

# 'Trick or Treat'... the haunting season opens

By Adam Buckman

NEW YORK—In the wake of the success last summer of *Twilight Zone: The Movie*, TV audiences have shown a renewed interest in the original TV series created by Rod Serling, as well as other science fiction anthology programs such as *The Outer Limits*, *One Step Beyond* and *Alfred Hitchcock Presents*.

That renewed interest has not been lost on Laurel Entertainment, the production company best known for its classic horror films *Night of the Living Dead* and *Dawn of the Dead* and now the producer of *Trick or Treat*, the pilot episode of a possible new scare series for syndication. *Tales from the Darkside*.

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By Ginger O'Leary

DENVER—A talking skull snarled, "Beware!" Vampires jumped from cobwebbed caskets. Zombies, chainsaw in hand, lurked at every corner. Screams pierced the gloom. Even the KIMN-AM DJ doing a live remote broadcast appeared slightly ghoulish.

The Dungeon of Terror was

in full swing for the second year on KIMN radio.

The Dungeon, which benefits the March of Dimes, along with the Halloween Fun House—which benefits the Children's Museum and is a milder version for the young ones and faint of heart—is billed as the only Halloween experience in Denver for the

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# BROADCAST WEEK

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SMPTE

- Experts debate videotape's shrinking dimensions
- Television station engineers look into the future
- Broadway Video flexes muscles

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EXTRA

## WLWT looked for peace, found death



WLWT, Cincinnati, anchor Richard Hull reports via satellite from Beirut, Lebanon, for "Action 5 News."

CINCINNATI—Coverage of the Beirut bombings on NBC and the Cable News Network last week included footage shot by Multimedia's WLWT-TV, which happened to have a news crew in the area when the tragedy occurred.

The crew of three, which included Richard Hull, WLWT news anchor, arrived in Lebanon on Saturday, Oct. 22, to prepare a series of feature reports on the life of peace-keeping Marines—from the point of view of the 10 to 20 soldiers stationed there from the Cincinnati area.

According to Robert Yuna, WLWT news director, the crew intended to interview Marines all day Sunday, but were "knocked out of their beds by the blast." Besides Hull, the team included Scott Barkley, chief photographer, and Rick Willis, assistant news director, as field producer.

The three men rushed to the scene of the massacre and began rolling their cameras. "Along with the CNN crew, we were one of the first there," Yuna said.

Nonetheless, a lot of the

Continued on page 4

## Media declares 'war' on Grenada restraint

By Dave Potori

NEW YORK—The American invasion of Grenada last week started another war of sorts—between the press and President Reagan, who banned reporters from the island until conditions were deemed "safe."

Meanwhile, the press had to depend on most of its information from official government releases and from ham radio operators among the American citizens on the island.

The ban was lifted last Thursday, when it was announced that a pool consisting of

one reporter from each network would be allowed onto the island. At press time, three network correspondents—NBC's Dennis Murphy, CBS' Sandy Gilmour and ABC's Richard Threlkeld—were sent to Grenada with only two cameras among them and no sound personnel. Doubling up on their duties, their reports were used by both the television and radio divisions of their respective networks.

Continued on page 4

## 'Magnum', 'Hill St.' go syndi route

NEW YORK—Two powerhouse series, *Hill Street Blues* and *Magnum, P.I.*, are entering syndication in a big way.

Record prices of more than \$200,000 an episode for off-network rights to *Hill Street* reportedly were paid by the four Tribune-owned stations—WGN-TV, Chicago; KWGN-TV, Denver; WPIX-TV, New York; and the recently acquired WDNO-TV, New Orleans.

The group is said to have paid more than \$30 million for the package, and the price could rise if the show is renewed past its seventh season. Shows will become available in 1987.

In an unprecedented arrangement, each station will get 10 reruns of the show and will have as many as eight years to run them; most deals are for six runs over five years.

Also, MTM productions, which produces *Hill Street*, is prevented from selling the show to a major network as fringe rerun strips in either daytime or late night slots.

### Top contenders

NEW YORK—The November sweeps mean good news and bad news for viewers, who will have to choose from a schedule of top-notch offerings slotted head to head. Page 2.

### DBS issues

WASHINGTON—Representatives of major U.S. companies gathered here to launch the Direct Broadcast Satellite Association. Page 2.

### Sports hype

NEW YORK—In a speech delivered to the New York chapter of the National Academy of Television Arts & Sciences, CBS Sports President Neil Pilson called competition for sports coverage a lot of hype. Page 5.

### Regional report

WNET-TV gets set to premiere two-minute vignettes highlighting life in New York City; San Francisco's KPIX-TV takes a look at AIDS: *The Epidemic of Fear*; WKYC-TV, Cleveland, is honored by Disabled American Veterans. Page 6.

### WVEU signs accord

ATLANTA—Embattled WVEU-TV here has contracted with the Video Music Channel to provide full-time music video programming. Page 7.

### Technology update

NEW YORK—United Satellite Communications will use co-located satellites to provide its planned uninterrupted DBS satellite service. Page 8.

### Moderate quarter

Third-quarter earnings reports are in, and most companies are posting a moderate gain. Those with net losses usually list nonrecurring items as the cause. Page 12.

### Bornstein recap

MADISON, Wis.—Ronald Bornstein, who took the helm of financially ailing NPR last spring, talks with *Broadcast Week* about his solutions and about NPR's future. Page 7.

## Cancellation ax bites deep

NEW YORK—Four more casualties were added to the network cancellation list last week: NBC's *The Roustlers*, *Manimal* and *For Love and Honor*, plus CBS' *Cutter to Houston*.

In keeping with the trend toward "hiatus," NBC Entertainment head Brandon Tartikoff noted that his three departing series will return at some point in the future. *Cutter's* last episode will air Dec. 17, and movies or specials will fill the slot until a replacement is announced for January.

Meanwhile, ABC's low-rated *Trauma Center* has moved from 8 to 9 p.m. on Thursdays, filling the hour vacated by *9 to 5* and *It's Not Easy*, which were cancelled as of Oct. 27. The 8 p.m. slot will host a series of "entertainment specials" until a regular replacement is announced. The first of these will be a *Battle of the Network Stars* on Nov. 3 and *Life's Most Embarrassing Moments # 3* on Nov. 10.

NBC's new entries ran into unbeatable competition from CBS' top-rated series. *Manimal*, up against *Dallas*, earned an average 10.1 rating/16 share in the first four weeks of the new season, averaging 65th place and coming in behind ABC's *Lottery* as well.

*For Love and Honor* battled CBS' *Falcon Crest* and ABC's

*Matt Houston*, earning an average 8.1/14 in 70th place. *The Roustlers* had hoped to chip away at the aging *Love Boat* but came up with an average of only 9.4/16 in its first four weeks, tying *Cutter to Houston* for 68th place overall.

*Cutter* never managed to rise above its competition—ABC's *T.J. Hooker* and NBC's *Diffrent Strokes* and *Silver Spoons*.

## AT DEADLINE

### Senate votes freeze on FCC action

WASHINGTON—The Senate voted late last week for a six-month freeze on the FCC's action to repeal financial interest and syndication rules. The amendment was introduced by Sen. Ted Stevens (R-Alaska) as a rider to a supplemental appropriations bill. Under Senate rules, members may not add legislation to an appropriations bill on the floor. Sen. Bob Packwood (R-Ore.) made that point during an attempt to block the measure. However, the Senate overturned that rule of order by a 57 to 32 vote. The amendment was ushered in by voice vote.

### Networks prepare for return of slain Marines

DOVER, Del.—At press time, the three broadcast networks and Cable News Network were poised at Dover Air Force Base here for the return of the bodies of more than 200 American Marines killed in the Beirut bombing. The federal government said it will give the news media eight hours notice of the event.

Last Monday, CBS prepared for the return of the bodies by asking Netcom-TESS, the joint venture of Netcom Enterprises and Transportable Earth Stations Inc., to deliver a satellite uplink to the base. A dish arrived in Dover from Johnstone, Pa., the following day, and CBS used it on Wednesday to feed a three-minute report about preparations for the return of the bodies.

### NPR meets in secrecy to choose leader

WASHINGTON—As *Broadcast Week* went to press last week, there was still no announcement about the new NPR president.

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# Powerhouses go head-to-head in Nov. sweeps

NEW YORK—The November sweeps once again mean good news and bad news for viewers, who will have to choose from a schedule of top-notch offerings slotted head-to-head.

A.C. Nielsen measures the period from Nov. 3-Nov. 30, and Arbitron rates Nov. 2-Nov. 29. For the networks, it's the first measurement of new fall programs on a local level, as well as an opportunity to adjust advertising rates.

Syndicated shows will shine in November as well. Among the notables are Operation Prime Time's *Sadat*, Cap Cities' *Juggler of Notre Dame* and a variety of Kennedy specials, including Golden West's *Being with John F. Kennedy*.

Rita Hayworth's *Love Goddess* airs on CBS from 9-11 p.m. on the first day of the sweeps, Nov. 2. ABC's *Battle of the Network Stars* will be shown in the Nov. 3 timeslot once occupied by the defunct *It's Not Easy* and *9 to 5* and also will pre-empt *Trauma Center*.

ABC's *Love Boat* cruises to Japan Nov. 5 from 9-11 p.m., while CBS airs *Agatha Christie's Sparkling Cyanide*. On Nov. 6, ABC will show the network television premiere of *Stir Crazy*.

NBC's *Princess Daisy* starts off the second week of the sweeps Nov. 6-7, from 9-11 p.m. *Daisy* star Lindsay Wagner also appears in a CBS made-for-TV movie, *Two Kinds of*

*Love*, Nov. 8, from 9-11 p.m. NBC's *Bloopers Special* will air Nov. 7, from 8-9 p.m.

*Bill On His Own*, the sequel to the Mickey Rooney feature *Bill*, about a retarded man making his own way in the world, airs on CBS Nov. 9.

ABC's documentary entitled *JFK*, moderated by news anchor Peter Jennings, will be seen Nov. 11, from 9-11 p.m. *Nine to Five*, the theatrical release, airs Nov. 12, from 9-11:15 p.m. on CBS.

Two other theatricals will be telecast Nov. 13: James Bond's *For Your Eyes Only* on ABC and the hit comedy, *Airplane*, on NBC.

Meanwhile, CBS premieres the first part of its three-part

miniseries, *Chiefs*, Nov. 13 from 8-10 p.m. Starring Charlton Heston, the remaining parts of the series will be seen Nov. 15-16, from 9-11 p.m.

NBC airs *Ordinary People* from 9-11:30 p.m. Nov. 14, and ABC devotes a full hour of *20/20* to Barbra Streisand Nov. 17. CBS is cleaning up the theatrical *Mommie Dearest* for showing Nov. 19 from 8:30-11 p.m.

NBC's three-part miniseries, *Kennedy*, debuts Nov. 20 and runs from 9-11 p.m. for the following two nights. ABC's attention-getting *The Day After* will go up against the first night of *Kennedy* from 8-10:15 p.m., followed by a live *Viewpoint* program with Ted Koppel.

CBS will run *Classic Creatures: Return of the Jedi* Nov. 23, from 8-9 p.m., as well as *Tarzan* with Bo Derek. A repeat of *Here Comes Garfield*, the comic strip character, will be telecast on CBS Nov. 26, from 8-8:30 p.m., followed by Clint Eastwood's *Any Which Way You Can*, from 8:30-11 p.m.

NBC has slotted the Holmes-Frazier heavyweight fight for Nov. 25, from 9-11 p.m. *Fort Apache, The Bronx*, with Paul Newman, will be telecast on NBC Nov. 27.

CBS airs *Kenny Rogers as the Gambler—The Adventure Continues* in two parts from 9-11 p.m. on Nov. 28-29.

## Savitch's sudden death ripples through NBC

By Dave Potorti

NEW YORK—The death of NBC anchorwoman Jessica Savitch in an automobile accident during the night of Oct. 23 will impact on the network's news coverage well into the coming year.

While the 35-year-old Savitch had a low profile on the network lately, with regular duties consisting of *NBC News Digest* reports on Monday, Tuesday and Friday nights, she was expected to play a role in upcoming election coverage and was a probable fill-in for Jane Pauley on *Today* during her maternity leave. On a more immediate level, Savitch's loss came at the start of one of the busiest news weeks in network history. And she was also expected to start taping the second season of PBS' *Frontline* in December.

Savitch's *Digest* duties were assumed by correspondents Bob Jamieson and Nora Quarles last week and a permanent replacement has yet to be announced. Her weekend anchor duties had recently been taken over by Connie Chung. *Frontline* has not announced whether she will be replaced or whether the show will be restructured.

Regarded as a very private person who had undergone more than her share of personal tragedy, Savitch was praised as a trailblazer, one of the first women to anchor an evening newscast on network television, and an inspiration for other women entering broadcasting.

Savitch began her career as a disc jockey at WOND-AM, Pleasantville, N.J., and then at WBBF-AM, Rochester, N.Y., where she was known on-air as "Honeybee." She was a researcher for CBS radio and later a general assignment reporter at KHOU-TV, the CBS affiliate in Houston.

Savitch spent five years as a reporter and anchor for KYW-TV, the NBC affiliate in Philadelphia, and joined the NBC network in September 1977.

She reported on the 1978 and 1980 elections, was a congressional correspondent and contributed to NBC's *Prime Time Saturday* and *Prime Time Sunday* newsmagazines.

She had broken with tradition last year by obtaining permission to anchor *Frontline*, a newsmagazine series on the Public Broadcasting Service, while still employed by NBC.

Savitch's many awards included four Emmys.

## DeLorean tapes stir judicial flap

LOS ANGELES—U.S. District Judge Robert Takasugi last week delayed automaker John DeLorean's drug trafficking trial claiming the CBS airing of an FBI videotape involving DeLorean could adversely affect the trial.

In addition to delaying the trial, Takasugi delayed a pre-trial hearing on the admissibility of lie detector evidence until Nov. 8. Takasugi will set a new trial date at that time.

CBS aired the tape on Oct. 23 after an appeals court over-

ruled a restraining order to bar broadcasting the tape. The videotape shows DeLorean examining a suitcase full of alleged cocaine, discussing the profits from its sale and being arrested by an FBI undercover agent.

The tape is thought to be key government evidence against DeLorean. It allegedly was supplied to CBS by Larry Flint, *Hustler* magazine publisher. It is believed Flint bought the tape from a government source in a \$25 million deal.

## DBSA vows to avoid cable's pitfalls

By Brian Bremner

WASHINGTON—Representatives of major U.S. companies gathered here last week to launch the Direct Broadcast Satellite Association and to discuss the development of voluntary industry standards for direct broadcast technology—a technology that could become a serious rival to cable TV.

Vowing not to repeat the mistakes of the cable industry, John Egan, a member of DBSA and manager with the account-

ing firm Coopers & Lybrand, announced a three-pronged information campaign targeted at policymakers and regulators, industry representatives and the general public. A common point stressed by DBSA speakers was the need to inform the consumer what DBS technology can do, and to make home reception of DBS transmissions as uncomplicated as possible.

And to make DBS transmissions compatible with home receivers, DBS members stressed, technical standards within the industry need to be standardized.

"The very survival of the DBS industry depends on the establishment of common technical standards," said Harley Radin, DBSA member and vice president of the Direct Broadcast Satellite Corp.

In his speech before the association, Radin referred to DBS as a "highly capital intensive" industry in which millions of dollars need to be spent to set up even a simple DBS system and millions more spent by manufacturers to build assembly facilities for new home terminals, since DBS would be the first

microwave communication equipment designed for home use.

Without guarantees to the DBS operator that the consumer will be able to receive his broadcasts, and without guarantees to the consumer that the DBS home receiver will be uncomplicated and flexible to meet a variety of programming tastes, DBS technology will not get off the ground, Radin said.

Radin said that the DBSA will remain in close contact with the newly established FCC Advisory Committee.

Arbitron ratings—new series premieres

	New York	Los Angeles	Chicago	Phil.	San Francisco	Detroit	D.C.	Dallas
Jennifer Slept Here (NBC, 10/21/83)	17.1/28	10.4/17	13.1/22	7.3/12	9.6/18	11.4/19	6.6/12	5.1/10
Bay City Blues (NBC, 10/25/83)	16.1/24	12.9/26	15.0/23	13.0/20	8.4/17	14.9/22	11.1/21	10.6/16

## 'Bay City' blue about numbers

NEW YORK—The premiere of NBC's *Bay City Blues* on Oct. 24 only received a Nielsen rating of 13.7 and share of 22, despite following a blockbuster two-hour *A Team* which racked up a 24.8/37.

*Bay City Blues* started off with a 14.5/23 in its first half-hour, but dropped to 12.8/21 for its second half. ABC's *Hart to Hart* rose from 16.3/26 to 16.5/28 in the same time span, while CBS' movie presentation of *First Affair* climbed from 20.7/33 to 21.0/35.

*First Affair* finished with a

19.8/31 average, and combined with *The A Team* to demolish ABC's *Three's Company* (14.2/21) and *Oh! Madeline* (12.5/18).

Earlier in the evening, the return of Ron Howard to *Happy Days* earned the show a 15.5/23, barely edging out the 15.22/22 performance of CBS' *Mississippi* during the half-hour.

ABC finished the night with a 14.9/23, compared to CBS' 18.1/28 and NBC's 21.1/32.

MTM Productions, which watched *Bay City Blues* sink after two weeks of *Hill Street*

*Blues* finished behind *Knot's Landing*, received some encouraging news with NBC's *St. Elsewhere* on Oct. 25 as overnight ratings gave the show's season premiere a 17.7/27 in New York, 16.7/23 in Chicago and 14.8/28 in Los Angeles.

*AfterMASH* soared back to a 21.7 rating/31 share to lead CBS to victory last Monday, Oct. 24. NBC's film *The Haunting Passion* with Jane Seymour scored a 19.7/30, while the Giants-Cardinals football game on ABC received a 15.7/29. Earlier, CBS' *Scarecrow & Mrs. King* fell to an 18.9/28, while ABC's *That's Incredible* pushed up to a 17.1/27 and NBC's *Boone* to a 12.1/18.

## First ratings of JFK special find audiences not interested

NEW YORK—Arbitron ratings are in for the first in a line of TV specials timed to coincide with the 20th anniversary of the death of John Kennedy.

*America Remembers John F. Kennedy*, a two-hour joint venture of On the Air, RKO Television and Group W Television, ran twice in New York on RKO's WOR-TV. On Oct. 20, it pulled a 7.3 rating/11 share at 8 p.m. The station

repeated the show Oct. 23 at 5 p.m. and it received a 3.7/7.

KHJ-TV, the RKO station in Los Angeles, ran the special on Oct. 22 at 8 p.m. It received a 6.0/10 then, and a 4.4/10 in a rebroadcasting the following day at 4 p.m.

KPIX-TV, the Group W station in San Francisco, chose to air the program only once, Oct. 22 at 9 p.m. This resulted in an 11.5/23 showing.

## NBC keeps grip on Saturday a.m.

NEW YORK—After five weeks (Sept. 17 to Oct. 15), NBC's Saturday morning lineup had a Nielsen rating of 5.9 and share of 24, compared to ABC's 4.9/20 and CBS' 4.8/21. The top three shows were all on NBC—*Mr. T*, *Alvin and the*

*Chipmunks* and *Smurfs*.

In the morning ratings for Oct. 17-21, NBC's *Today* scored a 3.9 rating, its largest since May, and 21 share. The *CBS Morning News* had a 3.7/19 and *Good Morning America* a 4.4/23.

## Marathon best in its backyard

NEW YORK—The New York City Marathon, broadcast live by ABC-TV on Oct. 23, picked up its highest Arbitron numbers in its home city—a 12.8 rating/35 share.

The race, however, attracted little interest across the country in Los Angeles, where it garnered only a 1.1/4. Up the coast in San Francisco, however, it received a 9.0/22.

Other numbers included: Philadelphia, 8.4/22; Detroit, 7.4/18; Washington, 6.6/16; Dallas, 6.1/21; Chicago, 4.2/13.

## Dunphy shooting puzzling police

LOS ANGELES—Police said late last week they had no evidence or witnesses to indicate that three or four gunmen recognized or ambushed Jerry Dunphy, KABC newsman, before shooting him and a companion.

Dunphy, 62, remained in satisfactory condition late last week. He was scheduled to undergo surgery at Hollywood Presbyterian Hospital to remove a bullet from his neck. Sandra Marshall, 36, a makeup artist at the station, also was in satisfactory condition.

Dunphy and Marshall were wounded by the unknown assailants while sitting in Dunphy's car at a stop sign outside the studio.

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## **"WHAT DO THESE LEADING NETWORK AFFILIATES HAVE IN COMMON?"**

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## AT DEADLINE

Continued from page 1

Shrouded in secrecy, NPR board members met with leading contenders to the post in an undisclosed location. Rumor has it that the front runner is William Sheehan, former president of ABC news. Lester Bernstein, former editor of *Newsweek*, has been mentioned as a possible dark horse candidate.

### Storer posts \$15 million loss

MIAMI—Storer Communications posted a \$15 million loss in the third quarter due to increased interest and depreciation expenses and more than \$1 million in damages to its Texas cable operation caused by Hurricane Alicia. A year ago, Storer had a net gain of \$172,000, or one cent per share. Revenue rose to \$113.4 million this year vs. \$94 million last year.

Storer now has lost \$31.5 million in the first nine months of the fiscal year, as compared with last year's earnings of \$5.6 million, or 35 cents per share.

### Tribune up sharply in 3rd quarter

CHICAGO—The Tribune Company reported third quarter net earnings of \$12.5 million, up from \$2.6 million a year ago. Revenues rose from \$337 million to \$389.9 million.

### Sharp enters video monitor game

LOS ANGELES—Sharp Electronics Corp. is entering the video monitor business with its new XM-1300 high-resolution unit, set to be unveiled here this week at the convention of the Society of Motion Picture and Television Engineers. Designed for studio and field use, the 13-inch color monitor features 0.31 dot pitch for more than 600 lines of resolution. The unit is expected to cost less than \$3,000.

### Blair earnings rise in 3rd quarter

NEW YORK—John Blair & Co. reported net earnings for the third quarter of \$3.8 million or 49 cents per share, a 4 percent increase over the \$3.6 million, or 48 cents per share, a year ago. Revenues were \$97.1 million, up 25 percent from \$77.6 million in 1982.

The results from 1982 have been restated to reflect June's two-for-one stock split in the form of a 100 percent stock dividend.

### Flannery named ABC News vice president

NEW YORK—Peter Flannery has been promoted to vice president, ABC News, Radio. He replaces Robert Benson, who recently became vice president, senior executive, for the ABC Radio Networks. Flannery was general manager, news programming, radio, and will now direct programming and news operations for ABC News' radio services supplied by the six ABC Networks.

### ABC, CBS tie; NBC lags in daytime ratings

NEW YORK—ABC and CBS tied for the daytime Nielsen lead the week of Oct. 16-21, with 6.6 ratings. NBC lagged behind with a 4.5. *General Hospital* on ABC led all shows with a 10.3 rating/33 share, followed by the second half of *The Price Is Right* on CBS with an 8.7/37. ABC had three shows in the top 10, CBS six and NBC one.

### WNBC dominates news time slots

NEW YORK—October Niensens showed overall declines in news periods for WABC-TV and WNBC-TV here compared with a year ago, and dominance of WNBC-TV in most time slots. WABC's *Eyewitness Extra*, the market's first 4:30 p.m. news program, earned a 4 rating/11 share, compared with the 7/19 earned by *People's Court* in that time period a year earlier.

### Gergen, Squier will speak at PBS program fair

WASHINGTON—David Gergen, White House director of communications, and Robert Squier, Washington-based political consultant with the Communications Company, will speak on "Television and the Presidential Election" during a session of the PBS Program Fair Nov. 2 in St. Louis. The Program Fair, in which public TV station executives preview potential new programming, started Oct. 30, and runs through Nov. 3.

## LPN wants your station . . .

NEW YORK—The Local Program Network wants your station.

That's the thrust of an upcoming marketing campaign by the Local Program Network Distribution Company, a new joint venture between All American Television's George Back and Fox/Lorber Associates' David Fox.

The LPN is a consortium of eight core television stations that share features of national interest via weekly satellite feeds from WCCO-TV, Minneapolis. Other member stations include WCVB-TV, Boston; KSL-TV, Salt Lake City; KING-TV, Seattle; WBTW-TV, Charlotte, N.C.; WDVM-

TV, Washington; WAGA-TV, Atlanta; and KRON-TV, San Francisco.

"Our whole direction is to put together a good association of broadcasters around the country," said Jim Hayden, LPN project manager. "We want to expand our sources of material, increase the number of stories, expand the feeds to perhaps 90 minutes and ultimately become more than a weekly feed.

"We're laying the foundation for a much more expansive structure than an outfit that is simply creating a service. We don't want to step into some of the pitfalls that would in effect make us just another network.

## Combat coverage

### Lebanon

Continued from page 1

WLWT material managed to appear on CNN, as the station joined forces with both the news service and NBC to get out the news. WLWT is an affiliate of both networks and Yuna termed the situation "a classic case of partnership between an affiliate and networks."

The initial WLWT footage was driven to Tel Aviv and fed to Cincinnati in time for the 6 p.m. news. A Comsat satellite sent the material to New York, where NBC picked it up, and a Westar satellite then relayed the footage to both WLWT and to CNN in Atlanta.

That was the basic procedure for the next couple of days, as WLWT continued to cover the crisis. Phone-ins were done by Hull, a former CNN employee, during the station's midday, 6 p.m. and 11 p.m. reports. Footage also was made available to sister Multimedia stations in St. Louis and Knoxville, Tenn.

By Tuesday, according to Yuna, WLWT had fallen back "to our goal of showing the faces of Cincinnati... We finally got our hands on some

surviving Marines from Ohio." At press time, it was not known how many Cincinnati-area soldiers had been killed in the bombing.

"We didn't go over there as war correspondents," Yuna remarked. "We found ourselves thrust into the role."

### Grenada

Continued from page 1

Prior to the ban's lifting, eight reporters reached the island by boat, but some of them were picked up and secured aboard the U.S. aircraft carrier Guam. Among the reporters were Ed Cody of the *Washington Post*, Don Bohning of the *Miami Herald* and Bernard Diederich of *Time* magazine.

Restraint for the sake of "safety" was not a factor in allowing the press into Vietnam or Lebanon, and harsh words were exchanged between the press and the White House prior to the ban's lifting.

"Your statement that the ban will be lifted 'as soon as possible' is not meaningful unless that means immediately," said

Richard Salant, president of the National News Council and former CBS News head, in a message to the president.

"Don't tell me Ronald Reagan has our safety at heart," said ABC's Sam Donaldson during a daily White House briefing with presidential spokesman Larry Speakes. "Ronald Reagan is stonewalling us." Columnist William Safire described the ban as "the worst kind of prior restraint."

CBS President Ed Joyce added, "This is a total break with the traditional relationship between the American military and the press."

## FOR THE RECORD

■ KIMN-AM, Denver, has announced that it will be going stereo in February 1984, according to Steve Keeney, general manager of the station. Jefferson Pilot, KIMN's owner, is considering a Kahn system, though no final decision has been made yet.

■ Long Island's WLIR-FM will team up with the Rockamerica video promotion service at the Malibu nightclub Nov. 2 for their second joint "Radiovisions" event. This combination of the new wave in radio and video includes the premiere of Rockamerica's new video music tape. Free records and other gifts also will be distributed.

■ F. Howard Steele, managing director of Sony Broadcast Ltd., Sony's United Kingdom subsidiary, died Oct. 11 following "a lengthy illness." Steele, 53, was a member of Britain's Royal Television Society and an honorary fellow of the British Kinematograph Sound and Television Society. He was also a member of the American Society of Motion Picture and Television Engineers. His contributions to TV engineering included the planning and design of numerous TV studios, introducing UHF color service to the ITV network and formulating technical standards for national and international organizations.

■ WOR-TV announced plans for expanded election coverage on Nov. 8, the day its 8 p.m. *News 9 Prime Time* premieres. The program will expand to an hour that night only, and there will be a half-hour *News 9 Election '83* special at 11:30 p.m. The station's *News 9 at Noon* will also feature election coverage.

WOR has commissioned a special Gallup Poll for the night and has hired Neil Upmeyer, former director of the New Jersey Office of Elections, as an analyst.

■ Daniel Ritchie, Group W's chairman and CEO, last week called on broadcasters at the 1983 Cable Summit Conference in Washington to use cable TV as a new testing ground for such new technology as high-definition television. Ritchie said broadcast channels don't have enough bandwidth for adequate HDTV testing. He also mentioned stereo sound as an example of future broadcasting technology being tested via cable TV.

■ "Television: The Battleground" is the title of the Television Bureau of Advertising's new videotape sales presentation, which will be shown at next month's annual membership meeting in Las Vegas, Nov. 14-16. The tape uses state-of-the-art graphic displays and narrator E.G. Marshall to convince advertisers that broadcast TV offers advantages they can get from no other medium.

■ Barbara Mandrell, who canceled her NBC series because of strained vocal chords, will return to television in 1984 to do a television special for CBS and possibly star in her first television movie.

■ The Texas Supreme Court late last week reinstated the \$800,000 libel and slander suit against Austin radio station KBUC by Cesar Chavez, farm workers union leader. Chavez' petition demanded a retraction after the station accused him of being a communist.

■ TV audiences will soon be treated to the comic-heroic exploits of the Cisco Kid and his sidekick Pancho as Blair Enterprises readies all 156 episodes of the original *Cisco Kid* TV series for a new syndicated run. Stations already signed to carry the show include WANX-TV, Atlanta; WXNE-TV, Boston; WGN-TV, Chicago; KXTX-TV, Dallas; KWGN-TV, Denver; WKRQ-TV, Mobile, Ala.; WGNO-TV, New Orleans; WYAH-TV, Norfolk, Va.; and KSAF-TV, Santa Fe, N.M.

The whole idea is to be a true *ad hoc* network, with give and take."

"We're looking for quality-oriented broadcasters," Fox said. "In the last several years, independents have made a large push toward news and news excellence, and we don't have a pre-conceived notion that we have to have the number-one rated affiliate in the market. We're looking for people with the attitude and the capability to achieve excellence."

"We're looking for ideology and not numbers *per se*," Hayden added. "Young upstarts are welcome here."

The network will be on hand for the upcoming INTV.



William Connolly

## Connolly takes Sony unit helm

By Les Luchter

PARK RIDGE, N.J.—William Connolly, new president and CEO of Sony Broadcast Products Co., said he understands the equipment needs of his customers.

That's one of the reasons the 23-year CBS veteran was hired to replace Neil Vander Dussen, who moved on to a similar position at Sony Consumer Products.

Connolly most recently served as vice president and deputy director of engineering and development for the CBS Broadcast Group. He previously was associate director of engineering for the CBS Television Stations Division, and won two Emmy awards for the network—in 1970 for the development of the electronic color corrector and in 1981 for development of the electronic still store system.

According to Connolly, broadcast customers need "innovation at the right time—and the innovation coupled with reliability." What they don't need, he feels, are any more situations where competing formats are forced to fight it out in the marketplace.



Frank Smith

## Caravatt taps Smith as chief

NEW YORK—Frank Smith, former senior vice president for the CBS Broadcast Group, was named president and chief operating officer of Caravatt Communications last week. The five-year-old company produces special interest cable programming as well as marketing videocassettes and discs.

Smith joined CBS in 1951 as an administrative assistant at CBS Films, and in 1953 was named director of sales development for the CBS Television Network. He was appointed vice president in charge of sales in 1966, and vice president/operational resources for the Broadcast Group in 1977. The following year, he became president of CBS Sports, and then was named senior vice president of the Broadcast Group in 1980.

# Pilson blasts 'competition' threat as hype

By Dave Potorti

NEW YORK—Competition for sports coverage between network television and pay cable, regional sports networks and pay-per-view channels is a lot of hype, according to Neil Pilson, president of CBS Sports, in a speech to the New York Chapter of the National Academy of Television Arts and Sciences here last week.

The threat of "competition" exists in the minds of the press, team owners, professional athletes, agents and the uninformed public, he said, insisting that network television will dominate coverage of sporting events through the end of the century.

Pilson said local television coverage of sporting events may decline because of cable, but major growth will be evident in syndicated sports television, rather than cable, in the near future.

Pilson blamed the "softness" of ABC's *Monday Night Football* on strong prime-time com-

## Network sports domination said clear

petition by both CBS and NBC. He added that ABC's total audience and ratings were off slightly, which "tends to permeate their entire structure in terms of promoting their schedule during the week." He suggested that "the act is getting a little thin and perhaps needs another look, just as a TV series occasionally needs another look.

"A lot of factors are beyond ABC's control," Pilson said. "The game schedule that ABC had in August looked good in August, but has not turned out to be as strong as they and the league expected. Also, the longer games are pushing a good part of ABC's telecasts beyond 11 p.m., when the households using television are lower. CBS has the same problem with longer games, on Sunday, but that pushes us into higher HUT levels past 7 p.m."

Pilson noted that baseball "has had a difficult year," with

playoff ratings down 23 percent and the World Series coverage down 17 percent.

"These are not good numbers to sell off of when you're forced next year to raise rights fees by 200 percent, from \$25 million to \$100 million for each network.

"Both baseball and football need some marketing strength in their local communities," Pilson said. "Some owners have found that they're not getting automatic sellouts this year. The problem is not television, but their need to get back to the basics of sports marketing, and to sell, push and promote themselves in their local market. They've been letting TV do that for a few years."

Pilson said both baseball and boxing rights are "overpriced," adding that boxing may slump in 1984.

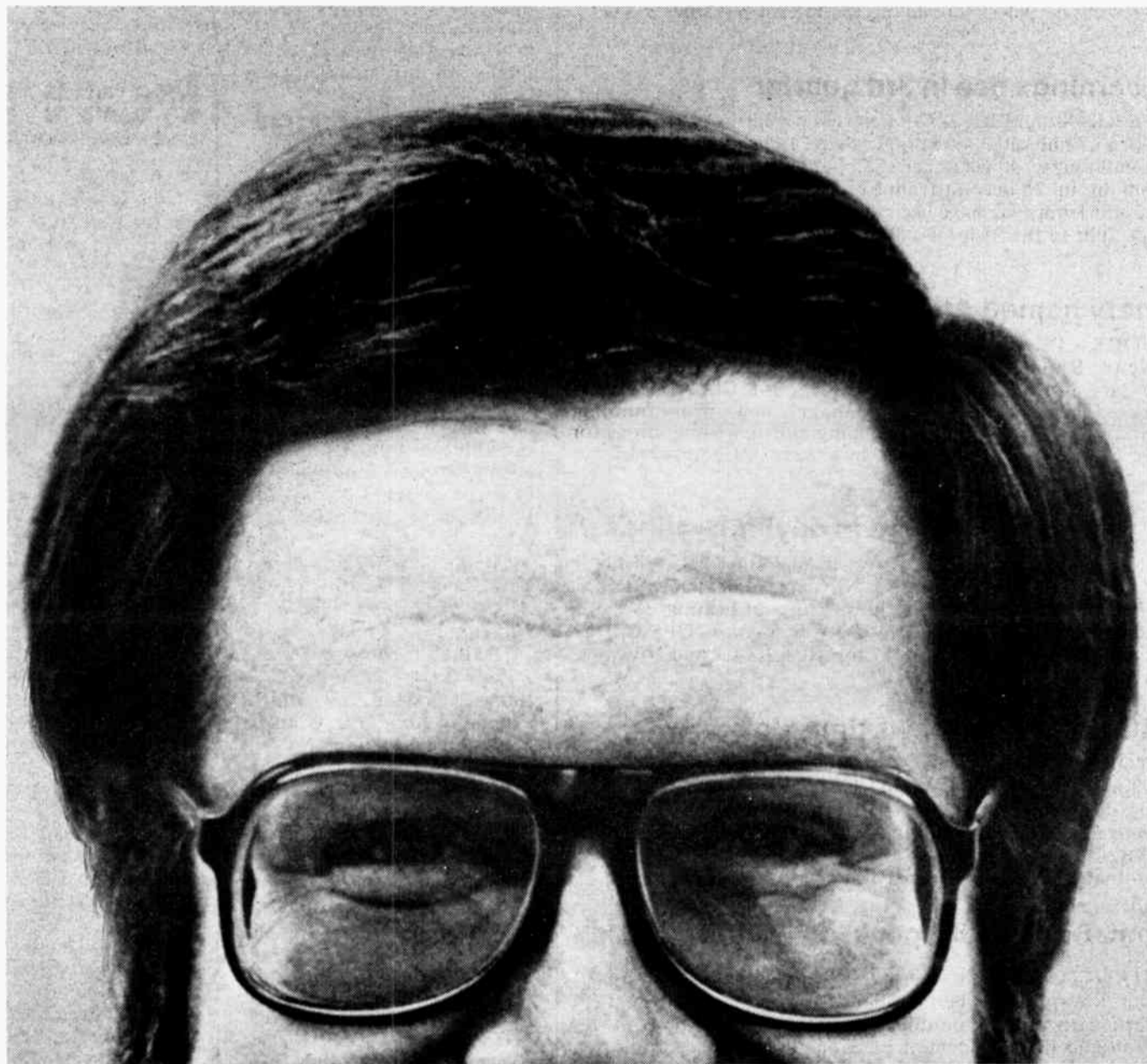
"The experience of all three networks, particularly NBC, in

setting up a boxing series with no name or small name fighters simply hasn't worked or generated ratings. I would look for a reduction in the number of boxing events on TV."

While Pilson predicted that local TV coverage of sports may decline as teams move to cable, he questioned how much local interest there would be in a New York audience, for example, watching a local Chicago team.

"I don't see people paying substantial amounts of money to watch out-of-town teams," he said. Pilson described regional pay channels, like Sportschannel, as "a lot of smoke, but not much profitable action."

"What seemed promising a year ago is not so promising now. The voracious appetite of teams and conferences is killing that enterprise. If you don't own the team, they will take you to the cleaners. We'll see more lawsuits and blown deals on regional pay channels than successful deals."



## AP presents a high-spirited alternative to the high cost of weekend talent. The Ed Busch Weekend Talk Show.

Many people consider Ed Busch's four-hour weekend talk show the most high-spirited radio talk show in the business. And with guests ranging from Isaac Asimov to Jerry Lewis, Ed's show will be a real hit with your weekend listening audience.

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# REGIONAL REPORTS



## WNET vignettes to highlight city life

NEW YORK — WNET-TV, public television channel 13 here, will premiere *All Around the Town*, a series of 26 two-minute vignettes highlighting life in the New York City area.

The series this month received underwriting from Haagen-Dazs, the ice cream people. It will premiere Dec. 12.

*All Around the Town* will be broadcast throughout the station's schedule. Haagen-Dazs previously has underwritten channel 13's auction and the station's local presentation of *Nova* and *Sneak Previews*.

Group W's **KDKA-TV**, Pittsburgh, was named station of the year Gabriel Award winner by the Catholic Association for Broadcasters and Allied Communicators. The station's locally produced program, *Punchline*, won a Gabriel for youth-oriented programming.

### EAST

**WIP**, Metromedia Radio's Philadelphia AM, has begun a concentrated news half hour for early risers. The *WIP News Extra* went on the air last week from 5 to 5:30 a.m., anchored by Gordon Thomas and Peter Gamble.

**WKXL-AM/FM** in Concord, N.H., is teaming up with the Pro-79 Realtor Group to reinstitute the "Hot Dots" child safety program. The program, initiated by the state in 1974 and running through 1979, provides reflective stick-on "hot dots" to be affixed to children's outer clothing for better visibility in early morning and evening hours.

**WOR-TV**, channel 9 serving the New York metropolitan

area, televised its first New York Knicks road game Friday. Thirty more games will follow. Veteran sportscaster Marv Albert is calling the play with former Knicks assistant coach Butch Beard doing the color.

The Christal Co. is now representing **WKSZ-FM**, Philadelphia, and **WHOM-FM**, Portland, Maine.

Metromedia's **WNEW-TV** and **WNEW-FM**, New York, are teaming up for a Nov. 5 presentation of *2001: A Space Odyssey* on the *Channel 5 Movie Club*. The film's star, Keir Dullea, described as a member of the club, will introduce the feature and talk about its production. **WNEW-FM** will provide a stereo simulcast of the movie, which will be presented with "limited interruptions."

### CENTRAL

## DAV honors WKYC-TV for 'Job Fair' broadcast

CLEVELAND — **WKYC-TV**, NBC's O&O here, has been honored by the Disabled American Veterans for its *Job Fair '83* public affairs broadcast last January.

In making the presentation, Joseph Andrey, Ohio State director of veterans employment and training, said channel 3 "performed a valuable public service with *Job Fair '83*. We join what I'm certain are many groups in thanking **WKYC-TV** and its staff for going above and beyond the call of duty in helping the citizens of north-eastern Ohio during a tough time in our economy."

During the three-hour program, the station registered

more than 14,000 applicants for nearly 2,000 jobs.

**WMJI-FM** in Cleveland will bring *The Dating Game* to nightspot J.J. Getty's Nov. 6. The station's Dave Moss will be the emcee for the popular game based on the successful television game show. In addition to the game, Majic air personality Chris Elliott will be on hand playing favorite songs from yesterday and today and conducting trivia contests.

Post-Newsweek's **WDIV-TV**, Detroit, has joined forces with public television's **WTVS** in a campaign against alcohol and drug abuse. **WDIV's** programming, under the theme "Target 4 Action: Drugs and Alcohol," has encouraged viewers to attend town meetings sponsored by **WTVS** and to watch a three-part series called *The Chemical People* on the PBS station. And **WTVS** is making a "help" pamphlet produced by **WDIV** available to its viewers.

The new television season is considered "poor" by 92 percent of the respondents to "The Morning Poll" conducted by **KTRH** Radio, Houston. The remaining 8 percent of callers considered the new TV programming "fair," with nobody voting for "good." **KTRH** asks a different question on "The Morning Poll" each weekday at 8 a.m.

### WEST

## WPIX report probes AIDS research, fear

SAN FRANCISCO — **WPIX-TV** reporter Jom Bunn took a look at AIDS, the disease of the '80s that came out of nowhere to strip the immune systems of more than 2,000 people, in a four-part series, *AIDS: the Epidemic of Fear*, on the evening news last week.

Bunn traveled to the Center for Disease Control in Atlanta, the offices of legislators in Washington and research hospitals in New York following the story.

He also talked with AIDS victims about their medical and financial problems and the emotional difficulties they have in coping with the disease.

**KGIL**, Los Angeles, has picked up Radio Arts' *The Entertainers* after the MOR format was dropped by **KNOB** in mid-September. According to Radio Arts, **KNOB** moved from 26th place to fifth place among 25- to 54-year-old women during its two year with the format.

**KGO**, the ABC-owned AM station in San Francisco, is running a special 48-part series *The Vatican Minutes* through Nov. 20.

**KGRL**, a 10,000-watt daytime station in Bend, Ore., has affiliated with the NBC Radio Network.

## Perspective at Insights

Fisher-Braun-Carpenter Productions, Inc., 36 East 61 Street, New York, N.Y. 10021 Tel. 212-838-6268

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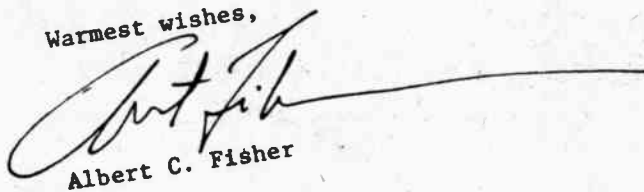
Dear **BROADCAST WEEK**

Now that I have spent the time to fully read Broadcast Week and look over a number of back issues, I realize that I have, indeed, been missing out on some fine journalism and perceptive insights into our industry.

Rest assured, I will be a cover-to-cover reader in the future and count Broadcast Week as a "must" on my reading list.

Keep up the good work.

Warmest wishes,

  
Albert C. Fisher

ACF/mr



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**BROADCAST WEEK**  
The Station Book

## Embattled WVEU signs VMC to provide videos

By Les Luchter

ATLANTA — Embattled WVEU-TV here has contracted with the Video Music Channel to provide full-time music video programming over channel 69.

Since its launch in August 1981, WVEU has been engaged in a battle over interference with local two-way radio users on adjacent frequencies, resulting in an FCC-mandated 99 percent power reduction except at night and on Sundays. The

station recently received a favorable ruling on the matter from the FCC that will permit full-power operation around the clock by January. But the case is now being appealed.

Until recently, WVEU carried subscription TV programming at night and a varied lineup on Sundays. Starting last week, Video Music Channel took over the entire broadcast day from 10 a.m. to 2 a.m., with plans to expand to 24 hours

by January.

Atlanta-based Video Music Channel, which has been kicking around the cable industry since pre-MTV days, began a regional cable service a year and a half ago. It now reaches 100,000 households for 12 hours daily, and an April 1983 Arbitron telephone coincidental gave the service a 2 rating and 5 share.

Besides music videos, the programming includes local

concert news, promotions, viewer call-ins, remote telecasts, interviews with local and national musicians and high school and college reports. There are usually five commercial minutes in an hour, according to Vice President and General Manager Mike Greene.

A promotion campaign for channel 69's new programming—featuring newspaper, radio and billboard advertising—is scheduled to start Nov. 1.

## Bornstein leads fiscal recovery for ailing NPR

By Brian Bremner

MADISON, Wis.—Last May Ronald Bornstein, a telecommunications professor from the University of Wisconsin, arrived in Washington to replace National Public Radio's outgoing President Frank Mankiewicz and inherited a financially ailing radio network that faced a whopping \$9.1 million working capital deficit and a pending congressional investigation.

Since then, Bornstein, while commuting weekly from Madison to Washington, has introduced badly needed management and accounting controls, negotiated an important \$8.5 million loan from the Corporation for Public Broadcasting and launched a satellite distribution venture and a successful national fund-raiser—all in an effort to create a "bottom-line mentality" at NPR.

Speaking with *Broadcast Week*, Bornstein reviewed his tenure, outlining what has been accomplished and what steps have yet to be taken to insure NPR's financial future.



Ronald Bornstein

woes simply due to problems of employee discipline?

**Bornstein:** Organizational discipline. I tried to foster an attitude of reality. Some people thought that a) the problem was not as serious as it was made out to be; b) that there was not really a problem at all other than a problem of "cash flow."

One of the most difficult things about my stay was trying to convince the NPR people that there was a real fiscal problem and that it was not just going to go away, and that this problem had to be dealt with responsibly.

**BW:** Have NPR's highly acclaimed programs *The Morning Edition* and *All Things Considered* lost some of their quality because of budget cuts?

**Bornstein:** I think there was a dip, not in the overall quality of the programs, but in the use of repeat material. However, these two programs remain the absolute priority by the member stations. There is still no question that these two programs set the standard for radio journalism in this country.

**BW:** What problems still lie ahead for NPR?

**Bornstein:** Vigilance. Vigilance with respect to the budget, the mission of the organization, the realization that NPR is a multimillion dollar enterprise, and running this organization prudently because it is a public institution and uses tax funds.

**BW:** Why did you take on the NPR presidency?

**Bornstein:** Because I am a big fan of NPR.

## CBS nabs ratings lead, 'AfterMASH' plummets

NEW YORK—With the World Series out of the way, CBS returned to the top of the Nielsen ratings race for the fourth week of the season, Oct. 17-23.

There was a different tone to this victory, however, as CBS' *AfterMASH* fell out of the top 10 for the first time. It finished at No. 17 with a 19.5 rating and 28 share, but still led all other shows in the season-to-date ratings with a 26.3/38 average.

*AfterMASH*, CBS' *Scarecrow & Mrs. King* (No. 14, 20.4/31) and ABC's *Hotel* (No. 10, 21.4/41) were the only new series that did well during the week, as ABC's *Hardcastle & McCormick* finished last in its Sunday time period and fell to a 16.0/24, good for 41st place. ABC's *Webster* finished 39th, with a 16.0/26 in its Friday time period.

CBS' 18.0/28 for the week put it back into first place for the season, where it also is holding down an 18.0/28 average. ABC garnered a 16.8/27 for the week, leaving it close behind CBS for the season rating-wise with a 17.9, but ahead of CBS in share points with a 29. NBC's 15.8/25 for the week moved it up to a 15.4/25 average for the season.

CBS' big night was Thursday as *Magnum P.I.* led off with a 25.3/39 for third place, followed by the week's top show *Simon & Simon* with a 26.6/40. *Knot's Landing* (No. 13, 20.4/33) once again outrated NBC's *Hill Street Blues* (No. 15, 20.1/33).

CBS also destroyed the competition on Friday with *The Dukes of Hazzard* (No. 31, 16.8/28), *Dallas* (No. 2, 25.3/41) and *Falcon Crest* (No. 9,

22.2/39). NBC averaged only a 9.7/16.2 for the night, with *For Love and Honor* (No. 70, 7.6/13) the week's lowest-rated show. *Manimal* (tied for No. 63, 9.9/16) also finished in the bottom 10 for NBC, with *Mr. Smith* (No. 59, 10.9/19) and the premiere episode of *Jennifer Slept Here* (No. 56, 12.2/20) not far ahead.

NBC also finished at rock-bottom on Saturday, with a 10.8/18.6 average for the night. *The Roustlers* finished next to last for the week with a 7.7/13. *Yellow Rose* (No. 66, 8.4/15) also came in near the bottom.

NBC's *First Camera* finished out of last place for the first time ever with an 8.2/12 (No. 68) on Sunday as it aired a shortened version following NFL football. Its CBS competition, *60 Minutes*, came in sixth for the week with a 23.8/37. CBS won the night, but ABC was ecstatic over its highest-rated Sunday night NFL contest ever—a 20.7/36 and 11th place ranking for the Cowboys-Raiders game.

ABC also was pleased with Monday's Redskins-Packers game, which delivered a 20.4/35 (No. 12) to tie the season's first game as the highest-rated Monday nighter of the fall.

### CBS ups news lead, NBC ratings steady

NEW YORK—CBS increased its ratings lead in the evening news battle with a 12.7 rating and 24 share during the week of Oct. 24-28. CBS had received a 12.1/22 the previous week.

NBC held steady in second place with a 10.6/20, and ABC fell from a 10.0/20 to a 9.7/18.

**BW:** What kind of morale problems existed at NPR when you arrived?

**Bornstein:** There was obvious trauma and anxiety by the NPR staff and members of the board and management, who were not sure what the depth of their fiscal problem was, or whether NPR could or would survive.

**BW:** Did you arrive at NPR with any particular financial-saving strategy?

**Bornstein:** The only strategy that I had was that I had to move quickly and that I had six months to do it. I had to stop NPR from getting worse financially.

**BW:** What initial steps did you take to curb NPR's growing deficit?

**Bornstein:** The first thing we did was to freeze expenditures. And that was in terms of personnel, significant purchases and travel. We then established a transition team and worked with advisers to launch a comprehensive audit, so that we had a clear picture of the financial problems at NPR.

**BW:** Wasn't a large part of NPR's financial

### CPB awarded pact for broadcast study

WASHINGTON—The Corporation for Public Broadcasting has received a \$367,000 contract for research into broadcast educational programs and telecommunications technology from the U.S. Education Department.

CPB has worked with the Education Department for the past 13 years, providing figures on the type and size of national audiences interested in broadcast educational programs.

Among the research topics scheduled for this year will be a nationwide survey as to how people use broadcast programs and telecommunications technology for learning at home.

### Dish giveaway set for SMN affiliates

DALLAS—Satellite Music Network announced it will give a free satellite dish to all stations who sign affiliation agreements by Dec. 15. The service's fourth 24-hour network, Rock America, already has 23 stations signed up for its Jan. 2 launch, according to a spokeswoman.

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# TECHNOLOGY UPDATE

## USC employs co-located satellites for

NEW YORK—United Satellite Communications Inc. will use co-located satellites to provide its planned uninterrupted direct broadcast satellite service, which is scheduled to start up next month.

Co-location of two satellites—Anik C2 and GStar 2—will allow USCI to switch its satellite-to-home service from one satellite to the other without having to “re-tilt” the customer’s home antenna.

Anik C2 was moved into GStar’s orbital slot over a 21-

day period that began Aug. 24. The move, executed with a series of delicate, fuel-saving movements, required the cooperation of Telesat Canada, operator of Anik C2, and GTE, operator of GStar 2.

**John Crowe Productions**, a Houston-based remote video production firm, has opened an office in Dallas and introduced a new mobile unit described as “the largest and most advanced” in Texas.

The 47-foot truck will be

based at JCP’s new Dallas facilities, tentatively named The Studios At Las Colinas. The truck will be equipped with seven LDK 6 broadcast studio cameras, a new line from North American Phillips. The installation is said to be the first to use NAP’s new cameras in the U.S.

The new truck, scheduled to hit the road Jan. 1, also will house three 1-inch videotape machines, two Chyron IV-4100 graphics units, the Auditronics 383-32 mixing console with 32 inputs, the Grass Valley 7 K switcher, a Quantel DPE 5000SP for digital effects and several Ikegami HL79E portable cameras.

**Production East**, a new trade show for entertainment production professionals on the East Coast, has been scheduled for May 21-23 at the New York Hilton.

More than 70 different seminar sessions have been grouped into classification that include broadcast TV production, feature film production, new production opportunities, cable TV production, commercial production, technical production, computers and general sessions.

The conference’s exhibition area will be open to production services as well as hardware

and specialized production companies. The show’s sponsor, American Expositions Inc., New York, expects more than 5,000 video professionals to attend Production East, according to Victor Harwood of American Expositions.

**Quanta Corp.**, Salt Lake City, has developed a new leasing program for its Quanta-News Newsroom Computer. Under the program, radio or TV stations can lease Quanta-News for “as little as \$600 a month,” according to Leonard Zaller, Quanta’s vice president of marketing.

**KBCO-FM**, Boulder, Colo., recently played music recorded only on compact discs for an entire weekend. The station maintained its broad-based AOR format throughout the weekend by segueing individual cuts from several hundred compact discs alternately played on three different CD players.

The station also played its weekly *Jazz Show*, heard every Sunday evening, entirely on compact discs and capped off the weekend with a digitally recorded version of *Synchronicity*, the newest album from The Police.

“The sound was the cleanest I have ever heard on the radio,” said KBCO Operations Manager Dennis Constantine. “This is what FM is supposed to sound like.”

**Aurora Systems**, San Francisco, has delivered an Aurora/

### HARDWARE

100 Digital Videographics and Animation System to NAMCO, a manufacturer and designer of electronic games based in Tokyo.

The Aurora system, which allows frame-by-frame recording of animated material on videotape, will be used by NAMCO to design and simulate new video arcade games. Aurora/100 Systems are being used around the world in NTSC, PAL and SECAM broadcast, post-production and industrial applications.

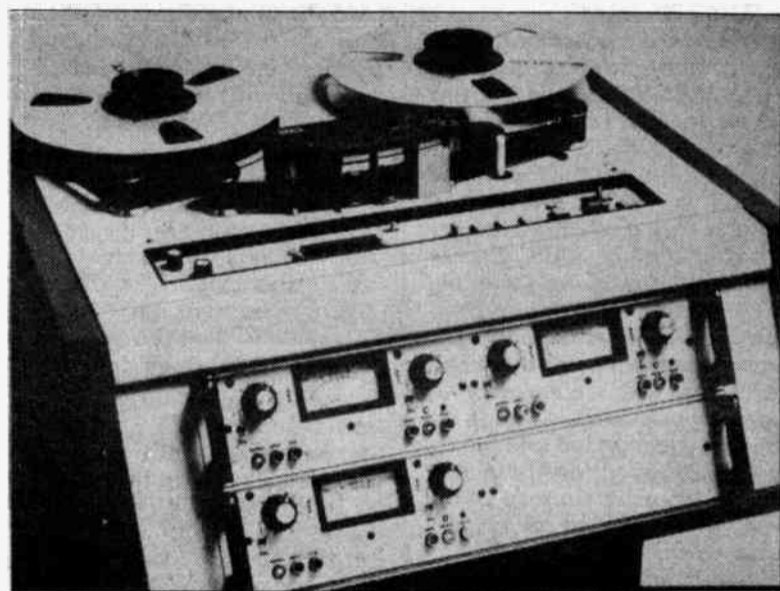
**CMX/Orrox**, Santa Clara, Calif., a manufacturer of computer-assisted videotape editing systems, has expanded its training program into the eastern portion of the United States.

The first two classes in 340X Basic Operations will be conducted at Nexus Productions, Manhattan, by Steve Weisser, a CMX staff editor, during the weeks of Dec. 5 and Dec. 12.

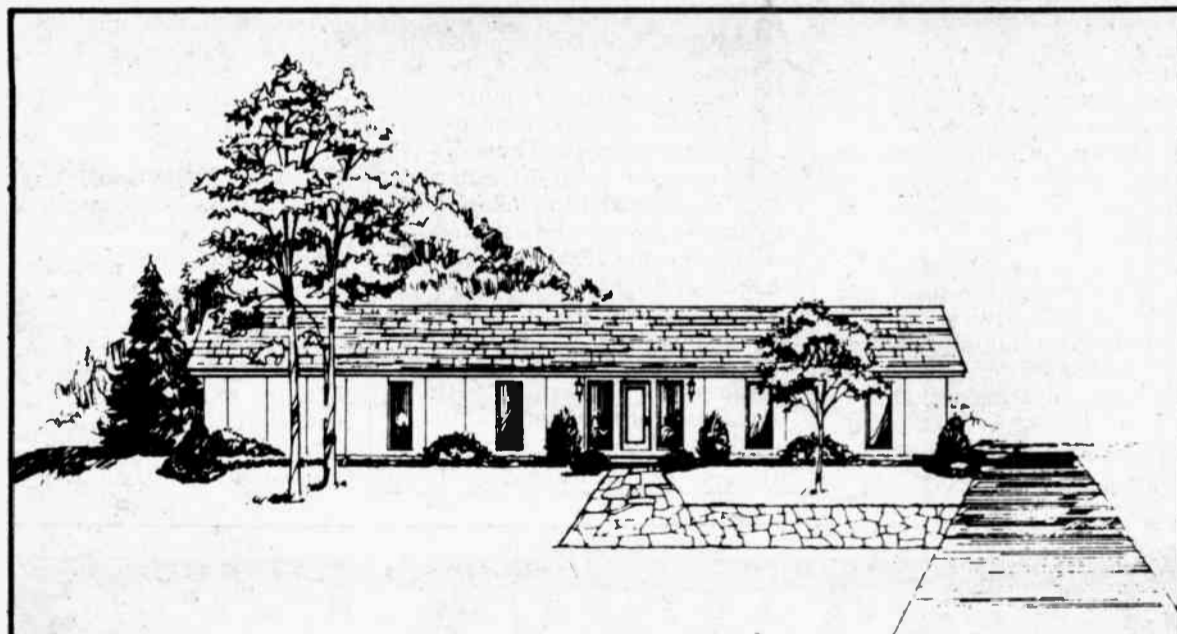
CMX/Orrox says it’s been teaching for five years at its Santa Clara headquarters and at customer sites. More than 2,500 people have completed the editing and maintenance course.

**Microdyne Corp.**, Ocala, Fla., is marketing a new audio input modulator for single-channel-per-carrier radio uplinks.

The Model 1000-SCM Series modulates a baseband audio signal and provides an IF



The JH-110B-3-LB Audio Layback system for video from MCI/Sony transfers audio to 1-inch Type C videotape. The recorder/reproducer, shown here, was first exhibited at the recent Audio Engineers Society convention in New York.



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### PROGRAMMING BRIEFS

NEW YORK — Viacom’s *Family Feud* access strip has announced its second week of special programming during the November ratings sweeps. Following the Nov. 7-11 week of Miss USAs vs. Miss Universes, *Feud* will pit TV game show hosts against each other from Nov. 14-18. The “Magnificent M.C.s” team will consist of veteran host Bill Cullen; Jim Perry from *Card Sharks* and *Sale of the Century*; Betty White, Emmy-winner for *Just Men*; Nipsey Russell of the new *Juvenile Jury*; and Bob Eubanks, best known for *The Newlywed Game*. The “Heavenly Hosts” team will include Peter Marshall, formerly with *Hollywood Squares* and *Fantasy*; Leslie Uggams, *Fantasy*’s co-host; Tom Kennedy, veteran of such shows as *Break the Bank* and *Name That Tune*; Jim Lange, famous from *The Dating Game*; and Bert Parks, former host of *The Miss America Pageant*.

*Sports Inquirer*, a weekly half-hour magazine show from Taft Television Group and ProServ Television, is set to premiere the weekend of Jan. 7, 1984. Taft will be involved with the series on both a creative and production level, and will provide company-controlled satellite time via Westar V. Uplinking will take place at Koplak Communication Center, St. Louis. ProServ will be responsible for the show’s overall production, and will sell two national ad minutes per show; stations will retain four minutes

per episode. Station clearances and distribution will be handled by World Events Productions, a subsidiary of Koplak Communications.

Taft-owned stations in Washington, Philadelphia, Miami, Kansas City, Cincinnati and Birmingham, Ala., and Koplak-owned stations in St. Louis and Sacramento, Calif., already are committed to carrying the series, which will feature Dave Diles, formerly of ABC’s *Prudential College Scoreboard*, as host.

**EuroCable**, a division of EGV Inc., has signed an agreement to market eight Visnews Ltd. programs to American DBS and cable TV. The programs are *The Love Tapes*, about computer dating; *Windows*, a 52-part children’s series; *The Banger Boys*, about Britain’s Destruction Derby; *Kickstart*, about motorcycle obstacle racing; *Rally Drivers vs. Grand Prix*, pitting two types of racers against each other on the same track; and *SuperKarting*, featuring six-gear, 250-horsepower machines at 140 mph.

**The Children’s Television Workshop** called upon Reeves Teletape for remote shooting in Central Park of the 15th season premiere of *Sesame Street*, which will air Nov. 21 on PBS. A crew of seven accompanied the Reeves mobile unit.

*Squaring the Circle*, a two-hour TV special based on the story of Polish Solidarity leader Lech Walesa, has begun filming



# DBS service

output for up-conversion to the 5.925-6.425 GHz band by a companion 1100-TVE Frequency Agile Exciter.

Standard features in the series—the 1000-SCM-200 and SCM-40—include a compression ratio of 3:1 and a stable crystal-referenced phase-locked loop modulator. Deviation and output levels can be adjusted from the front panel.

**Telecommunications Transmission Systems**, Salt Lake City, will build and operate a shortwave radio station located "in the western United States," according to an announcement by TTS President Raymond Rask.

The station, for which a start-up date has yet to be determined, will be a commercial venture funded by TTS and other partners, Rask said. The location of the transmitter will not be decided "until more engineering work has been completed."

"The shortwave broadcast spectrum has not been utilized enough by the private sector," Rask said. "It's a terrible waste. Recently Joe Costello of WRNO Worldwide has shown that utilizing the spectrum can be profitable if properly planned."

The **RKO Radio Networks** became the first radio network to deliver nationwide programming completely via satellite on Oct. 1, RKO's fourth anniversary.

The new Satcom 1R Satellite Distribution System provides

RKO with six 15-KHz channels on transponder 19 and two additional channels on the satellite. Previously, RKO delivered selected programming via the analog Westar III on transponders 1 and 4.

The RKO Radio Networks—RKO I and RKO II—have almost 500 affiliates while another 1,000 stations take some of RKO's Radioshows.

**Rohde & Schwarz**, Lake Success, N.Y., has issued *Sound and TV Broadcasting*, a 280-page catalog of transmitter systems and measuring and monitoring equipment. The catalog presents electrical and mechanical specifications as well as application information, curves and charts.

The catalog is divided into 10 sections including transmitters and transposers, transmitter systems, monitoring and measuring equipment, antennas and dummy antennas, filters, relay and monitoring receivers and peripherals and connectors.

**Tektronix Inc.**, Beaverton, Ore., has established a product service facility in Beijing, the capital city of the Peoples' Republic of China. Located at the Institute of Computing Technology, the center's objectives include opening the China market to broader sales of Tektronix products.

The China project is managed by David McBride of Tektronix's Americas/Pacific Group. The center will be operated cooperatively with the Chinese Academy of Sciences.

in London. The co-production of **Metromedia Producers Corp.** and Britain's **Television South** stars British TV actor Bernard Hill as Walesa.

*The Billy Packer-Al McGuire Show* will return to **Mutual Radio** for its third season of daily five-minute broadcasts on Nov. 28. The college basketball commentary will continue through the NCAA championship in April.

A David Bowie concert, recorded at the Montreal Forum this past summer, will be featured on **D.I.R. Broadcasting's** *Supergroups* series, Nov. 5 on the ABC Rock Radio Network.

*The Rolling Stones at the Beeb*, consisting of archival footage from BBC appearances circa 1963-65, is being prepared as a special edition of the **BBC Rock Hour** distributed by **London Wavelength**. The program will air this December in commemoration of the 20th anniversary of the Rolling Stones' first broadcast over Radio One in Britain.

**Starfleet Blair** aired a pilot of its planned *Sunday Sessions* series on Oct. 9. The three-hour live show originated from Stitches in Boston and featured WBCN personality Mark Parenteau as host and Southside Johnny as guest host. The program—featuring live music, comedy and conversation as well as live audience—aired over WBCN; WHCN-FM, Boston; WSCY-FM, Syracuse,

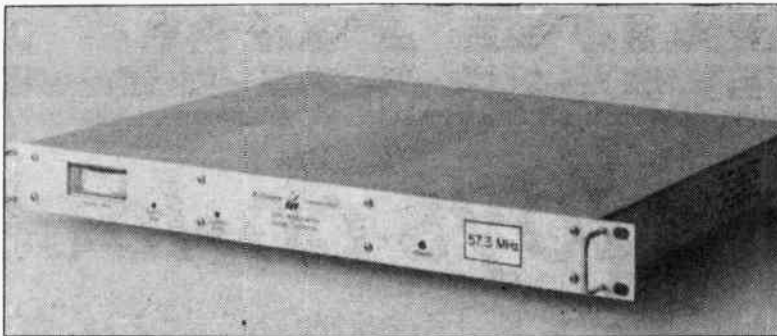
N.Y.; WMGX-FM, Portland, Maine; and WZIR-FM, Buffalo, N.Y. National distribution is expected to start in early 1984.

*The Family Reunion*, a **United Stations** Thanksgiving special, will highlight the home lives of Barbara Mandrell, Johnny Cash and Frizzell & West. **United Stations** said that some 200 stations have already agreed to air the special.

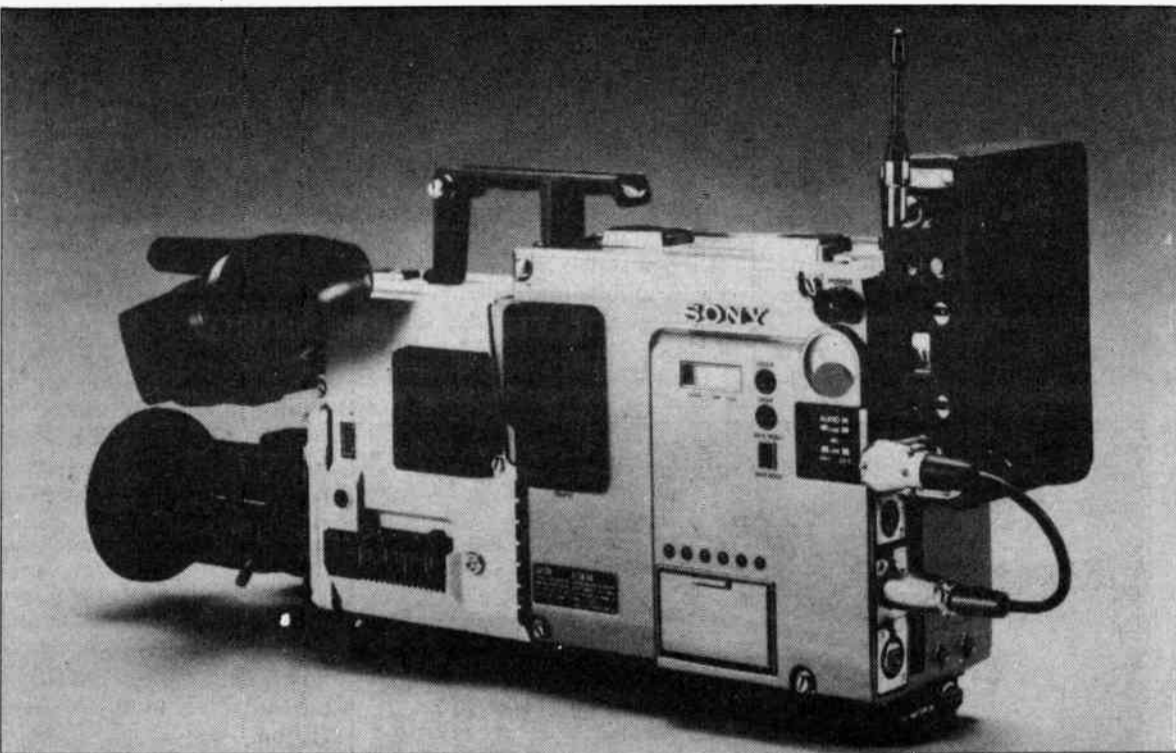
John Naber, winner of four swimming gold medals at the 1976 Olympics, has joined **ABC Radio Sports** as color commentator of the 1984 Summer Olympic Games in Los Angeles.

*Statue of Liberty*, an hour-long public TV documentary, is being prepared for broadcast in October 1985. It will be rebroadcast the following year in honor of the statue's centennial. The film is being produced and directed by Ken Burns, who also handled the *Brooklyn Bridge* documentary. *Statue of Liberty* will be a co-production of New York's WNET-TV, Florentine Films, and American Heritage Publishing Co. The latter is also creating a companion pictorial history of the Statue of Liberty.

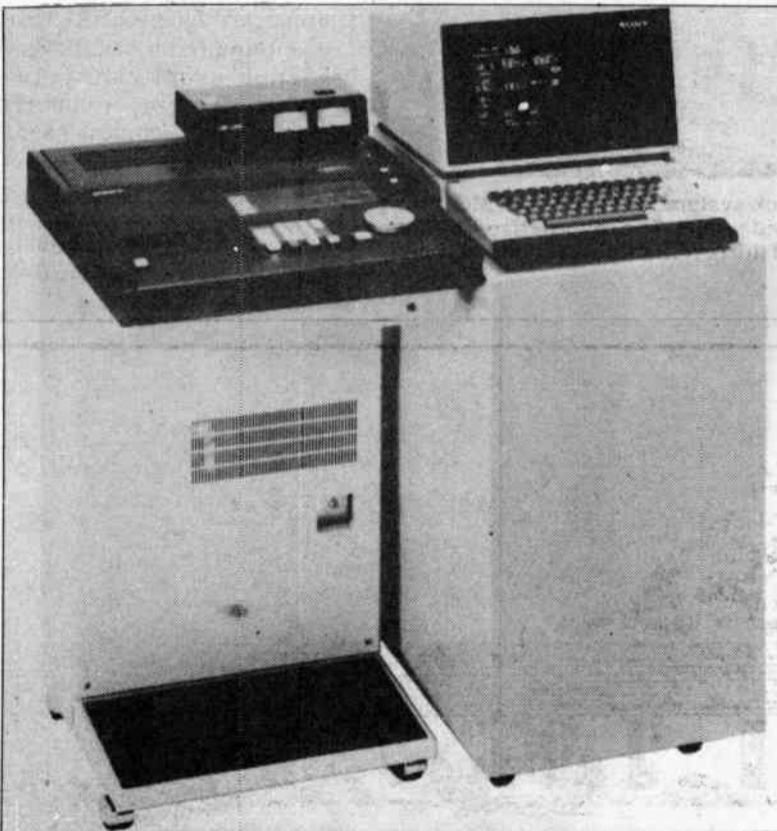
*Another Evening with the Statler Brothers: Heroes, Legends and Friends*, a two-hour special syndicated by **Multimedia Entertainment**, is slated for airing in November or December. The show was produced by Multimedia and Jim Owens Entertainment.



Microdyne Corp.'s new Model 1000-SCM Series audio input modulator for single-channel-per-carrier radio uplinks.



Sony's BTA-27 is a wireless microphone attachment that connects to the back of Sony Betacam video cameras, shown here.



Sony's new CDA-5000 compact disc quality control analyzer (right) and CDP-5000 professional compact disc player.

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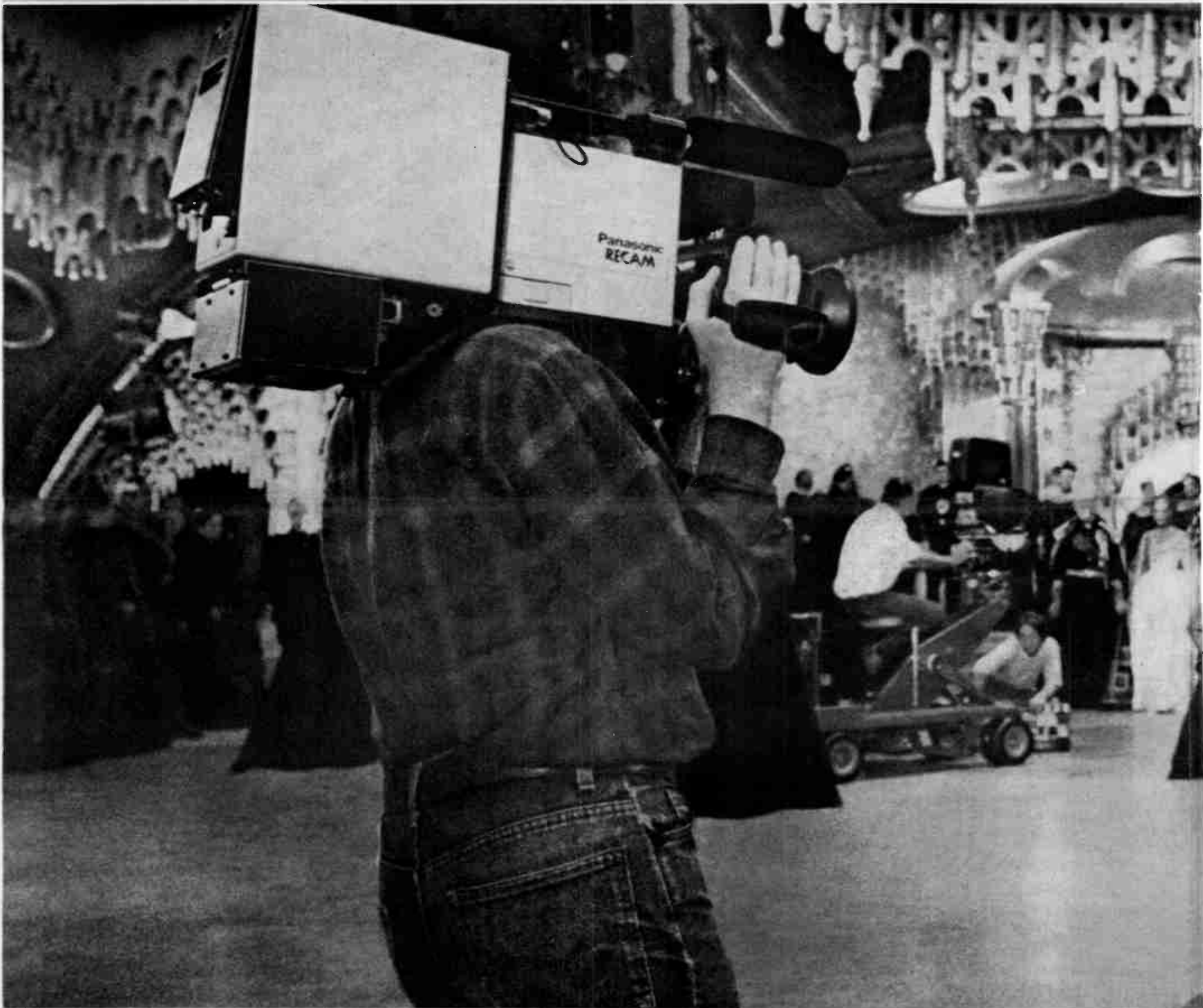
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# Why Panasonic Recam™ "The Making



When Dino De Laurentiis and producer Raffaella De Laurentiis got together with director David Lynch to film Frank Herbert's classic science fiction novel, "Dune," they knew it wouldn't be easy. But it wasn't just the eight sound stages, desert locations, a cast of up to

20,000 people and a crew of 900. Perhaps Raffaella De Laurentiis said it best: "Dune is the most technical picture ever made."

That's why it was no surprise that Panasonic Recam was selected to record "The Making of Dune." The reasons: Recam's picture quality

and technology. After all, Recam had already made headlines by recording ABC Sports' momentous ascent of Mt. Everest which was broadcast on "The American Sportsman." And "Benji," the new CBS television series, is also being recorded by Recam.

was selected to shoot  
of Dune."



David Lynch  
Director of "Dune."

Panasonic helped capture all the action from "Dune" on Recam's 1/2-inch format which will later be transferred to 1-inch for television broadcast. All made possible by Recam's incredible YIQ M-format picture quality.

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in 1984. But you don't have to wait until then to see Recam. Call your nearest Panasonic regional office:  
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# BW EXTRA

## TV HARDWARE

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## New horizons explored

By Ed Harrison

Television station engineers attending this week's Society of Motion Picture & Television Engineers 125th annual technical conference and equipment exhibit in Los Angeles will have their eyes and ears tuned into the future as they survey the latest technical advances in the broadcast industry.

To some stations, these new high-tech pieces of equipment could become reality in the immediate future, while for others, it will take time for capitol expenditure and dire need to catch up with each other.

For stations with financial clout, acquisition of the latest offerings in digital frame store synchronizers, post-production systems, digital art and graphics, cameras, master control switchers and other equipment that belongs to the new digital generation in broadcast television is just around the corner. On the other hand, stations with limited budgets may have to delay equipment purchases until it's time for replacement, or until market competition makes it imperative to stay abreast of the latest video technology.

Another hesitancy toward immediately embracing some of the new technical breakthroughs, engineers say, is the lack of standardization, especially in the area of ENG cameras. There appears to be genuine confusion and controversy about the new 1/2-inch ENG gear, especially with 1/4-inch ENG cameras

on the horizon. So, for many stations, at least for now, there is a "wait-and-see" attitude toward investing in equipment that might soon become obsolete.

"We're watching what's happening in the industry," said Jim Fleming, chief engineer at WLOX-TV, the ABC affiliate in Biloxi, Miss. "It seems to be in a transition period. The major interest seems to be which way tape will go and what will be the standard for ENG. There's a lot of interest in 1/2-inch but perhaps it's doomed to a slow death since there is more interest now in 1/4-inch. It's smaller and lightweight."

Fleming, who said WLOX has been adding equipment only to replace worn and dated parts, is eyeing the coming of direct broadcast satellites and what impact that will have on the broadcast industry. "We'll be watching the effects of DBS and what the industry can do to offset those effects," he said. "As DBS becomes popular it will be able to use technology that is not available to the broadcast spectrum. DBS won't be a threat from a programming standpoint, but broadcast stations won't be able to compete technologically because of limited spectrum space."

At KMTV-TV, Omaha, Neb., chief engineer Larry Steele said Upton is looking at replacing the ACR25 videocassette player used for "all the short things under three minutes like commercials, public service announcements and news stories."

Upton said that although the station has been considering investing in digital equipment, "consideration is about as far as the discussion has gotten. The man in the front office keeps saying, 'Wait until next year.'"

Upton said KRDO's owners built a second station in another market several years back and time and money has been spent equipping it. "Now it's time to come back here and next year we'll be updating KRDO."

By the beginning of 1984 KRDO will have two dishes installed: a 7.3-meter dish for network feeds and a 4.3-meter backup dish for special programming such as the Indianapolis 500.

Jim Schmidt, chief engineer at WDAF-TV, Kansas City, also has expressed interest in seeing a replacement for the 2-inch tape cart machines, claiming that the Ampex and RCA models are outdated. "They are the only such machines out there but the design is old. We're looking for a device to take its place to handle commercials and short announcements in a 1/2-inch or 1-inch format."

Schmidt said the yardstick for gauging equipment's dependability is becoming more exact all the time, so "quality acceptable 10 years ago is no longer the case today." In addition to replacing equipment that doesn't perform up to par any longer, Schmidt, like most engineers,

upgrades to stay competitive.

"The station is getting to the point where it's time to redo things," said Al Scheer, chief engineer at WLEX-TV, Lexington, Ky. "It's difficult staying on top of the latest changes. We've stayed five years behind and found that we're glad we did. Others are spending a lot of money on the latest things and they didn't pan out."

"There's the question on whether 1/2-inch technology will be around, but I don't think the whole story has been told. Everyone is starting to look at 1/4-inch. But if we have the need for a certain piece, we'll buy the latest piece of equipment."

"The entire Lexington market, for example, has no post editing facility and it's common throughout the industry. Post editing has been around for five or six years since 1-inch made it practical. In New York or Los Angeles, you need it, but we can't afford it," Scheer said.

"There's no way we can handle the virtual rebuilding from the bottom up. The (advertising) time we sell here isn't as big as in larger markets and equipment costs are the same or more for us. We're always looking at new things and what's out there, but it depends on our needs. We don't replace switching gear every year like others do. The last one we got was in 1972 but now we have to get into digital. Bigger stations trade switchers

Continued on page 14

# Production

## Broadway Video flexes muscles

By Dave Potorti

Once a haven for songwriters and others in the entertainment business, the Brill Building in New York is slowly making way for the newer—but compatible—business of video production.

It's a testament to the strength of that industry that Broadway Video, started in mid-1979 with only one editing suite, now occupies five floors of the building with more expansion on the way. About 20 videotape editors, technicians and graphics people are now employed.

Chief Executive Officer Lorne Michaels, who produced the original *Saturday Night Live* and whose early writing credits can be viewed on the syndicated *Laugh-In* shows, put together the first editing suite to create *The Best of Saturday Night Live* while still under the wing of NBC. After entering into an agreement with Orion to syndicate the show in 60-minute form, the company began to grow. Even now, 30-minute reformatted versions of *SNL* are on their way.

Other broadcast television projects have included *3-2-1 Contact*, *Omniflex*, promo cuts for New York's WPIX-TV, various commercials and in-house projects—like the *Author's Project*, which presents informal chats with famous writers. The show is being marketed for broadcast as well as cable and educational/home use.

Much of Broadway Video's work has centered on cable concerts—Simon & Garfunkel in Central Park, Neil Young, Randy Newman, Bette Midler and comedians Franken and Davis. Surprisingly, though, most of the company's work still comes through "word of mouth."

The facility was, and to some extent still is, the "Sony Showplace" of New York. Three 1-inch editing suites are equipped with Sony 1100A and 2000 tape machines, and one 3/4-inch "interformat" editing suite hosts a Sony 800.

At least one still-frame dynamic tracking Sony 820 editing setup will be added for 3/4-inch work. A Betacam playback unit may be tied directly into the editing system in the future.

"Each suite basically uses Sony



Martin Zofcin, Broadway Video chief engineer, adjusts the Sony BVH-2000 VTRs in the master control room.

5000 editors for compatibility in-house," said Martin Zofcin, director of engineering. "Our editors can move from one room to another and don't have to learn more than one system. It also simplifies conform editing."

The facility can go off-line in two ways, Zofcin said—3/4- to-3/4 in an offline room (the final version is then re-laid onto a 1-inch master) or direct from 3/4- to 1-inch.

"We see a need in the business for direct three-quarter mastering," Zofcin said. "A lot of people will shoot on three-quarter and want to produce a three-quarter original and go directly to 1-inch for a broadcast quality product. We're set up here to do both. While a lot of our clients come in with 1-inch, more and more are coming with three-quarter. It seemed like once we put that room together, a lot of people started looking for that type of avenue."

### Audio connection

The popularity of concerts and music videos also promoted the creation of the ER-3 audio suite, designed not only as a video room but also as a live end/dead end audio studio.

"We could actually cut a music video in there, put it all together and edit the audio at the same time in the back of the room," Zofcin said. "We've separated the front of the room soundwise from the back of the room, and put in monitoring both in

the front and the back so the client can work in either area depending on the session. The soundboard is automated, so any tracks already made or mixes that are already done can be laid off and saved.

"We've been able to do what we've done with the room because of the Sony interface which allows a computer to drag along an audio tape recorder while editing videotape," he said. "It's made it easy to assemble a whole system to edit both video and audio—from 2-track to 24-track. The interface is primarily for MCI tape decks, since the company (MCI) is now under Sony's wing."

While it's been in operation for about a year, the room is just now coming of age because of the number of music videos being done today, Zofcin said.

Meanwhile, a Synclavier audio digital synthesizer is making some music of its own. The machine prints out a musical score as it's composed on the keyboard, and allows the composer to synthesize any sound desired. The musical score for the movie *Videodrome* was post-produced in Broadway Video's sixth floor facility.

Special effects devices are state of the art, starting with Quantel's latest—Mirage. The unit takes a flat screen image and makes it into a three-dimensional object with depth and movement in real time.

"It allows you to create a lot of

opticals that would take weeks for a computer animation device or a film animator to construct," Zofcin said. "It can now be done in real time, right before the client's eyes, and if they don't like it we can modify it, or change the amount of time it takes to get from one place to another."

Other special effects generators include a two-channel Quantel 5000, which manipulates images in two dimensions, and the Ampex ADO, which can give an image perspective without the 5000's rotation and autoflex features.

"The ADO is used tremendously in the industry mainly because of its picture quality," Zofcin said. "You're hard pressed to see the difference between a picture coming off a 1-inch machine and coming off the ADO. With the 5000, you do get a little image distortion and moire when going through the machine."

Quantel's Paintbox is responsible for a lot of Broadway Video's "look." The pastel-colored bumpers between *Saturday Night Live* segments were made by this method, along with the recent WPIX-TV bumpers.

"Pretty much every bumper and in-between shot on The Movie Channel has been done on our Paintbox," Zofcin added.

"What we've done here is purchased one of each type of equipment and allowed the equipment to move from suite to suite; all that has to happen is for the control head to move from one room to another. We flip a switch in the centralized machine room, and our editing people can easily move our equipment from one place to another. This more or less removes the necessity of having an engineer there to assist in it."

### Outruns medium

While devices like Quantel's Mirage permit state-of-the-art video processing applications, the market has leveled off for a while, Zofcin said.

"It's at a stall right now; the Mirage goes just about as far as you can go with three dimensions on television. Everything is going to microprocessors or fast computers; it's the raw speed of the Hewlett-Packard computer that allows the Mirage to be alive. Things like that are changing the industry," he said.

"What we'll see next is high-definition television, or enhanced NTSC, with 1125-1150 lines. The movie theaters might use high-definition television, and the shows might even be transmitted via satellite instead of sending prints."

# SMPTE

## Exploring new horizons

Continued from page 13  
like we trade cars," Scheer said.

Scheer would like to see a sophisticated character generator that works like a computer and allows for data storage out of the main frame. He also believes that smaller market stations can take better advantage of keeping abreast of new equipment at regional Society of Broadcast Engineers shows. "They don't have the selection of equipment like at SMPTE, but the hot gear is there and is what I want to see," he said.

Scheer added that WLEX has invested heavily in its 3/4-inch ENG system, especially with the addition of a satellite receiver.

"The philosophy of the company is to wait-and-see," said Don Holland, chief engineer at WKBW-TV, Buffalo, N.Y. "We're into our third year that we've looked at an electronic still storer but backed away."

"Because of the logarithmic use in technology, it's difficult deciding," he said. "One-inch videotape is one example. Sitting behind it is 3/4-inch. The whole ENG field is looking at lighter cameras. On one hand you have Sony with their Beta format and on the other hand is RCA with its VHS format and they are not compatible.

"What I'm excited about is the CCD camera that would eliminate pick-up tubes. It's small, would do away with image burn and noise is eliminated." RCA is expected to unveil its CCD prototype at SMPTE.

Echoing the sentiments of fellow engineers, Holland also sees the need for an automatic videotape playback machine to replace the Ampex and RCA models. Holland said that his budget for capital expenditures has increased about 10-20 percent each year. A satellite receiver ate up most of that increase this year.

In the production area, Holland said replacements had to be made solely out of the need to remain competitive. "We've replaced equipment before they were worn out simply because the other guy has it," he said.

While cameras, transmitters and amplifiers are used "until their reliability is being compromised," it's a different story when it comes to enhancing production. Holland noted that a Quantel 5000SP color graphics machine was purchased to allow for zoom and flips. "It's not as elaborate as some of the effects available."

WKBW's news material is on 3/4-inch, yet Holland feels that the move by SMPTE to write a standard for 1/4-inch is still down the road.

Holland said he's watching developments in high-definition TV, "but not with bated breath." Although he's impressed with what

he's seen of HDTV, he added, "I can't see how you can throw out the existing system."

One station that has made the financial commitment to state-of-the-art technology is KHOU-TV, Houston, recently purchased by Dallas-based Belo.

KHOU converted its news and production cameras to Sony Betacams and the 1/2-inch format, said chief engineer Rod Robinson. KHOU formerly used Hitachi SK80 cameras and Sony BVU110 recorders. "It has superior quality compared to what we were getting before," Robinson said of the Betacam. "There is more mobility for the cameramen, it's one piece, no cords and has made life simpler."

Playback, said Robinson, is in 3/4-inch format, which is then edited to 1/2-inch. KHOU plans on converting to 1/2-inch playback with a Sony BVW40 editing machine that will give a truer indication of 1/2-inch benefits. "We're losing something going from the 3/4-inch U-Matic format," Robinson said.

Additionally, Robinson said about three quarters of KHOU's equipment is digital including a Grass Valley 300 switcher, NEC effects system, RCA TK47 computer based camera, synchronizer, color weather graphics system and automated master control.

"We're probably right up there equipment-wise. Some of the networks look antiquated next to us. They're using stuff we retired 15 years ago. I know we're ahead of a lot of other stations," Robinson said.

While Robinson admits that the biggest industry controversy is the 1/2-inch Betacam versus 3/4-inch, he said, "As far as we're concerned we didn't want to wait. We bought the best product, which is the Sony Betacam. We're not concerned with what anyone else does."

"We still have a 2-inch cartridge machine for commercial playback but 2-inch will be a thing of the past. What we need is a 1-inch cart machine that can be used to playback one commercial at a time."

Robinson added that Corinthian (former owner of the station before the recent sale to Belo) bought 75 Betacams for the group at a price of \$35,000 each. "It was a \$10 million package with the editing equipment," Robinson said.

Bob Breen, chief engineer at WJKW-TV Cleveland, has his eye on production switchers, character generators, a microwave system, satellite receiver equipment and fancier editors—the Sony 3000 series. Green also is looking at a Grass Valley 440 router, Ampex time code editor and more cameras and field gear.

"Capital expenditures haven't increased yet but I expect they will in 1984," he said. Remaining competitive is one consideration that will impact on future purchases and to help in deciding on the best equipment, Green will interface with other Storer group stations. "We'll look at what's happening in the Cleveland market and elsewhere," he said.

# Tape

## Experts debate shrinking image

By Adam Buckman

Over the past few years, television engineers and other video professionals have witnessed the gradual shrinking of videotape along with the steady introduction of equipment compatible with the new smaller tape forms.

This week in Los Angeles, attendees at the 125th Society of Motion Picture and Television Engineers Technical Conference and Equipment Exhibit will get a chance to try out cameras, recorders and editing systems using the traditional 1-inch and 3/4-inch formats as well as newer camera/recorders using 1/2-inch and 1/4-inch tape.

Also, several SMPTE working groups and committees are expected to allay some of the confusion by discussing problems associated with incompatible tape sizes and trying to set guidelines or standards for the video industry.

Among the 1/2-inch camera/recorders on display at SMPTE will be RCA's Hawkeye line, Panasonic's Recam, the SR-10 from Hitachi Denshi America Ltd., Ikegami's HL-83 and the ARC-10 from Ampex.

While all those companies use M format VHS videotape from Matsushita of Japan, Sony's 1/2-inch Betacam line uses Sony's exclusive Beta format.

Both Sony and the other companies have been so successful marketing their products that an SMPTE committee on 1/2-inch standards is expected to declare at this week's

convention that both the Beta and M formats will become standards for 1/2-inch video, according to Bob Thompson, manager of video recording systems for RCA's Commercial Communications Systems Division, Camden, N.J.

But 3/4-inch videotape still appears to be the preferred choice of broadcasters and video professionals both in the field and in the studio.

Ken Wiedeman, video products manager of the Magnetic Tape Division for the international tape and film giant, Agfa-Gevaert, said 3/4-inch professional and consumer videocassettes compose "the largest volume dollar-wide for any single videotape format in this country."

He noted that no figure is available for either professional or consumer 3/4-inch videocassette sales, but the overall figure "is a strong indication" that 3/4-inch is still the dominant size in the proliferating video equipment and tape marketplace.

### Intensive research

But due to "a lot of intensive research" emanating from Agfa's Research and Development Department in Munich, Germany, the company has decided to introduce its "Professional" line of 1/2-inch Beta and VHS cassettes at this week's SMPTE, Wiedeman said.

Another company with a lot at stake in 1/2-inch video is RCA, whose goal is "to displace 3/4-inch" with its line of 1/2-inch video equipment, Thompson said. RCA's products for video professionals include the Emmy Award-winning Hawkeye camera/recorder line.

"Half-inch is doing extremely well in new installations, while 3/4 is holding its own in established facilities," Thompson said. He added that other facilities have changed over to 1/2-inch due to outdated 3/4-inch equipment.

One new broadcast facility, KSKN-TV, a UHF station in Spokane,

Wash., bought 33 pieces of 1/2-inch video equipment from RCA at last April's NAB Convention in Las Vegas.

The station, which went on the air in July using 1/2-inch videotape exclusively, purchased five HC-1 cameras, three HR-1 portable recorders, 19 HR-2 studio recorders and six HE-1 edit controllers. The machines are all part of the Hawkeye product line.

Thompson said many broadcasters are waiting for the introduction of a broadcast-quality solid-state 1/2-inch charge-coupled device camera before taking the plunge into 1/2-inch video.

"By the time the NAB (convention) rolls out in April, we'll be able to announce the date" that CCD cameras will be available from RCA, Thompson said. He said CCD cameras will provide broadcast-quality pictures in low light as well as "a very sharp moving image" due to the CCD camera's solid-state design.

But while Sony, RCA and other equipment giants peddle 1/2-inch video cameras, recorders and editing systems at this week's SMPTE, two other electronics companies—Bosch-Fernsch Inc. of West Germany and Salt Lake City, and Hitachi—both will hawk 1/4-inch video camera/recorders.

Thompson said RCA "has been watching very closely the development of Bosch's and Hitachi's 1/4-inch systems." Currently, he said, "They each hope that their invention will be accepted as the standard by the SMPTE."

### Quarter-inch 'shoot-out'

A comparison of the two systems—called a "shoot-out" was scheduled to be held next week at the NBC-TV studios in Burbank, but Hitachi asked for a two-month postponement so that the company could develop a 20-minute recording capability on a par with Bosch's system, Thompson said.

The SMPTE Working Group on



Quarter-Inch Cassette-based VTR is expected to approve the postponement, said Thompson, who is a member of that group.

Hitachi's 1/4-inch system currently consists of the SR-3 camera/recorder and the Computacam SK-97 ENG/EFP camera. Bosch's QuarterCam system includes the KBF-1 camera/recorder that interfaces with any size editing machine, according to A.R. Pignoni, vice president of sales and product business manager for QuarterCam for Bosch.

Although Bosch can deliver a QuarterCam camera in 30 days, the other parts of the 1/4-inch system will be phased into the marketplace gradually, Pignoni said. "Obviously, you can't wake up on a Monday morning and say 'Ta-dah! Here it is!'" Pignoni said of Bosch's plan to introduce equipment in phases.

He said the company will be able to deliver the BCF-9 on-board recorder/player (playback unit) at the beginning of next year and the BCF-10 studio recorder some time in 1984's third quarter. The BCF-20 self-contained field editor also will be available around the end of next year, he said, noting that prototypes of all the 1/4-inch equipment have been exhibited at trade shows.

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# PEOPLE ON THE MOVE

**John Hayes**, formerly news director at Landmark Communications' KNTV in San Jose, Calif., has been named vice president and general manager of KLAS-TV, the Landmark station in Las Vegas. He succeeds **Mark Smith**, who was named vice president for development of Landmark's Broadcasting and Video Enterprises Division.

**Marvin Minoff** has formed an exclusive association with Group W Productions for development of prime-time movies, series and specials by his firm, Marvin Minoff Productions. He will be based at Group W Productions headquarters in Universal City, Calif.

**Pat Marr**, formerly with Spectrum Planning Inc., has been named vice president and general manager of Comsearch Inc.'s new engineering office in Richardson, Texas. The facility will provide terrestrial microwave engineering services.

**John Baston** has been promoted to vice president/sales manager of Avery-Knodel Television's Los Angeles office. Baston was an account executive.

At Multimedia Entertainment, Cincinnati, **Leland Jackway** has been promoted to vice president, syndication sales from general sales manager; **Joseph Citarelli**, formerly New York sales manager, was named vice president-media sales; and **Betty Stiltz Mills** jumps from director of promotion, publicity and advertising to vice president-public relations.

**Pamela Dawson** has been appointed director, game programs, NBC Entertainment. Formerly the network's manager, compliance & practices, she will now supervise *Wheel of Fortune* and *Dream House* and schedule the daytime reruns of *Diff'rent Strokes*.

**Lesley Bade** has been promoted to director of business and administration, affiliate relations, for the ABC Television Network. Since 1978, she had been business manager and assistant to the vice president in charge of affiliate relations.

At ABC Motion Pictures, **Barbara Turner Sachs** was promoted to the new position of director, creative affairs. She had been motion pictures development executive.

**Lynn Wellbrock**, formerly director of personnel, CBS/Broadcast Group, has been named vice president, personnel. She has been with CBS since 1963 and joined the personnel department in 1966.

**Barbara Wilson**, director of community affairs, and **Cindy Walker**, program manager, have left CBS O&O WBBM-TV in Chicago to form their own production company, Tele-ventures Inc. The company's first project, a two-hour special celebrating Martin Luther King Jr.'s birthday, will be taped next Jan. 8 at the Kennedy Center in Washington, D.C.

**Alice Chapman**, formerly director of public affairs for RKO's WAXY-FM, Fort Lauderdale, Fla., has been named corporate director of equal employment opportunity for RKO General.

**Steve Schwaid**, formerly executive news producer for WSOC-TV, Tampa-St. Petersburg, Fla., as assistant news director.

**Carroll Barlow** has been named sales manager, broadcast products, for Elector USA Inc., distributor of Barco Electronics products, based in Santa Clara, Calif. Barlow was vice president of Schaffner Electronics, and vice president, broadcast products, Rohde & Schwarz.

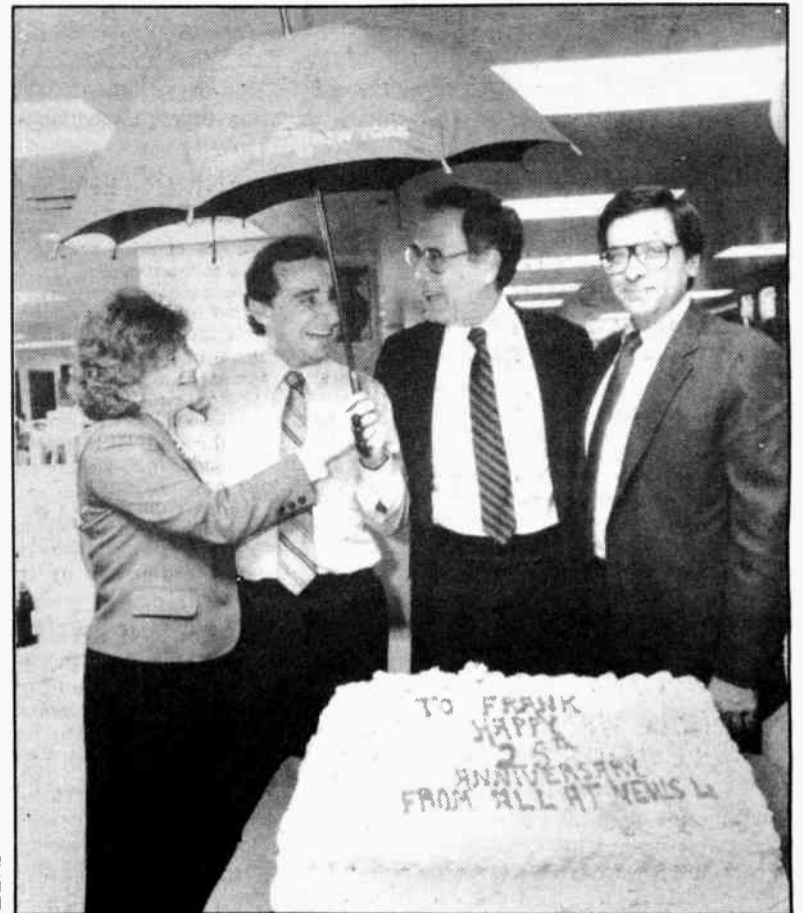
**Joseph Taritero**, who has held children's programming positions with both NBC-TV and ABC-TV, was named vice president, development, for Hanna-Barbera Productions. He will be responsible for such programming as Saturday morning, afterschool specials, prime-time series and family-oriented TV movies. Before joining Hanna-Barbera, Taritero served as president of Mattel Productions. With NBC, he was a vice president in three separate areas: children's programs, variety programs and movies for television. At ABC, he was director, children's programs.

**Anne Rodgers**, formerly director of station relations for Tribune Entertainment Co.'s *At the Movies*, has been named to the new position of director of station relations for the syndicator. **Allan Grafman**, formerly vice president and general manager with Omnicom Cablevision of Illinois, was named to the new position of director of business affairs.

**Gary Chapman**, vice president and general manager at WKNE-TV, Providence, R.I./New Bedford, Mass., has been re-elected chairman of the board of the Electronic Media Rating Council. Also elected to the board were **John Dimling**, executive director; **Michael Berg**, associate general counsel for the National Association of Broadcasters, as assistant secretary; and **John Abel**, senior vice president of NAB Research and Planning, assistant treasurer.

**Jay Linden** has moved from Eastern sales manager for NBC spot sales to sales manager, WNBC-TV, New York.

Torbet Radio named **Donna Mowery-Hull** station information supervisor. She was a broadcast associate for *CBS Morning News*.



## Silver lining

**Dr. Frank Fields**, science and health editor of WNBC-TV, New York, recently celebrated his 25th anniversary with the network-owned station. Pictured are Station Manager Hilary Hendler, News Director Bob Davis, Fields and station General Manager Bud Carey.

**Alix Horland** has joined ALMI Television Productions, New York, as director of research and account executive. She had been a research analyst with NBC since 1981, and previously served with MGM-TV Research and ICM Television Marketing.

**John Ford**, a planning associate at Washington's National Association of Public Television Stations, will join Philadelphia's WHYY Inc. in mid-November as vice president for community affairs. The TV/FM broadcaster also announced the promotion

of **Roger Hall** from vice president for corporate development to senior vice president for development and special programs, and of **Bill Siemerling** from WHYY-FM station manager to vice president and radio station manager.

**Fran Alioto** has been named national sales manager, broadcast products, for ADDA Corp., Los Gatos, Calif. He has been national marketing manager, ESP Systems, and was formerly creative director for WBZ-TV, Boston.

# CALENDAR

## OCTOBER

**Oct. 30-Nov. 4**—Society of Motion Picture and Television Engineers' 125th Technical conference and equipment exhibit. Los Angeles Convention Center.

## NOVEMBER

**Nov. 1**—PRs of Boston seminar, "4-Track Video: Introduction of Video System for the Recording Studio." Paradise, Boston. Information: (617) 254-2110.

**Nov. 2**—New York TV Academy luncheon. Speaker: Michael Garin, president and chief operating officer, Telepictures Corp. Copacabana, New York.

**Nov. 3**—Radio Advertising Bureau retail and co-op workshop. Fairmont Hotel, New Orleans.

**Nov. 3**—Radio Advertising Bureau retail and co-op workshop. Amfac Hotel-Airport, Dallas.

**Nov. 3-5**—Society for Private and Commercial Earth Stations second annual convention and exhibition. Sheraton Twin Towers, Orlando, Fla. Information: (202) 887-0600.

**Nov. 3-5**—National Religious Broadcasters Eastern regional convention. Aspen Hotel, Parsippany, N.J.

**Nov. 3-5**—National Black Programming Consortium new technologies conference. Chase Park Plaza, St. Louis.

**Nov. 4**—Southern California Broadcasters Association new business development break-

fast meeting. Holiday Inn, Hollywood.

**Nov. 4-5**—Mid-West Radio Programming/Management Forum, Zopelt Auditorium, Oral Roberts University, Tulsa, Okla. Information: Claude Hall, Phillips University, Call Box 2000, Enid, Okla. 73702, (405) 237-4433.

**Nov. 5-8**—Missouri Broadcasters Association meeting. Marriott's Tantara, Lake of the Ozarks, Mo.

**Nov. 6-9**—Missouri Broadcasters Association 36th annual fall meeting. Marriott's Tan-Tar-A Resort, Lake of the Ozarks, Mo.

**Nov. 7-9**—Scientific-Atlanta 1983 communication symposium. Speakers: Jeff Hallett, president of The Naisbitt Group, "Megatrends: The New Economy," Hyatt Regency, Atlanta, Ga. Information: Betsy Crawley, 3845 Pleasantdale Rd., Atlanta, Ga. 30340, (404) 449-2274.

**Nov. 7-10**—AMIP-TV international television marketplace. Fountainbleau, Miami Beach, Fla. Information: March Five, (212) 687-3484.

**Nov. 8-11**—Unda USA, National Catholic Association for Broadcasters and Allied Communicators 12th annual general assembly. Hollenden House, Cleveland, Ohio. Information: Ann DeZell, Unda-USA, 3035 Fourth St. N.E., Washington, D.C. 20017, (202) 526-0780.

**Nov. 9-11**—26th annual International Film and TV Festival of New York. Sheraton Center, N.Y. Information: (212) 246-5133.

## Looking Ahead

**Nov. 10-12**—National Association of Farm Broadcasters annual convention. Kansas City, Mo.

**Nov. 14-16**—Television Bureau of Advertising 29th annual meeting. Las Vegas.

**Nov. 14-16**—National Translator/LPTV Association 21st annual meeting. Las Vegas.

**Jan. 14-18**—Association of Independent Television Stations convention, Los Angeles.

**Feb. 9-14**—NATPE International 21st annual conference. San Francisco.

**April 29-May 2**—National Association of Broadcasters annual convention. Las Vegas.

**Nov. 9-11**—Oregon Association of Broadcasters fall conference. Eugene Hilton, Eugene, Ore.

**Nov. 10**—18th annual Gabriel Awards banquet, sponsored by UNDA-USA. Hollandan House, Cleveland.

**Nov. 10-12**—National Association of Farm Broadcasters annual convention. Crown Center Hotel, Kansas City, Mo.

**Nov. 10-13**—Loyola Radio Conference. Hotel Continental, Chicago, Ill. Speaker: Dick Biondi, WBBM-FM.

**Nov. 11-12**—Friends of Old-Time Radio, annual conven-

tion. Holiday Inn North, Newark, N.J. Information: Jay Hickerson, (203) 795-6261, (203) 248-2887.

**Nov. 14-16**—Television Bureau of Advertising 29th annual meeting. Riviera Hotel, Las Vegas.

**Nov. 15**—Southern California Broadcasters Association annual membership meeting and election. Holiday Inn, Hollywood. Information: (213) 466-4481.

**Nov. 15**—Deadline for applications for one-year legal fellowship program sponsored by National Association of Broadcasters. Information: Erwin Krasnow, senior vice president and general counsel, NAB, 1771 N Street, N.W., Washington, D.C. 20036.

**Nov. 15**—PRs of Boston seminar, "Computers and Video Systems for the Recording Studio." Paradise, Boston. Information: (617) 254-2110.

**Nov. 15-17**—C-Cor Electronics regional technical seminar. Tampa, Fla. Information: (813) 238-2461.

**Nov. 17-19**—Arizona Broadcasters Association fall convention and 31st annual meeting with Arizona Society of Broadcast Engineers convention and technical exhibit. Radisson Scottsdale Resort, Scottsdale, Ariz.

## DECEMBER

**Dec. 2**—Southern California Broadcasters Association new business development break-

fast meeting. Holiday Inn, Hollywood.

**Dec. 2-4**—NBC-TV affiliates economic issues conference, sponsored by NBC News and conducted by Foundation for American Communications. The Houstonian, Houston. Information: (213) 851-7372.

**Dec. 3**—Ohio Association of Broadcasters news directors' forum. Hilton North, Columbus, Ohio.

**Dec. 5-8**—Arbitron Radio Advisory Council meeting. South Seas Plantation, Captiva Island, Fla.

**Dec. 9-11**—Audio Independents annual radio programming conference. Asilomar Conference Center, Pacific Grove, Calif. Information: Al, 1232 Market St., San Francisco 94102.

## JANUARY

**Jan. 14-18**—Association of Independent Television Stations convention. Biltmore Hotel, Los Angeles.

**Jan. 20-22**—Colorado Broadcasters Association winter meeting. Sheraton Denver Tech Center, Denver.

## FEBRUARY

**Feb. 21-24**—INFO '84 Information technology and Office Automation Exhibition and Conference. Barbicon Centre, London. Information: B.E.D. Exhibitions Ltd., 44 Wallington Square, Wallington, Surrey SM6 8RG, England.



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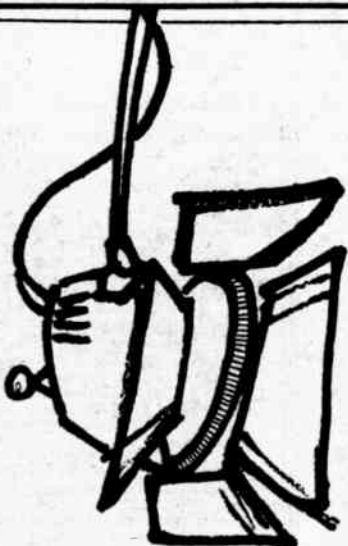
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# BROADVIEW



"Yeah, Ed, I'm at the transmitter now—uh, I think we got problems."

## RANDOM THOUGHTS

### Off and running?

The AP and UPI radio networks have dropped their coverage of President Reagan's Saturday afternoon radio speeches following the filing of papers at the Federal Election Commission by Reagan's re-election committee. But ABC, NBC and Mutual will continue to offer the broadcasts to affiliates, presumably until Reagan actually announces his candidacy.

The president faced a similar situation with his syndicated radio show several years ago. But he was still citizen Reagan then, so there was no need to decide whether his broadcasts were of a governmental or a political nature.

At the crux of the current matter, of course, is the controversial equal time rule, which would require stations airing Reagan's program to give equal access to other presidential candidates. AP and UPI assume that they would be forced to supply this extra programming to their affected affiliates.

We think it's a bit early for AP and UPI radio to be panicking about coverage of Reagan's talks. Perhaps the news services are trying to strike home the need for repeal of the equal time provision.

It would be better to lobby in Congress than to stop the free flow of information. Reagan's program already is amply protected under the Fairness Doctrine, with the radio networks supplying regular rebuttal time to the Democrats.

If TV stations are not yet shelving their stocks of old Reagan movies—the traditional sign that he is indeed off and running—why should AP and UPI be cancelling legitimate policy discussions?

**Peace in the neighborhood**  
Lebanon, Grenada. *The Day After*. And now the threat of

war comes to *Mister Roger's Neighborhood*.

Yes. Next week, the Neighborhood of Make-Believe will face the reality of conflict. Among the questions to be posed: "Is Cornflake S. Pecially manufacturing bombs for Southwood in his factory?"; "Is Southwood preparing for war?"; "Can King Friday convince the Neighbors to get ready for war?"; and "Can a war be avoided?"

"So often conflicts arise from a lack of communication, false assumptions or confusion," explained Fred Rogers, host of the long-running PBS series. "We need to help children grow in communicating, so that they can come to understand that listening and thinking are essential to communication."

Rogers added, "Peace is not merely an absence of conflict. It is vital and active. Making peace takes planning and hard work."

So rest assured that things at *Mister Rogers* will calm down and you won't be seeing nightly bulletins from the battlefield on the show.

No wonder they call it the Neighborhood of Make-Believe.

### What problem?

It's difficult to understand the recent uproar surrounding the decision of CBS News to air tapes depicting the actions of John DeLorean that led to his arrest by the FBI.

CBS might as well be wearing a target for all the barbed arrows that have been fired at it. But the facts show that the shots being fired are nothing more than the inexpensive kind—cheap shots.

Let's walk this through. Months ago the FBI told the media that DeLorean had been arrested. The media reported that. The FBI told the media that the charges in the DeLorean

case involve possession of illegal drugs. Again the media reported the facts, being very careful to note that the substance found in DeLorean's possession was alleged to be cocaine. No problem so far...

Now, the media gets into the coverage with reports on DeLorean, the man, the auto manufacturer, the gull-wing car promoter and so forth. His personal and professional ups and downs are factually documented and everyone takes it all in as much stride as an unfortunate happening can generate. Again, no problem surfaced.

Then along come some tapes of DeLorean's actual arrest and all hell breaks loose because they are shown on television. We all knew DeLorean had been arrested. We all knew the charges involved illegal drugs. So now we see the pictorial image of the actual event and it causes a furor. Why?

No news broadcast or publication has ever publicly convicted DeLorean. None have attempted to imply guilt by squarely labeling the substance in question as cocaine. And that is the crux of the case... was it cocaine or other illegal drugs and did it belong to DeLorean? The airing of those tapes did nothing more than what already had been reported.

It's going to be interesting to see if the courts begin to banter about pre-trial publicity over the airing of the tapes. If they do, they are going to need a good PR firm.

By the time the trial comes around the only people who will remember the incident will be the lawyers, the judge and the media... and they don't decide innocence or guilt.

That may be the beauty of the judicial system—using people who forget trivia, strive to be fair and know what it is like to be human.

# other voices

## Media crush

"Stop pushing... I'm going to go off the back here... I'm going to be here a month, and you can all talk to me... I'll swing from the chandelier, if you give me enough room."

*New York City Marathon winner Rod Dixon, commenting on the crush of cameramen and reporters that nearly pushed him off the platform at a post-race press conference, as reported in "USA Today"*

## Moving 'Elsewhere'

"It's hard to predict the success of our show given the competition... We were on Tuesday night last year and during the first few months we were constantly being preempted by the World Series or elections."

*Mark Tinker, commenting on "St. Elsewhere" in "USA Today"*

## Grenada invasion

*Comments on the Grenada situation from two NBC correspondents at a Denver panel discussion.*

"He may have been seen to have sensed a cancer in the Caribbean... and to have gone in there and cleaned it out, with the result of having a government more favorable to us. In that light, he could be seen as a decisive president."

*Bill Monroe, moderator and executive producer of "Meet the Press"*

"Whether there is a cause-and-effect relationship between the tragedy in Beirut and the invasion of Grenada, I can't say."

*NBC State Department correspondent Bernard Kalb*

## Savitch remembered

"Jessica Savitch was a vigorous and conscientious reporter and a commanding presence on television. She played a uniquely important role as an example for many young women looking for a career in television journalism as a symbol of the gradual disappearance of the obstacles to women in broadcast journalism."

*—Reuven Frank, president, NBC News*

"Jessica was a professional and not only a loyal member of the NBC News staff but an inspiration to many women broadcasters or aspiring broadcasters. She had overcome many difficulties in her life and now leaves behind many friends and fans all over the country."

*—Tom Pettit, executive vice president, NBC News*

"No one got in her way. She was all elbows and teeth in pursuit of her objective. You had to be able to tease her out of it, to remind her she was also human. That's when she did her best work."

*—Alan Bell, former vice president and general manager, KYW-TV, quoted in the "Washington Post"*

"She was a dedicated, hard-working broadcaster who felt very strongly that women should have a more active role in the profession."

*—Tom Brokaw, NBC*

"The role of the anchorperson on this broadcast and others is to be the ultimate viewer, to articulate the questions the viewers might have. If I'm going to concentrate on the critics and columns, then I'm not doing my principal job, which is trying to listen and be responsive to viewers."

"Edward R. Murrow once said the role of public television is to challenge viewer awareness and challenge the capabilities of commercial broadcasters. I think that I've chosen both at this time, and that both have served me well."

*—Jessica Savitch, responding to criticism of the premiere episode of "Frontline" on PBS, quoted in "Broadcast Week" (1/24/83).*

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VBPA

# Dungeon: 'Spook-tacular'

Continued from page 1  
whole family.

The 10-day venture raised \$58,000 last year. More than \$100,000 is this year's goal. "This helps so much with our research," said Becky Stewart, public relations director, the March of Dimes. More than \$40,000 in materials and services have been donated. KIMN estimated its advertising for the Dungeon/Fun House to be more than \$60,000.

"KIMN is a mass appeal entertainment format. Our demographics range from teens to mid-40s, with more younger listeners at night," said Steve Keeney, KIMN general manager. "Of course, it's good for our ratings (to do public service campaigns)." Arbitron rates KIMN with a 5.3.

"We do honest things to raise money for the community," said Steve Kelley, the slightly ghoulish looking DJ. Fans sporting "I survived KIMN's Dungeon of Terror" T-shirts swarmed around the microwave van.

A teenage girl knocked on the van's window. "Here's a pizza from where I work, Steve." The man behind her called out, "Hey, Steve, how's it feel to be the most popular DJ in a three-state area?"

"I don't know. I'll have to ask the guy," Kelley signed autographs and passed them and "Twilight Zone" albums back out the window.

"I've been with KIMN nearly seven years," Kelley said. "DJs are notoriously transient people.

I've had other offers, but I want to stay with KIMN. The station gets involved and touches people. There's a real sense of family here."

A woman held up her small daughter, who thrust out a piece of paper, then giggled into her bunnysuit paw. "My fans range all ages," Kelley signed the paper and gave her a box of Cracker Jacks.

"I enjoy fighting a battle," Kelley said. "There is an image difference between AM and FM. But things go full circle. Personality is becoming popular again. Young people getting into radio today don't understand the '50s, '60s DJ personality. Anyone can play three in a row. AM has a legitimate personality. We try to be individuals at KIMN."

Kelley swung a microphone toward him. "Live, from the Dungeon of Terror, it's Steve Kelley, KIMN-AM." He pushed another microphone at a young man whose head was nearly through the window. "Did you, perchance, travel through the Dungeon?" Kelley sneered.

"Yes," the man's voice quivered. "And it scared me to death."

"You heard it right here, folks—live, or should I say, 'Dead?'"

A six-foot mouse ushered more people to the Dungeon's doors.

"We wanted a fun appeal," Keeney said. "We want you to have the sense that our DJs are real people."

Seven years ago every major

city in the country had a KIMN-type radio format, according to Keeney. "KIMN is one of approximately five top-40/adult contemporary stations remaining. A lot of energy, hard work and planning go into maintaining the station."

Keeney noted, "KIMN likes to get involved with at least six major events a year."

Perhaps this is the reason that KIMN has survived—at least for one more Halloween.



Photos by Margaret DeLuca

# Resurrected interest propels Laurel into sci-fi

Continued from page 1

The half-hour pilot, a Halloween tale that smacks of Charles Dickens' *A Christmas Carol*, stars Barnard Hughes as a miser who terrorizes children on Halloween but learns his lesson after being visited by several spirits of past Halloweens.

The show, distributed by Lexington Broadcast Services, New York, was cleared by 111 stations—including the five CBS owned and operated TV stations—for broadcast this past weekend and tonight, Halloween.

With offices in New York and Pittsburgh, Laurel Entertainment has remained outside the Hollywood film community, but has gained a reputation for high-quality products made on lower-than-average budgets.

*Night of the Living Dead*, directed by Laurel Chairman George Romero in 1968 for \$70,000, is now a part of the permanent film collection at New York's Museum of Modern Art.

The \$1.5 million sequel, *Dawn of the Dead*, directed by Romero and released in 1978, has become a widely distributed and very successful cult film—playing numerous midnight movie houses all over the country.

Although some critics have faulted the two films for their excessive and bloody depiction of all manner of carnage, critics and audiences have united on one point: the two films are absolutely and utterly terrifying.

"We have always had a reputation theatrically for getting more bang for our buck—putting more on screen for the same dollars as a lot of producers in comparable situations," said Laurel President Richard Rubenstein, an executive producer—



On the set of Laurel Entertainment's "Creepshow" is chiller author Stephen King, Laurel President Richard Rubenstein and macabre director George Romero.

along with Romero and Jerry Gold—of *Trick or Treat*.

*Trick or Treat* represents the first foray into television for Laurel, which maintains no standing studio facilities and prefers to shoot on location—usually in and around Pittsburgh.

For the television show, the company had to shift its emphasis—from jolting audiences with shocking special effects, to striking fear in viewers' hearts with strong story lines and effective acting.

"I think that in this case we're dealing with more dramatic approaches rather than quick visual approaches," Rubenstein

said. "If you go back to *The Twilight Zone* and *The Outer Limits*," he said, "they were not special effects pieces.

"The point is to have a series whose purpose is to raise the anxiety level of the viewer in a harmless, fun way," Rubenstein said of *Tales from the Darkside*. "That's what we hope to achieve."

Rubenstein also stressed the importance of well-known, capable actors to the overall success of the series—citing in particular the star of *Trick or Treat*, Barnard Hughes, who has been seen on TV in various character roles as well as in his own series, *Doc* and *Mr. Merlin*.

"You can go back and look at (*The Twilight Zone* and *The Outer Limits*) and see how many of those had actors that we know and recognize today," Rubenstein said. "We expect that some of the people that will get to work on this series will be, in fact, the recognized actors and directors of tomorrow," he added.

*Trick or Treat* was written by George Romero, who could "possibly" wind up directing and/or writing a few future episodes of *Tales from the Darkside* if Laurel decides to produce a series of 24 shows based on viewer acceptance of

the series pilot, Rubenstein said.

He noted that Romero's creative involvement in the series would consist chiefly of his responsibilities "as senior story editor in choosing and approving stories."

Horror author Stephen King (*The Shining*, *Carrie*, *The Dead Zone*), who co-wrote 1982's *Creepshow* with Romero, has "not been formally asked" to write any *Tales from the Darkside* segments, but Laurel "would welcome" his participation, Rubenstein said.

And if the series pilot is an overwhelming success, Laurel has the option to offer the series for sale to one of the major networks, but Rubenstein pointed out several problems with associating with a network.

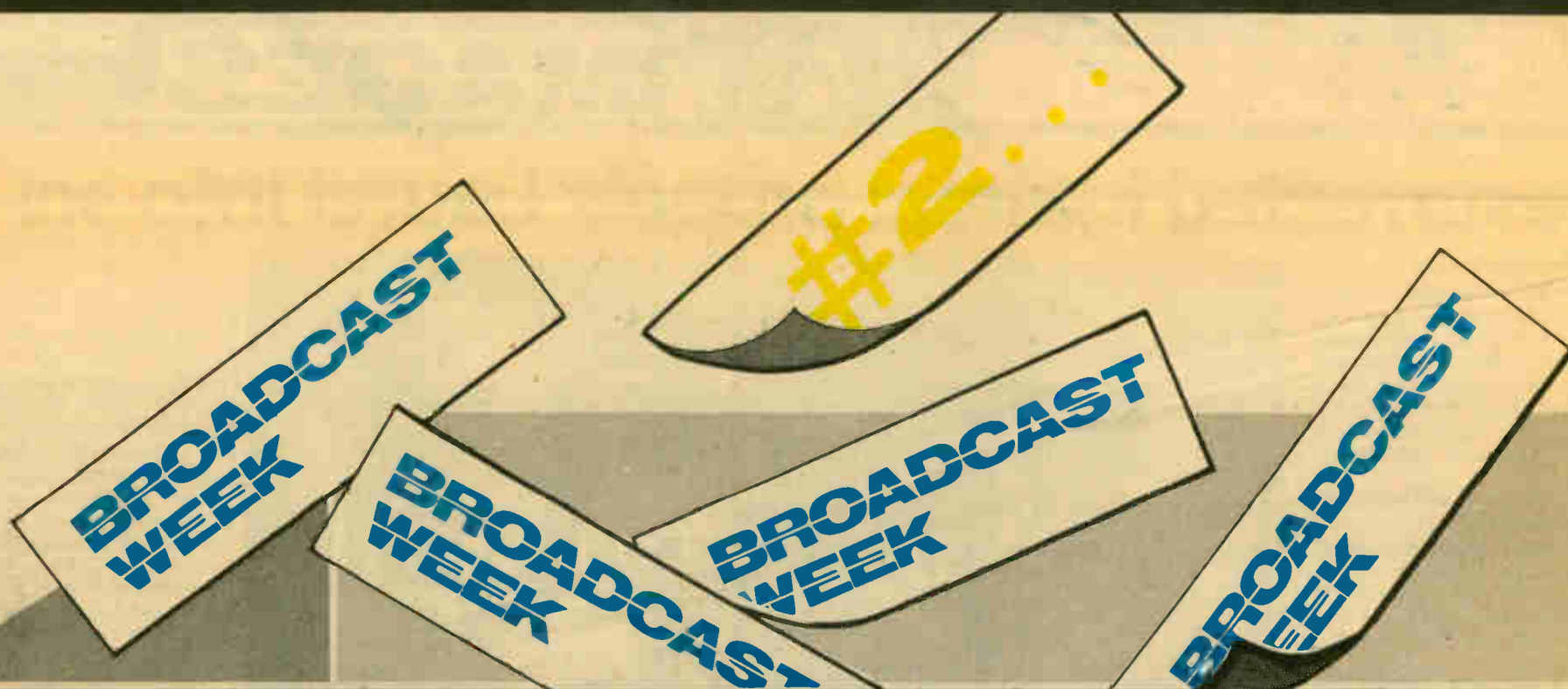
"I think that the network is probably more financially lucrative," Rubenstein said. "However, in syndication there is not the same involvement on the part of the distribution mechanism or the station mechanism" in the actual production of a series, he said.

"I understand that on the network level it is common practice and accepted for the network to be very involved on a day-to-day basis to a large extent with the production of a new product," he said. Rubenstein added that by syndicating *Tales from the Darkside*, Laurel retains the right of "final cut."

While Laurel hasn't set any goals and objectives in the television realm, Rubenstein said the TV business "is attractive to us because of its economic characteristics, i.e. it is steady. While it does not have the oil well potential of our theatrical film business, it gives us a chance to provide the company with stability on a quarter-by-quarter basis financially."

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