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TV World

international business magazine for television

July 1978

Network news - more than
just a pretty face?

How news is exchanged
around the world

Why French TV passes up
Thomson's new ENG camera

The Dutch system
of buying programmes

New US shows
for world market

PETER JENNINGS
The new format

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Letter from the Editor

NEWs that happens closer to home generally tends to have a greater impact on the viewer. According to Robert Kearsley, Editor-in-Chief of Visnews, "most news editors operate a rule of thumb law by which one man knocked down by a bus a mile away equates to five people shot two thousand miles away, which equates to 5,000 people killed in a typhoon 10,000 miles away."

Our issue this month is largely devoted to the changing face of TV news — changes in format, content and technology. "Television news in the United States," writes correspondent John Abrams in New York (page 9) "is in the midst of a remodelling which may in the long run, alter the form and presentation of network news forever."

In our search for a cover, we wanted to convey in the single dimension of print the instant nature of the two-dimensional electronic image of TV news. We chose the ABC newsroom in London, because it is now part of a unique Evening News format which is clearly the first born child of the new broadcast journalism technology. It represents the first attempt by a US network to build a newscast specifically around the whole gamut of Electronic News Gathering (ENG) facilities — cameras, recorders, editing techniques and satellite feeds.

There are many in the industry who dismiss ABC's new format as a gimmick, or even worse, as entertainment. There are also those who claim that the widespread use of the new ENG technology merely confirms that we are more fascinated by events themselves than by their causes. We are more likely to cover those dramatic events which catch the electronic camera's subjective eye, than the more sober issues of the day which perhaps have a greater effect on our lives, but are less interesting visually.

This is a problem which has plagued any medium trying to present news. As Richard Salant, President of CBS News says, "the major professional issue facing journalism today, is to determine if the primary responsibility of journalistic news organisations is to give people what they want to know, or what they ought to know."

In this issue we also look at the Eurovision news exchange (page 16), which occurs twice daily, and is the major swap shop of news and information in the world. We not only look at a typical day in the life of the news exchange, but also offer a statistical breakdown showing where the world's news originated, and who received it.

ENG's problems include not only how it will be used, but who will use it, and in an article by Anthony Davis (page 22) we examine whether or not union demands on pay and manning scales will make the new technology cost-affective.

Because many of our readers may find all this talk about the new technology mind-boggling, we sent correspondent and photographer Judah Passow to the RCA plant in Camden, New Jersey, to get an insiders' view (page 38) on the marketing and construction of their TK-76 ENG camera. But readers shouldn't stop there. The following article (page 44) by correspondent Jim Hodgetts in Paris looks at the controversial Aaton 16mm camera which while not a pure ENG unit may fill a need for many broadcasters who aren't yet in a position to follow the American hardware lead. It also shows that not all trail-blazing developments come from large organisations.

These are just a few of the more than 25 stories which make up this issue. But perhaps this letter itself is a good example of the problem I outlined earlier: trying to decide for your audience what they ought to know, from the wealth of information available, given limitations of time and space.



TV WORLD, JULY, 1978

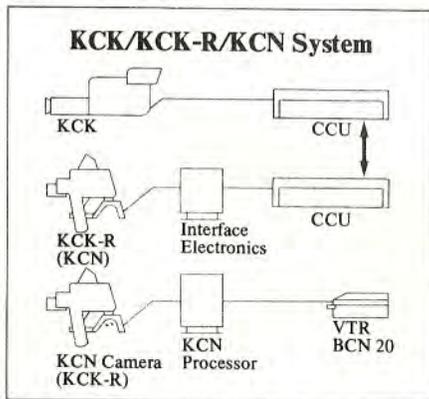
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Bosch cameras allow a production team to work as a complete creative unit in any conditions.



A first-class highly automated camera chain: KCK

The KCK camera system is intended for tripod-mounted studio or hand-held operation (using an optional portable camera head) and is also ideally suitable for OB van productions.



Outdoor production with the KCK

The camera, compact CCU and operating control unit constitute a superior-quality camera chain, available in all TV standards and color systems. Numerous functions have been automated, such as black balance, white balance, iris and centring.

The KCK uses the 3-tube separate luminance principle. 1 1/4" tubes ensure high resolution. The excellent

picture sharpness is enhanced with horizontal and vertical aperture correction utilizing a dual delay line system with comb filter and coring. Easily interchangeable coaxial or multi-wire kit options are available as required.



News broadcast with the KCK

A light-weight alternative KCK/R camera head is integrated into the KCK system

The shoulder-mounted KCK/R allows a cameraman the freedom of movement necessary for dynamic productions. The KCK/R reporter camera head can be connected to the standard CCU via an interface electronics pack.



Freedom of operation with the KCK/R

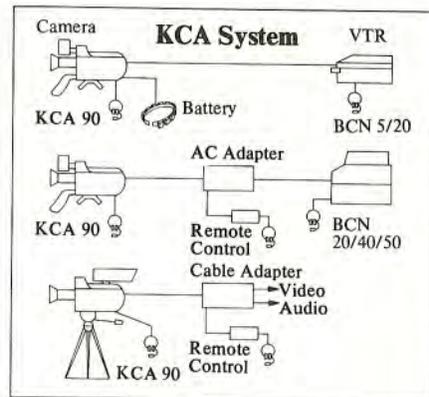
This versatile Bosch reporter camera has the features of the KCK, but combines the operational flexibility of a portable camera with the advantages of a top-quality studio camera. In this case, too, the set-up and operating functions have been largely automated and coaxial or multi-wire operation is possible (max. 2000/800 m).

Ideally suitable for all ENG/EFP applications: the KCA 90

This portable battery-operated camera system provides the cameraman with full freedom of movement. The KCA 90 is easily integratable into OB and studio systems and operations.



KCA 90



Of considerable advantage for ENG use are the various power supply options: battery belt, car battery and mains power.

The entire electronics are packed into the light-weight camera head. Iris, white balance and black level are automatically controlled. The portable, battery-operated BCN 5 (cassette) and BCN 20 (reel to reel) VTRs are ideally suitable for full broadcast quality recording of the KCA 90 output signals.

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WORLD ROUND-UP

WHAT KIDS WATCH

TELEVISION companies in Britain are now studying a survey which finds 45 per cent of children between the ages of seven and 10 are staying up until 9 p.m. to watch the box.

A further nine per cent stay up until 10 p.m. and one child in every 100 in this young age group watches until 11 p.m. In the large sample considered, 79 per cent of families were said to exercise "no control whatever" over the number of hours their children spent watching television.

One child in three had dreams as a result of watching later evening programmes, particularly "Dracula" films and "Starsky and Hutch".

The survey was commissioned by Pye, the TV set manufacturers, to explore "the dangers and problems for children in the formative years." Results have already alarmed executives of the company.

The report throws new light on complaints from teachers that many children, especially younger pupils, are too tired and irritable to work for the first part of the school morning. Among the examination age group of 15 to 17 year olds, 48 per cent viewed until 11 p.m. or later.

The survey of 1,600 schoolchildren, "one of the most all-embracing ever conducted," confirms reports that the average child now spends roughly 22 hours a week watching television.

It was found that two children in every three viewed for between 21 and 35 hours a week. Most seven to 11-year-olds tended to watch for no more than 21 hours — an average of three hours a night. But overall figures suggest that the average for the whole range of children aged between seven and 17 is more than 25 hours a week.

The effect this has on homework is found to be dramatic. Some 45 per cent of children did homework before watching, but 29 per cent said they "fit it in between programmes." Ten per cent replied that they "do it while watching" and 8 per cent left homework until whatever time the set was switched off.

Most parents did not attempt to control total viewing hours but did try to impose some form of switch-off time, until which children were free to watch as much as they wanted. Parents tried harder to forbid certain types of programme, including those featuring sex, crime and violence, and — for some under 10-year-olds — "Dr Who".

Children's least favourite programmes proved to be news bulletins (which may help to explain the political ignorance among children disclosed in a survey last year), romantic dramas, and documentaries.

SPHERE OF INFLUENCE

THE United States Supreme Court has ruled unanimously that newspapers can no longer acquire radio or television stations, a policy developed by the Federal Communications Commission (FCC) to promote diversity of viewpoint and limit concentration of economic power.

The high court also said, however, that existing combinations of newspapers and broadcast outlets should be allowed to continue. This reversed a lower court order that required all newspapers to divest themselves of radio and television stations.

The only cases in which divestiture will be required involve 16 monopoly communities in which the only newspaper owns the only television station, or, if there is no television station, the only radio station.

The ban on future combinations may have been academic. According to FCC figures, the share of television channels controlled by newspapers had been dropping steadily, from 40 per cent in 1950 to 14 in 1969 and 10 in 1975.

LIMITED MANDATE

THE public-broadcasting industry, which had hoped for legislation that would repeat the present five-year Federal financing authorisation, will instead receive a three-year authorisation under House and Senate bills which should be enacted later this month.

The bills contain a number of provisions that specify how the money should be spent. These provisions have come under attack by certain officials of the Public Broadcasting Service (PBS), who contend that the restrictions would place limits on the freedom of station licensees and that they represent an encroachment by Government on the industry.

The bills modify and supersede White House proposals introduced in January.

The Carter Administration had called for a five-year advance authorisation totalling more than \$1 billion on the theory that such long-range financing would serve to insulate the system from the political pressures that might occur under an annual authorisation process.

However, the Senate and House Communications Subcommittees reasoned that the five-year period was unwarranted in light of the industry's acknowledged need for drastic changes in structure and procedures. Those changes considered are likely to result from the recommendations of the Carnegie Commission on the Future of Public Broadcasting, whose report is due in January.

The Congressional committees have pointed out that a three-year bill would have the effect of five-year legislation, because it would be enacted while two years remained under the present authorisation.

Both bills provide for \$180 million in 1980 and \$200 million in each of the next two years. But the House bill would make funds subject to a match of \$2 from non-Federal sources for every \$1 received from the Government; the Senate bill puts the match at \$2.25 to \$1. Under the present authorisation, the match is \$2.50 to \$1.

The White House tends to favour the House version, but it is also the one most vigorously opposed by PBS executives.

Their objections centre on such provisions as those requiring that a "significant" amount of the appropriation be designated for national programming and that a "substantial" portion of that production be created by independent producers. In its report on the bill, the House subcommittee defined "significant" as about 25 per cent.

The Senate bill contains none of these provisions.

"None of these provisions is in itself intolerable," Ralph B. Rogers, outgoing chairman of PBS, said, "but collectively they point to a trend. I object to the principle

of the Congress of the United States operating the public-television system, setting the criteria and dictating how we should do business and whom we should do it with."

Lawrence K. Grossman, president of PBS, said: "I don't disagree that changes in the system are necessary. But the great danger in this bill is that it's the missionaries who are going to devour us."

GONE FOR A SONG

THESE might be tough days for the television industry, but when a network wants something badly enough, it finds the money. The Columbia Broadcast System (CBS) has just paid MGM Studios \$35 million for the television rights to the film classic "Gone With The Wind". The deal gives the American network exclusive screen privileges to the movie for 20 years.

The sale is reportedly the biggest fee ever paid by a network for a feature film in the history of television. The film, which stars Clark Gable, Vivian Leigh and Leslie Howard will probably be shown in the fall for the first of its 20 contracted appearances.

"Gone With The Wind" was first shown on television by the National Broadcast Company (NBC) in two parts in 1976, when it was viewed by 162 million people over a two-night period. NBC is reported to have paid MGM \$5 million for that one-time contract.

CBS will also air the five hour film in two parts, with a three hour segment one night followed by a two hour segment the second night.

The contract calls for CBS to pay MGM the \$35 million in five annual instalment starting in September.

Variety places "Gone With The Wind" seventh in its list of all-time film rental leaders, grossing \$76.7 million for MGM since its release in 1939. Other films have grossed more in recent years, but these were all hit productions of recent inflationary times.

CBS also owns the rights to another classic film, "The Wizard of Oz", which it has televised 13 times in 20 years. That deal, too, was a substantial one for MGM studios, which, until it acquired its hotel and casino operations, has had one of the lowest earning records of the major film producers.

The British Broadcasting Corporation (BBC) outbid independent television for the right to show the film, "The Sound of Music", and paid more than \$4m to show the film nine times over a period of ten years, according to Peter Plouviez, general secretary of Equity.

Speaking at the union's annual general meeting in London, he criticised the "competition of desperation" between the television networks and called for a stop to rival executives flying back and forth across the Atlantic with open cheques.

He was equally worried by reports that a programme had been lured away from the BBC after independent television offered to pay the star artists six times the high salary they were already receiving.

The BBC said yesterday that they had bought the rights to the film and that it had cost "a lot of money". It could not confirm the actual figure but commented that the Americans were pushing up the fees for such films.

The BBC considered the money well spent. "We are very happy to have this particular film because of its long-standing appeal to family audiences."

TV WORLD, JULY, 1978

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Gold Key's *Once Upon Brothers Grimm*



Marvin Goodman's *Sammy & Company Special*



Worldvision's *Little House On The Prairie*



Taft H-B's *The Beasts Are In The Streets*

American programme distributors are continuing their assault on a world market which is trying to become less dependent on US fare by unveiling a new range of programmes - some of which were not even shown at this year's MIP. TV WORLD sent a questionnaire to some of the leading US distributors and the following listing should give programme buyers an indication of what they will likely be seeing this autumn.

MCA-TV INTERNATIONAL, 445 Park Avenue, New York, NY 10022. **CONTACT:** Alex Black. **CURRENT PRODUCT:** Capra (drama 22x1hr), Sword of Justice (drama 22x1hr), Centennial (drama 25hr), Wheels (drama 10hr), The Bastard (drama 4hr).

LEXINGTON BROADCAST SERVICES, 800 Third Avenue, New York NY 10022. **CONTACT:** Roger Lefkon. **PRODUCT:** Hee Haw Honeys (LE 24x1/2hr).

WGBH-TV, 125 Western Avenue, Boston, Massachusetts 02134. **CONTACT:** Charles Schuerhoff. **PRODUCT:** Chachaji (doc 60 min), Bogata, One Day (doc 90 min), Young, Black & British (doc 60 min), Nova (doc 35x1hr), In Search Of The Real America (doc 13x1/2hr).

WNET-TV, 356 West 58th Street, New York, NY 10019. **CONTACT:** Anne Pomex-Addison. **PRODUCT:** Dance In America (arts 2x90 min, 2x1hr), The Originals: Women In Art (doc 1x1hr, 2x1/2hr), Vietnam: Picking Up The Pieces (doc 1hr).

TAFT H-B INTERNATIONAL, Essex House, 160 Central Park South, New York, NY 10019. **CONTACT:** Willard Block. **PRODUCT:** Scooby Doo (animation 16x1/2hr), Captain Caveman II (animation 12x1/2hr), Godzilla (animation 13x1/2hr), The Secret of Three Hungry Wives (drama 2hr), The Beasts Are In The Streets (drama 2hr).

SANDY FRANK FILM SYNDICATION INC, 635 Madison Avenue, New York, NY 10022. **CONTACT:** Sandy Frank. **PRODUCT:** Battle Of The Planets (animation 85x1/2hr).

MG FILMS INC., 141 E. 56th Street, New York, NY 10022. **CONTACT:** John Ranck. **PRODUCT:** Hot Fudge (child 30x1/2hr), Spirit Of '76 (doc 26x1/2hr), Spirit Of Independence (animation 208x4 1/2 min).

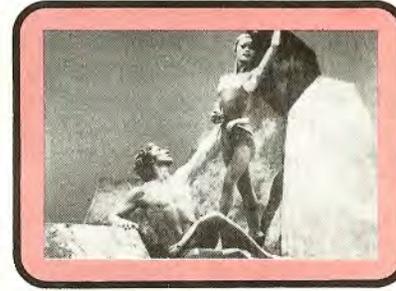
JOHN PEARSON INTERNATIONAL, 9477 Brighton Way, Beverly Hills, California, 90210. **CONTACT:** John Pearson. **PRODUCT:** Alan - A Tribute To Elvis (LE 1hr), Televisa Musical Spe-



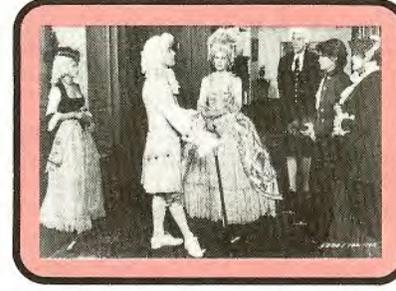
Lexington's *Hee Haw Honeys*



Worldvision's *The Love Boat*



WNET's *Dance In America*



MCA's *The Bastard*



Marvin Goodman's *Doug Henning's World Of Magic*

cial (LE 4×1hr), First 100 Years Of Recorded Music (LE 2hr), Young At Heart (drama 5×½hr), Johnny Cash — Spring Fever (LE 1hr).

BANDERA ENTERPRISES INC. P.O. Box 1107 Studio City, California 91604. **CONTACT:** Don Flagg. **PRODUCT:** Thrillmaker Sports (sports 30×½hr).

MARVIN GOODMAN ASSOCIATES INC. 40 East 62 Street, New York, NY 10021. **CONTACT:** Marvin Goodman. **PRODUCT:** The Natalie Cole Special (LE 52 min), Ringo (LE 52 min), The Bette Midler Special (LE 52 min), Doug Henning's World of Magic (LE 2×52 min), The Sammy Davis Jr. And Company Specials (LE 12×30 min).

GOLD KEY INTERNATIONAL, 855 North Cahuenga Blvd., Hollywood, California 90038. **CONTACT:** Ben Barry. **PRODUCT:** Once Upon Brothers Grimm (LE 102 min), Pinocchio (LE 76 min), The Walt Wagner (LE 1hr), In The Attic (LE 1hr), Dick Tracy Serials (child 52×½hr), Abbott & Costello (animation 156×5½ min, or 39×½hr).

JERRY DEXTER PROGRAM SYNDICATION, 205 South Beverly Drive, Beverly Hills, California 90212. **CONTACT:** Jerry Dexter. **PRODUCT:** The Beach Boys In Concert At The Hollywood Bowl (LE 90 min), Bachman-Turner Overdrive (LE 1hr), The Captain & Tennille (LE 19×1hr), Superstar Profile (doc 13×½hr).

WORLDVISION ENTERTAINMENT, 660 Madison Avenue, New York, NY 10021. **CONTACT:** Colin Campbell. **PRODUCT:** KAZ (drama 1hr×series), The Next Step Beyond (drama ½hr×series), Dallas (drama 1hr×series), Project UFO (drama 1hr×series), The Love Boat (LE 1hr×series), Eight Is Enough (LE 1hr×series), Little House On The Prairie (drama 1hr×series), Holocaust (drama 9½hrs).

MICHAEL JAY SOLOMON FILM INTERNATIONAL INC., 405 Park Avenue, New York, NY 10022. **CONTACT:** Michael Jay Solomon. **PRODUCT:** Thrillmaker Sports (doc 30×½hr), Death Valley Days (drama 117×½hr).

ABC PICTURES INTERNATIONAL, 1330 Avenue of the Americas, New York, NY 10019. **CONTACT:** Robert Dinsmore. **PRODUCT:** Young Joe The Forgotten Kennedy (drama 97 min), Telethon (drama 97 min), The Great Houdinis (drama 97 min), The Kansas City Massacre (drama 98 min).

TV WORLD, JULY, 1978



Taft H-B's *The Gathering*



WNET's *Vietnam: Picking Up The Pieces*



MCA's *Wheels*



John Pearson's *Televia Musical Special*



Worldvision's *Kaz*

Breaking In

The *New York Times* hopes to break into series television next January. It has its sights set on prime-time access play for 13 half-hour documentaries called "Portraits of Power: Those Who Shaped the Twentieth Century".

Production is a joint venture of the newly formed NYT Productions and the *Toronto Star's* Nielsen-Ferns documentary arm. But for historical perspective, the *Times* has gone in-house.

The series editor is military correspondent Drew Middleton, who will be handling segments on Adolf Hitler, Winston Churchill and Charles De Gaulle. Harrison Salisbury, former Moscow and China correspondent as well as assistant managing editor, is responsible for Joseph Stalin and Mao Tse-Tung. Turner Catledge, former Washington correspondent and executive editor, will have Franklin Roosevelt.

Following an introductory first episode, each leader will be profiled in two half hours. There will be a common narrator (yet unnamed) throughout, and the series writers also will offer on-camera comment.

The distribution method for the series has not yet been decided; taking charge there will be the TVS Network.

Although the series isn't planned for airing until January, NYT Productions in a smaller way recently made its TV debut with "Fifty Fabulous Years: Film-makers Salute Oscar", a 90-minute syndicated special TVS sold to 15 stations, including the Metromedia Group, in advance of this year's Academy Awards ceremony.

Network Fever

America's National Broadcasting Company (NBC) has caught "Saturday Night Fever". John Travolta, star of the film that's currently grossing over \$600,000 in ticket sales every day, has signed with the US network to appear on the premier edition of David Frost's new "Headliners" interview series.

Travolta, in his first television interview this year, reveals how his love of flying led to the purchase of a vintage 1943 DC-3 aircraft. The plane has occupied much of the 23-year old's time when his television, film and recording schedules have not conflicted.

"I didn't want a new fancy jet," Travolta told Frost, "I wanted romance!"

Frost will also be interviewing the Bee Gees, the three Australian musicians whose sound track recording from "Saturday Night Fever" is currently the largest selling record album in music publishing history.



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Network news—more than a pretty face?

TELEVISION news in the United States is in the midst of a remodelling which may in the long run alter the form and presentation of network news forever.

The focus of the change is at the American Broadcasting Company (ABC-TV), the upstart network that over the past few years has been transformed from poor relation to the dominant force in the industry and the runaway leader in the primetime ratings race.

As part of ABC's drive to be number one, not just at night but in all time periods, Roone Arledge, the innovative guiding force behind the network's impressive sports coverage, was upped in May, 1977, to president of ABC News while still retaining the presidency of ABC Sports.

Since donning the two hats, he has started a drive to find new ways of presenting the network's nightly newscast, and in the process, grab viewers away from the other two networks—the Columbia Broadcasting Company (CBS-TV) and the National Broadcasting Company (NBC-TV).

Changing an audience's viewing habits, especially for a newscast, is a difficult process. Unlike the primetime entertainment audience that is fluid and can be enticed by new shows, the network news viewers seem to remain entrenched in their choices. They are not easily moved.

Part of the reason may lie in the sense of trust and security that can be derived by having the same person present the news day after day. The selection of the anchorpeople is crucial in the network

news operation. Walter Cronkite, the 62-year-old anchorman of the top-rated "CBS Evening News", is really a national institution.

Network news is a dinnertime diversion since affiliate stations carry either the 6.30 p.m. live feeds or the videotape rebroadcasts at 7 p.m. The audience tends to be older, and this is reflected by the kinds of products that advertise during the half-hour broadcasts: beauty aids, denture creams, aspirin, hemorrhoid preparations, household appliances, cough drops.

For the past nine years CBS has come in first place in the ratings during most

weeks, followed by NBC and ABC. A typical ratings week, for example, was March 6 through March 10 of this year, when CBS got a 28 share, NBC a 26 and ABC an 18 share.

One of the few times that ABC led in the ratings was one week in 1976 when Barbara Walters joined Harry Reasoner to co-anchor "The ABC Evening News".

Miss Walters was hired away from NBC at a reported \$1 million a year to become the first permanent female anchorperson on the weeknight network newscasts. The widely publicised move (with Miss Walters being called the "million dollar baby") didn't pay off in the



Roone Arledge — President of ABC News and Sport

ratings. After her first week, ABC went back to the cellar of network news ratings. The audience sampled the programme but obviously weren't attracted by what they saw.

Since becoming president of ABC News, Arledge has been in a frenzy hiring other talent from competing networks. Among those lured to the network were: Av Westin, a former news executive at ABC who was hired back; Sylvia Chase, a correspondent from CBS News; Lynn Sherr, a correspondent on public television; Sander Vanocur, a former correspondent for NBC and most recently the TV critic for the *Washington Post*; Pierre Salinger, the press secretary to President John F. Kennedy and a roving editor for the French news magazine *L'Express*; and David W. Burke, who was the secretary for Governor Hugh Carey of New York.

Until mid-March Arledge was trying to woo Robert MacNeil, the premier newscaster for public television. The talks broke off, MacNeil said, because of their inability to agree over how much autonomy he would have as an anchorperson.

Each week the rumour mills keep throwing off additional personalities Arledge is supposedly trying to grab for ABC.

Arledge, who has no background in news, has already drawn criticism for what some say is his lack of good news judgement. Last September, for example, Richard S. Salant, president of CBS News, was disturbed by an evening newscast on ABC that led with the death of Elvis Presley on the same day that President Jimmy Carter announced his support of the proposed Panama Canal Treaty. CBS used the latter story to open its newscast.

The major professional issue facing journalism today, he said, is to determine if the "primary responsibility of journalistic organisations is to give people what they want to know or what they ought to know."

At a public forum a few months later, Arledge replied to Salant saying that "it smacks of elitism to say you're going to give people what they need and what they ought to know".

Soon after Arledge took over ABC News, Elton H. Rule, the president of the American Broadcasting Companies, Inc., said that the division's budget was being increased by 25 per cent.

The dollars spent for network news operations are closely guarded secrets, but it is estimated that each network allocates about \$100 million a year for an entire news operation out of which \$10 million annually is earmarked for the nightly news. All three networks claim

that news is a losing financial proposition.

Why is a programme that loses money so important to the network? For one thing news is one way the network maintains its image as a trusted and responsible organisation. The prestige of a network is greatly entwined with the news operation.

Another and more important reason is the economic effect of network news on local newscasts. Once a moneyloser, local news operations have evolved into major profit centres for individual stations. Since the network news usually adjoins the local news, a low-rated network newscast can affect a local news programme's ratings.

And not to be forgotten is the fact that networks can charge advertisers more if they have larger ratings.

With this emphasis on increasing the



Richard S. Salant —
President of CBS News

audience, network news has opened itself to charges that it is becoming more "show business" oriented.

"Our primary responsibility is to select those stories people ought to know about and not take a survey of what they want to know. Our job is not to respond to public taste," Salant has said.

But he added that "people use ratings like it is a dirty word. Circulation is the same thing. No news organisation can survive forever without some sort of circulation. We're not a charitable institution."

Les Crystal, the president of NBC News, put it this way: "I don't think you have to be dull to have integrity."

The responsibility of network news is enormous. Polls conducted by the Roper Organisation have shown that a majority of Americans get most of their news from television. Some 64 per cent in 1976

That's

With the introduction this month of the American Broadcast Company's (ABC) triple-anchored Evening News programme, network journalism finally takes its first step over the threshold of showbiz production complexity.

The new format by-passes New York as the traditional anchor desk for network newscasts, relying instead on expert vision mixing through the Atlantic satellite to link correspondents Peter Jennings in London, Max Robinson in Chicago and Frank Reynolds in Washington.

Interestingly enough, Av Westin, Executive Producer of ABC's Evening News, doesn't deny that some production techniques for his newscast have been borrowed from the network's entertainment division.

"We are a picture medium," he said in London recently. "The cameraman's pictures and the correspondent's words — together — convey the information.

"But suppose," explained Westin, "you could add to that a technique that enables you to stop the action, so that when Princess Margaret comes out of the hospital looking haggard, you freeze the frame. Now that's something that advertising has been doing for years — you freeze the frame and point to the product. The product in this case is Princess Margaret's demeanour, and not a can of cof-

pointed to television as their primary news source.

"If all those people use us as a primary source of news, we're in trouble," Salant observed with more than a bit of chagrin.

The problem facing the daily network newscasts is their half-hour length (actually 22 minutes plus 8 minutes of commercials) — hardly enough time to cover the major national and international stories, and certainly inadequate for in-depth analysis. Television news is admittedly just a headline service.

As Cronkite contends: "We fall far short of presenting all, or even a goodly percent of the news each day that a citizen would need to intelligently exercise his franchise in this democracy. So, as he depends more and more on us, perhaps the depth of knowledge of the average man actually diminishes."

And the prospects of an expanded evening newscast are dim, if non-existent. Local stations don't want the networks encroaching further into their

showbiz

fee. But we have applied an advertising technique to enhance the conveyance of information.'

And information, in the final analysis, is what ABC wants to get across in this carefully orchestrated effort to pull the network out of its traditional last-place ratings slot in US news. Westin made it very clear to *TV WORLD* that ABC was investing a great deal of money and man-hours in a major effort to shift the viewing habits of the American television audience.

'At ABC, the decision by corporate management to become competitors, to put the necessary manpower, equipment and money into the field on a regular and sustained basis, means that one of the competitors in the news-gathering and broadcasting business has become serious. That automatically changes the competitive equation that existed before. Up to now, it was really a two network competition, plus the third group that occasionally rose to some very good heights — that's ABC — but by and large was unable to sustain that effort. Now it is in the field and is sustaining the effort, and that means that American television audiences will benefit, because they'll get more information from another source that was really not as credible as it should have been before.'



ABC's overhauled Evening News format is clearly the first-born child of the new broadcast journalism technology. It represents the first attempt by a US network to build a newscast specifically around the whole gamut of ENG facilities — cameras, recorders, editing techniques and satellite feeds.

'What we are trying to do now,' said Westin in describing the new format, 'is to say everything. Let's not just limit ourselves to governmental action, for instance. Let's talk about lifestyle, because we can now do it. Let's not just

limit ourselves to Europe and the Middle East — let's move more towards Africa, because now we can do it. We can get there, we can get the stories done, we can get them on the air.'

'Our intellectual curiosity can be satisfied to a far greater degree than ever before,' said Westin in talking about the contribution ENG has made to broadcast journalism, 'because we can now go places and see things and record those things with greater speed, and ease, and accuracy than at any time in the industry's past.'

lucrative local programming either before or after the network news.

Within the limited time structure, however, change is taking place. Arledge has begun to move away from the permanent anchorperson.

ABC decided in April to phase out the New York studio as the centre of the Evening News programme, and substitute it with a triple anchor format with Frank Reynolds in Washington, Peter Jennings in London and Max Robinson in Chicago. Barbara Walters would be the top person in New York but would abandon her anchor duties and concentrate instead on interviews and news features. According to the plan, ABC has become the first network without an anchorperson in New York.

ABC's new nightly network news format began on July 10th (see box).

Reversing an early decision of his, Arledge let Reasoner out of his ABC contract, allowing him to return to CBS, the network he had been with prior to coming

to ABC in 1970. At CBS Reasoner will work on documentaries.

As for Walters, she commented that 'I'm glad to get away from the anchor desk,' adding that 'I feel terrible sadness about Harry. He quit emotionally the day I was signed. I think he and I could have made it. I hoped for a kind of continuity between us.'

Explaining why she felt that their anchor team did not work out, Miss Walters said: 'Harry, I am personally fond of'. But, 'he could never accept a partner. People got to the point they were looking at Harry and I to see how we got along. When Arledge came to ABC, one of the first things he had to do was alleviate this feeling of 'do they talk or not talk to each other'.'

In the United States, the anchorpeople have often been moved out of the set into the newsroom, where they do reporting as well as anchoring. Walters, for example, often does a "Reporter's Notebook" feature, videotaped in her office.

'It's still an experiment, but we think it'll work,' said Stan Opatowsky, director of television news coverage for ABC News.

Other broadcasters echoed the comments of Richard Wald, the former president of NBC News, who observed that 'the changes are merely cosmetic and haven't really settled down yet to any pattern'.

But Crystal cautions that 'anchors still serve very important functions'. They give viewers someone to identify with, give the newscast continuity and also function as editors, he said. His network is not going to downplay their role.

Another feature of ABC's newscast is the use of a video "window" — a superimposed screen that is optically positioned behind and to one side of the anchorperson. It is used for slides, cartoons and for introducing tape or film reports.

Videotape and electronic news gathering processes are rapidly changing the face of television news. Opatowsky said that all of ABC's foreign bureaux are gradually converting to videotape. In the United States the network uses Ikegami cameras while overseas they have stocked RCA equipment. The reason for RCA, he said, were better maintenance and greater ease in obtaining spare parts.

All of the networks are using more of their precious news time for in-depth features — longer stories that explain or analyse a trend or an important news development. This, of course, cuts down on the total number of news items in one programme since more time is spent developing one story.

NBC has a daily feature called "Segment 3", in which about five or six

minutes is given over to an investigative report. One recent "Segment 3" for example, was presented on two nights and was devoted to actions by gov-

ernments and the business world to combat terrorism.

The networks all say that they have been strengthening their foreign operations and expanding slowly the number of their overseas bureaux. This is happening despite what Crystal admits is a tendency on the part of the "American people to become much more inward. They are becoming quite narcissistic."

CBS since the end of the Vietnam War has opened up bureaux in Nairobi, Johannesburg and Buenos Aires. In addition to these cities, the network now has bureaux in London (which is their international production centre), Rome, Paris, Bonn, Moscow, Cairo, Tel Aviv, Beirut, Hong Kong, Tokyo and Bangkok.

NBC's bureaux are in London, Berlin, Paris, Athens, Rome, Beirut, Cairo, Tel Aviv, Johannesburg, Moscow, Hong Kong, Tokyo, Bangkok, New Delhi and Buenos Aires.

ABC's list reads: Tel Aviv, London, Paris, Beirut, Moscow, Tokyo, Hong Kong, Cairo, Johannesburg, Bonn and Rome.

A bureau is usually manned by one network correspondent and a local film and video crew. The networks have stringers all over the globe.

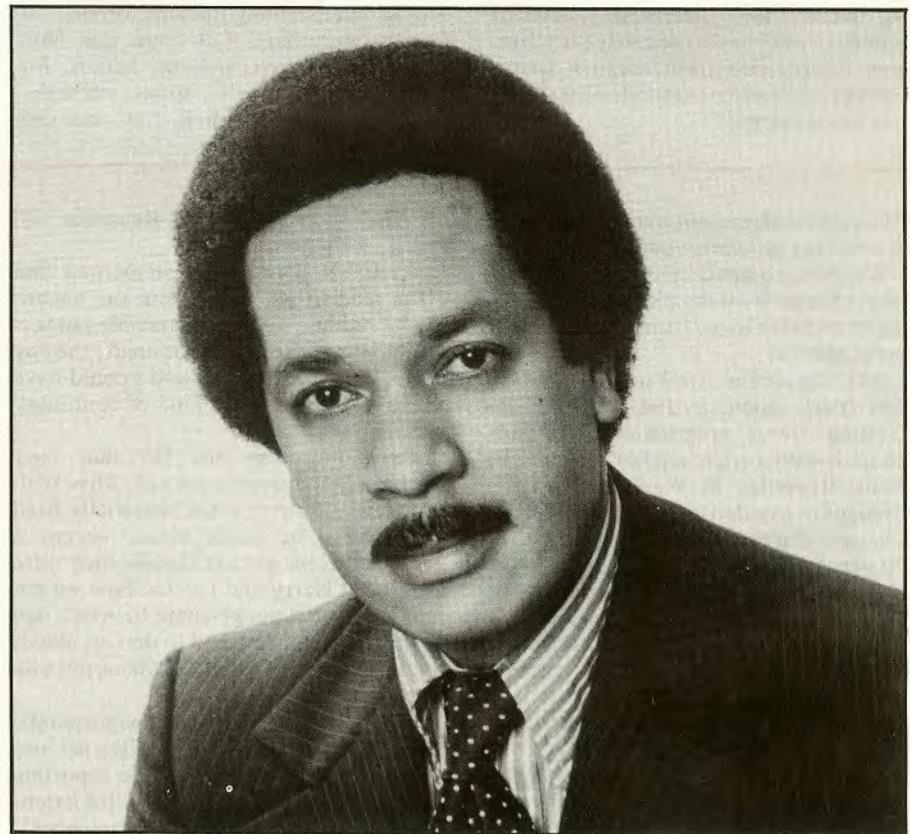
Richard Fischer, vice-president of operations for NBC News, noted that by the end of the year, two-thirds of their



Frank Reynolds — ABC's national news "anchor" man in Washington.



Peter Jennings — ABC's foreign news "anchor" man in London.



Max Robinson — ABC's domestic news "anchor" man in Chicago.

The bottom line



John Chancellor, co-anchorman of "NBC Nightly News" on the National Broadcasting Company Television Network, thinks "increasing numbers of journeymen journalists are beginning to worry that their organisations are paying more attention to the bottom line than to the headline."

Addressing The Associated Press Broadcasters in Cincinnati, Ohio, last month, Chancellor, who was a reporter for The Chicago Sun-Times before he became an NBC News correspondent, said the gap seems to be widening between "the toilers in the field of journalism" and their employers.

He said that "the old idea of a single strong-minded owner or publishers, accountable to the public, is an idea that has seen its time pass in mass-circulation journalism, and in significant parts of broadcasting.

"Corporate responsibility, responsibility to the stockholders or the stock markets, too often shapes the ethics of news management these days...

"Recent revolts in newsrooms against the use of video terminals and editorial computers may be based on something more than fear of radiation damage from the video screen, or anger at being asked to do familiar work in an unfamiliar way. These revolts may represent a feeling that some of the fun has been taken out of the game, and that journalists are becoming cogs in a corporate machine.

"I have never been sure why reporters run risks, covering riots or wars. Some do it because they like adventure.

Some have a death wish. But a lot do it because they have a sense of identity with, and responsibility to, their own organisations. That's an important part of why they stay up all night to beat the opposition, that's part of why they ask to be taken to where the fighting is.

"But if they don't have that sense of identity with the home office, they're not going to work that hard or take that risk, and when that happens (and we've all seen it) something important goes away."

Chancellor said a network news executive recently was quoted as saying, "I don't think it's our responsibility to sit and determine what people must see for their own good."

"It is our function," Chancellor said, "to tell people what they should know about the world and their community, about the conflicts and changes which affect their lives, and if that isn't for their own good, then what is journalism all about?"

"The point is, that when this information is presented properly, in all its fascinating diversity, with all its colour and humour and drama and clashes of personality, it is marvellous stuff — and good for you, too. That's what the news is.

"What it is not is gimmicks, on the air or in print, which use up good money, time and space, instead of the real news — because if you work hard and with imagination to bring the people honest news, they'll love it, and be better off."

foreign crews would be equipped with videotape cameras.

"It's a little easier to work with film," he observed, but video has the advantage of speed and no processing.

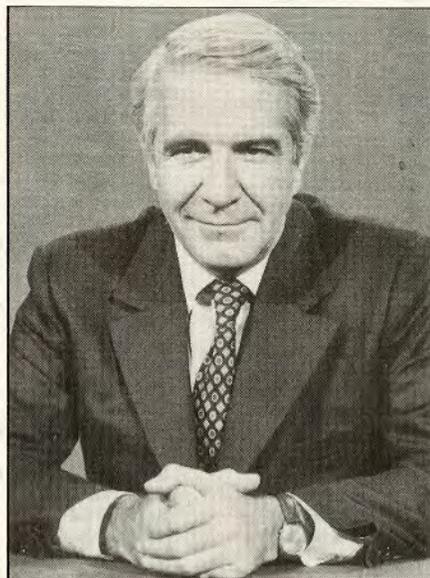
Satellites are the big revolution in foreign news coverage. "Television's coverage of foreign events used to be similar to old newsreels. If something happened on Monday you might not get it until Tuesday or Thursday and then it would be a feature story," Fischer said.

"Today you can cover almost all of Europe and most of Africa the way you cover Detroit or Cleveland," he added.

Or as Sid Feders, foreign editor of CBS News, put it: "Four or five years ago Egyptian President Anwar Sadat could have landed in Israel and no one would have seen it live."

Television news is changing and bringing with it a different perception of the world. And the evolution continues.

JOHN ABRAMS in New York, JUDAH PASSOW in London



Harry Reasoner — back among friends at CBS.



Barbara Walters — finding her place at ABC.

Top 100 U.S. time buyers

The top 100 advertisers on U.S. Television spent \$4.26 billion dollars last year according to the Television Bureau of Advertising.

The top 100, which account for almost 72 percent of national TV advertising, increased their advertising budgets by about \$450 million over 1976.

Based on figures compiled by Broadcast Advertisers Reports, the top 100 advertisers spent \$2.76 billion on network advertising and \$1.5 billion on spot ads, which are ads placed outside the network on national markets through local stations.

Procter & Gamble was on its customary number-one perch with total TV investments of \$349.9 million, up 3%, followed by General Foods, \$214.1 million, up 10%; American Home Products, \$143.7 million, up 10%;

Bristol-Myers, \$133.4 million, up 11%; General Mills, \$126.3 million, up 29%; General Motors, \$117.4 million, up 18%; Lever Bros., \$104.3 million, up 7%, and Sears, Roebuck, \$102.3 million, up 27%.

Ten firms increased their television investments by 32% or more, according to TVB. They were Anheuser-Busch Inc., up 81% to \$42.4 million; J. C. Penney Co., up 65% to \$34.5 million; Eastman Kodak Co., up 44% to \$33.1 million; Quaker Oats Co., up 43% to \$35.1 million; H. J. Heinz Co., up 43% to \$43.2 million; Revlon, up 42% to \$30.6 million; Johnson & Johnson, up 41% to \$52.9 million; Philip Morris Inc., up 38% to \$42.7 million; Norton Simon Inc., up 33% to \$42.2 million and Chesebrough Ponds, up 32% to \$34.7 million.

The leading category was food and food pro-

ducts with expenditures of \$1.095 billion, up 9%. It was followed by toiletries and toilet goods, \$767.3 million; automotive, \$554.3 million; proprietary medicines, \$423.4 million, and soaps, cleaners and polishes, \$386.5 million.

Joining the list of top 100 TV advertisers for the first time were Time Inc. with expenditures of \$19.6 million; Mego International Corp., \$15.2 million; American Stores Co., \$14.6 million; Safeway Stores, \$14.2 million, and Dial Media Inc., \$14.2 million.

In 1977, the 30 second commercial accounted for 83 percent of all television advertising and the 60 second commercial accounted for 14 percent. A 30 second spot on a top rated prime time show can sell for as much as \$90,000, which is why few advertisers sponsor entire programmes.

Company	Total TV	Spot TV	Network TV	Company	Total TV	Spot TV	Network TV			
1. Procter & Gamble	\$349,875,900	\$114,624,600	\$235,251,300	51. Morton-Norwich Products	28,614,600	4,078,800	24,535,800			
2. General Foods	215,071,200	71,758,400	143,312,800	52. CPC Internationa	28,452,800	12,789,900	15,662,900			
3. American Home Products	143,676,900	35,248,200	108,428,700	53. Campbell Soup	27,932,200	7,844,700	20,087,500			
4. Bristol-Myers	133,366,400	18,940,800	114,425,600	54. Volkswagenwerk	27,838,200	9,588,500	18,249,700			
5. General Motors	117,412,900	26,713,400	90,699,500	55. RCA	27,556,600	11,414,500	16,142,100			
7. Lever Brothers	104,344,700	35,926,400	68,418,300	56. Beecham Group	27,544,000	3,435,400	24,118,600			
8. Sears Roebuck	102,298,900	22,072,000	80,226,900	57. Carnation	25,752,700	7,366,400	18,386,300			
9. McDonald's	95,688,500	58,334,900	37,353,600	58. Noxell	25,544,000	3,821,200	21,732,800			
10. Ford Motor	84,119,000	28,033,600	56,085,400	59. Toyota Motor Distributors	25,424,400	13,294,800	12,129,600			
11. Colgate-Palmolive	85,953,700	34,799,000	51,154,700	60. Squibb	25,375,800	4,686,200	20,689,600			
12. Warner-Lambert	82,256,900	20,158,600	62,098,300	61. Block Drug	24,110,200	6,840,700	17,269,500			
13. Nabisco	75,104,900	12,080,300	63,024,600	62. North American Philips	23,888,100	11,942,000	11,946,100			
14. PepsiCo	66,407,100	37,770,600	28,636,500	63. Hanes	22,612,900	2,136,700	20,476,200			
15. Chrysler	61,691,800	29,790,200	31,901,600	64. A. H. Robins	21,880,600	4,652,700	16,361,900			
16. Ralston Purina	61,665,700	11,529,300	50,136,400	65. American Cyanamid	21,014,600	4,652,700	16,361,900			
17. Gillette	58,557,500	11,898,300	46,659,200	66. Avon Products	20,822,700	2,891,700	17,931,000			
18. American Telephone	57,933,800	28,970,700	28,963,100	67. Standard Brands	20,777,600	7,202,400	13,575,200			
19. Sterling Drug	57,878,200	8,677,900	49,200,300	68. Kresge	20,366,200	15,125,900	5,240,300			
20. Kellogg	57,737,700	17,122,700	40,615,000	69. American Motors	20,227,100	5,313,900	14,913,200			
21. Nestle	57,215,300	21,530,600	35,684,700	*70. Time	19,615,400	18,225,000	1,390,400			
22. Pillsbury	54,878,300	14,997,000	39,881,300	71. Exxon	19,589,000	3,820,200	15,768,800			
23. Johnson & Johnson	52,887,600	4,348,700	48,538,900	72. Goodyear Tire & Rubber	19,525,000	6,472,100	13,053,900			
24. Kraftco	49,484,000	28,330,200	21,153,800	73. American Express	19,343,200	5,098,200	14,245,000			
25. Coca-Cola	45,358,200	27,263,400	18,094,800	74. Polaroid	19,229,200	527,300	18,701,900			
26. Esmark	44,181,200	9,972,800	34,206,400	75. Scott Paper	17,919,000	13,527,100	4,391,900			
27. Philip Morris	42,679,100	10,376,200	32,302,900	76. Kimberly Clark	17,662,100	5,426,500	12,235,600			
28. Richardson Merrell	42,446,900	7,996,500	34,450,400	77. Smithkline	17,658,700	1,171,000	16,487,700			
29. Anheuser-Busch	42,402,500	10,237,100	32,165,400	78. Beatrice Foods	17,450,100	13,725,100	16,487,700			
30. Heublein	42,282,700	21,784,000	20,498,700	79. Federated Dept. Stores	16,919,600	16,919,600	—			
31. Norton Simon	42,172,700	12,520,300	29,652,400	80. Greyhound	16,740,300	3,698,300	13,042,000			
32. International Telephone	40,297,000	27,249,900	13,047,100	81. Carter Wallace	16,342,800	613,900	15,728,900			
33. Jos. Schlitz Brewing	40,096,500	6,196,400	33,900,100	82. E. & J. Gallo Winery	15,588,300	1,811,000	13,689,300			
34. General Electric	35,889,800	11,641,000	24,248,800	*84. Mego International	15,182,900	12,902,300	2,280,600			
35. Mobil Oil	35,169,600	27,834,700	7,334,900	85. Warner Communications	15,076,400	8,850,100	6,226,300			
36. Quaker Oats	35,090,900	17,033,100	18,057,800	86. Triangle Publications	14,954,400	14,954,400	—			
37. Chesebrough Ponds	34,718,800	7,368,100	27,350,700	87. Alberto Culver	14,928,300	6,930,200	7,998,100			
38. J. C. Penney	34,489,700	15,549,200	18,940,500	*88. American Stores	14,648,300	14,648,300	—			
39. H. J. Heinz	34,189,100	5,262,900	28,926,200	89. Gulf & Western Industries	14,451,400	7,271,000	7,270,400			
40. Mars	34,042,000	18,129,300	15,912,700	90. F. W. Woolworth	14,942,000	11,758,800	2,733,200			
41. Clorox	33,544,000	5,120,100	28,423,900	91. UAL	14,482,700	7,045,700	7,437,000			
42. Eastman Kodak	33,077,700	3,633,200	30,444,500	92. Pfizer	14,244,400	1,157,800	13,086,600			
43. William Wrigley Jr.	33,047,100	31,978,900	1,068,200	*93. Safeway Stores	14,179,800	14,179,800	—			
44. Schering-Plough	32,795,300	6,618,900	26,176,400	*94. Dial Media	14,176,100	14,176,100	—			
45. Mattel	32,501,400	21,484,300	11,017,100	95. Consolidated Foods	14,123,300	9,363,200	4,760,100			
46. Miles Laboratories	32,377,800	6,061,600	26,286,200	96. Union Carbide	13,919,600	450,500	13,469,100			
47. Revlon	30,557,000	12,463,500	18,093,500	97. Firestone Tire & Rubber	13,822,500	3,591,200	10,231,300			
48. S. C. Johnson & Son	30,091,100	3,989,500	26,101,600	98. Milton Bradley	13,720,900	13,228,400	492,500			
49. Borden	29,687,800	17,221,400	12,466,400	99. Shell Oil	13,562,700	2,657,100	10,905,600			
50. Nissan Motor U.S.A.	29,380,000	12,836,500	16,543,500	100. Ideal Toy	13,406,200	8,366,000	5,040,200			
*New to the Top 100 in 1977				Total				\$4,262,718,600	\$1,498,975,500	\$2,763,743,100



50 TOP U.S. SHOWS

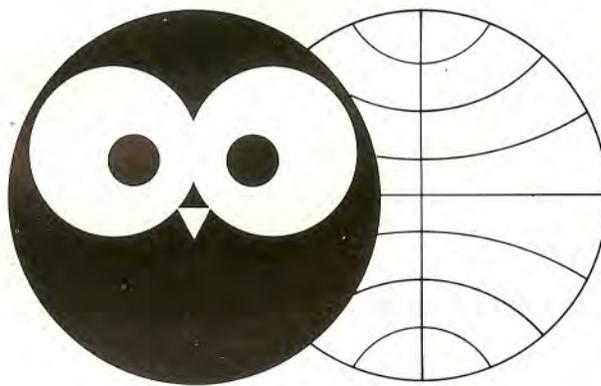
Programme Network Rating Share

1. USO Tribute to Bob Hope	NBC	27.1	47
2. Three's Company	ABC	26.4	46
3. Quincy M.E.	NBC	24.5	46
4. Barbara Walters Special	ABC	23.7	40
5. Carter Country	ABC	22.8	38
6. Rockford Files	NBC	22.1	44
7. Big Event	NBC	22.0	39
8. Laverne & Shirley	ABC	21.2	40
9. Project U.F.O.	NBC	19.3	39
10. Incredible Hulk	CBS	19.3	39
11. CBS Wednesday Night Movie	CBS	18.9	33
12. NBC Saturday Night Movie	NBC	18.8	38
13. Happy Days	ABC	18.6	38
14. Starsky & Hutch	ABC	17.9	32
15. Barnaby Jones	CBS	17.6	33
16. Country Night Stars	NBC	17.3	29
17. All In The Family	CBS	17.2	31
18. Hawaii Five-O	CBS	16.8	32
19. M*A*S*H	CBS	16.1	26
20. Lou Grant	CBS	15.4	25
21. Tony Awards	CBS	15.0	27
22. Operation Petticoat	ABC	14.5	30
23. On Our Own	CBS	14.2	28
24. ABC Theatre	ABC	14.1	26
25. Barney Miller	ABC	14.0	27
26. Fish	ABC	13.9	25
27. Rhoda	CBS	13.8	29
28. Eight Is Enough	ABC	13.7	27
29. 60 Minutes	CBS	13.6	33
30. Chips	NBC	13.6	29
31. Bionic Woman	NBC	13.4	31
32. Welcome Back Kotter	ABC	13.4	30
33. Boy Named Charlie Brown	CBS	13.3	25
34. Class of 65	NBC	13.0	24
35. Baretta	ABC	12.9	24
36. Wonder Woman	CBS	12.8	29
37. Dean Martin Roast	NBC	12.7	27
38. David Frost	NBC	12.3	22
39. James At 16	NBC	12.1	23
40. Roll Thunder	ABC	11.9	27
41. Wonderful World of Disney	NBC	11.7	29
42. Bob Newhart	CBS	11.6	28
43. Waltons	CBS	11.5	25
44. National Basketball Champ'nship	CBS	11.5	20
45. Baby I'm Back	CBS	10.4	24
46. America Salutes Roy Rodgers	CBS	10.4	21
47. Monday Night Baseball	ABC	10.4	18
48. CPO Sharkey	NBC	10.1	24
49. Grizzly Adams	NBC	10.1	20
50. Chico & The Man	NBC	9.3	20

A rating is a percentage of the 'TV Universe'. It tells what per cent of the total number of homes having television in the United States were tuned to a particular programme. A share is the percentage of TV homes actually using television at a certain period that were tuned to a programme. A share is always higher than a rating. For example 'USO Tribute to Bob Hope' had a 27.1 rating. This means that 27.1 per cent of the estimated 71.2 million television homes in the United States were tuned to 'USO Tribute to Bob Hope'. The show's share was a 47. This means that out of the 71.2 million homes that actually had TV sets turned on during the 'USO Tribute to Bob Hope' time period, some 47 per cent were watching the programme. A network show with a share of less than 30 is considered by programmers to be of minimal success and is not competing adequately.

SOURCE: Nielson National Ratings, June 4, 1978.

Around the world



The owl is the symbol of MTV, the only independent TV company in Scandinavia, operating a nationwide service in Finland since 1957. It is round as the globe and so the owl is continuously looking for new horizons. So far it has been seen in more than 50 countries - including North America and the Far East.

To make sure that the owl will fly in your area, too, ask us for nature and wildlife films, documentaries like the prize-winning "U.S. Media" or "Women in the Soviet Union".



OY MAINOS-TV-REKLAM AB
Foreign Relations Department
Pasilankatu 44, SF-00240 Helsinki 24, Finland
Tel. (90)-413 300, cables COMTELE, telex 12-1544

Exchanging news worldwide

FOR most television viewers, "Eurovision" means the "Eurovision Song Contest", major sports events such as the Olympic Games, World Football Championships, etc. always identified at the beginning and end of each transmission by the well-known star-burst and an extract from Marc-Antoine Charpentier's "Te Deum". However, the major part of the daily Eurovision activity concerns the news exchanges but undoubtedly the audience does not realise (or care) where the same-day news coverage world-wide comes from: nobody wonders any longer how it is possible to receive pictures simultaneously of an important event or, with perhaps some slight delay, in their national television news bulletins. The audience expects to be informed visually and immediately.

This was not the case before the

Eurovision News Exchanges became operational. In the past, of course, national news had been covered by the country's television organisation, while international news reached the TV news desks either by their correspondents abroad or through the services of the newsfilm agencies. But this also meant delay: filming in a foreign country, processing, editing, transportation to the home country and multiple copies to other countries interested in a given event. With the development and extension of television in the late fifties, the demand for more extensive and faster news coverage became obligatory for each TV station.

During first trials of a daily news exchange over the Eurovision Network in October 1958, five services took part in an exchange of news items. Two more ser-

vices joined a second trial in 1959.

In May 1961, the regular Eurovision News Exchange began officially with a daily transmission (EVN-1) on closed circuit at 17.00 Central European Time (CET), preceded every afternoon by an editorial conference, on the sound network, of the editors of the TV services taking part in the exchange, discussing items for the same and following days. The need was soon felt for an additional conference to be held in the morning for discussion of that day's exchange, particularly since the requirements for more items and more transmissions at earlier and later timings became evident, to meet the increasing needs of lunchtime and evening bulletins. Hence, a daily morning editorial conference, at 11.00 CET, was instituted in June 1966. A second Eurovision News Exchange (EVN-2) was set up

Brief timetable of a normal Eurovision News co-ordination

- | | | | |
|--------------------|--|-----------------------|--|
| 08.30-10.30 | <p>The Eurovision Coordinator reads through the offer and request telexes from member services, the EBU New York Bureau, and the newsfilm agencies.</p> <p>Discussion by telephone or the Permanent Circuits with the Duty News Coordinator at his home organisation, as to which items he wishes to select for the 12.00 Exchange (ENV-0).</p> <p>The EBU Technical Centre in Brussels prepares the running order of the different origins chosen and orders subsequently the necessary circuits, including — where necessary — circuits via satellite and a corresponding earth station in Europe. A telex showing the items to be transmitted in EVN-0 is distributed to all regular participants in the exchange. The following details are given with each item:</p> <ol style="list-style-type: none"> (1) Contents of item (2) Place and date shot (3) Whether colour or mono (4) Whether silent or with sound (natural or commentary). | 11.00-11.30/45 | <p>Editorial conference over the leased sound network, attended by editorial staff of the countries participating in the exchanges, chaired by the News Coordinator. The day's events and their possibility of coverage are discussed, timings of availability fixed, interest of individual services established.</p> <p>Eurovision Coordinator informs services of material available. News Coordinator makes final selection for EVN-1.</p> |
| 10.30 | <p>Deadline for organisations to opt out from EVN-0 at 12.00 CET that day. EBU Brussels issues the synopsis for contribution and distribution circuits.</p> | 11.45-14.00 | <p>The Eurovision Coordinator in Geneva circulates to all services concerned a rundown of the items which will be transmitted in EVN-1, 17.00 CET.</p> |
| 10.30-11.00 | <p>The Eurovision Coordinator sends the running order telex to all participants.</p> <p>Preparation for the morning editorial conference; checking of offers available for EVN-1 — same sources as for EVN-0 but also including those from Intervention.</p> | 11.50-12.00 | <p>On cue by Geneva, services originating a news item in EVN-0 read their dope sheets and shot lists over the sound network for recording by the receiving organisations.</p> |
| | | 12.00-12.15 | <p>EVN-0 vision transmission: depending on the actuality of the day, some 4 to 8 news items of an average duration of 2-3 minutes from different countries are injected into the Eurovision Network, for simultaneous recording by all the participants in EVN-0. The switching is handled by the Technical Centre in Brussels. The same feed reaches the Eastern European countries (Intervention) by landlines and the Arab (ASBU) and Asian (ABU) countries via satellite.</p> <p>During the vision transmission, latest information is exchanged between participants over the sound conference network.</p> |
| | | 12.15-14.00 | <p>Geneva circulates a telex showing the content of</p> |

in January 1968 at 18.55 CET, followed in March 1974 by a third regular exchange (EVN-0) at 12.00 CET. This exchange also introduced the "choice after viewing" system, whereby a package of items preselected by the acting News Coordinator — a senior journalist appointed by member services in turn — reaches all organisations participating in EVN-0. They are then able to choose the material they wish to take by viewing it rather than having to make their decision on the basis of a verbal or written description only. In addition, *ad hoc* "flash" transmissions, bulletin extracts from member services, summaries, actuality programmes of longer duration are being exchanged at very short notice to keep the continental/world-wide audience up to date on hot news events.

The main principle of the exchanges is the complete freedom of every participant to offer news items and to express interest in receiving them. The extent to which recipients use the material is not the concern of the EBU which acts only as a coordination centre between and for its Members.

Several elements contribute to the

exchanges:

- The News Coordinator, appointed by member services and working on a 10 day rota basis at his home organisation, responsible for all journalistic decisions.
- EBU Geneva: The Eurovision Coordinator, responsible for liaison

with the individual TV services, the News Coordinator, the Technical Centre of the EBU in Brussels and the EBU Coordination Bureau in New York.

- EBU Brussels: To plan the establishment of circuits in the most economical way for all recipients



The newsroom at the EBU headquarters in Geneva — the central point for all news offers and requests.

day at the EBU headquarters in Geneva

each news item scheduled for transmission in EVN-1 (17.00 CET) and possibly EVN-2 (18.55 CET).

14.00 List of selected EVN-1 items given to EBU Technical Centre in Brussels which prepares running order.

14.00-14.20 The Eurovision Coordinator and the News Coordinator participate in the conference with the South American Associate Members (OTI/SIN (Servicio Iberoamericano de noticias)). Coordination is made through RTVE Madrid. Items from EVN-0 and EVN-1 are offered to the OTI Members and OTI Members offer items to EBU Members. Accepted items are transmitted via satellite later in the day.

14.30 Deadline for opting out of EVN-1 (17.00 CET). EBU Technical Centre books necessary vision circuits (contribution and distribution) for EVN-1.

14.30-15.00 A telex showing the final running order of EVN-1 items is sent to all participants.

15.45 Deadline for replies to EVN-2 (18.55 CET) offers.

16.00 ORF — Vienna records items required by EBU from Intervision for later injection in EVN-1.

16.00-16.30 Origins and participation in EVN-2 given to EBU Technical Centre. Contribution and distribution circuits booked for EVN-2. Eurovision Coordinator sends a telex to all

origins and participants in EVN-2 indicating the final running order.

16.30-17.00 Pre-EVN-1 editorial conference: Services confirm their items and read out dope sheets and shot lists on cue from Eurovision Coordinator. News Coordinator discusses any late items available for EVN-1, EVN-2 or possible later flash transmissions, plus the outlook for the following day's EVNs.

17.00-17.30 approx. EVN-1 vision transmission to all participants, including Intervision, ASBU and ABU.

17.35-17.45 Post transmission conference: News Coordinator discusses the latest news situation for the evening.

18.35 RTVE — Madrid records items from the SIN exchange.

18.45 Pre-EVN-2 conference: Services confirm their items and read dope sheets and shot lists on cue from the Eurovision Coordinator.

18.55-19.10 (approx.) EVN-2 vision transmission.

19.10 RTVE — Madrid transmits Eurovision items to the SIN Members.

20.30 Normal endtime of the News Coordinator and Eurovision Coordinator duty period. *NB:* The News Coordinator and Eurovision Coordinator remain on duty after 20.30 if there are any further transmissions.

concerned, in collaboration with national PTT administrations, and to arrange for the necessary switching during the transmissions.

EBU Co-ordination Bureau in New York: To liaise with the US networks, newsfilm agencies and Members' correspondents based in the USA and to arrange for satellite transmissions, multilaterally or unilaterally, requested by EBU Members.

Last, but by no means least: The services participating in the editorial conferences and exchanges as such, including the news-film agencies, who provide about 50 per cent of the items exchanged.

Today, the daily Eurovision News Exchanges make use of an impressive network of circuits necessary to feed material to and receive it from participants: some 16,300kms (10,187 miles) of permanently rented land lines and several thousands of kms leased on an ad hoc basis. In addition, there is the permanent link to most parts of the world via communications satellites. Collaboration

with Intervision (EBU's counterpart for the Eastern European countries/OIRT)



Technicians at the Visnews studios in London record a feed of President Jimmy Carter's news conference from the EVN-O transmission.

was the first step in extending exchanges via land lines to other areas (1965); the next step was to establish a permanent EBU coordination office in New York (1970) to cope with the important flow of news between Europe and North America. In 1971, an agreement was reached between EBU and OTI/SIN (Organisation de la Television Iberoamericana/Servicio Iberoamericano de noticias) for the exchange of news between Latin America and Europe. Finally, in February 1977, the Satellite-EVN was born, linking simultaneously the Arab countries (ASBU (Arab States Broadcasting Union) and ABU (Asia-Pacific Broadcasting Union)) to the daily EVNs by regular transmissions via the Atlantic and Indian Ocean satellites.

At the moment, an average of 18 news items per day reach 27 Eurovision services, plus the American networks and the other regional unions such as OIRT, OTI, ASBU, and ABU. Negotiations are in process to include URTNA (Union of National Radio and Television Organisations of Africa) in the circle of worldwide exchanges initiated by the EBU.

Statistics of co-operation

THESE charts attempt to give an overall picture of the importance of world events as perceived by the Eurovision Duty News Co-ordinators, the people who decide which items are received in news rooms of broadcast organisations around the world who pick up the twice daily feed. The charts also detail the feeds these organisations and the newsfilm agencies make to news exchange.

The three newsfilm agencies taken together (Chart A), accounted for 48.36 per cent of the news transmitted by the exchange. The origination figures of news feeds by the various broadcast organisations in Chart C also include agency items transmitted from that country.

Of the total news footage supplied to the exchange by the agencies, Visnews accounts for just over 49 per cent, UPITN slightly more than 33 per cent and CBS-News just under 18 per cent.

In order to use footage offered by any

of the agencies on the EBU news exchange, a broadcast organisation must first be a client of that news agency. Most countries, however, are clients of all three agencies. Visnews has 194 subscriber stations in 95 countries, UPITN has 120 clients in 70 countries and CBS News has 1254 clients of which only 90 are outside the U.S.

Like any news agency, the subscription price varies with each client and is based on a number of criteria. In the case of the film agencies, the price of the service is based on the country's population, set count, the number of broadcasting organisations within the country and the organisations' ability to pay.

News services offer their clients far more than what's seen on the news exchange. Visnews, for example, normally offers 15 stories a day to its clients and only 12 to the news exchange, of which only about three are accepted by

the news co-ordinator for transmission.

These disparate statistics are evident when one closely examines Chart B. The first thing to note here is that North America no longer constitutes the major pole of attraction for Europe. With 10.76 per cent of the items exchanged, it has been overtaken by the Middle East (13.10 per cent) and, perhaps more surprisingly, by Africa (11.02 per cent). But one particular figure that stands out from all others is that only 8.17 per cent of the items cover the whole of Latin America and Asia combined, despite the efforts of the newsfilm agencies.

The newsfilm agencies claim that this astonishingly low figure is due more to a lack of requests by the news exchange co-ordinators than to a lack of footage available.

Visnews contends that in the first four months of this year, they offered the exchange 64 films from Latin America and the Caribbean, of which only 18 were accepted. Their Editor-in-Chief, Robert Kearsley, contends that a ratio of one item accepted for every four offered has existed with news from these parts of the world for the last few years.

"Most news editors," says Kearsley, "operate a rule of thumb law by which one man knocked down by a bus a mile away equates to five people shot two thousand miles away, which equates to 5,000 people killed in a typhoon 10,000 miles away. News that happens closer to home generally tends to have a greater impact."

Kearsley also points to the develop-

Chart A Distribution of news feeds by source of information

	EVN-0		EVN-1		TOTAL	
	Feeds	Per cent	Feeds	Per cent	Feeds	Per cent
Member Services	334	26.54	1.824	54.30	2.168	46.57
Unions	19	1.46	217	6.46	236	5.07
Visnews	399	30.80	712	21.19	1.111	23.86
UPITN	302	23.30	450	13.40	752	16.15
CBS-News	232	17.90	156	4.65	388	8.35
TOTALS	1.296	100	3.359	100	4.655	100

Period: November 1, 1976-October 31, 1977
Source: European Broadcasting Union 1978

ment of ENG in Europe, which has allowed broadcast organisations to offer more stories more quickly to the exchange than ever before, and is one of the reasons why the amount of agency items used by the exchange has been decreasing the past few years.

Chart B also indicates, as could be expected, that political news forms the largest category with 61.38 per cent, but is surprisingly followed by sports (20.15 per cent) which come far ahead of general news (12.25 per cent), the category usually associated with "sensational" stories.

Not surprisingly, the exchange reflects the failure to examine the Third World's most serious problems, namely its economic development.

The five leading originators of stories for the Eurovision news exchange in 1977 were the United Kingdom, whose BBC-Visnews fed 1355 items, and UP-ITN with 692 items, followed by RAI/Italy with 502 items, the three French networks with 446 items and the German ZDF network with 226 items. The figures for the latter three also include a fair proportion of agency film which was transmitted from those countries because of their geographical location.

The most avid takers of the daily feed of foreign news were the Eastern Europeans, whose seven nation Intervision (or OIRT, which is the Communist equi-

Chart B Subject and Geographical breakdown of news feeds

	Political		Economic-Social		General news		Sports		TOTALS	
	Feeds	Per cent	Feeds	Per cent	Feeds	Per cent	Feeds	Per cent	Feeds	Per cent
Europe	1240	46.84	215	8.13	367	13.87	825	31.16	2647	56.86 of EVN-0+ EVN-1
North America	233	46.5	39	7.78	155	30.94	74	14.78	501	10.76 of EVN-0+ EVN-1
Latin America	64	70.32	5	5.50	7	7.70	15	16.48	91	1.95 of EVN-0+ EVN-1
Middle East	585	95.90	13	2.14	1	1.80	1	0.16	610	13.10 of EVN-0+ EVN-1
Africa	492	95.35	5	0.97	8	1.55	11	2.13	516	11.02 of EVN-0+ EVN-1
Asia	243	83.79	13	4.48	22	7.59	12	4.14	290	6.22 of EVN-0+ EVN-1
TOTALS	2857	61.38	290	6.22	570	12.25	938	20.15	4655	—
	of EVN-0+ EVN-1		of EVN-0+ EVN-1		of EVN-0+ EVN-1		of EVN-0+ EVN-1			

Period: November 1, 1976-October 31, 1977
Source: European Broadcasting Union 1978

valent to the EBU) picked up a total 22,414 items (average of 3,202 per cent), followed by the Latin American countries which picked up 4,481 items, the Arab States Broadcasting Union which received its 4,434 items via Iranian Television, Jordan which took 4,359 items and

Yugoslavia with 4,196.

It should be noted, that the figures in Chart C only show the number of items which were received by the broadcast organisations, which cannot be taken as an accurate reflection of what was later shown to their viewers.

CHART C ORIGATION AND RECEPTION OF NEWS FEEDS BY EBU MEMBERS

1. ACTIVE MEMBERS

	ARD West Germany	BBC United Kingdom	** BRT Belgium	DR Denmark	ERT Greece	IBA Israel	ITN United Kingdom	JRT Yugo- slavia	JTV Jordan	LJB Libya	NOS Nether- lands	NRK Norway	ORF Austria	RAI Italy	RTA Algeria
Or.*	156	1355	62	20	38	12	692	87	11	11	207	55	72	502	17
Rec.	2712	1154	3231	2931	3442	3167	1292	4196	4359	2957	3544	3180	3901	3577	2312
	** RTB Belgium	RTE Ireland	RTL Luxem- burg	RTM Morocco	RTP Portugal	RTT Tunisia	RUV Iceland	SR Sweden	SRG Switzer- land	*** TDF France	TRT Turkey	TVE Spain	YLE Finland	ZDF West Germany	TOTAL
Or.*	67	16	18	5	32	12	1	62	138	446	40	297	24	226	4,681
Rec.	3537	1474	3096	2783	3339	3329	—	3296	4254	3164	2731	4213	3207	2929	87,307

2. NORTH AMERICA

	ABC United States	CBS United States	NBC United States	USP Network Pool	TOTAL
Or.*	2	89	19	23	133
Rec.	862	431	407	5	1,705

3. JAPAN

Or.*	11
Rec.	—

4. LATIN AMERICA

Or.*	18
Rec.	4,481

5. INTER-VISION

Or.*	241
Rec.	22,414

6. ABU**
Asian Broad-
casting Union
(via NIRT)**

Or.*	—
Rec.	3,343

7. ASBU**
Arab States
Broadcasting
Union**

Or.*	15
Rec.	4,434

8. MISCELLANEOUS

Or.*	311
Rec.	3

GRAND TOTAL TABLES 1-8

Origins: 5,410

Receptions: 123,596

*Including news agency material

** Separate figures are given for each of the Belgian TV Services, but as certain items were used by both, the total for BRT/RTB as one EBU member organisation is lower than the simple addition of the two figures shown above.

*** TDF figures include all items originated and received by any of the three French national TV companies: TF1, A2F and FR3.

**** ASBU+ABU: the number of receptions by individual ASBU or ABU members is not known to the EBU.

Period: January 1, 1977-December 31, 1977

A NEW SERVICE FOR TV WORLD READERS

PROMART

DRAMA

Each issue PROMART, the pink market place pages, will list productions on offer. This will take the form of paid listings, maximum 50 words for each programme. There is no limit to the number of listings and sub-headings.

The main categories will be: children's programmes, documentaries, drama, education, light entertainment, and sports. Other headings may be included on request.

FEATURES

"Mixed Blessings" — 6×30 minutes — Colour — Sparkling situation comedy series, dealing with the subject of mixed marriage. He's white, she's black. With Christopher Blake (Richardson in "Love for Lydia") and Muriel Odunton. Produced by London Weekend Television and distributed by RICHARD PRICE TELEVISION ASSOCIATES LTD., 4, ALBEMARLE STREET, LONDON W1.

"Sea Horses" — 15 minutes — Colour — If you were to arrive at Laytown at sunrise there would be little evidence of a race meeting about to take place. Gradually it is all assembled, from tents and fairground stalls to the ring of bookie stands. Finally, when the tide has gone out, the course itself can be laid out. (Won 1st prize at Cork Film Festival). DANDELION FILMS, 118 TOTTENHAM COURT ROAD, LONDON, W1P 9HL.

"The Children of Revolution — Cuba Today" — 52 minutes — Colour — Shows how the revolution has come to affect daily life in Cuba. The country's schools, economy, international trade industry are examined. In a cultural contrast the film shows ballerina Alicia Alonso, rehearsing the Tropicana Night Club Ballet. Interviews with a rancher manager, artists, students, and two youths who fought in Angola. FINNISH TV, TV CENTRE, HELSINKI 24.

"Rudolf Hess" — 45 minutes — Colour — In a prison of 600 cells, only one remains occupied — that of Rudolf Hess. The film includes eye-witness accounts of those who have seen Hess in Spandau prison, including his sister, wife and son. Also featured are those who worked with Hess, or encountered him at the Nuremberg trials, over thirty-six years ago before his imprisonment. TELEPOOL, SONNENSTR. 21, 8 MUNICH 15.

"A Place of Compromise" — 22 minutes — Colour — Diatar Fill's film is a general introduction for young people to the Australian seashore and the proliferation of creatures along it. FILM AUSTRALIA, ETON ROAD, LINDFIELD, NSW 2070, AUSTRALIA.

CHILDREN

"The Doombolt Chase" — 6×25 minutes — Colour — An enthralling family drama series which tells how three teenagers become involved in a deadly plot to hold the world to ransom using a secret naval weapon known as the DOOMBOLT. The story is full of dramatic action including a spectacular boat chase and a dramatic commando raid. Produced by HTV (Bristol) and distributed by RICHARD PRICE TELEVISION ASSOCIATES LTD., 4, ALBEMARLE STREET, LONDON W1 in territories outside Europe and Scandinavia.

"Around the World with Bolek and Lolek" — 104 minutes — Colour — Is an animated film depicting two mischievous young boys as they race around the globe, in pursuit of their prize, which turns out to be an award donated by an eccentric English millionaire. FILM POLSKI MAZOWIECKA 6/8, WARSAW.

"A Dog of Flanders" 52 × 26 minutes — Colour — Is an animated cartoon series about a dog and two children. Nero, an orphan boy, lives with grandfather in a Flanders village. His only friend is Aroa, whose rich parents oppose their friendship. Nero wants to be a painter and on arriving in Antwerp befriends a stray dog called Patrash. Aroa and the dog to feature strongly in Nero's life until his death in Antwerp cathedral. BETA FILM GMBH & CO. KARDINAL FAULHABERSTR. 15, D-8000 MUNICH 2.

"Classics Dark and Dangerous" — 6×26 minutes — Colour — Science fiction, suspense, horrors, the supernatural, crime detection and psychological drama are all genres of mystery represented in this series of six half hour episodes. All are adapted from stories by well-known writers and feature the talents of leading actors and actresses such as Kenneth More, Christopher Plummer, Glynis Johns and John Hurt. Produced by Harlech Television and distributed by RICHARD PRICE TELEVISION ASSOCIATES LTD., 4, ALBEMARLE STREET, LONDON W1 in Europe.

"The Professionals" — 26×52 minutes — Colour — Fast-moving film series about a special commando squad, which combines spectacular action with humour and humanity. Stars Gordon Jackson (Hudson in "Upstairs Downstairs"), with Martin Shaw and Lewis Collins as his dedicated young assistants. Produced by London Weekend Television and distributed by RICHARD PRICE TELEVISION ASSOCIATES LTD., 4, ALBEMARLE STREET, LONDON W1.

"The Confessions of Ronald Biggs" — 75 minutes — Colour — Safely living in Brazil this film gives an absorbing insight into the life of Ronald Biggs, the best known of all the Great Train Robbers. Filmed in Rio, Paris, London and Melbourne, Biggs emerges as an intelligent, though ill-educated criminal, whose reputation succeeds him wherever he goes. Includes comment from Biggs' ex-wife, and from Colin McKenzie, the first journalist to get to Biggs. GRUNDY ORGANISATION, 448 PACIFIC HIGHWAY, ART MARMON, SYDNEY 2064.

"My Mouth and Feet are my Hands" — 45 minutes — Colour — Shows how those without hands or arms have managed to cope with life through substitute functions. Painters and other artists have formed themselves into a co-operative organisation, saving their livelihood and avoiding dependence on others. Simultaneously painting has also had a therapeutic effect on many of them. SWISS GERMAN TV, FERNSEHSTR. 1-4, 8052 ZURICH, SWITZERLAND.

"Of Time and Tides" — 27 minutes — **Colour** — This film shows how people's lives have been affected since the drought in Africa. The problems faced by the Nubians, displaced by the Aswan Dam, the plight of the Somali nomads; and how projects have been implemented to help resettle these people. UNITED NATIONS TV, UNITED NATIONS, NEW YORK, N 10017.

"Radiation: In Sickness and in Health" — 30 minutes — **Colour** — Examines the constructive applications of radiation, and looks at the current developments in the use of radiation for diagnostic purposes. Also examines the affect of radioactivity on living organisms. Shows patients under-going radiation treatment. CBC, 354 JARVIS STREET, TORONTO, CANADA.

"Tankerbomb" — 60 minutes — **Colour** — David Suzuki warns that moving oil by tanker is a technology out of control. With millions of gallons of oil being spilled into the ocean, the film examines the ability of governments to clean up oil spills, and looks at the law governing tanker safety. Filmed on location in Canada and the US. CBC 354 JARVIS ST., TORONTO, CANADA.

ARTS

"Rimbaud the Fire Thief" — 130 minutes — **Colour** — Charles Brabant's profile of the poet Arthur Rimbaud, focuses on Rimbaud's friendship with Verlaine; their exile, their parting and Verlaine's attempt on his life, his later life as a deserter from the Dutch army, and dealing with arms and ivory in Ethiopia. With contributions from Prof. Vernon Underwood of London University and others. FRENCH TV, TF-1, 15 RUE COGNAC JAY, PARIS.

"The Pink Grapefruit" — 27 minutes — **Colour** — Shows Salvador Dali at his home in Northern Spain. The film portrays the environment created around Dali, who is seen showing guests around his museum, and at the celebrations to mark his first anniversary of its opening. PHOENIX FILMS INC., 470 PARK AVE. SOUTH, NEW YORK, USA.

"Anniversary Concert" — 60 minutes — **Colour** — Before an international audience in an open air theatre, musicians entertain 10,000 people to mark the 30th anniversary of the founding of the State of Israel. Artists at the concert in Jerusalem include Isaac Stern, the violinist, cellist Rostropovich, pianist Daniel Barenboim; with Zubin Mehta conducting the Israel Philharmonic Orchestra. ISRAEL TELEVISION, ISRAEL BROADCASTING AUTHORITY, P.O. BOX 7139, JERUSALEM.

DOC

"Go For It" — 90 minutes — **Colour** — Goes in pursuit of athletes who stretch themselves to the limits of their abilities. Surfers, skiers, hang-gliders and mountaineers, etc. Shot on location in California, Hawaii, and the Rockies, the programme also traces the history of skateboarding and the technique involved. MIRAMID FILMS, P.O. BOX 1048 SANTA MONICA CA 90406, USA.

"Women In The Soviet Union" — 50 minutes — **Colour** — Working alongside the men, women inside the Soviet Union enjoy probably the best legal security in the world. The film looks at the role played by women in everyday life, and asks whether the same rules apply on the domestic scene. TV REKLAM AB, PASILANKATU 44, 00240 HELSINKI 24, FINLAND.

"Alaska Oil: American's Pipe Dream?" — 30 minutes — **Colour** — Due to delays in pipeline construction to the Midwest, there is a likelihood of Alaskan oil surpluses in the West, while the East faces a shortage of supplies. With the help of animation and interviews the problem is examined. KPBS TV, SAN DIEGO STATE UNIVERSITY, SAN DIEGO, CALIFORNIA 92182.

"The New Explorers" — 60 minutes — **Colour** — A new series in which a scientist is set in a desolate area with a specific study to pursue, and left there alone for six months. In the first programme, Dr. Ted Walker is left by an Alaskan lake to study the return of the salmon, and their place in the ecology of the area. ALAN LANDSBURG PRODUCTIONS, 110 NORTH DOHONY DRIVE, BEVERLY HILLS, CALIFORNIA 90211, USA.

"The American Army. A Shocking State of Readiness" — 60 minutes — **Colour** — This documentary asks whether the army has the ability to defend Western Europe. The report raises the questions of morale and pay, and includes interviews with soldiers and officers on these aspects, plus training and equipment. A comparison of the NATO and Warsaw Pact military strength is made. COLUMBIA PICTURES TV, 15250 VENTURA BLVD., SHERMAN OAKS, CA 91403, U.S.A.

"C.I.A. — Inside Out" — 28 minutes — **Colour** — A critical look at the CIA by former agents ranging from W. M. Colby (former CIA Director) to John Stockwell, author of "In Search Of Enemies". The film deals with CIA involvement in various countries and questions its competence and morality. TELEPRESS INTERNATIONAL NEWS AGENCY 31/33 CHAMPS ELYSEES, PARIS 75008.

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Will unions demands make ENG cost effective ?

ALAN Protheroe, Editor of the British Broadcasting Corporation's (BBC) Television News, finds it ironical that Greek Television boasts six Electronic News Gathering (ENG) units and was able to lend some to Egyptian Television when Israel's Premier Menachem Begin visited President Anwar Sadat in Cairo.

For it was Protheroe, seconded to the Greek Government in 1975 to reorganise their television news and current affairs, who advised the Greeks to buy ENG rather than film cameras.

Now, three years later, Greece has its six units and Protheroe, at the once world-leading BBC, serving a population six times larger, has just one. Though he is better off than David Nicholas, Editor of Britain's rival Independent Television News (ITN) who has none.

It is not that the executives do not want them. They do. But the trade unions have applied the brakes to slow the introduction of new technology.

The ENG revolution has now swept across the world. "Every country on the Continent of Europe is now into it to a greater or lesser degree," mourns Protheroe. "It's galling to think that we are still stuck with an experiment when everyone else is plunging ahead."

YEAR-LONG TRIAL

For the BBC's one ENG unit is still only on a year-long union-agreed trial, and there will have to be further negotiations to continue its use after October. While ITN, though it conducted experiments with ENG several years ago, has not even been allowed a similar trial.

There are two unions principally concerned — the Association of Broadcasting Staff which has some 14,000 members, most of them employed by the BBC, and the Association of Cinematograph, Television and Allied Technicians (ACTT), which has around 19,000 members including most of those employed by Independent Television, and in film studios and laboratories.

So far the ACTT has resisted the introduction of ENG, while the ABS agreed to the BBC trial only after 18 months of negotiation and the drafting of a 15-point document. After which the BBC's first steps in ENG were announced to the press as a giant leap for mankind.

The experiment began last October 10 when the BBC first used ENG for real to show an interview with Margaret Thatcher, and the trial period runs until the same date this year.



Alan Protheroe

But BBC executives are already impatient. Protheroe says: "Although the experiment is still going on, there is no point in it. ENG has clearly demonstrated itself the kind of equipment we want and we have proved all we wanted to prove. The advantages are evident and it has fitted in as we predicted."

The BBC's £120,000 (\$216,000) unit, consisting of two operators in a Range Rover with a Philips LDK 11 camera, a portable video-cassette recorder and

Although the experiment is still going on, there is no point to it.

radio-link equipment, has been in daily use. It has been used to record material on site, and to transmit to the Television Centre for live use in bulletins or recording there.

The criterion for its assignment has always been the need for speed. "We have never used it just because it was there," says Protheroe. "One of the first

jobs where it rang the bell was the Queen's departure for Canada, where we covered it at Heathrow at something like 12.35 p.m. and it was on the air at 12.53 p.m. Pretty good as we hadn't got a radio link and it involved pretty rapid driving from Heathrow."

Protheroe says there has been only one bit of trouble; a technical fault crept into the links used for transmitting back to the centre, but this was soon cured.

What concerns him now is to avoid a hiatus at the end of the year's experiment with the ENG equipment being put in store to await new union agreements.

In fact, he wants to bring a second unit into use even before the experiment ends, and to have five units in use next year. A working party composed of management and union representatives started negotiations in June about staff gradings in the hope of producing firm recommendations by August so that the hard talking can begin.

And it will be hard. There is no question that the union will not drive a hard bargain over the use of ENG. Both the ABS and ACTT have a number of understandable fears about ENG.

They have fears about manning levels, because it has been suggested that productivity can be increased by 50 per cent with the same manpower by use of ENG.

They have fears about the future of film cameramen, though both BBC and ITN have stated that they do not intend to phase out film in the foreseeable future. At present the BBC Television News has 20 film crews; Protheroe agrees that if he can get five ENG units next year there must be a reduction, not, he says, in film crews, but in film cameras. He says: "We have given an absolute guarantee that no one becomes redundant as a result of ENG. The next ENG people, like the present ones, will come from among film and engineering personnel. The glass walls of separate disciplines are disappearing."

The BBC plans to start a third ENG training course in September. But union fears could hardly have been allayed when Dr. Boris Townsend, Head of the Independent Broadcasting Authority's Engineering Information Service, said in an IBA Lecture in February: "ENG equipment is now sufficiently automatic to be used by any sensible person — pro-

viding maintenance back-up is available. Last year, when the American Broadcasting Corporation was suffering a technicians' strike, the manager of one station gave two of his girl secretaries half an hour's instruction in the use of ENG equipment and then sent them out to



Sir Denis Forman

cover a story — which was later transmitted."

Probably the main reason for union intransigence is the opportunity it gives them to win more money for members. Agreements are likely to come expensive. With the British Government still trying to peg down pay rises, revised gradings and productivity agreements are the magic passwords to big increases. And companies may find it difficult to argue that they cannot afford them. Casey Davidson, Vice President, Operations, of the Columbia Broadcasting System's News Division in New York (which has not bought a film camera for 15 years) has said that by the end of 1980 CBS will have 70 ENG systems which will effect a saving of \$54,000 per crew per year.

STRONGER POSITION

Britain's unions, already strong, will be in an even stronger position if and when a proposed merger of the ABS and ACTT takes place (*TV WORLD*, Oct 1977). Alan Sapper, general secretary of the ACTT, says that he looks forward to the new combined union being able effectively to control what is produced and the equipment used to produce it.

There has been — and still is — a reluctance on the part of management to discuss the union attitudes for fear of exacerbating problems. Executives were

once able to avoid it by suggesting that ENG recordings were not yet up to the standard which British viewers expected from television. This is no longer true. It is doubtful whether any viewer detects the use of ENG in the BBC bulletins. Protheroe says, "Anyone who tells me that 16mm film is of transmission quality and VTR is not is talking absolute cobbler. What ENG does do is give a more consistent feel to the programme because so much of the programme, from the regions and overseas, though it may have started as film, ends as VTR anyway. And in the transition from studio to film to VTR during the course of a bulletin it is the film that is — not substandard — but different."

One prominent British television chief has now openly criticised union foot-dragging. Sir Denis Forman is Chairman and Joint Managing Director of Granada Television, one of the ITV regional companies which might find ENG particularly cost effective for its news operations.

In an IBA lecture in March, referring to the rarity of ENG in Britain, he said: "Britain, for decades world leader in both the art and science of television, is now sliding rapidly down the technological league.

"There is little profit in lamenting the good old days, nor in blackguarding the unions for lack of co-operation. There is scarcely a man in television who is not personally and professionally as keen as any management to get his hands on new gear. But he is prevented by his alter ego, the trade unionist who recognises there is money in it.

It reaches a point where any bargain can be struck.

"Nothing wrong with that, you may say, why not pay the money? But there is a catch. In terms of an effective pay policy, pressure builds up in the second, third and no doubt subsequent years. It reaches such a point that new technology, a bargaining counter in any conditions, reaches a super premium where any bargain can be struck.

"The effect of much of the new equipment is not to make television more cheaply but to make it quicker and better. It may or may not be more economical to gather news by means of lightweight electronic equipment; certainly there is not enough saving in it to cover the capital costs and buy out the unions. Certain payments for increased skills and responsibility are in order. But at what level?"

That is what the BBC may soon discover.

ANTHONY DAVIS in London

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Extreme caution

Why French TV passed up Thomson's new ENG camera

FRENCH television executives have been approaching Electronic News Gathering (ENG) with roughly the same attitude that a man has when he suddenly finds that he's walked into the middle of a minefield — extreme caution.

All three French channels, TF-1, Antenne-2 and FR-3, realise that ENG is here to stay, but none of them are willing to make large bets on how it will develop. As a result all three have been experimenting with tried and tested RCA TK-76 cameras and relatively cheap Sony 3/4 inch U-Matic video recorders and editing equipment.

"We chose 3/4 inch because it's cheaper," explains Antenne-2's technical chief, Maurice Geoffroy, "and also because both Sony and the Nippon Electric Company (NEC) manufacture compatible 3/4 inch equipment, which means that we don't have to depend on only one supplier." Geoffroy adds that French TV shied away from one inch not only because it was expensive, but because Sony, Ampex and Bosch Fernseh all developed different systems, and no one in the European Broadcasting Union (EBU) seems to know which will be the final standard.

All the French channels were disappointed in the quality produced by U-Matic equipment, but Sony has now produced a new series of broadcast quality 3/4in equipment based on its new BVU-100 video recorder and BVU-200 editing machines, which will be marketed in Europe by Thomson-CSF. Pre-production models have been leased to all three channels, and the reactions from all of them have been enthusiastic.

The channel most likely to go ENG the quickest, however, is FR-3 — France's regional network. FR-3 broadcasts locally produced 20-minute news shows from 22 independent centres scattered across France. The channel decided to take the plunge into ENG because four centres — Besançon, Montpellier, Reims, and Caen — will soon switch from black and white to colour. Rather than invest in new colour labs, FR-3 decided to go electronic. The same will hold for a new FR-3 centre to be built in Ajaccio, Corsica. Eventually, the stations will each have three ENG crews, with one film crew for documentary and magazine work. The film will be farmed out to commercial labs for processing.

The big winners in sales to FR-3, so far, have been RCA, and, of course, Sony with its new BVU series. FR-3 already has three RCA TK-76 cameras. It's ordering seven more for its stations in Montpellier and Ajaccio. It will choose equipment for the other stations later.

"We decided to start with the RCA TK-76 because it was available," explains Jean Claude Morin, FR-3's technical chief. "It's also proved itself to be a very good camera."

FR-3 could have opted for the Microcam, which Thomson-CSF, a French company, acquired when it bought out CBS laboratories. But an early model of the Microcam, bought by FR-3 a year ago, developed circuit problems and proved too fragile for rough news work. Thomson-CSF also ran into production problems last year which delayed deliveries. The early bugs have been



Microcam

ironed out now and production is going according to schedule, but RCA has unquestionably gained a head start. While about 150 Microcams have been sold in the US, and about 30 more in Europe, RCA has sold at least 1,000 TK-76's.

"Once you've bought a camera, there's an advantage to sticking with it," explains Antenne-2's Geoffroy. "You know how the camera works, and you've built up a supply of spare parts." Antenne-2 currently has three RCA TK-76's, and has ordered three more.

Although all three channels say they eventually plan to test out the improved Microcam, it's by no means certain that they will buy the Thomson-CSF version. This might seem a slap in the face for French industry, but it's worth noting that no Microcams are actually being built in France. Thomson-CSF builds a bi-block version of the camera (with a separate power pack) at the Thomson-CSF labs in Stamford, Connecticut. Sony,

which bought a manufacturing licence for the camera, builds a monoblock version in Japan. The monoblock is obviously attractive to news operations. Thomson-CSF modifies both cameras for PAL and SECAM at its laboratories in France.

Although FR-3 is the biggest potential market for ENG equipment in France, the other channels have also been experimenting. Antenne-2 currently has 27 newsfilm crews and three ENG crews. "When the new RCA TK-76 cameras arrive we will have 6 ENG crews and 24 film crews," says Geoffroy. Eventually Geoffroy expects the balance between ENG and film to be about half and half. "I don't think we'll ever go completely ENG," he says. Adding, "one reason is that we sell a lot of our news coverage outside France. By the time ENG footage gets into the archives it's already fourth generation and the quality isn't good enough for further reproduction. We will always need film, but for daily news coverage, ENG is quick and it has the advantage that a crew can see what the final result will look like while they're still on the scene."

Antenne-2 is counting heavily on the new Sony 3/4 inch broadcast quality series BVU equipment to upgrade the quality of its ENG coverage, but in the meantime it has been making do with U-Matic VR3800 video recorders and VR2850 editing machines. The conditions are severely limited though. "We find that we can transfer from a VR3800 to 2 inch tape and then edit, or we can edit on the VR2850 and broadcast directly from 3/4 inch tape, but the U-Matic quality is not good enough to edit and then transfer." Geoffroy is confident that the BVU series will eliminate most of these problems.

The oldest and most conservative of the French channels, TF-1, has been the slowest to get into ENG. The channel currently has four RCA TK-76 cameras, but uses two of them with two mobile 1in VTR broadcast studios housed in two Citroën station wagons. The other two cameras are used alternately with a single pre-production model BVU set-up, leased by Sony. TF-1 rejected the inferior quality of U-Matic, but is satisfied with the BVU system. The channel is nevertheless moving slowly. "We did a lot of experimenting," says George Adjadj, TF-1's technical chief, "now we are putting one story produced with ENG into the newscast every night." According to Adjadj, TF-1 has been trying to acquaint all of its 30 or more news camera crews with ENG gradually. "We don't want to go too fast," explains Adjadj. "We don't want to prejudice the public by using equipment which is not up to standard yet."

BILL DOWELL in Paris

WORLD PROGRAMME RATINGS

TOP 10 SHOWS IN CANADA

Programme	Network	Viewers (Millions)
1. Wonderful World Of Disney	CBC	3.57
2. Happy Days	CBC	3.20
3. M*A*S*H	CBC	2.91
4. Three's Company	CBC	2.90
5. Hockey Night In Canada	CBC	2.65
6. Project UFO	CTV	2.52
7. Donny And Marie	CTV	2.37
8. Nancy Drew/Hardy Boys	CTV	2.31
9. Quincy M.E.	CTV	2.20
10. Front Page Challenge	CBC	2.20

Source: ARD/ZDF week ending June 4, 1978

TOP 15 BRITISH SHOWS

Programme	Network	Viewers (Millions)
1. 79 Park Avenue (Part 5)	ITV	13.90
2. News At Ten	ITN	13.45
3. 79 Park Avenue (Part 3)	ITV	13.45
4. 79 Park Avenue (Part 1)	ITV	12.80
5. This Is Your Life	THAMES	12.80
6. Coronation Street	GRANADA	11.80
7. Wheels	ITV	11.65
8. That's Life	BBC	11.60
9. The Benny Hill Show	THAMES	11.55
10. Starsky And Hutch	BBC	11.45
11. Nine O'clock News	BBC	11.30
12. 79 Park Avenue (Part 2)	ITV	11.10
13. Crossroads	ATV	10.95
14. 79 Park Avenue (Part 4)	ITV	10.80
15. World Cup: France vs. Italy	ITV	10.80

Source: Jictar June 4, 1978

TOP 10 WEST GERMAN SHOWS

Programme	Network	Viewers Over 14 (Millions)
1. World Cup: Tunisia vs. Mexico	ZDF	11.78
2. Music Shop	Bavarian TV	11.20
3. Manhattan Mission	DFS	10.59
4. The Avengers	Bavarian TV	10.43
5. World Cup: Sweden vs. Brazil	DFS	10.43
6. Music, Music, Music	ZDF	10.40
7. Starsky and Hutch	ZDF	10.29
8. Star In Flames	ZDF	10.23
9. Saturday News of the Day	DFS	10.08
10. World Cup: Peru vs. Scotland	DFS	9.96

Source: BBM Bureau of Measurement, March 26, 1978

TOP TEN SHOWS IN JAPAN

Programme	Contents	Network	Rating
1. Otechan	Drama	NHK	41.7
2. News (Wednesday)		NHK	35.5
3. TV Rotary	Information	NHK	35.3
4. It's Eight O'Clock: Let's All Get Together	Variety	TBS	35.2
5. Studio 102	Information	NHK	33.1
6. Sazae-San	Animation	Fuji	30.6
7. News (Saturday)		NHK	30.0
8. Thursday Night Baseball	Sports	NTV	29.7
9. Ningen Moyo Fufu	Drama	NHK	29.6
10. Ogon No Hibi	Drama	NHK	29.1

Source: Video Research for the week ending June 4, 1978.

TOP TEN SHOWS IN AUSTRALIA

Programme	Rating
1. Are You Being Served (UK)	42
2. Some Mothers Do Have 'em (UK)	35
3. The Restless Years	31
4. M*A*S*H (US)	30
5. Channel Seven's Big League	29.5
6. The Muppets (UK)	29
7. This Is Your Life	29
8. Love Boat (US)	29
9. On The Buses (UK)	27
10. Willesee At Seven	27

Source: McNair Anderson, June 17, 1978

Scandinavia:

A difference in style

DESPITE their sheer size and raw commercial power, television's annual super-events like MIP-TV and MIFED don't appear to be undermining the popularity of Europe's local screenings. In fact, 114 European programme executives from 31 countries seem to be determined to keep the quiet dignity and seclusion of the small viewing sessions alive.

"European broadcasters are not given to the hard sell" says the British Broadcasting Corporation's (BBC) Head of Programme Acquisition, Gunnar Rugheimer. "It's primarily a difference in style. MIP is an affair put together for people with commercial interests. It's a marketplace atmosphere."

In the sun-lit dining room of a turn-of-the-century baronial estate at a seaside Copenhagen suburb, Belgian Television's Senior Producer, Prosper Verbruggen, was having his first cup of coffee before putting in another full day in front of VTR monitors at last month's Nordic Screening.

"We are not like the Swedes or the Dutch," he said. "We don't have 30 or 40 people going around looking at programmes. I see things here which I simply don't have a chance to see at MIP. When I can sit quietly with people connected with the screening, it's obviously a better experience."

SANE ALTERNATIVE

Local events like the Nordic Screening are regarded by some European television executives as the sane alternative to Cannes and Milan which, as one industry executive sighed, "Everyone in the world goes to."

Pleasant and productive as they are, however, the local screenings are expensive both to sponsor and attend.

"We can't afford all the travel" said Israel Broadcast Authority's (IBA) Esther Soffer. "This is becoming an extravagance for us. We do most of our buying from catalogues and pilot tapes."

Ms. Soffer had been in Munich for the Prix Jeunesse when IBA officials gave their reluctant approval for her to continue on to Denmark for the Nordic Screening. Although by her own admission the likelihood of her buying anything there was small, she approached her assignment philosophically. "Part of the

job," she observed after a day of screening children's shows, "is not finding anything."

How much the six Nordic sponsors (Denmark, Iceland, Norway, Sweden and the two Finnish stations) spent on their screening, the organisers won't say. But Denmark Television's International Sales Director, Eric Christiansen, the session's host, indicated that financing was a cooperative venture based on the number of screening hours logged by each participant. Sweden, for example, was expected to top the list with 60 hours of programming, according to Christiansen.

A fundamental difference between the Nordic Screening and extravaganzas like MIP and MIFED is that at Copenhagen, buyers came to screen programmes.

The Nordic organisation offered two parallel viewing schedules in independently equipped screening areas. The "A" list programmes formed the official sales presentation of the screening. The 82 programmes on this list were aired by category (Children, Documentary, Music, Nature, Drama and Light Entertainment) according to a published schedule of times and titles. The "A" list shows totalled 183 hours of screen time. Buyers who missed a particular show because of scheduling conflicts, or those who simply compiled a more convenient schedule of their own, could arrange for a private screening from the "B" list — an entire floor of viewing rooms set aside to insure complete scheduling flexibility.

The Nordic countries screened a total of 152 shows between the "A" and "B" lists — with documentary productions (44 shows) and Children's programmes (31 shows) leading the list of offerings.

The "B" List sessions were immediately cornered by buyers who came to Copenhagen, catalogue in hand, knowing just what shows they wanted to see. By blocking out a screening room for themselves, they were able to plough through a quantity of programmes that would be impossible to see in the confusion at MIP or MIFED, and which could take four months to screen if they relied on cassettes requested from distributors through the post.

For the BBC's Rugheimer, whose organisation imports only 15 per cent of its total air time, the "B" List screenings were an important working tool. "Our problems are rather unique," he

explained. "We are the biggest broadcaster and rather the smallest importer in the world. The interest in these screenings from our point of view is really just to get specialised material."

Rugheimer spent most of his time watching Nordic drama productions, much of which, he observed, "is too slowly paced for British viewers". Half-way through the week-long screenings, he had seen only one programme that excited him — Danish Television's production of "Aereole", a 20 minute recording of Rudolf Nuryev dancing with the Royal Danish Ballet. "Aside from that," Rugheimer said frankly, "I haven't seen anything else worth a tinker's damn."

"You have to remember one thing," Rugheimer told *TV WORLD*. "We are not basically looking in areas where people are pushing the hardest. For instance, we're not looking for documentaries. We have such a huge documentary organisation of our own that for an outside documentary to find a place in our schedule means something of ours has to go."

Bucking the BBC's import quota system can be a nightmare under normal circumstances, but when you're a Nordic distributor and you know the rest of the world thinks your drama is too depressing, your children's shows too *avante garde*, and your musicals simply banal, you've got yourself a real marketing challenge. Nevertheless, the Nordic television community last year sold Rugheimer a six-part drama series, a play, an opera and one documentary.

Why does Rugheimer come to the Nordic Screening? "Just on the outside chance," he says, "that there's something here that no one's stumbled across."

Rugheimer isn't the only one who finds it difficult to bring home Nordic programming. Belgium's Verbruggen was also looking at drama productions and wasn't terribly impressed with what he saw.

"The difference between US or British and Nordic programming" he said, "is chiefly the element of entertainment. Nordic drama is not entertaining. Entertainment is the ability for a programme to keep an audience locked to their screen. European TV isn't meant to entertain, by and large."

JUDAH PASSOW in Copenhagen

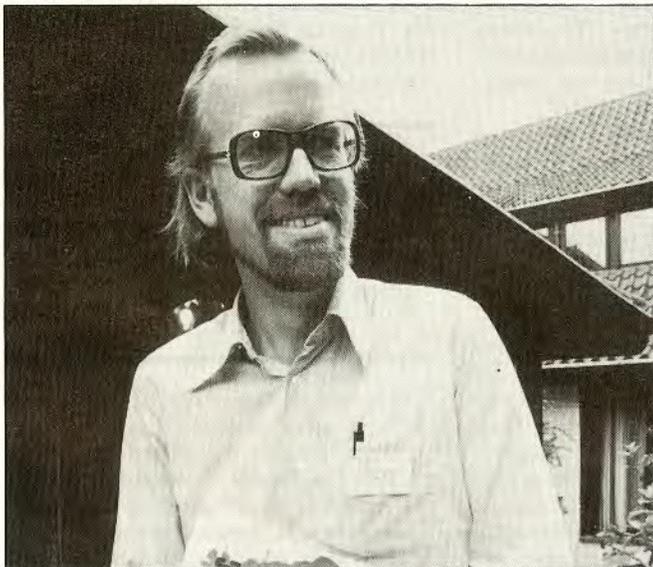
TV WORLD, JULY, 1978



Gunnar Rugheimer

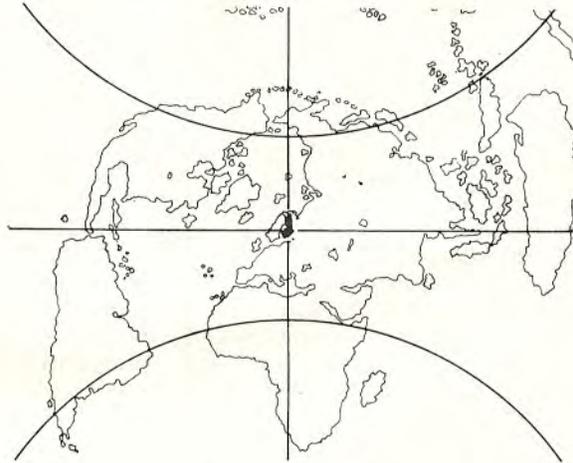


Prosper Verbruggen



Eric Christiansen

Photos by Judah Passow



**YLE is Yleisradio,
the national
Finnish Broadcasting Company,
founded in 1926.**

YLE is a full member of both Western and Eastern European broadcasting organisations, EBU/UER and OIRT (Eurovision and Intervision). There is a close cooperation in the fields of radio and television between the Nordic countries (Nordvision).

Approximately one-third of YLE's TV programmes are of foreign origin. Programme imports provide a fairly well-balanced selection from both East and West. Finnish TV programmes have won numerous international prizes and honourable mentions at the world's most important festivals. Interest in Finnish television programmes has grown. Active promotion and marketing has been going on since 1971.

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Looking for America

ONE of the most ambitious television productions exhibited by the Nordic community at their screening last month was a three-part, four-and-a-quarter hour long series called "US Media", produced by Finland's MTV.

Written and directed by 32-year old Timo Mikkonen, this expansive study of America's television-shaped social and political attitudes is perhaps most remarkable for its outsider's detached and perceptive observations. Mikkonen's on-camera interviews with Senators, policemen, Indians and Blacks contain questions which no American television newsman could ever ask, for a wide variety of reasons, and the responses are loaded with a candour and sincerity that makes America's television-generated frustration and confusion both sad and fascinating to watch.

Exceptionally well researched and written with sensitivity and insight, Mikkonen introduces the second part of the series, "The Image vs. The True Stories", with the observation that "while America is stars and stripes and apple pie, upon close examination of that pie we find that the core is a little raw and the crust a little over-done around the edges".

Mikkonen worked on the project for two and a half years with a \$100,000 budget. There are, obviously, some flaws in the production. The camera work is rather bland, very suggestive of the utilitarian but uninspired photography used to shoot the evening news. The cameraman has a penchant for slow, wide pan shots of the Southwest plains, downtown Chicago and the front lawn of the White House in Washington. There is no sound over these shots. If there is a point to them, it is not readily apparent. The editing could be tighter throughout the series, but in a very interesting explanation, Raimo Lahti, International Sales Director for MTV, said that "US Media" was both shot and cut for a Finnish audience, who react best to a pacing that is less dynamic than is generally found in American, French or German TV productions.

JUDAH PASSOW in Copenhagen

Holland:

The claim system

WITH so many broadcasting organisations competing for viewers and members, often using foreign programmes as bait, one might expect the competition to buy those programmes to be cut-throat. But it is not. Nor should it be if the system operated by the Dutch TV authorities functions well.

Programme buying is centrally co-ordinated by the "Filmzaken" department of the umbrella broadcast organisation, the NOS. The centralised system was instituted in 1959, with the agreement of all the broadcasting organisations, to ensure that there would be no price war. Each broadcasting organisation has its own programme buying department with representatives attending screenings and festivals. When a particular group decides that it might like to buy a certain programme, then it can take an option on it under a "claim" system. Other organisations may put a second, third, fourth or eighth claim on it. But the price is negotiated by one man, Hans Beumer of the NOS.

Hans Beumer sits in his office in the Dutch TV capital of Hilversum on a hot sticky afternoon. From behind thick glasses his eyes reflect the tolerant resignation of someone who has sat in the hot-seat for 19 years and in that time seen hundreds of miles of video and film footage.

"I am here to see that everything goes straight, I am just a businessman. A neutral figure who does the buying for all the different organisations. The whole system was set up to ensure price control. You cannot afford to have one organisation playing against the other."

Asked if he ever advises a broadcast organisation not to buy for reasons other than price, Beumer replied, "No, I am only interested in price, what they buy is completely up to them. I have to be seen to be neutral."

"We have price arrangements with major US companies, the Motion Picture Export Association of America and some larger Europeans like Granada TV of the United Kingdom. The programme makers know what we can afford to pay. They always want more of course! There is some variation in the prices charged to various countries. Equally productions from certain countries are inherently more expensive than productions from other countries. US series tend to be a bit

more expensive. And obviously one expects to pay more for an opera than a documentary."

Beumer says the overwhelming majority of the programmes he buys come from US companies, followed by the British Broadcasting Corporation (BBC) and the Independent Television (ITV) companies in Britain with Germany, France and the Scandinavian countries as minor suppliers.

"One has to do a lot of travelling in this job," he says, "not only to see the programmes, but to make the contacts. We go to all the usual events, MIP, MIFED, the EBU screenings and so on and sometimes we go to Eastern Europe too. This year I am going to Moscow."

Under the "claim" system the company which expresses interest earliest has first refusal on a programme. But it can only buy if the price is right. If Beumer cannot negotiate a suitable price, then neither the first, second or third claimant can buy it. This might make his position seem rather autocratic, but being the Netherlands, things are democratic.

"It's a process of consultation. But if we accept too high a price once, then we set a precedent. We generally say 'no' jointly if the price is too high. In the event of one of the broadcasting organisations wanting to buy a production at a price which I cannot accept then the matter is referred to the committee of Programme Commissioners and its head, the TV Programme Commissioner for the NOS, Mr. J. L. de Troye. I am answerable to that committee and ultimately to him. But we rarely, if ever, have to call on them."

"It's a process of consultation. But if we accept too high a price once, then we set a precedent."

When asked to describe his negotiating skills, Beumer replied: "I'm easy going although people say that I am tough because I generally get what I want. Our system backs up my decision. The broadcasting organisations tell me which programmes they want. I negotiate the price after seeing the programmes, ask for the

prints, publicity material and scripts, then some of our hundred-strong staff get down to doing the sub-titling. If there is too big a price difference between me and the sellers, I can stick to my guns because of the system, so we have a drink and stay friends. The TV world is fairly small and friendly. There is no good creating enemies, sellers and buyers know that they may need each other the next day. There is a very good understanding between all the broadcasting organisations in the Netherlands and me and between me and the programme sellers."

According to Gerard Smit, head of the Film department of the AVRO, one of the larger Dutch broadcast organisations, and one that claims to be neutral, "we could not do without imports, partly because the budget we get, a percentage of the licence and advertising revenue allocated according to number of members per broadcast organisation, and partly because we are an internationally minded people. Between 25 and 35 per cent of AVRO's programmes are imports. To get the programmes we attend all the big events in the TV world calendar. When we see something we like, we put in our 'claim' and hope we can get it."

"We look for quality programmes with high production value, attraction entertainment and perhaps educational value. We know what our audiences like," says Smit.

Serials are important staple fodder for Dutch viewers, and AVRO, to a certain extent, plans its total programme around major serials. For instance they showed 93 episodes of the BBC serial, **"The Brothers"** between 1974 and '77.

"We are on the lookout for major serials of about 13 episodes which then cover a quarter of the year," he says.

"Sometimes we are almost obliged to buy things. **"Roots"** for instance had so much international publicity that one organisation had to buy it. It was expensive, but it had a very high production value. If we hadn't bought it someone else would have," insists Smit.

One such production which TV companies might feel "obliged" to buy is **"Holocaust"** however it is proving something of a hot potato since the company which had the first option on it felt it was a little too harrowing and would awaken too many unpleasant memories. The broadcasting company with the second option is now considering it, if they decide against broadcasting it, then one of the more politically radical organisations will probably do it.

The VARA is just such a radical broadcasting organisation. What effect does their political stance have on their programme buying policy? Cees Pinxteren, one of the three people responsible for



Janny Langbroek

buying there says, "we look for programmes with social relevance. But they're hard to find. The majority, in the past, have come from the BBC who have a different approach to purely commercial stations. We used to buy a lot from Scandinavia. The US has never been a big supplier."

However, VARA have just run the MCA mini-series, **"Seventh Avenue"** which has social relevance in a rather banal sort of way. "This has more to it than the average US series, and it is an audience puller, that's why we bought it," notes Pinxteren. Serials are as important to VARA as to anyone else, they are also running the 13-part **"Space 1999"**. "People don't like 'messages', we realise this, but we still have a good try, while remembering our ratings," he says.

The buying situation is slightly different at the VPRO as Janny Langbroek of the film department explains.

"We're a small outfit and everyone does a bit of everything, although I'm the main person here for buying. We have a programme committee who make up the schedule of bought and self-made material. I go and see everything that might be of interest. If it seems worthwhile I ask the other committee members to see it, if possible. If not, I make a report for them. But other people in the organisation go to film and TV festivals just to gauge what is going on, our directors for instance."

What does the VPRO look for in programme material? "For amusement programmes we look for something new, daring and different," says Langbroek. "We consider ourselves to be the spearhead of Dutch TV. What we do today, the others

do five years later. With documentary material we look for things that are topical, politically important and slightly to the left. Sometimes we can get suitable material from the UK or Sweden, but we always have the problem that they try to be neutral. Our philosophy is that you have a right to show only one side of the issue, as honestly as possible, and let the viewer decide for her or himself."

"If something is controversial we usually get it. For instance we had sixth claim on **"All in the Family"**, but everyone else shied away, even though it is fairly

"people don't like 'messages', we realise this, but we still have a good try."

innocuous, and we ended up getting it."

But things are not entirely a bed of roses as far as the "claim" and buying system go in Dutch TV land. One unfortunate aspect of the "claim" system is that tastes as well as hits are easy to predict. So it is not unknown for one organisation to buy something just to prevent another organisation scoring a success, and then letting the programme languish in the archives. Another ploy is to buy perhaps the first six episodes of a 40-episode marathon, which effectively stops anyone buying the rest. However, such tactics are very much the exception in what is a friendly and co-operative television community where competition is keen but fair.

BILL THIRD in Amsterdam

United Kingdom:

ERIC Abraham, John Ammonds, James Butler, Bryan Cowgill, Tim King, Paul Lang, Sam Leitch, Julian Mounter, Peter Pagnamenta, Michael Townson, Bernard Wiggins, Mike Wooller, Eric Morecambe and Ernie Wise have two things in common: not long ago they worked for the British Broadcasting Corporation (BBC); and now they work for Thames Television.

Their jobs vary widely. The first on the list, Eric Abraham, is a researcher who used to work for the BBC's weekly current affairs flagship programme "Panorama" and now works for Thames's weekly current affairs flagship programme "This Week". The last, Morecambe and Wise, are Britain's top comedy duo whose Christmas specials for BBC-1 have topped the annual ratings for several years. Now they are under



Buying power of Independent TV



Bryan Cowgill

contract to make four TV specials and a feature film for Thames.

A wholesale movement of such widely varied talent has resulted in a series of claims and counter claims within the world of British broadcasting, and also in the national press.

On the one hand Thames have been accused of using chequebook raids to sap the strength of the BBC. On the other hand the BBC have been accused of piling on the agony in their protestations because it happened to suit their book to appear helplessly under financed and unable to keep their staff at a time when they were seeking an increase in the licence fee.

The early claim that Thames's head hunting resulted from inside knowledge

of the Government's intention to allocate Britain's much discussed fourth channel to the ITV network (in which Thames is one of the five largest companies) faded when it became clear that the Government had — at that time, anyway — taken no firm decision.

It is clear that thoughts of the fourth channel, in whatever form, do lie at the back of Thames's strategic thinking. But such thoughts do not alone explain all the staff moves. There is no single immediate reason for these, but a whole collection of closely interconnected factors, of which it is possible to list at least seven.

SEVEN REASONS

First came Thames Television's desire to ensure the renewal in 1981 of their lucrative contract to supply Greater London with its weekday commercial television.

Second was the fact that renewal could be endangered if Thames did not make improvements in its regional news and current affairs output. They had been criticised for not doing as much to serve their area as some of the smaller regional companies.

Third was the desire of some within Thames to replace managing director George Cooper with somebody whose experience and outlook they felt better

suited to a modern television company.

Fourth was the particular interest and expertise of the man who replaced him: Bryan Cowgill, then Controller of BBC-1 but well known too for his years as the BBC's Head Of Sport when he had negotiated many exclusive contracts for events ranging from Wimbledon tennis to world championship snooker.

Fifth was the somewhat diffuse nature of Independent Television's (ITV) sports effort and the ripeness of the Network Sports Committee for the arrival of a man such as Cowgill who promptly became chairman.

Sixth was the ready availability of funds: like other British commercial television companies Thames have not only been making good profits but showing an increase that has been almost embarrassingly rapid at a time when the rest of the economy has been sluggish. Not long after Cowgill's arrival Thames announced a £7M (\$12.6m) increase in programme budgets.

And seventh is the predictable and familiar chain-like pattern of staff hiring that occurs so often when one or two top men move from one employer to another.

That there is really nothing new about this is proved by looking at the series of moves which followed the hiring 12 years ago of Jeremy Isaacs (now Director of

Programmes at Thames) to run "This Week". When Isaacs left the BBC's "Panorama" to go to Thames, Philip Whitehead, Jo Menell, Jolyon Wimhult, David Elstein, Udi Eichler, John Morgan, Mike Fash, and Frank Hodge followed him: a list which now sounds like the past and present backbone of Thames's current affairs and documentary departments, but BBC-trained to a man.

Clearly it is as much the fate of the BBC with its 25,000 employees to supply trained staff to smaller broadcasting organisations as it is of the Royal Air Force to supply trained pilots to the commercial airlines.

Nor is it only the BBC that Thames have raided: from Independent Television News (ITN) — the body which supplies news programmes to the ITV network — Thames have hired Andrew Gardner as the presenter, Robert Southgate as one of the reporters, and Alex Valentine as one of the producers for their early evening magazine "Thames At 6", and John Mahoney to be news editor of a completely new regional news service.

There is no denying that the accumulation of talent tempted away from the BBC is impressive, but it is significant that it was not just a question of hooking Cowgill and then reeling all the others in behind him, head to tail. Three of those on the list at the start of this article had joined the company before chairman Howard Thomas managed to get Cowgill to move across.

Mike Wooller left the BBC to take charge of Thames's documentary department more than a year ago, and James Butler followed shortly afterwards to run their new series about finance and



Peter Pagnamenta

commerce, "Time For Business". Then last summer Peter Pagnamenta, editor of the BBC's "Panorama", approached Thames with one set of ideas and eventually joined them in October to implement another set as the company's new head of news and current affairs. The point is that he approached Thames and not vice versa.

Next to go was Cowgill, and he brought in Sam Leitch, former Head of Sport at the BBC who had, however, left the BBC some time previously to work with the West German television entrepreneur Lothar Bock and as sports advisor to NBC.

Between them Cowgill and Leitch have already tied down for ITV a four-year



Mike Wooller

contract with the British Amateur Gymnastic Association for exclusive coverage of all gymnastic events in Britain, including a Soviet visit this year. Furthermore, horrified that their erstwhile employers had been allowed to get away with buying a world heavyweight fight for a paltry £35,000 (\$63,000) they quickly outbid the BBC for the next two: the Norton/Holmes match in June and the Ali/Spinks return bout which is scheduled for September.

DIRECT COMPETITION

Now they are planning for Thames to produce a midweek sports programme which will compete directly with the BBC's popular and respected "Sportnight", and with this in mind have brought in Paul Lang, former editor of the BBC's Saturday afternoon sports magazine "Grandstand".

Though so many of the heads that Thames have hunted have been in the news and current affairs areas, it is probably in sport that the long term effects will be most significant, particularly in the negotiation of big exclusive contracts — a skill in which the BBC has dominated for many years, thanks (presumably) mainly to men such as Cowgill and Leitch and partly to an attitude among some sports organisations which equates the BBC with the national interest.

It will certainly be months and possibly even years before it can be seen how much the BBC's domination has rested on sentiment, and how much on the expertise of particular men, now that some of the key characters have changed sides.

Yet although their move may turn out to have been the most important, it was



James Butler



Sam Leitch

that of Morecambe and Wise which, of course, caused most publicity and comment. When they announced their move in February a widespread assumption attracting sympathy to the BBC was that Thames had simply used some of their record profits to lure the comedians away from the penurious Beeb.

By 1978 everyone had seemingly forgotten the story that Morecambe and Wise were originally persuaded to join the BBC years previously by a simple offer to double the money they had been getting from Associated Television (ATV) — another of the companies in the ITV network.

SIMILAR FEES

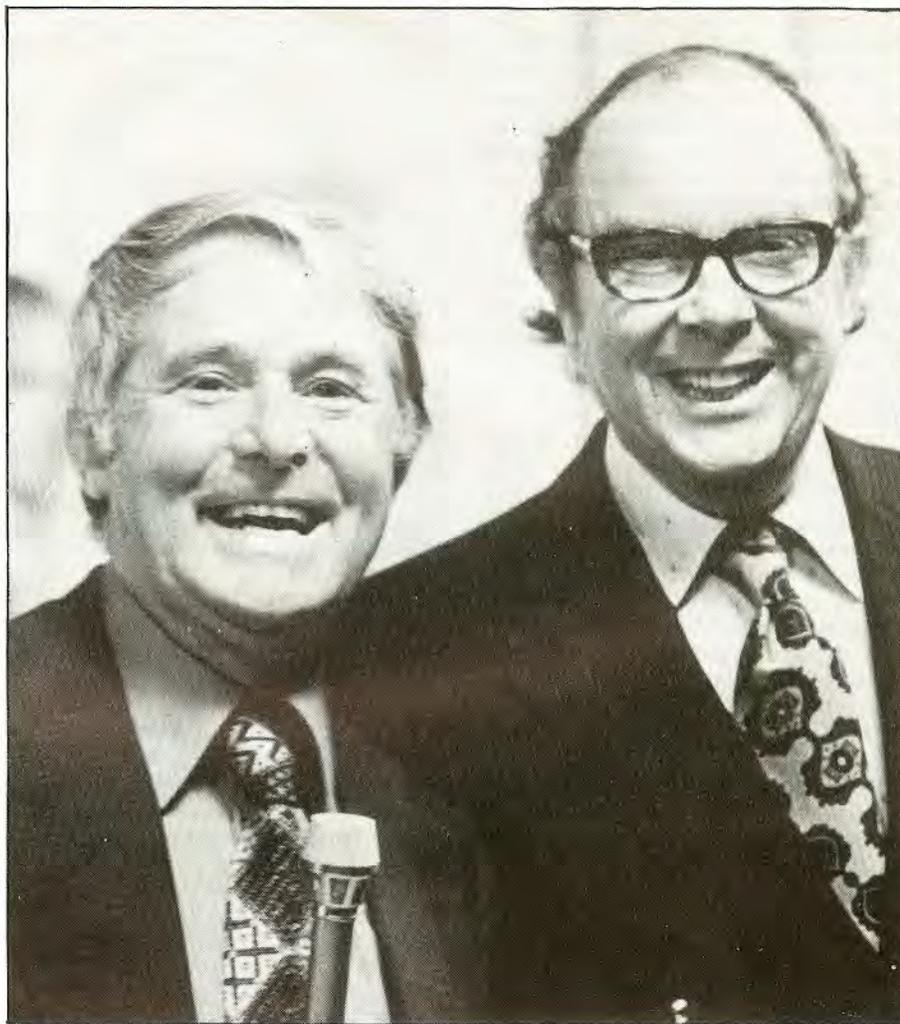
Thames have, anyway, been at pains to emphasise that the fees they offered were not that much greater than the BBC's, but that the company's capacity to offer a feature film through their subsidiary, Euston Films, was what really clinched the deal. It is certainly no secret that Morecambe and Wise have been unhappy with their earlier ventures into films and would dearly love to leave a good one for posterity.

Apart from John Ammonds, one of the elder statemen of the BBC's Light Entertainment department, who took early retirement to join Thames "as a silver-haired advisor" (in the words of one Thames executive) nearly all the other recruiting has been for news and current affairs.

Michael Townson, editor of the BBC's late night current affairs magazine "Tonight", has moved over to edit "This Week"; Julian Mounter, another "Panorama" man, takes over "Time For Business" from James Butler; Bernard Wiggins who was producing BBC Belfast's "Spotlight" will produce "Thames At 6"; and Tim King, who made the BBC's much admired documentary series "Hospital", joins the Thames documentary unit.

Nor is Thames finished yet. More recruiting is planned, particularly to staff the regional news room.

Nor is Thames finished yet. More recruiting is planned, particularly to staff the regional newsroom which is being formed under John Mahoney to supply



Eric Morecambe and Ernie Wise

material for new regional news bulletins at lunchtime, early evening, and after the main national and international news at 10.00 p.m. Thames are hoping that London's two commercial radio stations and London Weekend Television will share in that operation.

Doubtless the people who join Thames to man the newsroom will move for higher salaries just as all the others have. But it is doubtful whether the increases will be as big as BBC Club gossip suggests. Thames insist that the story (which actually got into print) of two BBC "Nationwide" staff on £6,500 (\$11,700) being offered double to persuade them to move was nonsense: according to Thames they answered a recruiting advertisement, were earning about £8,000 (\$14,400) were offered £9,750 (\$17,550) and decided not to accept.

Whatever the exact details of any of the offers, it is noticeable that those most ready to name breathtakingly high figures are almost invariably the ones deciding to stay where they are. It is not the first time

that the ploy has been used to jack up a salary from an existing employer; but by making it known that there is £7M (\$12.6m) in the offing, and waving wads of it under a good many noses, Thames have made available an unusually powerful lever to anyone who happens to want one.

The ironic twist in the tail of the story is that the move to interest broadcasters most has not happened yet, and when it does, could be in the opposite direction. It is an open secret inside Thames that Jeremy Isaacs, one of the most widely respected executives in British television, having moved up to Director of Programmes only to find a new highly active managing director brought in above him, has been pondering his own position.

If he were to reverse the move of 12 years ago and rejoin the BBC he would not become the first high ranking BBC executive to have had an ITV career: Ian Trethowan went to the BBC from ITV and now he is Director General.

CHRIS DUNKLEY in London

Second on the bicycle

The word BBC may mean only one thing to most people in television. In the sweltering Bahamas, though, it conveys little of the monolithic solemnity of the British Broadcasting Corporation. There, BBC is the colloquial abbreviation for Broadcasting Corporation of the Bahamas — an organisation that could scarcely differ further from its sober and long-established British namesake.

This "other BBC" was set up in 1957 and comprises three radio stations and a television station — the latter just one year old this July. But although the local station is new, television is no novelty in the Caribbean country. Given the right weather, many Bahamians have for long been able to receive up to five stations from Florida, with the aid of the 20-30ft antennae that sprout from the rooftops of Nassau, the country's capital.

FREE SERVICE

This essentially free service from the American mainland (free, that is, after the Bahamian viewer has paid up to \$300 for a TV set — taxed at a luxury item rate of 42 per cent — and as much again for the antenna) meant that the Bahamas, unlike most developing countries, never attached any urgency to starting its own television service.

"The corporation was looking at plans to introduce TV when I joined it in 1965," says Charles Carter, its Deputy General Manager. "There were some extensive studies made but none of them really got off the ground because most of them were inspired by people who wanted to sell the Bahamas a system and the Government, especially the present one (of Prime Minister Lynden Pindling, who led the country to independence five years ago) has been rather leery of the carpetbaggers who came into the country.

"So it wasn't really until there were people in the corporation who knew enough about the media to start thinking about inaugurating our own system that things really got started."

Carter and his colleagues faced some bizarre criticism in their bid to start national television. A number of Bahamians advanced the theory that local television would simply block out the signals they were accustomed to receiving

from Florida. Others argued that there was little point in starting local television when the Americans could do it all so much better and suggested that the Government would be better employed piping in TV by cable from the US mainland.

"You don't hear that kind of criticism any more," says the youthful, New York-educated Carter. "I think we've struck a patriotic chord in most Bahamians. As far as programming is concerned, we've been offering not just what the Bahamian has been used to — that is American programming — but also excellent programmes from Canada, the United Kingdom and Europe. For the first time, people have also been able to see other Caribbean productions and ones from developing countries in Africa and Asia. And for the first time Bahamians have been able to see themselves."

The current, estimated population of the Bahamas is around 200,000 — a large proportion of it in the main island, New Providence. Freeport, the country's second city (on the island of Grand Bahama), has a cable TV system which allows people to see some seven American stations. Ironically, however, its signal receiving and strengthening apparatus points towards the Florida coast — in the opposite direction to Nassau — and Freeport's citizens as a result get better reception of American programmes than they do of their own station.

SURVEY PLANNED

There are no licence fees or any reliable way of gauging how many television sets there are in the country. Some 30,000 hotel rooms in Freeport — a major tourist resort — have sets and there may be another 10,000 sets in New Providence. TV is popular too in Bimini — another island in a nation of 700 islands and countless cays and rocks — where the Florida coast is so near that signals can be picked up on tiny "rabbit-ear" aerials on top of the set. The corporation plans a survey of how many sets there are in the Bahamas but has held back, it says, until its own service is well-established.

The southern half of the 760-mile-long archipelago that makes up the country gets very poor reception of either US or Bahamian television. However, the Gov-

ernment has made a public (if vague) commitment to increasing the signal strength of the local station and Carter visualises doing this by repeater stations or ("who knows? Someday..." he smiles) by satellite.

Traditionally, the Government-owned corporation has been funded by its income from commercials but the introduction of television meant that it had to borrow heavily from the banks. The staff of 65 to run the three radio stations has doubled in the year since television came in. Carter estimates that it will be some years before the corporation has paid off its debts and says that new means of funding — such as licence fees or direct government grant — are being examined.

SERIOUS CHALLENGE

Perhaps the most serious challenge that faces the station though is one common to all Caribbean services: the smallness of the market. Collectively, the entire Caribbean does not spend more than \$900 an hour for a programme. On an individual basis, the rate stretches from \$50 to \$170 an hour. This is small beer compared to the \$2,000 an hour that a neighbouring Miami station might spend and the Caribbean therefore presents a less than enticing market for programme sellers.

The countries of the region have sought a traditional remedy to this problem and have banded together in the Caribbean Broadcasting Union (CBU) to buy products as a group. Every year they also hold a week-long film market where distributors can sell 12-months' wares to the region (this year's market is being held in Nassau this month). The system, says Carter, has worked well.

"We've built up a fairly good relationship with distributors and manage to get a lot of current stuff after the bigger countries. Right now I'm running *"The Christians"*. That's been sold all over the Caribbean and I'm second on the bicycle. We've just bought John Kenneth Galbraith's *"Age of Uncertainty"* from the BBC. Bermuda has it first, I'm second and Trinidad third. Each country makes individual deals, of course, but we're all familiar with what the others are buying and very often we have to liaise and buy something jointly to get it into the region to begin with."

The station, which also has to cope with some wildly-different technical systems in the potpourri of ex-colonies that makes up the Caribbean, spreads its net wide amid the distributors. "You name them, we've negotiated with them — or tried to," says Carter.

JOHN McCaughey in Nassau

Nigeria:

Problems of development

ON October 1, 1975, Nigerian Television (NTV) Jos, became the first colour television station in Nigeria — 15 years after the establishment of television in the country. Since then the station has maintained a comparatively efficient record of engineering and production. In several ways, however, it typifies all the problems of television, not just in Nigeria, but in other similar developing nations around the world.

Initially established by a state government, NTV Jos, like the other 18 stations in Nigeria, is now completely owned and regulated by the Federal Military Government of Nigeria through a body — the Nigerian Television Authority (NTA).

Centrally-located in Jos, capital of Nigeria's Plateau State, the station transmits in VHF, with an average broadcast time of 6½ hours a day. According to the station's own official statistics, it started production in 1974 with a programme mix of 64 per cent local production (time-wise) and 36 per cent of foreign programmes. Last year, local programmes rose to 67.4 per cent only.

Indeed the task of increasing local production and phasing out foreign programmes has been the major pre-occupation of Tom Adaba, who, at 36, has been associated with NTV Jos since its inception. A Mass Communication graduate of the Ohio University, Tom Adaba is now the Director of Programmes in Jos. According to him the station has approached this problem in a number of ways, some of which have proved counter-productive and have since been abandoned.

He explains: "When we started production, we introduced magazine programmes in the seven major languages in our coverage area. The magazines, of 30 minutes duration each day, comprised news highlights of the week, music and dance as well as discussions of public issues of interest to the local people. To ensure we were being watched we distributed some 32 TV sets to the Local Authorities and where necessary provided power generating plants for public TV viewing. One year later we gave up the magazine programmes due to pressure from ethnic groups who felt neg-

lected because their own languages were not selected for the programmes. We couldn't have programmes for each of the 50 or so linguistic groups so we gave up the idea altogether."

Now the programme planners are trying to get round the problem through the use of drama both English and Hausa (the dominant Nigerian language).

As Adaba explains further: "We believe that drama can bring out more of the ethnic culture on a much broader basis. Drama is also a mirror of society and could serve to highlight views and correct ills in a society. We have increased our drama programmes from one English drama a week to three. The last addition "The Family" has received such acclaim that we are hoping we might have two episodes a week. Similarly we've added one more Hausa drama and the reception is equally good."

Another approach being used to increase local programming is through programme exchange on a bilateral level among the various stations in the country. Programmes received from other stations in this way take up 11 hours of broadcast

NTV JOS PROGRAMME SCHEDULE APRIL 1 — JUNE 30, 1978

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
4.00 — 4.05	CHRISTIAN SERMON						WEEKEND SPORTS
4.05 — 4.30	BANANA SPLIT						
4.30 — 5.00	U. F. D.						
5.00 — 5.30	BEVERLY HILLBILLIES	WORLD ABOUT US	GUNSMOKE	MUPPET SHOW	STINGRAY	MUSLIM SERMON	
5.30 — 6.00	STAR SOCCER	SPORTS REVIEW	TELEMATCH A.B.C. WORLD OF SPORTS	CHILDREN'S VARIETY	BASIL BRUSH BUTCH CASSIDY	GEORGE OF THE JUNGLE-SIGMOND SEA MONSTER	
6.00 — 6.30	CHILDREN'S TIME	FRENCH AT HOME	SCHOOLS CHALLENGE	MASQUERADE	MUSIC CONNECTION	PUPPET THEATRE	
6.30 — 7.00					SCHOOLS DEBATE	TABA KALASHE HJIN MAMMAN SHATA	
7.00 — 7.15	N T V			J O S		NEWS	
7.15 — 7.45	CHRISTIAN HALF HOUR	QUIZZ TIME	ROAD SAFETY	YOUTH CIRCLE	TOWARDS A NEW NIGERIA	ISLAM CALLING	FEMININE FANCIES
7.45 — 8.00	N T V		J O S		LABARUN	DUNIYA	
8.05 — 8.30	THE VILLAGE HEADMASTER	MAN ALIVE	EXCHANGE MUSICAL	N. T. A. DEBATE	PROGRESS REPORT	THE FAMILY	WEEKEND VARIETY
8.30 — 9.00		FACE THE NATION				HERE & THERE	
9.00 — 9.25	NETWORK			NEWS			
9.30 — 9.35	FROM		THE		NIGERIAN		NEWSPAPERS
9.40 — 10.00	THE WORLD TODAY	HAUSA DRAMA	PLAY HOUSE	I LOVE LUCY	CULTURAL HERITAGE	PLATEAU STATE CALLING	SAMANJA
10.00 — 10.30	SLATTERY'S PEOPLE	CHALLENGING SEA	GET SMART	MID-WEEK MOVIES	MASTERMIND	N. T. A. DRAMA	WEEKEND MOVIES
10.30 — 11.00	BEN CASEY	CANNON	MEDICAL CENTRE	TESTAC FLASHBACK	SCIENCE REPORT	HAWAII FIVE-O	
11.00 — 11.30					CASE FILE		
	EPILOGUE & CLOSE DOWN	NEWS	SUMMARY	CLOSE	DOWN	READING FROM THE HOLY KORAN	NEWS SUMMARY CLOSE DOWN
	LOCAL PROGRAMME	LOCAL NEWS	EXCHANGE PROGRAMME	NETWORK PROG.	FOREIGN PROG. (FILMS)		

time each week on NTV Jos. So far, the trend in exchanged programmes is towards drama and music.

In addition to the 11 hours taken up by exchanged programmes each week, the Network Service of Nigerian Television obliges local stations to hook to its daily transmissions which amount to about nine hours a week. This includes the all-important daily Network news at 9-9.30 p.m.

This means that out of a weekly broadcast time of 45½ hours on NTV Jos, the exchange programme material and Network programmes take up a total of 20 hours — nearly half the total weekly broadcast time. NTV Jos is thus left with 25½ hours a week, 26 per cent of which is taken up by foreign programmes.

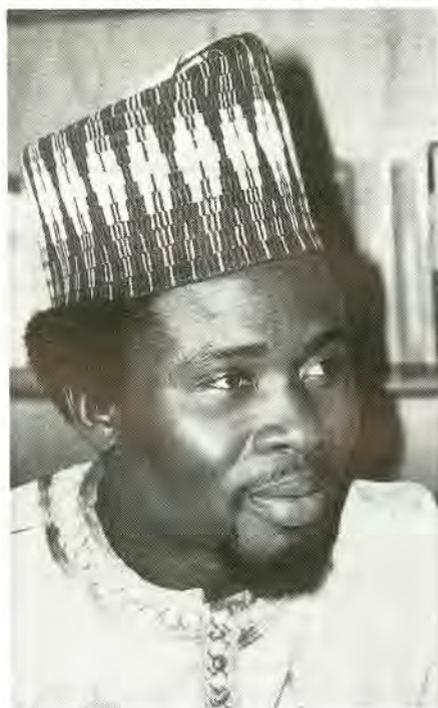
Despite the desire of many Nigerians to see programming extensively indigenised, television executives at NTV Jos believe it is neither to the interest of the public nor the station to completely exclude foreign programmes on the schedule. Given the low production budgets at which the stations operate it is good economics to buy programmes from abroad. As Adaba sees it, foreign programmes enrich the overall programming by the station. He says: "I will never subscribe to the idea of eliminating foreign programmes completely. Some programmes have universal appeal and could be bought for Nigerian audiences. Others have a regional appeal and should be phased out where they have no relevance to our society. My own preference is for documentaries and police detective films. Good police films can educate our own police too. But even here I am screening thoroughly and not just taking everything on offer."

Foreign programmes on NTV Jos are mostly the conventional thrillers from Britain and the United States. The Nigerian TV audience is still to adapt to the habit of watching subtitled films in French, German or Italian. Series like the "Wild Wild West", "The Saint", "Hawaii Five-O" and "Invaders" are among the foreign TV series that have made strong impressions on the audience and have become household names among TV viewers in the coverage area of NTV Jos.

Of concern to executives at NTV Jos too is the lack of a machinery for monitoring the popularity of programmes and audience appreciation of them. There are no ratings and hardly any internal research units in Nigeria. Programme executives have to make do with whatever comments viewers make in the newspapers once in a while and a few who bother to write to the station directly about the programmes. But as Adaba complains, this is not enough. "We don't

even know the number of households with TV sets in our coverage area. We tend to programme for the élites because they are the people who complain when they don't like particular programmes. So we have to programme what they'll like."

Hopefully this problem will be solved from the centre when the Nigerian Television Authority sets up an effective research unit as it hopes to do shortly. Ratings will however be an insignificant factor on Nigerian TV as there is no com-



Tom Adaba

petition — all stations operate within their local areas only.

An area in which NTV Jos has made an obvious mark is in engineering. Not only was it the first station to go colour in the country but its picture quality and engineering continuity has remained the highest in the country. NTV Jos officials put the cost of the station — including the administrative block — at four million dollars. The production wing comprises one continuity studio and a larger one for drama and talk shows. The dependence on only one large studio is hampering the growth of local production.

The two studios between them have five Ampex BC2303 cameras while the only outside broadcast van has four Ampex BBC 1 cameras. There are four Ampex VTRs of the 1200 series and two Marconi colour telecines. Four PYE monochrome telecines installed at the inception of the station are still used occasionally. NEC supplied and installed two 10 kilowatt transmitters — one of them a standby.

The station started off with an ambitious programme to establish a well-

equipped film and animation unit which would service the Nigerian film industry and the advertising industry. Now, even officials admit that lack of skilled manpower alone has hampered the realisation of this goal.

Today, Jos like other stations in the country, uses electronic news gathering equipment extensively and is equipped with NEC MNC 62 colour cameras and Sony U-matic playback VRCs. With a staff strength approaching 500, among them, several graduate producers and directors, the station is one of the best staffed in Nigeria. In fact officials believe the station is fast approaching a situation of excess executive capacity at the expense of skilled middle-level technicians who are the hallmark of quality TV production.

This is a problem that has been identified by the NTA as common to most Nigerian stations and to which the Authority is seeking an immediate and long-term solution through the intensification of a nationally co-ordinated training programme within Nigeria.

Government financing and control of NTV Jos has not resulted in overt censorship or undue interference in programmes. What it has done is encourage complacency and discourage motivation and the type of drive that one gets in a commercially oriented TV station. It hasn't helped matters that some key officials were coopted from the civil service at the inception of the station.

Another thing that NTV Jos failed to do right from the beginning was to change the whole style of TV programming and presentation. In other words it failed to bring in originality in programme type and packaging — given the modern equipment the station started with. Instead it toed the lines of older NTV Kaduna — a nearby station which had done the groundwork for the establishment of NTV Jos and from where most of the new station's staff were recruited in the first instance. There was almost a total transplantation of the programming, packaging and presentation of Kaduna and many programmes differed only in name. In fairness to Jos this seems to be common to most of the new stations which had a helping hand from older ones at the time of their establishment.

Nevertheless NTV Jos has maintained a good national reputation and her productions on the network service are popular. What is difficult to say is whether a station like NTV Jos will be able to break even financially if and when Nigeria decides that TV stations, which have survived on public money, should pay for themselves.

JOHN CHAIHEMEN in Lagos

Restless Viacom: televisi

BY most accounts, Viacom, the little-known enterprise that has become the world's leading independent syndicator of network television programmes, is a company to watch.

Since June 1971, when it was spun off from the cable and syndication arms of Columbia Broadcasting System (CBS) Inc., Viacom has grown into a lusty multimillion-dollar supplier of network television programmes and motion pictures, a leading cable-television operator, and a promising early entrant in pay television. For six consecutive years, Viacom has achieved record revenues and profits.

What's more, according to many television insiders, the industry is in for radical transformation. Although the networks' influence and revenues have never been higher, many analysts predict that cable satellites and other technological marvels will turn the television industry inside out. And Viacom is clearly positioning itself to step into any vacuum that may develop.

The company is smart, the way it's diversifying, said one Wall Street analyst. It's soon going to be a company to be reckoned with.

LUCRATIVE LINE-UP

Viacom's lucrative lineup of syndicated television programmes, distributed to some 100 foreign countries and within the United States, includes the "Mary Tyler Moore Show", "All in the Family", "Bob Newhart", "Gunsmoke", "Family Affair", "My Three Sons", "The Beverly Hillbillies", "Gomer Pyle", "Hogan's Heroes", "Andy Griffith", "Perry Mason", "The Dick Van Dyke Show", "I Love Lucy", "The Honey-mooners" and "Hawaii Five-0", plus hundreds of cartoons.

Many of these hit series are former CBS network shows, for which Viacom owns exclusive rights from the 1950s through the 1970-71 television season.

Viacom, a New York-based company, also owns distribution rights to some 350 feature motion pictures, including seven starring Elvis Presley, plus such vintage thrillers as "Spellbound" and "The Spiral Staircase" as well as "Rocky", "Annie Hall" and "The Deep". Whereas once Viacom earmarked its movies almost exclusively for commercial television, it is looking increasingly toward pay TV as well.

Many of the game shows on afternoon or evening television are co-produced by

Viacom, which helps finance them and arranges distribution. These include "The Price is Right", "Family Feud", "The \$25,000 Pyramid" and "The \$128,000 Question".

The impetus for these shows, known as first run features, was the 1971 Federal Communications Commission (FCC) ruling that no more than three of the four prime time hours (7 p.m.-11 p.m.) on network-affiliated stations in the top 50 markets could be occupied by current or past network material.

Viacom

Year ended

	Dec. 31, 1977	Jan. 1, 1976
Revenues	58,462,000	46,804,000
Net income	5,556,000	3,782,000
Earnings per share	£1.48	£1.02

Main lines of business

	Percent contribution to 1977 revenues
Cable television	60.2
Domestic programming	23.7
Foreign programming	15.1
Pay television programming	1.0

Total assets, Dec. 31, 1977\$117,224,000
Current assets 33,422,000
Current liabilities 30,944,000
Stock price, May 18, 1978	
N.Y.S.E. consolidated close23
Stock price, 52-week range24½-12½
Emplpymeees, Dec. 31, 1977500

The rule largely failed to spur local programming, as had been hoped, but it provided a strong incentive for syndicated programming outside the networks.

In particular, it greatly benefited Viacom. Last year the company's net revenues from foreign and domestic syndication amounted to \$22.7 million, about \$5 million more than the previous year. (For that matter, Viacom owes its independent existence to the FCC, which had ordered the networks out of cable and syndication.)

Viacom's syndication arm generally acts as middle man between the producer and independent television stations (or governments, which control programming in many overseas markets). The company does not normally purchase shows outright, but instead arranges to distribute them for a percentage of the gross — a practice that clearly minimises the financial risk. Fees are based on a per episode basis and vary from market to market, among countries and within the same country.

Viacom is also the sixth largest owner

of cable television systems, with some 360,000 subscribers in five states, including 65,000 in Suffolk County and 220,780 in California. The company grossed \$35.7 million from cable last year, compared with \$29.4 million in 1976.



on by proxy

One of Viacom's boldest moves was undertaken in July 1976 with the creation of Showtime, its national pay television division for cable. Time Inc.'s Home Box Office is the clear leader in pay TV, with perhaps one million subscribers versus

Showtime's approximately 150,000 subscribers on about 80 cable systems in 30 states.

For almost two years Showtime distributed its programmes to cable system operators by cassette. But last October it

about \$7.50 per month, and the Showtime package costs another \$9.95 a month. Analysts expect Showtime to give Home Box Office a run for its money.

Viacom continues to experiment. It is currently test marketing a package of medical programmes to be sent to doctors' homes or offices, and a burglar-fire alarm system for cable subscribers in Dayton, Ohio.

Recently Viacom took title to the National Broadcasting Company television network affiliate in Connecticut, a \$15 million purchase in the nation's 21st largest television market, where 1976 television revenues exceeded \$30 million. Two months ago the company agreed to pay \$25 each for the 1.1 million outstanding shares of the Sonderling Broadcasting Corporation, a Miami-based company that operates nine radio stations in large markets plus a CBS-affiliated television station in Albany, N.Y. Last year Sonderling earned \$2.5 million on revenues of \$31.6 million.

Although both acquisitions presumably were dictated by business considerations, they are also regarded as prudent moves to shield Viacom from any attempted takeover.

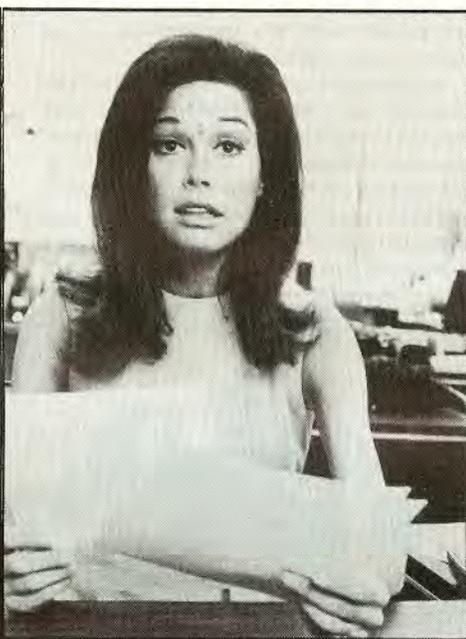
Early last year the Storer Broadcasting Company of Florida made a surprise bid to buy all 3.7 million Viacom shares for \$55.7 million in cash, or \$15 a share for stock that was then trading at 10 1/4.

The offer was rejected, but the lesson apparently was not lost on Viacom officials. Since transfer of broadcasting licences must be approved by the FCC, the recent acquisitions are intended to provide additional protection should Storer or any other broadcast organisation cast longing eyes at Viacom.

Meanwhile, Viacom continues to prosper. Last year it increased revenues by 25 per cent to \$58.4 million, increased profits by 47 per cent to \$5.6 million, and earnings per share increased 45 per cent to \$1.48. At last month's annual meeting, Viacom president Ralph M. Baruch announced that net income for the first quarter increased by 34 per cent over last year's first quarter.

"The stock is doing well because for the first time the company's syndication business and cable business have come together", said Harry Sandler, vice president of Goldman Sachs & Company. "It did well even when one of the businesses was up and the other down, but now everything is pulling together."

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(Clockwise from bottom) Many TV game shows in the afternoon and evening time slots are co-produced by Viacom. Their lucrative lineup of syndicated programmes distributed to over 100 countries includes (top left) "All in the Family" and (top right) "The Mary Tyler Moore Show".



signed a \$7.5 million, six-year agreement for nationwide transmission via the RCA Satcom II satellite.

The new system, similar to that employed by Home Box Office, went into effect two months ago. Showtime programmes originate directly from the earth station in Vernon Valley, N.J. and are by satellite to the various cable television systems.

Showtime offers 14 new entertainment attractions each month, primarily movies and Las Vegas-type revues, including one revue produced by Viacom. It recently received distribution rights to 12 specials of Columbia Pictures Pay Television and plans to produce a magazine-format series similar to "60 Minutes".

Showtime spokesmen say they expect more than 300,000 subscribers by the end of the year. The average cable cost is

Quick response

ELECTRONIC news gathering (ENG) has virtually reshaped the operation of television journalism. With today's satellite-linked portable cameras and recording equipment, news editors have finally realised the industry's long-cherished technological goal of routinely transmitting reports of events as they unfold before the viewer in his living-room.

Although stations would always have liked direct pick-up of unprogrammed news events on live colour TV cameras, as late as five years ago, fast-breaking news still depended on the mobility of the shoulder-carried 16mm film cameras. Following coverage of an event, the film would have to be developed, edited and converted to the required electronic format on a telecine unit.

The number of steps in this stock-to-screen process, with the resulting cumulative picture degradation, was great. Only a small part of the original film (estimates range from 5 per cent to 10 per cent) ever made it to the telecine, and the processing time-lag prevented news teams from filming events occurring later than two hours before air time.

As the importance of TV news coverage grew, engineering executives and editors in broadcast journalism began to appreciate the need for a more sophisticated system which would have the following characteristics:

- The immediacy of live TV pick-up, which would provide real-time news coverage.
- Lightweight, simply-operated equipment whose portability would ensure minimum crew size.
- A camera-recorder system with immediate play-back capability on reusable stock.

One of the quickest responses from hardware manufacturers came from RCA's Broadcast Systems Division, developers of the TK-76 electronic camera. With over a thousand units in use world-wide, from Evansville, Indiana to Peking, the camera has netted its builders more than \$35 million in sales to broadcasters in 32 countries.

TV WORLD'S Judah Passow spoke with TK-76 Project Manager Rick Boyland at his office in Camden, New Jersey, where the man responsible for the camera's marketing success reflected on topics ranging from competition from other manufacturers to ENG's future in Third World countries. Below, excerpts from their conversation.

ON THE COMPETITION: We have been successful in selling in France regardless of Thompson CSF. Everybody knows they had trouble with their Microcam. They had to take it back, redesign it... it just doesn't work very well. That's not just my opinion, it's the opinion of the entire market-place.

Ikagami probably poses more of a challenge for RCA in the United States than they do in the Far East. They are not well known in Japan itself, I'm told. They've put a lot of effort into strengthening their market in the US, probably at the expense of some other areas. We have not seen a significant amount of competition from

kept them. They got to know the company fairly well that way. Over the next couple of years, we were invited out there several times to show them what we had to offer, and the principal products we were interested in showing were broadcast and mobile communications equipment. The Chinese aren't interested in buying consumer products like television receivers. If they need them, they'll make them themselves.

We don't really know what they're using the two TK-76's for. They are not too keen on giving all this information.

SELLING TO AFRICA: In Africa we have not had much success because most



NBC camerawoman Ginny Bosch, using an RCA TK-76 minicam, and correspondent Hillary Brown interview Israeli Ministry of Police spokesman during Egyptian President Anwar Sadat's visit to Jerusalem last year.

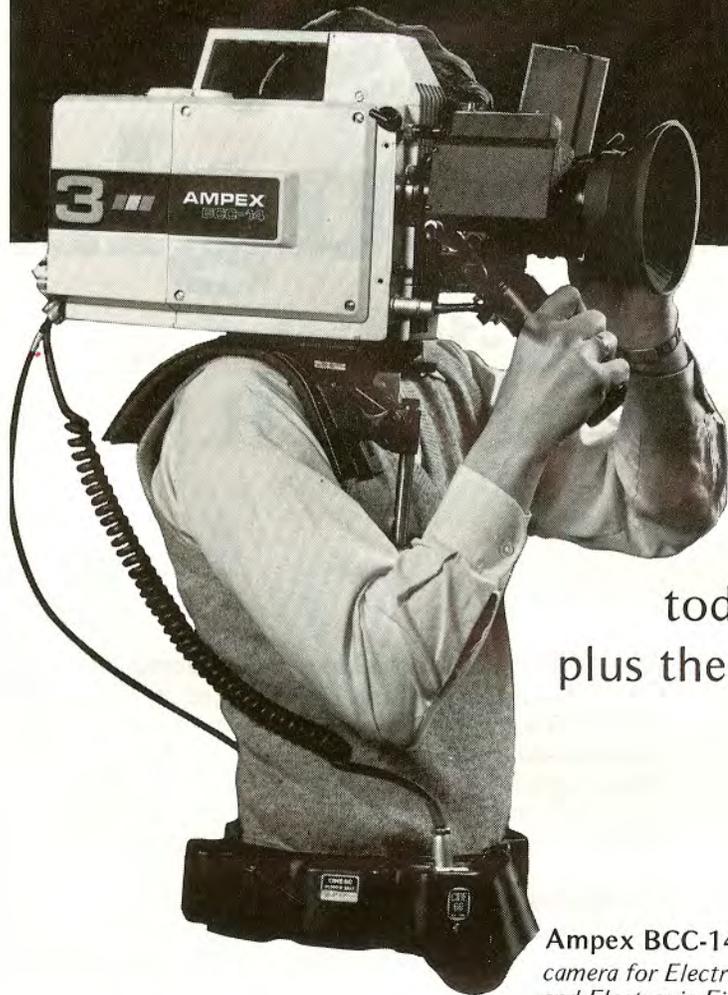
Ikagami in the Far East. The difficulty selling there more often comes back to the basic ones — do they have any money and can they pay in hard currency. We've done very well in Hong Kong, reasonably well in Taiwan and Asia. We're not losing any significant number of sales but the area in general isn't buying a whole lot, because like the people in Africa, they don't have a lot of money and they've got more important things to do with it.

SELLING TO CHINA: RCA developed good relations with the Chinese government at the time of former President Richard Nixon's visit, because RCA went along to install the satellite dishes that broadcast the visit live. The Chinese liked the idea so much, they just bought and

of the countries don't have a lot of money. We've had a couple of large orders for all-RCA broadcast equipment. We've built a complete television centre in Nigeria at a cost of several million dollars and another one in Johannesburg also at a cost of several million dollars, and Gabon bought two large mobile units from us, but as a general rule, most of the countries don't have a lot of money and as another general rule they are not able to pay in hard, convertible currency — which limits both our ability and our willingness to do business there.

With their limited resources, the Africans are interested in more important things first — irrigation, military, things like that. The only country we've done

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The compact BVH-1000 incorporates the format of the future—1" tape plus Sony's exclusive 1.5 head system. The head configuration completely eliminates missing information caused by head switching of single head machines.

Bidirex Search Function:

Another Sony exclusive. Bi-directional search capability with a single control dial that gives editors a true "film" feel. Not one, but two search modes are provided. In SHUTTLE mode, the tape can be moved in either direction with coherent picture information, from still, step and normal speed to over 60 times normal speed. With BVT-1000 Sony DIGITAL TIME BASE CORRECTOR, recognizable color pictures in BIDIREX shuttle speeds from still-frame to seven times normal speed and monochrome pictures at shuttle speeds greater than thirty times normal speed. In JOG mode, the tape reels follow the rotation of the BIDIREX control dial as if the editor were positioning the reels smoothly by hand, while the BVH-1000 retains a fully locked color picture. Thus, fast editing decision can be made.

Color Framing:

Some high end production recorders don't offer color framing. Others make it available as an expensive option. But the BVH-1000 provides color framing capability as a standard feature.

SMPTE Time Code Reproduction:

With BVG-1000 Sony Time Code Generator/reader, the BVH-1000 is capable of displaying the time code even in slow and still modes to facilitate the decision-making in editing operation. Its advanced VITC (Vertical Interval Time Code) system also facilitates the kind of precision editing which was previously possible only with film.

Computer Controlled Editing:

A combination of the BVH-1000 and an editor linked to a computer constitutes a perfect automatic editing system specially effective for precise, quick, and easy tape-to-tape editing. The editor is capable of controlling up to eight BVH-1000s. To ensure foolproof operation, editing points are digitally displayed on the CRT display device and the typewriter. It is also possible to keep the editing data in the form of a punched tape for later automatic editing.

Easy Adjustments and Service:

The record current optimizer and the playback equalizer incorporated in the BVH-1000 assure quick and accurate adjustments of recording current in the recording mode. The BVH-1000 also adopts versatile design, consisting of 5 major modules to make servicing easier. Consider Sony's broadcasting breakthrough. The BVH-1000 is ahead of its time now and will be for a long time to come. For more information: write to
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A camera's

AT first glance, it doesn't look like an operation that so far has brought RCA over \$35 million in sales. The TK-76 ENG camera is assembled by a small, cheerful team of engineers and technicians tucked away in a top-floor corner of a drab, cavernous industrial building in which the Broadcast Systems Division also manufactures communications equipment for missile-carrying nuclear submarines and studio cameras to broadcast TV quiz shows.

Hunched over rows of long benches, technicians patiently assemble endless racks of circuit boards according to a computer-directed pattern which selects the components, tells them where it goes and which way it goes in.

The assembled boards move on towards other technicians who position them in the TK-76's cast-aluminum frame. It's here that the operation stops looking like a small transistor radio factory and where the product takes on the unmistakable appearance of the world's largest selling electronic news camera.

Once the camera body has been completed and its circuitry's performance checked, the unit is mated to one of four lenses available to customers (lenses made by Fujinon, Angenieux, Canon or Schneider), and handed over to production engineers for power-up bench testing. NTSC and PAL-M tests are conducted at the Camden, New Jersey headquarters. PAL and SECAM checks are done at the company's Jersey Isle facility in Britain.

RCA builds five TK-76 cameras a day. Each one is put through 16 hours of testing before being packed into its shipping case. Cost: about \$36,000 each, less lens.

Photos by Judah Passow



Circuit boards assembled by computer-controlled sequence.



Assembled circuit boards are installed in TK-76 body frame.



The completed camera, with mated lens, begins a 16-hour run of bench tests.

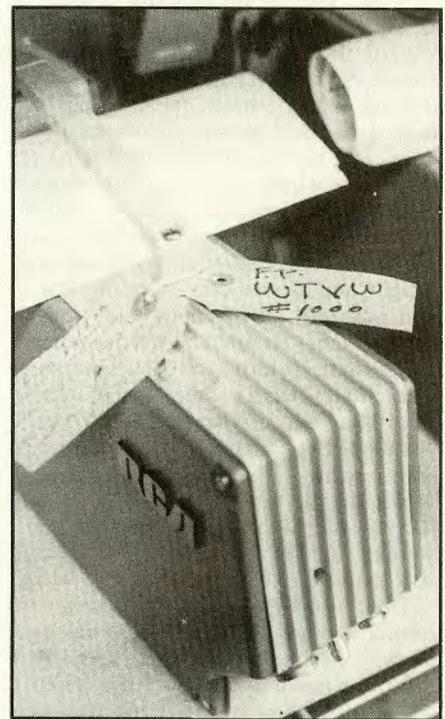


Each component is inspected by quality control engineers before final assembly.

view of a camera



Above: No doubt about what they make here — RCA's TK-76 assembly operation in Camden, New Jersey. Below: Vincent Renna, Chief Quality Control Engineer for the TK-76 project.



The end of the line: the 1000th TK-76 camera passes through final testing. Destination: station WTVW in Evansville, Indiana.

any significant kind of business with is Nigeria — Nigeria has oil, so they've got money, they've got a lot of money — I wouldn't say to burn — but the other countries are not wealthy and not able to pay in hard currency.

THE SOUTH AMERICAN MARKET:

The only countries with significant potential in South America are Venezuela and Brazil, and we have sold several TK-760 studio cameras in Venezuela. They are not into electronic news gathering, so there's no great ENG market out there.

In Brazil we've been reasonably successful in selling both cameras. The difficulty with Brazil is not the customer but the government formalities — from time to time the customer says "yes, I'll buy this," but until you have a government import license to bring it into the country, it can be 9 to 12 months. We have a number of orders which our salesmen consider sold in Brazil, which are not considered bookable and shippable here until we have the letter of credit and the import papers. It's purely a delay with the Brazilian government.

LOOKING TOWARDS THE FUTURE:

Where is ENG technology going? The biggest effort in the business is going to be spent on improving the method of recording. It's the limiting factor right now. All of the higher quality ENG cameras — not only our own — are already capable of making pictures substantially better than any of the recording systems that are commonly used for news gathering. And the one-inch portable machines are too heavy and too expensive to use for ENG.

There's not much point in making the cameras a whole lot better than they are now, unless something is done with the recorder. In the camera area itself, there will be some effort at reducing size, weight and power consumption, but as you talk to a lot of people and a lot of cameramen, you find you reach a point of diminishing returns. Most cameramen will tell you that a camera in the order of 15 to 18 pounds is what they like to see. If you made them a 5 pound camera it would be too light.

But the big technological challenge is the recorder — in building a unit that's smaller, lighter, cheaper and more durable than what the industry is now using.

This, of course, will mean a new tape format. I think the $\frac{3}{4}$ in. format has been pushed to its limits. There are modifications made by some companies that allow tapes to go more generations without getting so terribly noisy, but they do that at the expense of resolution, which hasn't really made the overall picture any better.

Not just another camera

IN THE past, "paluche" was just slang for "hand" to French cameramen. But now it means "a camera" — a very interesting light-weight video camera the size and weight of a hand-torch.

The Paluche was invented by a young Frenchman, Jean-Pierre Beauviala from Grenoble, the director of a small firm manufacturing another one of his inventions, the Aaton 16mm film camera which features a video view-finder. Several of these cameras have been bought by the British Broadcasting Corporation (BBC), and French Television uses them occasionally as well.

BEATNIK APPEARANCE

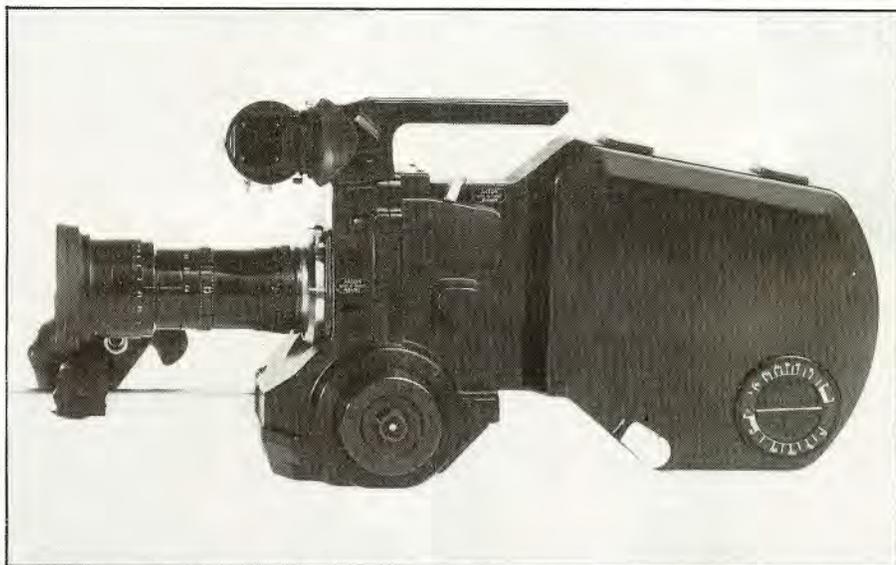
Beauviala is an interesting man. His long hair and vaguely beatnik clothes give him more of an appearance of a Bohemian artist than the boss of a factory. He first went to Grenoble in 1957 to study physics and maths at the university, but soon became more interested in the university cine club than in his studies. After graduation, he stayed on at Grenoble to teach electronics, "and it was for my electronics course that I needed to make a film," he said. That was ten years ago, and this first film has still not been made.

"I wanted to invent a new use of sound,

by having several microphones synched up to the same camera," Beauviala explained. "Since no such system existed, I started to invent one. The idea was to free the machines by synching them to a universal moment in time, which meant slaving the camera and the recorder motors very precisely. This is now known as the quartz system, but when I was fixing up my second-hand Arriflex with a Nagra, I didn't know that.

"Anyway, I went to see the people at Eclair-Mathot to have a look at their Coutant, and while I was there I showed them a photo of what I was doing to the Arri 16 with a quartz clock. They thought it looked interesting and came down to have a look in my loft. When they saw what I was doing, they were very honest. They asked me to patent my work, sell it to them, and join their company as an engineering advisor."

Eclair-Mathot made 3000 of Beauviala's motors, for which he was paid. Beauviala during this time was working on the development of Eclair's ACL camera, and was also asked to develop a system for recording sound on film. The result of this effort was patented, and Beauviala made a reported \$120,000 in royalties from sales. He was subsequently fired, however, because he



The Aaton 16mm camera, designed by Jean-Pierre Beauviala. With design concepts tracing back to the Camiflex and Eclair NPR cameras, the Aaton has so far sold 200 units since 1977, with sales expected to top \$2 million this year.

refused to sell the company the patent for this system. Three other engineers resigned from Eclair-Mathot and joined Beauviala in Grenoble where they founded "Aaton", spelled intentionally with a double "a" so that it would be first in the telephone directory.

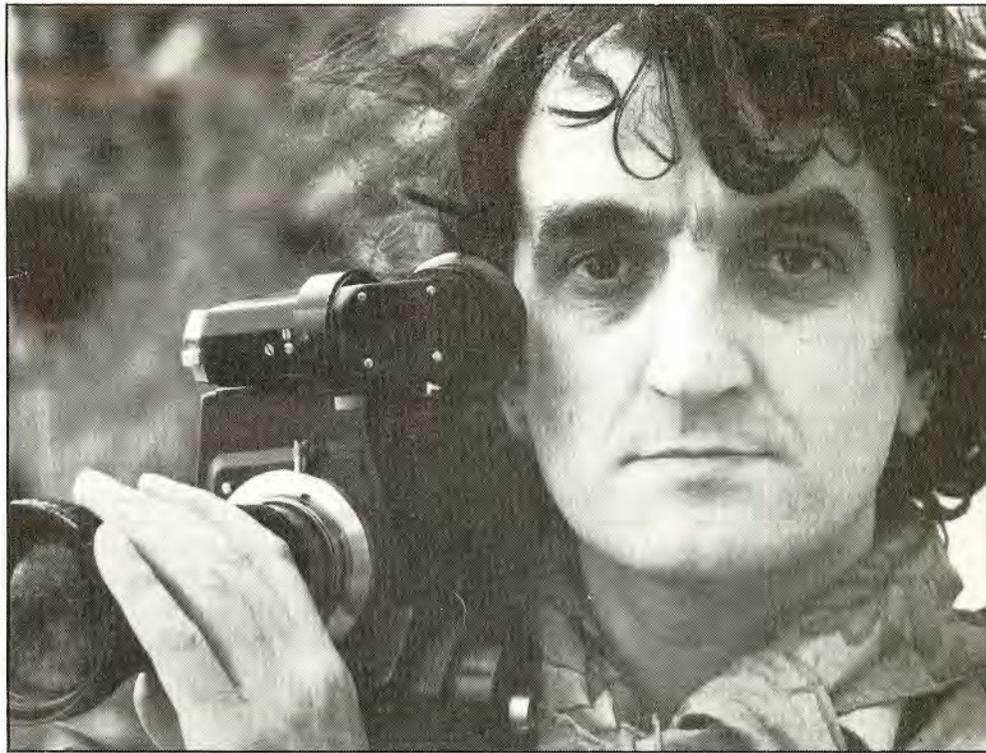
The Aaton factory at that time consisted of Beauviala's loft. The four designer-engineers went to work on the camera of their dreams — a cheap but reliable portable 16mm unit that would sit on the cameraman's shoulder like a snug old cat. One of the first people to show an interest in their work was Jean-Philippe Carson, founder of the Eclair Corporation of America and promoter of the NPR (Noiseless Portable Reflex), so successfully used by D. A. Pennebaker, Richard Leacock and the Maysles brothers. Before his untimely death in 1973, Carson had taken Beauviala's Aaton 73 prototype camera to the United States where he showed it to cinema innovators like Haskell Wexler. Carson, in fact, died on the way back from Mexico to join Beauviala in Grenoble.

1970 to '73 were lean years for Beauviala. Suddenly, though, the BBC and Swedish Television asked to see prototypes of the 16mm camera, and a local banker who believed in the long-haired gang of camera fanatics covered their overdraft. News of their work travelled. Among those who came to Grenoble to visit their factory were Richard and Albert Maysles, Jean Rouch, Louis Malle and Norman Chapman of the BBC. In 1975 Chapman wrote Beauviala a letter concerning some delivery details in which he quoted from Shakespeare's "Julius Caesar": "There is a tide in the affairs of man, which, taken at the flood, lead on to fortune."

DEVELOPMENT TROUBLE

Aaton's 16mm camera was having development trouble, and Beauviala brought in some electronic technicians to intensify work on perfecting the quartz motor. A series of modifications, which had become apparent to the users of the prototype models, lasted a year between their sale in 1973 and the presentation of the production Model 1 at the 1974 Photokina. The next 12 months brought other problems, chiefly with subcontractors and internal organisation. All that was holding the company together financially at this point were the royalties on the sale of 7000 sync motors for the Eclair 16, developed much earlier but for which Aaton held the patent.

Beauviala admits that his Aaton 16 owes a lot to the old 1945 Camiflex, but nevertheless insists that his product rep-



Camera designer Jean-Pierre Beauviala shoulders his Aaton 16 camera

resents more than just another camera. From the Camiflex he took the reflex mirror shutter which allows sharp focusing without measuring subject-to-lens distance. To this, he added a frontal viewfinder to allow hand-held operation, a video output in the finder, and a quick-change co-axial magazine.

The video-finder equipped Aaton 16 has been a commercial success. 200 cameras were manufactured in 1977, and the turn-over for the current year is expected to reach \$2 million. Germany's Arriflex is so concerned with the new competition that it has reportedly tried to attack Aaton with threats of law suits over certain patent rights.

The Paluche's development is almost accidental. Beauviala detached the Aaton's viewfinder from the body one day, and was struck with the idea that it could be modified to serve as a small video camera. "An eye at one's fingertips" is the way one user described it. Viewing the subject one is shooting through a shoulder-high reflex system is the traditional body language of the hand-held cameraman. Beauviala's Paluche offers the possibility of a complete re-thinking of the relationship between cameraman and subject, and could eventually modify the whole language of hand-held camerawork. Being able to point and wield a camera as easily as a torch, angling it upwards or downwards, at arm's length above your head or at the level of your shoes, coupled with a capaci-

ty to shoot in what has become known as "available darkness", opens up new visual territory for today's film makers.

Despite the Paluche's acceptance by organisations like the BBC, Beauviala readily admits that the unit is far from being the ultimate video camera. In fact, problems haunting conventional video cameras plague the Paluche, too. To skirt the need for connector cables, Beauviala designed a miniature transmitter for the Paluches used by the BBC. These transmitters are illegal in France, however, because of that country's TV Monopoly statutes. Beauviala is appalled by the weight, size and price of existing video cameras, and by the severely limited editing possibilities in 3/4 inch video tape.

Although he now manufactures video equipment, Beauviala is nevertheless highly critical of the material being shot in that format. He maintains that the ease of shooting and the relatively low price of reusable tape stock combine to encourage people to shoot impulsively and sloppily. The lack of editing techniques leads to boring results in the finished product. "With a film camera," Beauviala says, "the camera is rigorous for you. With video you need a very strict shooting plan and the courage to stop the bloody thing!"

The Paluche is a black and white device, and Beauviala claims he is not going to work on a colour unit because of the high costs involved.

JIM HODGETTS in Paris

HOLLAND — The Dutch government has fixed the licence fee for television for 1979 at G.126.00 (\$56.25) a year — up from G.120.00 (\$53.50). This will make the Netherlands ninth in the table of licence fees for monochrome television and 12th in the colour fee table.

RHODESIA — The Rhodesian daily newspaper the *Rhodesian Herald* has recently announced the findings of its TV survey. The majority of viewers feel the standard of programmes has fallen to a very low level over the past ten years. Economic sanctions have been in force against the country since the unilateral declaration of independence (UDI) in 1965. Endless poor films are criticised among many other points. The air of dissatisfaction resulted in the resignation of 12 leading production personnel and some presenters.

SOUTH AFRICA — About £2.25m (\$4.05m) was spent on television advertising in South Africa during the first four weeks of the year, since the introduction of commercials according to a survey conducted by advertising agency, J. Walter Thompson. Biggest spending category, at £176,500 (\$317,700), was banking and building societies; largest single advertiser was Elna Sewing Machines, which paid £39,000 (\$70,200) during the month. Johnson & Johnson, at £34,000 (\$61,200), came second and Netherlands Bank Group (Nedbank) third at £32,800 (\$59,040).

AUSTRALIA — Managers of Australian TV stations have been given guidelines on nudity by the Australian Broadcasting Tribunal. They note a recent tendency towards screening of gratuitous nudity which often contradicts the Film Censorship Board's attitudes to imported drama. In future the inclusion on TV of scenes of full frontal nudity will require the prior approval of the Tribunal.

UNITED STATES — Automation is now a feature of some or all facilities in 10 per cent of US commercial television and radio stations, report the Broadcast Financial Management Association and the National Association of Broadcasters. Some 40 per cent of respondents to a recent survey had a complete in-house computer system rather than having to share time on outside computer facilities.

CANADA — The separatist Quebec Government is demanding provincial control over cable television, telecommunications, licensing and regulation of radio

and television stations, and the Quebec operations of the Bell Canada Telephone Company and the Federal Government-owned CBC television and radio network. The Government last year made French the official language in the province.

ITALY — For the first time in its history, Italian state broadcasting corporation RAI made a profit in 1977. Surplus of L.7.111m (\$8,165) was recorded despite L.20bn (\$22.9m) investment in modernising and amortising property and L.26m (\$29,860) in facilities and equipment. Increase in the licence fee and introduction of colour are cited as reasons for the results. (Cost of colour reception has doubled since 1976). Programme output was up at RAI last year — from 6,683 hrs of television in 1976 to 7,256 hrs in 1977.

UNITED STATES — The average US household now watches a Public Broadcast Service (PBS) television station for an average 187 mins a week, according to the Corporation for Public Broadcasting in Washington D.C. During the week of 13 February, sampled by Nielsen, 42.3 per cent of all households watched at least six minutes of PBS. Largest audiences 6.49m for a film on whales and 3.86m for a documentary about the Bamiki-Bandula African tribe.

UNITED STATES — Twentieth Century-Fox Telecommunications is teaming up with Bell & Howell Video Systems and Holiday Inns of America to provide feature films in US hotels and motels. Films will be distributed via the satellite operated by Southern Satellite Systems, which at present serves 170 cable television systems. The hotel scheme will reach nearly 300,000 rooms via at least 500 receiving stations across the United States.

CHINA — Is almost certain to get a colour television tube production plant supplied by Japan under a recent eight-year \$20bn trade agreement. Hitachi officials have already been negotiating with the Chinese and Matsushita Electric and Toshiba are also competing. The plant would have a capacity of 600,000 tubes a year and would cost about Yen 30bn (\$130.4m). China reportedly wants work to start on the project as soon as possible, so that the assembly lines could be in full operation in 1980. Tubes would be for the PAL colour system for which Hitachi has a licence from AEG-Telefunken. Exports from China of PAL receivers would probably not be covered by the licence.

HOLLAND — NV Philips of Eindhoven, Netherlands has reached agreement with Ampex Corporation of Redwood City, California, to cooperate on one-inch helical videotape recorders and ENG/EFP cameras. Philips will market the Ampex VPR2 and VRP20 recorders and time base correctors on a worldwide non-exclusive basis, while Ampex in turn will include the new Philips model 14 camera in its range of broadcast portable cameras.

NEW ZEALAND — The State Broadcasting Corporation recorded a five million dollar profit last year after taking what its chairman, Ian Cross, described as "appropriate measures of self discipline" which included increasing advertising rates, slashing viewing hours, reducing staff by 3.5 per cent and cutting "peripheral" activities such as sports sponsorship. The State Broadcasting Corporation lost \$2.5m in the 1976-77 financial year.

GERMANY — Chancellor Helmut Schmidt has suggested that West Germans have one television-free day each week. "We are not talking enough with each other," he said in an interview in the mass-circulation newspaper *Bild am Sonntag*. "That goes for married couples, parents, children and friends. I am disturbed by the fact that we are becoming more and more tongue-tied." If West Germans kept their television set turned off one day each week, it would give them the chance to discuss important problems relating to marriage, the family and the education of children, Schmidt said, adding that television had many positive aspects but often gave people a false picture of real life and tended to portray violence as a normal occurrence.

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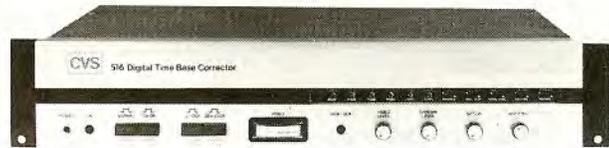
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News in the balance

FROM his glass-walled office in the corner of the CBS Evening News room in New York City, Walter Cronkite presides over a broadcast journalism organisation that outsiders regard with awe and which colleagues and competitors view with a great deal of diffidence.

At 62, Cronkite is the Grand Old Man of television news. He has anchored his network's nightly newscast consistently for the last 15 years, while over at NBC and ABC programming executives have been locked in a continuing struggle to invent formats and personality combinations designed to unseat him as America's premier newscaster.

As writers, editors and studio technicians were pulling together all the elements of another edition of the "CBS Evening News", *TV WORLD's* Judah Passow talked with Cronkite about some of the new trends in electronic journalism.

PASSOW: Does ABC's new format signal the end of New York's monopoly as the national news originating centre?

CRONKITE: Well, I suppose that could be said about it if you believe New York has had a monopoly as a news originating centre. New York has only been a switching centre, not an originating centre. I do not see that ABC is going to originate any more material outside New York than they have, or we have, or NBC has in the past. Most of our material certainly comes from outside New York.

Q: Do you see this as a possible future trend in network news programming?

A: I don't see a lot of sense to that myself.

I think it's interesting as a programme approach. It's more of a gimmick I think than an actual editorial function they're performing. Although, I think it perhaps will give them a pace and a visual interest that will be different and, therefore, possibly worthy.

Q: Do you feel network news departments are gearing up to big budget entertainment levels?

A: Well, certainly not as far as CBS is concerned. ABC are certainly pouring a lot of money into reconstruction of their news operation. There is no doubt about that. They are outspending the rest of us like mad. But it's clearly a lost leader situation. I'm sure they are spending

more than they can possibly hope to recover as far as the actual income of the news department goes.

Q: Does ENG determine the content of news in any way?



Photo by Judah Passow

Walter Cronkite: "I am an employee like everyone else around here."

A: In an indirect way it does. We are obviously a photo medium. If we have a good picture, we certainly ought to use it. That does not mean we should ever use it to the detriment of a balanced news report. We should not play up a story simply because we have a picture.

Q: What is your definition of news?

A: It's that which interests and concerns people. That's news. If it concerns you, if it has an effect on your life, it's news... The three network news broadcasts look very much alike. Why? Not because there is any connivance, but because there are basic news standards. If a story smacks you in the face, this is the lead. This is the way you handle this story, this is the reaction you go for.

Q: Is there any political pressure, subtle or otherwise, on US network news from government officials similar to those exerted on broadcasters who work in state owned broadcast systems?

A: No, there is almost none to any degree.

Q: But even to a lesser degree?

A: No, there's not really. Of course, the reporters at the White House and other branches of government are always under some pressure to report things as the White House and the other sources would like to have them reported, but that's no more than anyone else, or in any business, who tries to influence a reporter.

Q: And on a higher level?

A: There is none at all. I can safely say and would swear to, that in my 15 years of doing the Evening News, not once, has any pressure been exerted on me from the network to put anything on the broadcast or keep anything off the broadcast. Now there was one case that I've never really fully documented where apparently there was some political pressure exercised and there was a reaction that caused us to shorten the piece here. That was in the Watergate case, the story as I have heard it in later years was that there was pressure on the top network management and was relayed to the news management, then relayed down to our broadcast.

Q: Could you go into a little bit of detail?

A: No, I don't want to go into any further detail on it. But it was disguised in such a way that I did not know it was political pressure. The way that the case was made to me made such logical journalistic sense that I yielded.

Q: What would have been your reaction had you known what was going on?

A: I would have quit.

Q: That form of tampering would lead you to quit?

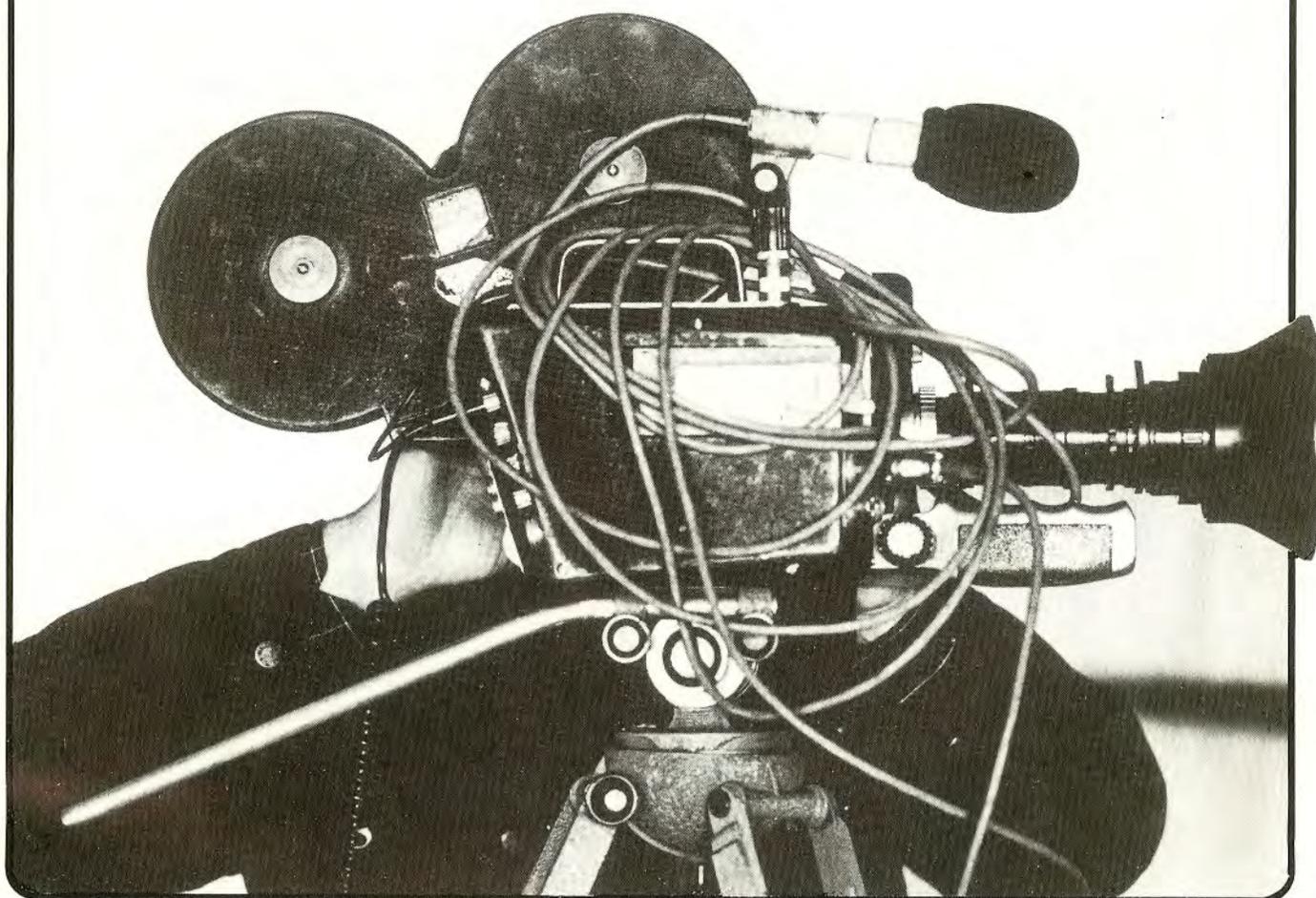
A: Yes, I wouldn't work in a business like this if that were the norm. I think that's another whole philosophical ballgame. I mean, it's their network, they own it. I don't own it. If that's the way they want to run it, I'm not so sure that it's so terribly wrong. Let them run it that way, but that's not what I want to do with my life.

Q: Do you ever get the feeling that you own the network?

A: No, I'm a long way from that. Quite a long way from that. No, I am an employee like everybody else around here.

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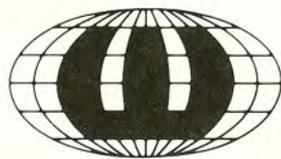
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