



Robert Trout

Trout still leaping for news coverage

By Dave Potorti

MADRID, Spain—After 52 years on the air, Robert Trout is still going strong.

Now a special contributing correspondent for ABC news here, Trout has held key anchor spots on CBS Television and Radio and worked briefly with John Cameron Swayze on NBC.

He's a man of many "firsts": he was the first to coin the phrase "fireside chat" in reference to Franklin D. Roosevelt's

informal radio talks. In 1937, he was the only American reporter to cover the first British coronation ever broadcast. He covered FDR's first inauguration in 1933, and has covered every nomination convention and presidential election since 1936, starting with the Republican nomination of Alf Landon.

Many of today's broadcast journalists name Trout as their earliest inspiration, holding him in the same sort of awe

reserved for his contemporary, Edward R. Murrow. Both originated live radio reports from Europe. During World War II, Trout was heard on the radio nightly on *Calling America From London*.

It's been a half century since Trout read poetry and gave hunting and fishing advice as "Old Nimrod" on WJSV radio. Mount Vernon Hills, Va. When CBS bought the station, moving it to Washington and renaming it WTOP, he remained. Tele-

vision was just being born then, and at age 74, Trout recalls the innocence of those days.

"Around 1948, cameras were televising the political conventions for the very first time," he said. "One politician who was about to mount the platform was quite bald, and he let them paint hair on his head with an eyebrow pencil."

"He sat there for a while under the television lights, which were unaccustomedly
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BROADCAST WEEK

The business news and features weekly for the broadcast industry.

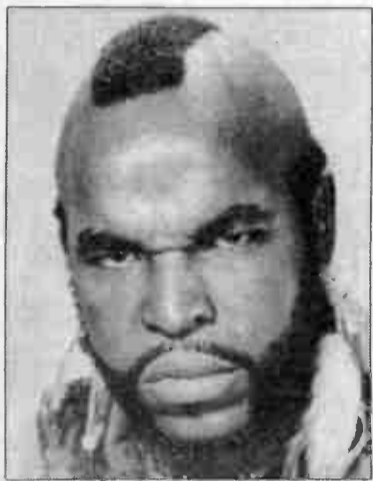
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- No-launch celebration
- 'Incredible' transfers
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BW IN BRIEF



Do you know?

NEW YORK—The groans of media buyers are in the air as shares fly south for the season. What better time to test your tube aptitude with a look at series old and new? **Page 15.**

Telethon time

NEW YORK—After 18 months of negotiations, the Democratic National Committee aired a live 17-hour fund-raising telethon, *Celebrate America*, over the Memorial Day weekend. And the Dems weren't the only organization taking its case nationally: On a smaller scale, the Osmond Foundation put on a 21-hour Memorial Day drive and raised more than \$5 million for children's hospitals. **Page 2.**

Letter barrage

WASHINGTON—Even during a Congressional recess, deregulation managed to be one of the hottest topics in town, throwing the NAB into the ring against the NRBA. **Page 4.**

New directions

SALT LAKE CITY—Bonneville Satellite Corp. is happily watching earth stations sprout across the country. In addition, Bruce Hough, VP and general manager, sees a whole new line of business opening up over the next few years. **Page 10.**

'Too Close' takes path blazed by 'Fame'

By Ed Harrison

LOS ANGELES—It was too close to call for *Too Close For Comfort*, but the cancelled ABC-TV sitcom will be back after all.

In what is turning out to be a season in which cancelled network programs just refuse to fade away, comes word that *Too Close For Comfort*, starring Ted Knight, is getting a new lease on life.

D.L. Taffner, in association with Metromedia Producers, will revive the series with production to commence by the beginning of September at Metromedia's Los Angeles studios.

Twenty-two episodes will be made for weekly prime-time airing starting in April 1984 over the Metromedia stations and an *ad hoc* network.

A Taffner spokesman said the series will return with its

original cast and creative talent. Further details on the series' resurrection will be announced this week.

Too Close For Comfort enjoyed three seasons on ABC although ratings significantly declined this year. The series finished the 1982-1983 season in 38th place in the Nielsen ratings.

Insofar as *Fame* is concerned, it now appears more likely that the cancelled NBC series will

find a home in first run syndication.

According to Larry Gershman, MGM/UA Television Distribution president, a 50 percent clearance rate was expected as of last Friday.

In addition to previously reported commitments from the Metromedia stations and WMAR-TV, the NBC Baltimore affiliate, additional commitments have come from
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Sweeps miff ABC...

By Les Luchter

NEW YORK—"The May sweeps are the most important ones we have. We really use that book until the fall sweeps are in," explained Frederick Barber, Jr., vice president/general manager of WSB-TV, Atlanta, and vice chairman of the Board of Governors, ABC-TV Affiliates Association.

"Our problem is that the May sweeps are not that important to the networks," he said. "It's not part of the regular season. It doesn't affect upfront buying."

On the other hand, he said, "The November sweeps are most important to the networks, but not that important to stations." After all, by that time, the affiliates have finished most of their ad selling—especially for the holiday season.

That discrepancy between the conflicting priorities of

networks and their affiliates was the subject of considerable discussion last week as ABC stations pondered the results of the May sweeps—the network's first time in last place in more than five years.

Most affiliates, of course, were still waiting for the local numbers in their markets. But, as Barber pointed out, "the problem is the local numbers are generally going to follow the national numbers."

Besides being upset about the quality of product ABC programmed during May, there was some concern about the way ABC released its ratings results last week.

WRAU-TV, Peoria, Ill., for instance, received them only in a 28-day combined version, rather than the 28-day Arbitron or Nielsen figures, according to Bob Rice, the station's president and the immediate
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... NBC cries 'whoopee'

NEW YORK—It had been a long time coming. And even if the local numbers weren't in yet, NBC-TV affiliates last week were ecstatic over the network's first sweeps finish out of last place in five years.

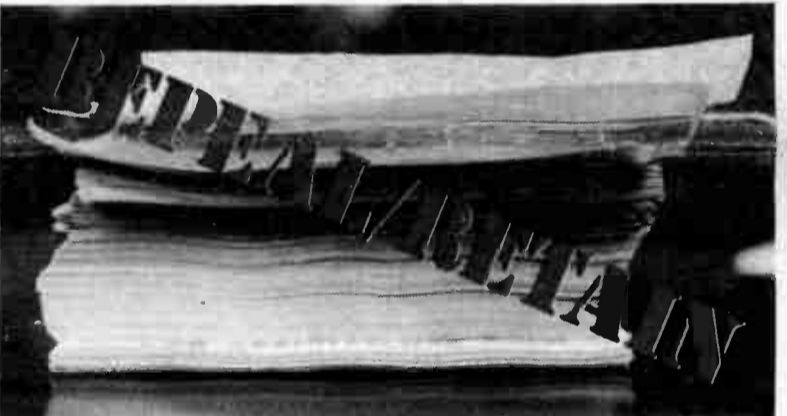
"We have five NBC affiliates," said James Sefer, senior vice president of Cosmos Broadcasting Corp. and an NBC Affiliates Board member, "and I have one word of comment—'whoopee!'"

"The encouraging thing about May—it wasn't all specials," noted C.E. "Pep" Cooney, vice chairman of the Affiliates Board

of Directors and president/general manager of KPNX-TV, Phoenix. "A lot of it was serious—and they'll be there next fall."

"I think NBC's turned around," said James Edwards, Affiliates Board member and vice president/general manager of WJAC-TV, Johnstown-Altoona, Pa. "According to our reps, agency reaction to NBC's fall schedule has been more optimistic this year than in the past."

William Faber, chairman of WFLA-TV, Tampa, Fla., and secretary/treasurer of the Affiliates Board of Directors, said he is "delighted" with the rational results, but stressed that "to be meaningful, we have to relate it locally. In the prime-time area, we believe the network ratings we have seen to
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Black actors present cause at financial interest hearing

LOS ANGELES—A group of five prominent black actors called for a full scale Congressional investigation into network and studio treatment of minorities—including minority depiction and hiring—during a hearing on the financial interest and syndication rules held here last week before the House subcommittee on telecommunications.

Both the networks and producers claimed their involvement in the syndication business was paramount in promoting diversity and competition as well as fostering minority participation.

The five actors who testified before the subcommittee were Sidney Poitier, Robert Hooks, Brock Peters, Bernie Casey and Terry Carter.

Corydon Dunham, NBC executive vice president and general counsel, initially raised the question of minority representation when he said, "that as a matter of economics, the present rules prevent the networks from providing the high risk investment and financial support that these new (minority) producers need."

The five actors declined to take sides on the financial
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AT DEADLINE

USCI clears final DBS obstacle

WASHINGTON—United Satellite Communications Inc. cleared the final obstacle in its plans to start a DBS service this fall as the FCC voted 4-0 to allow USCI to lease capacity on a Canadian Anik satellite.

Hubbard Broadcasting's United States Satellite Broadcasting had challenged the authorization. USSB charged USCI planned a "quasi-DBS" service since it will use conventional broadcast satellites, less power and larger home dishes than its DBS services set to launch in 1986.

FNN expands programming schedule

NEW YORK—Financial News Network, the national business and finance news service seen on cable systems, 17 UHF broadcasters and
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Dems ponder syndication for telethon

By Dave Potorti

NEW YORK—It's rare that 17 hours of network television time are bought by anyone, not to mention a political party.

But after about 18 months of negotiations, the Democratic National Committee (DNC) aired a live fund-raising telethon, *Celebrate America*, on NBC over the Memorial Day weekend.

It wasn't easy—the DNC worked closely with NBC in advance to avoid potential legal problems and equal time requests from viewers of other political persuasions. And a huge scandal erupted when members of the Republican National Committee and the Moral Majority flooded the telethon with calls of support for President Reagan and denunciations of Democrats in a premeditated "jamming" campaign.

The DNC reportedly spent \$2.6 million for the air time, running from 9:30 p.m. EDT Saturday to 3 p.m. Sunday. Another \$2 million was spent on production, and nearly \$1

million more covered the cost of the "800" number phone lines.

The star-studded show earned a 5.9 rating/12 share nationally during its prime-time Saturday exposure and netted approximately \$20 million in pledges. Based on the show's high production values equally high profits, a shortened version probably will go into syndication.

"Syndication shows will get us into targeted markets, but kicking off the campaign nationally, with a network show, was very important," said Anne Lewis, political director, DNC. "We were able to reach more than 100,000 Democrats that we couldn't have gotten in other ways."

While this was the longest and best-produced Democratic telethon, it was not the first to appear on network television. The DNC aired fund-raisers on ABC in 1972 and 1975, on NBC in 1973 and on CBS in 1974. But as an "entertainment special" airing in prime time, it was not an average show.

"We were less involved in

this than we normally are on entertainment specials, because it was such an unusual project," said Mitch Semel, associate, variety series and specials for NBC Entertainment. "It's not that often that someone buys air time on NBC, both programs and commercial announcements."

The networks' compliance and practices division, on the other hand, was heavily involved, Semel said. The DNC gave NBC pre-clearance rights to the show's script. The show was totally scripted in advance, with no ad-libs allowed. Only six minutes per hour were permitted for "hard" political comments. The only candidates on the show were *bona fide* presidential candidates. NBC could ask for documentation of all political statements in advance.

"We were very interested in making sure that they were not making any unsubstantiated claims, and that they didn't point their finger at President Reagan over and over again when they were in fact talking about things for which he could

not be blamed," Semel said.

"We wanted to avoid any situation that would allow the Republicans to have a legitimate reason to come to us and ask for equal time. Needless to say, our air time is too valuable for us to give away, or even to be forced to sell."

"There was a full-time effort to insure that there would be no legal problems," Lewis said. "We certainly were appreciative of NBC for making this opportunity available to us, and in return we were going to work with them to their satisfaction that we would avoid such problems."

"We knew we had a professional operation on the way in, in the way it was scripted and programmed. It gave us a far better show, the entertainment value was higher and we held viewer interest longer," Lewis said.

At press time, no Republican requests or complaints had been filed. But they may be hearing from the DNC. The Republican National Committee suggested that its members call in during the fund-raiser to

express their support for President Reagan. Reportedly, 10 Republican phone calls made it through for every one pledge of support for the Democrats.

"They've at least had the good grace not to demand equal time," Lewis said. "One of the two major political parties blatantly tries to interfere—jam, if you'd like—the phone lines of the other, and then says when questioned that there's nothing wrong with what they're doing. I never thought I was naive, but even I thought that the Republican party had learned about dirty tricks."

DNC lawyers are looking into the situation, Lewis said.

"It is our feeling that if at all possible we are going to file suit, not only against the Republican National Committee but the Moral Majority, which sent out a Mailgram to its followers that was interestingly similar. It was a planned interference with our civil rights and our ability to communicate with one another," Lewis said.

Osmonds score big for hospitals' cause

By Simon Applebaum

NEW YORK—The Democrats weren't the only organization taking its case nationally via a Memorial Day weekend telethon. On a smaller scale, and with a smaller lineup of stations, the Osmond Foundation, a non-profit group organized by several members of the famed musical family, put on a 21-hour drive and raised more than \$5 million for children's hospitals around the U.S.

The *Children's Miracle Network Telethon*, presented by the foundation and the National Association of Children's Hospitals, had 24 stations assembled for the occasion. Four were NBC affiliates defecting from carriage of *Celebrate America*; KOA-TV, Denver; WSMV-TV, Nashville, Tenn.; KHON-TV, Honolulu and KOV-TV, Albuquerque, N.M. Instead of watching Leslie Uggams and Daniel Travanti appeal for funds all weekend long, viewers of those stations caught John Schneider, and co-hosts Marilyn McCoo and Merlin Olsen in the money-raising spirit. The rest of the lineup consisted of six ABC stations, six CBS stations and seven independents, the latter group including KTTV-TV, Los Angeles and WANX-TV, Atlanta. Most of the stations carried the 21-hour show in its entirety—9 p.m. May 28 to 6 p.m. May 29.

WSMV-TV signed for *Children's Miracle* two months ahead of its presentation. "We had committed to them long before NBC made its decision to carry the Democratic telethon," explained Dan Akens, operations manager at the station. "Our decision not to run *Celebrate America* had nothing to do with the Democrats." With country music star Barbara Mandrell as a local co-host in the final hours, WSMV raised \$105,000 for Vanderbilt University's child care facility.

The foundation decided to stage the telethon last October, after meeting with the National Association of Children's Hospitals. Duff's Smorgasbord

Restaurant, a family restaurant chain based in the Midwest, donated \$150,000 for production costs, while Osmond Productions donated studio facilities. Meanwhile, member hospitals in the association were asked to line up the stations themselves. They also were charged with staffing local phone lines and providing taped segments on their services to the national effort. Local stations received 15 minutes of each hour for appeals.

"Basically, it was each hospital's responsibility to set up a local affiliate," said Diane Passarelli, communications director at the Osmond Foundation. "They handled their own publicity, and the dollars raised by each local station remain there for use by the local facility."

The telethon also received financial contributions on-camera from a group of corporate sponsors—Wendy's, Command Performance Hair Salons, Baskin-Robbins, Diet Center and H.J. Heinz. The corporate total was not included in tote board numbers displayed on the program. Other companies—Seiko, Republic Airlines, Continental Airlines and Excelsior Hotels—provided functions for the event. Bonneville International, based in Salt Lake City, handled satellite transmission of the telethon to stations.

Because of the telethon's decentralized nature, viewers in many areas of the country were unaware of the event until the day after, when a few national shows, *Entertainment Tonight* for one, showed highlights. Passarelli acknowledges the national publicity problem has to be resolved by next Memorial Day, when the telethon expects to go out over 50 to 60 stations, with the possibility of an international contingent.

"You have to remember that for these hospitals, this was an entirely new situation for them. They're not used to doing something like this. Next year, we're going to organize a national publicity campaign to help them out," she said.

Bellows rumors prompt some definite maybes?

NEW YORK—ABC News executives were trying to be noncommittal last week amid reports that *Entertainment Tonight's* Managing Editor James Bellows would join the network as executive producer of a new magazine show.

Yes, they were talking to Bellows.

No, he's not on board yet, but should be in July.

Yes, they are looking into a second magazine show in addition to *20/20*.

No, it's too early to say the show will run 90 minutes, start in early fall, and replace *World News Tonight* and *Ripley's Believe It or Not* on ABC's Sunday lineup in direct competition with CBS' *60 Minutes* and NBC's *Monitor*.

But that wouldn't be a bad bet.

CBS strikes agreement with China Television

NEW YORK—Mainland China may be a little short on television households, but it does have a billion potential viewers and CBS will be the first American network to provide them with regularly scheduled, advertiser supported programs.

The network last week announced an agreement between China Central Television, the national television network of the People's Republic of China, and CBS Broadcast International to supply CCTV with 64 hours of programming over a 12-month period beginning in October.

The programs will be CBS-produced entertainment, news and sports, not *Dallas* or *Magnum, P.I.* They will be broadcast from 8 to 9 p.m. each Friday, following the network news, and half hours on alternate Sundays, following English language lessons.

John Eger, vice president and general manager of CBS Broadcast International, made the announcement and said that CCTV will choose the programs and that CBS Broadcast International will sell commercial time within them to a select group of multinational sponsors with product category exclusivity granted to each.

The commercial time will be offered to only 10 advertisers, who can each purchase 32 minutes annually for \$300,000. No advertisers are signed yet.

Eger called the agreement a "milestone in international broadcasting" and said it is

"indicative of our efforts not only to explore all television marketing opportunities, but also to participate fully in a rapidly developing, mutually beneficial worldwide communications."

The agreement also calls for cooperation in several other areas, including current and new broadcast technology and possible joint production ventures in China and elsewhere. And CBS Broadcast International will assist CCTV in marketing its programming in the United States.

With at least two channels in all but one Chinese province, CCTV's television signals can now reach more than one-third of the population, close to 400 million people.

Chinese officials estimate there are 15 million to 16 million television sets in the country.

Attendance may hit 300 for national LPTV meet

BEMIDJI, Minn.—From 250 to 300 people are expected to attend the National Translator Association/Low Power Television Association seminar here June 8-11, at the site of the nation's first LPTV station.

While most registrants either hold LPTV grants or are applicants, a number of equipment manufacturers will be represented on panels. Programmers, including such pay TV giants as Oak, ON TV, SelecTV, and

such LPTV-oriented services as General Television, Genesis and JPD will also be present.

Sessions, mostly of a how-to nature, will include: "Architecturing the LPTV Station"; "LPTV Advertiser-Supported vs. STV Service"; "Dealing with LPTV Local News and Information"; "Programming Alternatives for LPTV"; "Community Promotion of LPTV"; and "ABC's of Local Production."

NBC puts five shows in top 10

NEW YORK—NBC-TV placed five shows in the top 10 as it won the week ending May 29 with a 14.8 rating. CBS received a 13.8 and ABC a 12.8.

The week's top program was *Happy Birthday, Bob*, the three-hour 80th birthday salute to Bob Hope, which garnered a 23.9 rating and 38 share. Other NBC shows in the top 10 were reruns of *Hill Street Blues* (tie for #3), *The A Team* (#7), *The Enforcer* movie with Clint Eastwood (#8) and *Cheers* (#9).

CBS' *60 Minutes* finished in second place with an 18.9/39, with a new episode of *Alice* tying with a *Magnum, P.I.* rerun for third position and a *Jeffersons* rerun finishing sixth.

ABC's top-rated show, a *Three's Company* rerun, was in tenth position with a 17.3 and 28.

Besides *Happy Birthday, Bob* on Monday and *The A Team/The Enforcer* combo on Tuesday, NBC swept to a Friday night victory with a mammoth win for the three-hour, oft-run *Sound of Music* movie. The film, which finished number 12 for the week, received a 16.5/30. At the same time, CBS' *Dallas* (#52) and *Falcon Crest* (#56) fell to their lowest shares ever: 18 and 17 respectively. And *The Dukes of Hazzard* pulled its lowest share for 1982-83: 24.

NBC's victory came despite dismal performances on the last two days of the ratings week. It received only a 9.4 rating on Saturday.

WNBC-TV IS #1 IN NEWS

**LIVE AT FIVE
NEWS 4 NEW YORK AT 6
NBC NIGHTLY NEWS
NEWS 4 NEW YORK AT 11**

WNBC-TV IS #1 IN ENTERTAINMENT

**PRIME TIME
THE TONIGHT SHOW
DONAHUE
FAMILY FEUD**



Letters fly in deregulation flap

By Angela Burnett

WASHINGTON—Even during a Congressional recess, deregulation managed to be one of the hottest topics in town, throwing the National Association of Broadcasters into the ring against the National Radio Broadcasters and featuring Rep. Billy Tauzin (D-La.) as referee.

According to the NAB, the problem stemmed from an open letter from the NRBA to its membership and was rounded out by testimony of Harriet "Sis" Kaplan, NRBA president, before the House Telecommunications Subcommittee. Full deregulation had, said the NRBA letter, been "derailed" by the "ill-advised and shortsighted burst of energy by some members of the House Commerce Committee abetted by NAB."

Kaplan's testimony, indicating that NRBA would "accept

quantification as a compromise" (*BW*, 5/30/83), signaled the NAB that the two organizations differed sharply on their deregulation positions.

Abe Voron, NRBA executive vice president, noted that the key difference between the two groups is that the NAB has an "overriding interest in the television business and the association business."

"The basic problem is that we're in different businesses," Voron said. "The NAB is in the association business... we're run by broadcasters."

The NAB has bristled at charges that it is not representing its radio members and countered that NRBA had been "bought off" on the issues of qualification and a spectrum fee. According to Shawn Sheehan, NAB senior vice president of public affairs, "NRBA is being dishonest... and (they) are not for the best interest of the industry."

Sheehan explained that NRBA would be content to go simply with radio deregulation, a position NAB also could embrace if it were possible. "But Chairman Wirth has indicated that he's interested in a broadcast deregulation bill, not a separate bill for radio and television," Sheehan said.

Voron said, "We plan to continue to try and get a full and total deregulation for radio." He added that the present "chaos" has caused problems with their plans, but they remain dissatisfied with the Tauke/Tauzin Bill, H.R. 2382 (*BW*, 5/16/83). "I don't think we (NRBA and NAB) are working on the same thing," he said.

"To the NAB, radio is just an afterthought. Radio would get a bone after everything had been settled. The Tauke/Tauzin bill is simply not broad enough. We feel that the climate is perfectly right for radio deregulation."

Voron also noted that NRBA is not in favor of a spectrum fee or quantification. "What we have said is that we have an open mind and will discuss anything that leads to total deregulation," he explained. The NRBA deregulation plan calls for a 50-year contract that would end the public interest standard and establish a property interest in the station's frequency. Were a Tauke/Tauzin bill passed, Voron noted the problem would become how to protect broadcasters.

"Like any contract there would be an offer, acceptance and consideration," Voron said. Voron said the consideration would be in the form of a fixed rate payment with a "near absolute property right" to the frequency with the only regulation being technical standards.

Viewing the NRBA's position as adding to the "divisiveness" between the two groups, the NAB urged its radio members "to come to their sense and unite behind a single NAB effort which is consistent, has momentum and has already achieved significant progress," (*BW*, 5/30/83). NAB stresses its track record on broadcast deregulation at the FCC and in the Senate, as well as its membership size in support of its deregulation position.

In a letter Tauzin sent to broadcasters, the NAB received additional support as Tauzin labeled the NRBA's stance as "fraught with error and inflammatory verbiage." Outlining the development of H.R. 2382 and the problems of deregulation in the House, Tauzin noted that the NRBA position served to "alienate" radio broadcasters in the NAB and NRBA.

FOR THE RECORD

■ As Federal Communications Commissioner Anne Jones turned in the keys to her office last week, speculation on her replacement heightened. A top contender appears to be Mimi Feller, administrative aide and counsel for Sen. John Chafee (R-R.I.), who has received the recommendation of Sen. Bob Packwood (R-Ore.) and other senate support. Rep. James Broyhill (R-N.C.) reportedly has voiced his support for Jackson Lee, currently at the FCC in congressional relations. Other names in the hat include Susan Wing, an attorney with Hogan and Hartson; Dennis Patrick, associate director, Presidential Personnel Office; Karna Small, media relations director on the White House staff; and Bobbie Greene Kilberg, an attorney with the Aspen Institute for Humanistic Studies.

■ The Federal Communications Commission affirmed a Broadcast Bureau decision that denied a complaint by Decency in Broadcasting Inc. against Rahall Broadcasting of Indiana Inc., licensee of WFBQ-FM. Decency in Broadcasting had complained about a WFBQ slogan and music that referenced sexual acts. The FCC noted it had no censorship authority and First Amendment protections generally are afforded such language.

■ Josephson International Inc. announced late last week that it had completed the acquisition of radio station WMGF-FM, Milwaukee, under terms of a previously announced agreement.

■ National Association of Broadcasters' President Edward Fritts has asked the Federal Communications Commission to "issue a policy statement at the earliest possible time affording a preference to daytime-only AM stations seeking an FM facility in their community of license." In a separate letter to Sen. Bob Packwood (R-Ore.), Fritts also voiced NAB support of S. 880, the Daytime Broadcasters Bill, which calls for an expansion of broadcast hours (*BW*, 4/4/83).

■ Action for Children's Television celebrated its fifteenth anniversary with the presentation of awards for achievement in children's television. The awards, given for health spots, programming achievement and corporate support, were given to "...dedicated people who understand that children are too important a segment of the TV audience to be ignored," according to ACT President Peggy Charren.

■ The Federal Communications Commission has granted RKO General Inc. a temporary waiver of the main studio rules that will allow it to keep its New York studio operational for 15 months after the FCC decision granting a move to Secaucus, N.J., becomes final. Concurrently, the commission denied a stay requested by Multi-State Communications Inc., pending court review.

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■ Charlie Rose returns to the Washington airwaves as WJLA-TV introduces *Face To Face* Saturday with Rose as host. *Face To Face* bumps WJLA's *Dollars & Sense*, which moves to Sunday. The new show will feature Rose, former host of his own nationally syndicated show, in a topical half-hour interview format.

■ The National Association of Broadcasters has filed comments on Delaware's Interim Rule 2-101 relating to attorney advertising noting that "...the proposed regulations go beyond that goal (of inhibiting misleading advertising) and would impose unrealistic duties upon broadcasters and attorney advertisers." Interim Rule 2-101 would require detailed disclosure language by the advertising attorney that the NAB terms as "not practical in light of the nature of broadcasting."

■ Alan Thicke, who starts his late-night talk show *Thicke of the Night* Sept. 5 on more than 100 stations, is auditioning talent for the show's repertory company in Chicago, Toronto, San Francisco and New York. Thicke said he is looking for people "with the charisma to become stars, people with soul, who can make you like them and feel something about their nature."

■ Viacom Enterprises moved its Southwestern division office June 1 to Las Colinas, a planned community in Irving, Texas, near the Dallas-Fort Worth airport.

AT DEADLINE

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on low-power television stations, will expand its daily program schedule from seven to 12 hours starting July 18.

The new 12-hour schedule will run from 7 a.m. to 7 p.m. EDT and will include 10 hours of live programming. FNN currently programs from 10 a.m. to 5 p.m. EDT.

Program segments are: *FNN: Morningline*, late news from 7-8 a.m.; *It's Your Money*, personal finance from 8-9 a.m.; *The Market: Today*, Wall Street report with anchor Robert Metz from 9-10 a.m.; *Marketwatch*, continuous reports on stocks and commodities from 10 a.m. to 4 p.m.; *It's Your Money* from 4-5 p.m.; and *FNN: Final*, news wrap-up, from 5-6 p.m., repeated from 6-7 p.m.

Financial News Network has been on the air since November 1981 and now reaches more than 26 million cable and broadcast households.

KABC-TV replaces 'The People's Court'

LOS ANGELES—KABC-TV, the ABC O&O here, has dropped Telepictures' *The People's Court* effective Sept. 5 and is replacing it with the self-produced *L.A. Today* half-hour magazine show. KABC will now program a four-and-a-half-hour news and information block from 3:30-8 p.m. The cancellation of *The People's Court* leaves KABC with no syndicated programming and no room for any, a serious blow to independent producers. The station is moving to eliminate all weekend syndicated product as well. *The People's Court* has been picked up by independent station KCOP-TV here.

NCAA regroups on football telecasts

SHAWNEE MISSION, Kan.—The National Collegiate Athletic Association is putting together an alternative plan for telecasting college football games in the wake of last month's setbacks in federal court.

The NCAA's control over college football telecasts was ruled in violation of federal antitrust laws last month. The NCAA has asked for a rehearing before the full appeals court, but is also working on a new television package that an association spokesman said should be workable under the court opinion.

He described the plan, which is still in the early stages of development, as being designed to increase the opportunities for television exposure by member colleges and to provide more flexibility for schools to arrange their own television coverage.

The plan is being drawn up by an administrative subcommittee of the NCAA's television committee and will be presented to the television committee on June 2. It is scheduled to be presented to representatives from football conferences and independent schools at hearings June 26 in Kansas City.

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NPR budget deficit leaves 84 jobless

WASHINGTON—With a \$5.8 million deficit and a proposed budget for 1984 down \$26 million from 1983 (*BW*, 5/30/83), the dismissal of a large number of National Public Radio employees was expected, imminent and not surprising.

For the 84 NPR staffers that received their lay-off notices a week ago, the reality finally sunk in.

"It's like a graveyard here," commented one NPR staffer. "But you wouldn't know anything was wrong because you

hear all the music playing in the background."

According to acting Chief Operating Officer Ronald Bornstein, the cuts are the result of NPR's current financial crisis and greatly restricted 1984 funding. The cuts represent a 35 percent budget reduction and a 30 percent reduction in force. Since the budget problems began there have been a total of 139 RIFs and resignations.

"It's like people are just waiting around for the 'grim

RIFer,'" the staffer said. NPR earlier agreed with the American Federation of Television and Radio Artists to rehire AFTRA members when and if it should again expand its staff. AFTRA and a number of mid-level managers had made offers to NPR in an effort to stem the personnel cutbacks, but no final decision has yet been made. In the meantime there are rumors that NPR is considering cutting back staff benefits packages.

"A lot of people here feel that

NPR puts out a good product and they want to see NPR survive. They want to stay around and see what happens when the dust settles," the staffer said. "I just hope that top management sees that and recognizes that these people still have to live and pay mortgages and survive. It's now a question of just how long these people are willing to be philanthropic.

"There's a lot of people out looking for broadcast work right now," he concluded.

UPDATE

Olympic minutiae

REN features cover highlights, trivia

LOS ANGELES—In 1975, television brought us the *Bi-Centennial Minute*. In 1983, radio is bringing us the *Olympic Minute*.

The Pasadena, Calif., production firm called Radio Entertainment Network in conjunction with the Los Angeles Olympic Organizing Committee is offering stations a series of daily one-minute features highlighting little-known but noteworthy aspects of both the modern Olympics and the ancient Olympics.

The series debuted over the Memorial Day weekend in 18 major markets and 20 smaller ones on formats ranging from all news and talk to beautiful music, country and Al Ham's *Music Of Your Life*.

The series, narrated by nationally known newsman Joseph Benti, will run for 61 weeks through July 27, 1984, the day before the Olympic Games commence in Los Angeles.

Rod Rawlings, president of

Radio Entertainment Network, said the series' demographic appeal is men and women 18-54. "Research has shown that of all events men and women want more of, the Olympics outdistances everything.

"Our first aim is entertainment," Rawlings said. "Just because the Olympics are happening doesn't make it entertainment. It's a broad human interest series, not a sports show."

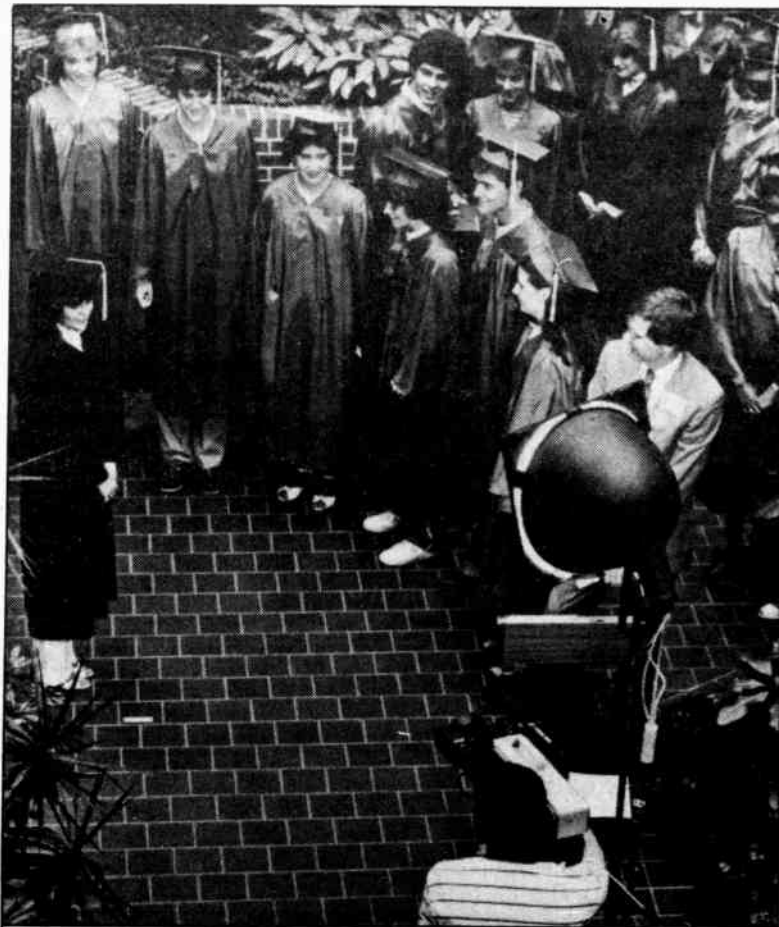
The *Olympic Minute* is being produced "from an international perspective," Rawlings said, which will allow the company to sell it in foreign markets. Plans are underway to meet with the national Olympic committees in each country sending athletes to the games for possible sale.

In the U.S., the series is available on a barter basis to stations in the top 100 markets. Each show opens with a 10-second tease, followed by a 30-second national and 30-second

local commercial and then a 50-second conclusion. Rawlings said that the national advertisers will be the same ones investing heavily in television sponsorship including Coca-Cola, Xerox, IBM, McDonalds, Buick, Canon, TransAmerica and others. Outside the top 100 markets, the series is being offered for cash.

Rawlings said that Radio Entertainment Network is the licensee for all short-form radio series produced for the Olympic committee. Because the *Olympic Minute* is the only officially sanctioned show, the firm's 10 writers and researchers had access to Olympic Committee archives. Additional information came from libraries, museums, bookstores and other sources.

Rawlings said that most major market stations are airing each feature two times a day Monday through Friday while smaller stations are airing it two to three times a day.



Scholastic video

Top high school academic achievers from the Kansas City metropolitan area were videotaped recently at KCMO-TV, Channel 5. The students, 119 in all, were featured in a series of 100 television commercial announcements that appeared on KCMO through June 3. KCMO is now KCTV.

CBS suit: Judge rules no malice

LOS ANGELES—The judge in the CBS slander trial here ruled last week that Dr. Carl Galloway had not proved malice and ill will on the part of CBS, Dan Rather and two program executives and thus could not seek punitive damages in his \$30 million suit against them.

Dr. Galloway's suit is the result of a *60 Minutes* broadcast in 1979 in which he was linked to

SAG, AFTRA back at 'table'

LOS ANGELES—The Screen Actors Guild and the American Federation of Television & Radio Artists get back to the bargaining table on Tuesday with the Alliance of Motion Picture & Television Producers as all parties try to hammer out a new actors' contract before the present one expires June 30.

SAG and AFTRA had two preliminary meetings with the producer group last month in which objectives and proposals were stated. By mutual consent, a recess was called to allow the Alliance of Motion Picture & Television Producers to conclude negotiations with the International Alliance of Theatrical Stage Employees.

SAG and AFTRA are asking management for wage increases, a bigger piece of the pay TV pie, stricter safety requirements and stricter monitoring of affirmative action guidelines.

an insurance fraud ring. The jury in the trial may still award Dr. Galloway compensatory damages, but it is unlikely that the amount will approach \$30 million.

During the Dec. 9, 1979, broadcast in question, which was reported by Rather, then a correspondent for *60 Minutes*, Rather held a fraudulent medical report before the camera and told viewers it was signed by Dr. Galloway. A handwriting expert testified in the trial that the signature was forged and Dr. Galloway said that he left the clinic more than a month before the *60 Minutes* investigation.

Rather's testimony in the trial received extensive press coverage from all three networks as well as 16 hours of live coverage by Turner Broadcasting System's

Cable News Network.

Rather was on the witness stand three days last week. In addition to the CNN coverage, the ABC and NBC nightly newscasts had reports on his first day of testimony while CBS reported on Rather's last day on the stand.

ABC's late night news analysis program, *Nightline*, devoted one long and one short segment to the trial. *Entertainment Tonight*, the syndicated entertainment news program seen on more than 130 stations, offered a report each night of Rather's testimony as well as four reports earlier in the trial.

Late last week, Dr. Galloway's lawyer indicated he would call two rebuttal witnesses prior to closing arguments and submission of this case to the jury.

Arbitron measuring D.C.

WASHINGTON—The recent addition of this market by Arbitron Rating Co. means that it "now measures television audience overnights in more local markets" than any other rating service.

In addition to Washington, Arbitron measures overnight viewership in New York, San Francisco, Los Angeles, Philadelphia, Chicago and Dallas. As of Sept. 1, the Detroit market will be added.

Since Washington is not heavily cabled, Alison Conte, public relations specialist for

Arbitron, did not anticipate that any of the company's dual capacity meters (broadcast and cable) had been installed.

In the Arbitron tradition, Washington has 300 households that are being metered. Daily at 2 a.m., the meters are cued for the previous day's viewing.

Conte reported that WDCA-TV, an independent owned by Taft Broadcasting, and about 50 advertisers and advertising agencies have already signed up to receive the Washington, D.C. book.

LA's KABC keeps top spot, fends off p.m. challenger

LOS ANGELES—KABC-TV maintained its ratings dominance in all the key news periods during the May sweeps. However, its supremacy at 11 p.m. appears to be challenged.

At 11 p.m., KABC had a 10 rating, 25 share in the Nielsens, while tying KNBC in the Arbitron at 9/23. During the sweep period at 11 p.m., KABC lost two share points in each rating service while KNBC gained three share points in Nielsen and two in Arbitron. The ratings differences apparently are tied to NBC's strong showing this sweep.

During access, KNXT's *Two On The Town* finished first in the Nielsens with an 11/20 compared to KABC's 10/18 with *Eye On L.A.* A year ago, the two programs were tied. However, Arbitron called it differently, pegging *Eye On L.A.* first with a 10/18 to *Two*

On The Town's 9/15.

Among the independents, KTLA-TV maintained its leadership between 8-10 p.m. with its movie package scoring an 8/13 in Nielsen and 7/12 in Arbitron. KCOP was second during the time period with its movie package.

During the 10 p.m. newscasts, KTLA again maintained dominance with a 6/11 in both services, followed by KTTV at 2/4.

Nielsen sign-on to sign-off figures show KABC in first with a 6.8/20, followed by KNXT at 6.1/18, KNBC at 6/17, KTLA at 4.1/12, KTTV at 3.6/10, KCOP at 3.3/10 and KHJ at 2.1/6. Arbitron ranked KNBC second at 6/17 followed by KNXT at 5.4/16. Among the indies, Arbitron had KTLA fourth, followed by KCOP, KTTV and KHJ.

Corrections & clarifications

In a Voice of Agriculture story in the 5/23 issue of *BW*, the program director of KFRE, Fresno, Calif., was incorrectly identified. He is Mike Webb. The station's format also was incorrectly identified. It is a middle-of-the-road music station. Bob Neira of KBEE-AM FM, Modesto, Calif., was incorrectly identified. He is the station's program director. The

dial position of KSEE-TV, Fresno, Calif., was incorrect. It is channel 24.

In a New York ratings story in the 5/30 issue of *BW*, WABC-TV was incorrectly cited as winning the 11 p.m. Arbitrons. The winner was WNBC-TV. WABC-TV won the 6 p.m. Arbitrons and won the Arbitron ratings overall.

REGULATORY SCENE

FCC redefines urban areas for AM

The FCC has incorporated the former definition of an urbanized area by the Census Bureau into its rules to justify its policy for the establishment of the first AM radio licenses.

A 1980 revision of the definition of urbanized areas by the Census Bureau caused a problem with the FCC policy that was tied to the previous bureau definition. By changing its definition, the Census Bureau caused a change in commission policy not intended by the FCC. The change had eliminated the central city requirement from the definition and provided that any incorporated place and its densely populated surrounding area of at least 50,000 would qualify as urbanized.

Applying the new definition would disqualify many potential AM stations, held to rather stringent separation standards, by placing them in urbanized areas. The stations previously would have been considered outside urban areas.

EBS test scheduled

The FCC will conduct a closed circuit test of the Emergency Broadcast System during the week of June 20 involving ABC, MBS, NPR, AP Radio, CBS, IMN, NBC and UPI Audio Radio Network affiliates. AP and UPI wire service clients will receive activation and termination messages of the test.

ABC, CBS, NBC and PBS television networks will not participate in the test. The affected affiliates will be notified of the test procedures 30-45 minutes prior to the test. The test will not be broadcast over the air and final evaluation should be ready in July.

FM stations to become available

The FCC has found that some 1,500 FM stations can be added at 546 of 1,000 locations studied and has modified the FM technical rules to increase assignment availability.

Previously, new stations required an amendment to the FM Table of Assignments that protected the adjacent and co-channel assignments already in existence, even though the new station may operate with less than maximum facilities. The presumption was toward the new station increasing its power and facilities as its financial situation improved.

The change in the rules will allow Class A stations, those of 20 designated channels with a service radius of 15 miles, to operate on Class B/C channels. Class B stations are designated for urban areas and have a 40-mile service radius while Class C stations, in more sparsely populated areas, have a 57-mile radius. Class B and C comprise 60 of the 100 FM channels available. Twenty channels are reserved for non-commercial educational stations and are not affected by the rules change.

The FCC also created three new classes of stations, with shorter services radii that will operate as Class B1 (28 miles), Class C1 (45 miles) and Class C2 (32 miles).

Existing stations will be required to meet minimum facility requirements within three years or they will be reclassified on the basis of the new classifications.

Class C stations will have a minimum antenna height of 300 feet and must immediately meet the minimum facilities standard. Previously Class C stations had six years to comply.

The commission additionally moved to convert the rules within the FM service to the International (metric) system of units. The FCC will delay implementing the changes until it has the resources available to process the large volume of existing and expected applications. Most of the new stations are expected from the South and Midwest and should be processed by the end of 1984.

FCC affirms OFS distribution

The FCC has affirmed a decision that allows licensees in the Private Radio Services to deliver motion pictures, music, computerized information and other products to their customers.

In 1981 the FCC amended its rules to permit licensees in the Private Operational Fixed Microwave Radio Service to operate private local distribution services to deliver their products and services to customers using three channels in the 2.5 GHz band for point-to-point multipoint transmissions. The OFS bands above 13 GHz were to be used for point-to-point transmissions.

The FCC has imposed a two-year prohibition on the distribution of video entertainment material on the OFS channels at 2.5 GHz. It will, however, act on applications that request frequencies below 21.2 GHz and do not involve the delivery of video entertainment directly to customers or to the ultimate customer delivery system.

Appeals Court affirms FCC strike finding

The U.S. Court of Appeals for the District of Columbia Circuit has affirmed the FCC's 1977 ruling that found strike conduct had been engaged in with regard to a 1966 application for a new AM station in Sumiton, Ala.

Hudson Millar Jr. and James Bullard were found by the FCC to have instigated the formation of Sumiton Broadcasting Co. Inc. and participated in the broadcast applications for the new station in an attempt to "block or impede" the application of Cullman Music Broadcasting Co. for the frequency at nearby Cullman. The Cullman Music station would have competed with Sumiton Broadcasting's station, also located in Cullman.

Millar and Bullard contended that the application of the strike policy was contrary to the public interest because they had succeeded in bringing the best qualified applicant to the commission's attention. The appeals court declined to tackle this issue.

The court found that delays in the case tended to moot the appellant's request for a new hearing to take demeanor evidence. The court



Matter of record

Librarian of Congress Daniel Boorstin and CBS News Correspondent Charles Osgood take time out during the library's Radio and Reading seminar held recently in Washington, D.C. Osgood's remarks to the group included a poem, presented as the first in a series of features proposed by CBS Radio during the seminar. The programs, called "Read More About It," would be a joint venture between CBS Radio Network and the Library of Congress.

found that the delays "tended to leave us with the somewhat uncomfortable choice of dismissing the complaint on the grounds of a denial of some uncertain right to speedy procedures, or making do with what we have. In the circumstances of this case, in which the evidence of strike conduct is compelling, we have perceived the latter to be the course of substantial justice."

FCC reviews ITFS rules

The Federal Communications Commission has proposed changes in the rules for Instructional Television Fixed Service that would relax certain technical requirements and modify restrictions with hope of encouraging growth in ITFS.

The commission also will permit ITFS operators to use or lease their excess channel capacity. Leasing the channels, when combined with eased rules, should lead to licensees enhancing their services.

ITFS, a point-to-multipoint service usually used to provide the transmission of instructional and cultural information to a number of receiving stations, has traditionally been licensed to institutional or government educational organizations. The proposed changes would lengthen the license term to 10 years and simplify the issuance of ITFS construction permits. The changes proposed also would put an end to the four channel (one channel group) limit to a licensee in a given area.

Under the proposed rules the FCC also would allow licensees to set their own standards for signal quality and permit the use of mobile "temporary fixed" transmitter stations. ITFS programming

could also be delivered over cable as a cost-cutting measure, under the proposed rule change.

ITFS frequency goes to MDS use

In action on the Instructional Television Fixed Service, the Federal Communications Commission moved to reallocate eight 2500-2690 MHz band channels from ITFS to the Multipoint Distribution Service. ITFS will now consist of five groups of four channels.

The new MDS channels, classified in the E and F groups, will be awarded by lottery selection under an FCC proposal. The reallocation was designed to take into account regional spectrum use of ITFS and MDS while at the same time reserving some channels for potential ITFS users. The plan takes into account regional variations in ITFS use, grandfathering existing ITFS licensees, permittees and applicants and reallocates an E and F set for channels for MDS use on a non-interference basis.

FCC overturns "East St. Louis" policy

The FCC, in response to an application for review in the North Miami, Fla., FM comparative hearing, has overturned its "East St. Louis" policy and will require applicants who use the 1977 version of Form 301 to demonstrate they meet the financial qualifications of the 1977 form.

In 1981 the FCC had simplified Form 301 requiring only a certification of financial ability. The 1977 form had required detailed information in support of financial qualifications.

The Broadcast Bureau, in applying the "East St. Louis"

policy, noted that financial certification was designed to expedite processing and that all applicants should be held to the same standard in the interest of fairness. The bureau concluded that an applicant who had filed under the 1977 form could have 30 days in which to certify financial qualifications after being designated for a hearing. Should the applicant not be able to certify, an administrative law judge would then have to specify an appropriate financial issue against the applicant.

South Florida Broadcasting Co. Inc., one of nine competing applicants for a new FM station in North Miami, alleged that the bureau had exceeded its authority in applying the "East St. Louis" policy. South Florida said the bureau had improperly changed the commission's financial qualifications standards and added that applicants who did not comply with the old form should not be permitted to amend their applications to certify compliance—thereby avoiding examination of financial qualifications.

The FCC concluded that the policy misapplies the certification procedure inconsistently with the intent of the rule. The commission directed all applicants in hearing proceedings, who initially used the 1977 version of Form 301 despite subsequently amending their applications by certification, to provide the documentary evidence that would have been required prior to the 1981 changes. Failure of applicants to demonstrate financial qualifications within 30 days will result in the specification of an appropriate issue against the applicant by the presiding officer.

PEOPLE ON THE MOVE

John Mainelli, who left his post as KSDO-AM San Diego news and program director last July to accept a similar position at KCNN-AM, returns to KSDO as vice president of news and programming. He will assume a number of corporate duties for Gannett, owners of the station.

A restructuring of ABC Entertainment Special Projects finds **Donald Colhour**, formerly manager, promoted to the new position of director, special projects, ABC Entertainment. **John Chavez** has been appointed manager of the division. Colhour had been manager since 1981. Chavez was manager, special projects, West Coast for ABC public relations.



Hubert DeLynn

Hubert DeLynn, vice chairman and chief operating officer of RKO General Inc., was honored as Man of the Year by the Veterans Bedside Network, a charitable organization that provides television and music programs to veterans in 162 hospitals across the country.

Katz Communications announced several appointments in its various television sales offices: **Tricia Erwine-Unger** to sales manager of Katz Independent Television in Cleveland from WUAB-TV, where she was an account executive; **Tom Lauchner** to sales manager of Katz American Television's White Team in Los Angeles from the Boston office; **Dave Jacquemin** to sales manager of Katz American's Boston office from the Kansas City office; and **Peter Logli** to sales manager of Katz Television's Kansas City office from general sales manager of KCBR-TV, Des Moines, Iowa.

Sharron Black Kozloff has been named director of program coordination and assistant to Jim Spence, senior vice president, ABC Sports. She was an account executive for the ABC Radio Network.

David Polinger, senior vice president and assistant to the president, WPIX Inc., New York, has been elected president of the International Radio and Television Foundation for its 1983-84 year.

Donald Mullally, director of broadcasting and general manager of WILL AM/FM, Urbana, Ill., and **William Siemering**, station manager of WUHY-FM, Philadelphia, have been elected to fill terms on the board of directors of National Public Radio.

Mason, Storms 'home' again

NEW YORK—Don't try to tell Carol Mason or Susan Storms that you can't go home again. Both women—one an on-air personality, the other in creative services—have just returned to the network O&O radio stations they once left. Both had hitched themselves to the supposedly greener pastures of new national services.

One year ago, Carol Mason appeared to be on the verge of becoming a household name from coast to coast. Rick Sklar had chosen her as the female disc jockey for ABC's star-studded 24-hour Superadio service. Despite being quite happy after a year as the nighttime personality on NBC's WYNY-FM, she felt obligated to fulfill her destiny.

"I felt the industry would have virtually looked at me as a fool if I didn't go," Mason recalled. So she began training for Superadio's summertime debut and soon realized "how much I missed that local one-on-one touch." Then, only "three weeks and eight parties" after she joined Superadio, ABC announced an indefinite "delay" in the project.

Mason, with a two-year contract in 26-week cycles, was effectively bound to ABC for about six months. "You could sit back and get upset," she reflected. "I decided I was going to go and do something about it. I volunteered. I learned a little bit about sports writing, because I had never done that before. I did voices for the background of TalkRadio. I learned because I didn't know where I would wind up. I would call the past year a sabbatical of study."

For three weeks in August, Mason returned to fill in at WJEZ-FM Chicago, where she had worked from 1978 to 1981. "I did my old all-night shift," she said. "WJEZ is my second home. My first home is WYNY."

Mason felt a special kinship with WYNY's entire staff. "There's such love and closeness here," she said. "I never stopped keeping in touch with what was going on here. . . . Many nights, I slept and pictured myself back at YNY. I never stopped hoping that I would be back here."

But, last fall, there were no openings at WYNY—and Mason was still under contract to ABC. "I wanted to be on the air just to keep up with my skills and enjoy myself working," she remembered. "ABC treated me with class all the time. They let me work part-time at WKHK-FM ("Kick"), a non-competitive country station. . . . They said, 'You can work at Kick part-time and we'll pay you the difference.'"

Mason kept working weekend shifts at Viacom's WKHK even after her ABC contract ran out. Offers came in, but "my hope was always to return back here to YNY. There was just no question about it, I was always stalling with the hope that YNY would eventually come through."

Finally, when Mason had only a couple of weeks before she had to "give a written commitment elsewhere," WYNY came through with a one-year contract.

"Everything with me up until Superadio had been terrific," Mason reflected. "I've always been basically a Pollyanna in that regard. Superadio taught me that things happen that you don't plan on."

But if you're secure within yourself, she noted, you'll persevere anyway. She identifies closely with John Lennon's song "Watching the Wheels Go Round": "I tell them there's no problems, only solutions. They ask questions, lost in confusion."

Mason said she was "flattered to be a part of the original Superadio staff." But now she knows where she belongs.

"I'm very lucky because a lot of broadcasting people don't find a niche or a home. I did. I'm here at YNY to stay."

Susan Storms had been a programming assistant for Mutual's WHN for two years when she left in 1981 to become an account executive for a publicity firm. A few months later, she joined the founding staff of The United Stations as director of creative services. A year later, she was promoted to a vice president of the company. Now, she's coming home to WHN as director of creative services.

"I think that WHN is in a very, very good position at this point," Storms explained.



Carol Mason



Susan Storms

"The time is right for WHN to really explode in the market. It is the greatest country music station in America, and I'm looking forward to making sure everyone knows it."

At The United Stations, Storms' functions included talent coordination, promotions, publicity and advertising. She will have similar functions at WHN, she noted, with the basic difference being her main target audience—consumers rather than the radio industry and ad community.

"Involvement with artists at WHN will not be much less than at The United Stations," said Storms. "WHN is sort of the birthplace of guest DJs." She noted that country artists almost automatically visit WHN when they come to New York.

At The United Stations—which has rock & roll and big band shows as well as a country series—Storms got to know a greater variety of singers and musicians than she had at WHN. "But the country artists are really those I'm better tied in with," she admitted. "Country music artists are more of a family."

She said she believed strongly in The United Stations: "It's a success and I'm very pleased, because I've invested two years of my life in it." But she also noted that "WHN is something I can put myself in wholeheartedly because I believe in it."

"The greatest product you can put together is really only as good as it's perceived to be," Storms said. Fresh from her experience of selling a green network to a once-skeptical industry, she's now poised to improve the public perception of New York's top country station.

PRODUCT UPDATE



Representatives from VSA-Videographic Systems of America and American Bell discuss implications of the recently signed agreement. From left are James Gower, VSA director of sales; Hubert Stijns, VSA vice president, sales and operations; William Baldwin, division manager, CIS Producer Products, American Bell, and Mike Giella, American Bell.

VSA, Bell sign teletext pact

NEW YORK—VSA-Videographic Systems of America signed an agreement with American Bell Inc. to market NABTS/NAPLPS-compatible frame creation systems for teletext and videotex.

VSA's Level 4 alphasometric teletext headend system, recently installed by NBC for use with its teletext service, uses the American Bell product. It can support up to 32 local or remote frame creation systems.

Mutual Broadcasting System will begin sharing its satellite uplink facilities with the Associated Press on June 30. Mutual will design, install, operate and maintain uplinking services for the AP's national wire and radio network under the multiyear agreement reached last December. Two 4.6-meter antennae, high-powered amplifiers, upconverters, modulators and advanced audio processors have been installed and are now being tested.

Broadcast Electronics Inc., Quincy, Ill., has introduced three low-power FM single tube transmitters: the FN-1.5A, 3.5A and 5A. Features include folded half-wave output cavity; broadband input matching network; digital control system; synthesized FX-30 exciter; solid-state broad-band IPA; auto power control with proportional VSWR foldback; and optional microprocessor diagnostics.

The Public Service Satellite Consortium will hold a seminar

HARDWARE

in Washington June 29 on "2^o Spacing: Issues and Implications," concerning the FCC's recent decision to reduce the orbital spacing separation between domestic communications satellites. Speakers will include Ronald Lepowski, chief of the FCC Satellite Radio Branch, Common Carrier Bureau; Dr. Guy Beakley, vice president, research and development, Scientific-Atlanta; and Edmund Williams, staff engineer, National Association of Broadcasters.

Cinema Products Corp., Los Angeles, is offering a new U/F-S16 Upright/Flatbed Super 16 film editing console that features six horizontal feed and take-up platters. They accept one Super 16 picture track and two 16mm magnetic sound tracks in a terraced arrangement that makes all platters and controls readily available to the editor. The unit is priced at \$9,500.

3M's Professional Audio/Video Equipment unit has introduced the TT-8000 1-inch, type C VTR, which includes a character generator/insertor and SMPTE time code and VITC generator/readers.

The NTC-10B-TBC matching time base corrector for the TT-8000 meets RS170A requirements for subcarrier to horizontal (SC/H) phase. It has an option for heterodyne operation, which allows playback of 3/4-inch tape.

ABC-TV has received a new "mini-mobile unit" from **A.F.A. Systems Division**, Northvale, N.J., for use in New York area productions including soap operas. The 29-foot-long, 200-square-foot van contains three Ikegami HL 79 cameras, two Ampex 1-inch portable VTRs, a Grass Valley switcher and a Yamaha audio console.

A.F.A. also announced a contract to design and build a 1-inch editing facility for **NEP Productions** in New York City. The computerized system will include a Grass Valley 300 production switcher, Sony BNH 2000 1-inch VTRs, an Ampex ADO digital effects unit and a Chyron IV electronic graphics system. The room is expected to be completed by July 1.

Audio + Design has unveiled the D60 Dual Mono/Stereo Feed Forward Limiter Delay Line for use with its recently introduced F601 Super-Dynamic Limiter. The Limited Delay Line, which eliminates the need for a clipper, costs \$560. The F601 itself costs \$1,490 in mono/stereo and \$990 in mono only.

Television Equipment Associates has introduced smaller versions of Matthey video delay units. New high-density packaging, the marketer said, can provide up to 20 delays in a 1 1/4-inch rack box, or up to 32 delays in a 3 1/2-inch rack box. Two channels of delay are supplied on one PC card, with BNC connector in and out of the rear of the card.

'Golden Link' series showcases Olympics SOFTWARE

NEW YORK—*The Golden Link*, a series of eight half-hour specials on the Winter and Summer Olympics, is being offered by Lexington Broadcast Services as an advertiser-supported series targeted for the prime access period.

Lexington said the CBS owned and operated stations have committed to carrying the series beginning Jan. 1.

Roger Lefkon, Lexington executive vice president, said two of the eight programs will focus on the Winter Games and six will deal with the Summer Games.

The series is being offered for two runs, with Lexington retaining 2 1/2 minutes of the six minutes of advertising in each show during its first run. The station may sell all six minutes in the second run.

The Golden Link is produced by NYT Productions, a division of the *New York Times*.

MCA-TV's latest offering is **Salute Hosted by Dick Clark**, a first-run weekly hour, available on an advertiser-supported basis, beginning in mid-September.

Don Menchel, MCA-TV president, said 80 stations have cleared the show, including New York, Los Angeles, Chicago, San Francisco, Boston and most other top 20 markets.

Each week on the show Clark will spotlight a superstar of the music world who will be on hand to perform. Other guest stars influenced by or associated with the main artist will appear as well.

Pierre Cossette, producer of the Grammy Award shows, is executive producer.

Telepictures Corp. reported that its series *The People's Court* will enter its third season in September with more than 150 markets signed to carry the strip.

Syndicate's country format aimed at younger listeners

OAKLAND, Calif.—The Syndicate, a radio feature producer, is marketing a new album-oriented country format designed to appeal to the younger, more affluent demographics in which country music listenership is growing most rapidly.

The format, developed by Sound Idea Productions of Berkeley, Calif., was tested on KYLO-FM, Davis, Calif., which, according to the Syndicate, tripled its female audience and doubled its male audience in six months.

The Creative Factor has signed an additional seven affiliates to air *20:20 Musicworld*, its three hour weekly music magazine radio series hosted by Wink Martindale. Joining the lineup are KUAD, Windsor, Colo.; WMVO, Mt. Vernon, Ohio; KCRS, Midland, Texas; KYBE, Frederick, Okla.; KENN, Farmington, N.M.; KBMN, Bozeman, Mont.; and KLCR, Center, Texas. The series is entering its third year. The Creative Factor also has

Heading up the station list are four NBC O&Os, two ABC O&Os, four Group W stations and three Taft stations.

NBC Sports has agreed to a new multiyear contract with the PGA Tour that will give NBC exclusive telecast rights to seven PGA golf tournaments beginning in 1984.

The tournaments are the Bob Hope Desert Classic, the Isuzu-Andy Williams San Diego Open, the Hawaiian Open, the Honda Classic, the Bay Hill Classic, the MONY Tournament of Champions and the Anheuser Busch Golf Classic. Dates and times will be announced.

Lexington Broadcast Services reports that Kenner Toys will fully sponsor five half-hour *Strawberry Shortcake* specials to be shown in a one-week strip beginning Oct. 24 on a line-up of more than 100 stations.

Henry Siegel, chairman of Lexington Broadcast, said the full week of *Strawberry Shortcake* was prompted by the ratings success of previous specials and Kenner's success with toys and games using the Strawberry Shortcake name.

The Charmkins, a half-hour animated television special jointly produced by Sunbow Productions Inc. and Marvel Productions Ltd., has cleared 91 of the top 100 markets, representing 90 percent penetration.

Cluster Television Productions is distributing the program, which features guest star narrations by Sally Struthers, Ben Vereen and Aileen Quinn. First run will be this month during prime, prime access and early fringe with optional second and third runs later in the year.

SOFTWARE

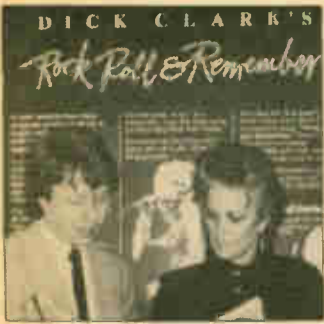
announced that sports columnist Rick Talley will host the 1983-1984 season of the long running football prediction series *Countdown To Kickoff*. The 25-week series consists of weekly pro game predictions and a separate college game show each week customized to the station's geographic region on an exclusive market basis.

The Weedeck Radio Network will produce *Stroker Ace*, another in a series of one-hour radio specials. The special includes interviews with the film's stars and director. The special will be offered exclusively to one station per metro market at no charge. Station's carrying Weedeck's *Country Report* and *Country Report Countdown* will have first refusal. Other Weedeck specials have included the *Best Little Whorehouse in Texas*, *Smokey And The Bandit II* and *Coal Miner's Daughter*.

Vantage point

Arriflex Corp.'s new CineJib flexible portable jib arm weighs 220 pounds and is designed to be set up in less than 15 minutes. The unit comes with super low, low and high shot brackets, four-camera pedestal and three seat extension risers, a video monitor table mounted on counterweight holder, a movement control system, 24 main-arm counterweights and a rain/sun umbrella.





A bird in the hand

Last Wednesday, June 1, should have been a day of great celebration for The United Stations. The date should have marked the first anniversary of the company's 24-hour satellite-delivered Country Music Network. But, alas, no such celebration took place. No affiliates called up, because there were no affiliates. Due to financial considerations, the United Stations Country Music Network never went on the air. Yet The United Stations not only has survived, but is flourishing.

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The incredible tape story

When it comes to transferring 3/4-inch tape to 1-inch, Sony is no baloney. Just ask Alan Landsberg Productions, producer of the popular ABC-TV series *That's Incredible*, which recently installed a state-of-the-art editing bay with five Sony BVU-800s and one BVU 820 U-matic videotape recorders. The new facility, designed by Centro Corp., came on-line last November around the same time Alan Landsberg Productions moved into a new 50,000-square-foot building.

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SECTION 2 BROADCAST WEEK

HARDWARE/TECHNOLOGY

June 6, 1983

Videotape: A new look

By Les Luchter

"Give it a videotape look!"

While that may not yet be a common command in broadcasting circles, tape definitely has come into its own as a creative tool in recent years.

No longer must a video production have a "film look" to be considered good.

No longer is tape confined to soaps and the evening news. It has moved strongly into documentaries, on-location shows and commercials. Even a network movie—NBC's *Special Bulletin*—now has been shot on tape.

The best productions on videotape are honored annually by the Monitor Awards, handed out by the Videotape Production Association. The industry's move toward tape resulted in a record 600 entries this year for programming produced—but not necessarily aired—in 1982.

Continued on page 19



Characters from children's books come alive in the "Check It Out" dance number taped in an actual library for "Tight Times," the premiere episode of PBS' upcoming "Reading Rainbow" series. The show was nominated for Monitor Awards in Best in Category, Best Editing and Best Photography/Lighting/Video.



Finalists cover the spectrum

Big Bird in China

NBC-TV special, 5/83
 Nominations: Best in Category, Best Direction, Best Editing.
 Producer/director: Jon Stone, Children's Television Workshop.
 Editor: Ken Gutstein, VCA/Teletronics.

ABC News Closeup: The Money Masters

ABC-TV documentary, 12/82
 Nominations: Best in Category, Best Direction, Best Editing.
 Producer/director: Richard Gerda, ABC News.
 Editors: Walter Essendorf, Muriel McDaniel, ABC News.

Shark Suit

Episode of *The Challengers*, unsold in U.S.
 Nominations: Best in Category, Best Direction, Best Editing.
 Producer/editor: Michael Maslow, American Telnet Corp.
 Director/editor: Pierre de Lespinois, American Telnet Corp.
 Editor: Robert Rector, American Telnet Corp.

Tight Times

Reading Rainbow episode, PBS, 7/83
 Nominations: Best in Category, Best Editing, Best Photography/Lighting/Video.
 Producer: Cecily Truett, Lancit Media Productions Inc.
 Producer/editor: Larry Lancit, Lancit Media Productions Inc.
 Editor: Jim Wright, VCA Teletronics.
 Director of Photography: Steve Zink, M. Joseph Zink & Co.
 Video engineer: Doug Joseph, M. Joseph Zink & Co.

1982 World Series Pre-Game

NBC-TV, 10/82
 Nominations: Best in Category, Best Editing, Best Art/Graphics.
 Producer: John Gonzalez, NBC Sports.
 Producer/editor: Mike Kostel, Major League Baseball Productions.
 Editor: John Servidio, Betelgeuse Productions/Panavideo.
 Art/graphics director: Sam Domenico, Betelgeuse Productions/Panavideo.

American Survival

Today Show features NBC-TV
 Nominations: Best Direction, Best Photography/Lighting/Video.
 Director/director of photography: Jon Alpert, Downtown Community TV Center.

To Bear Witness

Eastern Educational Network documentary, spring 1983
 Nomination: Best Direction.
 Director: Gavin Boyle, John J. Prescott & Associates

"1982 World Series Pre-Game"—NBC Sports
 "Big Bird in China"—NBC
 "The Challengers: Shark Suit"—American Telnet

Continued from page 17

Janet Luhrs, executive director of VPA and coordinator of the Monitor Awards, noticed "a lot of diversity" in this year's entries. "The quality of videotape production has greatly advanced," she explained, "along with advancement in high technologies."

Entrants in the Monitor Awards were divided into five main categories—broadcast programming, local commercials, national/regional commercials, non-broadcast programming and cable programming—with preliminary judging done by two "generalists" from each category, along with several specialized craftspeople.

These five panels of seven to 10 people each chose all the finalists in their own categories: both specific craftspeople and "Best in Category."

Then "blue ribbon" panels of five to 10 specific craftspeople chose the winners in their own fields, while "generalists" in the particular categories chose the "Best in Category" winners.

The identities of this year's judges won't be revealed until the awards presentation June 20 at the New York State Theater of Lincoln Center. But Luhrs emphasized that they're all "highly professional and very experienced."

From 400 to 500 people are expected to attend the gala event, which includes a banquet and celebration after the ceremonies but no great hoopla during them.

"The entertainment is who wins," explained Luhrs. "The reason we exist is to recognize the craftsman who is critically important."

The best in broadcasting

The Best in Category finalists for Broadcast Programming represent the diversity so prevalent now in videotape use.

Two of the nominees have appeared on NBC—but any similarity ends right there. One was a variety show, the other a sports miniseries. One was produced

entirely by an outside outfit, the other partially by NBC itself.

ABC, on the other hand, was the sole producer for its Best in Category finalist—a news documentary. The other finalists include an episode of an instructional series coming to PBS in July, and an episode of an adventure reality series still unsold in the U.S.

Big Bird in China

Big Bird in China, last month's NBC special, received nominations for Best Direction and Best Editing as well as the Best in Category.

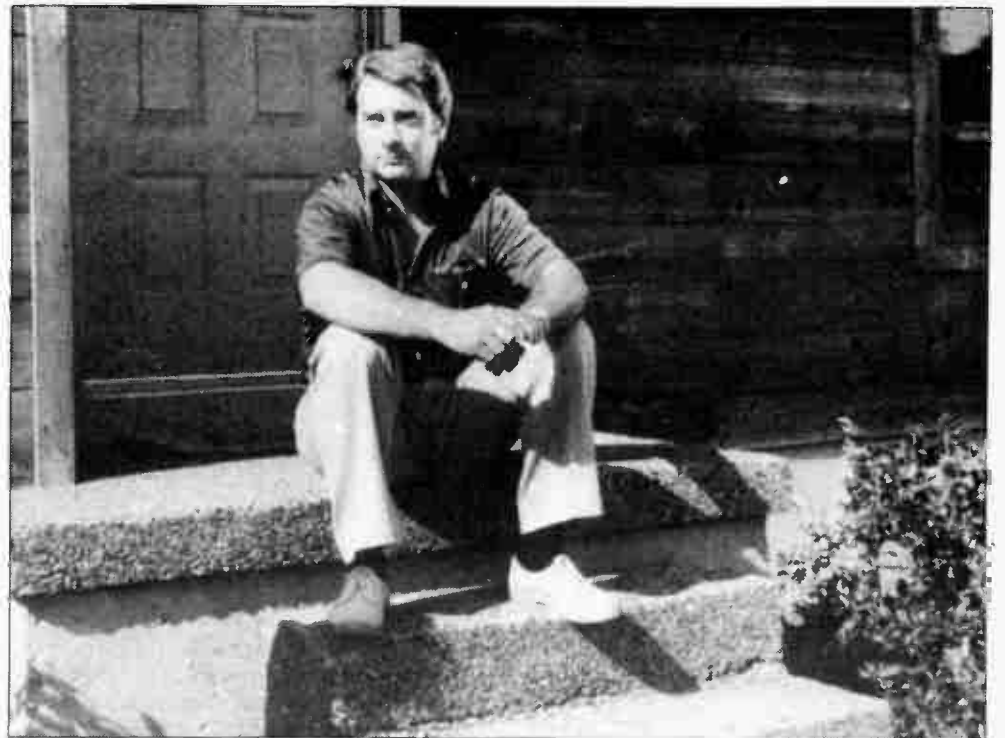
Jon Stone, producer/director for the Children's Television Workshop, said his major accomplishment was "shooting halfway around the world—a 90-minute book musical entirely outdoors in China." And, as if that wasn't enough, "the leads were two puppets that couldn't get wet (because of delicate materials) and a Chinese girl who couldn't speak any English."

CCTV, the Chinese broadcaster that co-produced the special, cast the local talent, but it was up to Stone himself to teach the little girl her English lines by rote.

That task, Stone said, accounted for "almost half" of the 59 hours of tape he brought back to the U.S. He also overshot deliberately. "I wanted to be very sure I had everything I needed," he explained, "because you don't exactly run back for a pick-up."

Stone used 1-inch tape with modified RCA TK-70s. *Big Bird* brought his own special equipment—an RF mike for audio and 1/2-inch Sony monitor so he could find his way around. The entire shoot, in three "widely divergent" Chinese locations last April and May, took 19 days. The arduous post-production process, at VCA/Teletronics, finally was completed in early December. And the show finally aired on May 29, almost three years after CTW made its first contact with the Chinese about doing the program.

Continued on page 20



"The Money Masters"—ABC News

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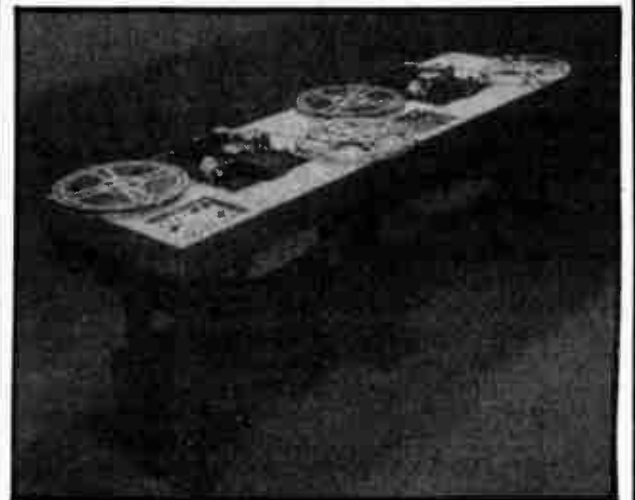
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“
The quality of videotape production has greatly advanced, along with advancement in high technologies
 ”

Continued from page 19

World Series Pre-Game

Considerably less time—four months—went into the planning of NBC's 1982 *World Series Pre-Game* programs, which picked up nominations for Best in Category, Best Editing and Best Art/Graphics. But John Gonzalez, producer/director for NBC Sports, explained that four months is “far in advance” for pre-game programming.

“I can't think of anything more boring than 20 minutes of ABC's pre-game show with Howard Cosell talking to someone who hit a home run the day before,” Gonzalez said of coverage of the World Series' alternate broadcast network.

So Gonzalez concentrated NBC's efforts for the half-hour pre-game show on producing six major feature pieces, with smaller features set aside for a seventh show if necessary. “I remember thinking, ‘We have too much stuff,’” Gonzalez said. But when the Series went seven games, he changed his mind. “We had exactly enough stuff.”

Since a broader audience than base-



Janet Luhrs

ball buffs watches the World Series as compared to the regular season, Stone decided to schedule features with mass appeal. And since this mass audience was to be expected particularly for the prime-time games, he stacked the best features in those time periods.

These included the best-remembered pieces—how blind singer Jose Feliciano shocked the baseball world in 1968 with his then-revolutionary version of the National Anthem at the World Series, and how he “watches” baseball, and a feature on baseball-themed movies by commentator Edwin Newman.

“The pre-recorded stuff is the one thing people remember,” Gonzalez said.

Major League Baseball Productions helps out by shooting, editing and finding library footage for these feature segments. The World Series shows, explained MJLP Senior Producer Mike Kostel, used special video techniques like DVE store-frame and posterization. Everything at MJLP was done in 3/4-inch, with post-production work handled in 1-inch at Panavideo by John Servidio's Betelgeuse Productions.

The Money Masters

The Money Masters, an ABC News *Closeup*, was “only the second or third

full-hour documentary that we've done on tape,” said Richard Gerdau, the show's producer/director.

“We've just gotten our feet wet in videotape as far as *Closeup* is concerned,” added editor Walter Essinfeld. “We're now setting up a videotape unit. I'm not sure that any other network is using videotape for documentaries.”

Essinfeld said that since “all of your library footage from the past five to six years is on videotape, any news show that has to dig deeply into stock will have to be taped.”

In the case of *The Money Masters*, Gerdau noted that the topic helped to determine that tape would be used. “Because the topic was the Federal Reserve,” he said, “we want to have a news look rather than a film look.”

Sony and Ikegami equipment was used with 3/4-inch tape, which was then bumped up to 1-inch for editing.

“We tried to do whatever you can't do on film,” Gerdau recalled. This included such techniques as “venetian blind” fades, which were simplified through an equipment change made while the show was already in production.

Essinfeld began by using two Sony BVU 200s with a Convergence 103 controller. But new equipment was on order, and three Sony 800s with a Convergence 104 soon arrived. *The Money Masters* became the first ABC documentary to use the 104, which Essinfeld described as offering “instant gratification” with dissolves, wipes and other effects.

After more than 20 years as an ABC film editor, Essinfeld switched to tape editing about 18 months ago. “What was true in film is still true in tape,” he said. “You're still dealing in video images... still trying to get the same story out of your (footage). I think, as time goes by, more and more film people will be going over to tape.”

The Challengers

AmericanTelnet Corp. used both tape and film for its non-fiction adventure series, *The Challengers*, which Telepictures has marketed to 20 countries worldwide. “We're working on the domestic syndication now,” said Michael Maslow, producer/editor. Thirteen half-hour episodes have been produced already.

The *Shark Suit* show was nominated for Best in Category, Best Direction and Best Editing. It features dozens of sharks in an open ocean attacking a man who's testing a steel mesh suit designed to protect him from such attacks.

Aquavision, an underwater videotape system developed by a sister company, helped the show achieve stunning picture clarity, according to Maslow. Sony and Fuji have been licensed to produce Aquavision in Japan, he said.

Other episodes of *The Challengers*, done on location around the world, also feature people who “challenge the boundaries of human abilities and experience.” These include hang gliders soaring with eagles and Johnson-Sea-Link submergibles recovering a scientific experiment from 2,000 feet under the sea.

Reading Rainbow

Location shooting also was indispensable for *Reading Rainbow*, an upcoming PBS series designed to teach the joys of reading to first and second graders.

“This show could not have been done successfully on film,” said producer Cecily Truitt of Lancit Media Productions. She stressed the “importance of relating books to the real world. Kids are turned on by action, the realness of videotape. Video puts you there and makes it real.”

“People are always saying that good video should look like film. We don't feel that way. Successful video has a distinct quality about it that's unique to videotape—beautiful pictures while keeping a ‘live action’ kind of quality.”

Reading Rainbow, a co-production of WNED-TV, Buffalo, N.Y., and Great Plains National of the University of Nebraska Educational Television Network, is possibly the most highly budgeted instructional series ever produced. Kellogg's, in its first public TV underwriting, is putting up \$900,000, and the Corporation for Public Broadcasting another \$600,000.

“We said there was only one way we'd do this series,” Truitt recalled. That was

“as a high quality series, not like instructional television's normally done.”

Part of her reasoning was that the series also would have to appeal to the children's parents, since they're the ones who encourage reading skills in their children. That meant not only quality production, but a name host—LeVar Burton—and hot guest stars including Bill Cosby, Lily Tomlin, Ben Vereen and Madeline Kahn.

The result is 15 half-hour shows, each with dramatizations and musical numbers tied to a particular children's book. It will be distributed on a strip basis by PBS starting July 11. The show's summer schedule is not normal for an instructional series, but was an essential element of the original planning; first and second graders normally lose 30 percent of their reading skills during the summer.

The program has another unusual distinction for an instructional effort—a 6:30 p.m. feed in addition to one at 10:30 a.m.

Tight Times, the premiere episode, was nominated for Best in Category, Best Editing and Best Photography/Lighting/Video. It features two main segments taped on location in New Jersey. The first, a pet show, involved 100 children and animals of every description. The second, a stylistic musical dance number, was taped in a local library.

Two cameras at most are used for the series' 1-inch shoots. Special effects include the use of a specially patented video paintbox from video engineer Doug Joseph of M. Joseph Zink & Co. Post-production is handled by VCA Teletronics, original music by Patchworks and sound recording/mixing by Cameo Enterprises.

Reading Rainbow is now up for refunding for additional episodes. Truitt noted the price of production has doubled since the original contracts were made a year ago.

American Survival

Getting an instructional series funded may be considered a piece of cake in comparison to getting an independent news production onto network TV. But that's what the Downtown Community TV Center has been doing with *American Survival* on NBC's *Today* for the past year and a half.

These six-minute features, nominated for Best Direction and Best Photography/Lighting/Video, pop up on *Today* about 30 times a year. Jon Alpert, who serves in just about every role for the reports—director, reporter, cameraman, director of photography—and also does some of the editing, said the pieces focus on “Americans who are really being tested.” These include everything from a Philadelphia mother of nine who homesteads in an abandoned building to a rancher in South Dakota fighting to keep his cattle from freezing to death.

Alpert admitted that the reports are “really too strong for morning TV... They're normally pieces you'd expect to find as part of a news magazine show.” But he said that *Today* is the only one willing to show them.

About 30 hours of editing goes into each six-minute segment, Alpert said, considerably more than than NBC itself would spend on such a short piece.

The features are done *cinema verite* style in available light, without stand-ups or narration. “The viewer accompanies the star of the piece,” Alpert explained. “You really feel like you're moving into the abandoned building.” The series recently switched from a Sony 330 camera to the 1/2-inch Betacam.

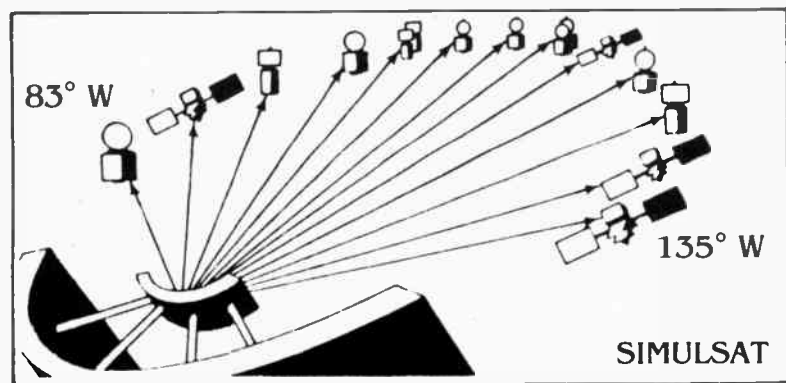
To Bear Witness

Another nominee for Best Direction, *To Bear Witness*, grew out of the International Liberators Conference held in Washington in October 1982. John J. Prescott & Associates taped the three-day meeting of soldiers who had liberated the Nazi death camps and conducted interviews with many of the participants.

That footage itself amounted to 80 hours of material. The company then obtained private photos from many of the soldiers, along with archival footage. That took up another 40 hours.

The 120 total hours were boiled down to a one-hour documentary presented by the Eastern Education Network this spring.

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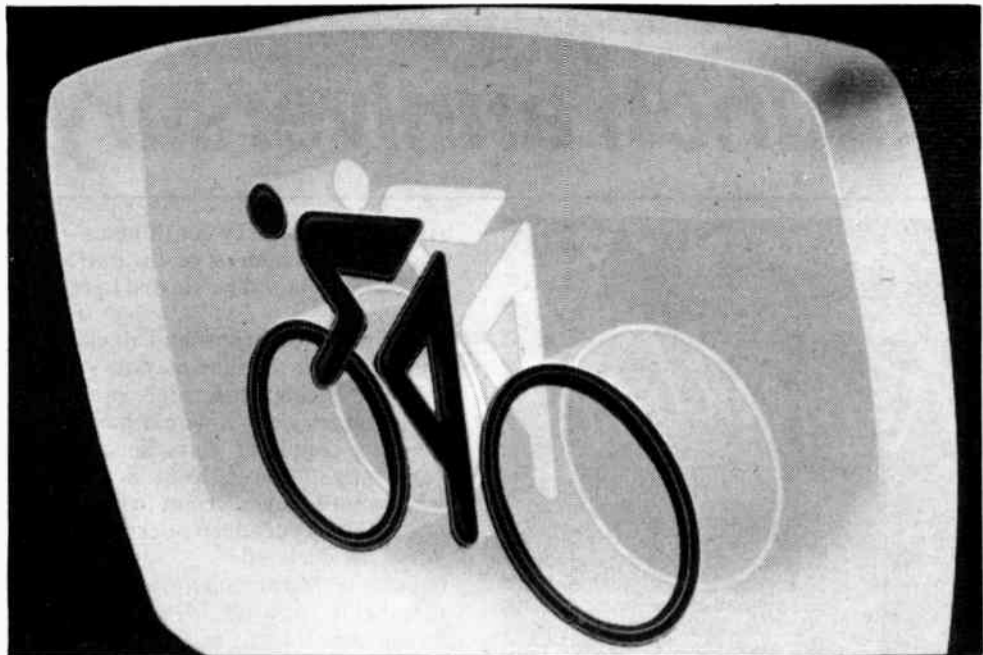
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Surprises tighten field

Several broadcasters received VPA Monitor Award nominations in categories other than Broadcast Programming.

Group W Productions, for example, received a Best Direction nomination in the Non-Broadcast Programming category for a NATPE presentation on *Hour Magazine*. NBC Sports picked up a Best Sound Mixing nomination in this category for a presentation on the Olympics in Korea.

NBC Sports also received five nominations in the National/Regional Commercials category: "Image Promo" for Best in Category and Best Direction; "Olympic Image" for Best in Category and Best Editing; and "Image II" for Best Editing.

In the Local Commercials category, WJKW-TV, Cleveland, received three nominations: *Boot Camp: The New Secret Weapon* for Best in Category and Best Photography/Lighting/Video; and *The Epcot Experience* for Best Editing.

VCA Teletronics picked up a Best Editing nomination for a WABC-TV *Eyewitness News* commercial.

"To heighten the drama, we try to avoid using actual news footage," said Chet Roberts, producer, director of photography/lighting and video engineer for the WJKW 30-second news promotion spots.

Both the *Boot Camp* and *Epcot* promotions ran in October as teasers for special reports on the evening news.

"We shoot for a type of fantasy look," Roberts explained. "Normal videotape is like looking out a window. Film is a slight break with reality. We use a low-contrast filter, diffusion filter and subtle lighting to add a touch of unreality so that the imagination can take over."

For the *Boot Camp* spot, Roberts used stills of toy soldiers, who suddenly started marching in the last few seconds. This videotape manual electronic animation was accomplished through a cycle technique, without use of computer.

Roberts usually uses 3/4-inch tape, with 1-inch for animation. The *Epcot* spot, however, consisted of a series of stills tracing the history of the world from cavemen to space travel. "This could not have been done on Sony 3/4," Roberts said. "It had to be done on Ampex 1-inch to be frame accurate."

To keep people viewing for the entire 30 seconds, Roberts renewed their interest subtly by changing the beat of the editing every 10 seconds.

For the first 10 seconds, the pictures change to the beat of the rhythm.

For the next 10 seconds, they change to the beat of the melody.

For the final 10 seconds, camera effects such as panning take over.

The final period also includes some clever animation. Two black-and-white frames of an atomic bomb explosion are shown, followed by two frames of black, two more frames of the bomb and two more frames of black. Then, a color picture of a hydrogen bomb explosion appears for six frames.

Group W's five-minute NATPE promotion video for *Hour Magazine* honored the program's 500th episode.

Paul Nichols, creative services director for Group W Productions, videotaped a large party held in a Hancock

Park mansion last February. The 3/4-inch tape was bumped up to 1-inch for editing and mixed in with highlights from the actual show. An Aurora machine was used throughout the program to freeze and paint video frames.

Group W Productions' NATPE presentation on "Hour Magazine" (left) is a Best Direction finalist in the Non-Broadcast Programming category. Cleveland's WJLK-TV received Local Commercials nominations for promo spots (below) for two special news reports: "Boot Camp: The New Secret Weapon" and "The Epcot Experience."



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TUS celebrates the no-launch anniversary

By Les Luchter

According to The United Stations' original business plan, last Wednesday, June 1, should have been a day of great celebration. The date should have marked the first anniversary of the company's 24-hour satellite-delivered Country Music Network. Dozens of affiliates should have called up, turnkeys in hand, to offer their thanks for such a successful format.

But, alas, no such celebration took place in the New York offices of The United Stations last week. No Country Music Network affiliates called up, because there were no affiliates. Due to financial considerations, the United Stations Country Music Network had never gone on the air a year earlier.

Yet The United Stations as a company has not only survived, but apparently is flourishing. This week, the programmer is set to announce its fourth weekly long-form series. More than 500 stations are airing the first three shows and a growing list of national advertisers are sponsoring them. And The United Stations' survival under the most difficult circumstances has led the company's protagonists into an optimistic appraisal of the future.

"The buzzards were circling," recalled United Stations President Nick Verbitsky about the spring of 1982, an anxious time when the Country Music Network was "indefinitely postponed" only a few weeks before launch date. The company, which already had two long-form series doing well via disc distribution, feared that the demise of the satellite network would cause advertisers to desert them in droves.

"When you went to the agencies," Verbitsky said, "they were on the edge of their seats waiting for us to come in from the reception room, to make sure everything was okay."

So what did The United Stations do in the immediate aftermath of its satellite announcement? The company threw a huge party—to reassure advertisers of the continuing health of its long-form programming. "We were making a statement that we weren't going out of business," explained Verbitsky, "and that the shows were going real well."

US cuts its losses

In fact, rather than signaling the financial collapse of The United Stations, the satellite decision may have saved the company from embarking on a suicidal flight into unexplored territory.

Even ABC, with a lot more resources to back up such a venture, decided the 24-hour music road was riddled with dead ends. Shortly after The United Stations' announcement, ABC pulled the plug on its Top 40 Superadio service—only weeks before its scheduled debut.

"We didn't lose anything near the amount of money these people (ABC) lost," Verbitsky said. "It was a lot of dough for a company our size, but not anywhere near \$13-14 million."

Verbitsky noted that no talent contracts had been signed, no affiliates had been announced publicly and no studios had to be abandoned. All three United Stations studios are now being used for long-form series, he said.

But Verbitsky admitted that cancelling a five-year lease for satellite space "could have been a huge drain on us." He explained that, although "it cost us a lot of money to cancel the reservation . . . it could have been about four times what it was." American Satellite Company, he said, "was very, very empathetic, and they saw that they could really hurt us. (Instead) they costed out what it cost them. It was the fairest thing I've ever seen."

Wanted: Top US markets

The United Stations never intended to get advertising for the Country Music Network during its initial months on the air. So, when the service was canned, none had yet been signed.

Advertisers, of course, couldn't be expected to come on board until a



Ed Salamon, vice president of programming for The United Stations, explains to Atlantic recording artist Frida, of Abba fame, how member stations receive "Dick Clark's Rock Roll & Remember."

substantial number of affiliates could be counted. Verbitsky expected only 12 stations by launch time. Yet, when the service was canned, at least 15 stations had been lined up.

On the surface, it thus seemed as if everything was going according to plan—no advertisers, as expected, and even more stations than anticipated. As more stations came on board, the theory went, advertisers would too. But The United Stations had made a tacit assumption in this "more stations equals ad dollars" formula that was proving to have been more a case of wishful thinking than a projection grounded in reality.

And that assumption—that the large reach of top market stations would offset the low ratings from the great majority of stations—eventually resulted in the grounding of The United Stations Country Music Network.

The assumption itself wasn't wrong. Large market stations could have saved the network, but it became obvious to Verbitsky and his partners that the Country Music Network would never get them. And it would thus be a long, long time before it got any advertisers.

"The light at the end of the tunnel was around too many curves," Verbitsky said. "The funding, after our upfront capitalization was exhausted, would come from the (long-form) shows. But to keep throwing good money after bad money would not have been sound business judgment."

According to Verbitsky, the intense need for large market stations with advertiser appeal grew out of a debate at the 1981 NAB Radio Programming Conference.

That August conference, held a week

before The United Stations was formed, featured a satellite broadcasting panel with Transtar's Dwight Case, Satellite Music Network's Kent Burkhardt and Superadio's Rick Sklar.

Verbitsky explained that he and his associates already had formulated the idea of a 24-hour satellite network with rates to stations structured according to market size. Top 10 markets would pay a certain price for the satellite feed, and so on.

"All these people were up on a panel," he recalled. "All of a sudden, everybody on the panel starts dickering about rates. And it went from rate cards—that everybody was planning to implement—to \$1,000 a month. In order to do that, you need to get many, many, many stations signed up. And you need the top markets because of the population."

Ads into zero won't go

"Major markets were totally uninterested," Verbitsky remembered. "It could be the lowest rated station in Detroit or Chicago or someplace. They weren't interested."

When the lack of top market stations was combined with the profile of the stations that a 24-hour network could hope to sign up—small-market, low-rated stations—the outlook for the Country Music Network really looked grim.

"The advertiser sits down with you," Verbitsky noted, "and you've got 200 stations all rated zero. The top radio person in charge at one of the biggest agencies in the world said our goal of 200 stations (within three years) was realistic, but 200 times zero is still zero."

"Advertisers were saying you need seven or eight of the top 10 markets to

be viable," Verbitsky continued. "There was no hint of interest on the part of the top 10 markets and we started to rethink our position . . ."

If United Stations had decided to stick with the smaller-market stations until the ratings rose high enough to attract advertisers, it would have taken at least a couple of years, according to Verbitsky. "It's a long drawn-out situation where you've got to have a real long fuse and very deep pockets to make good," he declared.

Satellite Music Network, which has now been running 24-hour satellite networks for nearly two years, "should be commended for their intestinal fortitude," Verbitsky said. "They've got 200 stations signed up, which is terrific, and if everybody paid \$1,000 a month, that's almost \$2.5 million a year. You might be able to break even at \$2.5 million a year."

But Verbitsky said that "a lot of the stations that are signed up now with the satellite networks (Transtar, Bonneville and three from SMN) don't even pay the \$1,000." He added that, although SMN is "signing up a lot of radio stations, I don't think their advertising revenue amounts to anything considerable" because of a lack of top markets.

On the other hand, The United Stations, a year after abandoning its satellite plans, is now "doing several million dollars (in business) and getting bigger," according to Verbitsky.

Beginning Labor Day weekend, the company will have 168 weekly ad units to sell, as a new series joins the three currently on the schedule: the three-hour *Weekly Country Music Countdown* with 240 stations; four-hour *Dick Clark's Rock, Roll & Remember* with 165 stations; and four-hour *The Great Sounds* with 130 stations.

The United Stations also is entering the field of radio specials, with a Hall & Oates special set for the July 4 weekend. And a *Country Six Pack* of holiday specials is being cleared by stations and sold to advertisers as a package.

All programs are offered to stations in the top 171 Arbitron markets at no charge, while other stations must pay a "nominal fee for postage and handling."

For the time being, at least, Verbitsky sees delivery by discs rather than satellite as "fail-safe and cost-efficient." Burbank's Location Recording Services, he said, sends out about 700 United Stations shows a week and "if we get a problem a month, that's a lot."

As for digital sound, he downplayed any advantage. "We send these programs out on disc and never get a complaint on quality of sound," he claimed.

In any case, Verbitsky said, "When the 700 stations we deal with have dishes, we'll start putting the programs on the satellite."

He doesn't think that day is right around the corner, however, and is skeptical about the satellite conversion plans of ABC, CBS and NBC. "It's inconceivable to me that each of the affiliates will buy a dish," he said.

But Verbitsky said he isn't really concerned about satellites and dishes. "The distribution process is insignificant. The key to the whole thing is the product."

In that regard, Verbitsky likes to tout his shows' production values and weekly guest stars. He positions The United Stations right alongside the "traditional line networks" and points out that 11 hours of programming each week is more than provided by CBS' RadioRadio or NBC's The Source.

And every time The United Stations adds a new series, it means a whole new set of affiliates for its advertisers because each program appeals to a different station format. Verbitsky expects the affiliate count to climb to near 1,200 stations as a result of two new series—the aforementioned weekly musical program starting in September and a daily talk show now being formulated for a January start.

"We have a germ of an idea that's very exciting," Verbitsky revealed. The interview program, he said, will be live—via satellite, of course.



"That's Incredible" hosts John Davidson, Cathy Lee Crosby and Fran Tarkenton.

'That's Incredible'

ALP finds incredible success with tape transfers

By Ed Harrison

When it comes to transferring ¾-inch tape to 1-inch, Sony is no baloney.

Just ask Alan Landsburg Productions, producer of the popular ABC-TV series *That's Incredible*, who recently installed a state-of-the-art editing bay with five Sony BVU-800s and one BVU 820 U-matic videotape recorders.

The new facility, designed by Centro Corp., came on-line last November around the same time Alan Landsburg Productions moved into a new 50,000 square foot building.

Before the in-house editing bay became a reality, all editing and transfer work had to be contracted out to independent firms. Landsburg uses the Sony equipment to edit all of the *That's Incredible* location segments and does the ¾-inch off-line editing for the entire program.

"The segment material is shot on Sony BVU-110s in the field and with playback on the 800s, the quality is so close to 1-inch, it has fulfilled all our expectations," said Byrne Bobbitt, Landsburg facility supervisor.

"When the 800s came into existence it enabled us to on-line directly from ¾-inch to 1-inch. The idea is to shoot on ¾-inch and use the camera original to edit from," Bobbitt said.

The recently introduced Sony BVU-820 with dynamic tracking has additional capabilities for slow motion and freeze frame effects.

Additionally, Landsburg uses Sony 5800s to off-line cassettes, but Bobbitt said that they are not of the same quality as the 800s, and Sony BVT-800 time base correctors.

While Bobbitt maintains that the quality of 1-inch is still superior to ¾-inch, "A 1-inch portable field VTR costs about \$500 per day compared to \$175 for a ¾-inch BVU-110," Bobbitt said.

"Production costs are less with ¾-inch and post production costs are a lot less because this type of editing is less expensive."

Bobbitt noted that it costs between \$200 and \$300 per hour for ¾-inch to 1-inch editing as opposed to \$350-\$600 per hour for 1-inch to 1-inch editing.

"The quality of ¾-inch has come up so far since the 800s," he said. "You're not giving up that much is why the concept is so successful. And it's extremely practical for field production especially with this kind of documentary material."

At its current pace, Bobbitt anticipates that the \$625,000 outlay for the equipment, excluding construction cost, will pay for itself within a year.

Since the facility opened in November, Bobbitt estimated that between \$300,000 and \$400,000 worth of editing time for *That's Incredible* has been invoiced, money that would have been spent on outside contractors in the past.

"We analyzed cost for the time involved in editing *That's Incredible* during 1981," Bobbitt said. "That's not including pilots and other projects. Then we looked at the cost of equipment and compared it to what we spent on outside work and that came to about \$500,000."

During March, editing costs totaled \$27,000, a monthly figure Bobbitt terms as low, so break-even projections are moving on schedule.

The editing facility is used about 80 percent of the time on *That's Incredible*, with the remaining time allotted for other Landsburg productions.

While the in-house editing bay hasn't solved the time-consuming job of editing *That's Incredible*, it has eliminated "the hassle of traveling to another facility. All dubbing is done in-house as opposed to sending it out as we did before, which saves time."

The editing bay also has created the need for additional personnel. New positions consisting of two editors, two tape operators and two post production people to handle scheduling and accounting were added. Two shifts work from 9 a.m. to 1 a.m.

According to Bobbitt, initial problems with ¾ to 1-inch editing have been fixed since Sony unveiled the 8VT-800 time base correctors. "When the 800s first came out, there were problems of getting the time base corrector stable enough to work with the ¾-inch format. Now there are no problems with the horizontal shifting since Sony introduced the BVT-800 time base corrector."

Bobbitt said that all off-line editing is played back on ¾-inch and then all segments are prebuilt on 1-inch. A cassette copy of the field segments and the studio portions are then preliminarily off-lined.

Good old days

That's Incredible, which will enter its fifth season in the fall, initially was shot on 16mm film. Editing and post production was done on film and then transferred to tape for the on-line process, which Bobbitt said was extremely expensive. The studio sequences were and still are shot on 1-inch tape.

"Film production costs were even higher," he said. "It has been a gradual process going from film to tape."

When *That's Incredible* debuted, Bobbitt estimated about 80 percent of it was shot on film. "We then shifted to 1-inch for quality."

When the move was made to ¾-inch two years ago, Bobbitt explained that quality, to a degree, was sacrificed until Sony unveiled the 800s, which Bobbitt said are the only broadcast quality ¾-inch machines. At the time, recording was done on ¾-inch but needed to be bumped to 1-inch for editing.

"Our goal now is ¾-inch and the Sony BVU-110 is the best portable field quality machine," Bobbitt said that film shooting will be down to only about 10 percent to 15 percent next season. Film is still required to shoot certain segments.

"There are still segments that are difficult to do on tape," he said, "Like stunts or things that need a large number of cameras like a race. In those cases, film is more practical. When that happens, we immediately transfer the film to 1-inch or ¾ directly from the negative and go ahead with the editing process in the same way."

To off-line a segment, Bobbitt figures it can take about a week. The on-line process might take from half a day to a full day. "At that point the segment is on 1-inch. Then we incorporate the segment with the studio portion which takes about four days. The final on-line with the 1-inch master takes another two days. Then we add some audio sweetening."

The editing bay has been used for various pilots, documentaries and other Landsburg television specials including *Life's Most Embarrassing Moments*, a recent highly rated ABC-TV special that was edited using the same process.

Other productions utilizing the editing bay have or will include *Personal & Confidential*, a debuting women's magazine show that NBC will test in the daytime, *Search*, a documentary, and *The Making Of Jaws 3-D*.

The Landsburg facility also includes a 30- by 40-foot insert stage that is connected to the editing bay. "We own three portable field cameras and can set them up into a ministudio," Bobbitt said.

"It's an extra capability we have. The room is big enough for interview shows and small sets and enables us to master it in the bay."

Los Angeles Times: World Events

20 Honduras Hostages Freed
19:41PDT Sep 23

By DIAL TORGERSON

Times Staff Writer

SAN PEDRO SULA, Honduras—Leftist guerrillas Thursday released another 20 of their remaining 61 hostages from the chamber of commerce office here that they seized last Friday.

Those freed were mostly small businessmen. Still held hostage were

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W Research Companies
X Libraries/Schools/Educators
Y Publishers
Z Advertising Representative/Media Buying Firms
AA Cable System Operator/Owner
AB Satellite Common Carrier
AC Operator/Owner/Resale Company
AD Others (Please specify)

"As the TV set in the home changes its role from just an entertainment box for broadcasting," said Larry Pfister, "a broadcaster should look at videotex (and teletext) as either an ancillary business or as a means of holding onto and providing a higher level of service to its current audience."

Pfister is vice president of Time Video Information Services and chairman of the U.S. Videotex Industry Association, whose third annual International Conference & Exhibition comes to the New York Hilton June 27-29. The event encompasses both the two-way videotex sent by cable, phone lines and computers and the one-way teletext sent by either broadcasters or cable.

Although broadcasters now are limited to the teletext mode, Pfister feels there eventually will be a hybrid of teletext and videotex. "What broadcasters do now," he said, "is positioning themselves for the future."

"Once a broadcaster gets into teletext," Pfister continued, "there's no reason why it can't extend that direction in videotex." He predicted that other manufacturers will follow Zenith's lead and "start marrying the TV set and the telephone... The built-in decoder will have sufficient capability to give response through the TV set."

Videotex would then bring TV stations into the ancillary business of direct response and fulfillment.

As for Time's national cable teletext service, not scheduled for a national rollout until October 1984 at the earliest, Pfister said a partner for local/regional news will be sought for each individual area. He added that this source probably will be a newspaper, but "if there are some market situations where that resource isn't available, there may be a deal cut with a local broadcast (either TV or radio)."

Pfister said that about 5,000 people are expected to attend this month's Videotex '83. The bulk of them will be information providers, newspaper publishers and database publishers, along with direct marketers, financial services and operators of videotex/teletext services.

Conference sessions of greatest interest to broadcasters include:

"Focus on Teletext: Setting a Fast Pace," with Pfister; Natalie Hunter, director of strategic planning, NBC; and Terry Connelly, vice president, TV News, Taft Broadcasting.

"Videotex Highways: the Alternative Systems," with Thomas Keller, senior vice president, science and technology, National Association of Broadcasters.

"Videotex and Other Media: Confronting Dollar Decisions," with a talk on the pros and cons of broadcast teletext by Barry Kresch, marketing associate, A.C. Nielsen.

"Advertising on Videotex: Can You Count On It?" with Jay James, vice president, video technology/programming, Doyle Dane Bernbach, and Gene DeWitt, executive vice president and director of media services, McCann Erickson.

"Videotex in the Public Interest: Free and Easy," with Kathleen Goodfriend, coordinator of telecommunications, KPBS-TV/FM, San Diego, Calif.

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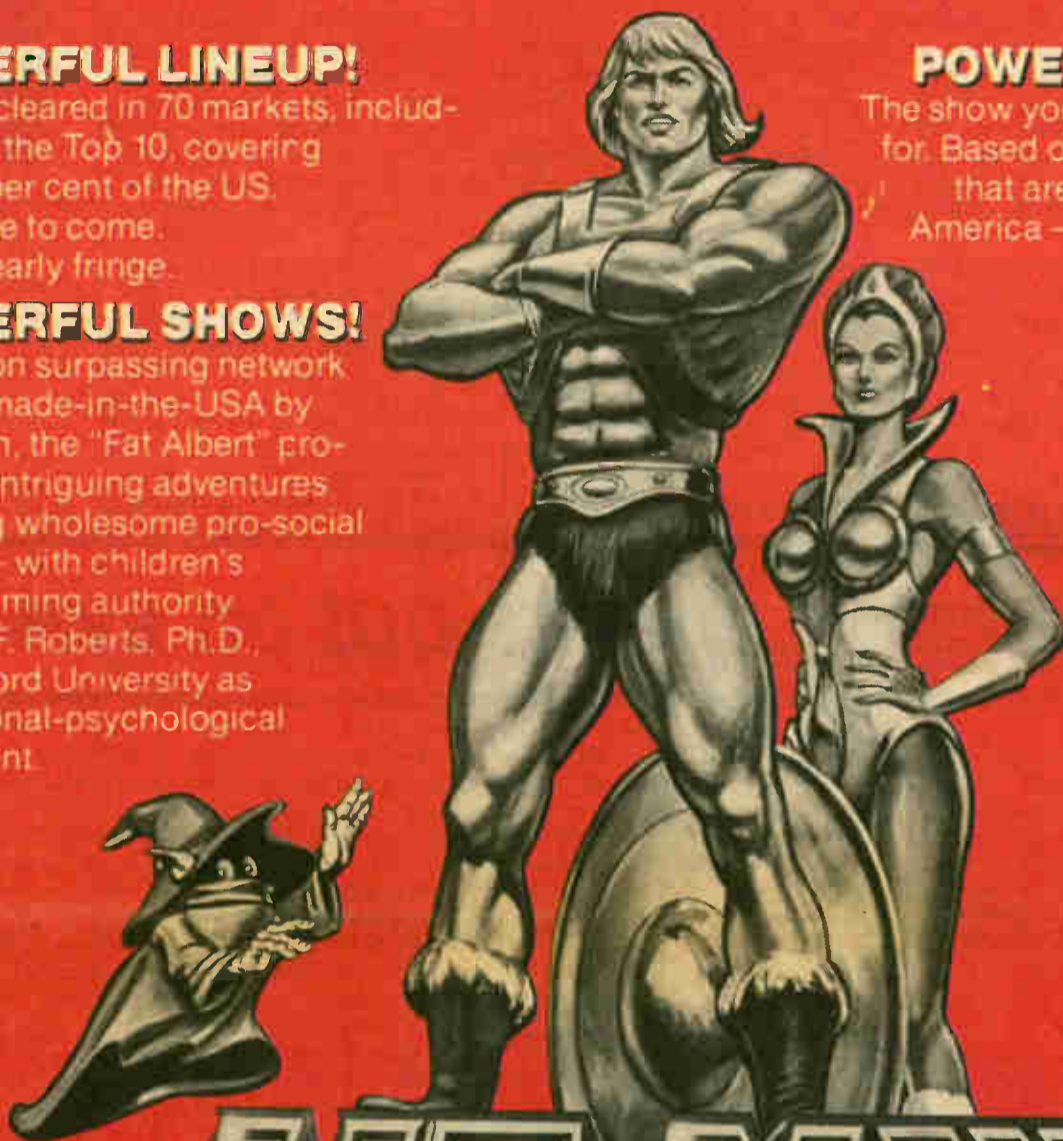
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FINANCE

Bonneville explores new satellite directions

By Bill Dunlap

SALT LAKE CITY—Like any of the several companies providing satellite services to broadcasters, Bonneville Satellite Corp. is happily watching earth stations sprout across the country at more and more television stations.

But aside from meaning a larger market for satellite delivery of news, sports and entertainment programming, Bruce Hough, vice president and general manager of Bonneville Satellite, sees a whole new line of business opening up over the next couple of years as most stations build satellite capacity.

Hough plans to use Bonneville's satellite capability as a way to reach a small but very important audience—television station owners, engineers and programmers.

"With all network affiliates linked by satellite before long," Hough said, "we're starting to try some new ideas—providing

training, new product information and so forth by satellite to the stations, which I guess you could call teleconferencing.

"For example, if Ampex has a new tape machine and they want to reach all television broadcast engineers it would give them a chance to reach them and say, 'Take a look at the product, here's our videotape presentation of it; if you have any further questions you can call this 800 number or see us at the NAB,'" Hough said.

"And we're going to be attempting to do that with programming and we think there are some new services for management that may be viable. I think that there are some ways that with that built-in network of broadcast executives and stations there is some other product that can be sent to those stations, whether or not it gets sent out over the air. And that should be exploited," he said.

Although Hough and Bonneville Satellite are looking for-

ward to that kind of business, they are investing heavily in their bread and butter business of providing satellite facilities to broadcasters.

In the sky, Bonneville will be acquiring four more transponders next spring, adding them to the three it already has on Westar IV.

On the ground, Bonneville will soon have two uplinks in Washington and two in Southern California, and a little further into the future, uplinks in New York and at least two other markets.

With each of these tape centers and uplinks go related microwave and mobile facilities, because, Hough says, "These things are all part of getting to the satellite; we have to provide them both. It helps us in selling our satellite capacity."

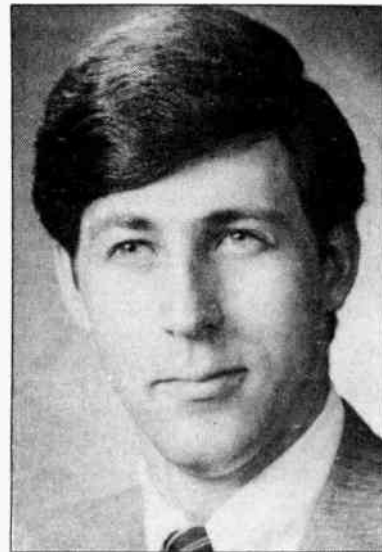
A new tape center and uplink being built in Hollywood is designed to increase Bonneville's business with syndicated programming distributors, a phase of the company's satellite

business that is now behind news, event distribution and commercial ventures on the company's books.

Hough believes the proliferation of satellite capability on the station level will mean increased use of the birds by programming distributors, even those distributing off-network programs, which traditionally are delivered on tape.

"Virtually all satellite-delivered programming is original syndication material," Hough said. "There is virtually no off-net or film library programming being transmitted by satellite. With more earth stations it will happen, but it will require some education of broadcasters."

"Distributing by satellite is a cost savings for the syndicator, but it is more of a headache for the broadcaster who has to tape the feed when it comes down. Satellite will replace bicycling of tapes, but it would happen sooner if the syndicators shared some of their cost savings with the broadcasters, for the extra



Bruce Hough

effort the broadcasters take," he said.

Hough believes that the battle will be won after the networks start feeding affiliates by satellite. Already more than half the country's television stations—541 by Bonneville's count—have their own earth stations.

Thurston speaks out on syndication



Barry Thurston

By Ed Harrison

LOS ANGELES—Barry Thurston recently joined Embassy Telecommunications as vice president of domestic syndication after spending the last 12 years at Field Communications Corp. where he was vice president of programming for the station group.

During his tenure at Field, Thurston acquired and developed several award-winning children's programs and the Peabody Award-winning miniseries "Blood & Honor," for which he put together an ad hoc network of stations including WPIX-TV, New York and KTLA-TV, Los Angeles. Most recently, he co-developed "Inspector Gadget," the first original, fully animated syndicated children's program series in 20 years.

Thurston spoke with Broadcast Week about his new role at Embassy and the future of the syndication business.

BW: What will be your primary responsibility at Embassy?

Thurston: My primary task is in the area of marketing and expanding and strengthening the sales force because of all the new product we have coming down the line. I plan to work closely with Gary Lieberthal (president, Embassy Telecommunications) in acquisitions. I don't think they feel they've hired a salesman, but someone with a broad background, particularly in today's climate where it's necessary to know what needs to be produced for stations. I think there's a great misconception sitting in Hollywood, or wherever you sit, in terms of what stations really want. It will require my sitting down with producers on a continual basis to find out what they are thinking about and what I'm thinking

about from a station acquisition standpoint and also what will sell and what won't sell.

BW: For the past 12 years you have been involved with acquiring programming. Now you're selling it. Is there a difficult adjustment to make?

Thurston: No, it's just in your perspective. You have to look at everything subjectively because you're dealing with programming. You have to have a feeling for what is good television programming, what will work and what won't work. Sometimes it's more important to know what won't work. From that standpoint, my approach to buying or selling should be the same.

BW: Which of Embassy's programs will be priorities?

Thurston: Embassy is a company that started out selling Norman Lear's hit television shows. We still have several of those shows on the network and several more that will be coming off the network in the next several years. *Archie Bunker's Place* was just cancelled after a successful five-year run and that will certainly be a priority this year. *Facts of Life* will come off in the next couple years and probably will be for sale in 1986. *The Jeffersons* and *One Day At A Time* continue to be produced for CBS and available for syndication. From a syndicated standpoint, those are the shows I'll be looking at.

In terms of the movie aspect of the company, as a result of the acquisition of Avco/Embassy, there are many movie titles that need to be repackaged and sold in the marketplace. The most major thing we're doing at the present is *Embassy Night At The Movies*. This will be the first ad hoc network of movies that will start in November. We have six titles already with two more to be added. Four per year will be offered to stations at the present time on an advertiser-supported basis. There's no cash outlay for stations. These are movies that had no network exposure before. So they are first run as far as free television is concerned.

BW: We've been hearing a lot of talk about the formation of a fourth network. Is that concept any closer to reality?

Thurston: What we're seeing today is that it's more possible to have a fourth network than in the past. Certainly the network and affiliate stronghold on the marketplace has eroded just as everyone predicted it would several years ago. I don't think we'll see an organized fourth network in the near future. What we'll see are different programming sources coming along claiming to be a fourth

network. The smart television operator of the future will be the one who can align himself with as many of these program suppliers as he can.

It may be that Metromedia develops a program or another company or group of companies get together to develop programs as we did with *Blood & Honor*. I think that is highly possible to do today. However, it's very difficult trying to put together several different companies because of their basic philosophical differences in style and management. It is easier to do on a project basis. Then of course you have the problem of how many of those programs are going to work. The three networks proved that a large percentage of shows don't work. So who is to say that whoever comes along claiming to be a fourth network is going to be any better than what we've seen in the past? The smart operator will keep all options open and select the very best, whether it's from NBC, ABC, CBS or some ad hoc network.

BW: There has been considerable movement afoot by producers to keep cancelled network programs, such as *Fame*, alive through first-run syndication. What is the likelihood of that happening?

Thurston: The schedules today of affiliates are less entrenched in cement than years ago and there are more independent stations than before. So in terms of outlets, there's a better chance of it happening. Whether they work or not is another question. These shows are expensive to produce. They are what people call network quality, so they are also network cost. It's difficult enough to produce and clear a first-run syndication show. But to clear a first-run network show is a tremendous task. There's a reason why those shows are cancelled. Generally, they are not cancelled at the top of their performance or because they are in the top 10. Therefore, if they are cancelled, it's because their audience potential is not that great, which makes it a little less attractive to advertisers if you're looking for ad support and to a station versus, let's say, a hit off-network show or a new first-run series which no one knows if it's going to be good or bad.

BW: Has the production community been affected by the uncertainty of the financial interest and syndication rules?

Thurston: I think we're in a cautious atmosphere in the business to begin with. It's very expensive to produce programs and in the last few years there have not been a great deal of successful programs. I think the prime-time access

rule has certainly hurt the ability for someone to come out with a new once-a-week half-hour show as you had many years ago. That has hurt as much as anything else.

There's also a cautious atmosphere because of the uncertainty of the financial interest rule, and it is perhaps reflected by the networks in terms of what they are doing with their own program schedules. If you notice, this year there is less comedy being picked up by the networks. Some might say that the networks are gearing themselves up to get back into the comedy business again versus the hour action series. From my standpoint, it would not be a healthy situation for the industry if we see the networks going back into the production area. It would severely hurt the independent producer, distributor and in the long run it will certainly hurt the station, which ultimately means the viewer will get shortchanged.

BW: What new areas do you foresee Embassy expanding into?

Thurston: At the present time, the company is expanding its efforts in the movie business in a big way. They picked up the television rights to *Gandhi* and will make six pictures this year including *A Chorus Line*. So in terms of producing and acquiring feature product, this is an area the company hasn't been involved in in the past.

In the area of network television shows, Norman Lear is back in the studio again. That's the greatest news in the world for this company and the business. We'll be looking at miniseries, whether produced by Embassy or acquired, which might fit in with what we're doing with *Embassy Night At The Movies* as an additional special. In the area of children's programming, which I have a strong background in, there are a lot of opportunities. You might even broaden it by calling it "family" programming and an area I will be exploring with Gary.

BW: Where do you see the distribution process headed? Will most programming be delivered via satellite?

Thurston: Remember that satellite distribution is very expensive. If you wanted to distribute something to 100 markets, satellite distribution lends itself. But let's say you wanted to distribute something to 20 or 30 markets, satellite might not be the way to go. Also, in a lot of smaller markets, they still don't have satellite receive facilities. We also have new stations coming on the air, low power stations and cable.

Local TV ad sales jump 13.6 percent

NEW YORK—The Television Bureau of Advertising reported local television sales were up 13.6 percent in the first quarter and that national and regional spot sales were up an estimated 10.4 percent.

Local advertising spending rose to \$2.578 billion in the quarter, compared with \$2.269 billion in the same 1982 quarter.

According to Broadcasters Advertisers Reports, the top three local advertisers in the quarter were McDonald's Corp., up 8 percent to \$20,396,500; Pillsbury Co., up 64 percent to \$7,707,800; and Pepsico Inc., up 27 percent to \$6,620,600.

The biggest percentage gains over the 1982 first quarter were posted by Dayton-Hudson Corp., up 130 percent to \$3,386,000; Sears Roebuck & Co., up 80 percent to \$1,702,100; Wendy's International Inc., up 70 percent to \$4,876,100; Pillsbury Co. at 64 percent; and Jack Eckerd Corp., up 61 percent to \$2,360,600.

The largest categories were restaurants and drive-ins at \$92,163,300; food stores and

supermarkets at \$45,539,400; and banks and savings and loans at \$42,213,000. Biggest gains were 54 percent for drug stores, 48 percent for appliance stores, 40 percent for builders and real estate agents and 34 percent for medical and dental services.

Estimated spending for national and regional spot television was \$765,932,100 in the quarter, up 10.4 percent from \$693,602,600 in the corresponding 1982 quarter.

Each of the top five buyers of national and regional spot time registered increases: Procter & Gamble, up 83 percent to \$59,507,700; General Mills, up 41 percent to \$20,540,400; Pepsico, up 49 percent to \$12,294,400; Nissan Motor Corp. USA, up 27 percent to \$12,278,600; and Lever Brothers, up 15 percent to \$12,014,000.

Biggest percentage gain was posted by Reynolds Metals, up more than 13-fold to \$5,971,400; Texas Instruments, up almost fourfold to \$9,095,800; and Ralston Purina, up more than threefold to \$6,453,400.

\$3.5 million loan OK'd on Apollo Theatre plan

NEW YORK—With a \$3.5 million loan commitment from the New York State Urban Development Corp., the Apollo Theatre Investor Group has revived its plans for a \$9.5 million renovation of Harlem's Apollo Theatre into a radio/TV production and post-production facility.

The investor group's general partners are Percy and Oliver Sutton, chairman and group chairman, respectively, of Inner City Broadcasting Corp.—owner of eight radio stations in New York, San Francisco, Los Angeles, Detroit and San Antonio, Texas.

When completed, the 1,500-seat auditorium plus video and audio studios will be available for rental by broadcasters, cable casters, ad agencies, production companies, etc. All production and post-production work can be completed in-house, according to the plans, and the programs themselves

can be transmitted directly from the theater's roof to satellite uplink facilities.

It is expected that Inner City Broadcasting, through a joint venture arrangement, will use the theatre for its planned Apollo Entertainment Television—a 24-hour cable service that will also supply programming to SMATV, DBS, STV, MDS and LPTV systems.

Besides the \$3.5 million state loan, the investor group is receiving \$1.5 million from a federal UDAG loan and plans to raise \$2.4 million in investment money and secure \$2.1 million in bank and institutional loans.

Cleveland unit predicts early 1984 air date

CLEVELAND—The local group that won Federal Communications Commission approval earlier this month to activate the unused UHF channel 19 here expects to have the station on the air by mid-February to March 1, 1984.

Principals of the new company, Channel 19 Inc., are Hubert Payne, former sales manager of WKYC-TV, and Norman Wain and Robert Weiss, who owned and operated WIXY and WDOK-FM here until 1971. Other investors include Milton Maltz, Carl Hirsch and John Wilson, all of whom are associated with Marlite Communications.

The FCC approval came after a drawn-out legal battle with a Detroit-based group that also sought the license.

Payne, who is president of the new group, said he was negotiating with real estate people for a building and a number of syndicators for packages of programming and movies.

Channel 19, which has yet to be assigned call letters, will be the third independent serving the Cleveland area when it goes on the air next year.

STOCKS

EXCH	COMPANY	CLOSING 5/25	CLOSING 6/1	NET CHANGE IN PERIOD	% CHANGE IN PERIOD	1983 HIGH	1983 LOW	P/E
NYS	ABC	65.00	60.50	-4.50	-6.92	69.75	48.50	12
ASE	ADAMS-RUSSELL	27.63	29.50	1.88	6.79	29.50	20.00	28
OTC	AEL (AM. ELEC. LAB.)	37.75	36.00	-1.75	-4.64	37.75	8.75	D
ASE	AFFILIATED PUBS.	43.50	44.50	1.00	2.30	45.00	26.88	21
OTC	A.H. BELO	43.88	45.00	1.13	2.56	45.00	16.50	16
NYS	AMERICAN EXPRESS	71.38	70.63	-0.75	-1.05	72.38	50.38	14
NYS	AMERICAN FAMILY	19.75	20.88	1.13	5.70	20.50	15.00	13
NYS	ARVIN INDUSTRIES	23.00	21.63	-1.38	-5.98	23.00	17.75	13
OTC	BARRIS IND.	7.13	6.63	-0.50	-7.02	7.13	1.63	73
OTC	BBDO INTL.	41.50	42.50	1.00	2.41	43.00	21.25	15
NYS	JOHN BLAIR	67.50	66.75	-0.75	-1.11	76.00	43.25	15
OTC	BURNUP & SIMS	7.88	8.50	0.63	7.94	14.63	7.38	D
OTC	CABLE TV INDUSTRIES	6.00	7.00	1.00	16.67	9.50	3.00	41
NYS	CAPITAL CITIES COMM.	144.00	144.00	0.00	0.00	151.75	114.75	19
NYS	CBS	69.00	65.63	-3.38	-4.89	77.63	55.00	13
OTC	C-COR ELECTRONICS	18.25	17.75	-0.50	-2.74	22.00	14.75	14
ASE	CETEC	9.75	10.38	0.63	6.41	10.63	5.38	25
NYS	CHARTER CO.	13.13	12.75	-0.38	-2.86	13.75	11.13	24
NYS	CHRIS-CRAFT	23.00	23.25	0.25	1.09	61.38	19.25	21
OTC	CHYRON	25.75	25.75	0.00	0.00	29.00	18.75	27
NYS	COCA-COLA	52.50	52.38	-0.13	-0.24	57.25	45.50	13
ASE	COHU	9.00	8.88	-0.13	-1.39	9.13	5.25	25
OTC	COMCAST A	22.75	22.25	-0.50	-2.20	23.75	9.50	23
OTC	COMPACT VIDEO	8.00	9.50	1.50	18.75	10.13	2.63	D
NYS	CONRAC	19.00	17.50	-1.50	-7.89	19.38	14.88	12
NYS	COX COMMUN.	52.00	49.25	-2.75	-5.29	52.75	40.75	21
NYS	WALT DISNEY PROD.	75.50	75.00	-0.50	-0.66	84.75	60.13	23
NYS	DOW JONES & CO.	53.50	48.50	-5.00	-9.35	54.50	17.88	34
OTC	DOYLE DANE BERNBACH	28.25	27.75	-0.50	-1.77	28.25	14.25	20
NYS	DUN & BRADSTREET	131.25	126.00	-5.25	-4.00	135.25	97.75	24
NYS	EASTMAN KODAK	75.00	73.75	-1.25	-1.67	91.75	72.13	10
OTC	ELEC. MISSLES & COMM.	15.00	13.25	-1.75	-11.67	15.50	10.00	D
NYS	FAIRCHILD IND.	20.63	20.50	-0.13	-0.61	24.75	14.13	13
NYS	FOOTE, CONE & BELDING	50.00	49.00	-1.00	-2.00	50.25	40.00	13
NYS	GANNETT CO.	65.75	63.25	-2.50	-3.80	72.00	51.38	18
NYS	GENERAL ELECTRIC	106.13	105.00	-1.13	-1.06	112.75	90.75	12
NYS	GENERAL INSTRUMENT	51.50	51.88	0.38	0.73	66.88	45.13	15
NYS	GENERAL TIRE	33.63	33.00	-0.63	-1.86	36.38	27.50	10
NYS	GETTY OIL CORP.	68.00	66.75	-1.25	-1.84	72.38	48.50	8
OTC	GRAPHIC SCANNING	25.25	27.75	2.50	9.90	28.88	15.50	D
OTC	GREY ADVERTISING	100.00	104.00	4.00	4.00	104.00	57.00	9
ASE	GROSS TELECASTING	55.75	53.63	-2.13	-3.81	61.00	36.50	12
NYS	GULF UNITED	27.63	27.13	-0.50	-1.81	29.75	26.00	8.6
NYS	GULF & WESTERN	26.50	27.88	1.38	5.19	28.00	16.13	13
NYS	HARRIS CORP.	44.50	43.63	-0.88	-1.97	51.88	35.50	23
NYS	HARTE-HANKS	44.25	44.38	0.13	0.28	48.25	34.13	15
NYS	HERITAGE COMM.	14.00	14.00	0.00	0.00	14.88	9.50	23
NYS	INSILCO CORP.	23.50	22.75	-0.75	-3.19	25.75	19.38	20
NYS	INTERPUBLIC GROUP	57.50	57.00	-0.50	-0.87	58.75	46.00	14
NYS	JEFFERSON-PILOT	34.75	33.38	-1.38	-3.96	37.13	27.50	8.3
OTC	JOSEPHSON INTL.	19.50	19.00	-0.50	-2.56	19.50	7.63	13
NYS	JWT GROUP	35.88	34.75	-1.13	-3.14	37.00	27.00	135
NYS	KNIGHT-RIDDER	54.63	55.25	0.63	1.14	57.25	44.25	17
NYS	LEE ENTERPRISES	23.00	21.38	-1.63	-7.07	24.38	18.50	15
NYS	LIBERTY	18.38	18.75	0.38	2.04	19.50	13.75	13
OTC	LIN BROADCASTING	44.00	44.50	0.50	1.14	45.25	17.63	23
NYS	MCOM	31.75	30.50	-1.25	-3.94	32.50	21.75	51
NYS	MCGRAW HILL	90.63	89.75	-0.88	-0.97	99.00	70.00	20
NYS	MCA	35.50	35.75	0.25	0.70	42.13	19.00	8.9
OTC	MCI COMMUNICATIONS	46.25	48.50	2.25	4.86	48.75	33.63	28
ASE	MEDIA GENERAL	60.63	61.75	1.13	1.86	63.00	39.00	12
NYS	MEREDITH	109.25	106.00	-3.25	-2.97	114.50	85.88	12
NYS	METROMEDIA	511.50	493.00	-18.50	-3.62	560.00	282.00	34
NYS	MGM/UA	20.63	21.00	0.38	1.82	22.25	6.38	25
OTC	MICRODYNE	15.13	15.50	0.38	2.48	15.88	10.75	36
NYS	3M	87.25	87.63	0.38	0.43	88.25	72.63	16
NYS	MOTOROLA	119.00	116.50	-2.50	-2.10	121.25	82.00	25
ASE	MOVIELAB	5.50	5.75	0.25	4.55	6.63	3.38	D
OTC	MULTIMEDIA	40.00	37.25	-2.75	-6.88	43.75	18.13	19
ASE	NEW YORK TIMES CO.	79.25	77.25	-2.00	-2.52	79.50	54.00	18
OTC	A.C. NIELSEN A	35.75	37.50	1.75	4.90	39.00	22.50	18
NYS	N. AMERICAN PHILLIPS	66.25	66.25	0.00	0.00	67.25	47.00	12
NYS	OAK INDUSTRIES	11.38	11.13	-0.25	-2.20	14.88	9.50	D
OTC	OGILVY & MATHER	58.00	58.75	0.75	1.29	58.75	30.75	17
NYS	ORION	25.13	25.88	0.75	2.99	30.00	16.00	32
ASE	ORROX CORP.	5.50	6.00	0.50	9.09	15.13	4.00	D
NYS	OUTLET CO.	41.13	41.38	0.25	0.61	42.00	29.88	16
ASE	POST CORP.	43.50	43.50	0.00	0.00	44.50	33.88	19
OTC	PRIVATE SCREENINGS	1.25	1.25	0.00	0.00	0.00	0.00	D
NYS	RCA	28.63	28.13	-0.50	-1.75	30.00	19.75	17
OTC	REEVES COMMUNICATIONS	22.25	21.75	-0.50	-2.25	22.50	15.50	12
NYS	ROCKWELL INTL.	57.00	57.00	0.00	0.00	59.13	42.25	12
NYS	ROLLINS	14.63	14.63	0.00	0.00	17.38	12.50	14
ASE	RSC INDUSTRIES	5.88	6.63	0.75	12.77	6.75	4.75	62
NYS	SCHERING-PLOUGH	46.38	45.25	-1.13	-2.43	48.13	37.63	13
NYS	SCIENTIFIC-ATLANTA	19.75	18.50	-1.25	-6.33	20.88	15.25	D
OTC	SCRIPPS HOWARD	23.50	23.50	0.00	0.00	26.75	17.00	13
NYS	SIGNAL COS.	31.75	31.00	-0.75	-2.36	34.50	23.38	59
NYS	SONY CORP.	15.13	15.63	0.50	3.31	16.63	12.63	28
NYS	STORER COMMUNICATION	28.88	29.13	0.25	0.87	34.25	19.00	D
NYS	TAFT BROADCASTING	52.50	51.25	-1.25	-2.38	57.00	38.00	13
ASE	TECH OPERATIONS	30.13	30.75	0.63	2.07	31.63	18.63	19
NYS	TEKTRONIX	76.25	73.50	-2.75	-3.61	76.50	57.75	22
OTC	TELEMATION	6.75	6.50	-0.25	-3.70	0.00	0.00	D
OTC	TELEMET(GEOT&L INC.)	3.25	3.25	0.00	0.00	4.50	1.25	25
OTC	TELEPICTURES	19.00	19.50	0.50	2.63	19.75	11.50	25
ASE	TEXSCAN	27.13	26.00	-1.13	-4.15	27.50	17.13	30
NYS	TIME INC.	65.88	66.75	0.88	1.33	72.50	44.50	26
NYS	TIMES MIRROR	78.75	74.00	-4.75	-6.03	83.63	59.00	17
OTC	TOCOM	7.88	10.25	2.38	30.16	11.50	6.50	D
OTC	TURNER BROADCASTING	18.25	19.00	0.75	4.11	24.50	9.75	123
OTC	UNITED TELEVISION	12.63	12.75	0.13	0.99	14.13	11.13	16
ASE	UNITEL VIDEO	12.50	11.50	-1.00	-8.00	13.50	10.38	16
NYS	VARIAN ASSOCIATES	50.75	52.38	1.63	3.20	73.00	35.25	30
NYS	VIACOM	35.75	36.25	0.50	1.40	35.88	27.00	17
OTC	VIDEO CORP. OF AMER.	9.75	9.00	-0.75	-7.69	10.00	3.75	D
NYS	WARNER COMMUN.	30.38	30.13	-0.25	-0.82	35.25	25.13	12
ASE	WASHINGTON POST CO.	66.25	67.50	1.25	1.89	71.75	54.50	18
NYS	WESTERN UNION	45.50	44.50	-1.00	-2.20	47.00	34.63	13
NYS	WESTINGHOUSE	48.63	48.50	-0.13	-0.26	50.25	37.25	9.9
NYS	WOMETCO	32.75	34.38	1.63	4.96	35.00	25.00	22
ASE	WRATHER	33.25	33.00	-0.25	-0.75	35.13	22.63	D
NYS	ZENITH	23.88	22.25	-1.63	-6.81	24.13	13.38	D

Bank accord cuts debt at MGM/UA

LOS ANGELES—In another move to reduce interest costs on bank debt, MGM/UA Entertainment Co. and its bankers last week agreed in principle to a new seven-year \$250 million line of credit to replace the company's existing credit line, which carries a higher interest rate.

The company said the maximum interest rate on the new, unsecured line of credit will be the Bank of America's prime rate, which is now 10.5 percent. Interest on the current \$240 million credit line is a half point above the bank's prime rate.

Joseph Fischer, president of MGM/UA, said the company has reduced its bank debt to \$133 million from a peak of \$528 million early last year.

Fischer said the new credit arrangement also will eliminate restrictions under the current agreement.

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

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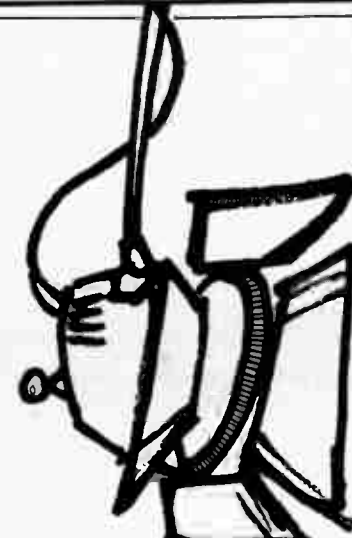
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Fla.	Small C1.IV/FM	900K	1/3/dn.	Bill Cate (904) 893-6471
West	Metro FM	600K	100K/dn.	Elliot Evers (213) 366-2554
S.W.	Small Fulltime	575K	125K/dn.	Bill Whitley (214) 680-2807
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JUNE

June 7—National Academy of Television Arts and Sciences Seattle chapter, Emmy awards banquet, Sheraton Hotel, Seattle, Wash.

June 7—National Academy of Television Arts and Sciences New York chapter, Luncheon, Copacabana, New York.

June 7—National Academy of Television Arts and Sciences Washington chapter meeting, National Press Club Ballroom, Baltimore, Md.

June 7-10—1983 Clio Awards Festival Week. Sheraton Center, New York.

June 8—International Radio and Television Society news-maker luncheon. Charles Kuralt, CBS News, to be honored as "Broadcaster of the Year." Waldorf Astoria, New York.

June 8-10—CBS RadioRadio affiliates board meeting. New York.

June 8-10—Oregon Association of Broadcasters spring conference. Inn of the 7th Mountain, Bend, Ore.

June 8-11—"Media Arts in Transition" conference, sponsored by *National Alliance of Media Arts Center*. Walker Art Center, Minneapolis.

June 8-11—National Translator/LPTV Association's LPTV translator-hands on seminar, John Boler's LPTV station, Bemidji, Minnesota. Information: Paul Evans, NTA/LPTV Headquarters (801) 237-2623.

June 9-11—South Dakota Broadcasters Association annual convention. Holiday Inn, Spearfish, S.D.

June 9-11—Utah Broadcasters Association convention. Sun Valley, Idaho.

June 9-11—Wyoming Association of Broadcasters annual convention. Casper Hilton Inn, Casper, Wyo.

June 9-12—Mississippi Broadcasters Association annual convention. Royal d'Iberville Hotel, Biloxi, Miss.

June 9-12—Missouri Broadcasters Association annual Spring Meeting. Speakers include Henry Baumann, deputy chief, Mass Media Bureau, Federal Communications Commission; Joe Batten, author of *Tough Minded Management*; Susan Alvaredo, government relations, NAB; Gary Drenik, RAB; William Farrell, TvB; and Gary Stevens, president, Doubleday Broadcasting. Rock Lane Lodge, Table Rock Lake, Branson, Mo.

June 12—Kansas Association of Broadcasters convention. Lawrence Holiday Inn and Holidome, Lawrence, Kan.

June 13-14—National Association of Broadcasters board of directors meeting. NAB headquarters, Washington, D.C.

June 13-18—"Television and Society: The Effects of the Medium" sponsored by *American Film Institute* in cooperation with *American*

University, Directors Guild of America, Sony Video Center and Louis B. Mayer Library. American University, ing

June 13-July 15—Regional Administrative Radio Conference for planning of broadcasting-satellite service in Region 2, sponsored by *International Telecommunication Union.* Geneva.

June 14-17—National Broadcast Editorial Association annual meeting. Sir Francis Drake Hotel, San Francisco.

June 15—Deadline for entries in Academy of Television Arts and Sciences prime-time Emmy Awards. Information: ATAS, 4605 Lankershim Blvd., Suite 800, North Hollywood, Calif. (213) 506-7880.

June 15—Deadline for entries in 26th annual Cindy Awards for documentaries, public service and public affairs, sponsored by the *Information Film Producers of America.* Information: Wayne Weiss, IFPA, 750 E. Colorado Blvd., Suite 6, Pasadena, Calif. 91101. (213) 795-7866.

June 15-17—Television Bureau of Advertising national sales advisory committee meeting. Montauk Club, Montauk, N.Y.

June 16-18—Maryland/D.C./Delaware Broadcasters Association convention. Sheraton Fontainebleau Inn, Ocean City, Md.

June 16-18—Montana Broadcasters Association convention and awards banquet. Fairmont Hot Springs, Gregson, Mont.

June 17-19—New Hampshire Association of Broadcasters and Vermont Association of Broadcasters joint annual convention. Woodstock Inn, Woodstock, Vt.

June 17-21—Georgia Association of Broadcasters annual convention. Ironworks Convention Center, Columbus, Ga.

June 23-26—Virginia Association of Broadcasters annual convention. Cavalier, Virginia Beach, Va.

June 23-27—Broadcasters Promotion Association/Broadcast Designers' Association annual seminar. Fairmont Hotel, New Orleans.

June 26-29—Florida Association of Broadcasters convention. Boca Raton Hotel and Club, Boca Raton, Fla.

June 29—Public Service Satellite Consortium's seminar, "2° Spacing: Issues and Implications." Washington Marriott Hotel, Washington, D.C. Information: Marketing Department, SatServ, 1660 L St., N.W., Suite 906, Washington, D.C. 20036, (202) 331-1960.

JULY

July 13-17—Colorado Broadcasters summer convention. Speakers will include Ed Fritts and Marsha DeSonne (NAB), Jack Pottle (Brown Bortz & Coddington), Roger Blackwell (Ohio State University). Wildwood Inn, Snowmass Village, Colo.

BROADVIEW



...and the networks ask; "Who is the modern viewer?"

RANDOM THOUGHTS

The way of the buffalo

There's certainly no rule at NBC-TV these days about mentioning—and attacking—competitors on-air. Last week's promotion spots for the premiere episode of *Buffalo Bill* were typical recent fare: Viewers were asked why they would watch a rerun of ABC's *Tales of the Gold Monkey* when they could see a really first-rate, first-run series on NBC.

Now, aside from questions of just how highly NBC thinks of this series—whether it's scheduled the 13 episodes during the summer to get rid of it, or to groom it as a mid-season replacement—we were shocked by NBC's decision to set this story of an arrogant, seedy and downright despicable talk show host at a CBS station.

Not that the NBC show ever came right out and said it. But what other conclusion can you reach when a CBS network executive comes to the station to scout talent for *60 Minutes*—and talks to the staff in an obvious network-to-affiliate style?

And speaking of *60 Minutes*, whatever happened to the tactful method of using a fictional name for a show mentioned in a fictional series? The premise of *Buffalo Bill's* premiere episode was that a current anchorman of the CBS newsmagazine—and at least this person was given a fictional name—had died. And that this supposedly responsible journalist was best friends with this obnoxious guy in Buffalo.

Now that's not a very nice statement to make about *60 Minutes*—especially with the show currently embroiled in real controversies of its own.

Neither Gene Mater, executive vice president of CBS Communications, nor Leslie Arries, vice president/general manager of CBS' Buffalo affil-

ate WIVB-TV had seen the *Buffalo Bill* episode when we contacted them last Thursday.

But Arries, a former head of the Buffalo Chamber of Commerce, pointed out the entire town "had a great concern when we first heard about it (the series). We didn't need another bad image sent out."

Those problems were apparently resolved when creative people from the show—and its star Dabney Coleman—visited the city "to learn about the community."

We trust they ate a lot of Buffalo chicken wings and mingled with people on the unemployment lines. We wish they had also visited a real CBS television station.

In a nutshell

Snoopy, Charlie Brown, Linus and the Peanuts gang have been popular for years, first in newspaper comic strips, then on television specials and finally on the screen. The humor is usually lighthearted, widely appealing and almost mystical in nature. Everyone can identify with a character or event.

Last Monday night creator Charles Schultz used the popular and unique powers of his gang to explore the deadly and recurring man-made event called war. In a word, it was brilliant.

Only Schultz through Peanuts could make us pause and ponder on Memorial Day the question — "What have we learned?"

Schultz stuck to the facts and didn't pretend to offer any opinion or editorial on war or politics of countries that wage war. The Peanuts gang were exchange students in France and found themselves camped above Omaha Beach. The history lesson comes from the philosophical Linus through his use of poetry, factual accounts and the intermingling of car-

toons and posterization of actual combat footage.

The special lived and breathed. Yet it did not dwell on the past or the horrors of death. After all, it's hard to get too morbid when Snoopy is driving a beat up Volkswagen that serves as a temporary refuge for a flock of ducks.

Schultz made his point. His question was asked. He made us realize life goes on despite the destruction we bring ourselves. Peanuts is as much for adults as it is for children. And so is the thought — "what have we learned?"

Bye-bye birdie

The time is here for CBS to seriously examine its policy regarding golf telecasts.

Earlier this year, CBS upset golf enthusiasts by cutting off coverage of the Phoenix Open—in the middle of a sudden-death playoff—to run *60 Minutes* at its regular 7 p.m. EST slot. As a result, viewers in the Eastern and Central zones caught up in the action were asked to hang around until 11:30 p.m. for highlights, while coverage continued for Mountain and Pacific time viewers.

This month the problem occurred again at the Colonial Invitational Tournament. With another sudden-death playoff underway, CBS went up to *60 Minutes'* starting time, let golf continue until play on one hole was completed, then split the country in two—Mike Wallace next for the East, more swings and putts for the West. You guessed it, viewers were again asked to tune in at 11:30 p.m. for results.

One week later at the Atlanta Golf Classic, golf enthusiasts again got the middle section of the club. With golf scheduled to end at 3:30 p.m. for game one of the NBA Championship

other voices

Keeping a balance

"Passive ignorance or active ignorance—unintentional or Machiavellian—the effect is the same. Research quality is in constant jeopardy. How then do we protect it? The principal means of defense is investment. That word clearly has economic and financial connotations. Thomas Ryan of the Gillette Company boldly proposed . . . that advertisers concerned about the quality of syndicated audience research ought to pay for some of it. Ryan's recommendation clearly addresses the complexity of the problem, the costliness of the solution and the need to establish a balance of vested interests. Some advertisers and agencies feel they are already paying the cost of media research because it is built into the price of time and space. Indirect payment, however, is no substitute for direct participation.

Nicholas Schiavone, vice president, radio research, NBC, addressing the Advertising Research Foundation

More skin

"Indeed, they're too busy contriving new ways to get the

guys topless. On *Guiding Light*, for example, Tony Reardon, played by Gregory Beecroft, seems to spend all summer going 'whew!' and peeling off his shirt in Mom's unair-conditioned boardinghouse. Or take *Another World*: Larry Ewing, played by Rick Porter, has this insatiable need to chat with his sister after midnight, all the while limbering up in jogging pants.

"Perhaps the most strip-crazed soap of them all is *Search For Tomorrow*. To bolster its lame ratings, the show has resorted to everything from having key actors take constant showers to arranging for them to engage in topless sparring sessions at local gyms. Sometimes *Search* even has its stars rescued from a boat explosion, fire or car wreck, and notes a network programming exec, 'Their clothes will, of course, be in tatters.'"

Excerpted from "Dudes Of Our Days," in "TV-Cable Week"

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IMAGES

By Dave Potorti

It's summer and that means it's almost fall. The groans of media buyers are in the air as shares fly south for the season. What better time to test your tube aptitude with a look at series old and new. We are not responsible for cancellations after press time.



1. Name That Slogan

What are the new promotional slogans being used by the three television networks this fall?

2. I'm Looking For A Babysitter...

Let's face it, they're kind of scary. One of these stars debuts in a new series following *Dynasty*. The others return this fall. Who are the stars, what are their shows, and when did the returning shows first air?



3. Do Blondes Have More GRPs?

Only their demographer knows for sure. Three of them star in new series this fall. One isn't in prime time. One left her show over money and seems to have joined the Navy. Who are they and what are (were) their shows?



4. I Like A Clean Shaven Man

Two of these moustaches will tickle the screen for the first time this fall. The other continues to tickle the fancy of CBS. Who are these razor-haters and what are their shows? (Hint: One was formerly in a show of a different color.)



5. On The Air

At least two series this fall will center on life in and around television stations. Who are the stars, what are their fictional stations and where are they located?



6. Why Are These People Smiling?

- ANSWERS:**
1. That Special Feeling (ABC). We've Got The Touch (CBS). Be There! (NBC).
 2. A. Bette Davis (*Hotel*) ABC
B. Larry Hagman (*Dallas*) first aired April 2, 1978, CBS.
C. Mr. T (*A Team*) first aired Feb. 8, 1983, NBC.
 3. A. Frank Reynolds (*World News Tonight*) ABC.
B. Simon MacCorkindale (*Mannix*) NBC.
C. Heather Thomas (*Fall Guy*) ABC.
D. Terri Copley (*We Got It Made*) NBC.
E. Ann Jillian (*Jennifer Stepf Here*) NBC.
F. Suzanne Somers (Formerly *Three's Company*) ABC.
 4. A. Lou Ferrigno (*Trauma Center*) ABC. He was formerly *The Incredible Hulk*.
B. Tom Selleck (*Magnum, P.I.*) CBS.
C. Sam Elliot (*Yellow Rose*) NBC.
 5. A. Marjorie Harley and Bill Bixby (*Goodnight, Beantown*) CBS. They're news anchors on WYN, Boston.
B. T.K. Carter and Richard Gilliland (*Just Our Luck*) ABC. Carter is a genie who spruces up Gilliland's weatherman act on KPOX, Venice, Calif.
 6. A. She's smiling because she's just won a million dollars in *Lottery* (ABC) courtesy of Marshall Colt (center) and Ben Murphy (right).
B. He's Brandon Tarikoff, president, NBC Entertainment, and he's smiling because NBC placed second in the May 1983 Nielsen. It's the network's best performance since May 1977, when it was one-tenth of a rating point ahead of ABC.

Trout still leaping

Continued from page 1
hot, and the paint ran."

Indeed, there was a big argument over whether politicians should wear makeup on television.

"A lot of people said that it was disgraceful and terrible and it shouldn't be done, but some politicians quietly went ahead and did it anyway. I suppose it happens now without much fuss, but things like that were bothering people then."

Both television and radio caused politicians to tone down, Trout said.

"One of the first things they had to discover was to not orate, to not project to the balcony or yell their lungs out at a big convention, much less in the studio. When television came along, they had to learn to be more controlled.

"Michael Foote, who's been campaigning in the recent British elections, is a tremendous speaker, and his whole career has been based on his ability to whip audiences into a (friendly) frenzy," Trout said. "But he had a bad time on television, and his people were working hard to relax him and make him friendlier because he's got this lifelong experience of talking to the people in the back row."

All in the game

Today, politicians for the most part understand the medium thoroughly, Trout said. "You can't be a politician if you don't." Much of that training goes back to the radio days.

"In the early 1930s, before television, senators and representatives would come up and talk on the radio," he recalled. "There was plenty of time for them then, because only two or three hours in the evening were commercial programming—the rest was what we called 'sustaining' non-commercial programming.

"But they thought they were doing us a big favor by coming to talk, and got annoyed if you told them the segment was 15 minutes long and they'd have to get off on time. Some of them would take great umbrage at that and might walk out on us.

"They learned a lesson, though. It didn't take them long to learn it, either, because Franklin Roosevelt taught it to them in the radio days. When Congress saw what he could do with radio after a couple of years—how he got the country behind him even when most of the newspapers were against him at the time—they got the message."

As politicians changed, so did the conventions themselves.

"When radio first came along, conventions were daytime affairs, like the business of Congress," Trout said. "In the evening, the business was done elsewhere, or the delegates were free to have a good time in the convention city.

"They quickly realized that radio was very important to them, and that the best listening time was in the evening. So they began to switch the important sessions to the evening, even though they originally had a lot of daytime sessions. Finally it got to the point where it was all an evening affair, strictly because of broadcasting."

Television coverage, believe it or not, also has shortened the convention process, Trout said.

"Television did cure the 'demonstrations'—when the candidate was announced, he would be introduced as 'the man who will do this' and 'the man who will do that,' the

tradition being not to mention his name until the last line after his build-up, at which point the place would erupt with his supporters pouring out into the aisles. Each troupe would try to outdo the other and last the longest, and some of the longer ones went on as long as an hour," Trout recalled.

"This has mostly been done away with by television, because it doesn't make any sense. People can see that it's mostly artificially whipped-up enthusiasm."

Business as usual

While Trout is now based in Madrid, he returns to America without fail to cover the presidential elections.

"Every time I come back, people are saying that the conventions are a foregone conclusion, that there's no excitement and no contest," Trout said. "As I look back over the years, it seldom is a contest, it usually is a foregone conclusion and it's usually settled on the first ballot. There are very few real fights where they add up the figures, nobody wins, and they have to have a roll call.

"I used to get a kick out of all the monkey business and the foolishness that went on at conventions, but that was many years ago and I was pretty young myself," Trout said. "When I got a little bit more mature, I began to ask myself why couldn't a convention be run on the same parliamentary rules by which the Senate is conducted—without people wearing funny hats and blowing on noisemakers. The conventions always fascinate me, but I'm not sure they're the best way to pick a president."

Close to home

Trout composes most of his ABC radio pieces from his flat in Madrid, and travels to London, Paris and Rome for most of his television assignments.

"ABC sends a crew in when I do television pieces," Trout said. "There were a couple of (film) cameramen here that I worked with for years, but when the switch was made from film to videotape, the equipment became pretty expensive for freelancers to buy, so there aren't very many of them around in Spain.

"I can do the radio reports right from my home. Features are shipped air freight because the quality is better. But news items that are needed in a hurry are recorded and sent over the telephone by hooking in with alligator clips. In the early days, no one would have dreamed of that."

Having performed on both

radio and television for years, Trout enjoys both media.

"I'm a great radio listener, the type who turns it on and lets it go and listens to it with one ear all day long. As a broadcaster, radio and television are quite different to me. Radio all depends on the writing, like print journalism. Television has disadvantages in that it becomes sort of a committee thing, which doesn't all depend on you or whether you do a good job or not. At the same time, pictures are rather fun to work with," he said.

Writing is key

Trout keeps up with the news by reading at least three newspapers—an English paper, a Spanish paper and the *International Herald Tribune*—every day. He said that the written word is an important part of the television process.

"Although television is visual, and radio is the writer's medium, I think that writing is important in television, too. Even though you may use fewer words, have long pauses and don't write as much for television, what you omit as a television writer is almost as important as what you put in," Trout said. "Basically, it's important to be a writer. I don't think you should learn how to be a journalist by watching television."

Recalling a time when network television news was only 15 minutes in length, Trout is all for the expansion of the news to an hour—or more.

"Everybody said that by expanding from 15 minutes to a half hour, we could do all sorts of 'back of the book' things like music, theater, cinema and book reviews. Of course, none of that ever happened; all of the news pieces just expanded," Trout said.

"Personally, I do think there's a place for the 'back of the book,' and I do think that it ought to be on. But at the same time, there's so much news going on today that one hour a day isn't too much time, either. I suppose we ought to have a news program and a magazine program every day, for some of the things that don't fit in at other times."

At the same time, all of that news may be more than most Americans can handle, Trout added.

"Americans are not isolationists in the way they were before the second world war. But America is so big and diverse, and Americans are so energetic as a people, that they don't have time to think about things beyond their borders the way that Europeans do," Trout said.

NBC

Continued from page 1
date will help us with the 11 p.m. news."

Faber said he has not seen any numbers yet on daytime, or the *Today* and *Tonight* shows. "Those are areas we have to look at very closely, because they produce money."

In San Francisco, which already received its local prime-time numbers, NBC affiliate KRON-TV placed first in the sweeps with a 13 rating and 23 share, followed by CBS' KPX-TV (12/21) and ABC O&O KGO-TV (11/19). Last May, KRON had only a 9 prime-time rating—44 percent lower.

Francis Martin III, president and CEO of Chronicle Broadcasting and an Affiliates Board member, said, "We're about a

year ahead of where we planned to be at this point in time."

Martin attributed KRON's showing to a "stronger prime-time lineup that appealed more to urban audiences." He feels that the time lag between attitudinal change and behavioral change on the public's part is nearing completion. While people had previously expressed a desire for NBC's type of shows, "they're now turning the dial and watching NBC to a greater extent."

And next year should be even better, according to Martin. "NBC has better series development underway than ABC and CBS. Cost-cutting at CBS (and ABC) has affected money going into series development."

'Too Close'

Continued from page 1

WANX-TV, Atlanta; WTOG-TV, Tampa/St. Petersburg; WTMJ-TV, the NBC Milwaukee affiliate; WGNO-TV, New Orleans; KLRT-TV, Little Rock, Ark.; KOKI-TV, Tulsa, Okla.; KAKE-TV, the ABC affiliate in Wichita, Kan.; WRSP-TV, Champaign/Springfield, Ill.; WDDD-TV, Marion, Ill.; KSPR-TV, Springfield, Mo.; WRBT, an NBC affiliate in Baton Rouge, La.; KVUU-TV, Las Vegas; WQRD-TV, Rockford, Ill.; and WBAK-TV, the ABC affiliate in Terre Haute, Ind.

Although stations haven't formally been signed, Gershman said he will have clearances

ABC

Continued from page 1

past chairman of the Affiliates Board of Governors.

"If your figures are accurate and we're third even by a whisker, we're not happy about that," he told *Broadcast Week*.

Rice also received figures showing how much total network viewing was up in various dayparts—such as 4 percent in early morning, 8 percent in daytime, and 7 percent in Saturday's children's programming—but nothing about whether ABC itself was up or down. "It's self-serving," said Rice. "another way of rationalizing if you're not winning the numbers."

On the other hand, Rice was quite pleased with figures showing ABC had won the half-hour lead-in into the late news—16.4 to NBC's 16.2 and CBS' 15.2.

He said he also was looking forward to the network demographics and, of course, to the local numbers.

Ed Lasko, executive vice president/general manager of Cedar Rapids Television Co. (KCRG-TV) and an Affiliates Association member, found nothing wrong with ABC's sweeps showing.

"The (news) lead-ins were very impressive," he noted. He said the sweeps averages were

Hearing

Continued from page 1

interest and syndication rules, opting instead to have both networks and producers account for their "flagrant" minority hiring practices that have resulted in "almost total exclusion" of minorities.

The purpose of the hearing, in which committee chairman Rep. Tim Wirth (D-Colo.) presided, was to hear testimony on H.R. 2250, a bill introduced by Rep. Henry Waxman (D-Calif.) and Wirth that would postpone any FCC action on the federal interest and syndication rule for five years. Waxman and Rep. Mickey Leland, (D-Texas) were also in attendance. Leland will study actions that can increase minority participation.

He pointed out that before the rules, the Motion Picture Association of America supplied 27 percent of the network's prime-time programming. After the rules, the number rose to 53 percent. "Most of the increase was the result of large studios absorbing independent producers. The rules have furthered concentration, not diversity in programming," Dunham said.

Arthur Price, president of MTM Productions, testified that MTM will build deficits of \$6 million producing the 100

in Minneapolis, Philadelphia, San Francisco, Detroit, Pittsburgh, St. Louis, Denver, Sacramento, Portland, Ore., Hartford, Conn., Cincinnati and Kansas City.

WTMJ-TV will air *Fame* on Fridays from 7-8 p.m. Gershman said that most of the other stations plan on airing the program on either Saturday or Sunday from 7-8 p.m.

Another cancelled series struggling to return next fall is *Little House: A New Beginning*. Actor/director Victor French is spearheading a letter-writing campaign directed to NBC. He also has done numerous interviews asking for public support.

Will that series have a new beginning? Stay tuned.

"no different than it's been all year long. When the local books come in, I hope to stay in the same position that I've been in."

Lasko added, "ABC had less repeats than anybody else. They did a hell of a job."

Clayton Brace, also an Affiliates Association member and vice president/general manager of McGraw-Hill Broadcasting, San Diego, Calif. (KGTV), had a different interpretation. He remembered the discontent at the ABC affiliates meeting last month. "Most ABC affiliates were disappointed in what did not appear to be a heavy month of programming. They just ran out of ammunition."

The heavy "ammunition" ABC used up before May included *Dynasty* and *The Thorn Birds*.

"We had a concern about the sweeps programming," Barber said, "and that concern was expressed before the sweeps programming ever ran. Their response was they put a lot of new programming in."

Rice acknowledged that ABC ran more first-run programming than the other networks during the sweeps, but that category included "a lot of busted sitcoms like *Condo*—first-runs they pulled out of the 28-week season."

episodes of *Hill Street Blues* that will be needed to launch it into syndication. NBC, he said, is making a \$20 million profit a year on the series.

ABC Entertainment President Tony Thomopoulos said in the case of *Soap*, ABC lost \$3.5 to \$4 million during its network run because of advertiser reluctance to sponsor the show. However, *Soap* is now reaping huge profits in syndication while ABC is getting no share off them.

CBS Vice President of policy and planning Roger Colloff said that contrary to other opinions, a show like *M*A*S*H* would still enjoy syndication success without the rules. He said that in 1971 during its original network license, 20th Century-Fox retained all of the syndication rights even though there were no rules preventing CBS from acquiring them. CBS did acquire a 25 percent share of the off network profits, but in 1975 CBS relinquished that share for production of additional *M*A*S*H* episodes.

Other testimony on behalf of retention came from Jack Valenti, president of the Motion Picture Association of America, who said that the networks viewed the independent stations as their real target.