress or the FCC. People such as Gustave Hauser, former head of Warner Amex, "were very persuasive," said Kriss, on why increased cable construction costs and slowdowns made a blanket "must-carry" rule intolerable. A freed-up "must-carry" channel, according to this argument, is one more channel a cable operator can sell—with the exception of new urban systems, cable channel space is still very much a seller's market.

Land is far more concerned than Kriss with the horror that could follow abolition of off-network restrictions on the

networks. He just doesn't think "must-carry" deregulation will happen. But then, without missing a beat and as illustration of how deep run his concerns, he added, "Of course, in this climate of deregulation, you have to consider anything possible."

The pity of all the uncertainty is the common agreement on the need for independents. "There will always be a role for local originators," Kriss said, "particularly since some are very good at that." But ironically, even the CRT decision—fashioned as it was to protect localism—could be a mixed blessing. Under that decision, independents locally won't have to compete with as many "superstations" or others who wander into the electronic forest courtesy of the local cable operators' channels. Yet, if that decision spurs an increased movement to abolish "must-carries," independents still will face "tremendous competition" for chan-

nel space, Kriss added.

And, as part of the mixed blessing for independents that the CRT decision creates, Ross explained, "You don't have to be a superstation to be hurt by the CRT ruling." He cited the case of a small UHF station with its limited range that is situated beyond the 35-mile "must-carry" distant signal boundary. This station must expect to be dropped, he said. For this small station, "localism" isn't big enough to produce a profit. However, being broadcast by cable operators outside the 35-mile limit will. With the CRT ruling allowing reduced rates for distant signals based on June 24, 1981 standards, new independents will bear the burden of the higher rates, along with those older stations cable operators opt not to carry.

Editor's note: Herb Swartz is a Boston-based writer.

THE ORIGINAL'S BACK.



Courses vary in battle for audience numbers

In putting this special section together, *BW* staffers have spent a great deal of time talking to the people that run some of the country's top independents.

The result is the following series of station profiles, selected mainly on station reputations and geographic location. Obviously, this series is far from being the last word on what the top independents are up to and how they run their businesses.

Nevertheless, it is an attempt at illustrating how the stations are coping with competition from network affiliates, pay and basic cable and with fellow independents.

NORTH

**KMSP-TV,
Minneapolis**

By Dave Potorti

Comprehensive news and sports coverage has helped to make KMSP-TV, Minneapolis, the number one independent station here in 20 of the past 22 Nielsen books.

In addition to tapping into a local news staff of 22, the station carries an hour of Independent Network News and Cable News Network at noon, including eight minutes of local cut-ins. At 9 p.m., a half-hour of INN is matched with a half-hour of local coverage.

Rather than duplicating the news, the two services offer different styles that complement each other, said Stuart Swartz, vice president and general manager. KMSP now beats the local NBC affiliate's news ratings.

The station's sports commitment is equally large. KMSP covers 50 basketball games, 25 Minnesota North Star hockey bouts and 11 basketball games over the course of a year.

Special programming has scored with KMSP viewers. The station's airing of *Gorilla at Large* in 3-D netted a 56 share, the highest in the country. More than one million 3-D glasses were sold.

After broadcasting Gannett's one-hour special on chemical dependency, KMSP ran its own two-hour program, *Epidemic: Minnesota*. Recommended by the National Education Association, the show included live and taped reports and interviews with celebrities, counselors, parents and children.

The station prepared a study guide for use with the program in classrooms. More than 15,000 were supplied to participating schools. A 24-hour hotline for people with chemical dependency problems also was created and is still in effect. KMSP plans to air major public service programs of this type three times a year, Swartz said.

The station also sets itself apart from other independents by running children's programming from 3-4:30 in the afternoon. *Little House*, which airs at 4:30, beats *M*A*S*H* in the Minneapolis/St. Paul market.

In prime time, when most of the competition runs movies, KMSP runs *Hawaii Five-O* from 7-8 p.m., *You Asked For It* at 8 and *All In The Family* at 8:30, followed by news.

KMSP added *CHiPs* and *Charlie's Angels* last season and has purchased *Love Boat*, *Fantasy Island* and *Taxi* for this fall. *Diff'rent Strokes* and



Dukes of Hazzard will air in 1984.

KMSP is owned by 20th Century-Fox Film Corp. Operations manager is Joseph Carney. National sales manager is Stephanie Werner.

SOUTH

**WANX-TV,
Atlanta**

Atlanta is a tough market these days for an independent broadcaster.

Cable is strong, the network affiliates are Cox, Storer and Gannett stations and everybody knows that Ted Turner is no shrinking violet when it comes to promoting WTBS-TV, the satellite superstation that is more than just another independent.

Nevertheless, WANX-TV bills itself as "Atlanta's Growing Independent." And Herman Ramsey, vice president and general manager, believes channel 46 is in a solid growth position after an outstanding 1982.

"This station has followed a traditional format for growth in that we program kids mornings and afternoons," Ramsey said. "We do extremely well with that against WTBS. We are finding some success with prime-time movies, following our 6 to 8 p.m. lineup of *CHiPs*, *Mork and Mindy* and the *Muppets*."

"Some continuity of programming seems to be important for our growth, rather than surprising viewers too often," he said.

The station has a local image as a family-oriented broadcaster, which Ramsey believes puts it in a strong position against independent WATL-TV, which programs rock music and series such as *Benny Hill*, *Madame's Place*, *Saturday Night Live* and other shows that Ramsey believes are better suited to a larger market.

WANX has had success with *Mork and Mindy*, *CHiPs*, *Those Amazing Animals* on Sundays, *Buck Rogers*, *Battlestar Galactica* and some weekend westerns, according to Ramsey.

Top spot prices were \$450 to \$500 in *Mork and Mindy* and the other offerings in the 6 to 8

p.m. slot, although some sporting events brought as much as \$700 or \$800 a spot.

Although the station has achieved success using conventional programming strategies, Ramsey said he was anxious to see how a new late fringe package pays off.

Starting last week, the station is offering an hour of country music at 11 p.m., with such shows as *That Nashville Music*, *Glen Campbell* and *Austin City Limits Revisited* at 11 p.m. and a strip of *Classic Country* at 11:30 p.m.

"We have become a valued alternative," Ramsey said, "to what is happening with the network affiliates and with the other independents."

**KTVT-TV,
Dallas**

Western shows are a big draw for KTVT-TV, Dallas/Ft. Worth. Saturday night Western programming, now including *Glen Campbell* and *Pop Goes The Country*, has been a staple for 20 years. The station also goes head-to-head with the networks at 7 p.m. weeknights with *The Rifleman* and *Gunsmoke*.

KTVT was one of the first stations in the country to use strip programming. "We still believe in it very strongly, as long as the strip product is good," stressed Jack Berning, vice president and general manager. "The viewer becomes very accustomed to the same program every night, and we're very select in ever disturbing that pattern."

The station's counterprogramming strategy worked against affiliates but has been complicated by the addition of three other independents—KXTX-TV, KNBN-TV and KTWS-TV—to the market, Berning said. All tend to run children's programming between 3-5 p.m., causing viewers to disperse.

KTVT's prime-time movie was successful for many years in the 9-11 p.m. time slot. But the growth of cable movies prompted a move to 8-10 p.m. "Our numbers aren't quite as good as they used to be, but it's still the best way to program that time slot," Berning said.

The station follows its movie with an hour of comedy, *Benny Hill* and *Soap*. It plans to add

Laugh-In to late fringe next fall.

KTVT's Sunday night movie is replaced by 13 weeks of sports programming in the fall. From 6-10 p.m., the station predominantly carries Southwest Conference coaches' programs and college and pro football games.

Because there is "a distinct shortage of national news for independents, even with INN," Berning said, the station runs locally originated news at 6:30 a.m. and from 11 a.m.-noon. Late-breaking stories are covered with 2½-minute news-briefs.

KTVT is owned by Gaylord Broadcasting. Program manager is Clem Candelaria and Harry Delaney is national sales manager.

**WCIX-TV,
Miami**

By Marianne Paskowski

To counterprogram against network affiliates, WCIX-TV offers what they don't. That's the word from Edward Adams, station general manager.

"For example, we offer entertainment when they offer news, news when they offer prime-time fare," he said.

WCIX, owned for the moment by General Cinema Corp., Boston, is in the final stages of purchase by new owner Taft Broadcasting. Taft Broadcasting and General Cinema announced last month 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.

WCIX competes locally with nine stations and broadcasts 24 hours a day to provide Miami's substantial audience with late-night fare. "Miami presents an interesting phenomena," Adams explained. "There's a large number of restaurant and bar workers who comprise the night shift audience." For that group, WCIX offers three movies from midnight on, hosted by a live on-the-air salesman, who also chatters about the movies. "It's sort of like radio on TV," Adams commented.

In the early morning, while

Vintage movies like those starring Bub Abbott and Lou Costello are proving as popular today as they were when first released. Classic programming has given many independents across the country an edge on network competition.

the network affiliates offer news, WCIX offers its children's programs. Included in the children's lineup is the half-hour locally produced *Duck, Duck, Goose*. "It doesn't get great ratings," Adams acknowledged, "but stations, particularly independents, have a responsibility to do that type of programming."

Following the children's lineup, WCIX broadcasts fitness gurus Jack LaLane and Richard Simmons, followed by the station's locally produced hourly call-in show *Frankly Speaking*. *Frankly Speaking* features a host and guest, who field questions on everyday problems ranging from alcoholism, drugs, sex and loneliness. "If we had our druthers, we would make it a big studio production, on the order of Donahue," Adams said, "but we're sort of restricted."

Afternoons host "a lot of kids' stuff like *Pink Panther* and *Woody Woodpecker*," Adams noted. During the early evenings, WCIX programs *Laverne and Shirley* and *WKRP in Cincinnati* head-to-head with the network news. The station soon will be airing *Benny Hill* at 7:30.

Local news at 10 p.m. is anchored by WCIX's Barbara Sloan, followed by a half-hour national segment from Independent Network News. Adams said that there's been some discussion on which to run first—local or national. "You can probably pick up an extra rating point by going with INN first," he said, "but we are running with the local first."

On weekends, WCIX runs musical books including *Dance Fever* and *Solid Gold*, plus oldies like *Star Trek* and *I Love Lucy*, two long-running hits for the station. "No matter what daypart they run, they have always pulled well," Adams said.

WCIX carries no local sports but does broadcast between 19 and 20 New York Yankees' games via satellite from the team's winter headquarters in Ft. Lauderdale, Fla. In the past, the station aired six New York Knicks' games but dropped them because of tremendous telephone long lines costs, and "because basketball doesn't go over very big here."

'Other side of STV'

Editor's Note: Only a couple of years ago, many TV seers viewed subscription television as the salvation of UHF stations. A mad rush ensued as struggling independent broadcasters sought to lease their evening hours to STV suppliers—and as STV suppliers sought to

get their programming shown by buying up UHF broadcasters.

Much of the luster of STV is gone now. A relaxation of FCC standards has not led to a flurry of 24-hour STV stations.

In this special look at the "other side of STV," *Broadcast Week* examines many of those

stations who decided to go the "scrambled" route.

In our main piece, we look at current STV outlets who are finding that the right programming mix and promotion effort can make their free daytime hours shine brightly.

But our journey to the "other side of STV" is fraught with many detours.

For example, we venture to

New York's suburbs, where a leading STV operator is about to dispense with all its commercial programs in a fight-to-the-finish duel with pay cable. In this instance, STV is the big winner.

However, excursions to Sacramento, Calif. and Norfolk, Va., yield the startling stories of two stations—authorized as STV outlets—that decided it

wasn't worth starting the STV trip.

We also visit Chicago, where one of the most unusual triumvirates (or are these actually four participants or more? You decide.) in broadcasting history is bringing a new kind of television to the market.

And finally, we sidle on down to Atlanta to check out "the station held hostage."

SECTION 2 BROADCAST WEEK

Jan. 17, 1983

HARDWARE/TECHNOLOGY

'They only come out at light'

By Les Luchter

The greatest challenge for most independent TV stations is programming their prime-time hours to compete successfully against network affiliates. One group of indies, however, doesn't have this dilemma—because they don't have any prime-time hours.

Owners of these stations have given control of all night-time hours—and, often, daytime ones as well—to subscription television operators, leaving station management free to program the rest of the day in a normal fashion.

Well, almost normal. When you're a UHF station, as all STV outlets are, and you don't exist half the time, you've got to make a special effort to establish station identity and build a loyal audience—either through targeted, narrow-interested programming, or by sharp scheduling of "typical" independent fare.

WCVG-TV, Milwaukee

WCVG-TV channel 24, Milwaukee, attracts viewers through both approaches.

Evangelists Jim Bakker and Jim Swagert lead off each weekday at 7 a.m. Then after a half-hour of Jack LaLanne, Financial News Network holds forth from 9 a.m. to noon.

At that point, the station relinquishes two hours of its time to SelecTV for a midday pay movie. When WCVG's programming resumes at 2 p.m., however, the station has a decidedly different look than it did a few hours earlier.

A two-hour free movie serves to retain many of the SelecTV film fans. Then comes *Bonanza*, *The Beverly Hillbillies* and *Leave it to Beaver*. And finally, reruns of *Saturday Night Live* lead into the main SelecTV schedule, which starts at 7 p.m.

On weekends, the STV programming begins at 1 p.m. While Sundays are basically given over to religious fare, Saturday's schedule consists of *McHale's Navy*, *Tumbleweed Theater*, *NFL Highlights*, *NFL Magazine*, a morning movie, *NCAA Basketball Highlights*—and *Lawrence Welk* leading into SelecTV.

WCVG premiered in March 1980, with SelecTV coming on board three months later. Only the second independent station in the market, it is "starting to grow in the ratings," according to General Manager George Drymalski. "We're showing some 3s and 4s—not too shabby for a new station," he noted.

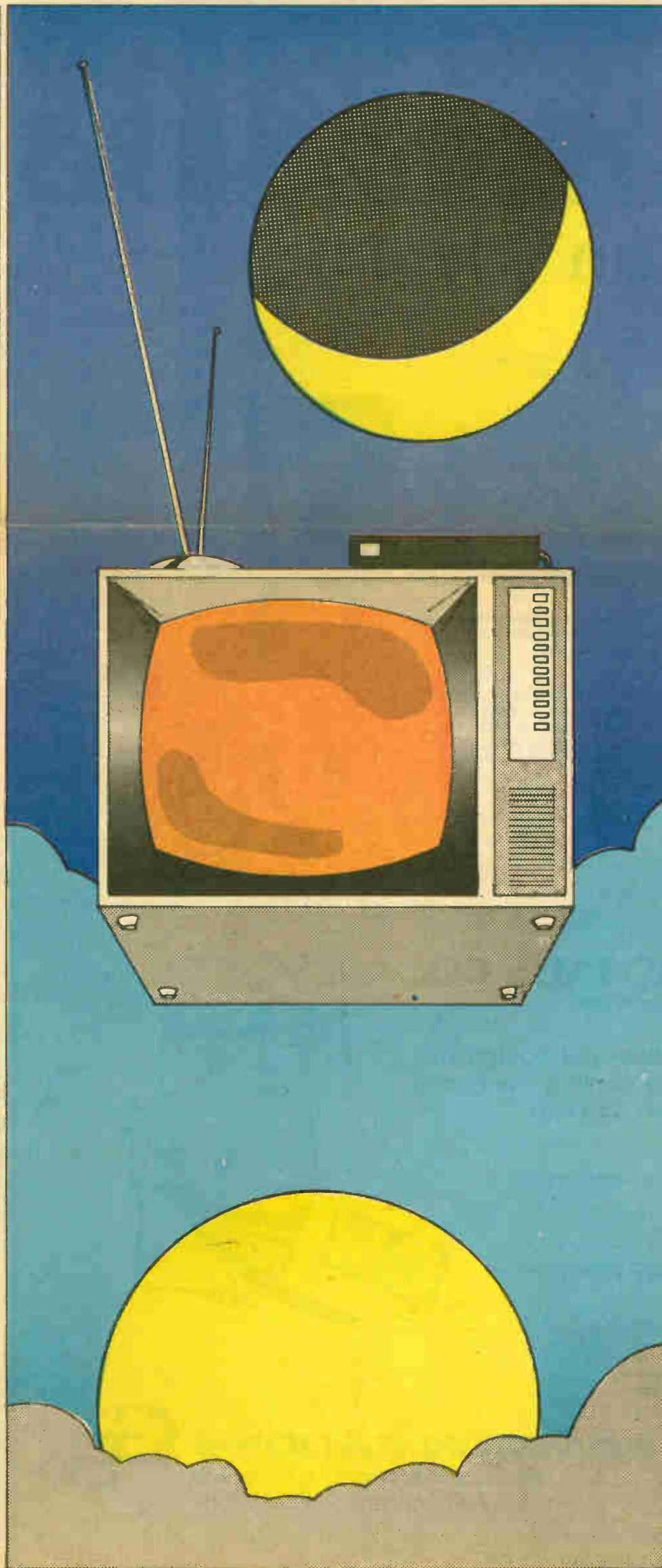
Ad sales have doubled in the past year, Drymalski said, with 30-second rates now dropped to "a very competitive level" of \$25 to \$50. The Financial News Network, he added, is sold to a "very targeted, upscale audience."

FNN also includes WCVG's only locally produced programming in the form of five-minute inserts. But the station, which operates out of the former facilities of WITI-TV, the local CBS affiliate, has spent the past few months heavily soliciting outside production business. This effort is now being expanded to Chicago, Drymalski added.

Although SelecTV may start running past its present 2 a.m. sign-off, Drymalski does not anticipate any more expansion of the service into WCVG's hours. "We look at ourselves as an alternative to the network," he said. "Channel 24 is here to stay."

KTXA-TV, Dallas

"Oak would like more hours (for its ON TV subscription service) but we're not



going to do it for them," said Milton Grant, president and general manager of KTXA-TV, channel 21, Dallas/Ft. Worth. "We've probably come on full-force more than any other 'STV station.'"

Despite five other independent stations in the market, two-year-old KTXA is averaging a 5 percent share from sign-on to sign-off, according to Grant. And such numbers have been there from the start, with Grant claiming an "operating profit since the first year." And that doesn't count revenues from the leased STV time (which now make up only 30 percent of the station's total revenues).

KTXA's success has been due largely to a line-up of strong off-network programming. On weekdays, the station has just started running *M*A*S*H* as lead-in to the 7 p.m. ON TV programming. Backed with a full-blown promotion campaign in print, radio and billboards, high ratings are expected. And 30-second spots have been selling from \$1,000.

Off-net series preceding *M*A*S*H* include *Starsky and Hutch* and *Charlies' Angels*, with 5-7 p.m. ad rates ranging from \$350 to \$450.

KTXA also runs a locally produced half-hour morning show called *Texas America*.

On weekends, when ON TV starts at 5 p.m., the station shows a lot of movies with *The Twilight Zone* directly preceding STV on Saturdays.

KTXA premiered in January 1981, with ON TV coming on board the following month. Grant said that the new station saw STV as "an alternative" since

“
We're showing
some 3s and
4s—not too
shabby for a
new station
”

"usually indies have a rough time in prime time." The strategy has paid off. And the success of the station has proven Grant's assertion that "you can run a free commercial station with an STV."

KECH-TV, Portland

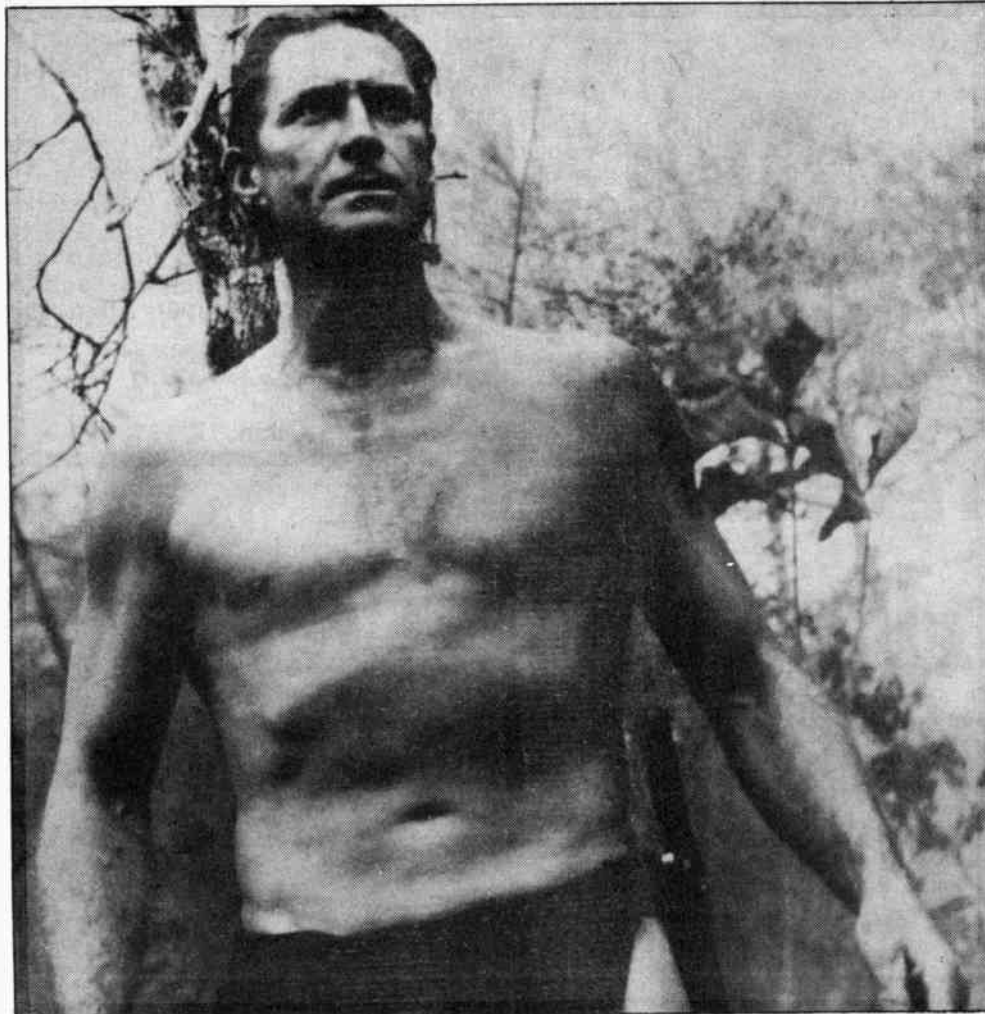
In Portland/Salem, Ore., the same company—Greater Willamette Vision Ltd.—controls both the broadcast license and STV franchise of KECH-TV, channel 22. That's not so unusual in itself, but in most comparable instances, the owner is a big player in the STV industry who bought the broadcast outlet merely as a way to bring STV to town.

Greater Willamette, however, is not putting all its eggs into one basket. True, it recently moved the ON TV programming shown during its STV hours to an earlier 7 p.m. starting time nightly. But it is also heavily promoting KECH's daily 11 hours of free programming.

"We'd like to give KECH the opportunity to make it as the fifth station in the marketplace," said Sue Burton, director of communications for the broadcast and

Continued on page 26

WSMW-TV shows "Tarzan" and "Abbot & Costello" films on Saturday mornings, as well as a 1 p.m. movie every day except Saturday.



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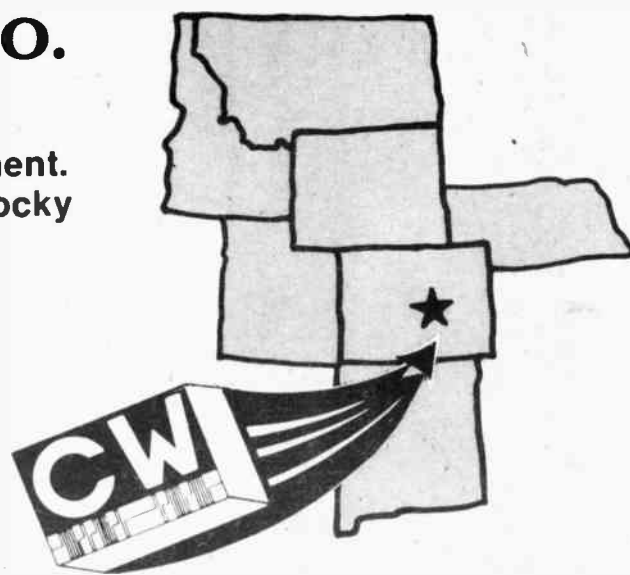
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Continued from page 25

pay portions of the operation, which are otherwise run as "absolutely separate entities.

"In the next six to eight months," Burton said, "we'll know what the probability will be for success for the station. Right now, the STV will not go 24 hours a day."

KECH premiered in November 1981, with STV service added in January 1982. In September, a heavy promotion campaign was added for the free programming. This included imprinted KECH plastic bags given out at the Oregon State Fair, and reflective bags distributed to Halloween trick or treaters.

The station's airing of *Leave it to Beaver* reruns has sparked a local fan club phenomenon, leading KECH to create special *Beaver* T-shirts.

KECH programming also includes *Dennis the Menace* and other youth-oriented programs. Burton called this a "typical (schedule) for an independent, heavily skewed toward younger viewers."

She added, "Children are experimenters and, in our area, there's not much experience with UHF stations. Besides having to gain viewers, we also have an ignorance factor."

So KECH recently put 20,000 bow-tie antennas into a chain of convenience stores here, and they sold out in three weeks," said Burton. "We're also going to be marketing a rooftop UHF antenna through a local chain."

KECH's daily schedule also includes a lot of "first-run movies," an hour of the Financial News Network, and *The 700 Club*.

Burton said that ratings books are improving and KECH "will continue to acquire good solid programming and to continue very strong aggressive promotion. The programming gets better all the time. Let people know what you've got, and you build up loyalty."

WSMW-TV Worcester

Brian Higgins has been with WSMW-TV, channel 27, Worcester, Mass., since its start in fall 1969—first as program director and now as vice president and general manager. Worcester's only TV station always has emphasized a "heavy commitment to sports and news," Higgins said. But the type of coverage had to change starting in August 1980—when WSMW lost its prime-time hours to the STV service, Preview.

Live telecasts of some 50 college basketball games each season were rendered impossible, for instance.

But WSMW scored well this past fall with taped games of local college football teams, shown at 1 p.m. Sundays. Two largely unexpected developments—the lack of competition from pro football due to the players' strike, and the ascension of Boston College, shown three times, into a bowl-bound power—combined to make the telecasts successful, both "financially and ratings-wise," said Higgins.

Preview signs on at 7 p.m. weekdays and 3 p.m. on weekends. This prevented WSMW from airing a live telecast of the area's popular high school "superbowl"

Continued on page 27



KECH-TV's airing of "Leave It to Beaver" reruns has sparked a local fan club phenomenon.



Financial News Network holds forth on WCVG-TV in Milwaukee from 9 a.m. to noon on weekdays, while KECH-TV in Portland/Salem, Ore., programs an hour of FNN on its daily schedule.

Continued from page 26

game this season, right? Of course not! With 20,000 tickets already purchased—a sell-out—the organizers moved the game to 10 a.m. so that the station could show it.

Although WSMW is the only TV station licensed to Worcester, its signal penetrates the Boston area—and a total of 13 over-the-air stations are receivable in Worcester itself. Until some six years ago, Higgins explained, the FCC required the station “to bid against everyone in Boston” for syndicated product. And, on several occasions, Higgins recalled, “We outbid the Boston stations.”

Then, the Commission relaxed its rules to 35-mile territorial protection. And WSMW, being the only station in Worcester, could suddenly buy programs without having to bid against anyone and it could buy them at Worcester, not Boston, prices.

WCVB-TV in Boston paid “many thousands” per episode for *The Waltons*, for instance. And WSMW showed the same series an hour later for only a “couple of hundred bucks,” according to Higgins.

While WSMW, thus, has no guarantee of area exclusivity in syndicated programming, it currently has the exclusive Boston airing of ABC’s *The Edge of Night* soap opera. This is followed each weekday by *Merv Griffin*, an hour of either *Solid Gold*, *Madame’s Place* or country music shows and the a half-hour of local news leading into Preview.

Higgins plans to spend about \$50,000 this year on programming, mostly to shore up the station’s movie schedule. WSMW now shows a 1 p.m. movie every day excepting Saturday, as well as Abbott & Costello and Tarzan films on Saturday mornings. “We once had a couple of thousand films,” he recalled. “When STV came in, we kind of let it fade away.”

Nearly three years after STV came to his station, Higgins feels it’s been a “good marriage. It got rid of prime time but, for independents, that’s the most expendable time.”

WQTV-TV, Boston

STAR, the Boston area’s first STV service, began in July 1979 over WQTV-TV, channel 68. Last April, STAR’s parent company—Satellite Television and Associated Resources Inc.—bought WQTV.

But the owners have not abandoned free broadcasting, and station General Manager Allen Feuer does not expect any expansion of the STV hours from the current starting time of 5 p.m. weekdays and 1 p.m. weekends.

Last July, WQTV turned over almost its entire weekday schedule to the Financial News Network. Running from 10 a.m. to 5 p.m., it is preceded only by a religious hour sold to Jim Bakker.

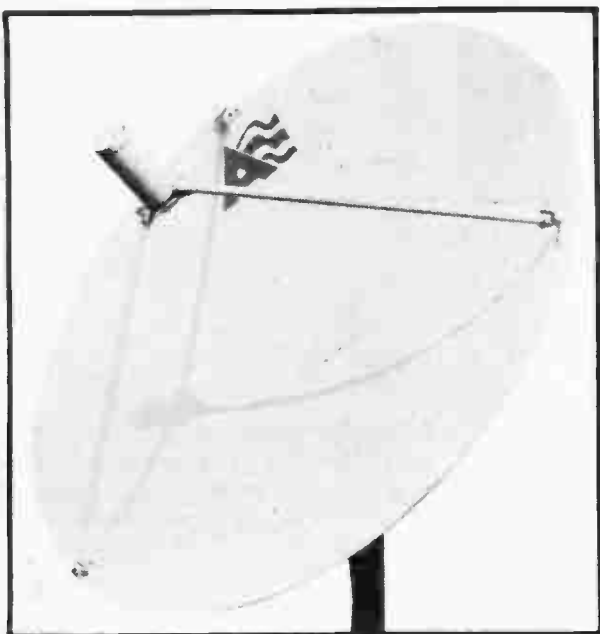
On Saturday, WQTV has “drawn some excellent reaction” to vintage westerns starring such “cowboys” as Tom Mix. Other Saturday fare includes wrestling

Continued on page 29

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Continued from page 27

and *Soul Train*, which Feuer believes has been aired since the station's premiere in January 1979.

Almost all of the Sunday schedule is sold to ethnic broadcasters.

Local programming at WQTV consists of three five-minute segments and three 15-minute segments produced daily as inserts for FNN. These usually contain interviews with local financial personalities, according to Feuer.

The Financial News Network also included five minutes of local commercial time per hour. WQTV rates range from \$75 to \$150 per 30 seconds.

"Ad sales are doing well," Feuer added. "Almost all advertisers are connected in some form with the financial community, (as well as) other advertisers looking for high-income audience."

Feuer doesn't foresee any major changes occurring in WQTV's programming during 1983. "We're quite satisfied with Financial News Network," he said.

"It's an idea whose time has come."

KWHY-TV, Los Angeles

"FNN is trying to steal this away from us," declared Buzz Harris, who has just taken over direct management of KWHY-TV, channel 22, Los Angeles. "We are the leading financial TV station in the nation," he said. "We have been successful and profitable for 11 years."

Harris is vice president of Harriscorp of Los Angeles, which bought the station in February. SelecTV, which premiered here in July 1978, now starts its STV programming at 3 p.m. weekdays, and runs 24 hours on weekends. Except for a half-hour public service segment leading into the pay programming, all of KWHY's broadcasting—eight hours daily, starting at 6:30 a.m.—is devoted to live, locally produced financial programming.

"We just changed all of our programming around to give as much as we could to SelecTV," Harris said. This meant the end of ethnic programming in the station and also a cutback in the financial show, which had been running until 7 p.m.

Despite the expansion of SelecTV's hours, Harris added, "We don't want to relinquish total control to one programmer... We had to make a decision on what is best for the TV station. We felt it was best to provide alternative programming. SelecTV is number two in a two-STV market, and everyone is aware of the risks with pay cable services being available."

This cautious attitude means that the fate of another Harriscorp station, WSNS-TV, channel 44 in Chicago, won't be repeated in Los Angeles. Oak Communications bought 49 percent of WSNS in 1980, and the station recently began telecasting Oak's ON TV pay service 24 hours a day. For all practical purposes, WSNS-TV has simply ceased to exist.

"SelecTV doesn't own anything on channel 22," Harris pointed out. "Financial programming provides us with a lot of money in revenues, a chance to diversify our interests and a chance to do eight hours of live television. This is the last bastion of live TV."

It's a responsibility Harris doesn't take lightly. "I've been implementing equipment changes, facility changes and schedule changes to improve the look of our financial coverage. We have mechanical boards. We're implementing new equipment to replace some of that—to provide more numerical and business news more rapidly every minute of the day."

How does KWHY's program differ from Financial News Network? The main difference Harris said, is that "at all times, numerical information is all over the screen. We keep giving New York, American, commodity, money market, all the information that investors are interested in. FNN gives you one tape on the bottom of the frame—just New York."

KWHY makes most of its money by selling five-minute financial blocks for about \$150.

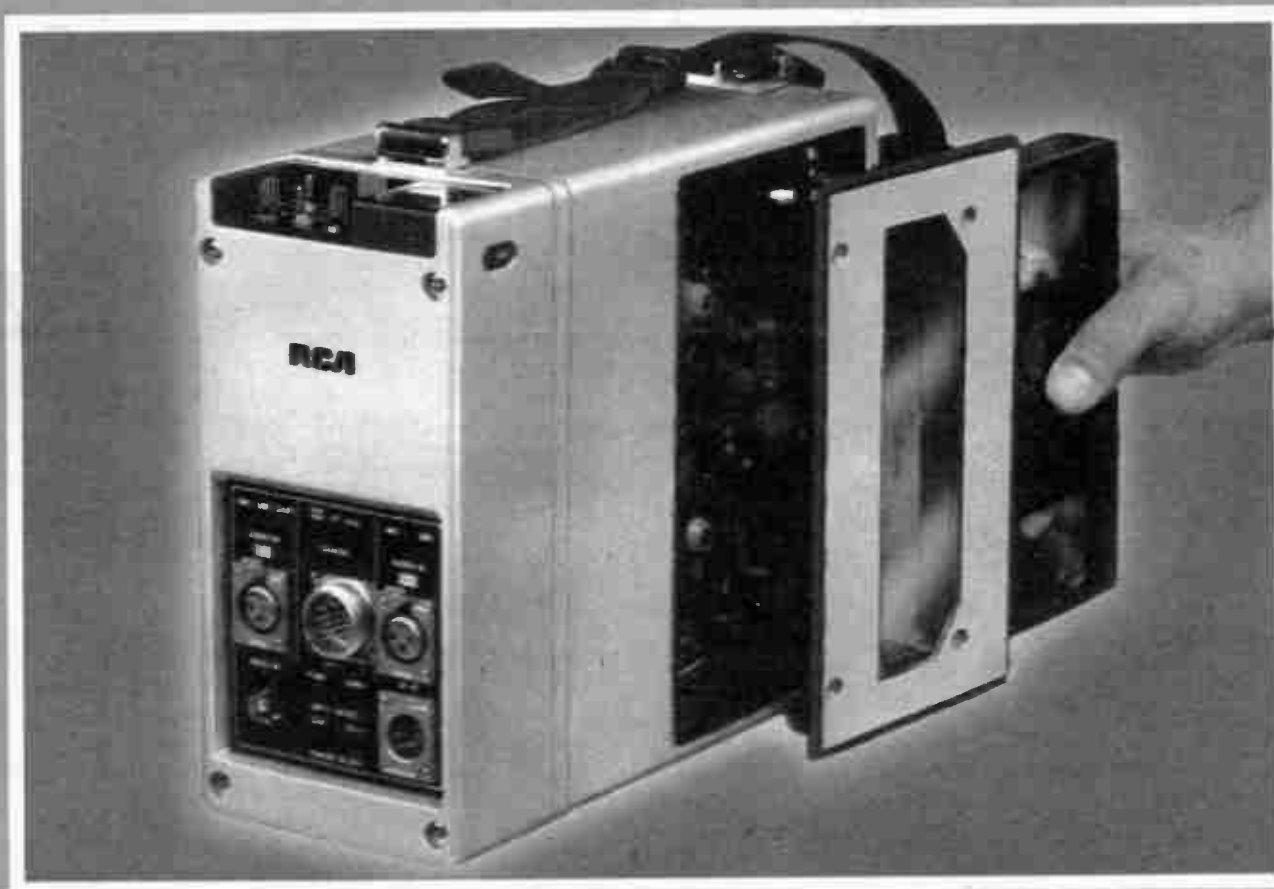
KWHY also "sells regular commercial time," said Harris, "but not a lot. We want to create programming." Harris feels that this "dog and pony show" aspect of the program has helped it succeed over the years while other financial channels have failed.

"We rate bigger in Los Angeles than FNN," Harris continued. "We've had a traditional following here for 11 years... We have doctors and lawyers and restaurants all over town that run the station with the sound turned down."



"The Beverly Hillbillies" is one of several programs, including "Bonanza" and "Saturday Night Live," that WCVG in Milwaukee offers after relinquishing time to SelecTV for a pay movie.

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WHT padding WWHT

When Wometco Enterprises took over channel 68, Newark, N.J., in July 1977, the company's plans for its new property were already clear. In March 1977, the station had become the first STV operation in the United States when it began leasing its nighttime hours to Wometco Home Theater.

After Wometco's purchase, the station's call letters were changed to WWHT-TV. WHT's hours then kept expanding gradu-

ally, WWHT's hours kept diminishing gradually, and the difference between the two entities began to blur.

In 1980, WWHT Corp., channel 68's license holder, acquired another WHT affiliate, WSNL-TV, channel 67, Smithtown, Long Island, N.Y. Wometco received FCC approval to operate WSNL as a satellite of WWHT but with separate news and public affairs programming.

When the FCC finally changed its rules to allow unlimited STV operation, Wometco was ready. On March 1, WHT's programming on WWHT/WSNL will expand to at least 20 hours per day, more than tripling the service's current output.

(WRVB-TV, channel 65, Vineland, N.J., transmits WHT to the Philadelphia area, but the station is in receivership and WHT can't expand its hours there. According to WHT Inc. President Harold Brownstein, Wometco Enterprises doesn't think it could turn a profit if it bought the station at the current asking price.)

WHT Inc. and WWHT Corp. are both subsidiaries of Wometco Enterprises, which has the final say in what kind of programming goes out over its TV stations. "I made a recommendation to my boss," revealed WHT's Brownstein. After financial studies, he explained, Wometco "found the potential for profit came from STV as opposed to broadcast."

Brownstein explained that WHT now will run from 10-3 a.m. (2 a.m. sign-off on Sunday nights). And WWHT/WSNL will continue to broadcast free programming from 8-10 a.m. This block will consist of religious and public affairs programming—"the kind of shows that have to be shown to meet our FCC requirements," said Brownstein.

Yes, there are still FCC requirements for license renewal, according to Brownstein, even though the FCC now allows unlimited STV programming. "Our counsel has advised us we have to meet the rules," he said.

Conceivably, these rules could be met during pay programming. But, said Brownstein, "We elected to leave the public affairs part of the signal outside the scrambled mode." This way, WHT subscribers won't complain about paying for traditional-type broadcasting.

Herb Lefkowitz, vice president and general manager for both WWHT and WSNL, said "the stations' aim, in effect, is to continue to serve the community as best we can." He agreed with Brownstein about the type of programming to be broadcast but had a different idea about the hours.

"We're currently contemplated to be on 7:30-10 a.m. weekends and 8-10:30 a.m. weekdays," Lefkowitz said. The schedule will include separate news and public affairs shows for New Jersey and Long Island, along with shared religious, ethnic and children's educational programs (like *Vegetable Soup*).

The new schedule will be non-commer-

cial, said Lefkowitz, although time sold to ethnic broadcasters may include "commercials in the ethnic language."

WWHT/WSNL's current schedule includes 11 hours of broadcasting each weekday and five hours each Saturday and Sunday. Weekdays include such fare as 4½ hours of Financial News Network, *FNN Wrap-Up*, morning visits with *The 700 Club*, reruns of *The Lone Ranger* and *Green Acres* and a nightly news show for each market. Weekend programming consists of religious, ethnic and public affairs shows.

The most gripping question about WWHT/WSNL's programming, however, concerns the fate of *Uncle Floyd*, the station's homegrown satiric "kids' show" that went the national syndication route this season.

The cult here, with WWHT for some eight years, seems to have worn out his welcome. There are no plans for *Uncle Floyd* at this time, said Lefkowitz, but he added that WWHT's studio is "available to anyone who wants to pay the fee to do programming." *Uncle Floyd's* syndicator could not be reached for comment.

Much of Lefkowitz' work recently has focused on renting out studio time—both in Newark and Smithtown—for commercial and other production. This increased business has helped the two stations retain close to their normal staff levels. "We've cut very few people," said Lefkowitz.

The station executive took the STV expansion in stride. "The hours have to be expanded to remain competitive with others," he noted.

Brownstein zeroed in on those "others." He said the new WHT schedule "makes us more competitive with NBC. We really had to expand the hours if we wanted to survive in this market."

WHT now has 110,000 subscribers in the New York area (only 15,000 in Philadelphia), and future success is anything but a sure bet. Brownstein once thought the New York market offered a potential of 200,000 subscribers but now has his doubts. It "depends on how quickly cable grows in the city," he said. "If it grows too quickly, we may lose subscribers."

WHT's expansion, in fact, seems timed to cut off that cable headway at the pass—by giving residents of New York's outer boroughs more reasons to subscribe to STV before cable construction finally begins this spring.

At the same time, WHT is expanding into fringe markets and rural areas—500,000 potential households beyond its ADI—by selling Channel Master 7-foot parabolic antennas.

Complete with installation, WHT offers the antenna itself for \$95; an optional heavy-duty rotor to receive better reception on all UHF channels sells for an additional \$65; and a service contract goes for \$2 per month.

KRBK, WTVZ building from nil

Several stations that applied for and received STV authorization from the FCC have elected to stay with traditional programming, at least for the time being.

KRBK-TV, channel 31, Sacramento, Calif., is a case in point. "STV authorization was received before we purchased the station," said Gail Brekke, vice president and general manager. "We haven't made any determination yet, but we have not been encouraged by recent developments such as KDNL in St. Louis (the Cox Communications station that dropped its STV schedule). We're concerned about the impact of cable and only offering one channel."

The station had been bought in 1980 by Northern California Broadcasting Inc. (co-owned by Norman Lear's Tandem Productions), which was planning an STV operation from the start. When Koplak Communications then bought the station only a few months later, it was broadcasting seven hours a day of religious and Spanish programming.

So Brekke and associates set about programming the station from scratch.

One of the biggest successes, so far, was the station's access-time performance in the November Nielsens. "We bought *Soap*, which a lot of people had questions

about," recalled Brekke. But *Soap* cleaned up in the ratings, beating the four other local stations among 18-49-year-olds.

Last week, the station aired the *Nicholas Nickleby* miniseries. "The local press has just eaten it up," Brekke said. "It got the cover of every TV magazine in the area."

KRBK now runs five live news updates a night and plans to pick up a national newscast late in 1983, according to Brekke. And several million dollars will be spent for new tower and transmitter facilities, she added.

"We took the STV thing in '79 as a hedge—to see how the industry would break," said Tim McDonald, president and general manager of WTVZ-TV, channel 33, Norfolk, Va. "We thought it would be an interim thing. That's how it turned out to be."

After three years on the air, WTVZ now averages about an eight share in the ratings. The station prides itself on its heavy sports coverage, which includes all Old Dominion basketball games—both men's and women's—and a total of 50-60 college hoop contests a season. Ratings go as high as a 10 with basketball, said McDonald, and average six to seven for

30-40 Baltimore Oriole baseball games each season.

Prior sports commitments prevented WTVZ from taking *Nicholas Nickleby*, but the station "runs all of Operation Prime Time's stuff." OPT's *Solid Gold*, seen Saturdays at 7 p.m., received a 12 rating and 23 share in November.

WTVZ runs three two- to five-minute "newsbreaks" each night and children's news three times a day.

In conjunction with a local AOR radio station, the station produces *Video Radio*, an MTV-type program shown at 8 p.m. Saturdays. The station's owners—a holding company called TVX, of which McDonald is president—are exploring the possibility of putting the show on its other properties—WJTM-TV, Winston-Salem, N.C.; WRLH-TV, Richmond, Va.; and WMKW-TV, Memphis, Tenn. (set to premiere in April).

"We have the same kind of philosophy in each market," said McDonald. "All are stations we've built from scratch. As a company, we've probably done more UHF from the ground-up construction than anyone other than Kaiser (now Field stations)."

The Richmond station, operational only a year, is already outrating WTVZ, he added.

Golden West drops STV at KAUT

In mid-October, two years after it began both broadcast and STV operations on its own KAUT-TV, channel 43, in Oklahoma City, Golden West Broadcasters converted the station to full-time normal broadcasting. The STV service had been able to sign up only about 15,000 subscribers, and Golden West decided to concentrate its pay TV efforts in the more lucrative Dallas market.

Jerry Birdwell, KAUT vice president and general manager, said the conversion was made deliberately two weeks before the November ratings book began.

Rather than just adding shows from 7 p.m. on to replace the missing STV fare, KAUT decided a restructuring of its entire schedule was needed for the station to become a formidable independent in the marketplace.

Out went old movies and other "mass-appeal"-type programming during mid-day hours. In came the Financial News Network from 10:30 a.m. to 3 p.m. "We decided to go for a specialized daytime audience," said Birdwell, "and viewer acceptance has been remarkable."

During prime time, when the market's two other independent stations run movies and recent off-network shows, KAUT countered with older off-network series and information: *Bonanza* at 7 p.m., *Mission: Impossible* at 8, *Independent Network News* at 9 and *FNN Wrap-Up* at 9:30. And, in the November books, bragged Birdwell, *Bonanza* tied the competition's movie series with a 3 Metro rating.

From 10 p.m. until sign-off, Birdwell cleared the 90-minute *700 Club*, feeling encouraged that its talk format "will continue to build into more of a non-religious audience."

But, it was early fringe that really caused heads to turn when the November ratings arrived. Also-ran KAUT suddenly had become the number one independent from 3-7 p.m., thanks to a schedule of *Tom and Jerry*, *Pink Panther*, *Happy Days*, *Sha Na Na* and *Buck Rogers*.

The success of *Buck Rogers* at 6 p.m., especially pleased Birdwell. It received a 7 rating and 12 share, compared to a 5 rating and 9 share for *CHiPs* on another indie, and a 4 rating and 6 share for the *Sanford & Son/Alice* hour.

Yet, come February, KAUT is dropping *Buck Rogers* due to a shortage of episodes. Science fiction fans may be pleased with its replacement, however—*Star Trek*. KAUT now is charging up to \$150 for an early fringe 30-second spot.

And the station is not without local programming, including live Oklahoma State University basketball games and three-minute nightly inserts in *Independent Network News*.

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Joint pact toddles in Chicago

On channel 60 in Chicago, it's getting quite difficult to tell the players without a scorecard. Here's a rundown.

Two companies—Metrowest Corp. and HATCO/60 (Hispanic American Television Chicago)—formed a joint venture and applied for a license to operate the station.

With fee approval, Metrowest and HATCO/60 agreed to split their broadcast time—and to use two different sets of call letters. Metrowest's WPWR-TV, with English-language programming, would operate out of Aurora and control the station from 2:30 a.m. to 7 p.m. HATCO/60, with Spanish-language programming, would operate out of West Chicago and control the station from 7 p.m. to 2:30 a.m.

Both stations, however, would transmit from a co-owned antenna atop Sears Tower in Chicago proper.

But, before either station took to the airwaves, the joint venture agreed to lease about 3½ hours of channel 60's time nightly to a pay TV sports service called SportsVision.

SportsVision is officially a joint venture between SportsVision of Chicago—owned by the Chicago White Sox baseball team, Chicago Bulls basketball team, Chicago Black Hawks hockey team and Chicago Sting, a soccer team—and ON TV/Chicago.

ON TV/Chicago, which telecasts STV programming 24 hours a day over WSNS-TV, channel 44, is owned 50 percent by Oak Industries and 50 percent by a group headed by Burt Harris, president of Harriscope. Channel 44 itself, on the other hand, is owned 49 percent by Oak and 51 percent by Harriscope.

As part of the lease agreement, SportsVision agreed to provide subscribers with either an English or Spanish audio signal over its addressable lines.

WPWR and WBBS are splitting the revenues from the SportsVision lease, even though SportsVision's nightly programming, which starts at 7 p.m., cuts into WBBS' programming hours. Live daytime events, mostly weekend White Sox baseball games, also can be shown, however—affecting WPWR's programming plans.

WPWR premiered May 3, 1982. SportsVision followed May 10. WBBS starts next week.

How about channel 60's programming? WPWR doesn't come on the air until 9 a.m., although General Sales Manager Mark Kohlrus said the station may exercise its right to start programming at 2:30 a.m.

The first four hours of the day are taken up by the Financial News Network. WPWR then runs such fare as off-network sitcoms, *I Spy* and *Sha Na Na*. Weekends consist of a lot of movie programming.

WPWR expects to move into new facilities this March and then will start doing local news, according to Kohlrus. "We will be equipping a full-production studio, studio control room and master control room," he said.

Kohlrus said the station's biggest problem has been "acquisition of quality programming. With two giants in the independent TV industry in this market (WGN and WFLD), it's extremely difficult to get a lot of syndicators to part with programming at reasonable cost."

Nonetheless, Kohlrus said WFWR will be buying "everything and anything" in 1983. "We expect to become a very strong third independent in this market."

WBBS, on the other hand, is only the fifth Spanish-language station in the country not affiliated with the SIN network. In effect, it is an independent station competing against Chicago's SIN affiliate, WCIU-TV, channel 26.

The Hispanic station is emphasizing its nightly local newscast—which will use the services of a mobile unit and two minicams—and the fact that it is Chicago's "first and only minority-owned-and-operated television station."

The nightly 10:30 p.m. to 1:30 a.m. schedule also will include Spanish-language "novelas" and motion pictures.

Interference claim nixes stations

There's a good reason why there are only two channel 69s in the United States.

Several years ago, the FCC took channels 70-83 away from UHF TV stations and gave the frequencies to two-way radio users. And channel 69 is close enough to those higher channels to cause interference problems, as WVEU-TV, Atlanta, found out after it premiered in August 1981.

"Within 30 days, the FCC cut our power 99 percent because we interfered with two-way radio," said Vance Eckersly, vice president and general

manager of this station in virtual limbo.

The channel is allowed to broadcast full-power at night and all day Sundays, when there is presumably less mobile radio use. The nighttime hours are leased to an STV company and the Sunday time (7 a.m. to 3 p.m.) filled with religious, children's and sports magazine programs.

During its first month, WVEU aired four hours daily with such shows as *Mike Douglas* and *John Davidson*. "The Davidson show was \$13,000 a month" Eckersly recalled. "We had it a month and couldn't use it anymore."

(He eventually worked the problem out with the syndicator).

Where once the future looked bright indeed, there is now not even a sales staff. Revenues come in from the STV lease but not enough to meet the station's small expenses. And the STV operation can't expand its hours since it would cause the same interference as WVEU.

Plans for the future are cloudy. "I'm hopeful that somehow, it will get worked out in a couple of months," Eckersly said. "When and if we get the power, we'll have to decide what to do."



Eric Knutsen, president of TVC Video Inc.

Service paramount at TVC

By Les Luchter

NEW YORK—Client service reigns supreme at TVC Video Inc., a new post-production facility in Manhattan.

Different industry groups, for example, will be invited to bimonthly seminars by TVC personnel and guest speakers. The first of these, open to up to 80 agency people and spot producers, will take place within the next few weeks and focus on A&B motion picture transfers, according to Eric Knutsen, president, TVC Video.

That seminar follows the recent addition of new equipment at TVC that allows direct transfer from A&B rolls to video on one pass. The system was designed by TVC, with hardware by Bosch, software

by Dubner and interfacing by AF Associates.

Knutsen noted, "Since so much of the commercial business now is transferring from 35mm and 16mm to videotape, the facilities have to have the best negative-to-tape telecine-type equipment."

TVC has the first two Bosch FDL 60B2 telecines on the market. These custom-modified FDL 60s were designed to improve image quality and software flexibility.

Other equipment at TVC includes a CMX 340 on-line editing system, Quantel DPE 5000, Chyron IV with front compose, VPR 2 Bs, CMX 34X off-line editing system and Neve Stereo Audio console.

TVC Video is a subsidiary of TVC Image Technology, which also runs TVC Laboratories, a film processing lab. "A large percentage of our business comes effortlessly from TVC Labs to here," Knutsen explained.

Most of TVC's clients are commercial producers, followed by network TV and cable TV work and, finally, industrial jobs.

One of the more interesting projects has been a CBS made-for-TV movie that was being filmed in New York. TVC transferred the dailies to video, which then were transmitted to the West Coast for producers to screen.

Knutsen came to TVC from 15 years in film development at Eastman Kodak.

Sound Shop introducing ACCESS

"The same possibilities inherent in film audio are now possible in video."

That's the bottom-line view from Guy Spellman, marketing director for The Sound Shop, a Reeves Communications company now celebrating its 10th anniversary.

"Every major production house is upgrading facilities to meet the needs of audio for video," Spellman continued. "Reeves got in the game early. We're already at state-of-the-art."

One Sound Shop innovation for both film and video is ACCESS (Automated Computer Controlled Editing Sound System). Using hardware developed by Micro Mini Systems and software from Nieman-Tiller Associates, ACCESS allows 40,000 different two- to three-second sound effects to be called up, looped, speeded up, slowed down, made louder, etc.—all without manually handling film or tape.



Regina Mullen, ACCESS engineer, in her Sound Shop studio.

The Sound Shop is the only East Coast facility with ACCESS. Users of the service have included *Search for Tomorrow*, *The Great Space Coaster*, Procter & Gamble Productions and many advertisers.

The Sound Shop also obtains much business for its ADR (Automated Dialog Replacement) capabilities. With a new Q-Lock system, "you can do the same thing now on tape that you can on film," according to mixer Paul Zydel.

TV shows produced with two tracks on 1-inch video now can "build on those tracks," said Zydel. "You can also do foreign versions."

According to Spellman, about 50 percent of The Sound Shop's work is for broadcast, cable and feature films. The other 50 percent is split evenly between ad agencies and corporate clients. Videotape, as opposed to film, now occupies 60 percent of The Sound Shop's time.

Shows that earn top ratings and, consequently, top advertising dollars usually run in the 6-8 p.m. daypart. Operation Prime Time's *Golda* did very well in Miami, Adams said, and sold at several thousand dollars per 30-second spot. Afternoon movies and late-night movies tend to pull the worst, with advertising for a 30-second spot commanding only between \$25 and \$90.

EAST

WTTG-TV,
Washington

By Angela Burnett

On air since 1945, Washington's first television station, WTTG-TV, always has been independent, first as a part of Dumont Network and currently as a part of the Metromedia family.

According to station General Manager Alan Ginsberg, the station is "probably number one in the market," and "in terms of programming, we are either usually number one or number two in non-network time periods." Ginsberg explained that the station has fared particularly well in the 7:30 to 8 p.m. time period, usually garnering a 40 to 45 share of the market.

"Whenever we compete against the affiliate stations, station-to-station, we usually come up number one," he said.

During the last year, the station has placed "more and more informational-type programming in prime time." These programs, Ginsberg reported, tend to beat out the networks.

"We are discovering that as we put good quality, well-produced informational programming — documentaries, news specials, etc.—that we can compete with the entertainment programming on the networks," Ginsberg said.

While Metromedia is in the midst of gearing up for the debut of its *Prime Time News*, WTTG is expanding and doubling the size of its news department. The news department will reap the benefits of a \$3 million investment into its staff and equipment.

The station also will be adding a number of the programs produced by its sister stations and is looking at the development of WTTG's own stations for sharing with other stations. On the drawing board, WTTG is considering the production of a documentary, information-type program to be offered on a monthly basis at the 8 p.m. hour.

Many of the new programming ideas being considered by WTTG differ sharply with the kinds of programs it traditionally has offered — syndicated shows, purely entertaining in nature. Ginsberg explained that the overall goal of the station is to offer alternative programming to the Washington community.

"One of the problems that people have is that they stereotype a television station based upon what they see Monday through Friday. If you were to track the percentage of specials that we have put on the air in the past, there have been a lot of specials on our air," he said.

Ginsberg added that a lot of the special programming on WTTG has come from other sources and that they now intend to do a lot of their own programming for use at WTTG or other Metromedia stations. The expansive use of local programming appears to be financial justification for

attempting to increase local production.

The cost of rerun syndicated programs has gotten very expensive, Ginsberg said, but by stations owning their own cameras and then selling that product to other stations, it becomes cost-efficient to produce locally. "Production is a one-time only cost. If you produce something that's very well done, you then have the opportunity to spread that cost over several stations," he noted.

Advertising rates at WTTG, Ginsberg said, can range anywhere from \$100 to \$10,000, depending on the usual contingencies of ratings, program and run. The rates, which "will actually literally change from day to day" are "one of the best examples of a totally free marketplace because there's so much ebb and flow," Ginsberg said.

"Television is changing, and in the next 10 years, the people who survive will be the people who recognize the changes and change accordingly.

"The station will be one which will—hopefully—offer

the viewers a broad range of programming, which we have always tried to do, in an all family-type situation. There will always be rerun programming, but there will be more and more first-run programming that we produce. I think you're going to see our prime time geared more toward informational programming as opposed to entertainment," Ginsberg said.

"We are totally free to guide our own destiny," he added. "We don't have to press a network button at 8:00."

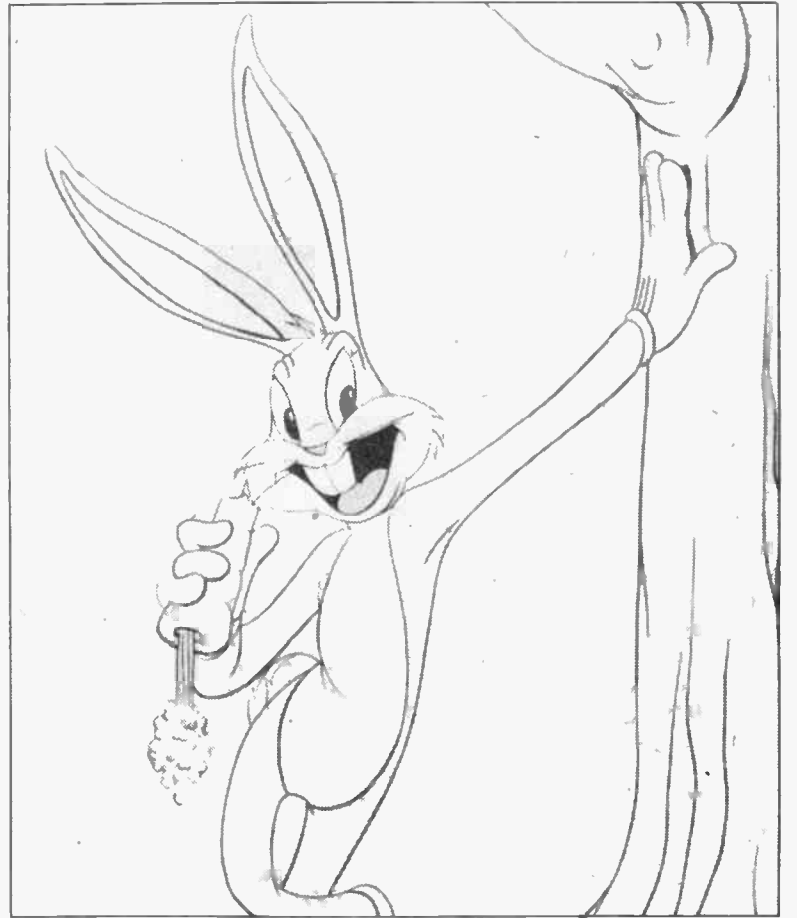
WPHL-TV,
Philadelphia

By William Dunlap

Philadelphia is the largest city in which all independent television stations are UHF broadcasters and the three network stations are VHF.

All three indies went on the air in 1965 and together faced some rough years through the early 1970s, according to Eugene McCurdy, president and general manager of WPHL-TV.

Breakthroughs came with



Bugs Bunny is drawing nice audience numbers on many stations.

MARY HARTMAN, MARY HARTMAN.



She'll turn around that time period.



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pro sports contracts—one for each independent—a younger viewing audience, which was less reluctant to tune in the UHF signals, and strong cable penetration into the suburbs, which brought independents parity in signal quality and tuning ease.

WPHL, which carried Phillies baseball through 1982 and now carries '76ers basketball, is carving out a niche for itself in the market by programming for a young adult audience.

"The other two independents program heavily to children in late afternoon," McCurdy said. "We premiered a live dance show, 4 to 5 p.m., in October 1981, called *Dancin' On Air*, a clone of *American Bandstand*.

"It works as well today as it did 25 years ago," he said. "It's live. It's young kids, and it's always current product because the music list changes every week. It's extremely successful and a lot of fun."

From 5 p.m., the station offers *CHiPs*, *Barney Miller*, *The Jeffersons* and an hour of *Three's Company*, followed by prime-time movies.

McCurdy said *Barney Miller* was averaging a 6-8 rating, *The Jeffersons* a 7-8 and *Three's Company* an 8-9, and that spot time in the 6-8 p.m. period was selling for \$900-\$1,200 per unit. Spots in '76ers basketball games sell for \$2,000.

"We have positioned ourselves as the 'young adult station' and our audience flow from our afternoon movie, which ends at 4 p.m., right up to our 8 p.m. movie is geared toward that.

"We have a heavier concentration of 18-49 viewers in our audience than any station in the market," McCurdy said.

"In the November Nielsens, we wound up in the 6-8 time period as the number two station in the market, on average, among 18-49 adults," he said. "We don't have a great number of older adults and very few children."

WDCA-TV, Washington

WDCA-TV, channel 20, Washington D.C., "pretty much goes head-to-head" with the other independent in the market, according to General Manager John Rose.

That other independent just happens to be WTTG-TV, a VHF Metromedia powerhouse. So Taft Broadcasting Co. must have known what it was doing when it bought WDCA three years ago.

The station has relied on a mix of early fringe sitcoms, prime-time movies and local sports—including the basketball *Bullets*, hockey *Capitals* and baseball *Orioles*—to send its ratings soaring, according to Rose.

WDCA goes for "certain special events programs that have appeal," Rose explained, even if they only attract very small audiences and don't make money. "Some are done with the idea of getting new viewers attracted to their sets," Rose said.

Special programming has included the Aloha Bowl, featuring the area's University of Maryland, *The Deer Hunter* and a 3-D movie last May that garnered an "18 or 19 rating, with a 37 share."

WDCA is also an Independent Network News affiliate and a member of Operation Prime Time. It doesn't do any



James Garner and Jack Kelly are still a pair of kings in classical western fare. Many stations are programming entire blocks of early television westerns and finding a large audience.



"Madame's Place" is serving as a good drawing card in independent versus network battle. Pictures are (from left) Susan Tolsky, Ty Henderson, Johnny Haymer, Judy Landers and Corey Feldman.

local news but produces six local half-hour public affairs shows and 10 local half-hour children's shows per week.

And WDCA is now the leading children's station in the market.

Rose is now on the lookout for late-night programming to counter the 11 p.m. news on the other stations. "*Benny Hill* and *Saturday Night Live* are doing well now," he admitted, "but we need to be prepared for whenever they slow down."



The ageless Dick Clark has "American Bandstand" swinging in many major markets on independent stations.

WEST

**KTLA-TV,
Los Angeles**

By Ed Harrison

"We were the first commercial station west of the Mississippi, established in 1947, which has given us a tradition and direction we've never veered away from," said Steve Bell, vice president and general manager of KTLA-TV, the top-rated Los Angeles independent TV station.

"Independents always thought of themselves as second-class citizens with an inferiority complex. We haven't thought that way. We feel that we can compete and win against the affiliate and not just in early fringe but in prime time and news," Bell said.

KTLA's 12 share from sign-on to sign-off is impressive, considering that Los Angeles is a seven-station market with four independents. KTLA, by virtue of its programming, has become known as the market's "adult station" demographically targeted to 18-49 men and women.

The station's balanced schedule of programming includes top syndicated off-network programs like *Charlie's Angels*, *Happy Days Again*, *Laverne & Shirley* and *Little House on the Prairie* (the 5-8 p.m. lineup); first-run movies like *Blood and Honor*, *Golda* and *Smiley's People*; first-run talk shows, including *Hour Magazine*, *Richard Simmons* and *Couples*; award-winning news, classic films, original specials, California Angels baseball, UCLA football and basketball, special film presentations promoted as "events" and more. "We don't concentrate on just one thing," Bell said.

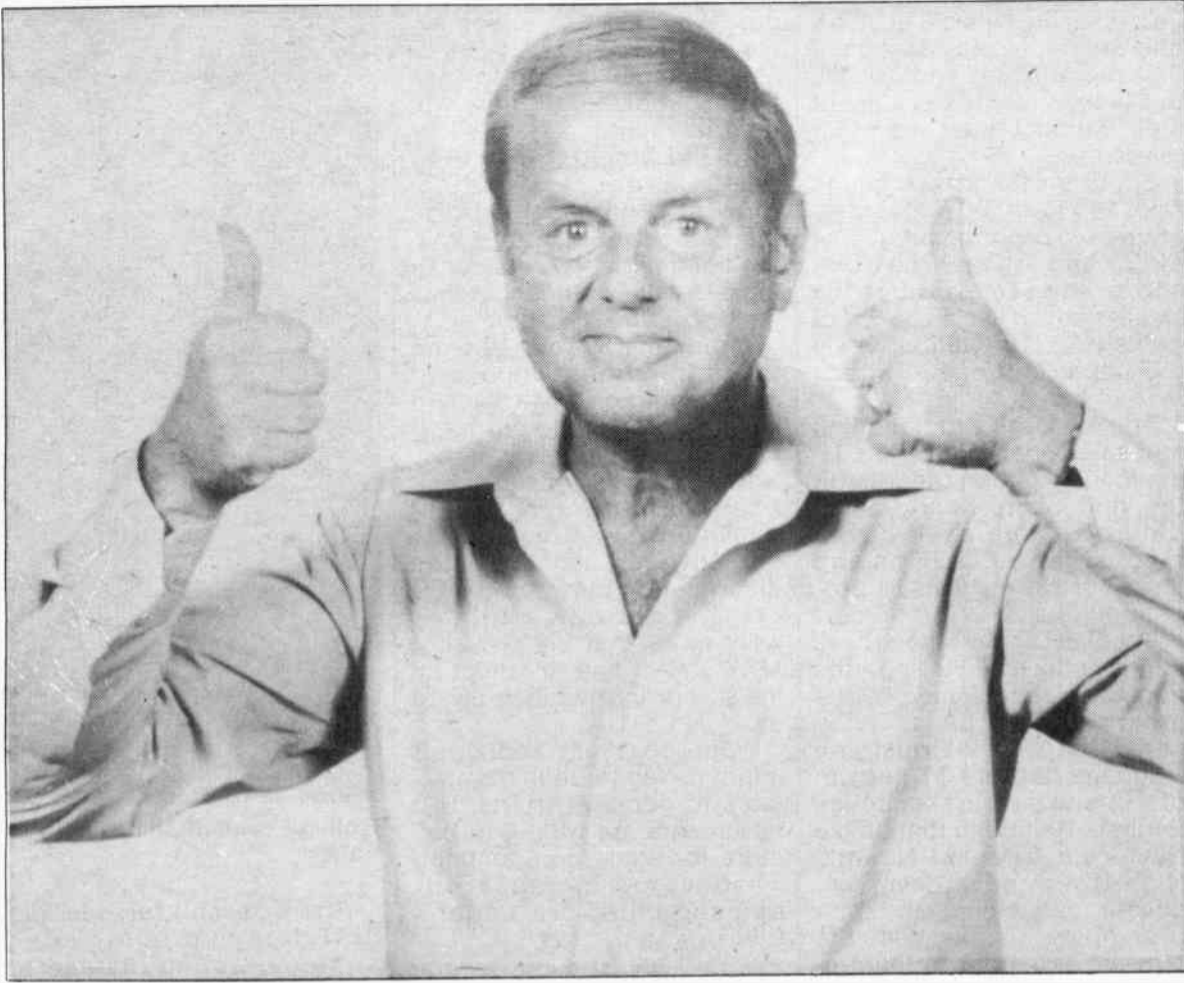
KTLA was the first station in the market to air its prime-time movies with only two commercial interruptions. The 8-10 p.m. movies did a 9 rating in the November Nielsens, making them the highest rated prime-time movies in the country, according to Bell.

KTLA's 10 p.m. news, with a 6 rating, is first among independent news and rates as high as second in the market on various occasions. KTLA's news utilizes the Cable News Network and is also part of the Independent News Network. Bell said that in the coming year, KTLA will add microwave capabilities that will allow for "instant live capability."

KTLA is proud of its achievements in original programming spearheaded by the 1979 production of the documentary *Scared Straight*, which went on to win an Academy Award. The station has been the recipient of 44 local Emmy Awards during the past 35 years, while its news won a Peabody several years ago.

Bell said that KTLA's "long relationship" with the Los Angeles audience has contributed greatly to its success. Bell substantiated his contention by citing the Nielsen ratings for the Rose Parade coverage on Jan. 1. Of the four stations in the market broadcasting the event, KTLA scored a 25 rating/46 share, compared to independent KTTV with a 10/19, KNBC-TV with 9/18 and KNXT-TV, the CBS station, with a 4/8.

"We've been there for 35 years and do it better than anyone else," said Bell. "We have the best camera locations and don't interrupt the flow of the parade for commercials. Our advertisers agreed that



Dick Van Patten stars in "Eight Is Enough," a show that is helping indie ratings in the battle against affiliates.

Telco/TWX

WJKS-TV JACKSONVILLE, FLORIDA
JANUARY 03, 1983
EMBASSY COMMUNICATIONS
ATTENTION: HAL GABA

HAL:

THE NIELSEN'S ARE IN AND THE NUMBERS ARE SIMPLY SENSATIONAL!

5:00 PM	WJKS ONE DAY AT A TIME	9/29	10/32 METRO
	WJXT BOB NEUHWART	7/21	7/21 METRO
	WTLV CHARLIE'S ANGELS	5/16	6/17 METRO
	WWS INCREDIBLE MILK	3/10	4/12 METRO
	WXAO SCOOBY DOO	3/8	3/10 METRO

THIS IS THE HIGHEST SHARE EVER RECORDED BY WJKS-TV IN THIS TIME PERIOD!

5:30 PM	WJKS THE JEFFERSONS	12/32	13/32 METRO
	WJXT ENTERTAINMENT TONIGHT	7/18	7/18 METRO
	WTLV BARNEY MILLER	7/18	7/20 METRO
	WWS INCREDIBLE MILK	4/9	4/11 METRO
	WXAO PINK PANTHER	2/6	3/7 METRO

THIS IS ALSO THE HIGHEST SHARE EVER RECORDED BY WJKS-TV IN THIS TIME PERIOD.

HAL, THE ABOVE FIGURES ILLUSTRATE THAT WITH PRIME PROPERTIES, PREMIUM PROMOTION, AND EXCELLENT SUPPORT FROM EMBASSY, A OWN STATION CAN CONSISTENTLY BEAT A VNF STATION IN THE JACKSONVILLE MARKET.

I HOPE YOUR NEW YEAR IS A HAPPY AND HEALTHY ONE!

BEST REGARDS,

BUSS MYERSON
PROGRAM DIRECTOR
WJKS-TV
JACKSONVILLE, FLORIDA



OUR BROADCAST INDUSTRY DOES HAVE A HEART KTXH-TV HAS PHENOMENAL OPENING WITH 8 SHARE*

In an unprecedented ratings coup, a new independent, KTXH Channel 20, made a dynamic debut in its first book. KTXH signed-on Nov. 7, 1982 in Houston, a market that already had two successful independents. One indy had been established for sixteen years, the other ten years. From its first day on air, KTXH took the market by storm, scoring a higher audience share than one independent and tying the other. KTXH earned an 8 share Metro, 7 share A.D.I., sign-on to sign-off, increasing the independent market share 50%.

On December 7, 1982 tragedy struck to temporarily halt the meteoric rise of this new station that the people of Houston had so warmly taken to their hearts. The tower on which KTXH was leasing space was owned and operated by The Senior Road Tower Group, a consortium of nine FM radio stations in the Houston area. Construction was under way to hoist the radio stations' antenna to the top of the tower when an accident occurred, toppling the structure and destroying the KTXH transmitter.

The broadcasting industry immediately rallied to offer support and aid to Channel 20. Equipment manufacturers and suppliers, film and program distributors, advertisers, professional organizations, government agencies, fellow broadcasters, and a myriad of others were on the phone and at our doorstep pledging their assistance to do whatever they could to expedite the station's recovery from this terrible quirk of fate. This overwhelmingly positive response proved beyond a shadow of a doubt that the industry we are so proud to be a part of, does indeed have a heart, a heart of immeasurable expanse. For this, we will be forever in your debt.

KTXH was also flooded with calls and mail from the wonderful people of Houston. Viewers offered their prayers and best wishes as well as financial and physical support to help Channel 20 return to the airwaves. The fabulous ratings of our first book proved that the people of Houston had accepted KTXH with an unparalleled enthusiasm. The tremendous reaction of the public showed that Channel 20 had gained more than just viewers, we had gained thousands of friends and fans. We pledge to all of those people and to all of you that KTXH is definitely coming back, coming back soon, and coming back strong.

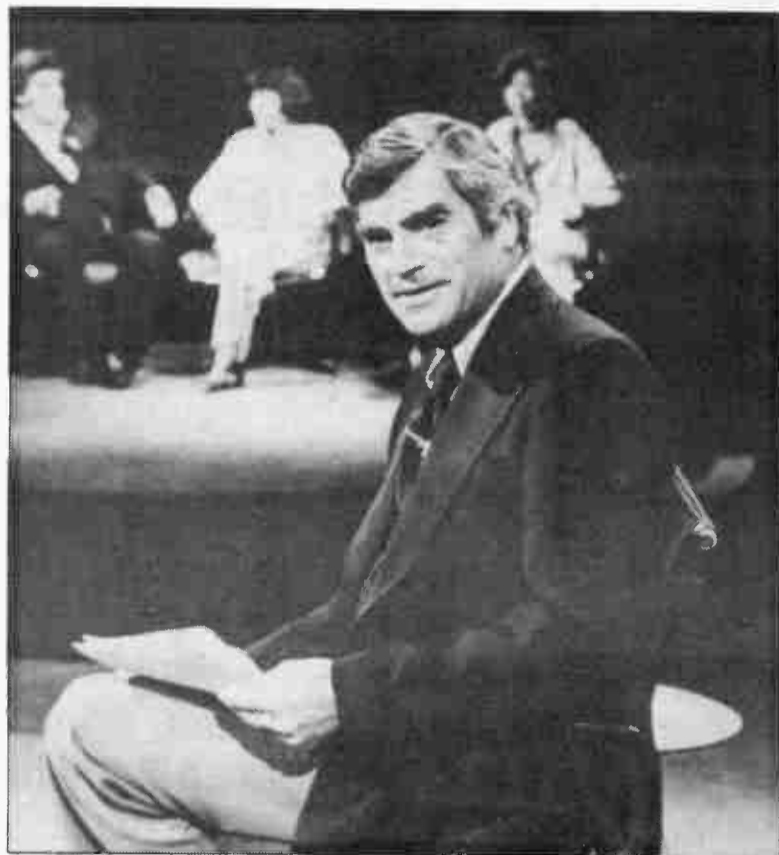
Thank you, Most Sincerely,

A handwritten signature in cursive script that reads 'Milton Grant'.

Milton Grant, President & C.E.O.
KTXH-TV, Houston



The cast of "Bozo the Clown" (left) is still going strong after three decades on the air at WGN-TV. Tom Dunn (below) anchors the "News At Noon" for WOR-TV.



WOR - WGN

Superstations busy setting new trends

By Les Luchter

WGN-TV and WGN Radio in Chicago are getting divorced, so to speak.

After decades of running joint engineering, public relations news staffs and other departments, the two stations are separating operationally. And the radio station may soon leave home physically as well—for new quarters in downtown Chicago.

Bob King, president and general manager of WGN-TV for the past seven months, said that the new station structure will result in more efficiency and productivity.

One of WGN's priorities this year will be upgraded newscasts, King said, possibly including local news adjacent with the *Independent Network News Midday Edition*.

"We'll be spending a couple of million dollars to upgrade the technical facility as it's modernized with solid-state, automated equipment," re-

vealed King. "New cameras will be purchased for the remote unit."

On the programming side, King said the station will "commit several million dollars."

In the November ratings, WGN had "the best November book in several years," according to King—"a 16 share, sign-on to sign-off in both Arbitron and Nielsen."

King added, "We may be one of the few stations in the country running a program that's beating *M*A*S*H*. At 6:30 p.m., *M*A*S*H* on WFLD-TV received an 11 rating and 18 share, while *The Jeffersons* on WGN, swept the time period among all stations with a 16 rating and 27 share. *The Jeffersons* was helped by WGN's lead-in of *Barney Miller*, which was number one in its time period with a 15 rating and 26 share.

At 10:30 p.m., when WFLD runs another *M*A*S*H* episode, WGN's *Soap* tied with a 9 rating and 14 share. (Late

sports events had caused the station's programming to be delayed on several days.)

WGN is a charter member of Operation Prime Time, and King now sits on OPT's steering committee. Unlike the first couple of years, he said, "OPT stations are feeling much better about their investment in this sort of project, so they're willing to spend more." And, when they spend more, the productions should get even better.

Finally, no discussion of WGN-TV could be complete without mentioning the Chicago Cubs—150 games will be aired this year—and *Bozo the Clown*—still going strong after three decades, 90 minutes each weekday morning, with a waiting list of five to six years for tickets.

WOR-TV was reaching millions of unwanted cable viewers around the country, but the people it wanted to reach—the local New York audience—were voting thumbs down.

Channel 9 was the lowest rated commercial station in the Big Apple.

So this past fall, the station set out to turn things around. Its fringe-time game show format, for instance, was scrapped in favor of *Buck Rogers, Soap* and *Benny Hill*.

WOR decided to move from an older to a younger demographic but not to go after kids like the other New York independents.

When the fourth-quarter ratings came out, WOR, in many time periods, had become the first- or second-place indie among the 25-54 demographic.

And this is only the beginning, according to Robert Fennimore, vice president and general manager. With *Buck Rogers* exhausting its meager 37 episodes, the station has just moved *B.J. and the Bear/Lobo* into the 6 p.m. time period. *Laugh-In* reruns have been purchased for the fall. And Fennimore said that the

current budget for films and syndicated programming is up 150 percent.

Besides buying syndicated fare, some of WOR's programming itself is being syndicated. A four-part documentary series called *The War Within* already has been sold to 15 stations by On the Air. F. Lee Bailey hosts these shows, which examine such topics as drugs, organized crime and cults.

On Feb. 7, according to Fennimore, WOR will begin airing a week of special 7:30 p.m. programs called *The Changing Family*. This joint project of all the RKO television stations will be localized for each market.

While all this activity has been taking place, the station also has been studying its programming carefully for another purpose. Changes will have to make as part of the "deal" in which WOR will move to New Jersey in exchange for RKO keeping its license.



Sara Lee Kessler (above) is one of the anchors of the "News at Noon" for WOR-TV.

WGN-TV's 9 p.m. news team (right) is comprised of weatherman Tom Skilling, anchor John Drury, anchor Denise Cannon and sportscaster Bill Frink.



PEOPLE

Gorlin's savvy lands ideal job

NEW YORK—Does it help to be a woman to run a television network's commercial and program clearance departments?

Probably not.

But what it does take is the savvy to coordinate the complex flow of ideas, scripts and storyboards between creative writers and producers and the not-so-creative legal types.

That's what CBS/Broadcast Group's newly appointed vice president of program practices in New York, Winifred Gorlin, said about her new post—a post filled by men at the other networks.

Last week, CBS/Broadcast Group's vice president of policy, Gene Mater, named Gorlin to run the New York commercial and program clearance departments. Gorlin will report to Alice Henderson, vice president, program practices, CBS/Broadcast Group.

"I think it's fabulous that Alice Henderson appointed another woman," Gorlin said, "but I don't think that's as important as the fact that this is the perfect job for me."

Gorlin has been at CBS' cutting board since 1977 when she joined the network as senior editor in its New York program practices division. In 1978, she was named manager, administration, program practices, and in 1981, was promoted to director of program practices.

And along with Gorlin's territory comes the Kissinger-like task of mediating the various concerns of the many special interest and consumer advocacy groups as well.

"We really try to work with various recognized groups like the Grey Panthers and gay rights groups, for example, to gain insights into their concerns," she said, "We really do care."

Before joining CBS, Gorlin produced and directed television programs and commercials, particularly in the medical and educational fields. Gorlin was a member of the Massachusetts Consumer Council, the Massachusetts Cable Television Commission and a participating editor of *The New York Times Encyclopedia of Television*, published in 1977.



Winifred Gorlin



Steve Walz was named features editor of *TV Illustrated*, a weekly cable/broadcast program guide from Premium Channels Publishing Co. Inc., Bayshore, N.Y. Walz was previously an editor and columnist for *TV Compulog*, a division of United Media Enterprises.

Aetna Dowst has been named production director, Jobson Publishing, a New York-based

trade publisher. She had been production manager. In her new post, Dowst will oversee production of *Cable Marketing* magazine as well as other Jobson publications.

Barbara Levy Landes has been named vice president of finance and administration, NBC Radio Division. Landes had been vice president, financial planning and analysis, NBC, since joining the company's corporate staff in July 1980.

Richard Plotkin has been named general manager of WSNS-TV, Channel 44 in Chicago. The appointment was announced by the Broadcast Division of Harriscop Broadcasting, which has the managing interest in WSNS. Plotkin has been associated with Channel 44 since the station signed on the air April 5, 1970, first as producer/director, and later, as production manager, manager of programming and production and most recently, as assistant general manager.

Doby Rose has been appointed

director of media services for Tait Appraisal Co. in Los Angeles.

Steve Steinberg has been elected a vice president of

WHAS Inc. Currently, he is director of broadcast services and will continue to function in that capacity. Steinberg joined WHAS-TV in 1976 as news director. Previously, he

worked for 13 years at WCAU-TV in Philadelphia.

WPVI-TV in Philadelphia has announced the appointment of Marilyn Phister as senior producer of *AM/Philadelphia*, which airs at 10 a.m. EST. Previously, she was producer of *AM/Buffalo* for WPVI-TV's sister station WKBW-TV in Buffalo, N.Y. Kim Storer has been named producer of *AM/Philadelphia*. Previously, she was associate producer for *The Dave Patterson Show* at WKYC-TV in Cleveland.

Reid Collins has been named anchorman of CBS Radio Network's weekday morning *World News Roundup*. Collins succeeds correspondent Dallas Townsend, who anchored the show for 25 years. Townsend's new assignments will include anchoring three weeknight *News-On-The-Hour* broadcasts. Collins joined CBS News as a correspondent in 1965, covering all U.S. manned space flights since the Gemini series, as well as political campaigns, conventions and election night returns.

Pauley advises BBC

NEW YORK—There's nothing like American know-how.

Or so it seemed, as NBC's Jane Pauley of *Today* fame offered some "friendly advice" to her British counterparts.

Pauley appeared today (Jan. 17), as guest on the inaugural broadcast of the BBC's *Breakfast Time*, Britain's first morning news and information program.

In addition to being on hand in the BBC studios during the entire broadcast to offer anchors Frank Bough and Selina Scott some advice from her six-year stint with NBC, Pauley also performed her *Today* show co-anchor duties from that location.

Live and taped *Today* segments included interviews with Bough and Scott on their first day of *Breakfast Time*; a debate between opposing factions in the British press on how to cover the Royal family; a profile of model turned innkeeper Jean Shrimpton; a discussion of morning television with British TV critic Clive James; plus an interview with leaders of Britain's anti-nuclear movement.

"We at *Today*, the pioneering morning news program on American television, are gratified that the BBC has asked Jane to appear on their premiere broadcast," said Steve Friedman, *Today's* executive producer.

CALENDAR

Jan. 17-22—National Association of Broadcasters joint board 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. Forms 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 conven-

tion. Lake Charles Hilton, Lake Charles.

Feb. 10—International Radio and Television Society news-maker 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.

PRODUCT UPDATE

Antenna catalog issued

LINCOLN, Neb.—A new catalog of commercial, industrial and military HF, VHF and UHF communications antennas and antenna systems is available from Hy-Gain, a division of Telex Communications Inc.

Specifications are stated in both the English and metric systems for antennas ranging from tiny quarter-wave whips for mobile applications to giant arrays requiring multiple-acre installation for worldwide communications. When applicable, the U.S. military nomenclature and national stock numbers are included.

The catalog is available on request from Hy-Gain, CIM Department, 8601 N.E. Highway Six, Lincoln, Neb. 68505.

WFBT-TV, channel 29, Min-

neapolis, has begun broadcasting with \$2.5 million worth of RCA transmitting and studio equipment.

Hardware at the independent station includes an RCA TTU-55C 55-kilowatt transmitter, TFU-30JDAS antenna, five TK-761 studio/field cameras, four TH-200 1-inch VTRs, two switching systems, lighting equipment, microwave relay gear and a 7-meter satellite-receiving station.

Channel 20 Enterprises Limited Partnership, the new owner of WTXN-TV (formerly WATR-TV), Waterbury, Conn., has purchased more than \$2 million worth of equipment from RCA's Commercial Communications Systems Division.

For in-house production, the

HARDWARE

NBC affiliate bought two TK-47 automatic studio cameras, three TH-200 1-inch VTRs with time base correctors and a Grass Valley production switcher.

For field production, the station bought a TK-86 portable camera and TH-50 portable 1-inch VTR.

Other equipment includes a TFU-25G antenna, TCR-100 VTR cartridge machine, two TK-29B telecine cameras, two TP-66 16mm projectors and two TP-7B 35mm slide projectors.

Panasonic's Ambience Sound system, a big boon to the firm's radio/tape player sales, is an integral part of its new 40-inch



diagonal, rear projection TV set.

Four two-way speakers with 7-inch round woofers and 2x2½-inch tweeters put out 8.5 watts per channel with minimum continuous RMS power from 40 Hz to 13 KHz into 8 ohms with no more than 1 percent THD. The set has separate bass, treble and balance controls.

The model CT-4001, which also features a quartz-synthesizer tuner and access to 134 cable-ready channels, has a suggested retail price of \$3,299.95.

Patience the key for NBC

By Ed Harrison

LOS ANGELES—Patience may be a virtue but NBC executives hope it also improves ratings and profits.

Speaking before visiting television reporters, Grant Tinker, NBC chairman and chief executive officer, and Brandon Tartikoff, president of NBC Entertainment, cited "patience" when talking about the network's ratings woes.

"There's no quick fix," Tinker admitted. "The hill is steeper than we thought. I am disappointed in how long it takes for people to find such shows as *Cheers*, *St. Elsewhere*, *Fame* and *Remington Steele*. But I'm not discouraged in quality programming *per se*, and I think it can succeed."

Tartikoff added, "We need patience in getting viewers in the habit of watching NBC. I've got to believe audiences are a bit gun-shy. When we put out our promos saying how good our shows are, it's what we've said three years ago. There has to be some skepticism."

Tartikoff said quality shows, which he defines as well-acted, well-written and well-directed, often need more time to catch on and gain audience and ratings. Because of this type of thinking, NBC refused to cancel most of their new series in mid-season, despite paltry ratings.

"We stayed with shows longer than ratings would indicate because they were well done," Tinker said. "We didn't go by the Nielsen yardstick but with their production. We'll wait for audiences to find them."

'Concert Magazine' series rocks radio

LOS ANGELES—The Creative Factor and Patrick Griffith Productions are co-producing *Concert Magazine*, a biweekly 90-minute rock music series highlighting exciting moments of three concerts along with features and backstage interviews. The program is being made available on a barter basis in the top 150 markets. The program premieres Jan. 22 with a special three-hour show featuring Journey, Toto, Jethro Tull, Loverboy, Quarterflash and the Kinks. Feb. 19 is kickoff for the biweekly series. More than 75 FM stations already have signed with Creative Factor including KLOS, Los Angeles; WBOS, Boston; WGCL, Cleveland; KZEW, Dallas; WXKS, Pittsburgh; WCKO, Miami; WKLS, Atlanta; KAZY, Denver;

WFBQ, Indianapolis; WCCC, Hartford, Conn.; KUPD, Phoenix, Ariz.; WYYS, Kansas City, Mo.; KGB, San Diego; WLPZ, Milwaukee; and WKDF, Nashville, Tenn. *Concert Magazine* will be supported by a quarterly four-color glossy publication.

Westwood One will present *The 25th Anniversary Grammy Special* a week prior to the televised awards show. Produced by Goodphone Communications and hosted by Mike Harrison, the four-hour show will feature music, talk, commentary and artist interviews. The show will air on adult contemporary and contemporary hit radio stations nationally.

RadioRadio will begin offer-

SOFTWARE

ing a weekly three-hour adult contemporary countdown show from Osmond Entertainment's Broadcast International beginning July 8.

The show will be produced to allow local disc jockeys to host the show themselves, making it the only locally oriented national countdown show.

Program title and national host will be announced later.

CBS Radio Vice President and General Manager Robert Kipperman said CBS had signed a three-and-a-half-year contract with Broadcast International for the show and that it would be offered to stations in 52-week blocks.

WXYZ-AM Newstalk Radio has announced the "Snow Alert Monitor," an exclusive computerized data service for school and factory closings this winter. With SAM, information is organized alphabetically by county and by school, dramatically reducing the time in which information is processed and delivered. Also of value to schools is the flexibility of the system to include customized information.

WXYZ gets primary information from the Law Enforcement Information Network. SAM processes and organizes the information, virtually eliminating errors. Other information not reported by the LEIN can be added to the system by school officials.

CBS-TV unveils nine limited runs

NEW YORK—CBS Television will test the waters with nine new limited-run series this spring—six half-hour comedies and three hour-long dramas—according to Harvey Shephard, senior vice president, programming, CBS Entertainment.

The comedies are:

■ **Ace Crawford, privateye**, starring Tim Conway as a bumbling private detective for five episodes.

■ **Mama Malone** stars Lila Kaye as a Brooklyn housewife with a television cooking show—13 episodes.

■ **Goodnight Beantown** consists of five episodes about a TV anchorman with low ratings and his female feature reporter. It stars Bill Bixby and Mariette Hartley.

■ **Gun Shy**, from the Disney Studios, consists of six half-hours based on the movie *Tales of the Apple Dumpling Gang*, a western about inept outlaws.

■ **Small & Frye** will be six half-hours from Disney, starring Darren McGavin and Jack Blessing as operators of a detective agency. Blessing's character can shrink himself to aid investigations.

■ **Foot in the Door** is six half-hours about a widower who moves to New York to become a man about town after 40 years of married life.

The dramas are:

■ **Wizards and Warriors**, a fantasy-adventure starring Jeff Conaway and Walter Olkewicz as a dashing prince and his loyal vassal in a legendary kingdom. There are eight episodes.

■ **The Mississippi** stars Ralph Waite as a noted New York

lawyer who retires, moves south and buys a riverboat. Six shows are scheduled.

■ **Johnny Blue** will be a five-show series starring Gil Gerard as the proprietor of a New Orleans restaurant-bar who becomes involved in criminal cases; five shows are available.

Dates and times for the new shows will be announced later.

Lionheart Television offered 52 half-hours of *Wildlife Safari*, hosted by David Attenborough, at the INTV convention in Los Angeles last week.

The series, produced by BBC-TV's award-winning Natural History Unit, is highlighted by extraordinary photography in remote habitats around the world, revealing amazing close-ups of

the animal kingdom.

■ **"Here's To Your Health... An Annual Medical Test,"** a half-hour television special on major advances in medical science made in the last year, is being syndicated this month by Lexington Broadcast Services to 83 stations.

The series will be hosted by Frank and Pamela Field.

Next Week in Section 2 (News & Programming)...

Seventh Day Eventists

For decades, *Meet the Press* and *Face the Nation* held fast to trusty Sunday morning programming formulas. But the long running *Issues and Answers* evolved into *This Week with David Brinkley*. As a result, all the old rules were thrown out, insuring that Sundays will never be the same.

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