

Will hot properties fizzle again?

LAS VEGAS—A year ago, first-run syndicated series about romance, soap opera stars and Glen Campbell were the darlings of TV station buyers at the National Association of Television Program Executives annual meeting.

But as it's turned out, viewers, particularly the prized women 18-49 years demographic, have continued to spend most of their viewing time with off-network staples.

Anyone wondering what the

fuss about repeal of FCC financial interest and domestic syndication rules is all about need look no further than this simple fact. For now, at least, off-network fare remains the big syndicated draw, precisely why Hollywood worries that the lion's share of syndication fees will end up in network coffers.

As noted in a special chart (see page 15) a dozen of the more highly touted entries at last year's NATPE endured widely dissim-

ilar fates in the 18-49 women demo, according to Nielsen's November 1982 report on syndicated programs. Generally speaking, first-run product died, off-network fare prospered. These trends also hold up in most other important breakouts too.

For example, *Three's Company*, D.L. Taffner's main entry last NATPE, ranked sixth nationally in the key 18-49 demographic, posting a 5.2 rating; within its designated markets,

Three's Company soared to a 6.8 rating. Not too far behind in the latter category was *Soap*, distributed by Columbia Pictures TV, taking a 5.9 rating while earning a 2.6 U.S. rating. *Soap World*, the only daytime drama magazine show to make it out of last year's event tied with two other first-run series for 68th place. The Colbert TV Sales entry mustered a 1.4 U.S. rating and 2.2 designated market area

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BROADCAST WEEK

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This week in
SECTION 2
HARDWARE/
TECHNOLOGY

BRIEFLY

Group W Productions is going into NATPE with several new pilots available for syndication in September, including "Help Wanted," a 30-minute series described as a real-life competition that results in employment for a qualified applicant.

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Denver's first new television station in 30 years is expected to begin operation by late June, according to Centennial Broadcasting Inc. President and CEO Jack Matranga, who claims the group will spend \$14 million for programming.

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Country still is viable as an AM music format and is doing well all over America, claims Joel Raab, program director of country station WHN-AM in New York. Raab replaces Dana Hollander, who has become program director of country competition WKHK-FM.

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A lively theme, staccato clapping and happy children's voices all make WETA-FM's new radio series more than just a story hour. "Songs Jumping from my Mouth" producer Pamela Brooke credited more than 600 interviews, 26 workshops and extensive follow-up work conducted in community centers, museums, recreation centers and libraries for forming the basis of the program's concept.

page 9

Seeing and hearing magazines on videocassettes won't have to wait any longer because "ADvideo Journal" debuts on April 15. Reeves Communications will produce the new product in a joint venture with Charles Mandel and partner Don Barnet 10 times yearly at a cost of \$1,800 per year.

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NATPE PREVIEW



In a special report, "Broadcast Week" focuses on attitudes regarding the future of television programming and what expectations are for this year's NATPE convention (Page 25).

Rail strike coverage colossal

By Dave Potorti

NEW YORK—Stalled by rail strikes, 155,000 area commuters turned on their radios and televisions to find a way out of the jam.

Ready for the worst, local broadcasters kept crews on overtime, expanded their helicopter coverage, aired emergency information numbers and interviewed angry travelers and business people. But somehow, the emergency never arrived.

"It hasn't been the huge disaster that everyone in town anticipated," said Phil Hayes, assistant program director, WNBL-TV. "We considered



WFAS-AM in White Plains, N.Y., covered the commuter crunch with its skywatch traffic report.

the possibility of adding a 5:30 newscast, but the real crisis hasn't occurred yet. It's conceivable that the widespread coverage in the media has forced people into car-pools or sent them on vacation early.

"What hurts us from an operational standpoint is waiting for the other shoe to drop. Tomorrow could be disaster day—everybody might decide to leave at 7:30, putting 30,000 cars on the

Continued on page 4

Rules bid procedure adjustment raises ire

By Bill Dunlap

WASHINGTON—A procedural change at the Federal Communications Commission suggests a decision on keeping or dropping financial interest and domestic syndication rules will be rendered sooner than had been expected originally.

And the current betting line points to a compromise ending the rules that have kept the three TV networks out of the lucrative syndicated sales market for a decade.

At the same time, however, criticism over scheduling oral arguments prior to the deadline date for filing written reply comments has been raised from a number of parties favoring retention of the FCC rules.

Oral arguments on the rules, which, as they now stand, prohibit the TV networks from syndicating or taking an ownership position in the programs they license from outside producers, are scheduled to begin today (March, 14). The hearings begin the same week as NATPE, and that should ensure the annual programming marketplace will be a hotbed of speculation and public posturing.

Six panels, composed of 40 interested parties, are slated to make their cases for or against the rules. Representatives of all the major parties in this battle are included.

Written comments on the issue were accepted by the FCC until Jan. 26, with reply comments due by April 26. Normally, oral arguments would follow the reply comments as a means for the FCC to fill in any holes appearing in arguments made during the initial and reply comments.

This normal sequence of events would put off a decision until after the oral arguments were called, heard and digested by the commissioners. With oral arguments now coming before the reply comments, a decision conceivably could be handed down as early as April 27.

A number of individuals involved in the hotly disputed issue believe FCC Chairman Mark Fowler placed oral arguments ahead of reply comments to force a speedier resolution.

If observers are correct, the move makes it much more likely

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'Merv' gossip prompts suit rumor

By Les Luchter

BOSTON—Metromedia Producers Corp. may sue *TV Guide* as a result of an "Insider" item in this week's issue reporting that Merv Griffin "has just been bought out of his contract, and will soon be going off the air."

"We're trying to reach executives at *TV Guide*," said Paul Rich, Metromedia's vice president, worldwide sales syndication, "not only to seek a retraction, but to find out the source. If they don't do that, we will turn it over to our lawyers."

Rich added, "If he (Merv Griffin) was losing markets and the ratings were falling, there may be some truth to it. But why would we want to do anything with Merv when he's doing so well?"

Rich said Merv's January format change from a "celebrity-type" show to a "variety/magazine-type" show—with one celebrity per episode, information segments and remotes from around the country—has resulted in ratings increases.

"Firm deals" have been reached to expand the show's station lineup from 55 to 65 outlets, or from reaching below 50 percent of the country to reaching "just

under 60 percent" Rich said. The new stations will be announced at NATPE; most will be in the top 25 markets.

In fact, despite MPC's numerous other offerings in first-run syndication (*BW*, 2/28/83), Rich said *Merv* will be the company's "number one priority at NATPE." The show, he explained, "represents half of our domestic revenues."

During NATPE, MPC will host a major bash at Caesar's Palace just for *Merv*—"to show examples of the new format of the show." The syndicator has been spending "hundreds of

thousands of dollars" to promote the show—including billboards in 18 "top *Merv* markets," tune-in ads and ads in trade publications.

The promotion seems to have already helped *Merv*—often run as an early news lead-in—from falling prey to new competition from The Bennett Group's *Break-Away* and other information/reality programs.

"It's almost like *Break-Away* did us a favor," Rich said, "by opening up the marketplace to think about an (afternoon) magazine-type show."

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AT DEADLINE

Metrosports obtains Big East basketball

NEW YORK—Metrosports has obtained the broadcast rights to all 66 Big East college basketball games not seen on CBS and NBC next year—and to the post-season tournament at Madison Square Garden. The decision is expected to be announced officially this week.

This year, a Monday-night Big East game of the week was syndicated by Tanner Sports Network. Opening round games of last week's tournament were broadcast by Katz Sports over an *ad hoc* network, with the championship game televised nationally by NBC.

Katz bought several hundred remaining tickets to the tournament in order to permit broadcast of the games in New York—three tape-delayed on WPIX-TV, one live on WOR-TV.

Upfront buying season gaining momentum

NEW YORK—Interest in the 1983-84 network prime-time buying season is building slowly but surely. Though some network sales executives are talking 30 percent price increases, the realistic betting is that unit costs will rise 10-15 percent, settling in the 12-14 percent higher range. Current scatter sales remain unimpressive.

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BW1FD02906BRA88# 123183/1
GEORGE BRANDT GEN MGR
STATION WBRU FM
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PROVIDENCE RI 02906

Group W to unveil new pilots at NATPE

By Ed Harrison

LOS ANGELES— Group W Productions is going into NATPE with several new pilots available for syndication in September.

Foremost among the new first-run product is *Help Wanted*, a 30-minute series described as an "exciting real-life competition that results in solid guaranteed employment for a qualified applicant."

Each show will contain two 15-minute segments in which host Michael Young interviews two applicants that have been chosen by the employer. Following the interview portion, applicants will demonstrate their ability in a hypothetical work situation.

Edwin Vane, president and chief executive officer of Group W, calls *Help Wanted* "durable programming" that is both timely, considering the economy and

soaring unemployment, and entertaining.

Help Wanted is designed for early fringe but can be programmed in the morning or access.

Group W is distributing *The Red Skelton Comedy Show*, marking its first appearance in syndication. The series will consist of 130 half-hour segments in color that are being edited from the 151 hours shown in the latter years of Skelton's CBS run.

All singing and dancing has been edited out, leaving Skelton's monolog, a sketch featuring one of Skelton's memorable characters and a noted guest star and a Skelton "silent spot" or other comedy feature.

Also new is *Dr. William Rader*, a five-day-per-week, 30-minute magazine program hosted by Rader, a well-known psychiatrist TV personality who will cover a variety of topics dealing with

personal issues.

Rader has appeared regularly on KABC-TV Los Angeles, *AM Los Angeles*, *The Merv Griffin Show*, *Good Morning America* and elsewhere.

Group W, Filmation and Mattel are joining forces to produce *He-Man and Masters Of The Universe*, the first daily children's animated adventure series for syndication. The series will be produced by Filmation (purchased by Group W last year) and be based on the best-selling line of toys made by Mattel Toys. Group W Productions will syndicate the 65 half-hour programs on a barter basis.

Vane said there is a two-year commitment to *He-Man and Masters Of The Universe* involving a "major investment."

The two jewels in the Group W crown are *PM Magazine* and *Hour Magazine*.

Now in its third year, *Hour Magazine* is seen on nearly 150 stations clearing 90 percent of the country, according to Vane. Bonnie Strauss, a KNXT-TV correspondent, will replace Pat Mitchell as Gary Collins' co-host beginning in April. Mitchell will host *Woman To Woman*, a new series developed by Golden West.

"There's a trend among daytime viewers away from the fluffy interview shows to ones of more substance," said Vane. "Audiences don't want stars but entertainment with substance. Our timing with *Hour Magazine* was right. If we had waited another year, it would have been hard getting clearances due to the expanded news hours."

Vane said that in February, *Hour Magazine's* "total income finally outstripped investment. It took 2½ years to get even."

PM Magazine, Group W's

biggest success story, was the top-rated syndicated show, according to the Arbitron syndicated program analysis for November 1982.

PM Magazine is a program cooperative whereby each member station features its own hosts presenting local material as well as stories produced by other stations and the *PM Magazine* national office in San Francisco.

Now in its seventh year, Vane said that local involvement and the participation of each station will keep *PM Magazine* fresh. Group W is planning a multimedia *PM Magazine* presentation at NATPE that will highlight "where the show has been and where it's going," according to Vane.

Vane believes that for information-oriented shows to be successful, they must be 30 minutes in length because "it's difficult getting hour blocks."

Broadcast programming offered outlet on cable

By Les Luchter

NEW YORK—WPIX-TV has reached an agreement with Cable Ad Ventures, Hillsdale, N.J., to market the station's *Open Mind*—a 25-year-old interview series—to cable television.

Jay Campbell, former vice president and director of the Modern Satellite Network and now president of Cable Ad Ventures, hopes the WPIX deal will be a preview of similar arrangements with other broadcast outlets around the country.

"It is obvious that cable programming is in dire need of original product," Campbell said. "There's also a problem in developing material. But there's a wealth of talent out there in TV stations that have been doing this for years."

Campbell said he will first take a broadcaster's product to "viable (cable) networks—a children's show to Nickelodeon or a women's show to Daytime, for instance." If that doesn't pan out, he would next go to interconnects and, finally, to large MSOs.

The cable airings will be made possible through either "straight-out sale, syndication-type deal or barter type of arrangement," Campbell said.

For *Open Mind*, he's "looking for image sponsors—the Mobil-type." Although the show now is seen on WPIX in a "public service vein," Campbell noted, "I have the license to sell it commercially."

After passing up episodes that were too "localized," Campbell has ended up with 26 half-hour *Open Mind* shows done during the past year.

But, even very locally oriented shows, Campbell said, can "with a little adaptation... turn into a national vehicle."

Such has already occurred with *Sonya*, originally seen only on

Post-Newsweek's WDIV-TV, Detroit, but now aired nationwide over the USA Cable Network.

But this has been an isolated incident from aggressive broadcast stations or group owners. The Cable Ad Ventures initiative, on the other hand, would seem to be the first concerted effort to channel broadcast-originated material into cable.

One of the people who has talked to Campbell is Basil Devito, who toils for WTTV, Indianapolis, under the unusual broadcast title of Cable Television Coordinator.

The position came about because of the 32-year-old independent station's immense appeal to cable systems outside its prime viewing area.

Devito is trying to find a national outlet for a series of one-minute features the station will be producing about the 1984 Olympic teams. The segments, starring U.S. Olympic and Indiana University basketball coach Bobby Knight, will generally follow the same format WTTV has used for *Time Out with Bobby Knight*.

NBC affiliates remain loyal to peacock

By Marianne Paskowski

NEW YORK—Networks tend to play it close to the vest, especially when prized affiliates are being wooed by the competition.

But that was hardly the case last week when NBC had cause to boast a bit over the votes of confidence it won from two of its long-standing affiliates—KCRA-TV, Sacramento, Calif., and WXFL-TV (formerly WFLA-TV), Tampa, Fla.

Both stations renewed affiliations with the proud, but third-place peacock, despite overtures from ABC to join its fold.

USFL drops the ball with large tune-outs

NEW YORK—For ABC's premiere telecasts of the United States Football League, there's good news and bad.

For example, the USFL averaged a 14.2 rating and 33 share for three games; most of the country saw the New Jersey Generals vs. Los Angeles Express, with Philadelphia-Denver and Chicago-Washington running regionally. And the ratings were not that far off normal NFL numbers.

USFL's national numbers were three times higher than pre-broadcast estimates, meaning that advertisers picked up triple the audience they had bargained for. That's the very good news.

Now some of the bad news also involves the ratings: To wit, the games attracted their biggest numbers early on. As the games wore on, and CBS broadcast a top flight, the USFL suffered fairly significant tune-out, losing more than two ratings points.

When TV sports audiences shrink as the event wears on rather than build, that's very bad news.

While the USFL ran on ABC, CBS' NCAA basketball drew a 3.7 rating, 19 share with *Sports Sunday*, and the Spinks fight, posting a 7.2 rating and 16 share, was right around normal CBS numbers. NBC's NCAA basketball, meanwhile, had a 4.6 rating, 13 share; the Inverrary Golf Classic a 4.8 and 11, with *Sportsworld* finishing with a 5 rating, 11 share. Again, those are not bad numbers.

What's also being interpreted somewhat negatively is the average 5.0 rating ESPN picked up for its Monday night prime-time cablecast of USFL. Considering the generally good reviews Sunday's contests earned in Monday newspapers, it had been expected that ESPN would post higher numbers.

"Our station has always been courted by the other networks, not just ABC. That's not unusual, particularly because we are the winning station in this market," explained Don Saraceno, KCRA's general manager.

Nor did NBC do anything extraordinary to sweeten the pot, he said. "There were no side deals, we don't operate like that, although there was a little extra compensation," he added.

Nor was the issue of compensation a decisive factor in WXFL's decision to stay the course with NBC.

"Compensation was not really

the point at all," explained WXFL's Executive Vice President Bob Sutton. "It played a very minor role in our decision to stick with NBC." Sutton also layed to rest a rumor that NBC is cutting back on station compensation because of declining market share.

Surprisingly enough, in an industry ruled by rating points, loyalty still counts for something. "Yes. We had discussions with ABC. But you just don't end a 28-year-old relationship like that," Sutton said. "NBC has turned the corner, and the new team is quite an improvement over the Fred Silverman era."

ON TV Detroit closing March 31

By Ed Harrison

DETROIT—ON TV Detroit is shutting down its subscription television service March 31.

Its subscriber base had dwindled from a peak of 68,000 in the fall of 1981 to its current low of 40,000.

While officials at ON Detroit blame the city's depressed economy in part for the service's demise, they cite long-standing differences with the owner of WXON, the VHF station ON pays more than \$800 per hour to lease broadcast time on as the

prime reason for its failure. The \$800 figure represents the second-highest in the country next to ON TV Los Angeles.

According to Bill Wischman, assistant manager of ON Detroit, station owner Aben Johnson had all R-rated films screened before they were allowed to run at 8 p.m., which, for the most part, relegated most R films to the 10:30 p.m. or later time period, too late for most viewers. *Excalibur*, for example, was deemed unsuitable for broadcast until 10:30 p.m.

"We were forced to run P and

PG movies at 8 p.m. We couldn't compete (with cable and other pay services) and were losing subscribers," said Wischman.

Perhaps even more damaging was ON's sports programming of Detroit Tigers, Pistons, Red Wings and college games. Because most games commenced at 7:30 p.m., and WXON was contractually obligated to run advertiser-supported programming from 7-8 p.m., games were broadcast in progress.

"We started Detroit Tigers games in the third inning because we couldn't get the time," said

Wischman. "The partners finally decided to pull the plug."

ON TV Detroit is owned by Jerry Perenchio and Norman Lear, co-partners in Embassy Communications and Bud Yorkin, producer.

Doug Johnson, WXON vice president, said the STV service, which began in 1979, failed because "of the onslaught of cable" that was competing with ON in the Detroit suburbs. The monthly fee for cable was \$14.95 for 24 hour programming compared to \$22.50 for ON's four hours.

CBS balks at baseball

By Dave Portorti

NEW YORK—CBS has passed on its option to pick up half of major league baseball broadcast rights for five years.

Meanwhile, it appears that ABC, which apparently turned down the five-year, \$500 million deal, has made a six-year counteroffer to the baseball commissioner, giving the network rights to three World Series.

NBC signed a half-billion-dollar, five-year package for 50 percent of the broadcast rights two weeks ago (*BW*, 3/7/83). The network reportedly will pay less for the second half of the rights should both CBS and ABC pass on the offer.

"Although we're interested in baseball and would like to have a portion of it, it did not make good economic sense to CBS, given the existing strength we have in prime time and in sports," said Jay Rosenstein, director of sports information. The network turned down the offer last week.

"If there's some restructuring that Major League Baseball wants to come back to us with, however, we'll certainly be around."

CTNA begins programming

NEW YORK—The Catholic Telecommunications Network of America began regular satellite delivery of its programming on March 7, two weeks after World Communications took over CTNA transmission from Bonneville Satellite Corp.

Three hours of video programs, along with some two hours of the radio shows, now are sent to earth stations at 17 Catholic dioceses via Westar IV, transponder 6D, weekdays from 12:30-3:30 p.m. EST.

The dioceses can use the programming for internal purposes or for distribution to local broadcast or cable outlets.

CTNA, a for-profit subsidiary of the United States Catholic Conference, began satellite delivery last Sept. 20. Through a contract with Oak Industries, all programs are transmitted in a "scrambled" fashion "to assure producers that we can protect their interests by maintaining their copyrights."

M/A-COM supplies earth stations to participating dioceses, which pay a one-time affiliation fee of \$5,000 to CTNA. Eventually, the network hopes to have all 174 American dioceses on line.

N.Y. radio juggling sports

By Bill Dunlap

NEW YORK—Radio sports coverage here, which has undergone a number of changes lately, saw two more last week with the announcement that WNBC will air New Jersey Nets basketball and the confirmation that WNEW had dropped New York Knicks basketball and Rangers hockey.

WNBC signed a multiyear contract with the Nets to cover all 82 regular season games, all pre-season games and the playoffs.

The announcement was made at the Meadowlands sports complex by Domenick Fioravanti, vice president and general manager, WNBC radio, and Mike DiTomaso, executive vice president of the Nets.

A WNBC spokesman said "The music that WNBC plays, you can hear on any station on the FM dial. Our philosophy is, 'How do you make it more compelling to listeners?' That's why you have *Imus in the Morning* and Howard Stern and now, the Nets. They are things that build listenership."

DiTomaso cited WNBC's 50,000-watt signal as a key factor in the team's decision. Net games are now carried by WVNJ, Newark, N.J.

Fioravanti said WNBC, New York's only AM pop music station, was "quite comfortable" in adding another ingredient, a sports element, to the station's mass appeal programming mix.

Meanwhile over a WNEW, Jack Thayer, vice president and general manager, said the station was dropping the Knicks and Rangers to identify itself more as a music station than a sports station.

WNEW plays a big band and nostalgia format.

"The Madison Square Garden sports package encompasses over 100 events a year," Thayer said, "so it's very difficult to schedule any programming that makes sense. Sometimes there are two games a week, sometimes three. Often on Sunday evening, when we would like to be doing long-form programming, we can't," he said.

So far, the Knicks and Rangers are still without a radio home.

ET/83 unveils 20 exhibits

WASHINGTON—"Thank you for coming to ET/83," greeted the robot in a voice reminiscent of the latest science fiction movie. But he wasn't from a land far, far away, and the nation's capitol was not being invaded by beings from outer space.

ET/83—Emerging Technologies in Communications and Information, co-sponsored by Sen. Bob Packwood (R-Ore.) and Rep. Timothy Wirth (D-Colo.), featured telecommunications exhibits from more than 20 industry representatives.

The National Association of Broadcasters demonstrated networking and digital audio; National Public Radio showed off its new NPR Ventures and satellite system, and other participants showed portable cellular telephones, pencil-sized paging equipment, interactive cable television and computer/telephone/television home banking, shopping and entertainment.

Congressmen, staff and a host of high school students were given an opportunity to try out the various equipment during the day-long exhibit.

Denver acquires new TV outlet

By Frank Hogan



Jack Matranga, president and CEO of Centennial Broadcasting Inc., announcing that Denver's first new commercial TV station in 30 years will begin operation in June.

DENVER—Channel 31, the first new commercial television station here in 30 years, is expected to begin operation by late June.

"We will provide the funding necessary to make channel 31 a force in the Denver market," said Jack Matranga, president and CEO of Centennial Broadcasting Inc. "Equipment cost will be in the \$5 million range initially, and we have already spent \$14 million dollars on programming acquisition."

The station also will be Denver's first UHF outlet, with a transmitter on Lookout Mountain providing a signal strength of five million watts.

"Channel 31 will provide a fifth selection of free TV in the same vein as (independent) KWGN," Matranga said.

Gary Vautin, program and operations manager, said the station will provide off-network and syndicated programming, including motion picture features,

first runs, sports specials and other programming typical of an independent television station.

Channel 31 originally went on the air in November 1979, with plans to operate as a commercial Spanish-language station. Owned by La Unidad Broadcasting Corp., the station was unable to gain enough financial backing to stay afloat.

Although plans call for some Spanish programming, Matranga noted that the FCC can't dictate programming. "There will be no relationship to SIN" he said. "We will start with a simple news department and, immediately, the main thrust will be to provide news in Spanish."

Pending FCC approval, the station will use call letters KDVR. Offices and studios will be located at 550 Lincoln St., formerly the headquarters for channel 2, Denver's first television station.

George Sandoval will serve as station manager, Kent Lillie as sales manager and Larry Ries as director of engineering.

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AT DEADLINE

Continued from page 1

NBC adds prime-time units

NEW YORK—NBC officially has confirmed what already was a *fait accompli*: it will add additional prime-time sales units following the lead of ABC and CBS. NBC will plug an additional 30 seconds into six sitcoms every week; the network picks up two minutes, affiliates one, and it all starts in April.

UpSouth-Netcom to market fixed uplinks

ATLANTA—UpSouth-Netcom, a new joint venture of Netcom Enterprises and UpSouth Corp., jointly will market and operate two fixed satellite uplinks and associated broadcast facilities here.

Two 10-meter dishes, capable of simultaneous uplink/downlink transmissions to and from all domestic satellites, will be constructed by July 1.

Children's Television Week off to big start

WASHINGTON—Broadcasters nationwide are preparing to offer their finest fare in children's programming March 13-19, in response to congressionally declared National Children and Television Week.

During the week, stations will have an opportunity to highlight their regularly scheduled children's programming and add special shows. On Capitol Hill, the House Subcommittee on Telecommunications will hold hearings on the overall responsibility of broadcasters to children's programs.

NBC to introduce new game shows

NEW YORK—NBC will introduce two new game shows April 4, replacing *Hit Man* and *Just Men!*

Dream House, with Bob Eubanks as host, is scheduled for 11:30 a.m. EST Monday through Friday, followed by *New Battlestars* hosted by Alex Trebek from noon to 12:30 p.m.

CBS scores tie with ABC in daytime

NEW YORK—CBS has tied ABC in daytime ratings for the week ending March 4. The networks earned a 6.7 rating for the 10 a.m.-4:30 p.m. time period. NBC garnered a 4.3 rating. CBS aired six of the top 10 daytime shows. The last time the networks tied, with the same figure, was the week ending Dec. 5, 1982.

FOR THE RECORD

■ National Public Radio, a victim of funding cuts, lack of business investment and slow FM subcarrier authorization and paging service deregulation, has been hit by a massive \$2,775,000 budget cut. Myron Jones, chairman of the NPR board, would not comment on how the cut would affect NPR staff and operations until management had been consulted.

■ Family Radio Programming announced an agreement with McGavren Guild Radio to distribute *New Waves*—a three-hour children's radio program. Targeted to 9- to 14-year-old children and their families, *New Waves* was designed for clearing commercial radio stations in the Sunday morning time period. Programs will include music, youth-oriented features, contests, comedy and serialized drama. Family Radio Programming is a cooperative venture of TMC Multimedia Corp. and the John and Mary Markle Foundation of New York.

■ "The meter is the only current method of audience measurement that can keep pace with the proliferation of television channels in use and maintain a very high degree of accuracy." That's the conclusion Arbitron draws from its Two-Way Cable Validation Test. "This study will become the basis for the development of other methods of measuring television audiences in a changing environment. Our current plans to increase the number of markets measured by meters is one way to meet the challenge," said David Lapovsky, Arbitron's director of research.

■ Deadline has been extended for the 1983 Monitor Awards, sponsored by the Videotape Production Association. Entries will be accepted through March 31. The national competition recognizes excellence in all areas of videotape production. Individual accomplishments in direction, editing, photography/lighting/video engineering, sound mixing and art/graphic direction also will be honored. Eligible entries must have been produced on videotape during 1982. Entry information is available from Janet Luhrs, VPS, 236 E. 46th St., New York, N.Y. 10017.

■ The National Association of Broadcasters has announced that Rep. Timothy Wirth (D-Colo.), Thomas Donahue, AFL-CIO secretary/treasurer and Sen. Bob Packwood (R-Ore.) will speak at the 61st annual convention in Las Vegas.

■ The NAB has filed comments with the FCC in support of the elimination of rules requiring AM broadcast stations to place a 25 mV/m over business districts and factory areas. The NAB termed the coverage standard "an artificial obstacle."

■ KGUY-AM, Palm Desert, Calif., has made an agreement with the Canadian Broadcasting Corp. to broadcast a daily Canadian news program live from CBC's Toronto studios.

■ Metromedia's FM stations in New York and Los Angeles have signed AOR consultation agreements with Burkhart/Abrams/Michaels/Douglas and Associates Inc. Besides WNEW and KMET, the radio consulting firm announced the addition of WWDC-FM, Washington, D.C., and WEZG-FM, Syracuse, N.Y., to its list of AOR clients.

■ WMAR-TV, Baltimore, will produce the U.S. Pro Cycling Championship and announced that the race also will be broadcast over WNEW-TV, New York, WCVB-TV, Boston, WTTG-TV, Washington, D.C., KRIV-TV, Houston and KTTV-TV, Los Angeles. WMAR also is working on broadcast in Chicago for the June 5 bike race.

■ The Federal Communications Commission is scheduled to consider the adoption of its lottery procedures at the March 31 open meeting. Assignment of low-power television licenses could be the first to benefit from lottery use.

Will hot properties fizzle again?

Continued from page 1

rating among the key women viewers. *Soap World* won't return for a second season.

Neither will *Madame's Place*, which captured major attention—and time slots—of many stations during NATPE. Paramount's showcase for Wayland Flowers' flirtatious puppet landed in 68th place for its daily version, going down to 114th for the weekend edition. Glen Campbell's variety series comeback earned 68th place spot as well, along with a 1.9 U.S. rating. The fate of the Lexington Broadcast series is undecided, pending word from the NBC O&Os, which bought it last spring.

Two other first-run NATPE picks from last year didn't make it into 1983. *Romance Theater*, Comworld's attempt at week-long soap operas, was cancelled by many stations quickly. In the Nielsen November ratings, *Romance* placed 202 among women 18-49, with a .3 U.S. rating. Meanwhile, *So You Think You've Got Troubles?*, the Ralph Edwards-produced comedy vehicle for Jay Johnson and dummy partner Bob, was pulled by Telepictures in mid-season, despite firm 52-week station contracts. *So You Think* settled for 109th place, with a 1.1 U.S. rating.

But for other shows, Telepictures ended up on the plus side. *The People's Court*, finishing up



its second season, worked its way into the top 10 ranks of several Nielsen demographic charts, including total households, for the first time. And in its rookie season, *More Real People*, the off-network version of *Real People*, found itself in 46th place on the women 18-49 demo, with a 1.3 U.S. rating and 2.7 designated market rating.

Embassy's *One Day At A Time* ended up 21st on the demographic table, with only a .9 U.S. rating, but a 4.3 designated market rating. At this NATPE, Embassy will be pitching *Mary Hartman, Mary Hartman*, *Diffrent Strokes* and *Archie Bunker's Place* as off-network rookies.

On the first-run front, Metro-media is one of several companies coming into the conference with

a full load of entries, among them Mike Stokey's revival of *Pantomime Quiz*, the drama series *Survive!* and a full season of weekly *Healthbeat* shows. A question mark at this time is *Tom Cottle, Up Close*, with a .3 U.S. rating among the key women.

But enough of the past, it's show time in Las Vegas and as always, there'll be lots to talk and speculate about.

Among the more interesting things at NATPE 1983:

■ The plethora of movie packagers up for sale, as well as revelations and promises about all the new *ad hoc* movie networks springing up and from a variety of station consortiums and advertisers.

■ Stations adopting a get tough attitude toward the networks about encroaching on local time. The issue has come and gone, but at a gathering such as NATPE, it's sure to be a heated issue.

■ The game show renaissance or at least what is presumed to be a rebirth of interest in this TV staple for some key local time periods.

■ The future of first-run cartoons; what to do about early afternoon news lead in programming; whether barter is good or bad are just a few more of the many topics fighting for a hearing among the TV cognoscente.

Let the games begin.

'Merv' gossip prompts suit rumor

Continued from page 1

"*Break Away* is in a lot of difficulty. They can't get into the major markets (e.g., New York and Los Angeles) where *Merv* is. *Merv* is already doing what *Break Away* alleges it's going to do.

"He's a recognizable factor. You don't have to wait a year before he becomes a household

name. . . *Merv* is already here—a hit in a lot of markets."

Rich detailed the following recent ratings successes following the show's format change:

During the week of Feb. 28-March 4, at 4 p.m. EST on Philadelphia's WPVI-TV, *Merv* garnered a 22 Arbitron rating and 48 share, which Rich called the largest rating over for the show in the market.

In San Francisco, where *Merv* airs at 2 p.m. on KRON-TV, the number of women 18-49 watching the show has increased 100 percent over the last year, with women 25-54 up 140 percent.

In Washington, D.C., where *Merv* airs at 9 p.m. on WTTG-TV, women 18-49 are up 71 percent, women 25-54 up 24 percent and adult women up 62 percent.

Rail strike coverage colossal

Continued from page 1

road at once. So we have to constantly monitor and plan."

Network television affiliates here air traffic reports during their local cut-ins on *Today*, *Good Morning America* and *CBS Morning News*. Live reports have come from bus and subway stations and parking lots. Crews have even singled out commuters for "day in the life" coverage of their trips to work. It's all meant some pretty strange hours.

"Like everything else in the news business, it's a juggling act," said Frank Gardner, news director, WCBS-TV. "When you have three or four more people coming in during the morning, you have problems later in the day. But you try to move people's schedules around to thicken up the thin spots."

"We've committed a tremendous amount of resources and coverage to this, mainly keeping people on overtime and working them long hours," said Cliff Abromats, news director, WABC-TV. "But while it's a hassle to commuters, it's not the end of the world. Our reporters tell us that traffic is not that much heavier than normal, considering there's a strike."

"It's a real handful, but we're finding it pretty manageable," said Tom O'Hanlon, news director, WFAS-AM, White Plains, N.Y. The suburban station serves a large commuter area. "It's just a matter of keeping up with the information and running the staff heavily."

WFAS pulled in part-timers, who usually work on an assignment basis, to share the load.

"We have our skywatch traffic pilot on duty along with some radio-equipped cars, so we can cover the scene from the air and go from county to county right in the middle of traffic."

WVOX-AM, New Rochelle, N.Y., put its staff of three full-time reporters, plus six school interns, on the case. Most took to the field to interview newspaper vendors and taxi and bus drivers for an inside view on the situation.

"A newspaper vendor at one busy train station was the first good source to tell us that very few people were actually going to work," said Howard Bischoff, news director. "He could tell because he was selling 600-700 fewer papers than usual. People apparently are working at home or taking days off."

Copters cover crisis

Local all-news stations have expanded their already frequent traffic reports. WINS has added an extra hour of coverage during morning and

afternoon drive times.

"The first priority is to tell people how to get to work," said WINS Executive Editor Joe Gillespie. The station airs transportation options three times an hour.

WCBS has sent up an additional traffic helicopter, both leaving about an hour earlier than usual in the morning.

"Having covered quite a few crisis situations over the years, and having had enough notice to plan for this strike in advance, it's been pretty easy so far," said Mike Ludlum, managing director of broadcasting. A New Jersey resident, Ludlum himself has had to take a bus to work.

"We have contingency plans for any kind of strike," said Kevin Methany, program director, WNBC-AM. "When something seems imminent, we have a pow-wow with the various operations people here, so by the time it happens, it's almost old news to us. We've already been through dry runs."

WNBC has increased the length of its traffic helicopter reports 300 percent, to about three minutes, Methany added.

WNEW-AM has incorporated its helicopter traffic reports into expanded newscasts.

"One of our traffic reports noted that part of the holdup at a heavily traveled highway was due to television trucks that were covering the traffic," said Mike Prelee, news director.

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UPDATE

Country's fortune bright on AM

NEW YORK—"Country is still one of the more viable AM music formats. While we've seen Top 40 fall by the wayside in most markets, country is doing well all over America. If properly programmed and promoted, it has a very bright future right now."

That's the optimistic outlook of Joel Raab, new program director of country station WHN-AM here. Currently program director of WHK, Cleveland, he will join the WHN staff around March 28. Originally from Wantaugh, N.Y., Raab grew up listening to WHN.

"While there are similarities between the two markets, New York is unique to the world," he said. "The challenge of being involved with this market is one that I couldn't pass up. It's very

exciting to be programming a station with such a great heritage."

Raab replaces Dene Hallam, who became program director of country competitor WKHK-FM on Feb. 1. Confident in the appeal of country, Hallam blamed his departure partly on WHN's decision to carry Mets baseball this year.

"Baseball will obviously de-emphasize WHN's country music listenership, but it will increase their share," he said. "Everything I know about country music listeners tells me that they'll be unhappy with the Mets, and the core audience is really going to be hurt."

"The feeling we got from focus groups both at WHN and WKHK was that we've only got two country stations in town, so why

not put the Mets on a talk or a news station?" Hallam asked.

"AM stations, whether they're music formats or not, sometimes have to expand beyond the music service," Raab said. "Listeners tend to have expectations that AM stations will do programming to complement their music format."

"If our music is good enough, then the Mets are not going to hurt us. I see a potential benefit in bringing in new listeners to country music and recycling some of that audience to the rest of our regular format."

Whether WHN will score with the Mets will be revealed as the season progresses. Meanwhile, the search for Raab's successor continues at WHK.

'My Favorite Martian' returning

LOS ANGELES—Uncle Martin is back.

My Favorite Martian, the 1963-66 series starring Ray Walston, as TV's first extraterrestrial, and Bill Bixby, is back in syndication through Telepictures Corp.

But don't expect to see it in its original prints. Unlike the 107 original episodes, the series has been transferred from film to tape, ensuring better quality for those stations bringing Martin back to Earth.

When the series first went into syndication, the prints were of poor quality with scratches and nicks, according to Jim Moloshok, vice president, creative services at Telepictures.

"We went to the vault and found the original 35mm negatives. Some took three to five months to find and we began

correcting them. Stations are reluctant to buy a series if it's too old. We wanted to make them as promotable as possible," said Moloshok.

Telepictures used the Rank Flying Spots Scanner to convert the series from film to tape. The Rank system electronically reprocesses the film and color for quality prints.

Each frame is individually scanned as it moves past the scanning point without stop-and-go resulting in high resolution. The Rank system allows for the screening of the film and as the color changes, an adjoining computer instantly adjusts the color temperatures.

"The contrast was lowered or faded throughout the years and by turning a dial you can increase the color or adjust it," said Moloshok. "You get a pristine fully corrected version. Racking the film through the Rank system, you can watch through the monitor as it transfers to tape. Our videotapes using this system are probably better quality than what appeared on the network."

Telepictures' masters are on 1-inch tapes, but stations can receive the series in whatever tape format they need.

Moloshok said that the cost of using the Rank system is "reasonable" (about twice the cost of a traditional transfer).

NANBA paper raises call for journalists' protection

OTTAWA—The North American National Broadcasters Association called for full protection of journalists under national and international law in a paper presented last week at the Fourth World Conference of Broadcasting Unions meeting in Algiers, Algeria.

The association's paper opposed international licensing of journalists, saying that "the right to license carries with it the power to deny such licenses."

The paper also pointed out that while broadcast journalists have a capacity unequaled by any other medium of communication, they are the most vulnerable because, with their sophisticated and elaborate equipment, they can be prevented from crossing borders to cover news events.

The association is made up of ABC, CBS, NBC, Public Broadcasting, Canadian Television and the CBC and Televisa, the Mexican television network.



Among the stars appearing on the March 20 "Gala of Stars 1983" special on PBS stations are (clockwise from upper left) soprano Grace Bumbry; host Beverly Sills; ballet stars Patricia McBride and Bart Cook; and tenor Placido Domingo, with "Gala" music director/conductor James Levine.

Scharff, Unitel hustle to tape PBS' 'Gala'

NEW YORK—Scharff Communications and Unitel Video had to work quickly to record PBS' fourth annual *Gala of Stars* from the Lincoln Center, which airs March 20. The program wraps up public TV's spring fundraising drive.

Because Lincoln Center's New York State Theater has regular performances every night of the week except Monday, the show had to be set up, rehearsed and recorded within one 24-hour period a few weeks ago.

Scharff's Video Music Truck and Unitel's Odyssey II Video Production Truck arrived at the theater at 12:01 a.m. on Monday, Feb. 21, to set up for rehearsals later that morning.

The 2½-hour program was taped between 8 p.m. and mid-

night, with load-out completed by 1:30 a.m. Tuesday.

Scharff used dual 24-track Ampex MM1200s, with dual sets of Dolbys for complete redundancy. Performers included Beverly Sills, Placido Domingo, Cleo Laine, Miss Piggy, the cast of *Candide* and James Levine conducting the American Symphony Orchestra.

For post-production of the show at National Video, Scharff supplied special signal processing equipment, including an extended bandwidth Lexicon 224X digital reverb, a Lexicon Prime Time DDL "93" for digital delay and a pair of audio monitors.

Gala of Stars '83, a production of WNET/Thirteen, New York, is funded partially by AT&T and the Bell System Cos.

GRNS set to switch to satellite

ATLANTA—The Georgia Radio News Service has begun switching its 103 affiliates to satellite delivery.

Unlike competitor Georgia Network (*BW*, 2/28/83), GRNS will be responsible for the purchase, installation and maintenance costs of the receiving stations that were designed specially by Microdyne Corp., Ocala, Fla.

The change to satellite reception, expected to be complete by year's end, will cost \$500,000, according to Paul Stone, GRNS general manager.

The signal will be delivered from a Westar IV channel sublet from National Public Radio.

Preview expanding programming

WORCESTER, Mass.—Preview Subscription TV Inc., serving the Boston market, has expanded its programming hours over WSMW-TV, channel 27.

The service now starts two hours earlier each day—at 5 p.m. EST weekdays and 1 p.m., Saturdays and Sundays.

Preview's expansion comes in the wake of the demise of the STAR STV service on WQTV, channel 68, Boston, which has returned to full-time commercial operation.

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PEOPLE ON THE MOVE

Mark Potter has joined ABC News as a general assignment correspondent based in Miami. He has been an investigative reporter for WPLG-TV, an ABC affiliate, since January 1981.

Martin Greenberg, vice president/radio, Belo Broadcasting Corp., has joined the company's board of directors. He previously served as president of the ABC-owned FM radio division in New York and was a 17½-year ABC veteran.

Michael Young has been named host of *Help Wanted*, the new syndicated daily half-hour series from Group W Productions. Young has been a familiar television personality, hosting *Kids Are People Too* on ABC-TV, the syndicated *Grand Prix All Stars* seen on talk shows in San Francisco and Detroit.

Richard "Dick" McGeary has joined KGIL-AM/FM, Los Angeles, as general sales manager. He most recently was West Coast director for Mutual Broadcasting radio sales. Also at KGIL, **Mike Lundy** has been named program director. He held the position before moving to KFI-AM/KOST-FM in Los Angeles.

Stanley Pederson has been named program manager for KYTV-TV in Springfield, Mo. Pederson was formerly vice president, director of broadcasting at WJLA-TV in Washington.

Richard DeFabio has been named general manager of WASY-AM in Portland, Maine. Most recently, he was general manager of WFTN in Franklin.

Donald Kleffman has been appointed executive vice president of Ampex International and will be responsible for video marketing. Also, he was appointed general manager of the Americas, Far East area of Ampex International. **Mark Sanders** has been named to succeed Kleffman as division general manager in the company's Audio-Video Systems Division. **Cliff Moggs** has been appointed area manager of the Europe/Africa/Middle East area. Kleffman will continue as a corporate vice president. Sanders will continue to be responsible for the video recorder group, and Moggs will relocate to Reading, England.



Brent Musburger

WCBS Radio Network named **Jack Buck** and **Brent Musburger** to announcing posts for its upcoming baseball coverage. Buck will handle play-by-play for the network's live coverage of the 1983 World Series. Musburger will fill the play-by-play half of CBS Radio Sports' All Star Baseball Game coverage team. Both CBS personalities are NFL staples.

Daniel Karasik has been named to the Netcom International board of directors. He recently retired as Comsat's director of television and customer services, world systems division. Karasik also served as a CBS News correspondent in Europe and was a producer, writer and director for NBC News, Washington.

William Jarret has been named director of engineering for International Production Center. He and his staff will handle all engineering functions at the New York videotape production, post production and duplication facility. Jarret was formerly chief engineer and director of field operations at Matrix Video.

Michael Wright has been named senior vice president and administrator for the New York office of Stone/Hallinan Associates Inc., an international public relations firm. He will continue to supervise and direct East Coast television and fine arts activities in addition to representing New York celebrities. He formerly was a vice president with ICPR.

David Landau has been named director, Eastern sales, for United Stations. He was previously an account executive for WKTU, New York, and served as vice president/director of sales for TeleFrance USA.

Paul Johnson has been named vice president of Western sales at Wold Communications. With the company since 1979, most recently as manager of Western sales, Johnson will coordinate Wold's sales efforts in the Western U.S. **Ian Joseph** has joined Wold as manager of Western sales, responsible for syndication sales. He previously was with the Newlink Corp., where he worked in videotex sales. **Nell Donovan** has joined Wold's New York office as manager of Eastern sales. Donovan previously was with the traffic department of Hughes Television Network.

Robert Farrington has been named president and chief operating officer of Stainless Inc., a manufacturer of communications towers. He succeeds company co-founder **Henry Guzowicz**, who continues as chairman of the board of directors and chief executive



Jack Buck

Larsen touts programmers

NEW YORK—"The programmer is king at the moment."

That's the perspective from Charles Larsen, president of the National Association of Television Programming Executives, and president of Almi Television Productions, here.

This week, about 6,000 television program directors will converge on Las Vegas to shop the wares of some 249 exhibitors.

And despite the grumblings of buyers about the dearth of new product at NATPE this year, Larsen maintains the mood of the programmers is positive going into this week's buying spree.

"People always complain about the lack of creativity each year, that everything is the same. But there are a number of new, exciting projects. It is true that there isn't as much first-run stuff this year as there was five years ago," he said, "but that's not because of the lack of creativity, but because of other things that have happened in the marketplace.

"For starters, there is less local time for network affiliates to fill. Another phenomenon is what has happened lately in prime access. Stations used to do checkerboards—different shows every night. But with the success of programs like *PM Magazine*, the total number of programs has been less," Larsen said.

What will buyers be shopping for this week? Larsen's hot picks are prime access programs, feature films and programs for barter.

"At mid-season, there's a void for prime-time access programs. A number of programs have died—*SoapWorld*, *Romance Theater*, *Madame's Place* and *So You Think You Have Troubles*. So far, only one has filled that void—*Lie Detector*. And that may be dead already. While the clearance has been good for *Lie Detector*, the ratings are not," Larsen said. "Buying should definitely pick up for replacement strips," he added.

Larsen also cited a demand for feature films and noted there will be plenty to pick from—eight or nine full film packages.

"I've also noticed an increased appetite for



Charles Larsen

barter programming. Advertisers are more willing to sponsor programs these days, and that's tied to the recession," Larsen said.

"There are plenty of opportunities for programmers these days," Larsen noted. "But there's a price to pay. While there are more places to sell it, with the new technologies and new channels of distribution, there aren't as many gold mines out there anymore. It might be easier to place a show nationally through a vehicle like the Cable Health Network, but it won't make the type of money if it were placed nationally on NBC, for example.

"Programming is more in the forefront than ever before. There are plenty of benefits, but drawbacks, too," he added.

officer. Farrington, formerly a director and vice president in charge of manufacturing, also has been with Stainless since its founding in 1947. Other promotions include: **Richard Eberle** to vice chairman of the board of directors, from executive vice president; **Jess Rodriguez** to executive vice president, from vice president and director of sales; **John Windle** to vice president, engineering, from chief engineer of design and fabrication; **Henry William Guzowicz** to manager of production in charge of coordination of tower production in the company's Pine Forge and Perkasio, Pa., plants.

Lester Crystal, veteran of 20 years with NBC News, has been named executive producer of the upcoming one-hour *MacNeill/Lehrer Report*, co-produced by WETA-TV, Washington, D.C., and WNET/Thirteen, New York.

Mark Goldberg has been named news director at KOME-FM in San Jose, Calif. Goldberg has been a member of the KOME news team since 1979 and has served as public service director since 1981.

Thomas Dooley has been appointed director of financial planning, Viacom International Inc. He previously held the same title for Viacom's Entertainment Group.

Charles Ram has been named general manager of satellite services, VISCOM/Visnews. He will be responsible for commercial satellite leasing and related services. Ram was formerly program manager, military satellites, British Aerospace.

Arthur Whitelaw has left his post of director of theater development, HBO, to form Arthur Whitelaw Productions. The company will provide television programming to broadcast and cable networks and will produce plays for legitimate theater.

David Landau has joined The United Stations as director, Eastern sales. He most recently had been an account executive at WKTU-FM, New York, and, previously, vice president/director of sales for the TeleFrance USA cable network.

Julie Ballard-Lebe has been named a team sales manager in the Los Angeles office of MMT Sales. Ballard-Lebe had been an account executive with MMT in Chicago, before joining the Los Angeles office in a similar capacity. Prior to joining MMT, she had been with the ABC Radio Network in Chicago.

Dick Woollen has been named vice president, marketing, for Columbia Pictures Television Distribution, focusing on feature films and first-run production. Prior to joining Columbia, Woollen was vice president in charge of programming for the Metromedia Television Stations Division for 14 years.

Wold Communications announced the following personnel changes: **Vince Wallisko** to project manager, corporate engineering, from supervising engineer of Wold's East Coast transportable earth station; and **Larry Thueson** to field technician, corporate engineering, from Hughes Aircraft.

Diana Foster has been pro-

motored to director of Southwest sales for the domestic sales division of Telepictures. She initially will be based in the firm's Beverly Hills office and eventually relocate to Dallas, where she will establish a new regional office. Foster was previously sales executive for the domestic sales division.

Judy Price has been appointed to the newly created position of vice president, children's programs and daytime specials, CBS Entertainment, headquartered in Hollywood. Price has been vice president, children's programming, at ABC Entertainment since November 1981.

Pat Evans has been named promotions director at KOME-FM, San Jose, Calif. Evans was formerly program director at KSFJ-FM, San Francisco, and has held promotions, music and research director positions at WDRQ-FM, Detroit, WNET-FM, Chicago, and was assistant program director at KYA-AM/FM, San Francisco.

Bruce Goodman, vice president and general counsel of Mutual Broadcasting System has been appointed to the Legal Affairs Committee of the American Advertising Federation. The new committee, is comprised of 19 senior attorneys representing advertisers, agencies and media organizations.

Gerald Jensen has been named news director at KOLD-TV, Tucson, Ariz. He previously was with KEYI-TV, Flint, Mich., where he had been news director since 1979. KOLD is the CBS affiliate in Tucson.

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'PM Magazine' spawns tentacles encircling new TV era

Group W ushered in a new era in TV syndication when it began marketing *PM Magazine* to outside stations in 1976.

PM Magazine meant stations cooperating with each other in production. It spawned a public thirst for "reality" shows, and it made the minicam an essential part of TV programming.

With scores of stations and related

production crews across the country, *PM Magazine* also developed hundreds of people—technicians, hosts and executives—who since have gone on to contribute their talents to other ventures.

Whether staffed by *PM Magazine* veterans or not, the programs and services examined in this section of *Broadcast Week*—Corinthian's *Afternoon*, Group W's *Newsfeed*, Telepic-

tures' *Newscope* and Paramount's *Entertainment Tonight*—all have been influenced by the pioneering show, whether by the minicam, station cooperation or a dose of reality.

Here, then, is a look at the technology behind *PM Magazine* and its descendants.

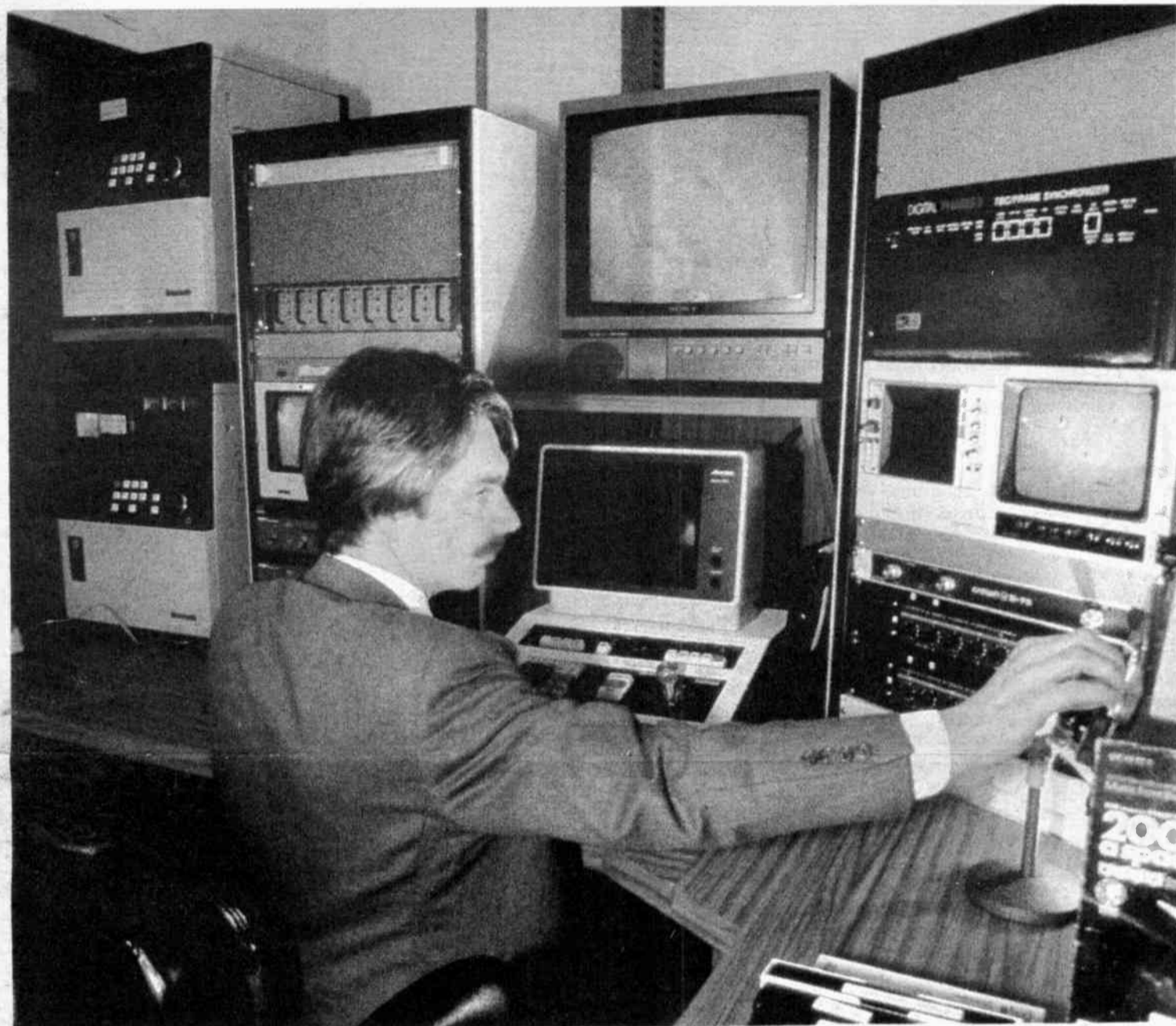
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SECTION 2 / BROADCAST WEEK

March 14, 1983

HARDWARE/TECHNOLOGY



Half-inch pioneers stepping forward

Since the introduction of 1/2-inch camera/recorders for broadcasters last June, stations have shown much interest in the new equipment—but have made few purchases.

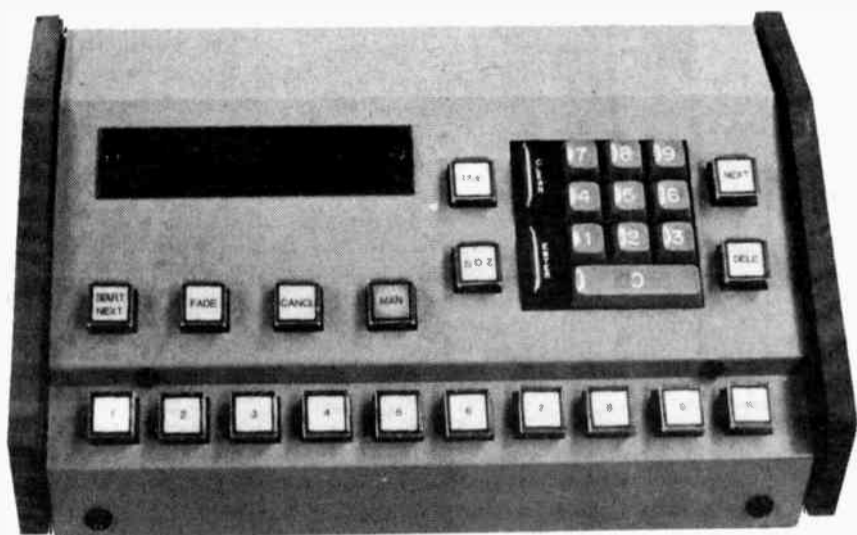
Part of the problem lies in the lack of a 1/2-inch standard. The Beta format—marketed by Sony and Thompson/CSF—is incompatible with the "M" format sold by Panasonic, RCA, Ikegami, Hitachi and Ampex.

But several enterprising stations have decided that the advantages of 1/2-inch outweigh the disadvantages. The pluses include lightness of equipment and better video quality than with 3/4-inch.

For this special report, *Broadcast Week* spoke to three pioneers who have taken a step into the future with 1/2-inch technology: WNEV-TV, Boston; KBTU, Denver; and Mississippi Educational Television.

Continued on page 18

Karl Renwanz, WNEV-TV's director of engineering, tests the three-machine edit suite operation.



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A tale of three stations

WNEV-TV

By Les Luchter

After more than a decade of license battles over Boston's channel 7, locally owned WNEV-TV replaced RKO General's WNAC-TV last May 22.

Less than four months and more than \$1.5 million later, WNEV launched *NewSe7en* on Sept. 13th—with a new set, new equipment and two new anchors receiving annual salaries estimated at \$500,000 each.

Then, on Nov. 29, less than four months after its secretive "November Project" was announced, WNEV launched *Look*—a daily, two-hour live magazine-style show, complete with \$2 million worth of new ½-inch compatible hardware.

It's hard to believe that this station, setting new standards in local television, did not even exist a year ago.

The look of success

"Other stations were pretty quick to try to copy what we were doing," said Karl Renwanz, director of engineering and operations, WNEV. "The capital budgets at channels 4 (WBZ-TV) and 5 (WCVB-TV), I understand, have increased significantly since we started our spending and facilities improvement here."

The news upgrading included a 6,000-square-foot set, along with five Ikegami III-83 cameras, two GMC Suburban ENG field vans, two Sony BVU-800 ¾-inch editing machines, two Digital Video Systems Phaser IIA time base correctors, a Weathergraphics computer weather system, Grass Valley Group DVE Mark II dual-channel digital video effects system, 12-channel RTS IFB system Listec Digivision prompters, six-channel Harris IRIS II still-storage system and Chyron IVB graphics system.

News anchors Tom Ellis and Robin Young grabbed the publicity spotlight as channel 7, perennially far behind in the Boston news race, climbed up the ratings ladder.

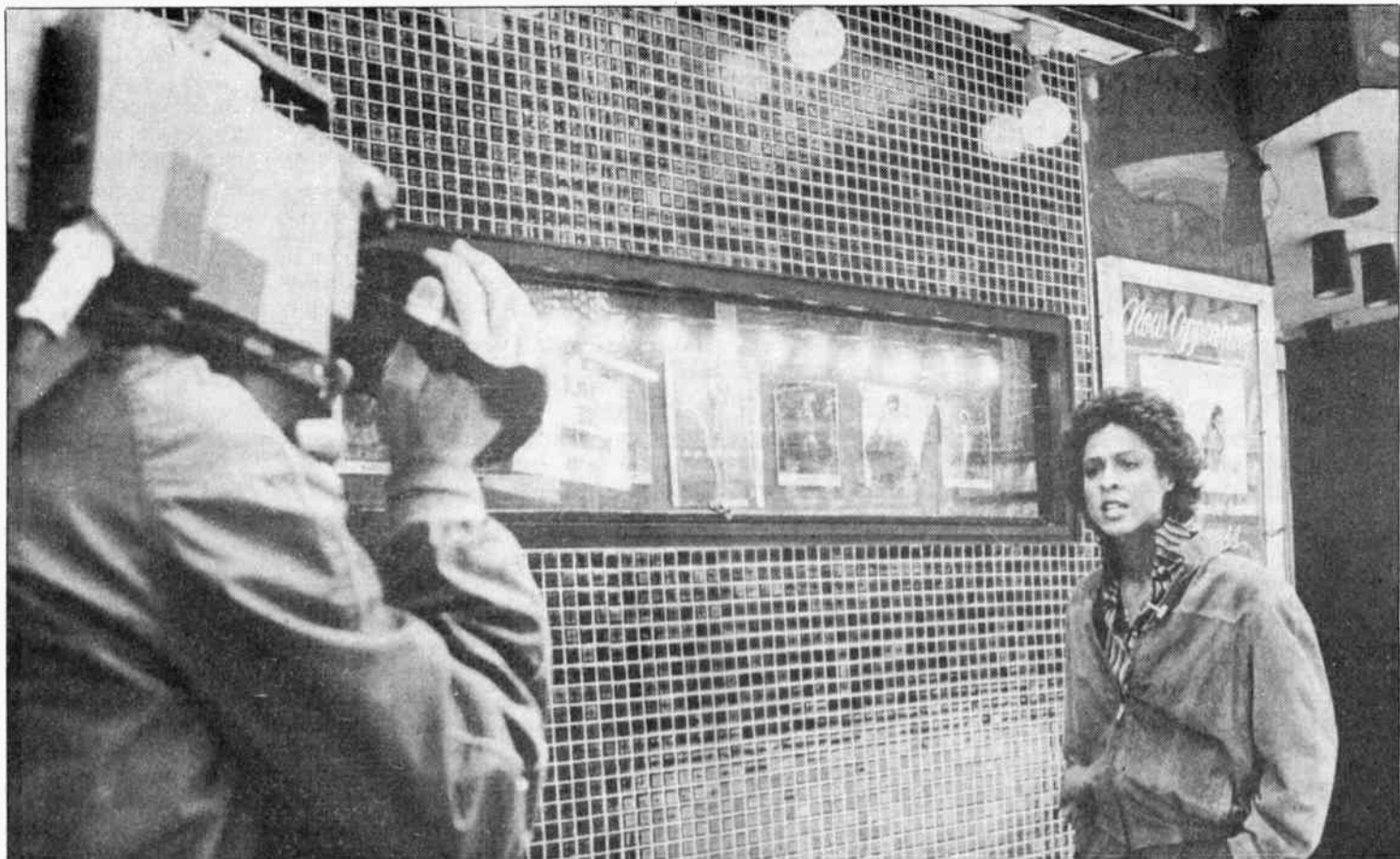
But it was *Look* that caused broadcasters nationwide to really notice the new station.

Buying exclusive video rights to the famed magazine's name and logo was in itself a major investment, although exact figures have not been disclosed.

And the program's contents were even more daring. Two hours of live, local TV as a lead-in to the 6 p.m. news was unusual enough, but the forces behind this show with the old magazine's name insisted that it wasn't really a "magazine" show. It was an "electronic newspaper," they said.

Like newspapers, each day of the week on *Look* features its own special reports, designed to attract specialty advertising. These "sections" include "relationships" (Mondays), "health and science" (Tuesdays), "food and nutrition" (Wednesdays), "weekends" (Thursdays), and "beauty, health and style" (Fridays).

Each day of the week has its own producer and a regular co-host who joins



Ann Butler, co-host of WNEV-TV's 'Look,' is taped for a remote feature.

daily hosts Ann Butler and Kim Prince in the show's four-set, 4,500-square-foot studio.

Each show includes various features on that day's theme, along with a "cover story" explored throughout the two hours.

Daily features include consumer reports, preparation of a "meal of the day," fashion updates and news updates every half-hour from either Tom Ellis or Robin Young at *NewSe7en*.

Along with live segments from the studio, *Look* includes daily live remotes from Boston and vicinity, as well as many pre-taped remotes—often featuring Butler or Prince—shot at least several days in advance.

Channel 7's half-life

It's an ambitious project, which resulted in the hiring of 70 new employees and the need to buy a lot of new equipment.

Renwanz decided not to use ¾-inch tape because "the quality is bad and it's a dying technology." One-inch was better quality than ½-inch, he knew, but not all that much better. And 1-inch equipment was too heavy for small crews to lug around for all the remotes *Look* would need.

So Renwanz decided to go ½-inch—all the way. Sony's Beta format would have required editing on ¾-inch machines, so he chose Matsushita's "M" format version of VHS.

The ½-inch equipment cost more than ¾-inch would have cost, Renwanz said, but the extra cost was under 10 percent and more than offset by the superior quality.

For *Look*, Renwanz purchased nine Ikegami HL-83 cameras; 12 Ikegami HM-100 portable VCRs, which bolt on to the cameras; 31 Panasonic AU-300 studio VCRs; seven Convergence editors and 14 Fortrel time base correctors.

In-studio equipment at *Look* includes three RCA TK-46 cameras and two RCA TK-76 cameras—one overhead on a grid for wide shots.

"It's working so well, we've already bought more," Renwanz said about the ½-inch format.

A few weeks ago, he decided that Panasonic's AK-100 field camera is "the best one made." So the station bought 10 of them and moved all but one of the Ikegami cameras to the news department.

NewSe7en now uses those cameras—and its other Ikegami HL-83s—with ¾-inch recorders, but Renwanz said the news probably will go ½-inch within a year. It's now ¾-inch, he said, only because it "would have cost a million extra dollars to throw it all out."

Renwanz also recently purchased 13 Panasonic AU-100 portable VCRs for use with the new Panasonic cameras.

Although WNEV's news department is technologically behind the programming department (which produces *Look*), the manpower advantage in the field is still heavily with news.

NewSe7en has four mobile vans, *Look* one. *NewSe7en* has 17 field crews, *Look* eight.

Workers don't pay their dues

NewSe7en also has unionized technical personnel, while *Look* is non-union.

Arthur Porter, station manager and acting vice president, administration and finance, said non-union people were essential to the ultimate success of *Look* because "we were asking people to do a range of tasks—producing, directing, writing, shooting and editing. It gave us the opportunity to hire a different type of person to work on that type of project and to generate a very strong team spirit."

Porter and Win Baker, station president and general manager, who nurtured *PM Magazine* while they were both with Group W, said that non-union crews largely have been responsible for that show's success.

The International Brotherhood of Electrical Workers gave up jurisdiction over EFP work on *Look* and WNEV's public affairs shows in exchange for "a job and more money," Porter explained.

Despite the differences in working conditions between *NewSe7en* and *Look*, the two have "more of an overlap than exists in most stations," Renwanz said. "The format of *Look* allows for news cut-ins every half-hour... so that breaks the barricade down considerably. Sometimes they have live reports at the half-hour."

"If there's a big news item, *Look* is a tremendous vehicle for our news department to get a jump on all the competition. There have been two or three cases where they have really scooped the competition in a big way, by virtue of *Look* as the vehicle allowing them on the air."

In some ways, the news department has already started gearing itself for ½-inch technology. Six months ago, Renwanz said, only three or four of *NewSe7en*'s field crews consisted of one person. The number is at least 14 now, he said.

When *NewSe7en* switches to ½-inch, the technicians will be able to perform additional editing functions on the station's news footage.

"We can edit *Look* and go more generations down (than the news department can) and be higher quality, because of the ½-inch," Renwanz said. "And we're working on developments right now to make it even better. The prototypes will be worked out here with manufacturers very soon."

Look has six three-machine editing suites because the show's format necessitated more than "cuts only," explained Renwanz. "We needed dissolves, still frames, other special effects."

There is also a two-machine editing suite in *Look*'s facilities.

Maxell makes the grade

Look already has used up 1,400 tapes, according to Renwanz—about 300 a month. The "M" format uses regular 120-minute VHS cassettes, but they run through the broadcast equipment at six times the normal speed—or 20 minutes per tape.

"The standard VHS type is junk because of heavy dropout," Renwanz said. "We have found general consumer tapes unacceptable for the quality we need

on the air."

Look started out using Fuji Super HG tapes and since has changed to Maxell Super HGX. "We found Fuji to be number two," Renwanz said. "No one can come close to Maxell for technical quality."

Renwanz said he buys the Maxell tapes from a "wholesale drug store. If you negotiate properly, you can get near the consumer price—about \$10."

After the tapes have been shown on-air, Renwanz said, "we save the segments and save all shows."

Some of those segments eventually may be sent to other stations as part of WNEV's plans to syndicate the *Look* concept.

At this time, those plans are still quite tentative. *Look*, after all, would need to go up against other live early news leads like Corinthians's *Afternoon*, Telepictures' *Newscope*, and The Bennett Group's *Break Away*, (all three now being shopped to stations for the first time).

"It's been Win Baker's feeling to first firmly establish the show on a local basis," Porter said, "to give it adequate time to work out all its problems. After six to eight months, (we'll) explore ways to use material from the show on a syndicated basis. If it does end up being syndicated, group deals will be made as the first step."

Look most likely would be the show's title in syndication, Porter acknowledged. The syndicated version would include material from WNEV, live segments from each local station and "some type of cooperative arrangement" for other material.

Porter, who expects *Look* to "break even" by next fall, remembered that "Evening (PM) Magazine did not really become profitable and viable for one year from the date we started" and was "not a national hit for two to three years."

Renwanz also brought up *PM Magazine*'s initial growing pains. "In Boston, it was scorned. It took a while for the acceptance to grow, and I think we're meeting with the same kind of resistance. This is a different enough format that has people trying to figure out what it is."

Those early days of *Evening Magazine* on WBZ gave Bostonians a look at a co-host named Robin Young. Around the same time, at the *PM Magazine* on WFSB-TV, Hartford, Conn., a co-host named Ann Butler also was making waves.

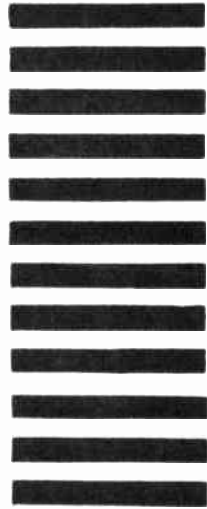
Young and Butler, Baker and Porter, and other *PM Magazine* veterans are now in the forefront at WNEV. As they learned with *PM Magazine*, *Look*'s success will depend on a combination of talent, technology, format, promotion and other factors.

"Technological advances don't necessarily buy you rating points," said Renwanz. "They improve your image, they improve your look, and they have an effect. But I'm not sure it's also tangible to say, 'A million dollars in equipment means a rating point.'"

"I'm not sure that's even equitable."



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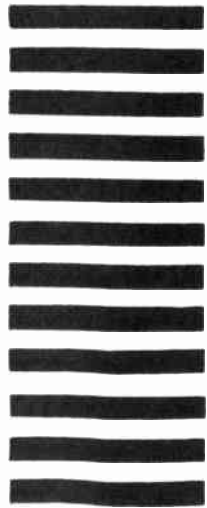
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C3BW3

KBTV

By Fred Dawson

KBTV never has been known for reticence when it comes to pressing the advantage against competition.

The ABC affiliate, leader in local news for most of the past decade, wasted no time in turning its acquisition of Sony Betacam equipment to good promotional use early this year.

First, the station aired a commercial showing the benefits the new light 1/2-inch camera and video recorder brings to news gathering. The spot begins with a dramatization of a cameraman being sent out under the burden of traditional gear. "Here's your battery, and here's your cables, and here's your belt, and here's some more wires," intones the assignment man, pushing loads of gadgetry onto the cameraman, who is rushing out the door. "Now get out there and cover Colorado."

The video clip then shows a similar scene involving use of the Betacam equipment, with its obvious advantages. "No more dangling wires and cable and batteries," says the voice-over. "... Now there's Betacam, and only 9 News has it."

Next, just to make sure the competition got the word, the station had an open-house party for local media competitors. Claims KBTV Chief Engineer Myron Oliner, "It gave us a chance to toot our own horn a little."

To Oliner, there's much to toot about in the Betacam, which eventually will be used in the field by all 24 KBTV cameramen. In fact, the station's satisfaction with the initial package of three cameras and accessories will result in purchases totaling nearly \$1 million over the next five years, Oliner said.

The three cameras currently in use are one-tube units, which, according to Chief Photographer Butch Montoya, produce a picture slightly inferior to the top-of-the-line Sony 330s the station has been using. But, he added, demonstrations of the three-tube unit, due for delivery in the near future, proved to the doubting staff that the Betacam is easily the equal to the 330.

In the meantime, Montoya said, the one-tube camera has been up to the tasks assigned it, including a recent FBI raid at a dimly lit home in nearby Longmont. "We were amazed at the picture quality under those circumstances," he said.

The immediate cause of the new camera purchases was KBTV's decision to add a half-hour news magazine and feature program in the 6:30-7 weeknight slot. The phase-in of 1/2-inch equipment will be effected as rapidly as possible, Oliner said, beginning with installation of a new editing suite that will accommodate tape transfers from either 3/4-inch or 1/2-inch tape directly to 1-inch, currently used for permanent storage of station features.

Oliner said the Betacam budget easily



Bob Tews, KBTV cameraman, with 1/2-inch Sony Betacam camera and video recorder.

met with approval among executives at Gannett Broadcasting Group, KBTV's owner. In fact, he said, the Gannett Washington bureau already is using the Betacam, and KBTV's sister station in Atlanta, WXIA-TV, is "leaning heavily" toward the equipment.

Montoya, after years of working with heavier equipment, is delighted the station is moving to Betacam. "The newsability of the Betacam is way ahead of everything else," he said. "It has all the flexibility of film."



Kent Bowlds, cameraman for 'Mississippi Roads,' with RCA Hawkeye camera.

Mississippi Educational Television

"The quality is miles above 3/4-inch and getting close to the quality of 1-inch recorders," noted Larry Holden, director of production for Mississippi Educational Television.

The state network of eight stations received its first—and only—RCA Hawkeye 1/2-inch camera/recorder last June. It first was used to tape a portion of *To Dance For Gold*, a program about an international ballet competition in Jackson, produced in cooperation with Hearst/ABC's ARTS cable service.

Then the network began taping *Mississippi Roads*, a series of 13 half-hours documenting interesting people around the state—including dolphin trainers, stained-glass artisans and oyster shuckers.

The 1/2-inch camera enabled the footage to be taped with only a producer and one cameraman on hand. "One-inch would have an additional engineer on hand," Holden said.

According to Holden, the unobtrusiveness of the 1/2-inch equipment helps put non-professional people at ease when doing shows like *Mississippi Roads*. "There are no *PM Magazine* Barbie and Ken dolls," he said. "The people of the state are the stars of the show. The people have to be themselves."

Before getting the Hawkeye, Mississippi Educational Television already had an RCA TK-76 with a Sony/RCA 1-inch H-50 location recorder. It's been used in "all types of locations," Holden said, but "not very much in magazine-style production."

For *Mississippi Roads*, the 1/2-inch tape still had to be bumped to 1-inch for editing purposes. But the network recently has received its first RCA 1/2-inch editing suite.

Although he has no definite plans to order any more Hawkeys, Holden admitted, "If you've got one, you want to have another one."

Mississippi Educational Television will use its Hawkeye next at location shoots for instructional shows.

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'PM Magazine' sets trends for future ...



Sandle Newton and David Sisson of KTTV's 'PM Magazine,' Los Angeles, are typical of the producer/talents who co-host the show in cities across the country.

...while its descendants play catch-up

Group W ushered in a new era in TV syndication when it began marketing *PM Magazine* to outside stations in 1976.

PM Magazine meant stations cooperating with each other in production. It spawned a public thirst for "reality" shows, and it made the minicam an essential part of TV programming.

With scores of stations and related production crews across the country, *PM Magazine* also developed hundreds of people—technicians, hosts and executives—who since have gone on to contribute their talents to other ventures.

Whether staffed by *PM Magazine* veterans or not, the programs and services examined in this section of *Broadcast Week—Corinthian's Afternoon*, Group W's *Newsfeed*, Telepictures' *Newscope* and Paramount's *Entertainment Tonight*—all have been influenced by the pioneering show, whether by the minicam, station cooperation or a dose of reality.

Here, then, is a look at the technology behind *PM Magazine* and its descendants.

When Group W Productions *Evening Magazine* began at KPIX-TV, San Francisco, seven years ago, minicams were still something of a novelty.

"We certainly put Sony in business," remembered Dick Crew, national executive producer for *PM Magazine*, which most participating stations now call the program. "It was the first show to use 3/4-inch technology in the field, come back, edit it and put it on the air."

At its height a couple of years ago, *PM Magazine* consisted of some 100 stations in a cooperative arrangement. Now, there are about 80 stations—each providing at least one feature-length (30-second) segment a week for the local market and possible inclusion in the national feed.

Crew estimated that about 1,000 people nationwide work on *PM Magazine*—including four to six full-timers at each station.

"It is, by far, the largest production team of any show in the history of

television," Crew claimed.

Thirty people now work out of the *PM Magazine* national office in San Francisco, and a national production unit—started last year—now produces a third of each night's half-hour program.

The national unit uses freelance crews and equipment for its field work. "When we buy equipment, it's usually Sony," Crew said.

He called the Sony BVU 800 editors a "nice piece of gear in terms of playback," and said that "most stations are looking to upgrade from 200s to 800s."

The five Group W stations themselves, however, use Datatron Temp editors, added Crew, and many *PM Magazine* stations use Convergence units.

As for cameras, Crew called Sony and Ikegami "state of the art." He claimed there is "no new technology in REA field cameras."

Half-inch coming

Crew doesn't expect stations to switch to 1/2-inch camera/recorders anytime soon.

For one thing, he explained, it's too expensive for stations to change to 1/2-inch just for *PM Magazine*. "To justify the cost," he said, "they would have to have a commitment to go to 1/2-inch almost totally."

Also, he said, a "one-man crew doesn't really work to our advantage" for a show shot entirely on location. Wireless mikes and other field techniques are necessities in *PM Magazine*'s type of video.

It's a kind of video—and 'soft' journalism—that Crew and his *PM Magazine* predecessors practically invented. For instance, Jim Dauphinee, *PM Magazine*'s first national producer and now executive producer of Corinthian Broadcasting's *Afternoon* (see companion story), credits *PM Magazine* with training a slew of skilled producer/writers for this kind of work. "*PM Magazine* and others have developed people who are specialists at magazine story production," he said. "We tapped into that."

"We made it mandatory that this show

be done totally on video," explained Crew. "So people had to experience the equipment."

"We taught by example. What we put out nationally was what people (at local stations) should aspire to do."

Once they aspired, the rest was easy. "Ten years ago, you had to be a cinematographer for 10 years," noted Crew, in order to do the type of field production seen nightly on *PM Magazine*. "I see people that are interns today who will be producers tomorrow. There's no mystery about the video camera. Learning on the equipment is now very easy."

About two-thirds of the stations in the *PM Magazine* cooperative produce what Group W demands as the minimum requirement for any participant—one feature a week, plus several shorter program elements. Most of the remaining stations produce either one or two features for each episode, Crew said.

"You can tailor how much you do to your resources," he explained.

Each week, stations send 3/4-inch screening copies of at least one feature to the national office.

Crew's staff reviews them and schedules a week's worth of locally originated material for the national feed. Stations whose segments are selected then send in the master tapes of their features.

The national team, in turn, bumps each local tape to 1-inch, assembles it into a master reel, dubs that reel and sends the tape to stations. The stations choose national stories from this reel to mix in with their local efforts.

All this takes several weeks, needless to say, from when a segment is shot until it finally airs.

While most stations receive their tapes through the mail, about 15 of them pick up the footage from a weekly satellite feed on Westar VI.

Crew feels satellite transmission is not that important for *PM Magazine* at this time. "It's not a time-sensitive thing," he said of the show's contents.

"People like this show," he claimed, "because they like the break from news."

The show succeeds because it is no way related to news."

Nevertheless, Crew revealed that he's working on methods to shorten the lead time involved in getting stories on the air.

Although, for promotional purposes, it's important for "some elements to be set several weeks in advance, we're trying to move away from the whole show being done that way."

The reduction of turnaround time may be in effect by late April, Crew said.

He added that, within a couple of years, he foresees a mix of satellite and tape delivery. One possibility, he said, would be to offer stations a live feed either every night or a couple of times a week.

As is the case now, however, stations would have much flexibility in determining the mix of any particular show. One station, for example, now might show a nightly segment from the national production unit, another segment locally produced and a third segment from another *PM Magazine* station. And other stations might show a local segment only once a week.

“

It was the first show to use 3/4-inch technology in the field, come back, edit it and put it on the air

”

SPECIAL REPORT

BROADCAST WEEK
March 14, 1983

NATPE PREVIEW



Destiny: Elusive search

By Fred Dawson

Anyone attempting to identify programming market trends in today's tumultuous broadcast television environment should not overlook these pieces to the puzzle.

- The Gob Brothers are making it big in San Antonio, Texas.

- Gene Rayburn is as adept at gardening as he is at quiz-gamesmanship.

- *All Night Live* is still alive in Denver.

- The Eighth Decade Consortium is entering its fourth year with great enthusiasm.

Granted, these facts may seem better suited for listing as answers to a contemporary television trivia quiz, but they all serve as cogent evidence that amid the

Continued on page 26



Programming shapes destiny

Continued from page 25

stultifying influences that regulatory uncertainty, unprecedented competition and corporate realignments are having on traditional marketplace relationships, television stations throughout the country are taking control of their destinies as never before.

At first glance, this growing sense of independence from traditional thinking might be read, and indeed, often has been by some observers, as a further sign that the inroads made by competing technologies are beginning to take a significant toll on the broadcast television infrastructure. After all, the reasoning goes, stations wouldn't be taking matters into their own hands if the system weren't threatened.

This may well be, but it overlooks the nature of what could emerge out of this *ad hoc* adjustment to reality. There is every reason to believe the entire industry, including traditional sources of programming, can benefit ultimately from the process.

"I think the scarcity of first-run syndication product is the most pressing thing stations in the top 50 markets will be facing in the immediate future," said Linda Rios Brook, program director for KENS-TV, the CBS affiliate in San Antonio.

As Brook and many others noted, one hardly can fault the syndicators and producers for this fact. The combination of mounting production costs and the potential for FCC rescission of the prime-time access and/or the financial interest/network syndication rules makes speculation on new product riskier than ever.

Last year, only 85 new programs were introduced at the NATPE convention as compared to 185 the year before. While no one expects such a precipitous falloff again this year, most observers don't expect much of a gain either.

But if, as Brook suggests, a dearth of first-run syndicated products is the most pressing issue for stations, two other factors rank close behind in the array of forces pushing stations toward greater reliance on home-grown product. In the first place, as Elmer Snow, president and general manager of Indianapolis independent WTTV, noted, "Things are getting quite tight in feature films. One of the most distressing trends is that we're being asked to pay the same prices for features with an available window limit of three or four years that we had been paying for product with six- or seven-year limits."

Making matters even worse, said Rod Cartier, program director for NBC affiliate WDSU-TV in New Orleans, is the fact that those available windows now are further down the road, thanks to the distribution of movies through pay television outlets before they are offered to broadcast stations. Cartier said he's paying \$5,000 on the average per title this year for four runs of a feature over three years compared to \$3,000 a year ago for six runs over five years.

The other major force at work in shaping new approaches to filling programming slots is competition from cable television. Stations are feeling the effect from cable in three ways.

First, as Cartier noted, significant cable penetration in a market (he said the threshold is

30 percent, now reached in New Orleans) means viewership for first-run feature films on broadcast stations is likely to be less than it otherwise would be. Together with the escalation in feature prices, this means stations are less inclined than they once were to use films as programming mainstays.

Secondly, cable television, with its importation of distant independent signals as well as its enhancement of local UHF station reach, eats up so much syndicated product that stations are hard-pressed to air syndicated programs that aren't duplicated in their own markets.

Finally, the overall inroads made by cable on traditional broadcast television audiences have forced local stations to find ways to distinguish themselves from the competing cable channels.

Rising to the challenge

KENS has been especially aggressive in responding to these developments, owing, in part at least, to a long tradition of success in local programming. The station has been number one in all its news periods for the past decade. "Our real strong suit is our news," Brook said.

But the station's newest efforts in local programming go well beyond the news and information formats that remain the vehicles for localism among most stations. The station just premiered a half-hour weekday combination magazine/game show, known as *Kaleidoscope*, in the 9 a.m. slot, and it has taken the unusual step of moving a locally originated children's show from its Saturday morning position to a daily Monday-through-Friday afternoon run in a period where the station was already safely ahead of its competition.

According to Brook, both shows have been designed to maximize community involvement in the station. *Kaleidoscope* is just what its name implies, changing from day to day with a format that includes interviews, entertainment and audience participation in two games—electronic bingo and a "scavenger hunt."

Bingo cards are available at 127 convenience stores in the San Antonio area, which makes for a marketing tie-in of significant advantage to all parties. Weekly prizes go as high as \$1,000—the amount paid for a fully blacked-out card, with lesser sums paid for completed rows. According to Brook, the first week of bingo card distribution produced very high response and bodes well for the success of this ploy in drawing audiences.

The scavenger hunt also is designed to maximize audience participation. On the day of the hunt, a live mobile unit is sent out to a viewer's home. Once there, the KENS crew reveals an object to the resident, who then has five minutes to find a similar object. If the person is successful, he or she has the option to trade the object for cash or to take another prize, in a variation on *Let's Make a Deal*. The viewing and studio audiences watch the entire proceedings.

The children's show, known as *Gobs of Fun*, has elements that are equally innovative. Here, again, Brook noted, the idea is "to bring as many people through

the doors into our new facilities as we can. It's one of the best ways I know to make us real to the people in San Antonio. It's invaluable to the station becoming one with the community."

Each show is built around a featured school and some area of specialization in the school. Dennis Dupriest, the host of *Gobs of Fun*, is both a comic and musician, who has as one of his features a regular performance of "The Gobs Brothers." Dupriest, a robust 300-pounder, is the whole act, appearing in different outfits on split screen video tape as three performers doing a comic mockup of a current hit. The fast-paced show, which operates without a script, also features guests who discuss various issues with children in the studio audience.

Gobs of Fun was taken from its Saturday morning slot to run at 3:30 p.m. weekdays during the February book. Brook said the show will remain in that slot, assuming February ratings performance was good, replacing the cartoons that had been winning the time period for the station. "It's the most popular afternoon time period, and since we were already number one there, this entails some risk," Brook said. "But I don't know any way of testing the viability of a project like this that doesn't entail taking risks."

Different venture

At WNEU-TV in New York, risk in the interests of improved local identity has produced a somewhat different Saturday morning programming venture. According to Robert O'Connor, vice president and general manager, the station has developed a keen interest in finding programming innovations that "say something that brings the audience closer."

Last fall, the station replaced its Saturday morning children's programming with a two-hour adult show, *Saturday Morning*, featuring Gene Rayburn as host. Everything of a practical nature that might be on people's minds on Saturday mornings constitutes the main focus of this program, which draws on Rayburn's considerable knowledge in such areas as gardening, arts and crafts and other elements of home life. "The whole show is done on their feet," O'Connor said. "This is not a 'Hi, what's your latest movie?' type of program."

To O'Connor, *Saturday Morning* represents the approach to quality in programming that is becoming a standard for stations throughout the country. "When we deal with issues that help people get through their lives, when we show a more caring concern for the community, this is when we are improving quality."

Sometimes stations find a way to enhance local participation without going to great production expense. In O'Connor's opinion, the effort to increase community involvement doesn't necessarily mean development of new programming. Sometimes a 30- or 40-second alteration in the format can have a telling impact on the sense of community participation, as is the case with WNEU's late-night *Saturday Movie Club*, which is hosted each week by a



"Smiley's People" has contributed greatly to the success of Operation Prime Time, which is changing the shape of modern programming ideas.

different person from the home audience.

Saturday Movie Club also is significant for its success as a way around the rapid rise in feature film costs. O'Connor said that both the *Movie Club* and the earlier *Saturday Movie Greats* have been presenting titles from as far back as the '40s rather than depending on recent titles. The formats, he noted, permit WNEU to pick product from a number of distributors, which helps to keep prices down. Far from suffering ratings drops since instituting this policy, the station actually has gone from number three or four in those Saturday night slots to number one, O'Connor said.

One of the more unusual forays into localism around the country has been Denver station KOA-TV's *All Night Live*. Undertaken as part of an ambitious effort by the station to get an edge on the leader in local news, KBTU, the four-hour show, running five nights a week, was given little chance of survival when it was introduced last fall. But after a shaky start, in which General Manager Roger Ogden found his host to be too detached from local issues, the show has picked up steam and is going strong in its sixth month. Patterned after all-night radio talk shows, the program routinely features expert guests discussing local and national issues with the host and with viewers who call in.

KOA's continuing commitment to the show is a particularly cogent statement about the significance of localism, given the availability of network programming for this lowest rated of all time slots. But Ogden is convinced the involvement of viewers in the often heated discussions through

the wee hours is an important adjunct to his effort at improving station visibility in Denver.

Budding ideas

The foregoing are but a few examples of the local programming that has blossomed in markets throughout the country over the past two years. In fact, the abundance of programs on lifestyle, personal problems, homemaking and local news may mean local productions in the years ahead may have to range further afield in search of innovations to distinguish one station's localism from another's.

Group W Television President William Baker at a recent meeting of the Texas Association of Broadcasters in San Antonio noted a survey conducted for Group W by Decision Research Corp. found that 80 percent of the 500 people queried watch TV to relax and that 66 percent prefer entertainment programming to information programming. Indeed, the survey, which DRC said could be projected within 4 percentage points of accuracy to all people in the U.S. who watch at least five hours of television weekly, found that only 15 percent of the people surveyed rated television as their most enjoyable leisure activity.

With people demanding ever greater choices in television viewing, Baker said, "no longer will New York or Washington, D.C., call the shots for the rest of us. The real trends all begin elsewhere. That means our viewers and listeners are fast becoming fed up with the old forms and contents of mass programming that suited the '50s so well. The people are growing weary of the 'least objectionable program.' They want the program of their

own first choice—and they want it when they want it.”

In this context, first-run syndication, despite the falloff in product volume, has been playing a bigger role than ever before. Those first-run syndicated programs that have been successful in the past two years generally are breaking new ground in programming ideas. In fact, the successes of Telepictures' *People's Court*, Group W's *PM Magazine* and SFM Holiday Network's *Entertainment Tonight* have been a factor in the dwindling number of program hours available for new product in access and early fringe. All three programs were in the top 10 ranking of syndicated programs as compiled by Nielsen from its November sweeps results.

Local programming, of course, is only one of many answers to the programming problems arising out of reductions in syndicated first-run product and price increases in feature films. Equally portentous for the shape of the future programming marketplace are the consortiums, *ad hoc* networks and advertiser-initiated ventures.

With varying degrees of enthusiasm, all station executives interviewed spoke highly of the potentials in these production pipelines. WJLA-TV, the ABC affiliate in Washington, D.C., for example, is a participant in one of the many national and regional station consortiums that have sprung up in recent years. Operating as the "Eighth Decade Consortium," WJLA and WCVB... with WCVB, Boston; KOMO, Seattle; KSTP, Minneapolis/St. Paul; and WRAL, Raleigh, N.C., have joined once a year in the production of a half-hour program bearing on a topic of mutual interest in their markets.

According to WJLA's vice president and broadcast director, Jim Griffin, the success of these ventures bodes well for his station's involvement in new efforts involving the same or other stations. "Our current consortium participation is in the public affairs realm," he said, "but there's nothing to stop us from getting involved in other areas. I see the potential for many more consortiums."

Brook also believes the time is

ripe for more consortium activity. In 1979, she said, KENS sought to interest other Texas stations in sharing in the development of regional programming. "There is an amazing variety of lifestyle in Texas," she noted. "And Texans are really fascinated with how other Texans live."

The high cost of land-line rentals and the down turn in the economy put a temporary hold... on development of a Texas consortium, Brook said, but it may be time to try again.

For one thing, she noted, KENS, as a participant in Satellite News Channel's national consortium, has uplink and downlink satellite feed capability, as do other Texas stations. The knowhow that has been developed in working with the SNC network, she said, should prove invaluable to future shared programming developments among stations in Texas and elsewhere. And the satellite is a cheaper means of linking stations.

Baker alluded to this potential in his talk last month in San Antonio. Noting the success Group W has had in enlisting individual station participation in SNC as well as *PM Magazine*, Baker said, "To my way of thinking, this is the kind of productive programming that all of us are going to have to work toward in this decade. We need all the bright ideas we can get."

Ambitious development

One of the brighter ideas in the development of new programming has been Operation Prime Time, which, with the success of *A Woman Called Golda* and *Smiley's People*, has encouraged other entities to consider the potential in *ad hoc* networking, especially among independent stations. Although OPT's ratio of participating network affiliates to independents have been running at about two-to-one, there is a generally recognized limit to the potential for participation among network affiliates in *ad hoc* prime-time programming.

Robert Bennett, president of Metromedia Broadcasting and Productions, Rich Frank, president of Paramount Television, and Gene DeWitt, executive vice

president and director of media services for McCann-Erickson, all have proposed ways to involve independents in *ad hoc* programming ventures on a regular basis. Much of this talk has focused on the potential in mass purchasing of feature films as a way both to lower individual station outlays for feature product and to obtain earlier windows for independents.

DeWitt goes a step further by proposing advertisers provide the upfront money based on commitments from independents to set aside two prime-time hours per week for first-run product. Eventually, DeWitt believes such a network would include original made-for-television product as well as films.

The Metromedia approach would include a regular movie feature offered under the title "Metromedia Movie Network" as early as this summer. It also would involve further development of programming along the lines of the advertiser-supported 90-minute late-night talk and entertainment program, *Thicke of the Night*. Metromedia, with commitments for *Thicke of the Night* from stations covering over 50 percent of the country, including some network affiliates, is hoping to crack through to many more affiliates in its expanding networking efforts.

Equally ambitious is the recently announced joint venture involving Tribune Company Broadcasting, Taft Broadcasting Co., Gaylord Broadcasting Co. and Chris-Craft Industries. The four concerns, which together own 15 independent stations covering 36 percent of U.S. television households, hope to air a two-hour feature once a week by the end of this year or early 1984, with the outside chance they would move into made-for-television production if economics permit. At the outset, the group will attempt to acquire feature films that have run on pay television but have not been purchased by the networks. The anticipated license period would run only about a week. The group estimates that, to succeed, it must reach 60 percent of U.S. television households.

Such moves are generally welcomed by the independents, although with a certain reluctance in cases where programming is to be offered on a barter basis. As yet, it is unclear how most of these newly announced networks will go about funding the projects, but there is general agreement everywhere that the trend toward advertiser-supported projects will continue.

As Henry Siegel, chairman of Lexington Broadcast Services, noted at a recent Association of National Advertisers workshop in New York, advertiser syndication has expanded rapidly in the past 10 years to a point where there are now over 100 program series available in syndication on a barter or cash/barter basis. Siegel said advertiser investment in syndication has gone from \$30 million in 1972 to \$300 million last year. "By the end of the decade," he said, "network (advertising) prices will be out of sight. Network inventory will be too limited to meet demand. So advertisers will have an even more urgent need for an alternative. At the same time, stations will scarcely be able to afford prices for cash syndication."

Such observations are not music to the ears of most station executives, but they tend to accept the inevitability of what Siegel predicted. Ted Adams, general manager of Miami independent WCIX-TV, said, "I think we're going to see an increase in first-run, advertiser-supported programming offered on a barter basis."

Despite his aversion to barter deals and especially cash/barter deals, WTTV's Elmer Snow said

the current marketplace situation, particularly in the feature product area, means he will be taking "a harder, more serious look" at future *ad hoc* network deals. But, he added, "we want to see more programs like those offered by Prime Time Network, which have been successful here. We're not interested in talk and game shows."

Snow added that his station also has become interested in participating in consortiums and has expanded its own locally produced programming, most notably in its move to an hour-and-a-half magazine format on weekday afternoons. "There's still a good deal of time available for syndicated product on our station," he noted, "but it's shrinking, and I hope the trend continues."

Question of inroads

A major question on everyone's mind concerns the inroads *ad hoc* networking might make on major network programming time. As noted earlier, Operation Prime Time has been more successful with network affiliates than it has with independents, and there have been many other instances of affiliate pre-emption of network fare in recent months.

In the opinion of many affiliate station executives, the erosion of network programming time must be stopped. Fred Paxton, president of WPSD-TV, the NBC affiliate in Paducah, Ky., feels the time has come to draw a line. "The networks are very, very important to us," he said. "They're feeling the same competitive pressures we are. If our answer to those pressures is to undermine rather than support them, we'll only hurt ourselves."

Although Paxton, who is chairman of the NBC affiliate group, has pre-empted network fare for Operation Prime Time programs, he said he'll be less inclined to do so in the future. In fact, his concern for intrusion on NBC turf even goes to the question of development of local programming.

While he sees such development as essential to meeting cable and other competition, he is focusing the local production effort on time slots already reserved for station programming. Although not every NBC affiliate thinks as he does, Paxton said there are signs that the risks entailed in network pre-emption are beginning to dawn on his counterparts, especially in major markets.

In Paxton's view, such loyalty is bound to pay off, since the networks are working as hard as anyone, and always have, at coming up with appealing programming fare. "I think they're putting out the best programming they can find," he said. "The networks are experimenting all the time, but program selection is a delicate business. Not every good idea is a success. Fred Silverman's sophisticated comedy *United States* got rave reviews. It was a great show, but it wasn't a great success."

"If the networks weren't experimenting, they wouldn't come up with programs like *Hill Street Blues* and *St. Elsewhere*. These are excellent programs with a lot of different story lines and strong character development. Another good sign in network policy is we're seeing NBC sticking with programs longer. *Fame* is another example of an unusual program and NBC has hung in there to give the program time to develop an audience. This is a very aggressive approach to program policy," Paxton said.

Key to success

The willingness to stay with programming through the audience development phase is seen by many people as an important ingredient to long-term success



against competing technologies, both at the network and the local levels.

WDSU's Cartier said, "We're going for long-term strength, building our position in the market around programs we believe in rather than looking for short-term profit gains by changing programs every six months."

This long-term approach at WDSU includes development for local production know-how. "We're putting personnel in place, gearing up to do more local programming," Cartier noted. The change in internal structure takes time, he adds, so that for the time being, the effort is showing up primarily in improved local news and public affairs programming rather than new programs. "We're crawling before we can run."

Cartier, while doing all he can to shore up the station's competitive strength against cable, is sensitive about going too far against the network grain. "I'm sure each affiliate relationship with its network is different," he said. "If you're on top in the market, you are freer to do what you want to do. If you're on the bottom, they won't hesitate to use the leverage they've accumulated."

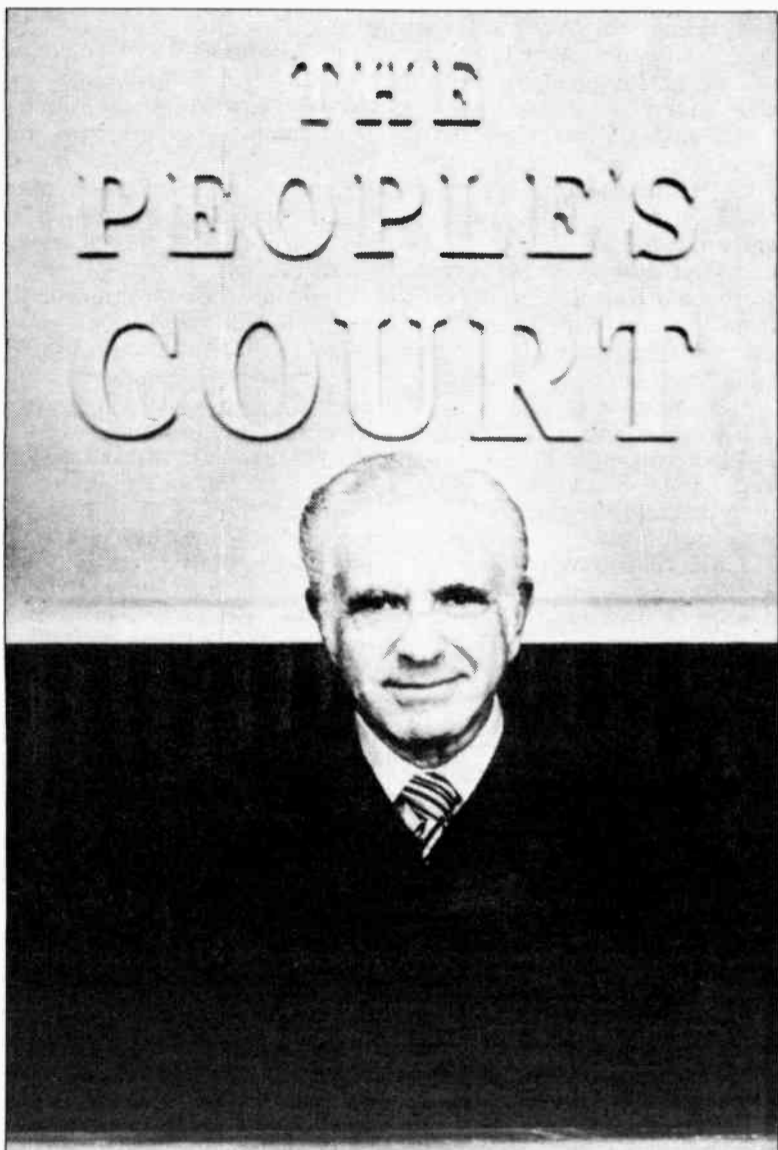
He added that at WDSU, which ranks number two overall in New Orleans, "We think very seriously before we pre-empt network programming. We have to be certain the inserted program is going to do much better than the pre-empted show would do. Otherwise, we'd be creating a relationship with the network that wouldn't serve ourselves or the public."

If the television broadcast industry were hurting for revenues right now, as many industries are, the scrambled programming picture might be cause for serious concern. But the industry continues to set records at all levels. Network ad spending in 1982 topped \$6.2 billion, marking an 11 percent increase over 1981 levels. The Television Bureau of Advertising recently reported national spot television sales went over \$1 billion in the fourth quarter last year, the first time that figure had been reached in any quarter. And the TvB is predicting a record pace in 1983, with early indications from first quarter sales pointing to gains of 10 to 14 percent in all categories over the same quarter a year ago.

If, as even the network prognosticators foresee, broadcast television is facing the fight of its life in the years ahead from cable television, there could be no better time than now for making the adjustment essential to mounting a successful battle.

To the syndicators concerned over dwindling availabilities as they sweat out FCC action, there is some compensation in the fact that technology is spawning ever more programming outlets. And for those ready to work as co-venturers in *ad hoc* networks, there even may be new broadcast programming opportunities as the various assaults on prime time take shape.

Entities operating at the national level only will be as strong as local outlet strength permits. The fact that television stations of all stripes are taking the steps now essential to ensuring their long-term viability is a positive sign for everyone.



The success of "The People's Court" represents new ground in first-run syndication programming.



Program directors converge on NATPE with their shopping lists 'pared down'

KRON-TV, San Francisco

David Wilson, program manager, is looking to shore up his afternoon and access dayparts at NATPE. "We'll look at virtually everything. We'll see who the producer is and if it's typical or hyped up," he said. "There's a lot of interesting stuff available."

KRON, an NBC affiliate, recently has renewed Paramount's *Entertainment Tonight* and *Taking Advantage*, the new consumer business information series airing in Sunday evening access. "We're always looking at access. It keeps the flow from the news to prime time," Wilson said.

Wilson said he was interested in renewing *Jack Anderson*, through Colbert Entertainment, because "it did well for us on Sundays," but due to lack of national support is no longer available.

KOOL-TV, Phoenix

Like many other program directors, Ken Foote is waiting for the results of the February book before making any renewal decisions of his CBS-affiliated station. Of shows he's already previewed, Foote said, "There's very little for access in my opinion." He is looking at *Break-Away*, the news and information show distributed by Orion for early fringe, as a lead-in to news.

KTVX-TV, Salt Lake City

"We're in pretty good shape," reported Gordon Acker, operations manager, about his station's programming. "Traditionally, I've never gone to NATPE with big expectations. I've never seen more than two or three shows that knocked me out."

"I don't use it as a shopping place since I figure out what I'm going to do beforehand. We're saturated with product sitting on the shelf and haven't needed."

Acker's lone new purchase is *It Takes A Thief*, which will run now and through the fall.

Family Feud is being aired in access, although Acker said he is looking for some additional programming for access and late night. Acker expressed interest in *Thicke of the Night*, forthcoming from Metromedia Television, MGM/UA Television and InterMedia Entertainment as a possible late-night addition for the ABC affiliate.

Prices, said Acker, are on par with last year, depending on the show. Some, he said, are up about 10 percent.

Last year, *Soap World* was purchased at NATPE, but the Colbert-distributed series since has ceased production.

KATU-TV, Portland

"Early fringe and access are the key periods we're looking for programming in," said Bob Kalstad, program director of the ABC affiliate. He said he'll look for all kinds of programming, including talk, variety and off-network.

KATU prides itself on the amount and caliber of its local programming. *Faces & Places*, a magazine format, is in its third season airing Monday through Friday at 7 p.m. "It's expensive, but it paid off in community loyalty," said Kalstad. KATU also airs *Town Hall* and *A.M. Northwest*, a morning show. "Local programming has a future if you're committed to it."

"This is one of the lightest

years in terms of interest," said Kalstad about this year's NATPE. "There's not a lot of new product being developed. Last year, there was a lot in development that never made it."

Kalstad senses a drying up of first-run product due primarily to the high cost of development without station commitments.

KATU purchased Telepictures' *More Real People* last year, which Kalstad said "has legs but not as strong" as he originally projected.

Pricing, he said, depends on the market. "The proliferation of independents drives up prices. There's no reason for something to be 50 percent more."

KTNV-TV, Las Vegas

"There doesn't seem to be anything of interest to us this year," said Sara Ohlson, program director of the ABC affiliate. "Everything we have now we bought a few years ago," she said, citing *WKRP In Cincinnati* and *Love Boat*, both for cash.

The station will debut Telepictures' *Newscope* in the fall. Ohlson also expressed interest in *Thicke of the Night* and *Woman To Woman*, a new magazine format show hosted by Pat Mitchell, formerly co-host of *Hour Magazine*, that is being produced by Golden West.

Last year, KTNV purchased *So You Think You've Got Troubles*.

KFMB-TV, San Diego

Lie Detector was the most recent program acquired by KFMB, a CBS affiliate. Jules Mooreland, program director, said the show was bartered, which can create a bigger problem. "If you buy it and it's a turkey, you can't take it off," he said.

He expressed interest in seeing the pilot of *Break Away*.

"This is one of the dullest NATPEs," Mooreland said. "Almost everything is being bartered. Off-network syndication is the way to go, but it's expensive."

KSL-TV, Salt Lake City

"We're doing well in all dayparts. We'll look for some film packages for the afternoon and see what's new on the market," said Scott Clawson, program director of the CBS affiliate. "We have no plans for changes."

Clawson said the station's prebuys of *Love Boat* and *Dukes of Hazzard* become available in September.

"First-run is expensive and has to be the right material. You have to look down the road and see if the audience will be there."

Clawson said that nothing this year seems to stand out, although *Lie Detector* is being ballyhooed.

Insofar as pricing goes, Clawson said there appears to be a "substantial increase. From what I understand about structure, it will cost more for less runs which will boost cost even more. It's like a double raise. Instead of four or five runs, there will be three. I don't like barter deals in prime time. You pay through the nose."

"In fringe, early fringe or Saturday or Sunday afternoon, barter is no problem. We have *Hee Haw* which is bartered and done well for us in early fringe. It depends on what it is and where you put it."

Clawson said the station dropped



Many program directors around the country are anxious to add "The Dukes of Hazzard" to their upcoming lineups.

Tic Tac Dough instead of going head-to-head with *PM Magazine*, replacing it with its own program called *Prime Time Access*.

He also expressed disappointment in *Laverne & Shirley*, which was purchased several years ago. "It's held up on the network but I don't feel it will in syndication."

KTLA-TV, Los Angeles

Steve Bell, vice president and general manager of independent KTLA, said that being in such close proximity to most syndicators affords KTLA (and other Los Angeles independents in particular) the luxury of previewing product early. The recent INTV convention also gave him an early jump on what's expected at NATPE. "We do our shopping early," said Bell.

Among KTLA's recent programming strategies were the renewal of *Saturday Night Live*, airing weeknights at 11 p.m., the addition of *Family*, from Lexington on a barter basis that will begin in the fall, and the addition of several pre-bought off-network syndicated series such as *CHiPs*, *Love Boat* and *Taxi* that will become available in the fall, along with two movie packages from MGM/UA and 20th Century-Fox.

Bell said that stations are leery of first-run syndicated product due to problems incurred with previous ones. Bell said programmers are "cautious," especially with the financial interest and syndication rule hanging in the balance. "That's making people even more cautious. It's more crippling to the producers than the stations."

"But commitments don't get made if that time period has a sword hanging over it," said Bell.

Bell said that there are no major available strips this year, and he's plotting out the 1985-86 season now. "Everything is pre-sold for years. There's just dribs and drabs available now."

Bell said that it's difficult to gauge prices. "You'll have to wait until the next major off-network

sale to gauge prices. Prices are down compared to past years when *Laverne & Shirley*, *Happy Days* and *Dukes of Hazzard* sold."

Despite knowing what to expect at NATPE, Bell said there are always things being discussed that no one knew existed. "There would be no reason to go if there weren't."

KPIX-TV, San Francisco

"Nothing in particular" is how Program Director Ann Miller describes her approach to buying this year. "I'll generally just see what's there."

Already confirmed for fall is *Break Away*, the Don Ohlemeyer/Alan Bennett show distributed by Orion. Miller expressed interest in *Other Views*, *Other Voices* and the *Carol Shaw Show* from Polygram and *People Versus* from Viacom. "Whether we have openings for them is another story," she said.

Last year, Miller purchased *More Real People*, which is proving successful at 4:30 p.m., and *Family Feud*, which is winning the 5:30 time period. Both were cash deals.

Lorne Green's New Wilderness, a barter program, replaced *In Search Of* on Sunday evenings.

KING-TV, Seattle

Bob Jones, program director at the Seattle NBC affiliate, is looking at programming to fill 30 minutes in the morning as well as access and early fringe. *Entertainment Tonight*, *People's Court* and *Tic Tac Dough* all will be renewed.

Jones wants to take another look at the *Love Connection* pilot from Telepictures and expressed interest in *Dr. William Rader* from Group W as a possible morning show. KING had committed to *Newscope* and *Break Away* last fall.

"I'm hoping for some surprises because there doesn't seem to be a lot out there," he said. "Yet, there is always one surprise that everyone's talking about."

Jones said that because of the amount of local programming in the Seattle market, stations there have a competitive edge in syndicated prices.

He also said that programmers are very cautious these days. "You think of the failure rate of syndicated products, joint ventures, the FCC rules and technology and everything seems to be up in the air. There are changes in the air. There's no doubt that it's all had a chilling effect in some areas of product syndication," said Jones.

KPNX-TV, Phoenix

The only daypart that Program Director Bob Allingham might change is some of NBC's daytime series. "We're not into purchasing," he said. "All our dayparts are fixed."

The only new program confirmed for the fall is Telepictures' *Newscope*. KPNX is a Gannett-owned station and Gannett Broadcasting is co-producing *Newscope* with Telepictures.

Allingham said that the station pre-bought *Dallas*, although that won't be available until 1984.

"I've screened most of the material at INTV," he said. "The consensus is that nothing is really hot but what was there seemed better produced. There were some good ideas even if we don't need them."

Allingham said that the shows that got the most response and interest were *Woman To Woman* from Golden West and Telepictures' *Love Connection*.

Madame's Place, purchased last year for late night, is being replaced with *Mary Hartman, Mary Hartman* reruns from Embassy.

KGTU-TV, San Diego

Don Lundy, director of program operations for the ABC affiliate, said that this year's NATPE isn't so much a shopping trip but more to look and see. The station will begin airing this fall some of the series it pre-bought, including *Three's Com-*

pany, *Taxi, WKRP In Cincinnati* and *More Real People*.

"There's nothing exciting in access," said Lundy, who is waiting for the results of the February book before making any further decisions. "There's no big off-network series available either."

Lundy said that with the financial interest and syndication rule and prime-time access rules both in jeopardy, he's taking a wait-and-see attitude.

WNGE-TV, Nashville, Tenn.

Evelyn Keller, program director of WNGE-TV, Nashville, said she would be looking at courtroom programs to complement the station's *Crime Stoppers* production, which has been a big success in the market.

Crime Stoppers is a locally produced show in which an unsolved local crime is re-enacted, with police department cooperation.

"We've seen *People Versus*," Keller said, "and there may be another one or two that I'm not familiar with."

Although Keller wouldn't say what shows the ABC affiliate already has bought for this year and next, she said they included both original syndication and off-network and they were acquired for cash and barter.

"It doesn't matter whether it's barter or cash," she said. "It depends on whether it works in this market." She said prices were "pretty stable."

Keller thinks the hot properties at NATPE this year will be the entertainment/information shows such as *Break Away*—"A lot of stations will be looking at them," she said.

Of last year's product, Keller said *Soap World* had produced good audience numbers and demographics for WNGE as an 11 a.m. strip until it was taken out of production.

KDFW-TV, Dallas

John Martin, program director at KDFW-TV, Dallas, said he will be looking for early fringe product at NATPE.

"We have been very successful with situation comedies and that would be my number one priority," he said. "Historically, we've gone for off-net. That's worked best for us."

Prices continue to go up, but "they haven't jumped any more than in the last two or three years," Martin said.

He definitely prefers cash deals to barter. "This market is turning away from barter and we are dealing more in cash now."

The CBS affiliate carries very little original syndicated product, but Martin said such off-net sitcoms as *All in the Family*, *The Jeffersons*, *Barney Miller* and *Sanford and Son* all are continuing to perform very well.

If there are any hot properties being shown at NATPE, Martin said he wasn't aware of them. "I've heard about some afternoon talk and information shows, like *Break Away*, that seem to stick out in my mind," he said.

"At NATPE, you kind of keep your eyes open and look at all of it and then make your decision when you get back," he said. "I'm just looking forward to having a good time."

KYW-TV, Philadelphia

"First-run strip programming should be the first concern of all of us. The off-network programs are drying up, they're too expensive and too risky," said Chuck Gingold, program manager, KYW-TV, Philadelphia.

"I like the yearly commitment and flexibility of the half-hour strip, but there seems to be a limited amount of development out there. I've never seen such a paucity of product. After the debacle of *Couples*, *Madame's Place* and *So You Think You've*

Got Troubles, there's just nothing doing."

The station's hottest property is *Wheel of Fortune*, Gingold said. He's also pleased with *People's Court*, *Waltons* and *Card Sharks*.

"Philadelphia is a hot game show market. *Wheel* will probably sweep up in the wake of (the ailing) *Lie Detector*."

Gingold is anxious to take a look at *Pantomime Quiz* and *Help Wanted* and will take a look at virtually any strip programming on the market.

"There's such a limited amount of successful programming that the people who own the shows have been gouging the stations," Gingold said. He cited Telepictures' *People's Court*, recalling the astronomical prices charged for *Happy Days* in its heyday.

"Telepictures is recognizing supply and demand in syndication," he said.

WCPO-TV, Cincinnati

"Our schedule currently has a lot of barter in it, and it looks like it will increase rather than decrease. Some of our shows are combinations of cash and barter, and that's where things seem to be going."

That's the prediction of Rick Reeves, director of operations, WCPO-TV, Cincinnati. The station airs *Hour Magazine* and *People's Court* with barter spots. *So You Think You've Got Troubles*, *Jack Anderson* and the *Barry Farber Show* also are barter programs.

Entertainment Tonight and *PM Magazine* are doing "extremely well" in prime access. *So You Think You've Got Troubles*, meanwhile, had troubles of its own and has been cancelled by its producers.

Reeves is seeking programming for all dayparts—morning, early fringe and access—and expects to be "very active."

"We've been entertaining folks for the past three weeks who are anxious to have us sold before NATPE," he said.

"Prices have not been inordinately high this year, but we anticipate high renewals for hot shows like *People's Court*. We have not been very active in the off-network area, but this may change," he said.

The station has not taken a strong position on the domestic syndication rules.

"I'm not convinced that the networks, if given the right to

syndicate, would be in as strong a position as they had historically been," Reeves said. "It would take more muscle than the networks could apply to wrest that time back from the stations, having had a taste of programming that 7-8 p.m. time period themselves."

WGN-TV, Chicago

"We're basically going into NATPE with an open mind," said Charles Swilling, WGN-TV's program director in Chicago.

"We're in a very good position now, and we're not really looking for anything to fill any particular dayparts."

Swillings' hot picks for this year's NATPE include *People's Court* and new movie packages.

"Prices this year for off-network are about 20 percent higher than last year," Swilling said, "and the movies are even more expensive."

In terms of the financial interest and domestic syndication rule, Swilling said that some stations feel they are pressured to buy now, before syndicators raise the prices. "But I really haven't seen that," he added.

"Thank God, we didn't buy any flops last year. Everything



like *Soap* and *Charlie's Angels* did well. One program that we picked up that didn't do so well for WGN was *Barry Farber*."

KRIV-TV, Houston

Having picked up no new product for the summer as NATPE approaches, KRIV-TV has made six substantial commitments for its fall schedule, according to Niel Hoffman, program director at the station.

Included for the fall will be the cash buys of *Fantasy Island*, *Police Woman*, *Taxi*, *CHiPs* and *WKRP*. Part of the Metromedia family, KRIV also picked up *Thicke of the Night* on a barter deal.

Hoffman reported that costs

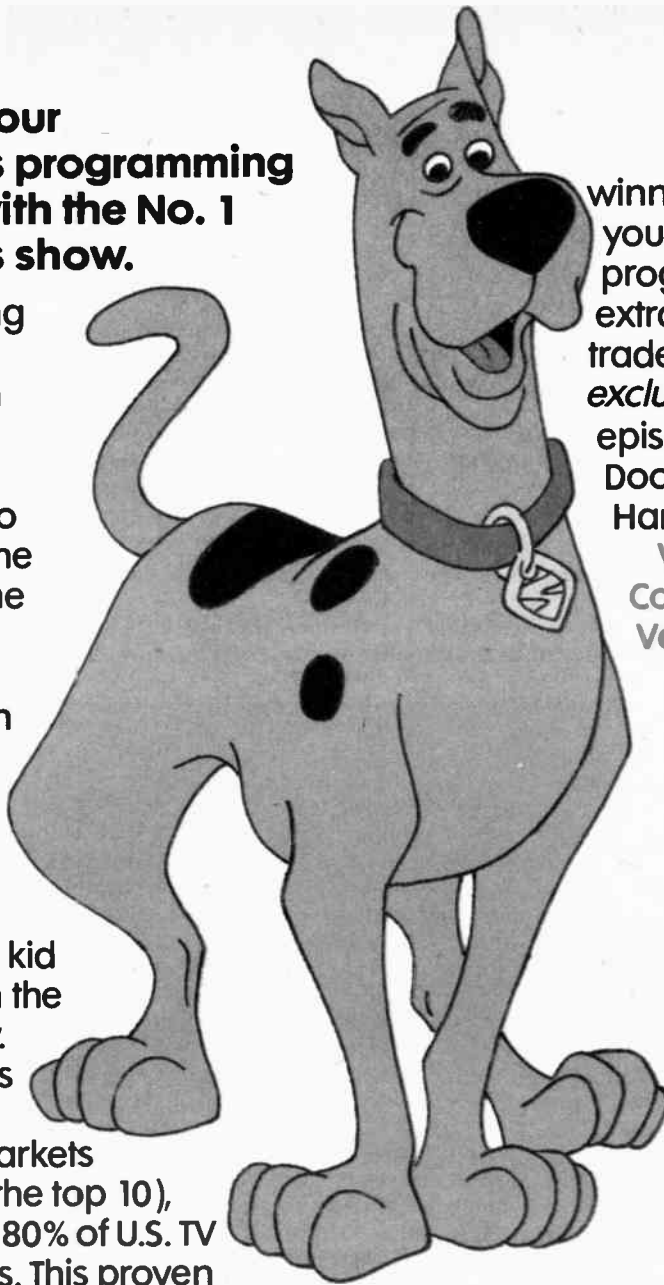
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PROGRAM
EXCHANGE

NATPE INTERNATIONAL

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are higher overall than last year, with movie prices nearly doubled. He expects some sort of compromise on the network syndication and financial interest rules. He said some of the parties will come out with more, others with less.

"I don't remember any in particular... there were so many," Hoffman said, without naming any of last year's failures. But he added that *Thicke of the Night*, some of the new major feature packages and Olympic related programming should be the strong seller at NATPE this year.

WSB-TV, Atlanta

WSB-TV has picked up nothing new for the summer and plans on picking up nothing new for the fall.

"We've already got good stuff on the shelf," explained Program Director A. R. VanCantfort. "Besides, there's hardly anything available." The fall will find WSB with a couple of renewals. VanCantfort noted, "I haven't seen anything that's gotten me really excited."

He admitted that although he has all of his dayparts filled for summer and fall, he's still willing to look at new programming. "Unless something's better, I won't switch."

WSB, a Cox-owned ABC affiliate, has picked up first runs, off-network and barter and cash deals. VanCantfort indicated that the majority of the programs are off-network. The programs scheduled include *Three Aces*, *Entertainment Tonight*, *Eight is Enough*, *People's Court* and *M*A*S*H*.

Van Cantfort noted that prices are higher this year, as they are each year, but particularly in feature films. Of five feature film distributors—MGM, Viacom, 20th Century-Fox, MCA and Paramount—three distribute products in the Atlanta market. Two of them serve the two independents in town.

He noted that the feature films have been offered with a shorter play period, which cuts down the number of runs possible—and the prices have doubled. Van-

Cantfort pointed out that a number of the films are "exhausted," previously having been offered on cable through subscription or the networks.

WTVJ-TV, Miami

"So far, we've just done renewals on shows that end in September," said Linda Des Marais, program director at WTVJ-TV. "We don't have any commitments yet for the fall, except *Break Away*."

WTVJ, a partner in the production of *Break Away*, expects to pick up one or two additional shows after NATPE for filling the 9-11 a.m. daypart. Renewals include *Tic Tac Dough*, *People's Court* and *Merv Griffin*. Des Marais said the station remains open to the kind of program that will be used to fill.

All of WTVJ's renewals are original programs and syndicated. Excepting *Tic Tac Dough*, all are cash and barter. Des Marais lamented that the prices are considerably higher, 15-50 percent, this year over last.

"The prices are a function of the market and how well the show's doing in the market," she said. A change in dayparts also has tacked on increases of more than 10-20 percent.

"We're also seeing a lot more use of barter. Where last year there was no barter, now there's one. Where there was one, now there's two. Overall, there's a substantial increase," Des Marais said.

She predicted there would be a compromise on the proposed repeal of the financial interest and syndication rules. She added that on some of the matters under consideration the networks were being greedy, but "otherwise they are good businessmen."

DesMarais said last year's flops included *The New You Asked for It*, *Romance Theatre* and *So You've Got Troubles*. Among this year's offerings, she finds *Woman to Woman* interesting. *Finders*, *Seekers* funny and interesting and *People Versus* a good concept that was well supported in its five pilots.

WRC-TV, Washington, D.C.

Dave Uhrich, program director for NBC owned-and-operated WRC-TV, Washington, D.C., said this year's NATPE does not have a lot to offer him, and, fortunately, he's already set up his summer and fall schedules.

"I don't see a lot that excites me," he said, "If I didn't have what I have already, I'd be very nervous."

WRC will not be picking up anything on a series basis for the summer that would be anything out of the ordinary. Uhrich noted the station will run a lot of sports



A random sampling of program directors shows that "Fame" is high on their shopping lists.

on Saturdays and Sundays. "But that's something (sports) we would have done with or without NATPE."

Because WRC renewed or purchased programs it plans to use in the summer and fall, it won't be looking at prospective purchases at NATPE. Included in this group are renewals of *People's Court* and *Charlie's Angels* and purchases of *Fantasy Island* and *Hart to Hart* for use later. WRC also plans to run *How the West Was Won*, *Nancy Drew and the Hardy Boys* and a number of movie packages it picked up on a barter basis.

Uhrich confirmed sentiments from other program directors that the prices are up for programming. "But not as drastically as before," he admitted. He explained that the two independents in the market may have driven program prices so high in the past that the only place for the syndicator to go price-wise was down.

WIVB-TV, Buffalo, N.Y.

Barter deals are on the rise at WIVB-TV, Buffalo, N.Y., according to Quintin Renner, program manager. High production values and a better bottom line are the cause.

"Barter programming has come a long way over the years. The shows are competing very effectively with cash programs," he said.

WIVB airs *Joker's Wild* at 7 p.m., followed by a barter checkerboard strip made up of *Sha Na Na*, *America's Top 10*, *Dance Fever*, *Glen Campbell* and *At the Movies*.

Renner was not satisfied with the progress of *You Asked For It*,

although the station chose to renew the show for another season. He predicted "slim pickings" for this year's NATPE convention.

The CBS affiliate is opposed to the financial interest and domestic syndication rules.

"They'll cause an erosion of the production that becomes available to stations," Renner said.

WDIV-TV, Detroit

"This year's NATPE convention will be one of, if not the, slowest ever. There's very little that I'm anxious to see," said Jim Corno, program manager, WDIV-TV, Detroit.

The station is number-one in early fringe with *The Jeffersons*, *All In The Family* and *Barney Miller* and is number-one in access time with *Joker's Wild* and *Tic Tac Dough*, he said. *Dance Fever* and *Entertainment This Week* build strong Saturday nights, he added.

Soap World and *Romance Theater* are two productions no longer on WDIV's schedule. The station combines local, syndicated and network offerings "with a little barter thrown in."

KMTV, Omaha, Neb.

"Considering last year's high attrition rate for first run—so many programs were cancelled and are dead—you'll see a very cautious attitude this year," predicted KMTV's Program Manager Donald Browers.

Going into NATPE, Browers already had picked up *Aerobocise* but still is looking to fill early fringe. But with what, he said, he's not exactly sure.

"*WKRP in Cincinnati* is a possibility, although we may decide to go with cartoons, since we already program to kids in the early afternoons. A lot will depend on the advances at Arb.

"Prices are a lot higher this year, depending on the program. *M*A*S*H* went completely through the roof, and our renewal of *M*A*S*H*, like many others, is in limbo. This market can pay higher prices because there are no independents in the market and there are a lot of availabilities," Browers said.

Naturally, the syndicators are against the repeal of the financial interest ruling, but they seem to be taking a wait-and-see attitude. This may force the networks to compromise, he said.

Recalling last year's disappointments, Browers singled out *So You Think You've Got Troubles*, *Real People* and *Couples*.

WJKB-TV, Detroit

Going into NATPE, WJKB-TV already has picked up *Soap* and *Mary Hartman, Mary Hartman*, which will air in April, said

Marianne Mazer, WJKB's program coordinator.

"Now, we're really not looking for anything in particular since our daytime is pretty set, but we will have our eyes open for some new things," she added.

"Nothing in particular comes to mind which I would call super hot, nothing anyhow, that is available in our market," Mazer said.

As expected, prices this year are generally higher, compared to last year, but the prices vary from category to category, she said.

"Most of our buys last year turned out pretty well, but one program in particular, *You Asked For It*, did not do well in this market, although it does well in other markets," she said.

WPRI-TV, Providence, R.I.

"We'll be taking a voyeuristic approach this year, looking for what seems to be hot. But we have next to nothing open for the fall," said Cathy Perron, program manager, WPRI-TV, Providence, R.I.

The station's long term contracts include *M*A*S*H*, *Barney Miller*, *The Waltons* and *Big Valley*. Game shows in access have been renewed over the past two years and will continue if the numbers hold up. Most programming is off-network.

Hour Magazine, purchased two years ago, was a disappointment.

"It did very well throughout the country but never got off the ground here," Perron said. "We were very committed to making it work, but it didn't and it's still a mystery."

She cited a trend toward a barter/cash split this year, differing from the past when stations would do one or the other.

WBNG-TV, Binghamton, N.Y.

"A lot more of our first-run programs are cash plus barter, which we're not crazy about. We prefer cash alone," said John Mucha, program manager, WBNG-TV, Binghamton, N.Y. Because his fall schedule is complete, he personally will not attend NATPE this year.

"I have to say that I won't be missing much, because there's not that much that's interesting. I was interested in a few programs last year, but I don't have a burning desire to see anything this time."

The CBS affiliate was shown a network presentation on the domestic syndication rules and came away with a positive feeling.

"They made some good points, and I don't see any problem with the rules," Mucha said. "If anything, they will probably benefit the stations."



"So You Think You Got Troubles?" consistently was mentioned as one of last year's biggest disappointments in obtaining ratings in many parts of the country.

NATPE 1983 Conference Exhibitors

Note: EH signifies the Exhibit Hall, with company's corresponding booth number. EH-SR denotes Exhibit Hall-Screening Room. Multiroom suites are identified by parlor number, Las Vegas Hilton.

A

Acama Films 29-117
A. C. Nielsen Co. 4-112
Admore Inc. 3-121
Advansers 337
A & F Film Storage 2802
Alan Enterprises Inc. 2908
Alan Landsburg Productions 340
Alan Neuman Productions 4-117
Alcare Communications EH-25
Alfred Haber Inc. 2901
All American Television EH-48
Allied Entertainment 409
Almi Television Productions 2904
American National Enterprises 2855
American Pacific Productions 5-117
American Television Syndication 5-112
American Video Programming 408
Andrews & Associates 2869
APEI International 413
Arbitron Ratings Co. 5-118
ARP Films Inc. EH-8
ASI Market Research Inc. 344
AVC Productions Inc. 3-111

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Bentley Syndications Services 580
Best Film & Video Corp. 2801
Bill Burrud Productions 354
Blair Video Enterprises 2919
Bloom Film Group 530
Bob Yde Productions 330
Bonneville Satellite Corp. 410
Bozell & Jacobs Inc. 564
Bristol-Myers Co. 5-121
Broadcasting Magazine 2730

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Metromedia Producers Corp. EH-7
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TVS Television Network 4-118
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Y & R Program Services 355

Z

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NAPTE Conference Agenda

Wednesday, March 16

9 a.m.-5 p.m. Board of directors meeting (Hilton)
1 p.m.-6 p.m. Registration (Hilton)
9:30 p.m.-11 p.m. *Cabaret for Syndicators* (Hilton)
"That Great Slate of '58," a musical revue spoofing television.

Thursday, March 17

8 a.m.-3 p.m. *Company Meetings* (Sahara, Riviera)
Blair TV, KCMO Television, KMSP Television, Meredith Broadcasting, Metro TV Sales, Metromedia, Metro-media Producers Corp., MMT, Taft Broadcasting, United Television, Worldvision Enterprises.
9 a.m.-8 p.m. Registration (Hilton)
1 p.m.-6 p.m. Press room open (Hilton)
3 p.m.-4:30 p.m. *Spouse/guest kickoff* (Hilton)
Cabaret for spouses and guests.
3 p.m.-11 p.m. Rep meetings (Sahara, Riviera)
5 p.m.-6:30 p.m. *Television Critics Association Press Conference* (Hilton) "The Future of Television" Moderator: Ed Bark, Dallas Morning News and President, TCA. Participants: Rich Frank, Paramount Television; Michael Fuchs, HBO; Larry Grossman, PBS; Fred Silverman, InterMedia Entertainment.
9:30 p.m.-11:30 p.m. *NAPTE press conference and cabaret* (Hilton) for board of directors and working press.

Friday, March 18

7:30 a.m.-8:15 a.m. *Spouse/guest event* (Hilton) Ed Allen with Barbie Allen.
8 a.m.-7 p.m. Shuttle bus service (Hilton, Sahara, Riviera)
8 a.m.-6 p.m. Registration (Hilton)
8 a.m.-6 p.m. Press room open (Hilton)
8:45 a.m.-10:30 a.m. *Opening Breakfast* (Sahara)
Charles Larsen, Almi Television Productions, NAPTE president, host. Invocation by Rev. Ardon Albrecht, Lutheran Television. Welcome by Bill Briare, Mayor of Las Vegas. Keynote address by Steve Allen, introduced by Joel Chaseman, president, Post-Newsweek Stations Inc. Entertainment by All-American Boys Choir.
11 a.m.-6 p.m. Message/information center open (Hilton) (sponsored by Federal Express)
11 a.m.-12:30 p.m. *Spouse/Guest Event* (Hilton)
Las Vegas gaming seminar hosted by Program Syndication Services.
1 p.m.-5 p.m. *Spouse/Guest Event* (Hilton)
Tennis Tournament hosted by Eastman Kodak.
10 p.m.-11 p.m. Cabaret for General Membership (Hilton)

Saturday, March 19

7:30 a.m.-10:30 p.m. Shuttle bus service (Hilton, Sahara, Riviera)
8 a.m.-5 p.m. Registration (Hilton)
8 a.m.-8:45 a.m. *Spouse/guest event* (Hilton)
Exercise with Joanie Greggains, host of "Morning Stretch," sponsored by Program Syndication Services.
8:30 a.m.-5:30 p.m. Press room open (Hilton)
9 a.m.-5 p.m. Message/information center open (Hilton)
Exhibit hall/hospitality suites open (Hilton)
11:30 a.m.-1:30 p.m. *Spouse/guest event* (Hilton)
Brunch hosted by Golden West Television.
6 p.m.-7 p.m. Iris cocktail party (Sahara)
(Hosted by Turner Program Services)
7 p.m.-9:30 p.m. *16th Annual Iris Awards Ceremonies* (Sahara)
Hosts: Gordon Jump, Pat Mitchell, Richard Simmons. Presenters: Don Adams, Barbara Bosson, Dean Butler, Joe Campanella, Meryl Comer, Cathy Lee Crosby, Rieneke DeJahn, Freddie Frog, Melissa Gilbert, Joanie Greggains, Mary Hart, Ron Hendren, Henrietta Hippo, Sandy Isaacs, Casey Kasem, Jean-Claude Killy, Ted Lange, Denise LeClaire, Lee Meriwether, Dr. Marlin Perkins, Dale Robertson, Siskel & Ebert, Toni Tennille, Fred Travalena, Judge Joseph Wapner, Dixie Whatley, Chuck Woolery. Entertainment by Jim Stafford, Kazoophony, New Grass Revival, Running Rebel Marching Band, The Big Sky Mudflaps, Sons of the Pioneers.

Sunday, March 20

7 a.m.-7 p.m. Shuttle bus service (Hilton, Sahara, Riviera)
8 a.m.-8:45 a.m. *Catholic mass* (Sahara)
With Father Ellwood Kieser, hosted by Paulist Productions.
8 a.m.-9 a.m. Delegate/spouse lounge open (Sahara)
(Hosted by Eastman Kodak)
8:30 a.m.-6 p.m. Press room open (Hilton)
8:30 a.m.-6 p.m. Registration (Hilton)

9 a.m.-10:30 a.m.

General Session (Sahara)
"The New FCC"
Challenges and longer license terms, lobbies and pressure groups, deregulation, the 7-7-7 rule and reduction from seven to five Commissioners are among the topics. Moderator: Lionel Van Deerlin, U.S. Congress (Ret.). Participants: FCC Commissioners Joseph Fogarty, Anne Jones, James Quello, Henry Rivera and Stephen Sharp; Edward Fritts, NAB; Larry Harris, Chief, Mass Media Bureau, FCC; Washington Attorney John Lane.
10 a.m.-11:30 a.m. *Spouse/guest event* (Hilton)
PolyGram introduces Carole Shaw.
11 a.m.-6 p.m. Message/information center open (Hilton)
11 a.m.-6 p.m. Exhibit hall/hospitality suites open (Hilton)
2 p.m.-5 p.m. *Spouse/guest event*
Famous Homes Tour hosted by Eastman Kodak.
10 p.m.-11 p.m. Cabaret—final performance (Hilton)

Monday, March 21

7 a.m.-7 p.m. Shuttle bus service (Hilton, Sahara, Riviera)
7 a.m.-11 a.m. Delegate/spouse lounge open (Sahara)
7:30 a.m.-6 p.m. Message/information center open (Hilton)
7:30 a.m.-6 p.m. Press room open (Hilton)
7:30 a.m.-6 p.m. Registration (Hilton)
8 a.m.-8:45 a.m. *Spouse/guest event* (Hilton)
Joanie Greggains—exercise.
8 a.m.-9:30 a.m. *General Session* (Sahara)
"Innovative Local Programming"
Moderator: A.R. Van Cantfort, WSB-TV, Atlanta. Participants: Chuck Gingold, KYW-TV, Philadelphia; Jonathan Murray, WOKR, Rochester; Jeff Schiffman, WNEV-TV, Boston; Sue Schwartz, WTVN, Columbus; Gary Stark, WEWS-TV, Cleveland.
9:45 a.m.-11 a.m. *Workshop A* (Sahara)
"Successful Negotiating Strategies... On The Dotted Line" When to sign and why. Moderator: George Heinemann, Showmakers Inc. Participants: Michael Collyer, Kay Collyer & Boose; Dean McCarthy, Harrington, Righter & Parsons; Lucie Salhany, Taft Broadcasting; Dan Sassi, RCA Records; David Sifford, Comworld International.

Workshop B (Sahara)
"Portrait of a Legend: Six Stations' Success Stories" An examination of stations which strongly dominate their markets. Moderator: David Simon, KTLA, Los Angeles. Participants: Barry Barth, WJXT, Jacksonville; Kurt Eichsteadt, KCRA-TV, Sacramento; Neil Kavin, WRAL-TV, Raleigh; John Serrao, KTRV, Boise; John von Soosten, WNEW-TV, New York.
11:15 a.m.-12:30 p.m. *Workshop C* (Sahara)
"Cable: Speak Software and Carry a Big Shtick" Moderator: Derk Zimmerman, Group W Satellite Communications. Participants: Mary Alice Dwyer, Hearst/ABC Video; Patrick McDougal, Direct Broadcast Satellite Corp.; Bruce Paisner, King Features Entertainment; Buddy Ragan, The Nashville Network; Jeffrey Reiss, Cable Health Network.

Workshop A (Sahara)
"Living together: Working With Special Interest Groups" You and the viewer don't always see eye to eye. Moderator: Farrell Meisel, WDCA-TV, Washington. Participants: Ed Jones, WDVM, Washington; Abby Kenigsberg, Long Island Coalition for Fair Media; Pluria Marshall, National Black Media Coalition; Gene Mater, CBS, New York; Stew Park, KNTV, San Jose.
11:15 a.m.-12:30 p.m. *Workshop B* (Sahara)
"Looking Good" The station and programming "look" embraces graphics, set design, movie openings and more. Moderator: Deb Kneip McDermott, KOLN-TV, Lincoln. Participants: Peter Diaferia, Diamond & Diaferia; Syd Goldberg, WNEW-TV, New York; Steve Sohmer, NBC.
11:15 a.m.-12:30 p.m. *Workshop C* (Sahara)
"New Distribution Techniques"
Moderator: Neil Hoffman, KRIV-TV, Houston. Participants: Diane Hinte, NAMSCO; Stanley S. Hubbard, Hubbard Broadcasting; John Raines, National Satellite Cable Association; John Reilly, NLP-TV; Robert Wold, The Wold Company.

General session—luncheon (Sahara)
"Yesterday, Today and Tomorrow" A light-hearted look at the eras of television. Hosted by Dick Clark.
12:30 p.m.-2:15 p.m.

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

6 p.m.-7:30 p.m.

Tuesday, March 22

7:30 a.m.-11 a.m. Delegate/spouse lounge open (Sahara)
7:30 a.m.-3:30 p.m. Shuttle bus service (Hilton, Sahara, Riviera)
8 a.m.-5 p.m. Press room open (Hilton)
8 a.m.-11:30 a.m. Registration (Sahara)
8 a.m.-4 p.m. Message/information center open (Hilton)
8:30 a.m.-9:45 a.m. *General Session* (Sahara)
"Update, Financial Interest and Syndication Rules" Moderator: Gene Rayburn. Participants: Dean Burch, Pierson, Ball & Dowd; Michael Gardner, Akin, Cump, Strauss, Hauer, Feld; Mike Kievman, Cox Broadcasting Corp.; Guy Main, WCIA, Champaign; Tony Malara, CBS Television; Fred Paxton, NBC Affiliate Board; Don Taffner, D.L. Taffner/Ltd.; Richard Wiley, Kirkland & Ellis. Discussant: George Back, All American Television.

10 a.m.-11:15 a.m. *Workshop A* (Sahara)
"International: Will It Play In Peoria?" The case for and against overseas product as U.S. station fare. Moderator: Jim Major, Petry Television. Participants: Peggy Green, Dancer Fitzgerald Sample Inc.; Norman Horowitz, PolyGram; Roger Ottenbach, KMTV, Omaha; Richard Price, Richard Price Associates; Suzanne Weil, PBS.
Workshop B (Sahara)
"High Tech and Programming" How to use the new tools. Moderator: Warren Allgyer, NBC. Participants: Donald Carlsen, Ampex; Bill Castleman, WKBD, Detroit; Phillip J. DeSantis, Lexicon; William A. Koch, Eastman Kodak; Don Prather, MCI/Quantel. Includes demonstrations of Lexicon, Datakode, time compression, 1/2-inch tape and MCI/Quantel Digital Framestore Synchronizer.

Workshop C (Sahara)
"Open All Night" The 24-hour schedule, as highlighted by news, movies and pornography. Moderator: Stan Marinoff, WISN-TV, Milwaukee. Participants: Paul Klein, Playboy Channel; Gary Lieberthal, Embassy Telecommunications; Don Tillman, KTTV, Los Angeles.
11:30 a.m.-1 p.m. *Network/independent meetings* (Sahara)
ABC—Moderator: Don Wilburn, WVUE, New Orleans. Participants: Jim Duffy, New York; Lew Erlich, New York; Dick Kozak, New York; John Severino, New York. CBS—Moderator: Steve Currie, KOIN-TV, Portland. Participants: Tony Malara, New York; Scott Michaels, New York. NBC—Moderator: Ron Klayman, WMC-TV, Memphis. Participants: Tony Cervini, New York; Pier Mapes, New York; Steve Sohmer, Los Angeles; Brandon Tartikoff, Los Angeles. Independents—Moderator: John von Soosten, WNEW-TV, New York. Participants: Steve Bell, KTLA, Los Angeles; Chet Collier, Metromedia, Boston; Don Menchel, MCA TV; Stan Moger, SFM Media. PBS—Moderator: Joe Sands, KCET, Los Angeles. Participants: David Davis, American Playhouse; Jay Rayvid, WQED, Pittsburgh; Suzanne Weil, PBS. Cable—Moderator: David Kenin, USA Cable Network. Participants: Gerry Arthur, Number 1 TV, Inc.; Char Beales, NCTA; Norm Potter, Financial News Network; Al Primo, Primo News Service. International—Moderator: Jim Fitzmeurice, Australian Broadcasting Commission. Participants: Luiz Borgerth, Globo Network of Brazil; Klaus Lehmann, Creative International Activities, Ltd.; Aubrey Singer, BBC. Special Guest: Bernard Chevry, MIP.

Conference '84. A Taste of San Francisco (Sahara)
Regional snacks accompany the preview, hosted by Stan Marinoff, WISN-TV, Milwaukee.
1 p.m.-1:45 p.m. Elections and annual business meeting (Sahara)
5 p.m.-7 p.m. Joint 1983 and 1984 conference committee meeting and dinner (Hilton)

Corinthian's 'Afternoon' expanding its horizons

For the past nine months, production crews (two in each city) have been spanning out from New York, Washington, D.C., Los Angeles, Chicago and Atlanta taping feature stories for *Afternoon*, the hour-long early news lead-in from Corinthian Broadcasting Corp.

Five production people at each location already have produced more than 600 stories—providing a national scope to a local, live series seen, so far, only over the six Corinthian-owned stations—in Houston; Tulsa, Okla.; Sacramento, Calif.; Fort Wayne, Ind.; Indianapolis; and Hampton/Norfolk, Va.

That's all due to change soon, as Comworld Domestic Sales now is syndicating the format to other stations. Jim Dauphinee, *Afternoon* executive producer, said stations could start airing the show as early as June if they want to "get a lead on other stations."

Dauphinee, who was the first national producer of Group W's *PM Magazine*, said that when Westinghouse began syndicating the concept, it only sold that series to nine stations. "If we have 10 stations this year," he said, "that would be fine."

Afternoon stations will find themselves responsible for only 20 minutes, 18 seconds of each day's program. That time includes four minutes of news (divided into three reports); one four-minute live remote; one 90-second "minilocal piece"; and about 7½ minutes of intros and outros. Informal crosstalk between the local hosts and the local news people is an integral part of the format.

Each program also features 26 minutes of national features, focusing on people and places. This consists of two four-minute pieces and four 4½-minute pieces. The national talent is played down, with producer/reporters basically remaining behind the scenes.

Stations are required to provide two hosts, a news anchor, an in-studio crew and an ENG unit. About five people at each station work full-time on *Afternoon*, according to Dauphinee.

In return, Corinthian provides the national stories, along with scripts, consultations, an "easily installed set" and more.

The six Corinthian stations also have been sending one taped local piece weekly to *Afternoon's* New York headquarters for possible inclusion in the national feed. So far, said Dauphinee, about 75 nationally fed stories have come from the local outlets. But, he added, the requirement to submit one piece a week may be dropped when the show goes into syndication.

Then, stations would be responsible only for the "more important part of the show—local, live TV."

As the series adds more stations, Dauphinee expects to add more production people, either in existing bureaus or in new bureaus. He already has been scouting out possible sites in Dallas, for instance.

For the past two to three months, Dauphinee remarked, one production team from each of the current five bureaus has been far away from home base. *Afternoon* literally has been travelling the world for stories. "Syndication revenue will allow us to do even more travelling," he said, "and will expand the national office (now five people)."

Production equipment includes Sony BVU 300 minicams and BVU 800 editors. Each week, the New York office sends 30 ¾-inch cassettes—each with a different feature story—to the Houston station. There, the tapes are bumped to a 1-inch master. Copies of the master are shipped by Federal Express to stations, which receive the material 3½ weeks before airing—giving the stations time for video promotions. But the process results in a six- to seven-week lapse from when a segment is hot until the time it airs.

The six Corinthian stations have satellite dishes, but Dauphinee said such distribution of the national reel won't be cost efficient until 15 to 20 stations want to receive the show that way. Then, more timely features will be possible.

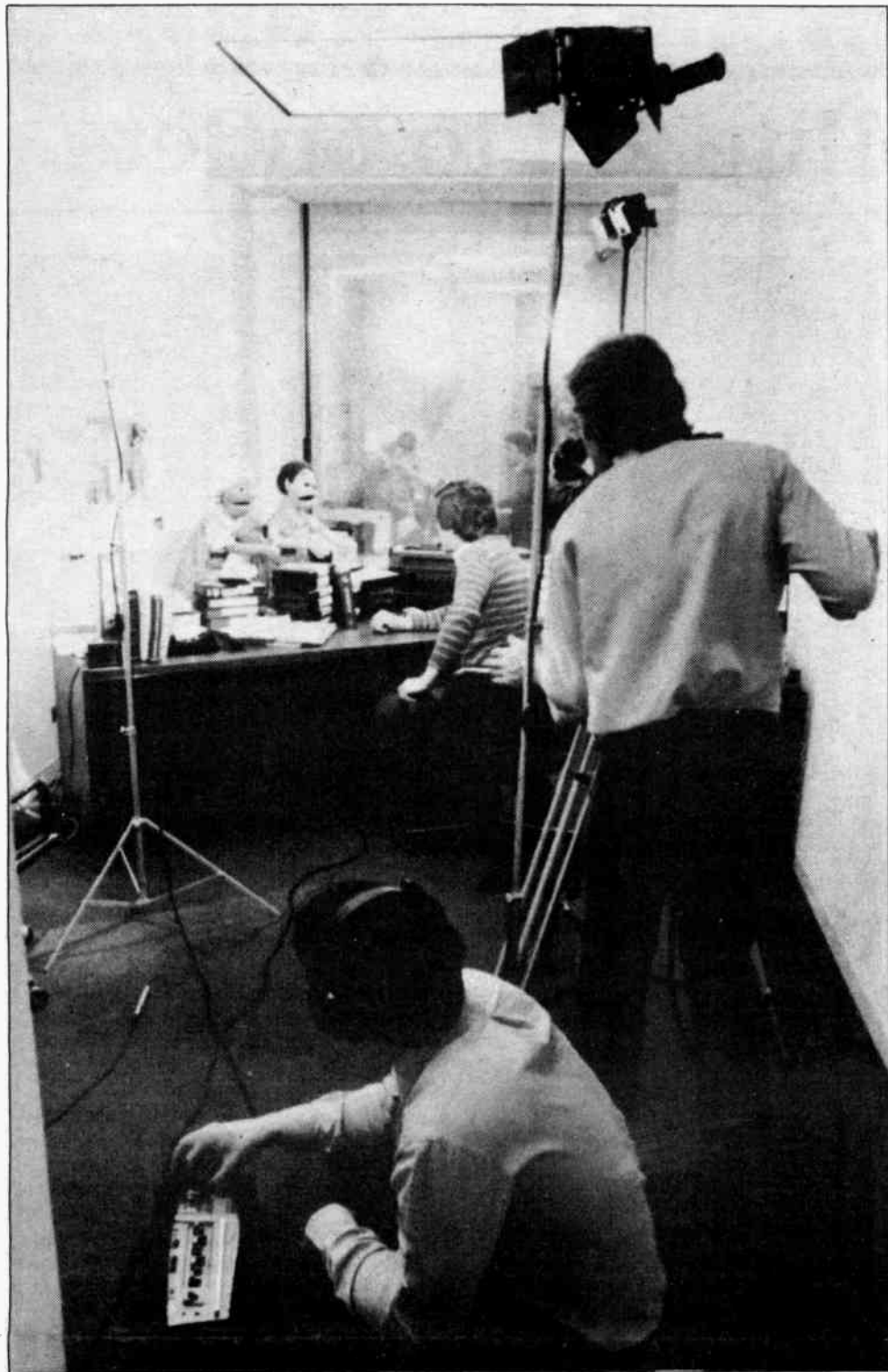
Dauphinee pointed out, however, that *Afternoon* is primarily a live show, automatically making it "much more topical than a program like *PM Magazine*."

"It involves the news department as much as it has to be," he said. "If something breaks, we can pre-empt the format. There's no sense being on the air with a live TV show and ignoring what's going on in the news."

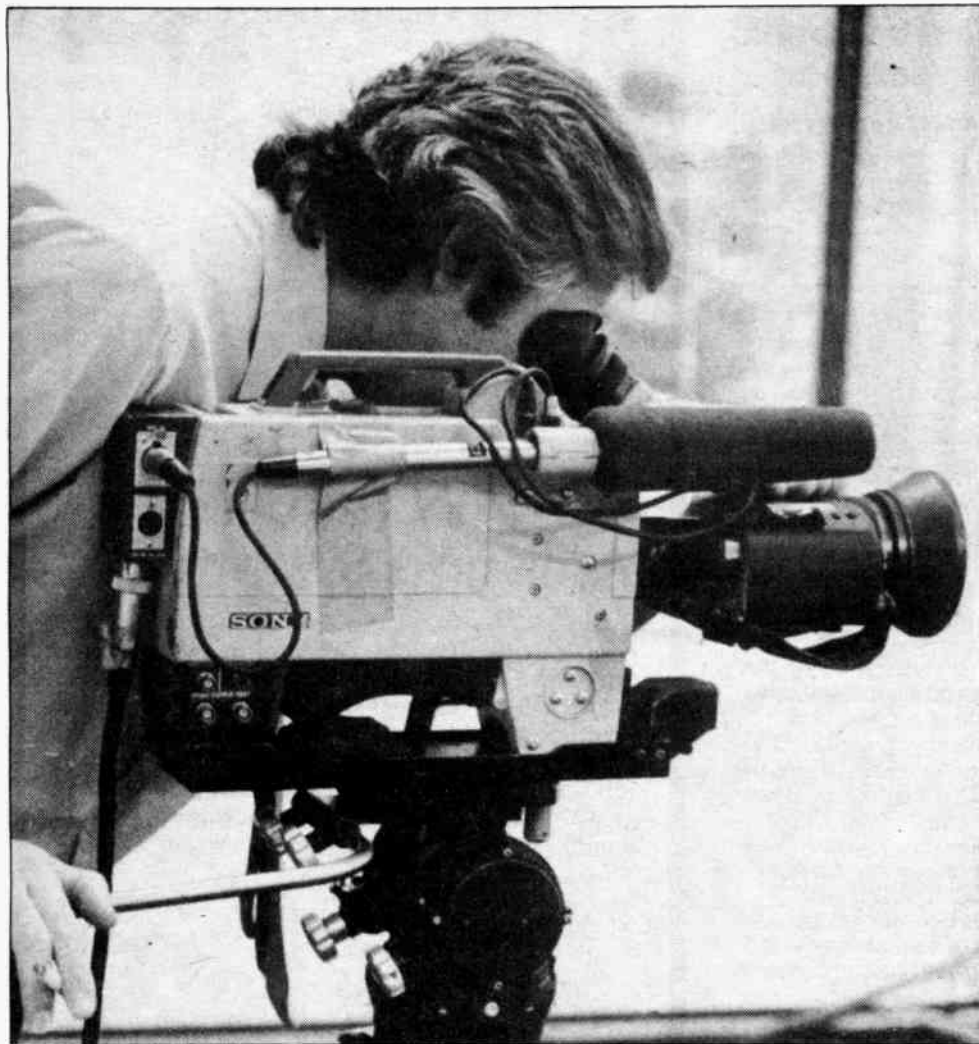
But Dauphinee stressed that *Afternoon* is "not a news program." It has a "very specific format," he said, "but because it's live and involves news, there's an awful lot of discretionary time for stations to use as they see fit."

Dauphinee doesn't see any problems taking on more stations. "We have to produce the same amount of stories for six stations as for 100 stations," he explained.

Although the first priority, according to Dauphinee, is to satisfy the programming needs of the six Corinthian stations, he would "like to clear 60 to 70 percent of the country in a couple of years."



"Afternoon" crew people Bob Del Russo, tape machine operator, Mark Bowlian, cameraman, and Jeff Stratte, producer/reporter, prepare for an interview with puppets Plus and Minus.



Mark Bowlian readies his camera for an "Afternoon" interview.



Nickelodeon puppeteers Jim Jinkins and Brad Williams are set up for an interview by the "Afternoon" crew.

Photos by Dave Potorti

'E.T.' taped and satellite fed to outlets

Despite its daily delivery by satellite, a good portion of the material in *Entertainment Tonight* is taped up to three weeks in advance.

E.T., as it's come to be known, has a staff of 110 in Los Angeles and 11 in New York, plus full-time stringers in Miami, Chicago, Nashville, Tenn., and England and part-time stringers in Washington, D.C., and Philadelphia and other locations. If entertainment news is happening elsewhere, a reporter will be sent there.

John Goldhammer, senior vice president in charge of programming for Paramount Television Domestic Syndication, said the Los Angeles staff used Ikegami H-57D minicams. The 3/4-inch tape is edited on Convergence machines but mastered on 1-inch.

Stories shot in New York or other distant sites often are sent to Los Angeles via overnight shipping, although Goldhammer said, "we uplink if we can." Boston and Philadelphia reports, for instance, are shipped to New York, edited—"we don't like to satellite raw footage"—and then uplinked to Los Angeles.

Each *E.T.* is taped at 11:15 a.m. PST and satellite fed to stations at 12:30 p.m. PST.

The lineup now consists of 131 stations. To gear up for its first season in 1981-82, Paramount and its partners—Cox Broadcasting, Taft Television Productions and TeleRep Inc.—spent some 2.5 million to help more than 50 of the outlets build earth stations to receive *E.T.* via Wold Communications.

The show's first season—some 182 hours of programming—cost more than \$21 million to produce.



Mary Hart and Ron Hendren co-anchor "Entertainment Tonight," bringing viewers a variety of entertainment news.

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'Newscope' facility state-of-the-art

By Ed Harrison

Newscope, the news/information strip being co-produced by Telepictures Corp. and Gannett Broadcasting, will have a spanking new production facility well before the six-day-per-week show debuts Sept. 19.

Telepictures is in the process of assembling the multimillion dollar news studio that will incorporate all post-production facilities. Gannett is supporting the facility with financial assistance and guidance in the purchasing of equipment.

Don Ross, Telepictures senior vice president and news director for *N.I.W.S.* (Telepictures' other syndicated news service) and *Newscope*, said the facility will contain state-of-the-art equipment equalling that of the best production facilities.

The new studio will be equipped with five 3/4-inch editing bases with time base correctors and a 1-inch editing base that will be used principally for production. Color correctors also will be installed. The remainder of the equipment will be decided after meetings with Gannett.

Newscope will be satellite fed off Westar IV Monday through Friday at noon PST. Ross said that uplink locations are being set up so that *Newscope* can receive material from other sources. The Robert Wold Co. is acting as a conduit between *Newscope* and local stations by assisting in the creation of the uplinks. Wold also will offer assistance to local stations by guiding them to downlink suppliers.

A two-way microwave will link the *Newscope* facility to Wold's Technical Operating Center in Hollywood, where they will uplink.

Ross said his only recommendation to affiliate stations is to get a dish "that will deliver broadcast quality material." While stations have the option of obtaining a dish that best suits their needs, a 7-meter dish has proved to be most effective.

Assembled by Ross and Telepictures Executive Vice President David Salzman, who helped create *N.I.W.S.*, *Newscope* will be delivered to stations complete with support materials such as story synopses, lead-ins and tags, cue sheets, tips sheets, daily promos and voice-over copy. The support information can be taken off a high-speed teleprompter.

Newscope, said Ross, promises to be people-oriented "news you can use" that will focus on important issues and how they impact on viewers. Topics will include how to fight inflation, personal health, consumerism, entertainment, human relationships and how to cope with the demands of daily life. Also included will be a daily cover story, ranging from three to six minutes in length.

Most of the stations that have signed on for *Newscope*, including the seven Gannett properties, are network affiliates, although there are a few independents and some ABC and CBS O&Os such as KABC-TV in Los Angeles and WCAU-TV in Philadelphia. Most stations will program *Newscope* as a half-hour lead-in to the early evening news, others in access after the network news. The sixth show must be broadcast on Saturday or Sunday between 5-8 p.m. The satellite feed for the sixth show either will be late Friday or whenever most stations can accommodate it.

Newscope, which will be locally anchored, will be fed in reel time with holes for commercials. A staff of 40, composed of reporters, producers, writers and researchers, is anticipated along with a team of regular reporters. An advisory staff will help structure the program. The *Newscope* pilot will be ready for NATPE.

Different structure

Telepictures' other weekly syndicated news service, *N.I.W.S.*, has grown to 150 affiliates since it debuted in November 1980.

Unlike *Newscope*, stations don't have to invest in any additional equipment to receive the service. Those stations with satellite capabilities can receive *N.I.W.S.* on a 1-inch tape machine or 3/4-inch backup. Non-satellite-equipped stations receive the program on 3/4-inch, 1-inch or 2-inch reels. Ross said about one-third of the affiliate lineup is equipped for satellite delivery off Westar IV, transmitted each Friday morning.

N.I.W.S. offers stations 18 to 22 segments of news material each week, varying length from three minutes to less than two minutes for use in early or late night newscasts. A fundamental part of the program consists of two multipart series each week.

N.I.W.S.' feature reporters include Dr. Art Ulene, health (three weekly reports); Paula Lyons, consumer issues; Carol Akright, personal finance; Joel Parks, entertainment; Dr. William Rader, medicine, psychology; Steve Pascente, sports; and John Pronk, with the kicker. Additionally, some affiliates produce their own stories for the national feed.

About the multipart series, Ross said, "We've found which multipart series impacts on our audience and are then produced through the eyes of real people."

Ross said that many times news directors will try to do stories on pocketbook issues and end up doing high economics.

Affiliate stations to *N.I.W.S.* receive complete support packages, including lead and tag material for anchors, log sheets detailing each segment on the reel, fact sheets, voice-over copy and tips on how to marry a multipart series with a station's cross-promotion or sidebar reports. Bill Fest, an in-house consultant, assists stations in maximizing use of the service.



"Newscope," co-produced by Telepictures Corp. and Gannett Broadcasting, will debut Sept. 19 and be satellite fed six days a week.

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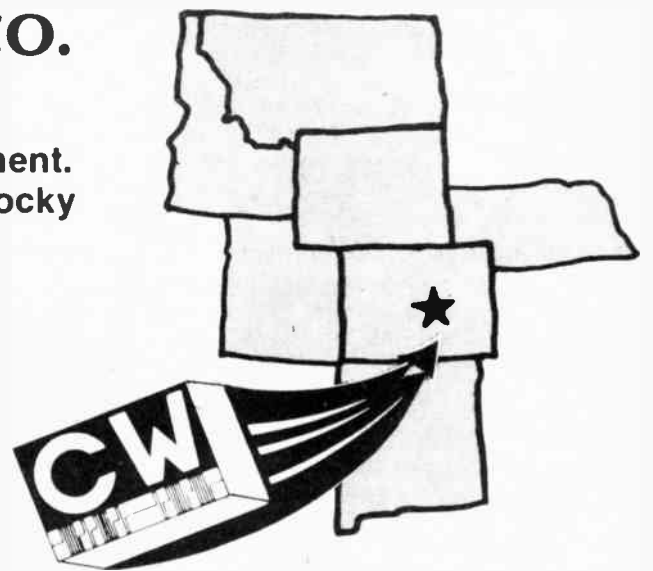
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Newsfeed staff member Judy London handles a phone call at Group W headquarters.

Group W's Newsfeed opts for satellite link

By Les Luchter

During the Three Mile Island crisis in March/April 1979, Group W found itself faced with a crisis of its own.

"We were very close to being unable to cover the story because there simply weren't enough video lines to go around," recalled Richard Sabreen, vice president and general manager of Group W's Newsfeed. "The networks had them all tied up. Here was a story that was so crucial to several of our markets—Philadelphia, Pittsburgh, and Baltimore—and we almost couldn't get live reports, or any kinds of reports, out of there except by Greyhound bus."

Somehow, Group W managed to obtain a set of phone lines. And, through a roundabout route, it got a feed to its stations.

Sabreen related the next step in the scenario. "Dan Ritchie, our chairman, said that never again can we become vulnerable to the vagaries of fate or the phone company. And we got into the satellite business."

"We started basically as an exchange among our six stations. Very quickly, we were surprised at how much material we had that was of interest to the other stations. . . . After we were on for a while, we decided to open it up to other broadcasters."

Thus was born Newsfeed, now a cooperative among 42 stations—15 CBS, 11 NBC, eight ABC, three independents, one Canadian and four Australian. Sabreen hopes to have 60 stations on line by fall.

Every morning, Newsfeed's Philadelphia staff consults with member stations to determine which local stories will have the greatest interest in other communities. "The station almost always is covering the story for themselves," Sabreen said. "Frequently, we tip them off to something they didn't know was going to happen."

These reports, along with others yet to break, will form the core of that day's news exchange.

Blending local and national news

News coverage today does not stop at the edge of your ADI," said Sabreen. "To be competitive, local stations with serious news commitments must go beyond the ADI to cover major issues—breaking stories that affect their communities."

Newsfeed stresses that stories should have local angles. To help achieve this goal, the service is never identified on-air as the source of stories. Sign-offs are general, Sabreen said.

Newsfeed is flexible enough to allow the local angle to appear in different ways. Stations, for instance, may insert their own footage into the Newsfeed clips—such as scenes of local steel mills when the story is about the condition of the steel industry. Stations also can use their own reporters.

The service runs at least one multipart series a week, but stations may run a local report on the featured subject instead of one or more of the Newsfeed segments.

What it really comes down to is that there are few rules in the Newsfeed

cooperative. Stations can use as little or as much of the Newsfeed footage as they desire. And they aren't forced to contribute any minimum amount of stories to the cooperative. The stories that the Newsfeed staff requests for the service are based solely on newsworthiness and value to other stations.

Stations pay to join Newsfeed and Newsfeed compensates them when it used their coverage.

In this cooperative, the name of the game is clearly cooperation. Stations frequently loan equipment and manpower to other stations, according to Sabreen. And stations can request desired coverage from Newsfeed.

A classic example of this resulted in Newsfeed getting a 24-hour scoop on the story of Barney Clarke's artificial heart, Sabreen claimed.

"Our Seattle station called us and said, 'We've just found out that this guy's going to get a plastic heart. We're going to tape him getting on the airplane in Seattle. Can you get us a tape at the other end?'"

"We said, 'Hold on. The guy's getting an artificial heart. Don't you think this is a big story?'"

"They said, 'Oh yeah, let's do a whole thing.'"

"So we got our Salt Lake City affiliate and told them about it. They didn't know about it. They covered him getting off the plane and then proceeded in covering him throughout the ordeal."

"We had a 24-hour lead on everyone else in the country because it was a local story that we adopted."

Sabreen bragged, "We are the only service responsive to our members. If they

“
We are the only
service
responsive to
our members
”

request coverage, we'll get coverage."

Newsfeed sends its stories to stations during two time periods daily—"Dayfeed" from 4-5 p.m., and "Nightfeed" from 10:10-10:40 p.m. EST.

The satellite feeds, via Westar IV, are coordinated out of Philadelphia. But they do not come from Philadelphia. Rather, in a dazzling display of satellite technology, each individual story is beamed directly up to Westar IV from local uplinks around the country. And Westar IV instantaneously sends them to downlinks at all the Newsfeed stations.

There are eight to 10 uplinks per feed. And, counting such items as weather video, sports highlights and other items, about 175 to 200 individual reports are transmitted weekly.

Downlinks-Uplinks

All Newsfeed stations have downlinks, but few have uplinks. "It's our responsibility to get it (a Newsfeed story) to an uplink," Sabreen said. "There are various ways

that we can do that. In some cases, we use a public station. We use commercial common carriers. In the Midwest, we use a microwave common carrier and uplink out of Chicago."

Besides downlinks, stations need a computer terminal and modem to receive Newsfeed's formats (lists of stories, lengths and so forth). This now comes via a local dial-up number, but Sabreen plans to switch delivery to AP and UPI within a few months.

"We have, in effect, created a new network of stations that work differently (than other networks)," Sabreen noted. "The networks' (ABC, CBS, NBC) mission is different than ours. Their job is to cover stories of a generic, wide-sweeping nature for a large number of stations. Our mission is to cover specific stories of a regional nature that can be included within a local context. . . . We are really quite independent in setting out on our own and finding our own standards."

Sabreen said that stations in the Newsfeed cooperative obtain the benefits of "over 3,000 people around the country helping you out." And, besides the fellow co-op members, Newsfeed mans its own Washington bureau (to obtain stories on local legislators) and hires freelance crews to cover areas of the country not served by members.

At the very least, Sabreen said, stations can gain the promotional value of the casting "via satellite" on the screen several times a night. "It says that you're current," he stated. "It says that you're timely. It says that you're competitive. It says that you have resources that your competitors do not have."

**Coming Next Week in Section 2
(News & Programming)**

Soaps Come Clean

Producers and writers of New York-based soap operas talk about the improved production values, travel opportunities and guest stars who have transformed their shows over the past decade.

"When silent movies went to talkies, the deaf got left behind," says Thomas Watchorn of the National Captioning Institute. But by the end of 1982, more than 65,000 decoder sets for the hearing-impaired were sold. **BROADCAST WEEK** examines NCI's \$3-4 million effort, as NCI demonstrates the compatibility of teletext and closed captioning.

WETA's new series lively children's hour

By Angela Burnett

WASHINGTON—*Songs jumping from my mouth; I said, songs are jumping from my mouth; Right side up, upside down, This-away, that-away, round and round; Songs are jumping from my mouth!*

A lively theme, staccato clapping and happy children's voices all make WETA-FM's new radio series more than just a story hour.

Songs Jumping from my Mouth has been different since its inception last year. Associate Producer Bonnie Nelson Schwartz explained, "Rather than creating a show for children written by adults, we went to the children directly. Our work with the kids served as a kind of market research."

Producer Pamela Brooke added that more than 600 interviews, 26 workshops and extensive follow-up work conducted in community centers, museums, recreation centers and libraries formed the basis of the program's concept. "While the children were not asked to write scripts, the writing of the scripts was done from the children's ideas. The children served as script development," Brooke said.

Songs, targeted for children ages six to 10, has been developed as a content oriented, humanities series largely because of its funding from the National Endowment for the Humanities. Other funding has been provided by B. Dalton Booksellers, the Satellite Development Fund of National Public Radio and the Corporation for Public Broadcasting.

"We wanted to make the program visual through the use of sound effects," Brooke added. "I prefer working in radio because it draws so much more from children's imagination."

Brooke noted that this program has allowed her to mix a variety of sound effects, instruments, voices and production styles. "We did a lot of taping with a

cassette recorder when we interviewed the children," she said. "Usually that kind of recording isn't of the quality to use in broadcast production. But, here, through the character of Fee Fy Fly, I've been able to use those tapes."

She explained that Fee Fy Fly spies on children in the show, using a tape recorder of his own. Thus, the quality of those segments, which otherwise would not be acceptable, becomes appropriate. Brooke found that she now can use the live interviews, without bringing large numbers of children into a studio or losing the "sense of presence" in the interview environment.

Schwartz added that since the character Fee Fy Fly travels, he serves the role of the program's roving reporter. "He's just like the man on the street, except he's a fly on the wall," she said.

Other regular characters include a 309-year-old hoot owl who refuses to die until she learns "who, what, when, where and why." Hootenanny Granny is joined by a musical elephant, Ndovu, a runaway from the city zoo.

Schwartz explained that the five regular actors, three adults and two children, were not easy to cast. "We had a lot of people audition who had radio acting experience. But, what we were looking for was talent with the equivalent of experience in narrating an animated film."

Another feature of *Songs* is audience participation. Children will be encouraged to send in stories and artwork. There also is a group leader print guide that will be available for teachers interested in making the show a part of a regular curriculum.

Songs, produced as 13 half-hour segments, will premiere March 15 on WETA. It will be distributed nationally by public radio stations through NPR in the fall. Brooke also indicated they hope to join forces with Children's Radio and Theatre and Spider's Web to distribute *Songs* as part of a two-hour block of children's programming.



Charity toss

Television rep firm, MMT Sales, hosted its annual Sales Dart Throwing Contest. Each year MMT invites the Chicago ad community to "buy 3 darts for a dollar," with proceeds going to a Chicago charity—Off The Street Club. This year's match raised \$3,000. MMT Chairman Gary Scollard (left) and MMT's Vice President Larry Vanderbeke (right) present the check to Dick Needham.

Court coverage petitioned

By Gary Witt

WASHINGTON—A group of 28 news and media organizations have joined together in a petition before the U.S. Judicial Conference asking for the adoption of court rules that would allow electronic coverage of federal court proceedings.

The petition, originally begun at CBS Inc., has been joined by groups representing virtually all facets of the news and electronic media, including ABC, NBC, PBS, National Public Radio, The New York Times Co., Times Mirror, Gannett, *The Washington Post*, UPI, AP, the National Association of Broadcasters and the National Cable Television Association.

In announcing the petition, one of its authors, Timothy Dyk, a partner in the Washington law firm of Wilmer, Cutler & Pickering, said, "This is an issue of substantial importance. The American public is simply not informed on practices, workload, procedures, and other issues related to the federal courts. The days of the county court, where everyone has an opportunity to attend and participate, have long since passed. Today, we all rely on the press to keep us informed

on matters of this nature. And the press cannot perform that function without the ability to use electronic equipment, including cameras and recording devices. Acceptance of this petition will allow the news media to do a better job of keeping us informed, by allowing better access to the courts."

The U.S. Judicial Conference is a panel of federal judges from the district court and appeals court levels that has the authority to adopt rules allowing use of electronic devices to cover proceedings in the respective courts. Although it probably will not have the opportunity to consider the petition at its upcoming March 15 meeting, the conference is expected to refer the matter to one or more of its various advisory committees at that time for consideration. Dyk indicated that acceptance of the present petition by the conference is the first step in an attempt to convince the U.S. Supreme Court to allow electronic coverage of its proceedings. The petition was begun about a year ago after the Supreme Court released its opinion in the case *Chandler vs. Florida*. That opinion, authored by Chief Justice Warren Burger, held that television and radio broadcasting of criminal trials

does not deprive a defendant of his right to a fair trial.

"In reaching this conclusion," the petition stresses, "the court noted that a revolution in the technology of camera and audio equipment has occurred since the ban on visual and aural coverage of court proceedings was formulated. The equipment available to cover court proceedings today is inconspicuous and unobtrusive."

Despite the holding in *Chandler*, however, it is well-known that Chief Justice Burger, among others, stridently opposes video or aural recording or coverage of Supreme Court proceedings. In fact, because of widespread opposition to electronic coverage of federal court proceedings from members of the federal bench, the petition is expected to encounter substantial difficulty.

Proponents of the petition hope to derive preliminary support for the measure from members of the conference's advisory committees, which consist of members of the bar and academic community. Dyk said he hopes reports from advisory committees can be completed in approximately six months. If they are favorable, he said, it will pave the way for a subsequent vote of the Judicial Conference itself.

CALENDAR

MARCH

March 14-17—*Electronic Industries Association* annual spring conference. Shoreham Hotel, Washington.

March 15—*Electronic Industries Association's* annual government/industry dinner, featuring presentation of EIA Medal of Honor to Charles Brown, chairman, AT&T. Speakers: Vice President George Bush. Shoreham Hotel, Washington.

March 15—"Telemarketing seminar" for broadcasting, advertising and newspaper customers of *New York Telephone*. 1166 Avenue of the Americas, New York. Information: Bernard Cohen, (212) 395-7013.

March 15—A joint seminar sponsored by International Radio and Television Society/New York Women In Communications featuring a panel on libel will be moderated by NBC's Richard Salant. Marriott Essex House, New York. Information: (212) 867-6650.

March 16—Presentation of eighth annual Big Apple Awards, sponsored by *New York Market Radio Broadcasters Association*. Sheraton Cen-

ter, New York.

March 16-19—Alaska Radio Conference, "ARC I." Ketchikan, Alaska. Information: Pat Conley or Martha Rosen, KRBD—FM, Ketchikan, (907) 225-9655.

March 17—*Academy of Television Arts and Sciences* "forum series" luncheon. Speaker: Ed Ney, chairman, president and chief executive officer, Young and Rubicam, Century Plaza Hotel, Los Angeles.

March 17-18—*Broadcast Financial Management Association/Broadcast Credit Association* board of directors meetings. Palmer House, Chicago.

March 17-22—*NATPE International* 20th annual conference. Las Vegas Hilton. Future conferences: Feb. 12-16, 1984, San Francisco Hilton and Moscone Center, San Francisco.

March 18-19—"War, Peace and the Media" conference sponsored by *New York University, Department of Journalism and Mass Communication with a grant from Gannett Foundation*. NYU campus, New York. Information: Ann

Marie Cunningham or Pamela Abrams, (212) 598-3636.

March 21—*National Academy of Television Arts and Sciences*, Syracuse University chapter, "speakers" series. Speaker: Sy Amlen, vice president, ABC Entertainment. S.I. Newhouse School of Public Communications, Syracuse, N.Y.

APRIL

April 10-13—*National Association of Broadcasters* 61st annual convention. Convention Center, Las Vegas. Future conventions: Las Vegas, April 29-May 2, 1984; Las Vegas, April 14-17, 1985; Dallas, April 13-16, 1986, and Dallas April 12-15, 1987.

April 22-28—MIP-TV international TV program market. Palais des Festivals, Cannes, France.

MAY

May 3-7—*American Women in Radio and Television* 32nd annual convention. Royal York, Toronto. Future conventions: 1984 convention, to be announced; May 7-11, 1985 New York Hilton, New York, and May 27-31, 1986, Loew's Anatole, Dallas.

May 9-11—ABC-TV affiliates' annual meeting. Century Plaza Hotel, Los Angeles.

May 15-18—NBC-TV affiliates' annual meeting. Century Plaza Hotel, Los Angeles.

May 18-20—*The International Radio Festival of New York*, a worldwide awards competition for radio advertising, programming and promotion, will hold its second annual program. Michael Hauptman, vice president of ABC Radio Enterprises, will chair the panel of judges and advisors. Entries in all categories are due March 25 at the festival offices: 251 West 57th St., New York, N.Y. 10019.

May 18-21—*American Association of Advertising Agencies'* annual meeting. Greenbrier, White Sulphur Springs, W. Va. Future meetings: March 11-14, 1984, Canyon, Palm Springs, Calif., and May 15-18, 1985, Greenbrier, White Sulphur Springs, W. Va.

May 22-25—CBS-TV affiliates' annual meeting. Century Plaza Hotel, Los Angeles.

May 28-June 2—13th Montreux International Television

Symposium and Technical Exhibition. Montreux, Switzerland.

Videotex '83 embracing broadcast

Videotex '83, a conference and exhibition at the New York Hilton June 27-29, has been structured so that attendees can follow a "track" of program elements specifically geared to broadcast interests.

One session, "Videotex and the Media: Confronting Dollar Decisions," will examine why some broadcasters are entering the teletext field, while others are still waiting.

Another session, "Advertising on Videotex: Can You Count On It?" will look at the competition for ad dollars.

Videotex '83 is organized by London On-line Inc.

FINANCE

'ADvideo Journal' to debut April 15

By Herb Swartz

NEW YORK—Some day soon, magazines will appear on videotex, teletext, computer networks, and—via satellite—on direct broadcasting.

But seeing and hearing maga-

zines on videocassettes won't have to wait any longer: *ADvideo Journal* begins April 15.

Reeves Communications, through its corporate services division, will publish—if that is the right verb—*ADvideo Journal*, in a joint venture with Charles

Mandel and his partner, Don Barnet, 10 times yearly at a cost of \$1,800 per year.

The initial audience for the publication, as might be expected from its name, is advertisers and their agencies. And, according to its 30-minute prototype cassette,

each program will cover personalities and media topics, feature guest editorials and lively roundtables on new products, broadcasting alternatives, corporate advertising, commercial production and media buying techniques.

But the merging of the traditional boundaries between these subjects, said Mandel, makes *ADvideo Journal* a publication for broadcasters as well.

In his lengthy career up and down Madison Avenue, Mandel, famous for his self-deprecating wit—"I'm always on the cutting edge of the old technology"—has never been one to take himself or his profession too seriously. But when he speaks, some people do listen.

"The question has nothing to

do whether video magazine publishing is great. It is. The question is timing. How long does it take to change people's habits? You never want to be too early," Mandel said.

"If you see something that is good, you're going to want to watch it again. Broadcasters have never had to deal with that before. It's a difficult process though. There are always people who are against anything new.

"But the important thing for broadcasters to remember is that video magazines represent another entry into narrowcasting—which everybody agrees is coming—whether it be news or special programming. Cable was supposed to do this, but it hasn't yet," Mandel said.

STOCKS

EXCH	COMPANY	CLOSING 3/3	CLOSING 3/9	NET CHANGE IN PERIOD	% CHANGE IN PERIOD	52-WEEK HIGH	52-WEEK LOW	P/E
NYS	ABC	60.00	59.88	-0.13	-0.21	61.75	26.75	10.00
ASE	ADAMS-RUSSELL	24.63	24.13	-0.50	-2.03	34.00	17.13	25.00
OTC	AEL (AM. ELEC. LAB.)	23.75	23.25	-0.50	-2.11	23.75	8.75	D
ASE	AFFILIATED PUBS.	28.25	29.25	1.00	3.54	42.00	23.88	14.00
OTC	A.H. BELO	40.00	38.75	-1.25	-3.13	40.00	16.50	15.00
NYS	AMERICAN EXPRESS	58.75	57.25	-1.50	-2.55	59.88	50.38	13.00
NYS	AMERICAN FAMILY	17.13	16.63	-0.50	-2.92	18.50	7.25	11.00
NYS	ARVIN INDUSTRIES	20.38	21.50	1.13	5.52	21.75	11.75	14.00
OTC	BARRIS IND.	5.63	6.38	0.75	13.33	5.63	1.50	51.00
OTC	BBDO INTL.	41.50	39.00	-2.50	-6.02	41.50	19.50	14.00
NYS	JOHN BLAIR	55.50	51.75	-3.75	-6.76	56.00	21.75	11.00
OTC	BURNUP & SIMS	8.38	7.75	-0.63	-7.46	14.63	7.50	D
OTC	CABLE TV INDUSTRIES	6.25	6.00	-0.25	-4.00	9.50	3.00	28.00
NYS	CAPITAL CITIES COMM.	141.25	139.00	-2.25	-1.59	146.00	64.38	19.00
NYS	CBS	65.25	64.00	-1.25	-1.92	67.00	55.00	16.00
OTC	C-COR ELECTRONICS	19.75	18.50	-1.25	-6.33	35.75	16.50	14.00
ASE	CETEC	7.63	8.00	0.38	4.92	8.13	7.25	20.00
NYS	CHARTER CO.	12.50	13.25	0.75	6.00	15.50	6.50	12.00
NYS	CHRIS-CRAFT	23.13	22.38	-0.75	-3.24	24.63	19.25	20.00
OTC	CHYRON	28.00	27.25	-0.75	-2.68	28.50	9.50	30.00
NYS	COCA-COLA	50.75	51.63	0.88	1.72	53.63	29.75	13.00
ASE	COHU	7.63	7.25	-0.38	-4.92	8.50	3.88	19.00
OTC	COMCAST	20.00	21.50	1.50	7.50	21.50	9.50	22.00
OTC	COMPACT VIDEO	6.50	7.88	1.38	21.23	7.13	2.63	D
NYS	CONRAC	32.13	32.88	0.75	2.33	36.38	21.25	9.40
NYS	COX	50.50	52.25	1.75	3.47	52.50	23.88	22.00
NYS	WALT DISNEY PROD.	78.13	77.63	-0.50	-0.64	78.75	47.00	25.00
NYS	DOW JONES & CO.	38.00	38.88	0.88	2.30	39.63	17.88	27.00
OTC	DOYLE DANE BERNBACH	22.75	22.25	-0.50	-2.20	24.00	14.25	16.00
NYS	DUN & BRADSTREET	120.50	113.50	-7.00	-5.81	122.00	58.50	22.00
NYS	EASTMAN KODAK	87.88	85.50	-2.38	-2.70	91.75	65.38	11.00
OTC	ELEC. MISSLES & COMM	11.00	13.75	2.75	25.00	20.00	8.50	D
NYS	FAIRCHILD IND.	19.13	18.88	-0.25	-1.31	19.63	17.88	9.90
NYS	FOOTE, CONE & BELDIN	45.00	46.50	1.50	3.33	46.75	27.25	11.00
NYS	GANNETT CO.	64.75	61.50	-3.25	-5.02	65.00	29.50	18.00
NYS	GENERAL ELECTRIC	107.00	105.63	-1.38	-1.29	111.25	55.00	13.00
NYS	GENERAL INSTRUMENT	59.88	60.38	0.50	0.84	66.88	60.50	18.00
NYS	GENERAL TIRE	32.00	30.25	-1.75	-5.47	36.88	17.88	9.40
NYS	GETTY OIL CORP.	57.50	58.50	1.00	1.74	64.88	41.25	6.70
OTC	GRAPHIC SCANNING	21.75	21.00	-0.75	-3.45	23.50	7.88	D
OTC	GREY ADVERTISING	88.00	90.00	2.00	2.27	95.00	57.00	7.90
ASE	GROSS TELECASTING	41.75	41.25	-0.50	-1.20	42.63	23.25	10.00
NYS	GULF UNITED	28.25	29.38	1.13	3.98	29.75	15.50	8.60
NYS	GULF & WESTERN	26.25	25.38	-0.88	-3.33	27.00	17.75	12.00
NYS	HARRIS CORP.	49.25	45.88	-3.38	-6.85	51.88	20.38	24.00
NYS	HARTE-HANKS	38.25	38.63	0.38	0.98	41.88	21.25	13.00
NYS	HERITAGE COMM.	12.88	13.63	0.75	5.83	13.88	7.38	19.00
NYS	INSILCO CORP.	24.63	23.50	-1.13	-4.57	25.25	12.25	28.00
NYS	INTERPUBLIC GROUP	50.75	52.00	1.25	2.46	53.00	25.50	11.00
NYS	JEFFERSON-PILOT	32.25	33.25	1.00	3.10	35.00	22.38	7.70
OTC	JOSEPHSON INTL.	16.13	16.25	0.13	0.78	17.75	6.75	11.00
NYS	JWT GROUP	31.63	32.63	1.00	3.16	34.00	14.75	635.00
NYS	KNIGHT-RIDDER	51.50	51.75	0.25	0.49	52.25	51.50	15.00
NYS	LEE ENTERPRISES	41.13	42.00	0.88	2.13	42.00	22.50	13.00
NYS	LIBERTY	16.63	17.00	0.38	2.26	17.13	10.13	13.00
OTC	LIN BROADCASTING	39.00	39.25	0.25	0.64	39.75	17.63	21.00
NYS	M/A COMM.	28.88	27.25	-1.63	-5.63	30.00	11.88	36.00
NYS	MCGRAW HILL	90.00	89.25	-0.75	-0.83	94.00	44.88	20.00
NYS	MCA	41.50	40.75	-0.75	-1.81	42.13	21.88	10.00
OTC	MCI COMMUNICATIONS	44.25	43.38	-0.88	-1.98	45.75	13.13	27.00
ASE	MEDIA GENERAL	43.25	42.50	-0.75	-1.73	50.75	33.63	9.20
NYS	MEREDITH	94.25	98.00	3.75	3.98	99.50	52.75	11.00
NYS	METROMEDIA	401.00	398.00	-3.00	-0.75	408.75	309.00	26.00
NYS	MGM/UA	11.00	11.88	0.88	7.95	11.63	5.00	20.00
OTC	MICRODYNE	15.00	14.25	-0.75	-5.00	15.88	6.75	31.00
NYS	3M	79.50	79.88	0.38	0.47	81.25	48.75	14.00
NYS	MOTOROLA	114.75	107.38	-7.38	-6.43	116.75	49.50	23.00
ASE	MOVIELAB	3.63	3.88	0.25	6.90	4.50	2.00	D
OTC	MULTIMEDIA	31.00	33.75	2.75	8.87	35.50	18.13	17.00
ASE	NEW YORK TIMES CO.	69.50	67.25	-2.25	-3.24	69.50	33.25	15.00
NYS	N. AMERICAN PHILLIPS	57.25	57.13	-0.13	-0.22	58.63	30.00	10.00
NYS	OAK INDUSTRIES	13.50	13.00	-0.50	-3.70	32.25	9.00	52.00
OTC	OGILVY & MATHER	47.50	48.00	0.50	1.05	49.00	28.50	13.00
NYS	ORION	17.63	20.25	2.63	14.89	19.38	3.63	D
ASE	ORROX CORP.	6.75	6.63	-0.13	-1.85	15.13	6.38	D
NYS	OUTLET CO.	53.25	51.75	-1.50	-2.82	54.00	29.50	38.00
ASE	POST CORP.	34.63	34.38	-0.25	-0.72	38.25	24.63	16.00
OTC	PRIVATE SCREENINGS	2.63	2.50	-0.13	-4.76	NA	NA	D
NYS	RCA	24.50	24.75	0.25	1.02	27.00	15.75	12.00
OTC	REEVES COMMUNICATION	19.50	20.25	0.75	3.85	43.00	15.50	9.80
NYS	TEKTRONIX	75.25	70.63	-4.63	-6.15	75.75	34.00	18.00
OTC	TELEVISION	5.00	5.00	0.00	0.00	5.25	2.38	D
OTC	TELEMET(GEOTEL INC.)	3.25	3.25	0.00	0.00	3.38	1.00	15.00
OTC	TELEPICTURES	14.75	14.63	-0.13	-0.85	14.88	5.00	19.00
ASE	TEXSCAN	22.88	22.00	-0.88	-3.83	25.00	9.75	27.00
NYS	TIME INC.	54.25	56.00	1.75	3.23	56.50	44.50	22.00
NYS	TIMES MIRROR	70.25	70.38	0.13	0.18	70.50	35.50	17.00
OTC	TOCOM	10.00	9.25	-0.75	-7.50	14.00	7.25	D
OTC	TURNER BROADCASTING	20.00	18.50	-1.50	-7.50	24.50	8.50	D
OTC	UNITED TELEVISION	13.13	14.00	0.88	6.67	13.75	6.75	17.00
OTC	UNITEL VIDEO	8.50	8.50	0.00	0.00	9.25	5.75	12.00
NYS	VARIAN ASSOCIATES	36.25	37.25	1.00	2.76	38.00	13.00	23.00
NYS	VIACOM	32.00	31.88	-0.13	-0.39	35.13	17.25	15.00
OTC	VIDEO CORP. OF AMER.	6.50	7.63	1.13	17.31	10.00	3.75	D
NYS	WARNER COMM.	28.75	30.13	1.38	4.78	63.25	27.25	7.60
ASE	WASHINGTON POST CO.	64.00	64.00	0.00	0.00	64.75	28.25	17.00
NYS	WESTERN UNION	42.63	43.00	0.38	0.88	54.00	25.25	12.00
NYS	WESTINGHOUSE	49.63	47.25	-2.38	-4.79	50.25	21.88	9.20
NYS	WOMETCO	33.50	33.50	0.00	0.00	35.00	16.75	21.00
ASE	WRATHER	24.25	26.00	1.75	7.22	27.00	19.25	D
NYS	ZENITH	16.25	17.88	1.63	10.00	17.88	9.75	D

Provided by Steven G. Hammer, A.E. Richey, Frankel & Co., Boulder, Colo., (303) 443-6830. The information and statistics contained herein have been obtained from sources we believe reliable but are not guaranteed by us to be all-inclusive or complete. This information is not to be construed as an offer or the solicitation of an offer to buy or sell the securities herein mentioned. This firm and/or its individual brokers and/or members of their families may have a position in the securities mentioned and may make purchases and/or sales of these securities from time to time in the open market or otherwise.

FCC change of procedure creates new controversy

Continued from page 1

that the 10-year-old rules will be scrapped.

Although Fowler hasn't said which way he will vote on the matter, his public comments in favor of deregulation leave little doubt that he will vote to rescind the rules. It is assumed widely that Commissioners Joseph Fogarty and Stephen Sharp are firmly behind Fowler, providing three of the four votes necessary to drop the rules.

However, the FCC shrinks to a five-commissioner body June 30—when Fogarty's and Sharp's terms expire—making a vote on the rules much harder to predict then.

Fritz Attaway, vice president and general counsel, Motion Picture Association of America, a firm supporter of the rules, said the scheduling of the oral arguments certainly gave the appearance that Fowler was rushing a decision and that the decision could come as early as April 27.

"Legally, it is ripe for decision-making the day after reply comments have been filed," Attaway said. "The requirements of the Administrative Procedures Act will have been met at that time."

"We would like an opportunity to present oral arguments once again after reply comments," he said, "but of course, the commission is not legally required to grant that request."

An attorney for the Committee for Prudent Deregulation, which represents program producers and syndicators on the rules issue, said the scheduling of the oral arguments in March and the manner in which the FCC announced the move made it difficult to respond.

"From the time we heard that they were scheduled for the 14th, we have strenuously objected to the timing of it," the representative said.

"All of us had anticipated, and Fowler had said in June, that it might be worthwhile to have oral arguments after reply comments are in and I think everyone was thinking that was the normal procedure."

"The other problem was that when the notice went out Feb. 16, the FCC asked people to respond by Feb. 23 and that was over Washington's Birthday weekend. They didn't put the notice in the Federal Register, and they didn't mail it to people who had commented, so a lot of people who filed comments didn't even know about the arguments. They have since let late filers in, but I still

think that was a poor way to do it," the attorney explained.

"Our side is more dispersed, and trying to pull people together the week of NATPE is a problem. It was thoughtless."

The committee filed a motion last week for rescheduling of oral argument and to put its objection to the hearing on the record.

A source close to the House Subcommittee on Telecommunications said the scheduling of oral presentations had created something of a stir on Capitol Hill. "It's one of the clumsier things they could have done in terms of attracting attention."

"Members of Congress are concerned that the FCC is not only giving inadequate consideration to the public interest questions, but that it is just going to steamroll this thing," the source said.

A spokesman in the office of Rep. Henry Waxman (D-Calif.), a member of the subcommittee, said Waxman was close to introducing a bill that would, in effect, enact the financial interest and syndication rules into law.

The bill, said to be similar to the one Waxman introduced during the lame-duck Congressional session last year, will be co-sponsored by Rep. Tim Wirth (D-Colo.), chairman of the subcommittee, and by other influential representatives.

On the Senate side, Commerce Committee counsel Chris Coursen said the Senate Subcommittee on Communications had no plans to hold hearings on the rules as long as the FCC was considering the matter.

A former FCC staff member, who remains close to the issue, said the lack of action at the Senate subcommittee represented decisions on the part of Commerce Committee Chairman Bob Packwood (R-Ore.) and Subcommittee Chairman Barry Goldwater (R-Ariz.) to "climb off the issue totally—not have any hearings, not apply any pressure."

Both senators had been counted among supporters of the rules and had been expected to put some pressure on the FCC to retain them.

The principal battle lines at the FCC are expected to be laid out in a panel in which the Committee for Prudent Deregulation, Jack Valenti of the Motion Picture Association of America, a program producer and Westinghouse Broadcasting and Cable all face off against the three networks.

REGULATORY SCENE

FCC reaffirms sale of STV decoders

In response to petitions filed by the Subscription Television Association and Wometco Home Theatre Inc., the Federal Communications Commission has reaffirmed the sale of subscription television decoders.

STVA and Wometco had asked for reconsideration of an earlier FCC ruling that had essentially deregulated STV service. Under that ruling, limits on community service, requirement of 28 hours of convention programming and ascertainment and leasing only of decoder equipment was dropped.

STVA and Wometco maintained that the sale of decoders would aggravate signal piracy. The FCC, in denying the petitions, based its decision on a parallel to the cable industry where converters may be sold. The FCC said that the sale of STV decoders may help a new STV operator generate start-up capital.

"We have provided a regulatory framework that allows the marketplace to govern the issue of whether STV decoders are offered for sale. Once again we emphasize that we have not mandated that decoders be so offered. We merely allow it," the FCC said.

TV interface device authorized

The FCC has replaced Class I television device rules with a single set of rules for all devices incorporating an RF modulator, including a stand-alone RF modulator. The old rules required the complete device, used for television games and similar activities, to be tested and approved by the commission.

The term "television interface device" covers any device that attaches to and uses the television receiver to display video images. This definition includes the use of stand-alone RF modulators, not permitted under the Class I television device definition.

The television interface device will operate with the emissions limits of a video input signal level of one to five volts. The interference potential of the device will not be increased with its established maximum output signal levels of 346.5 R microvolts.

Lottery applicant process denied

The FCC has denied a request by The Women's Network in Tahoe City, Calif., to use a lottery to select at random one of several applicants vying to establish a new FM radio station.

Although a 1982 amendment to the Communications Act gave the commission authority to use random selection in choosing among applicants, the FCC maintained that no generally applicable criteria and procedures for selection by letter had been established. The FCC has plans for using the lottery system primarily for low-power television, common carrier mobile services and certain private radio services applicants.

In separate action, the commission also denied suspending an evidentiary hearing requested by WKNE Corp. for a new FM station in Santa Fe, N.M. WKNE asked

that a lottery be used in deciding on its application and those of Amo Broadcasting Co. and the United Broadcasters of New Mexico.

Review of staff hearing designations deferred

The FCC has revised its procedural rules to provide that applications for review of hearing designation orders issued by the staff will be deferred until an application for review of a final Review Board decision is filed.

The rule change allows the presiding administrative law judge to certify a review request with the commission, if the request involves a controlling question of law and immediate review would expedite the proceeding. Previously, the commission had reserved the right to decline to take up an application until a final decision was rendered. The FCC said prompt and orderly conduct

of its proceedings necessitated the rule change.

Tapes of FCC meetings available

Video and audio tape recordings of FCC open meetings, tutorials and other sessions can be purchased from a private contractor. Customers should provide the date of meeting and, when appropriate, agenda item number. Additional information can be obtained from: The Prism Corp., 4545 42nd Street, N.W., Suite 109, Washington, D.C., 20016, (202) 686-8250.

SMATV operator gets CARS authority

In a move that allows a satellite master antenna system operator to use a cable television relay service, the commission has determined that operation of an SMATV service fits within the CARS definition.

Blore and Richmond place 23 entries in radio awards

LOS ANGELES—The Hollywood-based creative services operation of Chuck Blore and Don Richmond placed 23 entries in the radio finals of the 23rd International Broadcasting Awards.

Thirteen of the entries were for N W Ayer Inc., New York, for its American Telephone and Telegraph Co., radio campaign—putting the agency in first place among the radio winners.

Other firms placing a high number of competition finalists include the new production company of Bert, Barz & Kirby (Bert Berdis, Alan Barzman and Jim Kirby) with seven, a London company, Waterfall Productions, had four winners, all produced for the Lord, Geller, Federico Einstein advertising agency, New York, and the Callard & Bowser candy firm. The former production company, Dick & Bert (Dick Orkin and Bert Berdis) had four finalists.

Twenty-eight of the radio finalists came from outside the U.S. Canada led with 13 winners, followed by England with eight,



Chuck Blore

Australia with three, New Zealand with two and Austria and South Africa with one each.

An international board of judges will choose one trophy winner in each of the nine categories and an overall sweepstakes winner. Trophies will be presented on March 15 in Los Angeles.

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	Woody Woodpecker	Hardy Boys/Nancy Drew Mysteries
	Quest For Gold	Memories With Lawrence Welk, Year II

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MCA TV



PRODUCT UPDATE

On The Air offering rock-oriented series

NEW YORK—On The Air is offering TV stations two first-run rock-oriented series for airing this summer from July 11 through Sept. 30.

From the Bitter End, consisting of eight one-hour programs (including two repeats), will combine classic films from New York's music showcase of the 1960s with more recent footage of the featured celebrities. Besides showing the "up-and-coming" performers of earlier times, each show also will feature a video clip of a current "up-and-coming" star.

The first episode includes Neil Diamond, Woody Allen, Dustin Hoffman, Frankie Valli, Chubby Checker, Mitch Ryder and the Detroit Wheels, plus recent video of Kim Carnes.

The *Bitter End* programs have been cut for network prime-time periods, according to On The Air, to accommodate stations that might want to pre-empt an hour of weaker network fare for eight weeks. Five and a half minutes of each show are reserved for local ad sales, while On The Air retains four minutes for national use.

The syndicator also announced the second season of *FM-TV*, a two-hour blend of rock video, interviews, clips from cult movie classics and video art. Eight shows (including two repeats) are available on a double-run basis, with seven local and five national ad minutes per hour.

That's Incredible will be released in a half-hour version for syndication by MCA TV. The ABC series will be available in fall 1985 or sooner, depending on its network run. So far, in the 1983 season, *Incredible* has an

SOFTWARE

average 17.9 rating and 26 share, making it the network's third-highest ranked series. Stations will have the option of airing the original 101 hours or 165 half hours of the show.

John Davidson, Fran Tarkenton and Cathy Lee Crosby host the action/reality program. An Alan Landsburg production, the show will be distributed by MCA TV.

"*America Remembers John F. Kennedy*," a two-hour documentary geared to coincide with the 20th anniversary of the late president's death, will have its world premiere Oct. 19 at the National Archives in Washington, D.C.

The special—a joint venture of Group W Television, RKO General Television and On The Air—is offered to stations on a cash basis for two telecasts between Oct. 15 and Dec. 31, 1983. Stations will have 17 ad minutes in each broadcast, with On The Air retaining two minutes.

On The Air said that 50 percent of the U.S. already has been cleared.

Universal Pictures' "Most Wanted List" of 23 major movies has been released in time for NATPE. Of 20 theatrical releases, 18 are ranked among *Variety's* "All Time Film Rental Champs." Three are made-for-TV movies.

The group includes *Jaws II*, *The Jerk*, *The Deer Hunter*, *Bustin' Loose*, *The Electric Horseman*, *Smokey and the Bandit II*, *The Four Seasons* and others.

All of the films are recent, and



"*America Remembers John F. Kennedy*," a two-hour documentary, will premiere Oct. 19 at the National Archives in Washington, D.C.

most have been released since 1980.

Holland on Satellite the newest international program on Satellite Program Network, premieres March 5 on the 24-hour-per-day service. The hour-long program will be produced in English and will include a documentary on various aspects of Dutch society; a look at the Dutch Bicentennial highlights, including the economic relations between Holland

and the United States; musical entertainment from two Dutch pop-rock groups who have had U.S. hits; and a one-question quiz, with the winner receiving two round-trip tickets to Amsterdam and accommodations in that city for one week.

Another season of first-run *Joker's Wild and Tic Tac Dough* will go into production in July.

The 1983-84 season makes *Joker's* seventh year in first-run syndication following three years

on the CBS network. *Dough* will be entering its sixth year.

The shows are produced by Barry Enright and are distributed by Colbert Television Sales.

ON TV, Los Angeles, will continue to show 15 California Angel home baseball games annually through 1984, according to Richard Whitman, vice president and general manager, National Subscription Television in Los Angeles.



Lighter layer

Alvin Seachrist operates special equipment that applies a light-reflecting layer of aluminum behind the phosphor screen of a new RCA color picture tube, developed at the company's Lancaster, Pa., plant. The tube is called COTY-29, part of a new system designed to improve performance and reliability of color TV sets due for introduction in 1984.

SMN acquires transponder rights

DALLAS—Satellite Music Network will use the audio subcarrier of Times-Mirror's Spotlight transponder to house a "number of (new) formats," according to Ivan Braiker, SMN president and partner.

SMN currently offers three, 24-hour radio formats via satellite—Star Station (contemporary pop/adult), Country Coast-to-Coast and Stardust (non-rock hits from the 40s through 60s).

United Video, Tulsa, Okla., one of four partners in SMN, sold the transponder to Times-Mirror in 1980 but retained the subcarrier rights.

Other SMN partners are Kent Burkhart of Burkhart/Abrams/Michaels/Douglas Associates, Atlanta; Jim Rupp of Midwest Radio and Television Inc.; WCCO, Minneapolis; and John

HARDWARE

Tyler of John Tyler & Associates, Dallas.

WNEV-TV, channel 7, Boston, has purchased a 9.3-meter earth station dish from Andrew Corp. When installed in June, the station will be able to pick up such satellite-delivered programming as *Entertainment Tonight* directly. WXNE-TV, channel 25, has been taping *E.T.* for WNEV and delivering each night's episode by taxi—often only minutes before air time.

Standard Tulip cranes used with remote-controlled cameras can be converted into "sky-high" cranes by using a Sky-Cam exten-

sion from Matthews Studio Equipment, Burbank, Calif. Working camera height with the Sky-Cam is 27 feet; horizontal reach is 18.4 feet.

The Sky-Cam attaches to the standard crane arm at the column pivot point.

Eastman Kodak representatives demonstrated the capabilities of the Datacode Magnetic Control Surface to an SRO crowd of producers, executives, engineers and editors at a recent Videotape Producers Association meeting at New York's Tapepower and Filmpower Post-Production Center.

Kodak's new film surface records machine-readable information for use in computer-automated post-production.

Kidney Foundation leasing satellite time from Mutual

WASHINGTON—The National Kidney Foundation has leased satellite time from the Mutual Broadcasting System for its annual Country Music Festival on April 24.

The special will be uplinked from Nashville's Opryhouse and Los Angeles' Palomino Club. It will be available to radio stations nationwide via Mutual's 650 earth stations.

Mutual Broadcasting and Doubleday Broadcasting have teamed up to produce *ROCK USA*—a new three-hour, weekly album-rock program to be delivered in stereo via satellite, April 2.

The joint effort brings together Doubleday's AOR expertise and computerized music research capabilities, and Mutual's multicasting abilities.

Ted Cannarozzi, midday personality with Doubleday's WAPP, in New York, will host *ROCK USA*. John Platt, formerly with DIR Productions, will produce the weekly show.

ROCK USA, a magazine-style program, will feature interviews with leading AOR artists and TV and sports personalities as well. The format always will play at least two segued songs in a row, with the intent of programming a 50-50 mixture of current rock hits and classic rock favorites.

The CBS-NCAA Radio Network, a joint venture of CBS and Jim Host & Associates, will provide play-by-play coverage of

the NCAA Basketball Tournament, beginning March 19.

A second-round game from the Eastern regionals in Greensboro, N.C., will be presented on the 19th, followed on Sunday by a second-round matchup from the Midwestern regional in Louisville.

A Midwestern and Eastern regional semifinal will be covered Thursday, March 24, and Friday, March 25, respectively, followed on the weekend by all four regional championship games.

The national semifinals, April 2, and the championship game, Monday, April 4, will be covered from Albuquerque, N.M.

National Public Radio said General Foods Corp. has purchased a half share in NPR's news and information fund, which will help support a wide range of programming.

NRP President Frank Mankiewicz said the contribution will "enhance our ability to continue providing listeners with comprehensive news reporting and analysis of today's most pressing issues."

In response to the growing demand for home computers, Progressive Radio Network is producing a series of radio programs that explain and explore the information explosion. PRN's Computer Program is a series of 90-second radio programs that explains home computers from their earliest forms to today's most sophisticated designs.

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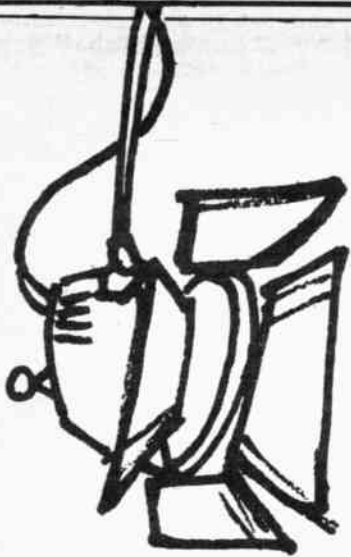
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RANDOM THOUGHTS

Why waste time pleading for the renewal of a prime-time program that through 23 weeks of the current season has averaged an 11.4 rating and 19 share?

Simply because NBC's *St. Elsewhere* is the classiest new production to hit network TV since *Hill Street Blues* premiered several years ago. It's no small coincidence that both comedy-dramas come from the same shop, MTM Enterprises, from whence NBC boss Grant Tinker came almost two years ago.

Since Tinker arrived, NBC's programming strategy has shifted dramatically. Where it was once slap dash, throw it on the air and then jerk it all around the schedule, NBC's philosophy now seems geared toward giving finely crafted shows a long-term chance to capture the audience's notice and then hold on to it. The obvious example of this strategy is *Hill Street Blues* and to a lesser extent, *Cheers* and *Remington Steele*.

In fact, NBC currently is taking yet another stab at giving *St. Elsewhere* its best shot, with plans to bring *Rem-*

ington Steele to Tuesday at 9 p.m., EST in hopes that as the *St. Elsewhere* lead-in, both programs with profit.

While the plan has merit, we'd like to add our own suggestion to the "Save *St. Elsewhere*" campaign.

Why not move *Hill Street Blues* ahead to 9 p.m. on Thursday and run *St. Elsewhere* behind it at 10 p.m.? CBS proved a hit show could stand a time-period move—as evidenced by its *Dallas* move from 10 to 9 p.m. two years ago. And CBS also demonstrated that two similar programs, *Dallas* and *Falcon Crest*, could thrive when run off back-to-back. So why can't the same principal apply with *Hill Street* and *St. Elsewhere*?

Question of responsibility

Last week, an unemployed roofer, after alerting the local TV station, doused himself with lighter fluid and lit a match.

His body was engulfed with flames, but it was a full 37 seconds before the TV cameramen moved to put the fire out. This incident, which occurred in the small Alabama town of

Jacksonville, was recorded for posterity by WHMA-TV, in nearby Anniston.

This unfortunate situation raises numerous questions about the power of TV, responsibility of the press and media ethics. And while it's easy to say the TV news people should have tried to prevent the incident or at least stepped in as soon as the match was lit, one also must consider the frail human makeup, and that people react differently when faced with adversity.

According to accounts, the first thing WHMA did after receiving the call that someone was about to torch himself was to place a call to police. The police responded, but after searching the particular area unsuccessfully, they left. Thereupon the TV crew showed up and the incident began. There are no easy answers here. Obviously, the police gave up too early. But perhaps it's also time to set forth some guidelines on just how the media should act when placed in such untenable positions. Or maybe just relying on simple common sense would suffice. The bottom line, however,

is that the media must insulate itself from ever being used. Would the match been struck if the cameras weren't there?

Matter of taste

The good folks over at Private Screenings asked if we'd like to review some of their adult movies.

Shortly thereafter, we received "Amanda By Night" and "Hey! There's Naked Bodies on My T.V.," the former apparently an X-rated feature edited to "hard R," and the latter an unrated or R-rated movie.

Within the spectrum of all motion pictures, or even for that matter, made-for-TV movies, neither of these efforts could be considered a work of art.

Amanda was filmed with an eye on production values and, in general, approaches the quality of a made-for-TV movie. Exterior shots are used, the acting is certainly passable and, if the plot dealing with police corruption and prostitution isn't fully developed, it is at least a major part of the movie.

Naked Bodies is a spoof of

Happy Days, *Welcome Back, Kotter* and *Barney Miller*. The humor isn't up to the originals, but it doesn't compare too unfavorably with some of the sitcoms the networks are passing off as humor these days. The actors playing key roles and the sets look enough like those on the shows they are spoofing to make these segments interesting, but the three plots are only excuses to get the characters out of their clothes.

The sexual scenes in both movies were, from this viewpoint, generally harmless.

Amanda, as a dramatic presentation, had a harder edge to it and as an edited X-rated movie, its sexual scenes showed obvious omissions that detracted from the flow of the movie.

The entire subject of these kinds of movies is too hot to too many people for us to make a blanket judgment on it. However, as long as there is more explicit fare available in the theaters and on tape, and as long as there is sufficient public demand to keep companies like Private Screenings in business, there would seem to be a place for adult movies.

letters

Strong protest

Let me file a very strong protest about inaccurate information contained in your summary of "Operational STV Stations" 2-21-83.

Sportsvision is the STV operator. It is owned by owners of the four major Chicago sports franchises (basketball, baseball, hockey, soccer) with offices at 875 N. Michigan, Chicago 60611. (312) 787-2600. Jack Jacobson is executive vice president and chief operating officer and clearly should be shown as the "manager."

Sportsvision broadcasts three or more hours every night of the year and many weekend afternoons as well on channel 60, which is a shared-time channel licensed to Metro-west Corp. WPWR-TV, from 2:30 a.m. to 7 p.m. and to WBBS the remaining hours.

The person you list as manager, Ron Gunther, is in no way associated with either Sportsvision or WPWR-TV. He is associated with WBBS.

WPWR-TV programs classic independent programming weekends and late afternoon and early fringe. Weekdays from 9 a.m. to 4 p.m. we carry the Financial News Network.

The last time you printed the STV chart we phoned in the

correct information but apparently to no avail.

Fred Eychaner
President
Metrowest Corp.
Chicago

'Little stars' helpful

"Little stars twinkle like big diamonds" article on child talent was an article I found of great use. How did I use it? National Child Labor Committee in New York has an information desk. I asked them for the "how to's" and also for addresses of companies in the article.

The article was very realistic on situations to expect, payment range, what the companies are looking for today, with a glimpse of the effects on child and parents.

Any parent all starry eyed about their child will be a more serious contender armed with this.

I thank you for a basis which to begin on, may your efforts bring to the cameras the talent of tomorrow!

Gregg Scott
Manager Community Relations
X.W. Mitchell and Associates Inc.
Ottawa, Ill.

nothing personal

Philosophy exposed

Here's a cute little item we just couldn't pass up.

Paul Klein, the former NBC executive in charge of programming and the man credited with the program philosophy of appealing to the lowest common denominator, and Madeline David, formerly the head of NBC's daytime programming, have been reunited again.

Only this time, the duo will practice their craft on the Playboy Channel. As president of Playboy Channel, Klein has given David the reins to *4Play*, billed as pay television's

first adult situation comedy.

In short, *4Play* revolves around a 19-year-old feminist's affair with a married man. And according to David, executive producer and writer, the show deals with situations "I see repeated around me with increasing frequency, the wife of 20 years betrayed by her husband for a newer, sprightlier, younger female."

This just goes to prove that if the "lowest common denominator" theory of programming is still a force, Klein has succeeded admirably in living up to that philosophy.

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other voices

No humor

"I must be a short hitter in the area of psychological tolerance because I thought the old *Hogan's Heroes* TV show was dumb and offensive. It did for the horrors of German prison camps what *M*A*S*H* did for the gore of the Korean War. It gave it a light-hearted respectability. After a few episodes, a viewer, particularly a young one, had to be convinced that the prison camps and bloody hills were fun places."

"Chicago Tribune" columnist Bill Stokes, explaining in a recent column why he doesn't like "M*A*S*H," or, for that matter, TV programs that take a humorous approach to war.

Business loss

"You hear a great deal of talk that the networks will always be the dominant source of mass audience programming and that the networks are here to stay. I don't believe it. I think that the proper analogy is that cable, as all media are, is just a channel of distribution for products called entertainment or information. And that, just like the conventional department stores, the conventional supermarkets, so, too, the networks are representatives of vendors, and not of consumers. They are trying to be all things to all people and are carrying a broad, undifferentiated line of products.

"The networks are going to be losing business on the high-touch side to specialty cable channels, to interactive programming—all of which do a better job of doing movies, doing sports, doing news or whatever than the networks. And on the 'high-tech' side, they are going to lose business to teletext, videotex, informational channels where you can get your information right off the rack. It's packaged, ready-to-go information and the consumer can turn there for quick news or shopping information—so again, there will be no need to turn to the networks."

Stephen Arbeit, senior vice

president, marketing director, Ogilvy & Mather, speaking at last week's 29th Advertising Research Foundation Annual Conference & Research Expo.

'Let my sitcom go'

"Both sides, we suspect, exaggerate the importance of the (financial interest and syndication rules) issue. Neither the players, nor the game, are likely to be greatly affected by the rules' repeal. On balance, we favor their modification, to give the networks nearly equal rights to sell and invest in programming."

"The real effect of the old rules, the networks contend, is to put them at a disadvantage and to discourage them from creating very expensive programming."

"Those contending against the networks say it's difficult to prove them wrong. But it is also difficult to prove that the rules have actually reduced the available programming or the networks' profitability. So if the system isn't obviously broke, why fix it?"

"The desirable answer is that those who would restrict free enterprise should carry the greater burden of proof. The chances are that abolishing the rules would modestly increase the funds available for program development and lead to a similarly modest increase in programming available to non-network outlets."

Excerpts from an editorial in the "New York Times"

Videofish

"Apparently both moviegoers and pay-TV subscribers thought there was something fishy about the whole setup. And there was. *Pirates of Penzance* just wasn't very good. If they'd had a really great movie, they might have done better. But after this experience, no studio is likely to risk a really great movie in a deal like that again."

Roger Ebert, "Movienews," ABC-FM Radio Network

November Nielsen numbers reveal viewing habits

Syndicated Program Audiences Nielsen Station Index—November 1982

Households

Rank	Program	Distributor	U.S. rating	Market area ratings
1	<i>M*A*S*H</i>	20th Century-Fox TV	12.0	12.7
2	<i>Family Feud PM</i>	Viacom	10.7	12.3
3	<i>PM Magazine</i>	Group W Productions	8.8	12.0
4	<i>Hee Haw</i>	Gaylord Program Services	8.2	9.4
4	<i>Three's Company</i>	D.L. Taffner Ltd.	7.2	9.4
6	<i>The People's Court</i>	Telepictures	8.1	8.9
7	<i>Tic Tac Dough</i>	Colbert TV Sales	5.2	8.8
8	<i>Entertainment Tonight</i>	Paramount TV Sales	6.9	8.7
9	<i>The Jeffersons</i>	Embassy Telecommunications	6.0	8.6
9	<i>Barney Miller</i>	Columbia Pictures	7.0	8.6

Women 25-54

Rank	Program	Distributor	U.S. rating	Market area ratings
1	<i>M*A*S*H</i>	20th Century-Fox TV	8.3	8.8
2	<i>PM Magazine</i>	Group W Productions	6.2	8.4
3	<i>Family Feud PM</i>	Viacom	7.1	8.1
4	<i>The Jeffersons</i>	Embassy Telecommunications	4.5	6.4
5	<i>Solid Gold</i>	Paramount TV Sales/OPT	6.2	6.3
5	<i>Entertainment Tonight</i>	Paramount TV Sales	5.0	6.3
7	<i>Dance Fever</i>	20th Century-Fox TV	5.0	6.1
7	<i>Three's Company</i>	D.L. Taffner Ltd.	4.7	6.1
9	<i>Hee Haw</i>	Gaylord Program Services	5.1	5.9
10	<i>The People's Court</i>	Telepictures	5.2	5.7

Teens

Rank	Program	Distributor	U.S. rating	Market area ratings
1	<i>Three's Company</i>	D.L. Taffner Ltd.	8.2	10.8
2	<i>Happy Days, Again</i>	Paramount TV Sales	7.7	9.7
3	<i>What's Happening</i>	Columbia Pictures TV	2.6	9.6
4	<i>Laverne And Shirley And Company</i>	Paramount TV Sales	5.6	9.3
5	<i>Solid Gold</i>	Paramount TV Sales/OPT	8.5	8.8
6	<i>M*A*S*H</i>	20th Century-Fox TV	8.0	8.4
6	<i>WKRP In Cincinnati</i>	Victory TV	2.2	8.4
8	<i>The Jeffersons</i>	Embassy Telecommunications	5.7	8.2
9	<i>Welcome Back, Kotter</i>	Warner Bros. TV	2.4	7.6
10	<i>CHiPs Patrol</i>	MGM/UA TV Distribution	3.3	7.3

Men 18-49

Rank	Program	Distributor	U.S. rating	Market area ratings
1	<i>M*A*S*H</i>	20th Century-Fox TV	8.7	9.2
2	<i>PM Magazine</i>	Group W Productions	4.3	5.9

3	<i>Smiley's People</i>	Paramount TV/OPT	1.0	5.4
4	<i>Solid Gold</i>	Paramount TV Sales/OPT	5.0	5.2
5	<i>WKRP In Cincinnati</i>	Victory Television	1.3	5.1
5	<i>Family Feud PM</i>	Viacom	4.4	5.1
7	<i>Barney Miller</i>	Columbia Pictures TV	4.1	5.0
7	<i>Three's Company</i>	D.L. Taffner Ltd.	3.8	5.0
9	<i>Soap</i>	Columbia Pictures TV	2.2	4.8
10	<i>Hayden Fry</i>	WHO-TV	.1	4.7

Women 18-49

Rank	Program	Distributor	U.S. rating	Market area ratings
1	<i>M*A*S*H</i>	20th Century-Fox TV	8.7	9.2
2	<i>Family Feud PM</i>	Viacom	6.3	7.2
3	<i>PM Magazine</i>	Group W Productions	5.2	7.1
4	<i>Solid Gold</i>	Paramount TV Sales/OPT	6.8	7.0
5	<i>The Jeffersons</i>	Embassy Telecommunications	4.9	6.9
6	<i>Three's Company</i>	D.L. Taffner Ltd.	5.2	6.8
7	<i>WKRP in Cincinnati</i>	Victory TV	1.7	6.2
7	<i>Dance Fever</i>	20th Century-Fox TV	5.0	6.2
9	<i>Soap</i>	Columbia Pictures TV	2.6	5.9
10	<i>Entertainment Tonight</i>	Paramount TV Sales	4.6	5.7

Women 18-49 First-Run Programming

Rank	Program	Distributor	U.S. rating	Market area ratings
68	<i>The Glen Campbell Show</i>	Lexington Broadcast Services	1.9	2.2
68/114	<i>Madame's Place</i>	Paramount TV Sales	daily/1.2 weekly/1.0	daily/2.2 weekly/1.5**
202	<i>Romance Theater</i>	Comworld International	.3	.7
109	<i>So You Think You've Got Troubles?</i>	Telepictures	1.1	1.6
68	<i>Soap World</i>	Colbert TV Sales	1.4	2.2
202	<i>Tom Cottle, Up Close</i>	Metromedia Producers Corp.	.3	.7

Off-Network Programming

Rank	Program	Distributor	U.S. rating	Market area ratings
29	<i>CHiPs Patrol</i>	MGM/UA TV Distribution	1.8	3.9
23	<i>Eight is Enough</i>	Lorimar TV Distribution	1.6	4.2
46	<i>More Real People</i>	Telepictures	1.3	2.7
21	<i>One Day At A Time</i>	Embassy Telecommunications	.9	4.3
9	<i>Soap</i>	Columbia Pictures TV	2.6	5.9
6	<i>Three's Company</i>	D.L. Taffner Ltd.	5.2	6.8

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