

February 1980 Vol. 24 No. 2

# TELEVISION

## INTERNATIONAL



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Editor-publisher Al Preiss (left) questioning Dr. Vladimir Zworykin, father of electronic television in 1961 interview at the Montreux International Technical Symposium. Update with Dr. Zworykin in this NATPE issue.

**Editor-Publisher: Al Preiss**

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# Books

## MARLO LEWIS & MINA BESS LEWIS PRIME TIME

On June 20, 1948, Ed Sullivan's first show went on the air. It was called "The Toast of the Town" and it soon became the toast of the nation. To most of America it was a not-to-be-missed Sunday night ritual. By every standard, it was one of the most successful television shows in the history of the medium—from its ratings to its contribution to American culture.

In front of the camera stood Ed Sullivan. Behind the scenes was Marlo Lewis, who created the program with Sullivan and spent thirteen years as Ed's co-producer.

In *Prime Time*, Marlo Lewis and his wife, Mina Bess (a former advertising copywriter and radio and television scriptwriter), recreate the tumultuous, early years of television—the pressures of live programming, as well as the intrigues, the rivalries, the politicking, the backstabbing, and the generosity that characterized the great stars with whom they worked. They are all here, from Steve Allen to Darryl Zanuck, with hilarious anecdotes and fascinating revelations that will give the reader an insider's view of the way the biggest shows were put together—and of the way they sometimes fell apart.

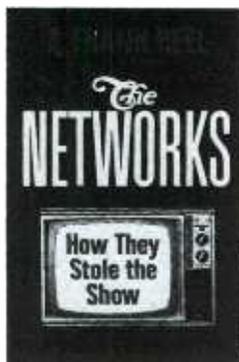


*Prime Time* contains many never-before-told stories about Sullivan, Elvis Presley, Perry Como, Frank Sinatra, Jackie Gleason, Walter Winchell, and even some subversive Russian bears, among many others, giving insights into the characters of people you only *thought* you knew when you were watching the tube. In telling their stories, the Lewises let the reader see the feet of clay so often masked by the close-up camera.

In addition to his work as Ed Sullivan's producer, Marlo Lewis was executive producer in charge of comedy and variety programming at CBS, and was deeply involved in the creation and production of many famous shows, including Phil Silvers as "Bilko," Dinah Shore, Jackie Gleason, and Frank Sinatra. His stories about these people, as well as the in-depth look at Sullivan and his program, make *Prime Time* prime reading. (Published by J.P. Tarcher, inc., and distributed by St. Martin's Press, 175 Fifth Avenue, New York, N.Y. 10010 \$10.00)

## A. FRANK REEL THE NETWORKS

Everyone knows that television, the most influential medium of our time, is dominated by NBC, CBS, and ABC. This hardhitting book shows how the major networks, by serving their own private interests, have literally robbed television of its potential.



The airwaves are a publicly owned resource and yet, with few exceptions, network television has continually failed to respond to the diversity and complexity of American life, has rarely bothered to examine the currents and pressures of history, and offers us, night after night, shows that are patent copies of one another. Why has this been allowed to happen?

A. Frank Reel's absorbing and detailed study goes back to the beginnings of TV to explain how the FCC created the technical conditions for the networks' monopoly of the air, how the networks acquired television stations in the nation's largest markets (in one case running afoul of antitrust laws to drive out a huge American corporation), and how they gradually took over their affiliates' air time.

Not only do the networks dictate to local stations what we will watch, they so control the production of shows that an independent producer cannot make a profit until his show has run for four or five years. And the ratings system, which determines success or failure, is simply an organ of network propaganda.

The history of network television is replete with examples of gouging, with scandals and duplicity. Yet the networks' profits and power are so enormous that they have been able to turn government legislation to their favor.

Filled with revelations about the self-appointed lords of the air, this important and fascinating book also tells what can and should be done to challenge their supremacy. (Published by Charles Scribner's Sons, 597 Fifth Avenue, New York, N.Y. 10017 \$8.95)

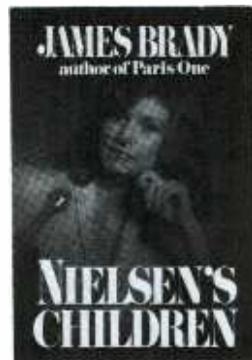
## JAMES BRADY NIELSEN'S CHILDREN

The best-selling author of *Paris One* turns his formidable talents from the intrigues of international high fashion to the brutally competitive but compulsively fascinating world of network television.

When Kate Sinclair, the beautiful host of a morning talk show, accepts a five-million-dollar contract to co-anchor a network evening news broadcast, the network cheers its ingenious maneuver to boost its ratings. But even as an ambitious publicity campaign gets Kate on the cover of *Time*—and on the list of "ten most admired women in the world"—sudden, savage tumult besets the newsroom and everyone associated with it:

Chester Albany, the dignified, old-school reporter and Kate's on-the-air partner, bitterly resents any infringement on his famed professionalism, and regards Kate as the pernicious instrument of the network's new-happy-talk, ratings-conscious format.

Bobby Klaus, the mercurial chief programmer who devised the entertainment show that propelled his network to the top, is ready to take on the newsroom. And, just as he credits himself with making Kate, he now threatens to break her.



George Venables, the network resident jock, whose success as a sportscaster gives him the leverage to challenge Bobby Klaus, finds the one weapon that will secure his future—his hatred for Kate.

And Kate herself, part network pawn, part eager accomplice to her instant celebrity, learns that she, too, is one of NIELSEN'S CHILDREN, dominated by a system as relentless as it is revered. For she is, above all, a woman alone—a divorcee who wants both love and success—and will take them on whatever terms prove necessary.

A novel as current and dramatic as tonight's network news, NIELSEN'S CHILDREN is a searing, inside look at the corporate infighting and political power-mongering behind the glittering facade of the slick television newsroom. Written by an award-winning journalist intimately acquainted with the television medium, it has every hallmark of best-selling success. (Published by G.P. Putnam's Sons, 200 Madison Avenue, New York, N.Y. 10016 \$10.95)

## EDITED BY MAUREEN HARMONAY PROMISE AND PERFORMANCE: ACT's Guide To TV Programming For Children

Is a series of resource books about the ways in which producers of children's programs can enhance, enrich, and engage the members of their young audience. Prepared by Action for Children's Television (ACT), the national ad-



vocacy organization, the series will include books on programming about the sciences, consumer education, and role models for young adolescents.

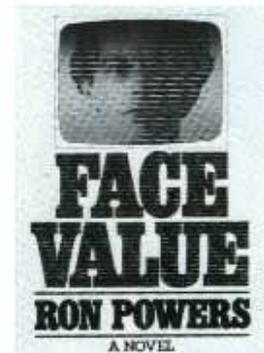
Of all the components in a child's television programming diet, the arts are among the most nourishing but least available elements. But as each of these articles demonstrates, music, literature, and the performing and visual arts need not be relegated to a perpetual programming purgatory. Though they represent many diverse perspectives, the authors are united in their belief in the importance and feasibility of bringing the arts to children via the broadcast medium.

In *Volume II: The Arts*, ACT has compiled 25 original articles by artists, educators, filmmakers, producers, and corporate executives about the ways in which television can present a panoply of arts experiences for young people. They discuss the need for television to supplement formal arts education; the technical considerations in adapting the performing arts to the television stage; the ways of bringing literature to life on the screen; and the battle between ratings and creativity. (Published by Ballinger Publishing Co., available from ACT, 46 Austin St., Newtonville, MA 02160 \$8.95)

## RON POWERS FACE VALUE

Robert Schein's meteoric rise took political America by surprise. It shouldn't have. He was the ideal candidate; television hadn't *made* him so much as it had literally turned him on—a stand-up comedian who became a stand-out flagwaver. In this brilliant first novel, one of the most extraordinary fiction debuts of the decade, Ron Powers takes up where *Network* left off—with a taut, suspenseful, wickedly funny, devastatingly serious novel of television, power, and the politics of manipulation.

Circling Robert Schein are his creators and his victims—one of the most dazzling casts of characters ever assembled in a fictional TV studio: Mark Teller, the tough, acerbic journalist whose original discovery of Schein changed his life—and nearly ended it; Jennifer Blade and Elizabeth Scott, two bright, ambitious newscasters who each chose to play a man's game in very different, feminine ways; the legendary Colonel Eddie Donovan, running his network like the soldier he still was, and fighting a war even he dared not declare; Mal Bookmaster, the shadowy Beverly Hills impresario who could orchestrate a "spontaneous incident" as easily as he could promote a glittering nightclub act; and Robert Schein himself, the ultimate prepackaged celebrity, the man whose only talent was his ability to be the mirror of America's needs, wishes, and fantasies.



Ron Powers's story of love, conscience, and confrontation has a chilling authenticity as close at hand as your TV selector. It is a dramatic portrait of the blurring boundaries between journalism and show biz, between entertainment and politics—a portrait of an America in which big names are made by a nation of spectators ready to take *anyone* at face value. (Published by Delacorte Press, 245 East 47th St., New York, N.Y. 10017 \$9.95)

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# Programming in the 80's

Veteran programmer, Elizabeth Bain discusses the state of the industry and calls for substantial changes in programming in this decade.

Much more meaningful than a detailed consideration of individual shows now entering the television market would be a look at the multiple trends starting to emerge which will shape—and alter—the form and character of these programs. The beginning of a new decade brings out the prophet in everyone, as well as the analysts of the just completed decade, but the unusual prospects of the geometrical pace of change in the immediate 10 years ahead are especially intriguing. The shadows of the future have rarely been so ill defined or so opaque. Even the certainties of technological advances cannot outline adequately the depth and width of these inevitable aberrations.

Everyone who travels by car has had the experience in crossing from one state to another that the first foray across the border reveals little physical or living patterns in the new territory which are too different from those which characterized the area which had just been passed through. But as one proceeds, the mutations begin—at first subtly, and then dominantly—until the traveler realizes he has indeed reached diverse ground, new types of people with other accents, other lifestyles, other viewpoints. In much the same way the 1980 N.A.T.P.E. convention will be both a reflection of the styles of the later years of the 70's as well as a blurred peek into the early years of the 80's. Program concepts firmly committed to, prior sales already made and prevailing company philosophies locked into the present and unable—or afraid—to penetrate the future will give this 1980 marketplace a stagnant flavor. Along with highly pressured attempts to market the status quo of programming, many, already out of synch with the times, will surface the vehicles which can bridge the present, prevailing into the heart of the 80's.

What does seem to be happening to those "sacred" program formats which have endured so long? Which have the best chance to endure? Which will need to be discarded, which can make it if they can be revised to reflect changing mores and demographics? Perhaps a brief look at the impact of these factors would be a good starting place.

The broadcast industry continues its greatest self delusion: that the 18-49 population is its most important market target. Yet studies recently released indicate the "older" people—those between 40 and 60—are spending significant amounts of money and that the growing presence of single person homes could be the most dominant households of the 1980's and 1990's. More and more people are living alone or sharing a home with someone to whom they are not married or blood related with every indication this is a spreading pattern, regardless of age.

A growing percentage of those 18-49 women are out of the home most of the day; more and more of them have reduced time to devote to television as a top priority in evening hours and less people are going to be below 50 years of age in the 80's than ever before in our history. The chances of having more leisure time are exceedingly good providing many people with four day weeks and the opportunity to indulge in favorite sports and other activities, outside the home, with expanded time to enjoy them.

Complicating these developments, however, are the growing energy shortages, the possibilities of global or limited war and oppressive restrictions upon mobility which will imprison people in their homes more than they ever have been with extraordinary needs for social communication and entertainment far exceeding those which now exist.

We are a better educated people (if "better" means more formal schooling); we seem to have continuing access to spending money in spite of higher living costs; we are a television bred society which makes different kinds of judgment about entertainment than we did in our younger years in the 50's or as young adults who never have been without the medium; we are more suspect of news credibility, of political maneuverings; more critical of federal, state and local governmental processes; we raise smaller families—or none at all; we are less likely to be won over by the hidden persuaders. We're not necessarily a finer civilization, but we are definitely more wary, more cynical and more vocal about the way our lives are being influenced by bureaucracies and pressure groups.

On the industry side we watch one network's search for "new concepts" and then mourn the miserably low attention paid to its efforts by the public. We observe programmers' struggle to wrest control from the bottom line folks who pay lip homage to creativity. We wonder at local program schedules which ride the network or fill the most potentially exciting hours of the day with endless imitations of network "successes" because of the denial of a budget and support by management or the inability to come up with any fresh idea. We shrink under the shibboleth: "the public gets what it wants." We bow to the rating systems which cry "we're only the messengers—you make the decisions." We use every crutch, every device to justify mediocrity and stale recreations which move like so many clones across the television screen.

We have reached a peculiar status of programming confusion when someone with the proverbial "fine tooth comb" must try to separate a news show from a morning talk show from entertainment from education.

At this point, in this moment of self examination, one hears a voice: "Ah, yes, but you must be realistic. Broadcasting is a business, a revenue producing industry which must have mass appeal and success to survive and to finance the better programs which we also find time to air." True—and false. True because any business needs to be reasonably profitable to continue to exist; false because the need for fresh ideas and quality has not been supported in admirable proportion to the level of profit making capabilities. It is, perhaps, to this proportion of the expenditure of time, of search for talent and the support of that talent as well as the willingness to take some programming gambles that broadcasting needs to address itself.

How then can the unending deluge of screaming game show audiences, the often mindless talk hosts and their often equally self aggrandizing guests, or the hairblown anchorpersons or the situation/comedies spun off by computer program minds hold together this giant medium?

Not too much longer unless some substantive changes are made. What new forms or concepts can be tried that will maintain the economic health of broadcasting, satisfy most of the people most of the time and incorporate a bit of freshness. Anyone having the absolute answer to that will be the genius of the decade! But in poking around among the live coals of valid program formats and in trying to look down the road a piece, perhaps some of these things are within reality:

Game shows will gradually and steadily convert from mayhem to meaning. They hopefully may begin to inform, to drop hysterical stooges and try for some steady souls who will exhibit intelligence and wit in lieu of rolling eyes and writhing bodies.

Talk shows, already showing evidence of shoring up with rotating locations and some occasional exploration of important social issues rather than new book endorsements, may evolve into vehicles for such formats as a town meeting of the air giving communities of all sizes a chance to express their concepts of citizenship in a new form. They may stop being quasi variety shows in order to concentrate upon people with something to say and a place to say it.

Situation/comedies, never to be underestimated in their appeal, will again learn to build characters with dimension and substance and with individual style as did the old Lucy shows, the ALL IN THE FAMILY's and the M\*A\*S\*H's rather than exploiting a fleeting talent or destroying a potentially fine comedian with inferior situations and predictable scripts. The decibels will come down to a reasonable range and the script will become a reflection of real life humor, with occasional insights into human nature.

Special networks—of all sizes—will continue to proliferate but supply original kinds of programming, not imitations of network mini-series. They may even begin to explore culture to a far greater extent and provide the kind of in depth informational programming which the networks used to do so well in their year-end roundups, for example. They might try to deemphasize numbers to concentrate upon filling program vacuums.

Motion picture distributors might start to think about local program needs rather than continue to dump product without any concern about its intrinsic values for the station's movie program. They might try recycling their libraries with an eye to assisting the local movie strip to enhance its schedule with features which enable even the uninformed to do a better job. They might even undertake to educate the local programmer about the intricacies of feature selections because features will continue to be a station's best investment if it understands how to use them. It is highly probable that schedule changes will begin to upset the owners of home recorders who have set their electronic sights upon seeing, once again, an old favorite or viewing a new production.

And maybe—just maybe—writers and directors will understand there can be genuine excitement in something other than the perpetual car chase as a means of achieving violence without human assault and damage.

Continued to page 32

**The**



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**I**t is the future as well as the present that concerns many of the 3,700 program executives who are attending the Seventeenth annual convention of the National Association of Television Program Executives which is taking place at the San Francisco Hilton in mid-February 1980.

**T**he new technology however, is already making itself felt via a revision of the priorities in the channels of distribution for programming now vital to many commercial stations—feature films. At the INTV Convention in Houston in mid-January, independent stations told film syn-

The most saleable properties are, of course, top network sitcoms, but very few are available which haven't been already exposed to buyers. They include "Happy Days," "M.A.S.H.," "Welcome Back Kotter," "Starsky and Hutch," "All In The Family," "Alice," "Three's Company,"

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## *Survey of syndicators reveal new product, old formats in talk, magazine, game shows plus foreign imports with off-network series in short supply as more first run product is announced.*

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As the new decade begins to get underway, it is obvious that the new technological developments in the field of communications are making for radical changes in commercial TV during the eighties. This conclusion was underscored in the past year by the notable progress toward consumer acceptance made by home video-cassettes, videodiscs, cable and pay TV. There is already visible evidence that the mass TV audience is beginning the process of being fractionalized.

"We're at a point in the history of TV which is similar to 1948," says one program executive, "It's time to totally reevaluate TV as a commercial medium. There are a lot of people in TV who are afraid of the leading edge of technology, but there's no holding it back. We're in a new ballgame in which no single entity will have the ability to program for the variety of new communications media."

Hollywood, of course, sees the development of the new communications media as a great opportunity to increase its profits by serving new markets. It is already moving into pay TV and home videocassettes on a grand scale. It is more than willing to produce for what may be the most marginal of the new markets—cable. "As cable flourishes, it will itself be cable to commission alternative programming though initially it will be small budget," observes Ken Page, executive vice-president Columbia Pictures Television Distribution. "It will be specialized programming for smaller audiences and specialized tastes such as how-to-play chess. It will open up the program market for low-cost entrepreneurs too."

In the future the same program may be produced in two versions—one for cable and the other for commercial TV. "They will be done in different versions," says Stan Moger of SFM. "The one for cable may be more risqué than the one for commercial TV. Cable will be sold very much like radio. The buyers will be sold cumes."

dicators they were very disturbed over the growing practice of releasing features to pay TV and home videocassette prior to syndication (See Television Int'l, Magazine, January, 1980). Conceivably when the new technology is completely fitted into the distribution process, it could be five years before theatrical films are available to TV stations, and perhaps longer, if successful movies were given two windows on pay TV.

The feature film distributors maintain that the profit potential of pay TV and home videocassette are so favorable to them that TV stations must learn to live with the new situation—the last market to be served. "Pay TV is additional dollars for us," observes Randy Reiss, senior vice president Paramount Television Distribution. "It can bring us three dollars for everyone we're earning from TV stations. It's impossible to overlook that."

Elliot Abrams who with Arthur Zieger, heads one of the newer companies in feature film distribution, Trident TV Associates, maintains however, that "The answer to the problem is quality. It won't make that much of a difference to the audience if the film has quality, even if it is old. It depends on the picture."

It is, of course, the anticipated pyramid of profits inherent in the new technology which has persuaded a large number of new producers and distributors to move into TV in the past year. NATPE reports that 50 new associate members have joined the association in the past year, the greatest such increase in its history.

**TV** stations attending the convention will, on the one hand, be faced with a shortage of new top first-run off-network sitcoms to buy, but, on the other hand, they will have a greater number of first runs shows in pilot form to choose from as well as a large number of specials.

"Eight is Enough," "The Jefferson's" and "Charlie's Angels." Network producers these days rush them out for sale before their network runs are completed. Thus Columbia Pictures distribution has sold "Charlie's Angels," and Lorimar "Eight Is Enough," but release dates for station telecasting are later this year or in the future.

Of the sitcoms already telecast, some haven't performed up to expectation, though they have been getting \$65,000 per half hour and more. "A worrisome note to some stations," is the relative lack of performance of some of the higher priced sitcoms," says Ken Page of Columbia Pictures.

Nevertheless syndicators are maintaining their prices. "The stations have no alternative if they want quality sitcoms," says Randy Reiss of Paramount Television. "We're living in an inflationary period and there is a scarcity of such programs. These days few network sitcoms are breaking through to become hits. Some of the stations may have to have earn less profit, if they want top shows."

**A**mong the newer drama series to be made available at the convention are "Barnaby Jones" from Worldvision Enterprises and "The Waltons" from Warner Brothers Television.

The syndication divisions of the major motion picture companies have restructured their operations to cope with increasing importance of independent producers as a source of programs to the networks. Because in recent years they have owned so few programs and the independents so many, the Hollywood majors have moved aggressively to acquire programs from them. Thus Columbia Pictures has bought network shows from Spelling-Goldberg, Four-D Productions, and TOY Productions, and Warners has done likewise from others.

MCA is in an initial phase of a plan which goes a step further. Its new division, MCA Program Enterprises, headed by Al Rush, has also enlisted

Continued to page 26

# **Some syndication “sizzlers” begin to fizzle in the Los Angeles marketplace.**

*Independent station programmers let it all hang out in their frank discussion at INTV in Houston recently.*



**Moderator, John A. Serrao, general manager, WPTY-TV, Memphis, Tennessee provided and asked the questions following these introductory remarks.**

All of our panelists represent Los Angeles independents. We did it this way because we wanted to isolate the Los Angeles market and the Fall of 1979 performance of their new program schedules. Certainly Los Angeles was the key market in the country for the launch of the new and more expensive syndicated series. We hope by sharing our reactions with you, we can provide some rationale for improved planning for short and long term program investments.



**Anthony B. Cassara, VP & General Manager of KTLA.**

There's not going to be less demand for programming in the coming decade. With pay television, cable, video discs, cassettes satellite-to-home and every other configuration imaginable and I'm sure you read about them ad nauseum in the trades, they all have to have one thing to make them work—and that's programming. Good programming is always going to be at a premium and if we want to have some kind of control over what's going to happen to our stations for the next 10 years, then we better get involved in having some kind of control over what's happening in programming.

If we continue to sit back then I must tell you that the kind of increases that we've been experiencing in the past couple of years in our programming costs are only the beginning. The competition for programming is going to be more severe, the prices are going to escalate even faster unless we develop more sources of programming for ourselves.

No matter what market you're in, we all have one common problem. The cost of programming has been escalating faster than the revenue in the market place. Many stations have begun to feel the impact. We can no longer think of a programming decision as, 'We'll buy it, we'll try it, and if it doesn't work, we'll run it off in another time period.' With the cost of programming today, if you buy it and it doesn't work, you've got a major problem.

In the past some of us, myself included, have allowed ourselves to be led to believe on a particular movie package or series, our station just had to have it. It's exactly that kind of atmosphere that can create a pricing situation where the price no longer bears any relation to a good business decision. There's absolutely no series or movie package that a station can't live without. A decision to



buy a product or not should simply be based on sound business judgement. Ask yourself the question, 'I'm investing x amount of my company's dollars. What kind of a return do I expect to get?'

I for one have experienced an increase at KTLA from 1978 to 1979 of 20 percent in my programming budget. From 1979 to 1980, due almost entirely to the acquisition of two properties—"Happy Days" and "Starsky and Hutch"—we will increase our programming budget by 45 percent at KTLA. Obviously, the revenue in the marketplace is not going to increase by 45 percent, nor are our sales or our audience, therefore we have to accept the inevitable conclusion that our bottom line is going to suffer. If this continues, our viability as a station may even suffer. Eventually, I think you're all going to be facing the same situation.

Still, obviously, we have to have programming if we're going to have audiences. There are at least two areas we're going to have to address ourselves to. The first, as I said, is to base our programming decisions on sound business judgements and not the emotionalism of the guy across the street or what someone tells us that someone else is willing to pay for something. The other area that I feel we should continue to look for a solution is the development of alternative sources of programming. If we sit out there and allow ourselves to rely solely on the present programming sources, then we will continue to be at the mercy of the marketplace and never really in control of our own destiny. The independents should seek to cooperate with each other in forming joint ventures. We should cooperate in any and every way possible in order to generate more programming sources and more kinds of first-run programming. We need to broaden the base so that we are not depending just on the present sources for our programming. We can then begin to influence the product that we ultimately end up putting on our air.



**Robert O'Connor, VP & Program Director, KTTV.**

As I look to the general direction that programming is going to go for independents in all television throughout the 80s, I came up with the one word that was the hallmark for our schedule for this fall. The one word I have is quality. I think that if there's one word that's going to be important to us in the 80's it's that we're going to have better quality, better appreciation for it and better support from various advertising agencies. So we had two new programs to start off fall 1979 with—"M\*A\*S\*H" and "All In the Family". Our approach to that in our sales and promotion strategy was to place the emphasis on quality.

So what happened, our early decision was to program "M\*A\*S\*H" at 7 o'clock and "All In the Family" at 7:30, with the knowledge that "Happy Days" would probably show up against us in one of those two time periods. And it did at 7 o'clock. So our program flow then became animation from 3 to 5, the sit-coms—"Jeannie", "Bewitched", "Brady" and "Lucy"—from 5 to 7, "M\*A\*S\*H" and "All In the Family" replaced "Six Million Dollar Man" from the year previous, and our prime time had no change. We added "M\*A\*S\*H" at 11 o'clock to replace "Odd Couple" from the previous year.



In Arbitron, "M\*A\*S\*H" improved over "Six Million Dollar Man" and dominated the time period competition, network or independent. So our logical flow of programming here is evident with shares increasing steadily from 5 to 7:30.

Our general conclusion was that our programming performed, and as a result we're happy and we've made no changes for the first quarter of 1980. ★



**Walt Baker, VP Programming, KHJ-TV.**

With four vhf independent television stations in the Los Angeles market one needs to resolve a number of programming questions, the most important one: should we compete in the race to attain the number one position of the independents or should we, instead, provide a competitive service designed to attract a reasonable share of the available audience at a livable level of program cost? KHJ-TV answered that question by selecting the latter as the proper course for us.

Having made that decision, we moved on to what must invariably follow—building our programming week. KHJ-TV is very heavy in sports with USC football and basketball, the Los Angeles Lakers basketball, Kings hockey and others as well as a reasonably large number of sports specials during the course of the year.

We have also moved into an extensive program to expand our news with ENG equipment, TV News Film Service, sets and graphics, doubling last year's staff and in concert with that we've expanded our documentary efforts to include the

production of a monthly documentary for prime time scheduling. Also, I believe that we tend to be more willing to experiment with concepts such as the week of programming from Thames in England that include English anchormen delivering our news and co-hosting our daily talk shows.

With sports, specials, documentaries, movies and news, in all, we believe that we're presenting varied, well balanced, and accepted program service at a cost we can live with and that we're pretty proud of. ★



**Evan C. Thompson, General Manager KCOP.**

I want to limit my comments to the independent stations as group versus the affiliated stations using the Nielsen figures for November. First, kids viewing in both the early morning and afternoon was down significantly from the prior year. It was down 15 percent in the morning and 18 percent in the afternoon. That obviously affected the independent stations sign on to sign off share and I think also affected our early fringe shares. We don't consider that downturn in kids viewing to be a long term trend. If you look back over the prior years in Los Angeles, the share of kids viewing has gone up and down on an inconsistent basis. However, I think one long term trend to consider is that children are a declining percentage of the population and that probably will continue in the future.

The second point is that the independents as a group were hurt considerably in early fringe by the heightened interest in the news due to the Iranian crisis. Consequently, the affiliated stations went from a 46 share to a 55 share of audience from 4:30 to & 7:30 p.m. in November versus November the year before. Independents suffered a loss from a 55 share down to a 44 share. That, obviously, we hope to be a short-term trend. As soon as we're able to resolve the Iranian crisis,

we would expect normal viewing to continue in the early fringe area and the four independents in Los Angeles should have the majority of audience in that time period.

**KCOP** 

I think the most important trend to develop in the November book, however, was in prime time. Sunday through Saturday, 8 to 11 p.m., there appears to be a growing dissatisfaction with network programming. Two elements benefit from that. First, the independent stations have gone from a 23 share to a 26 share of viewing in prime time while the affiliated stations have declined four share points from a 79 to a 75 share. The other important element—and I think that it's first developing in Los Angeles—is that other factors are affecting prime time viewing. In Los Angeles as you all know we have two over-the-air pay television stations. In 1978, they had a zero share of audience. In 1979 they have a two share. We also have public broadcasting which has gone from a one share to a two share in prime time and a Spanish language station that has gone from a one share to a two share.

The net result is that these other elements have gone from a two share to a seven share of viewing in prime time. I think that's an important factor for us all to consider for the future.

**Q: At what time of year do you finally lock up your fall schedule and is there any particular reason for this discipline?**

**Cassara:** We usually lock it up sometime during the summer and obviously we want to do it as early as possible so that we can plan our promotion, selling and everything else around it. Also, we want to keep it to ourselves as long as possible so that our competitors don't program against us.

**Thompson:** Sometime between the time we receive the results of the May book and the time to provide sufficient lead time for promoting it. So it's sometime in July or August.

**Baker:** We try to lock it up by June so we have enough time to prepare our promotion presentations and sales presentations.

**O'Connor:** We set it in the late spring and we lock it up at the end of the summer when we find out what everyone else is doing.

**Q: What new syndicated program did you launch this fall and what time period did you assign it?**

**Baker:** "Rhoda" and "Maude" Monday through Friday 6 to 7. "Grizzly Adams" on Saturday at 7 followed by Dean Martin at 8. The new "Joker, Joker, Joker" Sunday at 6:30.

**O'Connor:** Our two major programs were "M\*A\*S\*H" and "All In the Family". Then we revived "I Dream of Jeannie" for 5 o'clock as a replacement for "The Mickey Mouse Club" from the year previous.

**Cassara:** "Starsky and Hutch" at 6 and "Happy Days" at 7.

**Thompson:** "Good Times" which we ran both 5:30 and 7:30.

**KHJ-TV** 

**Q:** *In terms of overall program expense, if you want to comment on this, what percent increase did you experience between 1978 and 1979?*

**O'Connor:** We had a slight increase in 1979 over 1978.

**Cassara:** Twenty percent in 1978 and 45 percent in 1979.

**Thompson:** We've had a slight increase in programming expense.

**Baker:** Thirty-seven percent.

**Q:** *Could we have your thoughts on the performance of these new programs in the November sweeps?*

**O'Connor:** We were happy with it. We're going to use "Six Million Dollar Man" on the weekends.

**Cassara:** We're very happy with the performance of both programs. And let me say something so that I don't mislead anyone. I didn't mean to imply before that we're not happy that we have "Starsky and Hutch" and "Happy Days". It's just that we need to do other things as well.

**Q:** *This entire subject of the super expense of programs has fascinated our industry. The trade publications have devoted an inordinate amount of space to this subject. Do you feel that the acquisition of this more expensive product was actually worth it?*

**Thompson:** No.

**Baker:** Well, it was for us, but I don't believe that we acquired the real expensive product that you're talking about.

**O'Connor:** Yes.

**Cassara:** Yes.

**Q:** *In spite of the Iranian hostage story helping affiliates, do you feel these new series performed up to expectations?*

**Baker:** Yes.

**Thompson:** I think that you have to divide the series into two classifications. There were the so-called super shows that went for very high prices and then there were other programming in Los Angeles. I don't believe the super shows performed up to their expectations or up to the advertising agencies expectations either. And conversely, I think that some of the shows that were not as glamorous performed better than people expected.

**O'Connor:** Yes.

**Cassara:** I think that when you consider that we were putting our best shows against each other, we probably didn't perform as well as we had expected or as well as the show could have against a lesser show. I'm speaking specifically of "Happy Days" against "M\*A\*S\*H". I think that the difference in "Happy Days" performance versus what I expected is that "M\*A\*S\*H" is a little bit stronger than I expected it would be. That's the difference. Otherwise, it is almost exactly what I expected. It's just that we're doing it to each other.

**Q:** *Aside from cost, how did the new series compare in audience delivery with less expensive series that ran last fall in the same time period?*

**O'Connor:** We're happy with what we did because we were able to introduce a new demographic character to our station.

**Cassara:** I will answer for the four of us, really, because that's the way I broke the figures out. From 5 to 8 o'clock, we all lost audience from November to November in Nielsen.

**Thompson:** I think it depends on the rating service, but if you look at all the shows there are examples where the less expensive shows last year beat the more expensive

this year and visa versa on the other service. So it depends which service you believe.

**Baker:** Well, using the ARB, "Rhoda" gave us a 25 percent increase, "Maude" gave us a 20 percent increase, "Grizzly Adams" a 20 percent, and "Joker, Joker" a 34 percent. So we're very happy.

**Q:** *Series costs have been escalating since the mid-1970s and high tabs have been paid for product which will not start for a couple years. However, with a full fourth quarter to digest in terms of comparative performance, do you foresee any resistance to higher prices in the near future or will this escalation continue into mid and late 1980s?*

**Cassara:** I think the answer to both questions is yes. I think there will be a resistance because stations are going to begin to feel the impact of these decisions and when a program doesn't generate additional revenue to offset the increased cost to the station, then the station is going to have a problem. The degree to which that happens is going to determine how severe the problem is. I think there will be resistance in that we will probably be a hell of a lot more selective about what we do. But I don't think we can change the fact that demand for programming is there and will be greater. I think that prices will continue to stay up.

**O'Connor:** We'll have the higher prices especially as long as our major source of series product is going to be the networks. Because the high number of network cancellations and failures reduces the number of successful shows. In our market and the way we're programmed, we have a need for those shows.

**Baker:** I believe prices will surely rise. And I don't think that we'll resist them, not in Los Angeles, at least.

**Q:** *Could we find out what future series all of you own?*

**Cassara:** We own "Laverne and Shirley" and "Wonder Woman".

**O'Connor:** "Welcome Back, Kotter" and "Three's Company".

**Thompson:** "Hawaii Five-O".

**Baker:** "Dave Allen", "The Sullivans" and "What's Happening"

**Q:** *According to a December TV Guide, the four of you run approximately 80 movies a week. Not including movie specials, that's in excess of 4,160 titles a year. Evidently, movies feature prominently in your total schedule. Here again, the trade press headlines some big tabs being paid for new packages. Is this trend going to continue into the 1980s?*

**Thompson:** I think movies maintain a certain relationship in terms of price to syndicated programming. And if syndicated programming continues to go up, movies will too.

**O'Connor:** I should abstain on that because we're not a movie station. We run only two major features on the weekends.

**Baker:** (to O'Connor) Well, why did you buy the last two packages? (Laughter from audience) Based on the title quality, I believe that the best is yet to come. In a seven station market, we're all so hungry for titles that it seems we'll always pay the price no matter where it seems to go to.

**Cassara:** I don't agree. I think that movies are overpriced in the market right now. I think that either the market has to catch up or the price has to come down. And since I don't think the price will come down, I think that there'll be a period of time in which the market will catch up.

**Baker:** It seems to me that each time a new package comes in at a high price, somebody always pays it.

**Cassara:** I'm not going to be the somebody.

**Q:** *We all know that these exotic packages do not move at the same pace nor at the same relative price in markets outside the top 10. Moving aside from L.A. for a moment, aside from the old axiom, "what the market will bear," do you feel you are being squeezed by the distributors to bring in the rest of the country?*

**O'Connor:** No.

**Baker:** Yes, of course I do. But I think we deserve it as long as we continue to cooperate.

**Thompson:** I don't believe so.

**Cassara:** I think that the distributors are trying to sell their product for as much as they can get and I don't think that they're squeezing us. We're doing it to ourselves.

**Q:** *One feature film trend that seems to be consistent across the top 50 markets is increasing costs for good re-run packages. What percentage increase in renewals have you been experiencing?*

**O'Connor:** I don't know what percentage we have paid for renewals or reruns. I think there are some new opportunities in rerun packaging and speciality features which are now being taken advantage of by both the stations and the people who package them. That bodes well for the future because that offers us another means of programming feature films.

**Baker:** In some cases we paid considerably more for the renewal than we paid for it the first time around.

**Cassara:** We have experienced a multiple of up to three or four hundred percent in the renewal of a rerun package. But some rerun packages even at that price are a much better buy than some of the first run packages.

**Q:** *In terms of cost efficiency and audience delivery, what kind of advice can you give our INTV stations in smaller markets on the proper mix of features to series as they look into the 1980s?*

**Thompson:** That's a tough question to answer. You have to evaluate market by market and the different forms of programming are in vogue at different times. And you have to be smart enough to pick those that are priced out of vogue that are coming into vogue. Features may be in that place in your market and maybe not.

**Baker:** Every market is different and the mix has to be determined by what's happening in the market. However, I believe that features are and will be for a good long time a solid and productive piece of programming that will play a pretty large part in most independent stations' programming.

**O'Connor:** I think it depends on the philosophy of the television station. If your station is heavy into features, then you have to look for the unusual or different, or audience attractive ways to schedule them. We really don't do that.

**Cassara:** I think it depends on the particular marketplace and the philosophy of the station.

**Q:** *Moving to another area, do you see an increase or decrease in children's programming and revenue in the 1980s?*

**O'Connor:** We expect an increase in revenues.

**Thompson:** I think we expect an increase in revenues also.

**Baker:** I think that with the FCC, the FTC and the ACT and all the other tees that you can think of, it seems to me that there will be an increase in programming with a decrease in revenue. But again, I'm not in the children's business.

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# Vladimir Zworykin

Father of Electronic Television  
tells what he likes most about television.

*The turnoff switch.*

In Orson Welles' motion picture classic, "Citizen Kane," the last death bed utterance of its protagonist, a newspaper publishing tycoon, is a single word, "rosebud." None of his relatives, friends or business associates is ever able to fathom its meaning, though in the final moments of the film the secret is revealed to movie-goers.

Dr. Vladimir Zworykin, the 90-year-old and very much alive wizard of electronic television and scores of other electronic inventions, also has a talismanic, similarly cryptic utterance expression he likes to use. It's "push-button."

He says it with a mischievous grin and a stab of an index finger when he is asked what sparked his long and remarkable career as a theoretical physicist. But unlike the fictional Kane of the movie, he doesn't leave its meaning cloaked in mystery.

It goes back, Zworykin gleefully explains, to his childhood in Russia where he was born on July 30, 1889. When he was eight or nine he frequently made trips aboard one of the family-owned boats which then plied the rivers of western Russia. What fascinated young Zworykin about these boats was not their nautical side but their push-buttons.

"They were everywhere on the boat. The cabins had them so the passengers could get service. And when a captain invited me up on the bridge I'd watch him push a button that signaled the engine room to start the boat moving, or stop it. I thought these push-buttons were wonderful."

And there was an additional stimulus on shore to encourage a boy's budding interest in things electronic. A school classmate was the son of the local telegraph operator. "He and I learned the Morse code and how to operate the telegraph key. It was fun because we felt we had a secret way of communicating with each other and you know how kids love their secrets."

The pleasures of childhood became the motivations of the stunning intellectual accomplishments to come in Zworykin's life. Throughout the ensuing years he kept pushing the buttons of his mind, summoning up dreams and the practical ways of making them come true.

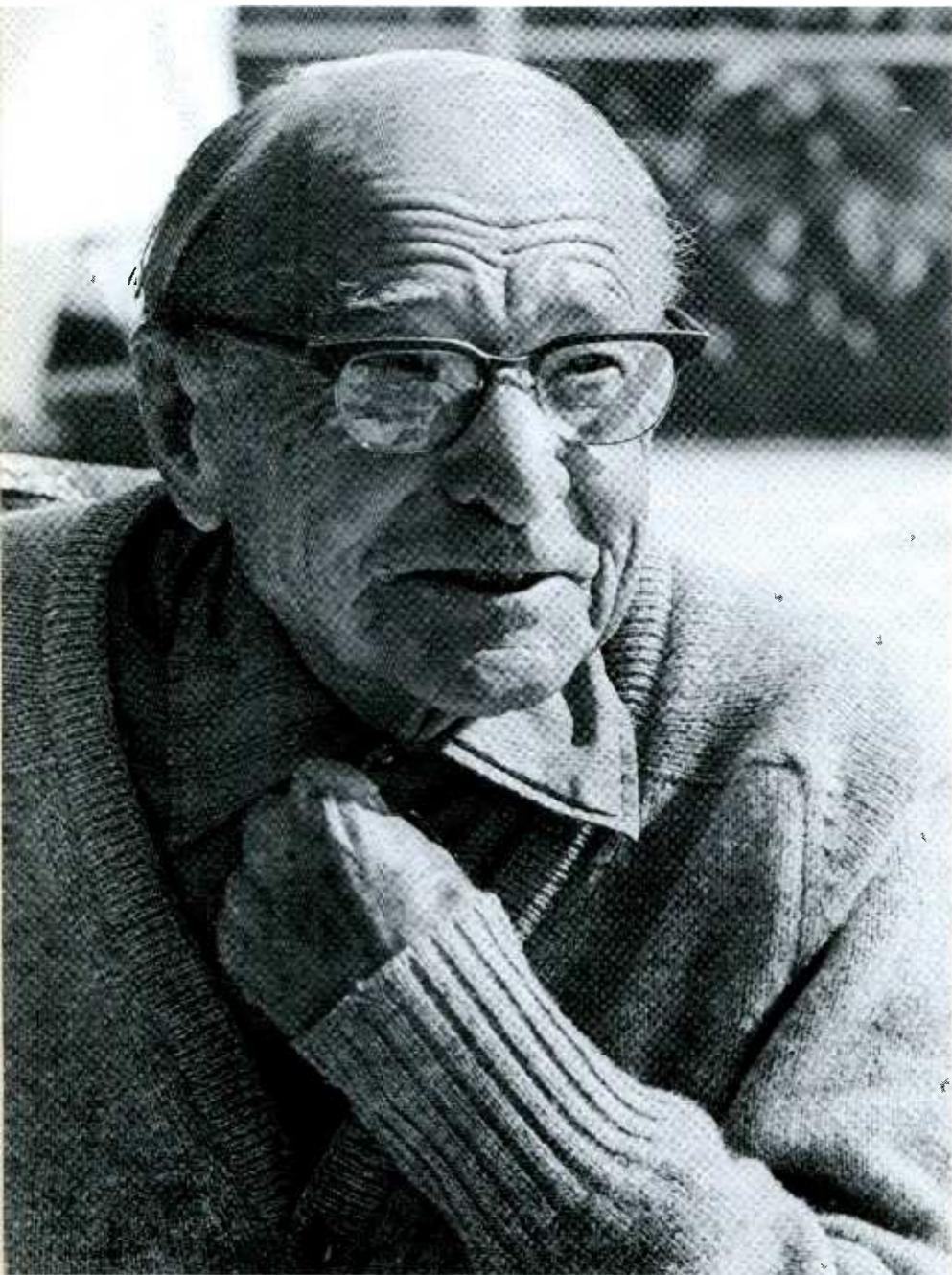
Now in the ninth decade of his life Zworykin can look back at an unparalleled list of scientific achievements. First and foremost was his invention of the iconoscope and kinescope which are important elements of the television of our day. But he also holds more than 100 patents in other fields, among them space exploration, guided missiles and gunnery controls.

Zworykin, by the way, will talk about his dreams and what they came to when he makes a rare personal appearance before the National Association of Television Program Executives Convention in San Francisco in February.

Despite his age and now impaired hearing Zworykin still has an alert and nimble mind. He is an honorary vice-president of RCA, the industrial giant, for which he has been a research physicist since 1929. Although he now winters each year—as he has for the past 10 years—on Miami Beach's Hibiscus Island from November to March, he maintains his home in Princeton, N.J. for the remainder of the year.

There he still has offices at the David Sarnoff Research Center and goes to the office each morning, still inquiring, still dreaming.

When Zworykin talks of dreaming, he means the rampant imagination which kindles a researcher's talent into bringing an idea into practical application. Dreaming, he says, is a prerequisite to good research "but it is important that research be put to practical use."



*“Dreaming is a prerequisite to good research but it is important that research be put to practical use.” Vladimir Zworykin, February 1, 1980*

This was a litany he heard from industry’s hard-nosed business men from the time he arrived as a Russian refugee in this country in 1919 and went to work, first for Westinghouse and later for RCA. “You could come with an interesting idea and the first thing they’d say to you was: ‘What practical use can it be put to?’” A concept, he says, might come fairly cheap but its development can run into millions of dollars.”

**Z**worykin is not certain that television, in the development of which he had such an important role, has been put to the best practical use. Interviewed not long ago beside the sunlit swimming pool of his modest Miami Beach house, he glanced with a bleak smile toward the living room with its big TV cabinet.

“I rarely watch it, except for the news. There is very little of the programming that interests me. What bothers me the most about it is the programs for children. They’re terrible. It’s giving children the kind of entertainment I don’t think they should be watching. If they want to make improvements they should do something about programs for children.”

Asked what he likes most about television, Zworykin laughed. “The turn-off switch.”

But television purely as a mechanical device, he said, is “wonderful, technically. There is not much more that needs to be done in that field.”

Pressed for some prediction of its future use, Zworykin gazed thoughtfully over Biscayne Bay sparkling with sunlight just a few yards away from his house. Then he made an emphatic gesture with his hand. “I’d like to see more development of its use for international communication.

“You know when two people meet in an airport, let’s say in Tokyo, between an American and a Japanese and they don’t speak each other’s language, they are strangers. This breeds suspicion which breeds fear. Television which could provide instant and simultaneous translation could remove that strangeness and make the world a happier, better place.”

**Z**worykin is fascinated by one of the recent byproducts of electronic communication, the almost pocket-sized foreign language translator, programmed with a limited vocabulary of useful

***“What bothers me the most is programs for children. They’re terrible. It’s giving children the kind of entertainment I don’t think they should be watching. If they want to make improvements they should do something about programs for children.”***  
***Vladimir Zworykin, February 1, 1980***

phrases which can be tapped into view on its keys. “Those are on the right track but they need to be made more sophisticated, programmed with a vastly expanded vocabulary. And no doubt they will be.”

Miniature language translators and pocket calculators are among a host of wonders that are the by-product of television’s development. “People don’t think of that. So very many things—the solar cells which power the control instruments of space vehicles, for example—all came out of our television research back then.”

And “back then” goes all the way back to pre-World War I Russia in his case. When he had finished his early schooling in his native Mouron, about 200 miles from Moscow, Zworykin enrolled in the University of Petrograd. There he became a protoge of Prof. Boris Rosing. Rosing was experimenting with transmitting pictures by wire.

Rosing’s mechanical system proved to be impractical but Zworykin’s association with Rosing inspired him to a life-long enthusiasm for electronic research. He graduated with honors from Petrograd in 1912 and went on to the College de France in Paris to study theoretical physics.

World War I interrupted his studies and he returned to Russia to be drafted into army service, assigned to radio communications. When revolution swept Russia in 1917 Zworykin decided to leave. After protracted difficulties he managed to get out and to the United States two years later.

Zworykin very quickly got a job with Westinghouse and it was there he evolved his iconoscope and kinescope which to some degree had been suggested by his work in x-ray research in Paris before the war.

Westinghouse was not sufficiently interested in further developing Zworykin’s system. But when it was demonstrated in 1929 at a meeting of the Institute of Radio Engineers it piqued the interest of David Sarnoff, head of RCA. Sarnoff invited the inventor to join RCA and continue its development there. Zworykin then began his years-long association with that corporation.

Zworykin likes to reflect on how much inadvertent incidence or just plain luck can figure into the academic research on a project. This happened at Westinghouse when he was developing his iconoscope.

“I was shaving myself one icy cold morning when I happened to notice that the cold outside had beaded the bathroom window with moisture. Out of curiosity I got a magnifying glass and examined the cluster of beads.

“Suddenly it hit me that these multiple beads could be the answer to the problem I was trying to solve with my iconoscope if such an effort could be duplicated in a practical way in the laboratory.”

And they were. Zworykin had the mosaic-like photo-emissive plate that would make his system workable, putting it a step ahead of the system of his closest American competitor in research, the brilliant Philo Farnsworth.

The long, tedious trial-and-error business of research, Zworykin points out, demands a well financed support system. This is why, he added, that though he may put down television’s mass audience programming which interests him so little, he has to acknowledge its dollars-and-cents value to research.

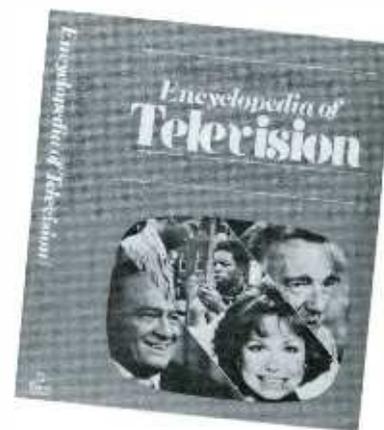
“The programming provides the big money that supports the technology.”

Zworykin says he has been blessed with an understanding wife (his second), Katherine, now 88, to whom he has been married for 30 years. She, too, is a scientific professional, a microbiologist.

Also born in Russia, she met him while she was attending the University of Pennsylvania. She had come to this country with a medical degree but switched her academic interest to biological research. And, says Zworykin with husbandly pride, she is credited with developing and first using the electronic microscope. “She is a woman of accomplishment.”

Zworykin is candid enough to say his research now has slowed down. Asked if he has any major project in progress back home in Princeton, he smiles wryly, there stretched out on a patio chair of his Miami Beach home. He points a thumb at himself. “I’m going to be 91. That’s getting pretty old.”

# Role of the Movie as Double Agent



*Les Brown reflects on the forces of change in the television industry, its viewing audience and the role of that double agent, the motion picture in his new foreward of the soon to be published 1980 revised edition of The New York Times Encyclopedia of Television.*

A few years ago, I received a call from a certain Washington bureaucrat who seemed to want to turn himself in for an old misdeed, one committed in 1953 while he was working in the press department of NBC. He confessed that it was he who cooked up the unfounded claim that more people watched Maurice Evans's single performance of *Hamlet* on the *Hallmark Hall of Fame* that year than saw it in all its stage performances since Elizabethan times. The claim was, he pleaded, an innocent conceit by a young publicity man writing an inspired press release; he never dreamed it would enter the scriptures of television and still be quoted as one of the fundamental truths in the 70s, on Emmy Awards' telecasts or network anniversary specials.

Of course, there is no way of computing how many performances of *Hamlet* had been staged in the 350 years prior to the telecast, but, if the publicity man's assertion had gone unchallenged all those years (except by him), it was because he made the kind of lucky guess that was logical enough to be accurate. Television's mass audience is of such incredible size that the viewers for a single episode of an ordinary, low-rated TV series could fill the largest Broadway theater to capacity every performance for 20 years. A smash like *Happy Days* has drawn an audience in one evening large enough to keep the same Broadway theater filled for half a century. Since *Hamlet*, even in its most

glorious stage mountings, rarely runs for more than a few weeks at a time, it's conceivable that the sum total of its theater audiences did not equal what the extraordinary medium of television could deliver in a one-shot.

Crucial to understanding the nature of television in the United States, and why it is unlike all other purveyors of art, entertainment or information that ever existed, is recognizing that its immense audience does not have to be generated. Plays, movies, phonograph records, books and newspapers all have to find their markets and motivate attendance or purchases. But in commercial television the audience already exists, in fairly predictable numbers each hour of the day, no matter what is being televised, a gaggle of soap operas or a Presidential address. The audience actually precedes the program; it is the most dependable element in television. And how that existing audience is divided up among competing broadcasters—how skillfully programmers play to the audience in each time period—is what the game of television is all about.

This was, to be sure, how matters evolved. In the earliest days of mass-audience television—the late 40s after World War II—building the stations and transmitting their signals were the primary concerns. In the first managerial wave were the electronics engineers, who implemented the technology. After that, the mission was to make people want television, and

since most people do not buy technology for itself but rather for what it provides, leadership in the medium was passed on to program experts. Mainly they came from radio, and they not only drew off the stuff of mass-audience radio—the stars and program forms, even the programs themselves—but also radio's economic system of advertiser sponsorship.

Until the mid-60s, the advertisers controlled in a direct way most of the programs that aired on local and network television. It was no accident that serious dramas and news documentaries were basic fare during the early years of the medium; these played to the tastes of the wealthier households, the ones most able to afford television sets. Milton Berle's place in history is that he popularized the medium with his special brand of low comedy on NBC's Tuesday night *Texaco Star Theater*. And as television entered more and more of the poorer homes, the level of entertainment established by Berle became the standard.

Meanwhile, having siphoned off the contents of commercial radio, television proceeded to doom neighborhood movie houses, the popular slick and pulp magazines, comic books and local newspapers, by providing essentially what they survived on. By then, the reins had passed on to a new managerial breed—the salesman, conduit to the advertising dollars, the fuel commercial television runs on.

For a variety of reasons, one of them the rising costs of programs, advertising sponsorship ended in the mid-60s. For most advertisers, it became more prudent to buy participating spots scattered over a number of programs than to concentrate their budgets on specific shows that might, or might not, succeed. This development marked a significant change in the television process, for it threw the control of television program schedules entirely into the hands of the networks; they determined what would be selected for broadcast and what the alignment of shows would be.

Most advertisers now buy audience rather than programs. From computer projections, they buy viewers on a cost-per-thousand basis, and when the projections fall short the networks make up the difference with additional spots. Thus, the advertiser is able to get exactly what he bargained for, millions of women or men in the 18-to-49 age bracket, at an agreed upon rate which might range from \$8 to \$14 a thousand.

With the risk element removed from television advertising, and with advertisers of mass-marketed products almost compelled to be in television, the business became failure-proof. Even with a run of disappointing programs, a network could still make record profits. The managerial baton in the industry then passed on to accountants and wizards of finance charged with expanding and diversifying their businesses.

By the mid-70s, when broadcast advertising was lush and incremental profits swung on shares of audience, the showmen—or program experts—made a comeback at the top. This was signaled by the elevation of Frederick S. Pierce to president of ABC Television in 1974. A few years later, NBC recruited Fred Silverman as its president and chief executive officer.

Deserving of note in this admittedly superficial sketch of television history is the complex relationship that developed between the television broadcast and motion picture industries. Movie companies have become so intertwined with television and have exerted such a continuing influence on the programming that it has become difficult to speak of one industry at the exclusion of the other. Indeed, by the 70s, former television executives were heading such film companies as Paramount, Columbia and MGM.

Like newspapers and magazines, the picture companies at first detested television because they were threatened by it. But, in the late 50s, Leonard H. Goldenson, ABC's top official, who had come from the motion picture exhibition business, coaxed first Walt Disney Studios and then Warner Brothers into producing for television. The rest of the Hollywood film industry then discovered what is now a truism: that institutions which adapt to television tend to survive while those which fight it do so at their own peril. By an ironic turn, just when most of the major film companies were establishing television production divisions, scores of writers, producers, directors and actors who developed their reputations in television were leaving the medium to pursue careers in motion pictures. A good many of them never returned to TV.

Television, which began its life as the enemy of motion pictures, became the medium that was to give eternal life to movies. Some films are likely to be aired forever. Television also brought into being such hybrids as the made-for-TV movie and the miniseries, the latter a form of movie freed from the normal time restrictions required for theatrical exhibition.

In the course of their ambiguous relationship, television changed the movies and the movies television. When NBC introduced theatrical movies into its prime-time schedule in the mid-60s, it unleashed a form of programming that devastated all conventional television competition. By 1966, each network had scheduled one or two nights a week of movies, and with that they created their own crisis. For a time it seemed that nothing produced expressly for television could survive against the big feature films. New television programs had to be produced with what was called "motion picture quality," and the costs for TV software began to soar.

During the late 60s, advertisers became obsessed with audience demographics and established that they would pay more to reach the youth market and less for other age groups. Always responsive to the advertising consensus, the television industry went full tilt in pursuit of the viewers advertisers most wanted to reach, persons in the age range of 18 to 34. As it happened, that was precisely the audience that was patronizing movie houses. Competition between the media heated up again.

To survive, the movies concentrated on whatever was taboo in the family medium of television—themes of sex and violence, mainly. But these films were eventually to find their way onto television, and, as the networks liberalized their standards to accept them in the early 70s, they opened the new era of permissiveness in TV.

Movies are as the double agent, however. In yet another twist, they are the chief product propelling the new media that pose the most serious threat to conventional television in the 80s and the 90s: cable-television, subscription television, video discs and home video recorders. Cable had been stymied in its attempts to expand into the major cities until the pay-TV service, Home Box Office, hitched itself to a satellite with a channel of recent motion-picture releases. Similarly, the dormant medium of over-the-air subscription television came awake late in the 70s through its ability to deliver new movies, uncut and without commercials, into the home. And it is feature films that are the big sellers in the blossoming video cassette market, both the legitimate market and the illegal one of pirated materials. The promise of these technologies has prompted ABC to create its own motion picture production company, with CBS poised to follow.

Yet for all their influence on the content of television, movies have played only a minor role in shaping the television system that has evolved in America. It is a system built upon stations licensed to serve their

communities, with an overlay of three powerful national networks providing lucrative program services. But while that remains the framework, the system is nowhere the same as that which operated in the 50s or 60s, or even that of five years ago.

Always there are outside forces at work to alter the course television had been following and to modify the economic scheme. Advances in technology, for example, are heavy contributors to the medium's mutations. The introduction of video tape in 1956 sent television in a new direction, as did the industry-wide adoption of color television in 1965. ENG, the technology of portable video cameras tied to microwave relays, created a revolution in electronic newsgathering, just ahead of the revolution brought on by communications satellites. The superstation, scourge of the broadcast industry, is a creature of technology, as of course are all the steadily advancing new communications media.

Government has been a fountainhead of change, whether through policy-making, judicial decisions, regulatory actions or political manipulations. Public television modified itself in the Nixon era, along the lines prescribed by the Administration, after the White House vetoed a Federal appropriation; and commercial television, which aired Vice President Agnew's famous Des Moines speech on Nov. 13, 1969, was not the same the morning after. The quiz-show scandals, the Blue Book, the Red Lion Decision, the WLBT case, the WHDH case, the cigarette-advertising ban, the prime-time access rule, the cross-ownership rules and the ascertainment primer all made television different from what it had been before each occurred.

**Les Brown** is TV analyst for *The New York Times* and author of *The Bu\$ine\$\$ Behind the Box*.



Broadcast reform groups and special-interest pressure groups—the voices of the people, beyond the ratings—have also brought about major shifts in broadcast practices and policies. At their best, these groups have served better than the Federal Communications Commission to hold broadcasters to their responsibilities to serve the public interest; at their worst, they have been responsible for acts of censorship and violations of human rights.

Certainly the most dramatic episodes of citizen involvement have been in the area of children and television. Campaigns by such groups as Action for Children's Television for reforms in television's treatment of juveniles succeeded in causing the industry to revise its code and the networks to alter their advertising and programming policies. These campaigns were aided by public television's *Sesame Street* which, at the critical moment, demonstrated that it is possible for a children's program to be at once entertaining and edifying.

The civil rights movement in the 60s brought blacks into prominent roles on television for the first time, without catastrophe to the industry. The crowning irony was that the television adaptation of Alex Haley's *Roots*, a miniseries dealing with the wretched history of blacks in America, turned out to be the most popular entertainment program ever. The women's movement, the gay rights' activists and groups representing Hispanics and Asian-Americans have played what must be considered positive roles in making television a more representative medium than it had been and in increasing its responsiveness to the needs and interests of its varied publics.

On the other hand, in the negative manifestation of the public's direct involvement in the television process, certain political and moral watchdog groups have in their campaigns acted against the public interest by attempting to suppress points of view that varied with their own. Their chief weapon has been the actual or threatened boycott of advertisers. Television's darkest hour may well have been that period in the early 50s when it reacted to *Red Channels* and the crusades of Aware Inc. by creating blacklists that destroyed the reputations and careers of people suspected of being sympathetic to left-wing causes.

But of all the agents of change in the medium, the one most volatile and unpredictable is that which might be called *fashion*. When most households had but a single TV set, the industry programed each hour according to its notions of which member of the family typically had control of the dial. But when it became the fashion in the mid-60s for households to have more than one TV set, television was redefined. No longer an all-family medium, it played at once on its various channels to several different audiences residing under the same roof. Usually those audiences were differentiated by generation and by sex.

On a more subtle level, also, fashion dictates television's program trends. The ages of television are marked off by the program cycles of prime time—the "golden age" of drama giving way to the quiz shows, those in turn to the Westerns and those in time to the private eyes. Next, ineffably, came the lawyer and doctor melodramas, then spy fiction and movies, then social sitcoms, then police-actions shows and then comedies and dramas about working-class people.

For television's first quarter century, the unshakable principle at the networks was that stars drew the

audience. CBS ruled the air for 20 years on star power, while ABC was mired in last place largely because the big stars refused to do business there, wishing to avoid the taint of a loser. Without warning, and for reasons that can only be guessed at in retrospect, the star system died in the 70s. The most popular shows weren't those built around the great names in show business; they were shows that began with ensembles of nobodies out of which new stars emerged overnight: Carroll O'Connor, Farrah-Fawcett Majors, Robin Williams, Suzanne Somers and John Travolta, to cite just a few. (Jimmy Carter belonged to the same phenomenon, when he was one of an assortment of Democratic hopefuls for the Presidential nomination in 1976. He belonged because he could not have been nominated, much less elected, without television.) At any rate, the passing of the star system had something to do with making possible ABC's rise to preeminence among the networks.

Perhaps the most momentous change to occur in the people's relationship with the box has been their willingness to pay for what they wish to see. This is another expression of fashion. The first evidence that people would actually buy television programs was in their voluntary "membership" donations to public television stations. Later it was demonstrated, in more

businesslike fashion, in the monthly subscriptions that fell in line for such pay-cable services as Home Box Office, Showtime and Qube, and for over-the-air STV. Home Video, with its discs and cassettes and other ancillary uses of the TV set, seems about to erupt into a major business. With each day, television becomes a larger bonfire.

I have been browsing through television history here with a purpose, with two purposes actually: first to provide for the reader the merest context for the thousands of moveable parts of television detailed in this encyclopedia; second to point up what has kept me following the medium as a journalist, since the early 50s—its ever-changing nature.

Something is always new with television, in, on, about or behind the box. Inevitably, the new renders something else old, or even obsolete. A program captures America—*The Flip Wilson Show* serves for an example—then meets a competitor that becomes overpowering—*The Waltons*—and a national love affair ends even as a new one begins. Transiency is in the essence of television.

Always, because of the pace of change, the tantalizing question is, where is it all going? Yet, because the clues to the future tend to reside in the past, it is instructive to examine where it has all been. ★

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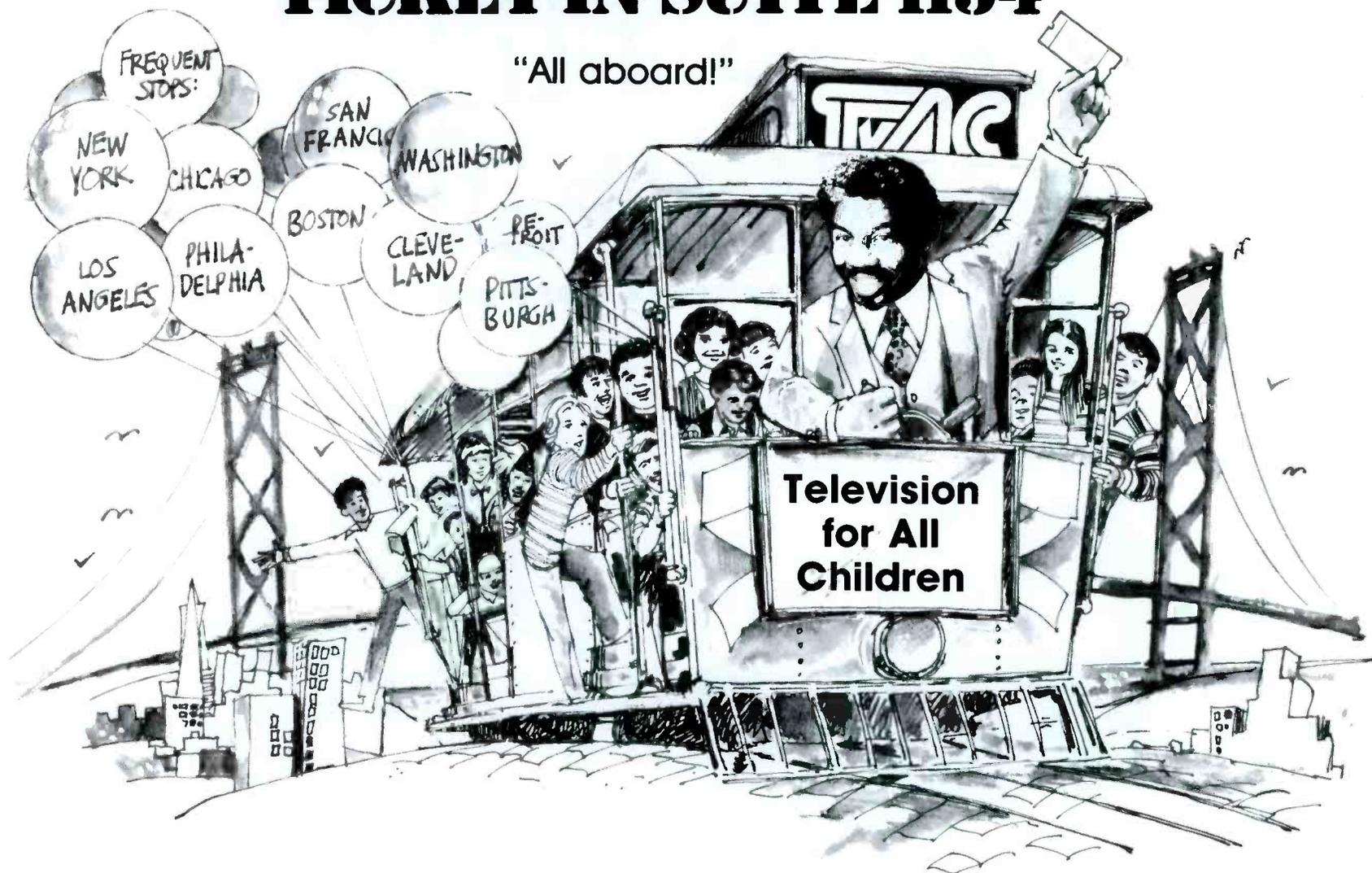
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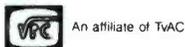
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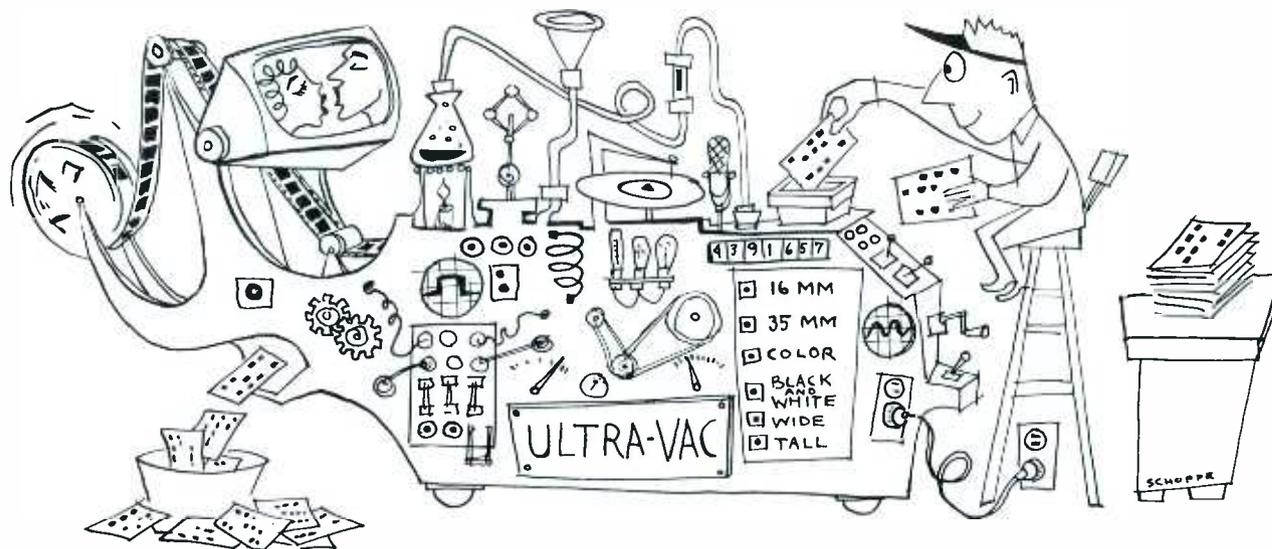


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# Changing Station Technology NOW!

Station manager, Harold Protter of KPLR TV of St. Louis pleads with program distributors to "help us obtain parity with the networks . . . it is in your interest to help us. Don't hold us back . . . Let My People Go!"

The status of 1" tape in review. The system which is becoming the industry standard is technically labeled SMPTE-C-1". These machines have been the broadcast standard in Japan for four years. The machines, loaded with extras, currently cost \$65,000. The second generation of machines are being manufactured by Sony and Ampex. The third generation will be unveiled this year at NAB, and is a domestically manufactured model by RCA.

The cost of 1" tape is less than half of the cost of 2" tape. Air freight is as much as 50% less. The quality of a 1" tape picture is superior to 2", and the maintenance per hour is only a small fraction of that for 2". The ABC Network has already announced that it is phasing out 2" tape machines and replacing them with 1".

Interestingly enough, 1" tape is one of the few capital assets which we deal with in television that can actually be self-liquidating. That is, utilized properly by a station, especially an Independent station, the total cost of the machines can actually be recovered in a few years with real economic savings. The savings come from either not buying movie prints, paying booking charges, or paying freight charges.

The key to installing 1" tape on a self-liquidating basis is using the machines for your primary programming source . . . moving as much programming on 1" tape as possible as quickly as possible.

One inch tape *could* also provide a dramatic increase in our picture quality if we could get our film product transferred from 35mm film directly to 1" tape. The networks run their film product on 35mm because 16mm film must be blown up four times as large as 35mm in order to fill the screen. With 35mm, you get a clear, sharp, color saturated picture without seeing film grain. For reasons I will discuss later, very little product is available this way. Yet, the economics are right now, with 16mm film transferred to tape.

*Cost of booking a color feature film. Savings by buying a print.*

MOVIE PACKAGE—6 RUNS BOOK PRINTS		DOLLARS
Color Print Rental	6 At 150 Each	900
Air Freight In	6 At 35 Each	210
Editing Hours	12 Hrs. At 12 Each	144
<b>Cost For 6 Runs</b>		<b>\$1,254</b>

Next, let's say that you book a print once and transfer the film to tape; the savings increase substantially. At the end of the contract, you end up erasing the tape. The tape is only 5% used. Now, if you should get one free booking of each title when you negotiate a film deal, the savings are even greater.

## MOVIE PACKAGE—6 RUNS PURCHASE COLOR PRINTS

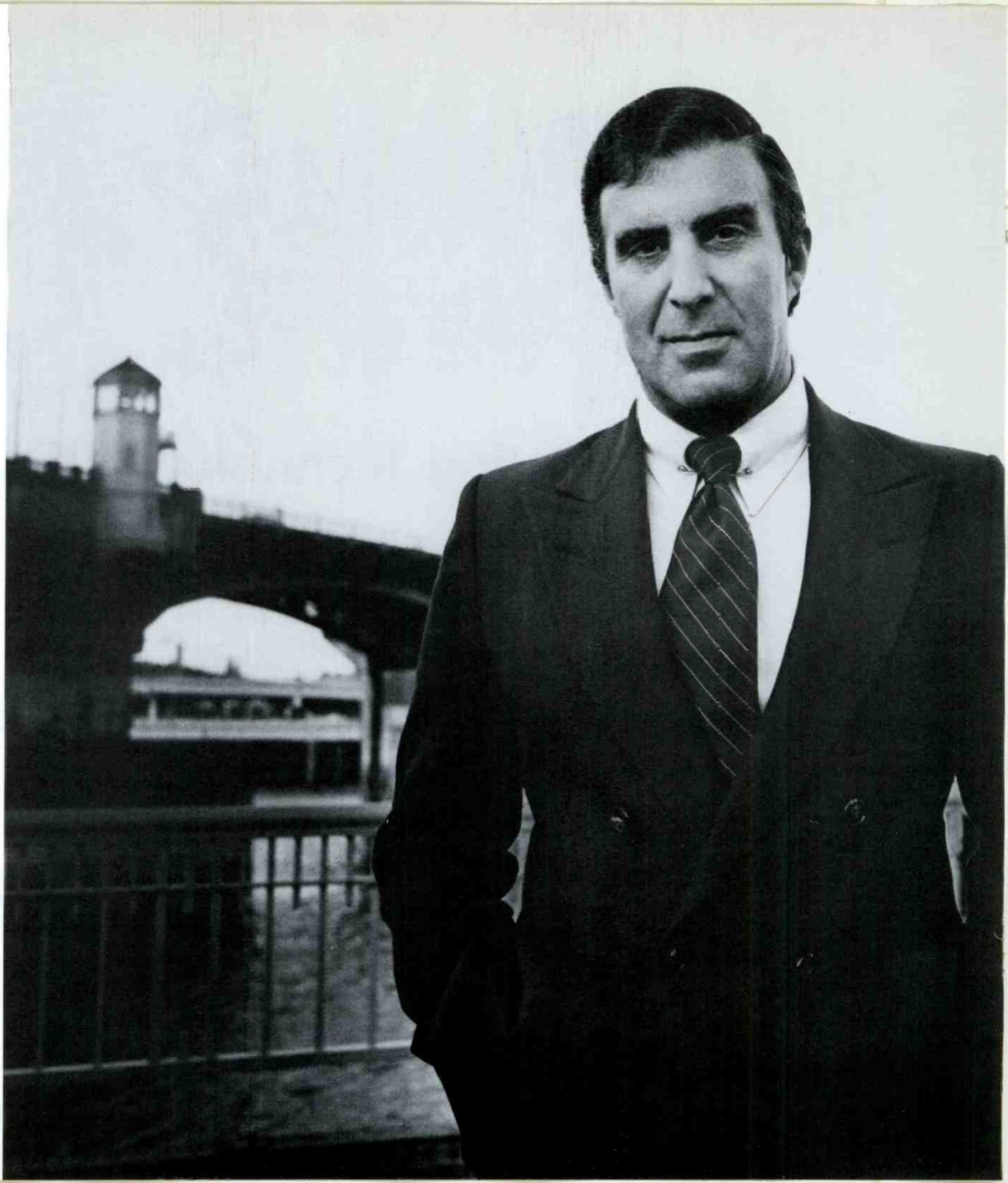
	DOLLARS
Buy Color Print 2 Hrs.	360
Air Freight In	35
Editing Hours	24
Return Freight	35
<b>Cost To Purchase Prints</b>	<b>\$454</b>

The savings are substantial and the quality improved.

## MOVIE PACKAGE—6 RUNS 1 INCH TAPE TRANSFER

	DOLLARS
Book Print (1 Time)	150
Air Freight In	35
Editing (1 Time)	24
Return Freight	35
Transfer Print 2 Hrs.	24
<b>2 Hrs. 1 Inch Tape</b>	<b>140</b>
<b>Total Investment</b>	<b>258</b>
<b>Less 2 Hrs Tape Recycle</b>	<b>135</b>
<b>Net Cost</b>	<b>\$123</b>

Continued to page 44



# GINGOLD



*“Let’s be us.”*

*Chuck Gingold, 1979 President of NAIPE, was Director of Programming for KATU-TV, Portland, Oregon, when we interviewed him. Recently, he accepted a similar position at WABC-TV, New York City. It’s a different station, but we think his words are still pertinent.*

“My first real job was a tiny little station in Redding, California. I did everything. Everything imaginable. That little station was probably the key to whatever knowledge I have today. I was announcer/director. I was a promotion manager. I did my own switching, I even loaded the projectors. I’ve been through the chairs. And that’s helped give me credibility in my current job. If someone says something can or can’t be done, I say, ‘Hey, I’ve been there.’

“The programmer’s job is more challenging than ever. Not too many years ago, we had to educate the advertisers as to what television was. We had to teach them to accept our products—especially marketers who were oriented toward print. Now TV is recognized as a dynamic sales tool. The big job isn’t selling the medium, it’s selling the programming. That puts the pressure on the program director.

“I keep telling my people not to imitate but to innovate. I tell them not to try to be some other show. Let’s be us. Let’s localize. We have a program called ‘Sunday Morning,’ which is a full 90 minutes of mostly field pieces. The idea was to get away from the Sunday morning ‘talking-head ghetto.’ We got good ratings with this concept.

“There are people out there who don’t wear size four hats, you know, people who are interested in issues. It’s encouraging when your local production wins good audiences. Success spawns success.

“The station uses both film and tape. Film is very important to us. There is a certain mood that film captures. I would rather do a sensitive documentary on film. There are lots of programs out of Hollywood that I can’t imagine being shot on anything *but* film.

“The public responds when their regular programs get pre-empted. When you start fooling with their habits and you say their favorite program will not be seen that night, they get angry. The only time we pre-empt network is for local events or a documentary.

“I think a program director should be a motivator. It is my job to instill en-

thusiasm. It is my job to say, ‘Hey, you’re not going to lose your jobs if we lose some points. You’re doing the best job you can. Now let’s talk about what we can do to make programming better.’

“A lot of kids today come in with a vested suit and attaché case and they want my job. I would say to them, ‘Be humble. Be humble, and be willing to say, ‘I’ll sweep the floor, I’ll take any job you give me.’ I spoke to a seminar recently and the first question asked of me was, ‘Do you make good money?’ I asked them if they wanted to know what I made during my *first* ten years. We all had to pay our dues.”

*In our publication, “TELEK,” broadcasters talk about their experiences, and we tell you about our latest technical and product developments. If you would like to be on our mailing list, write: Eastman Kodak Company, Dept. 640, Rochester, NY 14650.*



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Syndication from page 9

the services of a number of Hollywood producers such as Hill-Eubanks and Chris Bearde to create and produce programs for the syndication market under its banner.

There have been a number of shifts among top syndicators which will be noticeable at NATPE. Norman Horowitz has resigned as president of Columbia Pictures Television Distribution, and Lennart Ringquist as president of Metromedia Producers Corp. Time-Life Films has a new president Austin O. Furst who replaces Bruce Paisner. In addition Taft-HB, its distribution subsidiary has been merged into Worldvision, a Taft-acquired firm.

**M**uch of the first run pilots for programs will be submitted by a few large broadcasting chains as well as Hollywood distributors, plus a growing number of smaller syndicators. An increasing amount of programming, about 25 series and specials, are moving into the American market from Australia, Canada as well as England. In the past year Australia's "Against the Wind," and "Prisoner in Cell H," and Britain's "Benny Hill" have been received well here.

The unusual success of Group W' "PM Magazine" has spurred the interest of other broadcasting chains into programming ventures. One of the newer and more ambitious entrants is the Post-Newsweek stations. It has made co-production deals with Paramount Television, Viacom Enterprises, Barry & Enright Productions as well as mounted several of its own pilots. Golden West Broadcasters, whose flagship station is KTLA Los Angeles, has made a co-production deal with Filmways. The NBC o&o stations have joined with MCA-TV to produce the Tony Tenille talk-variety strip which will be scheduled in the late afternoon on the stations this year.

### "Old Talk Variety Show Pressured: New Talk Variety Shows Unveiled"

In the past year the ratings have given some evidence that some of the older talk variety shows are beginning to fade. When Group W was confronted with a demand for a big pay hike by Mike Douglas, it moved quickly to replace him with John Davidson. The stations quickly cleared for his replacement; there had also been talk that his audience contained too many older viewers. It is also said that the future of both Dinah Shore and Merv Griffin are far from assured because they too appeal to an older viewer.

With the older talk variety programs under pressure, a large number of new properties have been created to fill in any gap, if it occurs. Columbia Pictures has "The Steve Edwards Show," Colbert Television Sales has "The Bert Convy Show,"

and Worldvision is offering a brand new hour strip, "The Don Lane Show" which features an American entertainer as the host of a program being produced in Australia.

Many of these programs can be purchased either as 60 or 90 minute strips to give stations added flexibility. They are not only suitable for late afternoon, but many are also suitable for late night which has become increasingly important to stations as a source of revenue. The stations as well as the networks realize that late night offers the only unadulterated adult audience on TV, that is a period of the day in which children are a very small portion of viewers.

**T**here are also a number of other properties available for daytime and other periods. Group W has "Hour Magazine," a 60 minute program for women which features Gary Collin and Pat Mitchell; SFM Media Corp has a 30 minute daytime strip which stars Vidal Sassoon with various service features; Victory Television has a new half hour strip produced by Bill Hillier, the creator of "PM Magazine;" and Viacom has "Hitting Home," another 60 minute service series with, among others, Art Linkletter and Kathy Crosby, as well as a half hour soap opera for teen agers, "Haywood High" which it is co-producing with "Scholastic Magazine."

To be announced the opening day of the NATPE is the first run "Morning Affair" strip of three programs to be delivered as a 90-minute strip for the adult woman audience by ICM Television Marketing headed by Joe Goldfarb. Executive producer is Woody Fraser with Golden West Television providing the facilities. The three half hours feature psychologist Dr. Toni Grant, Richard Simmons, health authority and lawyer F. Lee Bailey each separately in their half hour segments for the 90-minute block made available to the stations according to Goldfarb on a no-cash basis.

The one program most in abundance at NATPE will be the game show. There will be more than 20 new and old shows of this type available. There is a wide open market for such programming at stations. There seems to be a tendency to strip the same program in prime access time. It is more than a tendency. The trickle of stations now stripping game shows has turned into a torrent. The loser, of course, is the individual half hour which is completely crowded out of prime access. The winner is the strip, whether it be a game show or a strip of other kind of entertainment.

"The stations blame their desire to strip on the suppliers, but it's an unfortunate development because it limits the variety of programming in the time period. It might make sense for economic reasons," notes Kevin O'Sullivan, "but it's not in the public interest." Continued to page 28

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Syndication from page 26

It may be that in many instances the economics of game shows work very well for stations. More recently some game shows have performed so well for stations they are happy to pay very top dollar for them.

It is reported that the NBC O&O stations are paying Goodson-Todman and Viacom \$175,000 to \$200,000 per week to strip "Family Feud" in prime access. It is one of the highest rated game shows in the nation. NBC O&O's cancelled "Sha Na Na," "The \$1.98 Beauty Show," and "Newlywed Game." A single half hour in equivalent markets would bring between \$40,000 and \$50,000, so it is not a question of economics.

Again, as with talk-variety shows, some of the older game shows—"Name That Tune," "Price Is Right," and "Hollywood Squares"—seem to be losing their novelty, at least in their present versions, according to their ratings. If the cancellation of "Newlywed Game" is portentous, Chuck Barris' "The Dating Game," and "Three's A Crowd," which rely heavily on sexual innuendo for entertainment, may also be in trouble.

### "Game Shows In Abundance"

The big syndicators of game shows are Firestone Program Syndication and Colbert Television Sales. Among the new properties offered by Firestone at NATPE are "Camouflage," "Treasure Hunt," and "Card Shark." Two of Colbert's newer properties are "Bullseye," and "Play the Percentages." Among other game shows now being telecast but which will also be peddled are Victory Television's "Match Game," Colbert's "Tic Tac Dough," and "Joker's Wild," and Viacom's "To Tell The Truth."

The entrants in the game show sweepstakes include a number of new players. Paramount Television has "Phase It," Time-Life Films has "Mismatch," Columbia Pictures has "Press Your Luck," Air Time has a new Ralph Edwards game strip, as well as "Fantasies Fulfilled," and Silverbach-Lazarus has "Pandemonium."

Two new musical game shows are available Sandy Frank's "Face The Music," and Lexington Broadcasting's "Look What They've Done To My Song." The comedy game show is very much alive. A revised version of "You Bet Your Life" with Buddy Hackett as host; and Filmways is selling a revamped version of "Hollywood Squares" which heralds the return of Paul Lynde. Filmways is also working on "Good News," a half hour comedy strip in a magazine format.

And to take advantage of the stripping need, "Sha Na Na" can now be bought as a strip from Lexington Broadcast Services; and "The Muppets" as a strip is said to be available.

Another program form of which large number are being marketed is revised versions of variety and comedy variety nighttime network hours. Last season "The Carol Burnett Show" distributed by Silverbach-Lazarus worked exceedingly well. This season it is making 30 more half hours available. The same distributor is also offering a half hour version of "Laff-In" which can be bought for two runs in a one-year period as contrasted to longer running contracts. Alan Silverbach, president of Silverbach-Lazarus, points out that "stations are resisting the purchase of hours. It doesn't give them as much flexibility as half hours because programs can't be moved around as easily."

Among other programs similar in nature and for sale at NATPE are hour versions of "The Best of Ed Sullivan" from Syndicast Services, "The Flip Wilson Show" from NTA and the "Sonny and Cher Comedy Hour" from Air Time International. D. L. Taffner has acquired a package of 70 half hours of reruns of "Wayne and Schuster," the Canadian comedy team, which was telecast there.

Among other programs are reruns of the Canadian series, "King of Kensington," again handled by D. L. Taffner; Filmways has a half hour version of "Sherlock Holmes" produced in Europe by Sheldon Reynolds; J. Walter Thompson Syndication has "Three On The Go," half hour series which features a newsreel crew crossing the country; Silverbach-Lazarus has "Biography," half hour portraits of world figures; Group W. has "Fight Back," a new consumer show which features David Horowitz; Columbia Pictures has a new version of "Quiz Kids;" ITC has "Carry-On Laughing," The TV version of the successful feature film series: Fremantle International has "Star Tracks," a half hour simulation of the old "Hit Parade" format which will be sent to stations via satellite; and TAT Communications is already selling the family series, "The Sullivans," an Australian series.

Some of these shows may find their way into late night or on weekends where the independent stations have made gains in recent years. Columbia Pictures did not do well with "Bedtime Story," and Metromedia has dropped Columbia's "L.A.T.E.R." on some of its stations, but it will be available at NATPE. For late night Time-Life has "Dave Allen At Large," and MCA-TV has a new pilot produced by Chris Bearde, "Sunset Strip."

Stations seeking specials and mini-series at NATPE will have a large selection from to choose. Paramount has "Washington—Behind Closed Doors"; Lorimar Syndication four mini-series, "The Young Pioneers," "A Man Called Intrepid," "Tom Horn," and "Studs Lonigan"; Metromedia has the British series much acclaimed on public TV, "I Claudius"; D. L. Taffner has a 13

Continued to page 30

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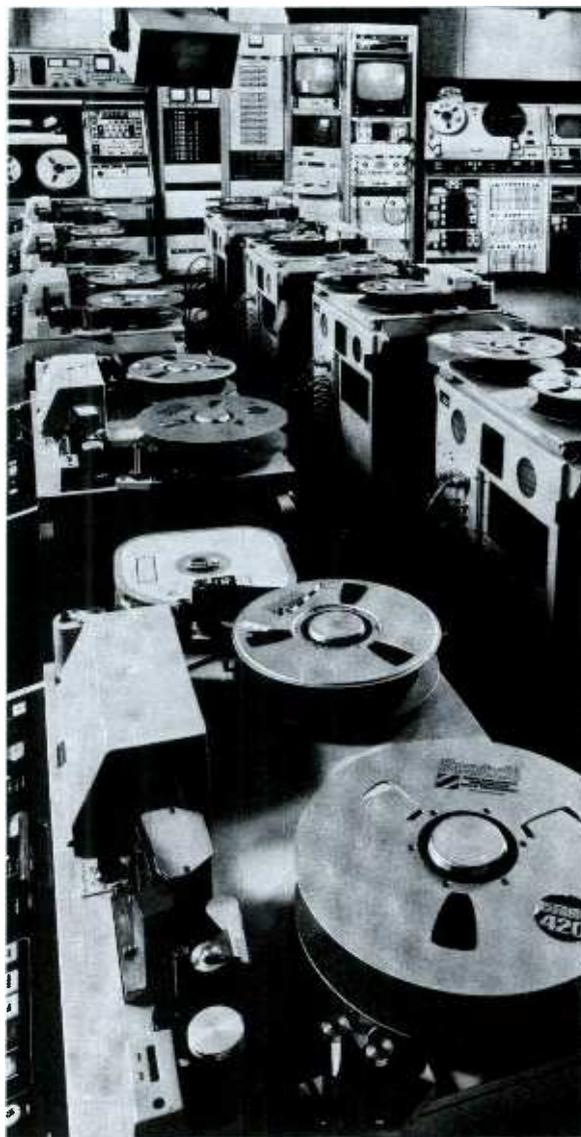
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Syndication from page 28

hour documentary about "Hollywood," produced by Thames TV; Gold Key Entertainment has 13 hours of "The Palace;" Viacom six hours of another British series, "Spy;" Silverbach-Lazarus a one-shot, "The Singing Cowboy Rides Again;" and Syndicast Entertainment reruns of "Our Town," which was telecast over NBC; and three 90 minute shows, "World Events—1980."

Of the mini-series made available, much interest is expected to center on the controversial but high rated "Holocaust" which has already been bought by the ABC O&O stations.

Syndicators are also said to be offering a number of new childrens programs, some of which are said to be of high quality. Time-Life has three Danny Wilson "After School Specials," and four hours of a family nature series, "Wilderness Alive". "We consider both these programs to be of high quality and we've offered a large guarantee to back up our faith in them. We hope the stations will support us," observes Bob Peyton, vice president and general manager for syndication of Time-Life.

Silverbach-Lazarus has "The Littlest Hobo," a series about a dog produced in Canada by Glen Warren Productions; Syndicast Entertainment has "Kid's Stuff," a package of 26 hours of movies from around the world hosted by Ridge Blackwell; D. L. Taffner has 15 "Animated Classics" from Australia, a 60 minute program that faithfully adheres to the novels of Charles Dickens, Jules Verne and Robert Louis Stevenson among other writers; Air Time International has 52 weeks of another animated series, "Kimba, the White Lion;" and Group Four Distributors has two half hour "Charlie Brown" specials.

Among the newer trends are very short programs which readily fit into newscasts. Rhodes Productions has such one and two minute features as "Butcher-Baker," "It's A Fact," and "Dear Tony Holt." Another shortie is the 30-60 second "Nooze Report," with features puppets and is being sold by J. Walter Thompson Syndication.

The scorecard of NATPE program releases compiled between 1974 and 1978, according to a "Television International" survey, shows that during those five years only an average of 16 per cent made the grade—that is they were sold in five or more markets of the top 200. The 1979 update appears elsewhere in this issue.

**T**here are a few indications that perhaps stations will be more willing to buy new first run programming at this NATPE convention. As noted previously, program costs have risen to the point that they are causing considerable concern among many program executives.

For those stations looking to minimize their cash outlays for programming, there will be a large number of barter properties available at the NATPE Convention. Air Time will barter its shows; Syndicast and Group Four prefer to time bank their properties; and J. Walter Thompson and DFS's Program Syndication Service will also be time banking.

---

### **To Barter or Not To Barter. That is the Question**

---

Fred Weiner, president of Air Time International, believes that the high cost of high risk off network programs has created a profit problem for stations and that "the timing is right for allowing national advertisers to pay for local programming costs." The boycott of the United States to participate in the Summer Olympics in Moscow is one entirely new factor which may open up more time for stations and thus work in favor of barter.

**M**ost of the movie packages which will be sold at NATPE have already been exposed to buyers. Though a large number are available, the feature film market is said not be as healthy as in the past. One new and unforeseen development is the expected cutback in feature film programming in the late afternoon periods on the ABC o&o stations, one of the top consumers of film in the country. These stations are reported to be working on a local programming format for late afternoon. The absence of the ABC o&os, certainly puts the other two station groups in a more favorable buying position.

Paramount has "Portfolio IX" and "Marquee II;" Time-Life has Volume II; Viacom has Volume VII; Columbia has Volume I for the '80's; Avco-Embassy has a package of 16 features; Gold Key has several packages, two containing 15 features each titled "Main Events," and "Gamma Chronicles," and 28 full length "Blondie" movies discovered in the vaults of King Features; MGM has 15 made-for-television movies; Filmways a package of 45 American International features.

These packages generally contain a mixed bag of movies. In the big packages there are always a few leaders, many of average quality, some made-for-TV features and even a mini-series or two. The Gold Key and Filmways AIP packages consist of many exploitation features.

Movie packages distributed by the large Hollywood motion picture companies are meeting with some price resistance. Stations have been unhappy about the high cost of movies and have demanded and are getting five runs over a five year period, not three. Still distributors are holding the line on price because they maintain many features deliver much better demographics than series. ★



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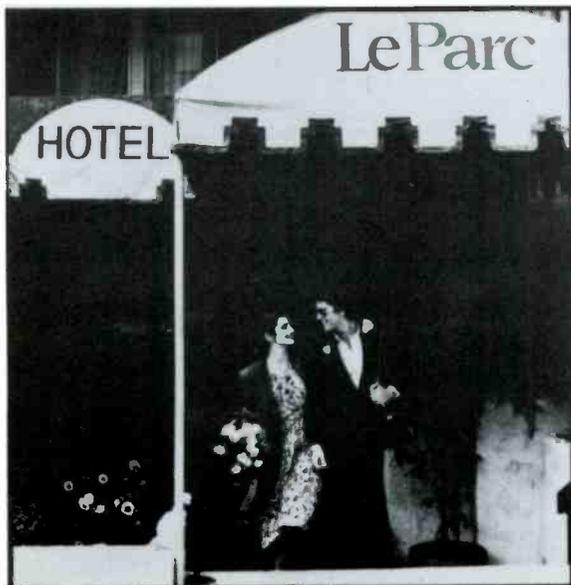
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Children's programs will probably have to continue to draw upon many sources—from sheer entertainment, from informational guidelines, from specials—but it is not impossible to dream that television will develop more valid concepts of utilizing the electronic medium which are superior in reaching its young audience as well as being uniquely television in approach and execution. Broadcasting must consider more earnestly and more extensively means to enlarge the reach of educational institutions into homes and to becoming a more significant ancillary source of education when declining budgets and population shifts and variations endanger the number and quality of the higher education institutions now in existence.

With research becoming increasingly aware of fragmented audiences such as motels, multiple set viewing and CATV/paycable, stations will have to take a new look at their research and market data as they must when exclusivity protection becomes an anachronism. As many programs go into decline before they move off network into syndication station buyers must analyze more carefully the acquisition of such properties. It's an old law of syndication that each program finds its own level in a new time environment. This has to mean much greater astuteness in evaluating prime time programs transferred to late afternoon periods.

Can broadcasting stay on balance? And enrich its vision? Can it operate in the climate of these evolving patterns? We have more reason to believe it can—and will—than otherwise. It can be justifiably proud, in this moment of time, of its abilities to entertain and to inform. But very soon the shell of "business as usual"—programs that more often titillate than contribute to society's communication requirements" will have to crack open to let in more light and fresher purposes. ★

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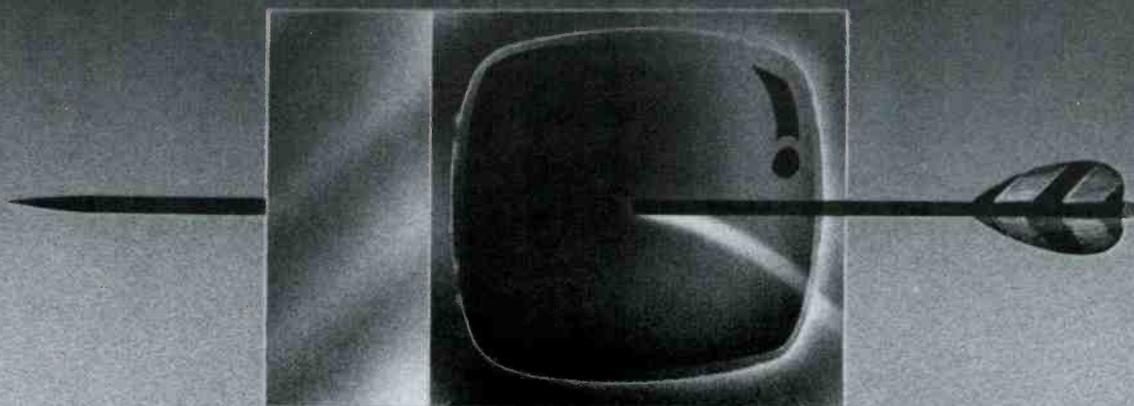
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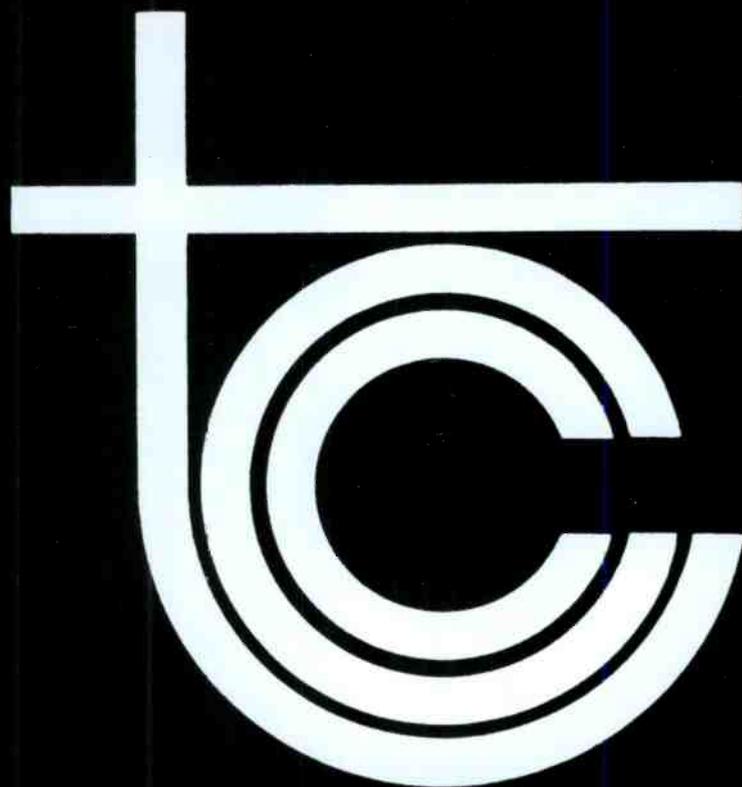
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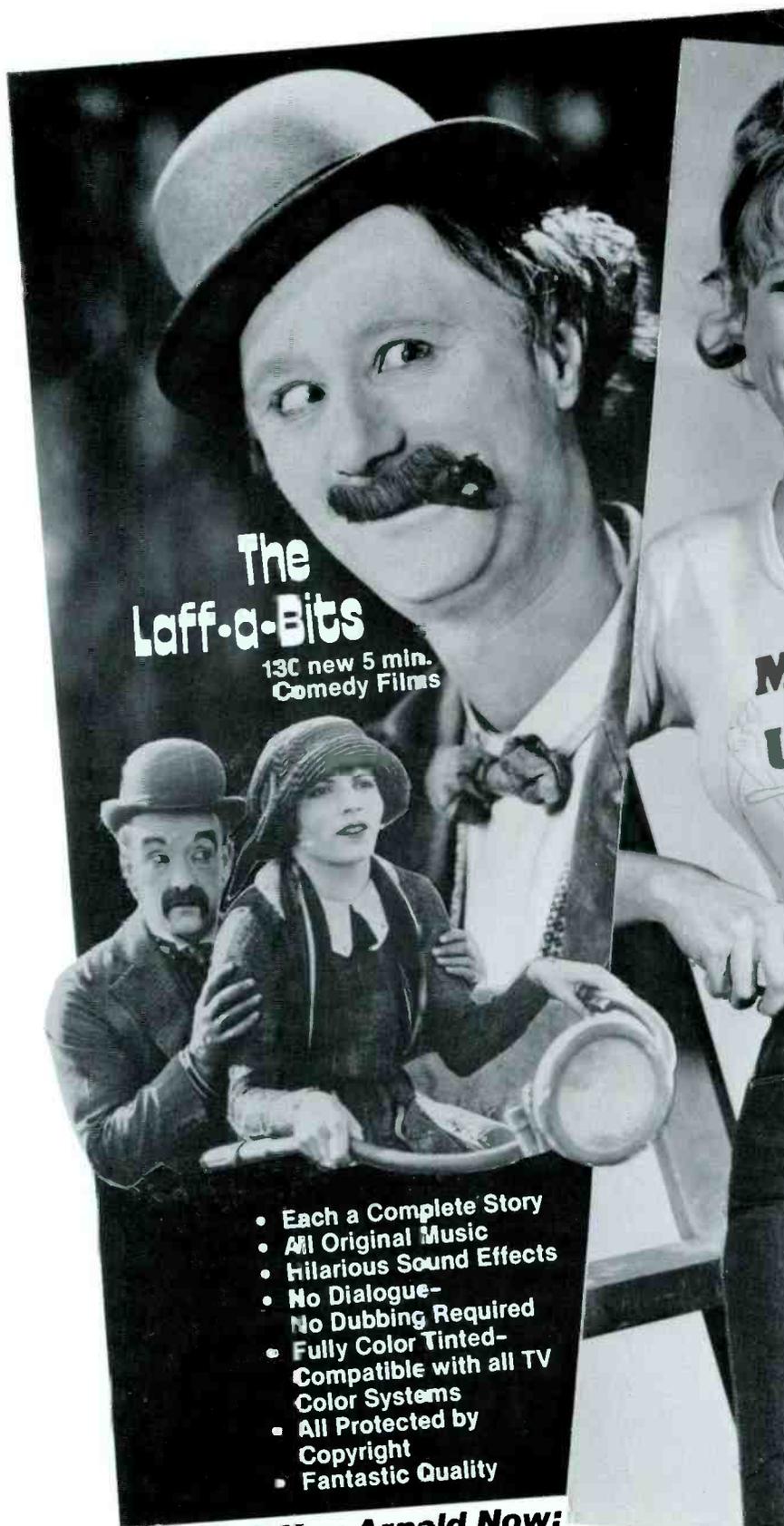
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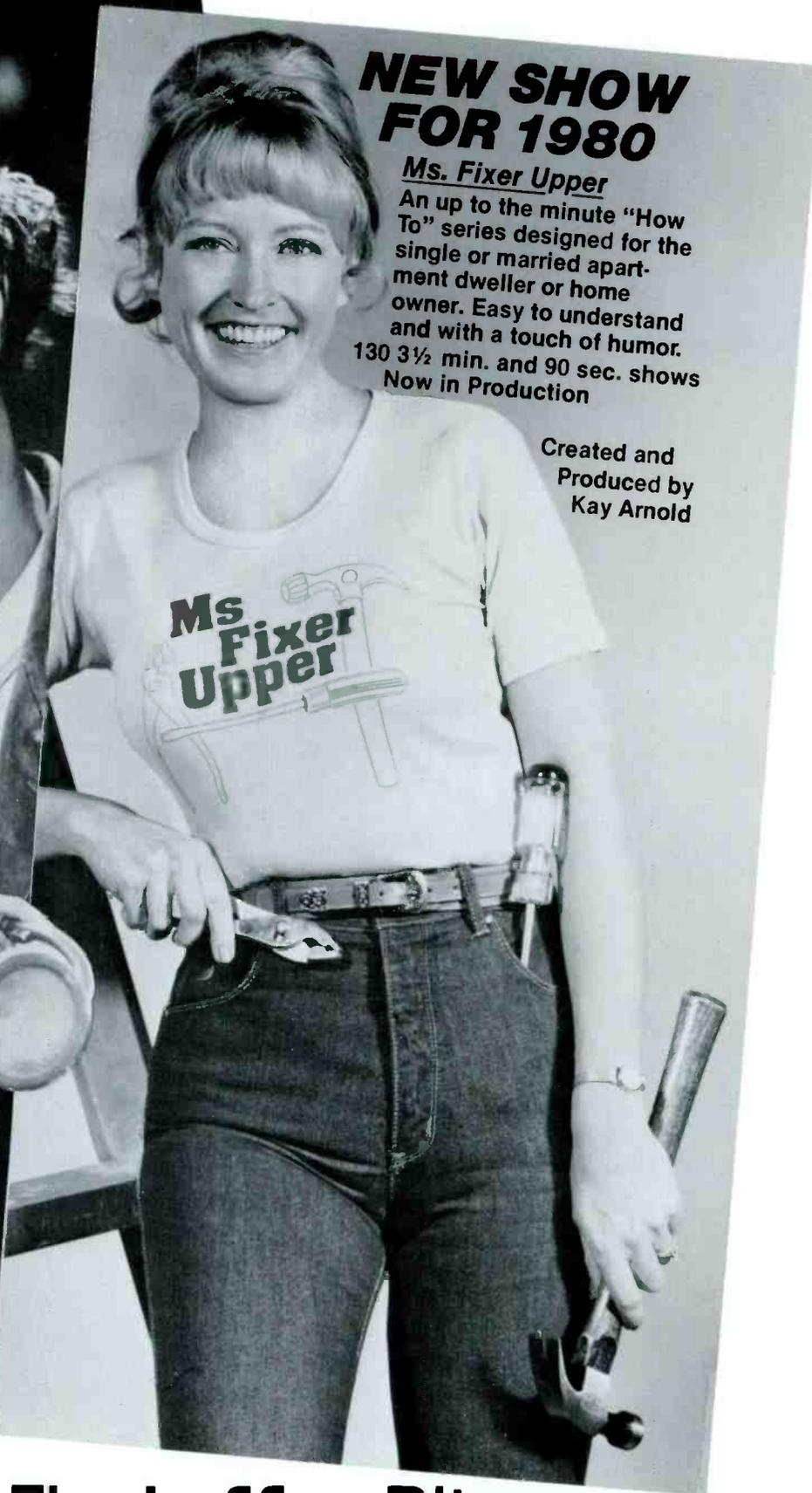
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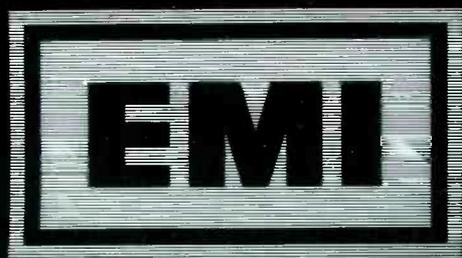
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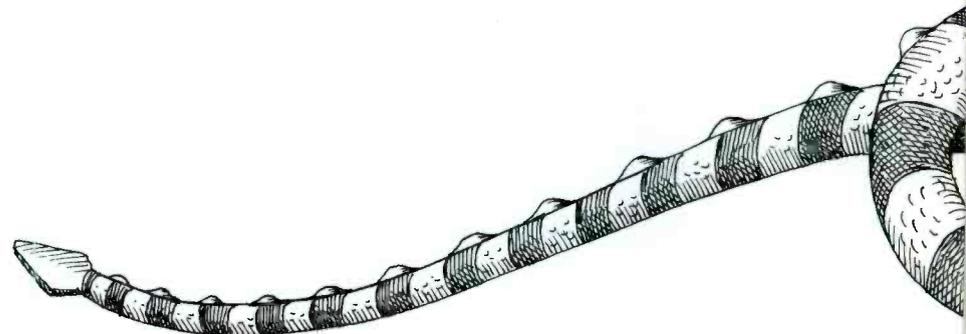


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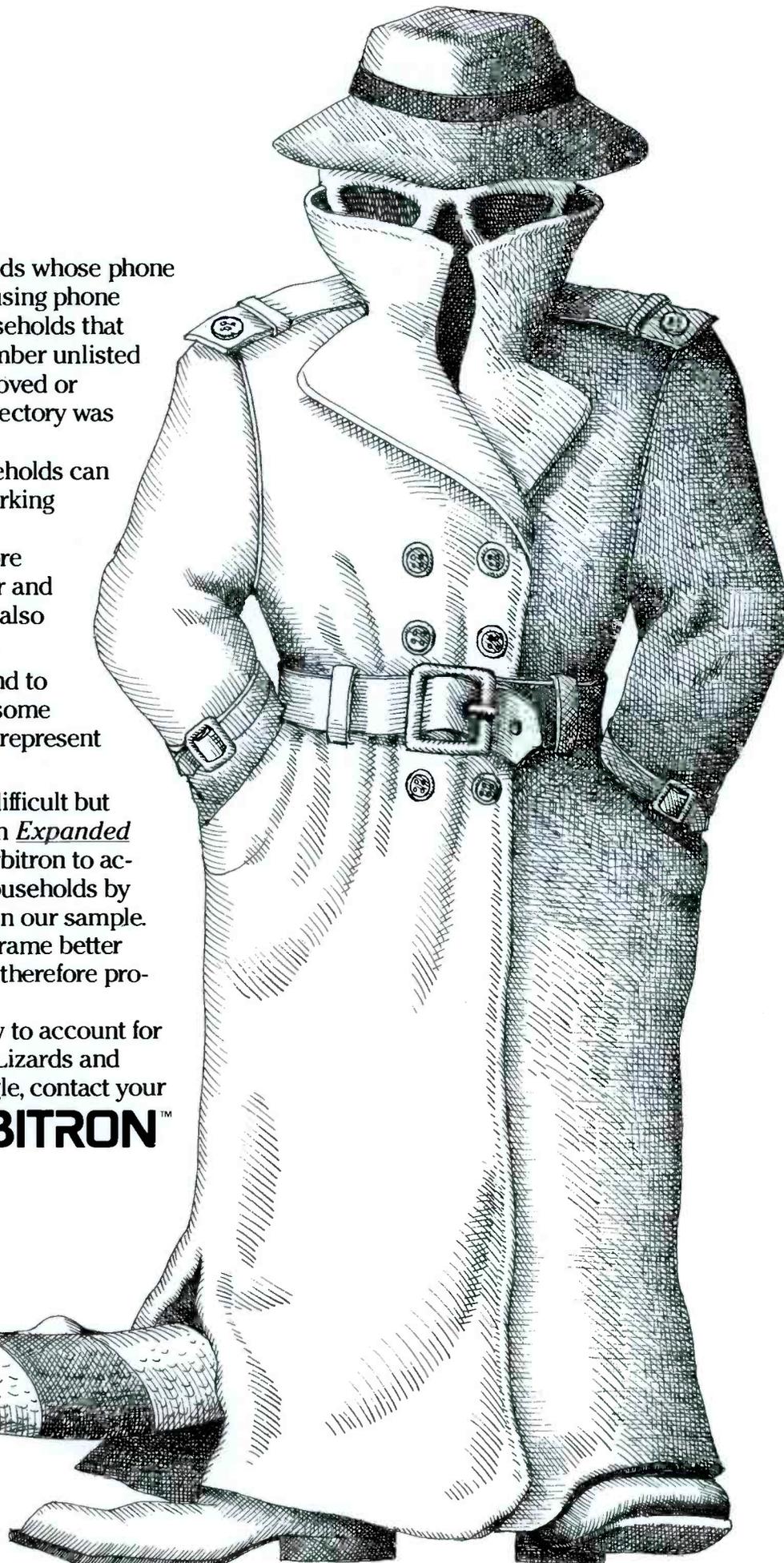
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**Q:** *What about daytime hours . . . because network affiliates can usually offer substantial rating points at minimal cost, independents never seemed to garner their share of national spot dollars in adult appeal daytime hours during the majority of the 1970s. Do feel this trend is changing?*

**Cassara:** Yes. As you may know we have Phil Donahue, Mike Douglas and Dinah Shore. We have experienced a tremendous increase in demand for those programs.

**Baker:** As NBC and CBS have weakened in the marketplace, our demand has built rapidly.

**O'Connor:** Our sales manager reports we have an increase in national and that we have an increase in the quality of our local advertising for daytime.

**Thompson:** I think so too. It's more a reflection of the growing strength of the marketplace, however, not just daytime.

**Q:** *What about commercial religion? L.A. must be the most religious city in the world . . . rivaling Rome. You four stations carry 43 hours of commercial religion. Do you see increased demand for religious time in the 1980s or do you see a retreat on the part of the independents to more conventional and competitive programming?*

**Baker:** (21 1/2 hours of commercial religion) I think that with the rates continuing to grow that it may very well cut down on the number of religious buyers. And at the same time, as the independent receives more acceptance, it will perhaps have a tendency not to want to program so many religious programs.

**Cassara:** (12 1/2 hours of commercial religion) I think that the demand for time by religious programs is going to be determined really by what happens to the spot rates in the market eventually. As the prices increase, it'll reach a point where they just won't pay out so they

won't be on. If it doesn't reach that point then they will be on. It's a business.

**Thompson:** (6 hours) I do think as the spot rate continues to grow religious programs will find it harder and harder to find places on the independent stations.

**O'Connor:** (3 hours of commercial religion) I'd like to say religious programming is better than expected. They're building these all glass churches, towers, drive-in things and universities. I think that they're going to be in business after we're long gone. But I don't see a decline in the demand. I think that it's here to stay. It is now an accepted phenomenon and it's one of the more interesting things that happened to our business in the last five years or 10 years. I think that the demand will still be great because they have found a way to speak to that audience.

**Q:** *On the subject of earth stations, what do you see as their contributions to independent stations during the 1980s?*

**Cassara:** Accessibility to more program sources.

**O'Connor:** I agree with that.

**Baker:** I also agree with that.

**Thompson:** I'll make it unanimous.

**Q:** *Do you foresee any important changes coming in the way program distributors might market their future series programming during the 1980s?*

**Cassara:** Definitely, I think that with all the technology, things that we are all talking about, not only pay television, cassettes, discs, etc., if you want to describe them as additional steps in the marketing process for the distributor for their product, or supplemental marketplaces. I think all of these will have some effect on us even if it is just to delay the product from the time a movie is made for the theatre, it may go through five or six-seven steps some of them more than once . . . before we end up playing them on our station. Some of them

we may never get. If they are resilient enough in those other areas then the product may never get down to syndication. I think that is a change in what we have seen in the past.

**O'Connor:** I think it is a difficult question to answer for several reasons. What is important is that we look at the registration for the 1980 NATPE and we see the greater number of program sources that are going to be available to us. The competition there is also going to be unique in the 80s. I think what will be important next will be the ability to allow us to experiment with programming on the air so we can determine if it is going to be successful or failure. We can all buy and sell the established successes and look forward as we are going have to now involve ourselves with programming that is unpredictable. That will be the most interesting change that will come about from our standpoint and the standpoint of the people who are selling, producing and creating programming.

**Thompson:** I agree with Cassara and O'Connor.

**Baker:** I think an attempt at revenue sharing with deals that are perhaps short term or more flexible.

**Q:** *By the late 1980s there should be independents in all the top 100 markets. What effect will this have on networks and national advertisers?*

**O'Connor:** I don't think it makes any difference if there are 50 inde's or 100 or 4000 inde's or whatever because there will be so many other program sources or program suppliers that it will be a different ballgame.

**Serrao:** I think the effectiveness however might come when you get past market 70 because in reality as we have known in the past the magic word for renewal in a series was a 30 share, that is probably, down somewhere between 23 and 27 on the lower side. Shortly it will be a 20 share and when it gets below a 20 share then the advertiser no longer finds efficiency and he will have to do something else if he wants to stay in television. ★

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Protter from page 23



*Syndicated prints save money and improves color and editing quality.*

1 HR. SYNDICATED SHOW —6 RUNS BOOK PRINTS		DOLLARS
Air Freight In	6 at 35 each	210
Editing		72
<b>TOTAL</b>		<b>\$282</b>

*Syndicated product available without booking charges.*

1 HR. SYNDICATED SHOW —6 RUNS PURCHASE COLOR PRINT		DOLLARS
Buy Color Print	1 Hr.	180
Editing		12
Air Freight In		35
Return Freight		35
<b>Total</b>		<b>\$262</b>

*Editing it once and transferring it to 1" tape, saves money.*

1 HR. SYNDICATED SHOW —6 RUNS 1 INCH TAPE TRANSFER		DOLLARS
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Buying a 1" tape dub of a taped program such as "All In The Family" when available, saves substantial money over receiving the tape as a bicycle and paying freight costs five, six, or seven times.

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First, published reports indicate that much piracy is committed by studio and lab personnel, sometimes before a movie is in general release.

Second, once a movie hits the theatre circuit, hundreds of prints are shipped across the country, with minimum security.

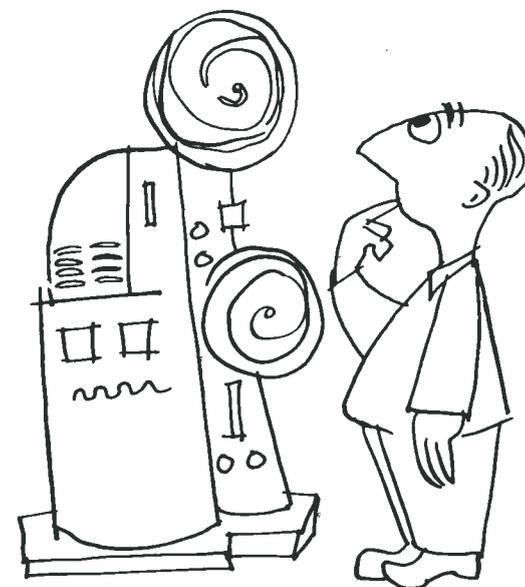
Next, the movie is transmitted on Pay TV via satellite, unscrambled, where thousands of CATV people can make broadcast quality copies and CATV subscribers can make high quality VHS copies of Beta copies.

Next, the studios sell the material on pre-recorded tape themselves, through Magnetic Video. They rent both disks and cassettes at Fotomat.

And they want us to believe that delivering us film product on broadcast quality tape will break their security and encourage piracy. This is not the true word.

To the stations in this room, I suggest you jump in now, because machine price and video tape stock will go up, not down, in price. Then, put pressure on the film suppliers for 35mm transfers to 1" tape.

To the studios, I say this . . . the availability of 35mm film transfers of both syndicated and feature material can make such a dramatic improvement in the picture quality of the Independent or local stations running the material that I ask you to wake up . . . think it out . . . help us obtain parity with the networks . . . it is in your interest to help us. Don't hold us back . . . LET MY PEOPLE GO.



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# Editorial

Over six years ago for another NATPE Conference in New Orleans, I addressed myself to the issue of prime-time access. Later this year, the FCC will again take under study the PTA rule examining results versus performance. The facts are in...

“Members of the National Association of Television Program Executives (NATPE) meeting in session at the Royal Sonesta in New Orleans find themselves again facing a challenge. How to program that 30 minutes a day in what is known in the trade as “prime time access.” That is one half hour a night on stations in the country’s 50 biggest markets.

At the 1972 gathering of program directors in San Francisco some 65% felt the Federal Communications Commission should rescind the prime-time access rule, officially known as Section 73.658(k) of the Commission’s rules, which has been in effect since October 1971 and the result of the extensive 10-year FCC study of network programming practices. More significant is the fact that only 21% expressed their wishes to have it continued. One of the elected officers of NATPE stated openly following the survey of station programmers, “if the prime-time access fails, it will not be because it wasn’t right but rather because that 80% didn’t try.”

The rule abridges the freedom of station licensees to select particular programs of their choice. The FCC’s stated objective of the rule was primarily designed to “promote diversity of program sources and ideas” and to “provide a healthy production industry.” There was even talk that the rule might stimulate local programming by stations in those top 50 television markets. Diversity of program sources is of first importance—both to the public and the television industry.

After two television seasons under the rule, the Commission has asked for and is receiving reply comments in response to notice of inquiry and notice to proposed rule making. Both CBS and NBC have filled formal comments with the Commission asking for prompt repeal of the controversial rule. ABC has filed comment to the effect that more time is needed to judge the practical application of the rule. Other opponents of the rule, four major Hollywood motion picture studios (MCA, Paramount, Screen Gems (Columbia) and Warner Bros. Television) have stated in their joint comments that the rule has been “counter-productive” and “has led to less diversity of program sources and ideas—less varied and less innovative programming—primarily a mass of stripped game and merchandise shows, revivals of old network programs... and the importation of inexpensive foreign shows.” They go so far as to declare the rule “has now had a fair test—two years of operation,” in calling for its repeal in time for the coming 1973-74 television season.

In one ten year period (1957 to 1968) the FCC statistics show that the share of network affiliated evening program hours either produced or directly controlled by networks rose from 67.2 to 96.7%. There were a number of reasons given for this startling figure. It shows a clear preference on the part of television licensees for the security of network programs and network revenues over the initiative and effort required to develop other sources of economic support for non-network programming. Things go much easier if the station goes the network route—for the affiliate and for the advertiser. And another reason is the increase in “spot” advertising by many sponsors and the concomitant decrease in programs sponsored entirely by one or two advertisers. This necessitates, the networks assert, increased network control of the creative process in order to insure that their programs will have a mass appeal.

The results of the earlier NATPE survey (and another will be conducted in New Orleans) indicated that the program directors are not interested in seriously attempting to be *program directors* but merely button pushers where all the judgements are made by someone else. They all want to finish first in their respective markets, nor worse than second and abhor the possibility of being third. As the story goes, one station programmer suggested, “choose a family appeal show, make it stripped, don’t experiment, buy two shows, yank one when it fails.” This almost sounds like a desperate football coach who is afraid his contract won’t be renewed if he loses.

If the prime time access rule is failing, Jim Bradley of KWWL Television in Waterloo, Iowa, says, “it will not be because it wasn’t right but rather because that 80% didn’t try. They have sat on the bench and let somebody else call the play.” The astute station programmer Bradley summed up his working philosophy saying “win, loose or draw—I intend to call the play and if I come up third, I’ll try again!”

It was Judge Learned Hand who remarked many years ago that the dissemination of ideas by private enterprise through mass media is “one of the most vital of all general interest.” To meet the free speech and free press requirements of the first amendment to the Constitution, such information and ideas should derive... from as many different sources, and with as many different facets and colors as is possible... our American system presupposes that right conclusions are more likely to be gathered out of a multitude of tongues, than through any kind of authoritative selection.

To this he added his credo of faith in our democracy, “To many this is, and always will be, folly: but we staked upon it our all.”

The Federal Communications Commission will give the prime time access rule that much needed year of test for the coming season—’73-’74 to which we endorse that need for study... because never have so few owed so much to so many.”

*Al Preiss*  
Editor - Publisher

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