

# Broadcasting **NATPE**

January 21, 1992

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## UP TO SPEED IN TV PROGRAMING

A special report by the Editors of BROADCASTING magazine

Broadcasting ■ NATPE

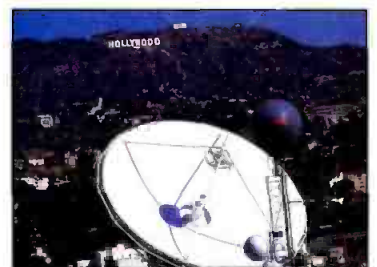
### BLOWING THEIR HORN IN NEW ORLEANS



**3/ CARSEY-WERNER'S BIG BET ON COSBY**



**5/ LUCIE SALHANY: FOX'S FIRST LADY**



**12/ DIGITAL COMPRESSION: THE FUTURE IS NOW**

Vol. 122 No. 4



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## GARY LIEBERTHAL TO LEAVE COLUMBIA

Gary Lieberthal has exercised an out clause in his contract with Sony Pictures Entertainment and will retire as chairman of Columbia Pictures Entertainment at the end of February, coinciding with the end of CPE's fiscal year.

Last week's announce-

ment has ended months-long speculation, denied by Lieberthal at the time, that he was leaving the company. "At the time it was the right response," said Lieberthal, 46, who said he did not make a decision to leave until the end of the year. "I've done

what I set out to do," Lieberthal said.

Since joining the company in 1985, when Coca-Cola Co. bought Columbia, CPT has generated \$700 million in operating profit, said Lieberthal, who added that CPT was the most profitable division of

Columbia in five of the six years that he was at the helm (see story, page 64). During that time, the company produced more than 4,000 episodes of television series and sold two of the three highest revenue-generating situation comedys in syndication—*Who's the Boss?* and *Married...with Children*. He will remain on SPE's board.



## INSIDE STORIES

**Shop talk.** BROADCASTING/NATPE talks with some new and familiar faces aspiring to single-name status (Oprah, Donahue, Arsenio) in the talk genre, beginning with *Saturday Night Live* veteran and weekday night hopeful Dennis Miller. **Page 22**

**Money men.** Three investment bankers who have seen the programming business firsthand talk about why Wall Street has become increasingly tight-fisted with programmers. **Page 51**

**New Orleans menu.** A look at some of the major programs in key dayparts being served up by syndicators. **Page 19**

**Power shift.** BROADCASTING/NATPE updates its June 1988 look at the movers and shakers in Hollywood, chronicling the rebalance of power and personnel. **Page 64**

**Global cooling?** Weak economies worldwide and the dramatic restructuring of television in the UK have contributed to a diminished international presence after several years of growth. **Page 72**

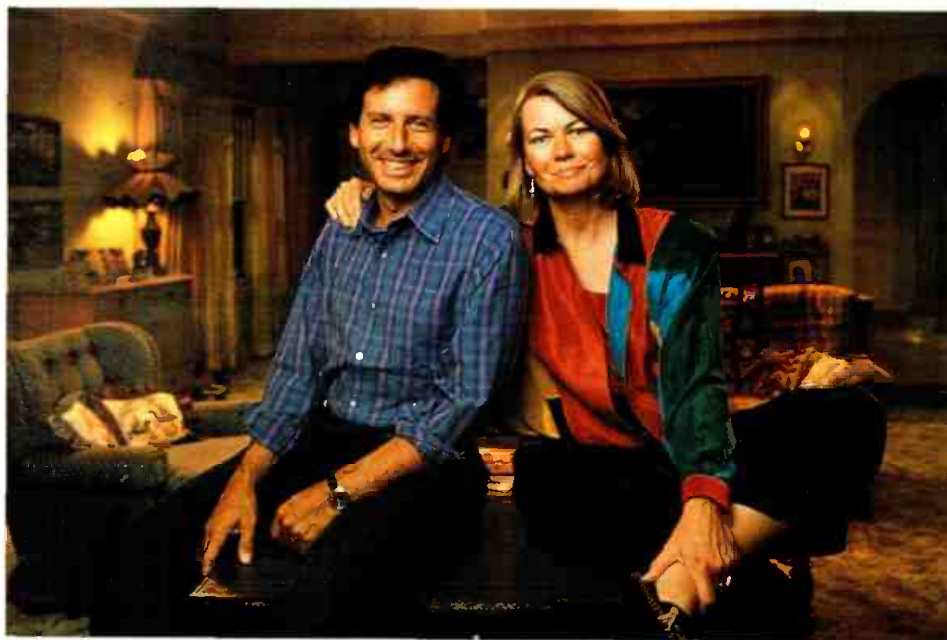
**Welcome mat.** Cable, once a last resort for syndicators, is now vying for programs on a more equal footing with broadcasters. **Page 78**



A guide to who's doing what, and where, at the NATPE International convention in New Orleans begins on page 80.

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# Broadcasting <sup>NATPE</sup>



Tom Werner and Marcy Carsey are looking to duplicate 'Cosby's' prime time success in prime access.

## FOR CARSEY-WERNER, SECRET WORD IS COSBY

Producer/distributor is betting the revived 'You Bet Your Life' will crack the tough access market

By Mike Freeman

Since King World's long-time top-rated *Wheel of Fortune* hit the syndication market in 1982, no program has had a comparable roll in prime access. One man—Bill Cosby—and one company—Carsey-Werner—are wagering they can alter the balance of power with next fall's debut of *You Bet Your Life*.

Cosby, by attaching his name to the revived 1950's game (the original was hosted by Groucho Marx), has provided Carsey-Werner Co., producers of hit network sitcoms *The Cosby Show* and *Roseanne*, with an instant entree as a newly formed distributor of syndicated programming.

Carsey-Werner Distribution will maintain a low profile by foregoing booth space on the NATPE exhibit floor in New Orleans, but producers and company founders Marcy Carsey and Tom Werner, joined by recently installed C-W Distribution President Bob Jacobs, talked in an exclusive interview with BROADCASTING about the prospects for *You Bet Your Life* and of the company's first-time, if low key, presence at the programming conference.

### Early jump on clearance

In a business that often hinges on clout and leverage, Cosby's name recognition enabled Carsey-Werner Distribution Co. to enter the station mar-

ketplace last summer with a high profile. Armed with two pilots taped in Philadelphia (BROADCASTING, Sept. 16, 1991), Jacobs, less than a month later, turned a cornerstone clearance deal with the CBS-owned station group, which served as a springboard for C-W Distribution's sales force, which now has sales in 84 markets. *You Bet Your Life* is the only new first-run strip at the convention pushing 70% coverage, a threshold is usually hit by first-time entries late in summer and a requisite for selling the minute of national barter advertising inventory. Jacobs says he has sold the half-hour strip exclusively to network-affiliated stations, estimating the breakdown at 40% ABC affiliates, 35% CBS and 25% NBC. Of the total clearances, Jacobs says, 85% of those have committed 6:30-8 p.m. prime access time slots to the show.

To compete with long-time access powers such as King World Productions' *Wheel of Fortune*, *Jeopardy!* and *Inside Edition*; Paramount Domestic Television's *Entertainment Tonight* and *Hard Copy*, and Twentieth Television's *A Current Affair*, industry sources say that Carsey-Werner has been flexible on its cash terms to secure prime access slots and 52-week commitments.

"It's not a matter of money," Jacobs says. "It really has boiled down to time periods. Tom and Marcy have been very good about saying that you should do what you think is the right thing to do."

On pricing, Jacobs adds: "We went out with what we considered a very reasonable cash price plus a minute [of national barter advertising time]. I think that has a lot to do with the success we've had. We haven't given the show away. We have charged what we think is a reasonable amount of money. I don't think that you'll find a station that will tell you that my price was ridiculous or too high."

Cosby's *You Bet Your Life* is generating the first real buzz about prime access since the NATPE conventions of the early 1980's. But not all of it is glowing. Not surprisingly, some competing syndicators characterize the new *Cosby* vehicle as an over-hyped offering based on a four-decade-old program, and believe it has unnecessarily raised station executives' expectation levels.

"That is something that is up to the audience and the people who write about that," responds Werner, who first met Carsey when both were development executives at ABC during the 1970's. "When we were doing *The Cosby Show* in its initial stages, our only responsibility was in doing a good show that we thought the audience would like. That is all we are trying to do here. Provide something that has some value that people can share a laugh about and be entertained. If it is good, we'll have done our job."

#### Emerging role for independents

Looking at the big picture, with the economy going into a deepening recession and stations' dollar reserves shrinking, is Carsey-Werner's move into the distribution business going to lead the way for other Hollywood independents to cut the traditional studios/syndicators out of the revenue picture?

"It is control more than increasing revenue that we're after," Carsey says. "We know that great care is going to be given to this project, and this project alone, in distribution. It is going to be serviced well, and we're going to know how it is handled. It's control."

"Maybe we're just being narrow minded, but in the end, it is project-driven," Werner adds. We never said: 'Let's start a distribution company and come up with an idea.' We worked on this idea with Bill, and we said that the best way to distribute this was to do it ourselves."

The original *You Bet Your Life*, which Groucho Marx hosted from 1950 to 1961 on NBC, was,

until recently, owned by NBC Productions. NBC tried several revival incarnations without success, including a screening test of Richard Dawson (formerly host of *Family Feud*). Later, NBC optioned the property to MCA TV in 1980 for a *Bet Your Life* late-night syndicated incarnation hosted by comedian Buddy Hackett, but it lasted only three weeks. Carsey-Werner purchased the rights for an undisclosed fee slightly less than a year ago.

"What we felt, and Bill obviously felt," says Werner, "is that one of the great talents that Bill [Cosby] has is the ability to relate to the people. This format is just perfect for him because it enables him in some ways to be a second banana to people telling Bill their take on things."

During a hiatus in shooting *The Cosby Show* last August, two pilots were produced in Philadelphia. "It was Bill's idea to bring it back to Phila-



Bill Cosby on the set of the new 'You Bet Your Life.'

delphia," Werner says. "Every aspect of doing a show is important. It was important for us to do *The Cosby Show* in New York because it gives the show a unique feel. I think you would feel as if you're watching [*You Bet Your Life*] that there is something electric about it. Even though you didn't know it was being shot in Philadelphia, it adds something to it."

#### Cosby as host

"Bill's message and his humor have always centered on the better part of the human race," says Carsey. "He brings out the good stuff, the dignity, the wonderfulness of human beings. I think that is another reason why people will watch the show."

"This guy [Cosby] is into this project," Jacobs emphasizes. "He was into the design of the set, where the contestants would come from, what kind of contestants they would be. He said that he wants people from all walks of life, people from around America—not from one city or three cities, he wants from every city. That makes the budget go up. We're going to have a big air bill. We're going to be shipping contestants from all over the country. It will make it more expensive, but it will make it more of what it is supposed to be."

And just what is that?

"I think [Cosby] will start the [game] genre," Jacobs says. "I don't think he is going to revive game shows; this is not a game show. At NATPE, you are going to see 10 me-too's. Look at how many people went after *Wheel of Fortune* with a game show. It doesn't work. This is not two people just trying to see who can win the most money, although that is part of it. It's really him having fun with people. You want to see Bill Cosby talking to the guy who artificially inseminates cows. You can just imagine how the conver-

station went. Bill says to the guy, 'How do you know they're ready?' The guy replies, 'You can tell they're in heat.' Then Bill says, 'Except you don't have any bulls, you just have cows.' The guy says again, 'Yeah, but they get into heat.' Bill takes a minute, looks at the audience, looks back at the guy and says, 'Who's the heater?'

"This is Bill Cosby being Bill Cosby. When he was asked why this will be successful, he said, 'Because I'm in control. There's no script. It's me and those two people, and I'm in control.'

Although *America's Funniest Home Videos* has had ratings success as a weekly series the last two seasons on ABC, the launch of King World's *Candid Camera* revival strip in syndication has suffered from low audience sampling early this season. Both shows feature the foibles of "everyday" people from all over America. What makes Carsey-Werner think that a five-day gamey strip will succeed in syndication?

"That was the same question we heard when we started *The Cosby Show*," says Carsey. "It's a funny question because we're raising children. How infinitely varied can that experience be? It is extremely open-ended. You can go forever with a family show. You can go on forever with a show where there is Bill Cosby, and then there is humanity. And they're playing off each other. Yeah, I can say it would go on for a while."

Since Paramount introduced its tabloid strip, *Hard Copy*, and King World came out with *Inside Edition* (both in 1989-90), no other first-run programs have been able to crack the highly lucrative but extremely tight prime access daypart. Which leads to the persistent question: Can *You Bet Your Life* achieve healthy sampling?

"We don't see it as a battle," says Carsey. All we're doing is putting a terrific show out there, and we hope that the audience will like it as much as we do. If we worried about the competition whenever we put a show on the air, we would be too afraid to make a move."

"I think the demographics are going to knock people over, which is what the advertisers will be looking at first," Jacobs says.

Jacobs cites the strength of *The Cosby Show* to justify his confidence in the new vehicle. "*The Cosby Show* went up against *Jeopardy!* in New York in 1988-89, *The Cosby Show* repeats were number one at 7 p.m. among all women and men demo categories, not in households. People sell demos. I think [*You Bet Your Life*] will be number one in demos, in rating and share, in most of the markets." I think for the first time in a long time there will be a runaway hit."

#### Demo challenge: skewing younger

The widely held perception is that the original version with Groucho Marx appealed to an older-skewing audience, will Cosby be able to attract a younger demo.

"I think this version is going to be a lot different than Groucho's version because Bill's brand of humor is a lot different," Carsey says. "We are not of the nature to look at what the country is doing and what the trends are. It doesn't work for us to do that. We respond to an idea or actor or actress. Bill certainly does have appeal with everybody and he always had it, even before the sitcom."

"You are talking about two different eras," Jacobs emphasizes. "Groucho's show did a 43 rating average for seven years. It's the 14th highest rated show ever on network television. There was no cable, of course. There were only two networks, also. I'm not trying to say we'll do a 45 rating, but this was not just another television show."

"Look at Bill Cosby's Q score: in women 18-49, Bill Cosby is a 59 Q score. Oprah Winfrey has a 36. This gives you an idea how big this guy is. I

know what they're saying: 'It's a game show, it's probably going to skew older.' This isn't just another guy doing this. How many comedies do you put on the network and say, 'Well, it will probably do a 45 share for five years.' You just don't make statements like that. But he did. What network do you think would turn him down? None. What network do you think would have turned down *You Bet Your Life* if it wanted to go network? They would have gone crazy for it."

So why not just pitch *You Bet Your Life* to one of the networks and make a one-stop deal?

"The networks would not have scheduled this five nights a week at 8 p.m.," says Werner. "I'm sure there might have been an option to play this once a week. In fact, the best time for the audience to see this is at 7 or 7:30 each night because there's an opportunity to program it for that."

Expectations are that Cosby will succeed, although to what degree remains to be seen, and Carsey-Werner is already developing a companion piece to *You Bet Your Life*, which, Jacobs says, will likely be a fall 1993 strip.

Carsey-Werner is one of only a handful of traditional network suppliers with enough money to start their own distribution division. In the case of Stephen J. Cannell Productions, for example, the independent studio failed to get a fourth-season order from Fox for *21 Jump Street* and successfully transformed it into a first-run syndicated weekly. MTM made its big leap in syndication this season with *The New WKRP in Cincinnati*, which CBS canceled after four years on the network (1978-82).

Is Carsey-Werner interested in "turning around" series development projects rejected by the networks for possible launch in syndication?

"It is possible," Werner acknowledges. "The alliances are all changing. One thing that Bill said in an article is that he is very interested in dealing directly through each station right to the audience." "Again, we do a project that we really respond to," Carsey says. "If it happens to be right for syndication, that's where it will go, but our instincts are for putting together shows we love."

#### Relationship with Viacom

When Carsey-Werner first announced it was syndicating *You Bet Your Life*, industry insiders believed the producers were severing future ties with its long-time off-network distributor Viacom Enterprises. It was Viacom, in 1978, that gave Carsey-Werner and Cosby a record four-year, first-cycle gross cash license of approximately \$700 million for the off-network launch of *The Cosby Show*. The chief architects in creating the closed-bid marketing plan were Viacom's current president of off-network sales, Dennis Gillespie; former syndication president Joe Zaleski, and then-marketing consultant Bob Jacobs.

But, says Werner, "we will distribute off-network product only when it's appropriate. There may be a project or two that we develop and do not distribute because it's not in the best interest of the show."

"Our relationship [with Viacom] is very good, and it is a very well run company. We would have no problem doing business on a project-by-project basis," Carsey says.

Does the creative team of Carsey and Werner feel comfortable in the rough-and-tumble syndication business?

"We should actually go on the road with Bob to get a feel for what it is like out there," Carsey responds. But this isn't the first NATPE convention for Carsey and Werner. Both attended when they were development executives at ABC. "One of the things that we liked when we were at the network was meeting the station owners, hanging out with them, learning a whole different end of the business," Werner says. "We're looking forward to hearing what the program buyers think." ■

## THE VIEW FROM ATOP TWENTIETH



**Twentieth Television Chairman Lucie Salhany, who has earned a reputation in Hollywood circles as a mover and a shaker, sat down with BROADCASTING editors to talk about life at the top of Twentieth and of the agenda she has set for its network and syndication divisions. Since joining Twentieth last May, Salhany has wasted no time putting her stamp on program development, sales and production.**

#### How do you think business at NATPE will be?

The business has changed so dramatically over the past year that it's very difficult to predict what's going to happen down the road. It used to be you could predict and be right most of the time, but there's so much going on right now and the business is in such transition that none of us know where we're going to be in three to five years. And that's on all different levels: It's cable; it's over-the-air broadcasting; it's free television. All the new technologies.

Is that why it's changing—because of the technologies—or is it just the business?

I think it's just business. We're a mature business right now, and I think you have to break that down. Cable is mature now, broadcasting is mature, free over-the-air television is a mature business, and what we do in that arena today is different than what we would have done five years ago. Certainly, the response from Hollywood to this changing business is critical. Since the early 1980's the stations knew this was coming, at least the smart station operators knew, and I consider most of them smart because to sign on every day, do news, do public affairs, do their community needs and still broadcast and serve the community, I think they're very smart. I think that they knew that they had reached maturity before we did, so we kept producing and producing and producing programming for those stations and for the networks, and now we're seeing a slowdown and we have to address that. That's on the software side. I don't think 150 channels are all that good. You really have to ask: To what end?

You mentioned the business maturing. Does that imply a downward trend to follow?

No. Like all of us who are entering our middle

years, it doesn't necessarily mean it's bad. It just means you have to change and I think broadcasters have to change. I think the producers have to change. The business has changed—it started out that the networks and the owned and operated stations controlled the business, and then the independents were the young upstarts that changed the business with their young audiences, and then it was cable. Cable came in and the young audience started going over to it. How do we keep the audience we have? How do we satisfy the viewer and how do we keep some kind of balance, some kind of competition?

It only gets worse in a 150-channel environment.

Right. How do you survive in a climate of 150 channels? Whatever those channels are. Whether they're over-the-air stations that are on cable or whether you're producing directly for cable. We will get into that more and more in the future.

Are you talking costs?

I'm just talking about supply and demand, fragmentation. That's the bothersome part, fragmentation. You produce and produce. Where do I put it? The problem is when you have the costs that we're seeing and you produce for any of those entities and the critical mass is gone. You can't produce for anyone, so then you are in the business of trying to do partnerships, trying to do simultaneous production. It's very difficult.

What kind of partnerships are you looking at?

Every area, really.

Some of the more recent innovative partnerships were ABC and Nickelodeon and CBS and USA.

We're certainly looking at those kinds of partnerships from Twentieth with the networks—with the networks and maybe a cable system. No one's

done it for any length of time to know whether it's successful or not or what the outcome is. But don't you begin to wonder: Why have 150 channels if you're having the same programming on four of them? Or why have four multiplexing pay channels when you have the same movie running 15 times a day on four different channels, 20 minutes apart. The other day I was watching TV and two pay channels were running the same movie 20 minutes apart. It was bizarre. I began wondering: Why are we paying for that? When it's multiplexed, instead of two channels running the same movie 20 minutes apart you conceivably could have eight running the same movie five minutes apart, it's absurd.

#### But isn't that for viewing convenience?

For years in this business—since the 1940's—people have been going to the television set at prescribed times to watch programming. It was appointment viewing. Are we now getting into "Gee, I want to watch a movie in five minutes"? It's going to be so fragmented, but to what end? There aren't enough movies made to do that.

#### But isn't it more important than ever in a fragmented market to serve the viewers programs at their convenience?

If you're producing programming you'll just sell it to somebody. The problem is if you're producing and someone's not willing to pay for it or pay as much as you need to get to produce it, then you can't produce it. If you look at television 20 years ago and look at it now, I don't think the quality is as high.

#### Is there no hope on the issue of program costs?

There is hope, but it's going to take a long time. It's taken a long time for it to get to where it is today.

#### How do you turn it back?

You do it a little bit at a time. It's not going to happen overnight, but you do it a little bit at a time. You sit with people and you talk about the economics of this business because broadcasting is still a very profitable business. So when you sit in a negotiation with somebody and talk about the fact that the costs are going to kill the business, they say: "But most television stations still return over 30%." The restaurant business returns 5% to 10%. The production business returns far less than that. And when you say that to people, they say: "Wait a minute, it isn't going to be me. Let it be the other guy. I've got the number-three show on the air." That doesn't only happen, by the way, in network. It happens everywhere. It happens with syndication, it's going to happen in cable. It is happening in cable. But how much does cable produce?

#### The turnaround has already started, hasn't it? You've seen it in the deals that aren't being signed now that were being signed a year ago.

Boy, aren't we proud talking about the types of deals we're not doing? You mean Hollywood, with writers, producers? Isn't it amazing? Somebody said the other day, there are still going to be big deals made. We're trying—a little bit at a time—to deal with producers to be more realistic regarding their fees. And we're trying to be more realistic regarding the type of programming we produce. We're just not producing to produce. You don't get graded by how many shows you get on the air. You get graded by their quality and how long they stay on the air. That's much more important.

Consider *Anything but Love*, which we've just pulled from production. The producers have worked very hard on a good program. It's been critically acclaimed. There are certain segments of the audience that love it. But the performance has only been average; it doesn't have broad appeal in all areas of the country.

Now, ABC has overbought programming. They

have too many programs for Wednesday night. We went to them to talk about the future of *Anything but Love*. We talked about the high deficit and they talked about being overbought. They said that they could cut back this year and it would be mutually beneficial. And I accepted that cutback from 22 to 17. ABC still has an option for next year and will consider it then.

#### What about its syndication prospects?

Because it is a 17 share show I think it has low syndication value. You're looking at a very high-cost program. A lot of very talented people who deserve to make the kind of fees they're making, on a show that has limited appeal. So you can't bring in the kind of revenue across the country that you need to pay for that kind of programming.

#### How classic a situation is that in your business?

Very. But we haven't been forced to address that in the past, because the broadcasting business was so healthy and growing so fast that stations were

*"When you add up all the money it costs you to run your network television operation and you subtract all the revenue you get in—all of it—I would bet the bottom numbers are in brackets. It is a very tough business."*

gobbling up all our programming. Stations cannot afford to do that anymore, so we have to produce programming at different levels of deficit, for different time periods, for different exhibitors. If *Anything But Love* were starting today, we would look at it with a much smaller deficit, in concert with the production company, with the view of selling it into a marketplace that would pay less for the program but still have a show that reaches a narrow demographic.

#### What part of that deficit would be hit hardest under that scenario?

I think it has to be both above and below the line. I know that the producers, the writers, the agents—everyone in Hollywood—are addressing this and want to work toward that end. Everyone wants to be creative, not only in what goes on paper but in the deal.

I can't talk about this deficit specifically but I can talk about it generally. When you take a program and you produce it for three years before you go out in syndication, you're carrying those costs for five years. All of a sudden in your third year you say: "I'm not going to get that money back; what am I going to do now?" You've got a couple of choices. You can try to continue the show and hope that the marketplace will change. You can hope that the show attracts a bigger audience. Or you can take the hard line and, if you're a producer, say "I'm not going to keep producing this" or, if you're a network, say: "I'm not going to keep buying this."

We've got to get more realistic about the future. But it doesn't have anything to do with creativity. It's strictly supply and demand—when people were making more, they could pay more.

#### Are you getting close to the point in Hollywood when you will not do any deficit financing?

I can't speak for Hollywood but I can for Twentieth. No. We will continue to deficit finance. Let's not even use that term: Let's call it investment in

product. Twentieth Television will continue to invest huge amounts of money in product, but we're going to invest more wisely.

#### Have you thought about asking networks to take shows on a cash-plus-barter basis?

We have. In my past life we tried to discuss it, and we're doing that now and we will continue. I haven't done it in the past month, but it's just one of those things that, along with co-production, co-financing money and partnerships, are different ways to use their talent and our talent together.

#### Will you produce your own pilots?

There will be more of that. The desire is not to produce as much and just produce some things and maybe finance our own pilots if we really believe in something. There's a project that I saw the other day that I really believe in, and we may go ahead with it ourselves.

#### How do you mean?

You just find something and you produce it and then you go to the networks and say: "We've produced this, what do you think?" I think there's going to be more and more of that. But, again, when that happens you won't see scorecards that list the studios by how many pick-ups they got that year because that's not the business anymore. When you add up all the money it costs you to run your network television operation and you subtract all the revenue you get in—all of it—I would bet the bottom numbers are in brackets. It's a very tough business.

#### So what's the answer?

Just don't keep producing more. More is not better; better is better, being the best and having something that's going to be salable and on the air a long time.

#### Maybe it's time to just bite the bullet and be upfront with viewers and present the case to them that this stuff costs money to produce and if you want quality television maybe there should be some sort of subscription fee.

We tried that with PBS. Public broadcasting said: "Listen, we can't produce quality television unless you give us some money." People don't want to.

#### You've remarked that there was sometimes a we/they character to the relationship between the broadcaster and the distributor. What should it be?

Aren't we all in the same business? The communication business. There should be no separation.

#### But historically there has been, going back to the years when the National Association of Broadcasters expelled program exhibitors from the Conrad Hilton. NATPE evolved from all that, still at arm's length from the broadcasters. Is there a better way?

I think the organizations—and their goals—have to be defined. If NATPE truly is a fine conference dealing with programming, then let's accept it for what it is—a trade show. The NAB is primarily an equipment marketplace. When they try to grow their organizations and take in more territory, they lose their definition and it becomes very muddled. They try to become all things to all people, and you can't do it.

#### Perhaps more to the point, do you believe there's an essential difference between what the distributors and the broadcasters do?

I believe we're in one business, and that's the communications business. Because I sell doesn't mean I don't care about what happens in Washington, or what happens with stations, because this is my business. I'm a communicator.

If you look at the way the business is now, producers and distributors like Fox and Paramount own television stations, so they care very much about the broadcasting business. Tribune, which is a broadcasting company, is now a major distribution company. We're all in the same business.

#### Do you differentiate cable from that?

They're in the communication business. Absolute-

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FAMILY FEUD is currently renewing for the '92/'93 season, its FIFTH year in syndication.

Throughout the years, a slew of first-run "breakthrough" strips were brought to the market. The large majority never launched. A handful did -- only to disappear because of low viewer interest.

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Every year since its launch in the fall of '88, FAMILY FEUD has continued to be an audience winner, with strong household ratings and shares, and young demos to match.

And a long list of FAMILY FEUD stations continue to enjoy audience success year after year.

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In the catbird seat: Salhany directs operations from her office on the Fox lot, flanked by symbols of future possibility (a network scheduling board) and past glory (a team picture of the studio's franchise syndicated player, 'M\*A\*S\*H')

ly the same business.

**What's going on with the advertising market? Don't you need a robust, healthy advertising market to sustain the kinds of things you're trying to do, without going to the viewer.**

Yes. You can't go to the viewer. Cable's going to the viewer, but cable's not paying high programming costs. I love cable. It's wonderful. I'm a heavy television viewer and I watch cable, and I'm glad we have cable, and I hope cable grows because I'm a producer of programming. But we have people paying for programming right now. How many truly innovative things have you seen come from cable versus what's been coming since the middle 1940's from the networks? It's very tough.

**So how do you turn back the clock?**

You can't turn the clock back. You have to make some sense of the business as it is, and you have to have some history. The only way we're going to make this work is to keep our programming costs down, embrace all of the forms of television and produce programming for those forms. Now, again, I joke about multiplexing *L.A. Law*. That may be what it comes down to to get enough money to produce good programming. And then we come the show and sell it to advertisers. So we go to the advertiser and we say we're producing *L.A. Law* for NBC, and what we're doing is, we take it and sell it now to three and we sell it with a barter unit in it, and then we place the program as they do, in syndication on three other systems, get the money, and then produce the show.

**Will the ultimate outcome be determined in the marketplace or in Washington?**

In Washington. I think the compulsory license should be repealed, and I think that will go a long way to working out a better balance. Do I think it's going to happen overnight? No. But I think there will be a better balance then. And I think that the local stations can try and work out whatever deal they can work out with cable and work out whatever deal they can with the producers. And then we'll see what happens in the business, but with compulsory licensing there is no other playing field and that's what all of those people who reregulated wanted—a level playing field. There hasn't been a level playing field.

**How many things or how few things need to be done to correct the market balance to where people can carry on successful businesses?**

The harm may already be done. It may be irrevers-

ible. I keep wondering about the future and wondering as this society becomes more split, as we become a two-class society with the dilution of the middle class, what's going to happen for the aged and the very young, who are poorest, when they can't turn on a television set and get something for free?

If you get into a long discussion with people, they say it isn't for free because there's advertising on it. Somebody's paying for that advertising—the consumer is, the marketplace is. If you believe that in our broadcasting system those stations are licensed and have to serve the public good and the public interest, what's going to happen when those [rules] aren't around anymore?

**What's the good news when you come to work every day?**

The good news is it's a challenge: the good news is we're still producing programming that is watched in any market on any station, no matter how low rated it is, by more people than you will meet in a lifetime, more people than any other medium. And that's tremendous, that's what we live for—to entertain people, to produce programming that people like, that they watch, that they talk about.

**What are you producing that you're excited about?**

I'm very excited, believe it or not, about *A Current Affair*. I competed against it all those years, it drove me crazy, and now I'm over here, now I'm competing against programming that I lived with for a lot of years and loved. I'm very excited about it.

**Why?**

Well, we're in our fifth year, and I think when a show reaches a fifth year you know it's going to be around for a long time. You know, there haven't been many network shows that have lasted beyond five years.

**What about the network side?**

I'm very excited about the network side. I'm having a great time learning it. And I hope I bring something to our network operation that they haven't had before—a view of the marketplace from which they were really insulated for all these years.

**How will that affect them?**

It goes back to what we talked about before. If you're producing something you don't feel is necessarily salable, then you have different kinds of economics and different kinds of programming and

different kinds of financing.

**It sounds like such a number-crunching game.**

One thing I want to make clear. We're not going to run network television by calculator. It's not all going to be off the numbers. But there are certain kinds of programming you produce for different venues. And the way you produce them, hopefully, is what everybody's looking for at all the studios: to continue to produce programming, good programming, under the new economic structure and under the new economics.

**Tell us about some of the really exciting network projects you're working on.**

We're working on some sitcoms, we're working on some dramas, and we're not working on any Movies of the Week. Steven Bochco has the animated *Capital Critters* soon to be put on the air, which deals with rodents living in the basement of the White House—that's not a political statement.

**Is *The Simpsons* going to be your next big hit in syndication?**

From a syndication standpoint we will have more off-network product than any other studio, I think, in the next four years. We have *Doogie Howser*, we have *The Simpsons*, we have *In Living Color*, we have *True Colors*, we have *Cops*.

**And which of these will be at NATPE?**

We'll have *Doogie* and we'll start teasing on *The Simpsons*.

**Warner Brothers had to change its plan for *Family Matters* from cash-plus-barter to all barter to achieve its revenue goals. Does that give you cause for concern about the off-network market?**

Absolutely. The marketplace is clearly saying: "We're not going to be as aggressive and we're going to take our time, and we're only going to buy those shows that we believe have a long life and work in various time periods, because we need to be able to run the programs through their full license cycle versus two years of amortization and then let it run in a lesser time period. So that's of concern: that tells you what kind of programming you need to produce or need to have for the future.

**Which is?**

Which is programming that can run in different time periods, has more flexibility and reaches a more adult audience than other programming. And if you don't have that, then you have to be able to produce it so you don't need to get as much in the back end. But far be it from me to say a word about *Family Matters*.

**Do you see a network being sold to a studio?**

If one is sold, it will be to a studio. And the studio will sell off its syndication arm, absorb the programs that can be done and retain the production, and still be able to sell in syndication.

**Will they go under 15 hours of programming a week to be exempt from the FCC's definition of a network?**

It depends what you pay for the network. If you pay tomorrow's dollars rather than today's I think that's a very good possibility. If you have to buy a network now for what they want for the two that are up for sale, I think you would have to pay such a high price that you would have to stay at 22 hours. It would be very difficult to pay that kind of money and then cut back to 15 hours.

**What kind of a television world do you think would emerge from that?**

Competitively, probably not much different than it is now because we sell to everybody. All our competitors sell to FBC, so that's not an issue. I think you would gear up your first-run arm dramatically to try to fill the gap and certainly I'm prepared for that at any moment. When you talk about the Twentieth Television companies, domestic and international are truly the growth businesses under the umbrella. Not that the network division isn't a wonderful business and one that we will be very strong in, and continue to be, but



# Twins.



# Full House, The Syndication Hit Of The Year, Is Also A Network Winner In Key Demos.



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One thing you can count on is that twins will behave alike. Take "Full House" and "Family Matters." When they ran back-to-back on Friday, they both consistently won their time periods in key demos. Then, this season they moved to different nights. But even apart, they had the same profiles, winning identical key demos. This year, "Full House" is syndication's biggest off-network success. And come Fall '93, you can count on "Family Matters" to hold up its family tradition. After all, success runs in the family.



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when you talk about the growth for this company it's in domestic and international.

#### Has television lost its way?

I think cable is finding its way. I think it's still finding its way and growing. I think over-the-air has lost its way, but that wasn't self-inflicted: a lot of that came from legislation and a lot of it came from uninvolvedness in the business.

#### What is your relationship to FBC?

We sell to them, but we're not an in-house production arm. We're a separate company.

#### Can you tell us anything about first-run projects you're working on?

We're not taking anything new to NATPE. We have *Studs*, which is really new because it's been on a trial—an experimental—basis until now, and that's our new show.

#### Can you tell us the marketing plan for *Doogie Howser*?

We're meeting with stations and groups now, working out the optimum plan rather than going in and telling them how they're going to purchase it. We have laid down the outline of the deal and we're waiting for their response.

Basically, it's a four-year deal, cash and barter. The first two years will carry two minutes of barter per half hour. The second two years will carry no barter. You start paying on day one, you run your barter for two years and then the last two years you have the program without any barter. We want to make it barter friendly. It's a new

reality. You work as partners rather than walking in and saying, "You have four hours to give us a bid."

#### Going into NATPE, where do you see the most opportunity?

Prime time. I think prime time is very vulnerable. I think the networks know that, I think the stations know that. It's just the economics that are preventing people from going after prime time more aggressively than they have in the past. I don't know that people are going to gear up to really take a run at prime time because of the economics, but I think there may be, in the future, some more activity there. I think of all areas that's the most vulnerable.

#### Do you have plans there?

No. I'm not looking at it because we have enough to do with our off-net right now.

#### Where do you think the money's going to be spent?

It's going to be spent in daytime—talk shows—because no one's going after access in a big way except [Carsey-Werner]. And it's going to be spent on the renewals because *Wheel and Jeopardy*, *Entertainment Tonight* and *A Current Affair* are still the top access shows. And now you've got one more with *You Bet Your Life*. Late night is almost to the saturation point as is daytime early fringe with talk shows, and so it's going to be talk shows for daytime morning, but that's about it. And I think everyone's going to be competing.

#### Does the success of *Star Trek* tempt you to get into

#### the first-run weekly business?

They sold the back end so you have to either have that—you have to have that library—or you have to get other financing. Rumor has it that one of my competitors is going to try and do two one-hours this coming year. I think it's going to be a major problem unless you're going to have huge deficits. I don't know how they're going to do it. I'm not willing to do it in this economic climate. Maybe the year after.

But you have all that off-network product and there's a lot of additional off-network product out there. It's almost like stations are paying with play money in the form of barter.

Barter's not play money. Barter is like using your Visa. You buy it now and you pay for it later. Possibly you're going to take a hit—if the show doesn't work—but that's the risk you take. That's the risk you may have to take in the marketplace in the future. Again, that's why we have to get control of these deficits.

If you were standing up at that keynote platform at NATPE, what would you say to the program community about the industry at the beginning of 1992?

I'd say I think it's a very exciting business. That we have a great future. But we have to be ready for change. We have to forget the way we used to do business. We have to forget the enemies we had and we have to join forces and strengthen this business. I think the economy will come back, but we will never do business the way we did 10 years ago. But we've learned so much, and we will be better positioned for the future. ■

## VIDEO COMPRESSION AND SYNDICATED TV: A JOB FOR CAPTAIN CO-VENTURE

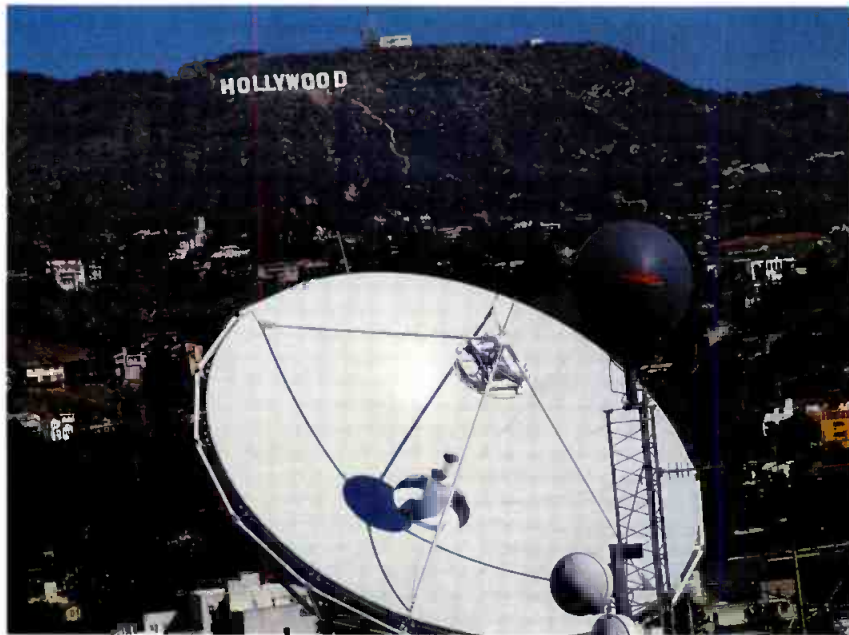
*As studios gear up to provide more programming to more parties, broadcasters could see more chances to partner investments*

By Peter Lambert

Paramount Pictures has contracted Keystone Communications to develop a white paper on video compression, a document that Keystone, the Salt Lake City-based satellite transmission company, hopes to share with its television syndication clients by February or March.

Whatever Keystone's findings (in its studies of business TV applications so far, "cost savings don't yet prove out," says Keystone Senior Vice President Blaine Colton) the white paper will almost certainly fuel a nascent movement among syndicators to explore just how and when they can benefit from a developing digital technology that promises to multiply the number of full- and part-time TV networks.

The cable and direct broadcast satellite (DBS) TV industries have already embraced compression, issuing requests for proposals and investing millions in research and development. And a number of cable programmers—including HBO, Show-



Keystone Communications would like to see its Hollywood uplink facilities used to deliver digitally compressed syndicated fare, cutting syndicator costs and opening opportunities in the multichannel TV market for new services

time. Request Television, MTV and Discovery Channel—have already announced plans to compress additional channels into satellite and cable bandwidth.

In response, studios are preparing for increased de-

mand for first-run cable product, with an emphasis on more narrowly targeted audiences. "Broadcasters will continue to be our primary customers," says King

World spokeswoman Allison Kossow. "But more outlets

mean more available opportunities for King World to provide software, and our plan is to provide software to all comers."

But some syndicators believe synergies will develop for the networks and inde-

pendent television as well—not only in more after-cable product, but also in opportunities for program funding co-ventures with an array of potential partners inside and outside the broadcast and cable industries.

#### Broadcasters slow to move

Broadcasters have yet to rally around compression in so formal a manner as cable or DBS. Although the networks are experimenting with compressed news satellite backhaul feeds, few experts see near-term implementation of compression in broadcast distribution.

"I'm not sure satellite savings will offset the investment in the technology, and I don't see savings passed down to affiliates," or even back into production, says one source at Warner Bros. "The more immediate impact is on division of cable into more services."

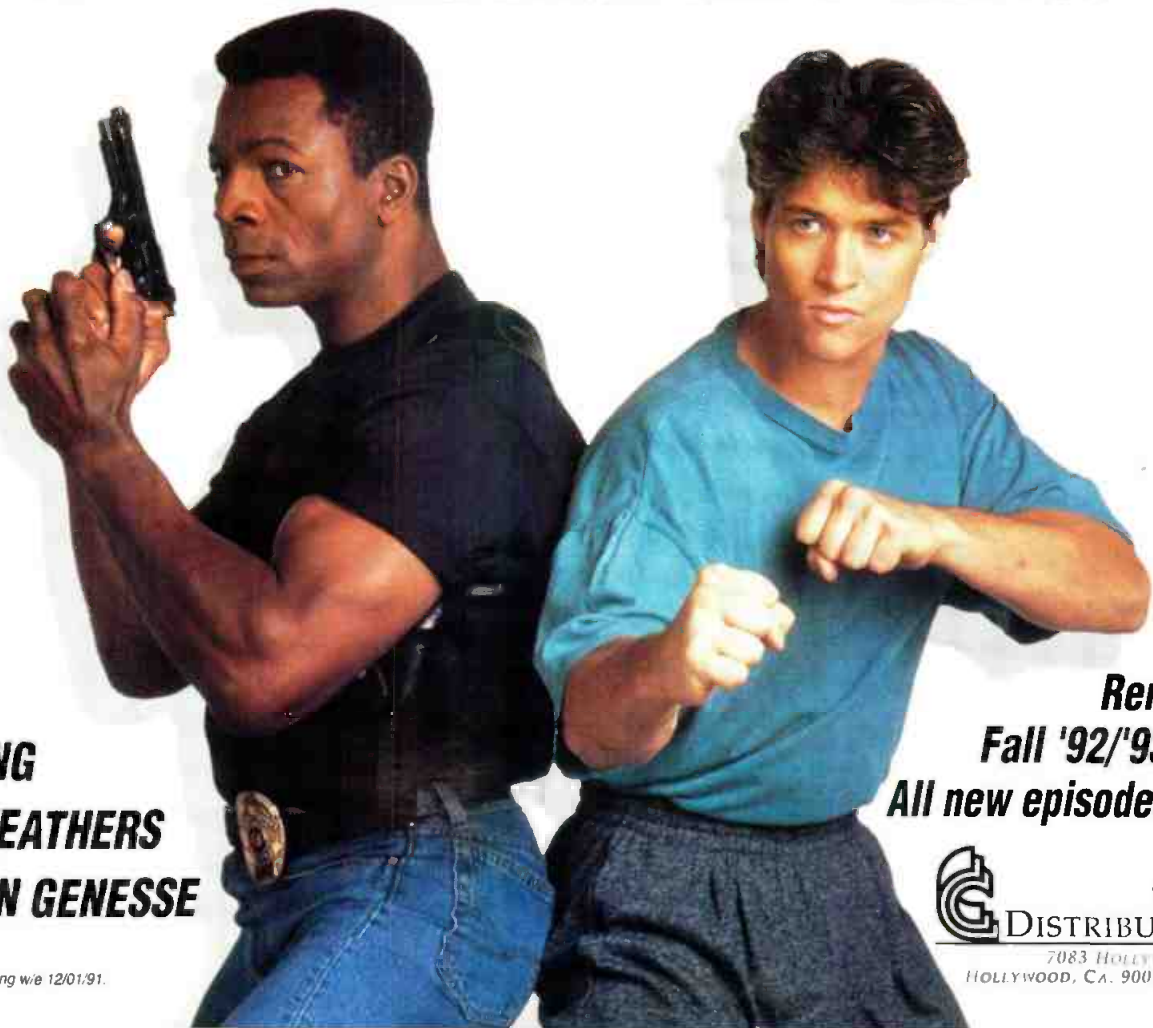
The real fruits of implementing compression technology, other insiders agree, will come not in the form of distribution costs savings, but rather in more outlets for more software.

"Compression will be-

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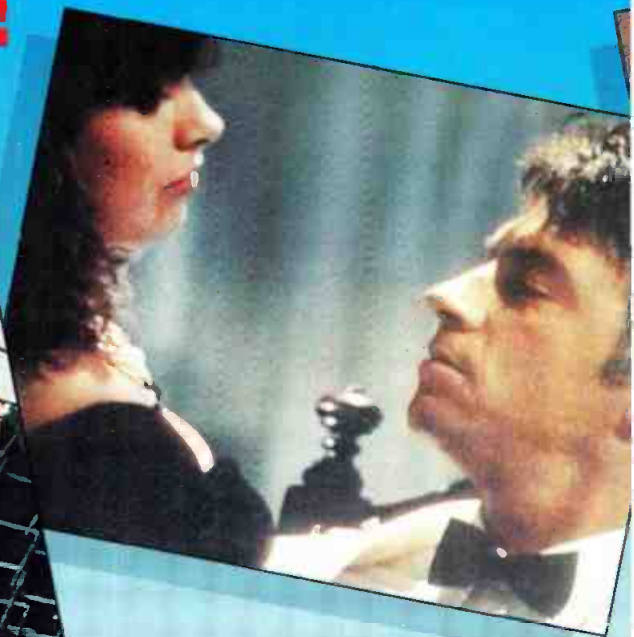


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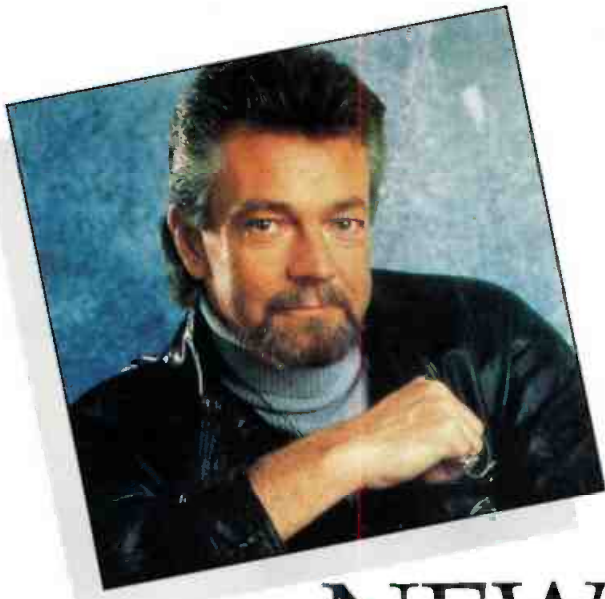


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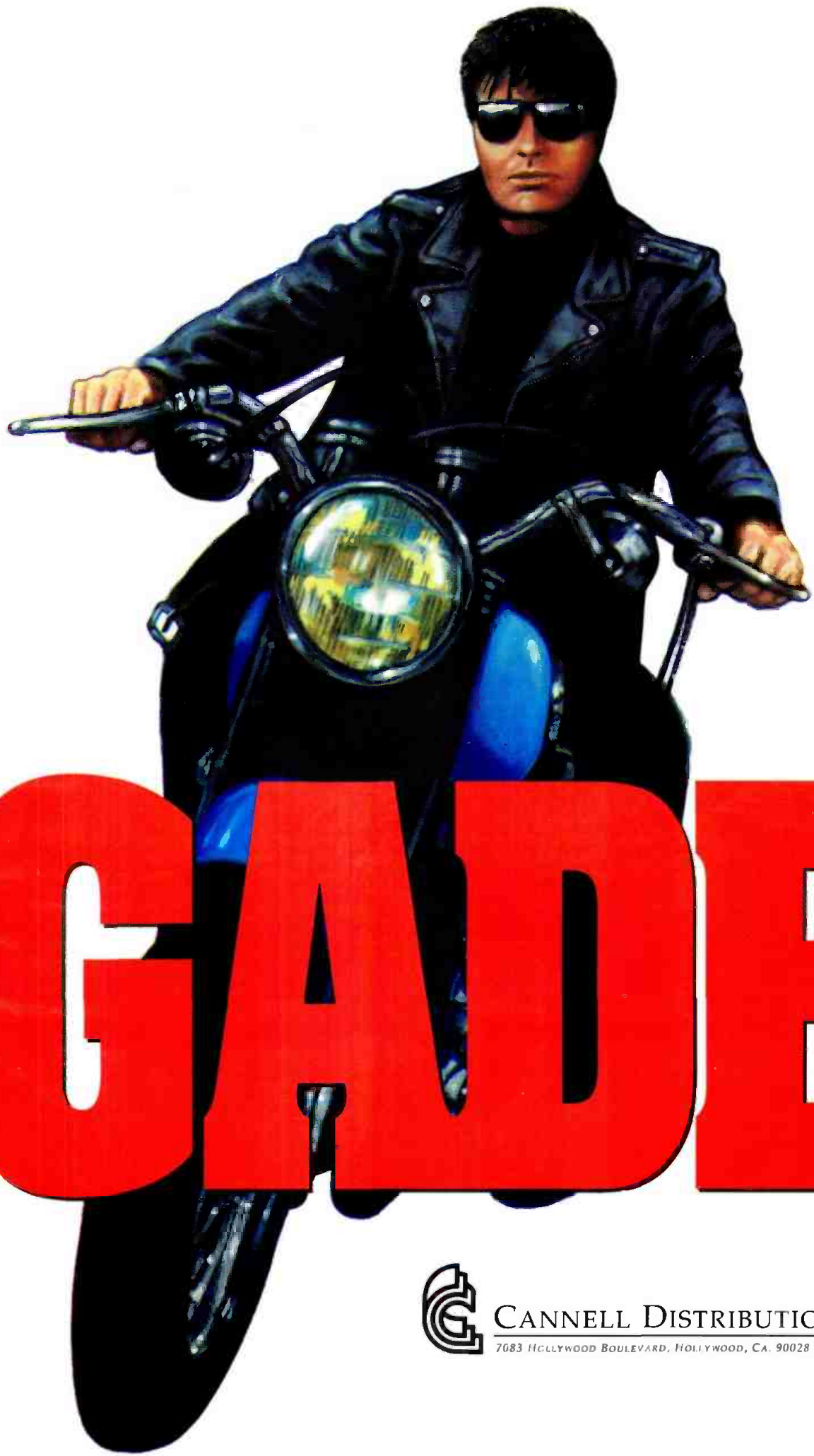
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come common practice for all types of transmissions; it's just a matter of time," says John Tagliaferro, president of IDB Communications subsidiary Hughes Television Network, the largest seller of satellite capacity to the syndication market. "The really interesting thing is that it will create a whole bunch of options for programmers and rightsholders to enhance their services. You begin to think about new applications."

Just as Cable Laboratories, Tele-Communications Inc., Viacom Networks and the Public Broadcasting Service begin a 12-month process of selecting a satellite video compression system from among nine manufacturer proposals (BROADCASTING, Dec. 23, 1991), several syndicators have begun drawing up their own ambitious plans to offer more and more specialized programming to increasingly specialized networks.

DIC Enterprises' RainForest Entertainment is betting on a market more and more dominated by "flexible" co-ventures among not only cable and broadcast outlets, but also including publishers, videodisc distributors, toy-makers and others.

"The rule as we go along," says RainForest President Kevin O'Donnell, "is that there will be more and more partners. And you have to go across the board to all distribution services, finding partners that may not have known each other yet. Merchandizing has borne this out. We look to create a property, then look for the best introduction: TV or books or pajamas, recordings, computer games, toys—it's all software. You use one to spread the product through the whole entertainment market."

Tagliaferro, whose HTN provides transmission services to the majority of professional sports rightsholders, suggests a similar scenario. "One Detroit Tigers baseball game could be offered in four or five forms on one night," he says, pointing out that interactive and other special features are already being marketed, and that high-definition TV will make a new game of sports packaging as well.

#### More efficient ad buys

Noting that first-run, basic cable and satellite pay "are all bringing new demand" already, John Goldhammer, senior vice president of pro-

gram development for MCA, points to MTV and ESPN as proof that "more efficient buys" for advertisers at higher rates can offset loss of share. Fragmented audiences are also more concentrated audiences, and the once "unthinkable" idea of surviving on a one-percent rating has become thinkable, he says.

*"There will be more and more partners. And you have to go across the board to all distribution services, finding partners that may not have known each other yet."*

Kevin O'Donnell, president, RainForest Entertainment

"But if station share continues down," he says, "do you have the revenue to produce more programming? If there are going to be more fishing or sewing or other narrowcast services, there's also always going to be a demand for a *Northern Exposure*. And that requires an economic structure we now describe as a network.

Like O'Donnell, Goldhammer counts on "more than one buyer and more sophisticated foreign markets" to sustain such MCA products as *Entertainment Tonight*, which he says has found unforeseen acceptance in the United Kingdom. Such multiple markets "create more revenue streams without increasing production costs.

"On the one hand, I'm concerned about too much diversity; on the other hand, I believe diversity is what has sustained us."

Goldhammer cautions, however, that if compression creates more outlets, whether domestically or abroad, "it will not come till after a tumultuous two years or so" focused on more pressing regulatory issues, particularly the prime time access rule. The "dramatic effects" of one-hour West Coast time shifts could include a shake-out of programs and even syndicators.

"Where this business will go will be determined by the future of the hub of our industry, the networks," he says. "If there were no ABC, CBS, NBC or Fox, the industry would create them, because that's the only way to create quality programs. We are a business defined by economics."

Agreeing that "you'll still have breakthrough properties that appeal to everyone, and they'll still have a home on the networks," O'Donnell says DIC President Andy Heyward created RainForest last spring "specifically to serve the growing avenues of distribution. If there weren't going to be more cable channels, videodisc, electronic

publishing...there probably wouldn't be a RainForest, because what we're trying to do is too much on the fringes."

One of those "fringe" audience projects is called "Action," a family of interactive programs that might be said to have sprung from the DIC-Turner Programming Services animated series *Captain Planet*, which chronicles the global good works of environmental superheroes.

O'Donnell says "Action" would focus on the work of real life environmental and social activists and combine TV programming with interactive technology to create a kind of clearinghouse for cultural and political change—"a program, for example, on a neighborhood that had successfully rid itself of drug dealers, and a way for viewers to contact and question those neighborhood leaders.

"Who could say," he asks, "that Ted Turner or MTV have not changed society?"

*Captain Planet*, now distributed simultaneously to cable and broadcast outlets, could prove a model for the future. "In contrast to 10 years ago, when you had three networks and three syndicators, now you have dozens of buyers." In most cases, he says, "you can't get enough money from any single source; not as many are able to say an unqualified 'Yes' to buying a series."

Given an environment in which broadcasters, cable operators and others co-fund a series, he says, "I think you'll see more and more independents competing suc-

cessfully for the same release window" as cable.

#### Format fragmentation for TV?

Asked last summer to theorize on possible applications of compression, one network executive suggests affiliates could simultaneously be offered half a dozen program menu options in a given daypart. MCA's Goldhammer says, "I don't see TV going the way of radio—that much fragmentation." But O'Donnell says consortia of producers could create "mini-networks on a satellite pay-per-view channel" on an ad hoc basis, distributing a block of programs perhaps once a month or once a week "to cable and others."

Suggesting it may be five to 10 years before it becomes clear how independent stations will figure into such a market, O'Donnell suggests, in any case, "Two or three years down the road, if you have three to five million people passionate about something, you have a show."

A sidebar development could come late this month from Chicago-based distributor Mediatech. Mediatech Vice President and General Manager Bob Semmer says his company has been conducting extensive research into how to apply digital compression to spot advertising distribution—"about 75% of what we do," he says.

Though Semmer says Mediatech has no plans to compress its Tribune or King World products in the foreseeable future, he says a hardware infrastructure constructed to deliver commercials in compressed digital form could eventually be used to deliver other program packages as well.

#### Multiple uplink facilities

Keystone's Colton says syndicators can see cost savings given development of a system that can allow satellite transmission not from just one uplink, but from many. "If Paramount could send out *Arsenio*, *Entertainment Tonight*, *Hard Copy* and *Star Trek: The Next Generation* all at once, there could be enormous savings," he says.

Right now, however, the technology is optimal only when multiple signals are uplinked simultaneously from one facility, he says, adding, "The promise is if a number of syndicators can share discrete channels on a

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single transponder." Experiments toward that end are underway, he says.

If it remains unclear yet how broadcast stations will use compression, Tagliaferro suggests the answer may lie at the local level. "If I'm a local station now, I'm programming for my market, not thinking of myself as only one of 100 channels. I'd better get onto more than one of my local cable channels, take my raw material [including syndication pass-through] and package it a number of ways." ■





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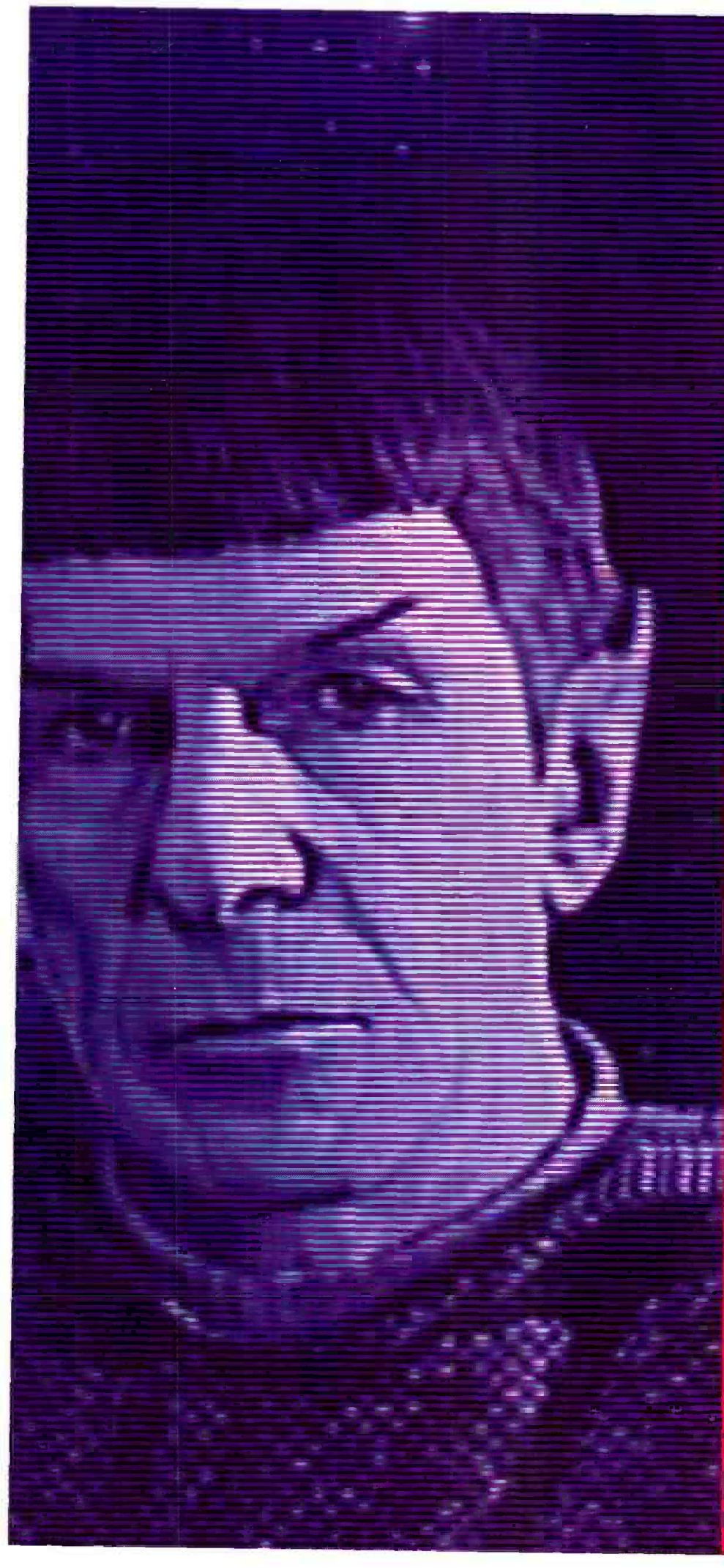
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it all came  
together.*



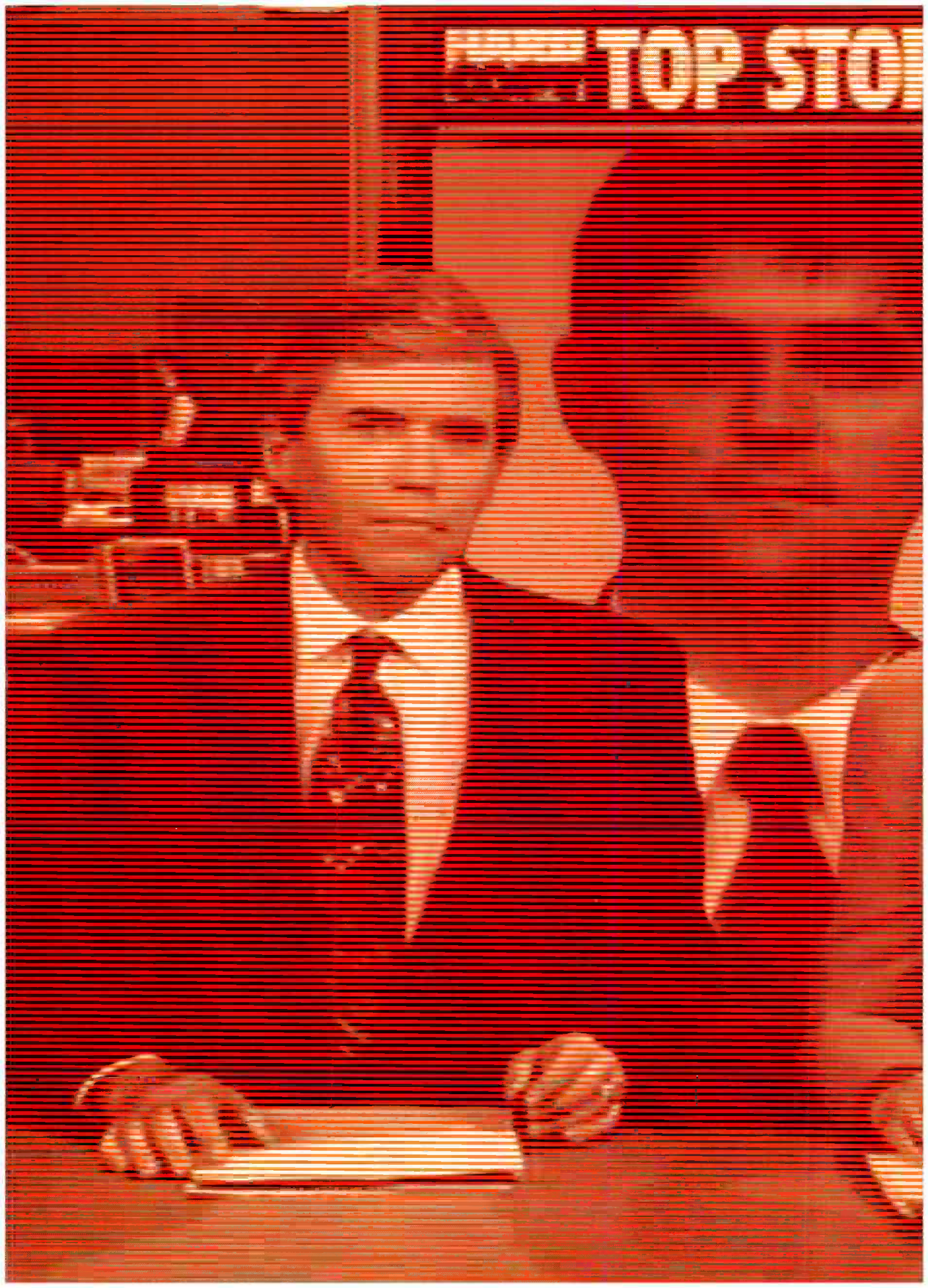
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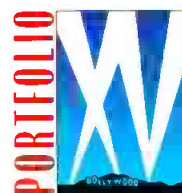
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# DAYPART BY DAYPART

On the following pages, BROADCASTING editors examine the producers and programs vying day and night for airtime on the nation's television stations

## 'Heeere's...Dennis...Whoopi...Jane...Rush...'

By Mike Freeman

**W**hen Ed McMahon bellows out "Here's Johnny" for the final time this May, marking the end of Johnny Carson's three-decade reign on *The Tonight Show*, Jay Leno will be carrying the network's standard in late night. Meanwhile, a number of new syndicated talk show entries are setting the stage for what could be the most volatile late-night daypart realignment in years.

### 'Miller': Between 'Arsenio' and 'Johnny'

Firing the first salvo is Tribune Entertainment's *The Dennis Miller Show*, which premieres this week on 140 stations (88% coverage). Miller, an alumnus of NBC's *Saturday Night Live*, is known for his politically biting humor and sardonic wit (see page 22). He will be gunning for the same younger-skewing audience that Leno is known for bringing to *The Tonight Show*. Don Hacker, president of Tribune Entertainment, suggests that Carson's departure may, in fact, "disenfranchise" some older, 50-plus viewers.

"This show is designed not to compete directly with *The Arsenio Hall Show* and *The Tonight Show*," Hacker says. "Specifically, we'll be targeting the 25-45 age group, which is slightly older than *Arsenio* and younger than *Carson*."

So far, Hacker says, the clearances are evenly divided among ABC affiliates, Fox affiliates and unaffiliated independents. He added that time period commitments will likely run the gamut from 10:30 p.m. to 11:30 p.m. start times, with some as late as 1 a.m.

"Miller is in a fabulous position," says Seltel's Tom Bumberra. "The demise of Rick Dees [formerly of ABC's canceled *Into the Night*], Ron Reagan and Nia

Peoples—those three factors alone provide great opportunities, as long as the show is good."

### 'Arsenio': Not worried

Steve Goldman, the recently installed president of Paramount Domestic Television, remains undaunted by the possible competition *The Dennis Miller Show* might give Paramount's *Arsenio Hall Show*. "Dennis Miller will be going after the best guest bookings, but it remains to be seen if *Miller* can build an established following," Goldman says. "The marketplace is getting overcrowded in late night, and it could take time for these new programs to build audience sampling."

Renewals for *Arsenio*, which are completed in the fourth quarter for its latest January sign-up cycle, are nearly 100% sewn up with incumbents, says Goldman. In the latest November sweeps, *Arsenio* held even with its lead-in programing, with a 3.3 rating/14 share (NSI), but is down 7% from its year-ago share.

### Lead-ins and lead-outs

The prospect of *Miller* garnering higher-quality late-night time periods will depend on ABC affiliates' decision to either run *Nightline* as a news lead-out or delay it to fit *Miller* in earlier. On the subject of delays or pre-emptions, ABC and CBS have shown flexibility in allowing affiliates to participate in higher revenue-generating syndicated programming or expanded local newscasts. NBC, on the other hand, has allowed affiliates to start *The Tonight Show* five minutes later, at 10:35 or 11:35 p.m., but station rep sources say some affiliates are pushing the issue of delaying the talk show staple by at least a half hour when Leno takes over this spring.

"The wild card is how



In the late-night race, a number of newcomers—including Genesis Entertainment's Whoopi Goldberg—hope to take the lead after NBC's Johnny Carson passes the 'Tonight Show' baton to Jay Leno.

much pull the NBC affiliates have to request a half-hour delay in Leno," says one rep source. "NBC can't say that it is Leno's contract, like Carson's restrictions on denying stations delay options for *The Tonight Show*. The era of the non-delayed *Tonight Show* is about to end."

### Prime time shifts

The economic pressures being brought to bear on network affiliates are nowhere more evident than in Sacramento and San Francisco. Last September, KCRA-TV Sacramento mounted an eight-month shift of its NBC prime time from 8-11 p.m. to 7-10 p.m. In San Francisco, KPIX-TV is going forward with a February shift of its CBS prime time, allowing for an expanded hour 10-11 p.m. newscast, and KRON-TV has similar ambitions with its NBC prime time. (KMST-TV, the CBS affiliate in nearby Monterey, is also making the switch.) If the West Coast prime time movement appeals to viewers, industry observers suggest that some Eastern time zone stations could follow suit.

In what has been an otherwise cautious and extremely lean development season,

late night has been one of the more aggressive areas of program development.

### 'Whitney': Targeted to women

Warner Bros. Domestic Television Distribution, seeking to make a pre-emptive strike before other would-be talk show vehicles are announced, is planning to roll out *Nighttalk with Jane Whitney*. In an aggressive marketing plan, Scott Carlin, WBDDT's senior vice president of domestic sales, says the studio will dangle the hour talk show strip free of national advertising time. Stations will "time bank" local inventory, which will go to WBDDT's parent company, Time Warner, and its subsidiaries, Time-Life Books or Warner Bros. Pictures.

If all goes well on the initial 26-week *Whitney* test, Carlin says the program would transfer to an all-barter offering (likely an even six-minute local/six-minute national split) for the 1992-93 season.

Minus a produced pilot, one station rep, Dick Kurlander, vice president/director of programming for Petry Television, questioned Warner Bros.' "judgment" in the late

launch of *Nighttalk*.

"We realized we were entering the market a little late into the development season, but we see this [time bank] plan as an opportunistic strike because stations, particularly affiliates, have an expressed need for late-night product," Carlin says. "The beauty of the time bank is that the station realizes all the spot revenue upfront and would have to do our inserts in any time period, as long as it meets the value of what they've time banked. This is just a preliminary test; whether we have 100 stations or 10 stations, this is a go."

Whitney, a one-time Central American correspondent for NBC News, is being positioned in the market as a one-on-one interview host. Her "journalistic appeal," Carlin says, will be specifically targeted to women, who he claims have represented a larger segment of late-night HUT level growth in recent years.

### 'Whoopi' star power

Genesis Entertainment is taking a similar tack with its planned fall 1992 launch of *The Whoopi Goldberg Show*. Going with a similar one-on-one interview format. Sign-

ing Goldberg to what was rumored to be a \$4-million guarantee from Genesis. The Creative Artists Agency sealed the deal for their client and is expected to steer some of its big-name client pool to the show's.

According to Wayne Lepoff, president of Genesis Entertainment, about three-quarters of the 58-plus clearances have been with

affiliates. "Clearances are running between 11 and midnight, at least that's what most of the stations are committing to, thus far," Lepoff says. "The marketplace is changing because networks are not delivering the compensation or ratings for more lucrative late-fringe time periods."

Although he declined to identify specific stations for

"competitive reasons," Lepoff says stations representing station groups Post-Newsweek, Westinghouse, Scripps-Howard, A.H. Belo, McGraw-Hill, Gaylord and Anchor Media have signed up. For the Monday-Friday half-hour *Whoopi* strip, stations are being offered the show on an even three-and-a-half-minute local/national barter split, while an hour-long weekend

"best of" version is being offered on a seven/seven split.

#### Later night for 'Limbaugh'

Another interviewer, Rush Limbaugh, a veteran of ABC Talk Radio, based in New York, is grabbing attention for his confrontational brand of conservative ideology. Multimedia Entertainment, known for distributing day-

time talk shows *Donahue* and *Sally Jessy Raphael*, has sold *Rush Limbaugh* in 20 markets to date.

Bob Turner, president of Multimedia Entertainment, says the half-hour Limbaugh vehicle, which is being offered on a three-minute national/three-and-a-half-minute local barter split, is largely clearing as a late news adjacency or following *Nightline* on ABC affiliates. But rep sources say Multimedia may have to be content with post-1 a.m. time periods.

"Barter shows are more difficult to clear in late night [compared to cash-based talk shows in daytime], at least in terms of achieving quality time periods," Turner concedes.

"Late night is the one area [daypart] that can absorb a dozen bartered shows, but the show's performance will vary widely between midnight and 2 a.m. Let's just say I'm looking for specific time-period commitments."

#### Counterprogramming moves

In a counterprogramming move against all the talk shows and romance-based game shows entering late fringe, Worldvision Enterprises recently began marketing *Almost Live*, a half-hour ensemble skit-based comedy that KING-TV Seattle has been producing locally for the last seven years. Bob Raleigh, senior vice president, domestic sales, for Worldvision says *Almost Live* will feature "60% original skits [the other 40% will be previously recorded comedy segments] and each member of our comedy group has established theater and improvisation backgrounds."

#### Late-night romance

Twentieth Television's *Studs*, a somewhat more bawdy syndicated dating strip, has been picking up late-night periods from stations that generally find the slightly risqué material more palatable to youth-oriented late-night audiences. So far, *Studs* has been cleared in over 39 markets (approximately 50% of the U.S.) and averaged a 3.6/8 during the latest sweeps period, a 14% improvement in time period delivery over programming in same slots one year before. Warner Bros. Domestic Television Distribution's *Love Connection*, by comparison, turned a 3.5/11, holding even in its 157 markets.

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# WILL THE OLD ORDER CHANGE IN ACCESS

Lucrative 6-8 p.m. daypart is scene of new competition for station clearances

By Mike Freeman

Not since *Hard Copy* and *Inside Edition* improved their ratings and achieved some subsequent time period upgrades into prime access has a first-run strip been able to break into the highly lucrative 6-8 p.m. prime access club.

King World Productions President Michael King, whose top-rated syndicated game shows *Wheel of Fortune* and *Jeopardy!* have been sold for access time slots through the 1993-94 season, unabashedly claims

it's a case where "the rich get richer and the new shows continue to bleed."

King's trademark chutzpah is not without reason. His company's game show strips have yet to slip in the household and demographic ratings, as predicted by competitors over the last four or five seasons. No access strip has unseated either *Wheel of Jeopardy!* from the top spot (that was accomplished in the most recent November sweeps, however, by Paramount Domestic Television's weekly *Star Trek: The Next Generation*).

**'You Bet' pries precious time**

From a sales standpoint, other than instances in which Paramount and King World were able to leverage access clearances for *Hard Copy* and *Inside Edition*, respectively, very few access hopefuls have been able to pry those precious time slots from stations. The exception, beginning last summer, was when Bill Cosby attached his name to Carsey-Werner Co.'s revival of the 1950's game show strip *You Bet Your Life* (see story, page 3). That show may

have set a precedent by signing an entire network O&O group—CBS's—almost a year prior to the show's September 1992 debut, creating a subsequent eagerness on the part of major market network affiliates to "make" vacancies in prime access.

"I think the CBS stations made the smartest deal of anybody," said Bob Jacobs, president of the recently formed Carsey-Werner Distribution Co. "[Jonathan Rodgers, president of CBS Stations Group] stepped up and he stepped up quick. They had every person that

works for him watch our two [*You Bet Your Life*] pilots together. A pilot is your idea of how the show is going to be. Not the 200th show, it's the first show. They saw that, and Jonathan Rodgers is a very astute guy. When was the last time that a complete O&O group has bought a show? Not in 20 years.

"Yes," added Jacobs, having Bill Cosby "gave us some leverage. There is no question about it. You still have to have a good idea. But the show without him? We don't have any."

Cosby's track record in re-

## LATE NIGHT DENNIS MILLER: 'HE'S IN THERE!'

Dennis Miller, the veteran Saturday Night Live comic and frequent host of HBO comedy specials, is among those trying to crack the tough late night daypart (see story, page 19), as host of Tribune Entertainment's *The Dennis Miller Show*. Miller took time out to talk to BROADCASTING's Mike Freeman about his show.

**How do you plan to make the *The Dennis Miller Show* different from *The Tonight Show* and *Arsenio*?**

First, I don't think the show will be different, form-wise. I don't think you reinvent the wheel. These type shows appear to me to have been the same since the early 1960's, the varying quotient being the personality of the host. And I think my personality and approach to comedy—I'm not saying it's better or worse, but it is certainly appreciably different from Jay [Leno] and Arsenio [Hall]. So the show will be as different as I am from them. The people won't have any trouble figuring out which one of us is which.

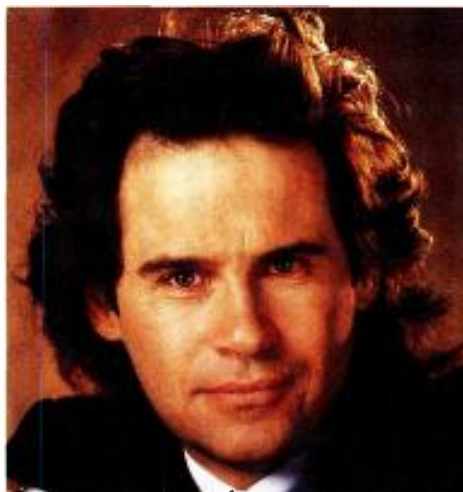
**What's the format going to be?**

I'll come out—I have a band leader. I'll do a monologue. I'll do some housekeeping at the desk. He'll probably do two segments. Maybe in the middle we do a comedy segment, come back out with the band, then a more idiosyncratic guest. Good night at one, or midnight. Shows don't change that much. What am I going to do, tell you that, you know, we come out earlier with the satanic rite, then from there go into the bobsled run. You know what it's going to be.

**Do you think there is going to be a lot of opportunity in late night with Johnny Carson passing *The Tonight Show* torch to Jay Leno?**

It doesn't seem that competitive to me. I only have three other people at the beginning that I have to think about. Two of them are on the same show, Jay and Johnny, and Johnny's about to retire in May, so I'm not really competing with him. I really have Jay and Arsenio to think about. And you know what, I don't even worry about them because you can't worry. You go and you do your show. If enough people find their way to it, you're on the air—and if they don't, you're gone.

Tribune Entertainment has been identified with some straighter, issue-oriented talk shows like *The Joan Rivers Show* and *Geraldo*. Who persuaded them to



Dennis Miller hopes to go from 'Saturday Night' to five nights.

**take a risk on a brash young comedian?**

When Brad Grey, my manager [and partner in Brillstein-Grey Productions, which is producing for Tribune], who was working with Tribune trying to put a late-night project together first approached them about me, I don't think they were really interested. I didn't sense that they were completely disinterested, but they didn't have enough information on me. It just happened to my benefit that I had come out with a special on HBO called *Black and White*, which I was pretty proud of. I thought the work was valid, and it happened to premiere that week, so we handed a tape to them. And they called the next day and said they were interested. Now, that special is a bit profane and a bit edgy, and it has some maybe not particularly palatable political views on it, and for them to come back and say they were interested impressed me. I thought: Wow, these guys want to do this late-night gig and they've seen me at my most volatile.

**Has Tribune said anything to you about the show's content?**

Not one word. Complete support so far.

I heard Tribune spent up to \$300,000 building a per-

manent set on an unused soundstage. It must mean they're committed to the show.

When it's time to step up to the plate, so far Tribune has been there with a huge bat.

**What do you think Johnny Carson has done to keep *The Tonight Show* atop the ratings for more than 30 years?**

I was with Carson [as a guest] the other night. He's like a master equestrian the way he shows you off, you know, and it really impressed me. He realizes at some point it's not about him at the moment, it's about him in the overview, and the best way to do that is to kind of stay out of the way sometimes and let the people show themselves. That's why they're there. They have some sort of talent. So just get thee behind them and let them do it.

**I think the public has a perception of you and Letterman as sometimes calling pompous guests on the carpet or exploiting their idiosyncracies.**

And when that happens, America crucifies you—or at least the press does—for being mean. But what's the thing with show biz? What's the sacred cow BS about? They're nice-enough people, but there seems to be some perception that anything they say you can't question. I don't even think they want that. I think they get sick of that soft-edged life they lead. I think they want to be called on some of the things.

**Does that mean you will have a lot of fun with the political process?**

Yes. I'll be trying to do stuff like that in the monologue every night: I see they're doing a "Silence of the Lambs II" and in this one [cannibal Hannibal] Lecter has an ulcer and they caution him to only eat bland people. So the movie's about him tracking down Paul Tsongas.

**Is your trademark sign-off from *Saturday Night Live* going to remain, "And I am outta here."**

No. I think I've got a new one. But I am going to do a newscast on Friday nights. And it won't be called "Weekend Update" because Lorne [Michaels] owns that. I'll be doing it Fridays to start the show. I'm going to try to use "I am outta here" at the end of the news I do on Friday because I'm used to it. So it'll be just like old times. ■

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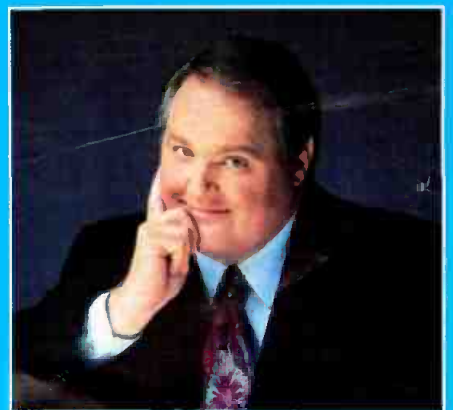
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viving the sitcom genre for NBC and the other broadcast networks in the mid-1980's, with *The Cosby Show*, is still fresh in the minds of many station executives eager for a repeat of that success.

Going into the NATPE convention, *You Bet Your Life* has been bought by more than 70 stations representing almost 70% U.S. coverage, with Jacobs claiming that 100% of its clearances are with network affiliates.

King, a veteran sales and development executive familiar with leveraging long-term station deals for his two game shows and *The Oprah Winfrey Show* (a firm go through the 1994-95 season), contended that *You Bet Your Life*, "after the CBS deal, has slowed down considerably in other markets with multiple-tier [access, early fringe and late night] deals." King added: "Cosby is a great star, but it is indicative of stations' cautious attitude toward new strip programs and the overall condition of the marketplace."

Jacobs seemed unfazed by such talk. "About 85% of our clearances are in access time periods, and maybe 15% of the other deals allow stations the flexibility to play [*You Bet Your Life*] in early fringe or late night," he said. "In medium to smaller markets, we have access time periods in every case."

Most likely, *You Bet Your Life* will have a majority of its clearances in prime access, so the x factor remains how much of a dent Cosby will put in solidly entrenched first-run and off-network strips.

In the most recent November sweeps, *Wheel of Fortune* averaged a 16.6 rating/31 share (NTI, according to Petry Television research), while companion *Jeopardy!* also maintained its second-place rank with a 13.4/27. In a separate measuring of prime access, King World's news magazine averaged a 10.3/19 (from 43 access clearances), just about even with Paramount's *Entertainment Tonight* (10.3/17, 106 clearances) and *Hard Copy* (9.3/16, 34 clearances). Twentieth Television's *A Current Affair* averaged a 9.1/17 with 85 clearances.

"I am not kidding that [*You Bet Your Life*] is going to get a 3 or 4 rating," King said. "Look at *The Cosby Show* [in off-network syndication]; it averages a 7 rat-



Although *Cosby* has been grabbing headlines, another new access hopeful is TPE's stripped 'Star Search.'



"The rich get richer and the new [access] shows continue to bleed."—King World's Michael King

ing, a little over half of what *Wheel* and *Jeopardy!* do in the ratings. There is very little game in *You Bet Your Life*, so it's going to come down to *Cosby* being funny night after night, which I think will be extremely tough for him to sustain in a strip."

"There is no question about it," Jacobs countered, "everyone against us will have something taken away. When *The Cosby Show* went up against *Jeopardy!* in New York in 1988-89, *The Cosby Show* repeats were number one at 7 p.m. among all women and men demo categories, not in households. People sell demos. No one is out selling households. I don't think this will be any

different. I think it will be the number one in demos, in rating and share in most of the markets," said Jacobs.

"It's not against *Wheel* or *Jeopardy!* everywhere," Jacobs added. "I think it is going to cause serious damage. The CBS O&O in Los Angeles is giving *Wheel* and *Jeopardy!* back to KABC-TV. Los Angeles has always been one of those markets in access that is pretty even across the board. There is no big runaway hit like in other markets; everybody has a 13, 14 or 15 share. In the November sweeps in Los Angeles at 7 p.m., *Entertainment Tonight* had an 11 share, *Wheel* a 15, *Inside Edition* (a bit confused by *Monday Night Football*) a 15 and

*Married...with Children* a 16. They're pretty even across the board. I think this show will upset that balance of power. When this show premieres next September, I think everybody is going to be very, very surprised."

#### Stripped 'Star Search'

One other program is trying to crack into prime access, one with prior exposure as a weekly series. Television Program Enterprise's *Star Search*, with host Ed McMahon departing from his nightly announcing job on NBC's *The Tonight Show* this May and available to emcee an expanded strip version entertainment competition, is attempting to coax stations

into giving up lucrative prime access, early fringe or late fringe time slots. Although Alan Bennett, TPE's executive vice president of sales, said he is on the verge of closing deals in several major markets, he declined to identify the stations or the time period commitments they're considering.

Nonetheless, Bennett said he is confident that 25% of the clearances will be in access, while the remaining clearances will be in early fringe and late fringe. "I think it is a much more difficult marketplace because there has been a narrow number of available slots and a lot of incumbents getting long-term renewal deals," Bennett said. "Part of our job is to convince stations that we have a show that has a 10-year track record and stations will have a minimal risk on the show."

One station rep, Dick Kurlander, vice president and director of programming, Petry Television, while saying that the likelihood of *Star Search* landing prime access slots is "very small," nonetheless provided an endorsement. "I think the show has potential as a strip," he said. "In the right environment, where some stations are getting killed by *Wheel of Fortune*, *Jeopardy!*, *Entertainment Tonight* or *A Current Affair*, this show could be strong counterprogramming to reality and game show strips." ■

## WEEKLY READ: FEWER ACTION-ADVENTURE OFFERINGS, MORE GUN-SHY SYNDICATORS

Pared down 1992-93 weekly program development matches cautious approach to stripping

By Mike Freeman

**F**ew syndicators are stepping up to bat with new big-budget, high-profile weekly action-adventure series at this week's NATPE.

In fact, Warner Bros. Domestic Television Distribution and Cannell Distribution account for the three action-adventure series, while just over a dozen other syndicators are minimizing bottom-line investments with lower-budget reality- or variety-based weeklies.

Paramount Domestic Television, whose highly profitable *Star Trek: The Next Generation* franchise unseated King World's top-rated *Wheel of Fortune* for two

weeks of the November 1991 sweeps, has begun pitching stations on a January 1993 launch of a *Star Trek: The Next Generation* spin-off and an updated version of *The Untouchables* (as first reported in "Bi-Coastal," Nov. 25, 1991). Those projects will be formally unveiled at NATPE this week, with Paramount offering each of the series on seven-minute national/five-minute local barter splits.

"We have to wait until the marketplace creates new opportunities," Paramount Domestic Television President Steve Goldman conceded. "Right now, we have a high-class problem because all of our dayparts are covered.

Our immediate plan for next season is to concentrate on continually servicing our existing franchises."

#### Prime time, prime chances

Nonetheless, Goldman predicts "future opportunities" lie in prime time. "Prime time is the one area we could develop something for, be it the weekend or weekdays," Goldman said. "Given the fact that a quality hour series easily cost over \$1 million per episode to produce, the economy would have to improve somewhat to limit our downside risk."

Citing *Star Trek* as a model, Goldman feels that any new prime time should have "brand recognition," and he

credited Warner Bros. for establishing a weekly two-hour prime time block with *Kung Fu* at its foundation. However, he questioned if the new science-fiction series, *Time Trax*, could generate strong audience sampling early. Goldman also acknowledged that Paramount is "exploring" a similar prime time block, as one of "several" options under study.

Certainly, Warner Bros.' winning proposal to produce the two action-adventures for The Television Consortium, an ad hoc group of more than 30 major market independent stations (BROADCASTING, Nov. 25, 1991), is one of the boldest gambles since Operation Prime Time was intro-

WHEN YOU  
THINK OF TALK  
SHOWS THREE  
NAMES COME  
TO MIND

duced in syndication during the 1970's. Under terms of the deal, Warner Bros. is supplying *Kung Fu: The Legend Continues* and *Time Trax* initially for January 1993, followed by *The Wild West* (10 hour-long documentary specials) and a two-hour pilot presentation of the sci-fi series, *Babylon 5*.

When the new series were first unveiled, Warner Bros. officials said the production budget for each of the two series will be in the neighborhood of \$700,000 per episode (or \$30.8 million for 44 episodes of *Kung Fu* and *Time Trax*). To protect its downside, Warner Bros. is

getting a non-traditional larger seven-minute national barter split (while stations retain five minutes of local spot time) and if series orders are placed for the full complement of second-season (1993-94) episodes, stations are contractually obliged to automatic back-end pickups of first-season repeats for stripping.

"A lot of our upside potential comes from building a library that has long-term sales value in the international and home video markets," WBDDT's senior vice president of domestic sales, Scott Carlin, explained. "Those will be the keys to putting us

over the top [given Warner Bros. investment domestically]." (International sales, once production is complete on *Kung Fu* and *Time Trax*, will be handled by Warner Bros. International Television Distribution President Michael Jay Solomon.)

Going into the NATPE convention, Carlin says station clearances exceed 65% coverage of the U.S., including The Television Consortium, so the studio will concentrate on mopping up station sales with remaining smaller market non-Consortium independent stations, Fox affiliates and other network affiliates not already

sold on the Wednesday prime time block.

Building on Stephen J. Cannell Productions' reputation for producing network and syndication action-adventures, particularly with *Street Justice*, its latest syndication entry, averaging over a 4 rating (NTI) this season, Cannell Distribution is bringing out *The Renegade* as a companion piece next fall (BROADCASTING, Dec. 23, 1991).

Cannell's sales force just started making sales pitches on the all-barter hour drama (seven minutes local and seven national barter splits) at the just-concluded INTV

convention and has yet to announce clearances on *The Renegade*. Cannell Distribution President Pat Kenney says that he expects all 139 incumbent stations (92% U.S. coverage) to renew *Street Justice* and presumed to be likely customers for the new hour-long companion piece.

"The idea is that stations, particularly independents, can run a strong 5-7 [p.m.] block on weekends or an 8-10 [p.m.] weekday prime time action-adventure block," Kenney said. "Unlike Warner Bros., I am not looking for a specific evening, just 5-10 p.m. time pe-

## KELLEY: AN AUTHORIZED DAYTIME TALK SHOW

*Controversial author Kitty Kelley is MCA TV's contender for a daytime talk spot. After signing Kelley to a development deal last summer, MCA TV just completed a pilot for the fall 1992 vehicle, which it will be pitching at NATPE. BROADCASTING's Mike Freeman talked with Kelley and MCA TV President Shelly Schwab about the show.*

**What do you bring to the show?**

**Kelley:** Everything except long, lean good looks.

**Schwab:** Hey, wait a minute, you bring short good looks. And that's just as good. Let me volunteer something. We did some marketing research and the picture that came back was very clear, and that is that the talk shows in daytime that are on right now are a genre that has reached the saturation point. I'm talking about the type of show where you have a host or a hostess in the audience and you have people up on a stage and the subject matter is mothers sleeping with sons or husband marrying daughter. Now, I'm not putting any of those down, because I wish I owned one of those, but that genre of daytime talk show is there and if you try to do another one of those, you're going to fail miserably. The best chance of success in daytime talk right now, at least according to our research and what we believe, is that you have to do a show that's very, very different. And you have to do it with somebody who is not only talented...but one who's very high profile. Because one of the problems, not only in syndication but on the networks, is that we can't even get people to sample our shows.

**Why Kitty Kelley?**

**Schwab:** We had never met Kitty. John Goldhammer and I flew into New York, spent four-and-a-half hours with her, and we knew after minutes that we wanted to do a show with her. We knew how well Kitty can handle herself in front of a camera when someone else is asking the questions. We didn't know then how she would handle herself asking the questions. So we set up a little mini-show out here in Los Angeles. She had never done this. It was really unfair to her, but we rented a room in a hotel. We had lights set up and we invited in some celebrities.

**It wasn't a tape run-through?**

**Schwab:** It wasn't a pilot; it wasn't a run-through; it wasn't a tape. It was just for internal purposes. There was a handful of us there and within minutes we said: "Let's go, baby, we have something here."



*Kitty Kelley hopes her daytime story has a happy ending.*

**Kitty, you've been on the receiving end as a guest on a lot of talk shows. Are you able to translate that as a host?**

**Kelley:** I think I've had the best and the worst of them. I guess I've learned from all of them. For instance, being interviewed by someone like Brian Gumbel. I have such respect for the man. Every time I came to him, this guy was presented with a mammoth book, and it wasn't just read by his producers. I realize now that what makes him so good is he makes the material his own. He has read the book. And I saw that in doing the pilot, you really have to make the material your own.

**Speaking of the format, can you give us an idea of what the show will be like?**

**Schwab:** Let me take that question. She's more than an author, she's a journalist. If you look at her background, she wrote for *The Washington Post* and did articles for the *New York Times* and *Cosmopolitan*, some of the most respected newspapers and magazines. The show that she's going to do on television will take advantage of what she does best, and that is get to people and get them to speak about things that they normally wouldn't speak about.

**Kelley:** I think people will be quite surprised. People who don't know me are going to expect ferocious and aggressive. I am aggressive, but I'm not ferocious.

**Are most of your clearances going to be in early fringe or morning, and who are you targeting?**

**Schwab:** I would think that both affiliates and independents, but especially affiliates, should be our customers because the one thing that's going to go through the minds of any station operator when he looks at that pilot is going to be: news lead-in, news lead-in, news lead-in. It's written all over it. Realistically, we know that because of time period availabilities in some markets we may play early, and then earn our way up. And that's fine.

**Are you worried, given the number of talk shows already on, that you will be able to get good, quality early affiliate and independent clearances? Particularly with this late start.**

**Schwab:** No, I think everybody is late. The station mentality is a late mentality. In normal years, you would see headlines in your publication and others about, "This group was signed and this station was signed on all the new stuff." You haven't seen any of that.

**Do you see yourself attracting an audience other talk shows have been unable to tap?**

**Schwab:** That's almost more of a marketing question. But there's always going to be room for an exciting show. Look what happened with [Bill] Cosby and *You Bet Your Life*. You can't pick up a publication without reading that there are no access time period availabilities. Then suddenly Cosby comes up with *You Bet Your Life*, and magically time periods become available and they're clearing the show successfully. If you develop a show that stations feel can make noise on their stations, they will find a time period for you.

**There have been some station people and a few reps that I've talked to who said they didn't know whether you [Kelley] were up to the daily grind of doing a talk show and making it exciting enough.**

**Kelley:** Well, they'll see in the pilot.

**Schwab:** You mentioned reps. What's their charter? They get paid by the stations to lower the ceiling. That's their job. On the other hand, I try to raise the floor. But they're never going to say anything real positive about it because that translates to more money.

**Are you looking to split the hour between two guests?**

**Kelley:** It's not that pat. I will be dealing on a daily basis with famous people and famous families. Their conflicts, their contradictions, their complexities. And I'll be doing it the same way I do my books, which is no holds barred. ■



riods. I think a Fox affiliate or non-Fox independent has the time period opportunities for quality action-adventures. I have not heard much from network affiliates yet, but if they realize that the networks are adding [national commercial] inventory and are competing regionally for [local] spot advertising dollars, they'll be doing business with syndicators more often in the near future."

#### Viacom pushes 'Superboy'

Another major player in the action-adventure field, Viacom Enterprises, with its three-spoke *Superboy*, *Super Force* and *Lightning Force* block, is not introducing new weekly series product for 1992-93. Instead, Michael Gerber, Viacom's president of first-run syndication sales, says the New York distributor will be concentrating on selling *Superboy* as a strip, which is finishing its fourth season of front-end production this season. Though he didn't have renewal figures available, Gerber anticipates that incumbent stations will be "fully signed" for the third season of *Super Force* and the second season of *Lightning Force* in 1992-93.

"We don't want to be any deeper in the weekly business for now," Gerber conceded. "With the slightly depressed economy and lower [national] advertising CPM's [cost-per-thousand], it is not a good environment. International, since it's an all-cash market, is still a very robust market for us."

The same could possibly be said for *Baywatch*, which LBS Communications has sold well internationally, as well as domestically. However, since LBS Communications filed for Chapter 11 bankruptcy protection two months ago and sold its programming assets to All American Television (BROADCASTING, Dec. 9, 1991), an LBS spokesman said it is unlikely that All American will introduce a companion piece for next season. Instead, All American will make renewal sales efforts on *Baywatch* at the convention, along with second-season sales on its own hour talk-show weekly, *The Howard Stern Show*.

In one of the more ambitious efforts to launch a weekly sitcom this season, MTM Television Distribution successfully revived *WKRP in Cincinnati* in first-run syndication. Despite industry rumors about the TVS-owned (Television

South of the United Kingdom) studio developing a half-hour sitcom companion piece, MTM Distribution President Kevin Tannehill said the studio was unable to put together the "creative elements" in time for next season.

"It [the lack of new first-run weeklies] is fairly typical from other years, but we'll concentrate on building time period upgrades and renewals," Tannehill said of *WKRP*, which is currently cleared on 230 stations representing 99% U.S. coverage.

Among other weekly programs, a number of new reality- and variety-based programs and kids series are entering the market. The following is a breakdown of what syndicators will be pitching at NATPE:

■ Samuel Goldwyn Television, distributor of the highly rated three-year-old *American Gladiators* competition weekly, will make presentations on *Why Didn't I Think of That?*, a half-hour game show featuring "everyday" people's wacky home inventions. Hosted by Wil Shriner (formerly of Group W-NBC's canceled *House Party*), SGT is targeting weekend 5-8 p.m. time slots and is offering the series on even 3½-minute national and local barter splits, according to Dick Askin, president of Samuel Goldwyn Television.

■ Western International Syndication may be floating *Knights & Warriors*, an hour-long medieval version of *American Gladiators* produced by Welk Entertainment Group, at the convention. Presentations are being given to stations on a just-completed pilot, according to Western International's vice president and national sales manager, Chris Lancey.

■ Seeking to exploit the recent success NBC is enjoying with its *Hot Country Nights* series, a pair of syndicated country music series are being offered for next season. Carolco Television, known previously as Orbis Television, is offering *Countryline USA*, an hour-long country music showcase, and Manhattan Sierra is taking out first-time entry *America's New Country*.

■ The success of standup-comedy-club series on cable is also spawning two syndicated comedy showcases from Harlem-based nightclubs. Tribune Entertainment will present a pilot of *Apollo*

*Comedy Hour*, which was taped last December at the Apollo Theater and features Phyllis Stickney and a comedy troupe titled the "On the Edge Players."

■ Rysher Entertainment is also out selling *Uptown Comedy Club*, taking its title from the Harlem comedy club featuring the nation's top black standup comics.

■ Lifestyle/health magazines, also previously the domain of the cable networks, are being introduced to broadcasters for next season. Titan Sports, a spin-off distributorship from the syndicators of the highly rated *World Wrestling Federation [WWF]* telecasts, is offering 52 weeks of *BodyStars*, a half-hour weekly health and fitness magazine. And Mansfield Television is attempting to launch *Life Choices*, a half-hour lifestyle/health magazine produced by the U.S. Health Corp. (owner of over 600 hospitals nationwide).

■ Turner Program Services plans to distribute *News for Kids*, a half-hour weekly news magazine produced by Turner Broadcasting System and CNN. TPS is offering the weekly on an even 2½-minute local and national barter basis.

■ Adding to its weekly offering of *Bucky O'Hare and the Toad Wars*, Claster Television is selling *Conan: the Adventurer*, an animated teenage version of the original "Conan The Barbarian" theatricals. Produced by Sunbow Productions, Claster is offering 13 episodes (39 weeks of repeats) on a straight barter basis for fall 1992, according to Claster Television President John Claster.

■ Group W Productions will make pitches on *40,000 Frames*, a weekly half-hour program featuring some of the most critically acclaimed animated film shorts from around the world and hosted by comics/magicians Penn & Teller.

■ Genesis Entertainment has agreed to distribute *Karaoke Showcase*, a joint production venture of Pioneer Laser Entertainment (manufacturers of Karaoke laser disk systems) and Marriott Corp.'s Orlando-based First Media Entertainment, for 14 weeks in summer 1992. Contestants in the series will sing the lyrics from hit music videos. If the tryout goes well, Genesis may distribute the series on a weekly basis in January 1993. ■



Montel Williams readies for national rollout.

## MOTIVATED MONTEL

By Steve McClellan

Last summer, *The Montel Williams Show*, from Viacom, launched on nine stations and got off to a shaky start, both critically and in the ratings. Its most visible affiliate, WCBS-TV New York, pulled the show in favor of the new *Chuck Woolery*. But the producers (of which Williams is one) and distributor Viacom did not let outside criticism deter them. With some fine-tuning and a little luck (*Woolery* is history), the show is positioned to prove itself as a nationally distributed talk show next season.

In November, on 16 stations, the show averaged a 3.8 rating. While not a number to rival *Oprah's*, the show, on average, improved its time period by 27% and showed strength in the key women demographics (number one, for example, in viewers per viewing household among women 18-34). Currently, it airs on 32 stations and has commitments for coverage in about half the country for fall 1992, including WCBS-TV, which reinstated the show at 9 a.m. in place of the departed *Woolery*. KCOP(TV) Los Angeles has the show, and the station's parent company, Chris Craft United Television, has a financial investment in the program.

The show is produced by Out of My Way Productions, which is co-owned by Williams, Wesley Buford, Freddie Fields and Herman Rush.

Montel Williams, 35, did not come to the talk show named for him with much television experience. But he had done a series of six local specials, in different markets around the country, the focus of which was to motivate adolescents to take positive directions in their lives.

"Two-and-a-half years ago if you had told me I was going to be a talk show host, I would have said you're crazy," Williams told BROADCASTING in an exclusive interview last week. "I would have said I wanted to be an admiral in the Navy." Indeed, that was the track Williams was on as a career naval officer with 17 years served. One of his last assignments was recruiting minorities for the Navy. He discovered he was effective at motivating young people and decided to make a career of touring the country and lecturing kids on the importance of education and the evils of drug abuse.

It was the same ability to motivate that attracted Williams to television. While he hopes to inform viewers, Williams is convinced that his show will live or die on its entertainment value. "The real estate agent's credo is location, location, location, and in this business, the credo is entertain, entertain, entertain," he said.

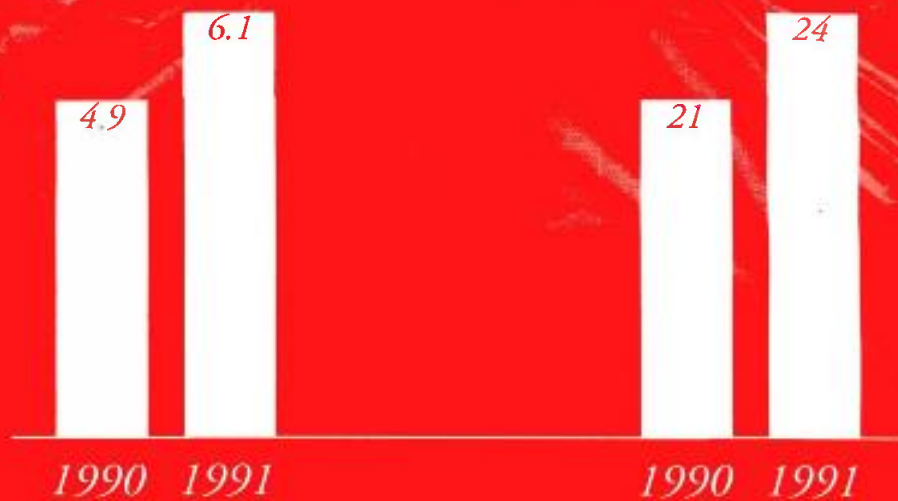
But at the same time, viewers can be informed. "The two aren't mutually exclusive," said Williams. One example he cites as a program that did both in a way different from other talk shows was a segment on the homeless kids of Los Angeles. "We did an impromptu broadcast in a coffee shop in Hollywood with about 50 kids who live on the street."

At NATPE, Williams will be on hand to moderate a panel session (to include Norman Lear) that will address how well the media is doing at portraying minorities responsibly. Asked for his own assessment, Williams said the record is mixed. "The market will do what it can bear," he said. "If people don't present [responsible] projects," then such projects won't make it to air. ■

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*Sally Jessy Raphael*

# THE INCREASINGLY COMPLICATED WORLD OF OFF-NETWORK

In difficult sales environment, barter and cash-plus-barter are growing factors

By Steve McClellan

An abundance of new series, coupled with the recession, turned the off-network business on its head this past year. While sales terms are always a key factor in selling a show, for off-network series they appear to have become more important than the product itself.

The off-network sales business used to be pretty cut and dried—six to eight runs of 88 or more episodes over four to six years, cash on delivery. Then *Cosby* came along, and Viacom, knowing the leverage it had in the perennial number-one network show, decided stations would have to do more than hand over their checkbooks to get the program. Barter, which had been used to sell first-run shows and some movie packages, suddenly became an option for off-network marketers.

In 1991, for a number of off-network syndicators, barter no longer was an option. It was, they felt, the only choice they had to maximize the upside revenue potential, given the recession that has left many stations unable to come up with the cash to pay for new product.

"There's a lot of talk

about shows either succeeding or not succeeding on their own merits," said one programing executive at a major rep firm. "But the fact of the matter is, the deal often drives the show, particularly in a recession."

The rep cited instances where the terms in one case slowed the pace of sales (*Wonder Years*, distributed by Turner Program Services) and, in the other, hastened sales (*Family Matters*, distributed by Warner Bros. Domestic Television). In both cases, the show has been cleared in between 50% and 60% of the country.

*Wonder Years* is being sold for cash plus barter, and *Family Matters* is being sold for straight barter, no cash. *Wonder Years* has been on the market for a year and a half. *Family Matters* has been on the market since September, at first on a cash-plus-barter basis. But after two months the company realized it would not meet its revenue goals, and in November began selling it as an all-barter property.

Warner followed the lead of Columbia Pictures Television, which last summer, after surveying a number of potential client stations, launched *Designing Women* with a two-year, all-barter



MGM's 'In the Heat of the Night' and Columbia's 'Designing Women' are two of the new breed of all-barter, off-network offerings



plan. The show is cleared in over 85% of the country.

"*Wonder Years* is not a bad show," offered the rep. "But clearly it doesn't have the ratings potential of a *Roseanne*, yet Turner wants cash and more barter time for *Wonder Years* than Viacom is asking for in *Roseanne*." (*Roseanne* is cleared in about 75% of the country and has 30 seconds of barter time per episode; *Wonder Years* has two :30's per episode.)

TPS is acting as sales agent for New World, which produces the show, and the distributor reportedly guaranteed New World as much as \$100 million in sales for the show.

"Nothing is standard in this environment," said

Scott Carlin, senior vice president, sales, Warner Bros. Domestic Television Distribution. "Negotiations are tougher, and stations are scrutinizing each show more closely before making a decision. Some shows are a little more enigmatic and difficult to sell."

At TPS, John Walden, senior vice president, sales and marketing, said the company feels it is "well positioned" with *Wonder Years*. "We have offers in another 25% of the country," said Walden. "In this economy, you just have to be patient."

"It's been a year where the deals have been more interesting than the shows," said Dick Kurlander, vice president, programing, Petry

Television.

"In a soft market, with a healthy amount of product coming off network," Kurlander continued, "syndicators have to come up with aggressive terms to compete. I think it's inevitable that a major sitcom will go to cable."

*Major Dad* perhaps. Speculation was that MCA pulled the show from syndication several months ago because it wanted to mull the potential of selling it to a cable network. MCA officials have said, however, they wanted to concentrate on selling *Coach* in syndication. *Coach* is now cleared in 62% of the country.

## Cable in the picture

There is also a good possibility that cable will share the first-cycle window of another off-network sitcom—*Empty Nest*. "The prospects for a cable deal are very high," said Robert Jacquemin, president, Buena Vista Television. BVT has been negotiating with superstation WTBS(TV) Atlanta for several months on a deal that could land the superstation rights to *Nest* for the second half of the first syndication cycle.

Buena Vista has offered over-the-air stations two dif-

# LATE-NIGHT LIMBAUGH: DOING IT HIS WAY

By Rich Brown

This show is about what I think and not what anybody else thinks," says Rush Limbaugh, describing his upcoming late-night TV talk show. "We're not going to do this show to try to find out what other people think."

It's a formula that so far has worked for the opinionated personality, whose syndicated radio talk show now reaches about 450 stations nationally. Since 1988, Limbaugh has espoused his ultra-conservative opinions for three hours a day on the daily radio talk show. Beginning in September, he'll add TV duties with a daily half-hour strip syndicated by Multimedia Entertainment.

As planned, Limbaugh's TV commentary on the day's events will be shot in New York each day at about 5 p.m. for airing later that evening. There will probably be no studio audience, he said, but the show will likely have viewer input through call-ins, home video commentary and occasional in-studio appearances.

"I'm not going to do gay nuns on dope and I'm not going to do castrated men who still fear the bicycle bar," Limbaugh said. The success of his radio show, he said, is due to avoiding the con-



Radio's Rush Limbaugh is taking his talk to television

frontational formats used by many other shows.

Multimedia's *Rush Limbaugh* is likely to benefit from the cross-promotional opportunities associated with his popular radio show and personal

appearances. Additionally, he is writing a book, *The Way Things Ought to Be*, due from Simon & Schuster in September.

If past experience is any gauge, Limbaugh's TV debut could also stir up controversy. Limbaugh's strong opinions on his radio show have led to various run-ins in the past, and some steps have already been taken by the syndicator to insure that the TV show won't run into the same kinds of problems. Multimedia Entertainment president Robert Turner met with members of the Gay & Lesbian Alliance Against Defamation (GLAAD) in late November to discuss the show, a meeting described as "positive" by GLAAD Executive Director Ellen Carton.

"We're certainly disturbed, given his track record, that he's now getting a forum on television," said Carton. "We'll certainly be monitoring the show very closely."

Limbaugh himself shrugs off outside criticism. "I have political disagreements with militant homosexuals, militant feminists and so forth, and the way they have forged a presence in the public mind has been through public protest," said Limbaugh. "So they're not going to stop that whether I do things to bother them or not."





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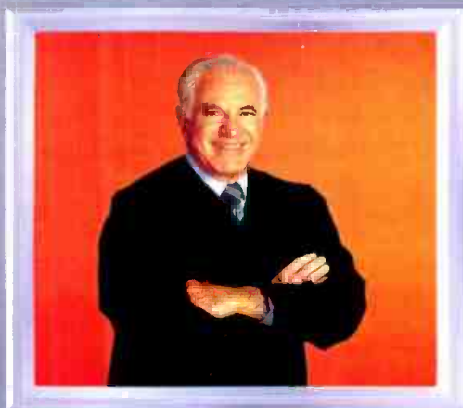
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**HBO® STAND-UP  
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**KUNG FU: THE  
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**WARNER BROS.**

ferent plans for picking up *Nesr*, which debuts in fall 1993—a three-year, all-barter plan and a more traditional six-year, all-cash plan. Although he wouldn't be specific, Jacquemin said, "we're doing lots of business with both the short- and long-term plans."

Another off-network show, the one-hour drama *thirtysomething*, will bypass syndication and go exclusively to Lifetime. Distributor MGM Domestic Television had a tough time deciding which way to go. The initial strategy was to go to Lifetime. But the two couldn't agree on terms, and MGM then tried to sell it to stations.

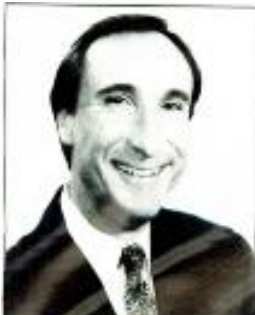
The company had completed about three station deals when, according to MGM syndication head Sid Cohen, "the talks with Lifetime resumed unexpectedly." Lifetime begins airing the 85-episode series in March. "The demographics really drove that deal," said Cohen. "The main audience is women 18-34 and 18-49, which is essentially the audience that Lifetime targets."

But another MGM hour, *In the Heat of the Night*, is selling briskly in syndication, on a one-year, all-barter (seven minutes local, six national) basis. The show has been cleared in close to 50% of the country, including in 15 of the top 20 markets. Cohen thinks there are several reasons *Heat* has had more interest from stations. "It is really the last of the top hours until 1994, when *Law and Order* comes along. That's an MCA show, and there is always the possibility it could go to USA."

Aside from the show, Cohen said the terms appealed to stations as well. "We think we'll get a good three years out of the show. So next year at this time we'll market it again, although it's too early to know what the exact plan will be."

Another hour show, *Matlock*, is being cleared in an unusual two-step process for the first cycle. For the first two years, Viacom is selling the show on a cash-plus-barter basis, but all the barter (two minutes an episode) will air in year one, and stations retain all the commercial time in year two. Viacom has cleared 85% of the country that way.

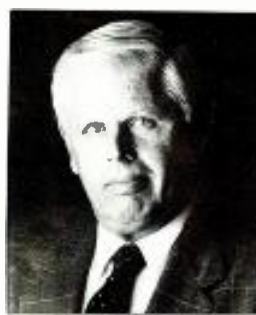
At NATPE, Viacom will focus on step two, which is a renewal of the show for three years on an all-cash basis



Buena Vista's Bob Jacquemin



MGM's Sid Cohen



Viacom's Dennis Gillespie

starting in fall 1993. "The key is matching the marketplace with the program," said Dennis Gillespie, the company's president, worldwide marketing and domestic features and off-network sales.

Genesis Entertainment, which pioneered all-barter hours with *Highway to Heaven* three seasons ago, is reducing the amount of barter in the show for the fourth season, starting in fall 1992. Stations will get an additional minute of local time (for a total of nine minutes).

#### Driving the business

While reps and others see

the past year as a topsy-turvy one for off-network, some senior syndication officials argue that off-network properties continue to drive the business, particularly for product-hungry independents, but also affiliates below the top 50.

"I think too many people consider first run and off network as two separate businesses," said BVT's Jacquemin. "That doesn't make sense. The viewer doesn't see it that way. They watch programs."

According to Jacquemin, the ratings indicate that for nine of the last 13 years, the top-rated new show in syndi-

cation has been an off-network property. And in seven of those nine years, the new sitcom was an adult sitcom. (The top shows in syndication for the last four complete seasons: *Cheers*, *Cosby*, *Who's the Boss?* and *Golden Girls*.) "Clearly, adult sitcoms have a very strong place in the market," Jacquemin said. "I predict that *Roseanne* will be the top-rated new program in syndication next season."

Viacom's Gillespie observed that in some respects, the marketing of both off network and first run are becoming more similar over time. "The uncertainty in the sta-

tion business has created the demand for barter-basis sales and shorter commitments" for off-network properties, he said. "Five years ago, first run was a year-to-year business. Now you're seeing shows like *Wheel of Fortune* and *Oprah* being renewed out to 1994 or 1995. The two sides of the business are growing closer together in terms of the marketing," added Gillespie.

Meanwhile, a number of other new off-network shows are coming down the pipeline for 1993 and beyond, including *Doogie Howser*, *Fresh Prince*, *Evening Shade* and *The Simpsons*, the last of which is the first first prime time animated sitcom to arrive in syndication in close to two decades. And while it's been a hit on Fox, questions remain about what some see as the possibly faddish nature of the show. Fox isn't saying much at this point about its marketing plan for *The Simpsons*. But Fox officials say they will give stations at least some hints in discussions about the show at NATPE. ■

## DAYTIME: LOTS OF TALK, A LITTLE ROMANCE

At least five new talk shows are tackling the field of incumbents, while romance gamedies are looking for a little action à la 'Studs'

By Mike Freeman

Although the development season going into the NATPE convention is yielding the fewest first-run programs in recent memory, Daytime may be an exception, with seven new strips firm, including five contenders in the crowded talk show field, and two romance-based gamedies—on the sales block for 1991-92. (Another romance-based game show, *Enfatuation*, hosted by *Newlywed Game* veteran Bob Eubanks is said to be in development at Genesis Entertainment, while ITC has hinted that it has a talk show entry boasting a "major name.")

Given the fact that Multimedia Entertainment's slow rollouts of *Donahue* and *Sally Jessy Raphael* ultimately succeeded in syndication, several distributors are using the staggered-launch approach to introduce new talk show hosts in select major markets.

#### 'Montel': Coming on staggered

Viacom Enterprises is using

the staggered-rollout model to launch *The Montel Williams Show*, currently being tested in 18 markets, with an additional 20 expected to begin airing the show in the next few months. Williams, an ex-naval intelligence officer, started the on-air test last July in a handful of markets and has been strategically logging additional markets entering the NATPE convention. *Montel's* October 1991 (NSI) sweeps averages improved over year-ago time periods by 57% in Atlanta (WXIA-TV), 54% in Dallas (KDFW-TV) and 40% in Los Angeles (KCOP-TV). (Although the show briefly lost its 9 a.m. slot on WBS-TV New York to Group W Productions' aborted *The Chuck Woolery Show*, the CBS O&O is re-inserting *Montel* in the time period.)

Michael Gerber, president of first-run syndication at Viacom, says the timing is right for *Montel* to roll out on a national scale, and the New York-based distributor will be making a heavy push at the convention. By mid-February or March, Gerber says

he expects the hour talk show's coverage to reach 70% of the U.S. As stations come aboard, he says Viacom will be better able to secure higher-quality morning and early-fringe time periods. "You're only as good as the real estate you're on," Gerber emphasized.

#### Slow rollout for 'Springer'

Multimedia is also returning to the slow rollout strategy with *Jerry Springer*, which has been tested in six markets since last summer. Bob Turner, president of Multimedia Entertainment, says *Springer*, hosted by a former mayor of Cincinnati, will be expanded to perhaps a dozen markets this month.

Warner Bros. Domestic Television Distribution's *Jenny Jones* has been suffering along with most rookie daytime strips, averaging a 1.7 rating/9 share in the November 1991 sweeps, down 36% from its lead-in share and 31% under its year-ago time period share. Word from a source at WMAQ-TV Chicago, which is *Jones's* production base, is that

Group W Productions is actively courting the NBC Station Group with its fall 1992 talk entry *The Vicki Lawrence Show*. Warner Bros.' senior vice president of station sales, Scott Carlin, says the studio is going ahead with a second season of *Jenny Jones*.

#### 'Vicki' chases 'Jenny'

Derk Zimmerman, president of Group W Productions, says that he has *Vicki Lawrence*, former star of Warner Bros.' *Mama's Family* and a cast regular on *The Carol Burnett Show*, sold in over 40 markets, representing slightly more than 50% of the U.S. Stations representing all or part of the NBC Stations Group (WMAQ-TV Chicago and WTVJ-TV Miami), Disney (KCAL-TV Los Angeles), Gillett Communications (WJBK-TV Detroit), Combined Communications (KARE-TV Minneapolis), Media General Broadcast Group (WFLA-TV Tampa), Outlet Communications (WCMH-TV Columbus and WJAR-TV Providence) and the LIN Broadcasting Corp.



Regis Philbin and Kathie Lee Gifford: Buena Vista's morning people

station group.

Although he acknowledged that Vicki has grabbed some of *Jenny Jones*'s time slots, Zimmerman declined comment on talks he has had with recently installed NBC Station Group President John Rohrbeck. Station rep sources also say that Zimmerman has been tapping into stations that carried Group W's canceled *Woolery*, but Zimmerman stressed that the canceled talk show would discontinue in distribution this month and *Vicki* will not premiere until September 1992.

#### 'Kitty' looks for openings

Another program that may be chasing after *Jenny Jones* and *Chuck Woolery* openings

is *Kitty Kelley*, which MCA TV brought into the market last month. Despite the late start, one station rep source says that MCA has completed perhaps 20 station deals.

#### Strong incumbent talk shows

All of the new talk show strips are going to find few available daytime time slots, since incumbent talk show strips have successfully negotiated long-term deals. Even Paramount Domestic Television's rookie entry *The Maury Povich Show*, which averaged a 4.3/16 in the November 1991 sweeps (down only 6% from year-ago time period performances), has made the renewal process a fait accompli. When Paramount brought *Povich* out, a

majority of its stations committed to 104 weeks (two years) of distribution.

The standard-bearer in locking up stations to long-term carriage deals is King World Productions' top-rated *The Oprah Winfrey Show*. With *Oprah* averaging a 12.3/36 (50% better than its lead-in programming and 11% higher than its year-ago share), King World has a majority of its nearly 200 client stations signed all the way through the 1994-95 season.

Also working against newcomers are incumbent talk show strips' track records and continually growing ratings. *Donahue* (7.2/28, November 1991 sweeps) and *Sally Jessy Raphael* (6.1/27), Multimedia Entertainment's veteran talk shows, each exhibited continued growth over their previous fall sweeps ratings. Buena Vista



Oprah is still the top talker



'That's Amore': Group W looks for love in the afternoon

Television's *Live with Regis & Kathie Lee* (5.0/22) remains top-rated among morning talk show strips, and Tribune Entertainment's *Geraldo* (4.1/16) and *The Joan Rivers Show* (2.4/10) have maintained their ratings in morning and early-fringe time periods.

#### The game of love

On the game show front, Group W will also be making a secondary sales pitch on *That's Amore*. A source with close ties indicated that Group W may be trying to negotiate a daytime network clearance to give the series heavy exposure for syndication. Group W has recently switched to an all-barter offering from the initial cash-plus terms.

Viacom Enterprises, in a consortium effort with New

York-based rep firm Katz Television and some of its client stations, has romance-based game show *How's Your Love Life?* cleared in over 40% of the U.S. heading into the convention. The game show already brags WWOR-TV New York and five Christ-Craft/United Television stations [KCOP(TV) Los Angeles, KBHK(TV) San Francisco, KUTP(TV) Phoenix, KMOL-TV San Antonio and KTVX(TV) Salt Lake City.] However, Michael Gerber, Viacom's president of first-run syndication sales, says that the company will be pitching independents for early-fringe and late-night time periods, adding that *How's Your Love Life?* has "better time period flexibility" than Twentieth Television's dating phenomenon, *Studs*.

## GROWING FAST: SYNDICATED CHILDREN'S SHOWS CONTINUE TO FIND A HOME

By Steve McClellan

Children's syndicated programming, now estimated to be a \$200-million business (in annual revenues), has been growing faster than any daypart in recent years and remains one of the healthiest segments of the industry.

Syndication upfront dollars this year grew by more than 20% over the previous year, from \$165 million to about \$200 million. Most in the business believe there will be more growth in 1992, although it is hard to predict how much.

The turnaround in that business is credited in large part to a return to the quality, story-based animation that entered the market after such

faddish, toy-based programs as *Transformers* and *Thundercats* lost their audiences in the mid-1980's.

To a large extent, the kids business is dominated by two camps: *Disney Afternoon* product, distributed by Buena Vista Television, and the Fox-Warner alliance, which is fueling the Fox Children's Network.

#### Strong independents

However, in what is perhaps a sign of the health of the business, a number of independents continue to thrive, including Hasbro-owned Claster Television, Turner Broadcasting System (which recently purchased Hanna-Barbera), Central Television-backed Zodiac Entertainment and Worldvision.



Buena Vista's 'Goof Troop'

Claster is developing two new kids' shows for next season—a strip, *Stunt Dawgs*, and a weekly, *Conan The Adventurer*. The company is also bringing back four shows, including *James Bond Jr.*, *Romper Room*, *G.I. Joe* and *Casper*

and *Friends*. Prospects for another show, first-season *Bucky O'Hare*, are doubtful.

"The kids business is strong and should stay strong for the foreseeable future," said Claster Television President John Claster. "I think you'll see more and more new advertisers come into the business, such as computer makers, and a whole array of products aimed at working parents."

Worldvision lost the Hanna-Barbera library rights to Turner Program Services, whose parent company acquired H-B in December. TPS will continue to distribute the two-hour weekly block called the *Funastic World of Hanna-Barbera*.

Worldvision is developing a new kids' strip, *Camp*

*Candy*, for next fall. So far, *Candy* is cleared in about 40% of the country, including 20 of the top 30 markets.

The major factions continue to expand. The Fox Children's Network expands to two hours next season with a lineup that includes (from 3 p.m. to 5 p.m.) *Tom and Jerry Kids*, *Beetlejuice*, *Tiny Toon Adventures* and *Batman*, the last three supplied by Warner Bros.

In addition, the company is expanding its Saturday morning block to four hours (8 a.m.-12 noon), a direct result of NBC's decision to get out of the Saturday morning animation next season, according to FCN President Margaret Loesch.

*Disney Afternoon* returns with four half-hours next

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HAS THE SUPPORT  
OF A  
#1 LEAD-IN."**

	MONDAY CBS	TUESDAY ABC	THURSDAY NBC	FRIDAY ABC	SATURDAY NBC	SUNDAY CBS
8:00	EVENING SHADE #1	FULL HOUSE #1	COSBY SHOW #1	FAMILY MATTERS #1	GOLDEN GIRLS #1	60 MINUTES #1 (7:00)
8:30	MAJOR DAD #1	HOME IMPROVEMENT #1	DIFFERENT WORLD #1	STEP BY STEP #1	TORKELSONS #1	MURDER, SHE WROTE #1 (8:00)
9:00	MURPHY BROWN #1	ROSEANNE #1	CHEERS #1	PERFECT STRANGERS #1	EMPTY NEST #1	MOVIE #1 (9:00)
9:30	DESIGNING WOMEN #1	COACH #1	WINGS #1	BABY TALK #1	NURSES #1	

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Source: NII HH share S-T-D through 11/3/91 (regularly scheduled programming only).

**MONDAY  
CBS**

**TUESDAY  
ABC**

**WEDNESDAY  
ABC**

8:00

EVENING  
SHADE #1

FULL  
HOUSE #1

DINOSAURS #2

8:30

MAJOR  
DAD #1

HOME  
IMPROVEMENT #1

WONDER  
YEARS #2

9:00

MURPHY  
BROWN #1

ROSEANNE #1

**DOOGIE #1  
HOWSER**

9:30

DESIGNING #1  
WOMEN

COACH #1

SIBS #3

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like STUDS.**

Share increase 11/91 vs. 11/90

<b>HH</b>	<b>+14%</b>
<b>A 18-34</b>	<b>+78%</b>
<b>A 18-49</b>	<b>+50%</b>
<b>TEENS/KIDS</b>	<b>+50%</b>

**Nothing  
has better demos  
than STUDS.**

Audience comp 11/91

<b>A 18-49</b>	<b>A 50+</b>
<b>HIGHEST</b>	<b>LOWEST</b>
<b>In First Run</b>	<b>In First Run</b>
<b>71%</b>	<b>11%</b>

**STUDS**

Source: 1) NSI, weighted avg; 2) NSI, based on P2+; 3) NSI (\*ARB), Marketrak. TM and © 1991 and 1992 FA Productions, Inc. © 1992 Twentieth Century Fox Film Corporation. All Rights Reserved.



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Share increase — Fall debut to 12/16/91

<b>New York</b>	<b>10 wks</b>	<b>+43%</b>
<b>Atlanta*</b>	<b>6 wks</b>	<b>+67%</b>
<b>Seattle</b>	<b>7 wks</b>	<b>+13%</b>
<b>Portland</b>	<b>4 wks</b>	<b>+133%</b>
<b>Cincinnati</b>	<b>13 wks</b>	<b>+75%</b>
<b>Charlotte</b>	<b>10 wks</b>	<b>+57%</b>

STUDS sizzled all summer. The competition prayed it would cool down.

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new wave of STUDS stations saw time periods soar. With demos that advertisers dream of.

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# THE ORIGINAL

MARKET	STATION	RANK	ADULT DEMOS	COMPETITION
Los Angeles	KTTV*	#1	18-49	Jeopardy, Candid
Wash. DC	WTTG*	#1	18-49 / 25-54	ET, Jeopardy, Feud
Detroit	WJBK	#1	18-49	Jeopardy
Tampa	WFLA	#1	18-49 / 25-54	Ins Ed, Wheel, Cheers, Cosby
Pittsburgh	WPXI*	#1	25-54	Donahue
Sacramento	KOVR	#1	25-54	Primetime, Candid
Orlando	WESH*	#1	18-49 / 25-54	H.Copy, Jeopardy, Cheers
Indianapolis	WRTV	#1	18-49 / 25-54	H.Copy, Wheel, Married, Cheers
Milwaukee	WITI*	#1	18-49 / 25-54	Wheel, Married
Cincinnati	WKRC*	#1	25-54	Ins Ed, Wheel, Married
Columbus, OH	WBNS	#1	18-49 / 25-54	Ins Ed, News
Norfolk	WTKR	#1	25-54	Ins Ed, Wheel, Married
New Orleans	WDSU	#1	18-49	Wheel, Married, Cheers
San Antonio	KSAT	#1	18-49 / 25-54	Donahue, Povich
OK City	KFOR	#1	18-49 / 25-54	ET, Wheel, Cheers
Harrisburg	WHTM	#1	18-49 / 25-54	ET, Wheel, Cheers
Louisville	WAVE*	#1	18-49 / 25-54	ET, Wheel, N.Court
Little Rock	KTHV*	#1	18-49 / 25-54	Wheel, Cosby, N.Court
Toledo	WTVG*	#1	18-49 / 25-54	Jeopardy
Syracuse	WTVH*	#1	18-49 / 25-54	Ins Ed, Wheel, N.Court
Roanoke	WSLS*	#1	18-49 / 25-54	ET, Wheel
Green Bay	WBAY	#1	18-49 / 25-54	Jeopardy, Gld. Girls
Shreveport	KTBS	#1	18-49 / 25-54	Geraldo
Lexington	WTVQ*	#1	18-49	Wheel, Cheers, Gld. Girls
Champaign	WCIA	#1	18-49 / 25-54	Arsenio, Tonight Show
Spokane	KAYU*	#1	25-54	Feud

MARKET	STATION	RANK
Las Vegas	KVVU	#1
Chattanooga	WDEF	#1
Huntsville	WAAY	#1
Jackson, MS	WLBT	#1
Tri-Cities	WKPT*	#1
Ft. Myers	WINK*	#1
Youngstown	WKBN	#1
Evansville	WEHT	#1
Baton Rouge	WAFB*	#1
Springfield, MA	WGGB*	#1
Colorado Sprgs	KOAA*	#1
El Paso	KTSM*	#1
Ft. Wayne	WANE	#1
Charleston, SC	WCIV	#1
Fargo	KXJB*	#1
Monterey	KNTV	#1
Augusta	WRDW	#1
Harlingen	KGBT	#1
Eugene	KVAL	#1
Macon	WMAZ	#1
Columbus, GA	WRBL	#1
Tyler	KLTV	#1
Duluth	WDIO	#1
Amarillo	KAMR	#1
Monroe	KTVE	#1
Corpus Christi	KRIS	#1



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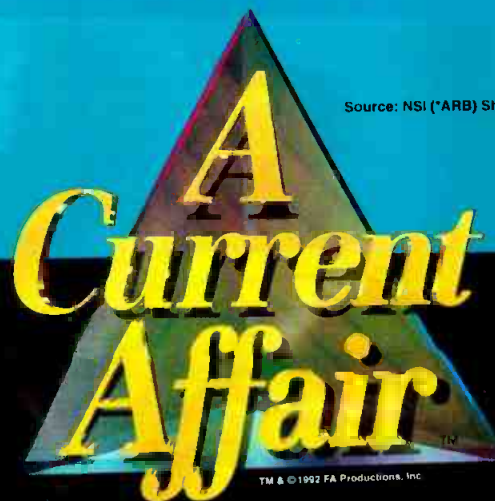
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# AL. STILL #1.

ADULT DEMOS	COMPETITION
18-49 / 25-54	ET, Wheel, Gld. Girls
18-49 / 25-54	Wheel, News
18-49 / 25-54	Wheel, Cosby
25-54	ET, Jeopardy
18-49	Wheel
18-49	ET, Jeopardy, Gld. Girls
18-49 / 25-54	Wheel
18-49 / 25-54	Wheel, Cheers
18-49 / 25-54	Gld. Girls
18-49	Ins Ed, Wheel, Trek: NG
18-49	Jeopardy
18-49 / 25-54	Jeopardy, Cheers
18-49 / 25-54	Wheel, Boss
18-49 / 25-54	ET, Jeopardy, Cheers
18-49 / 25-54	Feud
25-54	ET
18-49 / 25-54	Wheel, Cosby
18-49 / 25-54	Boss, Cosby
18-49 / 25-54	ET, News
18-49 / 25-54	2 Newscasts
18-49 / 25-54	Jeopardy, Candid
18-49 / 25-54	Tonight Show
18-49 / 25-54	Wheel
18-49 / 25-54	Jeopardy, News
18-49 / 25-54	Cheers
18-49	News, Boss

MARKET	STATION	RANK	ADULT DEMOS	COMPETITION
Florence	WBTW	#1	18-49 / 25-54	Gld. Girls
La Crosse	WXOW*	#1	18-49	News
Wheeling-Steub	WTOV	#1	18-49 / 25-54	Wheel
Rockford	WIFR	#1	18-49 / 25-54	Wheel, Gld. Girls
Terre Haute	WTHI	#1	18-49 / 25-54	Tonight Show
Wichita Falls	KSWO*	#1	18-49 / 25-54	ET, N.Court
Roch-Mason	KAAL	#1	25-54	Wheel
Joplin	KSNF	#1	18-49 / 25-54	Jeopardy
Medford	KOBI*	#1	18-49 / 25-54	Cheers, Gld. Girls
Columbia, MO	KRCG	#1	18-49	ET
Bluefield-Beck	WOAY	#1	18-49 / 25-54	Feud
Odessa	KTPX	#1	25-54	Wheel, Married
Bangor	WABI	#1	18-49 / 25-54	News, N.Court
Palm Springs	KESQ	#1	18-49 / 25-54	Now It Can Be Told
Quincy	WGEM	#1	18-49 / 25-54	Wheel
Idaho Falls	KPVI	#1	18-49 / 25-54	Cosby, Gld. Girls
Salisbury	WBOC	#1	18-49 / 25-54	Cosby
Yuma-El Centro	KYMA	#1	18-49 / 25-54	Jeopardy
Ada-Ardmore	KXII	#1	18-49 / 25-54	Jeopardy
St. Joseph	KQTV	#1	18-49 / 25-54	News
Helena	KTVH	#1	18-49 / 25-54	2 Newscasts

Source: NSI (\*ARB) Share November '91 (SNAP)



strongest shows head-to-head.  
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important time periods to A Current Affair.  
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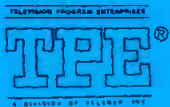
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— TELEVISION —

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season from 3 p.m. to 5 p.m. A new show, *Goof Troop*, will join the block at 4:30 p.m. The first three half-hours include: *Chip 'N' Dale's Rescue Rangers*, *Tale Spin* and *Dark Wing Duck*.

Both Disney and Fox are staking out new territory next season—weekday mornings. Disney's *Duck Tales* will move from the afternoon to the morning, while FCN will reschedule *Merrie Melodies* for mornings.

And FCN may stake out a second half-hour on weekday mornings next season. According to Loesch, Fox affiliates will be surveyed at the Fox meeting in New Orleans about that possibility. "We need to see if they have room for it," said Loesch.

If affiliates O.K. the idea, the second morning show would be *Muppet Babies*, which Fox has the right to



Warner's 'Tiny Toons Adventures'

option for another season.

#### Growth forecast

"We believe the kids business will continue to grow significantly," said Robert Jacquemin, president, Buena Vista Television. He said that children up to age 16 spend about \$75 billion annually and "influence" the purchases of another \$55 billion on top of that.

Those numbers are likely to grow in the future. According to the National Center for Health and Statistics, the birth rate in the U.S. in



Worldvision's 'Camp Candy'

1990 was the highest (with about 4.2 million births) since 1957, when the baby boom was trailing off. And the current birth rate is expected to continue apace for the next several years, the Center predicts.

In addition to *Fantastic World*, TPS will sell a third season of *Captain Planet*, the weekly show. And the company will offer a weekly news show for children as well. TPS will offer both one- and two-hour versions



Zodiac's 'Mr. Bogus'

of *Fantastic World*, a mix of first-run and off-network programming. TPS will also offer a package of four new Haana-Barbera animated specials.

Zodiac will return with a second season of *Widget* as a strip, as well as year two of the weekly *Mr. Bogus*. This season, *Widget* was taken to strip after one year as a weekly. The show is averaging about a 1.3 nationally, which is about two-tenths below what the show needs to break even.

Some analysts say Zodiac

might have been better off growing *Widget* as a weekly for another year, but Zodiac partner Peter Keefe countered that the company wanted to prove to the industry it was capable of producing a quality strip.

"I think we accomplished that," said Keefe. "To some extent, we've been hurt this season by poor lead-ins," such as the low-rated *Video Power*, which will not return next season.

Keefe also said the company's international sales for *Widget* will more than make up for the shortfall of domestic revenue. "We will cover half the cost of producing *Widget* through international sales," he said. The show costs roughly \$300,000 per episode.

"If it weren't for our ability to sell [the show] internationally, Zodiac wouldn't be," he said. ■

## VICKI LAWRENCE: LOOKING FOR THE 'WOW' FACTOR

*Variety, sitcom and game show veteran Vicki Lawrence is hoping to crack the crowded daytime talk show circuit with a September 1992 offering from Group W. She talked with BROADCASTING's Mike Freeman about her new show.*

**We describe the format of your show as casual and comedy-oriented. Are you positioning yourself as an alternative to the issue-oriented talk shows?**

Yes, definitely. *Mama's Family* finished shooting in 1990. And, rather than slit my wrists while I was going through all these meetings with the networks that were trying to place me where they thought I needed to be—which is rather humorous—I started a rigid workout program. I'd sit on my exercise bike and watch all the talk shows and I saw there was nobody just having a good time. There's nobody with a lot of celebrities on and laughing. In general, my feeling is that America has lost its sense of humor. It's wonderful that *Oprah* and *Donahue* touch on all these issues. We all have skeletons in our closet and we all have problems. But I think in many respects, we're losing our sense of humor, too. For me, the best thing about what I have done with my career is that people stop me and say: 'Thank you so much for making me laugh.' I appreciate how important that is to people.

**Has hosting a talk show always been in the back of your mind? And did you want it to be on the lighter side?**

It crossed my mind and my husband's because we're always thinking of things we would do if we had the time, money and wherewithal. While I was doing *Mama's Family*, Burt Reynolds and Bert Convey approached me to do *Win, Lose or Draw*, and at the time it was odd to have a woman as a game show host and to have somebody whose background was strictly comedy, as opposed to hosting, as opposed to not being a Botany 500 person. That's what they wanted, something a little different.

It ended up to be such a fun experience for me. You get to meet celebrities every week and meet people you've been a fan of your whole life. I



Group W is backing Vicki Lawrence in daytime

found I was pretty darn good at it. So when I approached Group W, just after NATPE last year, I think I had to convince them a little because it was a whole different direction for me. But after they started nosing around and found out about how *Win, Lose or Draw* went, and certainly after we did some test shows, I made a believer out of them.

**What kind of guest mix will the show have?**

I may try to get celebrities for the pilot, which isn't the easiest thing to do because it's just a pilot. But to my way of thinking, a talk show is driven by the host. I watch *Oprah* because I like *Oprah*, not because I care about this guy that raped his daughter and they're now raising the kid together. You watch *Carson* because you enjoy watching *Carson* and not because of who the guests are. And I particularly love it when he has the Iowa corn farmer on that's 95 and just got married. I was reading the paper this morning

about a woman who's furious about the moratorium on the breast implants because she loves hers and she's going in for her sixth re-surgery on them. Now, I'd love to talk to her about this because, heaven knows, mine are headed south and I was looking forward to it and now I'm worried that there's a moratorium on my breasts.

**So you believe an entertainment-driven, comedy-driven show will find a daytime audience that is not currently being served or is underserved.**

I think so. I hope so. I mean, I felt I would like to just laugh and have a good time when I spent nearly a year watching all this stuff. And there is no place, aside from *Carson*, or I guess cable, where a comic gets to the mainstream. Where are all the people that you used to see on *Love Boat* and *The Carol Burnett Show*? I just think it would be a fun place to be able to come and schmooze and relax and maybe sing or tell some jokes and just have a good time.

**Syndication is a pretty tough business.**

It is a tough business, but the difference between syndication and the network is that, if Kansas City wants your show, it can have it. On the network, if Kansas City wants your show, they don't have a vote. The NBC Burbank office is going to make that decision for them.

**Do you have 100% control of the show?**

Oh, I don't think I have 100% control. You know they're very headstrong over there [at Group W]. I will certainly be able to sit down and talk and I think we're of the same mind, and if I'm not happy, the show isn't going to work. I think you have to be yourself, and the ratings either come or they don't. I've seen on the networks the past few years how they literally build a show backwards now. They put stuff into the computer like ratings and Q scores and demographics and they build it backwards and try to computerize a show—instead of just going with their gut feelings and coming out with something new and different and having the public say: "Wow, here's something we've never seen, and we like it." ■



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HOW'S YOUR LOVE LIFE?

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MARSHAL DILLON

MATLOCK

THE MONTEL WILLIAMS SHOW

MY THREE SONS

PERRY MASON

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THE PHIL SILVERS SHOW

THE ROOKIES

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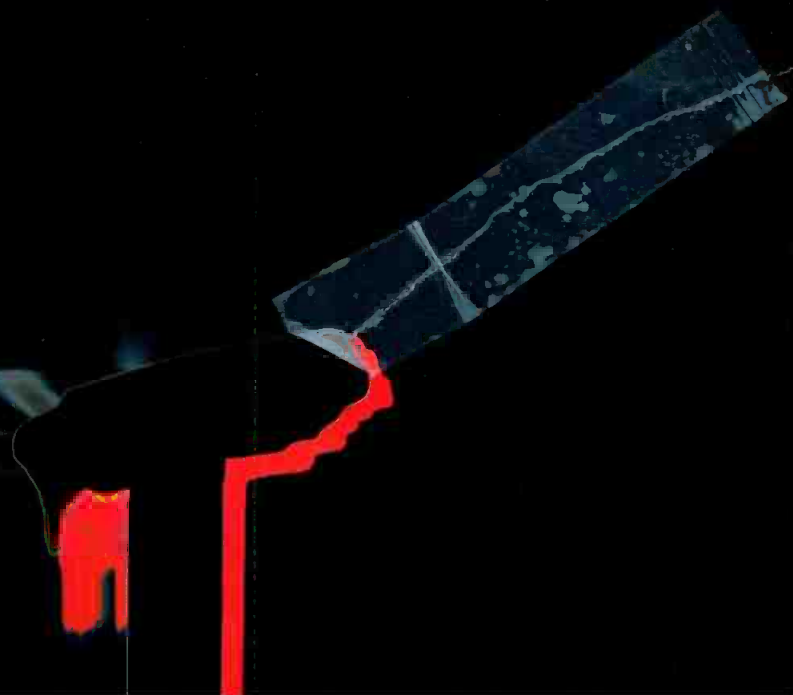
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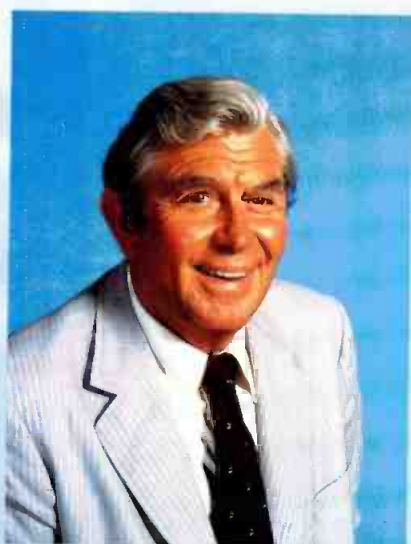
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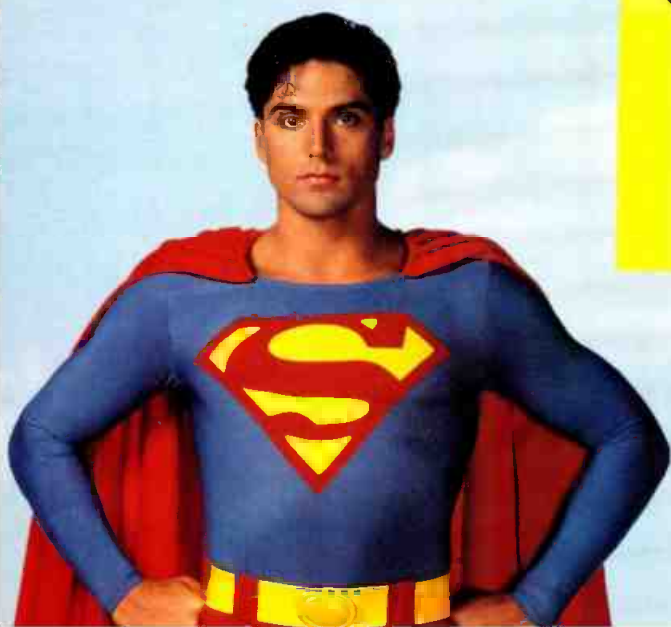


MATLOCK



ROSEANNE

HOW'S  
YOUR  
LOVE  
LIFE?



THE ADVENTURES OF  
SUPERBOY

THE MONTEL WILLIAMS SHOW



# A DIFFERENT WORLD

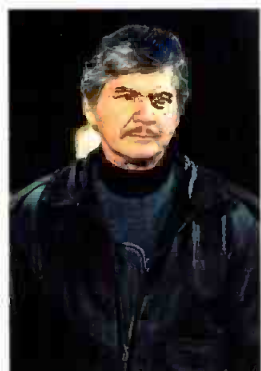


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# BANKING ON SYNDICATION

*If programmers have a tough time getting cash from stations, they have an even tougher time getting it from Wall Street. Three investment bankers met with BROADCASTING's Geoffrey Foisie to explain why and discuss the shrinking number of publicly held syndication companies. If their thoughts are expressed in the unsentimental language of finance, they are distinguished from the Wall Street stereotype by their familiarity with the program business. Michael Garin, senior managing director at Furman Selz Inc., was formerly with the office of the president at Lorimar Telepictures. Michael Garstin, managing director of the Bear Stearns media and entertainment group, was chief financial officer of Orion Pictures during its healthier days. And Ray Timothy, also senior managing director at Furman Selz, was executive vice president at NBC. In addition to explaining why the growth of channels has not benefited many programmers, they explain why ABC, CBS and NBC may soon offer barter time to studios.*

Nineteen ninety-one was full of news about troubled syndication companies, including LBS and Fries. Are these unusual situations, or are other small distributors headed for rough times?

**Garin:** I would say the entire entertainment business has and continues to undergo an intense consolidation and that this is a trend that will continue. The viability of smaller companies will decrease as time goes on.

**Timothy:** It's also a reflection of the times. You know, there are bankruptcies after bankruptcies in all businesses, it's not just this business. In other times, marginal companies might have escaped bankruptcy.

**Garin:** One of the things I feel is different about the entertainment business, though, is that because of the cost of production and the cost of marketing, you have to be a large company to amortize your marketing investments across all media, and to amortize your product investment across a broad portfolio of productions. And while this business has always been one in which the hits have not only compensated for the losses but produced the profits, the need to be fully diversified to realize those profits is more intense today than ever before.

Are you saying that the overhead costs of running an operation are high or just that this is a hit-and-miss business in which too many program failures will bankrupt you unless you are diversified or have a big film library?

**Garin:** I think I'm saying both. The fact of the matter is you need the broad-flow product to support the overhead, but even the best-run companies, whether it's Universal, Warner or Paramount, continually go up and down in their various rankings in the box office and the number of hours on prime time. And it's the library cash flow that sustained these companies during the periods of inevitable weakness.

If we're focusing on a company like Carsey-Werner, which is very small and very successful and basically works for the benefit of the two principals, there's no reason it has to be large. But if you're looking at a public company that aspires to exist beyond the success and creativity of its creators, then I think you're looking at a very different situation.

If I had a few marginal shows but had a great program concept and needed capital—an amount that would get your attention—to produce it, what would Wall Street say to me?

**Garstin:** Well, I think it's extremely difficult to launch a new company today either producing programming directly for prime time or first-run syndication. One of the problems is that the exist-

ing hit shows are basically taking up all the time slots.... If you are a Carsey-Werner with a proven hit show, I'm sure Wall Street would be happy to back them—but they don't need the backing. And so it's the same story: the people who need the backing can't get it.

**Timothy:** Carsey-Werner at one time was a startup, and needed money to launch *The Cosby Show*. They couldn't get it—mortgaged their homes and finally went to Viacom, which provided the difference they needed to get started. If a company came to us... a real company with a new show, we might try to raise money for that company. But as Michael [Garin] says, we raise money for companies; we don't raise money for shows or programs. If you raise money for programs, you're a Broadway angel. We don't do that. So if all you've got is a show idea, turn the page. We're not in the business.

**Garstin:** You know, unfortunately, it's a very simple answer. The record has been by and large dreadful when these companies have gone public. Essentially LBS was a private equity deal, and that's been bad, too. I forget what Warburg Pincus paid for it, but I think it was in the \$50 million to \$75 million range, something in that area. It's now worth \$5 million. And Warburg Pincus had a pretty good track record, so that doesn't encourage others to go looking for syndication companies.

Go back to what MTM almost went public for and then got sold to TV South for, which is four times what it might, but can't, be sold for today. So I mean, these are unfortunately instances where people have lost not 10 percent of the margin or 20 percent but, you know, 70 or 80 or 90 percent of their values. That is tough to take.

And now there are some new ones. Genesis is doing this show with Whoopi Goldberg, and it



Investment bankers and former television executives (l-r) Michael Garin, Raymond Timothy and Michael Garstin explain the dollars and sense of the syndication industry, including the prospects of the networks offering barter time to studios.

**Garin:** A lesson that we've learned from the last decade is the importance of distribution. It's not the best shows that get on the air today. It's the companies with the best sales organizations. I would say that even the success of *You Bet Your Life* is due in part to Bob Jacobs's brilliance as a syndicated sales executive, whose success before that was the launch of *USA Today*. The fact *USA Today* didn't succeed is another matter: Bob's job was a sales job, not a programming job. I think those two efforts are probably two of the most impressive efforts that have been undertaken in first-run syndication in recent times. So Bob aside, almost every other program is really dominated by distribution organizations. So if somebody came to me and said they had a great idea, I would say: "Well, take it to King World or take it to Lorimar or to someone who can sell it." But I wouldn't be interested in financing it.

The other lesson I think we've all learned and understand very well, in both the industry and on Wall Street, is that the business of entertainment is distribution. It's not production. The profit is in distribution, and you produce to feed a distribution machine. So I think the other major change that has occurred on Wall Street is that Wall Street is interested in participating in the distribution revenue stream and not in net profits. They've been burnt too often to play that game again.

sounds like a promising show, but I doubt that there are half a dozen Wall Street firms chasing after that company trying to raise money.

Those reading this conversation may not find it entirely credible unless we also talk about the clout of the bigger distributors, whether it's inferred or actually used.

**Garin:** Absolutely. But I do think that Bob Jacobs's success or [Genesis chairman and CEO] Gary Gannaway's success underscores the fact that while clout is an obvious factor and an obvious advantage, it's not absolutely essential in order to get new programs launched.

**Garstin:** The other thing is that it's not just marketing clout. I mean, everybody assumes that because King World has three-and-a-half successful shows on the air, that they can get anything else on the air. They actually have failed with *Candid Camera*, seemingly, despite their clout, and they actually spent \$45 million launching it. A lot of the little companies don't have \$45 million to put a new first-run show into the marketplace. So I think it's more than clout. It's dollars.

If you think about what's happened in the movie business for the last few years, of all these independent companies that rose up and tried to distribute their own product, almost every one of them is bankrupt today. And maybe the same thing is happening in television, that essentially

you've got to affiliate yourself with one of the major studios.

**Garin:** Well, the fact of the matter is that it was one of the most compelling factors in our [Telepictures] merger with Lorimar, and then our deal with Warner, because as large as we were...we felt that our long-term viability was best assured by affiliating with something even larger. This was what ultimately led Lew Wasserman to do the Matsushita deal. And so if guys like Lew Wasser-

*"A lesson that we've learned from the last decade is the importance of distribution. It's not the best shows that get on the air today. It's the companies with the best sales organizations."*

Michael Garin

man are worried about their viability in an ever-concentrating industry, I think that speaks more eloquently than anything that we can say as to what the fate of these smaller companies may be.

**Garstin:** Having said that, there will be new companies. This is an industry where you will always get new movie companies, new television producers, new first-run syndicators, and somehow they'll find some money from somewhere. So I agree with Michael [Garin's] point. Obviously, you've got an ever-consolidating industry, and my guess is that companies like King World will probably at some point be absorbed as well. But you will always get the little guys starting off, and you will get some success stories, and then they'll grow bigger and they'll probably be absorbed too.

**Does the decline in the interest rate do anything for the programming business?**

**Garin:** The fundamentals of production and distribution are driving this business. It's not a problem of debt, it's a problem of equity.

**Garstin:** Right. I mean, it had about the same effect as the reduction in interest rates nationally; it hasn't stimulated anything in the programming area or any place else. You know, it's nice for Time Warner to be able to borrow at 5½ percent or whatever they're borrowing at today. But, you know, they could afford 7½ percent, too. It's not stimulating any new loans for startups.

*"The problem with cable as a buyer is that they are getting one and two ratings, and with a one and two rating you cannot pay the same as if you have broad-band distribution across the board"*

Michael Garstin

The three of you are making a case that suggests newcomers to the business might be as well off playing the slot machines in Las Vegas as trying to raise capital from the capital markets. Aren't there methods of financing, such as limited partnerships, that are suitable for the riskiness of the business?

**Garstin:** I don't think so. As for limited partnerships for television or movies, we all know what happened to those, and that's why there haven't been any limited partnerships for movies in a long time. Even unusual types of financing, such as King World's several years ago or Disney's recent TV deal, didn't get done. Now Disney says it

abandoned the deal because the drop in interest rates allowed them to raise money more cheaply. Other people say that it wasn't such an easily sold deal. Whatever the reason, it didn't get done. So there haven't been a lot of public vehicles to fund these companies.

One of the areas you can raise some money in is foreign co-production or from foreign investors. That's beginning to happen to movies. Carolco has three or four foreign partners who are putting up anywhere between 30 and 50 percent of their movie costs. They put up substantial money for "Terminator II" and they're putting up money for "Basic Instinct" and other product.

**Garin:** Michael [Garstin] has put his finger on what is the only available source of capital; co-productions and strategic partnerships. And that could mean, for example, All American financing *Bay Watch* or the Tribune Company financing someone's project or a myriad of other examples that we could point to. Robert Halmi, for example, was able to put "Scarlet" together because of money from BetaTaurus in Germany, as well as the CBS investment. To me, this is the way that companies are going to get new projects done. That means that companies who produce will make less than they otherwise might have had they been able to control their own distribution destinies. But there's still so much money to be made in successful programing that nobody's going to cry for them.

**Is strategic backing also the preserve of bigger distributors and producers?**

**Garin:** Well, not necessarily. *Bay Watch* was a project of LBS, which, even as they were heading toward bankruptcy, was able to fund it. And the year before, [LBS Chairman] Henry Siegel did a similar deal with Steven Cannell on one of his recent projects. So...I don't think that it's limited. The problem I see is more that the shows that work in first run generally don't have a lot of international appeal. *Bay Watch* is really an off-network project that is continuing in production in first run. So I wouldn't really point to that as a harbinger of future opportunities. It takes a lot of care in identifying a project that will work both in the United States and internationally.

**Is program pricing going to increase or decrease?**

**Timothy:** Well, syndication prices were on a constant upward climb, and they're softening now; Fox had something to do with that. And I think prices are a little softer going forward than I would have guessed they would have been, even a couple of years ago. That's new, and that's different.

**And do you think that's long-term?**

**Timothy:** It will run its course, but I think it's a continuing trend, at least for now. They're going to continue to be soft, and maybe softer.

**Garstin:** I think that's generally right, that they are soft and softer, but there are the exceptions. *Roseanne*, I think, is a \$1½ million to \$2 million with a barter element. *Cheers* was selling at \$2½ million-plus, and at the top end, *Cosby* did \$4½ million or whatever it did. But a lot of product cannot get sold for more than \$400,000 to \$600,000 for a half-hour; hours even less than that, and often to cable.

The problem with cable as a buyer is that they are getting one and two ratings, and with a one and two rating you cannot pay the same as if you have broad-band distribution across the board, like the broadcast networks. So while cable has been some salvation to a lot of these shows, the prices are commensurately much lower, and this comes at the same time that the deficit is much higher. I think for a lot of these shows you're talking about at least a \$300,000 deficit per episode, and *Brooklyn Bridge*, I understand, was close to a \$650,000 deficit. Even if you get to 66 or 80 episodes, or whatever you need for syndication, the prices

you're getting only just about make up for the deficits that you've incurred, and there's no profit involved. So the network business, and the same is true actually for the first-run business, is now a no-profit business for both the producer and the network, except where the rare exceptions will hit. That is a pretty ugly situation.

**What do you think is going to happen to change that? Or is this something we're going to be living with for a long time?**

**Garstin:** You know, that's something I asked Peter Tortorici [CBS entertainment senior vice president, program planning] about at our recent conference, and it's difficult to attack the cost side of it because costs, while they continue to rise somewhat, are not really rising that fast. He talked about all sorts of co-ventures in which cable channels, for instance an MTV or a Nickelodeon, could co-finance a production, not necessarily on a 50-50 basis, but on some basis. The cable channels could show it, and it's not really encroaching on the mass audience that the network still reaches, because they only get a one-and-a-half rating. That's actually happening a little bit already, with some stuff that's come from cable to

*"We raise money for companies. We don't raise money for shows or programs. If you raise money for programs, you're a Broadway angel. We don't do that."*

Roy Timothy

the network. So it was suggested that there was going to be more programing that was co-ventured between the various domestic channels, and obviously the foreign channels.

**Timothy:** And there's the example of WIN, which is Larry Gershman's company. He did it the other way around. He gets commitments from overseas exhibitors and then comes to the United States, and anything he sells the product for in the United States is his profit.

**Garstin:** This gets to recycling or using the same programing more often, with more people helping share the cost. And that would actually result in a reduced amount of programing, which doesn't bode well for the independent producer or first-run syndicator who wants to come up with a whole lot of brand-new ideas.

It may be worth pointing out that five years ago, many people thought the growth of networks would be great for the people making the programs. All these channels will be fighting it out with each other, it was thought, putting the programmers in the driver's seat. What's being said here is that this really isn't the case.

**Timothy:** Well, eventually the program providers will win, because with increased channel capacity, with the commercialization of the overseas markets, somebody who has some good programing is going to hold all the cards, there's just no question about that.

**Garstin:** But it's not a linear relationship. Just because there's five times more channels doesn't mean that you can have five times more programing, because you're also fragmenting the audience. And if each of these programs costs the same amount, then there's more pressure on the individual programmer. And that's why, you know, you go back to this thing about recycling pro-



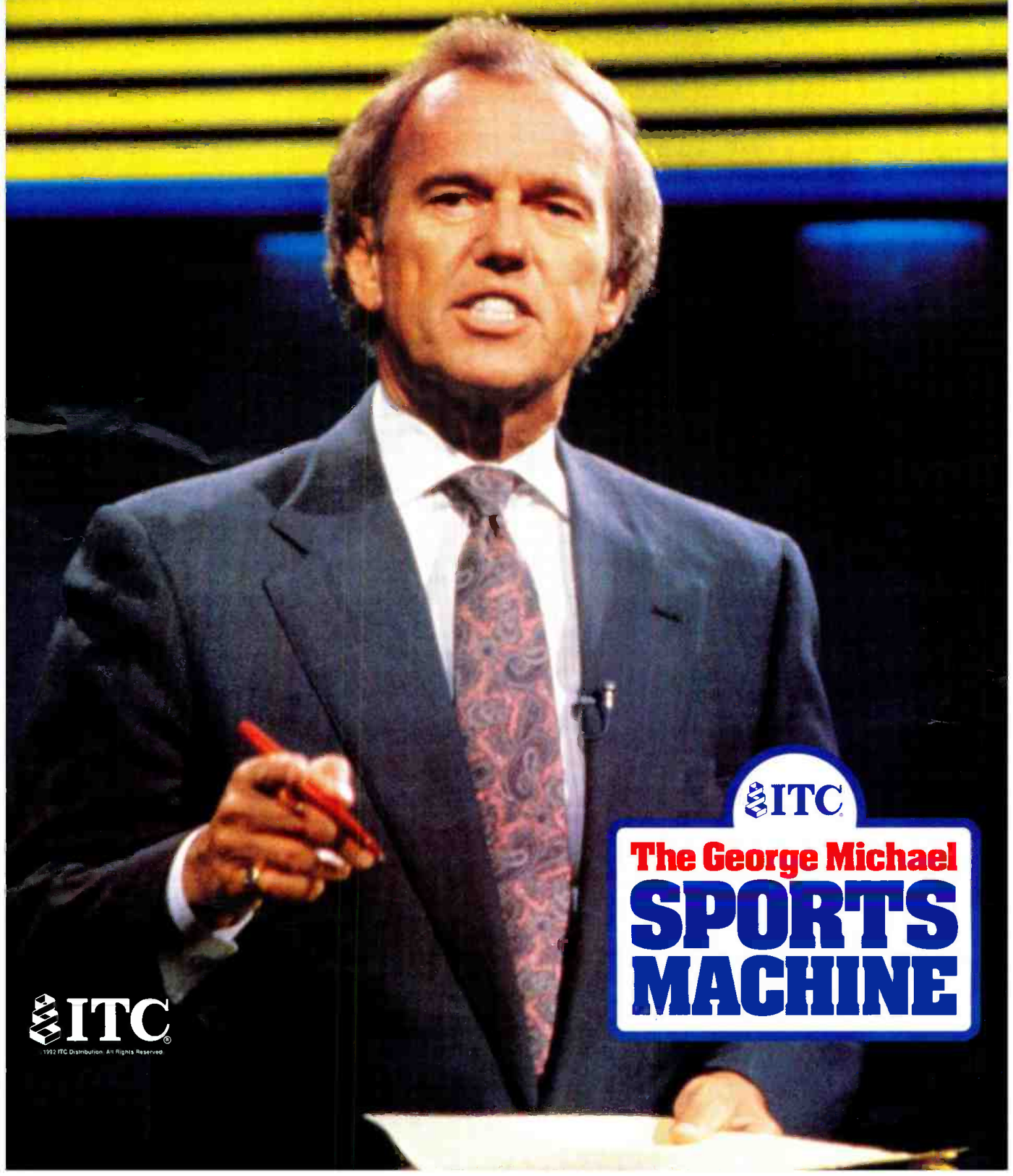
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grams, having more than one usage of that program.

**Garin:** I do think there's one very clear winner in all of this channel proliferation and fractionalization, and that's the national advertiser. It's the advertisers that are really going to capitalize on the fractionalization of the cable market because, ultimately, other than the broad undifferentiated national brands that need to spend money to get shelf space, the whole direction of advertising is on targeted marketing.

Barter is fundamentally changing the formula of risk and reward, where companies will take a lower cash component in exchange for more time and really have a direct participation in the success and failure of their shows on the air through their ability to sell time directly to advertisers.

So this, I think, is a sea change in the industry, because what it will permit is for companies to share directly in the success of their product and also, conversely, share the burden of its inability to be rerun successfully. When there's a ratings failure, stations aren't going to be left—you know, how many stations own *The Fall Guy* that've never been able to run it? *Real People*, I think, was a perfect example of a fabulous sales success which was an unmitigated ratings disaster. We generated about \$48 million in revenues, which back in those days was a lot of money, selling six runs, and I don't think anybody got through their first run, which was a terrible burden for the stations. I think that balance will be redressed with this new approach.

The networks have indicated a willingness to participate in this approach, but when you get down to the details, they're never willing to commit to 26 weeks of a given time period for a show. Which is what a studio would need in order to make that kind of commitment to production.

**Can you foresee the networks' ever giving the studios barter time?**

**Timothy:** Well, scheduling is a big part of networks' success, believe it or not, so that's a prerogative that the networks try hard to retain. It's bad enough to have a lot of commitments to the studios to buy a certain amount of product, and now to commit time periods against it really is a problem, yes. But as the need grows more severe, maybe ways will be found to do something about that. There have been other suggestions, i.e., the networks, in lieu of license fees, or in partial replacement of license fees, agreed to share some revenue with program producers.

**That's not very likely, is it?**

**Timothy:** It's been suggested. The studios would like to have a look at the networks' books before they agreed to that. But I see no logical reason why it couldn't happen. In other words, I'm at the network; instead of paying you money today for a program, I'll pay you half of what I normally would have paid, and for the rest, I'll say: We'll split up in some fashion the revenue that program generates. Why not?

**We are obviously getting into a subject, financial interest and syndication, that will be decided in the political arena. Obviously any change in the prime time access rule might also have an impact.**

**Timothy:** If they were to do away with that it would be good for all of the syndicators because it would open up their markets. They would come into New York, for example, and have three more potential customers for the best-off network stuff.

**Garstin:** It's not obvious that just because the stations could run network shows in prime time access that they would beat out the *Jeopardy's* and the *Wheel of Fortune's*. In fact, I heard Steve Palley (King World Chief operating officer) say the other day that the NBC affiliate in Indianapolis changed its prime time to 7 p.m. last year and got beat every night, even *Cosby*, by *Wheel*.

## RICK REEVES: EXPANDING NATPE'S MEMBERSHIP UNIVERSE

By Steve McClellan

**A**s Rick Reeves's term as NATPE chairman comes to a close, a majority of the organization's voting membership (54%) now comes from the ranks of general managers around the country. Reeves, general manager of WTAJ-TV Altoona, Pa., and the first NATPE chairman to come from the general manager ranks, made it a key priority to sign up "program decisionmakers" as the voting members of NATPE representing stations, be they general managers or program directors or some other station executive.

Reeves set out to get the decisionmakers



*"If [NATPE is] to be the premier software marketplace, we have to embrace membership from alternative delivery."*

NATPE Chairman Rick Reeves

more directly involved in NATPE, he said, because it became apparent as the 1980's rolled on, and programing costs skyrocketed, that many program directors had been reduced to the role of "clerical functionaries."

"It was a direct result of the rising costs in the mid-1980's," Reeves said. "*Wheel of Fortune*, *Jeopardy!* and *Oprah Winfrey* took off, and they were owned by one syndicator [King World], and that one syndicator ratcheted up the cost significantly and other syndicators followed along the same pricing structure. Programing costs went through the roof," he said.

As a result, said Reeves, "it was difficult not to have the general managers—and to some extent corporate executives and even boards of directors—involved in ratifying program decisions."

That trend, said Reeves, probably inhibited program creativity to the point where a lot of innovative shows fail or don't get launched "because it isn't people with programing expertise looking at the product, but people with financial expertise looking at the product."

The program directors' role, said Reeves, "has never been more important. But from NATPE's standpoint, it's important to have the decisionmakers involved, so that they are better informed and have a sense and feel of how it all works."

Last year, Reeves also steered NATPE on a course of expanding the membership beyond its broadcast-syndicator roots. To some extent, that was happening already. The organization was already drawing programers from the ranks of the basic cable and international communities.

"If we are to be the premier software marketplace, we have to embrace membership from alternative delivery systems," said Reeves. That includes local cable, direct broadcast, home video, possibly even telephone companies, which may play a big role in distribution in the future, he said.

"There is a growing cadre of programers at local cable systems who are programing multiple channels and are potential buyers of syndication," said Reeves. "They ought to be folded into NATPE." Reeves said the NATPE board of directors would look at a proposal allocating resources toward an expanded membership drive at a meeting taking place at the convention.

Reeves also reported that "some groundwork" has been laid between NATPE and other trade groups, including the Association of Independent Television Stations and Broadcasting Promotion and Marketing Executives, toward achieving "cooperative activity" among the organizations. Reeves wouldn't elaborate, but sources said he was referring to some talks concerning possible joint convention activities of some kind for 1993 or later.

Meanwhile, in the coming year, Reeves said a "major push" for NATPE will be to fight off efforts to alter or weaken the prime time access rule. "I think PTAR will come under a lot of pressure from the networks and some syndicators [including Disney and Warner Bros.]," said Reeves. "It is absolutely vital to the success of broadcasting as we know it—especially for stations below the top-50 markets—that PTAR be preserved without tinkering."

Essentially, said Reeves, he feels that if PTAR goes away, the 7-8 p.m. time period would likely be "recaptured" by the networks. "TV stations make most of their money between 4 p.m. and 8 p.m.," he said. Reeves added that it was his sense the issue will probably be taken up by the FCC in the first or second quarter of this year. "When we met with the commissioners several months ago we promised that when they take this up, NATPE would poll its membership and provide a detailed finding on how the industry feels about PTAR."

If Reeves's point of view is any indication of widespread station sentiment, the networks and others who want to do away with the rules, or amend them, could have quite a fight on their hands.

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# TAKING A CHANCE ON BARTER

*In a tough market, barter is expected to continue to be big business*

By Rich Brown

**W**ith little relief in sight for the weak economy, most industry players expect the trend toward more barter syndication to continue. But along with that rise come increasing concerns by station executives and others over how much barter the market can realistically handle.

"Stations are very reluctant to commit to more barter," said John Von Soosten, vice president, television programming, Katz Television

dent Television Stations. He pointed out that 47% of all the 30-second units in the New York study were in low-rated programs that "do not deserve to be on the air and would not be on the air if the stations had to make a cash decision.

"As an industry, we need to return to our respective positions—stations selling spot television and syndicators selling programs," said Kenney.

Although barter advertising in 1991 had not grown to the \$1.4 billion that had origi-

acquire barter, the quicker they'll strangle themselves. My recommendation is: If you can avoid it, avoid it."

Peter Kilcullen, station manager and program director of another Fox station, WOLF-TV Scranton, Pa., said barter inventory has reached a saturation level in children's programming, and new off-network barter deals are "getting out of control." He warned stations against readily accepting too much barter inventory in important time periods, such as early fringe and access.

amount of product in the marketplace is a direct result of the growing abundance of barter. Because there is just so much barter inventory that the market can support, he said, the going should be tough for new syndication entries making their debut at NATPE this year.

## Off-network trend

Likely to account for a good chunk of projected barter increases is the trend toward off-network barter shows. Last May, Columbia Pictures Television took the

"You have to treat barter just as carefully as you treat cash," said Dirk Brinkerhoff, vice president and general manager, independent station KTXA(TV) Fort Worth. "Some people still look at barter as free, and there's no such thing."

But barter has its advantages, said Brinkerhoff. KTXA(TV) is among the stations that have signed on to carry *Family Matters*, which will air in early fringe on the station. Like other stations that plan to carry the show, he said KTXA(TV) had passed



Katz's John Von Soosten



Cannell's Pat Kenney



KPHO-TV's Richard DeAngelis



WOLF-TV's Peter Kilcullen



WGNO(TV)'s Bill Ross

Group, adding that the reluctance is likely to make things difficult for new shows looking to get key clearances. "Many stations don't even want to go to the 50-50 split. It's a very touchy subject right now."

Von Soosten said at least one "danger" for stations becoming heavily involved in barter is that they might have to continue to air the increasing number of barter spots in the committed time period even in the event the show is moved to a less desirable time slot.

The barter situation has gotten out of control, according to Pat Kenney, president of Cannell Television Distribution. His company's research team recently conducted a barter study of a typical fall week in New York (Monday-Friday, 9 a.m. to midnight, excluding kids) and found that nearly \$46 million a year in barter revenue is being spent by advertisers in that city alone.

"The television stations have lost control of their inventory," Kenney wrote in a letter earlier this month to the Association of Indepen-

initially been projected by the Advertiser Syndicated Television Association, total sales dollars still managed to reach \$1.275 billion by year-end (cash license fees accounted for about two-thirds of the total syndication market). By 1995, the association predicts barter will double to \$2.5 billion, or 45% of a \$5.5 billion market.

"I have mixed emotions," said Richard DeAngelis, vice president and general manager of independent station KPHO-TV Phoenix, referring to the increasing amount of barter. On the one hand, he said, barter programming can be a help to financially strapped stations which are experiencing cash shortages.

"But I think that the extent of barter available in the industry is really hurting the stations," DeAngelis added. "The dollars for national spots are down, in part, because of all the barter revenue out there."

"It's kind of a double-edged sword," agreed Howard Shreier, general manager, Fox station KPTM(TV) Omaha. "Long-term, the more active the station is to

"By giving up spots in those time periods, we're running a risk," said Kilcullen. "We've created a trend which could come back to haunt us."

Whatever the case, barter is big business. Among the top barter divisions, Premiere Advertiser Sales, a co-venture of Paramount and MCA, is showing annual ad sales at an estimated \$300 million. This past fall, the company was commanding prices in the area of \$80,000 per 30-second spot for such top shows as *Entertainment Tonight* and *Star Trek: The Next Generation*. Among other Premiere offerings, *Artenio* has been selling at about \$30,000 per spot.

Among other top billers, Camelot Entertainment, the wholly owned subsidiary of King World Productions, has garnered about \$50,000 per 30-second spot for *Wheel of Fortune*. Among other shows sold by the company, *Oprah* has sold at approximately \$35,000 per spot, and *Jeopardy!* has collected about \$25,000 per spot.

Camelot President Steve Hirsch said that the declining

unusual move of selling *Designing Women* for three minutes of barter and no cash. That was followed by MGM, which said it would do the same for two hour-long shows: *In the Heat of the Night* and *thirtysomething*, keeping six minutes of advertising time in each show. More recently, Warner Bros. offered *Family Matters* to stations for three minutes of ad time. Although there had been earlier examples of all-barter off-network shows—such as Genesis Entertainment's all-barter deal for *Highway to Heaven*—the latest spat seems to indicate a trend.

"I would suspect there will be more of those kinds of deals, which is disturbing to us," said Peter Martin, executive vice president, general manager and program director, CBS affiliate WCAX-TV Burlington, Vt. He said that while he can certainly recognize the "short-term imperatives" on both the station and syndicator side to enter into such deals, he is also concerned about giving up so much control of inventory.

on earlier opportunities to pay cash for the series.

"We were not willing to buy the show for cash, but it turned out to be less expensive for us on a barter basis," said Brinkerhoff.

"Who would have thought that *Family Matters* and *Designing Women* would have been done that way a year ago?" said Bill Ross, acting general manager, independent WGNO(TV) New Orleans. "People are looking to freshen up their lineup with no cost at all. On some of the weaker stations, 90% of their shows will someday be barter."

Barter continues to grow in today's economy because in many cases programs cannot be sold on any other basis, said Richard Laughridge, general manager, CBS affiliate WLTX(TV) Columbia, S.C., which has picked up *Designing Women*.

"It's really been light in this market; there are a lot of off-network shows which have not been sold," Laughridge said of program sales in Columbia. He said just how much barter stations will be able to handle nation-



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ally "is anybody's guess."

Stations in today's economy cannot afford to pay license fees for off-network shows such as *Family Matters* and *Designing Women*, or new and untried shows, such as *Vicki Lawrence*, said John Rohr, vice president, director of programming, Blair Television.

#### Turnaround could hurt stations

In its presentation at NATPE last year, Blair Television warned stations against jumping into barter agreements that could prove to be problematic when the economy turned around. A year later, with few signs of an economic turnaround, Blair executives are in some ways softening their stance.

"Stations should be concerned about the amount of barter time they commit to," said Rohr. "If, in fact, the economy were to have this miraculous turnaround, stations will find themselves in a disadvantageous position. But in the current arena, it's difficult to advise stations against it."

Given the current economic slump, some station managers have a hard time envisioning such problems as not having enough inventory in an economic turnaround. "In this world, there are good problems and bad prob-



Blair Television's John Rohr



KATU(TV)'s Leland Petrik



KOCB(TV)'s Ted Baze

lems," said KTXA(TV)'s Brinkerhoff. "That would be a good problem. That doesn't concern me."

Nevertheless, Rohr said the increasing popularity of barter now raises the question of just how much barter inventory the market can support. For example, he said, a station that is picking up *Designing Women* in early fringe will not likely be eager to pick up another off-network barter show in the same time slot.

"Barter has gotten a lot bigger than most people ever expected it would," said Jim Curtin, vice president, director of program services, Harrington, Righter and Parsons, the New York-based rep firm. "The only problem

is that should the economy rebound, the barter commitments would grow, in terms of their expense. It's a gamble that the economy will stay soft."

The rise in barter has not had a noticeable impact so far on unit pricing, said Curtin. "But as the economy turns around," he said, "you'll start to see more clashes."

#### Late-night growth

One of the areas in which barter continues to make strong inroads is the late-night time period, particularly among the new crop of talk show vehicles hosted by Whoopi Goldberg, Rush Limbaugh, Dennis Miller and others.

"You need some barter in the late-night time periods where you can't justify a big license fee," said Leland Petrik, program director, ABC affiliate KATU(TV) Portland, Ore. But he said he had some reservations about barter, particularly straight barter strips.

"We try not to get into long-term deals with barter contracts," said Petrik. "Two- or three-year deals are out of the question."

Barter has worked very well in daytime and late fringe, said Ted Baze, president and general manager, KOCB(TV) Oklahoma City, allowing the independent station to save cash for early fringe and prime time programming. But he said he has

reservations about straight barter offerings—such as *Designing Women* and *Family Matters*—in the valuable early-fringe time period.

"I don't think they're going to be very successful at it," said Baze. "There's just too much other product out there at a reasonable price."

Fox and other independent stations that rely heavily on syndicated product are better off taking product without barter in them, said Stuart Powell, vice president and general manager, Fox-owned WFLD(TV) Chicago.

"If stations get to the point where they're fed up with the amount of barter, then there will be fewer barter arrangements out there," said Powell. "I'd prefer that the money be taken out of barter and put back into spot."

There will eventually be a saturation point for barter syndication, said Dan Cosgrove, president of Group W Productions Media Sales, which expects its annual billings to jump from \$100 million to \$150 million next year with the addition of Bill Cosby's *You Bet Your Life* and the strengthening of the incumbent *Street Justice*.

"Sure, there's a saturation point," said Cosgrove. "What it is, I don't know. But we're not close to it yet." ■

## ADVERTISERS BIDE THEIR SYNDICATED TIME

Agencies are not rushing to deal at NATPE; await shakeout of network deals

By Rich Brown

Several ad agency executives will be making the trek to NATPE this year, but a number of those contacted last week didn't seem particularly eager to do business.

Advertisers are in no rush to commit to syndicated programming, particularly since the networks are becoming increasingly negotiable in a difficult economy, said Betsy Frank, senior vice president, director of television information and new media, Saatchi & Saatchi. The real value for agencies going to NATPE, she said, will be to get a "preliminary feel" for what program pricing will be like when the upfront season gets into full swing later this year.

One reason agencies are not chomping at the bit may be that syndicators so far have not been as aggressive in promoting their shows as

they have traditionally been. said Bill Croasdale, presi-

away from the "razzle-dazzle" of the convention and syndicators tend to sweeten their deals with promotional tie-ins and other offers.

"Advertisers are going to be very cautious in spending their money," said Croasdale. "This is going to be a tough NATPE."

Most of the agency executives contacted said that they were not yet very familiar with the upcoming crop of shows. But some agency executives are beginning to focus on categories. J. Walter Thompson executive Jerry Dominus, for example, said that he plans to be on the lookout for a new personality with greater staying power

than last year's newcomers.

"There's been a lot of disappointment in new personality-driven shows," said Dominus. "What has been happening this season is that off-network programming has been the only new programming that has worked."

For some agency executives, there is also concern about the financial backing for new shows trying to launch in a tough economy.

"More at issue is [the question of] what is the economic support for any of the crop," said AICC Gerster, executive vice president, director, media

and programing services, Grey Advertising. "It's

tough on both the cash and the barter side. It seems to be a uniquely tough business at this point."

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# THE POWERS THAT BE — THE SEQUEL

By Steve Coe

**T**hree-and-a-half years ago, in June 1988, *BROADCASTING* outlined "The Powers That Be in Hollywood," a two-part look at the television decision-makers and the production studios through which they wielded their influence. Since then, five of the eight major studios have been bought—three by foreign companies—and five of the eight independent studios profiled are either out of business or have drastically pared back their activities. Only a handful of the companies have weathered the past three years without major churn at the top. Even studios such as Paramount, which has not gone through an own-

ership change, have experienced shifts in their power structures.

Major studios changing hands are: Columbia, to Sony Corp.; Lorimar and Warner Bros., to the merged Time Warner; MCA, to Matsushita, and the ill-fated purchase of MGM by Giancarlo Pirelli. While four of the five relationships appear stable, the ownership of MGM could change yet again, its future hanging on court decisions.

Among the independents, only Cannell and Viacom are operating at levels comparable to 1988. GTG was disbanded following the failure of USA Today; The Television Show; MTM is producing the first-run WKRP and has a partial interest in CBS's Evening Shade, but has otherwise scaled

back operations. New World recently sold most of its domestic production assets to Columbia, preferring instead to concentrate on international activities; Orion recently filed for Chapter 11 protection, and Republic has no first-run series either on the networks or in syndication.

At least one new independent studio—the Carsey-Werner Co.—has emerged over the last three years, and it has branched out from network programming to producing for first-run syndication as well as distribution.

Listed on the following pages is an update of the major players among both the major and independent studios.

## Columbia/ Tri-Star

**F**ollowing Sony Corp.'s \$3.4-billion acquisition of Columbia in October 1989, nearly all of the executives in charge of the various television departments stayed, with the exception of Chief Executive Officer Victor Kaufman and Chief Operating Officer Lew Korman, who both resigned. Gary Lieberthal remained in his position as chairman, Columbia Pictures Television, and was named to the board of Sony Pictures Entertainment. Lieberthal has been with Columbia since 1985 when Coca-Cola, then Columbia's parent, acquired Embassy Telecommunications, of which Lieberthal was president. Most recently, Lieberthal has overseen the acquisition of much of New World Entertainment's domestic program properties as the foundation for the revival of Tri-Star Television, which operates as a separate entity from Columbia Pictures Television.

Also remaining through the Sony acquisition was Barry Thurston, president, syndication, Columbia Pictures Television, who joined Embassy Communications in 1983. In 1987, two years after Embassy was purchased by Coca-Cola, Columbia/Embassy merged with Tri-Star Television to form Columbia Pictures Television, of which Thurston became president, syndication. Under his leadership the division has rolled out the successful off-network sales of *Who's the Boss?* and *Married...with Children*. Thurston's responsibilities also include establishing a presence for Columbia in the area of first-run production for syndication. However, that project's first endeavor, *Ruckus*, was canceled by Columbia in December.

Like Thurston, Scott Siegler, president, Columbia Pictures Television, held his current position pre-Sony. Siegler joined Columbia in 1987 when Tri-Star Television, of which he was president, merged with Columbia/Embassy to form Columbia Pictures Television, over which he was also named president.

Andrew Kaplan, senior vice president, production, finance and administration, Columbia Pictures Television, oversees all of CPT's physical production, film and tape facilities and division-wide budgeting. Like Siegler and Thurston, Kaplan reports directly to Lieberthal and also acts as the liaison to the departments of finance, administration, human resources and management information services of Sony Pictures Entertainment.

When Sony Pictures Entertainment announced



Gary Lieberthal, chairman, Columbia Pictures TV

the rebirth of Tri-Star Television in October 1991, Jon Feltheimer, president and chief operating officer, New World Entertainment, was named the new division's president. Armed with three network series and a mid-season project acquired from New World, Feltheimer's chore was to build a separate television production division within SPE. He joined New World in 1984 as senior vice president, and before that was partner and personal manager in the entertainment management firm Feltheimer/Knofsky. Series currently produced under his aegis include *Get a Life*, in its second season on Fox; *Charlie Hoover*, in its first season on Fox; and *The Adventures of Mark and Brian*, in its first season on NBC. Tri-Star also has *The Boys of Twilight*, an hour mid-season project for CBS.

Current series under production at Columbia Pictures Television include *Who's the Boss?*, in its eighth season on ABC; *Designing Women*, in its sixth season on CBS; *Married...with Children*, in its sixth season on Fox; *Parker Lewis Can't Lose*, in its second season on Fox; *Baby Talk*, in its second season on ABC, and currently on hiatus. Columbia also produces two daytime soap operas, *Days of Our Lives*, in its 27th season for NBC, and *The Young and the Restless*, in its 19th season for CBS. Mid-season series for CPT include the half-hour *Rachel Gunn, R.N.*, starring Christine Ebersol; *Powers That Be*, from Norman Lear; *Home Fires*, a half-hour from the Paltrow Group, and *Raven*, an hour drama starring Lee Majors.

## Disney

**P**erhaps experiencing the biggest growth spurt of any studio in the past few years is Disney Television, which includes Touchstone Television. Just six years after beginning a major emphasis on television production, Disney began the 1991-92 season as the leading producer of network programming. Overseeing Disney's growth is Rich Frank, president, Walt Disney Studios, who assumed the position in 1985. He is responsible for all television activities, including The Disney Channel and the studio's television station KCAL(TV) Los Angeles. He reports to Michael Eisner, chairman and chief executive officer, and Jeffrey Katzenberg, chairman and chief executive officer of Walt Disney Studios. Frank joined Disney in 1985 after a seven-year stint at Paramount, where he rose to president of the television group.

Overseeing the studio's network television development and production is Dean Valentine, executive vice president, network television. Reporting to Frank, Valentine is responsible for the development of television series produced under the Disney and Touchstone banners for the network, basic cable and pay-television markets. Valentine joined the company in 1988 as director, television development, and was named senior vice president in April 1990. Valentine has over-



Rich Frank, president, Walt Disney Studios

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seen Disney's growth in the half-hour comedy area while phasing out the company's hour-drama production, a cutback resulting from the current economic climate. With the company's emphasis on half-hour production, Disney has spent the past few years beefing up its roster of comedy writer-producers, including Carol Black and Neal Marlens, Ivan Reitman, Michael Jacobs and Danny Arnold. The signing of Witt/Thomas/Harris in 1985 continues to account for a large bulk of the Disney output.

Experiencing equal growth is Disney's syndication division, Buena Vista Television, led by Bob Jacquemin, president. Jacquemin was brought to Disney in May 1985 to launch a syndication division, and since then has seen the debut of several successful series, including *The Disney Afternoon*. Jacquemin is also responsible for distribution of the off-network product and designed the marketing strategy for the off-network sales of *The Golden Girls*. While Jacquemin handles all domestic distribution of Disney product, Etienne De'Villiers, president, international television distribution, Buena Vista, is responsible for selling Disney and Buena Vista product in overseas markets. Jacquemin joined Disney in 1985 after spending seven years with Paramount Domestic Television and Video Programming, most recently as executive vice president, sales and marketing. Jacquemin reports to Randy Reiss, executive vice president, Walt Disney Studios, who oversees program production for Buena Vista.

In addition to overseeing Buena Vista's program development and production, Reiss, as a member of the studio's Broadcast Board, is also responsible for the operation of KCAL(TV). Before joining Disney in 1985, Reiss served as president and chief executive officer of Norman Lear's Act III Communications. He reports to Frank.

This season Disney's network series include *The Golden Girls*, in its sixth season; *Empty Nest* (fourth), *Blossom* (second) and *Dinosaurs* (second). New shows are *Pacific Station* (on hiatus), *Nurses*, *Home Improvement* and *The Torkelsons*. *Good & Evil* and *The Carol Burnett Show*, also in their first seasons, have been canceled.

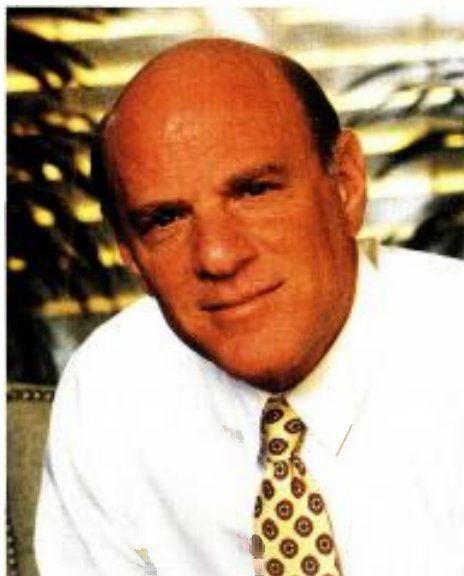
In first-run syndication, Buena Vista distributes *Siskel & Ebert*, now in its sixth season, *Live with Regis and Kathie Lee*, in its fourth season, and *The Disney Afternoon*, made up of *Duck Tales* (fifth), *Chip 'n' Dale* (third), *Talespin* (second) and *Darkwing Duck* (first).

## Fox

The television activities of Twentieth Century Fox Inc. are varied, and there is a significant story associated with each aspect, from Fox Broadcasting Co. to Twentieth Television, which produces network programming, to Fox Television Stations Inc., which has launched several successful series on national syndication.

The one constant at Fox since 1984 has been Barry Diller, chairman and chief executive officer, Fox Inc., who is responsible for all of the studio's activities. Under his command Fox Broadcasting was launched in 1985, and he oversaw the acquisition of the seven television stations that make up Fox Television Stations, Inc. Before Fox, Diller served 10 years as chairman and chief executive officer of Paramount Pictures Corp., preceded by eight years at ABC-TV, where he was credited with the movie-of-the-week format and the miniseries.

The top television job at Fox changed hands in July 1991 when Lucie Salhany, president, Paramount Domestic Television, joined Fox as chairman, Twentieth Television. Her responsibilities



Barry Diller, chairman-CEO, Fox Inc.

include all network, syndication and cable production and distribution activities both domestically and internationally. During her time at Paramount the studio launched several highly successful shows into syndication, including *The Arsenio Hall Show*, *Star Trek: The Next Generation* and *Hard Copy*, and she also oversaw the revitalization of *Entertainment Tonight*. Salhany reports directly to Diller.

On the network production side, Harris Katleman has been president of Twentieth Television since 1980. In addition to overseeing six series currently on the network, Twentieth is responsible for the distribution of four first-run syndication shows produced through Fox Television Stations Inc. During his career, Katleman, who reports to Salhany, has served as studio president, independent producer and talent agent. Before Fox, he was co-partner in an independent production company at Columbia Pictures Television, which produced a number of miniseries and movies. Katleman is also a founding member of the Academy of Television Arts and Sciences.

Responsible for Fox Broadcasting Co. is Jamie Kellner, who joined FBC as its president and chief executive officer in February 1986. Since his arrival he has overseen the network's expansion to five nights of programming as well as continued ratings growth on each of those nights. He has also overseen the network's affiliation growth to 129 stations covering 90% of the country. Before joining Fox, Kellner served as president, Orion Entertainment Group, where he was responsible for network programming, home video, pay television and domestic syndication. Kellner reports directly to Diller.

Reporting to Kellner is Peter Chernin, president, Fox Entertainment, who oversees the network's scheduling, programming, advertising, publicity and promotion. Chernin was named to the post in February 1989 after a tenure at Lorimar Film Entertainment, where he served as president and chief operating officer.

On the network side, Twentieth Television currently produces six series, including *L.A. Law*, now in its sixth season; *Anything But Love* (fourth); *The Simpsons* (third); *In Living Color* (third), *True Colors* (second) and *Drexell's Class* (first). Twentieth also has a seven-episode order from Fox Broadcasting for *Stand By Your Man*, a half-hour comedy.

In syndication, the Fox Television Stations Inc. has been successful in launching several shows into national syndication, including *A Current Affair*, *Pump It Up!* and *Studs*.

## Lorimar

Leslie Moonves, president, Lorimar Television, was named to the position in October 1990, replacing David Salzman, who remains with the company in an independent production deal under the David Salzman Productions banner. The change in leadership at Lorimar has not, however, changed the company's position in the industry as the most prolific supplier of network programming. Although in second place at the start of the season, the beginning of 1992 sees Lorimar with 14 network series on the air—more than anyone else.

A former actor, Moonves joined the company in 1986 after stints at Columbia and Fox. Initially responsible for development and production of movies for television, and successful at increasing the company's output, Moonves was given responsibilities for series production as well. A year later, Lorimar became the number-one supplier of network series, a distinction it held until this past fall. Moonves reports to Bob Daly, chairman and chief executive officer, Warner Bros. Inc.

Since Lorimar Telepictures was acquired by Warner Bros., and Warner Communications subsequently merged with Time Inc., Lorimar has continued to maintain its identity within the corporate structure. Although the domestic distribution of all product from both Warner and Lorimar flows through the Warner Bros. Television Domestic Distribution division, headed by Dick Robertson, Lorimar Television operates as a separate entity from Warner Television. In addition to its lineup of soaps and younger-skewing comedies, through which the company has made its name, this year Lorimar debuted two critically acclaimed dramas in *Homefront* and *I'll Fly Away*, the former by David Jacobs and the latter by Joshua Brand and John Falsely, who signed an exclusive production agreement with the company in September 1990. Lorimar also signed former Orion executive Gary Nardino into an independent production agreement last year. Nardino is currently executive producer of *Hearts Are Wild*, set to debut on CBS this month, and is also overseeing production of *Time Trax*, which is being produced for the Television Consortium of which Warner Bros. is the designated supplier.

Heading up Lorimar's production slate is *Knots Landing*, currently in its 13th season. The rest of the Lorimar lineup includes *American Detective* (second season); *Family Matters* (third); *Full House* (fifth); *Hearts Are Wild*, which debuts in January; *Homefront* (first); *I'll Fly Away* (first); *Perfect Strangers* (seventh); *Pros and Cons* (first); *Reasonable Doubts* (first); *Sisters* (second); *Step by Step* (first); *Best of the Worst* (first), and *Bill and Ted's Excellent Adventures*, which is set to make its debut in the spring.



Leslie Moonves, president, Lorimar Television

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KCAL, Los Angeles - Nielsen, Nov. '91

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WLVI, Boston - Nielsen, Nov. '91

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# MCA

Just over a year since Matsushita's \$6.1-billion acquisition of MCA, the lineup of executives leading the various departments has changed almost entirely, although Lew Wasserman, chairman and chief executive officer, and Sidney Sheinberg, president and chief operating officer, remain at the helm.

In June 1991, Tom Wertheimer, executive vice



Tom Wertheimer, executive VP, MCA Inc.

president and member of the board of directors of MCA Inc., was given the additional responsibilities of overseeing the MCA Television Group, replacing Al Rush. Wertheimer, who began with the company in 1972 as vice president, business affairs, Universal Television, was named to the board of directors in 1983; in addition to his television activities he is involved in governmental and labor relations.

Universal Television, the network production division of MCA, has been led since June 1991 by Tom Thayer, president, Universal Television. Thayer, who joined Universal in 1978, assumed his current position after founding MCA Television Entertainment, which now supplies four different pay and cable networks. Under Thayer's leadership, the division produces nine series for network television, including *Murder, She Wrote*, which is in its eighth season; *Major Dad*, *Coach* and *Quantum Leap*, all in their third seasons; *Northern Exposure*, which is distributed by Universal, and *Law & Order*, both in their second seasons; *Princesses*, in its first season but on hiatus, and *Tequila & Bonetti*, which will join CBS's schedule in January. Universal also produces three or four *Columbo* movies for television each year, an arrangement that grew out of ABC's *Mystery Wheel* launched several years ago.

MCA Television, which handles all of the studio's first-run and syndication activities, is headed by Shelly Schwab, who has been in his current position since March 1989. Schwab, who joined MCA in 1978 as vice president, director of sales, New York, relocated to Los Angeles in 1986 and was named president. MCA TV Enterprises later that year. Foremost on the division's agenda is the fall 1992 launch of *The Kitty Kelley Show*, the lone new project MCA TV is bringing to NATPE.

Overseeing international distribution of MCA TV product is Colin Davis, president, MCA TV International, who has served in his current position since 1987. His responsibilities include running a division with offices worldwide, including

Amsterdam, Paris, Beirut, Sydney and Tokyo.

Although MCA TV pulled back on bringing *Major Dad* into syndication last fall, *Coach* has been selling briskly. It has cleared over 55% of the country so far, and the company will concentrate on clearing smaller markets at NATPE. Other projects being sold at the convention include *Roggin's Heroes* and *Harry and the Hendersons*, both in their second seasons, and the 35-title movie package called List of a Lifetime, which features "The Deer Hunter" and "Earthquake."

Other MCA activities include a 50% interest (with Paramount) in the USA Network, and the Paramount joint venture in Premier Advertiser Sales, the barter sales division.

# MGM

No other studio's future is more uncertain now than MGM's, which could find itself either back under the control of Giancarlo Piretti, who purchased the studio in November 1990, or in the hands of his financiers, Credit Bank Lyonnais. One constant during the upheaval that MGM has experienced is David Gerber, chairman and chief executive officer, MGM Worldwide Television Group, a division of MGM-Pathe Communications Co.

Gerber joined MGM in 1981 with responsibility for the studio's series programming. In 1986 he was named president of the newly organized MGM/UA television division, and was appointed chairman and chief executive officer of the renamed MGM/UA Television Production Group in November 1989. He assumed his current position in September 1991.

Ed Gradinger, who spent three-and-a-half years as president and chief executive officer of New World Entertainment, joined the company last October as president, MGM Worldwide Television Group. Under his leadership at New World the company produced such critically acclaimed shows as *The Wonder Years*, *Tour of Duty* and *Elvis*. Gradinger's association with Gerber dates back to 1974, when Gerber persuaded him to relocate to the West Coast to accept another position within Columbia Pictures Television.

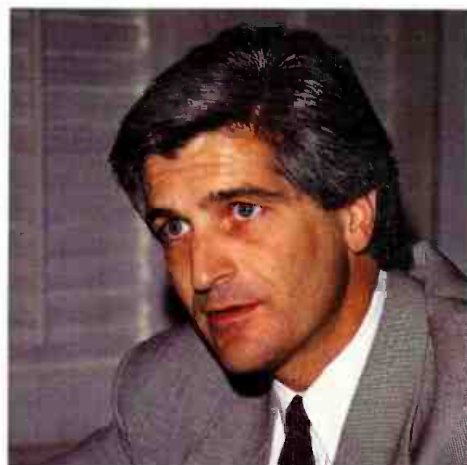
Also reporting to Gerber, but on the syndication side, is Sid Cohen, president, Domestic TV Distribution, who was hired in September 1991 to beef up the studio's syndication activities. Cohen's responsibilities include distribution of all MGM



David Gerber, Chairman-CEO, MGM Worldwide TV Group

product to television and basic cable networks in both the United States and Canada. Cohen's most pressing task upon joining MGM was the sales launch of *thirtysomething* and *In the Heat of the Night*. One of his mandates is to launch, in fall 1993, MGM's efforts in first-run production for syndication, an area in which the studio has not had a presence so far. Before joining MGM, Cohen spent six years as president, Domestic Television Distribution for King World.

Currently, MGM produces *In the Heat of the Night*, which is in its fifth season, and *The Young Riders*, in its third. The company has Wes Craven's *Nightmare Cafe* on back-up status at NBC, which has given the project a six-episode order.



Kerry McCluggage, president, Paramount Pictures TV Group

# Paramount

Paramount has arguably undergone more executive changes over the past year than any other studio. The restructuring started at the top with Brandon Tartikoff's appointment as chairman, replacing Frank Mancuso in July 1991, and was followed by changes in the studio's top television position and in the syndication division. In September last year Kerry McCluggage, formerly president, Universal Television, was named president, Television Group, Paramount Pictures, replacing Mel Harris, who left the studio a month earlier. All television divisions report to McCluggage, who in turn reports to Tartikoff.

The other major move affecting the television activities at Paramount was the resignation of Lucie Salhany, president, Paramount Domestic Television, who left last summer to accept the top television job at Fox. Steve Goldman, who had been executive vice president of the division since 1989, was named president of the studio's syndication and distribution at the end of August.

The one television division that did not experience upheaval at the top was network, which continues to be headed by John Pike as president, Network Television and International Co-Production. Pike signed a contract extension in November that, in addition to his network production activities, now gives him responsibility for building Paramount's overseas partnerships. He is also responsible for Wilshire Court Productions, which produces movies for USA Network and other networks. Pike has been with the studio since 1981.

This season Paramount has seven series on the three networks, including the year's most critically acclaimed new show in Gary David Goldberg's *Brooklyn Bridge*. Of the Paramount network series, the most senior is *Cheers*, which is in its 10th season. The others include *Wings* (2nd), *Dear*





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capacity. Analysts predict that a restyled Thames could see profits of approximately £16 million by 1994.

Lame ducks are likely to balk at excess program expenditure for the duration of their license tenure. Departing breakfast broadcaster TV-am, anxious to cut costs in its last year, has formed a partnership with satellite-delivered BSkyB, which will supply TV-am's news programming. Yet incumbent franchises that bid high to hold on to their licenses may have to confront a debilitating financial burden if advertising growth remains low. This could make them ripe for takeovers in 1994 when the moratorium is lifted.

The unsettled question of a new central commissioning and scheduling mechanism for the ITV network further confuses the programming year. Long controlled by the five largest franchises, a more flexible and competitive scheduling system is to begin in January 1993, but few agree on its form and powers. The independent producers want direct access to the central scheduler, as do the smaller ITV franchises.

#### Buying trends

The 16 regional ITV companies buy network programs jointly via the Independent Television Association (ITVA) in a murky committee system of member companies. According to Barry Wood, deputy head of the ITVA's film purchase department, this year will mark a change in the way the organization seeks programming. "With a changing scheduling system, we will be buying material for specific time slots rather than for a catalogue," Wood explains that when ITC restrictions are lifted next year, ITV will be freer in its program planning. "In the future I expect we'll try more American sitcoms in peak; we've steered clear of this in the past, but Channel 4 has had a lot of success with U.S. comedy." Wood says the ITVA will continue to pursue early-evening action adventures, noting the success of shows such as *Baywatch* and *The A-Team*, and also hopes to acquire the so-called classy series such as *L.A. Law*.

But despite the pending "hands-off" approach to program scheduling, the ITV's acquisition budget will

remain at the same level as last year, Wood says.

According to Simon Willock, a director of UK producer and distributor Prime-time/RPTA, there is general optimism in the independent production sector that the changes will be positive: "It's a complete change in the economics of television. There's a sense of competition and opportunity despite the hiatus before the new contractors and scheduler are in place in 1993."

"The UK will remain chaotic for a while," says Coopers & Lybrand Deloitte media analyst Kip Meek. In spite of the depressed advertising market and pressure on costs, he expects the programming mix to remain the same, but with a new air of competition. "What we need to see is new people, broadcasters and producers, cooperating with the new mechanisms," says Meek, "now it's not so obvious that the big guys will help the little guys. The homogeneity of the system will be much diminished."

In addition to acquiring prime U.S. product, UK distributors are looking to re-new sales of long-term prod-

ucts and forge new alliances with U.S. producers. Although program sales pale in comparison to the revenue volume of airtime sales, ITV companies' international sales arms are anxious to maintain their share of the U.S. market, which accounts for approximately 40% of UK television exports and co-production deals.

Says Sydney Perry, managing director of London Weekend Television (LWT), "The American market is the largest and the most important market for sales; it can also be the most difficult." Perry admits that most UK companies find it difficult, if not impossible, to penetrate the major networks. However, PBS channels, and cable networks such as Arts and Entertainment, are mainstay customers of British product. Roughly 25% of LWT's 4,000 hours of programming are considered exploitable for international sales; 80% of LWT's sales come from drama series, or one-off specials.

As a large producer-broadcaster, LWT, which retains its ITV franchise for the next 10-year license period, is

well aware of production-cost pressures and the need to look more to co-financing, pre-sales, and other international co-production options. But Perry maintains that quality wins out in the end and that the home audience must be satisfied first. And with an increasing number of channels, a secondary syndication market may finally be emerging in the UK market.

While the ITV network sorts out its growing pains, the growth of cable and satellite television continues to open up programming options and competition. Despite the early sluggishness of the UK cable market, subscriptions are beginning to pick up. TCI and US West's joint equity investment (worth \$750 million) into its UK cable franchises in early January gave a boost of faith and finance to the cash-starved industry. In the last three months, 30,000 new subscribers were brought on (the largest incremental increase ever), raising total cable homes connected to roughly 235,000. DTH homes have also surged, with strong pre-Christmas dish sales bringing BSkyB dish homes to 2.014 million at the end of 1991. ■

## INTERNATIONAL PRESENCE DOWN; ECONOMIC, LICENSING UNCERTAINTIES INCREASE

By Steve Coe

**A**lthough the NATPE organization has seen steady growth in the past few years from international attendees to its annual convention, the overseas contingent visiting New Orleans this year will be diminished from last year by about 25%, according to Phil Corvo, president, NATPE International. In addition to overseas attendance being down, Corvo said this year there will be 10 fewer international exhibitors than last year.

Citing the weak economic conditions worldwide and the recent upheaval experienced by some broadcasters as a result of new licensees taking over stations, especially in the United Kingdom (see preceding story), Corvo said some companies that attended in the past will not be there this year, while some other companies are sending scaled-down groups to New Orleans.

"Certainly the economic

conditions over there are worse than they are here," said Corvo. "There is a lot of turmoil going on [in Europe]. Certainly the people from England don't know what's going to happen. France lost La Cinq [see below] and Berlusconi's in a state of flux. This is a real transition stage that we're in," he said.

One of the many companies not attending this year is Northern Lights Entertainment, headed by Janine McCaw, managing director, who cited the economy as the reason for the company's absence this year. "We've been there every year in the past five, but it's been a lean year so we've decided not to attend this year," she said.

An event that has no doubt affected attendance by some French companies is the bankruptcy filing on Dec. 31, 1991, by La Cinq, the country's commercial network. La Cinq's programming budget was reportedly in the one-billion-franc range, and the loss of those monies has

set an uncertain future for some French independent production companies. "Independent companies that had been supplying programming don't know what is going to happen, so they're not going to come out," said Corvo. "It's the same with companies in Great Britain that were supplying Thames," he added. Thames and TVS recently lost their licenses to broadcast in the south of England during that country's recent franchise auction bidding process. "Add to that the general state of the economy worldwide, and we're not really surprised about the drop in attendance," he said.

#### Expansion abroad anticipated

Despite the loss of attendees, the organization has reason to believe that the coming year will see expansion in participating countries. As a result of the decline of the communist block in Eastern Europe, both Hungary and Lithuania have expressed interest in participating in fu-

ture conventions. Corvo said attendance by either country will be put off until at least 1993 while those nations begin to build their own broadcast systems. "We did make an agreement that we'll have conversations with them to get an idea of what they need. They need to put together their own networks as well as decide how they're going to do things," he said.

Although international attendance is down, Corvo argued the NATPE convention is still essential for most overseas companies, especially in light of the upcoming European Economic Community, which will further encourage the already burgeoning business being done back and forth across the Atlantic and Pacific oceans. "We'll be bringing some product," said Isme Bennie, president, Toronto-based Paragon International. "Mainly it will give us a chance to see our clients, especially those from Latin America and Southeast Asia. We also go because it's a

learning experience for us. The American market really controls the world market. We have to go to see what's working and what trends are coming. It gives us a chance to see what might be good for us to buy and redistribute in Canada or overseas," she said.

The objective at this year's convention for Ontario-based Atlantis Releasing Inc. is finding a distributor for its *Ray Bradbury Mysteries*. According to Ted Riley, president, Atlantis hasn't been that involved in syndication in the past, putting its efforts into production for cable. In addition to the off-cable *Ray Bradbury* series, the company will also have off-Family Channel episodes of *Maniac Mansion* to sell within the next 18 months. This will be the company's sixth year at NATPE, and Riley said the meeting also gives his executives the chance to "meet with European distributors and players and touch base with our cable contacts." ■

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# THE 'INTERNATIONAL' IN NATPE

Special to *BROADCASTING/NATPE* from Phil Corvo, NATPE International president

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It was obvious to NATPE International's board of directors that we had to create a conference that helped to prepare attendees and all of our members for this inevitability. Because of our diverse membership—producers, syndicators, distributors, buyers and sellers of television programming, advertisers, advertising agencies and financial institutions—we decided to develop a multifaceted program to address the growing international side of our business.

The program NATPE sought to implement is outlined as follows:

- Seek increased conference participation by overseas attendees and exhibitors.
- Develop an annual educational exchange program for television industry executives.
- Locate NATPE representatives around the world.
- Conduct seminars and other functions at annual NATPE conference pertinent to the global marketplace.
- Expand NATPE's overall global outreach.

During the early 1980's, a few overseas companies began reserving booth space and exhibiting at the annual NATPE International Program Conference. The first large-scale organized influx of overseas exhibitors occurred in 1984. NATPE held a series of meetings with the British Producers Association to discuss how the group might participate en masse at future conferences. Through the support of the government of Great Britain, the British producers had an "umbrella" booth at the next conference. In retrospect, the success and attention received by the British booth opened the eyes of several domestic and overseas executives to the advantages of an international presence at NATPE.

Because support for international activity among NATPE members was growing, we began to expand our outreach through a variety of endeavors. First, our board members began attending the key international television trade festivals in Cannes, France (MIP and MIP-COM), and Monte Carlo. In the beginning, we were like sponges, trying to soak up knowledge about our overseas peers and the way they conduct business. Once we were confident of where we stood and had established strong relationships abroad, we began to sell the virtues of NATPE. We delivered a two-pronged message regarding the NATPE International conference. It is the best setting in which overseas buyers can purchase programs produced in the U.S., and for sellers of television programming worldwide looking to do business with Americans.



Today, we still attend many of these conferences. They remain good forums for us to spread the word about the organization and to learn more about the changing needs of our overseas friends.

Our second major move in the international direction was to hire a full-time European representative, someone who understood the

*"Starting in the 1970's, it became apparent that the future of the television industry (and most other categories of commerce) would be a global one."*

marketplace and had a knowledge of the television industry. (NATPE has since added representatives in Asia and Latin America.) Because of the differences in culture and business practices, we felt such an individual was greatly needed. We believed it would be foolish to try to sing the praises of NATPE from a distance.

In addition to helping increase international attendance and exhibition at our conference, Peter Lord, our London-based representative, has proven to be a valuable source of information. Recently he provided us with keen insights regarding the merger proceedings between two key British television producer organizations. We have been looking to work with these organizations to assist independent program producers to sell their wares in the U.S. Per Mr. Lord's insight and the groundwork he laid, our initial meetings with PACT, the newly formed organization, were positive.

To further encourage international activity, we turned to the NATPE Educational Foundation, under the auspices of Lewis

Klein. An international professional exchange program was developed by the Foundation in which industry companies and stations sponsor visitors. To date, television professionals from the U.S., Great Britain and Germany have spent time abroad, working with their peers and learning different ways to produce, distribute or finance programs. Through a relationship with U.S. Telecommunications Training Institute, NATPE has also sponsored professionals from Curacao, Hungary, Jamaica and St. Lucia. These broadcasters attended the course "Introduction to American TV Broadcasting" held at several television stations around the country.

Another important step in NATPE's international development was our participation in the U.S. Department of Commerce Foreign Buyers Program. In 1991, NATPE's 28th Annual Program Conference received an endorsement from the department, and was promoted worldwide via U.S. embassies, foreign trade associations, chambers of commerce, travel agents, government agencies, corporations, import agents and equipment distributors.

In 1986 we unveiled the NATPE Program Conference's International Seminar and Reception. There were only about 150 people at the inaugural function. For our 1992 conference, we will hold the seminar/reception in a larger facility to accommodate an anticipated audience of over 2,000 people.

NATPE's international program has begun to reap benefits on behalf of our members. International attendees increased significantly again in '91 to a total of 1,296, nearly a 20% jump. International companies exhibiting at the conference this year rose to 93, nearly double the total of the previous year. The multi-pronged program we introduced has promoted our membership to the global community, and many more overseas television executives make plans to attend/exhibit at the annual conference.

We do not plan to stop at this stage. With the changes now taking place abroad, several other nations, especially those in Eastern Europe, will become important to the business of NATPE members. By 1993, it is a goal of this organization to have representatives from such countries as Czechoslovakia, Hungary and Poland, to name a few, attend our annual conference.

Looking back over the last decade, we have reached many of the goals we set for our organization. In doing so, we have learned much about our overseas counterparts while providing them with knowledge about NATPE and its members. Most important, we have established relationships possessing value that cannot be gauged by dollars or number of sales completed. Through these ongoing initiatives, NATPE will continue to stay abreast of paradigm shifts, while relaying key data regarding the global community and providing forums fostering international commerce. ■

Special Report:  
Station-Cable Trading  
Issue date: February 10  
Ad deadline: January 31

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# CABLE NO LONGER SECOND-CLASS CITIZEN AT NATPE

Distributors now seek out basic networks, several of which are looking for consortium deals with broadcasters

By Sharon D. Moshavi

When Pat Fili, senior vice president of programming at Lifetime Television, attended a NATPE convention a couple of years ago, she was not greeted with open arms. "I went to a distributor's booth to view a program, and they kicked me out because I wasn't a broadcaster," she says. "But at the end of the show, they came around begging us to come see it."

Times have changed for cable networks. Most distributors now come to see them even before NATPE begins. According to Fili, syndicators do not come to cable as a last resort, but now pursue both broadcasting and cable avenues at the same time. And in Fili's obviously subjective view, she thinks cable should be a first resort. "It's a lot easier to sell to us than to 100 different stations," she says.

NATPE is important primarily for the top networks that produce original programming as well as buy both off-network series and theatrical movies—Lifetime Television, The Family Channel, USA Network and the Turner Broadcasting System networks (WTBS[TV] Atlanta and TNT). Many have come to NATPE this year with bigger contingents than ever, and most plan to have talks with broadcasters about finding ways to co-produce and co-acquire programming.

Cable executives say NATPE is primarily the perfect place to remind program distributors of what they can offer as both buyers and producers. There isn't agreement, however, as to how important NATPE is for actually doing business, even within one company. At Turner Broadcasting System, "there is a divergence of opinions across the company of how important NATPE is," says Bob Levi, executive vice president, program administration, Turner Entertainment Networks. "My opinion is it's very important. It's a time to kick tires, make very good deals and renew friendships."

Levi says he believes this NATPE convention will be more low key than in years past, but pegs it a "marvelous opportunity for bargain

hunting, one no good cable service should miss out on." There will be more product available for cable this year, Levi predicts, "principally because of the softness of the broadcast syndication marketplace."

Levi also sees NATPE as a place that will offer more opportunities than ever before for broadcast-cable consortium deals. TBS, with its relationship with Tribune Broadcasting to share movie packages, has helped usher in this cooperative era.

## USA: Looking for consortium deals

USA Network will also have its eye on broadcast-cable relationships at the NATPE convention, in terms of both acquiring programming in tandem and in creating it. According to Dave Kenin, executive vice president of programming, USA is looking for partners to create programs along the lines of *Silk Stalkings*, the weekly one-hour series being co-produced and co-aired by CBS. Something like that could work with local broadcasters as well, according to Kenin. "Anything is possible. No deal is too weird these days."

Overall, USA goes to NATPE with a broad purpose in mind. Like Lifetime's Fili, Kenin has noted the improved reception cable networks get at the show. "The bottom line is that cable is now a very welcome buyer in this community. That hasn't always been the case. There has been a dramatic change," he says.

USA Network comes to NATPE with most deals already prenegotiated, Kenin says, and he comes to NATPE this year with an eye on game shows and animated programming. USA Network is also looking for a strong off-network show to replace the aging *Murder, She Wrote* in the 8 p.m. time slot sometime next year. Speculation centers on *Major Dad*, but Kenin is mum on specific shows. "We'll talk to the syndication community about expectations for a variety of different shows that are coming off-network or off-syndication," he says.

Also at the top of USA's agenda will be library science fiction and fantasy pro-



NATPE is growing in importance among cable programmers. 'Swamp Thing' came to life on USA following a NATPE convention a few years ago.

gramming for the Sci-Fi Channel, the fledgling cable service the purchase of which USA is expected to complete sometime this month. Kenin is looking for strappable programming for the Sci-Fi Channel to build the schedule. He says Sci-Fi will concentrate on acquired, not original, programming, since library shows are available for stripping, a practice that will help the channel build an identity, Kenin says.

USA is looking for original programming at NATPE, particularly first-run projects offered in syndication that do not find buyers in the broadcast market. USA's original series *Swamp Thing*, now going into its third season, is an example of a project Kenin found on the NATPE floor a few years ago.

Kenin says he also uses the show to meet with international co-production partners (and potential partners) for USA's original movies, of which it produces 30 a year. The show provides a forum, he says, that brings everyone together to go over details of existing productions as well as try to create new ones.

## Lifetime: The niche challenge

Any first-run show that interests Lifetime Television at NATPE will usually need a lot of work to make it fit the cable network's female niche. "The biggest difficulty with NATPE is that it is really for broadcasting, so ideas and shows tend to be broad. Anything we see down there, we have to find the potential in it for Lifetime and tweak it," says Fili.

Lifetime is looking to add new programming to its plate. The network has a 6-7 p.m. original game show block (*Supermarket Sweep*, and *Shop 'Til You Drop*) and it is thinking about expanding it to 7:30 or 8 p.m. in the first quarter of 1993. The newly acquired *China Beach* currently runs in that time slot, but the show ran for only four seasons on ABC and has 85 episodes.

If Lifetime decides not to go the game show route for that time period, or adds only one half-hour to the block, the network wants to find "some kind of transitional programming between the game show block and

prime time," she says.

Fili, like other cable programming executives, expects to have conversations with a variety of broadcast station group executives. She has thoughts of a small station group and Lifetime having joint windows on original strip programming. But Fili stresses that deals with broadcasters, be they local or network, are "product-driven, not deal-driven."

On the acquisition side, Fili says Lifetime will not make any big announcements at NATPE. "We already made our announcement — *thirtysomething*," she says, which Lifetime acquired several weeks ago, soon after MGM Television began a heavy push to sell the show in syndication.

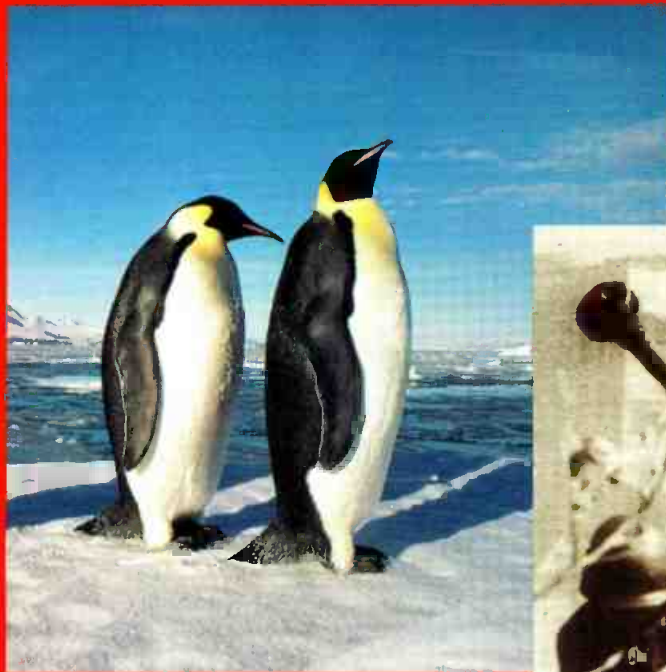
## Family: Looking at kids

Another cable shopper at NATPE, The Family Channel, is shopping for children's programming and keeping its eye on that changing marketplace. With big changes taking place, namely NBC dropping out of the Saturday morning cartoon business and Turner Broadcasting System planning a global animation network, "we're not exactly sure what all that will do to us, what the impact will be," says Paul Krimsier, Family's vice president, programming, who has meetings scheduled with both children's program producers and advertisers at the convention.

Family-oriented feature films are also on the cable network's NATPE agenda, as well as off-network series. Krimsier points to The Family Channel's success this season with both library and new off-network series *Father Dowling Mysteries* and *The Waltons*. He would like to find other mystery and family shows that could repeat that success and attract audiences to the network and its originally produced programs.

"Syndicators are anxious to make the cable market work for us and for them," says Krimsier, who does not see NATPE as a venue exclusively for broadcasters. "It's an important show for us. It is for television programmers, whether you're in cable or broadcasting or anything else."

# Shine and Shadow in Documentary



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# BIG HITTERS, HOPEFUL HITS OF NATPE 92

**N**obody knows for sure how much shopping will be done at NATPE this year, but it seems likely that the slow economy will mean fewer visitors. At press time, preregistration figures were down about 8% from last year's show, which at-

tracted 8,900.

Attendees are not expecting as much first-run product as in previous years, but the more than 270 exhibitors planning to attend this week's NATPE convention is on par with the number of exhibitors in 1991.

As usual, the major rep companies will get things under way on the eve of NATPE by presenting their analyses of the current crop of new and existing programs. The NATPE convention will enter full speed on Tuesday morning at 10:15

a.m. with a keynote speech by Barry Diller, chairman and CEO of Fox.

NATPE will launch an ongoing campaign against racism on Wednesday at 10:30 a.m. with a general session, "Racism, Intolerance and TV," the first in a series of

events planned by the organization in response to the political gains made by former Ku Klux Klan leader David Duke. Among other efforts, NATPE will be encouraging stations to air year-round PSA's discouraging racism.

Many of the big guns of syndication will be panelists on Wednesday at 11:30 a.m. for a broad-ranging discussion that will feature Viacom's Dennis Gillespie, Steve Goldman of Paramount Domestic TV, Tribune Entertainment's Don Hacker, Bob Jacquemin of Buena Vista Television, King World's Roger King, Lucie Salhany of 20th Television, Dick Robertson of Warner Bros., MCA-TV's Shelly Schwab, Barry Thurston of Columbia Pictures TV, Bob Turner of Multimedia Entertainment and Derk Zimmerman of Group W Productions.

The advertising agencies will be among those who get their say during a session at 9:30 a.m. on Wednesday, *Money, Money, Money—Why TV Stations Aren't Getting Their Share*. Featured panelists will be Allen Banks, Saatchi & Saatchi; Alec Gerster, Grey Advertising; Jim Greenwald, Katz Communications; Jim Rosenfield, Blair TV, and John Suhler, Veronis Suhler.

The FCC will be out in force in New Orleans as well. On Wednesday, the view from the Potomac will be provided during a panel session featuring FCC Commissioners Ervin Duggan, Sherrie Marshall and James Quello. And on Thursday at 10:30 a.m., the Iris Awards banquet will feature an address by FCC Chairman Alfred Sikes.

The Iris luncheon will also include the presentation of a Lifetime Achievement Award to Andy Griffith. Presenting the award will be film producer Ron Howard, who played Opie to Griffith's Andy on *The Andy Griffith Show*.

Following the awards, convention-goers will have the opportunity to attend an international debate on free trade featuring MPAA chief Jack Valenti, Warner Bros. executive Michael Jay Solomon, and Astral Inc. executive Harold Greenberg.

An agenda and exhibitor list follows.



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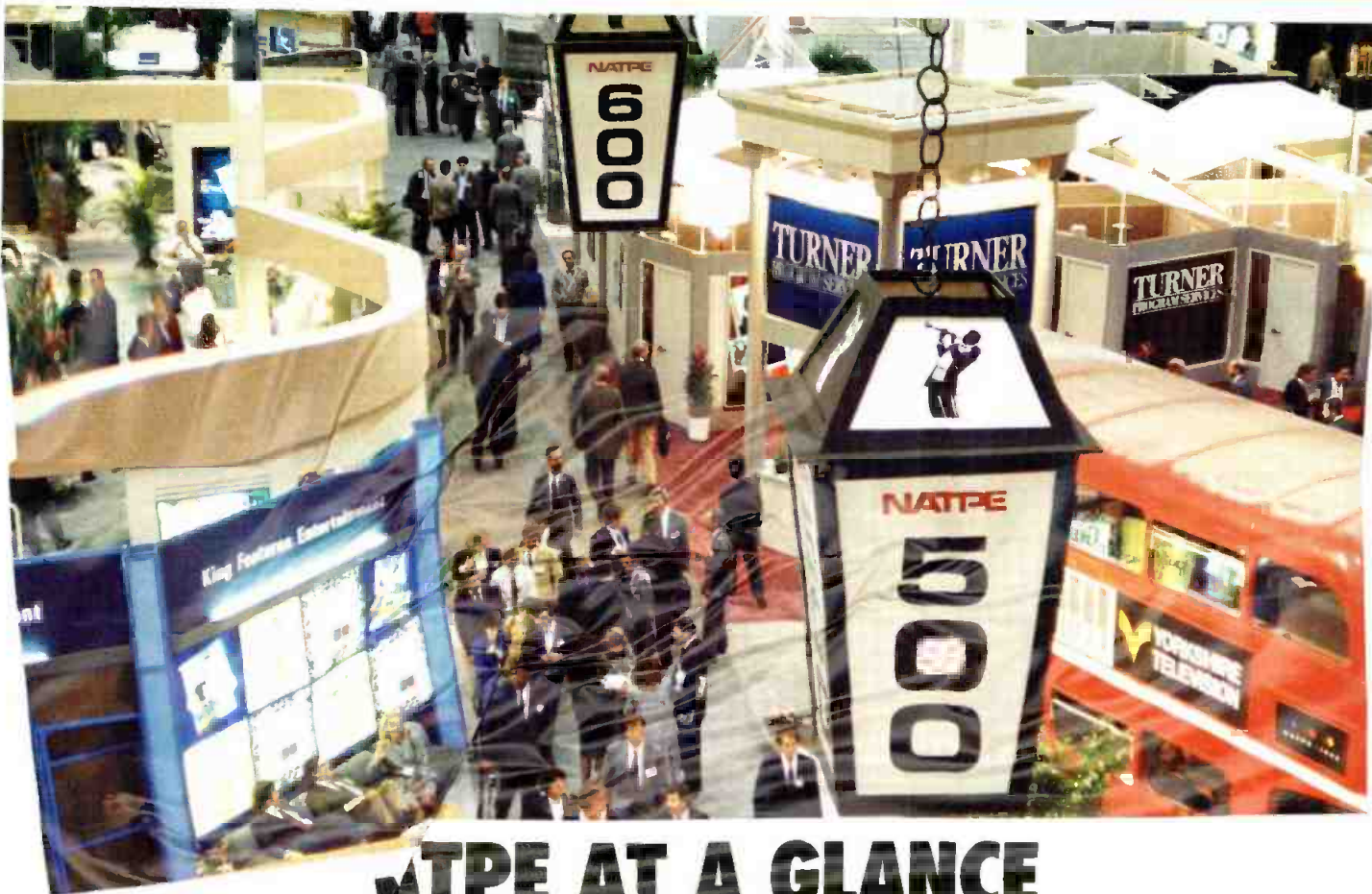


# THE FLOOR SHOW IN NEW ORLEANS

The following is a list of exhibitors and their booth numbers

\* Denotes new program or service

- A**
- A.C. Nielsen** 823  
1290 Avenue of the Americas  
New York, N.Y. 10104  
**Staff:** David Harkness, Mike Hudak, Ann Rosenberg, Rusty Taragan, Trish Dignam, Tom Hargreaves, Dave McCubbin, Ron Meyer, Bob Paine, Stan Petersen  
**Services:** Star\*, Ad Mix, Audience Analyst, Megabase, Micronode, Personal NAD Facility, National TV Conquest\*, Line-Up Management System, Plus Systems Client Cume System
- A.I.P. Productions** 1383  
**AB Productions** 623  
114 Av. du President Wilson  
La Plaine St. Denis France 93210
- ABC Distribution Co.** 480  
825 Seventh Ave  
New York, N.Y. 10019
- ATAS** 268  
5220 Lankershim Blvd  
North Hollywood, Calif. 91610
- Accu-Weather Inc.** 1322
- ACM** 623  
36 Ave. Hoche  
Paris, France 75008
- Action Media Group** 581  
5855 Topanga Canyon Blvd  
Woodland Hills, Calif. 91367
- ADPA** 623
- Agrama Film Enterprises** 1418
- AJS Productions** 723  
4448 S. Hampton  
Dallas, Tex., 75232
- Alice Entertainment** 436  
1693 Mission Drive Suite 201  
Solvang, Calif. 93463  
**Staff:** Alice G. Dorenfeld, Lou Miles, Tom Law, Di Spicer  
**Programs:** *The Frimtes*, *The Little Prince*, *The Bluffers*\*, *The White Camel*, *Sinshine Porcupine*
- All American Television (see also LBS)** 241  
205 Lexington Ave., 11th Fl  
New York, N.Y. 10016  
**Staff:** George Back, Joseph Kovaks, Carl W. Menk Jr., David Armstrong, Peter Kranzler, Richard L. Mann, Bruce Casino, David Katz, Steve Blechman, Fred Norris  
**Programs:** *Sherlock Holmes and the Leading Lady*\*, *Sherlock Holmes: Incident at Victoria Falls*\*, *The Howard Stern Show*, *America's Top 10*, *All American Feature Theatre II*
- Allbritton TV Productions** 362  
3007 Tilden St. NW  
Washington, D.C. 20008  
**Staff:** Jane Cohen  
**Programs:** *Working Woman*
- Alliance Communications** 923  
355 Place Royal  
3rd Floor  
Montreal, Quebec, Canada H2Y 2V3
- Allianz Films** 473  
C/O Chatsworth Television  
97-99 Dean St  
London W1V 5RA
- America's New Country** 1381  
2015 Airpark Court  
Auburn, Calif. 95605
- American Trail** 1273  
HCR 1 Box 117E  
Oakley, Kan. 67748
- Andrews Entertainment** 881  
3 Dallas Communications Complex  
Suite 200 LB93  
Living, Tex. 75039
- ANS International** 147  
91 Fifth Ave.  
New York, N.Y. 10003  
**Staff:** Apo Oguz, Meri Chermak, Zarema Oguz, BJ Ustorf  
**Programs:** *Hot Stop*, feature documentaries, animation
- Antenne 2** 186  
22 Avenue Montaigne  
Paris, France 75008
- Applied Information Mgmt.** 237  
98 Cuttermill Rd., Suite 473N  
Great Neck, N.Y. 11021  
**Staff:** David A. Isacowitz, Barbara Fullz, James Bassett, Shari Neuwirth  
**Products:** Harpoon computer software for domestic international and Canadian syndication, barter/advertiser supported syndication, pay TV/pay-per-view home video distribution, residual payments, royalty/participation\* accounting
- Arbitron Co.** 1480  
312 Marshall Ave.  
Laurel, Md. 20707
- ARF Films Inc.** 373  
18 East 41st St  
Suite 1605  
New York, N.Y. 10017  
**Staff:** Claude S. Hill, Anne B. Cody  
**Programs:** *Rocket Robin Hood*, *May the 2,000 Year Old Mouse*, *Kids Like Us*, *The Russian Circus*, *Strange Paradise*
- ASI Market Research Inc.** 636  
2600 West Olive Ave  
Suite 700  
Burbank Calif. 91505  
**Staff:** Paul Lenburg, Gerry Luke-man, Bill Moul, Ellen Ryan, Jill Gardner, Elizabeth Atonoo  
**Services:** Entertainment Research
- Assoc. Production Music** 628  
6255 Sunset Blvd. suite 820  
Hollywood, Calif. 90028  
**Staff:** Bill Brooks, Cassie Goraleb, Connie Red  
**Programs:** KPM, Bruton & Sonoton Production Music Libraries, Broadcast One/Broadcast-2 Production Music Packages for Broadcasters, APM's Mini Package "The Best of the Best Sponia Classics (CD's from Sonolol)
- Atlantis Releasing Inc.** 923  
Cinevillege  
65 Heward Ave  
Toronto, Ontario Canada M4M 2T5
- Atlas Media Corp.** 854  
1270 Broadway  
New York, N.Y. 10001  
**Staff:** Bruce David Klein, Dick Osterlander, Ed Baruch  
**Programs:** *Golfing America*, *The Group At Lewis Specials*, *The Fox Show with Tony Randall*, *Shark Terror*\*, *Future Filmmakers*\*
- Audicom, S.A.** 142
- Audio Master 3000** 142
- B**
- Baruch Entertainment** 854  
1331 F St., Suite 800  
Washington, D.C. 20004  
**Staff:** Ed Baruch, Steve Smallwood, Mark Dort  
**Programs:** Features/packages—Cinemagic III, Mini-series—*Shark Terror*\*, Series—*Get Wet*\*, *Golfing America Specials*—*Success Through Education: A Salute to Hispanic Excellence*, *Success Through Education: A Salute to Black Achievement*, *Grampa's Halloween Horror Special*, *13th Annual Rhythm and Blues Award Show*
- Bavaria Film** 1033  
Bavariaplatz 7  
8022 Geiselgasteig, Germany  
**Staff:** Rosemarie Dermuhl  
**Programs:** *Vera Westkamp*\*, *On a Wildlife Trail*\*, *The Nest*, *Katharina Lena*, *The Woman Parson*\*, *Lives of a Cat*
- Bender, Goldman & Helper** 1116  
11500 W. Olympic Blvd.  
Suite 655  
Los Angeles Calif. 90064  
**Staff:** Lee Helper, Deane Bender, Larry Goldman, Tracy Bechtold, Jayne Wallace, Lissy Peace, Kareri Wood, Donat Draper
- Biznet/U.S. Chamber of Comm.** 833  
1615 H St. N.W.  
Washington, D.C. 20062  
**Staff:** Carl Grant, Robert L. Adams, Frank Allen Philpot, Vanessa Polts, Mercedes Sandoval  
**Programs:** *It's Your Business*, Biznet production services and videoconferencing facilities
- Blair Entertainment** 1340  
1290 Ave. of the Americas  
New York, N.Y. 10104  
**Staff:** James H. Rosenfield, Alan Berkowitz, Clare L. Simpson, Michael Weiser, Kenneth N. DuBow, Ronald Geagan, Gayle Dickie, John Buckholtz, Evelyn Chigrinsky, Susan Elmendorf, Christine La-Frosca, Kenneth P. Donnellon, Linda Cecere  
**Programs:** *Famous Hollywood Mysteries*\*, *Sinners*, *Studio 22*, *Best of Divorce Court*
- Bohbot** 177,184  
41 Madison Ave  
New York, N.Y. 10010  
**Staff:** Allen J. Bohbot, Louis J. Abt, Adrien A. Seixas, Nancy Eby, Heidi Torpey  
**Programs:** Animated Classic Showcase *Inspector Gadget* & *Go Go, Amazon* Adventures
- BROADCASTING mag.** 1120  
630 Third Ave  
New York, N.Y. 10017  
**Staff:** Editorial—Don West, Steve McClellan, John Eggerton, Steve Coe, Mike Freeman, Rich Brown  
**Advertising:** David Persson, Lawrence Oliver, Leslie Lillian Levy, Joseph Ondrick, Randi Schnatz, Joan Miller, Nancy Logan  
**Services:** In addition to the editorial department's coverage of convention news for the weekly magazine and daily NATPE/Net service, the advertising department is inaugurating THE BROADCASTING Magazine Business Center Service, providing business services to exhibitors
- Buena Vista Television** 391  
500 South Buena Vista St  
Anim, 2-D-4  
Burbank, Calif. 91521  
**Staff:** Robert Jacquemin, Mark Zoradi, Mort Marcus, Carole Black, Ken Werner, Mike Mellon, Tom Cerio, Rick Jacobson, Sal Sardo, Rick Haskins, Marian Eftimova, Andy Lewis, Joanne Burns, Brenda Vista Productions—Amy Sacks, Bruno Cohen, Mary Kellogg-Joslyn, David Simon, David Snyder, Screen Washington, Ken Solomon, Gene L. Gure, Gina Grant, Jim Packer, John Rouse, Janice Mannelli-Mazza, Steve Carlston, Bryan, David McLeod, Lloyd Kommesar  
**Programs:** Off-network series—*Golden Girls*, *Empty Nest*\*, *Kathie Lee, Siskel & Ebert*, *Animat-Tale Spin*, *Chip 'n' Dale Rescue Rangers*, *Darkwing Duck*, *Ranex*, *Darkwing Duck*, *Tale Spin*, *and Dale Rescue Rangers*, *op*, *Featurepackages—Magi*\*, *Imagination I*, *Disney Imagination II*\*
- Buena Vista Adv. Sales** 391  
500 Park Ave.  
New York, N.Y. 10022  
**Staff:** Mark Howard Levy, Cathy Sulmasy, Mike Shaw, Ed Meister, Progan Lesser, Siskel & Ebert, Ly McGrath, Kathie Lee, *Animat-Tale Spin*, *Darkwing Duck*, *Tale Spin*, *and Dale Rescue Rangers*, *op*, *Featurepackages—Magi*\*, *Imagination I*, *Disney Imagination II*\*
- BYCA Television Dist.** 391  
3000 W. Alameda Ave  
Suite 2977  
Burbank, Calif. 91523  
**Staff:** Byron Allen, Dennis Gresham, Marv Gray, Scott Lanken, Judith Bernal, Kristin Maloney, Cameo Wallace, John Knauus  
**Programs:** *The Byron Allen Show*\*, *Jammin'*\*, *Entertainers with David Sheehan*\*
- Byrne Enterprises** 781
- C**
- Call Interactive** 618  
2301 No. 117th St  
Omaha, Neb. 68164
- Camelot Ent. Sales** 1063  
1700 Broadway  
35th Fl.  
New York, N.Y. 10019  
**Staff:** Steven R. Hirsch, Michael Auerbach, Jay Leon, Christopher Pearse, Robin King, Patty Cohen, Cynthia Irving  
**Programs:** *Wheel of Fortune*, *Jeopardy*, *Candid Camera*, *Inside Edition*, *Oprah Winfrey*, *MGM Premiere Network IV*, *It's Showtime at the Apollo*, *Magic Johnson's 3 on 3 Celebrity Allstar*, *"Slam-N-Jam"*, *Desperate Passage*, *James Bond Jr.*
- Canal Plus Production** 623  
7083 Hollywood Blvd.  
Hollywood, Calif. 90028  
**Staff:** Patrick J. Kenney, Maury Lanken, Jim O'Neill, Ed Youngmark, Kathy Zeisel, Drew Hallmann, Jerry Leifer, Patricia Mark  
**Programs:** Off-network series—*Wiseguy*, *21 Jump Street*, *Greatest American Hero*, *Tenspeed and Brownshoe*, *First-run series—The Renegade*, *Street Justice*
- Canell Distribution Co.** 1261  
7083 Hollywood Blvd.  
Hollywood, Calif. 90028  
**Staff:** Patrick J. Kenney, Maury Lanken, Jim O'Neill, Ed Youngmark, Kathy Zeisel, Drew Hallmann, Jerry Leifer, Patricia Mark  
**Programs:** Off-network series—*Wiseguy*, *21 Jump Street*, *Greatest American Hero*, *Tenspeed and Brownshoe*, *First-run series—The Renegade*, *Street Justice*
- Carolco Television** 841  
432 Park Ave. South  
New York, N.Y. 10016  
**Staff:** Hilary Hendler, Andrew Holtzman, David Spiegelman, James Blueweiss, Adam Copland, Michael Baldwin, Jeff Priebe  
**Programs:** Domestic feature packages—Carolco I, III, IV, V\*, Carolco Showcase Network I and II, *The Star Performers*, *The Treasury Series II*, *First-run series—Singapore Sling*\*, *Academy Awards Preview*\*, *Countryside USA*\*, *Tracks of Glory*\*, *Amelia Earhart*\*, *Christmas in the Country*\*, *Matown Merry Christmas*\*, *Cash series—Comedy Tonight*, *Hungry 'n' In War Chronicles*, *Challenge*, *Horrible Night at the Movies*
- Carolco TV International** 841  
**Staff:** Hilary Hendler, John C. Ranck, Michelle Kearney, Andrew Holtzman  
**Programs:** theatrical films and made-for-TV movies, Series/specials—*Singapore Sling*\*, *Untold Stories—The Search for Amelia Earhart*\*, *Tropical Heat*\*, *The Spirit of Rock & Roll*\*, *Power His USA*\*, *Commerstarke*, *Public People/Private Lives*, *Bob Becker's Wacky World of Sports*, *Comedy Tonight*, *Sports Comedy Around the World*, *The Wacky World of Sports International Extravaganza*, *Documentaries—Unauthorized Biography*, *False Witness*, *War Chronicles*, *The Gangsters*, *Wor Ave*, *The Entrepreneurs: An American Adventure*, *American Treasure: A Smithsonian Journey*, *Children's Programming—Rambo*, *The Animated Series*, *Spiral Zone*, *The Animated The New Misadventures of Crane, Takki and his Search for Christmas*
- Castle Entertainment** 137  
1414 Ave. Paqueta  
New York, N.Y. 10016  
**Staff:** Jeannette Grant
- Castle Rock** 1162  
**CBS Broadcast International** 55  
51 West 52nd St  
New York, N.Y. 10011  
**Staff:** James Warner, Jr., Stephanie Pacheco, J.C. Cerie, David McLaughlin  
**Programs:** *Evening Shade*, *60 Rescue 911*, *Top Cops*, *P.S. You're Riders in the Sky*
- Central TV Enterprises** 55  
11145 N.W. First Place  
Coral Springs, Fla. 33071  
**Staff:** Philip Jones, Bill Allan, Anthony Utley, Claire Albert  
**Programs:** *Drama—Stanley and the Women*, *Rides Documentary—Endangered Species*, *Before Columbus*
- Century Group Ltd.** 1328  
8436 West Third St  
Suite 650  
Los Angeles, Calif. 900048  
**Staff:** David LaFollette, Philip Smith, Reid Daws, King Lauer, Irving Brand  
**Programs:** *A Moveable Feast*, *12½ & Moe*, *Alice's Adventures in Wonderland*, *Lily in Love*, *Aladdin and his Magic Lamp*
- Chatsworth Television** 473  
97-99 Dean St  
London, England W1V 5RA



# NATPE AT A GLANCE

Sessions are in the Convention Center unless otherwise indicated.

## SATURDAY, JAN. 19

8:30 a.m.—Executive committee meeting, Hilton.  
 11 a.m.—Conference committee meeting, Hilton.  
 Noon—Lunch. Magnolia. Aelrose.  
 1 p.m.—Futures committee meeting, Hilton.  
 4 p.m.—Publications meeting, Hilton.  
 5 p.m.—Educational meeting, Oak Alley.

## SUNDAY, JAN. 20

Noon—Radio station group meetings. Convention hotels.

## MONDAY, JAN. 21

8:30 a.m.—Breakfast. Convention Center Ballroom. Pops Phil Corvo, president, NATPE. "Toward 2000": John Legatrends 2000"; Chairman's report/Award—Rick Reeves.  
 10:30 a.m.—Breakfast. Convention Center Ballroom. Pops Phil Corvo, president, NATPE. "Toward 2000": John Legatrends 2000"; Chairman's report/Award—Rick Reeves.  
 11:30 a.m.—Breakfast. Convention Center Ballroom. Pops Phil Corvo, president, NATPE. "Toward 2000": John Legatrends 2000"; Chairman's report/Award—Rick Reeves.  
 12:30 p.m.—Exhibition.

1:30 p.m.—International Seminar: "On a Clear Day You Can See 2000: International Television in the 90's." Convention Center Ballroom. Producer: Barrie Heads, London. Moderator: Anne Diamond, commentator, London. Panelists: Joe Flaherty, CBS, New York; Roy Gallagher, British Sky Broadcasting, London; Michael Grade, Channel 4, London; Simone Halberstadt-Harari, Tele Images, Paris; Gerard LeFebvre, CLT, Luxembourg.  
 6:30 p.m.—International Reception. Convention Center Ballroom.

## WEDNESDAY, JAN. 22

7:30 a.m.—School of Hard Knocks: "How to Buy It Right." Room 26. Producer/Forum leader: Sandy Pastoor, WDCB-TV Washington. Participants: Greg Brannan, KPHO-TV Phoenix; Jerry Eaton, KYW-TV Philadelphia; Joe Zaleski, Joseph D. Zaleski Inc., Morris Township, N.J.

8:30 a.m.—General Session: "Is TV Advertising Obsolete?" Convention Center Ballroom. Speaker: Don Schultz, Northwestern University, Evanston, Ill. Introduction: Pat Patton, KMBC-TV Kansas City, Mo.

## THURSDAY, JAN. 23

7:30 a.m.—"School of Hard Knocks: How to Win Awards." Room 26. Producer/Forum Leader: Matt Mizon, WFSB-TV Hartford, Conn.; Participants: Phil Amone, KTVU-TV Oakland, Calif.; Mary Bracken, WHO-TV Des Moines, Iowa;

Linda DesMorais, WWSB-TV Sarasota, Fla.; Dave Manookin, KSL-TV Salt Lake City; LeLand Patrick, KATU-TV Portland, Ore.

8:30 a.m.—General Session: "Marketplace 2000": Ken Dychtwald, Age Wave, Emeryville, Calif. Convention Center Ballroom. Introduction: Lou Gattazzi, WJW-TV Cleveland, Ohio.

9:30 a.m.—Three Concurrent Workshops.

"The Battle of the Delivery Systems." Room 26. Producer: Maria Smith Moore, KUTV-TV Salt Lake City. Moderator: Linda Ellerbee, New York. Panelists: Julius Barnathan, Capital Cities/ABC, New York; Bob Levi, Turner Entertainment Network, Atlanta; Jim Rama, Hughes Communications, Los Angeles; Tom Tauke, Nynex, Washington; Margita White, Maximum Service TV Associates, Washington.

"Progamers in 'Jeopardy.'" Room 24. Producer: Bob Clard, KUTV-TV Houston. Moderator: Marc Summers. Panelists: John Goldhammer, MCA-TV, Los Angeles; Brooke Bailey Johnson, A&E, New York; Greg Miller, Tribune Entertainment, Chicago; John Pike, Paramount TV, Los Angeles; Barry Schumann, WBZ-TV Boston.

"The Stories Behind the Stories." Room 14. Producer: Sherrie Burns, WLS-TV Chicago. Moderator: Bernard Shaw, CNN, Washington. Panelists: Phil Donohue, New York; Vladimir Pozner, Moscow; John Simpson, BBC, London; Nina Totenberg, NPR, Washington.

10:30 a.m.—Iris Awards. Convention Center Ballroom. Major Address: Alfred C. Sikes, FCC Chairman. Lifetime Achievement Award—Andy Griffith. Hosts: Byron Allen, Marc DeCarlo, David Leisure, Carroll O'Connor, Vicki Lawrence. Rules: Jalael White (taped).

11:30 a.m.—International Debate: "Resolved: Culture Should Be on the Free Trade Negotiating Table." Room 24. Producer/Moderator: Michael Jay Solomon, Warner Bros., Burbank, Calif. Panelists: Harold Greenberg, Astral Inc., Montreal; Jack Valenti, MPAA, Washington.

Noon-6:30 p.m.—Exhibition hall open.

6:30 p.m.—Alumni Club Reception. Room 16.

## FRIDAY, JAN. 24

7:30 a.m.—"School of Hard Knocks: Payoffs and Pitfalls in Community Involvement." Room 26. Producer/Forum Leader: Jim Griffin, WRAL-TV Raleigh, N.C. Panelists: Roy Alexander, KRQV-TV Westaco, Tex.; Dan Fitzpatrick, Fitzpatrick Associates; Kay Hall, WFRV-TV Greenville, S.C.; Paul LeCamera, WCVB-TV Boston; Craig Smith, KING-TV Seattle.

8:30 a.m.—Distributor's Meeting/Breakfast. Room 16.

9 a.m.—1 p.m.—Exhibition.

Noon—Business Meeting. Room 26.

**CINAR Films 923**

23 LesMill Rd.  
Suite 300  
Don Mills, Ontario, Canada M3B  
3P6

**Cine-Gruppe J.P. Inc. 923**

1151 Alexandre-Desève  
Montreal, Canada H2L 2T7

**Claster Television Inc. 370**

9630 Deereco Rd.  
Timonium, Md. 21093

**Staff:** John Claster, Sally Bell, Janice Carter, Terri Akman, Peggy Powell, Ann Vickers, Dana Feldman. **Programs:** New animated—*Stunt Dawgs\**, *Conan the Adventurer\** Animated—*G.I. Joe*, *Casper and Friends*, *James Bond Jr.*, *Bucky O'Hare and the Toad Wars*. Children's nonanimated—*Rampage Room*.

**CM Enterprises Inc. 137**

27 Whyte Dr.  
Voorhees, N.J. 08043

**Staff:** Barbara Daye, Vincent Commisso, Lynn Marks, Lisa Fishman, Terry Daye. **Programs:** *Kidstuff\**, *Golden Years\**, *Our First Ladies\**, *To Your Health*, *Money Talks*, *American Home*, *Lifestyle*, *Great Moments in Space*, *I Remember Oscar\**, *Early Warnings\**.

**CNDP 623****Colombian Trade Bureau 1028**

1001 South Baysmore Dr.  
Suite 1904  
Miami, Fla. 33131

**Columbia Pictures TV 341**

3400 Riverside Dr  
Studio Plaza  
Burbank, Calif. 91505

**Staff:** Gary Lieberthal, Barry Thurston, Ed Wilson, Bob Cook, David Mumford, Don DeMesquita, Leslie Tobin, Terry Mackin, Lee Rudnick, Gary Lico, John Rohrs, Stuart Walker, Tom Canedo, Steve Mosko, John Wieser, Susan Grant, Steve Maddox, Joe Kissack. **Programs:** *Designing Women*. Film Packages *Columbia Showcase II*, *Columbia Gold*.

**Coral Pictures Corp. 1163**

6101 Blue Lagoon Dr.  
Suite 400  
Miami, Fla. 33126

**Staff:** James H. Stone, Gustavo Basalo, Jorge Vaillant, Sheila Hall. Coral Europa-Spain—Juan Julio Baena, Juan Baena. **Programs:** *El Desprecio\**, *Kissandra\**, *Mala Mujer\**, *A Cut Above\**, *Cuerpos clandestinos\**.

**Coralco 337****D****Damned 623****Disney-MGM Studios 363**

P.O. Box 10,200  
Lake Buena Vista, Fla. 32830

**Staff:** Bob Allen, Bruce Brown, Jim Washburn, Laura Niton, Matt Sites, Mitchell Brill, Jack Peter

**Disneyland 363**

1313 Harbor Blvd.  
Anaheim, Calif. 92803  
Bryan Wittman, Scott Tanner, Lisa Cappet, Robin Mensinger.

**DLT Entertainment 381**

311 West 56th St  
New York, N.Y. 10019

**Staff:** Don Tallner, John Fitzgerald, Robert Peyton, Don Tallner Jr., Frank Hussey, Bob Kennedy, Dave Bulhack, Mark Maxwell Smith, Genevieve Pifurro. **Programs:** *The Russ Abbott Show*, *Three's Company*, *Too Close for Comfort*, *The Benny Hill Show*, *The World at War*.

**Doran/Morris Prod. 719**

6650 Santa Monica Blvd.  
The Hollywood Stage  
Hollywood, Calif. 90038

**Staff:** Claudette M. Doran, Pearl Morris, Bob Kronovet. **Programs:** *Partners in Health*, *Ask the Doctor*, *Hollywood Cabaret*, *View from the Pew*, *Gun for Hire*.

**Doro TV/Interfilm 974**

3327 Beverly Blvd.  
Los Angeles, Calif. 90004

**Dune 623**

101 Rue Saint Dominique

Paris, France 75007

**Staff:** Robert Nadoor.

**E****Eagle Multimedia Group 147**

91 Fifth Ave., Suite 800  
New York, N.Y. 10003

**Ebony/Jet Showcase 1250**

820 South Michigan Ave.  
Chicago, Ill. 60605

**Staff:** Ozzie Bruno, Lilian Cartwright, Yvette Brown, Sherri Pay-singer, Goren Dillard, Ava Godom.

Colleen Applewhite, Elliott Francis.

**Programs:** *Ebony/Jet Showcase*.

**Ellipse 623**

Elkind & Sweet Communications

718

3315 Sacramento Street  
San Francisco, Calif. 94118

**English-Seligman 1436**

**Enterprises Vid. Antenne 2 186**

22 Avenue Montaigne

Paris Cedex 08, France 75387

**ESPN Inc. 480 480**

605 Third Ave.

New York, N.Y. 10158

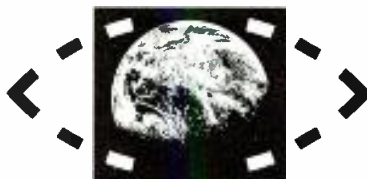
**Staff:** Andrew Brilliant, Mark Reilly, Keno Thomas, Christopher Petersen, Richard Stone, Michael Fox, Bernard Stewart. **Programs:** *Davis Cup Tennis*, *Entertainment Specials*, *AMA Supercross*, *Formula Indy Racing*, *Superbouts II*.

**F****F Productions 473**

69, Rue de la Croix-Nivert  
75015, Paris.

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TVOntario Marketing, Toronto, Canada.  
Telephone: 416-484-2882. Fax: 416-484-2896

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**Staff:** Pascal Bensoussan, Francesca Pandolo. **Programs:** *Asian Vengeance, Pacific Age, Just Kidding, The Templars, The Hamardyas Baboons of Saudi Arabia.*

**FBN Productions Inc.** 1373  
5050 N. 40th St.  
Suite 200  
Phoenix, Ariz. 85018

**Staff:** Eusty Paine, Mary McEvers, Wayne Zink, Merle Makings, Louise Parker, David Guindon, Jill Meissner, Tom Van Arsdale, Johnny Bench, Roman Gabriel. **Programs:** *Golf in Paradise, 19th Hole with Johnny Bench, Wine Quest.*

**Figaro Films SA** 473  
C/O Chatsworth Television  
97-99 Dean St.  
London, England W1V 5RA

**FILMCOTV** 1028

**Filmworld Television** 336  
685 Fifth Ave.  
New York, N.Y. 10022

**Fishing the West** 136  
5484 S.E. International Way  
Milwaukie, Ore. 97222

**Staff:** Charles Goodloe, Lana LaVoie. **Programs:** *Fishing the West.*

**Forte Hotels/No. America** 1289  
700 Queensway Dr.  
Long Beach, Calif. 90802

**4D/Marina Productions** 623  
55 Ay. Marceau  
Paris, France 75116

**Staff:** Berthier Claude.

**Four Star International** 633

**Fox Lorber Associates** 619

**FR3** 186

**Fremantle/Talbot TV** 1140  
60 E. 55th St.  
18th Fl.  
New York, N.Y. 10022

**Staff:** Paul Talbot, Julie Zulueta-Corbo, Josh Braun, Tony Gruner, David Champaloup. **Programs:** *Interpol, You Bet Your Life Starring Bill Cosby, Now It Can Be Told, Baywatch (II), Richard Pryor Salute, Brute Force, Penn & Teller: Don't Try This At Home, Ice Capades, Animated—Curious George, Daytime Drama—Loving, Game shows—The Price is Right, Family Feud, Blockbusters, Concentration, Password, Body Talk, Tic Tac Dough, \$25,000 Pyramid, The Dating Game, The Newlywed Game, \$64,000 Question, Jackpot, Let's Make a Deal, Personals, Supermarket Sweep, Series—Baywatch (I), Divorce Court, The Campbells, The Adventures of Black Beauty, Fugitive Samaria, TV 101, Mr. Wizard's World, Galloping Gourmet, Specials—Kennedy Center Honors, Las Vegas 75th Anniversary, People Magazine on TV, Tony Awards, Christmas in Washington, Television movies—Vanishing Act, Stillwater, The Last Days of Frank and Jesse James, Latin America Only—Frederick Forsyth's Theatre of Espionage, Stunt Masters, Maniac Mansion, Ray Bradbury Theatre, Neon Rider, Hand of Stalin, Talkin' About Aids, Movies of the Week—Tom Alone, The Rookies, News Hound, Firing Squad, Lost in the Barrens.*

**French Public Television** 186  
22 Avenue Montaigne  
Paris, France 75008

**Fries Distribution Co.** 163  
6922 Hollywood Blvd.  
Hollywood, Calif. 90028

**Staff:** Chuck Fries, Ave Butensky, John Ferro, Janet Brannon, Midge Barnelt, Maria Veltre. **Programs:** *Fries Frame 6, Fries Frame 5, Action Premiere.*

**G**  
**Gaylord/Syndicom** 1062  
65 Music Square West  
Nashville, Tenn. 37203

**Staff:** Jane D. Grams, Hal Buckley, Martin Clayton, Joyce Simmons. **Programs:** *See How, Prestige III, Faerie Tale Theatre, Fiesta Texas Special, Babe Winkelman's Good Fishing, Alien's First Christmas, Jingle Bell Rap, Memorial Day Parade, Rock & Roll Goldmine, Monster, Phenomenal World/Exposure.*

**GE American Comm.** 264  
4 Research Way  
Princeton, N.J. 08540

**Staff:** Neil Bauer, Robert Krzyzkowski, Henry Clark, John McGrath. **Services:** Satellite service provider of domestic and international broadcast services.

**Genesis Entertainment** 1342  
30501 Agoura Road, #200  
Agoura Hills, Calif. 91301

**Staff:** Gary Gannaway, Wayne Leopoff, Phil Oldham, Douglas Friedman, Barry Wallach, Ed Wasserstein, Jason Charles, John Holdridge, Paul Magder, Craig Bland, Rod Winterrowd, Michael Leifer, Jerry Weaver, Leslie Gershman. **Programs:** *The Whoopi Goldberg Show, Infatuation, Karaoke Showcase, The Grudge Match, Emergency Call, Highway to Heaven, The Judge, Best of National Geographic Specials, The Arctic, Adventures, Journeys, Archives.*

**GGP/GGP Sports** 571  
400 Tamal Plaza  
Corte Madera, Calif. 94925

**Staff:** Robert C. Horowitz, Robin Haas, Steve Morrow, Janis Nevert, Louis Sandoval, Melanie Smith, David Peterson, Henry Schneiderman, Jay Elliott. **Programs:** *Understanding HIV, Super Bowl XXVII Special, How to Play the Tax Game and Win, Barcelona 92, Miss America Preview Special, Cooking Light's Guide to Holiday Entertaining, NFL Season Preview, College Football Preview, Academy Awards Preview, Entertainment Wrap.*

**Global News Service** 624  
c/o Features International Ltd.  
P.O. Box 3140  
Chesapeake, Va. 23320

**Staff:** Steven Newton, Lionel Williams. **Programs:** *African Update, Classic Movie Package, Robin Hood, Wagner's Outdoor America, Act It Out, specials, documentaries, children's and inspirational films.*

**Globo TV Network-Brazil** 1082  
909 Third Ave.  
21st Fl.  
New York, N.Y. 10022

**Staff:** Jorge Adib, Roberto Fillipelli, Geraldo Case, Robert Campbell, Carla Prado. **Programs:** *Mi Bien, Mi Mal, Top Model, El Dueno Del Mundo, Kitchy & Chique, dime Luna.*

**Goodman Entertainment** 755  
23 East 22nd St.  
2nd Fl.  
New York, N.Y. 10010

**Staff:** David Goodman, Peter Schmid, Mark Lieber, Larry Schatz, Tom Shannon, Lon Fishback, Adam Wolf, Sean Horton. **Programs:** *Parole Board, The Dangerous Game of Fame, Teenvid, If, K-TV, Wide World of Kids, MGN (Movie Greats Network), GEG2*

**Granada TV International** 437  
36 Golden Square  
London, England W1R 4AH

**Staff:** David Plowright, Vivien Wallace, Steve Morrison, Jules Burns, James Butterworth, Stephanie Neville, Frances Barlow, Laurence

Kaufmann, Leila Maw, Ann-Katharin Seif, Fiona Keaney. **Drama—After the War, Angels, Bulman, The Cloning of Joanna May, Coronation Street, Families, In the Devil's Kitchen, Jeeves and Wooster, Countdown to War, Ebony Tower, Heat of the Day, Maigret, The Master Blackmailer, Medics 1, Medics 2, Murder East, Murder West, Riviera, Thatcher: The Final Days, Why Lockerbie?, Women and Men 1 & 2, Documentaries—Age 7 in America, Age 7 in USSR, Compass ("Across the Jade Divide," "Casting for Gold," "Dancing with the Dead," "Down the Spine of Japan," "For the Sake of the Children," "The Land of Man," "Tristan da Cunha," "Until Tomorrow Comes"), Circus Oz, Dinosaur!, Disappearing World, Grey Seals, Lord of the Golden Triangle, The Movie Life of George, The Price of Salmon, Shape of the World, Struggle for Salmon, 35 Up, World In Action, Entertainment—Up the Garden Path, Watching, Children's—Badger, Bubbles, Ghost Story, Jackson Pace, Josie Smith, Second-Hand Tales, Wilderness Edge, Educational—Storyworld, Environments: Pond Life, Erasmus Microman.**

**Great Chefs TV/GSI Inc.** 281  
421 Frenchmen at Esplanade  
New Orleans, La. 70116

**Staff:** Frank Liebert, John Shoup, Larry Klingman. **Programs:** *Specials—Great Chefs: The Chocolate Edition, Great Chefs: A Seafood Sampler, Great Chefs: A Southwest Thanksgiving Feast, Great Chefs: Great Southern Barbecue, Great Chefs: A New Orleans Jazz Brunch with Al Hirt, Series—Great Chefs of the East, Great Chefs: Great Backyard Barbecue with Merle Ellis, Music/documentaries—Woody Herman Remembered, A Salute to Jelly Roll Morton with the Dukes of Dixieland & Danny Barker, Series—Live in New Orleans with... (Stephanie Grappelli, Don Menza, Toots Thielemans, Les McCann, Ellyn Rucker, Charlie Byrd, Jack Sheldon.*

**Group W Prod. Media Sales** 441  
888 Seventh Ave.  
New York, N.Y. 10106

**Staff:** Dan Cosgrove, Glen Burnside, Steve Parker, Elizabeth Koman, Scott Collins, Patricia Brown, Ken Flower.

**Group W Productions** 441  
3801 Barham Blvd., 2nd Fl.  
Los Angeles, Calif. 90068

**Staff:** Derk Zimmerman, Don Loughery, Nancy Alspaugh, Lynn Alford, Owen Simon, Luisa Guidi, Ken Flower, Esther Greif, David Jacquemin, Barry Stoddard, Robert Liagu, Doug Martz, Dan Cosgrove, Richard Sheingold, Peter Gimber, Glen Burnside, Steve Parker, Elizabeth Koman, Rhonda Schulik, Scott Collins, Richard Greenhut, Michele Gault-James, Brock Kruzic, Patricia Brown, Sean O'Boyle, Jeff Hoops, Tim Lavenford. **Programs:** *Entertainment—Vicki, That's Amore, 40,000 Frames, Reality—Missing/Reward, On Scene, Informational—Bob Villa's Home Again, Animated—Teenage Mutant Ninja Turtles, Children's—Way Cool, News Services—Group W Newsfeed, The Entertainment Report.*

**Group W Television Sales** 441  
90 Park Ave.  
New York, N.Y. 10016

**Staff:** David Lalich, Jody Hecker, Beth Sosin, Steve Hoffman, Emilia Giammarella, Catherine Van Mater, Bob Gore, Claire Maguire, Joel Segall, Nick Langone, Gregg Cooke, Bill Korn. **Programs:** *Celebrate America, Premiere Announcement Network, Prospering in the 90's.*

**Group W Videoservices** 441  
310 Parkway View Dr.

Pittsburgh, Pa. 15205  
**Staff:** Ted Barajas, Lee Salas.

**Grove TV Enterprises** 975  
180 North LaSalle St.  
Suite 1801  
Chicago, Ill. 60601

**Staff:** Richard Grove, Lou Gonzalez, Steve Hodder, Barton Lamb. **Programs:** *Hotel Havoc, Weekend with Crook & Chase, Bilingual Amigos, Global Jam, The Edison Twins, Spotlight Specials—Teen Summit: How Far Have We Come?, Sisters in the Name of Rap, The Wall, Celebrity Boxing, Cancun Jazz Festival, Classic Black, Serenity in the Air, Men of Courage.*

**Grundy Worldwide** 259  
9911 W. Pico Blvd., Suite 1200  
Los Angeles, Calif. 90035

**Staff:** Reg Grundy, Joy Chambers, Ian Holmes, Richard Barovick, Robert Lloyd, Robert Crystal, Tom McManus, Jim Henry, Kim Reilick, Lou Wexner. **Programs:** *Dangerous Women, The Other Side of Paradise, Neighbors, Embassy, Bony, It's a Knockout, Tanamera: Lion of Singapore.*

**H**  
**HRP** 675  
805 Third Ave.  
New York, N.Y. 10022

**Staff:** Jay Walters, Peter Ryan, Steve Raffel, Jim Curtin, Dale Kendall-Browne. **Services:** Programming and research support for our clients.

**Harmony Gold** 1418  
7655 Sunset Blvd.  
Los Angeles, Calif. 90046

**Staff:** Frank Agrama, Colleen Morris, Lynn Mooney, Eaton Films—Judith Bland, Liz Cook, Carol Thrupp. **Programs:** *Travels Across America: Mystical, Magical, Mysterious Place, Orson Welles' The Black Museum, Local Legends, The Lost World, Return to the Lost World, Sherlock Holmes & the Leading Lad, Sherlock Holmes: Incident at Victoria, Halfway Across the Galaxy and Turn Left.*

**Hawaii Film Office** 1323  
**Hearst Entertainment** 563  
235 East 45th St.  
New York, N.Y. 10017

**Staff:** Bruce L. Paisner, Gerald I. Isenberg, William E. Miller, Gerald Abrams, William A. Kunkel, Hearst Entertainment Distribution—Robert J. Corona, Steve Weiser, Stacey Valenza, Laurie Tritini, Hearst Entertainment International—Sam Gang, Michael Doury, Thomas B. Devlin. **Programs:** *First-run series—Family Works, Great Expectations, Animated—Original Popeye, Flash Gordon, Cool McCool, Beetle Bailey, Barney Google & Snuffy Smith, Krazy Kat, Dinky Dog, Off-network series—Neon Rider, Original Blondie, Features/packages—Marquee II, The Performers Marquee, The Performers I, II, Other—Hearst Reports, TV Time Capsules, International programs: Features/packages—Ned Blessing, Wildflower, Inner Sanctum, Victim of Beauty, Veronica Clare, 100 feature-length films and miniseries. Animated—The Legend of Prince Valiant, All New Popeye, Original Popeye, Popeye & Son, Flash Gordon, Cool McCool, Beetle Bailey, Barney Google & Snuffy Smith, Krazy Kat, Defenders of the Earth, G-Force, Adventures of the Galaxy Rangers, animated specials, Off-network series—Eerie, Indiana, Original Blondie, Original Flash Gordon, Perspectives on Greatness, Other—Feature Creatures, Hearst Reports, TV Time Capsules, Cosmo Videos, Esquire, Chronicle.*

**Heart Talk TV Productions** 919  
688 Bay Point Drive  
Gallatin, Tenn. 37066

**Staff:** Bud Johnston. **Program:** *Heart Talk.*

**Hilton Hotels Corp.** 1281  
9336 Civic Center Dr.  
Beverly Hills, Calif. 90209

**Hollywood Reporter** 549  
6715 Sunset Blvd.  
Hollywood, Calif. 90037

**Staff:** Lynne Segall, Robert J. Dowling, Barbara Bergman, Merry Elkins, Debbie Scott. **Service:** *"The Hollywood Reporter."*

**Home Shopping Network** 1465  
3501 118th Court North  
St. Petersburg, Fla. 33716

**Hotel Nikko International** 1287  
8929 Wilshire Blvd.  
Suite 300  
Beverly Hills, Calif. 90211

**I.A. Entertainment** 270  
15300 Ventura Blvd. #423  
Sherman Oaks, Calif. 91403

**Staff:** Neil Persky, Debbie Slavkin, Corky Barton, Jo Ann Zellman, Sheila Morris. **Programs:** *Blackbird Fly, Yestereels, Greatest Sports Legends & Specials, Super Sports Follies, Psalms, Cory Shearwaters in the Tremitt Islands, Yellowstone's Fire, Beyond the Line, Wonders of the Wild, Surf the Earth, Rollermania.*

**I.N.I. Entertainment Group** 240  
11150 W. Olympic Blvd.  
Suite 1100  
Los Angeles, Calif. 90046

**IBM Corp.** 1240  
44 South Broadway  
White Plains, N.Y. 10601

**IDDH** 236  
124 Rue De La Boetie  
75008 Paris, France

**Imperial Entertainment** 632  
4640 N. Lankershim Blvd.  
4th Floor  
North Hollywood, Calif. 91602

**Staff:** James Slater. **Programs:** *Action Pak I and Ninja Theatre* feature film packages.

**INA** 186  
**Independent Prod. Group** 473  
69 Rue de la Croix-Nivert  
75015 Paris, France

**Intel Enterprises** 725  
**Intl. Broadcast Sys. Ltd.** 1041  
1299 Ocean Ave., Suite 200  
Santa Monica, Calif. 90401

**Intl. Telemusica Inc.** 932  
1888 Century Park East  
Los Angeles, Calif. 90067

**Intl. TV** 337  
Avenida de las Americas  
No. 65-82  
Bogota, Colombia

**Intl. TV Enterprises** 553  
48 Leicester Square  
London, England WC2H7FB

**Intersound Inc.** 1418  
8746 Sunset Blvd.  
Los Angeles, Calif. 90069

**Staff:** Kent Harrison Hayes, Garry Morris, Fabiola Stevenson. **Services:** Post-production studio specializing in language dubbing and subtitling.

**Ironstar Communications** 923  
65 Heyward Ave., Suite 107  
Toronto, Ontario, Canada M4M 2T5

**ITC Entertainment Group 562**

12711 Ventura Blvd.  
Studio City, Calif. 91604

**Staff:** Ritch Colbert, Tony Dwyer, Henry Urick, Mike Russo, Charlie Keys, Brett Cervantes, Dan Menzel, Sam Peck, Paul Eagleton, Rob Word. **Programs:** *The George Michael Sports Machine\** (weekly, first run), *Day to Day Live!\** (strip), *Sports Talk with Steve Edwards\** (weekly 1st-run), *Psychotronic Zone\**, *Movie of the Month II\**.

**Ivanhoe Communications 1138**

401 S. Rosalind Ave.  
Orlando, Fla. 32801

**Staff:** Marjorie Thomas, John C. Cherry, Bette BonFleur. **Programs:** *Today's Breakthroughs: Tomorrow's Cures*, *Fit & Female/Women's Health Update\**, half-hour medical specials, medical vignettes.

**J**

**Jalbert Productions 435**

775 Park Ave.  
Suite 230  
Huntington, N.Y. 11743

**Staff:** Cheryl Schneiderman, Art Currier, Robin Group Parker, Andy Mill, Chris Evert. **Programs:** *Winter Sportscast*, *Speed Merchants*, *The Technicians*, *Quest for Gold*, *The Official Film of the 1992 Winter Olympic Games*.

**Jingle Entertainment 623**

Domaine de la Combe  
Saint Yriex, France 16710

**John De Moi Produkties BV 473**

c/o Chatsworth Television  
97-99 Dean St.  
London, England W1V 5RA

**JSSK 623**

**K**

**Katz Television Group 541**

One Dag Hammarskjold Plaza  
New York, N.Y. 10017

**Staff:** James Greenwald, Peter Goulazian, Tom Olson, Paul Arzen, James Beloyanis, Jim Joyella, Jack Higgins, Marty Ozer, Lucille Luongo, John Von Soosten, Bill Carroll, Mitchel Praver, Ruth Lee, Bill Hall, Joyce Rodriguez. **Programs:** Program consulting for Katz client stations.

**Keynews TV 473**

c/o Chatsworth Television  
97-99 Dean St.  
London, England W1V 5RA

**Keystone Communications 1114**

303 East South Temple  
Salt Lake City, Utah 84111

**King World Productions 1051**

1700 Broadway, 35th Fl.  
New York, N.Y. 10019

**Staff:** Roger King, Michael King, Stephen W. Palley, Fred Cohen, Scott Towle, Jeffrey Epstein, Jonathan Birkhahn, Erni DiMassa Jr., Moira Farrell, Allyson Kossow. **Programs:** First-run—*Candid Camera*, *Inside Edition*, *Jeopardy!*, *The Oprah Winfrey Show*, *Wheel of Fortune*. Classics—*Guns of Will Sonnett & Branded*, *Little Rascals*, *Topper*. Inserts—*Mr. Food*. Features/packages—Classic Detectives, The Epics, Popcorn Theatre, Spotlight 10.

**Koch Communications 362**

1650 Broadway  
Suite 408  
New York, N.Y. 10019

**Staff:** Leonard Koch, Lori Koch, Pam Koch, Nina Koch. **Programs:** Features/packages—Koch Movie Package\*, Colorized Classics\*, *The New Green Grocer\**. Sports: *Bill Flemming's College Football Previews*, *Bill Flemming's College Basketball Previews*. Specials—*A Salute*

to *Mary Wells\**, *Kingdom Chums Original Top 10\**, *Dick Clark's Golden Greats*, *The Ice Stars Hollywood Review*, *The Christmas That Almost Wasn't\**, *Soundcheck*.

**L**

**Larry Harmon Pictures 275**

7080 Hollywood Blvd., Suite 202  
Hollywood, Calif. 90028

**Staff:** Larry Harmon, Susan Harmon, Jerry Digney. **Programs:**

*Bozo Show*, *Bozo cartoons*, *Laurel & Hardy cartoons*.

**LBS Communications 241**

875 Third Ave.  
New York, N.Y. 10022

**Staff:** Henry Seigel, Jon Nottingham, Mike Weiden, Tony Intelliano, Rand Stoll, Alan Winters, Bill Smither, Don Barnett, Marc Goodman, Jo Prestianni, Jim Gronfein, Mimi Munns, Marian Lockett-Egan, Jennifer Chrein, Carol Maragni, Louise Perillo, Jack Krueger, John

Budkins, Annette Caggiano. **Programs:** *Hollywood Unsolved Mysteries\**, *T-Rex\**, *Spiff & Hercules\**, *Soap Opera Magazine\**. First-run series—*Family Feud*, *Baywatch*, *Memories—Then and Now*, *Laura McKenzie's TravelAmerica*. Children's—*Healthcliff*, *Inspector Gadget*, *Mask*, *The New Adventures of He-Man*. Specials—*The Elvis Conspiracy*, *The Marilyn Files*, *10th Annual Country Showdown*. Features/Packages—LBS World Premiere Movies, *It Nearly Wasn't Christmas*, *Hope Diamonds*.

**LBS International 241**

**Staff:** Henry Seigel, Paul Seigel, Rand Stoll, Jennifer Chrein, Anne Magnol, Donald Lawrence. **Programs:** *The Elvis Files\**, *The Elvis Conspiracy\**, *Ali: A Living Legend\**, *The Marilyn Files\**, *Meet John Doe\**, *Heroes on Wheels* (children's animated), *TravelAmerica*. Movies—The Action Makers Movie Packages, *Bonanza: The Next Generation*, *Horror Trilogy*, *Vietnam War Story*. Series—*Treasure!*, *Air Combat Video Collection*, *Crimes of the Century*.

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**LBS rest areas 1126,1070,1319, 1384,733,134**

**Leda Films SA 918**  
Av Paseo Colon 221  
2 Piso  
Buenos Aires, Argentina 1399

Staff: Pedro Felix Leda, Rene Leda, Roberto Garcia Barros. Programs: A Ladies Detective. Blue Love. Rebel. Princess. Unforgettable.

**Life Choices W/Eric Chapman 771**

**Litton Syndications Inc. 871**  
1130 N. Cold Spring Lane  
Suite 310  
Baltimore, Md. 21239

Staff: David Morgan, Lissy Morgan, Bill Behrens, Michelle Palmeri-Schnur, Joann Kreit, Rodd Koch. Programs: Zoo Life with Jack Hanna\*. The Extremists\*. Superstar Kids Challenge\*. Superstar Kids Challenge\*. Beach Barter Bingu\*. U.S. Pro Ski Tour\*.

**Live Wire 718**  
3315 Sacramento St.  
San Francisco, Calif. 94118

**LO/AD Communications 1423**  
P.O. Box 2235  
Los Angeles, Calif. 90051

Staff: Whit Whittinghal, Bobbi Meredith, Brian Grady, Hal Critz, Tim Oliver, Steve Schaefer. Services: 800-900 telepromotions.

**Loews Hotels 1187**

**Louisiana Film Commission 1324**

**LWT International 1141**  
The London Television Centre  
London, England, SE1 9LT

Staff: Sydney Perry, Colin Jarvis, Nadine Nohr, Karine Cullen. Programs: Red Fox (miniseries), The Good Guys (drama), Second Thoughts (sitcom).

## M

**M&M Syndications 1122**  
1000 Laurel Oak Corp. Center  
Suite 108  
Voorhees, N.J. 08043

**M.A. Kempner Inc. 336**  
11820 Fountainside Circle  
Boynton Beach, Fla. 33436

Staff: Marvin A. Kempner. Programs: Color cartoons (35 hours), 45-minute video cartoon "packs" (45).

**M.C. Stuart & Associates 336**  
88 Highett St.  
Melbourne, Victoria, Australia 3121

Staff: Max Stuart. Programs: Spook. Sydney Opera House. Michelle, Koolas—No Picnic in the Park. The Gulf Between.

**MS 623**  
168 Rue Saint-Charles  
75015, Paris

**Major League Baseball 1073**  
3 Empire Blvd., 4th Floor  
South Hackensack, N.J. 08837

**Mansfield Television 771**  
5460 S. Locust St.  
Englewood, Colo. 80111

Staff: John Mansfield. Program: Life Choices with Eric Chapman.

**Marathon 623**  
Marketing Resources Plus  
230 Park Ave., 35th Floor  
New York, N.Y. 10017

**Marketing Resources Plus 265**

**Marriott Hotels 1189**  
9841 Airport Blvd.  
Suite 528  
Los Angeles, Calif. 90045

Staff: Deborah Plander, Dan Keller, Mark Lupton, Michael Cheatham, Karen Tandy. Services: Hotels, catering.

**Match Images 623**

**MCA TV 291**  
100 Universal City Plaza  
Texaco Building, 10th Floor  
Universal City, Calif. 91608

Staff: Tom Wertheimer, Shelly Schwab, James Kraus, Mort Slakoff, Steve Rosenberg, Arthur Hasson, Philip Martzoff, Paul Hoffman, Kristine Orr, Tom Maples, Camera Hutton, Bill Trotter, Mark Forgea, Tony Fasola, Michael Howard. Programs—Kitty Kelley\*, Coach\*, Harry and the Hendersons, Roggin's Heroes.

**MCI Information Resources 1119**

**Medallion TV Enterprises 262**  
8831 Sunset Blvd., Suite 100  
West Hollywood, Calif. 90069

**Media International Corp. 963**  
2-14-5 Akasaka  
Minato-Ku  
Tokyo, Japan 107

Staff: Yuhji Kubo, Saburo Eguchi, Hideaki Sakamoto, Hiroshi Akiyama, Koko Ito, Teruyuki Takashima, Yoshio Uchida, Yuhiko Ideta, Yoshiki Nishimura, Lucy Chudson. Programs: Live from the Apollo Theater\*, Romania's Lost Children\*, Tokyo Headline News\*, Oriental Medicine\*, Blue Blink.

**MGM-TV 663**  
1000 W. Washington Blvd., Suite 504  
Culver City, Calif. 90232

Staff: Sid Cohen, Bob L. Greenstein, Ed Monahan, Don Golden, Noranne Frisby, Bill Wineberg, Anthony J. Lynn, Douglas Schwabe, Scott P. Gregg, Osvaldo Barzelatto, Felipe Vial. Programs: In the Heat of the Night, The New Twilight Zone, MGM Premiere IV: 10 Features\*, James Bond Jr.\*, Nightmare Cafe\*.

**MG/Perin Inc. 373**  
104 East 40th St.  
Suite 303  
New York, N.Y., 10016

Staff: Marvin Grieve, Richard Perin, Fran Reiter, Harvey Reinstein, Holly Grieve. Programs: First-run series—Super Trax\*, Night Flight, Nash & Zullo's Offbeat Sports Beat, Specials—Tribute to the Stooges, Waiting for the Wind, The Magic Boy's Easter, The First Valentine. Program inserts—Olympic Winning Moments, Super Bowl Record Book, NFL Team Record Book. Features—The Gathering Storm,

Churchill and the Generals. Children—Cicero, The Queen's Drum Horse.

**MMT Sales Inc. 1270**  
150 E. 52nd St.  
New York, N.Y. 10022

**Moving Pictures Intl. 1025**

**MTM Television 949**  
4024 Radford Ave.  
Studio City, Calif. 91604

Staff: Kevin Tannehill, Robert George, Mark Lipps, Marc Grayson, Dean Scheu, Burt Rosenburgh, Chris Rovtar, Chris Weis, Mike Delier, Tracy Sjostrom, Steve Barbour. Programs: The New WRK in Cincinnati, Newhart, Hill Street Blues, Sr. Elsewhere, Remington Steele, White Shadow, Lou Grant, Graham Kerr Vignettes.

**MTV Networks 1363**  
1515 Broadway  
New York, N.Y. 10036

Staff: Linda Kahn, Michael Spalding, Tom Burke, Benedetta Campisi, Olivia King Canter, Maria Berger. Programs: MTV 10\*, Lo Mejor de MTV Internacional\*, MTV Internacional, Rugrats, The Ren and Stimpy Show, Doug, Salute Your Shorts, Clarissa Explains It All.

**Muller Media Inc. 354**  
23 East 39th St.  
New York, N.Y. 10016

Staff: Robert Muller, Dan Mulholland, Greg Muller. Programs: Scratch, The Wild Ones\*, AFT Colorized Classic 7\*, The Godzilla All-Stars, MMI Classic 12, The Most Wanted.

**Multimedia Entertainment 1434**  
75 Rockefeller Plaza, 22nd Floor  
New York, N.Y. 10019

Staff: Robert L. Turner, Bruce Johansen, Ethan J. Podell, Diane L. Sass, Thomas F. Shannon, Richard C. Thrall, Nancy Cook, Norm Hayes, Michael Marsho, Fred Petrosino, Gerry Philipott, Herb Weiss, Tim Overmyer, Julie Farin, Deborah Hackenberg, Tracey McCarthy, Lou Zaccaro, Joseph Citarelli, Valerie De Santi, Richard Bailey, Paul Singman, Neil Russell. Programs: Jerry Springer\*, Rush Limbaugh\*, Pozner & Donahue\*, Sweating Bullets\*, Mysteries of the Bible\*, Sally Jessy Raphael, Donahue, Young People's Special.

**Multimedia Group 473**  
c/o Chatsworth Television  
97-99 Dean St.  
London, England W1V 5RA

**Multimedia Group/Canada 923**  
5225 Berrit St.  
Montreal, Quebec, Canada H2J 2S4

Staff: Jacques Bouchard, Michel Zgarka, Sari Bukner, Mike Murphy. Programs: Out of the Ashes\*, Cirque du Soleil\*, Stopwatch\*, The Science Show\*, The International Championship of Ballroom Dancing\*, Kitty Cats, Night and Science, Out of the Ashes, School's Out, A Touch of Genius, The Joy of Life, The Lake That Fell to Earth, Harlem—125 Street, The Embrace of the Samurai, Clip Art.

**Multimedia Promociones y producciones 1125**

**N.I.B. Inc. 1371**  
12301 Wilshire Blvd.  
Suite 414  
Los Angeles, Calif., 90025

Staff: Sam Ashenofsky, Kerry Andrews, Nancy Garrett. Programs: Unwired Children's Network\*, Swans Crossing\*

## N

**NBDC 623**

**NDR International 1033**  
Gazellenkamp 57  
D-2000  
Hamburg 54, West Germany

**Nelvana Enterprises 923**  
32 Atlantic Ave.  
Toronto, Canada H2J 2S4

Staff: Michael Hirsh, Neil Court, Toper Taylor. Programs: Rupert\*, Tintin\*, Babur, Little Rosey, Nelvanimation.

**New Line Television Distribution 681**  
156 W. 56th St.  
New York, N.Y. 10019

Staff: Jonathan (Jody) Shapiro, Tim Noonan, Bette Alolsin, Robert Friedman, Robert Shaye, Michael Lynne, Erik Pack, Mary Grace Wynn, Robert Halmi Jr., Rolf Mitweg. Programs: New Line Cinema, Earth Journal with Dr. Richard Leaky, Laurel and Hardy 100th Birthday Comedy Special\*, The Laurel and Hardy Show\*, Hal Roach Classics, Volume 1\*.

**New Orleans Film Commission 1324**

**New Orleans Tourism 474**

**New Visions Syndications 1019**  
P.O. Box 599  
Aspen, Colo. 81612

**New World Television 633**  
115 East 57th St.  
New York, N.Y. 10022

Staff: James McNamara, Robert Peters, Brian Frons, Tony Brown, Thea Diserio, Ray Donahue, Renee Madrigal, Dorothy Hamilton. Programs—Santa Barbara, The Bold and Beautiful, The Wonder Years, Zorro, Tour of Duty, Crime Story, Sledghammer, Rags to Riches, Baghdad Cafe, A Fine Romance, High Mountain Rangers, Murphy's Law, Maxi-series—Secrets, Mini-series—Stay the Night, Voices Within, Echoes in the Darkness, Monte Carlo, Queenie, Harem, Sins, Beryl Markham: A Shadow on the Sun, Courage, Elvis & Me, Movies of the Week—Miles from Nowhere, In Broad Daylight, Blind Judgment, The Stranger Within, The Bride in Black, She'll Take Romance, Checkered Flag, Little White Lies, Across Five Aprils, Conspiracy of Love, Poker Alice, Dangerous Affection, After the Promise, The Woman he Loves, Penalty Phase, Something in Common, Easy Prey, Gladiator, The Return of the Incredible Hulk, Trial of the Incredible Hulk, The Death of the Incredible Hulk, Animation—Siegfried & Roy, Captain America, Dungeons & Dragons, Incredible Hulk, Ironman, Mighty Thor, New Fantastic Four, Dinoriders, Little Wizards, Robocop, Rude Dog and the Dweebs, Spiderman 5000, Spiderman & Amazing Friends, Spiderwoman, Submarine, Features/packages—New World Premiere Movies, New World One, New World Two, New World Three, New World Four, Pretty Smart, Kid Pix Six-Pak, TV Gold, Off-network series—Life of Riley, Specials, LCA Classics.

**News Travel Network 763**  
747 Front St.  
San Francisco, Calif., 94111

Staff: Roy F. Walkenhorst, James J. Hornthal, Keitha Mashaw, Hilary Black, Robert Sokol, Perry Garfinkel. Programs: Domestic—Week-end Travel Update, consumer travel reports, environmental impact reports. International—Bon Voyage, Rendezvous, Takin' Off, Travel Shorts.

**NHK 962**

**Nippon Animation/Fuji Eight 816**  
10-11 Ginza 7-Chome  
Chuo-Ku

Tokyo, Japan 104  
Staff: Kohei Sano, Masao Kurosu, Yasuhiko Matsuoaka, Patricia Hamilton. Programs: The Jungle Book, Christopher Columbus, Daddy-Long-Legs, The Trapp Family Singers, Totoi.

**Norstar Entertainment 923**

**North American Pub. Co. 539**  
401 North Broad St.  
Philadelphia, Pa. 19108

Staff: Avra Fliegelman, Olivia DiRico. Services: BIB Television Programming Sourcebooks, BIB World Guide to Television & Programming.

**Northern Lights Comm. 1440**  
601 Lakeshore Pkwy., Suite 1275  
Minneapolis, Minn. 55343-3847

Staff: Jason Gould, Jan Baaden Gee, Dixon Gould. Services: Interactive promotions, W.W.O.S. trivia\*.

## O

**Orion TV International 864**  
1888 Century Park East  
Los Angeles, Calif. 90212

Staff: John Laing, Bryan Hambleton, Kathleen Hricik, Dawn Snyder, Sylvia Jimenez. Programs: "Silence of the Lambs"; "Bill and Ted's Bogus Journey"; "Little Man Tate". Series—WIOU, Equal Justice, Lifestories, Bill and Ted's Excellent Adventures, Sunset Beat, TV movies—A Green Journey, Nashville Beat, No Place Like Home, Parker Kane, Project: Tin Man, Return from Green Acres, Miniseries—The Kennedy's of Massachusetts, Glory Days.

**OTV/David Sams Ind. 1145**  
279 S. Beverly Dr.  
Suite 1017  
Beverly Hills, Calif. 91202

Staff: David Sams, Renee T. Kenneth, Rick Levy, Paul Colacchio, Stacie Seifrit, Karon Christian. Programs: OTV Overnight Television\* (interactive weekend programming service), RollerGames\*, Meet Your Match\*, National Dateline\*, Overnight Zoo, Lovestruck Live!, Openline America, National Dateline, National Classified, The Boys Club.

## P

**Pandora Int. 741**  
10 Rockefeller Plaza  
Suite 609  
New York, N.Y. 10020

Staff: Christian Bourignon, Howard France, Tim Newman, Peter Tomlinson, Mike Murashko, Ray Yinger, Liz Matthews, Iona de Macedo, Catherine Frizat. Programs—Passport, Love and Adventure, Hot Tickets.

**Paragon International 923**  
119 Spadina Ave, Suite 405  
Toronto, Ontario, Canada M5V 2L1

**Paramount Television 1463**  
5555 Melrose, Ave.  
Los Angeles, Calif. 90038

Staff: Kerry McCluggage, Steve Goldman, Frank Kelly, Greg Meidel, Meryl Cohen, Bob Sheehan, Vance Van Patten, Howard Green, Tom Fortuin, Emeline Davis, Dick Montgomery, Stan Justice, Liz Firialio, Lisa Chandler, Joel Berman, John Nogawski, Mike Kerans, Richard Golden, Robert Wussler, Gerry Noonan, John Lee, Maura McDonough, Carole Zerbatto, Mark Dvornik, Stuart Marcus, Al Rothstein, John Morrow, Susan Stamm. Programs: Off-network—Dear John, Brothers, Webster, Cheers, Family Ties, Taxi, Happy Days, The Complete Star Trek, Mission: Impossible, The Untouchables, Mannix, First-run series—The Arsenio Hall Show, Star Trek: The Next Genera-

# SABAN ENTERTAINMENT



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## Your Entertainment Center for 1992

tion. *Entertainment Tonight/Entertainment Tonight 60. The Mummy Povich Show. The WestIn America.* Features/Packages—Portfolio XV, XIII, XII, XI, Special Edition III, II, I, Preview V, IV, III. The Untouchables, Paramount Family Festival III. Mini-series—*Winds of War.*

**Pelican Pictures 474**

**Peter Rodgers Organization 171**  
P.O. Box 2759  
Beverly Hills, Calif. 90213

**Staff:** Stephen M. Rodgers, Noah Jacobs. **Program:** *Only in Hollywood*. Features—sci-fi, western, comedy, drama intrigue. Off-network series—*I Spy, Kukla, Fran & Ollie.* Specials and documentaries.

**Petry Television Inc. 572**  
3 East 54th St.  
New York, N.Y. 10022

**Staff:** David S. Allen, Harry Stecker, William Fagan, John Heise, William Shaw, Jack Fen-triss, Dick Kurlander, John Mart-zolf, Gail Healy.

**PM Entertainment Group Inc. 1421**

16780 Schoenborn St.  
Sepulveda, Calif. 91343

**Producers Group Int. 619**  
9808 Wilshire Blvd., Suite 306  
Beverly Hills, Calif. 90212

**Staff:** Mel Ginger, Rosamaria Gonzalez. **Programs:** *The Girl from Tomorrow* (Latin America), *World University Games Buffalo '93* (Latin America), *USA Music Today*, *Christopher Columbus* (Latin America).

**Producers Showcase TV 1246**  
115 East 57th St., 10th Floor  
New York, N.Y. 10022

**Program Exchange 874**  
375 Hudson St.  
New York, N.Y. 10014-3620

**Promark TV Syndication 824**

**Protele Inc. 142**  
2121 Avenue of the Stars  
Suite 2300  
Los Angeles, Calif. 90067

## R

**Radiotelevision Espanola 274**  
Gobelas 35-37  
La Florida  
Madrid, Spain 28023

**Raymond Horn Synd. 1023**  
38 W. 32nd St. #1610  
New York, N.Y. 10001

**RCN 337**

**Staff:** Mauricio Calle, Carmen Pizano. **Programs:** *Espumias, Escalona, Inseparables.*

**Reel Movies Intl. 819**  
8235 Douglas Ave., Suite 770  
Dallas, Tex. 75225

**Republic Pictures 151**  
12636 Beatrice St.  
Los Angeles, Calif. 90066

**Staff:** Chuck Larsen, Glenn Ross, Lee Wedemeyer, Paul Sumi, Diane Levin, Linda Lieberman, Lisa Woodcock, Diana Foster, Gene Lavelle. **Programs:** Features/packages—Republic Premiere One, Republic Premiere Two, Republic Premiere Three\*. All Nite Movie (3 & 4 Years)\*, Color Movies II\*, Color Movies III\*, Color Movies IV\*, John Wayne Collection, Hollywood Stars, Hollywood One, Action-Packed, Classic Comedy, Republic Serials, Home of the Cowboys, Holiday Features, Animated Features, Animated Cartoons, Specials—Cliffhanger Serial specials, Off-network series—*Bonanza, Get Smart, The High Chaparral, Victory*

*at Sea, Car 54: Where Are You?*

**Richard Kidd Prod. 1072**  
111 Bagby  
Suite 2690  
Houston, Tex. 77002

**Staff:** Richard Kidd, Barbara Ratliff, Holly O'Dell, Lisa Carroll. **Program:** National Academic Championship.

**Rosnay International Sari 818**  
6 Rue Robert Estienne  
Paris, France 75008

**Rysner Entertainment 941**  
12711 Ventura Blvd., #490  
Studio City, Calif. 91604

**Staff:** Keith Samples, Jerry Jameson. **Programs:** *Saved by the Bell\**, *Uptown Comedy Club\**, *Captain N and the Video Gamemasters\**, *Rysner Premiere Network 1\**, *The Highlander\**.

## S

**Sachs Family Entertainment 1371**

432 Park Ave. So.  
Suite 432  
New York, N.Y. 10016

**Staff:** Jerry Sachs, Shelly Hirsch, Maria DeVito, Bill Vertin, Barbara Schwocke. **Programs:** *Swans Crossing\**, *Toxic Crusaders*, *Little Dracula*, *Smugglers*, *Clyde*, *Happy Castle*, *The Real Story\**, *Beany & Cecil\**, *Precious Moments Christmas\**, *Ultraman\**.

**Samuel Goldwyn TV 863**  
10203 Santa Monica Blvd.  
Los Angeles, Calif. 90067

**Staff:** Dick Askin, Casey Lancken, Adam Lloyd, Audrey Chan, Michelle Abbrecht, Gary Perchick, J. Michael Byrd, Jeri Sachs, Bill Featherstone, Julie Resh, Laura Edelman, Saralo MacGregor, Bob Quintero. **Programs:** Features/packages—Samuel Goldwyn Theatre, November Gold 3, November Gold 2. First-run series—*American Gladiators*, *Gamepro*, *Why didn't I Think of That?\**

**SC Entertainment Intl. 970**  
**Scott Entertainment Inc. 255**  
P.O. Box 554, Westbury, N.Y. 11590

**Staff:** Scott Sobel, president. **Programs:** Features/packages—*Drive in Theatre*, *Haunted Hollywood*, *The Movie Classics*. Off-network series—*Nostalgia Network One*, *Golden Years of Television*, *Casebook of Sherlock Holmes*. Program Inserts—*TV Facts*, *Specials—When the Applause Died*, *Death in Hollywood*, *The Dealers in Death*, *The Many Faces of Sherlock Holmes*.

**Select Media Comm. 931**  
885 Third Ave.  
New York, N.Y. 10022

**Staff:** Mitch Gutkowski, Claire Scully, Marc Juris, Carol Blank, Linda Yaccarino, Mari Kimura, Joe Sangillo, Pam Politano, Paul Fiore, Sonia Zachary. **Programs:** Off-network—*Ask Professor Nutrition*, *Behind the Wheel*, *Breathtaking Moments*, *Earth News*, *Healthbreak*, *How Sweet It Is*, *The Inside Scoop*, *Inspirations\**, *Intermission*, *Music Quiz*, *My Favorite Book*, *Portrait of a Teacher\**, *Quick Schtick*, *The Real Scoop*, *Seasides*, *Stanley's Helpful Hints\**, *Today in Music History*, *Whodunit?\**, *The Select Collection*, *The Select Collection II*, First-run—*The Horror Hall of Fame III\**, *Mark Spitz Returns to Munich\**

**Saitel Inc. 735**  
575 Fifth Ave  
11th Fl.  
New York, N.Y. 10017

**Staff:** L. Donald Robinson, Raymond Johns, Janeen Bjork, Lanie Shankman, Tom Bumbara, James

Murtagh, David F. Schwartz, Linda Danna, Suzy Plettner. **Services:** Station representation.

**Serv Unido de Ref. 1380**  
601 Brickell Key Dr.  
Miami, Fla. 33131

**SFM Entertainment 285**  
1180 Ave. of the Americas  
New York, N.Y. 10036

**Staff:** Stan Moger, Michael Landwehr, Cyndy Wynne, Amy Sauer-tieg, Jordan Ringel. **Programs:** *SFM Holiday Network*, *Presidential Portraits*, *A World of Women*, *Those Lovely Pets*, *A Moment in Black History\**.

**SFP 623**

**SI Communications Inc. 1464**  
4001 W. Magnolia Blvd.  
Burbank, Calif. 91505

**Spelling Entertainment 174**

**Spin TV Intl. 725**

**Sport Promotion Intl. 725**

**Sprint TeleMedia 1022**  
6666 W. 110th St.  
Overland Park, Kan. 66211.

**Staff:** Sharon L. Lundeen, Pat Lynch, Nick Sample, Al Michaels, Joy Petro. **Services:** Interactive voice—900 and 800 number access for promotions; interactive fax; broadcast distribution and document on demand.

**Studio Hamburg Produktion Eur. Film 1033**

Jenfelder Allee 80  
D-2000  
Hamburg 70, Germany

**Sunbow International 370**  
130 Fifth Ave.  
New York, N.Y. 10011

**Staff:** Thomas L. Griffin, Joe Bacal, C.J. Kettler, David Wollo, Ellen Postman, Carole Weitzman, Arthur Heller. **Programs:** Conan, Bucky O'Hare..The Toad Menace, Connecticut 4. Guesstures, Transformers, G.I. Joe, Horror Hall of Fame, Part 2

**Syigma TV 623**  
Sylvester Communications Int.  
1119  
661 35th St.  
Manhattan Beach, Calif. 90266

**Sylvester Comm. Int. 336**

**Syncom 623**

**Syndication Group 257**  
30 Whyte Dr.  
Voorhees, N.J. 08043

**Staff:** Larry Scott, Kim Davis, Greg Leonetti. **Programs:** *Mac Today\**, *Antique Corner\**, *The Eastern Sportsman\**.

**Systeme TV 623**

## T

**T.H.A. Media Disl. 923**

**Talk Productions 1317**

**Tele-Image 623**

**Telefilm Canada 923**  
144 South Beverly Dr.  
Suite 400  
Beverly Hills, Calif. 90212

**Staff:** Pierre Des Roches, Pierre Pontbriand, Robert Armstrong, Ted East, Johanne St. Arnaud, Peter Katadotis, Michelle Bischoff, Sam Wendel, Francoise McNeil, Yvonne Wolf. **Service:** Canadian government agency.

**Tele-images 441**

**Telemundo Group Inc. 1123**  
1740 Broadway

New York, N.Y. 10019

**Staff:** Saul Steinberg, Gary McBride, Don Travis, Augusto Failde, Bob Behar, Damaris Valero, Mauricio Gerson, Tim Cowden, Bruce Friend. **Programs:** *Contacto*, *La Buena Vida*, *Basta*, *Natalia*, *Lo Mejor De Occurrio Asi*, *Lo Mejor de Porcel*.

**Telepool 1033**  
Sonnenstrasse 21  
D-8000  
Munich 2, Germany

**Staff:** Horst Vetter. **Programs:** *From Lenin to Gorbachev*, *Pingu*, *Success*.

**Telepre Inc. 470**  
875 Third Ave.  
New York, N.Y. 10022

**Staff:** Al Masini, Steve Herson, Tom Tilson, Jay Isabella, John McMorro, Cindy Augustine, Larry Goldberg, Andy Feinstein, Lisa Brown, Jim Robinson, Amy Carney, Mary Jane Kelley.

**Televisa, S.A. 142**

**TPE 1462**  
875 Third Ave., 8th Fl.  
New York, N.Y. 10022

**Staff:** Al Masini, Philbin S. Flanagan, Alan Bennett, Mary Jane Hastings, Rick Meril, Harvey Gamm, Noreen Donovan, Ken Kolb, John Tierney, Richard Buck, Marc Brody, Dick Brown, Jack Sleng, Brad Leidel, John Donahue, Patricia Empson, Maureen Ogden, Suen Williams, Peggy Woop, Mayre Williams, Michel Sorrentino (Chicago) David Morris, Bethany Gorfine, Melinda Collis (Los Angeles). **Programs:** First-run series—*Star Search* (strip)\*, *Home Videos of the Stars\**, *Lifestyles of the Rich and Famous*, *Runaway with the Rich and Famous*, *First Look*, *Entertainment Tonight*, *Emergency Call*, *The Judge*, *Grudge Match*, *Specials—The Rich and Famous 1992 World's Best*, *United States Air Show*, *Supermodel of the World 1992*, *International Auto Show*, *SFM Holiday Network*, *Miniseries—Blood Feud*, *Emma: Queen of the South Seas*, *Ford: The Man and the Machine*, *Hold the Dream*, *Jenny's War*, *Hoover vs. the Kennedys: The Second Civil War*, *The Key to Rebecca*, *Sadat*, *Sirong Medicine*, *A Woman of Substance*. Off-network series—*Highway to Heaven*, *Fame*, *Fortune & Romance*, *Animated—Widget*, *Mr. Bogus*.

**Television Synd. Co. 267**  
501 Sabal Lake Dr., #105  
Longwood, Fla. 32779

**Staff:** Cassie M. Yde, Robert E. Yde, Rick Silanskas. **Programs:** *Countdown to the Year\**, *The Bruce Williams Show*, *The Columbus Expedition\**, *Contacto Directo\**, *Dance*, *Dance*, *Dance\**, *Eye on the Ecology*, *From the Abyss: The Blockade of Leningrad\**, *One Year in Antarctica\**, *Winter Quarters\**, *Bimini by the Sea\**, *TVS Action Feature Package\**, *The 13th Rose\**, *Ali Baba and the Forty Thieves\**, *Werther\**, *The Stadium Talks\**, *Vietnam*, *Cambodia & Laos Today: Asia's Last Frontier*, *Gospel in the Holyland\**, *Journey to Adventure*, *Deliciously Simple\**, *Signs of the Zodiac\**.

**Telegign 1018**

**Telmondis 623**

**Thames TV Intl. 381**  
c/o DLT Entertainment Ltd.  
31 West 56th St.  
New York, N.Y. 10019

**The Gary Group 822**

**The Ritz-Carlton Hotel 1285**  
3414 Peachtree Rd.  
Suite 300  
Atlanta, Ga. 30326

**Staff:** Ginny Izydore, David

Schwartz, Lynne Long.

**3-15 Productions Booth 1325**  
401 Commercial St.  
Boston, Mass. 02019

**Staff:** Tom Sullivan, Tom Pineas. **Programs:** *Street New*.

**Tokyo Movie Shinsa 1316**

12001 Ventura Pl.  
Suite 324  
Studio, City, Calif. 91604

**Staff:** Andrew Berman, Satoji Yoshida. **Programs:** *The New Adventures of Giganator*, *Sherlock Hound*, *Galaxy High School*, *Twins at St. Clare's*, *The Rescue Kids*.

**Tomwil Entertainment Inc. 581**

4641 Cauhenga Blvd.  
Toluca Lake, Calif. 91602-1599

**Staff:** Wilda Rokos, James Rokos. **Programs:** *The Sicze Package*, *Dirty Hands*, *Smithereens*, *Slave of the Cannibal God*, *The Cars That Eat People*, *Blood Link*, *The First Time*, *Heatwave*, *The Boogey Man*, *The Legend of Spider Forest*, *Return of the Street Fighter*, *The Endless Summer*, *On My Sunday*, *Tales from the Imagination*.

**Tribune Entertainment 1441**

435 N. Michigan Ave.  
Chicago, Ill. 60601

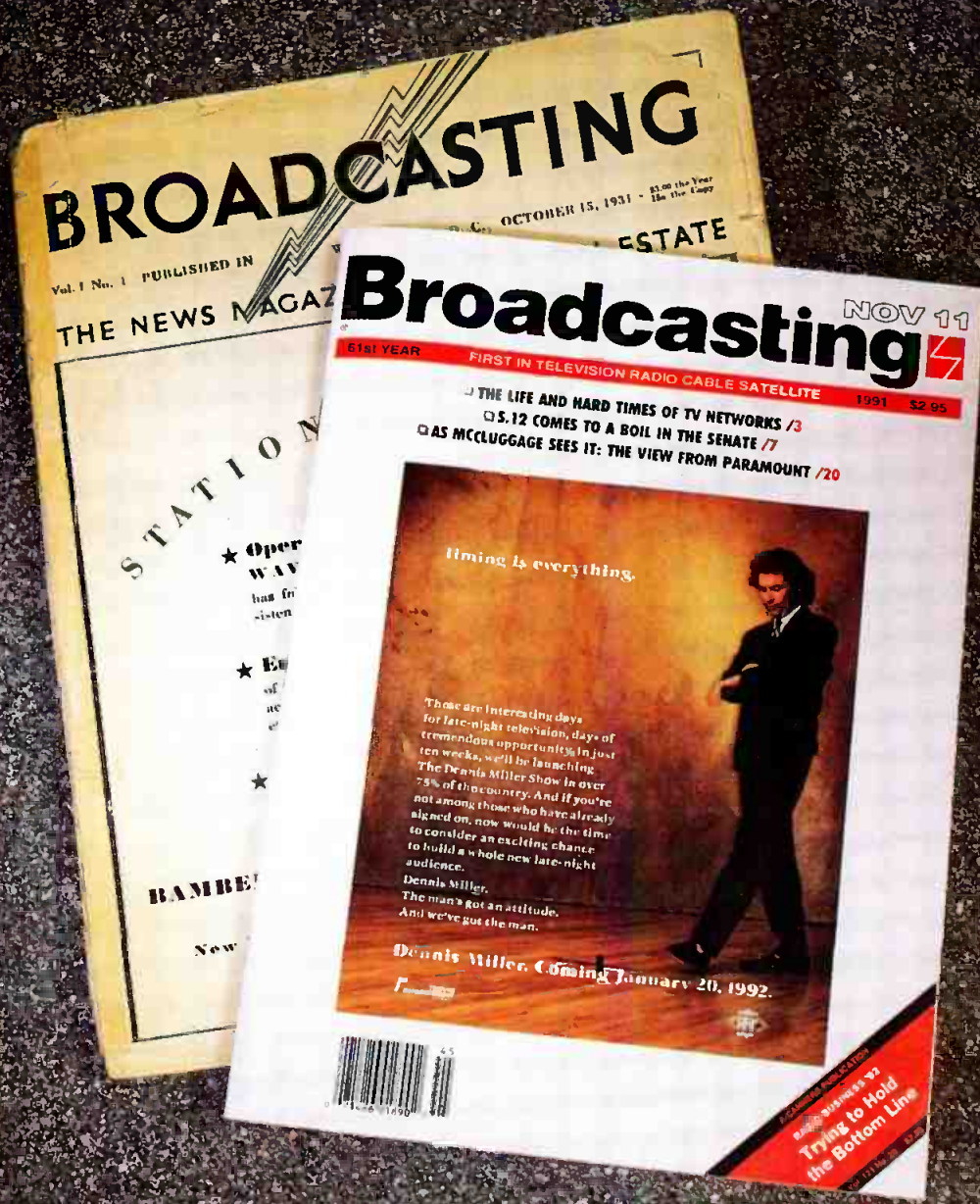
**Staff:** Sheldon Cooper, Don Hacker, David Sifford, Clark Morehouse, Jim Corboy. **Programs:** Magazine/Talk—*Geraldo*, *The Joan Rivers Show*, *Now It Can Be Told*, *U.S. Farm Report*, *Late Night—Dennis Miller\**, *Tales from the Darkside*, *Monsters*, *Movies—A Child Called Jesus*, *TV Net*, *Columbia Night at the Movies*, *Gunfighters*, *Tri-Star Showcase III*, *Final Shot: The Hank Gathers Story\**, *Miniseries—Tribune Premiere Network*, *Voyage of Terror: The Achille Lauro Affair*, *Night of the Fox*, *Venetia: Secrets of a Mafia Bride*, *Sidney Sheldon's Memories of Midnight*, *To Catch a Killer\**, *Sidney Sheldon's Sands of Time\**, *Specials—The Hollywood Christmas Parade*, *Macy's Fourth of July Fireworks: Cheer for America*, Targetted programming—*Apollo Comedy Hour\**, *Soul Train*, *Soul Train Music Awards*, *Gladys Knight's Holiday Family Reunion Concert*, *Celebrate the Soul of American Music*, *The Desi Entertainment Awards\**, *The Stellar Awards: A Gospel Tribute to Dr. Martin Luther King Jr.*, *Second Generation*, *Sports—Chicago Cubs baseball*.

**TRT/FTC Communications 1321**

**Turner Program Services 641**  
One CNN Center  
Atlanta, Ga. 30303

**Staff:** Jack Petrik, W. Russell Barry, William Grumbles, John Walden, David Skillman, Gary Anderson, Robert Schuessler, Lynn Lazaroff, Robert Rierson, Julie Cahill, Deb Murphy. **Programs:** (Domestic) Feature packages—Turner Pictures II—Legends, Color Classic Network Five, MGM Pre-48 Library, RKO pre-48 Library, Warner Bros. pre-48 Library, Off network—*The Wonder Years*, *Gilligan's Island*, *Medical Center*, *CHiPs*, *The Man from U.N.C.L.E.*, *The Girl from U.N.C.L.E.*, *Daktari*, *First-run—Captain Planet & the Planeteers*, *WCW Wrestling*, *CNN News Service*, *National Geographic on Assignment*, *Cos-teau's Rediscovery of the World*, *America at Risk*, *News for Kids*, *Children's—Captain Planet & the Planeteers*, *Tom & Jerry & Friends*, *Pop-eye*, *Warner Bros. Cartoon Library*, *MGM Cartoon Library*, *News for Kids*, (International) Feature package—Color Classic Network, MGM pre-48 Library, Warner Bros. Library, Turner Pictures, MGM: *When the Lion Roars*, *Hanna-Barbera*, *First-run—CNN/Noticiero Telemundo CNN*, *Weintraub/Consolidated/Castle Hill Movie Packages*.





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**TV Executive 248**  
216 East 75th St.  
New York, N.Y. 10021

**Twentieth Television 481**  
10201 W. Pico Blvd.  
Los Angeles, Calif. 90035

**Staff:** Barry Diller, Lucie Salhany, Len Grossi, Michael Lambert, Peter Marino, Robert Fleming, Fred Bierman, J. Mathy Wasserman, Stephen Friedman, David Witus, Ben Begun, Cheri Vincent, Ken Richards, Peter Baca, Jim Martz, Matthew Jacobson, Timothy Mudd, John Campagnolo, David Campbell, Dan Greenblatt, Victoria Quoss, Eddie Seslowsky, Paul Franklin, Jeff Stern, Michael Newsum, David Ozer, Lucy Hood, Robert Cesa, Jon Barovick. International Television—William Saunders, Ed Greenberg, Malcolm Vaughan, Stephen Cornish, Elie Wahba, Maurice Aghion, Gustavo Montaudon, Tom Warne, Paul Herbert, Gerard Grant, Randall Broman. **Programs:** First run—*A Current Affair*, *A Current Affair Extra*, *Studs\**, *Pump It Up*, *Not Just News*. Off network—*Doogie Howser, M.D.\**, *The Simpsons*, *Mr. Belvedere*, *L.A. Law*, *Small Wonder*, *Tracey Ullman*, *Animal Express*, *Baman*, *Fall Guy*, *Fox Movietone News*, *Green Hornet*, *Jane Goodall and World of Animal Behavior*, *Land of the Giants*, *Lost in Space*, *M\*A\*S\*H\**, *Trapper John*, *The Undersea World of Jacques Cousteau*, *Vega's*, *9 to 5*, *The Ann Sothern Show*, *Bracken's World*, *Expedition Danger*, *The Ghost and Mrs. Muir*, *Julia*, *Lancer*, *the Monroes*, *Movin' On*, *Nanny and the Professor*, *Room 222*, *Time Tunnel*, *Voyage to the Bottom of the Sea*.

**2-B System Corp 1420**  
6575 Arrow Dr.  
Sterling Heights, Mich. 48314

**Staff:** Matthew Mrowczynski. **Services:** Kids promotions (clubs, viewers clubs and promoting station and selected programing.)

**U**

**U.S. Army Reserve 1318**  
Room 1E432  
The Pentagon  
Washington, D.C. 20310-2400

**Staff:** Mark Zimmer, Karen Haines, Al Schilt. **Programs:** PSA's, VNR's, programing.

**Univision Holdings Inc. 830**  
605 third Ave.  
12th Floor  
New York, N.Y. 10158-0180

**Unworld Entertainment 854**  
100 Avenue of the Americas  
New York, N.Y. 10013

**Staff:** Byron Lewis, Bernie Schulman, Debbie Adrine Wofford. **Programs:** *Sophisticated Ladies\**, *Lets Laugh at 91\**, *America's Black Forum*, *Black History 1991*, *Black Filmmakers Hall of Fame*.

**USPA 623**  
59 Rue de Chateaudun  
75009 Paris, France

**V**

**Variety 263**  
475 Park Ave. South

2nd Floor  
New York, N.Y. 10016  
**Venevision Intl. 1172**  
550 Biltmore Way  
9th Floor  
Coral Gables, Fla. 33134

**Staff:** Gustavo Cisneros, Carlos Barba, Carlos Cisneros, Hector Beltran, Benjamin Perez, Cesar Diaz, Rafael Vazquez, Maria Aragon, Jorge Serrano. **Musicals:** *Miss Venezuela*, *Sabado Sensacional*, *Ricardo Montaner in Concert*. **Children's Shows:** *Juan Corazon en el Pais de Caramelo*, *Las Payasitas en el Pais de Caramelo*, *Muneca*, *Pais de Caramelo*, *Circo Complice*. **Variety specials:** *Pavarotti Regresa a Napoles*, *Verano en Monte Carlo*. **Mini-series:** *Cazadores de Tesoros*, *Los Pecados de Lulu*, *Molly-O*. **Feature films:** *Mob War*, *One Way Out*, *The Invisible Player*. **Made-for's:** *Baudillo*, *Dulce Tia*, *El Anima Solo*, *El Atentado*, *El Espejo de la Bruja*, *Jose Gregorio Hernandez*, *La Aparecida (La Soyona II)*, *La Chinita*, *La Soyona I*, *Mario Lionza*. **Soap Operas:** *Pasionaria*, *Ines Duarte Secretaria*, *La Mujer Prohibida*, *La Revancha*, *Adorable Monica*, *Amazonas*, *Bellissima*, *Buenos Aires Hablaba de Amor*. **Documentaries:** *El Vuelo del Angel*, *Indigenas*, *Una Cultura en Extincion*, *Serie Odisea*. **Comedies:** *Bienvenidos*, *El Show de Joselo*, *Juana y Sus Hermanas*. In addition to other soap operas, documentaries, variety shows/concert specials, comedy sitcoms and made-for-TV movies.

**Viacom Int. 1442**  
1515 Broadway  
New York, N.Y. 10036

**Staff:** Sumner M. Redstone, Frank J. Biondi Jr., Henry S. Schieff, Michael Gerber, Dennis Gillespie, Raul Lefcovitch, Peter A. Newman, Dennis Emerson, Frank Flanagan, Anthony Guido, Elissa Lebeck, Eric Veale, Howard Berk, Ellen Eisenberg, Lynn Pero, Douglas Knight, Scott Kolber, Helen Nesbit, Jill Newfield, Lisa Merians, Gerald Pinks, Julia Pistor, Bruce Pottash, Peter Yaman, Christina Riley Baksh, George Faber, Robert Friedman, Ann Humphrey, James Latham, Brunella Lisi, Robin Mansfield, Charles Segars, Laurie Zettler. **Viacom Entertainment Group:** Henry S. Schieff, Gus Lucas, Robert Tucci, Katherine Hogan, Cecelia Holloway, Betsy Vorce, Viacom Enterprises—Frank Flanagan, Joseph DiSalvo, Sean Deneny, Peter Yaman, Glen Hagan, Anne Rice, David Steinfield, Dennis Emerson, Brooks Carroll, Peter Preis, Bob Mahman, Bill Marcus, John Attebery, Tannya Evans, Marilynada Salas, Ken Doyle, Douglas Knight, Josh Ballenger, Joseph Kiselica, Sid Beighley, Craig Smith. **Viacom Productions:** Gus Lucas, Richard Albarino, Roger Kirman, Robert Greenfield, Steven Cordon, Mike Moder, Hal Harrison, Andrew Suser, Peter Pless, Bruce Boro, Noreen Brittenham, Anthony D. Manton, Severiano Anzuola, Alastair Banks, Hiro Kuno, Manfred Metzger. **Programs:** First-run series—*How's Your Love Life?*, *The Montel Williams Show\**, *Lightning Force*, *Super Force*, *This Morning's Business*. Off-first run series—*Mutlock*, *Roseanne*, *A Different World*, *The Andy Griffith Show*, *The Beverly Hillbillies*, *The Bob Newhart Show*, *Cannon*, *Clint Eastwood in Rawhide*, *Rawhide*, *The Cosby Show*, *Family Affair*, *Gomer Pyle U.S.M.C.*, *Guns, Smoke, Hawaii Five-O*, *Hogan's Heroes*, *Honey-mooners*, *I Love Lucy*, *The Life and Times of Grizzly Adams*, *Marshall Dillon*, *The Mary Tyler Moore Show*, *My Three Sons*, *Perry Mason*, *Petticoat Junction*, *The Phil Silvers Show*, *The Rookies*, *The Twilight Zone*, *The Wild, Wild West Animated*—*Terry-woods*, *Harlem Globetrotters*, *The Al-*

*vin Show*. **Feature Packages:**—Viacom Features I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV; **Thematics 2:** Stories for Men, Stories for Women; **Black Magic;** Exploitable; **Exploitable 3;** Exploitable 4; **Family Entertainment;** Guts and Glory; **Gasps;** The Legend Group; **Movie Greats;** Perry Mason Features, **Thematics**, **Young & Reckless**, TV Not.

**Video Yesterday 537**  
Box C, 31 Glenn Rd.  
Sandy Hook, Conn. 06482

**W**

**Wall Street Journal TV 774**  
200 Liberty St., 14th Floor  
New York, N.Y. 10281

**Staff:** Robert B. Rush, Robert Altman, Susan Strekel. **Programs:** *Wall Street Journal Report*, *Wall Street Journal Business Briefs*.

**Walt Disney World 363**  
P.O. Box 10,000  
Lake Buena Vista, Fla. 32830

**Staff:** Phil Lengyel, Roger Kurz, Tom Kennington, Caroline Nicholas, Michael Waggoner, Joe Kivet, Joe Martin.

**Warner Bros. 150**  
4000 Warner Blvd.  
Burbank, Calif. 91522

**Staff:** Dick Robertson, Scott Carlin, Karl Kuechenmeister, Bill Hart, Jim Burke, Mark Robbins, Mark O'Brien, Vince Messina, Bruce Rosenblum, Yelena Lazovich. **Programs:** First-run—*Kung Fu: The Legend Continues\**, *Time Trax\**, *HBO Standup Comedy Showcase\**, *The Wild West\**, *Babylon 5*, *Jenny Jones*, *Steven Spielberg Presents Tiny Toon Adventures*, *Merrie Melodies starring Bugs Bunny and Friends*, *The Peopole's Court*, *Love Connection*, *Best of Love Connection*, *Alvin & the Chipmunks*. Off-network—*Family Matters*, *Murphy Brown*, *Full House*, *Af, Growing Pains*, *Head of the Class*, *The Hogan Family*, *Night Court*, *Perfect Strangers*, *Mama's Family*, *Knot's Landing*, *Dallas*, *It's a Living*, *Eight Is Enough*, *The Blue Knight*, *The New Dick Van Dyke-Mayberry R.F.D.*, *More Real People*, *My Favorite Martian*, *Here's Lucy*, *Matt Houston*, *Private Benjamin*, *The Dukes of Hazard*, *Alice*, *Welcome Back, Kotter*, *Chico and the Man*, *F-Troop*, *Superman*, *Batman/Superman/Aquaman*, *Harry O*, *Wonder Woman*, *Kung Fu*, *The Waltons*, *The F.B.I.*, *Tarzan*, *Maverick*. **Movie packages:**—Volume 30\*; **Premiere Edition Three\***; **Premiere Editions One and Two\***; **Encore One**; **Premiere Edition**; **Volumes 1-A, 2-A, 13, 14-15, 16, 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29;** TV1, TV2, TV3, TV4; **The FBI Story**; **13 Classic Thrillers**; **13 Classic Thrillers II;** **Tarzan Features**; **The Bowery Boys**; **Starlite 3,4,5,6;** **Easy Eight;** **Mint Edition II;** **Ultra 4;** **22 Karat**, **Lorimar I and II**, **Telepictures 1,2,3;** **Lorimar Family Classics**, **Sci-Fi Horror**, **Cowboys and Indians**, **Bomba the Jungle Boy**, **Masters of Fury**. **Miniseries:**—*Hollywood Wives*, *Bare Essence*, *The Thornbirds*.

**WDR International 1033**  
Appelhofplatz 1  
D-5000  
Cologne 1, Germany

**Western International 1040**  
8544 Sunset Blvd.  
Los Angeles, Calif. 90069

**Staff:** Dennis Holt, Ronald Glazer, Chris Lancy, Mark Rafalowski, Mike McHugh, Dan Zifkin, Scott Weber, Adrienne Oswald. **Programs:** First-run series—*It's Showtime at the Apollo*, *Magic Johnson's All-Star Slam-n-Jam\**, *Knight & Warriors\**. Off-network series—*1st & Ten\**, *Desperate Passage Series\**, *What About Tomorrow\**, *JFK\**, *Se-*

*cret Files of J. Edgar Hoover*.

**Westinghouse Broad. Intl. 441**  
3801 Barham Blvd.  
Los Angeles, Calif. 90068

**Staff:** Catherine Malatesta, Joseph Matesevac, Claudia Avila, Erika Barron, Ling Chan. **Programs:** *Golf in Paradise\**, *Martyrs\**, *Mirror Image\**, *Smoothtalker\**, *The Adventurers\**, *Teenage Mutant Ninja Turtles\**, *Your Greatest Fear\**.

**World Wrestling Fed. 1129**  
Titan Towers  
1241 East Main St.  
Stamford, Conn. 06902

**Staff:** Basil DeVito, Joe Perkins, Ed O'Donnell, Bill Datre, Andrew Whitaker, Sharon Kurtzman, Rosanne Eke, Amy Bonke, Cary Glotzer, Craig Rennick. **Programs:** *WWE Superstars*, *WWF Wrestling Challenge*, *WWF Wrestling Spotlight*, *Bodystars\**.

**Worldvision Enterprises 174**  
1700 Broadway, 11th Floor  
3rd Floor  
New York, N.Y. 10019-5992

**Staff:** John D. Ryan, Bert Cohen, Lawrence Gottlieb, Robert Sigman, Elliot Abrams, Tony Colabraro, Gary G. Monatnus, Robert E. Raleigh, Charles Quinones, Bill Baffi, Mitch Black, Jacqueline Comeau, Robert Dahill, Jerry Kauffer, Philip Marella, Donald Micallef, Brian O'Sullivan, Rita Scarfone, Alan Winnikoff, Frank L. Browne, Tim Davis, Doreen Muldeen, Andy Samet, Garry Butterfield, John Barrett, Karl Middelburg, Paul Danylik, Ed O'Brien, David McNaney. **Programs:** First-run daily—*Almost Live*, *Camp Candy*. First-run weekly—*Tarzan*. First-run theatrical—*Worldvision 1 and 2*, *Fantastic Fantasies*. First-run, half-hour specials—*Dick Smith: Master of Make-Up*. First-run series—*Starring the Actors*, *Return to Eden*, *Starting from Scratch*. **Miniseries:**—*Voice of the Heart*, *Sword of Honour*. Off-network hours—*Streets of San Francisco*, *Love Boat*, *Little House on the Prairie*, *Barnaby Jones*, *Return to Eden*, *Ben Casey*, *Breaking Point*, *Combat*, *Don Lane Show*, *The Invaders*, *Mod Squad*. **Starting from Scratch**. Off-network half hours—*Love Boat II*, *Annie Oakley*, *Buffalo Bill, Jr.*, *Adventures of Champion*, *Come Along*, *Dickens & Fenster*, *Dotter Day Show*, *Douglas Fairbanks Presents*, *High Road*, *It Pays to Be Ignorant*, *Mickey Rooney*, *Next Step Beyond*, *N.Y.P.D.*, *On the Mat*, *One Step Beyond*, *People's Choice*, *Range Rider*, *The Rebel*, *Starring the Actors*, *Take My Word for It*, *Wendy and Me*. **Children's—Discovery**, *George of the Jungle*, *Jackson Five*, *Jerry Lewis*, *King Kong*, *Milton the Monster*, *Professor Kitzel*, *Reluctant Dragon & Mr. Toad*, *Smoke the Bear*, *Smoke the Bear*. **Specials:**—*Shark's Paradise*, *A Christmas Carol*, *Amahl & the Night Visitors*, *Bay City Rollers*, *Children of the Gael*, *Echo 1*, *Herbie Mann/Roland Kirk*, *Fabulous Sixties*, *Irish Rovers Special*, *Is It Christ?*, *Jack Nicklaus at Home of Golf*, *Lost Nazi*, *Musical Ambassadors*, *New Fangled Wandering Minstrel Show*, *The Night the Animals Talked*, *Raphael*, *Roberta Flack/Donny Hathaway*, *Ron Luciano's Lighter Side of Sports*, *Russian Festival of Music and Dance*, *Sunshine Specials*, *A Little Bit of Irish*, *World of Miss World*, *The Bobby Vinton Show*, *An Evening with Irish Television*. **Feature packages:**—**Prime I,II,III,IV,V,VI,VII,VIII**. **Miniseries:**—*Holocaust*. **Return to Eden**.

**Y**

**Yorkshire Television 553**  
32 Bedford Row  
London, England WC1R4HE

**Y**

**Z**

**ZDF 1033**  
P.O. Box 4040  
D85  
Mainz-Lerchenberg, Germany

**Staff:** Alexander Corida, Rolf Durbal, Hans-Jürgen Steimer, Wolfgang Neumann, Horst Müller, Efi Müller. **Programs:** *Marx and Coca-Cola*, *It Has to Be Murder*, *Marienecken*, *Condemn Annu Leschek*, *Her Secret Life*, *The Intruder*, *Killer*, *Violence? Nothing of the Kind*, *Whore's Luck*, *Expedition Kingfisher*, *The Collapse*, *The Under of the Dragon*, *Silk from the Desert*, *The Pastures of Heaven*, *Werner Fend: My Jungle Book*.

**Zodiac Entertainment Inc. 1134**  
4121 Radford Ave  
Studio City, Calif. 91604

**Staff:** Brian Lacey, Andy Spitzer, Peter Keele, Kevin Morrison, Sheryl S. Hardy, Theresa Katz. **Programs:** *The Mr. Bogus Show*, *Widget*.

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