

Studios hedging against potential SAG strike

By Ed Harrison

LOS ANGELES—With the Screen Actors Guild contract due to expire June 30, the threat of another strike looms over the television and film industry.

Negotiations between the 55,000-member Screen Actors Guild and television producers aren't scheduled to commence until May 15.

However, many production houses already are attempting to avoid a fate similar to that in

1980 when a 12-week strike by actors paralyzed the industry and resulted in a delay of the fall prime-time season. Aware of a pending work stoppage, studios, to a certain extent, are mapping out contingency plans by accelerating production of programs already renewed to get a head start on production.

Last month, Screen Actors Guild President Ed Asner reassured guild members that it wasn't "hungry for a strike." Asner said he had confidence in

the collective bargaining system and would do everything in his power to avert a strike.

But Nicholas Counter, president of the Alliance of Motion Picture and Television Producers, recently claimed that member studios should prepare for a strike as a precautionary measure. While encouraged by Asner's remarks, Counter told producers they have to plan for a strike as a matter of common sense.

Producers take a calculated risk if they plan production after

the June 30 deadline, Counter said. He advised producers to reschedule production scheduled around the June 30 deadline. He also urged the networks to consider early renewals so that next fall's season can get off the ground in the event of a strike.

Meanwhile, Ken Orsatti, SAG national executive secretary, who was in Mexico at press time, earlier had stated that making such contingency plans as advised by Counter was intimidating failure

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Will Ed Asner and SAG take to the picket line?

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BRIEFLY

Tom Brokaw bared his soul in an interview in the April 1983 "Mother Jones" magazine, claiming, among other things, that "news people have always been thought of in the networks as a kind of pain in the ass."

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Oral arguments droned on in Washington over repeal of financial interest and domestic syndication rules. Save for ABC's newly espoused position on warehousing syndicated product, the debate before the FCC yielded little essential change in any of the positions staked out by competing factions months earlier.

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Edward Bleier delivered a ringing endorsement of network TV's enduring strength in a recent New York speech, though his company, Warner Brothers Television, is battling the networks over syndication issues.

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"Lie Detector" is sprucing up with long overdue changes in the set, new title graphics and upbeat music provided by Score Productions. The show's new look made the air as the 80-plus stations now running the series prepared to attend NATPE.

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CBS Inc. didn't suffer "any particular undue hardship" as a result of the recession, according to Thomas Wyman, president and chief executive. The company met with the financial community last week and said although first quarter earnings won't match last year's, they aren't down as much as were expected originally.

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Stiller & Meara captured NYMRA's Big Apple Radio Awards first place honors this year. See related story and photos on page 15.

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Les Luchter

Bill Wennington goes high for St. John's to block a shot against Pittsburgh during recent Big East Tournament action. St. John's won the game.

TV sports jockey for numbers

By Les Luchter

NEW YORK—As the college basketball championships begin to dominate the TV sports scene, activity continues apace in many other sports, ranging from Major League Baseball to the United States Football League.

NCAA basketball is poised for a ratings fight with the new football league, just at a time that baseball begins appearing on the home screen. Meanwhile, ABC continues to take its time negotiating whether or not it will pick up the other half of baseball's first \$1 billion network TV contract. NBC is half owner of those

rights and makes no bones about its desire to claim 100 percent of the baseball franchise.

The USFL's second Sunday of spring football suffered a substantial ratings decline from its maiden voyage, making it that much tougher for ABC to make up its mind on baseball.

College basketball, whose ratings have been down a shade this year—due, of course, to an ever expanding television networking system and NFL competition—is headed for its TV and radio "time in the sun."

On TV, 20 CBS college games, run in a variety of time periods, averaged a 5.2 rating this year, vs.

a 5.5 in 1982. At NBC, 25 broadcasts averaged a 5.5 rating vs. last year's comparable 6.2.

Meanwhile, more than 300 radio stations begin broadcasting NCAA Basketball Tournament Games this weekend as affiliates of the CBS-NCAA Radio Network, a joint venture of the CBS Radio Network and Jim Host Communications, Lexington, Ky., now in the second year of a two-year deal.

Eleven games will be broadcast in all over the network, which is expected to pick up more and more stations as the tournament winds down to the "Final Four" teams on April 2 and the championship game on April 4.

Last year, some 500 stations were on line for the final games. CBS said the audience was 9.5 million for the semifinals and 19

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Stations take skittish posture after gossip piece on 'Merv'

By Les Luchter

LAS VEGAS, Nev.—Some of the 10 new stations with "firm deals" to air *The Merv Griffin Show* have been acting "skittish" following last week's *TV Guide* item alleging that the show soon would be leaving the air (*BW*, 3/14/83), charged Paul Rich, vice president, worldwide sales syndication, Metromedia Producers Corp.

"I don't blame them," Rich said. "It could be scary for a guy who just cleared the show. We've

had to do a lot of talking to them."

Rich, who recently had been boasting of *Merv's* ratings resurgence and expected success at NATPE, said, "If it (*Merv*) builds up negative feelings out here at NATPE and we could prove that (*TV Guide* story) contributed to it, we might seek redress."

Meanwhile, Rich was waiting for a response to a letter he sent to *TV Guide's* editor last week, asking "for a response about why they would publish such rumors without trying to reach an official at Metromedia."

Rich said he didn't know where the "rumors" had originated, but it "could very well be a competitor that senses we're really crashing the boards on *Merv* now and taking away time slots."

NATPE kicks off 20th meet

By Bill Dunlap and Dave Potorti

LAS VEGAS—NATPE kicked off here with word of a major buy from WNBC-TV, doubts that 1983 attendance would match 1982 and a TV Critics Association press conference in which participants were upbeat on broadcast TV's future.

WNBC in New York, registered a coup of sorts, obtaining syndication rights to Telepictures' highly successful *The People's Court*. The program had been running on WABC-TV. The sale was the first big one to break at a convention that some think will be fairly sedate.

NATPE President Chuck Larsen, president of Almi TV Productions, indicated that attendance should surpass last year's 5,500. Others, however, questioned whether NATPE '83 will top that figure and Larsen did not have official numbers.

He also said that over 250 companies were on hand to show their wares, with 14 percent more contracting for space on the exhibit floor. In its third year, the exhibition floor concept is an attempt to get away from the suite style of selling.

At the TV Critics Association press conference, former NBC boss and now president of Intermedia Entertainment, Fred Silverman, said network TV would continue to command the majority of the viewing audience at least through the end of the century. He pointed out that network TV is the only medium capable of paying the tab for so

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AT DEADLINE

Bill can stall syndication action for 5 years

WASHINGTON—A bill providing a five-year moratorium on any FCC action to change the financial interest and syndication rule will be introduced in the House Tuesday, according to congressional sources. The bill is to be sponsored jointly by Rep. Henry Waxman (D.-Calif.), and Rep. Tim Wirth (D.-Colo.). A spokesman for Wirth indicated that some 30 co-sponsors have been lined up for the bill. "Changing the rules at this time is just a bad idea," said the spokesman. He added that in five years the market "probably" could become competitive enough to warrant repeal.

CBS to replace 'Face the Nation'

NEW YORK—CBS plans to replace a Sunday morning fixture, *Face the Nation*, with a newly devised public affairs program next fall. Host George Herman probably will not be back as host of the show, apparently modeled more after ABC's *This Week with David Brinkley*.

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WOR-TV instituting news show

NEW YORK—WOR-TV will institute a half-hour prime-time news show as part of its license shift from New York City to Secaucus, N.J., according to Pat Serviddio, president of RKO Television. WOR now runs an hour-long, *News at Noon* whose fate has not been determined.

The FCC granted the station a five-year license on March 11 in exchange for RKO's commitment to move the station to the Garden State, as mandated by Congress last year in an addition to the Communications Act.

WOR's license had been in jeopardy because of improprieties on the part of RKO's parent, General Tire and Rubber Co. Those actions, which led to RKO's loss of WNAC-TV, Boston, still are clouding the future of the group owner's other TV and radio stations.

Although WOR officially will become a New Jersey station on April 20. The station has asked the FCC for permission to use its current New York studios, along with auxiliary New Jersey facilities, until permanent studios are completed in Secaucus. RKO officials expect site acquisition and construction to cost more than \$10 million and take approximately 15 months.

The prime-time news is scheduled to start in fall 1983. The station will develop other New Jersey-oriented news, public affairs and public service efforts.

Serviddio currently is searching for a successor to Robert Fennimore, WOR's vice president, general manager, who resigned March 4 to "pursue other interests."

Quantiplex to introduce new service

NEW YORK—Quantiplex will introduce a new service this week at NATPE that compiles audience profiles of all syndicated programs in the markets it surveys.

Market data is combined and common denominators are established. These include income levels, particular buying habits of potential customers and other audience characteristics useful to program buyers and syndicated program sellers, explained Bill Morris, president, Quantiplex, division of John Blair & Co.

"If a programmer is looking for shows that will attract a certain kind of audience, our 'thumb print' will lead him to it," he said.

"It can illustrate what entertainment programs are compatible with other local programs, such as news, in terms of audience demographics. For example, a programmer would be able to pinpoint which programs attract upscale viewers, heavy consumers by product and 'most likely to buy' audiences," Morris explained.

"In research language, you could call it syndicated program product consumption analysis," Morris said. "Until now, the Quantiplex Viewer and Consumer ratings system has been used effectively by stations for selling and by advertisers for buying. Now we think the programmers of our subscribing stations will find an important information base in this new application of the VAC data," he said.

Going into its second year, Quantiplex now surveys six of the top 10 markets.

Brokaw bares soul in magazine story

NEW YORK—You've got to wonder what's on the minds of NBC executives now that NBC *Nightly News* anchorman Tom Brokaw bared his soul in an interview in the April 1983 *Mother Jones* magazine.

Among the points made by NBC's most glamorous newsmen:

■ "The news people have always been thought of in the networks as a kind of pain in the ass. They want more time; they produce programs that have colons in the titles and aren't very interesting."

■ "When I agreed to do *Nightly News* a year ago, it was with a pretty clear understanding on the part of all the parties that we would be doing an hour by this date. That was the big reason I was interested in doing this."

Meanwhile, the fine line between news and entertainment is a bit more ragged as NBC scrambled to ensure its Sunday night movie (March 20) *Special Bulletin* did not turn out to be another Orson Welles' *War of the Worlds* fiasco.

Shot on videotape, the story of terrorists threatening to wipe Charleston, S.C., from the map with an atomic bomb is told in a series of bulletins by an on-air news team. Fearing that uninformed viewers would tune in and think a real life drama was unfolding, the network ordered up a series of audio and visual disclaimers.

FCC rules debate yields few changes

By Gary Witt

WASHINGTON—Oral arguments over repeal of financial interest and domestic syndication rules droned on here last week.

Save for ABC's newly espoused position on warehousing syndicated product, the debate before the Federal Communications Commission yielded little essential change in any of the positions staked out months earlier by competing factions.

More than 40 separate witnesses paraded before the FCC during 11 straight hours of testimony. Among those heard were the three TV networks, U.S. Justice Department, independent station operators, syndicators, Hollywood producers, economists, writers and producers.

The networks continued their drive for repeal of the rules before the commission. However, there was at least one new twist: ABC's Senior Vice President and General Counsel Everett Erlick indicated his company now would agree in principle to a "narrow rule" addressing the issue of warehousing and substituting for the present rule against network ownership of or control over syndication of off-network programming.

Representatives of the other two networks expressed qualified agreement to the idea but refused to commit further until concrete

language has been formulated.

"We state flatly and without equivocation that we will not be warehousing the programs we syndicate," said Erlick. He said the networks must concern themselves with the bottom line—their efforts will be to maximize revenue. Erlick argued that broadcasters will not maximize revenue by withholding product from sale. In addition, said Erlick, the nets will not be able to enter the syndication field on their own—they'll need significant up-front guarantees to obtain syndication rights. It simply will not be possible to warehouse material when those up-front costs have not been recouped.

In response, however, Mel Bloomenthal, executive vice president of MTM Enterprises, expressed quite a different view. "If the financial interest and syndication rules had not been in place when they were," he said, "M*A*S*H would never have made it into syndication while still on the air."

Bloomenthal explained, in the case of one MTM show, *WKRP in Cincinnati*, "even while it was being cancelled, the network didn't want it to go into syndication." He said the network wanted to strip the show in during daytime, keeping it out of certain time slots.

Erlick replied, "There is a difference between warehousing

'Monitor' ratings numbers repeating same old results

NEW YORK—The more things change, the more they stay the same.

NBC's latest reincarnation of a prime-time newsmagazine—*Monitor* premiered last week with results that must seem all too familiar to NBC News executives.

Whatever the format, whoever the host, NBC consistently has come up short in recent years trying to duplicate the ratings success of ABC's *20/20*, let alone CBS' *60 Minutes*.

On Saturday, March 12, *Monitor* posted an 8.8 rating and 15 share, well off the pace of its competition, ABC's *Fantasy Island* (16.7/29) and the second hour of a CBS made-for-TV movie, *Jane Doe* (14.3/24).

"The ratings weren't high, but they weren't disastrous," said Executive Producer Sy Pearlman. "Our lead-in, *Teachers Only*, got

only one share point more than *Monitor*, so we lost very few viewers."

Hosted by Lloyd Dobyns, the program combines entertainment with information. But some further changes may be in store.

"We're not here to teach school. We want to tell some good stories. Some will bother people, some will make them laugh. As long as they don't react in the opposite fashion, we'll be fine. There may be some changes in the style or the look of things, not so much in the content of the pieces themselves," Pearlman said.

The April 2 installment will examine the art treasures stolen by the Nazis during World War II—which have shown up in American museums. Another feature, entitled *Parties Make Good Politics*, will cover Washington, D.C., caterers.

and exclusivity, a very important difference."

Aside from the warehousing question, there also was concern over the issue of whether the three networks conceivably could dominate the syndication market and whether such dominance would result in antitrust liability.

The Department of Justice, arguing that the present rules are overbroad, presented several alternative plans that could prevent warehousing and market dominance while giving the FCC adequate time to monitor developments as they occur. The DOJ proposed allowing ownership for a specified time after a network run or allowing network ownership up to a specified percentage level. Stanley Gorinson, speaking for the DOJ, said there is some duplicity between the FCC rules and antitrust consent decrees.

Competition with the new technologies was cited by all three networks as the major reason justifying repeal of the rules. Robert Mulholland, president of NBC, said, "Only three services are restricted in the way they can buy programming and those are the three networks."

Mulholland's position was that cable, MDS and other services are putting far too much competitive pressure on the networks by reason of their ability to exploit rights that they have in

programs runs after completion of the primary showing. "This is definitely affecting our ability to continue as a total broadcast service, now and in the future," he said.

Several people disputed his notion that competition from the new technologies had placed network viability in jeopardy.

"The networks are still projected to have roughly 70 percent of the TV audience, even into the 1990s," said Jack Valenti, president of the Motion Picture Association of America. "And as far as their not being able to compete with the new technologies, hell, they are the new technologies."

Valenti listed holdings of each of the networks that included satellite pay services, teletext ventures and many other non-broadcast distribution arrangements.

RSVP to sell commercials?

BRISTOL, Conn.—STV operators who pick up the RSVP pay-per-view boxing card from ABC and ESPN on May 20 may wind up running the first commercials on their services.

Reserved Seat Video Productions, as the joint venture is formally known, would say only that sale of commercial time for the four-hour, 3½-hour telecast is "under consideration."

Also still unknown is the site of the extravaganza, with several venues—Las Vegas, Reno, Nev., among others—reportedly vying for the privilege.

RSVP, however, did announce a \$1 million marketing plan for the event, including print advertising, local cable and spot TV commercials, bill stuffers, co-op advertising, trade ads and consumer sweepstakes.

No guarantees will be required from either STV or cable outlets, but RSVP requires a \$15 minimum (and suggested retail) charge to consumers.

The evening will feature both the WBC and WBA world heavyweight title bouts—champion Larry Holmes vs. third-ranked WBC contender Tim Wither-spoken, and champion Michael Dokes vs. former WBA champion Mike Weaver. Also on the card is the USBA Heavyweight Championship, featuring top-ranked WBC contender Greg Page vs. second-ranked WBC contender Renaldo Snipes, and the WBA World Jr. Heavyweight title match—champion Ossie Ocasio vs. Randy Stephens.

PBS profiting from syndication

By Les Luchter

NEW YORK—Commercial syndication suddenly is becoming a potential profit center for PBS stations. First it was Multimedia distributing *Austin City Limits* from KLRN-TV, San Antonio, Texas. Now, Syndicast Services has announced its distribution of *Over Easy* from KQED-TV, San Francisco, and a new, weekly version of *The Nightly Business Report* from WPBT-TV, Miami.

These transitions from public TV to commercial TV have been made possible due to the Temporary Commission on Alternative Funding, set up by Congress to allow PBS stations to experiment with new revenue sources.

In the case of *The Nightly Business Report*, produced by WPBT and distributed to 204 public stations via the International Programming Service, Synergy Productions approached WPBT's license holder, the Community Television Foundation of South Florida, about doing a

weekly business program for commercial television.

The foundation turned over the project to Comtel Inc., its for-profit, commercial production house set up in cooperation with the Temporary Commission.

The result is *The Weekly Business Journal*, set to premiere in September, with the hosts, facilities and much of the production staff of the daily program. Both shows are also a half-hour long.

But there the similarity ends, according to Mark Estren, executive producer of both series.

"It's not going to look at all like *The Nightly Business Report*. I won't allow the two to overlap," Estren said. "We'll use the facilities and personnel in totally different ways. There will be no repetition."

Estren explained that *The Nightly Business Report* is an "information service and news show" for a public TV audience, while *The Weekly Business Journal* will be a "wrap-up" show "intended to go head-to-head

with commercial programming."

"In a technical sense, it will have some of the flavor of a program like *Entertainment Tonight*," Estren said. "We'll use more of the technical capabilities of the medium to illustrate material."

Planned as a weekend show, *The Weekly Business Journal* will be satellite-fed to stations either Friday nights or Saturday mornings. The program will feature *The Nightly Business Report's* staff of more than a dozen feature editors, contributing reports from 12 major U.S. cities and around the world.

The Nightly Business Report, entering its third season next fall, is underwritten by Digital Equipment Corp. A spokesman said Digital has not been asked about barter sponsorship of the syndicated series. But a Syndicast spokeswoman noted, "We're hoping there will be some kind of interest on the part of the underwriters."

Warner executive endorses network TV

By Dave Potorti

NEW YORK—Though his company is battling the TV networks over syndication issues, Edward Bleier, executive vice president, Warner Brothers Television, delivered a ringing endorsement of network TV's enduring strength in a speech here.

Among Bleier's key points:

- Broadcast TV's availability in virtually every market gives it the decisive edge over cable in the battle for ad dollars.

- Though scare talk over eroding network audiences continues, advertisers are paying more for audience now with no place else to go for comparable delivery.

- The networks made a major error in making an issue out of repeal of financial interest and domestic syndication rules.

- Despite multiple showings on pay cable, theatrical releases on network TV still remain a powerful ratings draw, generally outpointing made-for-television flicks.

Bleier, who previously spent 14 years with the ABC Television



Edward Bleier (center) chats with cronies following his speech to the New York chapter of the NATAS.

Network in areas ranging from daytime sales to public relations, made his remarks at a luncheon sponsored by the New York chapter of the National Academy of Television Arts and Sciences March 16.

"HBO was thought to be the biggest threat to the networks in competition for audience, but it's hardly the threat or the problem it was expected to be," Bleier said. He cited the phenomenal success of *Winds of War* and

*M*A*S*H's* final episode as examples of network strength.

"All of the new technologies are wonderful, and provide more choice. But it's the programs that are important, not the delivery system. Cable homes in Manhattan have 34 viewing choices and most of them still watch the networks. People still choose the best program among the alternatives available.

"People started reinventing the wheel when cable said there was room for more programs. It's regrettable in human terms and in programming terms that the wheel was reinvented with The Entertainment Channel and with CBS Cable. They forgot that the viewer can only watch one program at a time, and that the delivery system is incidental," Bleier said.

While sports programming on cable channels like ESPN and USA Network is successful—but still not profitable—the broadcast networks still are getting first pick for the best selections, Bleier added.

"Audiences are being frag-

mented now, but it will hardly put the networks out of business." Citing the recent launch of The Nashville Network, he predicted audiences still would switch it off to watch *The Dukes of Hazzard* and *Dallas*.

The biggest competition facing the networks is the "independent stations that we've always known," Bleier said, which score with sports and off-network offerings.

Advertising dollars are coming into the networks at a faster rate, even though network shares are eroding, Bleier said.

"There won't be a real alternative to national network advertising unless someone manages to galvanize a fourth network. Even with a decrease in network audience, new advertising categories are developing.

"Who would have thought 20 years ago that chicken would be branded? Not just Frank Perdue but Kentucky Fried Chicken," Bleier said. "Who would have thought that hamburger would be branded by McDonald's and Burger King?"

AGC selling Nashville properties

By Les Luchter

NASHVILLE—WSM and WSM-FM here are up for sale once again as part of American General Corp.'s plans to divest itself of WSM Inc., which also runs the Opryland entertainment and hotel complex here.

AGC also operates The Nashville Network—consisting of the former Opryland Productions and the new cable network jointly owned with Group W Satellite Communications. Reported asking price for the properties is \$200-\$300 million.

Group W declined comment on the imminent sale of its Nashville Network partner. A spokesman said, "That is an issue between American General and their respective holdings."

American General acquired WSM in November 1982 as part of its \$1.5 billion purchase of NLT Corp., which is principally an insurance holding company. According to Nick Rasmussen, vice president and treasurer, American General Corp., WSM "would not have been a property American General would have gone out and acquired" by itself. "American General's strategy in the future is the strategy of the past—focusing in insurance and related services," he said.

Rasmussen continued, "We also have an announced strategy to realize \$400-\$700 million from the sale of properties to reduce the financial leverage resulting from the NLT acquisition." American General already has acquired \$20 million of that from the recent sale of NLT Computer Services Co. and has sold Great Southern Life Insurance, in principal, for \$250 million. The firm also is seeking a purchaser for its mutual fund complex.

NLT Corp. properties also included the National Life and Accident Insurance Co., which founded WSM in 1925. Former NLT Chairman Walter Robinson Jr. has been representing a group of Nashville investors trying to get WSM "back in the family," but his final effort reportedly was rejected last week.

Rasmussen said that no decision has been reached on whether WSM Inc. will be sold as a complete package. "We'll expect some offers to be for the entire complex, and some for parts."

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TV sports jockey for numbers

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million for the finale.

This year's schedule began on Saturday with the North Carolina/James Madison game, and continued on Sunday with the Memphis State game against either Georgetown or Alcorn State.

Although the CBS-NCAA network has exclusive national radio rights to all games it covers, the regional networks of each participating team "can broadcast the tournament to those stations that have carried all home and away games" during the season, according to a CBS spokeswoman.

Becky Scott, operations manager of the Tar Heel Sports Network, which broadcasts North Carolina basketball games over 42 stations, said the CBS-NCAA contract would stop "five or six daytimers" from carrying her web's broadcasts. Tar Heel stations, she noted, "sign a contract

that they carry all games through tournament play."

The national broadcasts created an unusual situation in Memphis, Tenn., where Memphis State fans could listen to their team's Sunday game either on WMC, which carries all Memphis State games, or on WREC, the local CBS affiliate.

Jack Eaton, sports director of WMC, said he wasn't concerned about the competition from CBS. "Nobody will listen to them," he boasted. "Everybody listens to the Memphis State Network."

But Alan Tynes, program director of WREC, said his station would benefit from an ongoing controversy about the Memphis State announcers being "homers." "It will be nice to have CBS announcers," he said, since they're "more fair and impartial." The CBS announcing crew for the NCAA games includes Marty Glickman, Joe Tait, Curt Gowdy,

Jim Kelly, Phil Schaefer, Cawood Ledford and Ed Ingles.

Tynes noted, however, that WREC committed to carry the CBS games long before it was known that Memphis State would be a featured team.

WREC is heavily into sports, he explained, and normally carries all University of Tennessee games. Tennessee, it turns out, also made the NCAA tournament, setting up a "nice coincidence" for Tynes.

If Tennessee wins its Friday night game against Marquette, the team will play Louisville on Sunday afternoon—at a different time than the Memphis State game. So WREC could offer Memphis listeners a live double-header featuring two local powerhouses.

The station has been promoting the NCAA games with 30-second on-air spots.

See related stories on page 16

Studios prepare for possible strike

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in the bargaining process before it begins. Orsatti had said that producers should proceed with their schedules under the assumption that collective bargaining would result in a settlement.

A sampling of various television producers revealed that many are heeding Counter's advice by accelerating production of next season's programs. The networks won't announce their fall prime-time schedules until May, so the shows gearing up for

early production definitely are renewals. Pilots, which also get the green light in May, will be hard pressed to gear into production before the strike deadline.

Lorimar has given the go-ahead to begin early production on *Dallas*, *Falcon Crest* and *Knots Landing*, according to Mitch Ackerman, director of production. "We have it laid out so that we have six episodes completed by July 1," Ackerman said.

Normally, the three series

would not return to production until June or July, instead of May this year. *Knots Landing* and *Falcon Crest* ended this season's production in February after 22 episodes. *Dallas* finished at the beginning of this month after 28 episodes.

Ackerman wasn't sure how series star Barbara Bel Geddes' heart surgery last week would affect production. "We hope she will be back in time," he said.

Lorimar has eight pilots in development, but Ackerman said there is no way to begin production on them before the June 30 deadline.

Columbia Pictures Television plans shorter hiatuses for *Hart to Hart* and *T.J. Hooker*, which got early renewals from ABC. Both series, which completed production this month, will return in a month to begin work on next season's programs.

Warner Bros. Television's *Dukes of Hazzard*, which normally is on hiatus for two or three months, gears back into production April 14 after only a five-week layoff. No production plans were revealed for other Warner series, with the exception of *Bare Essence*, a midseason entry that got a pickup for an additional six episodes.

Although Paramount's *Cheers* received early renewal from NBC, the studio couldn't give an official start-up date. The representative person at MTM, producers of the renewed *Hill Street Blues*, expressed an awareness to the possibility of a strike but wouldn't divulge any production plans. A similar response came from 20th Century-Fox Television.

An Embassy representative said production wouldn't commence until the end of May or early June. *The Jeffersons* is Embassy's last show to wrap production for this season, concluding on April 5.

An SAG representative said it is the Guild's intention to enter negotiations hoping to reach a settlement. It was pointed out that out of 100 contracts negotiated, only three work stoppages have occurred.

The last one, in 1980, lasted 12 weeks, from July 21 to Oct. 23. The chief stumbling block then was the issue of pay and cable TV compensation, which is expected to be a focal point again this year. Counter had said he intends to bring a complete analysis of the pay and cable market to the negotiations in an attempt to avert any similar occurrences.

Other issues are expected to pertain to wages, working conditions (primarily safety) and affirmative action.

FOR THE RECORD

■ *St. Elsewhere*, *Hill Street Blues*, *M*A*S*H*, *Cheers* and *The Blue and The Gray* were honored as favorite television series at the annual People's Choice Awards March 17. *St. Elsewhere* was ranked the top favorite new drama series; *Cheers*, just renewed by NBC, was voted the favorite new comedy series. *Hill Street Blues* and *M*A*S*H* were the favorite drama and comedy series, respectively. *The Blue and The Gray*, a CBS miniseries, was voted best of that genre. In other People's Choice TV categories, *Magnum P.I.* star Tom Selleck won for favorite male performer.

■ Sixty positions have been cut by National Public Radio in an effort to meet the nearly \$2.8 million budget cut authorized by its board of directors last week. NPR laid off 35 employees, will leave 15 open positions unfilled and hopefully lose an additional 10 through attrition. It will cancel the *Sunday Show* May 1 and winnow out other performance programs—possibly ending *Jazz Alive* in its 1984 budget. *Morning Edition* and *All Things Considered* will remain essentially the same, although special events, acquisitions, staff and travel budgets will be reduced.

■ ABC has unveiled additional prime-time programming changes. Two new series, *Baby Makes Five* and *Ryan's Four*, launch limited runs in April. At the same time, *Benson*, *The Fall Guy* and *Condo* all shift to new time periods as *Amanda's* takes a well-needed respite from the ratings wars. Tuesday through Thursday evenings are affected.

■ Week number 24 of the prime-time season went to CBS as all three networks were hurt somewhat by pre-emptions for religious programming. For the season to date, CBS maintains a healthy 1.4 ratings point lead over second place ABC, upping its margin over third place NBC to three full ratings points.

■ The latest available weekly evening network news numbers show CBS and Dan Rather with a whopping 2.6 ratings point advantage over ABC's *World News Tonight* and NBC's *Nightly News*, the latter two in a dead heat behind CBS.

■ One of broadcasting's giants, Arthur Godfrey, died in New York last week at the age of 79. His radio career began in 1928 and he switched to TV in 1948. At the height of his popularity on the CBS-TV Network, ad sales on Godfrey shows alone were said to have accounted for upward of 12 percent of CBS' annual revenue.

■ Veteran top 40 and AOR disc jockey B. Mitchell Reed died last week in Los Angeles at the age of 56. Reed began his career at KFWB where he became renowned for his fast-talking patter. Reed worked at WMCA New York during the '60s but later returned to California. During the late '60s, Reed made the successful transition to FM at KPCC in Pasadena and later worked at KMET and KLOS in Los Angeles. He had been in semiretirement for the past 18 months due to failing health.

■ An article in the March 14 issue of *BW* contained a misspelling of Don Richman, part of the production team of Chuck Blore and Don Richman.

■ A series of three commercials for Hallmark Cards won sweepstakes honors as the best TV commercials for 1982 from the 23rd Annual International Broadcasting Awards sponsored by the Hollywood Radio and Television Society. Young & Rubicam was the agency for the Hallmark ads, while the production companies of Lofaro & Associates, Michael Daniel and Brooks/Felford/Cramer/Seresin shared honors. The radio sweepstakes winner went to three commercials for Highland Appliance of Michigan, produced by W.B. Donner & Co.

■ That call for a new inquiry into the death of former Los Angeles Rams owner Carroll Rosenbloom has met with a thumbs down response from the U.S. Justice Department. Spurred by a widely criticized "investigation" by the new PBS series, *Frontline*, Los Angeles County Supervisor Kenneth Hahn had asked U.S. Attorney General William French Smith to consider reopening the case. But a Justice Department evaluation of evidence disclosed on *Frontline* led the government to admit, "There are no facts at this time that would warrant an investigation."

■ The U.S. Department of Education has awarded a contract to the National Captioning Institute to caption weekly movies on ABC (Sunday) and NBC (Monday). The initial contract is for nine months, with two renewal periods of 12 months each.

■ The National Association of Broadcasters has asked the Federal Trade Commission to rescind its rule requiring the inclusion of odds and exact number of prizes in games of chance advertised by food retailing and gasoline industries. NAB noted that the rule is not applied to the print media, there is not enough time in broadcast advertisements and that broadcast commercials are not the best form for presenting the information.

■ The NAB has voiced disapproval of the proposed Federal Communications Commission ruling that would require sharing of the UHF television band from channels 21-26 and 38-69 with fixed and mobile services. The NAB maintained that the proposed sharing is neither required to preserve allocations flexibility nor necessary to meet domestic spectrum needs.

■ *This is the USFL*, a half-hour weekly highlight show, has premiered on 60 stations, including all five ABC O&Os and stations in each of the league's 12 franchise cities. The 21-week series is produced by Halycon Days Productions, New York, "the official production company of the USFL."

■ Syndicast Services announced it will offer *Olympic Dreams* to stations for an October start. The 39-week series of half-hour programs focuses on a different Olympic event and two top contenders in each episode.

■ The NAB has indicated that creating a reversionary interest in licenses to sellers/creditors who sell to minorities may be in contravention of the Communications Act. In comments filed at the FCC, the NAB recommends against reversionary interests as a part of a proposed rulemaking on the advancement of minority ownership in broadcasting.

■ Edward Ney, chairman and chief executive officer of Young & Rubicam Inc., told a luncheon gathering of the Academy of Television Arts & Sciences in Los Angeles to support a new Electronic Marshall Plan capable of "bringing education and information to a host of underdeveloped nations." Ney urged the industry to use its communications talents on behalf of deprived people. Ney is vice chairman of the U.S. Council for World Communications Year, 1983.

AT DEADLINE

Continued from page 1

CBS stations to launch ad campaign

NEW YORK—WCBS, New York; KNX, Los Angeles; WEEI, Boston; and KCBS, San Francisco—all CBS-owned all-news AM stations—will follow the lead of WBBM, CBS' O&O in Chicago. Last month WBBM, Newsradio 78, broke a multimedia advertising campaign touting its celebrity status: the station that Chicago's journalists turn to for their news. That claim was based on results from a Roper survey conducted in December. It found that 54 percent of the journalists surveyed preferred WBBM to other Chicago stations for news. In the next few weeks, each of CBS' all-news stations will break similar efforts. The umbrella campaign is the first joint effort for the CBS group, created by Trout & Ries, a New York ad agency.

WNET subsidiary signs pact with Adams

NEW YORK—Public Broadcasting Communications, a subsidiary of WNET here and publisher of the *Dial* magazine, have entered into a licensing agreement with John Quincy Adams Productions. Adams will provide printing, distribution and marketing for the *Dial*. "This arrangement gives us the financial ability and the investment potential needed to make the *Dial* the long-term success it deserves to be," said John Jay Iselin, president of WNET/Thirteen. "The effect will be to keep the *Dial* going without further financial risk to Channel Thirteen."

3M awards two-year grant to KTCA-TV

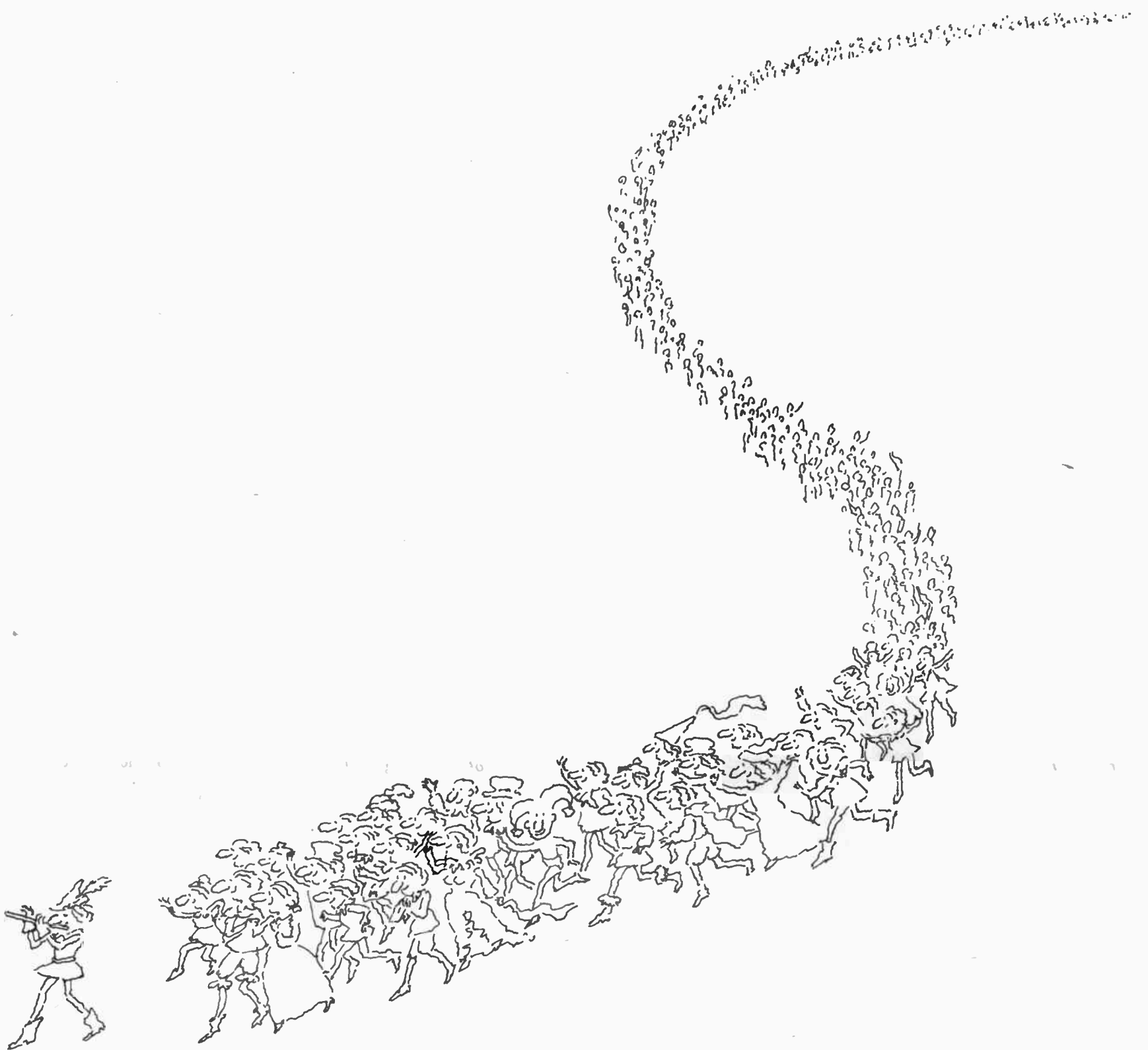
ST. PAUL, Minn.—The 3M Foundation has awarded a two-year grant of \$150,000 to Twin Cities Public Television. The grant will provide KTCA-TV with \$75,000 in 1983 and again in 1984, with half of the total earmarked for programming and the balance for operating expenses. 3M also announced that it will expand its matching gifts program and match dollar-for-dollar its employees' and retirees' contributions to public broadcasting.

Most wanted list penetrates 30 markets

NEW YORK—Universal's Most Wanted List, a new group of major features from MCA TV, already is sold in 30 markets, less than a week since its release, said Don Menchel, president, MCA-TV. Major markets, including New York, Los Angeles, Chicago, Philadelphia, Boston and San Francisco were among the first to commit to the 23 movies. "With so many box office powerhouses on one list, like *Jaws II*, *The Jerk*, *Smokey and the Bandit II*, *The Deer Hunter*, *The Blues Brothers* and *The Electric Horseman*, stations know they can count on big ratings bonanzas," Menchel said. MCA-TV is the exclusive distributor of Universal's Most Wanted List.

Kavanau to switch positions at CNN

ATLANTA—Ted Kavanau, executive producer of CNN Headline News, will leave that position next month to become head of a new CNN documentary investigative unit in Washington, D.C. Kavanau, who will remain a CNN vice president, had a background in investigative reporting with WNEU-TV, New York, and other broadcast stations. Paul Amos, currently senior producer for CNN Headline News, replaces Kavanau as executive producer.



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PEOPLE ON THE MOVE



Gene Mater

Mater 'going home'

"A poor but honest newspaperman going home again." That's the way Gene Mater, senior vice president, communications and news practices, CBS News, described his new assignment at CBS.

Until last week, Mater had been senior vice president, policy, CBS Broadcast Group, and before that held a succession of corporate jobs, including vice president and assistant to CBS Broadcast Group President Gene Jankowski.

Operating under what he called a "broad portfolio," Mater will be responsible for media relations, news practices and procedures, as well as special projects and representing CBS News at national and international news and broadcast meetings. He reports to CBS News President Van Gordon Sauter.

Mater said he's "not sorry" about the corporate track he's followed over the past few years but admitted that news always has been his first love, and he indeed is glad to be going home.

Meanwhile, succeeding Mater in the vice president, policy and planning slot is Roger Colloff, who previously had been vice president, division services, CBS Television Stations Division. Besides serving as an adviser to the CBS Broadcast Group on operational policy, Colloff will be the main liaison with CBS Washington and the CBS law department.



Roger Colloff

James Kozlowski has been appointed director of corporate development for the Mutual Broadcasting System. He will be responsible for corporate planning and development. Kozlowski previously spent nine years with Amway Corp., Mutual's parent company.

Terry Lee has been named responsible for developing and packaging network, cable and pay TV programming. She was formerly vice president, creative affairs, for The Susskind Co., MGM/VA.

Jim Pewter has been named co-producer and writer of the Creative Factor's weekly music magazine show *20:20 Musicworld*. Pewter has written and produced radio music specials for more than 14 years, including *The Beatles—Their Long and Winding Road*; *Gene Vincent—His Life and Music*; *The Legend of Buddy Holly*; *The Frankie Valli Story*; and *Willie Nelson—An American Original*. The *Jim Pewter Show* is heard daily on Armed Forces Radio.

Kathleen St. Johns has been appointed to the new position of vice president, creative affairs for Columbia Pictures Television, where she will head up a new division that will include development of new programming for independents, fourth-network groups, first-run syndication and late-night programming. St. Johns previously had been director of current programs for Columbia.

Charlie Van Hall has been named assistant program director at KASH-AM and KSND-FM, Eugene, Ore. He previously was with KBDF/KZEL in Eugene, where he was operations manager. Van Hall's primary responsibility will be the programming of KASH.

Shamrock Broadcasting Co. has restructured company management and elected three senior executives to the board of directors. **James Mixon**, vice president, finance, has been elected executive vice president and chief operating officer and a director. **Richard Grimm**, president of KITV-TV, Honolulu, has been elected

president of the television division and a director. **William Clark**, president of KABL-AM/FM, San Francisco, has been elected president of the radio division and a director. Clark also is chairman of the National Radio Broadcasters Association. **Pat Shaughnessy** will continue as president of TM Cos., Dallas.

WRC-AM in Washington has signed Redskins placekicker and National Football League most valuable player **Mark Moseley** as a broadcast associate. Moseley will appear regularly in the Monday-Friday drive time during preseason and postseason and also will participate in sales, advertising, promotion and community affairs.

The National Association of Broadcasters has elected 19 broadcasters to serve two-year terms, beginning June 14 on its board of directors. Elected to the radio board were: **Dick Rakovan**, WSNE-FM, Providence, R.I.; **Edward Giller**, WFBC-AM/FM, Altoona, Pa.; **Walter May**, WPKE-AM and WDHR-FM, Pikesville, Ky.; **Charles Jones Jr.**, WSRZ-FM, Sarasota, Fla.; **Clyde Price**, WACT-AM/FM, Tuscaloosa, Ala.; **David Palmer**, WATH-AM and WXTQ-FM, Athens, Ohio; **Kenneth MacDonald Sr.**, WSAM-AM and WKCQ-FM, Saginaw, Mich.; **Ted Snider**, KARN-AM, Little Rock, Ark.; **William Hansen**, WJOL-AM and WLLI-FM, Joliet, Ill.; **Bev Brown**, KGAS-AM, Carthage, Texas; **Dean Sorenson**, KCCR-AM and KNEY-FM, Pierre, S.D.; **Thomas Young**, KVON-AM and KVVN-FM, Napa, Calif.; and **Gary Capps**, Capps Broadcasting, Bend, Ore. Elected to the television board were: **Leslie Arries Jr.**, WIVB-TV, Buffalo, N.Y.; **William Dunaway**, WTHR-TV, Indianapolis; **Jerry Holley**, Stauffer Communications, Topeka, Kan.; **Wallace Jorgenson**, WBTV-TV, Charlotte, N.C.; **Peter Kizer**, Evening News Association, Detroit; and **Michael McCormick**, WTMJ-TV, Milwaukee.

Joel Raab has been appointed program director at WHN-AM, New York, a Mutual Broadcasting System owned-and-

operated station. Raab previously had been with Malrite Communication's WHK-AM in Cleveland.

Dick Stein, formerly senior vice president of Eastman CableRep, has formed his own consulting firm. Stein claims he will use his 22 years of media experience to develop new revenue sources for clients. Prior to his stint at Eastman, Stein had been vice president, marketing services, Entertainment & Sports Programming Network, and vice president, retail marketing, Radio Advertising Bureau.

Ellen Shaw Agress, general attorney for NBC, has been promoted to the new position of vice president, business planning for the network. She will be responsible for long-range strategic planning for NBC and its divisions.

Associated Press promoted **Sue Cunneff** from assistant broadcast editor to general broadcast editor, where she will be responsible for all scripted news services produced by AP for radio and television stations and for the cable TV wire.

NBC News named **Art Kent** vice president, affiliate news services, succeeding Les Crystal, who left to become executive producer of the *MacNeil-Lehrer Report* on PBS. Kent previously had been managing director, affiliate news services.

Television news reporter **Bonnie Strauss** is leaving KNXT-TV, Los Angeles, to join Group W's *Hour Magazine*. She will do remote and studio segments, focusing on issues of interest to women.

WPLJ-FM, New York, named **Lisa Tonacci** music director. She previously was director of audience research and had been music research supervisor at WNBC.

Katz American Television, New York, named **Rich London** vice president, national sales manager of its eagles team. He previously had held a similar position on Katz's white team, where **Russ White** was named national sales manager.

James Hedlund has become vice president, government relations, for the Association of Independent Television Stations. He formerly held the same post at the National Cable TV Association.

Joan Barron has been named a vice president for Adam Young Inc. She previously was sales manager for the company's affiliate team.

Charles Glass has joined ABC News as a Beirut-based correspondent. He formerly was a London-based correspondent for *Newsweek*.

Sally Roslow has been named director of market strategy, Viacom Enterprises. She formerly was senior research group manager, Petry Television Inc.

Walter Mysholowsky has been appointed director of research for WPLJ-FM, New York. Prior to joining the station, he was a research analyst for the ABC Radio Network and research analyst for the ABC owned-and-operated radio stations group. **Thomas Del Guidice** has been appointed director of finance and administration, WPLJ-FM in addition to his responsibilities as finance director, WABC-AM. He was formerly business manager, advertising, promotion and public relations, with the ABC Television Network.

Bill Latz has been named executive vice president, WOWO, Fort Wayne, Ind. Latz will be responsible for daily direction of programming, promotion, sales, engineering and operations. Latz had been general manager of WOWO, and prior to joining the station, he had been general sales manager, KOAX, Dallas/Fort Worth.

Ann Berk has been appointed to the newly created position of vice president, advertising, promotion and publicity, NBC Television Stations. Berk had been station manager, WRC-TV, the NBC O&O in Washington. Berk will coordinate advertising, promotion and press activities for NBC stations in New York, Chicago, Los Angeles, Washington and Cleveland.

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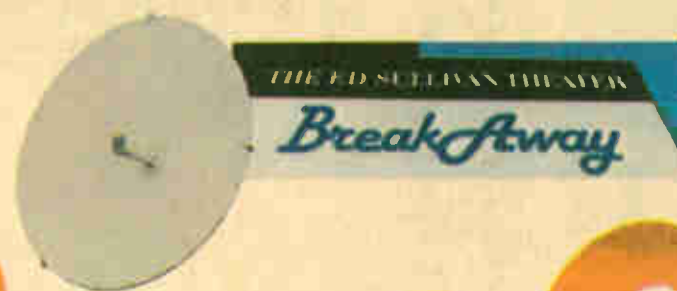
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PORTLAND	KGW
CINCINNATI	WCPO
NASHVILLE	WNGE
MILWAUKEE	WITI
KANSAS CITY	KCMO
ORLANDO	WCPX
PROVIDENCE	WJAR
COLUMBUS	WCMH
GREENVILLE	WSPA
SAN ANTONIO	KSAT
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A \$280,000 a week production budget. Other talk shows spend approximately \$125,000. Much of that goes to the hosts!

Over 45 contributors a week who are both ENTERTAINING and RELEVANT.

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The most heavily researched new program for Early Fringe. Every contributor and segment have been tested and approved by women 25 to 54 and news viewers.

Co-hosts that people love to watch, Monte Markham and Martha Lambert.

Local integration. Stations have six local windows including two news envelopes. A local set has also been designed.

UPDATE

'Lie Detector'

New set, graphics, music spruce up show

NEW YORK—Practically the only cosmetic change that didn't occur last week on *Lie Detector*, the controversial syndicated program from Ralph Andrews Productions and Ferrine Corp., was the polygraph machine getting a fresh coat of paint.

The Sandy Frank-distributed series—after almost two months on air—now has a set, new title graphics and new music, all long overdue, according to the show's producers. These changes made the air as the 80-plus stations now running the series prepared to

attend NATPE—possibly to decide whether or not to keep it on their schedules this fall. No dollar cost for the changes were given.

Up until last week, the program used a paneled set with chairs and a desk to lay polygraph charts on. With the help of Anthony Sabatino, the designer with *Soul Train* among his credits, the set was given a futuristic look, with a couch-in-the-round, a circular polygraph test room and rear-screen projection for chart displays.

Series producer Tom Cole said

the original set was intended for use only in the pilot version, but circumstances warranted use beyond that phase. Coming in as a midseason series, Cole set up his production staff by the last week of December and had to get the first episodes taped and edited by Jan. 24, the show's national premiere date.

"We were rushed into production and there wasn't time to make a change in the set from the pilot version to airtime," Cole explained. "The rush to do programming and focus on the

content was the first order of priority. It still is, but the need for a set change was obvious from the beginning. The desk was not the best way to display the polygraph charts. Using the rear-screen projector enlarges the charts for detail purposes, which provides better interpretation of the material."

In addition, Score Productions provided upbeat music, and independent graphic artist John Ridgeway created title sequences employing computer animation.

'Look' takes another step

BOSTON—*Look*, WNEV-TV's live two-hour afternoon program, took another step toward fulfilling its promise as an "electronic newspaper" with the announcement that the Stop & Shop supermarket chain began sponsoring the show's *Meal of the Day* segment on March 7.

Stop & Shop becomes the first, full five-day-a-week sponsor of the innovative series. Under the year-long commitment, 10-second Stop & Shop commercials run following *Meal of the Day* segments at both 4:15 p.m. and 4:45 p.m. *Look* airs from 4-6 p.m.

In December, the Marshall's retail chain began a year-long contract to advertise during *Look*'s "Lifestyle"-themed program on Fridays. The series has a different theme each day of the week (*BW*, 3/14/83).

Rock USA set to forge ahead

WASHINGTON—Since Mutual Broadcasting and Doubleday Broadcasting announced plans to co-produce *Rock USA* (*BW*, 3/14/83), a number of questions are being raised about its feasibility at a time when AOR programmers are introspective about the future of their format.

The dip in AOR ratings in the last Arbitron book has prompted some programmers to begin searching for new solutions. Even consultant Lee Abrams has convened a seminar to probe the problem.

"But as the producers and distributors of a new rock program, we believe that this problem is a tempest in a teacup," said Daniel Flamberg, Mutual spokesman.

"While ratings for individual AOR stations dipped slightly, ratings for the AOR format and its market share remained constant. We believe that the new music is an illusory palliative to a non-existent problem," he added.

Meanwhile, *Rock USA*'s producer John Platt said, "we will not fall into the trap, however, of being hipper than thou. By presenting a weekly countdown of the most played albums nationwide, we will be sure of playing proven success, along with the up-and-coming groups we will spotlight."

Rock USA debuts April 2.

Mutual begins 'Clark' show

WASHINGTON—Mutual began satellite transmission of *The Dick Clark National Music Survey* last week, about six months ahead of the network's original plans.

Stereo feeds of each weekend's three-hour program for FM stations are available to stations on Wednesdays, Fridays and Saturdays. Mono feeds for AM stations are transmitted on Thursdays and Saturdays.

All 250 mono stations airing the show, along with 150 of 350 stereo outlets, are getting the show by satellite. By June, all stations will be switched from discs, according to a Mutual representative.

By reducing lead time, the satellite transmission will allow the program to use the current week's record charts rather than the previous week's.

The top 30 countdown recently switched to the use of *Radio & Records* charts, after its contract with *Cashbox* ended.

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Live & Local

VARIETY
Wednesday, June 23, 1982

"The show will have a national flavor through the taped pieces we'll do in advance," says Jim Dauphinee, executive producer of the strip, which will be called "Afternoon."

"But the heart of the program will be the contribution of each of the stations. It'll be live, local and topical—we'll be able to react instantly to what's happening that day," says Dauphinee.

The trend continues: see this Corinthian project as the first of what could be a major commitment by station groups, and even individual stations, to produce local, in-home programs.



KABC-AM is yakking it up

Since 1960, the folks at KABC-AM in Los Angeles have been talking. But since May, they've been talking to more people than ever before. Now, they are talking to the entire country. Last May, ABC Radio Enterprises and ABC Radio Networks launched ABC Talkradio, a locally anchored national programming network. The network is based at KABC's studio, where a new national studio was constructed to accommodate the burgeoning talk network. Why KABC? The station has been the most dominant outlet in Los Angeles and reportedly is the most profitable radio station in the country.

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Larry O'Brien ruminates on TV and basketball

The Commissioner of the National Basketball Association, Larry O'Brien, has been aware of the impact of television on politics for many years. When he took over his present position with the NBA in 1975, he learned of the impact of television on sports in general and basketball in particular. This week, he authors an article in which he expounds on the influence of basketball on politics, offers advice on how basketball television coverage might capture more of the excitement happening in the stands and also tells about a pet peeve regarding television coverage.

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SECTION 2 BROADCAST WEEK

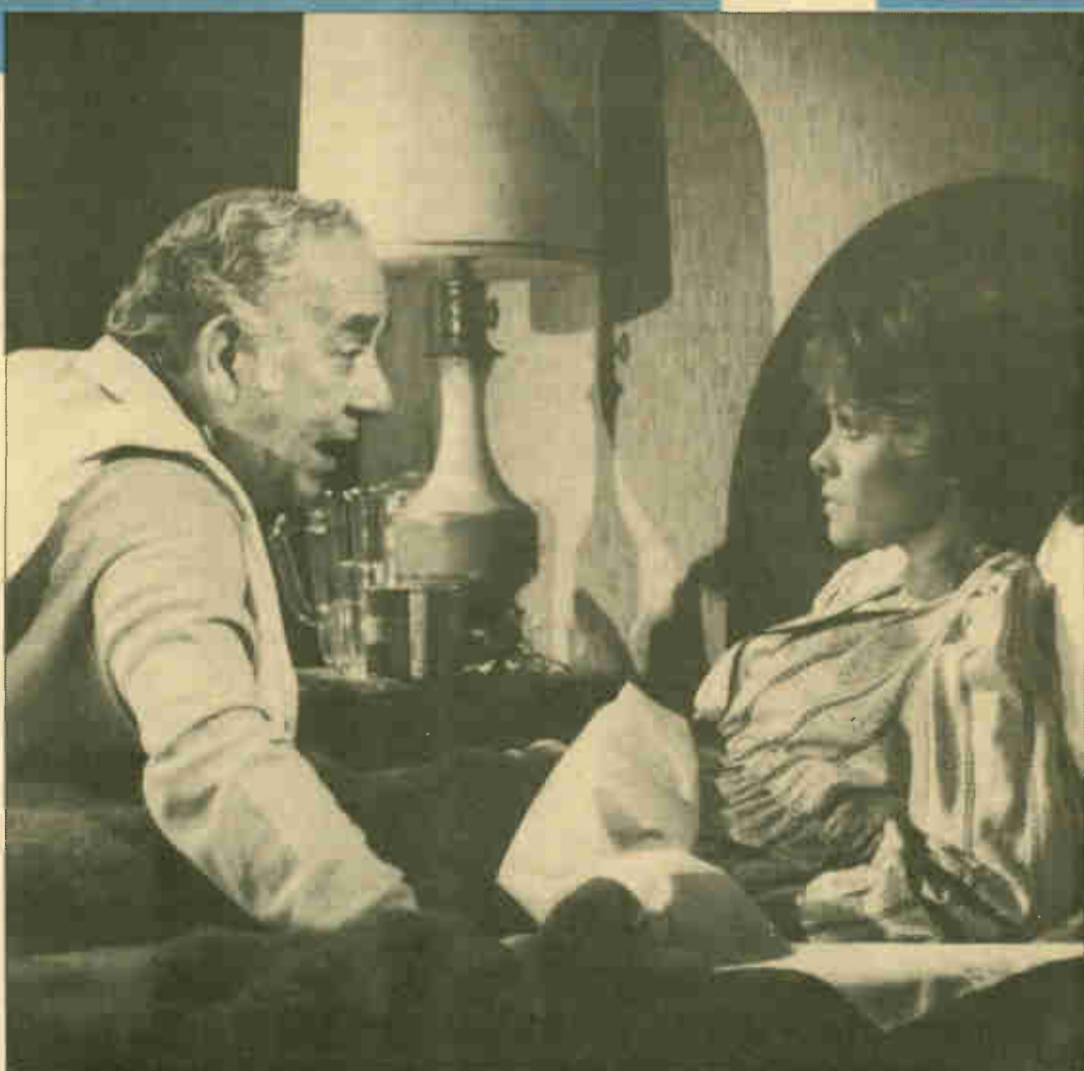
March 21, 1983

NEWS & PROGRAMMING

Slicker soaps awash with emotion



Dack Rambo and Taylor Miller (above) are performers in ABC's "All My Children." CBS' "The Young and the Restless" features Lilibet Stern and Terry Lester, and NBC's "Search for Tomorrow" includes Larry Haines and Linda Gibboney. The modern soaps have adjusted to keep up with changes in the viewing audiences.



By Dave Potorti

"Eight or nine years ago, it was fully realized how profitable daytime was for the networks, which were paying relatively little in license fees and getting more commercial time per hour than at night," said Pat Plevin, director of daytime programs, East Coast, NBC.

"The shows were delivering such large numbers of people at higher and higher commercial fees, that competition became keener and production values were increased to gain an edge over the others."

"Are we ratings conscious? You bet. Daytime makes a lot of money," said Brian Frons, vice president, daytime programming, CBS. "While externally there has not been the importance placed on daytime that there is now, internally it has always been an important time period to the networks."

"It's an important area due to the revenues being brought in, and we continue to try to improve it," Frons said.

"Ratings pressure has always been substantial. There are more shows on the air now than when I began," said Mary Ellis Bunim, executive producer, *As The World Turns* (CBS). "We've always been highly competitive, but I feel that to achieve the best results, you have to be competitive with yourself."

Increased competition and revenues have shown up quite visibly on the screen.

"As the importance of the serial form to network profits has become more obvious, more money has been spent on productions," said Henry Slesar, head writer, *The Edge of Night* (ABC). "Soaps are richer looking now, and despite the high

Continued on page 18

Continued from page 17

costs, it's still commonplace that especially in moments of peak drama or during a wrestle to increase ratings, the use of a foreign locale has become more popular."

"The sets have become much more luxurious, more numerous and much larger," Frons said. "In the old days of 1967, you'd have four characters on two sets. The first 15 minutes would be two characters on one set, and the second 15 minutes would be the other two characters on the other set."

"Today you can have 10-12 elements in a half hour, up to 10 sets, a much broader playing area and location shooting."

"There was a time when these shows were done in front of black velvet curtains," said Bob Getz, producer, *Search For Tomorrow* (NBC). "It seemed to work, but one show would pale in comparison to another as production and technical elements were advanced. Studio sets now have to be richer, deeper and fuller."

Good serials can tell wonderful stories and have wonderful characters up against a black curtain," Frons added. "All the location does is enhance this and give the show more publicity."

Close to home

Early remotes took place in neighboring states and counties in Connecticut and New Jersey. As the experience of cast and crew grew, overseas destinations were selected. But no matter where the shows take place, weather is always a factor.

"We did a shoot on a riverboat going up the Connecticut River, and it turned out to be pouring rain," recalled Irwin Nicholson, producer, *The Edge of Night* (ABC). "But we were scheduled to do the shoot, and there was nothing we could do but shoot it—with the rain. You make the best of it, but it's not always easy."

"In the mid-70s we did a very adventurous ski remote. It was particularly adventurous because the actors didn't know how to ski, and it was 20 degrees below zero," Bunim said.

Cast and crew of *As The World Turns* recently returned from location shooting in Spain. They were caught in New York's worst blizzard in 30 years when leaving, and faced Costa Del Sol's first blizzard in 12 years after reaching Spain.

"There always seem to be record temperatures in one direction or the other when you're on remote," she said.

As The World Turns also has visited Jamaica; *Guiding Light* (CBS) has gone to the Canary Islands; *The Young and The Restless* (ABC), produced in New York, has done location shooting in Los Angeles; *Capitol* (CBS) routinely tapes in Washington, D.C.

"When a story line warrants going outdoors and doing a remote, and warrants the expense, then we do it," Nicholson said. The show followed a character to Switzerland when he decided to do in his wife by pushing her off a mountain in a "skiing accident."

"We did it in St. Moritz. It was very exciting, and it paid off," Nicholson said. "You get a gut feeling about whether it will work, and if you get the higher numbers, then it was worth the trouble and money."

Segments shot on location can be cut into New York tapings for weeks afterwards.

Tape saps energy

While remotes have added an element of adventure, many feel that videotape has taken the excitement out of live performances. *Edge of Night* was the last soap to go to videotape in 1975, after 19 years live. The change came when the show moved from CBS to ABC. The new studio did not have live facilities and the cost of lines to the transmitter was prohibitive.

"In the live days, if an actor forgot his lines, we had teleprompters—but a lot of the actors couldn't see them. There was very often some beautiful ad-libbing, because there was no way that we could do the show over again," recalled *Night's* Nicholson.

"Going to videotape really affected the adrenalin of the actors, the technicians, the stage crew, directors and production personnel. Everybody had to deliver when that sweep second hand indicated that we were on the air. It's amazing how little went wrong in the live days."

"No matter how difficult the scripts were, or what happened to the actors or actresses, everything was in place and on the air at 12:30 p.m.," said Getz.



"The Edge of Night" is one of television's longest running soaps. Over the years it has changed to meet the demands of its faithful viewers.

"As soon as we went from live to tape, keeping the same shooting schedule, suddenly nobody could be there on time. Boom mike shadows that we had to live with on the live shows suddenly increased. We'd stop and do it over again, because we knew we could."

"Psychologically there was something about tape that made people more relaxed and less concentrated. You can really tense up when you're live because you don't get another chance. The energy that came out of the actors and crew was tremendously different," Getz noted.

"There are certain advantages to videotape, however," Nicholson added. "It's remarkable how many times guns with blanks don't fire. If you're live, you can't very well go 'bang, bang, you're dead.' Even in the days of live television, just after tape was introduced, we do anything complicated, like a shootout or a chase sequence, on tape because too many things could go wrong."

Viewers shift

Increased frankness has marked the soaps in recent years, reflecting the changes in society. As more and more women enter the workforce, more men and young people follow the stories.

"There's a mixed audience, a lot younger, with a lot more males, but it's still predominantly a housewife audience," said Slesar.

"The shows have more stories about young people than they used to. But the audience is still so broad that to isolate any one group would be to automatically cut down your interest among all ages and levels of society."

"Back in 1974-75, there was a drop of total daytime television viewing audience due to the fact that more women were joining the workforce," Plevin said. "Even though households using television have remained pretty much constant since then, the network share of that daytime viewing audience has seemed to drop every year since then. First the drop was small, but now it's about 5 percent per year. There have not been enough men joining the audience to make up for the loss of women leaving the home."

Males made up approximately 10 percent of the audience last year, Plevin said.

"Kids are getting hooked on soaps in college," said Jacqueline Babbin, producer, *All My Children*, (ABC). "They see the shows *en masse*, boys and girls together. I know of many couples today who tape the shows during the day and watch them at night over dinner."

Like the changing audience, the topics of the soaps reflect the changes of society today.

"The characters are still what the audience identifies with," said Frons.

"Originally, soaps portrayed people just like you. If you look at shows from a

decade ago, they all centered on middle-class families. Today you have a broad sweep of characters—the very rich, the middle class and the poor.

"The attraction of these serials has broadened, and you now have characters who show you how to solve your problems in these troubled times, who are involved in situations quite worse than yours. You also have fantasy characters whose lives you wish you could pop into."

"All series, with the exception of something like a movie of the week, are soap operas—whether it's *Hill Street Blues*, *Dallas* or *Dynasty*. They do it once a week on film, and we do it once a day on tape," Babbin said.

"Soaps have changed as much as the movies and nighttime programming has changed. All television drama reflects the times in which we live."

"Obviously the sexual revolution has touched daytime as well as nighttime," Slesar said. "There's less censorship, but also a great deal of self-censorship. The changes in society do hit soaps. We're always with the trends, not behind them, because of our flexibility to change our minds every day."

Story lines now vary in ages. There are more younger story lines, and more contemporary issues discussed in the story lines," Frons said. "A current story on *World* has a couple battling for custody of their child. The man has kidnapped his son and taken him out of the country. It's very contemporary."

"These kinds of stories are more common than someone becoming paralyzed and ending up in a wheelchair, or someone becoming blind or getting amnesia. Those stories still show up, but hopefully in a far lower proportion than they used to," Frons added.

"The pace is much faster than it used to be—both the pace of the story lines and the length of the scenes," Slesar said. "The stories don't last for a whole year, and we use briefer scenes. It's in keeping with contemporary mood and drama. The leisure has gone out of soap-telling to some degree, and therefore there is more story movement."

Emotional displays

Most agreed that human relationships continue to fuel the soaps.

"Stories are emotionally based, derived from people's characters and passions, and that's an ongoing thing," Bunim said. "It's a quality that existed 32 years ago when *Search For Tomorrow* was on."

"It's anything having to do with emotions, or people in conflict with other people. People get pulled asunder, and come together again," said Getz.

"The successful shows are about relationships, especially as they spring from family connections," Plevin added.

Edge of Night is a mystery, with "cops and bad guys," said Nicholson. "I feel

that this is more intriguing to both men and women than some of the conventional soaps, while some of them are superb in the way they deal with family relationships. We have relationships, but our primary interest is plot and entertainment."

Shows are generally taped two weeks in advance. Long-term story documents are written two to four months in advance. Breakdowns might be edited from that document four to six weeks ahead of taping. From those breakdowns come scripts about two weeks in advance.

Bi-coastal comments

While New York is home to most soaps, several are produced in California. All envied the studio space, but producers and writers differed on the advantages and disadvantages of each coast.

"New York has a larger pool of actors and actresses—it's the commercial capital of the world," Nicholson said. "We've got Broadway, Off-Broadway and Off-Off-Broadway, so there's more work for actors here. While there's a lot of work in Hollywood, it's more restricted to nighttime television."

"We have real actors in New York, not plastic types who want to get into a television series because they look like beach boys," Babbin said. "There's no real theater on the West Coast—actors are not interested in acting with each other but in acting to an audience in hopes that someone will pick them up and put them into a television series."

"The talent pool is shared, and actors are by-and-large bi-coastal," Bunim said. "When we cast major characters, we explore talent from both coasts. Actors are used to going back and forth, to wherever the work is."

"Being in New York doesn't mean that we have to use New York actors," Getz said. "We find the best actors available for each part, and if they happen to be in California, we bring them in. It's worth the extra expense."

"There are good shows and bad shows, and they can be produced on either coast," Plevin said. "Because they don't have the trucking and scenery storage problems we have in the smaller studios of New York, money budgeted for California shows winds up almost entirely on the screen rather than going into the logistics."

"When we shot NBC's *The Doctors* in Rockefeller Center, just getting scenery in and out of the building was a major expense, and very little of that money showed up on the screen," Plevin added.

"There is a genuine desire by people in the soap community to make their shows better," Frons said. "Writing staffs are getting larger, so they can pay more time to details. Casts have gotten larger, allowing actors to prepare more. In any television show, time and money are everything. We're spending time and money to make the shows better."

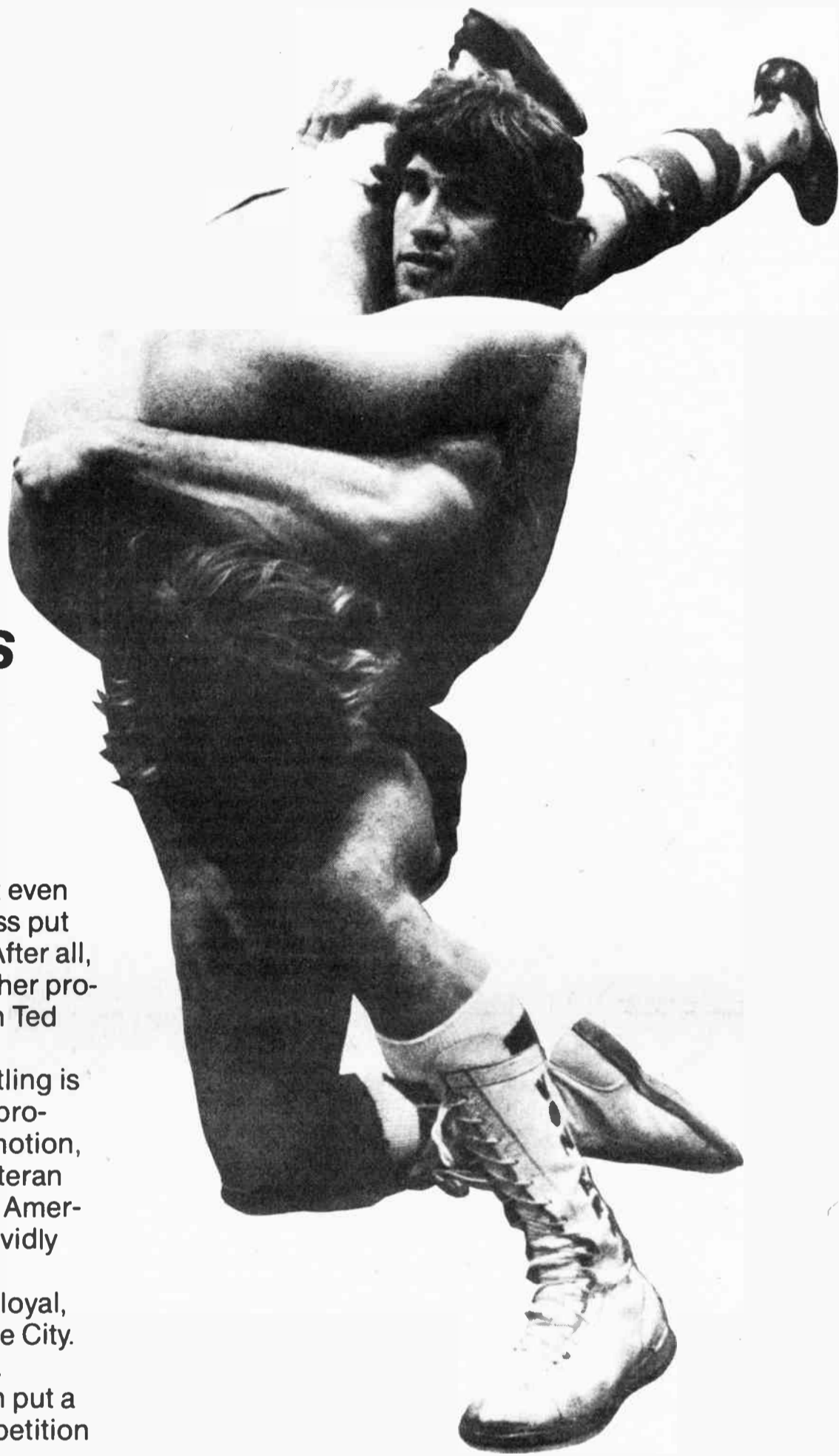
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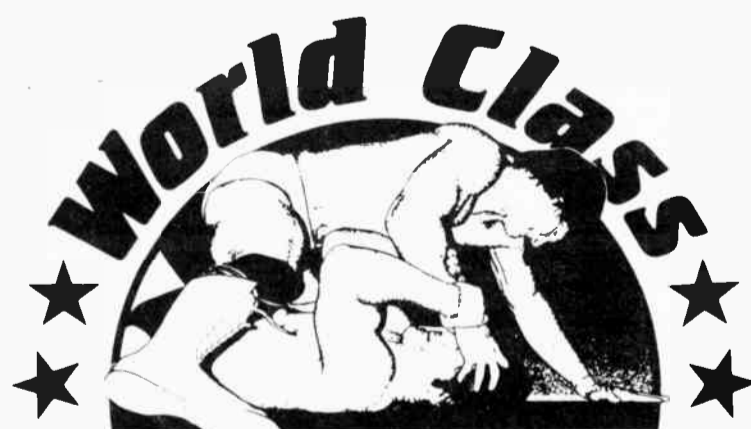
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Michael Jackson is on the air nationally from 11 a.m. to 1 p.m.

KABC

Station's success blooms into national talk-radio network

By Ed Harrison

The folks at KABC-AM in Los Angeles have been talking it up since 1960.

But since May, they've been talking to more people than ever before. Now, instead of talking only to the people in Los Angeles, they are talking to the entire country.

It was back in May that ABC Radio Enterprises and the ABC Radio Networks launched ABC Talkradio, a locally anchored national programming network that supplies 18 hours of talk programming a day live via satellite to affiliate stations throughout the continental U.S. and Hawaii.

While nationwide talk shows are not a new development, the ABC effort marks the first time since the early '50s that day and night network talk programs are being broadcast live throughout the country.

The network is anchored at KABC's Los Angeles studio, where a new national studio was constructed to accommodate the burgeoning talk network. Why KABC? It was the logical choice based on the fact that KABC successfully has been programming all-talk radio since 1960. Modeled after WOR-AM in New York, KABC has not only been the most dominant station in Los Angeles, but also reportedly the most profitable radio station in the country.

KABC's cast of personalities also is impressive and has given it the opportunity to expand its base from local to national. The network includes KABC talkers Michael Jackson, Dr. Toni Grant, Ira Fistell, Ray Briem and Dr. Susan Forward. Owen Spann broadcasts from ABC's KGO Newstalk radio in San Francisco each morning and is fed through the Los Angeles studio.

KABC Talkradio currently has 57 affiliates, with the intention of expanding the format into every "Area of Dominant Influence" in the country. Nearly 100 affiliates are projected by year's end.

Informational and entertaining

The talk service is aired by affiliates Monday through Friday from 10 a.m.-4 p.m. and then again between midnight and 6 a.m. The hours are structured so that each affiliate can do its own local morning and afternoon drive periods.

Talk radio has proven to be a profitable and ratings alternative for AM stations, in particular those stations that are finding it more and more difficult to compete with FM stations in the programming of music.

George Green, vice president and general manager of KABC, said of the talk format, "You listen, hear, communicate and sell a message. It's the best commercial format. Talk radio listeners

aren't anti-commercial. They don't punch them out like music listeners. It gives clients the opportunity to make money.

"People want to be informed but not bored. You need a performer who can both entertain and inform. In order to be successful, you must be an entertainer and an informational source. You need both to make it. The problem with most talk stations is that they tend to inform, but also bore," Green said.

The way the format is structured, Spann's two-hour program, originating from KGO-FM in San Francisco, is fed through KABC's national studio to affiliates from 7-9 a.m. Forward, a noted psychologist, follows from 9 a.m.-11 a.m. (while Jackson is next door in the local studio broadcasting only to Los Angeles), Jackson goes national from 11 a.m.-1 p.m.; Grant from 1 p.m.-4 p.m.; Fistell from 9 p.m.-midnight, and Ray Briem from midnight to 5 a.m.

Affiliates receive the talk programming free of charge. In exchange, they must give up four minutes of advertising per hour that is sold by the network. Each station has 14 minutes per hour to sell locally.

"We know that what we have works," Green said. "Each performer has been tested in Los Angeles and withstood the test of pressure, time and everything else."

"It gives each station the opportunity to have an exciting talk program that works. The secret to local radio is consistency. Some local operators questioned whether it would work in their market. Others jumped on it right away, while others took a wait-and-see attitude. This format eliminates finding personalities and waiting out ratings, contests, promotion and your audience," Green said.

Live via satellite

The ABC Talkradio network interconnects by satellite and land lines. Through a complex satellite cue command system, what emanates from Los Angeles is given a totally localized flavor in each affiliate city. That gives the impression that each talk host is sitting right there in that station's studio.

Each personality has pre-recorded customized local call letter identifications for each affiliate along with time checks for every minute of the show. When Jackson, for instance, sits in the Los Angeles studio and says, "I'm Michael Jackson, this is Talkradio," an engineer pushes a cue tone that instantaneously triggers Jackson's voice and station call letters to each city.

Jingles, local commercials and network spots are automatically fed to each affiliate from the KABC studio.

In both the national and local studios are screens that relay caller information. A demographic and geographic readout is

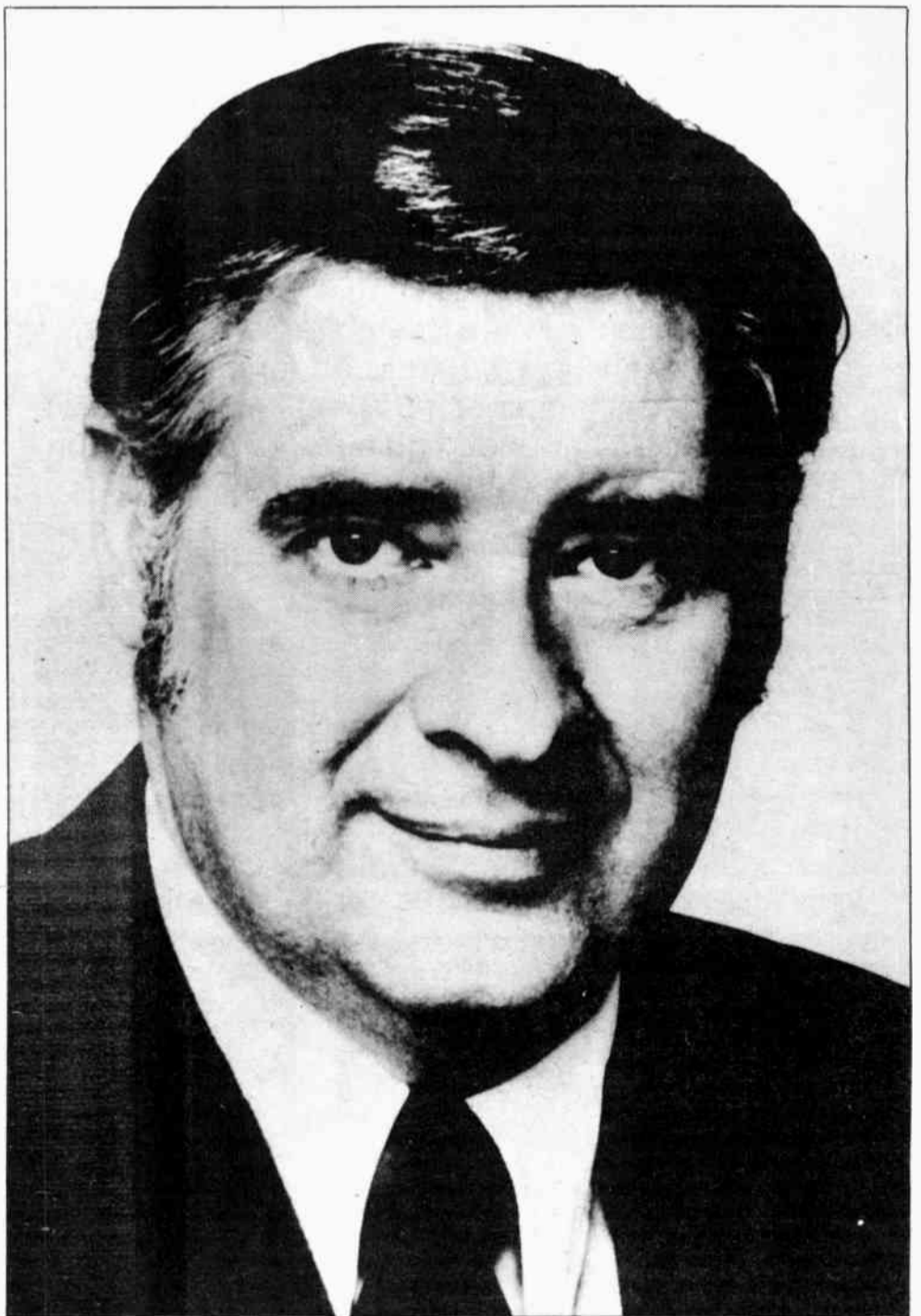
given on each caller detailing the city and station the call is coming from, name, age and what the caller wants to talk about. The system can accommodate 20 calls. Each personality then has the option of choosing the call they want.

"Affiliates didn't want any call letter identification," Green said. "They wanted listeners to perceive that Jackson was sitting in a room in their town. We also received letters from the Los Angeles audience asking us to give the identifications and let everyone know that calls

were coming in from everywhere. But we didn't, because we didn't want to create the perception that Los Angeles had lost its local people."

To ensure that the talk format maintains its local flavor at the affiliate level, Andy Vogel, director of station operations and services and his staff of 10 provide affiliates with the material needed to sound local.

"Each personality has cut 57 customized IDs," explained Vogel. "The cart is timed exactly right so they run nationally at the



Ray Briem hosts ABC Talkradio's midnight to 5 a.m. shift.



Dr. Toni Grant is on the air nationally for ABC Talkradio from 1 to 4 p.m.

same time. Instead of callers dialing an 800 number, the air talent will give local numbers in each market. We've customized local promos for each station for a total local flavor.

"We work with stations on local integration and keep a log on commercial placement. We'll run network spots from here but stations have the option to trigger a local break by hitting a cue command."

Affiliates use Associated Press downlinks to retrieve the transmission from Westar III. Land lines are then run from there to each station. By June 1984 ABC affiliates will have switched from an analog to digital satellite system off

Satcom I.

"This will ensure perfect reception," Vogel said. "What we send from the studio will come back to each station the same way."

Vogel said that guest logs are sent to affiliates on high-speed printers similar to those used by the wire services so that stations are kept posted on both guest schedules and changes. There is also a 3½-second delay, sort of a "fail-safe" system that allows KABC to react to any problems.

Stable of stars

KABC is rich in provocative insightful and entertaining conversationalists al-

though Jackson can best be described as the station's cleanup hitter, the man driving home the runs. With KABC since 1966 after earlier stints at Los Angeles stations KHJ-AM and KNX-AM and an even earlier job as a San Francisco rock 'n' roll disk jockey, Jackson's style is controversial, entertaining and informative.

His English accent, which he once thought to be a handicap, has since become his trademark.

Jackson is on the air from 9 a.m.-1 p.m. PST, with the first two hours broadcast exclusively to Los Angeles audiences. Once his initial two hours are up, Jackson transfers himself from the local studio to the national one where he speaks to the entire country.

Interestingly, it is difficult telling the difference where the first two hours end and the last two begin. Even Jackson admitted that "there is no difference in my approach."

There is an even balance of nationally known guests during both portions of Jackson's show.

"We make sure that we don't put all the key people on at 11 a.m.," Green said, "and have the 9 a.m. period suffer. We work hard for balance, even before we went national."

A recent network show included Peter Jennings calling in from London, Pierre Salinger from New York, George Will from *Newsweek* and economist Lester Thoreau from the Massachusetts Institute of Technology.

Since Jackson went national, there has been what Green calls a tremendous amount of requests to be on his show. Said Jackson modestly, "I don't pretend it's me."

Jackson is also a professional in every aspect of his work. He does all his own research and comes to each interview knowledgeable of his subject. If a guest wrote a book, Jackson reads it.

Jackson, who said that he would like to be "a mix of Edward R. Murrow and Johnny Carson," bases each show on the concept of entertaining, enlightening and informing.

And no one can underestimate his clout. Green said, "Michael could always get big name guests with the possible exception of the president. But we're not that far off. He sells more books in Los Angeles than anyone else. Imagine what he does network-wise. KABC is the place to hear what's going on in America. We'd like to get President Reagan to substitute for Michael when he goes on vacation."

If affiliate stations felt they would be shortchanged when Jackson goes on vacation, those fears were quickly alleviated. During a recent two-week period when Jackson was off, KABC reached into its substantial pool of backup talent for nationally known personalities. Filling in for Jackson during that stretch were Richard Reeves, Ed Asner, economist Art Laffer, Ralph Nader, Bella Abzug, Cleveland Amory and Bruce

Herschenson.

"We have a system of bringing in guest hosts and making them sound like they have been doing it forever," Green said. That system includes as training program and cue cards.

Jackson said he likes to turn each call "into a short story. I hate saying, 'I have to go.' Part of the art is also to accept criticism. I'd rather talk with someone who disagrees with me. I don't have to win every contest."

"Someone who wins all the time is a loser in the long run," Green said. "You want to see people clobber him."

Jackson is so identifiable with KABC and Los Angeles that Green was extremely concerned about losing Jackson for his entire four hours to a national audience.

"Our major concern was losing our local flavor and identity," Green said. "That was one reason why we feed only two hours of Jackson instead of four. We needed to maintain our local identification. It still is a concern. It's a highly disciplined format."

Flip side

Forward, on the air from 9 a.m.-11 a.m., also hosts a regular Sunday afternoon show. However, during baseball season (KABC broadcasts the Los Angeles Dodgers), she isn't heard in Los Angeles.

Although she sits in for Grant, Forward said that she loses contact with her local audience during the baseball months. A former actress with a flair for entertaining, Forward said that she detects "a big city vs. a small town thread" that underlies many of her national calls.

"What's different about the calls is that from the rural areas, most of the women are 23 years old that have been married eight years and have three children. They have no option available to get out as opposed to Los Angeles where the lifestyle presents other options."

A noted authority on women who are victims of incest, Forward has asked that calls pertaining to that subject be kept to a minimum so that other listeners are not turned off.

As is the case with all national personalities, there are no rules regarding the mixing of calls to represent a geographic balance. "The program is what is important," said Green, "so we'll take two calls from the same city if those are the best two."

"The show de-mystifies therapy and the rapists," Forward said. "Psychologists have the worst public relations. It's helped humanize it."

Of her national show, Grant said, "In seven years I've developed an intimacy with the Los Angeles audience that you don't immediately have with the new one. There's a loss of intimacy. There was a sense of family in L.A. I have a lot of catching up to do with the network audience."

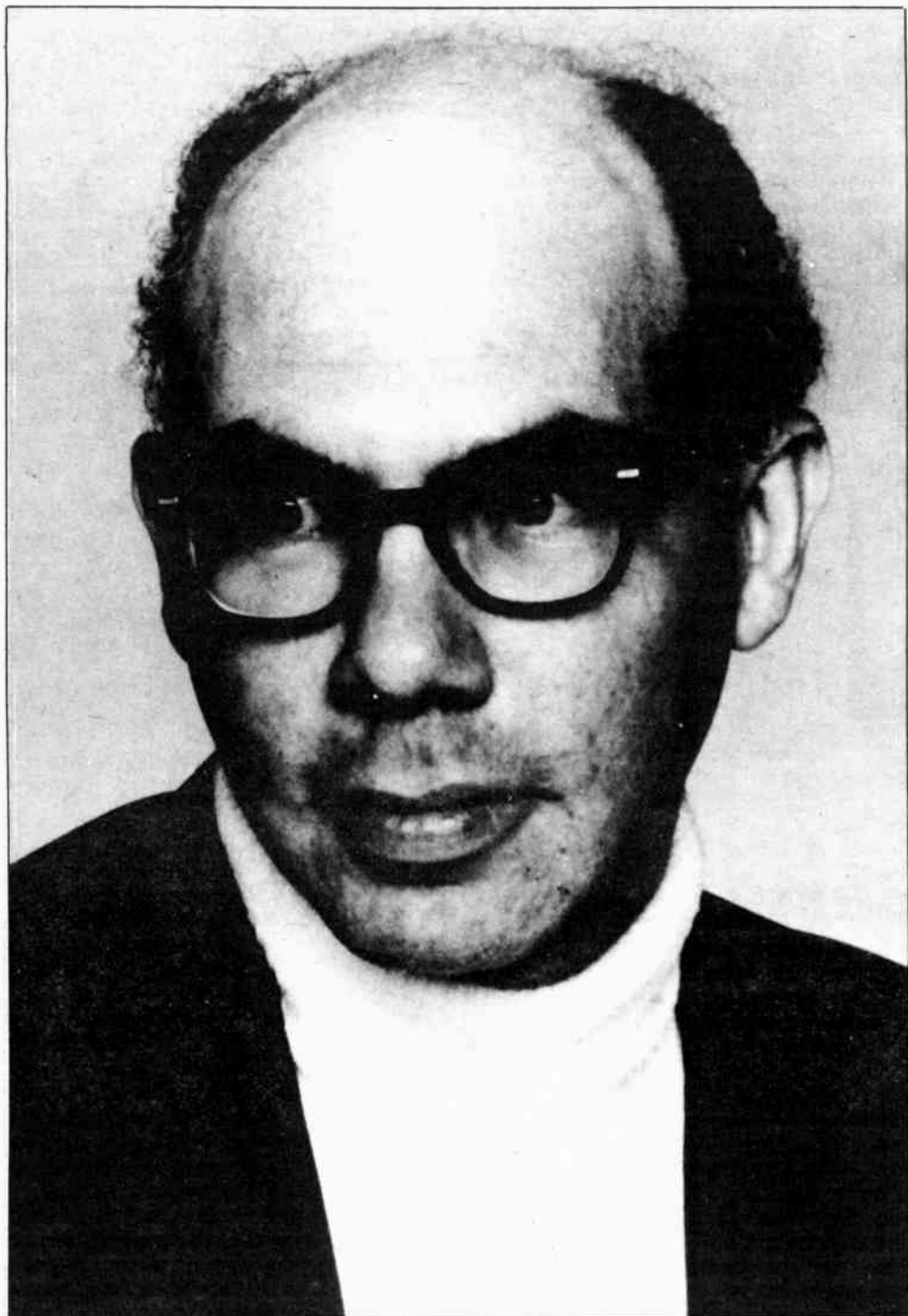
And like her teammates, Grant said there is no change in her on-air approach. "I do pace the program more tightly. In Los Angeles I was able to control the program's movement and pacing by following my own instincts on how long to stay with a caller. But with 57 affiliates, I have to respect the program more closely."

"Radio," Grant said, "is the best form of media there is. What better forum for psychologists than theater of the mind. They (her audience) can't see me. I can be anything they want me to be—pretty, short, tall, young. They get my mind and my ideas and a little of my soul. I'm given privacy and anonymity unlike television."

"It's an enormous responsibility talking to a city much less a state or country. I felt frightened at first. The responsibility wasn't two or three times as great but magnified many times over."

Executives in charge of overseeing the ABC Talkradio network include Edward McLaughlin, president of the ABC Radio Networks; Michael Hauptman, vice president of the ABC Radio Enterprises; Rick Sklar, vice president programming, ABC Radio Enterprises; Wally Sherwin, executive producer for ABC Talkradio/West Coast and program director of KABC; Robert Chambore, vice president, market development, ABC Radio Networks; and Robert Chaisson, managing director, ABC Talkradio.

In addition to KABC Los Angeles and KGO-FM San Francisco, other ABC-owned stations programming the format include WABC-AM New York (which eventually could participate in expanded programming hours), WXYZ-AM Detroit, and WMAL-AM Washington, D.C.



Ira Fistell handles the 9 p.m. to midnight ABC Talkradio slot.



By Larry O'Brien
Commissioner
National Basketball Association

I have long been aware of the impact of television on politics, thanks to my many years in Washington. After all, wasn't it a series of televised debates that was credited with giving a young senator from Massachusetts by the name of John F. Kennedy the narrow margin of victory he needed over Richard Nixon to become president of the United States?

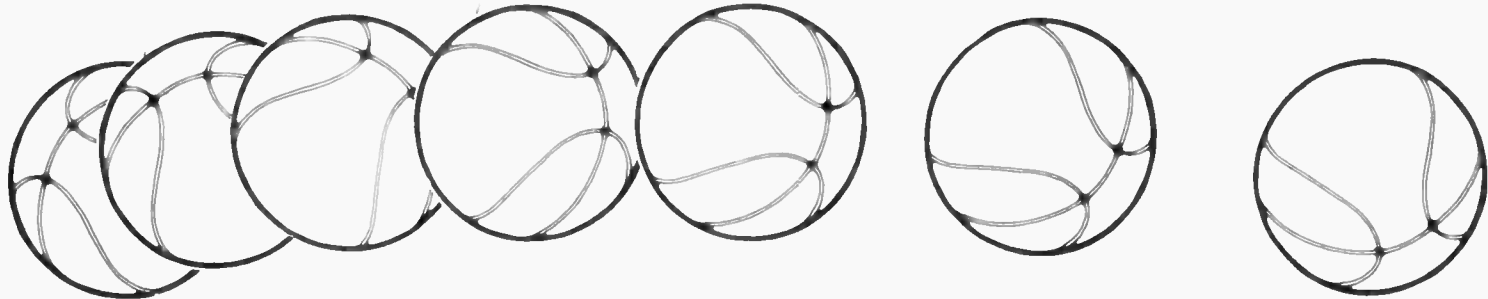
When I became commissioner of the National Basketball Association in 1975, I became well aware of the impact of television on sports in general and our sport in particular. The monies that come from our network contract with CBS, the deals individual teams work out with stations in their local markets and, most recently, the field of subscription and cable television, have played and will continue to play significant roles in the growth of professional basketball.

But it wasn't until last spring that I learned the two relationships were actually tied together and that pro basketball could have an impact on politics by way of television.

I was in Los Angeles for what was to be the final game of the NBA World Championship series between the Lakers and the Philadelphia 76ers on Tuesday night, June 8—which also happened to be primary day in the state of California. The game, in which the Lakers locked up the title by beating Philadelphia 114-104, was televised live in prime time by CBS and drew a Nielsen rating of 30.0 and an audience share of 49.5 in Los Angeles, the largest ever for an NBA telecast in that city. The next morning, one of the Los Angeles newspaper columnists, Howard Rosenberg, noted that the game may have played a part in the primary elections. Rosenberg observed that only 52 percent of eligible voters, a far lower turnout than expected, had cast ballots in Los Angeles County and suggested that many potential voters may have stayed home to watch their Lakers on TV instead.

While I certainly appreciate the large

Television: The eyes of basketball



audience, I wouldn't want anyone to stay home rather than vote. Actually, I'm proud that several present and former NBA players are extremely active in the political field, including Bill Bradley, the senator from New Jersey who starred for the New York Knicks, and Tom McMillen, a current player with the Atlanta Hawks who is also a member of the Finance Committee of the Democratic National Committee.

Television's importance to pro basketball or any other major sport cannot be denied. The ability to obtain a network TV contract helped the old American Football League to survive and eventually be absorbed into the National Football League, where each team is presently assured of some \$14 million annually in TV revenues alone. And the inability of the old American Basketball Association to win and hold a network TV pact certainly prevented that league from ever gaining a major place in the American sports picture and led to its demise.

During my more than seven years as commissioner of the NBA, among the things I am most proud of is the way we have moved aggressively into new areas of television such as cable and subscription TV, while maintaining a definite presence on so-called "free television" on both the national network and local levels. This year, we began a new four-year agreement with CBS that is the most lucrative in the league's history and also allows teams more freedom to develop and market more attractive local television packages. We have also begun a two-year working arrangement with ESPN and USA, under which each of those national cable networks will show 40 regular-season and 10 playoff games each season. In addition, NBA games are being shown in more than 20 countries around the world, with more countries being added just about every month.

I believe we have an excellent TV mix both in current terms and in what we contemplate the future to be in the television industry. Obviously, we've given a lot of thought to the future and to the

developing technologies. Our affiliation with CBS and our local TV deals have given fans terrific access to our games, and the revenue from these areas is significant to our teams. But we're also doing everything we can to stay abreast of the rapidly changing fields of cable and subscription television, including hiring a special cable consultant to give the NBA and its teams added insight into these areas. Several of our teams, for example, have been in the forefront of the development of regional sports pay TV networks, such as PRISM in Philadelphia and SportsChannel in New York. Warner Amex Cable, among others, is working on setting up similar networks in other NBA cities, and our Seattle team has leased its own channels on cable stations in the Puget Sound area and is marketing its games on the "Sonics Superchannel."

As a fan, I think pro basketball lends itself extremely well to television. It's a game that is not complex in its rules or its action and so is totally available to the family audience. And since it's played in a fairly small, confined area, with the fans at the arena so close to the action, television can cover the entire game and also capture the excitement of the crowd.

Television and cable, which I have in my Manhattan apartment, permit me as commissioner to view many more games beyond the games I see in person. This gives me a much greater knowledge of what is transpiring in the game itself than I could possibly absorb in my travels around the league. With all the other business and legal aspects that are involved in the job of sports commissioner weighing on my time, I make it a point to watch and absorb as many games as possible on television. Since we get videotapes of all the games in the league office, I'll often come in and take a second look at a segment of a game that I had seen the previous night. And, of course, there are times that I'll look at tapes for another reason—to see whether somebody should be fined for misbehaving and how much the fine should be.

From what I've seen, I think the basic

coverage of the game is very good, especially on the network level, and that the cable and local coverage has improved dramatically the last couple of years. This has to do with the number of cameras that are used on a telecast, which varies from one company to the next, as well as the experience of the crews and the budgets they work under. But my general impression is that there has been a definite improvement in the way the game is presented, which can only work to our benefit since the vast majority of our 943 regular season games and all of our playoff games are on some form of television—and speaking from a fan's point of view, I think that's great. Some people worry about overexposure but to me, the more casual viewers who tune into a game and become interested, the more potential fans we have, and this can only work to our benefit at the gate. Even telecasts in areas of the country that do not have NBA franchises are beneficial, since the more fan interest is increased across the board, the more attention we receive in the print and electronic media, and it all just snowballs, assuring our continued growth as a national sport.

When I'm watching a game on TV at home, I like having the benefit of instant replays and also hearing some of the better commentators speculate on what to look for in the next few minutes. Pro basketball is a sport that has tremendous ebb and flow, and the anticipation of trying to spot upcoming shifts in momentum can add much to the enjoyment of a game. One thing I'd like to see is more fan reaction shots to a great slam dunk or a perfect pass. I realize that the action is so fast a director doesn't want to risk missing anything, however; much of the enjoyment of being at a game comes from the excitement and enthusiasm of the fans around you in the arena, and this is something to which television should pay a bit more attention.

One thing TV does that I personally like very much is go into the huddle and eavesdrop on the coach during time-outs. Some coaches object to this and won't permit it, and as commissioner I feel that is within their rights, but I've done what I can to urge their cooperation, and most have agreed to permit it. I think that by listening to the coach and watching him diagram a play, it adds a measure of intensity to the telecast. I find I'm watching the game at a higher level of concentration, because I know what one of the teams wants to do, and I can watch the play as it develops. It's unfortunate at times that these glimpses into the huddles are all too brief and the instructions may be hard to pick up, but when programmed and executed properly, they can add significantly to my enjoyment of the game.

If I have a pet peeve regarding television coverage, I guess it's announcers who gab too much. When TV goes into a huddle with a camera and a microphone and I'm trying to listen in on what the coach is saying, it drives me wild when an announcer starts talking over him. The only thing worse may be when the announcers give the cue for a commercial and think they've gone off the air—but somehow the commercial doesn't get shown and the announcers' mikes remain live. It's at times like this that you hear comments you're not supposed to hear, and announcers can get into a lot of trouble if they're not careful. But it may be a positive reflection on the maturity of the TV industry that, while that kind of thing happened often a few years ago, especially on local or cable games, I can't remember it happening recently.

Coming Next Week in Section 2 (Advertising/Promotion/Marketing)

The Business of Barter

BROADCAST WEEK talks with Fred Tarter, president, Deerfield Communications, about the growing barter business. Tarter, who refers to himself as an "asset manager," or sometimes an "unwanted dinner guest" estimates barter will grow an additional 10 percent this year, as the recession makes barter more attractive than ever.

PLUS: WBBM, Newradio 78, breaks a new ad campaign and touts that the station is a favorite among Chicago's working journalists. Roper results tell the story—54 percent of Chicago's journalists turn to Newradio 78 for their news.

NCI providing readable voice via captions

By Angela Burnett

WASHINGTON—"When silent movies went to talkies, the deaf got left behind," explained Thomas Watchorn, National Captioning Institute executive director of marketing.

Talking pictures marked the end of an era of equal access and enjoyment by hearing impaired audiences. For 25-30 years, through 1971, the Department of Education (then Health, Education and Welfare) captioned a variety of movies available on a limited basis.

In 1971, Dr. Mack Howard, then in charge of the HEW captioning program, approached the networks with hopes of developing a captioning technology that could be used with television. He un-animously was turned down. Howard returned to ABC and PBS to discuss the possibility of using their engineering brainpower for allowing the deaf to see captions, which would not be visible to the hearing audience.

HEW funded a closed captioning research project from 1971-79 with PBS. PBS, during that time, was able to develop the system that is in use today. Captions only were available for those who had a decoder, and the picture quality and clarity were not affected. The networks had the terms and conditions they wanted in a captioning system guaranteed.

NCI was set up in March 1980, to provide closed captioning to the hearing-impaired community. But the problems for distributing captioning were not over.

"You're not going to sell color televisions to the public unless there are color programs to watch," Watchorn said. "It's the same thing with captioning. We had the technology, and we had the audience, but we didn't have any programs."

ABC, NBC, and PBS agreed to caption a certain number of programs each week, and shortly thereafter, Sears agreed to sell the decoder sets. Not surprisingly, the more programs that have been closed captioned, the more decoder sets that have been sold. NCI reported 65,000 units were sold by the end of 1982, with a 15 percent increase over the previous year.

Watchorn explained the participation in closed captioning by the three networks involved as directly related to their feeling toward teletext. ABC is indifferent about teletext, CBS very committed to teletext, and NBC is somewhat in between, he said. CBS' hard-line commitment to teletext is the basis of its rejection of closed captioning.

The closed captioning that NCI provides can go from use on Line 21 to full-screen. Similarly, teletext, on Lines 15/16, can be used on only a single line. Teletext, however, is designed for volume transmissions.

"Giving closed captioning service is what matters. Of course, we think ours is the best one right now. But, if CBS were to offer 25 hours of programming tomorrow, we would have to support it. We want to serve deaf people," Watchorn stressed.

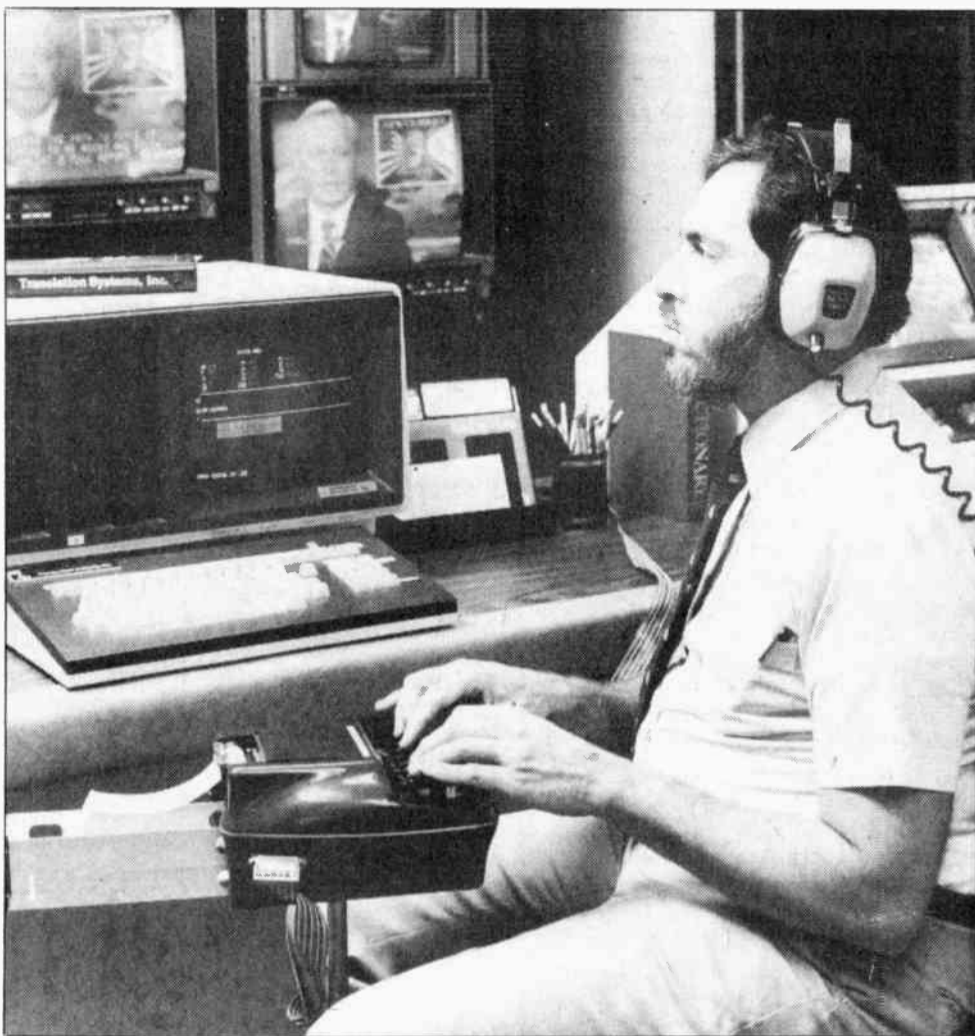
Serving a hearing-impaired population of roughly 14 million, two million with profound hearing loss, is where NCI gets its motivation. "There are more hearing impaired people than there are blind," Watchorn said. Serving that group has led NCI to expand its services as well.

Edward Dunn, director of consumer sales, noted NCI had been busy showing the compatibility of teletext and closed captioning. Using the British Videotex and Teletext system, NCI has demonstrated the compatibility of the two services, using a 'compatibility device.'

NCI explained that the broadcaster can serve any audience easily and economically with the compatibility device. Tele-Captioning, the NCI service, also does not require the local broadcaster to make any financial investment.

The hearing-impaired community can receive reliable, high-quality closed captioning through both systems via the use of the compatibility device. But Teletext may not have space for program captions in a teletext service that blankets an entire community. NCI has expressed support of closed captioning on Lines 15/16 and Line 21 as a means of assuring the needs of the hearing-impaired community.

Dunn also noted that the teletext service will be considerably more expen-



Marty Block of NCI prepares captions for ABC's "World News Tonight."

sive than that currently available through closed captioning. "CBS will be offering two to three hours per week at a cost of about \$250... At the same basic price, NCI offers 40 hours of programming a week," he said.

NCI has been selling decoders to deaf clubs and moving into cable as well with Colormax. Dunn said cable covers about 35 percent of the country and represents a sizeable audience that could benefit from captioning.

Colormax has made about \$15 million of goods and product available to cable operators, who then lease it to subscribers. The intent being to keep the decoders at less than \$10 per month rental. "It's not really a direct money maker, but it is good public relations for the cable system," Dunn said.

Dunn added that NCI has become involved directly at the franchising stage, with a number of major cable franchise awards showing NCI cooperative effort. "We're helping cable operators through the entire process, meeting with the city council and anybody else that's interested," Dunn said.

Making closed captioning work

From a videocassette copy, NCI begins the process that will result in the captions

viewers see. Sharon Earley, executive director of operations, explained, "We used to use scripts provided by the network, but they simply weren't reliable. Now we make an audio dub."

From the audio duplicate, a script is generated and an editor matches the script to the program, using time coding. Matching exactly the speaker, activity and surrounding activity, the editor decides how to separate the information into one to three lines of copy.

The copy then is set up for placement on the screen—left, right, top or bottom. With minimal editing, the editor's objective is to achieve a reading time of one-half second per word. The whole process takes between two and three hours, for each hour program.

"Our script is as close to the audio as possible," Earley said. "We have people in our audience who may have residual hearing or may be lip-reading. It can be very distracting when the words don't match the dialogue." Another reason NCI pays detailed attention to the dialogue is it assures better accuracy for any editing that may take place later.

Once the captions have been written and aligned, they are prepared on a character generator, sent through a data base and stored on a floppy disk. The

“ We had the technology, and we had the audience, but we didn't have any programs ”

floppy disk is the final product NCI prepares. The actual encoding—transferring the captions to Line 21—may be done by the network, NCI or by one of nearly 20 production houses.

To encode, a discreter and the time codes are used, and the captions are hooked into the master. Once on the master, the closed captions are permanent. They will pass over all systems. The captions also can be transcoded for use in a teletext system.

At least that's how Earley explained how NCI prepares prerecorded programs. Live captioning, like presidential speeches and other advance scripted programs, is handled in a slightly different manner. In these cases, the captions, written from the script, are delivered over phone lines directly to the network.

Real-time captioning, which involves transcribing live on-air programming, uses stenographers. The stenographers' copy is fed directly into a computer that translates the shorthand symbols for another computer. That computer creates captions that are sent directly to the network. NCI has achieved a surprising 90 percent accuracy with this format, which has been used for the *Emmys* and *ABC Nightly News*.

For captioning sports programs, NCI does not attempt to match the voices of the broadcast announcers but instead generates its own information for the captions. The reason the sportscasters aren't used is they tend to talk too fast; but NCI has the capability to show plays, players, background information and game updates during the game.

Earley added, "As long as there's a video feed in and a telephone line out, we can do (caption) it." She explained they can turn a program around, from scripting through floppy disk, in 30 hours—less if necessary.

Watchorn noted, "The system we use is designed for durability, consistency and compatibility. It is completely compatible with the existing broadcast system—it is

Continued on page 24

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Continued from page 23

entirely homogenous." Closed captioning can be added, removed or off-air recorded at the discretion of the viewer. "No system that is not designed for closed captioning will work as well as a system that is," he stressed.

Earley, handling and overseeing all of the production and affiliated activities—coordinating with the networks, implementing and developing new technologies—has her hands full. Also under her guidance is the standards and training all the editors, operators and stenographers go through to ensure consistency in the product.

"The networks don't do any of the captioning," she explained. "NCI was set up as a non-profit, private organization with no affiliations, just to see that the captioning got done."

Earley added that syndicated programs cost less to caption because they already have been captioned once. The syndicator need only get the floppy disk from NCI and encode. NCI also has been working on cooperative disk sharing with Canada and Britain to cut down on costs there as

“
We had the
technology, and
we had the
audience, but we
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programs
”

well. Editing on the syndicated product is simple because of the time codes and global time fix.

Earley also indicated a number of stations, like KCMO-TV in Kansas City, Mo., have been generating their own captioning. Their teleprompter, developed by Beston Electronics, shows the copy that is being read on its local news.

"We can do just about anything," Earley quipped. "Subtiting in French and Spanish for the U.S. and overseas... We can do teletext. We're not only Line 21 captioning."

Footing the bill

NCI initially received its funding from DOE as part of a seed-money grant. The initial award of \$2.5 million in 1980 dropped to \$900,000 in 1981, then to \$400,000 in 1982 and will not be awarded at all this year.

The object of the scheme of funding was to give NCI enough money to get started but to encourage it to become independent over time. NCI has been doing just that, replacing its government-received revenue with revenue from other sources—ABC, NBC, private grants and fees for captioning on syndication. Although NCI's total operating budget had not changed much in its three year history, the mix of funding has.

NCI spends \$3-\$4 million on captioning, staff and support services. Using a fixed-rate card, it charges \$2,200 for each program hour of captioning. Real-time captioning, sports events and presidential speeches costs are based on the number of people and other expenses. A 30-second spot costs \$150 for captioning.

All private grants NCI receives are program related, not for staff or support services. A majority of grants indicate a specific program preference, although, on occasion, NCI will receive monies for use on an as-needed basis for captioning.

Watchorn explained that advertisers within a program are usually the most likely to contribute for captioning that program, and "they (the advertisers) are likely to be captioning themselves." Because NCI includes a list of captioning sponsors at the end of each program, participating advertisers receive a double bonus of sorts.

The bottom line

"We're justified by helping two million, and by helping thousands and tens of thousands of hearing impaired children enjoy television just like the rest of us do," Watchorn noted. "I get hundreds of letters from children that say 'thank you for closed captioning *Scoby Doo*.'"

"As idealistically as it may sound, we would like to caption all programs on all stations. Admittedly, there will always be people who will tell us why we can't—money, time, economics—and to those people we will have to turn a deaf ear. Television is no longer a luxury and deaf people should have access. To have all programming captioned is our corporate goal," Watchorn said.

It's a goal that NCI appears to be meeting. NCI distributes closed captioned movies, sells directly the TeleCaption adaptors of TeleCaption Televisions and has increased its programming extensively over the last three years, from 16 hours per week to more than 35. NCI projects that nearly 250,000 viewers tune in to the 65,000 TeleCaption capable sets. Some \$20 million has been invested in home decoding equipment alone.

NCI recently received a renewal of a DOE grant to caption movies on ABC, and NBC will caption Nancy Reagan's appearance on *Diff'rent Strokes* and will caption all of *Thornbirds*. It also has joined with KEYCOM Electronics Publishing to provide news and features for the KEYFAX National Teletext Magazine, in addition to continuing its Hearing Impaired News Text Service.

The list appears endless, and NCI has remained a beacon for the hearing impaired community. Within this era of the talkies, there is a voice that can be read.



NCI staff member preparing to caption a television program.

'You sure have a lot of readers.
And you sure write well'

—Robert L. Nelson

KNX/FM

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A Division of CBS Inc.
6121 Sunset Boulevard
Los Angeles, California 90028
(213) 450-3201
Robert L. Nelson
Vice President, General Manager

Dear Ed:

I can't believe how many calls I've had about your article on our station.

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And you sure write well. Thanks.

All the best.

Sincerely,

BN

Mr. Ed Harrison
BROADCAST WEEK
101 North Robertson Boulevard
Suite 206
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February 15, 1983

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WRC-TV airing news at noon

By Angela Burnett

WASHINGTON—After a series of ratings failures at noon, WRC-TV here has placed its bets that yet another newscast offered at that time slot will be a winner.

The *Channel 4 News Live at Noon* is based on research and a commitment to reach the audience available in the time period. WRC found that when the market is viewed only in terms of its three network affiliates, more than one-third of the audience is unserved.

WRC also discovered that, while the ratings numbers of rival stations WJLA-TV (ABC) and WDVM-TV (CBS) have been good, they show no growth and little change in the period from January 1982-83. WRC, owned and operated by NBC, will have the benefit of drawing from the NBC pool of news stories.

"Our research and the ratings show there's a considerable demand and interest for noon news," explained General Manager John Rohrbeck. "We've tried talk shows, game shows and syndicated network programming. With this show, we hope to beat the three rating points we've traditionally held in the slot.

"We're directed to the audience that's in the time period. We'll be going after the women and men that are there, just so each of our newscasts is targeted," he said. WRC offers news at 5:30 p.m., 6 p.m. and 11 p.m. and a pre-*Today Show* news lead-in each morning.

Although the new show was announced last year (*BW*, 11/22/82), WRC will debut the program March 14. It will feature Barbara Harrison as anchor and Thomas Kierein as weatherman.

WRC has added a new producer, writer and reporter for the show.

"The show represents the final step in our overall news development plan," Rohrbeck said. He pointed out that the effort included the addition of the 5:30 p.m. news and revamping the old *Newscenter 4* into the *Channel 4 News*.

"Our ratings have shown a dramatic growth," he said. He added that WRC has been easing out typically number one-rated WDVM's news as shown in a one-point ratings lead from a preliminary February book.

"This gives us a chance to further build our own momentum and enhance overall news gathering," Rohrbeck said. "Each news broadcast is a perfect vehicle for promotion of the other news shows and it rounds out our entire news effort."



Barbara Harrison and Thomas Kierein

Angela Burnett

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Jonathan Schwartz

Radio veteran entering TV

NEW YORK—Jonathan Schwartz, long-time radio personality on WNEW, New York, will host an hour-long, weekly TV series premiering April 3 on the regional Madison Square Garden Cable Network. The variety show is aptly titled *The Jonathan Schwartz Show*. It represents MSG's first non-sports series on broadcast or cable.

Schwartz appears on WNEW Fridays 9 p.m.-midnight, Saturdays 10 a.m.-noon and Sundays 9 a.m.-2 p.m. The Sunday morning show is a free-form mix of jazz, pop and classical music, along with Schwartz's personal comments on Frank Sinatra, the Boston Red Sox and other subjects dear to his heart.

Schwartz's radio schedule is expected to remain the same, according to a WNEW spokesman.

Soaps arrive at ABC-FM

NEW YORK—*Soap Talk* brings a behind-the-scenes view of soap operas to ABC-FM Network radio affiliates: 60-second features will air twice daily starting May 2.

The shows cover not only daytime dramas but nighttime soapers too, a la *Dallas* and *Dynasty*. Programs on all three television networks will be explored Monday through Friday.

Host of the series is Jacklyn Zeman, who portrays Bobbie Spencer on ABC's *General Hospital*. Topics include how older actresses feel about the younger starlets, how the actors and actresses tend to their personal lives and what nighttime programs have learned from daytime. Interviews with stars, writers and producers will be featured.

FINANCE

CBS Inc. first quarter earnings down

By Bill Dunlap

NEW YORK—CBS Inc. met with the financial community last week and said although first-quarter earnings won't match last year's, they aren't down as much as the company originally expected, nor will the downturn hinder

a major CBS turnaround this year.

Thomas Wyman, president and chief executive, said the company didn't suffer "any particular undue hardship" as a result of the recession and that "as 1983 unfolds, we are more comfortable than we have been in

some time about our competitive situation in the basic businesses" and the outlook for new ventures.

"In broadcasting," Wyman said, "the picture is brighter than it has been in a very long time and it has been mostly bright through history. We lead or have improved our network rating in virtually

every daypart. Our television stations have been improving their competitive positions and the new radio network (Radio-Radio) was successfully launched in a difficult 1982.

"Network television program investments in 1982 were expensive, particularly in news and sports, but they will have a payoff and potential payoff this year and beyond," he told the analysts.

"Although we discontinued CBS Cable, we do not see this as precluding the possibility of being potentially substantial suppliers of programming in the cable area, as we have been before."

Last year, CBS earned \$16.7 million, or 60 cents a share, in the first quarter from continuing operations. Net was \$12.2 million, or 44 cents a share.

For the year as a whole, earnings from continuing operations fell 25 percent to \$150 million, or \$5.35 a share, and net was down 31 percent to \$112.5 million, or \$4.01 a share.

Wyman said the first quarter is always a problem for CBS because broadcast costs are high then and revenues don't surge until the second quarter. He said the Publishing and Columbia groups also have diminished first-quarter earnings.

Although results will be down from a year earlier, Wyman said, "We expect that the first quarter will be substantially ahead of our original budgets. We have revised the first-quarter budgets upward twice in the last 45 days and we are quite happy about our sense of momentum, particularly in the broadcasting and records groups. Our aspirations for the year as a whole have not been impaired by the events of the first couple months."

Wyman, who testified before the Federal Communications Commission the previous day, requesting the FCC to eliminate

the financial interest and syndication rules, said he thought the issue would be resolved over the next few months.

"We have devoted very substantial time and energy to securing a favorable ruling," he said. "My view is that so far, so good."

During the question and answer period, Gene Jankowski, president of the Broadcast group, looked ahead to 1984 and said it could equal the revenue gains posted in 1976, also an election and Olympics year.

On the cost side, Jankowski said the group's major investments came in 1982, with the new NFL football contract and with improvements in news coverage. "Looking forward to 1984," he said, "we do not anticipate the kinds of cost increases that some industry observers are forecasting."

Asked how CBS would respond to possible FCC shifts expanding station ownership rules and permitting cable system ownership, Wyman said high prices of stations would limit the network's interest in acquiring more stations.

"It is clear that there are several cities in the southern half of the country where we would, if you looked at the next decade or two, like to have the same kind of presence we have in New York, Chicago, Los Angeles, etc., but you have to be very nervous about the fantastic inflation of prices in that area."

Toward the end of a presentation that Wyman called "self-effacing in the extreme," one analyst asked—in a thinly, if at all, veiled reference to rumors of merger between a network and Ted Turner's cable empire—if there was any chance that CBS would be in 24-hour cable news by 1984.

Wyman said, "No." Then he said, "None that I can foresee."

STOCKS

EXCH	COMPANY	CLOSING 3/9	CLOSING 3/16	NET CHANGE IN PERIOD	% CHANGE IN PERIOD	52-WEEK HIGH	52-WEEK LOW	P/E
NYS	ABC	59.88	58.75	-1.13	-1.88	61.75	26.75	10
ASE	ADAMS-RUSSELL	24.13	25.38	1.25	5.18	34.00	17.13	25
OTC	AEL (AM. ELEC. LAB.)	23.25	23.25	.00	.00	23.75	8.75	D
ASE	AFFILIATED PUBS.	29.25	29.75	.50	1.71	42.00	23.88	14
OTC	A.H. BELO	38.75	39.38	.63	1.61	40.00	16.50	15
NYS	AMERICAN EXPRESS	57.25	56.13	-1.13	-1.97	59.88	50.38	13
NYS	AMERICAN FAMILY	16.63	16.63	.00	.00	18.50	7.25	11
NYS	ARVIN INDUSTRIES	21.50	20.75	-.75	-3.49	21.75	11.75	14
OTC	BARRIS IND.	6.38	6.38	.00	.00	5.63	1.50	60
OTC	BBDO INTL.	39.00	39.25	.25	.64	41.50	19.50	15
NYS	JOHN BLAIR	51.75	51.13	-.63	-1.21	56.00	21.75	11
OTC	BURNUP & SIMS	7.75	8.00	.25	3.23	14.63	7.50	D
OTC	CABLE TV INDUSTRIES	6.00	7.00	1.00	16.67	9.50	3.00	33
NYS	CAPITAL CITIES COMM.	139.00	137.00	-2.00	-1.44	146.00	64.38	18
NYS	CBS	64.00	63.25	-.75	-1.17	67.00	55.00	15
OTC	C-COR ELECTRONICS	18.50	17.00	-1.50	-8.11	35.75	16.50	13
ASE	CETEC	8.00	7.88	-.13	-1.56	8.25	5.38	20
NYS	CHARTER CO.	13.25	12.13	-1.13	-8.49	15.50	6.50	12
NYS	CHRIS-CRAFT	22.38	21.63	-.75	-3.35	24.63	19.25	19
OTC	CHYRON	27.25	25.00	-2.25	-8.26	28.50	9.50	27
NYS	COCA-COLA	51.63	49.50	-2.13	-4.12	53.63	29.75	12
ASE	COHU	7.25	7.13	-.13	-1.72	8.50	3.88	19
OTC	COMCAST	21.50	21.50	.00	.00	21.50	9.50	23
OTC	COMPACT VIDEO	7.88	7.25	-.63	-7.99	7.25	2.63	D
NYS	CONRAC	32.88	31.00	-1.88	-5.70	36.38	21.25	8.8
NYS	COX	52.25	49.63	-2.63	-5.02	52.50	23.88	21
NYS	WALT DISNEY PROD.	77.63	75.00	-2.63	-3.38	78.75	47.00	25
NYS	DOW JONES & CO.	38.88	39.25	.38	.96	39.63	17.88	28
OTC	DOYLE DANE BERNBACH	22.25	22.00	-.25	-1.12	24.00	14.25	16
NYS	DUN & BRADSTREET	113.50	113.00	-.50	-.44	122.00	58.50	22
NYS	EASTMAN KODAK	85.50	84.00	-1.50	-1.75	91.75	65.38	12
OTC	ELEC. MISSES & COMM	13.75	12.00	-1.75	-12.73	20.00	8.50	D
NYS	FAIRCHILD IND.	18.88	18.88	.00	.00	19.63	17.88	10
NYS	FOOTE, CONE & BELDIN	46.50	46.75	.25	.54	46.75	27.25	12
NYS	GANNETT CO.	61.50	61.00	-.50	-.81	65.00	29.50	18
NYS	GENERAL ELECTRIC	105.63	102.13	-3.50	-3.31	111.25	55.00	12
NYS	GENERAL INSTRUMENT	60.38	54.75	-5.63	-9.32	66.88	60.50	17
NYS	GENERAL TIRE	30.25	29.63	-.63	-2.07	36.88	17.88	9
NYS	GETTY OIL CORP.	58.50	54.38	-4.13	-7.05	64.88	41.25	6.6
OTC	GRAPHIC SCANNING	21.00	21.50	.50	2.38	23.50	7.88	D
OTC	GREY ADVERTISING	90.00	90.00	.00	.00	95.00	57.00	8
ASE	GROSS TELECASTING	41.25	41.00	-.25	-.61	42.63	23.25	10
NYS	GULF UNITED	29.38	28.25	-1.13	-3.83	29.75	15.50	9.1
NYS	GULF & WESTERN	25.38	23.88	-1.50	-5.91	27.00	17.75	12
NYS	HARRIS CORP.	45.88	44.25	-1.63	-3.54	51.88	20.38	22
NYS	HARTE-HANKS	38.63	39.13	.50	1.29	41.88	21.25	14
NYS	HERITAGE COMM.	13.63	13.00	-.63	-4.59	13.88	7.38	20
NYS	INSILCO CORP.	23.50	24.00	.50	2.13	25.25	12.25	15
NYS	INTERPUBLIC GROUP	52.00	52.38	.38	.72	53.00	25.50	12
NYS	JEFFERSON-PILOT	33.25	33.25	.00	.00	35.00	22.38	7.7
OTC	JOSEPHSON INTL.	16.25	16.25	.00	.00	17.75	6.75	11
NYS	JWT GROUP	32.63	31.50	-1.13	-3.45	34.00	14.75	64.7
NYS	KNIGHT-RIDDER	51.75	51.25	-.50	-.97	52.25	51.50	16
NYS	LEE ENTERPRISES	42.00	42.13	.13	.30	42.50	22.50	14
NYS	LIBERTY	17.00	17.13	.13	.74	17.13	10.13	14
OTC	LIN BROADCASTING	39.25	37.75	-1.50	-3.82	39.75	17.63	20
NYS	M/A COMM.	27.25	26.00	-1.25	-4.59	30.00	11.88	36
NYS	MCGRAW HILL	89.25	86.50	-2.75	-3.08	94.00	44.88	19
NYS	MCA	40.75	37.25	-3.50	-8.59	42.13	21.88	10
OTC	MCI COMMUNICATIONS	43.38	44.13	.75	1.73	45.75	13.13	27
ASE	MEDIA GENERAL	42.50	43.13	.63	1.47	50.75	33.63	9.3
NYS	MEREDITH	98.00	98.00	.00	.00	99.50	52.75	10
NYS	METROMEDIA	398.00	396.50	-1.50	-.38	408.75	309.00	26
NYS	MGM/UA	11.88	11.13	-.75	-6.32	12.00	5.00	20
OTC	MICRODYNE	14.25	13.63	-.63	-4.39	15.88	6.75	30
NYS	3M	79.88	78.00	-1.88	-2.35	81.25	48.75	14
NYS	MOTOROLA	107.38	106.63	-.75	-.70	116.75	49.50	22
ASE	MOVIELAB	3.88	4.38	.50	12.90	4.50	2.00	D
OTC	MULTIMEDIA	33.75	35.75	2.00	5.93	35.50	18.13	18
ASE	NEW YORK TIMES CO.	67.25	67.25	.00	.00	69.50	33.25	15
OTC	A.C. NIELSEN A	71.00	71.75	.75	1.06	78.00	41.13	18
NYS	N.A. AMERICAN PHILLIPS	57.13	54.75	-2.38	-4.16	58.63	30.00	10
NYS	OAK INDUSTRIES	13.00	12.00	-1.00	-7.69	32.25	9.00	52
OTC	OGILVY & MATHER	48.00	48.00	.00	.00	49.00	28.50	13
NYS	ORION	20.25	19.75	-.50	-2.47	20.88	3.63	D
ASE	ORROX CORP.	6.63	6.50	-.13	-1.89	15.13	6.38	D
NYS	OUTLET CO.	51.75	52.25	.50	.97	54.00	29.50	38
ASE	POST CORP.	34.38	34.88	.50	1.45	38.25	24.63	16
OTC	PRIVATE SCREENINGS	2.50	2.50	.00	.00	NA	NA	D
NYS	RCA	24.75	23.75	-1.00	-4.04	27.00	15.75	11
OTC	REEVES COMMUNICATION	20.25	19.75	-.50	-2.47	43.00	15.50	9.9
NYS	ROCKWELL INTL.	52.38	50.00	-2.38	-4.53	53.50	25.13	11
NYS	ROLLINS	14.75	13.75	-1.00	-6.78	17.50	9.88	10
ASE	RSC INDUSTRIES	6.00	6.13	.13	2.08	6.75	4.00	60
NYS	SCHERING-PLOUGH	45.88	45.38	-.50	-1.09	47.00	26.50	13
NYS	SCIENTIFIC-ATLANTA	19.00	16.88	-2.13	-11.18	23.00	10.13	D
OTC	SCRIPPS HOWARD	24.50	23.50	-1.00	-4.08	26.75	16.75	13
NYS	SIGNAL COS.	32.50	30.75	-1.75	-5.38	34.50	13.13	19
NYS	SONY CORP.	14.25	15.00	.75	5.26	17.25	11.00	17
NYS	STORER COMMUNICATION	27.63	26.50	-1.13	-4.07	34.25	19.00	46
NYS	TAFT BROADCASTING	43.25	43.00	-.25	-.58	45.50	28.25	11
ASE	TECH OPERATIONS	24.50	24.00	-.50	-2.04	26.50	13.75	15
NYS	TEKTRONIX	70.63	69.25	-1.38	-1.95	75.75	34.00	18
OTC	TELEMATION	5.00	5.25	.25	5.00	5.25	2.38	D
OTC	TELEMET(GEOTEL INC.)	3.25	3.63	.38	11.54	3.38	1.00	17
OTC	TELEPICTURES	14.63	15.88	1.25	8.55	14.88	5.00	21
ASE	TEXSCAN	22.00	20.75	-1.25	-5.68	25.00	9.75	24
NYS	TIME INC.	56.00	55.00	-1.00	-1.79	57.00	44.50	22
NYS	TIMES MIKRO	70.38	70.75	.38	.53	70.50	35.50	17
OTC	TOCOM	9.25	9.50	.25	2.70	14.00	7.25	D
OTC	TURNER BROADCASTING	18.50	17.50	-1.00	-5.41	24.50	8.50	D
OTC	UNITED TELEVISION	14.00	13.00	-1.00	-7.14	14.13	6.75	16
OTC	UNITEL VIDEO	8.50	10.00	1.50	17.65	9.25	5.75	15
NYS	VARIAN ASSOCIATES	37.25	38.00	.75	2.01	73.00	13.00	24
NYS	VIACOM	31.88	31.00	-.88	-2.75	35.13	17.25	15
OTC	VIDEO CORP. OF AMER.	7.63	7.38	-.25	-3.28	10.00	3.75	D
NYS	WARNER COMM.	30.13	28.88	-1.25	-4.15	63.25	27.25	7.4
ASE	WASHINGTON POST CO.	64.00	60.88	-3.13	-4.88	64.75	28.25	16
NYS	WESTERN UNION	43.00	40.63	-2.38	-5.52	54.00	25.25	12
NYS	WESTINGHOUSE	47.25	46.75	-.50	-1.06	50.25	21.88	9.4
NYS	WOMETCO	33.50	33.25	-.25	-.75	35.00	16.75	22
ASE	WRATHER	26.00	25.25	-.75	-2.88	27.00	14.25	D
NYS	ZENITH	17.88	16.38	-1.50	-8.39	18.13	9.75	D

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

Interest expenses stall Storer's 1982 earnings

MIAMI—Higher interest expenses related to expansion of cable television operations held back Storer Communications' 1982 earnings, despite record revenues.

Net income for the year fell to \$9.19 million, or 56 cents a share, from \$31.9 million, or \$2.07 a share, the previous year. Revenues increased 37 percent to \$379.3 million from \$276.43 million in 1981.

Fourth quarter net was \$3.54 million, or 21 cents a share, down sharply from \$16.48 million, or 95 cents a share, in the same 1981

quarter. Revenues rose to \$109.52 million from \$84.95 million in the year earlier quarter.

Broadcast division profits improved in 1982 to \$51.12 million on revenues of \$156.64 million, from \$49.38 million in 1981 on revenues of \$143.67 million.

Interest expense was up 165 percent from 1981 as a result of borrowing for cable expansion. Cable division profits for the year were \$2.38 million, down from \$5.01 million in 1981. Revenues, though, grew sharply to \$222.65 million from \$132.76 million the previous year.

Shane Media introducing 'Radio Video' tape series

HOUSTON—Shane Media Services has introduced "The Radio-Cable Connection," the second instructional videocassette in an ongoing series for radio station managers.

The tape series, called *Radio Video*, began in fall 1982 with "Focus on Focus," which looked at the applications of focus groups to radio research. Future topics are scheduled to

Signed

WABC-TV news anchor Ernie Anastos (center) signed a new contract and rejoined Rose Ann Scamardella on the station's "5 O'Clock Eyewitness News" last week. He's flanked by the New York station's Vice President and General Manager Bill Fyffe (left) and News Director Cliff Abromats.



King explodes on television with a late, but timely 'Tip'

By Simon Applebaum

NEW YORK—Larry King, Mutual Radio's all-night talk personality, entered late-night weekly syndicated TV March 13 with a 103-station lineup, six national advertisers and House Speaker Tip O'Neill among the opening guests.

But a fictional nuclear plant crisis made a number of outlets late for the premiere.

ABC's free TV debut of *The China Syndrome* ran 35 minutes into local program time that night and five minutes into King's live show, fed from Washington, D.C., via satellite at 11:30 p.m. EST. As a result, most of the 20 ABC affiliates carrying the Post-Newsweek/MCA program joined in live at midnight, before King put O'Neill in front of the cameras. Between *Syndrome* and *King*, the affiliates ran 25-minute local newscasts.

At midnight, King spent several moments welcoming those stations and several others engaged in a unique playoff of the show; running the midnight to 1 a.m. portion live—including King's "Open Phone America" segment and rebroadcasting the first 30 minutes immediately afterward. WPIX, New York, KMST, Minneapolis (both independents), WCLV, Charleston, S.C. (NBC), and KSLA, Shreveport, La. (CBS), went with the technique.

WPIX and KMST decided to start King late due to success with programming currently running in the time period. WPIX reruns *The Honeymooners* at 11:30 EST, while KMST plays the last half of *The Rockford Files* at 10:30 CST.

"If King should catch on, we'd be willing to move it up (to 11:30)," WPIX Public Relations Director Marty Appel said. "We're very successful with the 11 p.m.-midnight period as it is, and we want to test the show at midnight

to see how it goes." KMST officials did not say whether their programming decision would be reversed in the future.

KYW-TV, Philadelphia, went one step further, delaying *King* in its entirety until after its 11:30 Sunday late movie. When the show aired shortly after 1 a.m., messages were flashed advising viewers not to dial 800 numbers used for viewer call-ins.

Madelyn Goldberg, Post-Newsweek Video vice president, said, "They're looking to protect their time slots, until it's proved that Larry can take it over successfully." Efforts to persuade stations to start *King* on time are underway, she added.

Because of the delays, Post-Newsweek created special opening sequences for WPIX and KMST, as well as a voice-over from King advising viewers to stay tuned for the rebroadcast portion.

Warner Lambert, S.C. Johnson, Scott Paper, American Cyanamid, Coca-Cola's Taylor Wines division and Norcliff-Thayer bought the seven minutes of national advertising time on the premiere episode. Stations get 12 local advertising minutes per episode under their barter arrangement with Post-Newsweek/MCA. National advertising is 80 percent sold out for the show's first 16-week cycle, according to MCA Marketing Senior Vice President Shelly Schwab.

For the O'Neill segment, producer Jane McClary enlisted several stations for a roundup of man-on-the-street interviews. Footage from WDIV-TV, Detroit, WLWT-TV, Cincinnati, WBNG-TV, Binghamton, N.Y. and KSPR-TV, Springfield, Mo. was edited into a spot on major problems facing the U.S. at this time. Most of the people used in the spot put unemployment at the top of the list.

REGULATORY SCENE

FCC to suspend licenses

The Federal Communications Commission has been authorized to suspend licenses of commercial radio operators who advise, equip or otherwise assist illegal communications.

Effective March 25, the new law amends Section 202(m) (1) (A) of the Communications Act, the commission now may suspend the license of any radio operator who has "caused, aided or abetted the violation of any act, treaty or convention binding on the United States, which the commission is authorized to administer or any regulation made by the commission under any such act, treaty or convention."

FCC releases broadcast station totals

The FCC has announced a

total of 4,704 AM, 3,409 FM and 1,093 FM educational radio stations licensed as of Feb. 28.

The FCC also reported licenses for 306 UHF commercial television stations and 527 VHF, with 174 educational UHF and 111 VHF educational stations.

Dates corrected on corporate ownership

The FCC has corrected the deadline dates for comments and reply comments on its Notice of Proposed Rule Making on Corporate Ownership Reporting and Disclosure by Broadcast Licensees (Attribution).

The date for filing comments is April 25 and for reply comments, May 10 in docket 20251, not April 1 and April 21 as previously indicated by the FCC.

FCC advises on home video games

In response to a number of requests on applying the rules in Part 15 to hand controllers (joysticks, paddles, etc.) that are marketed for home video games, the commission has indicated that some of the controllers are considered Class B computing devices.

These controllers, containing digital electronics or intentionally generating digital signals above 10kHz, are subject to verification of compliance in conjunction with the rules. Controllers with only non-digital circuitry are viewed as passive add-on devices and are not subject to specific authorization.

The FCC cautioned manufacturers that it is their responsibility to assure that the controllers did not cause the device to exceed compliance limits.

CALENDAR

MARCH

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

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

March 21-23—"How to video-conference successfully," sponsored by Public Service Satellite Consortium. PSSC Technical Center, Denver. Information: (202) 331-1154.

March 23—Ohio Association of Broadcasters radio programmers' "minifest." Hyatt Regency, Columbus, Ohio.

March 23-26—Alpha Epsilon Rho, National Broadcasting Society, 41st annual convention. Sheraton Hotel, Atlanta.

March 24-25—Fifth International Conference on Culture and Communications, sponsored by Temple University. Bellevue Stratford, Philadelphia.

March 24-25—National Association of Broadcasters broadcast management seminar.

Mansion Inn, Sacramento, Calif.

March 24-26—Radio-Television News Directors Association regional meeting with Alabama UPI Broadcasters Association. Holiday Inn, Gulf Shores, Ala.

March 24-26—New Mexico Broadcasters Association 32nd annual convention. Sally Port Inn, Roswell, N.M.

March 25—Deadline for entries in second annual International Radio Festival of New York, worldwide awards competition in programming, promotion and advertising. Information: International Radio Festival of New York, 251 West 57th Street, New York, 10019, (212) 246-5133.

March 25—UPI of New England Tom Phillips Awards. Sheraton Lincoln Inn, Worcester, Mass.

March 25—Deadline for entries in Folio Awards for Excellence in Broadcast Journalism, sponsored by Long Island Coalition for Fair Broadcasting. Information: Dr. Peter Costello, director of media studies, Adelphi University, Garden City, N.Y., 11530.

APRIL

April 1-2—Black College Radio's fifth annual convention. Paschal's Hotel in Atlanta's University Center, Atlanta. Information: (404) 523-6136.

April 8—Broadcasters' Promotion Association board meeting. Fairmont Hotel, New Orleans.

April 9—Radio-Television News Directors Association regional meeting. Curry College, Milton, Mass.

April 9—Radio-Television News Directors Association regional meeting. Davenport Hotel, Spokane, Wash.

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

April 17-21—National Public Radio's annual conference. Hyatt Regency, Minneapolis.

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

MAY

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

May 9-11—ABC-TV affiliates'

annual meeting. Century Plaza Hotel, Los Angeles.

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

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

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

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

May 28-June 2—13th Montreux International Television Symposium and Technical Exhibition. Montreux, Switzerland.

JUNE

June 23-27—Broadcasters Promotion Association/Broad-

cast Designers' Association annual seminar. Fairmont Hotel, New Orleans. Future seminars: June 10-15, 1984, Caesar's Palace, Las Vegas; June 5-9, 1985, Hyatt Regency, Chicago, and June 10-15, 1986, Loew's Anatole, Dallas.

AUGUST

Aug. 28-31—National Association of Broadcasters' Radio Programming Conference. Westin St. Francis, San Francisco.

SEPTEMBER

Sept. 22-24—Radio/Television News Directors Association international conference. Caesar's Palace, Las Vegas, Nev. Future conference: Dec. 3-5, 1984, San Antonio, Texas.

Sept. 25-28—Broadcast Financial Management Association's 23rd annual conference. Hyatt Hotel, Orlando, Fla. Future meetings: May 20-23, 1984, New York; May 12-15, 1985, Chicago; May 18-21, 1986, Los Angeles.

OCTOBER

Oct. 2-5—Association of National Advertisers' annual meeting, Homestead, Hot Springs, Va. Future meetings: Nov. 11-14, 1984, Camelback Inn, Scottsdale, Ariz.

Oct. 2-5—National Radio Broadcasters Association annual convention. Hilton Hotel, New Orleans.

PRODUCT UPDATE

'Hallmark Hall of Fame' re-released

LOS ANGELES—Ten classic *Hallmark Hall of Fame* programs, produced between 1961 and 1969, have been updated technically and re-released for a one-year pay TV run, followed by broadcast syndication.

Dubbed *Showcase Theatre* and distributed by Enter-Tel Inc., the programs will be limited to three runs per episode on pay TV. The broadcast syndication—during the spring and summer of 1984—is designed as counter-programming to the 1984 Summer Olympics.

"By transferring from low- to high-band videotape, balancing and stabilizing the color, re-editing and remixing the sound, we have rescued performances from the 'great old days' of television and given them the look and sound of 1983," said George Schaefer, who directed nine of the programs and has put together the current package.

The dramas, all in color, include: *The Tempest*, *Give Us Barabbas*, *Elizabeth the Queen*, *Soldier in Love*, *Lamp at Midnight*, *The Holy Terror*, *Barefoot in Athens*, *Victoria Regina* and *The Invincible Mr. Disraeli*, all directed by Schaefer, and Tom

Donovan's *A Punt, A Pass and A Prayer*.

Many of the shows have aired only once previously, according to Jan Steinmann, president of Enter-Tel.

Telepictures' new first run strip *Love Connection*, received pre-NATPE confirmations for fall 1983. Based on real life video dating experiences, *Love Connection* has been bought by the CBS O&O's Gannett, Group W, Taft, Outlet, Lin, the Journal Co., Morgan-Murphy, Post-Newsweek, Cowles, United, Gulf and others.

Telepictures also announced that *The People's Court* has been renewed early by more than 35 stations for a third season. Many of the stations renewing the program are moving it from early fringe and daytime to prime-time access periods. Among the stations that have signed on are ABC's KABC-TV, Los Angeles; WXYZ-TV, Detroit, and KGO-TV, San Francisco; NBC's WMAQ-TV, Chicago; WRC-TV, Washington, D.C.; and WKYC-TV, Cleveland.

Also, Group W's KYW-TV, Philadelphia; KDKA-TV, Pitts-

SOFTWARE

burgh; WBZ-TV, Boston; and WPCQ-TV, Charlotte, N.C.; Taft's WGR-TV, Buffalo N.Y.; WDAF-TV, Kansas City, Mo., and WBRC-TV, Birmingham, Ala.; Outlet's KOVR-TV, Sacramento, Calif.; and WCMH-TV, Columbus, Ohio.

"*The Catlins*," a daytime drama centering on the exploits of a rich Southern family, will air twice daily on Atlanta's independent station WTBS, starting April 4. It will be broadcast Monday through Friday from 11:05-11:35 a.m. EST and 11:35 p.m.-12:05 a.m. EST.

The show is produced by Empire Media Television and is sponsored in part by Procter & Gamble.

Meanwhile, WTBS will ride the video music craze with a new overnight program starting June 4. Airing from 12:05-6:05 a.m. EST, Saturday and Sunday mornings, the show combines rock, adult contemporary, rhythm and blues and top-40 hits, with video clips and computer graphics.

Computer-generated animation will take the place of a live host. A music consultant will program the show, and production facilities have yet to be selected.

The Nederlander Brothers, following their split from RKO, have formed Nederlander Brothers Television and Film Production.

The company's first productions will be *A Case of Libel*, a 90-minute teleplay starring Ed Asner and Daniel Travanti; and a made-for-TV movie based on Sid Caesar's autobiography, *Where Have I Been?*

Robert Nederlander, president, said his new company is involved actively in packaging specials, series and made-for-television movies for network and cable television.

Lou Reda, executive producer of CBS' miniseries, *The Blue and the Gray*, is moving into the TV syndication market. Last week, Reda announced that he will team up with Aurora-General Entertainment to produce a 26-half-hour TV series, *War Chronicles*.

War Chronicles will deal with the battle events of World War

II. The first episode, *Battle of the Bulge*, was screened at NATPE. The series is available on a cash basis.

An Evening At The Improv has been picked up by WBZ, Boston; WISC, Madison, Wis.; WWRT, Richmond, Va. Seven stations also have picked up *Lorne Greene's New Wilderness*: KSFN, Fresno, Calif.; WDSU, New Orleans; WBLN, Peoria, Ill.; KCRL, Reno, Nev.; KUSI, San Diego; KIMA, Yakima, Wash.; KOKI, Tulsa, Okla.

Eighty-eight markets now air *Improv. Wilderness* is seen in 101 markets. Both shows are handled by American Television Syndication.

Leslie Nielsen will host a one-hour comedy pilot/special for NBC called *Prime Times* to be produced by Solt/Leo Productions in association with Columbia Pictures Television. The show will air April 4. Guest stars will include William Shatner, Laraine Newman, Martin Milner and Dr. Demento. The program spoofs the last 30 years of television and its effect on contemporary society.

RadioRadio offers 100 hours of special music programming

NEW YORK—RadioRadio, the CBS young-adult network radio service, is offering 100 hours of special music programming this year, highlighted by a series of holiday and summer specials.

The 1983 lineup includes:

■ *The Honor Roll of Rock 'n' Roll*, Memorial Day weekend—a six-hour countdown to the number-one hitmaker of all time.

■ *The Great American Summer*, July 4 weekend—a six-hour recounting of top hits and people of the last 17 summers.

■ *RadioRadio Countdown Premiere*, weekend of July 8—the debut of a weekly three-hour adult contemporary countdown show.

■ *Memory Makers*, Aug. 13—a three-hour music trivia special.

■ *Super Concert*, Labor Day weekend—a three-hour presen-

tation of one of the year's top rock acts.

■ *The Great 1's of '83*, New Year's weekend—a countdown and review of the year in music history.

Spring Training, RKO Radio Network's second sports special in 1983, will be broadcast March 28-April 1.

Setting the stage for opening day April 4, the special takes a look at American and National League baseball's winter trades, free-agent drafts, minor-league prospects and pre-season records. Interviews with managers, coaches, trainers and players are featured.

Charley Steiner, manager of RKO Sports, will anchor the show for RKO One affiliates. Tony Bruno, weekend sportscaster for RKO Two, anchors the show for that network.



Supertramp

Members of the rock group Supertramp were at KLOS-FM, Los Angeles, March 8 to announce their first concert tour in more than three years. Steve Downes (left) of KLOS anchored the news conference, which was broadcast live on the ABC Rock Radio Network. Group members (from left) Roger Hodgson, Rick Davies and John Helliwell fielded telephone questions about the international tour and announced that Hodgson would leave the group after the tour to pursue a solo career.



Hanging tight

NBC-TV's daytime series 'Fantasy' used Sony's 1/2-inch Betacam camera/recorder system to tape a woman's first hang-gliding flight for a recent episode. Two Betacams were suspended from the glider for the segment.

RCA decoders going to hospitals

CHERRY HILL, N.J.—Hearing impaired patients in hospitals and nursing homes can now view closed-captioned programming in their rooms, without the institution going to the expense of individual decoders at each set. Under agreement with the National Captioning Institute, RCA Service Co. announced a new product line that will consist of a decoder installed at the institution's master antenna feed.

L. Dean Chitwood, division vice president, commercial products marketing, RCA Service Co., said the firm next wants to

HARDWARE

expand its decoder business into the lodging industry. "When traveling, hearing-impaired people would certainly appreciate the opportunity to keep up with their favorite captioned programs," he remarked.

EMCEE Broadcast products, White Haven, Pa., has introduced the Model TTS-10S all solid-state MDS transmitter. Features

include separate visual and aural amplification, a liquid-cooled final amplifier and compatibility with all currently used scrambling techniques.

The American Ski Classic, on NBC-TV at 2:30 p.m. EST March 26, was videotaped by Trans World International at Colorado ski sites. Trans World used the services of Unitel Video's Star Truck mobile production unit to provide 10-camera coverage of men's and women's giant slalom and "President Ford's Celebrity Race."

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letters

Poor replacement

I read with interest Dave Potorti's article, "They're Playing Your Song" (*BW*, Feb. 21).

It brought to mind recent articles in other trade magazines which said big time program directors to wonder out loud, "Where are the up and coming Imuses, Lujacks and Real Don Steeles?" I say they have been statistically neutralized by the likes of Moyes, Casey and Balon. I call them and their program director and general manager cohorts the "Paralysis Thru Analysis" bunch.

Can you just picture the creative personality of Don Imus trying to emerge through "split hazard liability coefficient," or a budding Gary Owens, running smack into a P.D. mesmerized by "anti-central tendency elements." It makes my "galvanic skin" crawl.

In my view, the PTA people have ripped the heart out of creative radio and replaced it with flip-cards!

I chuckled when WCOZ P.D. Paul Lemieux said, "Research is being looked down upon now, because a lot of stations that have used it have had bad books." Sure they've had bad books, they lack a "human" quality, and contrary to the PTA mentality, radio audiences are "human."

If any three radio stations in a given market subscribe to this philosophy what happens? They all end up sounding the same and die from either a fractured demographic or from poor sounding radio.

Sure research is a useful tool. But multiply this three-station scenario into the national scene and what you

end up with is hordes of "Time and Temp Monkeys!" That's the major reason for the lack of a multitude of creative radio personalities on the horizon. There are all too few people in radio management that understand the "theater of the mind," the boundless entertainment possibilities of the creative imagination.

Bob Murphy
WARD, Talkradio
Pittston, Pa.

Refreshing change

Broadcast Week is such a refreshing change from the political and technical overabundance of most broadcast-oriented publications. You have succeeded in providing the right mix of views from Washington, D.C., and happenings throughout the industry across the country.

Yours is truly a "newspaper" for broadcasting delivering an enlightening cross section of every aspect of this complex business we are in. I look forward to every issue because of its timely nature and entertaining and informative articles.

Keep it up!

Brock Abernathy
Local Sales Manager
WBFF-TV
Baltimore

No changes

Thank you for your well written article covering United States News Agency in the Feb. 28th issue of *Broadcast Week*. It is the first interview I have given in which I didn't

want to "correct" at least one of the quotes.

Marilyn Barksdale
Vice President
USNA
Washington, D.C.

Misperception

We'd like to congratulate you on your fine piece in the Feb. 7th *Broadcast Week* dealing with the Dallas RAB Conference's focus upon the new desirability of radio's upper demographics. However, the closing paragraph of the piece deals directly with a major new project that was recently announced by Al Ham Productions, and much of the necessary specifics were left out. This was disconcerting enough to some of our clients that we have already begun receiving phone calls about it here at our offices and we'd like to know if you could help us turn around what is apparently a misperception.

At the conference, Jim West, who is national sales manager for Al Ham Productions' "Music Of Your Life" format, shared some preliminary highlights from a special Arbitron study commissioned by Al Ham Productions, officially titled "Arbitron Ratings Qualitative Profile of the 'Music Of Your Life' Audience." The purpose of this study was to identify the particular nature of people who listen to "Music Of Your Life" stations, who happen to be predominantly 35-plus. The intention was to set this group apart from the general population.

Jim's remarks as summar-

ized in the article seemed to refer to some general information Arbitron had on hand regarding the general 35-64 population, when, in fact, he was sharing information from a private study of a very specific audience group—the "Music Of Your Life" listening audience.

We are concerned that the content of the paragraph will be misconstrued as being representative by some readers of the general 35-64 population.

We would appreciate it if this could be clarified in a future issue, as maintaining the integrity of the survey is important to our company.

Joe Capobianco
Vice President
Al Ham Productions
Huntington, Conn.

\$ale\$cope

Broadcast Week has grown to become an important addition to our company staff's reading list. We appreciate your insight and your very comprehensive coverage of the weekly events of the broadcast industry.

The economic news contained in *Broadcast Week* is vital to the effective operation of a radio station or television station. Slightly more than 18 months ago, *International Syndications* created a free monthly newsletter service for stations requesting it. *International's \$ale\$cope* newsletter, which is mailed around the world, contains sales ideas, sales promotional suggestions and programming trends for more than 1,000 broadcasters each month.

As I have indicated, the *\$ale\$cope* service is unique because it comes from a major syndication firm. Each month the stations on our mailing list are asked to share their successes and failures with us. Many do. We pass those ideas along in the newsletter to the stations on our mailing list. And, if additional information is required by a station interested in exploring the possibilities of a particular sales idea or sales promotion, *International* sends the additional information on a free basis.

Because syndication firms such as *International* earn their living by assisting radio stations to make money, we felt a responsibility to create a viable sales tool for the betterment of small and medium market stations. We think we've hit upon a good idea. Of course, every now and again, we make a few dollars by suggesting a special holiday feature which is available from our company.

Ron Grattan
President
International Syndications

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RANDOM THOUGHTS

Save 'St. Elsewhere'

On the heels of a *BW* plea to save *St. Elsewhere* (*BW*, 3/14/83), we see that NBC Entertainment President Brandon Tartikoff says the MTM drama has only a "marginal" chance of returning next year.

Brandon, you're making a big mistake. So big, in fact, that *BW* herewith officially launches its "Save *St. Elsewhere*" crusade. Give it another season with perhaps *Hill Street Blues* as a lead-in. If it then flops, then we'll live with it. But meanwhile, we urge all *BW* readers who care about the future of the best written black comedy-drama on television to drop a note to:

Brandon Tartikoff
30 Rockefeller Plaza
New York, N.Y. 10020

Remember, save *St. Elsewhere*, otherwise you'll have to wait a couple of years to see it on pay cable, ala *Paper Chase*.

Wary travelers

We're just a little bit concerned

over a few recent phone conversations with some of Madison Avenue's top media buyers.

This year, some of them—instead of being all excited about NATPE—a number have indicated that they'll be staying home. And it's not a question of economics.

More importantly, it's a perception by some of the folks that control some whopping big ad budgets that the National Association of Television Program Executives conference has little to offer in the way of any new or intriguing programs.

One buyer, who has been especially active in syndication, said there was little reason to go simply because, "All I have to do is sit in my office and wait for the reps and producers to show up. I can learn everything I need without having to traipse out to NATPE."

Still another professed to be tired of crowded elevators and suites, while a third suggested that in this day and age of instant

communication, NATPE is taking on dinosaur-like proportions.

Any or all of these opinions may be true, but we'd like to suggest NATPE's biggest problem is a lack of programming excitement. The goods, the software that sparkles is a rarity these days, and that's the bottom line for the malaise.

Coming clean

"Oh, John!"
"Oh, Mary!"
"Oh, John!"

Those are not the best words ever written for a television script, but they are historically famous in the land of television soap operas. Today, the scripts are fancier, filmed in more exotic places, and the performers carry some heavy-duty price tags. The thing that hasn't changed in the past 30 years is that soap fans are loyal to the end.

It is really hard to tell how far-reaching soaps are in today's society. Demographic measure-

ments are of little help when it comes to finding closet soap watchers, like two veteran journalists who skip out every day at lunch to watch their favorite soap at a pub in Colorado.

Likewise, it is difficult to number the fraternity men who skip classes to spend the afternoon digesting Big Macs and soaps in the chapter room. After all, these categories of TV faithful won't even admit to watching the *Smurfs* on Saturday mornings.

Soaps are an institution. The short punchy dialogue highlighted by long "look-into-my-eyes" pauses creates a sense of drama and passion. In short, soaps offer viewers an escape from their day-to-day problems and remind them that their problems are not unique or unsolvable.

What would we do without soaps? At least in one family, the answer would be—"there wouldn't be any Christmas afghans from grandma."

nothing personal

Controlled flush

Just when you thought every last bit of ratings information about *M*A*S*H*'s record-shattering finale had been extracted, culled, digested and analyzed, along comes the New York City Water Department with one last key piece of news.

During the 10 minutes immediately following the *M*A*S*H* sign-off, 11 p.m.,

EST, Feb. 28, more New Yorkers flushed their toilets than at any time in the history of the city.

Hundreds of millions of gallons of water whooshed away as an estimated 1 million New Yorkers went to the bathroom.

This fact, of course, is another testimonial to television's power over the lives and will of the citizenry. After all,

TV now seems able to make us defy the very laws of nature.

Famous reunion

The fictionalized accounts of the lives of the students at New York's High School for the Performing Arts are on view every Thursday courtesy of NBC's highly praised *Fame*.

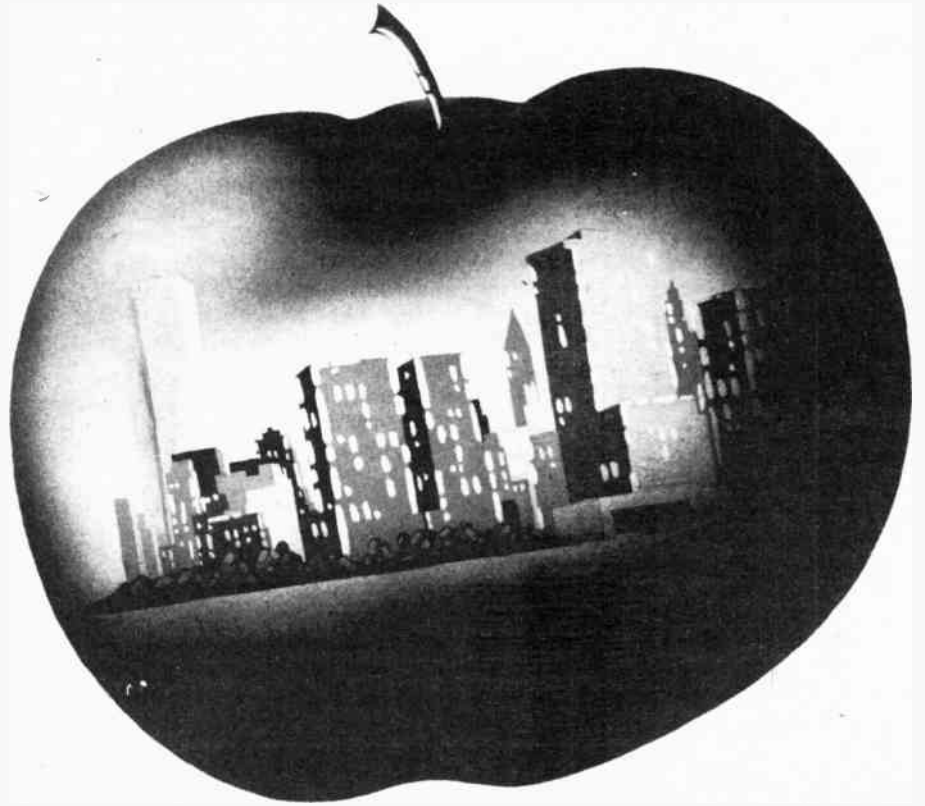
And we suspect that a recent press release that crossed our desk might, at

some point, serve as a plot line of an upcoming episode.

It seems that New York's High School of Music and Art as well as the High School of Performing Arts (scheduled, incidentally, to merge into the Fiorello H. LaGuardia High School by November 1984) are holding the first joint reunion of graduates.

Time Inc. has donated use of its facilities for the reunion.

IMAGES



NYMRAD's big winners

NEW YORK—Stiller & Meara of Blue Nun fame are back on the awards circuit.

The zany husband and wife team—Stiller & Meara Enterprises—captured NYMRAD's Big Apple Radio Awards first place honors this year in the National Advertiser and Local Humor categories.

This year's competition also marked the first time that two producers have won first place honors in two categories each. The other double hitter was Tony Schwartz' New Sounds, which won first place honors in both the Local New Advertising and the Local Public Service Categories.

In all, 11 awards were presented to first place winners in each category. And the winners are:

- **Local Open:** John Paul Itta Inc., for Aer Lingus Airline.
- **National Open:** Marsteller, for American Lamb Council.
- **Local Music:** Homer & Durham Advertising, for Newark International Airport.
- **National Music:** Backer & Spielvogel, for Miller Beer.
- **Local New Advertisers:** New Sounds, for Policemen's Benevolent Association.
- **National New Advertisers:** Stiller & Meara Enterprises for Harrah's Hotel.
- **Local Public Service:** New Sounds, for New York City Fire Department.
- **National Public Service:** Bonneville Productions, for The Church of Jesus Christ of Latter Day Saints.
- **Local Station Produced:** Inner City Broadcasting/WBLS Radio, for Fire Jeans/Tale-Lord.
- **Local Humor:** Jim Johnston Advertising/Stiller & Meara Enterprises for Amalgamated Bank of New York.
- **National Humor:** Levine, Huntley, Schmidt, Plapler & Beaver, for People Express Airline.

Ralph Guild, president of McGavren Guild, chaired the event, which his company hosted this year.

NYMRAD winners for this year include (top left) Jack Crutchfield, Bonneville Productions; Tom Griffith, Backer & Spielvogel; Marc Engelsman and Carolyn Paris, John Paul Itta Inc.; (center left) Jack Thayer, NYMRAD chairman; Jerry Stiller, Stiller & Meara Enterprises; Patrick O'Neal, master of ceremonies; Ralph Guild, awards host; Nancy Brown, Levine, Huntley, Schmidt, Plapler & Beaver; John Paul Itta, John Paul Itta Inc.; Ann Meara, Stiller & Meara Enterprises; Guy Durham, Homer & Durham Advertising; Tony Schwartz, New Sounds; (above) Nick Arzonetti, Levine, Huntley, Schmidt, Plapler & Beaver; John Reggio, New York Airlines; Denise Colon and Charlie Ambrosia, Inner City Broadcasting/WBLS Radio.



Thomas Burchill, president, RKO Radio Networks, assists first lady Nancy Reagan as she cuts the ribbon officially opening the network's new Washington News Bureau facilities.

Nancy Reagan helps christen RKO facilities

WASHINGTON—In a ceremony highlighted by the appearance of first lady Nancy Reagan, RKO Radio Networks opened its newly constructed bureau facilities here.

Reagan's appearance was tied to RKO's public service program *The Drugging of America*, which highlights the need for drug education among young adult parents. Reagan, accepting RKO's \$10,000 donation to the National Federation of Parents for Drug Free Youth, predicted RKO would receive letters of thanks from parents, youth and families as a result of the show. "I can't thank you enough for what you're doing," Reagan said.

NATPE kicks off 20th meet

Continued from page 1

much original programming.

Silverman, however, felt network still will be threatened by the rise of *ad hoc* networks—sure to be one of the most hotly debated topics at NATPE '83—as well as the eventual success of pay TV.

HBO Entertainment President Michael Fuchs agreed that network TV would continue to thrive, but he warned that network executives cannot sit still. Independents and cable TV don't take the summer off so network TV can't either was the gist of Fuchs' warning.

Trying to boost the ratings fortunes of the medium he represents, Fuchs suggested viewer awareness of TV ads is down and that network advertisers soon will be asking for qualitative ratings in addition to quantitative results.

Lawrence Grossman, president of Public Broadcasting System, was a bit harsher in his assessment of TV, particularly network TV. "*Winds of War*, *M*A*S*H* and the *Thorn Birds* are the last gasp of an old system," Grossman said, predicting network TV is turning to cheaper programming as cable, independents and PBS all threaten the old guard.

One theme that continued to crop up at the TV critics' gathering was the prospect of more co-financing and joint venture deals.

Word that a ruling on repeal of financial interest and domestic syndication rules might be delayed five years only was starting to make the rounds here. But again, all the interested parties were poised for inevitable verbal skirmishes.

Katz scores big with 'Kickoff Classic'

By Les Luchter

NEW YORK—ABC, CBS and Turner Broadcasting won the rights to the 1983 college football season a while ago. So what's all this talk about Katz Sports syndicating the first game of the season—a blockbuster matching up last year's top two teams, Penn State and Nebraska?

The talk is true. The "Kickoff Classic," to be played at night in New Jersey's Meadowlands either Aug. 27 or 29 was added recently to the NCAA schedule as a special benefit for the football Hall of Fame. Like the post-season bowl games, it is not part of the regular season TV contracts.

You could, in fact, call this match-up a "pre-season" bowl game. But the game will count in the schools' records, with the winner probably assured of the number one ranking in the wire service polls.

The New Jersey Sports and Exposition Authority, promoter of the game, solicited bids from nine organizations, including the three networks, HBO, ESPN,

Metrosports, Mizlou and Turner.

Bids were received from NBC, Turner, Katz and a combined ESPN/Mizlou venture.

Les Unger, director of public relations for the Meadowlands complex, said, "CBS and ABC declined to bid largely on the basis of the pending decision in the courts." That case, which will decide whether the NCAA can control exclusive rights to the games of individual colleges, would "dismantle" their current

arrangements with the NCAA, Unger noted.

As for the other bidders, he said, "HBO said if this had been available earlier in their budget year, they would have been interested."

Katz won rights to the event, which will attempt to match up the top two teams annually—for three firm years, with an option for two more. Definitive rights fees have not been forthcoming, but it's thought Katz paid well

over \$1 million.

Unger declined to name a dollar amount, but noted, "The Katz bid surpasses what an ABC or CBS game will pay the schools."

Unger said Metrosports had been too busy with college basketball to bid on the Kickoff Classic. The acquisition of the game by Katz, in fact, was announced only days after the company lost the lucrative Big East college basketball contract to Metrosports (*BW*, 3/14/83).

NIT rebounds on market share

NEW YORK—It doesn't get the publicity—or the top teams—of the NCAA college basketball tournament, but the National Invitation Tournament is still well-received by TV stations.

Before NATPE began, the Madison Square Garden Network already had cleared 68 stations, representing 65 percent of the country, for two NIT games.

MSG will show a semifinal game on March 28 and the championship on March 30, with

games starting at 9 p.m. EST.

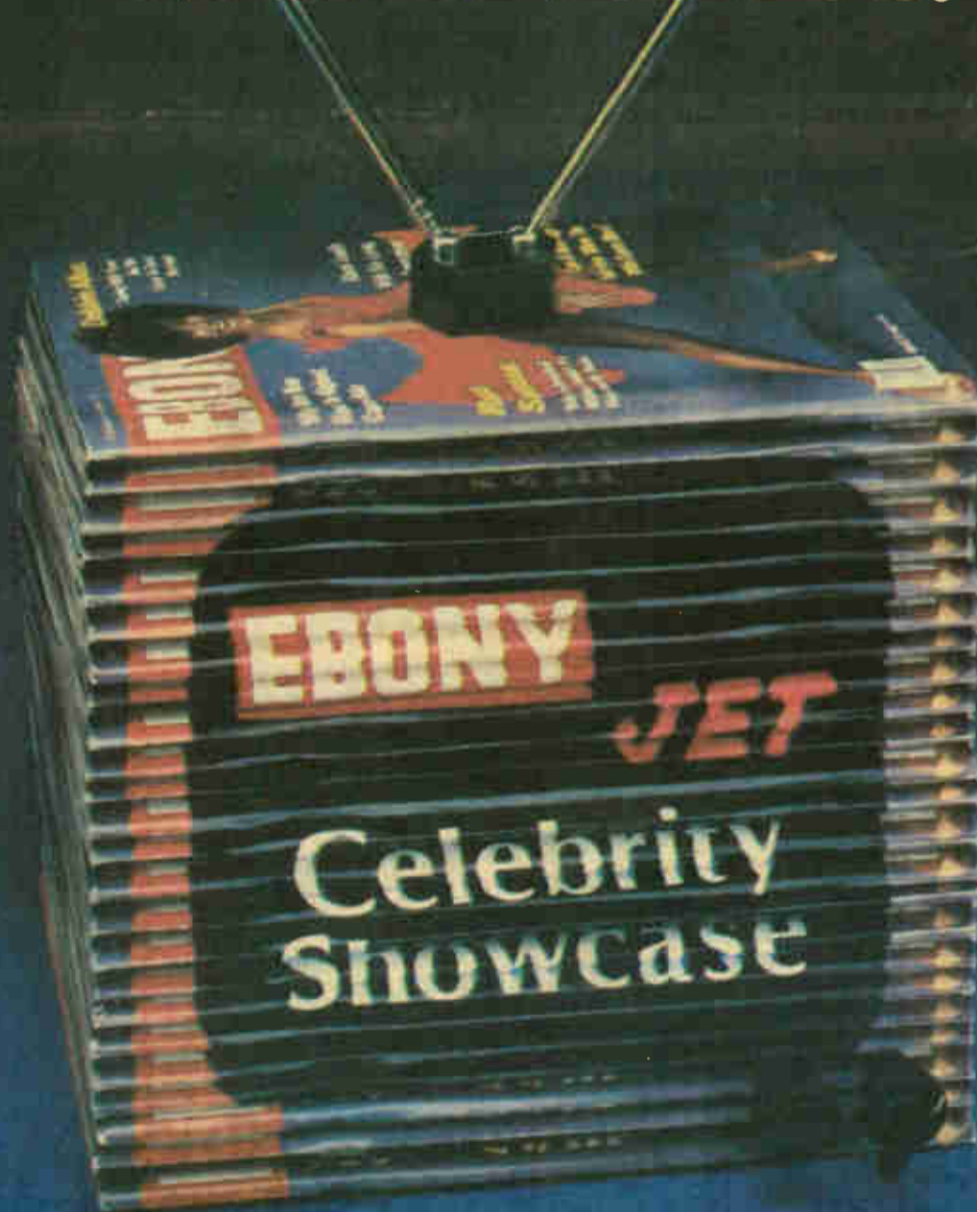
A spokesman said the station lineup—which now includes 17 of the top 18 and 30 of the top 40 markets—should keep growing, "but a lot of it depends on who makes it to the Final Four" in Madison Square Garden. Last year, when MSG showed three NIT games rather than two, the final lineup represented only 65 percent of the country.

"It's been way easier for us to get clearance this year than last

year," said the spokesman. He attributed this both to the increasing popularity of college basketball in general and to the NIT appearance of "teams that might be more well-known around the country." This year's 32-team NIT field had included Notre Dame, DePaul and Iona.

MSG also controls the rights to all the other NIT games. "Local stations have to buy the rights from us to televise them to their home markets," MSG said.

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For further information about EBONY/JET CELEBRITY SHOWCASE contact Tom Joyner at N.A.T.P.E. Suite 5-124 or Syndicist Booth #2.