

(BROADCASTING, March 16). This was sold for afternoon stripping at ABC-owned stations WABC-TV New York and KABC-TV Los Angeles, with once-weekly access at those stations too, as well as the group's KGO-TV San Francisco and WXYZ-TV Detroit.

While the magazine concept remained competitive with new entries this year, gone was the talk-show frenzy of NATPE 1980 when several new conversationalists were vying for a place on the airwaves. For 1981, Metromedia Producers Corp.'s *Merv Griffin Show* will be back as usual. So will Syndicast Services' *Mike Douglas Show* and Group W Productions' *John Davidson Show*, according to their distributors, although for those two there were some renewals passed on or being considered at stations. A *Douglas* loss was WCBS-TV New York but the distributor was confident about replacement stations. (On the magazine front, Group W's *Hour* also had problems, having lost NBC-owned WRC-TV Washington and WKYC-TV Cleveland with WNBC-TV New York still undecided during NATPE. But Group W had committed the show for another season before NATPE got started.)

Group W, however, also had one of those shows whose success wasn't being questioned with or without NATPE: *PM Magazine*, which can take credit for spawning the magazine-show rush. Others way ahead of the pack as well included Multimedia Program Producers' *Donahue* which is up to 216 U.S. markets and eight in Canada, and *The Muppet Show* strip that was sold in about 125 markets, with distributor ITC Entertainment claiming more than \$100 million in sales.

The NATPE marketplace also saw off-network hours in greater quantities than seen in recent years, with start dates running from the present to 1984.

Distributors offered various reasons for the rush to put them on the sales block in 1981: among them, the good numbers brought by reruns of Columbia's *Starsky and Hutch* and MCA TV's *Rockford*, restoring confidence in the hour form. A shortage of off-network half hours and one likely to continue in coming years also was cited by some. Furthermore the CBS-owned-and-operated pick-up of MCA TV's *Quincy* and Worldvision Enterprises' *Barnaby Jones* also were said to give strength to the off-network cause. And as for the availability of Lorimar's *Dallas* and Warner Bros. Television's *Dukes Of Hazzard*, for 1984 starts, competitors were explaining them as cases of sell-while-it's-hot. (The same appeared to be true within some movie packages. MCA TV, for example, had some features in its new package for 1985 and beyond, and ITC Entertainment's new group had many with air dates running from 1983-86).

Whatever the case, the plethora of different hours available was said to increase the bargaining power on the station side, although prices varied from show to show.

Plenty of off-network negotiation is still

to come and at NATPE there was plenty of sales talk with signed deals distributors hope will come later. But even prior to the conference, off-network sales ranged from Worldvision's *Love Boat* to KTLA(TV) Los Angeles to Columbia's *Charlie's Angels* to WRC-TV Washington and WKYC-TV Cleveland.

Among the off-network hours available for play beginning this year and beyond were Columbia's *Charlie's Angels*, *Fantasy Island*, *Family*, *Police Woman* and *Police Story*; Viacom's *Hawaii Five-O* and *Lou Grant*; Worldvision's *Little House on the Prairie*, *Man from Atlantis* and *Love Boat*; Warner's *Waltons*, *Harry O* and *Dukes of Hazzard*; MGM Television's



Advocate. Actor Werner Klemperer (whose credits include *Hogan's Heroes*) broke into an evening of entertainment presented by NATPE on Saturday night in celebration of Viacom's 10th anniversary to plead for more cultural programming on conventional TV. "Open your hearts to the arts," he said. "I can sense a growing demand from the American people [for that category of programming]. Don't leave it all to pay cable." The evening's entertainment was emceed by Carl Reiner and featured such stars as Jose Ferrer, Gavin MacLeod (*Love Boat*) and Licia Albanese.

CHiPs; MCA TV's *Quincy*, *Incredible Hulk* and *Hardy Boys/Nancy Drew Mysteries*; Lorimar's *Dallas*, and On the Air's *Sonny & Cher*.

That's not to say there weren't half hours: among them, Paramount's *Taxi*; Tandem/TAT's *Jeffersons* and *One Day at a Time*; Victory Television's *WKRP in Cincinnati*; D.L. Taffner's *Three's Company* and Columbia's *Phyllis* and *Tony Randall*. But unlike past NATPE marketplaces, this one brought hours in the limelight instead of routinely being overshadowed by the half-hours.

One off-network show available was being culled from an original 90-minute show—Filmways' *Late Night Live*, from original-cast *Saturday Night Live* shows.

For MGM Television's *CHiPs*, the hope of off-network dollars was seen as a base of rebuilding a strong television pres-

ence. MGM also announced its first-ever first-run series for syndication: *Great Mysteries of Hollywood* with Chuck Connors as host. Called a "go," the series pilot was said to have aired on 90 stations. Among other upcoming projects were co-production with the French on a special tentatively called *Thank Heaven for Maurice Chevalier* and a barter special *Man, Myths and Titans* in connection with the upcoming MGM movie "Clash of the Titans."

Another newer company was Post-Newsweek Television Distribution, also building in syndication. Aside from its already running *Charlie Rose Show*, it was promoting a soap opera, *Young Lives*. (Metromedia Producers Corp. was trying the soaps with *Worlds Apart*.)

Game show stripping, this year with solidly entrenched veterans such as Viacom's *Family Feud* and Colbert's *Joker's Wild* and *Tic Tac Dough*, was particularly far from a wide-open market. However, there were game-show entries, although not as plentiful as in previous years. Among them were Worldvision's *Dollar A Second*; Firestone Program Syndication's *Treasure Hunt*; Rhodes Productions' *Pitfalls* and Metromedia Producers Corp.'s *Super Pay Cards* and *Rodeo Drive*.

Treasure Hunt and *Dollar A Second* had WOR-TV New York/KHJ-TV Los Angeles deals before going into NATPE. *Super Pay Cards*, seen as a morning barter show, was said to be definitely set for 26 weeks, and *Pitfall* claimed 65 episodes already in the can.

Formats vary. Firestone, in fact, was categorizing *Treasure Hunt* not as a game show but rather a "prize" show with the jackpot going as high as \$235,000. On the other hand, Worldvision was claiming *Dollar A Second* to be "not a big dollar show" but one with stunts and home audience participation.

Internationally there was an increased presence from the English-speaking countries and also some first-timers such as Fuji Telecasting that had set up a suite believing the time was right to capitalize on cultural programming and *Shogun*-type fare. Foreign sellers also had their eyes on using NATPE to reach the cable programmers that might be counting on the marketplace. TV Globo of Brazil, for example, was looking for cable systems serving Spanish-speaking audiences in particular. France's Antenne 2 also was gearing itself towards cable.

Veteran NATPE distributors also were reporting increases in international traffic among buyers. Sandy Frank Film Syndication was reporting sales abroad of *You Asked for It*, and ITC Entertainment was another said to have prospered internationally during the conference.

As for the cable participation, walking the halls were representatives of such services as Home Box Office, Warner Amex Satellite Communications and Entertainment and Sports Programming Network, among others.

Broadcast distributors dominated the marketplace but there were some companies exhibiting that now actively cross