

**SERIES AT
NATPE**

Home-viewer games,
'soft' kids' fare
top list/169

**MOVIES AT
NATPE**

Indie competition
makes features biz
seller's market/176

**PROGRAM
COSTS**

Survey shows '86
syndie spending
up 14.4%/182

**CANADA
SECTION**

NATPE preview
look at children
programming/

Television/Radio Age

January 13, 1986

\$10.00

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AND**

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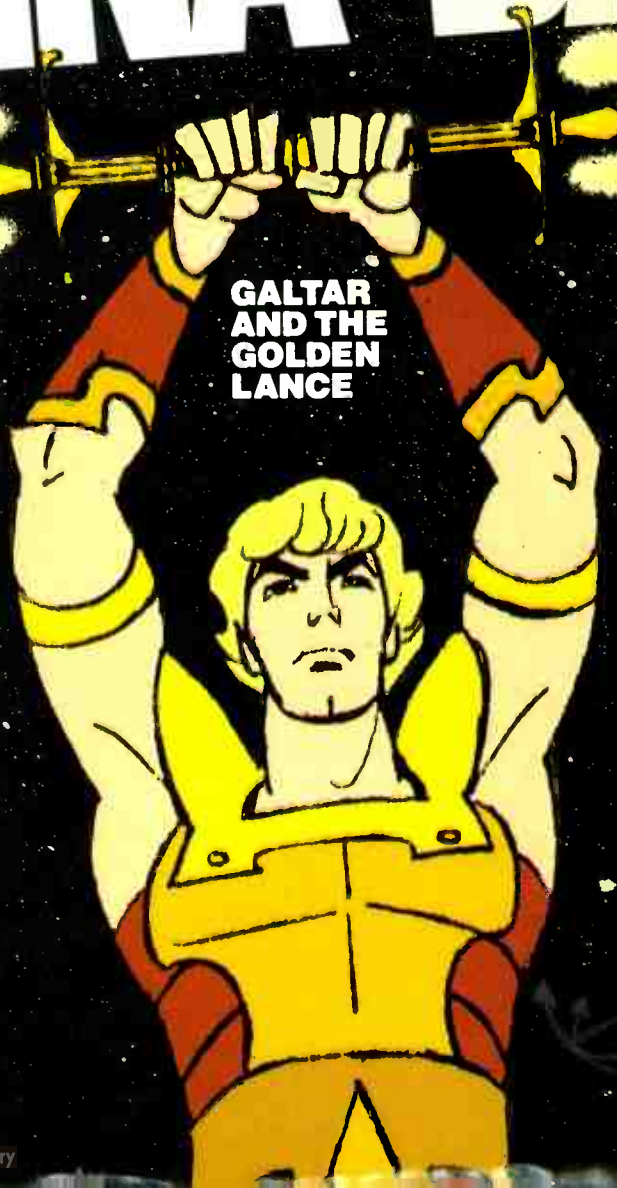
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**JONNY
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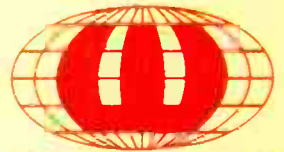
ion vs glitter and punk

Diana Canova stars in THROB, the mad-cap, off beat, comedy series about a divorced mother in her 30's working in the frenetic world of rock music. Will she survive?

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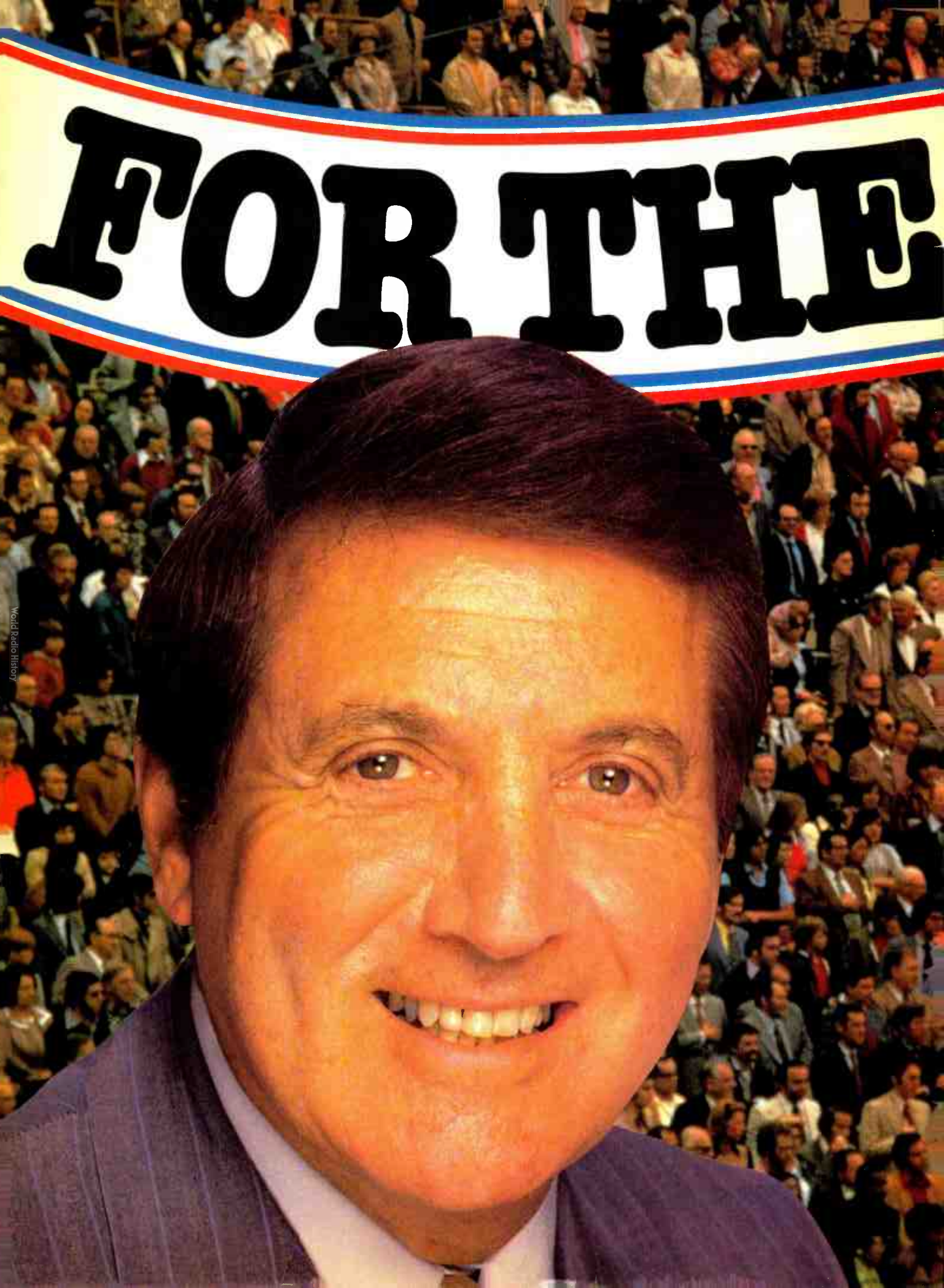
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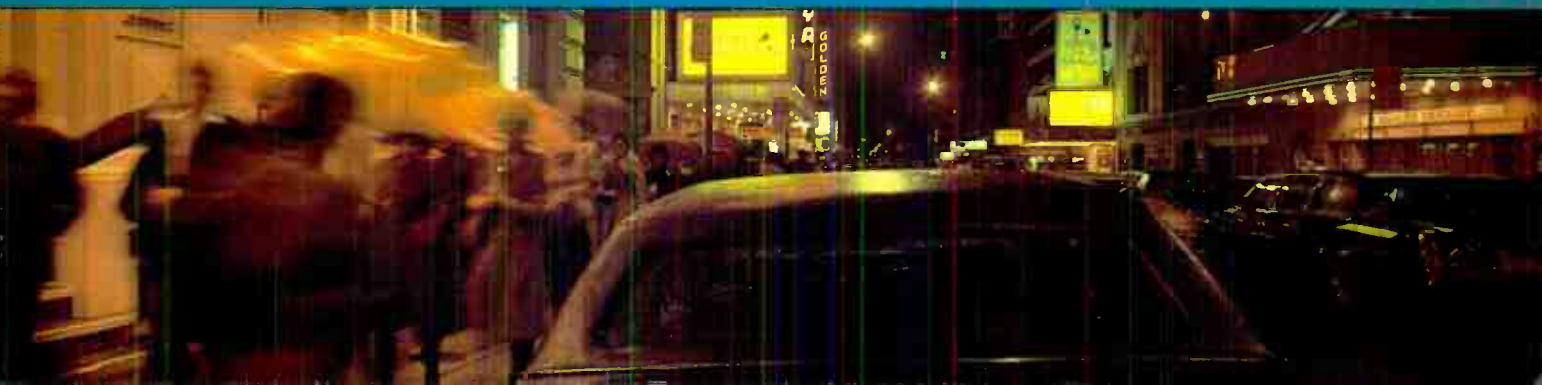
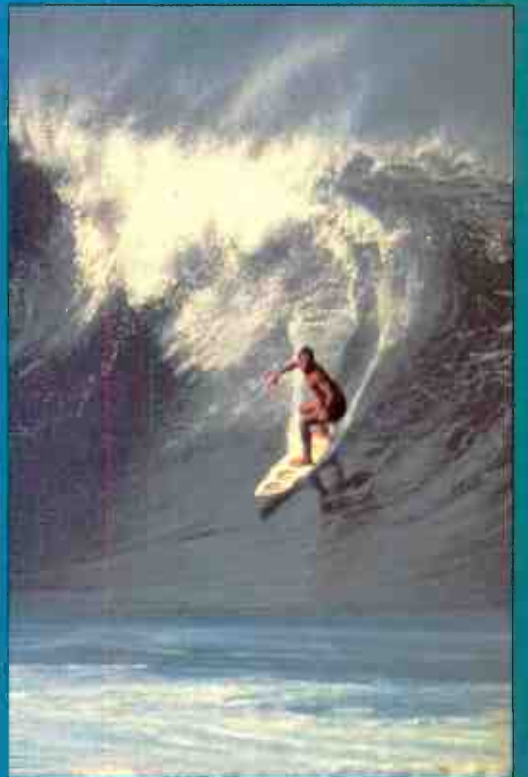
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13 HALF-HOURS

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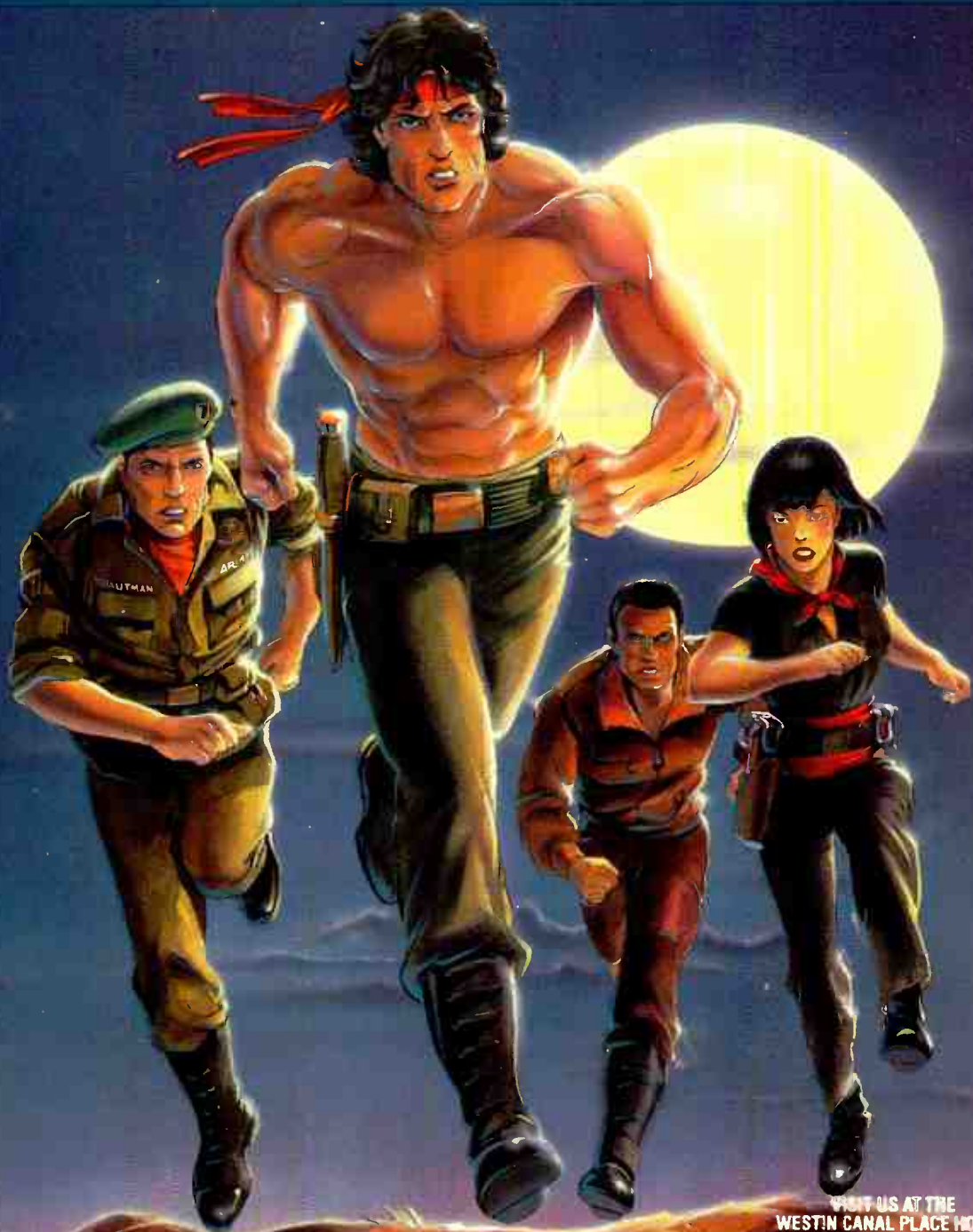
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65 HALF-HOURS AVAILABLE SEPT. 1986

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#1 in rating, share and total viewers

SAN FRANCISCO KTZO EARLY FRINGE

Up 100% in rating, 75% in share, 120% in total viewers over its lead-in

PORTLAND, OR. KPTV LATE FRINGE

Up 100% in rating, 71% in share, 42% in total audience over May '84

CHICAGO WBBM-TV WEEK-END

Up 28% in women 18-34 over May '84 time period programming

CURRENTLY SOLD IN 65 MARKETS
177 HOURS AVAILABLE

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Source: NSI local market update May '85

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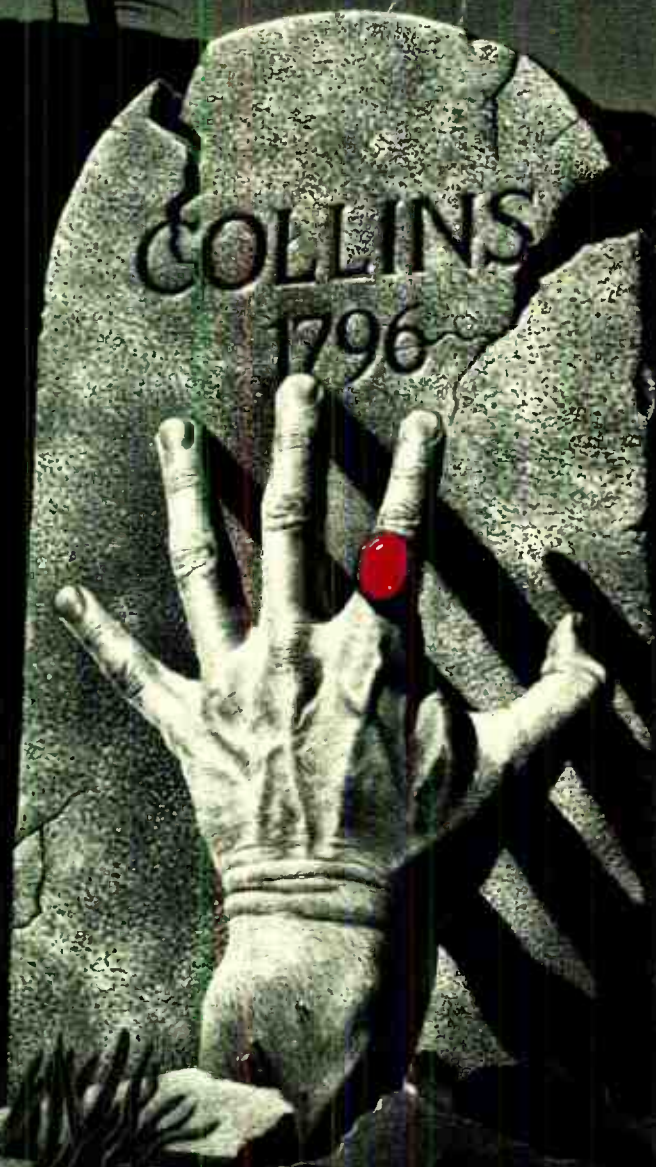


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Source: NTI/NAC Sept. 1966-April 1971



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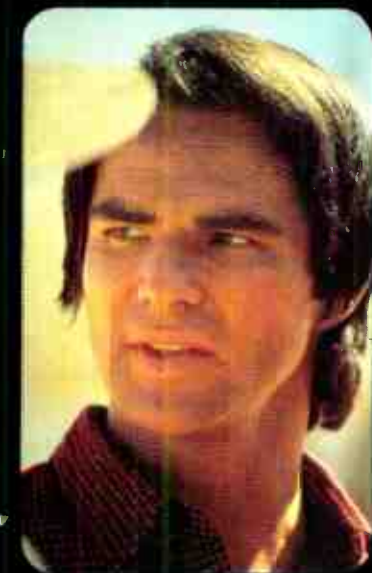
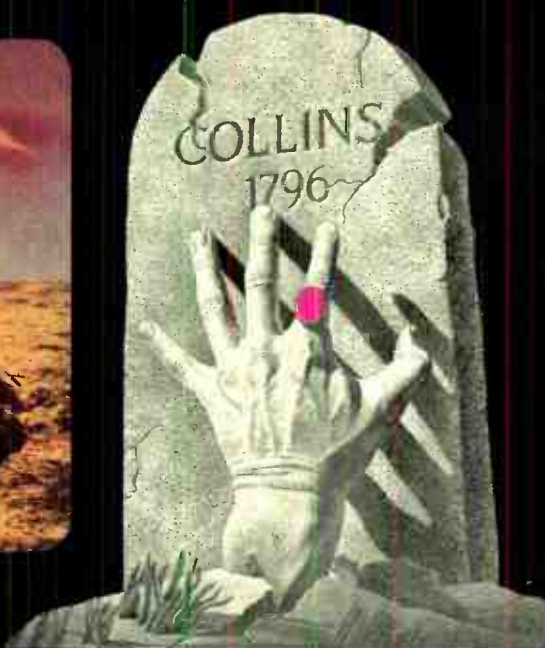
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...Catch the excitement of classic television

HOURS

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Combat	Man From Atlantis
The Fugitive	Mod Squad

HALF-HOURS

Annie Oakley	N.Y.P.D.
Buffalo Bill	One Step Beyond
Dark Shadows	Peoples Choice
The Doris Day Show	The Range Rider
Douglas Fairbanks Presents	The Rebel
The Mickey Rooney Show	That Girl
Wendy And Me	

CHILDREN

Casper The Friendly Ghost
George of the Jungle
Jackson Five
Jerry Lewis
King Kong
Lancelot Link-Secret Chimp
Milton The Monster
Professor Kitzel
Smokey The Bear

MINI-SERIES

Against The Wind
Holocaust

FEATURES

Prime I, Prime II, Prime III,
Prime IV

GAME SHOW/VARIETY SPECIALS

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Come Along
Wonders of the World
And Many, Many more...

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Television/Radio Age

January 13, 1986

Volume XXXIII, No. 14

NATPE PREVIEW

Record number of program entries includes broad range of product; cash-plus-barter on increase

In-home games, 'soft' kid fare top list 169

Proliferation of independent stations has stiffened competition for variety of feature film packages

It's seller's market for movies 176

JWT exec says web price hikes, strong programming have contributed to ad-supported growth

Barter: 'hybrid—not like network, spot' 180

Program director survey reveals feeling that product costs are rising faster than year ago

Syndie spending to rise 14.4% 182

From 5–10% major client national TV ad spending goes to syndicators; key attraction is lower CPM

Agencies look for new dayparts, demos 185

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	W18-49	W25-54		W18-49	W25-54
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SAN FRANCISCO	#2	#1	LOUISVILLE	#1	#1
BOSTON	#1	#2	DAYTON	#1	#1
WASHINGTON	#2	#2	LITTLE ROCK	#1	#1
DALLAS/FT. WORTH	#1	#1	SHREVEPORT	#1	#2
ATLANTA	#2	#2	MOBILE	#2	#1
TAMPA	#1	#1	JACKSONVILLE	#1	#1
MIAMI	#1	#1	ROANOKE	#1	#1
MINNEAPOLIS	#2	#2	PORTLAND, ME	#1	#2
ST. LOUIS	#2	#2	CHAMPAIGN	#1	#1
HARTFORD	#1	#1	LEXINGTON	#2	#1
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COLUMBUS, OH	#1	#1	FORT WAYNE	#1	#1
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Source: NSI Apollo, Nov. '85, Top 100 Markets

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WASHINGTON	Wheel of Fortune, Price Is Right	DAYTON	Price Is Right, Jeopardy
SEATTLE*	Newlywed Game	TULSA	Price Is Right
TAMPA	\$100,000 Pyramid, Sale of The Century	WEST PALM BEACH	Catch Phrase, Headline Chasers
MIAMI	Jeopardy, Price Is Right	MOBILE	Newlywed Game
MINNEAPOLIS	\$100,000 Pyramid	FRESNO	Newlywed Game
SACRAMENTO	Newlywed Game	JACKSONVILLE	\$100,000 Pyramid
INDIANAPOLIS	Price Is Right	SYRACUSE**	Wheel of Fortune
PORTLAND, OR	Price Is Right	ROANOKE	Wheel of Fortune, Price Is Right
SAN DIEGO	Headline Chasers	SOUTH BEND	Headline Chasers
ORLANDO	Price Is Right	TUCSON	\$100,000 Pyramid
KANSAS CITY	Price Is Right	EL PASO	Wheel of Fortune, Newlywed Game
CHARLOTTE	\$100,000 Pyramid		
NEW ORLEANS*	Newlywed Game		

Source: NSI Apollo, Nov '85, Top 100 Markets

*W25-54 **W18-49

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TONIGHT / THIS WEEK



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AND VIDEO PROGRAMMING

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PHENOMENAL**

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NEW STATION-SALES STANDARDS EVERYWHERE!**

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AND A GENTLEMAN,**
the highest-grossing love story
since "Gone With The Wind"*..

48 HRS.,
the action-comedy that made
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TEEN WOLF,
with one of today's hottest
new stars, Michael J. Fox ...

and 16 more first-class
features!

PLUS —

Preview II

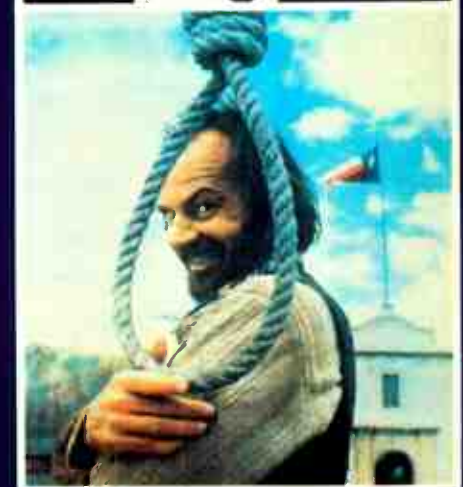
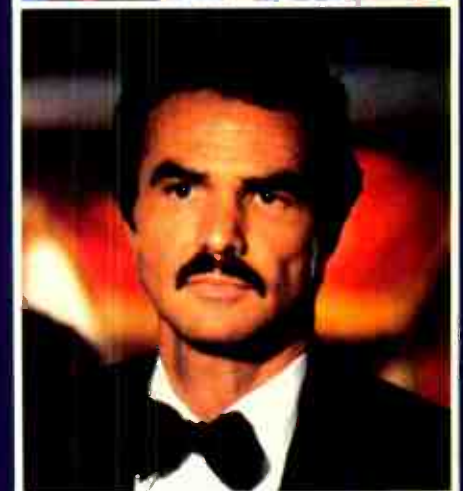
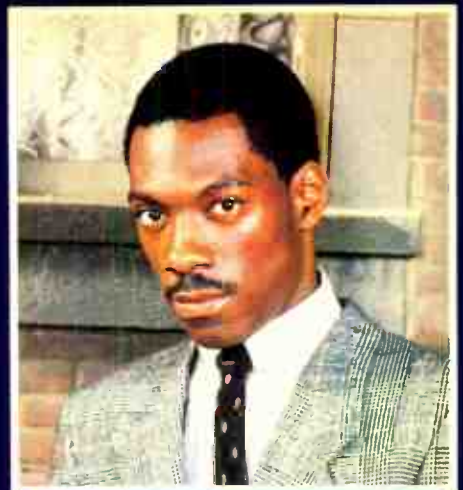
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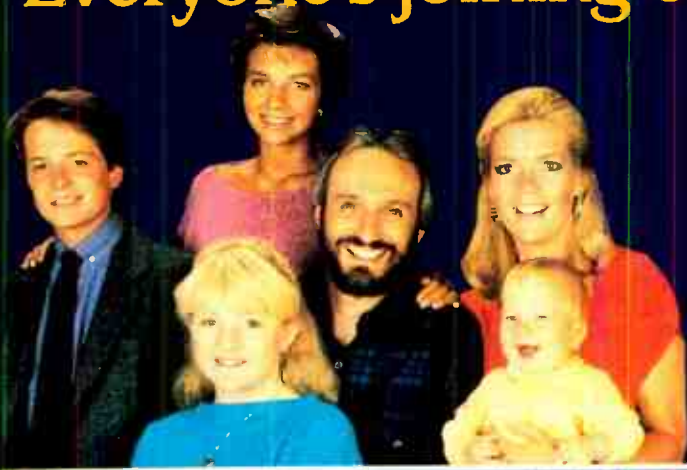
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FAMILY TIES

- #1 in its time period every week this season!*
- #2 of all network shows, season to date!*
- 126 markets already sold!

AVAILABLE FALL '87

Everyone's joining our Gang!



Cheers

- #1 in its time period every week vs. regular programming!*
- #3 of all network half-hours, season-to-date!*
- 122 markets already sold!

AVAILABLE FALL '87

Everyone's adopting our Big Winner!



WEBSTER

- #1 in its time period, season to date!*
- Now leading Knight Rider and Twilight Zone in every key Woman demo plus Teens & Kids!***
- 110 markets already sold!

AVAILABLE FALL '88

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*NTI: 9/22-12/15/85 **NTI 2nd NOV. '85 pocketpiece



DOMESTIC TELEVISION AND VIDEO PROGRAMMING

World Radio History



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STIBUSTERS

Publishers Letter

Wall Street lured to syndication by limited risk, expansion potential

Why are Wall Streeters looking at syndication aspects of the broadcast industry with renewed interest?

The answer is simple—money. Syndication, according to *Television/Radio Age* estimates is now a \$2.5 billion business. Here is the way it breaks out: Domestic, \$1.2 billion; barter, \$800 million; international, \$500 million. The distributors are racking up substantial revenues. For example, Warners set an all-time record for 1985 of \$365,255,000 for domestic and international sales. *Facts of Life*, the Embassy production has syndication commitments of \$140 million for the series. Columbia reported its Television Group earned \$14 million in operating profit last year. The Group was the largest contributor to the Entertainment Business Section's earnings. This does not include the Embassy acquisition.

What is attracting the financial community to syndication is its limited risk, potential for expansion and participation in ancillary activities.

The increase in spending in 1986, as is expected, will be chalked up by the independents. The TV/RADIO AGE study shows that the indies will spend an average this year of \$3,452,900 per station, an increase of 25.4 per cent. Affiliates on the other hand are projecting an increase of 5.2 per cent to \$947,000 from \$899,000. Of course, the averages are somewhat misleading since the larger expenditures are in the major markets. It is estimated, for example, that the New York stations, indies and affiliates, will spend over \$100 million on syndication programming next year.

Additional cash flow. The ancillary aspects of distribution are providing additional cash flow. International is booming. Cable is expanding and is supplying an additional window that is growing in importance. According to a TV/RADIO AGE survey of station management, in 1986 stations expect to increase syndicated programming expenditures by 14.4 per cent.

Movies, as they wind their way through the distribution patterns, are the long-time mainstay of syndication distribution.

As our story points out (see page 176) movie prices are up 10–15 per cent over last year. What station management is trying to figure out is the availability dates of the individual titles in the packages. But each transaction is different—if it is in an extremely salable package, the price will be high in the atmosphere of a seller's market. The ad hoc networks, an ingenious marketing approach for movie packages, are expanding with several new entries for fall.

One aspect of movie marketing is the recent application of overnight ratings. Previously, it was difficult to tell how a specific movie pulled in the ratings. Now it is possible in those markets with overnights to pinpoint the audience of an individual feature.

With all the developments in syndication, you can be sure the Wall Street analysts are looking carefully at the programming segments of the business and its financial impact on the publicly held companies.



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Letters

Continuous measurement

Regarding your coverage of Arbitron Radio's plan for continuous measurement of the top 75 markets (*Promotional plans upset by added radio books in 61 markets*, November 25), our company vigorously opposes that plan, which is clearly not in response to, or in the interests of, the very client stations Arbitron is supposed to serve.

We find abhorrent Arbitron's usual sales tactics of citing "support" for the plan but always demurring any specific illustrations, save for the agency community which is into the rating game at relatively nominal cost (an issue, by the way, which has seldom been addressed and is surprisingly little known!).

We have serious questions with respect to Arbitron's methodology and declining rates of return as well as with their inability to measure ours—and other marketplaces—with consistent sampling by *neighborhood* (or zip code). In today's competitive broadcast battlegrounds, it simply is

not enough to aim for *county* in-tab targets. There's a tremendous disparity in types of listeners within any given U.S. county, and that is accounting for a rating service we find less and less reliable but for which Arbitron wishes to charge us more and more.

We appreciate your publication's coverage of perhaps the most critical issue our industry faces today.

MICHAEL D. JORGENSON
President,
Sundance Broadcasting of Wisconsin,
Milwaukee

Female stereotypes

Regarding your *Sidelights* article on female stereotypes (November 11), I find it ironic that a doctor would make such illogical statements. Dr. Marion Weiss, who teaches a class called "The Images of Women in the Media," claims that women in motion pictures and television are often portrayed in a stereotypical and negative manner.

Agreed. However, I take exception to the fact that she finds a character like that portrayed by Jessica Lange in *Country* was . . . "more interested in saving the nuclear family than taking a gutsy stand against the government." I would counter that negative

interpretation with the concept that a woman who makes homemaking a career would naturally put her primary efforts towards maintaining the integrity of the family.

But perhaps the most unfortunate humorous statements Dr. Weiss made led her into her own trap. I quote, ". . . in movies—even the likes of *Places in the Heart*, *Country* and *Tootsie*, women ultimately need a man to save them." Three short paragraphs later, Dr. Weiss praises *St. Elsewhere* for showing that authoritative male characters are capable of doing foolish things: "I think that makes women's images more positive," she states. This very statement reinforces the idea that women (once again) are dependent on men.

Anyone's image, the one that counts, should be dependent on their basic humanity and their positive contributions—no matter how small—to the family of man. No one's image, positive or negative, should be a reflection of their sexual organs. I submit this is only fair.

MANDY VENTO
Broadcast supervisor,
Della Femina, Travisano
and Partners, Los Angeles

(continued on page 48)

PRIVATE BENJAMIN IS A S*M*A*S*H

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Independent TV

I've just finished reading with interest your November 11 article regarding the independent menu in daytime (*First-run animation dominates indie TV menu in daytime*).

However, I must register my annoyance with this statement from Dean McCarthy, vice president of Harrington, Richter & Parsons: "My judgment from the very beginning on In-day was that audiences don't look for that kind of programming on indies." This statement shows his lack of understanding of what independent TV really is.

If you follow his line of thinking you must first assume that the audience cares and or knows whether a show is being run on an indie or affiliate. Secondly, the audience must say to themselves "let's get downscale and stupid," or "let's have a prefrontal lobotomy so we can watch an independent." Imagine their horror, after their lobotomies, to find fresh first-run programming instead of an old movie or sitcom.

Audiences make judgments on programs; not whether the station is (network) dependent or independent!

BRANDT A. MINNICK
*Regional sales manager,
WNUV-TV, Baltimore*

Tv reps

Just wanted to commend you for the excellent *Publisher's Letter* in the October 14 issue on the value of the television representatives ("TV station owners don't always appreciate value of their reps.").

JAMES R. KELLY
*Senior vice president/
director of client services,
Blair Television,
New York*

This is a letter to say how much I enjoyed and respected what you stated in your *Publisher's Letter* in the October 14th issue of your fine trade publication.

Being out of the rep business, I still keep close enough to the industry with my consulting activities to know the importance of what you promulgated.

HAM ANDON
*Ham Andon Associates,
Westhampton Beach, N.Y.*

My experience in broadcast sales has been gained over the last 30 years in network, national representative and local station television time sales and

sales management positions. My career has been affected directly by two rep mergers, two station sales, one FCC decision and the demise of Avery-Knodel.

Regarding your *Publisher's Letter* of October 14, I agree with you that the reps have been the vanguard of our business and that the stations are the focal point of our industry. I do not agree that stations should turn over to their reps the adjacent larger (or smaller) market territories or that stations need to be more supportive of their rep organizations. You seem to have the tail wagging the dog. You seem to be a spokesman for the national reps.

In light of the current upheaval in the rep field plus the changing ownership patterns, I believe I understand why. But a more in-depth study of the data you cite might bring you to my point of view.

You use the FCC revenue figures to highlight the value of national sales reps. But I believe those figures include station controlled regional business. The figure was listed as national/regional. Our locally controlled regional sales have been running at better than 35 per cent of total national/regional sales. Could you analyze your *TV Business Barometer* to project the average percentages for all markets by these sub-categories?

Stations have spent many years in the development of their regional territories. The clients prefer one-on-one direct relationship with the professional local salesperson. This year was the first time in our rep negotiations that the reps used the regional business as a prerequisite for representation.

Why? I believe the reason for this stems from the development of the regional buying system by national agencies. The national reps were forced to expand their regional operations. These operations are expensive. The cost created the need to expand the regional office territory into adjacent smaller regional markets.

A second reason is the consolidation of the rep firms. It has meant that rep firms who used to turn down medium and small markets are now developing units to sell these markets. The rep sales personnel are just like the Hanover Trust Co. employees who were used to working on large accounts and resented having to work on the myriad small accounts acquired through the merger with Manufacturing Trust Co. When you have been representing Dallas, who wants Podunk? Find a better way.

You state that there are 3,000 national reps selling for 15 national rep firms. It would be interesting to see

how those numbers break down by market. Then break them down by team. What is the station ratio per salesperson per market? I contend that the team system degenerates as the market size decreases. There are many regional markets that have no rep offices.

Who is better equipped to handle those markets? Is it the national rep from an adjacent or nearly adjacent larger market or the local station rep? The idea of the team concept is to create more nearly the one-on-one sales situation. The local salesperson already enjoys that advantage.

Consider the comfort zone relationship that is established between buyer and seller. If the equation is changed, that zone can be fractured. And that has happened where national agencies have put buyers with skills honed in New York into regional markets. The same thing happens when a similar change occurs on the sales side of the equation. There is a lot more to local and regional sales than CPPs and CPMS.

At the recent TvB meetings, the strength of local and the softness of national sales were documented. The networks, the agencies, the national reps and the barter syndicators work in a commodities market. They no longer sell time, but sell a myriad number of audience impressions based on sophisticated messages of data from multiple sources. The market is a bazaar. There can be as many prices for a spot as there are permutations of the audience data. The success of the buyer is measured in the achievement of planner goals. On the other hand, local survives because its Number 1 measurement of success is the cash register.

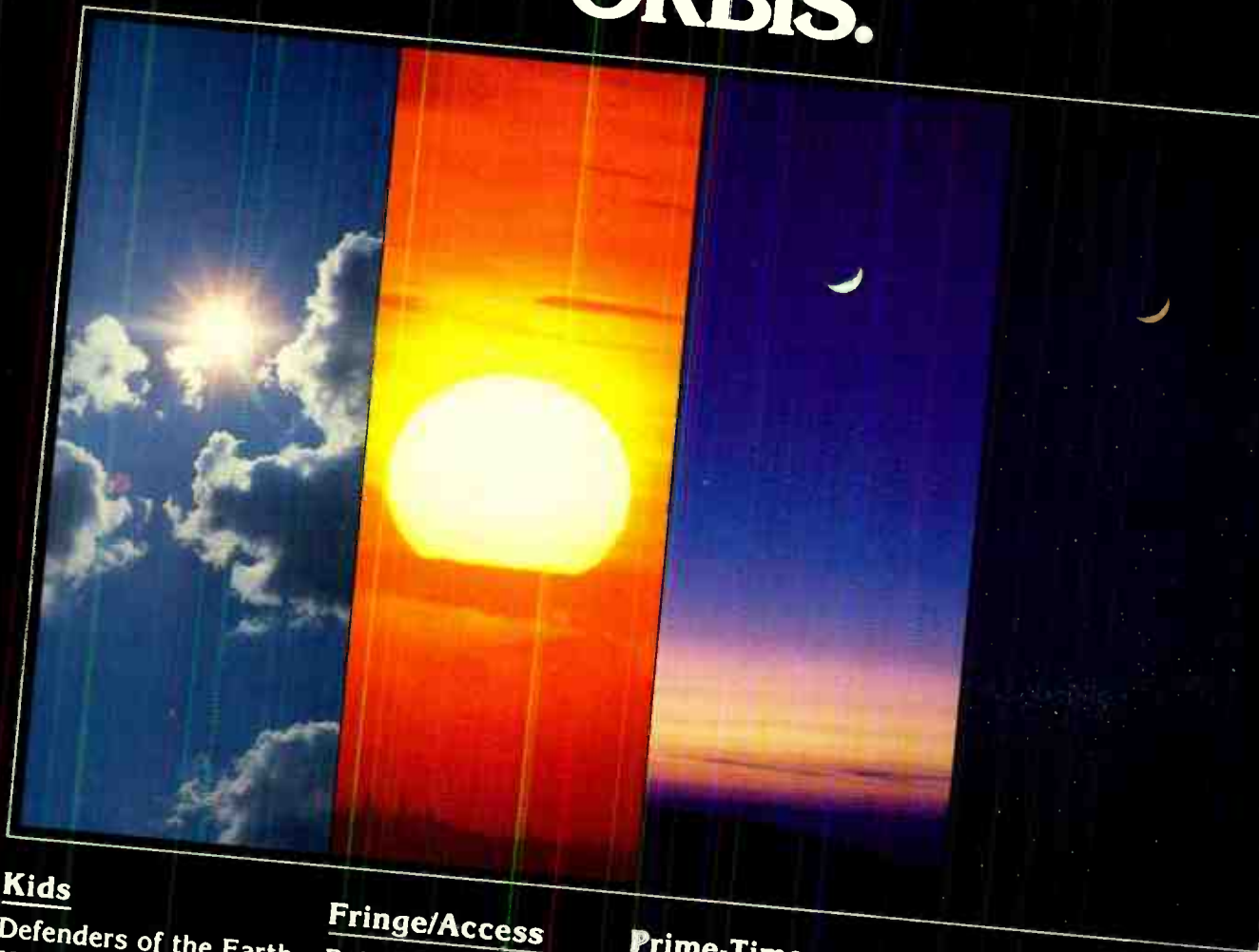
Migratory birds know enough to change the flight leader often in order to fly further and faster and more efficiently. The owners and managers of stations need to examine their vanguard. Is it time to move local into the lead? How do we improve our efficiency? The owners and managers must seek ways to make all the sellers pull together.

We are not Pogos. The enemy is not us, (or are we)? It is other media. All of us need to figure out how to combine our efforts now, for the good of the corporate body.

What all of this boils down to, to paraphrase your article, is individuals should be not only concerned, but supportive of their associates. With the proper direction, the stations, the representatives and the entire industry will benefit.

NAME WITHHELD BY REQUEST
(The writer is general sales manager of a medium-sized market affiliate).

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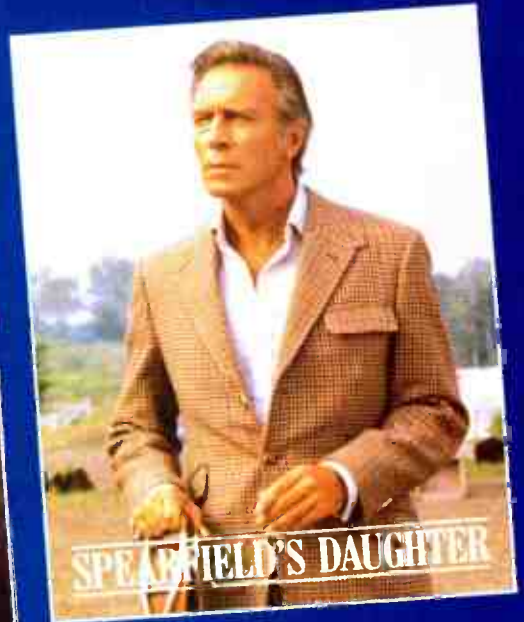
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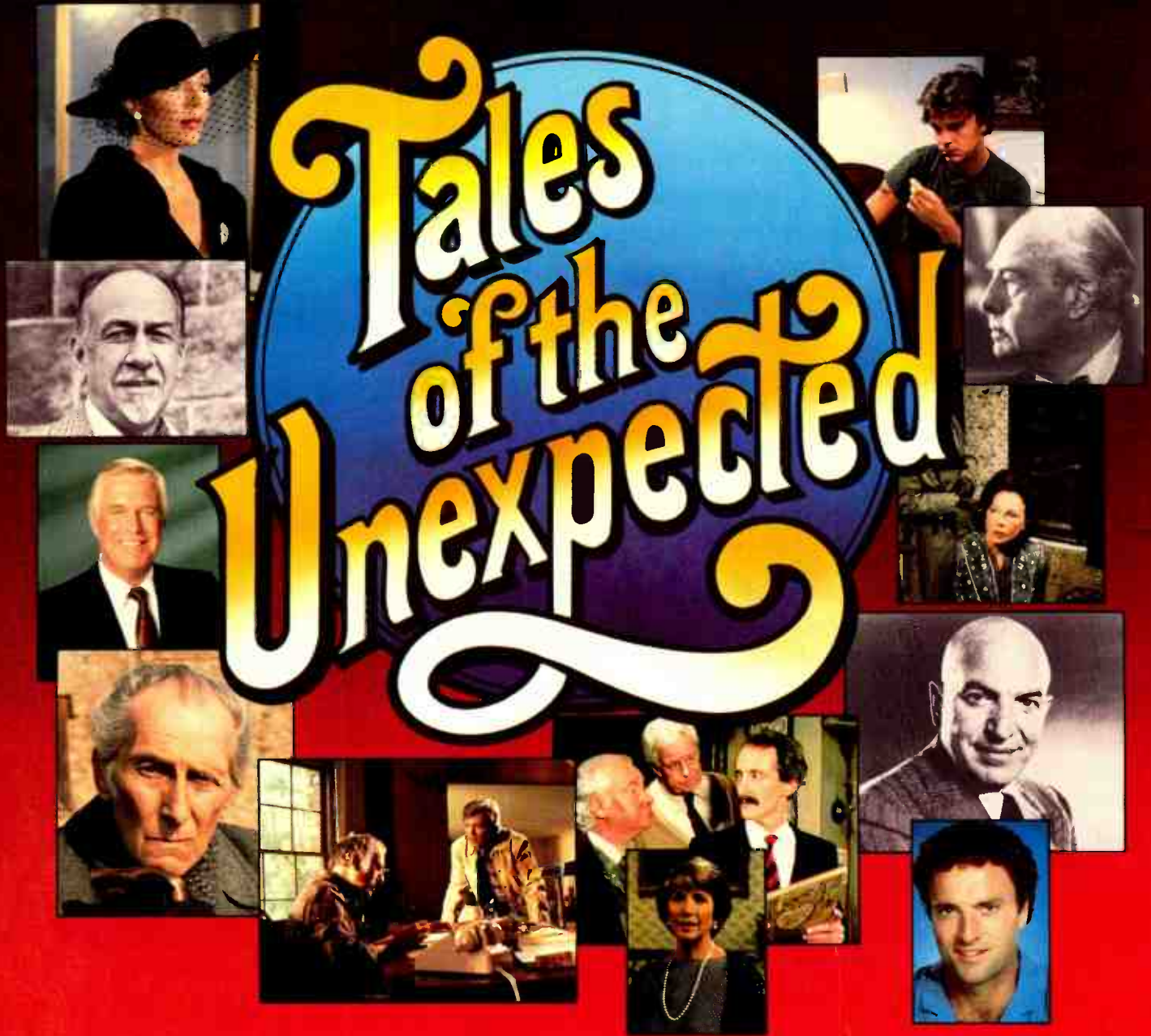
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Sidelights

Rivalry put on ice

Five TV stations in the Minneapolis-St. Paul market put their competitive spirit aside recently to jointly produce a promotional announcement to support the funding of what is expected to be the largest ice palace ever built. The 15-story ice palace on Lake Phalen will be built to commemorate the 100th anniversary of the St. Paul Winter Carnival January 22 through February 9.

Spearheading the project is WUSA(TV), which guaranteed \$50,000 to pay the insurance premium needed to continue construction of the ice palace. Funding comes from the public sale of ice block certificates, available at local convenience stores and from service organizations like the Boy Scouts.

The other four stations cooperating on the PSA are KITN-TV, WCCO-TV, KMSP-TV and KSTP-TV. WUSA president Joe Franzgrote says, "Our station has strongly supported this community project from the start. The ice palace promises to bring substantial tourism revenue and national attention to the Twin Cities." Franzgrote is a board

member of the Winter Carnival Association.



A scale model of the 1986 St. Paul Winter Carnival ice palace is viewed by, l. to r., WUSA anchor Paul Magers, KITN-TV general manager Bob Franzen, WCCO-TV anchor Don Shelby, KMSP-TV anchor Heather Harden and KSTP-TV anchor Bob Vernon.

From campus to tavern

When coverage of Sooner football games was added to student-operated University of Oklahoma Cable Television's programming lineup, local taverns were quick to pick it up for big-

screen showing. This coverage was added when Jerry White, former television news producer, joined the faculty last September as an assistant professor in the H. H. Herbert School of Journalism and Mass Communication.

The football games are taped with complete play-by-play coverage and edited for broadcast later, White says. Time-outs are edited out of the program.

This innovation, suggested by senior Pat Frizzell, has been extremely popular, says White. Adds Frizzell, "We go whistle to whistle, rather than show the entire game. Most people just want to see the plays."

Students also do half-hour news, feature and sports programs on a weekly rotation basis, all focusing on campus activities. "We're really much more hands-on oriented, as opposed to theory-oriented," says White. "Students wanting to get into broadcast journalism need practical experience to get into the work world."

Station owner sounds off

The annual TV/RADIO AGE TV station manager survey, published in the January 6 issue, included questions on such subjects as barter syndication, the ef-

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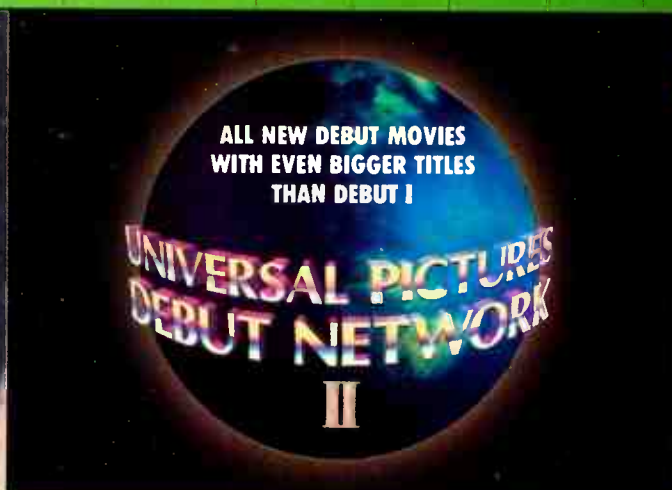
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The One To Be

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3rd BIG YEAR



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The One To Be

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- The Name Of The Game
- Mickey Spillane's Mike Hammer
- Boris Karloff Presents Thriller and Dead End Kids Movies

Sidelights *(continued)*

fect of libel suits on investigative reporting and the trend in TV takeovers, mergers and buyouts. Managers were invited to comment at length on any of the questions, and one respondent provided such a comprehensive perspective on three questions that it was decided to print his comments in full.

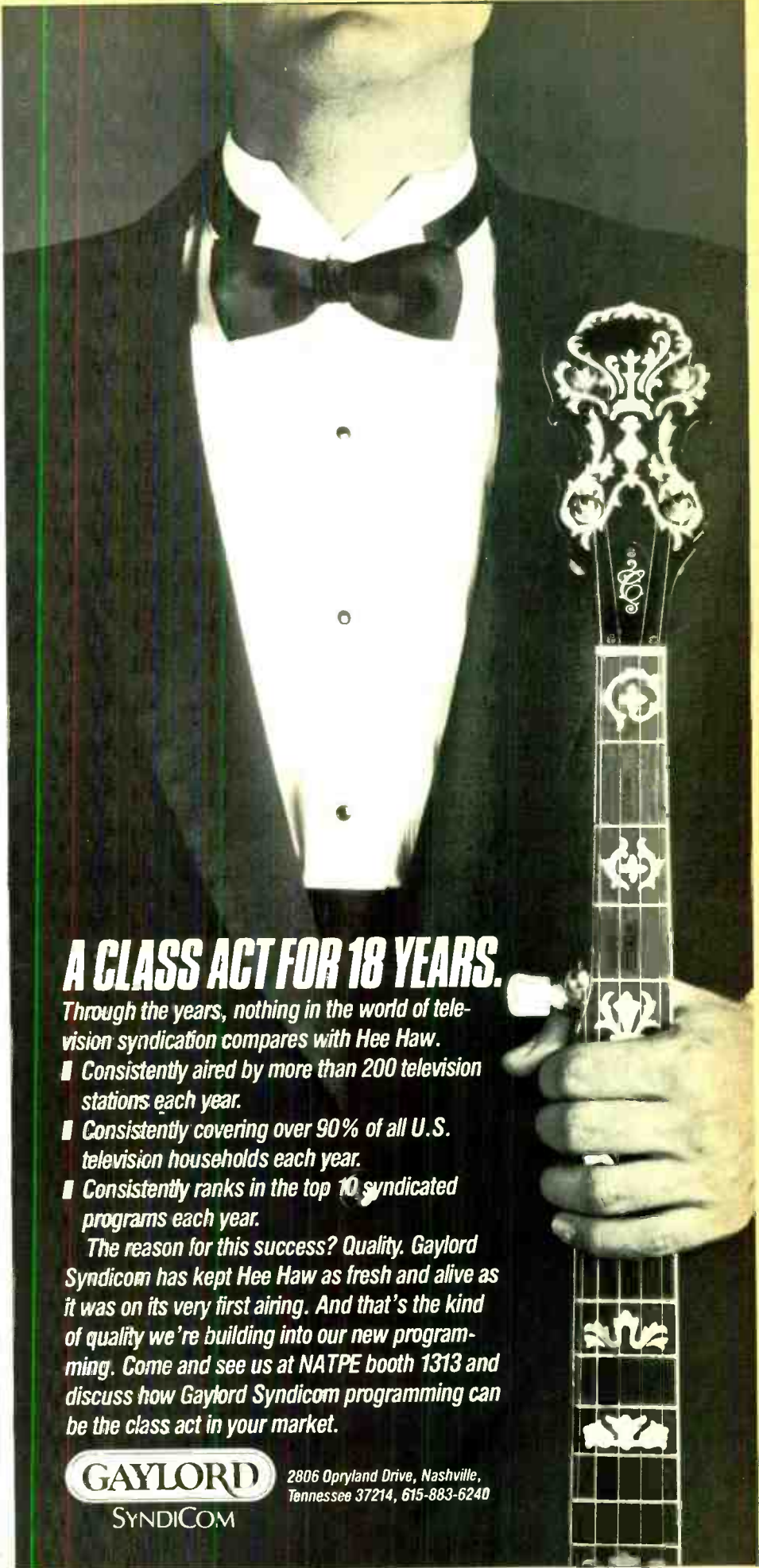
The following commentary comes from Thomas Scanlon, president and general manager of WKFT(TV) Fayetteville, N.C.:

"Thanks for the chance to offer a few extra comments. I formed a group and bought WKFT, which had been a 'non-ADI' station since its start in June, 1981. We took it over last July, and are in the process of building a 2,000 foot tower and going 5 million watts. We will then serve a greater portion of the major ADI, Raleigh-Durham.

Barter hypocrites. "On barter: The sides are definitely divided, and I'm bothered because those same managers that gripe about barter, also take plenty of it on their stations! Barter isn't all bad, nor is it a method of getting good programming for no fee; rather, it is a function of supply and demand. The demand for spot business is not at sufficiently high enough a level to make barter a bad choice for most broadcasters. And for me, with a new station and a relatively high available inventory, barter is a good way to obtain decent programming at fair costs, especially since the prices in Raleigh-Durham are much higher than we've been paying for product in Fayetteville. We're taking *Falcon Crest*, as well as *Ghostbusters* along with several other barter properties for Raleigh-Durham-Fayetteville beginning fall, 1986. When we become nearly sold out, perhaps barter won't be so attractive.

"On libel: We have done a newscast twice daily in Fayetteville since we began operation in 1981. We will continue to do news in Raleigh-Durham, which is a big step for an independent, but only two of the four stations presently in the market do news. We're wary of what we say on the air, but don't hesitate to cover "hot" stories. In 1982 we broke a major story about a local auto dealer that was ultimately convicted of a crime involving customer overcharges, and he subsequently lost the franchise and the dealership. We took a chance but made sure the facts were correct first. I think responsible broadcasting carries with it a need for responsible journalism, and that means being careful but not turning away from investigative kinds of stories altogether.

(continued on page 66)



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Through the years, nothing in the world of television syndication compares with Hee Haw.

- *Consistently aired by more than 200 television stations each year.*
- *Consistently covering over 90% of all U.S. television households each year.*
- *Consistently ranks in the top 10 syndicated programs each year.*

The reason for this success? Quality. Gaylord Syndicom has kept Hee Haw as fresh and alive as it was on its very first airing. And that's the kind of quality we're building into our new programming. Come and see us at NATPE booth 1313 and discuss how Gaylord Syndicom programming can be the class act in your market.

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Celeb



ratings!

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AN OVERNIGHT SENSATION!

			RTG/SH	YEAR-AGO RTG/SH
NEW YORK	WNEW-TV	SAT — 6:00 PM	12/26	8/17
LOS ANGELES	KTLA	FRI — 7:30 PM	7/11	5/9
CHICAGO	WFLD-TV	SAT — 5:00 PM	11/23	9/18
PHILADELPHIA	WTAF-TV	SAT — 7:00 PM	10/20	8/15
SAN FRANCISCO	KBHK	SAT — 4:30 PM	5/13	4/11
BOSTON	WLVI-TV	SAT — 7:00 PM	5/8	3/5
DETROIT	WKBD-TV	SAT — 11:00 PM	6/9	3/5
WASHINGTON	WDCA-TV	SAT — 6:30 PM	7/15	5/11
DALLAS	KTVT	SAT — 4:30 PM	6/15	6/13
HOUSTON	KHTV	FRI — 4:00 PM	3/8	1/4
MIAMI	WTVJ	SAT — 7:30 PM	8/14	6/14
11 MARKET AVERAGE.....			7/15	5/11

Source: Nielsen, weekend of 11/23,85 versus November 1984 time period.

RENEWALS AVAILABLE NOW!



in association with LBS Communications, Inc.

Sidelights (continued)

"On ownership changes: I built WBKB-TV in Alpena, Mich., in 1974 the old fashioned way: with local stockholders and a big bank loan. I never would have been able to take on such a multi-million dollar effort as buying WKFT and making a multi-million dollar facility improvement had it not been for the emergence of leveraged buyouts, limited partnerships and more understanding by banks of the upward potential for generating cash

that well run stations in growth markets have. So, for me, the present regulatory and financial climate is good. The downside is that many attractive properties are simply bringing more money than makes sense, thereby keeping some players out. However, nothing's wrong with good, healthy competition! Thanks for the opportunity to 'sound off!'"

Off-cable fare

In the midst of the seeming cornucopia of programming on display at NATPE

will be a small group who may feel like visitors from another planet. This contingent is made up of major cable networks, virtually all of whom are sending representatives to New Orleans.

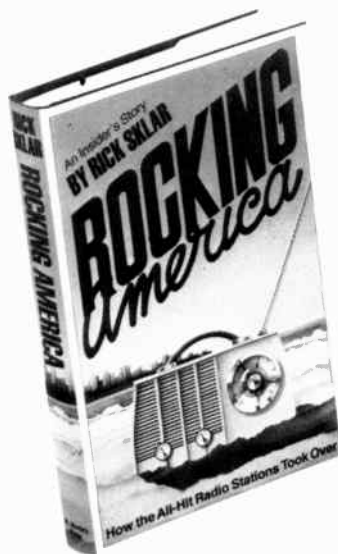
While one of the cable webs' purposes in attending NATPE is to shop for programming, another aim is to sell original cable product into the television syndication market.

USA sitcom. One of the more significant examples of cable programming that could be destined for syndication is *Check It Out*, half-hour sitcom starring Don Adams, which is a joint venture of the USA Network, CTV Network in Canada, Program Syndication Services, Inc. and Taffner & Associates Productions Limited.

USA has exclusive rights to air the first 22 episodes over 24 weeks (two shows will be repeated). Once the program has finished its exclusive run on USA, the first 22 episodes will begin a 52-week run in syndication.

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—Michael L. Eskridge
V.P. RCA Home Info. Systems

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Rick Sklar is a radio and music video program consultant and was formally a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation."

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"Check It Out," starring Don Adams, is a good example of original cable programming destined for syndication.

At Showtime, whose *Bizarre* is already in syndication from Viacom, Allen Sabinson, senior vice president, original programming, acknowledges that Paramount is seeking a syndication deal for *Brothers*, the pay-cable web's first-run sitcom. When Showtime commissioned the series, says Sabinson, it committed to 65 episodes. "Paramount knew they had a show that was syndicat-able from day one," he adds.

In November, HBO announced a deal with Orbis Communications for the syndication of a package of HBO Premiere Films (see article on movies, page 176). Orbis is distributing the

(continued on page 74)

VOLUME 26

WARNER BROS. TELEVISION DISTRIBUTION
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SHOWCASE 11



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It pays to watch!

Where your viewers at home compete for a share of \$250,000 each week!

Banko is the half-hour strip game show that's ideal any time of the day or night!

It's an exciting word-association game based on Bingo. Contestants in the studio try to find the connection between a list of common words.

The prizes our studio contestants win are the keys to an exciting game your viewers can play at home. And home players compete for real big-money stakes—over a million dollars in cash each month!

Banko is fun to watch. And it's the show that pays to watch. Your viewers will find it exciting to play along at home—every day, right through the important bonus round at the end of each show.

Banko is backed by millions and millions of free playing cards distributed locally throughout the United States each week. It's from the successful game show producers Barry & Enright, in association with Twentieth Century Fox Television. And it's hosted by Wink Martindale, one of America's favorite television personalities.



Actual game cards may differ from those shown. Home playing cards may not be available in some areas.

BANKO!

**It pays to buy it
because
it pays to watch it**



Banko is a Barry & Enright and World Telemark of America Inc. Production in association with Twentieth Century Fox Television.
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ITC ENTERTAINMENT MEMO

to: All TV Stations
from: Joe Ceslik
subject: Accelerated Release
Of Motion Pictures

January 2, 1986

In response to station demand, ITC is rapidly advancing its release of top motion pictures for syndication sale.

Only last September, ITC released ENTERTAINMENT VOLUME FIVE and it is already sold in 48 markets. (See facing page.)

In March 1986, ITC will release ENTERTAINMENT VOLUME SIX.

ENTERTAINMENT VOLUME SEVEN will soon follow.

Every feature film in each group is carefully selected for its wide audience appeal.

We now have a continuous flow of exciting motion pictures for TV stations as a result of our increased production and acquisition program.

When your TV station needs great motion pictures, be sure to contact ITC ENTERTAINMENT.



A handwritten signature in red ink that reads "Joe".

Joseph Ceslik,
Executive Vice President and
General Sales Manager



ENTERTAINMENT

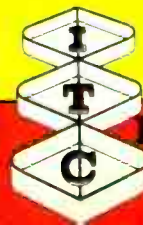
VOLUME FIVE

**16 Outstanding Motion Pictures
Already Sold in 48 Markets!**

MARKET	STATION	MARKET	STATION
New York	WNEW-TV	Hartford/New Haven/ Waterbury	WTXX-TV
Los Angeles	KTTV	Portland, Ore.	KPDX
Philadelphia	WPHL-TV	Orlando/Daytona Beach/ Melbourne	WMOD-TV
San Jose/San Francisco	KICU-TV	Greensboro/High Point/ Winston-Salem	WFMY-TV
Boston	WLVI-TV	West Palm Beach/ Palm Beach	WPEC
Dallas/Fort Worth	KTVT	Albuquerque	KGSW-TV
Washington, D.C.	WTTG	Tucson	KMSB-TV
Houston	KHTV	Sioux Falls/Mitchell	KELO-TV
Cleveland	WUAB-TV	Las Vegas/Henderson	KVVU-TV
Seattle/Tacoma	KSTW-TV	Fargo	KVRR-TV
Miami	WDZL	Amarillo	KVII-TV
Minneapolis/St. Paul	KSTP-TV		
Tampa/St. Petersburg	WFTS-TV		
Denver	KDVR-TV		
Sacramento/Stockton	KTXL		
Phoenix	KPHO-TV		

and many more!

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NATPE '86
Booth 563
New Orleans Convention Center



ENTERTAINMENT

Sidelights (continued)

films under the title, "Orbis Premiere Movies," consisting of five titles: *Gulag, Forbidden, The Glitterdome, Finnegan Begin Again* and *Fortress*.

First-hand experience. Madeline Amgott, producer of *Good Housekeeping: A Better Way*, has first-hand experience with a cable show that has gone broadcast. The show, a King Features Entertainment product, first appeared on the Lifetime cable network three years ago (Hearst, King Features' parent, owns a third of Lifetime).



Paramount is moving its Showtime sitcom, "Brothers" into the syndication market.

Recently, Amgott says, King Features and the program's sponsor, Procter & Gamble, decided to test the broadcast syndication market and, says Amgott, "They found they could sell it."

Today, the show airs on broadcast syndication as well as on Lifetime. "We're now in 45 per cent of the country," says Amgott. "We love the fact that we're in syndication. People are talking about us."

Baruch elected

Ralph Baruch, chairman of the board of Viacom International, has been elected president of the International Council of the National Academy of Television Arts and Sciences, which oversees the International Emmy Awards. Baruch will serve a two-year term, succeeding Mark H. Cohen, executive vice president of the ABC Broadcast Group.



Viacom's Ralph Baruch is the new president of the International Council of the National Academy of Television Arts and Sciences.

Others elected to two-year terms were: RAI Corp. president Renato Pachetti as chairman; D.L. Taffner Ltd. president Donald Taffner as vice chairman for USA interests; Sveriges Television president Sam Nilsson as vice chairman representing foreign broadcasters; Viacom executive vice president Kenneth Gorman as treasurer; and CBS Broadcast Group vice president and assistant to executive vice president George Dessart as secretary.

Satellite summitry

Phil Donahue poses a question to a citizen of Leningrad via satellite during "A Citizen's Summit," teleconference linking the studios of KING-TV Seattle-Tacoma with that city. The resulting program, already aired by the Seattle station and its sister stations in Portland and Boise and subsequently aired in a 90-minute version in the Soviet Union, has gone into U.S. syndication in one-hour and two-hour versions, with close to 100 stations picking it up so far.



Donahue in action

Over 150 average citizens in Leningrad and Seattle posed questions to one another in the satellite conference. The

project was a joint production of KING-TV, The Documentary Guild of Massachusetts and Soviet Television in cooperation with Multimedia Entertainment, which is syndicating the program.

Tv literature award

Alvin H. Marill, executive editor, press information, CBS Entertainment, has been given the literature award of the International Television Movie Festival for his book, *Movies Made for Television, 1964-1984*. He was also named a charter member of the festival's Television Movie Hall of Fame, along with Mickey Rooney, for his *Bill and Bill: On His Own*, and Clayton Moore, who portrayed the Lone Ranger.

Marill, who before joining CBS Entertainment was television editor of *Films in Review* magazine, is the author of *The Films of Anthony Quinn*, *Robert Mitchum on the Screen* and *Samuel Goldwyn Presents*.

Storer retirement

With Storer Communications' merger into a new company formed by Kohlberg Kravis Roberts & Co. now complete, Peter Storer has retired as chairman of the board and chief executive officer of Storer and its affiliated companies SCI Holdings, Inc. and Scipso, Inc. He had been with the Storer companies, founded by his father George B., for 40 years and had been chairman and CEO since 1979.

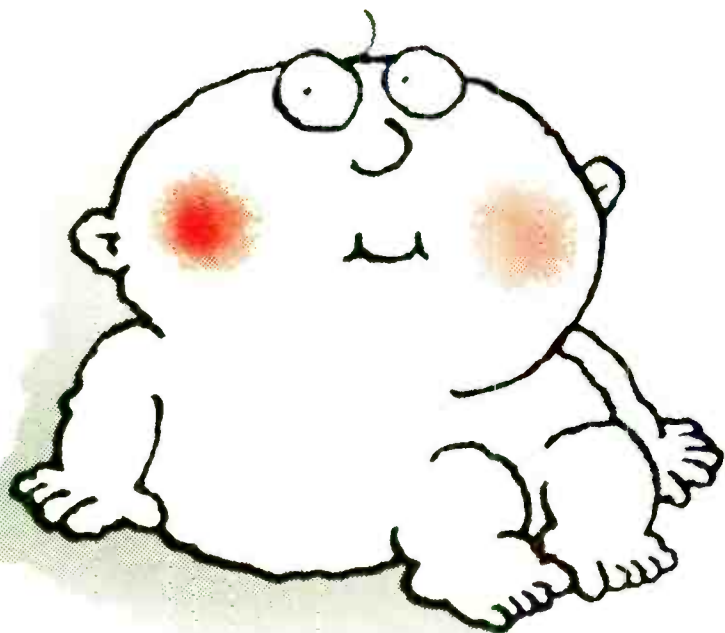
Terry Lee, named as Storer's replacement, is a 28-year veteran of the organization who has been president and chief operating officer of the three companies since 1980. Although Storer has officially given to his two positions at the company, he is staying active for "at least a few more weeks" to wind up several special projects including a revision of the corporation's retirement and benefits program. Then he plans to build a new home in Saratoga, Wyo., and to pursue personal interests in Wyoming and Florida.

Storer's career with the Miami-based media company began at that city's WGBS in 1946. He later managed WSPD-TV Toledo and was the first president of Storer Television Sales, which he organized. Other positions included stints as executive vice president, president and vice chairman of the corporation.

Lee, who has served Storer in such positions as president of the Television Division, and executive vice president, presided over the company's entrance into cable TV in 1963.

(continued on page 80)

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ORDER YOUR ADVANCE VIDEO-
TAPE OF "WHERE DID I COME FROM?"
THE HUMOROUS TALE OF THE FACTS OF LIFE
FOR EMBARRASSED PARENTS, AND THEIR INQUI-
SITIVE CHILDREN—AVAILABLE TO NATPE DELEGATES
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Q.E.D.— A six-hour adventure series starring Academy Award nominee Sam Waterston as the brilliant but slightly outlandish scientist, Quentin E. Deverill.

To Win At All Costs—

Christopher Reeve narrates this 48 minute history of the men, money and machines involved in winning the America's Cup yacht races. The heated competition will begin again this fall and run through January 1987.

Circuit— The sixty-minute white-knuckler that puts you in the driver's seat to experience the thrill and relentless excitement of professional auto racing.

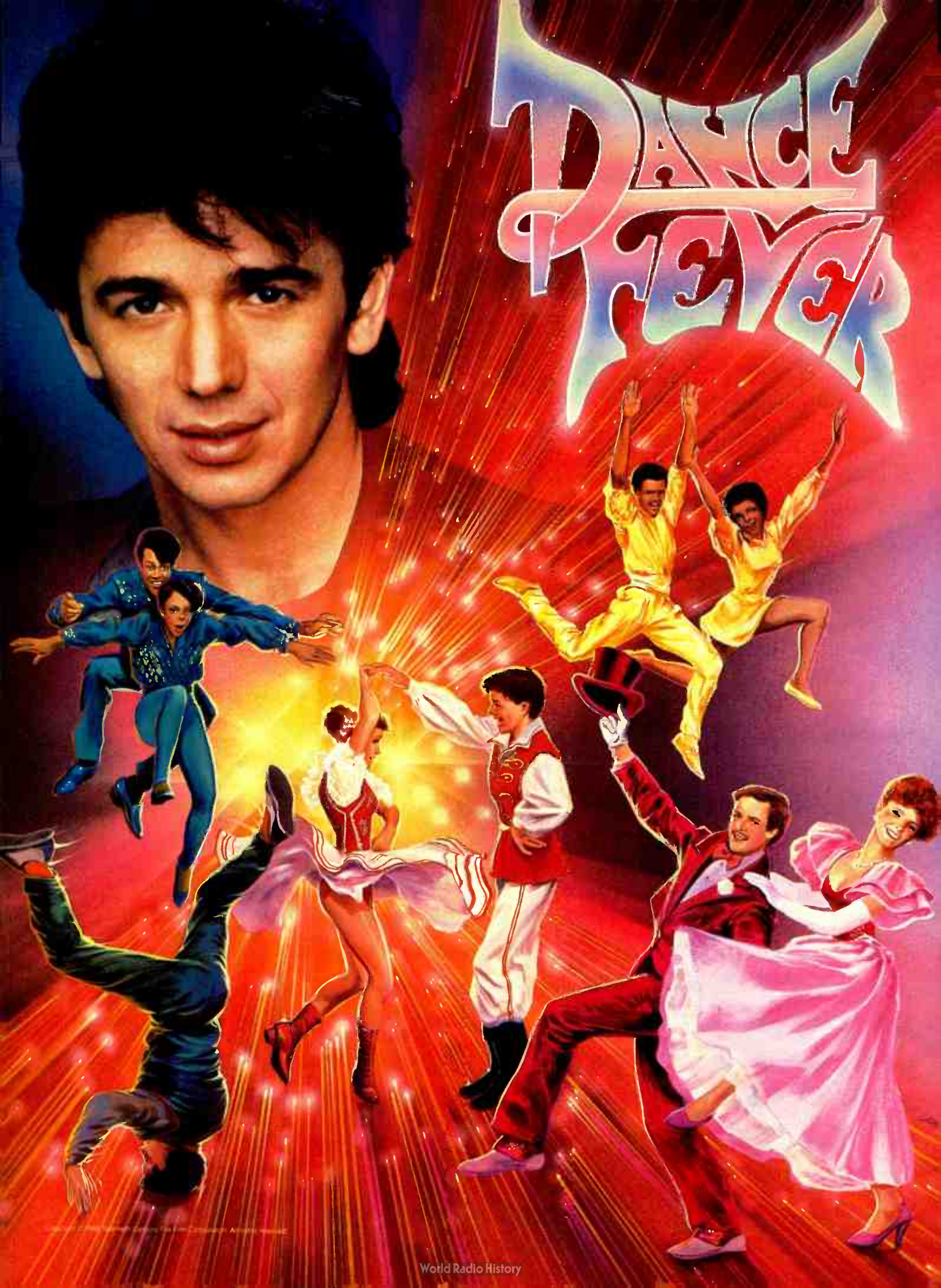
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World Radio History

DANCE FEVER



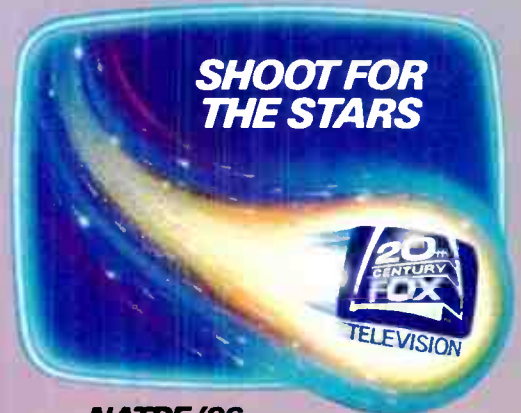
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Chicago	WBBM	Norfolk, VA	WTVZ	Peoria, IL	WEEK
Philadelphia	WCAU	Charleston-Huntington, WV	WVAH	Fargo, ND	KVRR
San Francisco	KTVU	Wilkes Barre-Scranton	WNEP	Lansing, MI	WSYM
Boston	WLVI	Dayton	WRGT	Augusta, GA	WJBF
Detroit	WDIV	Albany, NY	WRGB	El Paso, TX	KTSM
Washington, D.C.	WDVM	Greensboro, NC	WXII	Charleston, SC	WCSC
Dallas-Ft. Worth	KDFI	Tulsa	KOKI	Lafayette, LA	KADN
Cleveland	WOIO	Shreveport	KMSS	Ft. Myers, FL	WFTX
Houston	KTXH	Richmond, VA	WWTB	Savannah, GA	WSAV
Pittsburgh	WPXI	Flint-Saginaw	WEYI	Montgomery, AL	WCOV
Miami	WCIX	Little Rock	KTHV	Monroe-El Dorado	KNOE
Minneapolis-St. Paul	WCCO	Wichita, KS	KSAS	Columbus, GA	WRBL
Atlanta	WSB	Mobile	WALA	Amarillo, TX	KVII
Seattle-Tacoma	KCPQ	Albuquerque, NM	KGGM	Harlingen-Weslaco, TX	KGBT
Tampa-St. Petersburg	WTOG	Fresno, CA	KAIL	Wilmington, NC	WECT
St. Louis	KMOX	West Palm Beach	WPEC	Erie, PA	WJET
Denver	KUSA	Jacksonville	WJXT	Lubbock, TX	KAMC
Sacramento-Stockton	KOVR	Green Bay, WI	WGBA	Macon, GA	WMGT
Baltimore	WBFF	Rochester, NY	WUHF	Odessa-Midland, TX	KOSA
Indianapolis	WTHR	Omaha	KMTV	Albany, GA	WTSG
Hartford-New Haven	WTIC	Spokane	KSKN	Florence, SC	WPDE
Phoenix	KTSP	Portland-Poland Spring	WMTW	Billings, MT	KTVQ
San Diego	KTTY	Davenport-Moline	KLJB	Greenwood-Greenville, MS	WXVT
Nashville	WCAY	Cedar Rapids, IA	KWWL	Meridian, MS	WLBM
Milwaukee	WVTV	Paducah-Cape Girardeau	KFVS	Casper, WY	KXWY
Orlando-Daytona Beach	WESH	Lexington	WDKY	Ottumwa, IA	KTVO
New Orleans	WGNO	Austin	KTBC	Jackson, TN	WBBJ
Charlotte	WBTV	Johnstown-Altoona	WFAT	San Angelo, TX	KIDY
Buffalo	WIVB	Chattanooga	WDSI	Oxnard-Ventura, CA	KTIE
Greenville-Spartanburg	WYFF	Jackson, MS	WAPT	Flagstaff, AZ	KNAZ
Columbus, OH	WTTE	South Bend-Elkhart	WSJV	Colby, KS	KLBY
Oklahoma City	KOCO	Tri-Cities	WKPT	Concord, NH	WNHT
Raleigh-Durham	WLFL	Springfield, MO	KSPR		
Salt Lake City	KOOG	Tucson	KDTU		
Grand Rapids-Kalamazoo	WUHQ	Baton Rouge	WBRZ		
Memphis	WPTY	Huntsville, AL	WZDX		
Louisville	WAVE	Columbia, SC	WOLO		
Providence	WLNE	Greenville-New Berr, NC	WCTI		

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we swept America
off its feet!*

DANCE FEVER HOST ADRIAN ZMED

Stepping out into Year 9



NATPE '86



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SFM Entertainment, long recognized as the leader in marketing through television innovation, explodes into 1986 with more diverse programming to fit your needs.

The SFM Holiday Network—A family viewing tradition since 1978. Eleven outstanding features from Hollywood's finest studios, endorsed by the National Education Association. A special package for the special times of the year.

SFM I—New this year from SFM. A quality package of movies and documentaries featuring "The Indomitable Teddy Roosevelt" and "Pinocchio in Outer Space."

Stamp of Greatness—A unique new half-hour weekly series. Each episode will illustrate true stories of the remarkable men and women immortalized on postage stamps from around the world.

Directions—A distinctive half-hour weekly series especially for women. Directions offers a fast-paced and informative look at the world of fashion with features on the latest styles and trends.

The George Steinbrenner Show—A lively half-hour weekly sports series. George Steinbrenner hosts two well-known sports figures as they debate a controversial sports issue before a live audience.

Zoobilee Zoo—An original live-action

program created especially for pre-school children. Charming animal characters will entertain and stimulate children's creativity in the arts.

Faces of Love—This first-run series features short stories by major writers, all focusing on the most powerful emotion of all—love. Eleven and a half hours of bittersweet romance.

The Hugga Bunch—This Emmy-award winning gang is back in a new five-part adventure as they spread the joy of hugging around the world.

The Texas 150th Birthday Celebration—The entertainment event of 1986. A three-hour live celebration featuring the country's best-loved stars saluting the 150th birthday of their Native State.

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The March of Time—The award-winning documentary series. A major event on British television, soon to come to the American television screen.

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NATPE: New twists

Station buyers attending this year's NATPE, to be held January 17-21 in New Orleans, won't have to worry about a shortage of first-run offerings and will probably see some surprises for a change instead of what has usually been termed as conservatism on the part of syndicators. The current crop of product will be a record-breaker in terms of numbers, with more than 100 programs to be shown at the confab. Interestingly, while the record includes game shows and kid fare, with both coming in at record numbers (see NATPE convention story on series page 169) as well as movie packages, which is to be expected, some of the other new shows are surprising in that they represent genre which are not frequently part of the NATPE convention mix.

Programming gambles. In some instances, they represent a gamble in that the forms have been tried before on the tube but have taken lumps. Still, King World has two such properties, *True Confessions*, and anthology drama series, and a late-night strip, *Night-life Starring David Brenner*—unusual fare from the company which is making its mark in game shows. Nevertheless, King World has momentum and reps talked to believe that both vehicles have a decided chance to do well. They praise King World's determination to go in other directions than just games.

Another indication of syndicators willing to take chances this NATPE is a game show from Four Star International, *Matchmaker*. While game shows have ended up in the after-midnight slot, the new first-run game, which winds up with the two winners going on a "wondrous" date, is unusual in that it is geared to late-night. Another case of something unusual being unveiled is Colbert Television Sales' *Purely Personal*, based on a TV version of the print media's personals column. In addition, there are several first-run sitcoms being offered as weekly fare from short-term network series which were cancelled. These include *9 to 5* from 20th Century Fox; and three sitcoms from Lorimar-Tele-pictures (see *Programming* section), a trend that is seen as spreading.

Another weekly sitcom, *Check It Out*, is coming from off-cable, from D. L. Taffner, and when it comes to games and animation, this year's NATPE will hold something different in both cases.

In games, the trend is bingo, with four or five looking to be launched, while another show *Win America Sweepstakes*, via MCA TV, also involves at home audience participation.

In animation, the emphasis appears to be on soft, family fare—away from the hard-core, high-tech kid shows of previous years.

Specialty VCR sales

As sales of videocassette recorders continue to break records, consumer buying of models with quality sound features are also on the upswing. Indianapolis-based RCA Consumer Electronics reports that sales of stereo/Hi-Fi table model VCRs now account for some 10 per cent of the total VCR market, up from five per cent in 1984.

Stephen S. Stepnes, division vice president, marketing for the RCA division, says he expects 1986 sales of these models to do even better, with one out of every seven VCRs sold being stereo/Hi-Fi units.

Camcorders (combination cameras and VCRs) are also reported selling briskly and are expected to climb to 400,000 units. Stepnes notes that if video camera sales are combined with camcorder sales, "The industry will have sold over 800,000 camera involved products in 1985, an increase of 33 per cent over 1984."

Popularity of these specialty models is part of an overall boom in VCR sales that saw a drop in retail prices that led to an estimated 11 million-plus VCRs sold last year, for a 55 per cent increase over 1984.

Stepnes notes that in just eight years, sales of VCRs climbed from an annual rate of 100,000 units in 1977 to 11 million last year. He estimates that 1985 closed with a VCR in 30 per cent of all U.S. homes, and predicts that by 1988, the number of VCR homes should reach 50 million.

Close-captioned news

Honeywell Inc. is helping the Corporation for Public Broadcasting fund closed captioning for the nightly newscasts of two Boston television stations, PBS affiliate WGBH-TV and ABC affiliate WCVB-TV. WCVB-TV says that will make it and WGBH-TV the first TV stations in the country to do this with their regular newscasts for the benefit of the hard of hearing. Additionally, WCVB-TV will air its nightly news magazine, *Chronicle*, at 7:30 to 8 p.m. with closed captions.

Captioning WGBH-TV's *Ten O'Clock News* and WCVB-TV's *NewsCenter 5 at Six* will be done in "real time" at

WGBH's Caption Center. Skilled short-hand reporters, using special equipment similar to that used by court reporters, transcribe into phonetic symbols the words as they are spoken during the live newscast. The information is then converted by computer into English words and sentences that are instantly added to the broadcast signal, and the captions show up on the TV screen seconds after the words are spoken. Special decoding devices are needed to see these captions, but WCVB-TV calls this equipment "relatively inexpensive." The project kicks off in March.

Like prepared scripts. Among the advantages of real-time captioning are that reports from newsmen in the field, live patter among news anchors in the studio, weather reports and such sounds as sirens, laughter and fireworks can be communicated as easily as prepared scripts.

Credited with the idea for the project is Philip S. Balboni, vice president, news for WCVB-TV. He explains that the station had been airing sign language along with its early-morning news briefs since the 1970s, but calls this "pathetically inadequate to say that this three or four minutes early in the morning was all we could do for our deaf and hard of hearing viewers. But then with the advent of the closed captioned *ABC World News Tonight*, the idea of providing more complete news programming for the hearing-impaired became more feasible."

It's estimated that some 342,000 deaf and hard of hearing people live in Massachusetts, according to information released by Massachusetts Office of Deafness.

Mag ad revenues up

Magazine ad revenue in November was up 2.2 per cent in November, according to PIB figures. The increase of \$11 million brought the month's total to \$519.8 million. Monthly pages were off 3.9 per cent, down 638.01 pages to 14,634.73.

For the first 11 months ad revenues were \$4,439.2 million, up 4.0 per cent over the corresponding '84 period. The increase amounts to \$172.2 million. Page totals for the 11 months were down 3.4 per cent, minus 4,860.02 to 138,860.79 pages.

Data source for these figures are the 141 current magazine members of PIB.

Broadcast group formed

Broadcast Development Corp. has been incorporated as a new group own-
(continued on page 88)

AVAILABLE

NOW!

SOLD

IN 70 MARKETS (TOP 30)

PRIMETIME ONE

AN AMERICAN CHRISTMAS CAROL
Henry Winkler, David Wayne

THE BUSHIDO BLADE
Richard Boone, Frank Converse

CHU CHU AND THE PHILLY FLASH
Carol Burnett, Alan Arkin

DADDY I DON'T LIKE IT LIKE THIS
Burt Young, Talia Shire

GRADUATION DAY
Christopher George, Patch MacKenzie

LEGEND OF WALKS FAR WOMAN
Raquel Welch, Bradford Dilman

MOTHER & DAUGHTER
Tuesday Weld, Frances Sternhagen

MY BODYGUARD
Chris Makepeace, Matt Dillon

NIGHTMARE
Patty Duke Astin, Richard Crenna

ON THE RIGHT TRACK
Gary Coleman, Maureen Stapleton

SEDUCTION OF MISS LEONA
Lynn Redgrave, Brian Dennehy

THADDEUS ROSE AND EDDIE
Johnny Cash, Diane Ladd

THAT LUCKY TOUCH
Roger Moore, Shelley Winters

TRAVIS LOGAN, D.A.
Hal Holbrook, Brenda Vaccaro

VISIONS OF DEATH
Telly Savalas, Monte Markham

WHEN SHE WAS BAD
Cheryl Ladd, Robert Urich

ZORRO THE GAY BLADE
George Hamilton, Lauren Hutton

SOLD

IN 40 MARKETS

PRIMETIME "90's"

DEADLY HARVEST
Patty Duke Astin, Richard Boone

FACE OF FEAR
Ricardo Montalban, Elizabeth Ashley

GOODBYE RAGGEDY ANN
Mia Farrow, Martin Sheen

FAMILY RICO
Ben Gazzara, James Farentino

ANTONIO AND THE MAYOR
Gregory Sierra, Diego Gonzales

DEATH OF INNOCENCE
Shelley Winters, Arthur Kennedy

THE MIGRANTS
Cloris Leachman, Sissy Spacek

HUNTER
John Vernon, Fritz Weaver

CRIME CLUB
Lloyd Bridges, William Devane

DR. MAX
Lee J. Cobb, Janet Ward

COMING SOON:

CEASE FIRE
Don Johnson

OLIVER TWIST
George C. Scott

CONSENTING ADULT
Martin Sheen

COCA-COLA KID*
Eric Roberts

SOLD

IN 68 MARKETS (TOP 43)

PRIMETIME PLUS

AMERICA AT THE MOVIES
A compilation from nearly 100 landmark American pictures

AUNT MARY
Jean Stapleton, Martin Balsam

CITY IN FEAR
David Janssen, Robert Vaughn

COFFEE, TEA OR ME?
Karen Valentine, John Davidson

CRISIS IN MID-AIR
George Peppard, Don Murray

CUTTER'S TRAIL
John Gavin, Beverly Garland

ESCAPE
Timothy Bottoms, Colleen Dewhurst

THE FOUR FEATHERS
Beau Bridges, Jane Seymour

THE HORROR AT 37,000 FEET
William Shatner, Buddy Ebsen

I WANT TO KEEP MY BABY
Miriad Henningway, Susan Anspach

MONGO'S BACK IN TOWN
Telly Savalas, Sally Field

ORPHAN TRAIN
Kevin Deacon, Jill Eikenberry

RELENTLESS
Larry Wilcox, John Hillerman

REVENGE OF THE STEPPORD WIVES
Sharon Glass, Don Johnson

SOMETHING EVIL
Sandy Dennis, Darren McGavin

**PRIMETIME
ENTERTAINMENT, INC.**

Harvey Reinstein, Executive Vice President, Syndication Sales

444 Madison Avenue, New York, NY 10022 (212) 355-7070

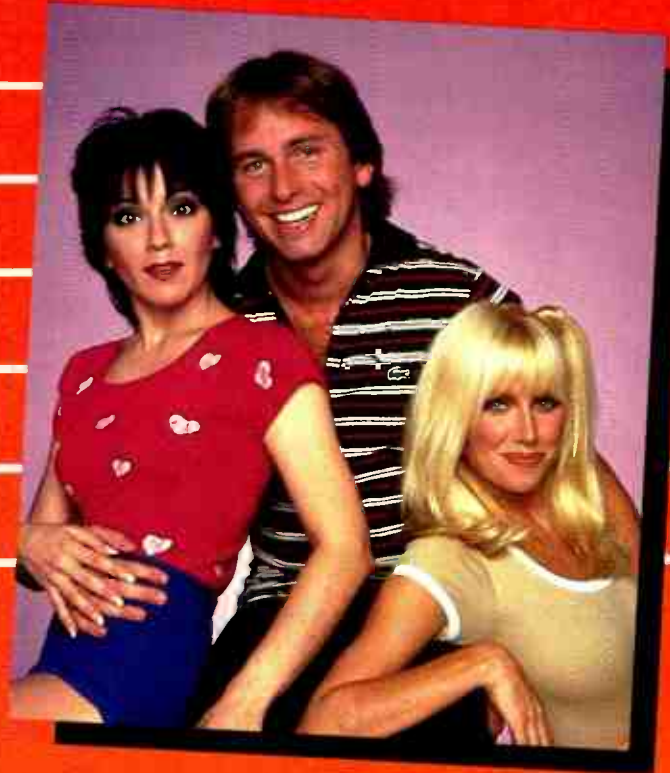
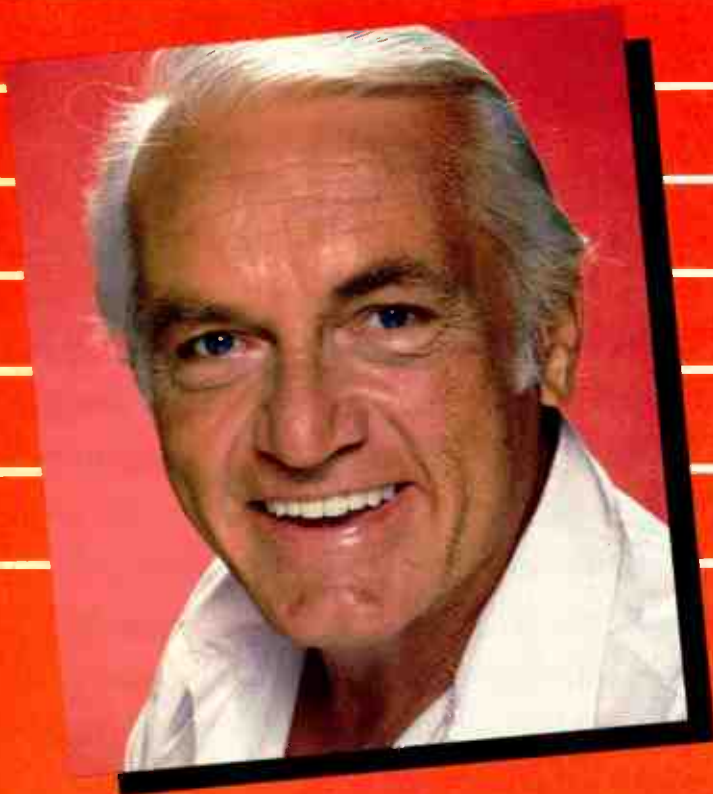
*"COCA-COLA" and "COKE" are registered trademarks of the same products of the Coca-Cola company.

NATPE BOOTH 766

THE HIT COME FRO

TOO CLOSE FOR COMFORT FIRST-RUN

THREE'S COMPANY



**Highest-rated first-run syndicated
sitcom in the nation!**

	NTI Nov. '85
TOO CLOSE FOR COMFORT	6.3
SITCOM X	5.7
SITCOM Y	5.6
SITCOM Z	4.8

**Time period winner in 54 markets
all across America!**

Including New York, Los Angeles, Pittsburgh, Miami, Washington, Kansas City, Nashville, Buffalo, Harrisburg, Little Rock, Flint, Knoxville, Traverse City, Omaha, El Paso, Jackson TN, Macon, Lansing, Chattanooga, Albuquerque, Laredo, Green Bay, Minot, Paducah, Sioux City, Tucson . . . and many more!

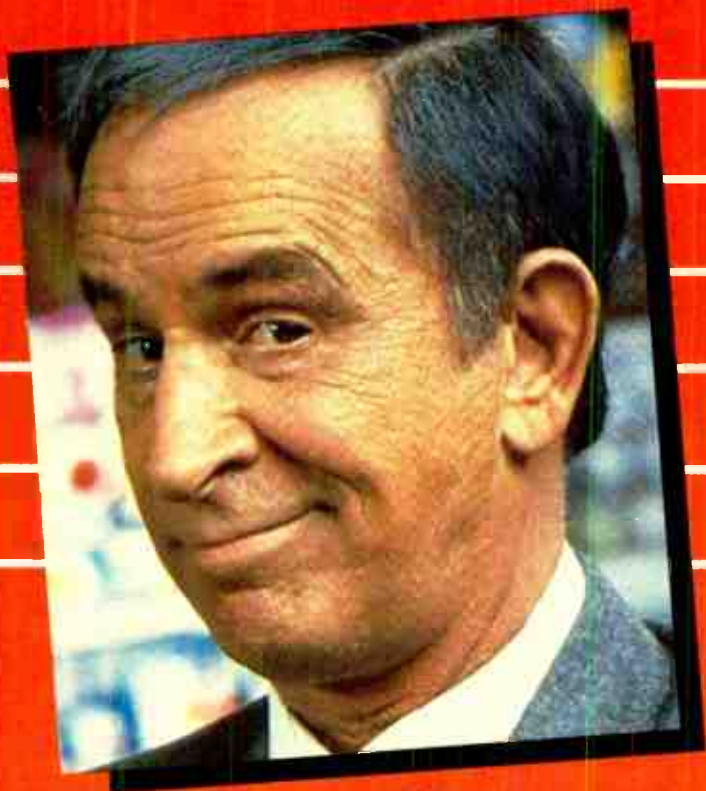
(ARB Nov. '85)

SEE US AT NATPE BOOTH 557

SITCOMS M TAFFNER!

CHECK IT OUT!

TOO CLOSE FOR COMFORT STRIP



A three-time winner coming into U.S. TV syndication in April '86!

British version delivered a 58% Share, defeating all its competition combined!

(BARB: 9/24-10/15/84)

On Canada's CTV Network, increased Total Viewers 41% over last year.

On USA Network, increased Rating 33% over last year.



Time period winner in both of America's biggest markets—NY & LA!

And fast becoming the big winner in market after market:

Number One with Young Women in Boston.

Number One in Washington with Adults 18-34, 18-49 and 25-54.

Increased the time period virtually across the board over last year's programming in Baltimore.

(ARB Nov. '84, Nov. '85)

D.L. TAFFNER

New York

(212) 245-4680

Atlanta

(404) 393-2491

Chicago

(312) 529-0074

Los Angeles

(213) 937-1144

Photo: Alamy.com



DANCIN' TO THE HITS

Format: ½ hour weekly
 Distribution: ITF Enterprises
 A combination of the hottest hits and smoothest moves. The most combustible weekly half hour of the 80's hosted by Lorenzo Lamas.

OFF THE WALL

Format: ½ hour late night strip
 Distribution: LBS Communications, Inc.
 A fast paced, irreverent weekly half hour filled with rollicking, hilarious, eccentric, electric comedy...devoted to satirizing today's world.

TODAY'S MOVERS AND SHAKERS

Format: ½ hour strip
 Distribution: Twentieth Century Fox
 An exciting, behind-the-headlines look at what the world's most famous celebrities are really doing. And how the powerful and influential decision makers are affecting our lives every day.



**GAYLORD
 PRODUCTION
 COMPANY**

Open up and let the wonder in!

America already
comes home to our shows.
And now we've got 6 more.

All different.

All terrific.

All from Gaylord, again.

**ADVENTURES OF
THE GALAXY RANGERS**

Format: 65 original animated half hours
Distribution: TF Enterprises
The first high-tech "western" in space.
An action adventure show destined to
be the pop phenomenon of the 1986-87
season.

**ENTERTAINMENT
SHOWCASE**

Format: One hour musical variety special
Distribution: LBS Communications, Inc.
When Comedy meets Rock and Roll.

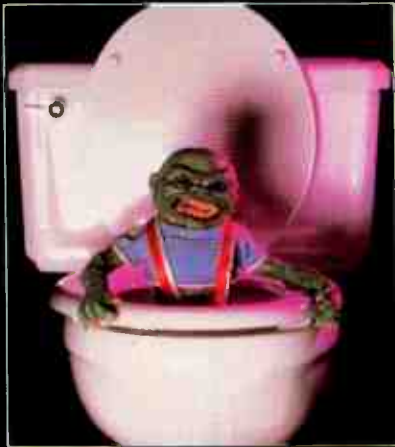
SCARY TALES

Format: 1/2 hour weekly anthology series
Distribution: Gaylord Productions
Suspenseful stories with unexpected
endings. Week after week, there's a lot of
surprises in store for fans of "Scary Tales".

CIVILPIRE

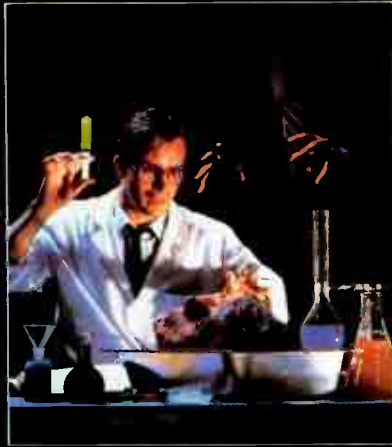
FIRST RUN THEATRICAL FEATURES AVAILABLE TO TELEVISION

1 ▼



GHOULIES

2 ▼



H.P. Lovecraft's
Re-Animator

3 ▼



The Alchemist

6 ▼



the DUNGEONMASTER

7 ▼



ZONE TROOPERS

8 ▼



MUTANT HUNT

See: Ed O'Brien at NATPE Booth #381.

ONE

FOR THE FIRST TIME.

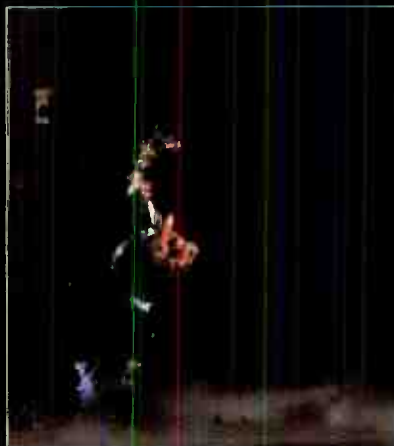
is a 10!

4 ▼



GHOST WARRIOR

5 ▼



TROLL

9 ▼



WALKING THE EDGE

10 ▼



TRANCERS

And the excitement continues with our...

Hero's Pirates Warriors

...14-picture adventure package!

EMPIRE
TELEVISION

1551 N. La Brea Ave./Los Angeles, CA 90028 (213) 850-6110 Telex: 4790597 EMPIREINC

Sidelights (continued)

er and operator of TV stations that will specialize in purchasing, refinancing and upgrading of independent stations, according to U. Bertram Ellis, Jr., president of Broadcast Equities Corp. Ellis will be chairman and CEO of the new company, while Roy A. Smith will be president and COO and Eugene H. Bohi executive vice president.

BDC, initially funded through private investors, expects to finance operations by obtaining up to \$20 million of additional equity and senior debt to be arranged by Wheat, First Securities of Richmond, Va. BDC has already negotiated terms for purchase of five independent stations and expects to purchase additional stations within the next 12 months.

Initial BDC investors include Atlantic Venture Partners, an Arlington, Va.-based venture capital fund, and Media General, Richmond-based media company which publishes newspapers and operates TV stations in Tampa and Jacksonville, Fla. and Charleston, S.C. Ellis, as president of Broadcast Equities Corp., has raised over \$22.3 million to capitalize six independent stations. He is a former director of marketing and national accounts director for Turner Broadcasting Systems and manager of programming finance for Home Box Office.

Smith, a past president of the National Association of Television Program Executives, was previously president of Davida Productions, a consulting firm specializing in the development and construction of TV stations and has served as executive producer of over 300 musical variety shows including *Hee Haw*. Bohi most recently had been president and general manager of WDAU-TV Scranton, Pa.



U. Bertram Ellis is chairman and CEO of Broadcast Development Corp., new group owner and operator of TV stations.

HBO in Radio City pact

Christmas, 1985 had barely passed before HBO and Radio City Music Hall Television, a division of Rockefeller Center Inc., announced a yuletide programming venture for the 1986-87 holiday season.

Radio City is licensing to HBO a one-hour musical-variety special titled *HBO Presents Christmas at Radio City Music Hall*.

The show, to be hosted by Joel Grey with guests Leslie Uggams and skating champions Peggy Fleming and Robin Cousins, will feature original material as well as about 35 minutes of excerpts from Radio City's famed Christmas stage show. The show's director is Walter Miller, who did the recent ACE Awards show telecast over SuperStation WTBS. Executive producer is Steven Alper of the Music Hall's television division.

Alper says the show will serve to "tease" the stage version, promoting ticket sales.

Smaller segments of the stage show have been used on TV before, but never to this extent, he adds. Because of the perishable nature of a holiday special, it makes sense to sell to pay cable for the first window rather than to syndicate, Alper states. HBO has certain options on future windows, but it's possible the show could be syndicated as a holiday perennial after its first pay-cable season.

Home video with ads

Sixty-second infomercials will be integrated into two hour-long home videocassettes using footage from *What Every Baby Knows*, a series developed by Dancer Fitzgerald Sample for Procter & Gamble and now in its second year on the Lifetime cable network. The initial cassette releases at a suggested retail of \$14.95 and will include two infomercials for Luvs diapers. Later cassettes will incorporate infomercials for Dreft detergent.

Each infomercial insert provides information on child development without traditional brand sell copy. According to Beverly O'Malley, DFS' director of electronic media, "We believe consumers will find these infomercials helpful in terms of caring for their babies. The infomercials also help underwrite the cost of the cassette, giving consumers good programming at a lower price tag."

The infomercials were created by DFS with Tomorrow Entertainment, the production company responsible for the cable series. Each of the infomercials is prefaced by, "Luvs diapers brings you milestone moments in your

baby's life, moments to watch for, because Luvs understands that parents have questions about their baby's development."

The infomercials cover such topics as how a child's hands develop, how children learn to play and how independence is spawned.

Each home video volume addresses specific topics or themes. Volume I is titled "Most Common Questions



The Luvs infomercials inserted into "What Every Baby Knows," two-hour videocassette developed by Dancer Fitzgerald Sample for Procter & Gamble will, says DFS director of electronic media Beverly O'Malley, "help underwrite the cost of the cassette."

About Newborns, Infants and Toddlers." Volume II covers "The Working Parent: Day Care, Separation and Your Child's Development." A third volume, to be released in March, is titled "A Guide to Pregnancy and Childbirth," and a May release will have a Father's Day theme.

Initial distribution of the videocassette series will be through conventional distributor-to-video retailer channels.

Future distribution outlets will include stores that serve mothers-to-be and mothers of young children. Luvs and Dreft also are dropping product coupons and booklets into the videocassette packages.

Journalism awards

With 14 programs selected as finalists for the 44th Alfred I. duPont-Columbia University Awards in Broadcast Journalism, among their topics are sanctuary for Central Americans, the plight of Iowa farmers and the fiery end of a radical Philadelphia group. The winners will be named February 5 in cere-

(continued on page 92)



**You Don't
Have To Be
Irish To
Win This
Sweepstakes.**



WinAmerica Sweepstakes—the new, first-run, half-hour strip where home viewers will win 6 million dollars...and studio contestants can win prizes and cash totaling as much as another 6 million dollars.

Before the new Fall season begins, 20 million WinAmerica Sweepstakes cards will flood the country by mail. Additionally, millions more will be made available through major publications, and national retail and fast food outlets to give your viewers the chance to share in the WinAmerica

Sweepstakes.*

- WinAmerica Sweepstakes is fascinating and fast-paced. It's fun to watch and fun to play. And winning is a snap.
- The host, M.G. Kelly is a fresh talent. He's M.C. of America's #1 adult contemporary radio show heard on over 300 stations with a



WIN AMERICA SWEEPSTAKES

**THE ONLY NATIONAL
TV SWEEPSTAKES
YOUR VIEWERS CAN WIN.**

giant following of women 25-54.

- WinAmerica Sweepstakes will be supported by a multi-million dollar consumer advertising and promotion campaign from MCA TV.

**You've never seen anything
like WinAmerica Sweepstakes.
It's fresh. It's different.
It's a winner.**



*No Purchase Necessary. Void where prohibited.

**NATPE The Westin Canal Place
28th Floor**

MCA TV

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Sidelights (continued)

monies at Columbia University in New York. With Dan Rather, anchor of *CBS Evening News* as master of ceremonies, WNET(TV) New York will produce a 90-minute broadcast including highlights from the winning programs, with local Public Broadcasting Service stations airing the program.

Finalists by category are:

Network: ABC News for "Nightline: South Africa," CBS News for *CBS Evening News*—"Afghanistan—Operation Blackout," NBC News for "The Real 'Star Wars'—Defense in Space"



CBS' Dan Rather will be master of ceremonies for the 44th Alfred I. duPont-Columbia University Awards in Broadcast Journalism to be presented February 5.

and PBS for *The Brain*.

Major market television: WCAU-TV Philadelphia for "Coverage of MOVE Siege" and WDVM-TV Washington for "Investigation of Dr. Milan Vuitch."

Medium market television: WCCO-TV Minneapolis-St. Paul for "The Moore Report" and WSMV-TV Nashville for "Choice Cuts."

Small market television: Nancy Montoya and KGUN-TV Tucson for outstanding reporting.

Independent: Chris-Craft Television Productions and Churchill Films for "Down for the Count: An Inside Look At Boxing."

Cable: Cable News Network and IMAGO, Ltd. for "Iran: In the Name of God."

Radio: Desert West News, Flagstaff, Ariz. for a series of reports on the American sanctuary movement and KNX Los Angeles for "Assignment '84/'85."

The finalists were selected from more than 1,000 submissions by radio and television news directors, cablecasters and producers nationwide. In ad-

dition to the silver batons traditionally awarded to winning programs, a new prize—the Gold Baton Award—has been created to honor a program in any category judged to have made the greatest contribution to the public's understanding of important issues or news events. Independently produced news and public affairs programs are eligible to receive the Trustees' Prize, an award of \$10,000.

Ad journalism awards

Entries are being accepted for the Fifth Annual Advertising Journalism Awards Competition, sponsored by Saatchi & Saatchi Compton, up until February 1. Any article published or segment aired during 1985 may be submitted.

A hand-etched crystal trophy from Tiffany & Co. and awards of \$500 will be given for the most outstanding entry in each of the following five categories: advertising/marketing/media publications, business publications, newspapers, general interest publications other than newspapers and broadcast. The overall winner will also receive an additional \$1,000.

Basic facts & figures

A new booklet has been published by the Television Information Office, providing a basic overview and facts and figures on radio, television and the new technologies. Titled *A Broadcasting Primer: With Notes on the New Technologies*, it also contains a special section on such related technologies as direct broadcast satellites and teletext.

The 18-page publication contains tables detailing annual data since 1946 on TV households and sets and the growth of TV and radio stations. TIO's Research Services department has provided a bibliography of two dozen titles for additional reference material.

Copies of the primer may be obtained for \$2 each from TIO, 745 Fifth Avenue, New York, N.Y. 10151.

Radio sales letter

Sound Sales Trainer, a newsletter on radio advertising sales techniques, has been launched by Richard Kaufman, president of Radio Sales Dynamics (formerly Radio Advertising Dynamics), a firm which conducts sales seminars and provides consulting services. Topics in upcoming issues include selling without numbers and selling added value vs. lowering rates.

Annual subscription rate is \$96. Radio Sales Dynamics is at 271 Grand

Central Parkway, Floral Park, N.Y. 11005.

Sally in New Orleans

Multimedia Entertainment's *Sally Jessy Raphael* daily talk strip will be taped at WVUE-TV in New Orleans during the NATPE convention. Two shows will be taped on Sunday, January 19, two more on Monday, January 20, and one on Tuesday, January 21.

Each show can accommodate a live audience of more than 500 guests, and some tickets will be distributed to NATPE attendees at the Multimedia exhibit, booth 333. Scheduled guests and subjects include: Tony Danza of *Who's the Boss?*; a look at New Orleans cooking; a discussion of the problems of inter-racial marriages; a visit by four former child television stars—Jay North of *Dennis the Menace*, Tommy Rettig of *Lassie*, Bobby Diamond of *Fury* and Johnny Whittaker of *Family Affair*; and a conversation with "some modern-day madames."

Sally Jessy Raphael, entering its third season, is seen in 70 U.S. markets, as well as in Canada and the United Kingdom.

You 'can' go home again

Soupy Sales, current midday host for WNBC in New York, returns to his roots on January 24 as the guest of honor at the third annual "Salute to Excellence" dinner celebrating the "Golden Era of Detroit Television." The festivities will be taped by Post-Newsweek's WDIV(TV) for airing as a two-hour special on March 23.

Sales joined WXYZ-TV, the ABC-owned station in Detroit, in 1953 and was the city's top-rated TV personality for seven years. During his time there, he rose to national fame as host of ABC's *Lunch With Soupy Sales*, the first non-cartoon Saturday morning children's show on the network.

Detroit radio/TV personality Dick Purtan will host this month's dinner. Celebrities saluting Sales will include: Casey Kasem, radio-TV announcer and native Detroit; Tom Ryan, WOMC radio personality and Detroit television's "Sgt. Sacto"; Clare Cummings, "Milky the Clown" on WWJ-TV; WDIV's Jac LeGoff, who worked with Sales at WXYZ; Bob Talbert, columnist for the *Detroit Free Press*; and Pete Waldmeir, columnist for the *Detroit News*.

The dinner, to be held at the Westin Hotel Renaissance starting at 6:30 p.m., will benefit the Children's Hospital of Michigan in Detroit and the C. S. Mott Children's Hospital of Ann Arbor. Tickets, priced at \$125, are available at 313-494-5373.

***Great People...
Great Moments ...
Great Events...***

LEGENDS **and** **HEROES**

where the past meets the present.

***THE MOST UNUSUAL TELEVISION
SHOW OF OUR TIME!***

**PILOT SCREENING
AT NATPE: Booth 370
New Orleans Convention Center**



FRIES DISTRIBUTION COMPANY

a subsidiary of Fries Entertainment Inc.

Corporate Headquarters: 9200 Sunset Blvd., Suite 700, Los Angeles, CA 90069 (213) 859-9957 Telex: 3781675 FDC
East Coast Office: 420 Madison Ave., Suite 1500, New York, NY 10017 (212) 593-2220

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World Radio History

COVER STORY

From Fries Distribution Company

26 half-hours of intimate, provocative celebrity profiles featuring the biggest names in entertainment.

All episodes ready to air!



Photo by Steve Shapiro

At NATPE: Booth 370
New Orleans Convention Center

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East Coast Office: 420 Madison Ave., Suite 1500, New York, NY 10017 (212) 593-2220

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The tradition of quality continues...

with 20 outstanding television movies selected
for their versatility, performance and promotability.

The Ambush Murders

Bitter Harvest

Bogie

Bridge Across Time

Cocaine: One Man's Seduction

A Cry for Love

Do You Remember Love

For the Love of It

Hadley's Rebellion

High Noon, Part II:

The Return of Will Kane

The House on Garibaldi Street

In Love with an Older Woman

Leave 'Em Laughing

The Martian Chronicles:

Parts I and II

Rage!

Rosie: The Rosemary Clooney
Story

Sins of the Father

Toughlove

The Winds of Kitty Hawk

At NATPE: Booth 370
New Orleans Convention Center

HOLLYWOOD

FRAMES



FRIES DISTRIBUTION COMPANY

a subsidiary of Fries Entertainment Inc.

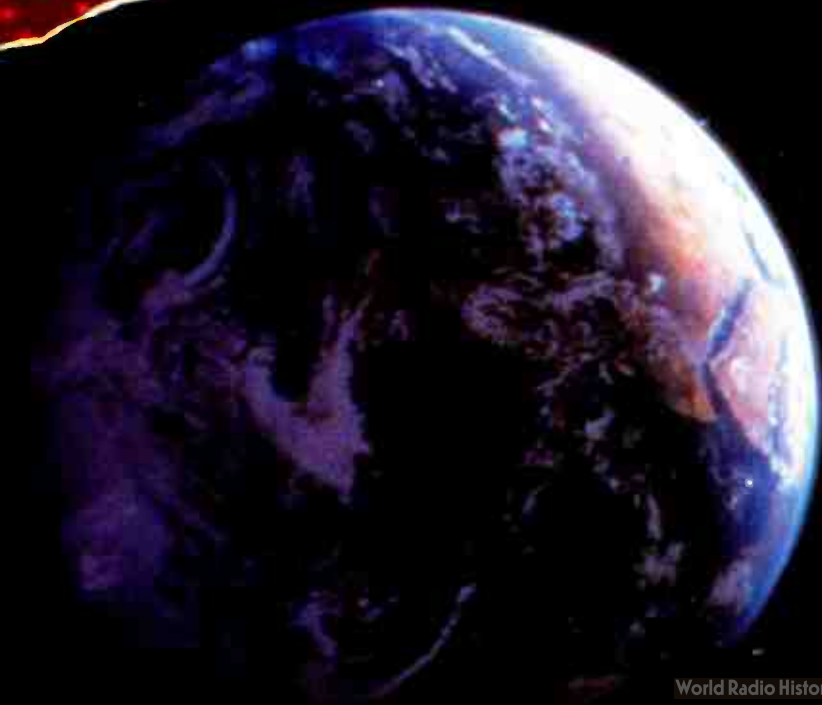
Corporate Headquarters: 9200 Sunset Blvd., Suite 700, Los Angeles, CA 90069 (213) 859-9957 Telex: 3781675 FDC
East Coast Office: 420 Madison Ave., Suite 1500, New York, NY 10017 (212) 593-2220

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SOMETHING IS ABOUT TO HAPPEN ON
WEEKEND TELEVISION . . .

SOMETHING WONDERFUL!

BREAK



BREAKTHROUGH



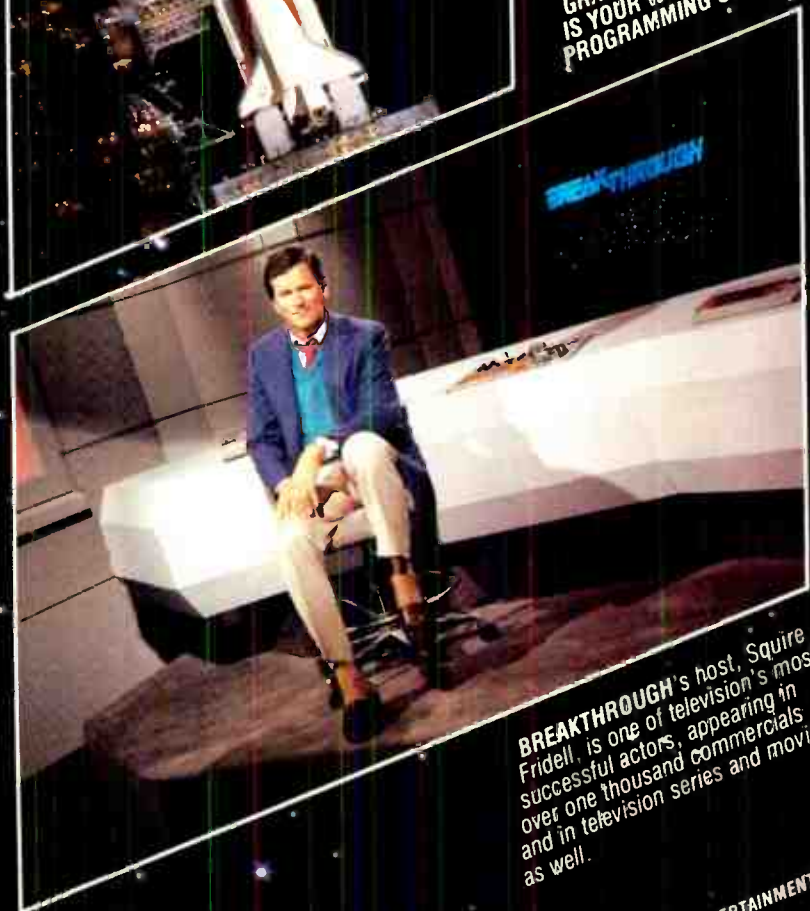
Your viewers tell you they want to see something they haven't seen before. They're bombarded with stories they have seen two or three times before. And they also say, overwhelmingly, that they are interested in the latest developments in medicine, science, and technology.

BREAKTHROUGH fills that need and it fills it in a high-tech, state-of-the-broadcast art style which will appeal to every viewer. Plus, **BREAKTHROUGH** is the ideal bridge between weekend news and entertainment programming!

BREAKTHROUGH is available in September, 1986.



IF YOU HAVE A PROBLEM IN WEEKEND FRINGE AND ARE TIRED OF THE SAME OLD PROGRAM CHOICES, **BREAKTHROUGH** IS YOUR WEEKEND TELEVISION PROGRAMMING SOLUTION!



BREAKTHROUGH's host, Squire Fridell, is one of television's most successful actors, appearing in over one thousand commercials and in television series and movies as well.

A production of **KELLY ENTERTAINMENT** distributed by **MULTIMEDIA**. Visit Multimedia booth #333 at NATPE. For more information call your Multimedia entertainment representative or 1-212-484-7025.

Country facts

In 1961, there were just 81 country music radio stations in the United States; in 1983, there were 2,266. This is just one of the myriad of facts about country music available in a new book, *The Country Music Book of Lists* (Times Books) by Fred Dellar and Richard Wootton.



Janie Fricke, one of the country singers listed in the "Commercial Affection" section of *The Country Music Book of Lists*, for singing the praises of Budweiser.

There is also a section on advertising called "Commercial Affection". In it, Dellar and Wootton list country singers and the products they have pitched, pointing out that "in the '80s, advertisers, particularly of beer and fast food, have found that sales can be improved significantly with the use of a country star or two." They also point out that the Grand Ole Opry "was launched on a Nashville radio station in the '20s for the sole purpose of selling insurance to working people in the American South."

Among some of the country stars listed (courtesy of the Country Music Association) as beer and/or fast-food spokespersons are: Hoyt Akston, Busch beer; Moe Bandy, Miller beer; Janie Fricke, Budweiser; Mickey Gilley, Schlitz; Mel Tillis, What-A-Burger; and Tammy Wynette, McDonald's.

The book is also chock-full of information that today's country radio d.j.s. can use to while away the hours.

Best night spots. For instance, there's a list of "Eight great country music night spots." None in New Orleans, but there is one in Cankton, La.—Jay's Lounge

and Cockpit, described as "an atmospheric honky tonk on a lonely stretch of Highway 93, recommended for people who enjoy uninhibited dancing and the music of bands like Asleep At The Wheel."

The other seven: Gilley's (of course), Pasadena, Texas; Billy Bob's, Fort Worth; The Grapevine Opry, Grapevine, Texas; The Longhorn Ballroom, Fort Worth; The Palomino, North Hollywood, Calif.; The Lone Star Cafe, New York; and Cain's Ballroom, Tulsa.

Weather weapon

WNEV-TV, the only Boston station with three full-time meteorologists, has added Doppler radar to its weather arsenal.

Meteorologists Harvey Leonard, Tom Chisolm and Todd Gross introduced the system during special segments of *The New England News*. The Doppler equipment, located at the WNEV-TV transmitter site in Needham, can detect precipitation, wind shear, wind gusts, lightning, tornadoes and any other high wind activity.

WNEV-TV's extensive weather coverage also includes: "Weather Watchers," a group of enthusiasts who regularly report on weather conditions in their local areas; a weather phone line, with regularly updated recorded reports; "Storm Center" updates, presented jointly with radio station WHDH; and weather updates before the hour from 6 a.m. to 6 p.m. and at midnight.

Mayor's day in L.A.

He's the Mayor Day in Los Angeles featured a proclamation from Mayor Tom Bradley to Kevin Hooks, star of the new Universal-produced ABC series.

In return, Hooks gave Bradley a



Kevin Hooks star of ABC's "He's the Mayor"

jacket emblazoned with the series' title. Hooks also received a commendation from the Los Angeles chapter of the NAACP for his role as a black mayor in the show. Is this a case of ABC's art imitating Los Angeles' real life? Not quite. Hooks runs a "mid-size" city on *He's the Mayor*, not Bradley's Los Angeles.

Wall Street's shadow

Competitive strategies for local TV news, the shadow of Wall Street over local stations and other key issues will be discussed at the third annual Business of TV News conference, March 10-11 at the Four Seasons Hotel in Washington.

The conference is run by McHugh and Hoffman, Inc., and Television Digest Inc. Sessions include:

"Acquisition Fever: Will Financial Overlords Stifle Local Station Initiative?," with J. Kendrick Noble, Jr., first vice president, Paine Webber, Inc.; Joseph C. Domino, president, TV Stations Division, Storer Communications, Inc.; and Seymour Yanoff, president and general manager, WNEV-TV Boston.

"Why are Local News Producers out of Touch with Their Audiences?—What Should be Done About It?" with Peter D. Hart, president, Peter D. Hart Research Associates, Inc.; Kristin Ostrowski, assistant news director, WRC-TV Washington; and Stephen Hurlbut, director of news programming, CITY-TV Toronto.

Audience measurement. "From Meters to Magic Wands; The New Audience Measurement Techniques: A Guide to Understanding and Use," with Rick Aurichio, president, Arbitron Ratings Co.; Joseph C. Philport, president, AGB TV Research; Stephen Holt, executive vice president, Television Audience Assessment, Inc.; David Traylor, vice president marketing, manager broadcasting services, A. C. Nielsen Co.

"Local News from Outer Space: New Informal Local News Networking and the Growth of Satellite News Gathering—A Case Study," with Jack L. Sander, president and general manager, and William Miller, news director, KTSP-TV Phoenix.

"Beyond the Numbers: Ratings Book Strategies for General Managers and News Directors," with Jacqueline Comeau, vice president, research, WNEV-TV; William Johnson, director of research and sales development, KABC-TV Los Angeles; and Andrew Fessel, eastern sales manager, Arbitron Ratings Co.

(continued on page 106)

"Over 200 reasons why Jim and Peter are a winning team!"

— Marlin Perkins



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Butte, MT
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Reno, NV
Tulsa, OK
Pt. Wayne, IN
Mobil/Pens AL/FL
Des Moines, IA
Rock Springs, WY
Eureka, CA
Utica, NY
Yakima, WA
Alpena, MI
LaCrosse, WI
St. Maartens, VI
Waco/Temple, TX
Lead, SD
Madison, WI
Paducah/Harr, IL
Tallahassee, FL
Fairbanks, AK
Lake Charles, LA
Salinas/Mant, CA
Panama City, FL
Sacramento, CA
Tampa, FL
Binghamton, NY
San Juan, PR
Esconaba, MI
Indianapolis, IN
Portland, ME
Rapid City, SD
 Fargo, ND
Amarillo, TX
Great Falls, MT
Traverse City, MI
Coas Bay, OR
Dayton/Spfd OH
Roseberg, OR
Columbia, MO
Lubbock, TX
Columbus/Tup, MS
Chicago, IL
Roch/Austin, MN
Grand Junc., CO
Cedar Rapids, IA

KWTV CBS
KF-AW NBC
KSDK NBC
WTLW IND
WRBT NBC
KTVM NBC
WOWT CBS
KCRL NBC
KOTV CBS
WANE CBS
WEAR ABC
WHO NBC
KWYY CBS
KVIQ ABC
WKTV NBC
KNDO NBC
WKBB CBS
WKBT CBS
LBC ABC
KCEN NBC
KHSD ABC
WMTV NBC
WSIL ABC
WTLX NBC
KTVE CBS
KPLC NBC
KSBW NBC
WMBB ABC
KCRA NBC
WXFL NBC
WBNG CBS
WSJU ABC
WJMN NBC
WTHR NBC
WMTW ABC
KOTA ABC
WBAY ABC
KAMR NBC
KFBB ABC
WFBN NBC
KTVR CBS
WTJC IND
KPIC CBS
KOMU NBC
KCBQ NBC
WTVV NBC
WGN IND
KAAL ABC
KJCT ABC
KWWL NBC

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Philadelphia, PA
Providence, RI
Eugene, OR
Medford, OR
Green Bay, WI
Aberdeen, SD
McAllen/Wesl, TX
Helena, MT
Odessa/Midl, TX
Charleston, SC
Devils Lake, ND
Buffalo, NY
Norfolk/Ports, VA
Springfield, MA
Charlotte, NC
Chattanooga, TN
Manchester, NH
Washington, DC
Richland, WA
St. Thomas, VI
Anchorage, AK
Nashville, TN
Miami, FL (Hisp)
Richmond, VA
Meridian, MS
San Diego, CA
Pierre, SD
Wilkes-Barre, PA
Knoxville, TN
Wailuku, HI
Austin, TX
Quincy/Hann, MO
Birmingham, AL
Cincinnati, OH
Minot, ND
Sioux City, IA
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Williston, ND
Detroit, MI
Little Rock, AR
Dickinson, ND
El Centro, CA
Cleveland, OH
Portland, OR
Orlando, FL
Atlanta, GA
Albany, NY

KRCR ABC
KYW NBC
WLNE CBS
KVAL CBS
KOB1 NBC
WFRV ABC
KABY ABC
KVEO NBC
KTVG NBC
KM.D ABC
WCIV NBC
WDAZ ABC
WUTV IND
WAVY NBC
WGG8 ABC
WHKY IND
WRCB NBC
WMUR ABC
WTKK IND
KNDU NBC
WBNB CBS
KTVA CBS
WZTV IND
WLTW SIN
WVBT NBC
WHTV CBS
KUSJ IND
KPRY ABC
WNEP ABC
WBIR CBS
KAI1 NBC
KTVW NBC
KHQA CBS
WCAJ IND
WKRC ABC
KMOT NBC
KTIV NBC
WPTY IND
KPX1 CBS
KFYR NBC
KUMV NBC
WKBD IND
KTHV CBS
KQCD NBC
KYEL NBC
WOJO IND
KOIN CBS
WMOD IND
WXIA NBC
WRGB CBS

Charleston, WV
Flint/Saginaw, MI
Roswell, NM
Billings, MT
Idaho Falls, ID
Cola. Springs, CO
Columbia, SC
Wilmington, NC
San Juan, PR (Hisp)
San Antonio, TX
Dathan, AL
Macon, GA
Joplin/Fitts, KS
Savannah, GA
Wenatchee, WA
Lander, WY
Spokane, WA
San Angelo, TX
Springfield, MO
Youngstown, OH
Burlington, VT
Phoenix, AZ
Minn/St. Paul, MN
Davenport, IA
Kansas City, MO
Huntsville, AL
Taleado, OH
Laredo, TX
Na. Platte, NE
Monroe, LA
Boise, ID
Lincoln/Hast. NE
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Columbus, GA
Jackson, MS
Houston, TX
Jonesboro, AR
Poplar Bluffs, MO
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KHFT IND
KTVQ CBS
KIFI NBC
KRDO ABC
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KCWT IND
KOWY CBS
KHQ NBC
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KXII CBS
WSPA CBS
WEEK NBC
KSGW ABC
WFHI IND
KMIR NBC
KDUH ABC
WBOY NBC
WDSU NBC
WAKR ABC
KZTV CBS
WHSV ABC
KHJ IND
KVBC NBC
KRLD IND
WEJC ABC
WLYH CBS
WYIE IND
WSYM IND
KFSN ABC
KTM NBC
WAWS IND
KCFW NBC
KCWY CBS
KNAZ NBC

Rachester, NY
Bristol, VA
Gainesville, FL
Evansville, IN
Salt Lake, UT
St. Craix, VI
Wichita Fls, TX
Augusta, GA
Fayetteville, NC
Mantgomery, AL
Klamath Falls, OR
Duluth, MN
Baltimore, MD
Boston, MA
Watertown, NY
Johnstown, PA
Seattle, WA
Pittsburgh, PA
Louisville, KY
Columbus, OH
Wausau/Rhine, WI
Syracuse, NY
Sioux Falls, SD
Denver, CO
Greenville, NC
New York, NY (Hisp)
New York, NY
Wildwood, NJ
Alexandria, MN
Lexington, KY
Fl. Myers, FL

WUHF IND
WCYB NBC
WBSP IND
WFIE NBC
KUTV NBC
WSVI ABC
KFDX NBC
WAGT NBC
WKFT IND
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WBZ NBC
WWNY CBS
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President TeleRep, Inc.

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Robin

Robin Leach

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WOMEN
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- **Fourth Season For Top-Rated "LIFESTYLES" Hour Begins SEPTEMBER 26, 1986 on Advertiser Supported Basis**
- **130 Reformatted Half Hours Answer Station Demand to Maximize "LIFESTYLES" ' Strong Rating Potential**
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A RATING WINNER FROM ITS FIRST RATING BOOK (MAY '84) TO THE NOVEMBER '85 SWEEP

- In May '84, **LIFESTYLES** exploded with huge rating and W18-49 increases.
- In access time periods on weekends, its shares have grown with every sweep report from May '84 through May '85. It is the only access program that has consistently out-rated "Wheel of Fortune", running head-to-head!!!

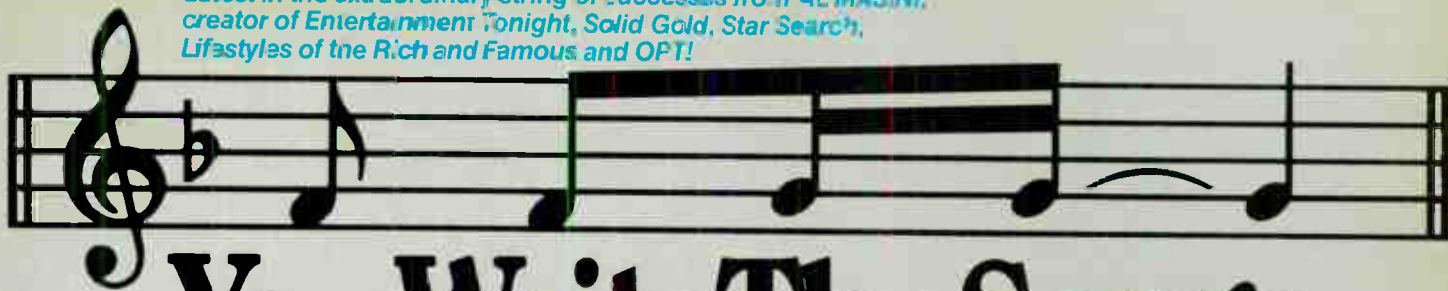
- **LIFESTYLES** increased its rating and/or W18-49 audience in 17 out of 22 OCTOBER Nielsen-rated markets from 1984 to 1985.
- **LIFESTYLES' NOVEMBER NTI RATINGS** have climbed higher each week through four ultra-competitive weeks of the sweep. Its latest November NTI rating for week of November 24 ranks **LIFESTYLES** number 5 among all shows now offered as strips in Fall, 1986!
- The NTI for the last week of November recorded an 8.5 rating for **LIFESTYLES** — the fifth consecutive weekly sweep increase!

- **LIFESTYLES** has a broad-based demographic appeal that matches the national access profile perfectly and suits it for either access or early fringe! Its younger profile is much closer to access than older-skewing "Wheel of Fortune!!"
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*Source: A.C. Nielsen NSI DMA Ratings—November 1985
**Cincinnati, Seattle, Tampa, West Palm Beach

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IN STEREO

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YOU WRITE THE SONGS will capitalize on the 4.7 billion dollar music industry and the half million songs written each year.

YOU WRITE THE SONGS will introduce a very special company of "New Song" singers and dancers who will present the songs to be judged by our blue ribbon panel of industry experts.

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Each show will feature two well-known guest performers and two major guest songwriters.

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Ben Vereen,
star of award-winning
"Pippin," "Roots,"
and "Webster."
TVQ—50% higher
than the average
TV host!

Sidelights (continued)

MB's jazz exhibition

New York's Museum of Broadcasting has presented the U.S. premiere of *Trumpet Kings*, the first of a 10-part series on the history of jazz now under production by Jazz Images Inc. The episode was shown as part of the Museum's 2½-month "Jazz on Television" exhibition, which concludes January 30.

Besides *Trumpet Kings*, which includes footage of 25 trumpet players from Louis Armstrong to Freddie Hubbard and is narrated by Wynton Marsalis, the Museum has been showing over 50 classic jazz programs.

The retrospective included: Gerry Mulligan and Nina Simone on CBS' *Camera Three* (1956, 1961); Louis Armstrong interviewed by Edward R. Murrow on CBS' *See It Now* (1955); two episodes from NBC's *Nat King*



Grammy Award-winning trumpeter Wynton Marsalis is host of "Trumpet Kings," 10-part series on jazz history which premiered at New York's Museum of Broadcasting.

Cole Show (1956, 1957); four *Timex All Star Jazz Show* specials from NBC (1957) and CBS (1958, 1959), featuring Armstrong, Dave Brubeck, Lionel Hampton, Dizzy Gillespie, George Shearing, Duke Ellington and Jack

Teagarden; *Art Ford's Jazz Party* (1958), two 90-minute jam sessions with Billie Holliday and others, from New York's WNTA-TV; two *Swing into Spring* salutes to Benny Goodman from NBC (1958) and CBS (1959).

Also on view were: *Theater for a Story's* "Sound of Miles Davis" (CBS 1959); *Frankly Jazz* (1962), four concert specials from KTLA(TV), Los Angeles; *Jazz Scene U.S.A.* (1962), a syndicated series produced by Steve Allen and hosted by Oscar Brown, Jr.; *Jazz Casual* (1963), four episodes of a National Educational Television series produced by San Francisco's KQED(TV) and featuring the John Coltrane Quartet, Modern Jazz Quartet, Dave Brubeck and Dizzy Gillespie; *The Bell Telephone Hour's* "On the Road with Duke Ellington" (NBC, 1967); four episodes of *Dial M for Music* (1967) from New York's WCBS(TV); *Jazz Alley* (1968) and two episodes of *Soundstage* (1976) featuring reunions of Dizzy Gillespie and fellow beboppers, and of Jon Hendricks and Annie Ross, from Chicago's WTTW(TV); and *The Ella Fitzgerald Show* (1968), a Columbia Television syndicated special with guest star Duke Ellington.

AE Rho's convention

Alpha Epsilon Rho, the national broadcasting society, has announced details of its 44th annual national convention to be held April 9-13 at the Sheraton Park Central Hotel and Towers in Dallas. AE Rho expects 500 registrants and 60 media representatives to gather for the series of workshops, seminars and small group discussions.



NAB president Edward Fritts will be the luncheon speaker at Alpha Epsilon Rho's 44th annual convention.

National Association of Broadcasters president Eddie Fritts will address the April 10 luncheon, and Gaylord Broadcasting Co. president and CEO William Banowsky will speak at that morning's breakfast. Other speakers will include motivation and sales trainer Pam Lontos and actor Gordon Jump, who will host the annual awards show on April 12.

Panel discussions will include: "The State of Promotion," presented by the Broadcast Promotion and Marketing Executives"; "Radio-TV Sales"; "Audience Research & Ratings"; "Television Programming in the '80s"; "Radio Programming"; and "Brainstorming and Problem Solving."

An April 10 "Career Focus" session will feature representatives from the Radio-Television News Directors Association, Broadcast Promotion and Marketing Executives, National Association of Television Programming Executives, Radio Advertising Bureau, National Association of Broadcasters, Broadcast Music Inc., American Women in Radio and Television, Cable News Network, Satellite Music Network, Corporation for Public Broadcasting, PBS and ABC.

College and university faculty members will be invited to attend a series of faculty paper presentations on the topic of "ENG/EFP and Film Techniques."

On a lighter note, convention attendees will attend a Friday evening barbecue at Southfork Ranch, site of CBS-TV's *Dallas*.

Gannett scion dies

Sally Gannett McAdam, a trustee of the Gannett Foundation and daughter of Gannett Co. founder Frank Gannett, passed away at the age of 62 at her home in Greenwich, Conn. She is survived by her husband Charles, brother Dixon, three sons and a daughter.

She had been a trustee of the Gannett Foundation, Rochester, N.Y., since 1976. Besides her work with the foundation, her personal philanthropy included gifts to educational and cultural organizations and hospitals in upstate New York, Greenwich and Vero Beach, Fla.

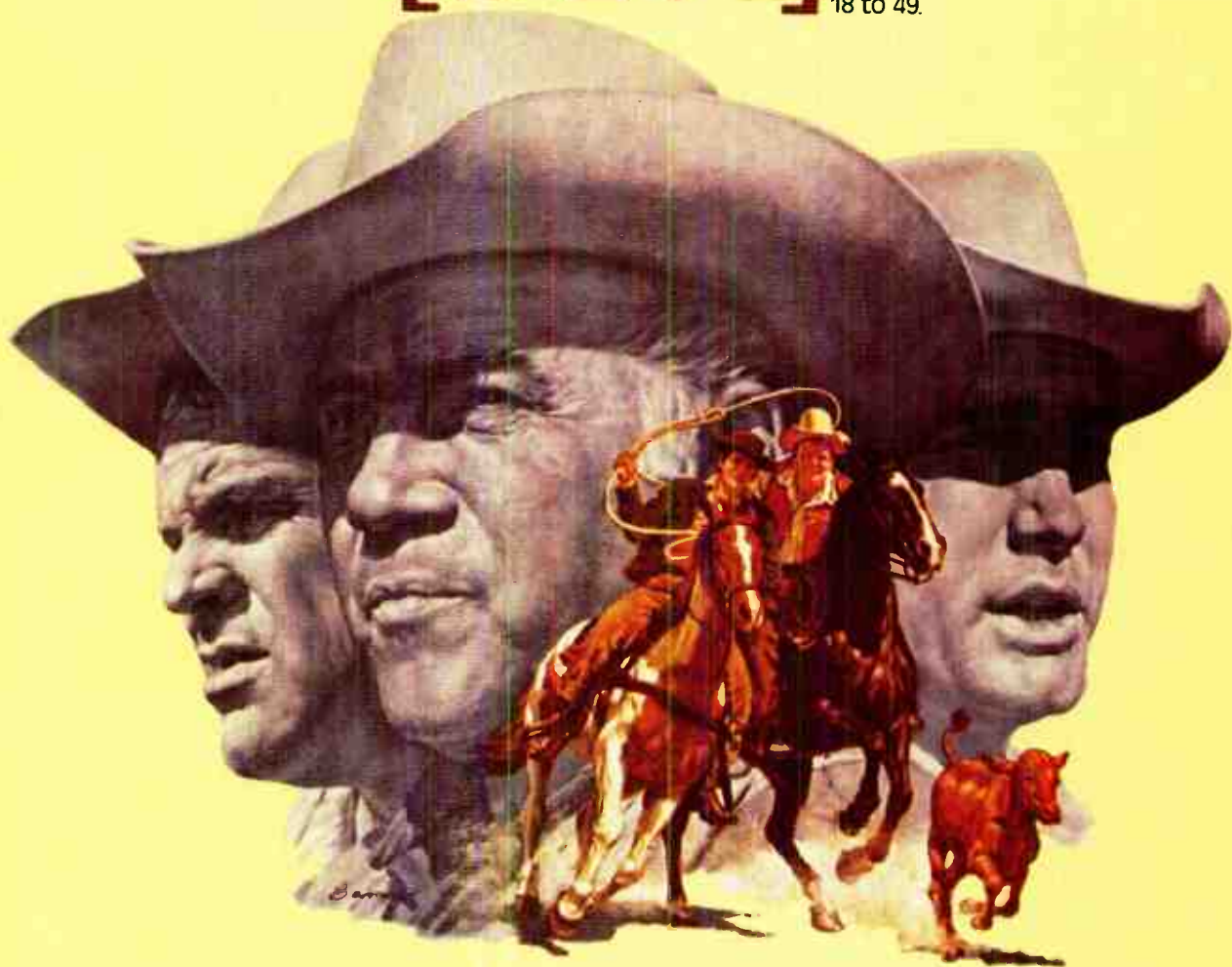
The Gannett scion was born Sarah Maria Gannett in Rochester, one of two children of Frank E. and Caroline W. Gannett. She attended the Columbia School (now the Allendale Columbia School) in Rochester and Rosemary Hall in Greenwich. A graduate of Chevy Chase College, Chevy Chase, Md., she also was awarded an honorary Doctor of Humane Letters by Keuka College in Keuka Park, N.Y., in 1981.

(continued on page 112)

They Always Get Their Women

[44%]*

And 66%
Of Those
Women
Are
18 to 49.



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* Source: Total Women/Audience Composition. NSI Report On Syndicated Programs 7/85.

World Radio History

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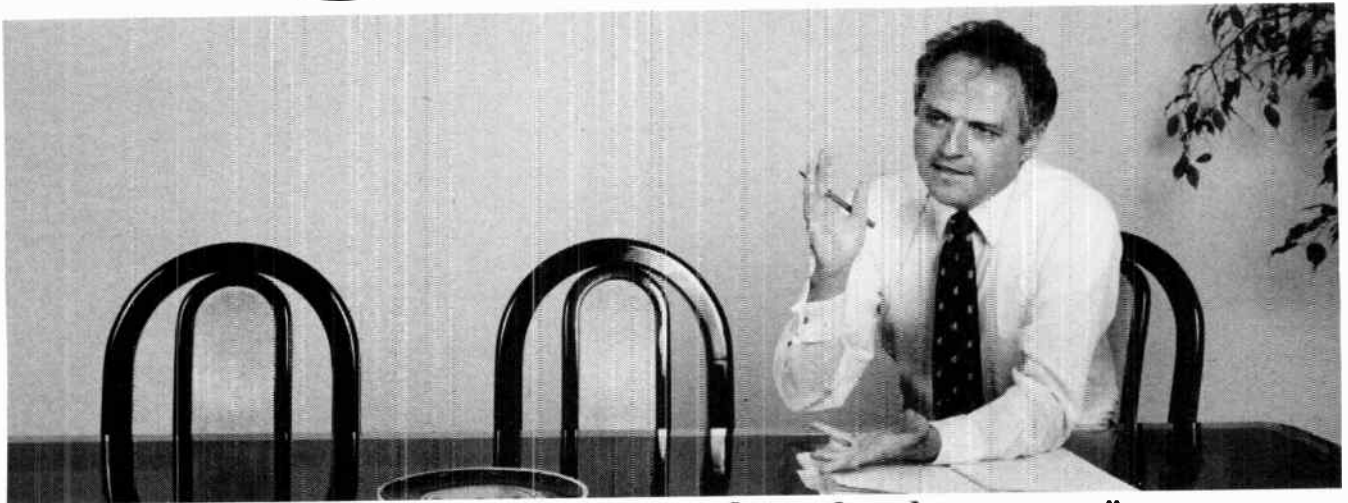
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JONES



"Any number one station is doing local programs."

Bob Jones is President of the National Association of Television Program Executives.

"The FCC intended the public access rule to encourage stations to do more local programming. Instead, it created a market for syndicated programs. But I believe that it's going to go full circle and come back to local programs because stations are going to have to do more local production. They must make a clear statement to the public as to their identity, as opposed to all the other sources of programs that are coming into the home.

"If you go market to market, any number one station is inevitably involved in the community. It has a strong commitment to do more than just sit there and crank out a signal. They're doing local programs, specials or regular series. That's especially true as fewer and fewer shows are available for syndication. And as less time is allocated to news, more stations are going to adopt the local programming strategy. In many markets, there is an opportunity for a station to say 'I am going to be number one,' and do it by producing local programming which reflects and represents the community.

"It used to be, when there were only three or four stations in a market, that you didn't have to be number one. You could be number three and still make a lot of money. Well, all of a sudden, there are all these additional places to spend money,

and number three may not be as profitable anymore. Owners are also beginning to realize that the difference between number one and number three can be a lot of money if the station is sold. It's worth it in the long run to invest some of that bottom-line profit in programming.

"I'm very proud of the local Emmy and NATPE Iris Awards won by stations where I was Program Director. At KING-TV in Seattle, for example, we had 56 nominations and 20 Emmy Awards last year—and 11 of those were for programming! We also won some major awards at WLKY-TV in Louisville, which proves my point that anyone in the top 50 markets has the equipment and devices available to put an image on the air that is as professional as anything that comes out of L.A.

"You don't have to be a major studio to use film, either. Of the three award-winning specials we did at WLKY, two were on film. It's the density of the image, the colors. When you want a special kind of dramatic look, the choice is film. The colors are simply more vivid. There's also the mood, the visual effects you can get on film, in low light for example. We used it for that reason in a Mother's Day special we did at KING. We also used film extensively for promotional work.

"Film will always be part of the growing palette a producer has to work with. That includes different kinds of film for different effects, as well as tape and things like

location or studio, hosted or non-hosted shows and, even now, the question of stereo sound. And the gear, especially for film, is getting smaller and lighter, so the producer can go places not available before.

"Yes, you can make money doing local programming. It is worth the trouble. You can make the profits, you can get the ratings, you can win the awards. We all have this wonderful device...we all have studios, we all have cameras, most of us have creative people just begging to be set free to do something original. Let's do it! Then let's create a special award for the people who are willing to take that chance. An Iris Award for courage!"

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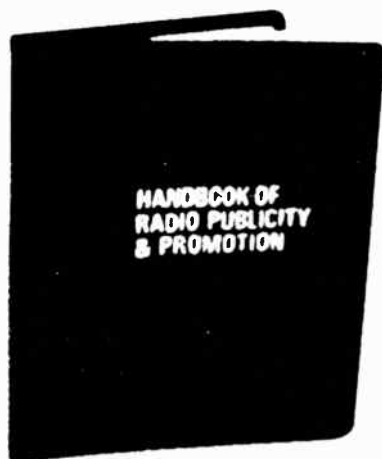
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Sidelights (continued)

Minolta steals the show

After making what was supposed to be a one-time appearance of a business program carried on three cable networks, a Minolta Office System PCW-1 has become a permanent on-air fixture. The first appearance on *McNichol and Co.*, produced in Milwaukee by Jim McNichol, was when McNichol and co-host Joyce Rody interviewed Len Salvo of the Office Automation Department of Minolta Corp.'s Business Equipment Division.

The program, carried by Financial News Network, Satellite Program Network and The Learning Channel, now features the PCW-1 as a permanent fixture on the set, using it as a prop when the show is aired but also using it for preparing scripts.

"We keep it on the set as a symbol of office business," says McNichol. "Scale is an important consideration on a production set. The Minolta system, despite all the machines it combines, is very compact and attractive. Our other personal computer takes up much more room at my assistant's work station."

And that other PC is something that McNichol had never become friendly with.

He asserts, "Others on our production staff have been able to master it, but it scares the heck out of me."

NCI's new adapter

Public affairs personnel from the National Captioning Institute (NCI) began a month-long 12-city tour on January 12 to promote sales of its new TeleCaption II adapter.

The closed-caption decoder, available since January 1, retails for \$199.99, 30 per cent less than the original TeleCaption I device. It also includes digital readout, remote control and 181-channel access.

NCI is holding briefings and demonstrations for press and consumer groups in the 12 cities, which were selected because of their large hearing-impaired populations.

Talk show appearances are also expected.

Two years of R&D. NCI said it spent two years and \$250,000 to research and develop the TeleCaption II. Its price was kept low with the aid of a \$1.5 million subsidy from the U.S. Department of Education. NCI Decoders are sold through Sears, J.C. Penney and a network of 80 dealers.

Fighting illiteracy

Come next fall, local ABC and PBS affiliates may be teaming up for co-productions or even simulcasts. That's one possible scenario stemming from Project Literacy U.S. (PLUS), the two networks' recently announced joint campaign against adult illiteracy.

But the actual scope of local station involvement has yet to be determined, adds Margie Muller, coordinator of PLUS' national support organization and also public relations/advertising associate for public station WQED(TV) Pittsburgh. On January 21, Muller notes, national organizations supporting the project will meet in Washington. Then, four PBS affiliates—KCET(TV) Los Angeles; South Carolina Educational Television; WNED-TV Buffalo; and KLRN-TV San Antonio—will develop plans on how both PBS and ABC stations can get involved.

Although PBS stations have a long history of community outreach—involving such aspects as local documentaries and follow-up phone-in shows—Muller points out this is the "first time we've cooperated with a commercial TV network."

The Public Television Outreach Alliance, a new group with WQED as producing station, plans to conduct seminars and workshops, and to broadcast at least one teleconference to mobilize and train community task forces on how to respond to national PBS and ABC telecasts on illiteracy.

Network's role. The network effort will begin next September with an ABC News documentary on the plight of illiterate Americans, to be followed immediately on PBS by a WQED-produced documentary on methods of dealing with the problem.

ABC Entertainment plans to focus on the subject in an *Afterschool Special*, and PBS will run a KCET-produced series called *The American Ticket*. ABC said its news programs will get involved, and that ABC Radio will provide its stations with mini-documentaries and PSAs.

The Outreach Alliance has been in close touch with ABC Community Relations, whose past accomplishments include wide affiliate efforts in conjunction with such films as *Something About Amelia*. At the press conference announcing PLUS, Joseph Jerkins, chairman of the ABC-TV Affiliates Board and vice president/general manager of KVUE-TV Austin, Texas, commented, "We fully expect ABC stations to play an important role in this campaign at the local level, cooperating with their public counterparts and the community task forces that come into being."

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"We feel it is a good lead into network childrens' programs." — Mary Hughes, WHP-TV (CBS) Harrisburg, Pennsylvania.

ALEXANDER HAS POSITIVE MESSAGE — He sings, "I'm gonna be a success some day!" and "I can be a Can-Do Person." Kids believe him.

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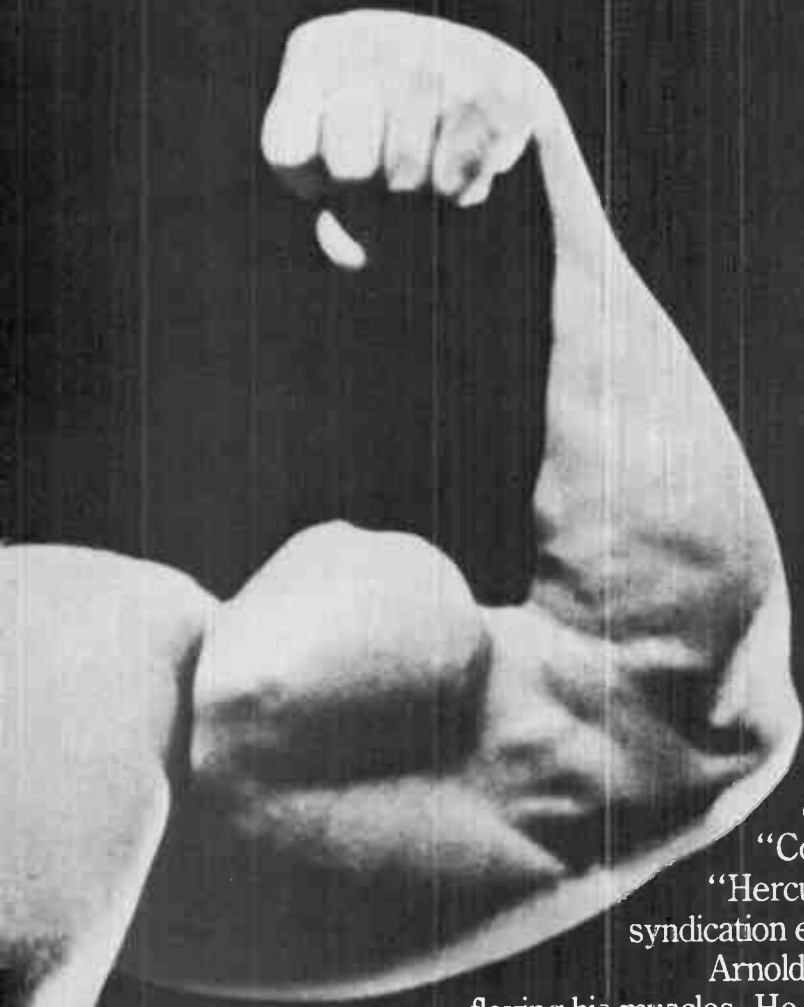
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Must-carry, higher program costs worry indie TV execs

Officially, the INTV convention last week pointed to a "bullish" 1986 for independent stations, but there are some broadcasters who feel that a more realistic look at the picture might give cause for concern. Most notable among the broadcasters' concerns were the recent overturn of the must carry rules for cable, the increased cost of programming and the lack of accurate audience measurement for indies.

The convention itself was the largest ever, with registration reach 1,400, a 55 per cent increase over 1985's figures. Meeting's overall theme was, "Independents—Coming of Age."

Twentieth Century-Fox's owner, Rupert Murdoch, also an independent station operator through his acquisition of metromedia's six stations, said in a speech: "Elimination of must carry is certainly one of the potentially most damaging verdicts against commercial broadcasters, promulgated by individuals who do not understand the tenuous nature of independent television stations. We are not in danger of finding ourselves a doormat for cable, as these monopolists with their toll bridges impose the outcome of the Quincy case by inflicting financial conditions on us for the privilege of fulfilling the requirements of our federally granted licenses . . . Rest assured, our company will support every action possible to reverse this position."

Program costs. Murdoch also said: "One of the highest hurdles we have to overcome is the ever rising spiral of program costs. Today the independent station operator pays out 50 per cent of total revenues in licensing programs to entice viewers to his station. And this doesn't include barter programs. These costs have doubled during the last five years, and when recent commitments work their way through, the comparisons will be even more alarming. It is a simple fact that program costs simply cannot continue to soar. Indeed, they cannot be sustained."

"It is ridiculous for a program supplier to charge five or six times the original cost of an old program, long written off, for playing sometime in the future when tastes may have changed. But that is where we are today. I trust this will alter as market forces assert themselves. This may sound hypocritical, given the quite proveable assertion that I am also in the business of offering you syndicated programming. But I am a realist, and I know that it is only the foolish who assume the ability of broadcasters to continue the escalation of program prices."

"The only hope for the syndicator and the broadcaster is a saner and more reasonable marketplace. And the only hope for growth in either sector is that the programs offered perform in that marketplace within increasing competitiveness and cost efficiency."

While there is certainly a major place for syndicated product, it will be increasingly difficult to maintain anything close to the past growth without the introduction of vastly more new, original material."

New programming. Discussing new product, Murdoch declared, "All of us must recognize that the only resistance to being a captive of old network programming is to cause a major amount of programming to be produced directly for ourselves. Do not misunderstand that I believe there to be no place for off-network syndicated programming. What I am arguing for is to redress the current balance that has placed it overwhelmingly in favor. A small amount has already been accomplished in the introduction of first run programming, but I believe that we must quickly and aggressively accelerate that process."

In his opening address, this year's convention chairman Gaylord exec Charles L. Edwards, general manager with KTVT(TV) Dallas-Fort Worth, pinpointed three major problems facing the independent sector in 1986. "The three main challenges facing the industry this year are the must carry issue, the spiraling cost of programming—up 25 per cent on last year—and the threat to revenue gross due to short-comings in the ratings service."

Sentiments echoed. Many delegates echoed Edwards sentiments about the immediate problems attendant upon their stations but most predicted an optimistic outlook for the coming year. Milton Maltz, however, chairman of the board and chief executive officer of the Malrite Communications Group, Cleveland, pulled no shots when he warned assembled delegates at a seminar on an overview of the independent television industry, about the great risk element involved in independent television. Maltz also predicted that many independents might face problems with the IRS due to bad business management. "The balance sheet has got to measure up," he said "and in many cases, in order to do that, we have got to become better businessmen." At another point, he said, "The free ride is over. We have been discovered. There are more people looking at the industry on a pure transactional basis. More money is being made buying and selling than operating."

Another indication that the smaller independents were under pressure was expressed by Brad Moran, vice president, station manager KJAA(TV) Lubbock, when he said: "We fight for every piece of business that we get and we are constantly searching for innovative ways to make a sale. Carol Healey, sole female manager in the nation's fourth market and head of WGBS-TV Philadelphia (a Milton Grant station), also described her company's economic prospects for 1986 as "very bullish," but admitted that the must carry issue was a particularly grave concern for the younger and more vulnerable stations. She said: "As a brand new station, it is critical that we are viewed by the largest possible audience and sampling base. That opportunity has been curtailed by must carry."

Not a problem. Jim Johnson of KFTY(TV) San Francisco (Santa Rosa), claims that although every one in

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the business is seriously concerned about the issue of must carry, he doesn't really see it as a major problem for KFTV. As he explained: "We do a lot of local news at the station and have made ourselves invaluable to our viewers. One of the ways to get by without must carry is by developing local programming and this is an area that we are very strong in."

Johnson believes that a greater threat to his station than must carry is the ratings problem. "As a non-market station, we are in a position of serving our own unique market. The ratings don't reflect the audiences we have and in turn this seriously hurts our national sales effort because the advertising agencies won't accept any other ratings."

The Meredith Corp. with its eight stations (four independent and four affiliated), ranks as one of the main contenders in the business. Bill McReynolds, president of Meredith Broadcasting, predicts that the revenue from the corporation's television stations will be "pretty good compared to 1985—not spectacular but not down either."

"I'm looking for an approximate 10 per cent increase in local and national combined. Maintaining costs will still be an important factor but we have become fairly adept at that." McReynolds cites the escalating costs of programming as a major bug-bear for independents in 1986. "Overall the cost of programming has increased ten-fold in the last 10 years and most of that has taken place over the last five years. When I bought *M*A*S*H* in 1975 for Phoenix, it cost me \$1,100 an episode for six runs. When we renewed four years later it cost us \$15,000 per episode."



Ted Baze, KGMC(TV) Oklahoma City "With the current system of ratings, the independents are being constantly shortchanged."

The ratings issue. Ted Baze, president and general manager, KGMC(TV) Oklahoma City and a member of the INTV board of directors firmly believes that independents should be paying more attention to the ratings services. In his opinion this is an issue which is equally important as must-carry. "With the current system of ratings, the independents are being constantly shortchanged. Whenever a market is metered, the independent share goes up. In all the non-metered areas, we believe the independents are under-measured by at least 35 per cent. In our market there's about \$1 million of revenue we are missing out on per annum. The issue of must-carry is getting adequate attention already but adapting the rating ser-

vices in the independents' best interests must be a major objective for this year. We are already working on a formula and have engaged the aid of two consultants—hopefully, we should have come up with some solution by the end of 1986 and if we do it could mean a lot more revenue for independent television stations."



Consultant Gene Wilkin: "There are a lot of people coming into this business who don't know what it's all about."

General manager Jeff Evans of WFFT-TV Ft. Wayne, sees the outlook for 1986 as "very healthy," not only for his own station but for the business in general. One aim for the independent stations should be to "get to the decision makers in advertising." Evans believes there is still a good deal of discrimination against independents in the advertising business. Much of this he puts down to poor research and inadequate rating services.



Kevin O'Brien, WNEW-TV New York: "Other than must-carry, I see the future as very bright."

Economic fears. James U. Lavenstein, general manager of KOKI-TV Tulsa, sees major problems ahead for some broadcasters. "I think the biggest problem of '86 is the national economy as it relates to national, regional, and local advertising budgets, and in economically depressed areas. If you are concerned about the economy, as I am, you have to be concerned with advertising budgets. The second most important thing is that we are going to see a lot of marginal independents go under. Particularly in markets where there more stations than the advertising community can support. I'm bullish for the long term but I'm bullish for the ones who are savvy, experienced, those who play it close to the vest and watch their expenses." On the abolition of must carry, he says, "The established indies will ride out the storm. There will be a compromise. But the newer guys are not going to be able to pay the cable systems to be carried."

Gene Wilkin, of Wilkin Consulting Services in San Juan Capistrano, Calif., says he's hearing about sta-



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tions that are in financial straits. "There are several stations that have had to reduce power, fire staff, and wait for somebody to come along and buy them out. There are a lot of people coming into this business who don't know what it's all about. They spent a tremendous amount of money, built a Taj Mahal, with plant and equipment and big staffs. How many times have I heard, 'We'll hit the ground running.' And they did, right into a hole."

Kevin O'Brien, vice president and general manager of WNEW-TV New York, is "absolutely" bullish on broadcasting in 1986. "Other than must-carry, I see the future as very bright." He admits, though, that, "If cable systems start establishing themselves as tollkeepers and demand money from stations that are already in the red, that could lead to the death knell."



James C. Dowdle, Tribune Broadcasting: [Must-carry] "is a top priority for indies."

James C. Dowdle, president and chief executive officer of Tribune Broadcasting Co., Chicago, predicts a "10 to 12 per cent increase" in revenues for the television industry in 1986, but he also sees some "trouble controlling your costs in a disinflationary time where the inflation and GNP are going up. And so many of our rate increases were driven by inflation."

As regards his own company's revenue, Dowdle says, "Our group will be higher than the average." On the must-carry controversy, he says, "I hope sense will prevail. That to me is a top priority for indies." A major concern of INTV's membership at last year's convention was the proposed ban on beer and wine advertising. Those concerns seem to have abated, nonetheless, Dowdle warns, "I don't think it's something the broadcast industry should go to sleep on."

Other comments. Dick Robertson, office of the president, Lorimar-Telepictures: "Independents need to take their destiny into their own hands with regard to helping manufacture their own product." Charles Edwards, vice president and director of programming for Gaylord Broadcasting, addressing the subject of cable and must-carry: "I will content myself with just one observation. The television broadcasters, early on, spawned a parasite called cable, never expecting that by 1986 that parasite would be threatening to devour the host. And we, collectively, must see this does not happen." Grant Tinker, chairman of the board of NBC, who was attending a network press conference in the same hotel as the INTV gathering,

on must-carry: "There's a compromise that's in the air and that's fine with us." Congressman Barney Frank, who believes that both must-carry and compulsory licensing should be abolished and the government shouldn't be involved with programming: "What people pay to see *My Mother the Car* is none of the government's business. So go away and leave us in peace to deal with the deficit."

Barter: 25% growth in '85

A major study of the barter business concludes that barter syndication which grew by about twenty five per cent last year to a total of \$530 million dollars, will continue to increase, although not at such a rapid pace.

The study was conducted by the Cambridge, Mass., Butterfield Communications Group commissioned by the Association of Independent Television Stations (INTV) and the Station Representatives Association.

"Last year barter grew by about 25 per cent, totaling \$530 million dollars or so," the report concludes. This year and next, "will almost certainly see some slowing in growth. We anticipate 18-20 per cent gains each year."

Who are the major and minor advertisers in barter programming? "By our count 17 per cent of the top 25 network advertisers are significant barter advertisers, the major exceptions being the auto companies and the franchisers," the reports states. "Several program types have already vanished from the cash catalogue, including kids product; and major segments of the weekend, daytime, late night and movie offerings are pure barter. Virtually all new access and early fringe product is offered on a cash plus barter basis."

Some caveats. While predicting a rosy future for barter, the report admits there are some thorns on the bush. "The three industry segments necessary for sustained growth, advertisers, syndicators, and stations, all have appetites for more barter. But some limits are beginning to appear.

"On the advertiser side, many of the most likely customers for syndication, the large mainline packaged goods companies, are already in barter with 10 to 15 per cent of their budgets. There is room for growth, but network continues to be the medium of choice. When rates slid in the fourth quarter of 1985, some advertisers moved dollars out of barter and back to network."

Additionally, growth must overcome some barriers facing advertisers and agencies, among them problems of rating. "The weekly Nielsen numbers are household only, demographics can take months," the report states, and, "projections based on overnights are shaky."

Also, "there is no widely accepted method for confirming programs' and commercials' airing. Barter spots tend to run in a more heavily commercialized environment" and "Makegoods are difficult to schedule, at best, requiring far better projections."



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Comedy at its best. Brilliant and outrageous.
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Station resistance. There are also troubles among the stations. "The neck of the funnel appears to be in the station," the report says. "Several conditions which supported barter's growth during the last several years seem less favorable for the next several years. First and most obviously, growth in the number of independent stations is leveling. In fact, were every unused assignment in the top 150 markets to sign on tomorrow, growth in the number of stations would be less than it was between 1980 and 1985.

"Second, both independents and affiliates appear to be placing limits on their usage of barter. After a 23 per cent increase in the number of barter hours cleared per week between 1984 and 1985, the typical station we surveyed was expecting no increase in '86 and a modest decrease by 1988.

"Where there was interest in more barter, it was at the independents. Not surprisingly, it was centered in two dayparts, daytime and latefringe, and while there continues to be some interest in bartered films, off-net and specials, the real appetite is for first run.

"Where the market isn't, is with affiliates. No more than three in 10 affiliate GMs were interested in any kind of new barter opportunity, specials and weekend product drew the most interest. In fact, only six per cent of the affiliate GMs characterized themselves as welcoming barter."

Scope of interviewing. The Butterfield study's conclusions were reached after interviews with media directors at most of the top 25 advertisers, media directors and planners at two dozen major agencies, program distributors, network and station representatives.

The report was introduced by Jerome Feniger, managing director, Station Representatives Association Inc., New York, to a panel at the INTV convention in Los Angeles. David C. Butterfield, president of Butterfield Communications, presented the report, which was greeted by a spirited discussion among panel members and speakers in the audience.

Edward G. Aiken, senior vice president-television and general manager, WHNS-TV, Greenville-Spartanburg, S.C.-Ashville, N.C. was moderator of the panel whose members were Martin Brantley, president and general manager, KPTV-TV, Portland, Ore., Dennis Gillespie, senior vice president marketing, Viacom Enterprises, New York, Joel M. Segal, executive vice president, director of network TV and cable division, Ted Bates Advertising, New York, and Harry Stecker, senior vice president, director of marketing, Petry Inc., New York.

'Wheel' tops Cassandra

To no one's surprise, King World's *Wheel of Fortune*, game show strip, again topped the Nielsen Cassandra syndication report in terms of ranking. The November 1985 findings show that *Wheel's* average

share was 32, about the same as the Cassandra May report's 33. The show picked up 10 stations, from 182 to 192. *Jeopardy*, another game show from King World, on 169 outlets, registered the Number 2 spot in the November Cassandra, with a 24 share, up 2 share points from the May report, when the show was in the Number 3 slot on 133 stations, for a pickup coverage of about 30 per cent. *Jeopardy* displaced *M*A*S*H* for the second slot. The off-network war spoof came in third in the past November with a 20 share in 165 markets vs. its 22 share in May, 1985.

Surprise entry. The big surprise, however, is the *New Newlywed Game*, the fall entry, from Bel-Air, which took the Number 4 ranking slot with a 19 share on 156 stations. Taking up the November Number 5 ranking the past November is *PM Magazine*, with a 15 share, on 53 stations. The past May, *PM* had a 16 share on 65 stations, and was also in the Number 5 slot. Southwest Conference Football was ranked Number 6 in 20 markets with a 28 share. *Three's Company*, which last May was tied for third with *PM*, ended up Number 7 the past November with a 19 share on 154 stations vs. a 20 share in 168 markets. *Entertainment Tonight*, on 141 stations in November, was Number 8, racking up 17 share points, the same number of share points as in May, on 152 stations. *Fight Back* was Number 9, in 27 markets, with a 17 share. Both *People's Court* and *The Price Is Right* tied in the Number 10 ranking, but *Court*, in 162 markets, registered a 20 share, while the game show had a 15 share, carried on 112 stations. *Court's* shares were the same the past May, but it was ranked Number 7. *Family Feud P.M.*, no longer produced for syndication as a first-run strip but enjoying reruns, was Number 8 with a 15 average share on 92 stations, but the past November, *Feud* turned up in the Number 75 slot, with a 10 share on 15 markets.

The highly touted and expensive first-run syndicated programs, *America*, subsequently canceled as of January 3, hardly made an impact in the listing. The strip version tied for the Number 49 ranking, registering an average 15 share in 107 markets. The weekend version came in Number 126, with a 14 share in 102 markets.

Blair restructuring

John Blair & Co. said it intends to concentrate its resources on broadcast-related and direct mail business following its current restructuring. The first step in the transition was just taken with the completion of the sale of Blair's free-standing newspaper insert coupon operations to Quad/Marketing Inc., a new wholly owned subsidiary of Quad/Graphics Inc., Pewaukee, Wisc. Quad/Marketing will lease space from Blair in New York.

The restructuring program also includes the proposed divestiture of Blair's three printing subsidiaries. And the Network Mail programs previously published by John Blair Marketing will now be handled by ADVO-System Inc., a wholly owned subsidiary.



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An outstanding performer from Viacom.



'Strangers' aids CBS

Spearheaded by *Intimate Strangers*, special movie on Tuesday, plus the continued ratings successes of *60 Minutes* and *Murder, She Wrote* on Sunday, CBS took the primetime network race for the week ending January 5 (week number 15), with an average 18.7. In the second-place slot was NBC, with a 17.2, while ABC continues to run last, with a 12. The football fare, the Gator Bowl game on Monday and the Sugar Bowl contest on Wednesday both, on ABC, were clobbered to add to the ABC poor showing in the week. CBS' half-hour fare, in repeats of the schedule, wound up with a 21.9 rating and 34.9 share average to top the evening. ABC's Gator bowl got a 12/18.9 while NBC *Monday Night Movie*, *Tribute*, and *American Almanac* ended up with a 12.4/19.8 average.

CBS' *Intimate Strangers* racked up a 26.4/38 in the 9-11 p.m. time period on Wednesday, with *Mary's* 21/29 and *Happy New Year's* 19.7/27 as lead-ins. NBC's Rose Bowl overrun garnered a 22.9/33 and the Orange Bowl game did a 21.3/33. But ABC's Orange Bowl contest managed only a 6.8/10. The CBS Saturday night movie, *Superman* (repeat) came in second in the competition, with a 14.6/23, with NBC taking the marbles with a 19.2/30.4 average for the evening. As to Sunday, CBS got a 22/31.6 for the three hours, paced by *60 Minutes* 25.2/37 and *Murder, She Wrote*, 26.1/35.

MCA TV promotes Schwab

Shelly Schwab has been promoted to executive vice president at MCA TV, effective immediately. In conjunction with the appointment, Schwab's responsibilities will be expanded to include all areas of sales and marketing at MCA TV. Both Schwab and Carl Russell, senior vice president, sales, will continue to report to Don Menchel, president of MCA TV. In making the announcement on Schwab, Menchel noted that "Shelly Schwab has made a very significant contribution to MCA TV's record sales performance over the past years."

Schwab joined MCA TV in September, 1978, as vice president, director of sales. Most recently, as se-



Shelly Schwab

nior vice president, marketing, Schwab initiated and directed the First-Run Syndication, Advertiser-Supported and Encore divisions of the company. Before coming to MCA TV, Schwab was station manager at WAGA-TV Atlanta, and held various sales and management positions at CBS. He started his career as an advertising executive at the *New York Daily News*. He is a graduate of New York University.

Retail loyalty erosion

A development over the last few years in the retail marketplace that can work to the advantage of television as a retail ad medium is an erosion in customer loyalty. The ABC-Owned Television Stations division has been monitoring this through its Trac-ABC studies, which were begun nationally in 1983 and in Los Angeles (at KABC-TV) in 1982.

Results of the 1985 Trac-ABC study will be unveiled this week at the National Retail Merchants (NRMA) convention in New York (see *Retail Report*, page 253), and the data from six markets (New York, Los Angeles, Chicago, San Francisco, Detroit and Minneapolis-St. Paul) show that, although the rate of loyalty erosion has slowed, it's still significant.

According to Keith Ritter, ABC-Owned Television Stations director of marketing, "in November, 1982, Trac-Los Angeles saw 85 per cent of its adults intending to shop next at the store they shop most often for apparel. Off-pricers entered the market, utilizing television to make their presence known, and loyalty declined to 64 per cent a year later and 54 per cent by the summer of '84. This year, [1985] 52 per cent responded as being loyal to their primary apparel store, a decline of another 4 per cent. The growth of alternate outlets has slowed, as has the rate of loyalty loss. But it still exists."

Potential converts. Overall, responses across the six markets surveyed show that 57 per cent of consumers said they would shop next at the store they shop at most often for apparel. That, says Ritter, "means that 43 per cent won't—better than four out of 10 of the consumer base is available," to other retailers if they clarify the issues that are on consumers' minds.

What are the issues? "Over a quarter of our consumers," says Ritter, "named good quality as their overriding concern, up from 23 per cent (in 1984) to 27 per cent. Good prices was identified next as a concern of 23 per cent, followed by variety and location. Interestingly, only 7.3 per cent last year and this year named sales as the reason why they would patronize the store they named as shopping next for apparel."

Specific advertising. When looking at specific advertising awareness, the Trac study shows that 68 per cent of adults "can recall advertising of the store they named first when prompted to recall this advertising. This ad recall," Ritter says, "rises to over 70 per cent among women and to nearly 72 per cent among working women. Adults in upper income households (\$35,000+) have a slightly higher ad recall as well."



HAWAII FIVE-O

The enduring, suspenseful classic. Powerful and exciting. Starring Jack Lord. 200 Hours. In color.

An outstanding performer from Viacom.



Tele-scope (continued)

What forms of advertising do they recall? "Seventy-three per cent of those who recall any advertising," says Ritter, "remember seeing a newspaper ad for the store they mentioned first. Forty per cent recalled a television ad, 8 per cent a radio spot, 4 per cent a magazine ad and 26 per cent a brochure or insert. Women's recall of both TV and newspapers was above average—TV by 4 per cent, newspapers by 1 per cent."

Number surveyed. The Trac study was conducted for ABC by Centrac, an outside research firm, which surveyed 5,375 adults in the six markets. In addition to measuring awareness among apparel shoppers, four other categories were examined—financial services, housewares, health care and auto supply. Each market's sample, Ritter points out, was balanced geo-

graphically and demographically and complements existing research such as that done by MRI, Simmons and Scarborough.

Methodists on CBN Cable

The United Methodist Church is using CBN Cable Network, the non-secular division of the Christian fundamentalist Christian Broadcasting Network Inc., as its main distribution vehicle for its first foray into satellite programming.

The church's half-hour feature magazine program, *Catch the Spirit*, started January 4 at 7:30 a.m. ET on CBN Cable as a straight time buy. It also is running on Black Entertainment Television on Sundays at 2 p.m. and on the Southern Baptist Convention's ACTS (American Christian Television Service) network, on Sundays at 8 a.m. and again at 9:30 a.m.

Auto ads on TV up 21%

Auto advertising on TV, including dealer association and individual dealer totals, rose 21 per cent during the first nine months of last year, according to a TvB analysis of BAR data (see tables below). Total expenditures came to \$1,427,697,300. Two-thirds of this was station advertising, which had a considerably heftier increase (29.7 per cent) than that of network (7.4 per cent).

The station total—\$958,241,900—was broken down by TvB as follows: \$471,047,700 spent on spot by manufacturers, up 27 per cent; \$249,360,600 laid out by dealer associations, up 39 per cent, and \$237,833,600 in expenditures by individual dealers, up 27 per cent.

The network total came to \$471,047,700 and, to-

gether with manufacturer money spent on spot, factory spending on TV in total came to \$940,503,100, up 16 per cent. Biggest manufacturer spender was Ford, up 8 per cent, with General Motors second, down 9 per cent, and Chrysler in third place with the biggest percentage rise—17 per cent. The GM network/spot decline of a little over \$12 million, however, was more than offset by dealer association increases for its five auto brands of more than \$40 million. The biggest dealer association jump in dollars was for Pontiac, but the biggest percentage increase among the dealer groups was for Cadillac.

Nissan was the biggest spender in dealer association money on TV, with an increase of 51 per cent to \$34.4 million, a rise of a little less than \$12 million. Nissan factory money was off less than \$5 million and down 7 per cent for the nine months.

Leading automotive manufacturers on television—January–September, 1985

Category total	January/September 1984			January/September 1985			% Change
	Network TV	Spot TV	Total TV	Network TV	Spot TV	Total TV	
Category total	\$437,100,300	\$372,003,500	\$809,103,800	\$469,455,400	\$471,047,700	\$940,503,100	+ 16
Ford Motor Co.	108,303,800	29,266,600	137,570,400	122,380,900	26,753,600	149,134,500	+ 8
General Motors	125,505,300	25,169,700	150,675,000	102,503,100	35,845,900	138,349,000	- 9
Chrysler Corp.	58,862,100	14,081,500	72,943,600	63,697,600	21,430,100	85,127,700	+ 17
Toyota Motor Sales	9,405,200	44,366,700	53,771,900	16,236,100	52,507,900	68,744,000	+ 28
Nissan Motor Co.	33,880,400	32,899,900	66,780,300	25,244,000	36,804,800	62,048,800	- 7
American Motors	40,992,400	4,382,600	45,375,000	39,618,100	2,172,200	41,790,300	- 8
Volkswagen A.G.	8,963,100	12,070,200	21,033,300	24,667,300	10,668,600	35,335,900	+ 68
Mazda Motors	18,365,200	2,091,000	20,456,200	27,431,800	3,882,200	31,314,000	+ 53
Honda Motor Co.	2,987,700	3,300,000	6,287,700	18,180,500	998,700	19,179,200	+205
Fuji Heavy Ind.	7,248,200	3,859,800	11,108,000	7,181,300	4,941,900	12,123,200	+ 9
Bavarian Motor Works	1,920,700	4,689,700	6,610,400	8,450,800	2,866,700	11,317,500	+ 71
Daimler-Benz	8,306,200	73,500	8,379,700	7,136,200	3,197,000	10,333,200	+ 23
Mitsubishi Corp.	—	8,368,800	8,368,800	—	9,303,700	9,303,700	+ 11
American Isuzu Mtrs.	3,199,700	1,490,300	4,690,000	3,798,500	2,965,600	6,764,100	+ 44
Porsche A.G.	—	575,900	575,900	2,574,600	459,600	3,034,200	+427
Volvo A.B.	331,700	4,056,900	4,388,600	435,600	2,289,100	2,724,700	- 38
B L Ltd.	—	445,500	445,500	—	1,444,800	1,444,800	+224
Saab Scania A.B.	—	608,600	608,600	—	966,600	966,600	+ 59

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data. Includes cars, vans, trucks.

PERRY MASON RETURNS
#1 in Prime Time Week of 11/25/85
27.2 Rating



PERRY MASON

The unforgettable mystery and suspense classic.
Tense and powerful. Starring Raymond Burr.
An outstanding performer from Viacom.



Leading auto dealer association television advertisers on spot TV

	<i>Jan-Sept 1984</i>	<i>Jan-Sept 1985</i>	<i>% Change</i>
Dealer association category total	\$179,059,100	\$249,360,600	+ 39
Nissan	22,838,400	34,402,100	+ 51
Chevrolet	17,912,500	25,813,600	+ 44
Oldsmobile	13,873,800	25,639,500	+ 85
Ford	18,831,300	23,619,300	+ 25
Pontiac	13,174,900	22,649,500	+ 72
Buick-Opel	10,718,600	13,531,200	+ 26
Dodge	9,065,800	12,207,300	+ 35
Cadillac	4,300,900	8,854,200	+106
Mazda	6,953,000	8,688,600	+ 25
Subaru	8,053,000	8,653,800	+ 7
BMW	4,350,800	8,157,400	+ 87
Honda	4,444,900	7,835,800	+ 76
Toyota	6,752,700	6,324,400	- 6
Renault	4,438,500	5,872,500	+ 32
Chrysler-Plymouth	4,595,600	5,666,800	+ 23
Volkswagen	4,221,600	5,125,800	+ 21
General Motors	3,650,700	4,176,100	+ 14
Lincoln-Mercury	4,634,800	3,924,500	- 15
Chrysler Corp.	1,344,500	3,788,600	+182
Ford Motor Co.	949,800	2,907,600	+206

Leading auto dealer television advertisers

	<i>Jan-Sept 1984</i>	<i>Jan-Sept 1985</i>	<i>% Change</i>
Auto dealer category total	\$187,961,500	\$237,833,600	+ 27
Cal Worthington (Los Angeles)	2,047,000	2,720,200	+ 33
Potamkin Cadillac (New York)	2,035,700	2,061,300	+ 1
Cal Worthington (Sacramento)	729,500	1,840,000	+152
Celozzi-Ettleson Chevrolet (Chicago)	1,564,800	1,727,400	+ 10
Wilson Ford (Los Angeles)	933,400	1,568,600	+ 68
Pete Ellis Motors (Los Angeles)	1,095,500	1,369,000	+ 25
Cal Worthington (Seattle)	940,600	1,343,000	+ 43
Jeff Legum Chevrolet/Datsun (Baltimore)	1,340,600	1,212,700	- 10
Kelley Chevrolet (Miami)	355,500	1,177,500	+231
Long-Lewis Ford (Birmingham)	590,100	1,139,800	+ 93
Suburban Ford (Sacramento)	566,900	1,120,400	+ 98
Piemonte & Arlington Heights Ford (Chicago)	387,400	895,800	+131
Gulf Coast Dodge (Houston)	499,700	849,300	+ 70
Casey Chevrolet (Norfolk)	890,300	816,100	- 8
Nationwide Datsun (Baltimore)	633,800	768,600	+ 21

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data in the top 75 markets.

ESSENCE WORKS IN THE MOST IMPORTANT TIME PERIOD OF ALL.

Contemporary. Relevant. Essential. That's Essence. Programming at its best, Essence brings entertainment and information to millions of viewers every week.

Essence is lively—delivering one of the most impressive line-ups of celebrities anywhere.

Essence is vital—with award winning segments on lifestyle, current trends and today's issues.

Essence is advertiser-friendly—with strong local opportunities and a whole

list of major national accounts, too.

Best of all, Essence is working—in New York, Memphis, Philadelphia and more than 50 other cities, delivering more than 70% of all Black viewers nationwide*.

So consider Essence. If it works in a time period like the 80's, imagine how it will work in time periods like early fringe, weekends, or even prime access.

For more information, stop by our Booth #866 at NATPE or call Raymond Horn at (212) 315-4208.



Host Susan L. Taylor talks with Miami Vice star Philip Michael Thomas.

THE 80's.

ESSENCE
THE TELEVISION PROGRAM™
OUR THIRD YEAR

ESSENCE TELEVISION PRODUCTIONS, INC.
1500 BROADWAY
NEW YORK, NEW YORK 10036
(212) 730-4260

TV Business Barometer

November spot TV up only 5.3%

Through November, there were only four months last year with double-digit increases for spot TV, and November was not one of them. The latest tally of the *Business Barometer* sample of stations shows a November performance that was right in line with the dismal performance in October.

The November increase was only 5.3 per cent, compared with 4.8 per cent in October. In contrast with these figures, there were increases of 12.5 per cent in March, 15.3 per cent in June, 13.4 per cent in August and 11.2 per cent in September. This suggests that the last month of the quarter should be a bounce-back situation, but of course this is only coincidence.

The October-November parlay represents the smallest increases since April, which registered a 4.4

per cent rise, but the worst month of last year still remains January, which showed a change of minus 0.1 per cent.

Spot TV time sales in November came to \$469.2 million vs. \$445.6 million in 1984. And November billings were about 10 per cent above those of October, which came in at \$425.5 million.

Total for the 11 months came to \$4,660.5 million as against \$4,317.8 million for the corresponding period in '84. The difference is 7.9 per cent.

November was a four-week Standard Broadcast Month (SBM), as was the previous November. Since most stations in the *Business Barometer* TV sample report on a calendar month basis, it should be pointed out that November, as an SBM ended on the 24th in '85 and on the 25th in '84.

As in October, the big billing stations (\$15 million and over) had the highest percentage increase in November, but not by much. The

other two station revenue brackets presented a gap of less than three percentage points in November. In October, the 7.1 per cent increase of the bigger stations compared with small declines in the other two station groups.

For the 11 months, the \$15 million-plus group registered the highest percentage increase during seven of those months, were second three times and last once. The smallest bracket (under \$7 million) was third eight times, second twice and first once. As for the medium size stations, they were second seven times, first three times and last once. It appears to be a consistent fact, that the bigger the station, the bigger the spot increase, and vice versa.

\$5 billion year

Last year was the first \$5 billion year for spot TV time sales. This is a foregone conclusion based on current *Business Barometer* data to date. There would have to be a decline of almost 15 per cent in the December spot level of '84 for spot to miss the \$5 billion mark.

National spot +5.3%

(millions)

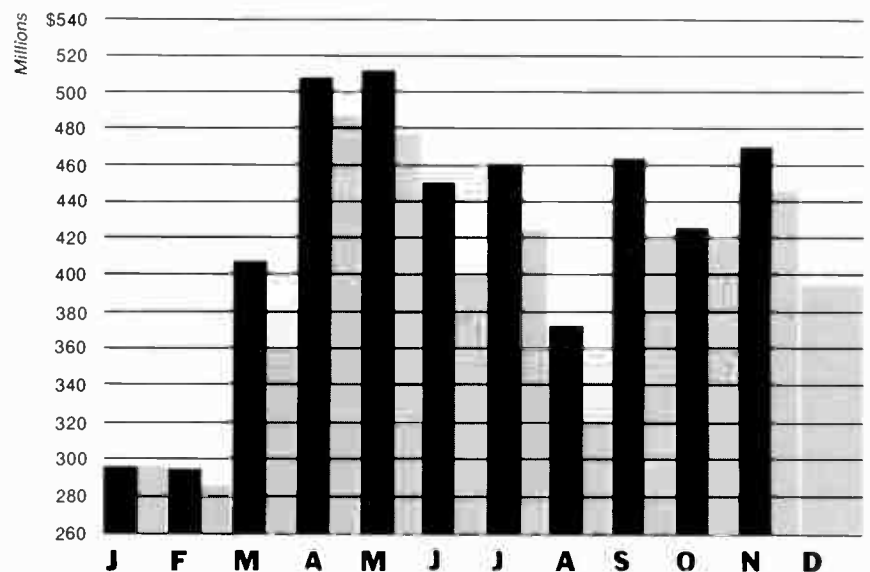
1984: \$445.6

1985: \$469.2

Changes by annual station revenue

Under \$7 million	+2.8%
\$7-15 million	+4.3%
\$15 million up	+5.5%

November



BLAIR HAS ONLY ONE RECORD TO BEAT.



OUR OWN.

Extra points. You can't take them for granted. They can make the difference between winning and losing. A special team called Blair Programming goes all out to score for Blair-repped stations. Our specialists make points with hard facts and figures that count in buying and scheduling programs. Research on first-run and off-network shows. Movies. Sports. Specials. Performance across every market in the country. Demos and daypart data. A unique ProFocus approach for analyzing trends, individual market and station strategies. One-on-one consultation about what's available. When. And how it fits your game plan. How a program can beat the competition. Lead-in, lead-out factors. Play-off ideas. Counter-programming tactics. Blair Programming knows what it takes to win in the sales game. Leadership. It's **BLAIR. ONLY BLAIR.** a tradition we share with our clients.

Television



International Report

London

Interpublic shifts eight shops to Lowe Marschalk Worldwide

One of the three worldwide agency networks fielded by the Interpublic Group of Companies has changed identities. Eight "small, highly-creative shops" in Europe, Canada and Australia have been transferred from Marschalk Campbell-Ewald Worldwide to Interpublic's new agency network, Lowe Marschalk Worldwide, formed by Interpublic with London-based Lowe Howard-Spink.

An Interpublic spokesman explains that Campbell-Ewald "has always been a strong force in domestic advertising and remains so. But outside the United States, it included only a group of relatively small shops overseas. Marschalk Campbell-Ewald Worldwide was never the far-flung international agency network that McCann-Erickson Worldwide and SSC&B:Lintas Worldwide are."

In transferring the eight overseas shops to Lowe, Interpublic transferred 30 per cent of its interest in Marschalk to Lowe, as well as increasing its ownership in Lowe to 38 per cent. Lowe, says the man from Interpublic, "is very successful because of its creativity, and is also much closer in spirit to the creativity of the eight overseas agencies, formerly part of Marschalk Campbell-Ewald that are now linked to Lowe."

Meanwhile, Interpublic continues to own 10 per cent of Campbell-Ewald in the U.S. and 70 per cent of Marschalk.

Based in London. The new network will be centered in London, and the names of all the agencies in the network will be changed to include the name "Lowe Marschalk." Former names of the eight shops involved

in the switch are: Hertz Walpole Campbell-Ewald, Sydney, Australia; Campbell-Ewald GesmbH, Vienna, Austria; Troost Campbell-Ewald S. A., Brussels, Belgium; Campbell-Ewald (Canada) Ltd., Toronto; R&D/Campbell-Ewald, Neuilly sur Seine, France; Troost Campbell-Ewald GmbH, Dusseldorf, West Germany; Pirella Goettsche SpA, Milan and Rome; and Campbell-Ewald Nederland, Amsterdam.

The original reason Marion Harper formed Interpublic as an organization of separate agency networks was as a move to get around the problem of competitive conflicts among clients. Today, the man from Interpublic sees "no evidence that clients are any less concerned about conflicts. That's why the original idea behind separate agencies still works as it always has. This concern is not limited to different companies with competing brands. It also holds for competitive products from within the same multi-product corporation. This is why Campbell-Ewald continues to work for Chevrolet while McCann-Erickson does an equally fine job for Buick—even though General Motors is the parent corporation of both automobiles."

Debate continues over television's impact on violence in Britain

Stuart Young, Chairman of the BBC promises to publish results of a viewer research project, which shows that violence on television in Britain is not only greatly exaggerated but is one of the smallest factors contributing to violence in society today.

However, until those findings are made public, the debate over TV's contribution to violence centers around a survey conducted by the National Viewers & Listeners Association. Covering the

four U.K. channels, between August 31 and September 6, it said 25 of the 220 programs viewed between 6:30 p.m. and sign-off contained scenes of violence. Forty per cent of the shows having violent scenes were said to have aired before 9 p.m., regarded in the U.K. as the time period during which children are most likely to be watching.

Madrid

Spanish viewers receive taped movies via mini-cable systems

As Spanish viewers continue to wait for new cable legislation, there are a group of people who have moved ahead on their own.

It seems that a series of community video systems are being established throughout the country. Residents of apartment blocks are wiring their individual television sets to a single VCR, usually located in the janitor's apartment, for a total cost of \$1,400. Taped movies are then played over this minicable network for as many hours each day as the residents agree upon. The cost of this illicit channel—at present the only alternative to the two state-run RTVE stations throughout most of Spain—is absolutely minimal. The \$2 rental of each tape is spread over dozens of households.

Not illegal. While it would seem as if this whole operation should be declared illegal, it isn't quite that simple. When a judge in Seville, where the practice is widespread, was confronted with a case involving VCR cabling, he declared that, as there was no specific law to which he could refer, no charges would be made. In spite of that, officials are trying to locate the clandestine systems.

Montreux

First International Music & Media meeting scheduled for May

The first annual International Music & Media Con-

vention (IMMC) will be held in this Swiss city May 7-10. A joint venture of European Music Report and the Golden Rose of Montreux, it takes place during the opening days of the Golden Rose television festival.

Purpose of IMMC is to provide a conference for radio and television executives, programmers, producers, d.j.s. and v.j.s. as well as a marketplace and video festival. Topics to be discussed include: music programming, station management, international broadcasting rights and syndication.

Rio de Jan'ro

Globo TV schedules several co-production ventures for this year

Brazilian network, Globo TV, has a number of co-production ventures on its slate for this year. Having just concluded negotiations on a mini-series with RAI 2 (Italy) called *Tieta d'Agreste*, Globo is now working with Channel 4 (UK), WDR (West Germany), TF1 (France) and RAI to simultaneously broadcast Mardi Gras festivities in Rio De Jan'ro, Venice Viareggio, Nice and Cologne from January 26 to February 16, 1986. Globo is also investigating the possibility of adding Spanish festivities to the project and PBS (US) is considering joining in with Mardi Gras celebrations in New Orleans.

Washington

FCC Judge refuses license renewal of seven SIN TV stations

The licenses of seven television stations affiliated with the SIN Television Network, the U.S.' largest Spanish-language TV network, are not being renewed.

The decision to refuse this renewal was made by John H. Conlin, an administrative law judge at the Federal Communications Commission. The ruling was made, he said, because the stations are under control of the Mexican-run broadcasting company.

RAI CHANNEL 1
presents

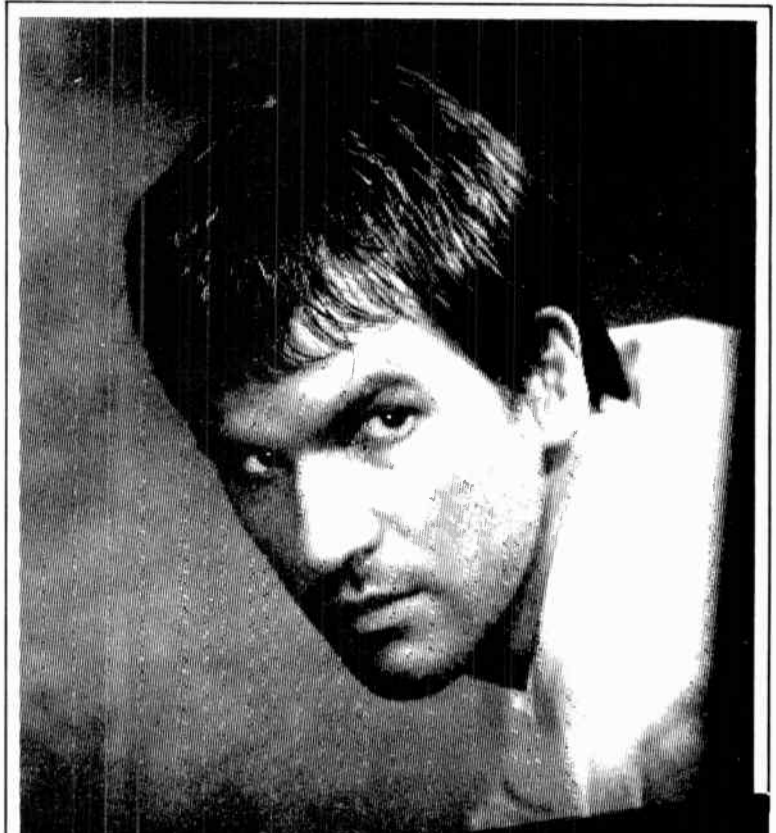
The plot to kill the Pope

directed by
GIUSEPPE FINA

with
CHRISTOPHER BUCHHOLZ
as Ali Agca

and JAN BANNEN
as The Judge

A RAI CHANNEL 1
TAURUS Film Coproduction



PROMOREEL AVAILABLE

2 HOURS OF FICTION

THE DRAMATIC PLOT AND THE ASSASSINATION ATTEMPT
IN ST. PETER'S SQUARE

PLUS

1 HOUR DOCU-DRAMA

THE TERRORIST AND THE BULGARIAN CONNECTION ON TRIAL.
INCLUDING THE VERDICT RIGHT FROM THE COURT-ROOM NEXT SPRING

Available in English
SPRING 1986



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Cable Report

HBO new satellite "landlord"

Home Box Office Inc. is expanding its scope to become a satellite transmission provider as well as a user. At the same time, the firm is increasing its equity involvement in programming, ensuring a slice of so-called "back-end" business.

The horizontal moves reflect a belief by HBO that the cable industry is moving from C-band to the more powerful Ku-band satellite technology. HBO is throwing its weight behind Ku-band technology as the new standard to replace existing C-band equipment, which in most locales requires a larger receive antenna than Ku-band hardware.

HBO is entering into a joint venture with the RCA Corp. to purchase the RCA Americom K-3 satellite, scheduled for launch in late 1988, and then resell the transponders. In the interim, the venture plans to lease transponders from RCA Americom on its K-1 satellite, to be operational in early 1986. Both HBO and sister service Cinemax will be available on the K-1 satellite in addition to existing carriage on the Galaxy I and Satcom III-R C-band satellites.

HBO president Joe Collins maintains that Ku-band technology offers U.S. cable operators lower reception equipment costs, fewer interference problems caused by terrestrial microwave transmissions and the ability to accommodate two-degree satellite spacing. The Ku-band transmissions will be scrambled from the onset, intended for reception only by cable affiliates.

Collins also notes that the Ku-band affords a high degree of signal protection, including backup transmission services in orbit and on the ground.

Despite all these positives, an HBO spokesman acknowledges that the U.S. cable industry "gets nervous" when major programmers promote the Ku-band, because its more powerful signal facilitates direct marketing by programmers to owners of home TVRO dishes. HBO already has said it will make its programming available to the home TVRO market via C-band, with the services marketed by cable affiliates in franchised areas and directly by HBO in other areas.

Collins says that because there is no "installed base" of Ku-band equipment, HBO "currently" plans to offer its services to the home TVRO market only via C-band satellites. Ku-band equipment is this season's hot new development among home TVRO hardware makers, some of whom are promoting gear capable of receiving both C-band and Ku-band transmissions.

On the programming front, HBO has taken a major equity position in a co-financing arrangement with Orion Pictures for the production of a theatrical comedy film starring three of the U.S.'s top-billed comics, Steve Martin, Chevy Chase and Martin Short. The property, titled *The Three Amigos*, will be directed by John Landis.

In exchange for its "substantial" equity involvement, HBO will receive "exclusive and perpetual

rights" to the film for its pay services in the domestic market as well as domestic home video rights and an equity participation in the worldwide revenues from the film. While HBO has been involved in co-production of a notable array of films in recent years, it is believed to have a much enhanced equity stake in the newly announced venture.

HBO has hinted that it may increase its stake in theatrical financing ventures such as Silver Screen Partners, a public limited partnership launched two years ago with HBO's backing. HBO also is a one-third partner in Tri-Star Pictures, along with Columbia Pictures and CBS Inc., which has announced its intention to sell its share.

Viacom's first MTV moves

Viacom International, which this month acquired MTV Networks Inc., parent of music video pioneer channel MTV: Music Television, has quickly made its presence felt at its new property.

The first move was the departure of president and chief executive officer David Horowitz and the elevation to his position of Robert Pittman, formerly executive vice president. Pittman has been with MTV from the start and is widely credited for shepherding the creation and development of the 24-hour music video channel.

A source within Viacom indicates that Horowitz, whose expertise resides in financial matters, became expendable because Viacom has its own stable of money men. Pittman is regarded as the creative genius of the operation, and his promotion is seen as Viacom's way of formally recognizing his contribution and his continued worth to the organization.

Interestingly, Pittman had teamed with Horowitz in the fall of 1985 in a bid backed by the investment firm, Kohlberg Kravis Roberts & Co., to effect a leveraged buyout of MTV, which, until the closing of the Viacom deal, was one-third publicly held. That bid failed when MTV parents Warner Communications and American Amex accepted the Viacom offer.

Another sign of Viacom's MTV involvement: The move to broadcast syndication of one of MTV's most popular features, the *MTV Top Twenty Video Countdown* hosted by "veejay" Mark Goodman. An hour version of the weekly show, which runs for two hours or more on MTV, will be syndicated on a barter basis by Viacom Enterprises starting in April 1986.

The cable airing will still get the first window, Fridays at 11 p.m. ET. The show will be available for broadcast the following morning at 8 p.m. MTV Networks will sell 5½ national advertising minutes for the series. Stations get to keep 6½.

Joseph Zaleski, head of domestic syndication at Viacom Enterprises, said the MTV deal is indicative of a new "synergy" on which Viacom hopes to capitalize in the wake of the MTV Networks acquisition. "We're trying to take all of our sister operations and see how we can help them, and how they can help us," he says.

In a departure, Viacom plans to base its guarantee

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to advertisers on the cumulative rating of the MTV exposures and the broadcast syndication exposures. Although the lengths of the two versions will be different, "we're selling one show to one set of advertisers," he says, with the same spots running in both windows. The official projects 85 per cent coverage of American TV households.

Zaleski says Viacom has similar projects in the works, including a new show for MTV produced by *Rolling Stone* magazine also to be syndicated. Cable will continue to get the first window on such product, he adds.

Another departure for MTV was the co-production with NBC of the January 3 edition of the NBC's *Friday Night Videos* series. It was a year-in-review special, taped at MTV studios and featuring two MTV veejays plus an NBC-supplied guest host, Paul Shaffer, bandleader of the network's *Late Night with David Letterman*.

MTV officials indicated that it was a one-time-only affair, and that no other liaisons with NBC are planned.

P-N Cable makes debut

The former Capital Cities Cable is now Post-Newsweek Cable, and its president predicts that The Washington Post Co.'s largest acquisition ever will have no trouble meeting a corporate goal of a 15 per cent annual increase in cash flow.

The \$350 million acquisition of 53 systems in 15 states, mostly in the midwest and southwest, will result in a short-term dilution of Washington Post Co. stock value for 1986 in the amount of \$1.45 per share, says P-N Cable president Howard Wall. But the MSO in 1985 enjoyed a \$28 million to \$29 million cash flow with a 36 per cent margin, an indicator of the fiscal health of the property.

The cash deal was financed with \$100 million from Metropolitan Life, a like amount in Eurodollar financing, with corporate paper making up the balance, Wall says.

In the next three years, he says, P-N Cable will re-invest some \$30 million of cash flow on rebuilds. Most of the systems are built out and are steady cash generators, Wall notes. With 354,000 subscribers, the systems show an average basic cable penetration rate of 67 per cent and equally healthy pay penetration.

Wall says the parent firm won't make an additional cable investments until the cable division reaches the desired level of earnings growth. But he says the MSO will consider system swaps that would result in operating economies.

The firm had been eyeing a cable acquisition for several years. The increasingly bright industry outlook, the effects of deregulation and the availability of an MSO with well-managed, mature, cash-generating systems convinced the firm to make the deal.

P-N Cable does not include two CapCities systems

in the Detroit metropolitan area, within signal range of its WDIV-TV. Those systems were sold separately.

MPAA irked at HBO

HBO's recently announced cable-VCR marketing program, which encourages cable system operators to promote home taping of movies and other pay service fare, has met with grumbles at the Motion Picture Association of America.

A spokeswoman for MPAA chief Jack Valenti notes that the HBO move is "obviously not a form of marketing we're wild about, because it obviously undercuts copyright owners." MPAA communications director Barbara Dixon says the HBO campaign, while "perhaps new in terms of boldness," is similar to campaigns mounted recently by other cable programmers and MSOs, including Viacom Cable, whose parent also owns Showtime/The Movie Channel Inc.. For that reason, Valenti isn't willing to "make a big deal about it."

Does that mean the MPAA believes that videocassette recorders and home taping of movies are facts of life that the studios must accept? No, says the spokeswoman, vowing that MPAA will continue to oppose policies that allow for the librarying of pay cable programming without further compensation to the studios.

The HBO campaign involves distribution of a booklet prepared by Time Inc. owned MSO American Television and Communications titled *Making Cable VCR Friendly*. It also involves a brochure intended for subscribers, for use as a direct mail piece or bill-stuffer. HBO also has prepared advertising slicks for local placement. The tagline: "Increase the value of your VCR, with cable TV and HBO."

The career game on FNN

Financial News Network continues to nurture and develop innovative short-form programming segments.

The latest: a co-production with *National Business Employment Weekly*, a Dow Jones & Co. publication, titled *Managing Your Career*. Each five-minute segment, which will include opening and closing billboards and a one-minute commercial availability for commercials, will air once each weekday starting January 6 for a week, followed by a fresh segment for each following week in the 26-week run.

The spots are being written by the publication under the direction of editor V. J. Pappas, and produced for television by FNN staff. Line producer is Eve Krzyzanowski; host is Arthur Alpert, who doubles as FNN's New York news director.

Mark Estren, senior vice president of programming at FNN, says the project exploits the strengths of both companies to relate useful information on a subject that, in his words, "everyone in business thinks about constantly: Where is my career going, and how can I make it go better."



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Radio Report

Lorimar buys DIR for \$10 million-plus

Lorimar-Telepictures has acquired DIR Broadcasting Corp. for what's believed to be in excess of \$10 million. DIR is a leading producer and distributor of non-related nationally sponsored radio programs, including live concerts, interviews and holiday specials to more than 1,600 radio stations throughout the U.S. Also, DIR has produced TV specials for HBO and Cinemax. Marv Adelson, chairman and chief executive officer of Lorimar, in making the announcement, noted that "Radio is often overlooked by major entertainment software suppliers as an important outlet. However, it is anything but ignored by advertisers. According to the Radio Advertising Bureau, 1985 radio advertising dollars were up 12 per cent, totaling nearly \$6.5 billion." Adelson called the purchase a "perfect addition to our company," and a broadening of the company's base.

DIR's programs include *The King Biscuit Flower Hour*, *The Inside Track*, *The American Eagle Country Music Show*, *Scott Muni's Ticket to Ride*, *Almost Alive*, *Rock Radio Awards*, *From Britain with Love*, *Music of the 80s*, *Success in America*, *Gotham 2000*, *Pioneers in Music* and *Sassy Stars of Rock 'n Roll*. DIR's production department produces more than 500 hours of programming each year. Its library contains more than 10,000 hours of original features from early Rolling Stones through performances by Bruce Springsteen, the Oak Ridge Boys and Dire Straits. Robert Meyrowitz is DIR president, and Peter Kauff is executive vice president.

Radio merger's 1st hurdle

The proposed "unification" of the National Radio Broadcasters Association and the National Association of Broadcasters' radio division faces its first hurdle this week as the NAB board of directors considers its executive committee's recommendation during its winter meeting in St. Maarten, Netherlands Antilles. If approved by both the NAB radio and TV boards and then by the joint board, the proposal will then be presented to the entire NAB membership. A similar process by the NRBA will begin February 21 at its board meeting in Fort Lauderdale.

NAB Radio Board chairman John Dille, III, president of Federated Media, Elkhart, Ind., expects the new unified national radio organization to be in place well before the Radio '86 convention, September 10-13 in New Orleans. That event, a joint NAB/NRBA production since its launch two years ago, will be co-chaired by Dille and NRBA director at large Joe Dorton, president of Gannett Broadcasting's radio division.

Dille refused to discuss details of the NAB/NRBA proposal until he speaks to his board this week. But

an NRBA spokeswoman confirmed the following aspects of the agreement: 10 to 15 NRBA board members would move onto the NAB radio board, with their terms "grandfathered" so that they would later be up for re-election; NRBA members would automatically become NAB members (NRBA has 1,800 members, compared with 4,540 NAB radio members) with dues "grandfathered" for at least one year; the NAB Radio Board chairman (not Dille, who leaves the board in June) would be the chief spokesperson for the radio industry; financial and other decisions would be made without the possibility of veto from the TV side; and all seven NRBA staff members would be assimilated into the NAB.

Under the proposal, NAB Radio will receive more autonomy in such matters as lobbying, legal issues and FCC filings. While NAB has always had a separate radio effort, it has had a "perceptual liability as far as the industry was concerned," explained NRBA board chairman Bill Clark, president of the Shamrock Radio Division in San Francisco. "We will increase the perception of independence within NAB and infuse it with some of the spirit of the NRBA."

Over the years, the NRBA has blamed NAB's television domination for the later's failure to get behind various issues. For instance, said Clark, "if the NAB had taken leadership on radio-only deregulation, we might have that in law by now and be able to show the Congress, FCC and general public that deregulation works in radio and, therefore, it would be allright to try it in television."

Both Clark and Dille emphasized that the proposal as a means of strengthening the radio industry by unifying it. "The two will function better for radio than either could independently," said Clark.

Two rep webs for Blair

As the dust settles following the most recent major radio rep merger—the takeover of the Torbet-Selcom combination by John Blair & Co., the principals involved promise that the Supernet unwired radio network, made up of stations represented by Torbet, Selcom (now Selcom/RAR), Masla and Eastman Radio, will continue operating with its existing participants.

Supernet draws from a station complement of 1,080 and the Blair Radio Network can call on 275 stations, including those that came to Blair with its earlier acquisition of RAR—Radio Advertising Representatives—from Group W. These stations remain with BRN, though RAR's spot sales operation has been folded in with Selcom.

Barbara Crooks, executive vice president/Radio Representation Division of John Blair & Co. says that "Supernet will continue to operate as it has in the past. The Blair Radio Network and Supernet will compete in the marketplace with two different staffs."

Eastman Radio president Jerry Schubert sees "new opportunities for innovation and growth for Supernet," and Charlie Colombo, president of Blair Radio, says that Blair's Radio Representation Divi-

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World Radio History

Radio Report (continued)

sion "is now positioned to participate in two of the four available unwired networks. This should better service the individual radio stations at all the rep firms involved"—on the basis, says a spokeswoman, that each station available to the two networks now has two chances to be part of an unwired network buy.

First quarter spot outlook

Though many rep offices are starting the new year off in traditional low speed, the first quarter spot radio outlook reports from both Blair Radio and from Blair/RAR project overall first quarter gains in the neighborhood of 8 to 10 per cent. But predictions from their various sales offices across the country vary widely.

Like Torbet's outlook (TV/RADIO AGE, January 6) Charlie Colombo, president of Blair Radio, points to account attrition from the New York office that's likely to be one result of recent agency mergers, notably those of D'Arcy MacManus Masius with Benton & Bowles and the marriage under Lorimar auspices of Bozell & Jacobs and Kenyon & Eckhardt.

But New York's loss is likely to mean gains for other markets. Barbara Crooks, executive vice president of John Blair's Radio Representation Division who put together the Blair/RAR outlook, notes that while Detroit volume could also suffer as business formerly placed out of K&E there for Chicago, Denver, Dallas and Houston now gets split up and regionalized through B&Js regional buying set up, the Dallas and St. Louis offices should catch at least some of these former Detroit dollars.

Other recent agency moves expected to shift radio dollars among markets are McCann-Erickson's boost of buying out of its Boston market and Chiat/Day's move to split buying formerly out of San Francisco to farm some of it out to the agency's Los Angeles and New York offices.

Crooks reports good news out of Los Angeles, in that such accounts as Bank of America, Gibraltar Savings, Lloyd's Bank, Wells Fargo, Pennzoil and Western Airlines have committed to or planning up front long term buys, some for as long as 20 or 30 weeks.

Colombo notes a "large array" of agricultural accounts buying out of Philadelphia and automotive spending remaining healthy out of Detroit, where Eastern Airlines and K-Mart are also back for early '86 along with Delco Electronics and Barrett's Shoes.

Other airlines are also back with firm radio commitments. These include American Airlines, Alitalia, Continental Airlines, Lufthansa, Peoples Express, Republic Airlines and SAS.

Food advertisers lined up for first quarter include Campbell Soup, Holly Farms, Maxim Coffee, Burry Lu Cookies, Hormel, with four products on radio (chili, meats, spam and Little Sizzlers), and Perdue.

November spot up 13.4%

Spot radio expenditures in November reached \$83,485,300, up 13.4 per cent over the corresponding '84 month, according to Radio Expenditure Reports (see *Radio Business Barometer*, page 146). Total for the 11 months stood at \$819,491,900, up 8.7 per cent over the '84 period, but up an adjusted 11.0 per cent because November, '85, completes 47 weeks under the Standard Broadcast Calendar, vs. 48 weeks under the '84 SBC.

Both Novembers, however, were four weeks. November was the seventh month with a double-digit increase for spot radio, as adjusted.

Birch's record fall survey

The Birch fall survey, for which distribution started late last month, contains a record number of markets for the ratings firm. The total came to 157, with 63 being Birch "exclusives."

Birch is now producing qualitative reports in over 90 markets. The categories in the qualitative reports, in addition to such demographic basics as income, education, occupation, household size and working women, include newspaper readership, airline travel, beer consumption, bank service usage, fast food visits, home entertainment equipment purchase, high quality department store visit, planned auto purchase, discount department store visit, planned real estate purchase and soft drink consumption.

Overall, Birch now measures 212 markets, according to the company, 86 of which are measured year-round on a monthly basis.

Station signup. Meanwhile, Birch and Mambisa Broadcasting announced a multi-year agreement for the Birch Radio service and BirchScan micro-computer analysis services for the new Hispanic WAQI Miami. Under the agreement, WAQI will have full printed reports and computer access to Birch Radio's monthly, quarterly and qualitative/product usage reports in the Miami-Ft. Lauderdale market.

Oldies who dunit is back

Lights Out is back on radio. The Arch Obler mystery series started its 50-market comeback January 8 at 9 p.m. on KNX Los Angeles as part of the nightly Michelson Mystery Hour distributed by Charles Michelson, Inc., of Beverly Hills.

The series will be heard weekly for 52 weeks on KNX and on a long line up of radio stations in other markets including WQXR New York, WBBM Chicago, WEEI Boston, KNBR San Francisco, WCAU Philadelphia, WXYT Detroit, WCCO Minneapolis, KCMO Kansas City, KEZW Denver, WRCQ Hartford, KSDO San Diego, WEBR Buffalo, WFBL Syracuse, CHUM Toronto, WMT Cedar Rapids, and KGU Honolulu. It's even scheduled for airing in Japan via the U.S. Armed Forces Radio Network.

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Radio Report *(continued)*

At the same time, audio cassettes will be made available through major bookstores, airports and other retail outlets bearing the Metacom label, owners of the property rights acquired from writer-producer Obler. Dennis Levin, director of property licensing for Metacom Inc., conducted the negotiations.

WPLJ Number 1 in N.Y.

WPLJ(FM), the ABC-owned rock station has moved into the top spot in New York radio, garnering a 6.0 share for all persons 12-plus, total week, 6 a.m.-midnight, Monday-Sunday. In doing so, PLJ unseated WHTZ(FM), the Malrite station, which had been the Number 1 rocker and usually the Number 1 station in the market since introducing the rock/CHR format and changing the call letters of former easy listening outlet, WVNJ(FM).

The 6.0 share turned in by WPLJ represents a jump from 4.3 (Number 5) in fall '84 and from 5.1 (Number 3) in spring '85.

WHTZ, meanwhile, was tied for second with RKO urban contemporary outlet, WRKS(FM)—both with a 5.5 share. HTZ had a 5.9 (Number 1) in fall '85 and a 6.0 (Number 1) in spring '85. WRKS has been a steady Number 2 with a 5.3 in fall '85 and a 5.4 in spring '85.

Another urban contemporary station, however, WBLS(FM) moved up significantly, probably due to the shift of former UC outlet WKTU(FM) to a rock format along with a change of call letters to WXRK(FM).

BLS ranked fifth in fall '85 with a 4.7 share, up from 3.7 (Number 8) in fall '85 and 3.3 (Number 10) spring '85.

In another significant development in New York, WLTV(FM), Viacom-owned 'lite' contemporary station moved into the top 10 for the first time in its existence (The station switched from country and changed its call letters from WKHK more than two years ago). In the fall, '85 book, LTV had a 4.5 share, ranking Number 7. This compares with a 3.0 in fall '84 and a 3.1 in spring '85.

L.A. status quo. In Los Angeles, there were no dramatic changes, with KIIS-FM, Gannett-owned CHR station remaining Number 1 and KABC, the ABC talk station, Number 2. KIIS' share, however, was down slightly to 8.2 from fall '84's 9.1 and spring '85's 9.0. KABC's 6.0 compared to fall '84's 5.9 and spring '85's 6.3.

In Chicago, perennial leader WGN remained on top, although its 8.0 share represented a dip from fall '84's 9.7 and spring '85's 9.6. Biggest gainer appeared to be black-formatted WBMX-FM, which ranked Number 2 with a 6.4 share, up from fall '84's 4.5 (Number 5) and spring '85's 5.3 (Number 4).

The strong appeared to get stronger in San Francisco, the fourth ranked market. ABC's talk station KGO and CBS' news outlet, KCBS, remained Number 1 and 2 with 9.0 and 6.2 shares, respectively. KGO's share was identical to its 9.0 in fall, '85 but represented an increase from spring '85's 8.2. KCBS' 6.2 was

higher than fall '84's 5.3 and spring '85's 5.2.

Back on top. In Philadelphia, AOR outlet, WMMR(FM) is back in the top spot it relinquished in fall '84. In fact, the 9.8 share for WMMR in fall '85 is stronger than the Number 1-ranking 8.8 it registered in spring '85. During the fall '84 sweep, however, the station had dropped to Number 5 in the market with a 5.9 share. KYW, the Group W all-news station, was also up in fall '85 with a Number 2-ranked 7.0 share, up from 6.2 in fall '84 (Number 4) and 6.5 in spring '85 (Number 4). Easy listening outlet WEAZ, which was Number 1 in fall '84 with an 8.3, dropped to Number 4 in fall '85 with a 6.5 share. In spring '85, the station ranked second with a 7.9 share.

The big turnaround in the sixth-ranked Detroit market was Canadian-based CKLW, which tied for fifth place with a 5.4 share. The AMER had only a 0.8 share in the fall, '84, Arbitron report and then jumped up to a 4.0 in the winter, '85, book.

But WJR, another AMER, ranked Number 1 as usual, pulling down a 9.0 share (vs. 10.6 in the fall, '84, book), while WJLB(FM) was second with 6.9 and WJOI(FM) ranked third, though it was down from a 9.8 in the fall of '84 to a 6.3 in the latest book.

In Boston, AMER WBZ was first with an 8.6 share, after being third with an 8.1 in the fall, '84, book. WHHT(FM) fell off from a fifth-ranking spot with a 5.8 share in '84 report to just barely making the top 10 station list with a 3.6, but WJIB(FM) climbed from a year-ago share of 4.1 to last fall's 6.2.

In the Houston-Galveston report, there were no drastic changes in rankings. KMJQ(FM) and KKBQ-FM were first and second, respectively, in both the fall, '84, and fall, '85, reports.

The Washington report showed WHUR(FM) in first place with an 8.6 share after ranking fourth in the fall, '84, book with a 6.4. WMAL, which was first in the previous fall report, ranked third in the latest book, dropping from a 9.7 to a 7.1 share.

In Dallas-Ft. Worth, KVIL-FM held on to first place in the fall-to-fall comparison, inching up from a 9.9 to a 10.6. Second-ranked KKDA-FM climbed from fourth place to second with a two-point rise in share to an 8.7.

NYMRAD S/M seminar

"We're doing a lot of listening to your prospective retail customers before we open our mouths to help educate them about how radio can improve their bottom line." That's what station managers and their sales managers gathered for NYMRAD's third annual Sales/Management Seminar were told by Shirley Baker, marketing director of the New York Market Radio Broadcasters. She said that NYMRAD has found that in paving the way for them to follow up and sell their own stations, "We first have to reach prospective clients at the highest management levels. We go in and ask the client what their problems are in reaching their customers and building store traffic. We need these top retail management people on our side."

*Our Saturday morning audience may be small,
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When it comes to kids' programming, we give it all we've got. Recently, we got something back. Two of our locally produced, commercial-free children's programs won national recognition. As the only local commercial station so honored, KRON-TV won an Alpha Award for HOME TURF in the American Children's Television Festival. And BUSTER AND ME won a much-coveted IRIS. When we win, San Francisco wins.

KRON-TV 4
San Francisco

Radio Business Barometer

Spot radio billings in Nov.: +13.4%

November billings for spot radio achieved a double-digit percentage increase again in November, the seventh month that that occurred in 1985.

Data from Radio Expenditure Reports, the Larchmont, N.Y.-based research house, show spot time sales up 13.4 per cent over the same month in '84.

Spot volume, based on reports from the major reps, came to \$83,485,300, compared with \$73,652,500 the year before. There were bigger months in terms of spot dollars last year, but they were five-week Standard Broadcast Months (SBMs). There were two of them: June and September, with billings of \$103,327,200 and \$91,064,000, respectively.

All four market groups showed double-digit increases, with the smaller market groups generally doing better than the larger. The

top 10 markets were up 10.6 per cent; the 11th-to-25th markets rose 12.7 per cent; the 26th-to-50th climbed 12.4 per cent, while the 51-plus market did best of all—up 19.8 per cent.

In dollar terms, the top 10 markets took in \$33,621,700 as against \$30,411,000 the year before, representing 40.3 per cent of the November, '85, spot total; the 11th-to-25th markets tallied \$17,866,400 compared with \$15,855,900 in '84, or 21.4 per cent of the spot pie for last November; the 26th-to-50th market group rose to \$12,397,000, while the year-before figure was \$11,030,900, or 14.8 per cent of the spot total, and 51-plus markets brought in \$19,600,200 vs. \$16,354,700 the year before, representing 23.5 per cent of spot billings.

November was a four-week SBM, as was November of '84. However, last November the SBM ended on the 24th of the month, while November of '84 ended on the 25th. Further, the last week of

November, '85, was the 47th week of the Standard Broadcast Calendar (SBC), while the last week of November, '84, was the 48th week of the SBC. Hence, year-to-date figures must be adjusted by one week.

Year-to-date data

The adjusted percentage increases for the four market groups, year-to-date, are as follows: top 10 markets, up 9.9 per cent; 11-25, up 10.6; 26-50, up 11.0, and 51-plus, up 13.1.

Market group \$

The dollar figures are: top 10, \$317,704,000 vs. \$289,097,300 in '84 (\$295,248,300 unadjusted), 38.8 per cent of the spot total; 11-25, \$177,572,200 vs. \$160,615,300 (\$164,032,600 unadjusted), 21.7 per cent of the total; 26-50, \$124,855,100 vs. \$112,509,300 (\$114,903,100 unadjusted), 15.2 per cent of the total, and \$199,360,600 vs. \$176,289,000 (\$180,039,800 unadjusted), 24.3 per cent of the total.

National spot +13.4%

(millions) 1984: \$73.7 1985: \$83.5
1984 adjusted: \$73.7

Changes by market group

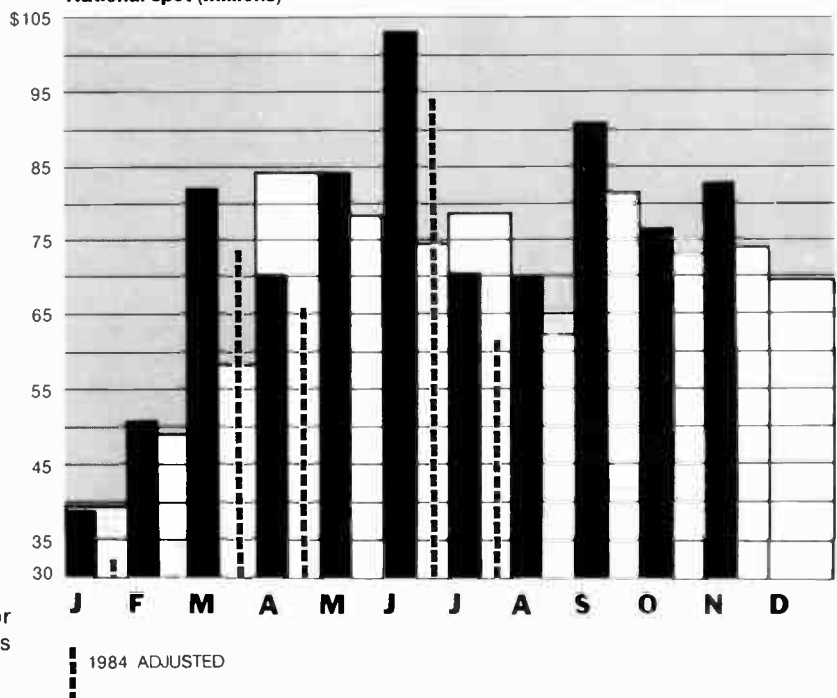
Market group	Billings (mils.)	% chg. 85-84
1-10	\$33.6	+10.6%
11-25	17.9	+12.7
26-50	12.4	+12.4
51+	19.6	+19.8

Source: Radio Expenditure Reports

* 1984 level adjusted to compensate for differences in Standard Broadcast Months in '84 and '85.

November

National spot (millions)



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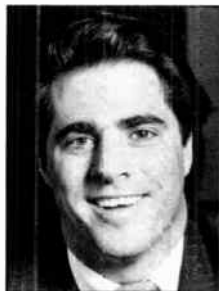
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Sales Manager
Charlotte



VINCE PEREZ
Regional Manager
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KATHY PETERS
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WILL SCHUTTE
Account Executive
Los Angeles



LUCILLE TERRONE
Computer Systems
Coordinator
New York



JANET VITIELLO
Computer Systems
Coordinator
New York

The McGavren Guild Radio sales force is the best informed rep team in the business due to the efforts of our Marketing Task Force. They realize that the most complete station and market information comes from being in the market and talking with local station personnel or meeting with them at one of our offices.

During the first nine months of 1985, McGavren Guild Radio

managers and salespeople made 265 information gathering trips to client stations. In addition, our clients made 435 visits to our offices.

The task force coordinates these efforts and makes sure that we have the most up-to-date information on our clients' stations in our MRI (Marketing Retrieval Information) System. The qualitative data

contained in this system enables the salespeople at each of our 16 offices to be in a better position to get the order with high rates and high shares.

As the leaders in our field, McGavren Guild Radio believes that getting first hand information right in your marketplace is an important part of our commitment to you and your station.



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MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS 1986

1986

January 17-21	NATPE International New Orleans Convention Center January 13, 1986 Issue
February 1-4	Radio Advertising Bureau Managing Sales Conference, Amfac Airport Hotel, Dallas January 20, 1986 Issue
February 10-14	International Television; Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
March 15-18	National Cable Television Association, Dallas March 3, 1986 Issue
April 13-16	National Association of Broadcasters, Dallas April 14, 1986 Issue
April 24-29	MIP, Cannes Television/Radio Age International April Issue
April 27-28	CAB Conference April 28, 1986 Issue
April 27-30	Broadcast Financial Management Association Century Plaza, Los Angeles April 28, 1986 Issue
May 7-14	Golden Rose of Montreux Television/Radio Age International April Issue
May 18-21	CBS-TV Affiliates, Century Plaza, Los Angeles May 12, 1986 Issue
June 3-6	ABC-TV Affiliates, Century Plaza, Los Angeles May 26, 1986 Issue
June 8-11	NBC-TV Affiliates, Hyatt Regency, Maui, Hawaii June 9, 1986 Issue
June 11-15	Broadcast Promotion & Marketing Executives/Broadcast Designers Association, Loews Anatole, Dallas June 9, 1986 Issue
June 19-22	NATPE International Production Conference Adam's Mark Hotel, St. Louis June 9, 1986 Issue
July 24-26	Eastern Cable Show, Atlanta July 21, 1986 Issue
August 26-29	RTNDA Conference, Salt Palace Convention Center, Salt Lake City August 18, 1986 issue
Sept. 10-14	NAB and NRBA Conference, New Orleans Convention Center September 1, 1986 Issue
Oct. 27-31	MIPCOM, Cannes Television/Radio Age International, October/November Issue
Nov. 3-7	The London Market, Gloucester Hotel, London Television/Radio Age International, October/November Issue
Nov. 17-19	TVB Annual Meeting, Century Plaza, Los Angeles November 10, 1986 Issue

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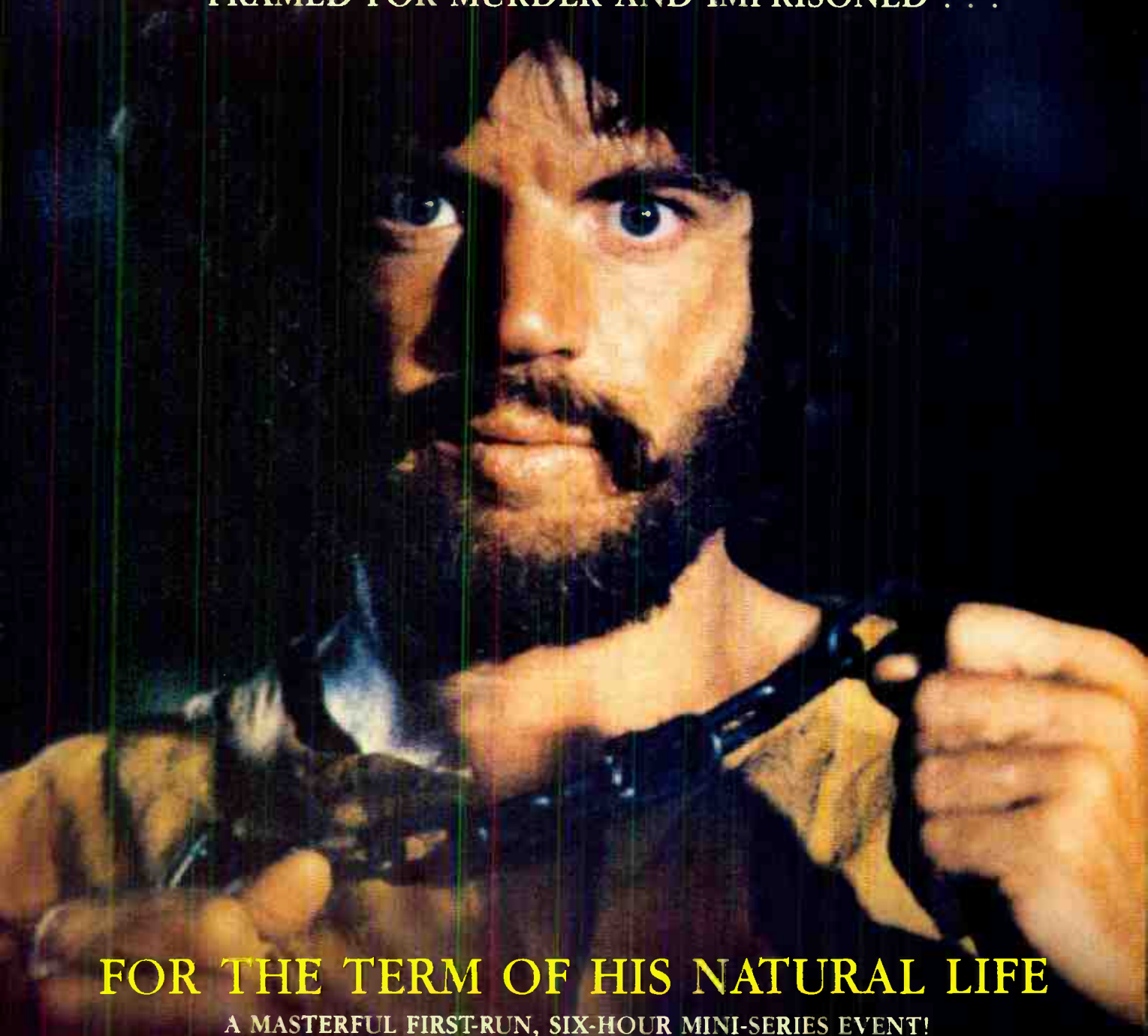
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World Radio History

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26th EDITION
MONTREUX, SWITZERLAND
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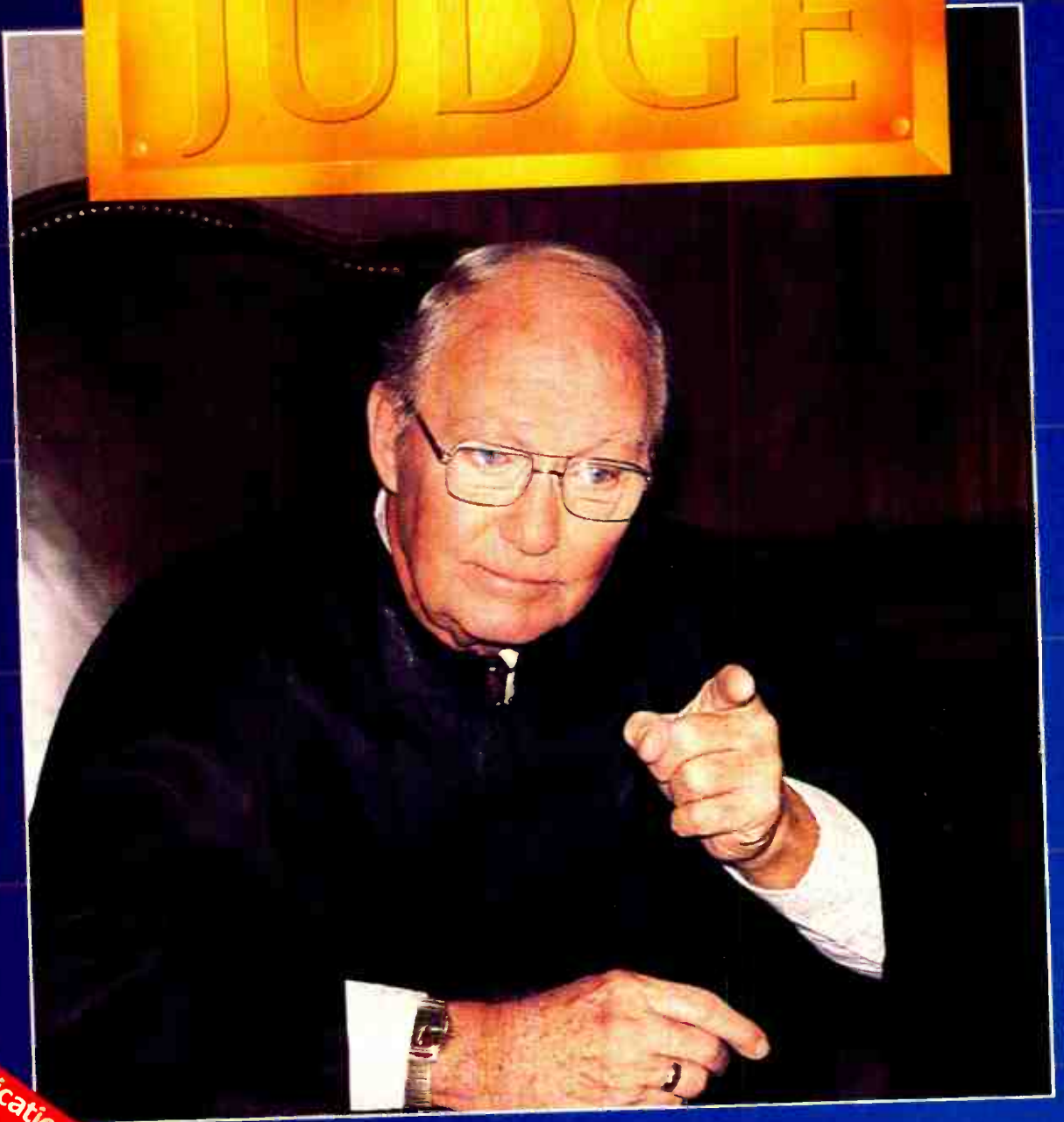


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Divorce Court posts time period increases for affiliates in November

Market	Station	Time Period	Nov '84 HH Shr	Nov '85 HH Shr	Percent Increase
Detroit	WJBK	4:00pm	14	24	+60
Pittsburgh	WTAE	10:00am	18	22	+22
Dayton	WDTN	4:30pm	13	21	+61
Miami	WSVN	12:30pm	14	20	+42
St. Louis	KTVI	3:00pm	18	28	+55
Columbus	WBNS	4:00pm	19	30	+57
Harrisburg	WHTM	4:30pm	10	20	+100
Norfolk	WVEC	5:00pm	18	26	+44

Nov. 1985 NSI

People's Court is alive and well and growing for TV stations

Market	Station	Time Period	Nov '84 HH Shr	Nov '85 HH Shr	Percent Increase
New York	WNBC	4:30pm	19	22	+16
Philadelphia	KYW	5:00pm	11	16	+45
Detroit	WJBK	4:30pm	13	25	+92
St. Louis	KSDK	4:00pm	27	34	+25
Hartford/ New Haven	WTNH	4:30pm	9	17	+88
Grand Rapids	WZZM	4:00pm	22	28	+27
Harrisburg	WHP	4:00pm	5	13	+160
Louisville	WAVE	5:30pm	22	27	+22

Nov. 1985 NSI



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Television/RadioAge INTERNATIONAL NEWSLETTER

Volume 1. Number 1

London . New York . Hollywood 27 May 1985

This is the first issue of the Television/Radio Age International Newsletter published biweekly. It will cover the activities of television programming and major technological developments throughout the world. It will feature last minute news items from the major production capitals, including Hollywood, New York and London and will be produced in those cities under the direction of Irwin Margolis, formerly head of NBC News, Europe.

U.S. INTERNATIONAL DISTRIBUTORS reacted positively to the French report on private television. Although the report which establishes two "super" networks to cover the entire country and an unspecified number of local stations, probably about 60, still must be approved by the government, it is likely that the prospective station owners will be permitted to buy about 40 percent of their programming from outside the European Common Market.

Jerry Wexler of NBC International, commented that the report was encouraging and would result in better programming. He was confident that the public in Europe would benefit.

Bruce Gordon, Paramount International, said that while he thought it would take some time before the new French networks were operative, he is encouraging the increase in business in the U.K. and Western Europe. "There seems to be renewed confidence," he declared, "that the new technologies are not going to knock out over-the-air television."

While TURNER PROGRAM SERVICE was announcing its first major series sale to Eastern Bloc countries, **Robert Wussler**, executive vice president of the **TURNER BROADCAST SYSTEMS**, was in Moscow discussing programming with the Russians that will come of those talks is not immediately known, but it is known that the East Germans have purchased the seven hour Jacques Cousteau Amazon series or airing later this year.

The syndication arm of Turner also announced a two-year agreement with **USA**, Mexico's leading broadcast and cable system to provide 24 hour service which includes access to all-news **CNN**. Turner programs already can be seen in Australia, Germany, Iceland, Italy, Japan, Korea and the Philippines. Transmission to Europe starts this autumn.

Three major advertising agencies are producing a significant number of commercials for use in the U.S. While the three, **Y & R**, the world's most prominent agency, **BBDO**, the third largest and **Ogilvy and Mather** might cite the

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NATPE PREVIEW

Record number of entries encompasses wide range of product; cash-plus on rise

Home-viewer games, 'soft' kids' fare surface as trends

BY ROBERT SOBEL

NATPE International will be staging its own colorful version of the Mardi Gras when it convenes in New Orleans from January 17-21, with game shows and animation strips leading the first-run parade—as they have in recent years. However, there are some significant differences in both programming areas from NATPE outings of the past year or two.

Syndicators are looking to hit the game-show jackpot with bingo strips involving home viewer participation, a new twist in first-run game-show syndication, and one syndicator is looking to attract home viewers via a sweepstakes show.

And indications are that station buyers at NATPE will be viewing a number of new kid animation shows which have veered away from the high-tech, hardcore formula and are looking to ride the broadcast galaxies with "soft," family-oriented vehicles. (As for movie pack-

ages being introduced for NATPE, a plethora is also being offered. See separate story on features, page 176).

But besides the record number of games and kid shows being unveiled, this year's NATPE will shatter last year's total of program debuts by at least 30 per cent, according to knowledgeable estimates—including weekly shows as well. Last year about 75 new programs were shown at NATPE, but this year the numbers are close to 100. As to genres, after games and kids come news magazine/information hybrids, comedies and dramas, plus several music shows, and a late-night talk/variety strip, King World's *Night Life Starring David Brenner*.

On the selling side, one development worth noting is the escalation in cash-plus-barter programs. Interestingly, straight barter shows are weakening, while cash-only marketing has become almost obsolete as a method of selling first-run product.

Television/Radio Age

January 13, 1986

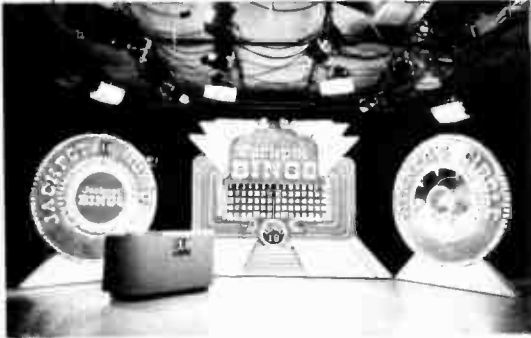
After games and kids come information shows, comedies, dramas, music programs and a late-night talk/variety strip.

New Orleans Convention Center





20th Fox's 'Banko'



Silverbach-Lazarus' 'Jackpot Bingo'



KGMB-TV's 'All American Bingo'

Syndicators are looking to hit the game-show jackpot with bingo strips involving home viewer participation, a new twist.

Three other records likely to be shattered are pre-NATPE registrations, NATPE attendance and numbers of exhibitors. At presstime, pre-registrations totaled 4,000, attendance was expected to reach 8,000 and exhibitors had topped last year's 229 total by reaching 240. Not included in the exhibitors' total are the six syndicators showing their wares in suites at the Westin Canal Place Hotel. These are Columbia Pictures Television, MCA TV, Dan Robinson, Jim Victory, Warner Bros. and Worldvision.

Other major developments in the industry as the NATPE countdown nears its end include the following, according to programmers, reps and other sources:

- At least three of the bingo-type game shows being introduced at NATPE originated on the local station level, in what could be a trend in the game-show genre. However, reps, basically, are wary about the form, some calling it a new low in the business. But one rep feels it will give game shows a new look.

- While there is a plethora of game

shows fresh for this year's NATPE, most are under pressure to get on the tube as access programs, a problem caused by the lack of availabilities in the time period—which is nothing new. However, the game show competition is heating up in another daypart as affiliates air them as early-fringe blocks.

- First-run animated kid strips have become the dominant form used by indies in the daytime, and many stations have expanded their schedules to accommodate this past fall's flood of new strips. For the season ahead, at least 20 are being offered for NATPE, spurred by the success of these new entries and the second or third season success of incumbents.

- The demise of *America* has caused a scramble on the part of syndicators to woo stations, i.e., affiliates, to fill the hour early-fringe void with their product. Stations are replacing *America* with shows such as *Quincy* and *Hour Magazine* or game shows. Most stations applaud the Paramount/Post-Newsweek effort and maintain *America's* failure has not left them dispirited about the possibilities of other future

first-run projects, although some are angered over the suddenness of the *America* cancellation.

- The future of *Inday* is still up in the air, although indie station commitments are still heavy for airing the two-hour version through the March production cycle.

But more and more indies are trimming the ambitious block to one hour, while they air a possible replacement from *Inday* producers.

- With off-network half-hour sitcoms continuing to be at a premium, new episodes of canceled short-term prime-time series are being produced to help take up the slack, a trend that began with *Too Close for Comfort*, then gained momentum during the past season and is accelerating with the introduction of at least three weekly shows going that route, for airing this fall. Most of the previously revived shows have been doing well, encouraging new production moves by syndicators.

- Also on the upswing are off-network half-hour and hour offerings of short-term vintage, offered as a means of offsetting the shrinking supply of both lengths and as a way for stations to stem the escalating prices of the more substantial off-network programs.

- Some indies have begun checkerboarding both the new first-run weekly shows and some of the older programs, counter to the basic indies' strategy of attracting viewers through habitual viewing of strips. Results, however, have been spotty in terms of ratings. One Las Vegas indie has made it work but it may be an atypical case.

Game show high

To say that game shows are again leading the parade of first-run product at NATPE is like noting that New Orleans is known for jazz. Nonetheless, it appears that the number of new strips in the genre has reached a high of about 20. At last year's NATPE convention, game show strips totaled "only" about a dozen entries.

Again, the strength of *Wheel of Fortune*, plus the promise of a syndicator reaping large profits from relatively low production costs, is spurring output of such shows.

Indeed, the genre has become so alluring that (1) some distributors are offering more than one game strip; (2) major distributors who are doing well with other types of programming are presenting games at this year's NATPE; (3) distributors are looking to make the games more attractive to viewers by offering cash prizes in the millions and giving them an opportunity to participate in huge winnings via the old bingo-type of games, or variations thereof.

To say that game shows are again leading the parade of first-run product at NATPE is like noting that New Orleans is known for jazz.

Of the 20 or so game shows scheduled to be introduced at the convention, at least three, Lorimar-Telepictures' *\$1 Million Chance of a Lifetime*; Bel-Air's *Life With the New Dating Game*, and *Crosswits*, a production of Outlet and Crossedwits Productions, are firm "gos." *Lifetime*, one of the first new games to offer contestants the possibility of winning millions in cash, is also one of the first looking to get the jump on its competitors by positioning itself for a start this month. At presstime, *Lifetime* had a lineup representing 40 per cent of the country, with some 25 per cent more expected by NATPE convention time.

Bel-Air, obviously cashing in on early strong performances of *The New Newlywed Game*, which has been averaging an NTI national rating of 8.6 as of November 25, followed up quickly with *Life With the Dating Game* (similar to what King World did with *Jeopardy!* after *Wheel's* success) and is introducing the show for the fall.

Production on *Crosswits* begins in February. The program is based on the game show which ran on more than 60 stations from 1976-81 with ABR handling syndication. Also looking for an edge over game-show competitors eyeing a fall berth for access are three other strips being introduced this month: Harmony Gold's *Show Biz Quiz*; *Perfect Match*, the Telepictures "insurance" replacement for the deceased *Catch Phrase*, which came on the tube the past fall, but was cancelled because of poor ratings; and *Matchmaker*, a Four Star dating-game type of show, being pitched for an April entry, and even more unusual, for a late-fringe time slot.

Among game-show strips offered for fall starts are *Card Sharks*, which already has a CBS network commitment for airing this month, and *Now You See It*, both from The Program Source; Jim Victory's *Concentration*, with Orson Bean as host, and *Now You See It*,

MGM/UA's 'Show Biz'



Orion's 'Hollywood Squares'



TPE's 'Songs'



Group W's 'Fun For The Money'



ABR's 'Crosswits'



Four Star's 'Matchmaker'



Bel-Air's 'Dating Game'



Blair's 'Strike It Rich'



MCA's 'WinAmerica Sweepstakes'



MGM/UA's 'Frame Game'



L-T's '\$1 Million Chance'



MGM/LBS's 'Love Me, Love Me Not'



DFS' 'Dennis'



GroupW-Tribune's
'Ghostbusters'



Claster's 'My Little Pony'



Satori's 'The Wombles'



TEN's 'Dan Cougar'



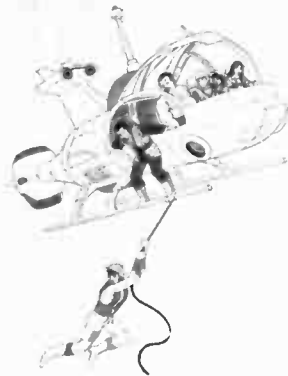
Worldvision's 'Sectaurs'



LBS' 'The Botts'



Worldvision's 'Chuck Norris'



L-T's 'SilverHawks'



Worldvision's 'Centurions'



**First-run
animation strips
will again be
flooding the
NATPE
marketplace
this year.**

hosted by Jack Clark; Group W's *Fun for the Money*; *Hollywood Squares*, with John Davidson as host, from Orion; Gaylord's *It's a Funny Life*, a comedy game show; Four Star's *Star Cluster*, a game show on celebrity lifestyles, with Jim McKrell. Then there's Blair Entertainment's *Strike It Rich*, with Joe Garagiola; and *You Write the Songs*, talent contest, starring Ben Vereen, from Television Program Enterprises.

As to syndicators not known for game shows, MGM/UA leads the list with no less than three coming into the convention: *That's Show Biz*, entertainment news and game show; *Love Me or Love Me Not*, in association with LBS Communications; and *The Frame Game*, a celebrity bowling show, hosted by Gabe Kaplan, in conjunction with Taft Broadcasting.

In other cases, the name of the game is home-viewer participation. One is by MCA TV, which is unveiling *WinAmerican Sweepstakes* strip for the fall, with home viewers offered the chance of winning \$6 million, while studio contestants can win cash and prizes totaling up to another million. Host of the show is M. G. Kelly.

Otherwise, the home-viewer shows are bingo-type half-hour strips. One bingo-type show is 20th Century Fox's *Banko*, which will give away \$250,000 every week to viewers at home. According to Fox, 25 million *Banko* cards will be given away at supermarkets, gas stations and convenience stores each week. Another bingo show is simply called *Bingo*, and is from Bentley Television. Silverbach-Lazarus Group will have a pilot of *Jackpot Bingo* at NATPE, offered on a regional satellite live-to-air basis. Silverbach-Lazarus is part of a consortium, the *Jackpot Bingo Distribution Co.*, formed with Robert A. Finklestein Productions, Global Video Productions and Dan Robinson Broadcasting



L-Ts 'Alvin And the Chipmunks'



TPE's 'The Smurfs'

Two off-network animation strips are going into the kid mix: 'The Smurfs' and 'Alvin and the Chipmunks'.

Associates, to handle syndication of the game show. *Jackpot Bingo* at this point is being offered for cash, with a June 1 start for 13 weeks as an on-air test for the strip. Henry (*High Chaparral*) Darrow and Anita Hamilton are the hosts. *Jackpot Bingo* originated on KSCI-TV Los Angeles (San Bernardino) producers of the show.

And two other locally-produced bingo-focused games may enter the syndication arena for NATPE. KGMB-TV Honolulu is talking to distributors about syndicating its series, *All American Bingo*, which is called \$9,000 *Jackpot Bingo* in Honolulu, where it's enjoying strong audience performances. The other half-hour strip is also called *Jackpot Bingo* and is currently airing on CBS affiliate KWTW(TV) Oklahoma City, where it is said to have been met enthusiastically on both the audience and advertiser level.

Owners of the show, Griffin Televi-

sion, are eying either a syndication or a franchise agreement.

Another station-produced show, *On the Spot*, is airing on KGW-TV, King Broadcasting station in Portland, Ore. While the show's creators were not in the syndication marketplace with *Spot*, speculation is that if the strip does well, the station may seek a syndication route with it for NATPE.

Bingo, of course, is a long-time favorite around the country, and potential based on estimates that put the number of bingo players at 50 million nationwide, the basis of a multi-billion dollar industry. MCA is backing its sweepstakes half hour show with a multi-million dollar consumer promotion campaign and is sending out 20 million Sweepstakes cards in the mail beginning July 1, while millions more of the cards will be available through national publications and retail and fast-food stores, (TV/RADIO AGE, January 6).

Pros and cons

Reps interviewed have a difference of opinion about the potential of the bingo-home-viewer game shows. Farrell Meisel, Seltel's vice president, director of programming, believes the concept is "worth more than a passing glance, and could make a station unique and different in their market, getting it away from the sameness of the two or three game shows being aired by competitors. Also, these shows offer a station the opportunity to truly localize itself the way that the Prime Time Access Rule suggested that a station should go."

The advantage to a show which has local potential, he points out, is in the merchandising and marketing impact, giving local viewers the feeling that they are part of the show, as opposed to just watching. The concept itself goes back to the *Dialing for Dollars* and phone-in concepts, which forced viewers to watch a local station in order to win a prize.

But John von Soosten, vice president, director of programming at Katz Communications, on the other side of the fence, notes that while the bingo game strips represent a novel approach, an "interesting development" he is unhappy that "this is what our business has come to—that we have to play parlor games like bingo." One of the factors stimulating the creation of these strips is the advancement of technology to the point where home viewers can participate electronically with ease, he points out.

At Petry Television, Jack Fentress, vice president, director of programming, also doesn't comfortably view the spawning of the bingo strips.

"What appears to be important now is not the quality of the show, but how much money someone will win and how many people will watch, and what that will do to the national spots in the show. That's a change in attitude on the distributors' side. There's nothing really wrong with bingo, and in a market such as Orlando, the locally-produced bingo show, aired on WESH-TV, is getting very big numbers. If that's any indication of what will happen nationally, next year the number of bingo games offered will spread much wider. But all in all, he continues, "the loser will be the TV viewer, because he will have nothing to watch but a bingo game."

Jay Isabella, vice president, programming director at TeleRep, questions how many of the game-show strips will make it to the tube next fall. "A lot of the time periods for the coming September are already taken. There are a number of hours coming out for early fringe, and access is very heavily competitive. I don't believe any one is considering bingo games in access, and in daytime, *Donahue* has 200 markets, *Sally Jessy Raphael* is doing okay in certain situations, *Hour Maga-*

Two kid shows being offered as futures are 'The Comic Strip' and 'JEM'

L-T's 'The Comic Strip'



Cluster's 'JEM'



is doing fine in most instances, and the *Oprah Winfrey Show* hour strip has been cleared in a lot of markets for next fall."

Heading into the upcoming NATPE convention, King World's *Winfrey* has a lineup of 84 stations, including the ABC-owned outlets. Also for daytime are at least three half-hour beauty "makeup" strips: Fox Lorber/All American Television's *The Best of You*, hosted by Linda Dano, to be offered via a barter split of two minutes for national and four for local sale each episode; Group W Productions' *The Beauty Affair With Jose Eber*, which will include makeovers of noted persons who act as co-host with Eber, and makeovers of studio audience members, along with a variety of features; and *Makeover*, a strip from Samuel Goldwyn. The other adult strip geared for daytime is *Purely Personal*, an unusual magazine series based on "personal" advertisements, offered by Colbert Television Sales on a cash basis, plus one minute retained by Colbert. *True Confessions* is another unusual strip. Offered by King World, the show is an anthology series based on the magazine.

Meanwhile, the strength of *Wheel* in access, plus the good performance of *The Dating Game* (as mentioned previously), combined with decent ratings on *The Price Is Right*, and the recently announced renewal of 26 weeks of production on 20th Fox's *\$100,000 Pyramid*, is making entry life difficult for game shows. In addition, many are vying on affiliates in the same market, spreading their audiences thinner.

For example, *Newlywed Game* on KIRO-TV Seattle-Tacoma is up against *Wheel* on KOMO-TV at 7 p.m., while the same two programs are fighting it out in Washington; and in Baltimore, *Wheel*, on WMAR-TV, is head-to-head with *Newlywed Game* on WBAL-TV. Actually, in the latter case, *Wheel* was beaten in the 7 p.m. spot by *Game*, according to both Nielsen and Arbitron's November books. *Wheel* ended up third on average behind ABC affiliate WJZ-TV's *ABC World News Tonight*, after being on top last year.

'America' aftermath

But, while many game shows are having a hard time, getting on the tube, a possible opening exists for the games as a consequence of *America's* failing. Also, many affiliates are airing blocks of game shows in the early-fringe period, a trend that began last season in strength, with some coming up with decent numbers. For example, WNEV-TV, CBS affiliate in Boston, airs games from 4-6 p.m., taking the second slot in shares in November over the other two affiliates.

Half-hour first-run strips other than game shows include a variety of fare ranging from music to information to sitcoms.

Other broadcasters are taking an ambivalent view towards the record number of new game shows being offered for NATPE. At KING-TV, the NBC affiliate in Seattle-Tacoma, Sturges Dorrance, vice president and general manager, notes that while "games are good, and get wonderful numbers," he and other buyers are looking for "something other than games. Sometimes it would be nice to have alternatives." Ultimately, however, he feels that the audience will decide whether there are too many game shows.

At MMT Sales, Jon Gluck, vice president, director of programming, believes there is a "window of opportunity" for other types of strips to enter the access slot and possibly to have a chance to dent *Wheel of Fortune's* armor. He says that basically only two non-game shows are airing in access: *PM Magazine* and *Entertainment Tonight*, so there is room for another magazine show or some other alternative to *Wheel*.

Judging from the unusually large number of non-game, first-run prospects being presented at the NATPE convention for access or for early fringe, syndicators are listening to buyer and rep signals on alternative programming to game shows. This is especially true in markets where there are at least two affiliates in the same market vying for audiences with games.

Half-hour non-game show strips being offered new for access or early fringe at NATPE include a variety of fare ranging from music to information/entertainment to sitcoms. A sampling of shows being offered for next fall or before are *Hangin' In*, sitcom from Orbis Communications (off Canadian TV), for a June start; *Exclusive*, information/entertainment, Viacom; *Beachcombers*, Blair Entertainment; *Today's Movers and Shakers*, Gaylord/Fox; *Now You See It*, the Program



Viacom's 'Exclusive'



King World's 'Nightlife'

Source; *The Judge*, court drama, Gannaway/Frank; *Heart and Soul*, soap opera, Columbia Pictures Television; *Skyways*, off-Australia TV hours, from WW Entertainment; *For the People*, human interest stories, Worldvision; and *Brothers*, first-run off-Showtime half hours, Paramount.

As to the rest of the strip fare, first-run animation, propelled by the continuing success of Group W Filmmation's *He-Man and the Masters of the Universe*—plus initial good rating results from kid strip shows introduced the past September, such as Telepictures' *ThunderCats*, Claster's *G.I. Joe*, *She-Ra*, *The Princess of Power*, also from Group W Filmmation, and Worldvision's *The Jetsons*—will again be flooding the NATPE marketplace this year.

At presstime, there were about 20 new first-run half-hour kid strips that will be pitched at the convention. These are *Adventures of Dan Cougar*, from The Entertainment Network, 65 half-hours; ITF Enterprises' *Adven-*

Orbis' 'Hangin' In'



Blair's 'The Beachcombers'



Colbert's 'Purely Personal'



L-T's 'Rocket to the Stars'



Group W's 'Beauty Affair'



Worldvision's
'For The People'



Fox-Lorber's
'Best of You'

tures of the *Galaxy Rangers*; *The Centurians I*, from Worldvision; *Defenders of the Earth*, via Orbis Communications, produced by King Features Entertainment and Marvel Productions, which has already cleared 70 per cent of the U.S., in addition to an hour special being cleared for April; also from Orbis, *Macron I*, with all 65 episodes in stereo; *Rambo* (plus a one-week miniseries available for April), being distributed by Worldvision; *Robotech II: The Sentinel*, from Harmony Gold; and *Silverhawks*, via Lorimar-Telepictures.

Other new first-run strips to be shown at this year's NATPE, but looking for starts down the road are Lorimar-Telepictures' *The Comic Strip*, kid block consisting of five different programs, 13 episodes each, designed for stripping, to be run vertically, or to be divided on weekends, for the fall, 1987 (cleared currently in 80 markets); Columbia Television's *The Real Ghostbusters*, movie version with animated versions of Bill Murray, Dan Aykroyd and Harold Ramis; also for fall, 1987; D. L. Taffner's *Danger Mouse*, from Britain, for a fall, 1988, start, but made available sooner, if necessary.

There are also a slew of weekly kid shows and one or two miniseries. LBS Communications has a 90-minute kid block, *Kideo TV*, for an April start; Worldvision, *Sectaurs*, five half hours for May start, and *Chuck Norris*, five half hours for the fall as a one-time-only project, which may become the basis of a series down the road, if it does well; *The Wombles*, Mizlou Programming; *The Monster Band Takes a Stand*, JM Entertainment; and *JEM*, Claster, which blends music videos into animation with a story line. The 26 episodes are being offered in various ways, as 26 episodes once per week, beginning May 3-4 through September 12-13, 1987, or as a five-day "JEM Week" once per month, starting May 3, 1986 to September 13, 1987, except during January and July, 1987, for 14 weeks. Beginning with September 14, 1987, *JEM*'s 75 episodes can be stripped for two years.

Also, Worldvision is adding a half hour to its successful weekend 90-minute block, *The Fantastic World of Hanna-Barbera*, for the fall. Two off-network animation strips are going into the kid mix as well: *The Smurfs*, from Television Program Enterprises, 80

half hours for the fall; and Lorimar-Telepictures' *Alvin and the Chipmunks*, 65 half hours for the fall, 1988.

'Soft' kids' fare

Interestingly, of the 20 or so kid shows for NATPE close to half are of the "soft" vintage, including the off-network first-run hours, *Wonderful World of Disney*, which is being sold as all-family fare, but will have a large number of kids; Dancer Fitzgerald Sample's *Dennis the Menace*; *Kideo TV*; *The Wombles*; *The Botts*, from LBS Communications; *My Little Pony & Friends* and *JEM*, from Claster; *The Smurfs*, off-network shows from Television Program Enterprises; *Monster Band*, the two-hour version of *Fantastic World of Hanna-Barbera*; *Zoobilee Zoo* from SFM; and *KidsWorld*, from Behrens Co. Down the road, non-high-tech violent shows are the *Chipmunks*, *The Comic Strip* and *Danger Mouse* and *Woody Woodpecker* from Dancer Fitzgerald Sample. Another syndicator, TEN, notes that *Cougar* is non-violent.

Katz's von Soosten sees the trend to-
(continued on page 396)

Proliferation of indies has stiffened competition for variety of film packages

It's seller's market for movies, despite abundant product

By DAN RUSTIN

At least 50 new feature film packages are being introduced at this year's NATPE International convention. This may or may not be a record—not even Guinness keeps score of these things—but whether it's an unprecedented number or not, one thing is certain: There's a lot of feature-length product available to stations.

"It has to be, without a doubt, the biggest glut of features that I have ever been aware of," exclaims Farrell Meisel, vice president and director of programming at Seltel.

Add to this the fact that many of these films have received heavy play cable and been sold and rented as videocassettes in retail stores and one would have to conclude that such exposure has dampened the freshness of many major theatrical titles. Hence, on the surface, it would appear that a buyer's market exists for movie packages at NATPE.

Wrong! These conditions have caused neither a decline in film prices

nor a lengthening of time in which stations may play (and pay) off the packages they buy. In other words, the sellers are still calling the tune, even though there seems to be plenty of product available to satisfy every need.

Why this apparent contradiction of economic law?

Simply, the multiplication of new independent stations has stiffened the competition for features to the extent that reps and managers of independent stations are using expressions like "frenzied activity."

As an example, observes Zvi Shoubin, station manager and program director, WPHL-TV Philadelphia: "I don't think there's a feature film package that's still available in this market. That includes the brand new Paramount package that was just released. When feature films become available in this marketplace, among the six stations, they just don't stay available."

Even the overexposure factor seems to be working in the syndicators' favor, say some observers, in what may be an

other reversal of economic logic. "When I was picking movies," explains Jack Fentress, director of programming for Petry's National division, "I liked to be able to rest a title for at least a year. Now, that gets harder and harder to do because the titles coming to you have (had) so many uses. So it takes more movie packages to get the same kind of usage out of a title that you had, say, five years ago, simply because the same package may have had 12, 14, 18 runs on cable. It's not unusual now to see an indie that's got twice as many titles as it would have had some years back, if only to be able to provide some kind of rest between plays."

Of course, nothing is entirely black or white in a business as complex as television. Conditions that seriously impact one market may be completely absent in another. Affiliates have different needs from independents, of course. An affiliate may not run a single syndicated movie in primetime in a year, while, according to Independent Television Sales, 45 of 52 indies in the top 22 markets program features between 8-11 p.m. regularly.

So at one CBS affiliate, KWTV(TV) Oklahoma City, station manager Ken Taishoff is able to report: "It seems, at this particular station, the folks who've been selling the movie packages have been very, very quiet. They may be taking the packages to the three independents in the market, but it seems that I haven't seen a movie salesman, or even received a piece of mail from a film distributor, since last summer."

Close to asking prices

Meanwhile, most distributors seem to be getting close to their asking prices, at least in highly competitive markets. Naturally, generalizations are dangerous; markets vary dramatically, and so do packages.

Joe Loughlin, vice president, and general manager of WGN-TV Chicago, estimates that movie prices are up 10-15 per cent over a year ago. "A couple of syndicators I know were asking about \$100,000 per title," he discloses. "I would guess most of them settled somewhere on the high side, \$90,000 down, which would be highs for this market."

Another report estimates that the per-title price for Paramount XI (including *Flashdance*, *Officer and a Gentleman* and *Heaven Can Wait*) ranged from \$300,000 in Los Angeles to \$155,000 in New York.

"Features," groans Ed Trimble, vice president and general manager of KHTV(TV) Houston, "are going up much like [other] syndicated product.

"I see us heading into a collision

Network primetime theatrical movies

Fourth quarter, 1985

	Rating	Share	Network	Date
1. First Blood	20.9	31	NBC	9/29
2. 48 Hours	20.8	30	NBC	11/3
3. Dumbo	19.2	26	NBC	11/18
4. Tootsie	16.0	25	ABC	9/29
5. National Lampoon's Vacation	15.6	27	CBS	9/28
6. Rocky III	14.5	23	CBS	11/16
7. Airplane II	13.8	22	CBS	11/27
8. High Road to China	13.1	22	CBS	11/28
9. Some Kind of Hero	12.8	21	CBS	11/9
10. Risky Business	10.6	17	CBS	12/7
11. Victor/Victoria	9.1	16	CBS	10/31
12. Goldfinger	8.3	13	ABC	10/31

Source: NBC Research, based on NTI data.

course between what's working, what's worthwhile and what people are paying," warns Greg Miller, vice president of cable and programming for Taft Broadcasting. "I have the feeling that people are reaching the high-water mark. It's going to take stations to realize that they don't need to pay this kind of money for these films before the prices start coming down."

"Everybody," observes John von Soosten, vice president and director of programming for Katz Television, "tries to set a new high in pricing, so it's always an upward spiral."

Naturally, distributors blame the high prices on market factors which have put their product in great demand.

One, who asked not to be quoted, claims that, despite the high tariff, his package is selling quite well. Another says, economically, it makes sense for any businessman to turn his product over as often as he could to earn back his investment. "We have to keep our options open," he observes.

Contracting 'window'

Similarly, if reps and station managers were hoping that the current glut of features would trigger a reversal of the ever-tightening time frame in which packages must be run off, they didn't get their wish here either. In return for this constantly contracting "window," a few distributors may have conceded some additional runs per title. But that's not necessarily compensation, say station people, in this age of saturation of film plays. "It used to be standard, six (runs) over six (years)," notes Charlie Edwards, vice president and corporate director of programming for Gaylord Broadcasting, and general manager of KTVT(TV) Dallas-Fort Worth. "Now it's more like eight runs over four years."

"From the standpoint of the distributor," adds Pety's Fentress, explaining the ever-tightening time-frame phenomenon, "it means they can resell the package in the market twice as fast."

Still another trend developing, say programmers, is that availability dates seem to be progressively receding. "The most dramatic thing that's happening," charges Julie Nunnari, vice president, programming at WPIX(TV) New York, "is that availability dates have gone so far out into the future. You're buying packages today, but who knows what 1989, 1990, 1991 and 1992 are going to look like as far as your competition is concerned, and what kind of dollars you're going to need to pay for these movies?"

"What that's all about," she concludes, "is the syndicators are running

The multiplication of new indies has so heightened the competition for features that reps and stations describe buying activity as "frenzied."

ITC's 'All of Me'



Paramount's 'Flashdance'



MCA's 'Trouble With Harry'



Viacom's 'Superman'



Columbia's 'Karate Kid'



L-T's 'Dude Goes West'



20th Fox's 'Mr. Mom'



MGM/UA's 'Shaft in Africa'





Orbis' 'The Wild Geese'

Station execs, for the most part, look favorably upon ad-supported ad-hoc networks. They emphasize that the name's the thing—strong titles do well.



Colex's 'Favorite Brunette'



Disney's 'Mary Poppins'

a lot of these movies in cable. They release them to cable for 18 months, then rest them, then rerelease them to cable, then make them available to stations, or they go from the network to cable to syndication."

How have stations been able to live with these conditions which have swung so dramatically in the seller's direction and away from the buyer? "It doesn't matter what we're able to live with," complains Gaylord's Edwards. "We have no choice in the matter."

Even though the glut of movies hasn't materially improved the economic end for stations, the abundant supply of film packages could have a beneficial influence. "With more features available," contends Seltel's Meisel, "there's more to choose from—like a supermarket. The glut gives stations an opportunity to be more selective."

However, he fears the frenzied activity on the part of sellers in cranking out new packages and buyers in gobbling them up may be causing a damn-the-torpedo mentality in the marketplace.

"I'm wondering whether stations are indulging in too much," comments Meisel, "not carefully planning their

schedules in feature selections. They can't buy every package that comes down the pike, so the station has to choose discreetly and recognize where its weaknesses are, where its strengths are, and go out and buy accordingly. If not, stations are going to end up thinking that they have to out-compete each other, especially in very competitive independent markets."

Ad-hoc networks

Possibly one area of movie packaging where the glut seems to be status-quo or becoming more widespread is in the barter and cash-plus-barter segments, usually referred to as *ad hoc* networks.

Observes von Soosten: "I don't think we're actually seeing fewer of these arrangements, but there was great growth when the first one or two came out and were successful. Then, several other companies jumped on the bandwagon. Now I think we're seeing a leveling off."

Among the major new packages to be offered under barter and cash-barter deals at NATPE are Disney Magic I, 4½ year cash-plus-barter deal for six runs of well-known animated and live-

action Disney movies, with Disney keeping 10 minutes and local retaining 12 in the first two airings of each film, two packages from Orbis, Platinum 193 and Orbis Premiere Movies, and a Bob Hope package from Colex, a co-venture between LBS Communications and Columbia Pictures. The Disney package runs from next fall through 1991, with titles from *Splash* to *Mary Poppins*.

Platinum 193, with a staggering 193 titles from the Time-Life library acquired by Procter & Gamble, requires weekly primetime plays over five years of such films as *Fort Apache the Bronx*, *Nashville*, *Meatballs* and *Tribute*. Of the 193 titles, 125 are acceptable for Procter & Gamble spots, which the station must include.

Orbis Premiere Movies contains at the moment five made-for-HBO titles never seen on commercial TV (*Gulag*, *Forbidden*, *Glitterdome*, *Finnegan*, *Begin Again* and *Fortress*) with additional titles to be added as they come available. Each film has a 45-day broadcast window, in a sequence from spring '86 through summer '87. Spots are allocated 10 minutes for national advertising and 12 for station sale in

Network primetime made-for-TV movies

Fourth quarter, 1985

	Rating	Share	Network	Date
1. Perry Mason Returns	27.2	39	NBC	12/1
2. Amos	24.5	37	CBS	9/29
3. An Early Frost	23.3	33	NBC	11/11
4. Silent Witness	22.5	33	NBC	10/14
5. Family Ties Vacation	22.1	33	NBC	9/23
6. Love Mary	21.5	33	CBS	10/8
7. Hostage Flight	21.5	32	NBC	11/17
8. Jeannie: 15 Years Later	21.4	32	NBC	10/20
9. This Child is Mine	21.1	32	NBC	11/4
10. Toughlove	20.6	31	ABC	10/13
11. Promises To Keep	19.0	29	CBS	10/15
12. Ewoks—II	18.7	26	ABC	11/24
13. Izzy & Moe	17.9	27	CBS	9/23
14. Out of the Darkness	17.6	30	CBS	10/12
15. Crime of Innocence	17.2	26	NBC	10/27

(continued on page 418)

each title.

Metroprime '86 will add three new titles to its barter package introduced last year, the first being *All the Rivers Run*, in March.

MCA TV's Debut Network, which started in September, and MGM/UA's Premiere Network and Viacom's TV Net continue with their scheduled titles for their existing ad-hocs as does Embassy Telecommunications.

As in past years, LBS Communications and SFM will have versions of their seasonal barter packages available also. LBS has six titles, and SFM's Holiday Network has 11, including the *First Texan* and *Smoky*.

Another continuing ad-hoc network, Embassy Telecommunications' quarterly films for primetime, Embassy Night at the Movies, knocked off some heavy competition with *Zapped!*

The wide exposure given theatricals on cable and VCRs has strengthened the syndication appeal of made-for-TV movies.

Orbis' 'Gulag'



It scored an average cume rating of 15.3 in the top 12 markets, beating network programs and providing some stations with their highest primetime movie ratings of the November sweeps, notes the company. At KTLA(TV) Los Angeles, for example, *Zapped!* registered a 23.3 two-run cume rating. Embassy has announced it will extend the barter movie network through the summer, 1987. Next up is *Scanners*, February 18 through March 10.

Evaluating the pros and cons of film barter and ad hoc networks in general, independent station people seem favorably inclined. They agree that the name's the thing—strong titles do well. WGN-TV's Loughlin, for example, points out, "We've participated in just about all the ad-hoc networks and they've worked out reasonably well. In some circumstances quite well. When the titles are strong, we find the rate we can bring in is high enough to make up for the fact that we're losing some of the inventory to the barter portion of it."

"We've had pretty good success with them," agrees Rusty Durante, vice president of Embassy. (continued on page 413)

King Features' 'Skokie'



Fries' 'Do You Remember Love?'



Web price hikes, strong programming contributed to ad-supported growth

Barter syndication: a hybrid—not like network or spot

By **RICHARD J. KOSTYRA**
Senior vice president, media director,
J. Walter Thompson, USA

How does "barter syndication" compare with "network"?

What's in store for 1986?

What's new at NATPE?

Syndication: It's one of the oldest media terms, yet remains so misunderstood. Possibly it is misunderstood because of its insignificance to a lay person and its multiple forms and meanings in our industry. Ask the average viewer about syndication and images of mobsters and machine guns are likely to come to mind. Use the term loosely at the IRTS and you would think you were playing 20 questions: "Barter?" "Cash?" "Per Cent Clearance?" "Window?"

The syndication concept was first used by newspaper columnists who applied the term when they sold a column (series of articles) to more than one newspaper.

While the columns were bought separately, they all tended to be used in the same way and therefore appeared distinct, e.g., Ann Landers. Broadcasters simply embellished the process and confused the term with their many variables, both in method of sale and eventual end-use.

Sale to stations—Syndicated properties are purchased by stations in various ways. Some are sold for cash, others in exchange for commercial time, and still others for a combination of cash and commercial time. The form of sale, however, does not have an impact in any way on the viewer. It isn't necessarily true that the best-rated properties go for cash. In fact, at this time the converse is true.

Possibly stations favor cash programming with better time periods and

more promotion. However, the effort does not appear to work against barter's rating performance. If it is a cash sale the advertiser is removed from participation other than the purchase of the program on a spot basis, i.e., market-by-market.

Barter—Barter syndication is the sales form which allows advertisers to become involved in syndication properties on a national basis. Here, the distributor or syndicator provides local stations with free programming in exchange for commercial time. Most often the distributor retains half the commercials for resale. Sometimes the station provides fewer commercials to the distributor but adds to the package some cash. For instance, *Entertainment Tonight* is sold in this fashion. The only effect on advertisers is the number of spots available for national sale.

Usually, the distributor retains air time for resale within the program being provided—a form of confidence in the property, I suppose. Lately, however, distributors have reverted to the

original form of syndication known as time-banking. Here the syndicator receives air time for resale outside of the program being provided. Turner Broadcasting, for example, makes CNN programming available to local stations in varying ways including air time for resale by Turner in other properties.

CNN exemplifies the proposition that how a syndicator secures his air time for resale is of no real significance to the advertiser. The advertiser's interest should be simply: "What am I buying?" and "What am I paying for it?"

The latter is easy. The former gets a little complicated.

Barter vs. network—One of the best descriptions associated with syndication is uncertainty. To a large degree this is due to the dramatic inconsistency from one syndicated property to another particularly when compared to network. A detractor will cite coverage as a major weakness in buying barter syndication, while an advocate will name a dozen programs with higher U.S. coverage than several network shows.

Comparisons made between and by networks and syndicators tend to be too black and white. Even within advertising agencies the positions tend to be inflexible when it comes to the use of syndication.

The major problem exists in our natural inclination to draw direct black and white comparisons. The only thing that is clear in a network/syndication comparison is that there is no clear-cut answer.

In many ways, syndication is more closely akin to spot than it is to network. (We are still working on this one so we'll pass on further discussion at this time.) Currently, we promote the use of syndication as a separate day-

"Syndication is a small part of TV advertising . . . However, it is large enough now

to warrant the networks' attention"



Photo by Thomas Veres

Richard J. Kostyra
Senior vice president,
J. Walter Thompson, USA

part TV form.

One network presentation on syndication did a very good job of highlighting syndication's shortcomings. It is interesting to note that throughout their analysis, they compared syndication (albeit the top shows) with primetime network. However, in comparing CPMs, their major point was that syndication is not "primetime." I agree! Syndication is not primetime! It is not network! It is not spot! It is a hybrid with different strengths and weaknesses than network or spot.

Comparisons should be made to specific network and spot dayparts recognizing that barter is made up of multiple dayparts. Syndication's value (or lack thereof) can only be determined in conjunction with a specific client's needs and desires.

Additionally, we recommend that when comparing, compare not with the intent of concluding with a winner and a loser, but with an eye to understanding each vehicle's value for a specific product or advertiser. The use of barter may be well justified purely on its ability to contain soaring network price increases.

Network vs. barter—All things being equal, most advertisers would opt for network as opposed to syndicated TV properties. But then, things are never equal. Barter's strong points have included:

■ *Specific program targeting*—Barter properties are better able to appeal to some defined targets. *Fame* to the young and *Laurence Welk* to the not-so-young are classic examples.

■ *Efficiency*—If pure CPM efficiency is the goal, syndicated barter programming will always out perform network. While the range of savings varies, even using proper comparisons based on actual dayparts aired, barter is more efficient.

■ *Reach/frequency*—Audiences are being dramatically fragmented by cable, pay TV, increased availability of indie signals and the actual increased number of indies themselves. In order to maximize reach/frequency goals planners are seeking broader use of stations and dayparts.

Again, the reach contribution is of key importance for select demographic groups.

■ *Low out-of-pocket*—Barter provides advertisers a means of providing TV sales support nationally at low cost. The program can be merchandised and in several cases developed as a sponsorship vehicle with strong program association, still at relatively low cost.

For these advantages the advertiser trades off, to varying degrees, other values. The most important of these are:

■ Less than optimal coverage.

■ Market-by-market rating fluctuations.

■ Varying dayparts, mostly non-prime.

■ Increased commercial load.

Coverage-rating fluctuations—How important is 90 per cent-plus coverage and consistent ratings across all markets? There is no universal answer. Each advertiser must weigh the value of these syndication deficiencies in relation to the properties' advantages. There are few syndicated properties that can boast 90 per cent-plus coverage. Note, however, that there are sev-

'One of the best descriptions associated with syndication is uncertainty... due to the dramatic inconsistency from one syndicated property to another.'

eral non-prime network properties that also fail to achieve 90 per cent; some are in the 50s and 60s. NBC's and CBS' primetime *Newsbreaks*, which have commanded a dollar premium, are in the low 80s.

Similarly, while barter market ratings vary considerably more than networks, both fluctuate significantly. An NBC analysis of 21 network properties and the top six barter shows in 1984 showed that only 29 per cent of the markets for network and 16 per cent of the markets for barter were within plus or minus 10 per cent of the respective average rating. In 31 per cent of network markets, and 63 per cent of barter program markets the variance was greater than plus or minus 30 per cent. Clearly barter is less consistent, but neither is really consistent.

Market variances may be of great concern for an advertiser with a limited schedule. However, to an advertiser employing a mix of all three networks, syndication and spot, the concern may

be diminished.

To a large degree, one of barter's problems has been its heavy reliance on indies. This problem is quickly disappearing. Indies are beginning to flourish and compete on their own.

Consider that in 1975 the 80 independent stations represented 60 per cent of U.S. coverage and accounted for 10 per cent of all TV viewing. By 1980 there were 120 independents, but still only representing 68 per cent coverage. However, in 1985 there were 283 independents, representing about 85 per cent coverage and accounting for 21 per cent of all TV viewing. In the top 10 markets indies account for 35 per cent of all TV tuning.

Daypart-clutter—It is unfair to say that barter contains more clutter (commercials) than does network. First, in making comparisons one should include the full commercial load for each time segment—network and local time. Critics of barter never include local time when talking one hour or half hour commercial load. Second, networks heavily promote their own properties throughout the schedule, whereas barter shows don't. This clutter factor is also not included in comparisons. Third, comparisons are always made against network primetime.

Syndicated properties carry about 12-13 minutes of advertising per hour. The networks air about 10-11 minutes per hour in primetime (including national and local time), 15 minutes in daytime and 13½ minutes in late fringe. Since most barter is outside of prime a fair conclusion would be that daypart-to-daypart barter is less cluttered.

1986: the future—Syndication's earlier strengths were its ability to reach specific targets (teens and post 50s), low out-of-pocket sponsorship and efficiency. Dramatic network price hikes, aggressive barter programming and more flexible attitudes in commercial clearance and packaging have caused tremendous mushrooming of syndication ad-supported volume. Whether syndication accounts for \$300 million or \$600 million in ad revenue is of no consequence.

At either number syndication is a small part of TV advertising at about \$10 billion. However, it is large enough now to warrant the networks' attention as it is a major cause for the networks' current softness.

For the past decade, syndicators have posed no problems to the networks. Their share of the pie in high inflation times had posed no threat. However, high inflation is over and the

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PD survey finds feeling that program costs are rising faster than year ago

Station spending on syndication in '86: up 14.4%

TV stations did not spend on the average any more on syndicated programming last year than they spent in '84—at least not in cash. But they'll spend almost 15 per cent more this year.

This appears to be the meaning of the responses to questions about syndicated program expenditures in TV/RADIO AGE's latest annual survey of TV station executives (for most of the details from the November survey, including earnings averages and responses by general managers and general

sales managers, see the January 6 issue).

As for syndicated program spending as a whole, based on responses by general managers, the survey showed that TV stations spent \$1,181.9 million on syndicated programming in 1985. In the November, 1984, survey, responses from *program directors* indicated that TV stations spent \$1,229.7 million on syndicated shows in that year. Considering the nature of the surveys, the '85 figure is close enough to the '84 figure to infer that overall expenditures did not really change from year to year.

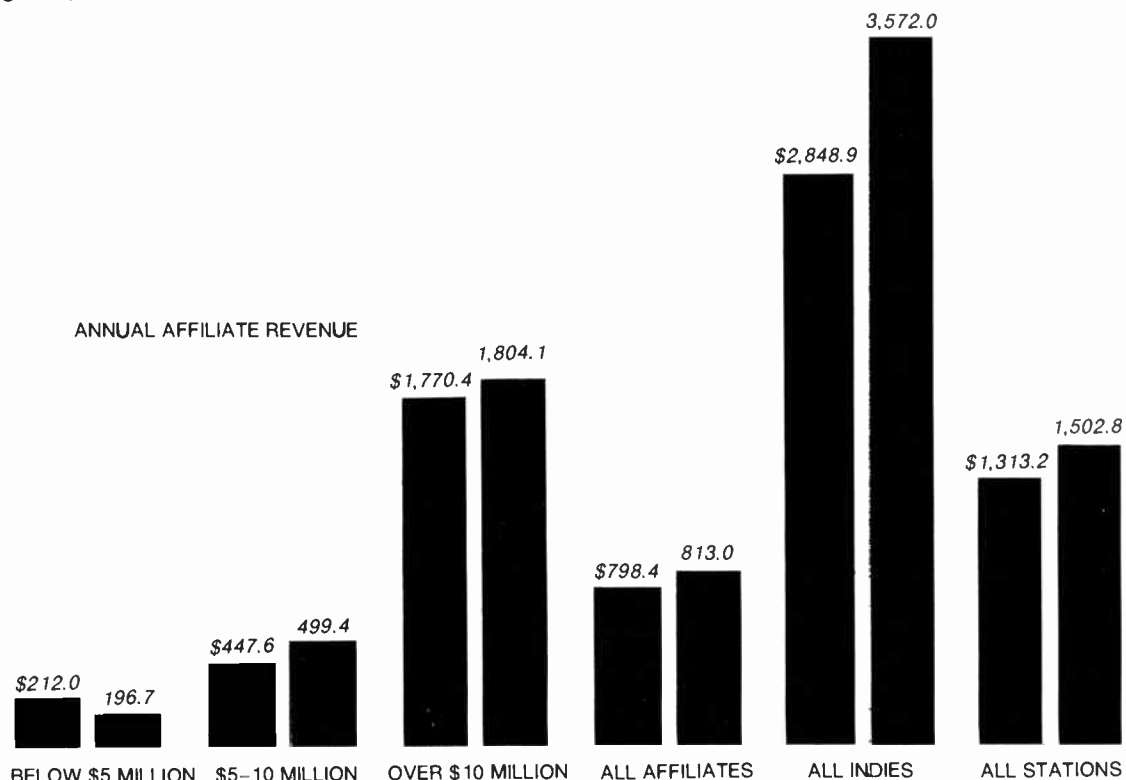
Significantly, the projected budgeted total of syndication expenses for 1985 calculated in the November, '84, survey of PDs—\$1,180.3 million—was remarkably close to the \$1,181.9 million total expenditure indicated by responses to the November, '85, survey of GMs (see also January 7, 1985, issue of TV/RADIO AGE).

In addition to the syndication expenditure data from the November, 1985, survey there were these highlights from responses by program directors on various issues:

- Seven out of 10 PDs feel that program costs are rising faster than they were a year or two ago.
- A sizeable PD minority believes that barter is affecting program planning negatively.
- A strong majority of PDs feels that there are too many game shows, but only about half as many feel there are too many children's shows.
- While only about two out of seven PDs feel that their prestige and standing have increased in recent years, about six out of 10 believe that, in general, responsibilities in the job have increased.
- Sitcoms were far and away the pro-

“Approximately how much did your station spend on syndication in '85? About how much will you spend on syndication next year (1986)?”

Average expenditure based on responses by TV station general managers—in thousands of dollars



Source: TV/RADIO AGE survey, November, 1985 Copyright TV/RADIO AGE

"Do you find that syndicated program prices are rising faster, at the same rate as, or slower than a year or two ago?"

Percentage of TV station program directors answering

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
Rising faster	62.9%	76.7%	72.7%	71.1%	64.6%	69.3%
Same rate as	27.4	15.1	15.2	18.9	26.8	21.2
Slower than	6.5	6.8	12.1	8.5	8.5	8.5

"As syndicated barter grows, are the temptations of cash-free programming affecting sound, effective program planning?"

Definitely	40.3%	32.9%	27.3%	33.3%	34.2%	33.6%
Only to a small degree	48.4	39.7	48.5	45.3	43.9	44.9
Not at all	9.7	26.0	24.2	20.4	22.0	20.8

Source: TV/RADIO AGE survey, November, 1985. Small percentages of "No answers" not shown.

gram category most in demand by both affiliates and independents.

The questionnaire responses by TV station general managers on syndication program expenditures last year showed an average of \$1,313,200 per station. This compares with \$1,413,500 spent in 1984, according to responses by program directors in the previous survey.

A breakdown of averages for both affiliates and independents shows marked declines for '85 in both categories. Affiliates averaged \$798,400 in '85, compared with \$899,800 in '84.

As for indies, the '85 expenditure for syndicated programs averaged \$2,848,900, as against \$3,452,900 in '84. The drop may be explained (1) by new independents pulling down the average, or (2) by independents simply spending less on programming, including the possibility of spending more on barter shows, and thus requiring a smaller cash outlay—(3) or by both.

It should also be kept in mind that the decline in average expenditures by independents is partly offset—as far as total U.S. spending is concerned—by the growing number of independents on the air and coming on the air.

Amortization vs. upfront

Another factor that may have affected responses on station expenditures is the proportion of amortization costs for programming vs. upfront payments for new purchases of syndicated programs. On the other hand, considering some of the estimates of barter programming revenue for 1986—some go as high as \$800 million—the barter factor may be the most important in the year-to-year changes.

However, unlike the '84 survey, which projected a reduction in average

expenditures in '85, the '85 survey shows increased average expenditures projected for '86. In contrast to the \$1,313,200 spent by the average TV station in '85, according to the survey, the same responding stations projected an increase of 14.4 per cent for this year, or \$1,502,800.

But the increase appears to be confined to independents. Responding indies saw themselves spending an average of \$3,572,000 this year, 25.4 per cent above the figure they reported spending in '85. Affiliates reported that their expenditures this year would be \$813,000 on the average, up only 1.9 per cent from the \$798,400 average these stations said they spent last year.

Whether they will stick to their estimates is another matter. Indie program directors reported in the '84 survey that their stations would reduce their expenditures by almost 14 per cent in '85—from \$3,452,900 to \$2,972,900. The '85 expenditure indicated by general managers in the '85 survey was a 17.5 per cent reduction—which would make it appear that they did what they said they would do.

However, the opposite situation occurred with affiliates. In the '84 survey, PDs projected an increase of 5.2 per cent—with expenditures increasing from \$899,800 to \$947,000. But general managers' responses indicated that their expenditures last year went down 11.2 per cent to \$798,400.

The small average increase in projected program spending by affiliates in '86 reflects mainly responses from the larger network stations—those in the \$10 million-plus annual revenue category. Their average was right in line with the overall affiliates increase—1.9 per cent in each case. In the

'84 survey, PDs at \$10 million-plus stations forecast a 10 per cent rise in syndication spending in '85, but responses from GMs indicated a 5.0 per cent reduction in '85 vs. '84.

GMs of mid-size stations—those outlets falling in the \$5-10 million revenue bracket, reported their intention to increase syndicated program expenditures 11.6 per cent—from \$447.6 million to \$499.4 million—this year. This may be explained by a drastic drop in '85. PDs at mid-size stations indicated an average reduction in program spending from '84 to '85 of 10.3 per cent—with spending dropping from \$573.4 million to \$514.1 million. But GM responses in the '85 study showed a decline of more than twice as much—down 21.9 per cent to \$447.6 million.

As for the smaller stations in the under-\$5 million revenue category, their GMs figured an average drop of 7.2 per cent in syndicated program expenses this year, down to \$196.7 million. This could be explained by what appears to be a large increase in '85. The '84 survey showed a 5.9 per cent increase to \$171.1 million in '85. But the '85 study indicated a much bigger rise—31.2 per cent to \$212.0 million, a figure based upon responses from GMs.

Total pie

What does all this mean in terms of the total dimensions of the syndicated program business? Taking the \$1,502,800 spent by the average TV station, according to the TV/RADIO AGE survey, and figuring on 900 TV stations (the previous survey calculated total spending on the basis of 870 stations), the total syndicated program pie in the U.S. comes to \$1,352.5 million. That, as indicated previously on the basis of average station spending, is a rise of 14.4 per cent.

“Is there room for more syndicated game shows or has the supply reached its limit?”

Percentage of TV station program directors answering

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
There's still room	20.0%	15.5%	33.9%	23.0%	12.5%	19.9%
Too many game shows	60.0	69.0	53.9	61.2	67.5	63.0
Not sure	20.0	15.5	12.3	15.8	20.0	17.0

“Is there room for more syndicated children's shows or has the supply reached its limit?”

There's still room	55.7%	48.6%	53.2%	52.3%	39.5%	48.6%
Too many children's shows	29.5	22.2	22.6	24.6	55.6	33.7
Not sure	14.8	29.2	24.2	23.1	4.9	17.8

Source: TV/RADIO AGE survey, November, 1985

The projected rise in syndication spending by stations is underlined by responses from program directors to a question about program prices in the latest survey. The question: “Do you find that syndicated program prices are rising faster, at the same rate as, or slower than a year or two ago?”

About seven out of 10 PDs (69.3 per cent) said prices were rising faster than during the recent past. Another 21.2 per cent felt that prices were rising at about the same rate, while only 8.5 per cent felt that the increases had slowed down.

There were no major differences between affiliates and indies on this question, though the former were a little more conscious of a price squeeze. Among affiliates 71.1 per cent felt prices were rising faster, while among indies the figure was 64.6 per cent. Within the three affiliate revenue brackets, PDs at the lowest station revenue group appeared a little less con-

cerned about rising prices than those at the two upper brackets.

Another question in the survey delved into the impact of barter, still a live issue. PDs were asked: “As syndicated barter grows, are the temptations of cash-free programming affecting sound, effective program planning?” Only a minority believed this was happening, but it was a sizable minority (33.6 per cent). Another 44.9 per cent felt that program planning was affected “only to a small degree.” And 20.8 per cent said that it didn't affect program planning at all.

There was practically no difference between affiliates and independents on this question, but there were some differences among the three affiliate brackets. The smaller the bracket the more likely were PDs to be concerned about the effect of barter on program planning. The ratio of PDs answering, “definitely,” to the question was 40.3 per cent in the under-\$5 million group,

32.9 per cent in the \$5-10 million group and 27.3 per cent in the over \$10 million bracket.

PDs were asked three questions related to the supply and demand of syndicated programming. One was specifically related to game shows: “Is there room for more syndicated game shows or has the supply reached its limit?”

The responses were clear evidence of the feeling that too many game shows were on the market: 63.0 per cent of PDs said so. Still, 19.9 per cent felt there was room for more and 17.0 per cent were not sure.

Indies were a little more on the side of oversupply. Indie PDs voted 67.5 per cent to that effect, compared with 61.2 per cent for affiliates.

A similar question was included about the supply of and demand for children's shows. Here, a strong plurality of PDs (48.6 per cent) felt there was still room for more. However, affiliates

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“Do you feel that the program director's prestige and standing have increased, decreased, or remained the same in recent years?”

Percentage of TV station program directors answering

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
Increased	17.7%	34.7%	27.3%	27.0%	32.9%	28.7%
Decreased	19.4	29.2	22.7	24.0	20.7	23.1
Remained the same	62.9	36.1	50.0	49.0	46.3	48.2

“Do you believe that responsibilities for program directors have, in general, increased, decreased, or remained the same in recent years?”

Increased	61.3%	68.1%	45.5%	58.5%	64.6%	60.3%
Decreased	12.9	16.7	22.7	17.5	17.1	17.4
Remained the same	25.8	15.3	31.8	24.0	18.3	22.3

Source: TV/RADIO AGE survey, November, 1985

Nearly 10% of national spending goes to syndicators; pricing, guarantees attract

Agencies looking for syndicated product in new dayparts

By EDMOND M. ROSENTHAL

Advertiser-supported syndicated programming is solidifying its position with agencies as a major national advertising outlet, particularly in primetime and in children's programming. As an alternative to network TV, they say, national time bought in bartered programs has not only offered CPM advantages but has also served as a negotiating wedge to keep network pricing down. Now what the agencies are hoping for is the same kind of barter-syndication success in daytime and late night.

While spot buying in both cash- and barter-syndicated programs remains to be business as usual, agencies are typically spending from 5-10 per cent of their national television (formerly known as network television) budgets in national advertising on barter shows,



Mel Conner, senior vice president of network buying operations at Dancer Fitzgerald Sample, says, "Syndication has been influential in containing the cost of network children's programming," but time periods are becoming scarce.

and some report as high as 25 per cent for specific advertisers. In fact, Page Thompson, senior vice president and media director at Needham, Harper Worldwide, points out some \$120 million was spent upfront by advertisers in children's barter syndication this season, compared with about \$25 million a year earlier, with this season's expenditures almost equaling those on network, which has softened considerably because of this competition.

With agencies reporting 20-30 per cent lower cost-per-1,000 on barter vs. network, they're anxious to see successful new product aimed at female demographics in the daytime. Noting that their hopes for Paramount's *America* and the Inday block, which is being cut from two hours to one, have not been realized, they still hope for something that can stand up to the network soaps.

Late night is another time period where some agencies see a void for national advertising in syndicated shows. Here, they note, off-network, cash-syndicated shows have been better able to get station clearances.

While new first-run syndication is understandably riskier than off-network product, which has a track record, agencies indicate willingness to take a chance with such programs. They point out that analysis of the likelihood of success of new, first-run barter syndication is not different than that of network shows except that clearances and time period variations have to be taken into consideration. And they especially point out that syndicators are more liberal about compensating for undelivered audience, offering not only makegoods when possible but also cash-back guarantees.

Syndicators vs. networks

Richard Kostyra, senior vice president, media director, at J. Walter Thompson, says 6-7 per cent of his agency's national dollars out of New York are currently going into advertiser-supported syndication. He contends,

though, that the networks aren't going to stand still for this development: "In 1986, I can see the networks going after budgets previously lost to cable and syndication—and the syndicators are gearing up to be more competitive with the networks.

"It's going to be a tough year for the networks, so they're going to have to reassess their competitive standing. They could go after the competition by lowering their CPMS and forcefully bringing out their advantages against syndication—less commercialization, fixed time periods and better station coverage."

Kostyra notes that syndicators, though, are not likely to take a back seat in cost competition. And he also sees them going after the news daypart, which they haven't done to date—by offering their programming as part of a timebanking situation, where they would receive national time to sell in local newscasts in exchange.

In fact, one syndicator has already made a move into this realm. Group W Productions is asking stations for two 30s weekly in their early news in exchange for its Entertainment Report, a daily, 15-minute satellite feed. The programming can be used within the station's local news or as programming for Group W's *Entertainment Tonight* (see TV/RADIO AGE, December 23, page 94).

Thompson at Needham, Harper says less than 5 per cent of national dollars



Jon Mandel, vice president and associate media director at Grey Advertising, holds that makegoods from syndicators are a better deal than those from networks, often including cash back or being let out altogether.



Gary Carr, vice president, associate director of network operations at SSC&B, says the networks have an abundance of properties to do makegoods in, while syndicators do not have such an easy way out in makegoods.

go into syndication at his agency, but he sees considerably more of its clients becoming involved: "They're seeing more and more that they can get some quality programming and build a core repeat audience." He notes that one of the reasons for barter syndication making such a dent in children's programming is that syndicators do not have the strict guidelines of the networks and are able to run programs that constitute "toy commercials."

It appears that in advertiser-supported syndication the guidelines are set more by the buyer. In fact, Bob Igiel, senior vice president, director of programming and network negotiations at N W Ayer, has set a firm policy toward national timebuying in syndicated shows. It calls for minimum national clearance of 70 per cent, an efficiency improvement of 20-25 per cent over network, guarantees and proof of performance. He elaborates that audience delivery must be guaranteed either in time or rebates—preferably the latter. Also special Nielsen NTI tabs must be purchased by the syndicator for post-buy analysis. "It's the lower out-of-pocket costs that make syndication attractive," he asserts.

While most agencies do not have separate people in their network-buying organizations to analyze and buy syndication, Dancer Fitzgerald Sample has three persons within its network department for this purpose, according to Mel Conner, senior vice president of network buying operations. This is separate from DFS Program Exchange, which initiates barter programs for clients like General Mills and has put

some 14 off-network children's programs into barter syndication.

The three people in the network department are responsible for time purchases in existing barter shows and keeping regularly in touch with syndicators in order to provide information on their programs to clients. With six to eight of the agency's clients using some barter syndication, Conner says, about 5-7 per cent of the agency's national buying is in this category. "This is probably a little less than it was a year ago," Conner notes, "but it doesn't represent dissatisfaction but more an overall cutback in advertising by the clients involved."

He adds, "Syndication has been influential in containing the cost of network children's programming, and I think all the new shows coming will continue to have this effect. But the competition for good time periods is going to get tougher on the syndicators."

The very title of David Lerner, vice president, broadcast supervisor, national broadcast unit at Foote, Cone & Belding, indicates the inroads that barter syndication, along with cable networks, has made into agency strategy. What is now the national broadcast unit was formerly a network buying group.

"I don't know of any major client who doesn't use syndication in some form," Lerner says. This amounts to anywhere from 5 to 25 per cent coming out of their network budgets, he adds. "It's used more when the program environment is right," Lerner points out, "and it's often chosen over scatter plans with networks because the clients can choose specific shows."

Cost considerations

The rule of the 20-30 per cent cost break doesn't always apply to barter-syndicated shows, Lerner notes: "There are syndicated programs that can be just as expensive as network because of the depth of their lineup and because they provide audience homogeneity by airing in the same time period in every market." In this sense, he explains, they're just like network shows. He points to *Wheel of Fortune*, a cash-plus-barter show, as a prime example, with more than 98 per cent coverage of the U.S. and a proviso to stations that they carry it between 7 and 8 p.m. EST.

The interest of BBDO clients in national spots on syndicated programs will be demonstrated at the annual convention of the National Association of Television Program Executives this year, with eight or nine of them sending representatives, according to Bill

Croasdale, senior vice president, director of network television and programming. He notes this interest is enhanced by a specialist at his agency, Larry Blasius, vice president, manager of syndication "who is the fountain of all knowledge on syndication." Among Blasius' responsibilities is doing frequent position papers on barter syndication. And Croasdale says the syndication budget has taken a big jump in the last two years, now amounting to 12-15 per cent of all national television expenditures.

At Grey Advertising, according to Jon Mandel, vice president and associate media director, syndication is simply lumped in with the network buy on any given account: "If the plan specifies an average 5 rating in daytime, we'll buy network and any national syndication in the time period to get a 5 rating." Viewing syndication as part and parcel of the network buying proposition, he asserts, "Syndicators now know what network buyers are looking for. They come in more prepared and know how to compete against the networks. They'll come and know how to compete against the networks. They'll come down if the network CPMs are higher, and this holds overall pricing down."

If there's lessening differentiation between national syndication and network buys, there's even less between cash-syndicated shows and any other

(continued on page 392)



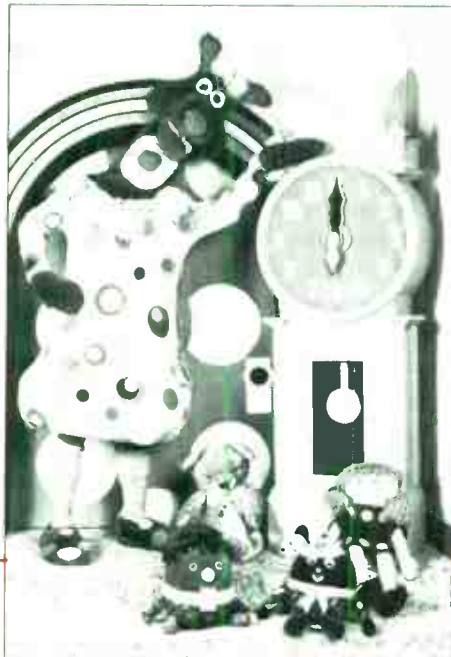
David Lerner, vice president, broadcast supervisor, Foote, Cone & Belding, says there's tough network competition for syndicators in daytime, but the three-network rating isn't so large as to preclude a good syndicated show.

CANADA: NATPE preview, children's programming

Television/Radio Age



NATPE '86





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C Telefilm Canada

New sense of artistic confidence evident throughout production community

Canadian TV firms head for NATPE in buoyant mood

By ROY SHIELDS

Canadians head for NATPE with hot dice and a new look. At Cannes last April, they doubled their international sales and doubled them again in the fall to a total of \$10 million (U.S.).

Now they're anxious to try their luck at TV's biggest casino of all. The new look from north of the border—as in looking for Yankee dollars—will be seen at an all-Canadian booth, organized by the federal film banker, Telefilm Canada, whose investments have set TV and film production humming.

Telefilm has left nothing to chance, not even the color scheme, described in a memo to distributors as "white carpet and walls with a subtle red accenting strip on the wall—tasteful!"

André Picard, Telefilm's executive in charge of operations, says he fully expects Canada's 1985 sales records to be repeated at NATPE.

"I think there's great potential," he says. "It's going to be a blockbuster year for Canadian broadcasting. If you look at what's gone on in the past few months and what's coming up, I think we can expect a repeat of last year."

What Picard is referring to is an unprecedented flood of Canadian TV programming that has hit the international marketplace, meeting with a positive reception. This kind of recognition, says Picard, puts the producers into the best of all positions—as strong independents.

Arthur Weinthal, vice-president and director of entertainment program-

Television/RadioAge

January, 1986

Canada's new international look is epitomized by 'Lorne Greene's New Wilderness' with 84 half hours now running on 151 U.S. TV stations

Lorne Greene



Alberta's role

The Alberta Motion Picture Development Corp., sometimes described as a "provincial counterpart to Telefilm Canada," provided development loans to help launch eight Canadian projects completed last year. These projects are:

- *Connecting*, half-hour youth-oriented talk show.
- *The Little Vampire*, half-hour children's fairy tales.
- *Isaac Littlefeathers*, continuing series about a prairie family.
- *Grizzlies of the Great Divide*, half-hour wildlife documentary series.
- *Wildcat*, half-hour dramatic series about an oil-field family.
- *Draw*, tongue-in-cheek western movie.
- *Loyalties*, psychological mystery movie.
- *Striker's Mountain*, one-hour adventure series.

merchandised in Canada.

Other distributors, such as Ismé Bennie, say Europe represents a much bigger market than the U.S. for her shows. But she's going to NATPE because most of her European buyers will also be heading for New Orleans. There is also the undeniable value of just being there.

Lionel Shenken, president of Visual Productions (which turns out variety shows and low-budget movies at the astonishing rate of one a month), offers a minority report on NATPE. Americans, he says, have an inordinate craving for their own programming. "It's strange that my films sell everywhere else in the world except the United States of America. And Americans say, 'Yeah, well, maybe there's something wrong with them,' and I reply: 'Yes, they aren't American.'"

Renewed interest

But among all Canadian producers and distributors, NATPE '86 represents a renewed interest in the U.S. market, following their success in Europe.

However, will the hot dice they rolled in London, Cannes and Monte Carlo come up sevens or snake eyes in New Orleans?

Ian McLaren, Telefilm's director of strategic planning says that, "NATPE is a very special kind of market in terms of the American marketplace, and in the past Canada has not really had the right type of product." Now, he says, it has.

"Because of our 50-per cent shared-cost advertising program, we had the

highest profile at MIP TV of any country there," explains McLaren. "Now you can only hype the product if you have the product to back it up. We believe there's more than an ample amount for syndication, especially in the area of children's programming.

"To participate at NATPE is a very expensive proposition. What we're doing is funding an umbrella stand this year for what is shaping up to be a fairly large number of companies—around 12—so that for a fairly modest expense they'll be able to see whether the market is of use to them.

"This probably will be the only time we'll do this. In subsequent years, they'll be on their own. We want to get out of the market and stand business. We want the exporters to have enough strength, either on their own or through an association or group, to be able to handle themselves in markets."

That is the job of Telefilm's Margo Raport, who is head of the agency's Market Assistance Programs that aid distributors in everything from advertising and promotion to client contacts. The programs, according to the Canadian sales agents using them, have made a major impact on the international packaging and marketing of indigenous productions.

Distribution link

It is generally felt within the Canadian television industry that in the past distribution was its weakest link, partly because it was often left to foreign firms with their own priorities. There were few distributors like veteran Ralph C. Ellis.

His company is a family affair that includes his son, Stephen, and daughter, Cathy. Wildlife films are an Ellis mainstay, with such series as *Audubon Wildlife Theatre*, 78 half hours; *Profiles of Nature*, 52 half hours; *Wildlife Cinema*, 26 half hours, and *Adventures in Rainbow Country*, 26 half hours.

But most Canadian distributors operate on a more modest scale than Ellis. Mike Murphy of CineVisa is representative of them. His newest venture is a 26-part half-hour series, *Max Haines Crime Flashback*. The series is based on the true-life stories told by *Toronto Sun* crime columnist, Max Haines. Murphy describes these dramatic tales as international whodunits. To prove his versatility, he points to *Scouts!*, his international film about the Boy Scout movement.

In Montreal, Filmoption is representative of distributors equally successful in the French and English-language markets. The creation of Maryse and Lizanne Rouillard, it heads to NATPE with 45 titles including such music spe-

cial as *Miles Davis in Concert*, *Tony Bennett Sings Jazz Classics*, *Dream Jazz Festival* and *Jeunesses Musicales*. The newest addition to its slate is *The Company of Adventurers*, a series based around the founding of the Hudson Bay Co.

More aggressive

It is only recently that the the CBC has become an aggressive player in the international field. The reason is that the CBC belatedly has discovered that it can make money out there in the real world.

For years, the embattled CBC has been called "a microcosm of Canada" by successive presidents who have developed ulcers trying to manage it. Last year Mother Corp, as she is playfully known in the press, gave the impression that she was destitute and headed for skid row. The final insult was \$80 million (approximately \$70 million U.S.) cut by the Progressive Conservative government of Brian Mulroney out of the CBC's billion-dollar budget.

CBC president Pierre Juneau, a per-

Newest venture for CineVisa is 'Max Haines Crime Flashback,' series based on experiences of 'Toronto Sun' crime columnist

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'Red Serge' Mounties

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going on the air
this month, is the
network's
first-ever about
the Mounties.*

sonal friend of former Liberal Prime Minister Pierre Trudeau, who refused to take Conservative suggestions that he resign when they came to power, finally came out swinging in defense. He spoke darkly about the CBC being "destroyed" if Conservative budget slashing continued as planned.

In a Quebec speech, he laid it on the line: "I must admit that I am extremely worried about the fate of the CBC," he said, noting budget reductions from 1979 to 1985 of "about \$400 million," or just over \$300 million in U.S. dollars. Next year's budget, he said, may be reduced by cuts of "perhaps \$100 million... and over \$235 million over the next five years."

"Culture," Juneau said, "is the very condition of sovereignty. If we rely on the American media for our ideas and our thinking, then it is our sovereignty itself which is threatened, and not just our cultural sovereignty." Such nation-

al breast-beating over broadcasting sounds more inflammatory outside the country than within, where it is a real concern in the Canadian struggle to be heard over American TV thunder.

Juneau puts it in simple terms: Canadians believe they have access to the world's richest store of nightly television. They can choose from all U.S. network programming, border stations and some pay-TV channels, as well as their own networks and independent stations.

But what this means, he says, is that 98 per cent of the entertainment programming Canadians watch is foreign, almost all of it American. "In fact," he told his French-speaking audience, "Anglophones watch all of what there is in the way of Canadian drama on English television. Of the programs available, 2 per cent are Canadian."

Juneau's angry protest over budget cuts included a statement that, "The

quality of CBC services is now truly threatened." If they are, it is not apparent to the CBC's loyal audience. Despite such cries of penury, CBC programming has never been better, according to many observers, and CBC Enterprises never more confident of international sales.

To understand this new showbiz mood of Canadian producers, you need only look to the "Mounties." That is precisely what the CBC did in producing a new half-hour series called *Red Serge* that goes to air this month and which CBC Enterprises hastily added to its NATPE list.

Incredible as it might seem to the rest of the world that looks for a mountie in every Rocky Mountain vista of Canada, *Red Serge* is the CBC's first-ever Mountie series. The problem was thought to be all those Hollywood moguls who had so exploited the romantic-Mountie myth in bad movies

**CBC's new movie,
'Shellgame,' is a stylish,
fast-paced
mystery-drama
involving a female lawyer
and her male client**

Stars Brenda Robins and Germain Honde

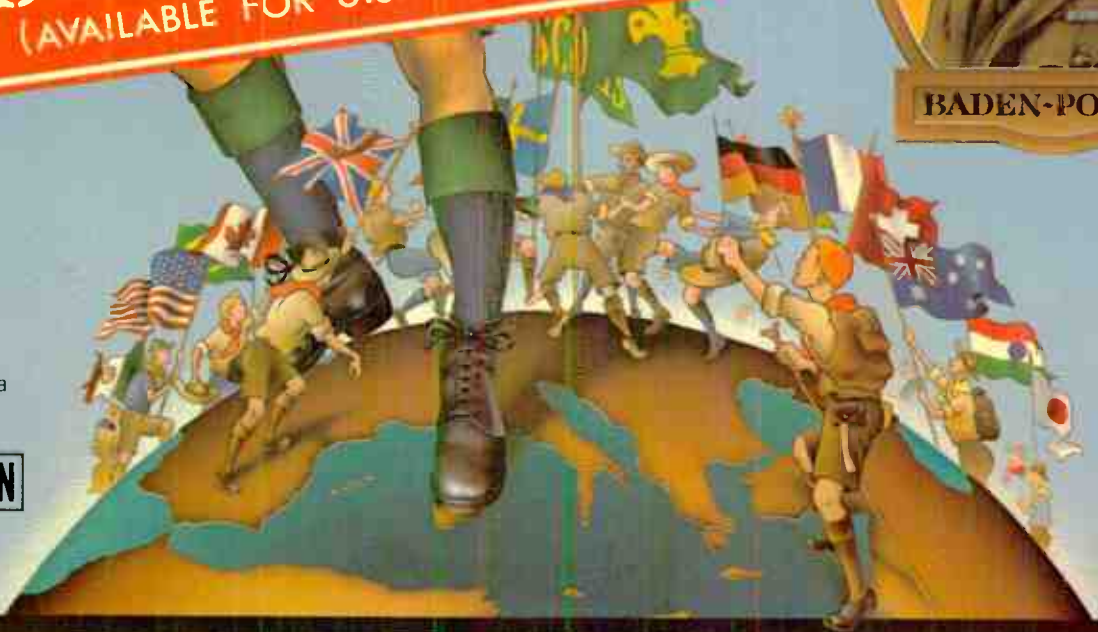


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World Radio History



Filmoption's Maryse Rouillard

Montreal-based Filmoption is heading to NATPE with 45 titles including several music specials

—beginning with Nelson Eddy and Jeannette MacDonald—that Canadians began to cringe.

Thus in Canadian films and TV, the mounties are always shown just as they are—a modern police force. None of that U.S. Cavalry stuff. Indeed, as Stan Horrall, the mounties' official historian in Ottawa, explains, for years Hollywood producers arrived in his library seeking advice on where to research new angles for Nelson Eddy-type movies.

"And I'd tell them," he says, "Look, the Force (which is what they call themselves at headquarters) isn't like that anymore. We don't paddle canoes or follow dog teams!" But you know what they'd answer: "Yeah, yeah, we know. But we gotta have 'em in their red uniforms and in a colorful setting. Who wants to see mounties in plain clothes bustin' drug pushers? We can do *Miami Vice* (or whatever) at home."

That eminently sensible American advice was taken to heart by CBC Van-

couver producer/writer Neil Sutherland whose pilot of *Red Serge* opened beneath a poster of *Rose Marie*, with Nelson Eddy singing, "Stout-Hearted Men."

But the other side of the new CBC coin is a two-hour movie called *Shellgame* that also goes to air this month, looking for all the world like an upscale *Miami Vice*. It's a stylish, fast-paced mystery-drama involving a female lawyer whose client is the target of hit men. Its producer, Maryke McEwen, shows us a modern heroine with whom women can identify. She hopes for a green light to turn it into a new hour-length series.

Neither *Shellgame* nor *Red Serge* may perpetuate the kind of cultural sovereignty of more serious drama from the CBC's past, but that is unlikely to bother viewers. Meanwhile, in agreement with Telefilm, the CBC is commissioning more television than ever before from independent producers.

It can be seen in a third TV debut on the CBC this month, this one from one of the most successful of the independent companies. *Airwaves* is a half-hour family sitcom about a female radio commentator played by Roberta Maxwell, who has a 19-year-old daughter and a live-in father. It is the latest venture of Atlantis Films, the Toronto company founded by three Queens University graduates—Seaton McLean, Michael MacMillan and Janice Platt—who already have won an Oscar (for *Boys and Girls*, best achievement in a short film, live action category, 1983)—and almost repeated their coup with a nomination last year (for the short film, *Painted Door*).

To shoot *Airwaves*, Atlantis constructed an elaborate set at great cost in an abandoned furniture warehouse in downtown Toronto.

Joint ventures

Not only has Atlantis a lot riding on the series, but so has its partner, Ironstar Communications, which is co-distributing both *Airwaves* and a second co-venture, *Brothers By Choice*, a six-part family drama shot in Vancouver that goes to air on the CBC after *Airwaves*. *Brothers By Choice* is a bold and unusual series focusing on the relationships of a family's two sons, one of whom is adopted.

In another multi-partner programming development, Primedia Productions and Opix Films recently announced two co-production projects with CBC and BBC Wales.

The two programs are both two-hour made-for-TV movies—*Heaven On Earth* and *Brill*—and will be broadcast on both networks in early 1987.

Heaven on Earth is a Canadian-based film about a group of Welsh orphans sent to Canada to start a new life in 1911; it stars Margaret Atwood and Peter Pearson.

Brill, British-based, is about a group of Canadian soldiers who await repatriation after World War I in a transit camp in North Wales.

The life-and-death game of network renewal may have a familiar ring to American producers, but in Canada it's only a reprieve. Canadian broadcast license fees cover less than a third of production costs. Thus for the independent producers, major sales abroad are essential for survival.

Government task force

That is one of the issues being examined in a special federal government task force on the film industry and in a second, more sweeping one, on broadcasting. Telefilm's executive director, filmmaker Peter Pearson, says his agency recently submitted a study to the broadcasting task force comparing Canadian broadcast license fees to those in France, England, the United States and Australia.

"One of the things that we've discovered," says Pearson, "is that, first of all, in all those countries except England—and in England with Channel 4—60 to 100 per cent of their entertainment programming comes from the private



Pierre Juneau, CBC president: "Culture is the very condition of sovereignty. If we rely on the American media for our ideas and our thinking, then it is our sovereignty itself which is threatened, and not just our cultural sovereignty."

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Peter Pearson, Telefilm executive director: *"In Canada, we've got a situation where the broadcasters are paying anywhere from 2 to 20 per cent license fees on production, which is making it almost impossible for the producers to get into profit."*

sector. But more to the point, 60 to 100 per cent of the license fees for those productions cover the budget.

"In Canada, we've got a situation where the broadcasters are paying anywhere from 2 to 20 per cent license fees

on the production, which is making it almost impossible for the producers to get into profit."

Pearson says that he told the task force, "There'll never be any money generated by anybody, least of all by the producers, unless the mechanisms are dramatically changed." And by "mechanisms" he means that the CBC and the private network, CTV, will have to pay "a lot more" for Canadian programming from independents.

But how much more can the CBC, CTV, or the Ontario network, Global Television, afford to pay?

CTV's Weinthal, who has had wide experience in co-productions and whose network currently is producing *Night Heat* for CBS, says, "First, there is no American network that puts more than 75 per cent, maybe 80 per cent, into the cost of programs that are produced at Universal, Warner Bros. or MGM.

"All those programs have deficit financing. These companies hope to God that they get two, three or four years so that they have something to strip, because that's when their money starts coming back.

"In the motion picture business, in order to make money from the average film—not the runaway hits—they've got to get 50 per cent of their revenues outside of the United States." Therefore the idea of covering production costs in Canada with a population of 25 million, of whom approximately 18 million are English-speaking Canadians, is

right out of dreamland, he says.

Nevertheless, virtually everyone agrees that Telefilm investments in independent productions are fueling the current boom. Although the agency's budget is only \$80 million a year, it provides the critical seed money to move producers' concepts to production startup stage.

That enabled a young company like Canamedia to produce a movie version of a hit Canadian musical, *Rock and Roll*, about the reunion of a small-town rock band in Mushaboom, Nova Scotia. Shot with new chroma key techniques and retitled *King of Friday Night*, the film has won a fistful of awards, including one from the Canadian Film & Television Association (best overall production), a Gold Medal at the New York Film and Television Festival, as well as an award from the 1985 Athens Video Festival in Athens, Ohio.

But Canamedia producer/president Les Harris is equally proud of his latest documentary, *444 Days to Freedom: What Really Happened in Iran*, which will be seen on Global Television on January 20 and which on January 21 will be the season premiere of the *Frontline* series on PBS. The airdates mark the fifth anniversary of the release of the American hostages in Iran.

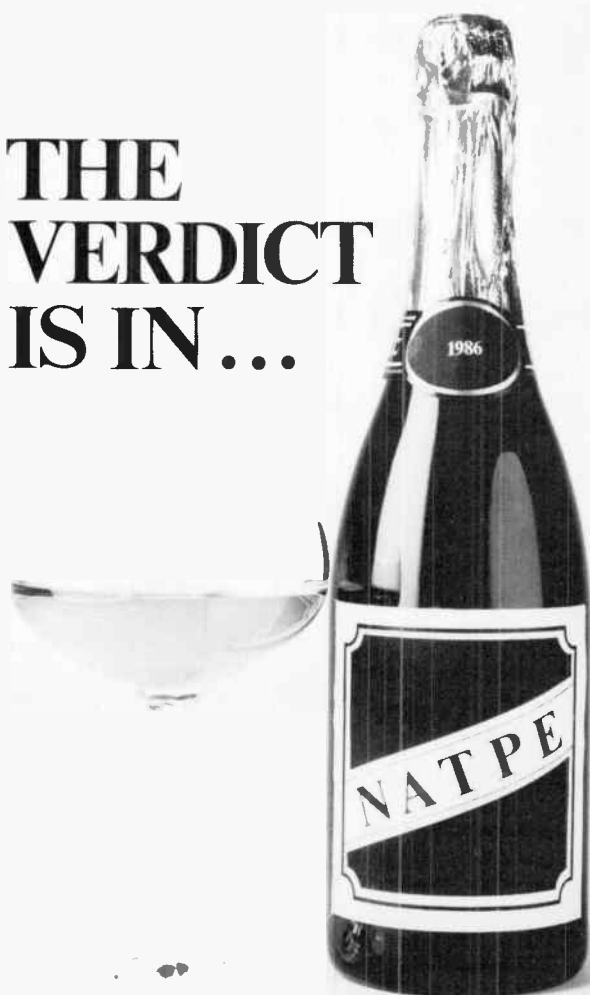
Canada has independent producers and *very independent* producers. Among the latter is John McGreevy, who has endured wintry Moscow and the Russia winterland with Peter Ustinov to produce *Peter Ustinov's Rus-*

Wildlife films are a mainstay at Ralph C. Ellis, family-run company with several series.

'The Hooded Seal' from 'Profiles of Nature'



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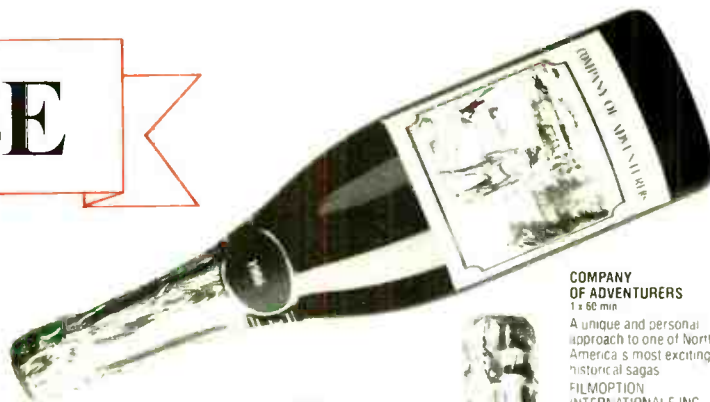
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sia, a six-part hour series based on the actor/playwright's book of the same name, that goes to air on CTV in March: The show will make its market debut next month in Monte Carlo via Ismé Bennie International.

McGreevy's company is playfully called Pushkin Productions and his unusual series is scheduled to be aired in Russia, the first such Western look at Russian history and lifestyle that the Soviets have accepted.

Morley Safer, of *60 Minutes*, interviewed Ustinov in Moscow, giving wide publicity to the venture. "It was worth millions of dollars to us," says McGreevy. "Twenty minutes on *60 Minutes* is more publicity than I could possibly buy and even though we (Pushkin) weren't mentioned, I assure you we have had phenomenal response to it."

Nevertheless, McGreevy believes that the broadcast license fee in Canada "must be 100 per cent" of production costs. "We must in this country be able to finance at home 100 per cent and then sell our product if it's worth anything around the world."

And by 100 per cent financing, he means, "51 per cent from the broadcaster and 49 per cent from Telefilm. It's the only way we'll have a dynamic strong industry here. We've got to stop being subject to the horrendous difficulties of shaping our material to meet so many other people's wishes and requirements and ending up satisfying nobody." As for the CBC or CTV being able to pay such prices, McGreevy says, "when I look at what they spend in-house, the answer is yes."

Producer Kevin Sullivan disagrees. He thinks "it would be rather difficult

to find a broadcaster who could pay even 51 per cent" of the production costs from the license fee. One of the penalties of relying on government funding, says Sullivan, is that inevitably the producers get into playing a bureaucratic "numbers game."

"For example, CBC categorically lowered their license fees this past year, based on the fact that Telefilm upped its potential investment commitment to 49 per cent. So it all kind of boiled out to the same thing."

Sullivan is producer/director/distributor of *Anne of Green Gables*, a \$3.5 million (Canadian), four-hour miniseries, with other funding from CBC, PBS (which will televise it in March) and Germany's TV60/ZDF. The miniseries, based on a classic novel by Lucy Maud Montgomery, stars Colleen Dewhurst, Richard Farnsworth and Megan Follows. A third of his funding for *Anne* was from "foreign" sources and that, he says, has virtually

Independent producer John McGreevy's 'Peter Ustinov's Russia,' six-part series based on the actor's book, will air on CTV in March

Ustinov



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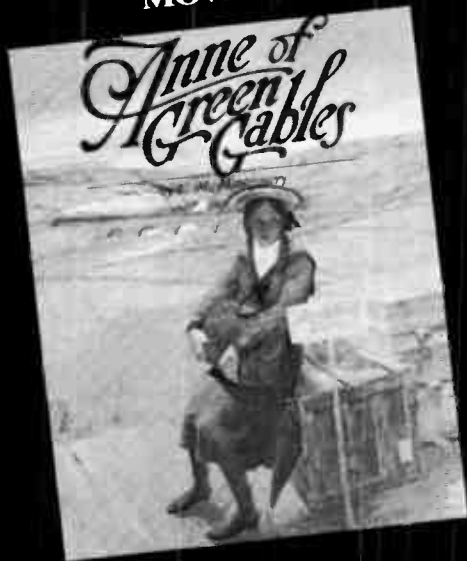
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(16x14 minutes) *Journal 14* (14x14 minutes)

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'The Suicide Murders'

The list of TV movies from CBC Enterprises includes a good sampling of drama and mystery

'Charlie Grant's War'



'The Cuckoo Bird'

become a rule of thumb in major Canadian productions.

While license fees are the main concern of the producers, the problem for distributors is getting their hands on enough programming, particularly series, for the U.S. syndication market. Next to that is getting buyers at NATPE to stop and look.

Major presence

William F. Cooke, who has been attending NATPE for 15 years, as well as the European shows, says that in addition to Telefilm's highly beneficial Marketing Assistance Program. "the fact that the CBC has taken a major presence in world sales has done us an enormous amount of good. It's given Canada presence. Before, when I first started going and the CBC was not active, a lot of buyers didn't even know where Canada was."

However, the input by the CBC and Telefilm Canada, says Cooke, impresses the Europeans more than the Americans.

"It isn't necessarily a good thing if you're associated with government if you're dealing with the States, as opposed to Europe. Americans are really free enterprise."

Cyd Longo, CBC Enterprises' New York representative, says that this year "we will have 352 half-hours of programming in syndication at NATPE, represented by (U.S.) distributors, but not directly sold by Enterprises. But we want to do more than have a presence, we really hope to do some deal-making for other product, in public television, cable and selling our programming to advertisers."

A good example of the new Canadian look is the light-hearted movie, 'My American Cousin' from Independent Pictures Inc. It airs on CBC this winter.

Much of what Canadians themselves are seeing on TV this season will be offered at NATPE.

Thus with Enterprises itself and "five major distributors as well" with "a lot more product than before," Longo says that Enterprises "without a doubt will more than double sales from last year."

In addition to *Red Serge*, CBC Enterprises heads for NATPE with the biggest package of programming it has ever assembled. Its U.S. distributors are offering: 77 half hours of *Hangin' In*, a long-running youth sitcom; 130 half-hours of *Beachcombers*, a popular adventure series set on the scenic British Columbia coast; 65 half hours of *King of Kensington*, a sitcom starring Al Waxman, now of *Cagney and Lacey*; and 26 hours of *Seeing Things*, a comedy-mystery with Louis Del Grande as a reporter who has psychic visions. Enterprises has also 26 hours of a docudrama series *For The Record*, repackaged and retitled as *A Moment in Time* for U.S. audiences.

Its list of television movies includes: *Charlie Grant's War*, *Suicide Murders*, *Love and Larceny*, *Gentle Sinners*, *July Group*, *Labor of Love*, *Kate Morris Vice President*, *Cuckoo Bird*, *The Other Kingdom*, *War Brides*, *Best of Both Worlds* and *Anne's Story*. En-

terprises is also marketing four documentary specials at NATPE: *Glen Gould*, *Karsh*, *A Journey Back* and *Tears are Not Enough*.

Much of what Canadians themselves are seeing on television this season will be offered at NATPE, much displaying the new Canadian look. A typical example is *Love and Larceny*. It stars Jennifer Dale as the real-life Ontario farm girl Betsy Bigley, a turn-of-the-century con-woman who posed as the illegitimate daughter of tycoon Andrew Carnegie. In the fadeout, she stands on an ocean liner boarding ramp in New York, after having been arrested as she is about to flee to Europe.

Among questions yelled at her by a clutch of reporters is: "They say you are a Canadian—is that true?" Swishing her elegant gown and tilting her chin, Betsy replies: "Do I look Canadian?"

The same fun in not taking yourself so seriously can be seen in *My American Cousin*, a movie by Independent Pictures Inc., now in theatrical release, but scheduled for airing on the CBC this winter. It's the story of a 12-year-old girl growing up in British Columbia whose handsome cousin arrives to visit in his flashy red Cadillac convertible.

His opening line is: "Hi. I'm Butch Walker. From California."

That and other such lines broke 'em up at Toronto's Festival of Festivals last September, where *My American Cousin* was a sleeper that won the Critics Choice Award.

Coming from California used to impress the natives in Canada. It doesn't much anymore and that shows in Canadian programs at NATPE. They think their American cousins will welcome the change. □

From l.: Camille Henderson, John Wildman, Margret Langrick



Relationship with public broadcasting, co-production ventures, fuel creativity

Kids' programming: Canada's traditional television stronghold

A strong tradition of public broadcasting helps to explain why Canada has gained an international reputation as one of the world's most fertile grounds for children's television production.

It also explains why many of the Canadian shows at NATPE will be for kids.

Nevertheless, those who produce children's programs believe that at best they are cultivating isolated fields in what remains a worldwide wasteland. And in the case of TV for teenagers, it amounts to barren deserts.

Thomas Howe, a Vancouver distributor, says, "about the only programming being produced for teenagers in

North America is rock videos. People aren't even trying."

That's why he's promoting *Connecting*, a half-hour talk-show series in which teenagers confront such tough-minded topics as suicide, teen pregnancy and drug addiction. Two other Howe series are *Zig Zag*, a 30-part half-hour magazine show for children six to 13, produced by BCTV (British Columbia TV) for the Canadian Television Network (CTV); and a 13-part half-hour drama series, *The Indian Legends of Canada*, a CTV-Via La Monde co-production.

A similar view comes from Annabel Slaight, the producer of *Owl/TV*, a few 10-part half-hour series which is now

running on PBS.

A science and nature series for children seven to 11, *Owl/TV* is an example of growing Canadian-U.S. co-production. It is a joint project among the Canadian Broadcasting Corp., PBS and The National Audubon Society with the financial participation of Telefilm Canada.

Favorable response

It went on the air in both Canada and the U.S. last November to favorable critical response. Slaight says that the ratings were promising. WNET (TV) New York, "had a 2.4 rating and a 5 share."

"*Owl/TV*," she says, "was created at the instigation of PBS and the CBC, who saw *Owl* magazine, knew we were interested in television and asked us to put together some ideas and a team of people to produce a series."

But, she notes, this was possible only because all co-producers are non-profit organizations, including *Owl* magazine, published by the Young Naturalists Foundation and recently launched in the U.S.

"PBS has not telecast a major new children's television show in two or three years. The last big show they had was *Reading Rainbow* and that was launched in 1983," says Slaight. "Part of the reason it is so difficult is because of the funding. Public television relies on corporate sponsorship for a lot of

'Owl/TV', a science and nature series for children, is an example of growing Canadian-U.S. co-production.

The gang at 'Owl/TV'



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these things and no corporation wants to have anything to do with kids programming. If they're going to sponsor something, they'd rather do it for adults because they're going to get better exposure."

But not everyone agrees with that scenario. *Vid Kids* is an example of the other side of the coin. It's a new series making its debut on the CBC this month from M&M Productions and Avenue Television, of Toronto, which believe children's programming can pay its way in the marketplace if enough kids want to watch it.

Vid Kids is a 13-part half-hour series that seeks to prove that youngsters seven to 11 would love to be part of their very own professional music videos. But theirs is an upbeat "right rock," as opposed to "wrong rock."

The pilot won a Canadian award in 1984 and a Golden Rose of Montreux this year. Producer/director John Muller likes that because, he notes, "while Canadians are producing some of the finest children's shows in the world today, it's tough getting recognition for our efforts."

Vid Kids is described by its produc-

tion supervisor Nancy Harvey "as fun! No stories! *Not* educational!"

And how does she describe right rock?: "Well, instead of having music videos with people being cut up with chain saws, we've got lively, energetic, non-condescending programming for kids."

CBC kids' menu

However it rocks, *Vid Kids* indicates a livelier beat on the CBC, where children's programming ranges from such pre-schoolers' shows as the network's *Mr. Dressup*; to *The Elephant Show*, a music-variety series, by Cambium Productions; and *What's New*, a magazine show. It also includes such primetime family fare as the four-hour miniseries drama, *Anne of Green Gables*, (which attracted 3 million viewers), from Sullivan Films and *Durrell's Russia*, a 13-part film series on endangered species in the Soviet Union, from Primedia Productions.

Angela Bruce, acting head of the CBC's children's department, says that the network "transmits 650 hours on average a year, of which the only non-

Canadian content is *Sesame Street*." And even *Sesame Street* includes Canadian production input by one-third on the CBC.

In the United States, says Bruce, only the cable channels such as The Disney Channel and Nickelodeon are in the CBC league and they both rely on the CBC as co-partners in production.

While the CBC is the undoubted leader in children's programming, much of its production is supplied by independent producers, in both French and English Canada. Last year, the broadcaster picked up about \$7.5 million in outside projects.

Quebec's programming for children includes its hit family movie *The Dog Who Stopped the War* the first of 12 feature films from producer Rock Demers, who is shooting two a year in a series called *Tales For All*. *The Dog Who Stopped the War* was the largest grossing Canadian movie of the year in 1985 and has already been sold to China, the U.S.S.R. and many European countries.

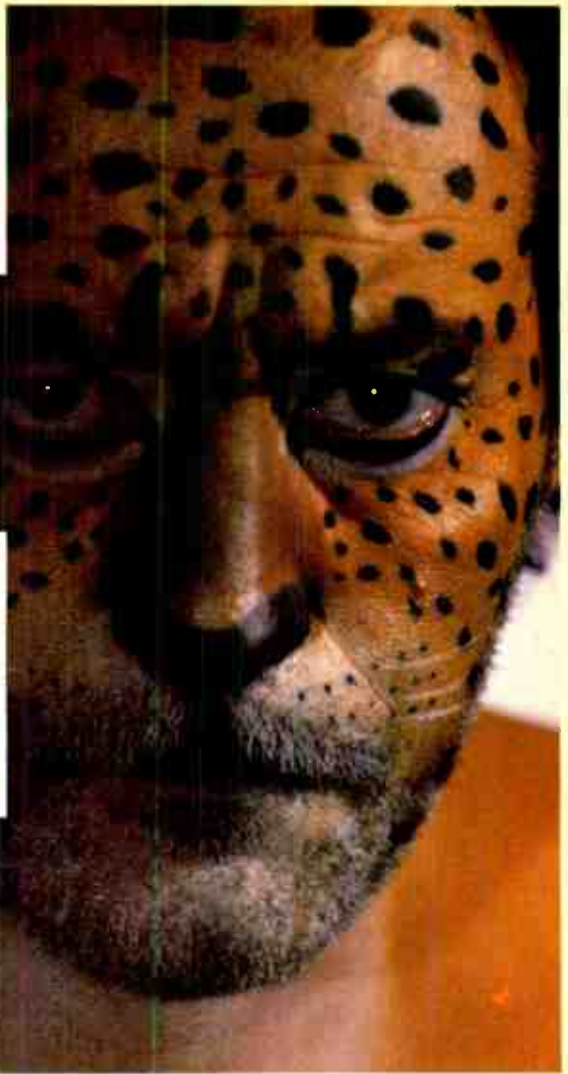
Now in release from Demers is *The Peanut Butter Solution*, which opened in December in 77 Canadian venues. The third production, *A Wonderous Child*, is now shooting in Poland.

The producers of 'Vid Kids' believe children's programming can pay its way in the marketplace if enough kids want to watch it.

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The Friends of my Friends Les amis de mes amis	13 x 30mns	Youth-Jeunesse Docu-drama
Lost Kingdoms Le paradis des chefs	13 x 30mns	Docu-drama

CANADA

Among series are Filmoption's *Livre Ouvert (Open Book)*, adaptations of children's books, legends and fairy tales with original illustrations; and *Les Transistors*, a drama series of teenagers up to their ears in electronics.

From Via La Monde is *Legends of the World*, a collection of 80 26-minute episodes of folklore and fairy tales. On the co-production front, the Montreal-based producer and sales agent is making *Ys the Magnificent* with France Animation, 26 half-hour adventure series about young heroes in the Middle Ages. Quebec-based Cine-groupe and Belgium's Kid Cartoon are collaborating on two animated children's series, *Ovid and the Gang* and *Bino Fabule*. What is remarkable about the achievement of independents in children's programming is their very survival in a market where sales are the toughest of all.

While cartoons long have been viewed as a menace by activist groups both below and above the Canadian-U.S. border, in Canada there is now an exception known as *The Raccoons*. When it hit the air on the CBC last

November, it drew 2,280,000 viewers in the 7:30 p.m. family slot, for a 29 share of the audience. It continues to garner these ratings on the network.

The Raccoons, animated by Atkinson FilmArts, illustrates how seriously social values are considered in Canadian children's programming, even in a cartoon series. A venture of Evergreen Raccoons Marketing, Inc., of Ottawa, with financing from The Disney Channel, Embassy Home Video and Telefilm Canada, three *Raccoons* specials have been sold to 30 countries and translated into five languages.

A creation of writer/musician/director Kevin Gillis, who assembled animators in Ottawa, *The Raccoons* this year become an 11-part series, with another 10 in production.

Animation recipe

So what have they got that hasn't been done a thousand times by Bugs Bunny or the Road Runner? Angela Bruce says that they're really closer in approach to the *Peanuts* specials than Bugs or the Road Runner. "Most

American cartoons tend to be very predictable with very thin story lines and no character development," she says. Creator Gillis puts it more succinctly: "It's the character—in a nutshell."

His programming recipe calls for "all hand-drawn" animation with no computer shortcuts, a rich multi-layered soundtrack and carefully-crafted story lines "that can appeal to a large audience at different levels, from children, to teenagers and adults," not to mention the heavy merchandising Evergreen has developed for the series.

Another international winner from Canada is *The Kids of Degrassi Street*, whose producer Linda Schuyler speaks of her human characters with the same warmth as Gillis devotes to his raccoons.

Begun on a shoestring and shot just four blocks from Schuyler's Playing With Time offices in East Toronto, *The Kids of Degrassi Street* gives way after completion of 26 half-hour shows to a new series to be produced this year for older teens called, *Degrassi Junior High*.

The Degrassi performers are local youngsters encouraged to be themselves in scripts about recognizable kids in a recognizable locale. Often the

The 'Degrassi' kids



Performers in 'The Kids of Degrassi Street' are encouraged to be themselves in scripts about recognizable kids in a recognizable locale.

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Among CTV's children's drama series is *Swiss Family Robinson* who since 1974 have been stuck on their Caribbean Island, which is a studio in Kleinburg, Ont., with exteriors shot at Ocho Rios, on the north shore of Jamaica. Chris Wiggins, one of Canada's leading character actors, plays Johann Robinson who keeps looking to a distant horizon. Meanwhile, says CTV promotion, "the Robinsons remain united by their mutual respect, their love and their hope—the hope that tomorrow, or next month, or next year, they will be rescued." Their only hope may be falling ratings.

But CTV's biggest children's hit is a dog. Unlike Lassie, who had a loving home, *The Littlest Hobo*, a manly german shepherd named Bo, is fated to

forever wander, a drifter who each episode encounters new humans and new experiences.

In six years, Bo has done lot of drifting for his trainer Chuck Eisenmann, who has trained 27 other dogs and written four canine books, including *Stop, Sit and Think*. Eisenmann claims that Bo understands 5,000 words in three languages. He can also count, Eisenmann claims. At any rate, *The Littlest Hobo* has drawn as many as 2.3 million viewers in its Sunday slot at 5 p.m.

Deborah Bernstein, executive director of the Children's Broadcast Institute, a non-profit watchdog group that includes representatives from both public and private broadcasters, as well as social and educational agencies, says that "certain key people" have helped

build a special climate in Canada for children's television.

Among them is Bernstein herself. With a doctorate in educational psychology and a special diploma in Child Study from the University of Toronto, Bernstein was head of children's programming at C Channel, a short-lived cable arts channel.

She now puts her expertise to work in promoting quality programming for children. The Children's Institute presents annual awards for the best Canadian shows and publishes newsletters informing agencies and parents what's new and lively for kids. The only Canadian company to win an institute award in 1985 was Jim Henson's Henson Associates, producers in Toronto of *Fraggle Rock*, seen on the CBC.

'Romper Room and Friends'



'The Littlest Hobo'



At CTV, the private affiliates that collectively own the commercial network contribute a variety of children's programming.

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Barry Pearson, Doug Hutton, Co-Prod.

Aired CBC network Fall 85

THE LITTLE VAMPIRE

TV PILOT - 13 x 1/2 hr TV series

DRAMA: Children's fairy tales

European/Canadian Co-Production

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Allarcom Broadcasting Ltd. (CITV)

Little Vampire II in development.

WILDCAT

TV PILOT - 13 x 1/2 hr TV series

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Atlantis Films Ltd., Tinsel Media Prod. Ltd.

Michael MacMillan, Nick Bakva, Prod.

Writer: Roy Sallows

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Wendy Wacko Prod.

Aired Pay-TV & CBC Winter 85

LOYALTIES

Theatrical/TV Movie - 98 min.

DRAMA: Psychological mystery

Wheeler-Hendren Enterprises Ltd.

Anne Wheeler, Co-Prod./Dir.

Lauron Prod. Ltd.

R. Lillie, W. Johnston, Co-Prod.

Writer: Sharon Riis

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CANADA

Another production company at the creative level of Henson's is Nelvana, Ltd., that currently has a hit animated children's movie in theatrical release called *The Care Bears*. Another Nelvana hit is a 26-part science mystery-adventure series, *The Edison Twins*, in which two teenagers solve scientific problems. Now in its third year, it is produced in association with The Disney Channel and has sold to 20 international buyers. The company, headed by Michael Hirsh, who is attending NATPE, is also producing *Ewoks/Droids* with Lucasfilm.

Of the Canadian-U.S. connection, Bernstein says that, "For years there has been a relationship with Nickelodeon producing programming in Canada. They bought *You Can't Do That on Television*, which is their second or third top-rated show and Nickelodeon has something like 21 million cable subs.

"You've got Disney producing up here. You've got *Wonderworks*, which is an exceptional series. You've got PBS involved in *Owl/TV*. It's a very strong, on-going relationship. It's not just one-shot deals."

Ismé Bennie, of Isme Bennie International, worked in educational television before founding her own company, and has wide international experience

with children's programming. Indeed, she has one of the largest rosters of kids' shows of any Canadian rep at NATPE and plans to debut a preschoolers' exercise series, *Free to Fly*, at the convention. Bennie says that with Canada's tradition of doing children programming "and doing it well, we're fairly certain of selling internationally." But Canada has hardly cornered the market. "For example," Bennie says, "I've seen some wonderful children's drama out of Australia."

What Canada can be counted on, she says, is responsible programming. "The buyers in Scandinavia, Holland and countries like that are very, very concerned about what they buy for their children, and there's not that much children's programming produced in the U.S.—and not much drama at all."

Different climate

This does not mean that there is any reason why quality children's television can't be done in the U.S., says Bernstein. "However, the whole climate in the States is very different. The closest thing there—but a quite different model to our organization—is Action for Children's Television, which is very much a lobby and confronta-

tional in its strategy.

"You do have significant ventures in the States, like the after-school specials by conventional broadcasters, but most of what is being done is through public broadcasting or speciality services such as PBS, which is affiliated with the Children's Television Workshop, or Nickelodeon or Disney.

"You don't have the same support from the FCC as you do from the CRTC (Canadian Radio-television and Telecommunications Commission). I'm not saying the CRTC is perfect, by any means, but traditionally it has had more of a concern for broadcasting for children. Broadcasting for children is so far on the backburner with the FCC right now that I'm not sure it will ever resurface.

"But certainly we are involved in advocacy. We do participate and submit to the CRTC on all issues relevant to children's programming to provide a perspective and historical, informed opinion."

"You also have to remember that in Canada we have the Broadcast Code. Public broadcasters have their own attitude towards advertising to children. TVOntario, which is also a major player in children's programming, has no advertising just by the nature of their service.

"The CBC has no advertising on children's programming, but all private broadcasters in Canada voluntarily

Paul Hann

A new CTV children's show this season is 'Paul Hann and Friends', a half hour of songs, clowns and magicians.



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Ismé Bennie, *Ismé Bennie International*: *"The buyers in Scandinavia, Holland and countries like that are very, very concerned about what they buy for their children, and there's not that much children's programming produced in the U.S.—and not much drama at all."*

have adopted something called the Broadcast Code, which specifies, certain limits, certain parameters on advertising on children's programs.

"For example, there's no advertising on programming directed at pre-

schoolers because they particularly don't understand the difference between the ads and the programs. And the Broadcast Code specifies, for programming above preschool age, the amount of advertising."

But this is not to say that the Children's Institute is opposed to advertising on children's shows. In fact, of the institute's 150 members, some are dedicated representatives from major advertising agencies. Furthermore, unlike other public broadcasting systems, the CBC sells commercial time as fiercely as its rival CTV. The lone holdouts are the regional educational networks in British Columbia, Alberta and Ontario, although corporate underwriting is welcomed.

TVOntario is the leader among educational networks in children's programming, having acquired a U.S. marketing service, CB Communication of New York, which syndicates its shows through Viit Media International, Inc. Their biggest series by far is the long-running *Polka Dot Door*, a pre-schoolers' favorite. For older kids, it has *Fast Forward*, a series on electronic communication wonders, and *Bits and Bytes*, a computer-learning series.

Suzan K. Couch, president of CB Communication, says, "My company specializes in new product and I view anything that is fresh to the U.S. market as fresh product." It is Couch's view that in syndication, cable and home

video, "the lines are becoming more blurred in the kinds of product that each separate portion of the market now provides."

Furthermore, such is the need now for programming that the "so-called classic American product is out of sight in its pricing. It's a demand market—obviously. I mean they're dusting off the old '60s black and white stuff and demanding outrageous prices for it. Because of TVOntario's differing profit criteria, they can price far more attractively than commercial producers."

While predicting the future of children's television programming is risky, there are a few encouraging signs. One small, but perhaps significant one, was a 10-city tour made last month by cartoonist Lynn Johnston to publicize her animated Christmas special *The Bestest Present*, produced by Atkinson Film-Arts, of Ottawa, for CTV and represented internationally by Crawley Films.

Johnston's daily cartoon, "For Better or For Worse," about a housewife's manic struggles, is syndicated to 700 newspapers around the world, claiming 60 million readers. But it was for *The Bestest Present*, a children's program that she cared about, that she made the tour, proudly noting that her children, eight and 13, were the voices for two of the characters in the special. Even her husband got into the act—as a postman. That has a nice ring to it. □

TV Ontario's biggest series by far is the long-running 'Polka Dot Door', a pre-schoolers' favorite.



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Viewpoints

John J. McCrory



President of Times Mirror Broadcasting, in a recent speech before the Paine Webber Media Conference in New York.

Spot television revenues, station-by-station, are more erratic than ever

Everyone seems to be in general agreement that, in 1985, network revenues will finish just 1 to 2 per cent ahead of 1984, and spot will be up 6 to 8 per cent.

Everyone seems to be in general agreement that within the spot universe, revenue performance market-to-market was very erratic.

Also, everyone seems to be in general agreement that the overall strength of spot television, its untested efficiency and effectiveness, is what mostly drives spot revenues to new heights, but that individual station performance can be erratically different from their competitors.

So the good news is that the driving force is still there! The complicating news is that there are more erratics and they're more erratic.

Many individual markets that formerly tracked close to national and regional average performance are now running significantly above and some below these averages. Many stations are performing significantly above or below the other stations in the market.

Most predictions for spot in '86 are not too robust. Just suppose, however, that the Television Bureau of Advertising is right and spot in '86 goes up 9 per cent. That's very good news, but it doesn't mean that your market and your station is going to track at a plus-9 per cent.

Now this may seem as obvious as the nose on your face but in practice it's fairly complicated.

Dallas example

In Dallas, for example, during 1985 we think spot revenues increased close to 10 per cent over 1984. The NBC affiliate, which also is the *Wheel of Fortune* station, was in a significantly improved competitive position. They, therefore, took a significantly larger share of the pie.

Effectively, there were two additional independent UHFs for the full year in 1985, KDFI and KRLD. That made for eight full-time station competitors.

In 1985 all five Dallas independents reaped the full harvest of the overnight ratings for the first full year. The overnights, as you know, significantly inflate the independent universe performance.

In turn, we and the ABC station struggled through 1985 to just duplicate 1984's revenues in a market that was significantly up.

We think Dallas spot revenues will go up another 10 per cent in 1986 and because our audience competitive picture is the same (actually it's improved) we should be able to achieve at least the market [10 per cent] increase.

Sounds simple enough, but it's, of course, complicated by the fact that there are eight very competitive creative management teams in Dallas scrambling after every viewer and, in turn, every advertising dollar.

I'm perhaps a little bit more optimistic than most, but I believe that in 1986 the spot revenue universe will go up another 10 percent over 1985.

There does seem to be general agreement that the last half of the year will be stronger than the first especially since '86 will be a very big political year with several hundred major offices at stake.

I think the grind on spot revenues is so intensive, so pervasive, that it is a factor that artificially suppresses spot television pricing below the levels that it justifiably should and could maintain.

Better buying methods

I'm not saying that most spot television buying is not well thought out and well bought, but I am saying that a great deal of spot television could indeed be better bought.

Much of the buying and selling that is done today involves, as rapidly as possible, meeting predetermined rating and cost parameters with less and less regard to anything other than being within the parameters. It is not uncommon for a buyer to make a major buy in 35 markets in two days.

We seem to be more and more swept up in the data processing business and less and less in the advertising and marketing business.

Now, obviously, if a handful of people at our stations are going to handle the thousands of schedules and hundreds of thousands of spots bought by a relatively few buyers, we are going to, of necessity, utilize the most sophisticated data processing equipment available. We suggest that we, both the buyers and the sellers, should be investing a little bit more time into the buy/sell process.

More time invested would benefit the client first and foremost. The people who are selling the product to our viewers should be brought a lot closer to the process. Agency buying professionalism stands to be enhanced and billings increased.

And stations would benefit greatly, particularly the stations that consistently deliver large audiences, the entire market quickly, provide good program climate and better sales platforms.

Programming/Production

Reps on must-carry

As the week draws close for comments to be due at the Federal Communications Commission station reps are divided on must-carry rules, a subject considered important enough by NATPE to be placed on the convention's agenda. NATPE's closing general session/lunch on January 21 will examine the issue of "Must-Carry: The Final Countdown."

Broadcast and cable representatives have vigorously debated their next moves in must-carry since a September court decision struck down the old rules. At the NATPE session, the cable industry will be represented by Kay Koplovitz, president of the USA Network and Stephen Effros, president of the Community Antenna Television Association. In the other corner: Ed Fritts, president of the National Association of Broadcasters, and Preston Padden, president of the Association of Independent Television Stations (INTV).

But reps in the broadcast industry are not united on the issue. Dean McCarthy vice president, director of programming, of Harrington, Righter & Parsons, for instance, believes that, if duplicative network signals reach non-cable subscribers in a market, they should also be duplicated on the cable system. But Browning Holcombe, executive vice president of operations for Independent Television Sales, supports a Television Operators Caucus proposal that cable systems should be allowed to carry only one affiliate of their choice from each network, including PBS but forced to carry all independent channels.

This type of choosing, Holcombe feels, should not affect cable's compulsory license—which allows systems to run broadcast programming without paying for it. However, if a cable system wants to "pick and choose" from all broadcast outlets, he says, "they should pay stations."

"They can't have it both ways," Holcombe continues. "Either pay the license fees or carry all the stations." He would, however, make exceptions for cable systems with limited channel capacity or those in markets covering large areas.

Farrell Meisel, Seltel's vice president, director of programming, notes that "cable franchises were put in to serve the community." It is now incumbent upon independent stations, he says "to make sure they're more important to the local community than distant signals."

While broadcast community opinion is divided as to what degree its various components—affiliates, independents, public TV—would be hurt by no must-carry rules they all agree that, with must-carry out and compulsory licenses still in (the Frank Bill in Congress would restore the balance, Holcombe says), cable at the moment holds an unfair advantage. And, if corrective measures aren't taken, notes McCarthy, "you would have all stations at the mercy of cable operators."

L-T plans 3 sitcoms

As one answer to the shortage of off-network half-hour sitcoms, Lorimar-Telepictures is planning a major entry into the first-run sitcom business, launching three weekly comedy series simultaneously. Announcement was expected to be made at both the INTV and NATPE conventions. According to a L-T spokesman, the three series, *It's a Living*, *Mama's Family* and *One Big Family*, will be available weekly with new episodes, for a fall, 1986 start on a barter basis, calling for three national minutes for L-T and four for stations in each episode of each of the three sitcoms. Down the road, following a pattern established by *Too Close for Comfort*, *Fame*, *What's Happening Again* and, most recently, *9 to 5* from 20th Century Fox for next fall, all three weekly series are expected to have compiled enough episodes to be offered for rerun stripping.

For Lorimar and Telepictures, the sitcom entry is basically a departure from their previous programming efforts. Before the merger, Lorimar and Telepictures carved out successful niches in serial dramas and in reality programming, respectively. T-L will provide sole production funding of all three programs under deficit financing. Witt-Thomas is *One Big Family* and *It's a Living* producer. Joe Hamilton Productions is *Mama's Family* producer. *It's a Living*, of course, is already in the syndication marketplace, with LBS as distributor. However, beginning this fall, L-T will syndicate the series, owned by Lorimar via its purchase of Syndivision, of the *Living's* rights. L-T is looking for stripping 100 episodes by the fall, 1988. For the coming season, *Living* will get 25 new episodes, to go along with the 27 produced for the network and the 22 produced for this season, while 25 additional shows are planned for the 1987-88 season. *Living*, at this point is carried by 103 stations covering 28 per cent of the country, according to the L-T spokesman.

For *Mama's Family*, which will fea-

ture Vicki Lawrence, 20 new episodes will be produced for the fall. The original episodes ran on NCB, but the show was cancelled after 35 episodes, after a checkered history over several years. The past summer, the network ran the reruns on Saturday nights, where it got impressive numbers, says the spokesman. Plans for *Mama's Family* are that it will rack up 110 episodes by the fall, 1989, for stripping. The Gaylord station group has picked up the new productions of *Mama's Family*.

As to *One Big Family*, the show represents production on the new syndicated show will start off with 25 weekly episodes for the fall, with stripping several years later. Both Tribune and Gaylord stations have acquired the show in their markets, except in New Orleans, where because of overlapping, Tribune will air *One Big Family*.

All three shows are being marketed to both indies and affiliates, possibly for the access slot, according to the spokesman. He continues that affiliates and indies can use the show for checkerboarding midweek or as weekly shows on the weekend. In the case of affiliates, he points out, the programs are just the ticket to use in access, because affiliates in the top 50 markets are not permitted by law to use off-network shows.

Syndication shorts

Blair Entertainment has sold *Divorce Court* in 10 more markets, bringing the total number of stations to 152, up from 121 in September. Blair attributed the new sales to the strip's latest good ratings and demographic performance. The new stations are KFDM-TV Beaumont, WLOX-TV Biloxi, WSEE-TV Erie, WJCL-TV Savannah, KTVY-TV Oklahoma City, KNTV-TV San Jose, KREM-TV Spokane, WGME-TV Portland, Me., WSYM-TV Lansing and WHIZ-TV Zanesville.

The Behrens Co., Inc. has cleared 20 per cent of the U.S. for its new strip version of *Kidsworld*, which has run as a weekly show in 75 per cent of the country for the past 10 years. Behrens said the barter show has been cleared by independent stations in Charlotte, Cincinnati, Cleveland, Dayton, Detroit, Greensboro, Hartford, Indianapolis, Nashville, Orlando, Portland, Ore., Raleigh, Sacramento, St. Petersburg, San Francisco and South Bend. One-hundred-thirty episodes will be taken from the best of the 3,000 produced, to be used for the strip.

LBS Communications has acquired *Strictly Business* for barter syndication starting April 5. Produced by New York's WNBC-TV, the series—designed for weekend access or public affairs blocks—now airs on all the NBC o&os.

It is expanding from 15 minutes to a half-hour and will be hosted by Jack Cafferty, co-anchor of WNBC-TV's *Live at Five* newscast.

Horizon International Television, a new joint venture of Group W Productions and The Landsburg Co., will handle foreign sales of Group W's *Mafia Princess* and *Lost in London*. *Mafia Princess*, airing January 19 on NBC, stars Tony Curtis and Susan Lucci. *Lost in London*, which ran on CBS in November, stars Emmanuel Lewis and Ben Vereen.

Group W Productions has cleared *The Entertainment Report*, its local station entertainment news feed, on 49 stations with a 50 per cent market coverage. They include WOR-TV New York, KHJ-TV Los Angeles, KYW-TV Philadelphia, WBZ-TV Boston, WDIV(TV) Detroit, WEWS(TV) Cleveland, WAGA-TV Atlanta, KCPQ-TV Seattle, WPLG(TV) Miami, KMSP-TV Minneapolis-St. Paul, KMGH-TV Denver and KXTV(TV) Sacramento.

ABR Entertainment Co. has cleared *Sports Chronicle* in five major markets. The 52-week half-hour cash/barter series, with the "look and feel of *60 Minutes*," is being produced in association with Gannett's KPNX-TV Phoenix. Hosted by Merlin Olsen and Charlie Jones, the program will also feature a report from a local station sportscast-

er each week. Sportscasters and their stations will be compensated for such appearances, ABR says.

New World Television has sold an additional 80 episodes of NBC's daytime soap *Santa Barbara*, to TF-1 in France. The French network has bought 160 episodes.

All American Television has cleared *The Boy King* in 59 markets. The one-hour dramatization on the childhood of Martin Luther King Jr., to air between January 11 and February 16, was produced on location by Cox Communications' WSB-TV Atlanta.

Lionheart Television has sold *Blake's 7*, a BBC-produced science-fiction series, in 35 markets including Houston, Denver, Chicago, San Diego, Syracuse, Hartford, Buffalo, Oklahoma City, Tulsa and Baton Rouge. There are 52 hour-long episodes in the series, which has been called a combination of *The Magnificent Seven* and *The Dirty Dozen* set in space.

Access Syndication will introduce two more first-run barter shows for next fall. *Made in the U.S.A.* is a series of 26 half-hour dramas profiling the lives of great Americans, while former Olympic skiing star Suzy Chaffee will host *Winter Style/Summer Style*, six one-hour specials about the boom in participatory sports.

Access, meanwhile, signed four NBC

to carry the second season of *The Exciting World of Speed and Beauty*. WNBC-TV New York, KNBC-TV Los Angeles and WRC-TV Washington begin running the 13 new half-hours this month, while WKYC-TV Cleveland, starts in April. The syndicator notes that 55 stations are now airing the weekly barter series.

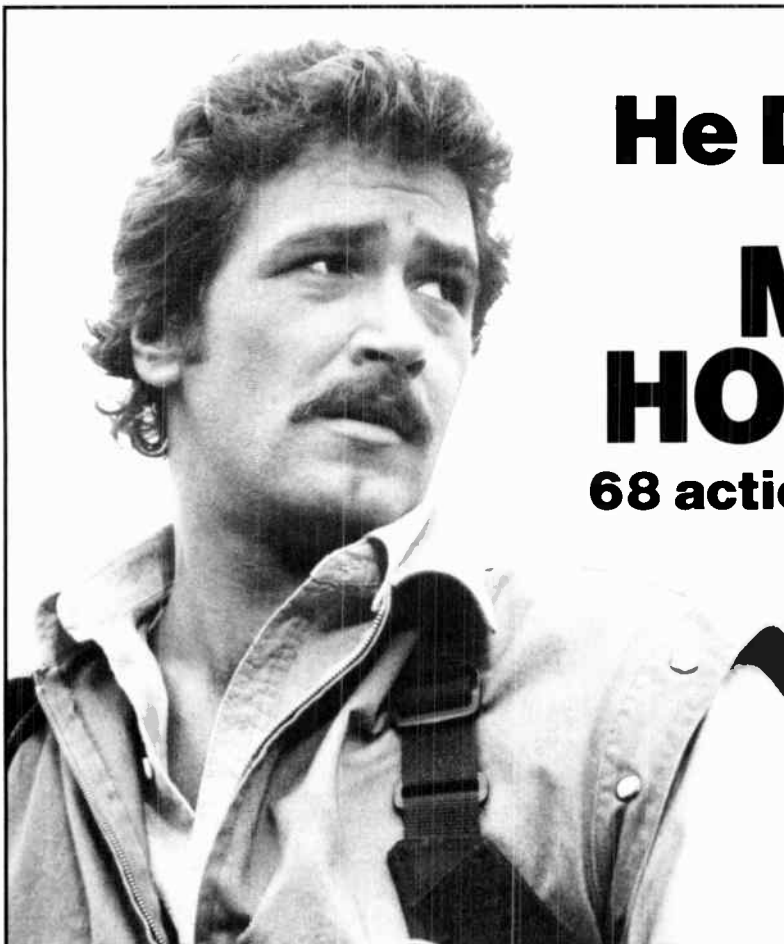
'Shaka Zulu', Camelot tie

Barter sales for *Shaka Zulu*, the \$24 million ten-hour mini-series being syndicated by Harmony Gold, will be handled exclusively by Camelot Entertainment Sales, according to Camelot president Rick Levy.

Stations are being offered *Shaka Zulu* on a cash basis for six airings during four years, with one-minute of the first run held back for barter. The miniseries, packaged in five two-hour parts, has already been sold in 80 countries, says Lionel Schaen, president/syndication for Harmony Gold. *Shaka Zulu*, is a co-production of Harmony Gold and Germany's Tele-Munchen.

Consolidated into U.S.


Consolidated productions, a company based in England which co-produced NBC's *Deception* miniseries and



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Programming/Production

(continued)

HBO's *Finnegan Begin Again* movie, is entering the U.S. syndication market.

The company opened offices in Hollywood in September and plans to make its syndication debut at the NATPE convention. Its list of products includes *To Win At All Costs*, the story of the America's Cup Yacht Race; *Q.E.D.*, a CBS series of six hour-long episodes which stars Sam Waterston as an American science professor; *Circuit*, a motor racing special, and 12 animated films with such titles as *The Hunchback of Notre Dame*, *the Last of the Mohicans* and *Ivanhoe*.

Consolidated's director of television, Steve Walsh, heads up the firm's delegation of NATPE "We want to use NATPE to learn, and to see if there is material we can acquire," Walsh says. "We are not going to come to this marketplace trying to imitate what others can do better than we can do. We think we have a production experience that independents would like."

Concerning consolidated's production plans for the future, Walsh says, "We have a number of things in development for the networks at the moment, three movies of the week and a couple of miniseries. And we have other movies which we will shoot abroad and which may be for syndication."

In addition to its office in Hollywood, Consolidated plans to have representatives in New York within the next several months.

Kempner makes sale

M. A. Kempner, Inc. said it has sold its *Escape/600* (Electronic Synthesized Computerized Automated Polling Equipment) in 25 markets, including three NBC O&Os and three Scripps-Howard stations. The package will be introduced nationally at NATPE.

Lionheart move

Lionheart Television has long been known as a company that supplies product to public television stations, but in recent months it's attempting to "reposition" itself in the more commercial syndication marketplace is doing well.

"It's going very well," says Frank R. Miller, president of Lionheart Television. He emphasizes, however, that his company will "not ignore the public broadcasting service. We don't want to turn our backs on PBS, and we haven't done that. Lionheart sells more individual programs to the public broad-

casting stations than any other distributor. We have all the product the BBC produces, with few exceptions. There are certain programs produced by the BBC that are better suited for PBS, and others that are suited for commercial television."

Lionheart is currently offering movie and miniseries packages. *Lionheart Prime Time* includes 21 BBC-produced action-adventure movies and mini-series, such as *The Citadel*, *Private Schultz* and *Spyship*. The Family Classics package consists of 10 BBC and Arts & Entertainment produced shows, among them *Beau Geste*, *Oliver Twist*, *The Prisoner of Zenda* and *Robin Hood*.

Since Lionheart became more active in the commercial marketplace Miller says he's found that, "We have a distinct advantage in the distribution business. We have something that is not only substantial in the number of programs, but also in the quality. We don't go to a station and promise them something and then go back and say, "We can't do that! What we have are programs that stations know they can count on, they are deliverable."

Miller also cites the cost factor involved in buying Lionheart product, such as its *Great Detectives* series. "Off-network programs cost so much that a station can buy *Great Detectives* from us—and we realize it won't provide the same audience as a *Magnum P.I.*—but it's not going to cost \$100,000 an hour," he says. "For a market where *Magnum* might command \$100,000 an hour, we might command \$10,000 for *Great Detectives*. You can end up making more money with *Great Detectives* than you can with off-network programs. What we are saying to stations is that there's no reason to pay an arm and leg."

And he's finding cash buyers for his product. "We have found that every program we have sold, we have sold for cash," he reveals. "There's so much barter out there. We've experienced, from the station standpoint, a relief that they can actually pay cash for programs and not have to give away their station's inventory as well as cash."

Miller expects that the gross sales for Lionheart in 1985 will add up to a 40 per cent increase over any previous year in the company's history.

He says, "We can thank continuing sales to PBS, but also a very definite increase in sales to commercial TV stations. What we have seen is a changing interest on the part of independent stations where the number two or three indie in a market is looking at our programming as a viable alternative to just looking like all the other stations in town."

Great Detectives, he adds, is in 42

markets, *Blake's 7*, a science fiction series, has been sold in 36 markets, and *Dr. Who* is in 169 markets.

Lionheart now has offices in New York, Atlanta, New Orleans, Chicago and Los Angeles.



If you're a TV station executive, you can leave NATPE with one of the stars of "The Fall Guy." No, not Lee Majors or Heather Thomas. The prize in Twentieth Century Fox's Monday sweepstakes drawing is instead a \$20,000 1985 GMC 3/4-ton Sierra Classic 2500. It's one of seven such vehicles used in the series' filming and comes customized with chromed roll bar, off roader lights, heavy-duty suspension . . . and "Fall Guy" paint job. The truck will be exhibited in the Convention Center as part of Fox's promotion for the show, which goes into syndication next fall.

Zooming in on people

David Darley has been appointed vice president, syndication services at MCA TV. Darley started with Universal Theatrical Film Exchange in 1961 and transferred to TV syndication in 1968. He was manager of syndication services for MCA TV and MCA TV International in the distribution center at Universal City Studios.

Richard Nailling has been named vice president, southeast area, and Don Micallef vice president, research & sales development at MCA TV. Nailling joined MCA in 1982 as a sales executive, following a stint as program manager of WGGT-TV, Greensboro, N.C. Micallef had been MCA's director of research and sales development. Prior to joining the company last year, he was associate director, client services at Katz Communications.

Sam Fuller, formerly vice president, marketing, for Nashville's JPD Productions, has been named to the newly created post of manager, southern division at King World Enterprises. Fuller, a 25-year broadcast veteran, has also worked in sales at WBTW-TV and WCCB-TV in Charlotte, and as a production assistant at ABC.

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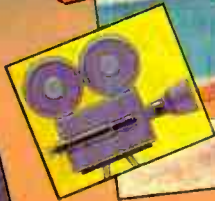


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World Radio History

Programming/Production

(continued)

Regina R. Crayhon has been promoted to the new position of national sales coordinator, traffic manager at Camelot Entertainment Sales. Assisting Crayhon will be **Deborah M. Musiker**, named as assistant traffic manager. Crayhon, formerly with Television Program Enterprises and TeleRep, joined Camelot in March 1984, as administrative assistant to president Rick Levy. Musiker had been an assistant editor at Oxford University Press.

Douglas W. McCormick, has been named vice president, eastern sales for the Samuel Goldwyn Co., and will handle both barter advertising sales and major market cash sales. He was most recently vice president/eastern sales manager for the Lifetime cable network.



Doug McCormick

John M. Mansfield has been appointed vice president, western region for Colex enterprises, the joint venture of Columbia Pictures Television and LBS Communications. He was previously vice president, domestic television for ZIV/Lorimar.



John W. Mansfield

Jack Brandon has joined Fox/Lorber Associates as syndication sales manager for the midwest/mid-Atlantic region. He was in strategic planning for the CBS Broadcast Group.

Worldvision Enterprises Inc. has promoted **Dan Willis** to vice president, international sales administration. Willis, who joined Worldvision in 1982, had been assistant to the director of

contract administration.



Dan Willis

Paul Green, formerly an account executive with ESPN, has been named vice president of Ten Media, a new division of The Entertainment Network that will sell national advertising for the syndicator's ventures. Green's background also includes stints with McCann-Erickson, BBDO, J. Walter Thompson and ABC-TV.

Jim Landis, vice president of international sales for the last seven years at CBS Productions, has joined Reeves Entertainment Group as vice president, international. He succeeds Stan Golden, who had been vice president, international distribution.

Dennis Gresham has been appointed vice president-western sales manager at WW Entertainment. He previously held the same title with Lorimar.

Katherine Holt, director of advertiser sales for Worldvision Enterprises Inc., has been elected vice president, advertiser sales. Holt has also been general manager of WFTZ-TV in Nashville and an account executive with ABC Spot Television Sales.



Katherine Holt

At The Entertainment Network, **L. Paul Scott** has been appointed vice president in charge of finance. He was at The Disney Channel.

New WB-TV high

Averaging over \$1 million a day, worldwide sales at Warner Bros. Television Distribution for the 12-month period ending December 31, 1985 hit \$365,255,459, setting a new all-time high for yearly sales, it is reported by

Charles McGregor, president of WB-TV Distribution.

In achieving the new yearly worldwide sales record, new monthly and quarterly sales records were also established. January, 1985, sales of \$70.5 million set a new monthly high, contributing to the record-breaking first quarter, which combined with a very strong second quarter to establish a first half sales record of \$200.3 million. November, 1985, came in as the second highest month ever for WB-TV Distribution, which helped to set a new all-time high for second-half sales.

McGregor reports that all product categories, in both domestic and international operations, contributed to these record-breaking figures.

Western-World gains

Western-World Television reports net revenues up 87 per cent for the third quarter ending September 30, 1985. Revenues were \$3.8 million. Net earnings after income taxes and partnership interests were \$36,549 or 3 cents per share, compared with a loss of \$180,475 or 15 cents per share during the same period in 1984.

For the nine-month period ending September 30, net revenues were \$11.5 million, up 135 per cent over 1984. Net earnings after income taxes and partnership interests showed a loss of \$101,944 (8 cents per share), compared with a loss of \$1 million (86 cents per share) in 1984.

Meanwhile, Western-World announced that the Australian Broadcasting Corp. has appointed WW exclusive TV distributor in Latin America, and exclusive Spanish-language home video distributor in the U.S. and Latin America.

Paramount restructures

Paramount Domestic Television has expanded and restructured its sales organization. Three vice president-regional managers now report to R. Gregory Meidel, the division's senior vice president, general sales manager. Joel Berman was promoted to vice president, eastern regional manager and Ed Wilson to vice president, southern regional manager. Dick Montgomery and Jim Martz remain the central and western region vice president, regional managers.

Eastern division managers reporting to Berman are Marc Hirsch and Ken Solomon. Mike Kerans, account executive, also reports to Berman. John Morrow, southeastern division manager, and Don Salem, account executive, report to Wilson. Account executive John Nogawski reports to Martz.

One Wonderful Legend...



World Radio History

DYNASTY

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Programming/Production

(continued)

CBS, NBA deal

CBS-TV will increase its coverage of the National Basketball Association by 25 per cent, but pay twice as much for the privilege, according to terms of the four-year agreement worked out by both parties.

The deal, reportedly worth \$173 million, calls for CBS to telecast 15 regular season games next year, including the league's All-Star Game. That's up from this year's 12 games. Once again, the slate will be dominated by a series of Sunday afternoon games starting in mid-January, plus an opening weekend and Christmas Day game. CBS will also continue live primetime and weekend telecasts of the playoff finals, and possibly air an extra primetime telecast of a deciding game in the conference finals. Ratings are up 30 per cent from seven years ago, the league noted.

CBS has telecast the NBA for the past 13 seasons.

Visnews expands

Visnews, the worldwide news service, is getting its Washington coverage through the facilities of Group W's Newsfeed Network, starting January 13.

Through a cooperative agreement, Visnews now has offices in Newsfeed's Washington bureau.

ABC adds to baseball

ABC-TV this season will add 14 Sunday afternoon baseball games to its eight Monday Night Baseball telecasts.

Sunday games will air April 13 through July 6, with the exception of May 25 and June 15, when the network will air the Indianapolis 500 auto race and U.S. Open golf championship, respectively. Monday games will run from June 30 until the end of August, and then Sunday telecasts will resume for the final three weekends of the season—September 21 and 28, plus October 5.

KMTR-TV news expands

KMTR-TV, the NBC affiliate in Eugene/Springfield, Ore., has expanded its news-gathering efforts into Douglas and Coos counties. News director Paul Reiss says this marks the first step in the station's plans to cover the "entire local television viewing area."

In a related development, the name

of KMTR's newscast will change in February from *KMTR 16 News* to *KMTR News/Oregon* to reflect the station's broader reach via translators and cable systems.

Steve Lindsley, a local radio/TV reporter, has joined the news team as Douglas/Coos county correspondent. Larry Shoop, with the station for two years, takes on the title of assistant news director as well as continuing as a reporter, anchor and producer. And Mark Strehl, formerly based in Mt. Vernon, Ill., has come on board as meteorologist, and a science/environment reporter.



Derek Jacobi stars as "Mr. Pye" in a four-part comedy drama miniseries offered at NATPE by London's Channel 4 Television. The hour-long episodes, based on a novel by Mervyn Peake, also stars Judy Parfitt. Channel 4 will be located at NATPE's British exhibit. Bill Stephens of Channel 4's new program sales operations, TV4 International, is handling worldwide sales outside of North America, where it is represented by Devillier Donegan Enterprises.

NATPE production site

NATPE International has set its second production conference for June 19-22 in St. Louis, twenty-one companies have brought exhibit hall space in the first week. The exhibitors include Ampex Corp., Bill Daniels Co., Colorgraphics, Digital Systems, Eastman Kodak, Grass Valley Group, Hitachi, IDC, NEC, Panasonic, Sony and 3M Co.

The exhibit hall will be open on three consecutive days, notes Stan Marinoff, WISN-TV Milwaukee, who is conference chairman. A daily general session will be surrounded by 32 workshops and special seminars on equipment, lighting and the producing of remotes. The Hall of Fame induction ceremonies will highlight the closing brunch, June 22.

WHBQ-TV rates weather

While the industry uses rating services to measure audience numbers, WHBQ-TV Memphis has come up with an accuracy ratings system for its weather. Jim Jagers, weatherman, has introduced a system for the three parts of his forecast, sky, temperature, and rain, with each rated for accuracy, though a comparison with actual weather conditions. Experts in atmospheric sciences at the department of geography at Memphis State University have reviewed the accuracy ratings system.

In the sky forecast, there are three possible conditions, clear, partly cloudy and cloudy. To combine some forecast terms, clear can also mean mostly sunny, mostly clear and fair. The temperature forecast has four levels of accuracy. The National Weather Service considers its forecast on target if the predicted temperature is within 5 degrees.

The accuracy rating is based on a percentage scale of 1-100. The number 1 means the forecast is totally wrong and 100 means it was completely accurate. Each part of the forecast earns 33 percentage points if accurate, lesser points if less accurate. If the sky conditions of the forecast call for clear and it was clear, 33 points are given. If it was partly cloudy, 20 points, if cloudy, no points. If temperature conditions are within 2 degrees of the forecast, 33 points are given, within 5 degrees, 25, within 10 degrees, 20 points, within 15 degrees, 15 points. In the rain forecast, if correct, 33 points are awarded, if wrong, no points.

Two forecasts are rated the tonight forecast from 11 p.m. to 8 a.m. and the tomorrow forecast, from 9 a.m.-6 p.m., the following day. These forecasts are individually rated and then averaged together. All observations of the weather are based on the hourly weather observations of the National Weather Service and the Weather Center 13 of the Memphis metropolitan area.

The precipitation forecast is the most difficult to rate because it may rain in one part of the city but not the other. Accuracy factor is based on a percentage of rain that falls.

Sklar new office

Sklar Communications, Inc., the consulting firm headed by former ABC Radio vice president Rick Sklar, has moved its headquarters to 100 Park Ave. in New York City. The firm, now beginning its second year of operation, boasts the following clients: Beasley Broadcast Group, Channel 66 Associates (owner of WJTV-TV, Boston), CNN Radio, Guy Gannett Broadcast-

Deserves Another.



Small
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World Radio History

Programming/Production

(continued)

ing Services, the Interep Companies, the broadcast division of Ripley's Believe It or Not, S&F Communications' WMKR-FM in Baltimore and WNVZ, Norfolk, Summit Communications, United Broadcasting, WGCH in Greenwich, and WSKQ, Bangor.

Jack Michael retires

Jack Michael, vice president of programming for CBS affiliate WREG-TV Memphis, retired on January 1 after a 40-year broadcasting career which began at WREC, formerly WREG-TV's sister station.

Michael became WREC's program director in 1954 and, when the station expanded into TV two years later, assumed similar duties for the new outlet. Noting that Michael has been the only program director in WREG-TV's history, station president and general manager Frank Roberts says, "the station has been ranked number one on a sign-on to sign-off basis for all 30 of those years." He also said that Michael "has amassed the largest feature film library of any station in the nation."

Cowles Magazine and Broadcasting Inc. bought WREC- and WREG-TV from their founder, Hoyt Wooten, in 1962.

Multimedia distribution

The January 6 issue of TV/RADIOAGE carried a story erroneously stating that Blair Entertainment will introduce eight specials for airing in 1986. The specials are being distributed by Multimedia Entertainment as syndicator. They are the *Sixth Annual National Songwriters Award*; *Dreesen Street*; *The Disc Jockey Awards*; the *20th Annual Music City News Country Awards*; *Marty Robbins: Some Memories Just Won't Die*; *Celebrity Interviews*; *New Faces*; and *The Statlers' Christmas Present*.

NBC tops in Chicago

NBC won 11 awards, ABC three and CBS only one in the 1985 Chicago International Film Festival competition. Four Gold Hugo awards went to NBC and two to ABC.

NBC's Gold Hugo winners were: "Vietnam '85," a series of reports which aired on *Today* and *NBC Nightly News*; *NBC White Paper's Vietnam: Lessons of a Lost War*; *Wallenberg: A Hero's Story*, a movie; and the No Exit episode of *Miami Vice*.

ABC's Gold Hugos came for the live

debates between President Botha and Bishop Tutu from South Africa on *Nightline*, and for *One Too Many*, a drama special about drinking and driving.

One of NBC's awards came in the TV Commercial Division—a silver plaque for *Fata Vision's* on-air promotion campaign.

Closed-captioning gains

The National Captioning Institute reports that producer funded closed-captioning has increased 100 per cent, with four producers added to the list this season: Amblin Television/Universal City Studios (*Amazing Stories*); Walt Disney Television (*The Wuzzles* and *Gummi Bears*); NBC Productions (*Punky Brewster*); and Paramount Pictures (*Cheers*, starting with April reruns). They join Embassy Television (*Diff'rent Strokes*, *Facts of Life*, *Who's the Boss?*), the Children's Television Workshop (*Sesame Street*, *3-2-1 Contact*) and Michael Landon Productions (*Highway to Heaven*) as current closed-captioners.



"*Sesame Street's*" "The Count" meets three representatives from RKO General's New York stations, l-r, WOR's John A. Gambling, WOR-TV's Miss Molly of "Romper Room" and WRKS(FM)'s Chuck Leonard—as part of the festivities surrounding the RKO day performance of "Save Our Street" at Madison Square Garden. All proceeds from ticket sales were donated to RKO's Children's Christmas Fund, a 41-year-old tradition.

Burkhart Change

Burkhart/Abrams/Michaels/Douglas and Associates Inc. has promoted vice president Bob Elliot to partner and renamed itself Burkhart/Abrams/Douglas/Elliot and Associates.

Also, the consulting firm has set up an annual award in memory of former partner Lee Michaels. Recognizing "the person or persons who have contributed in an outstanding manner to the betterment of rock and roll," the award will be presented during the 12th Annual Superstars Programming

Conference, January 14–17 in Ft. Lauderdale, Fla.

ABC Football up

ABC's *Monday Night Football* ratings were up 17 per cent this season, averaging a 19.7, compared with last season's 16.9. With five special games added to with the 16 Monday telecasts, the average rating was 18.5, up 15 per cent over 1984's 16.1. The five special games themselves averaged a 14.8 rating, up 11 per cent over 1984's 13.3. For both years, two games aired on Thursday, two on Sunday and one on Friday.

Production notes

Production is underway on ABC's 30-hour miniseries version of Herman Wouk's *War and Remembrance*, a sequel to *The Winds of War*. Jane Seymour, Sir John Gielgud and David Dukes are the first of many stars and supporting players to be signed for the production. Executive Producer Dan Curtis—producer-director of *The Winds of War*—will have actors and film crews working on this World War II story in the United States, France, West Germany, Switzerland, Poland, Yugoslavia, Italy, Austria, England and Finland during the next 18 months.

ABC is also shooting its four-hour *Harem* miniseries abroad. Omar Sharif and Ava Gardner are co-starring in this production being shot in Spain.

It's the story of an American girl who's kidnapped into a Turkish harem during the final days of the Ottoman Empire.

Luren Hutton is set to star opposite Stacy Keach in the Columbia Pictures Television-Jay Bernstein Production of *The Return of Mickey Spillane's Mike Hammer* for CBS.

CBS is producing *Blind Justice*, a film based on the true events in the life of a man who was mistakenly arrested for a series of crimes. Tim Matheson, Lisa Eichorn and Mimi Kusyk are co-starring in the picture.

For its production of the seven-hour miniseries, *If Tomorrow Comes*, CBS sent film crews and actors to Louisiana, Amsterdam, Nice, Cannes Cap Ferrat, and London on a three-month shooting schedule. This story of a banker turned burglar co-stars Madolyn Smith, Tom Berenger, David Keith and Richard Kiley.

Lorimar's *Club Med* movie for ABC, which co-stars Jack Scalia, Linda Hamilton and Patrick Macnee, is being shot in Ixtapa, Mexico, site of the Club Mediterranean Village vacation resort, Zihuateneo and Mexico City.

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REBECCA—LAURENCE OLIVIER, JOAN FONTAINE ★ THE SPIRAL STAIRCASE—YUL BRYNNER ★ CAROUSEL—GORDON MACRAE, SHIRLEY JONES ★ DAY OF TERRACE—PAUL NEWMAN, JOANNE WOODWARD ★ I WAKE UP SCREAMING—FONDA ★ BYE BYE BIRDIE—JANET LEIGH, DICK VAN DYKE ★ FUNNY WATERFRONT—MARLON BRANDO, EVA MARIE SAINT ★ SUMMERTIME—BALL OF FIRE—GARY COOPER, BARBARA STANWYCK ★ THE BEST HEIGHTS—LAURENCE OLIVIER, MERLE OBERON, DAVID NIVEN ★ BACK TO HEPBURN, CARY GRANT ★ CITIZEN KANE—ORSON WELLES, JOSEPH COTTELL ★ JOAN FONTAINE ★ NOTORIOUS—CARY GRANT, INGRID BERGMAN ★ SPELLBOUND—JONES, GREGORY PECK ★ RUBY GENTRY—JENNIFER JONES, CHARLTON HESTON ★ OF ST. LOUIS—JAMES STEWART ★ FIVE FINGERS—JAMES MASON ★ THE HEAVENS—GEORGE SANDERS ★ NO HIGHWAY IN THE SKY—JAMES STEWART, MARLENE DIETRICH ★ BERNADETTE—JENNIFER JONES ★ THE THREE MUSKETEERS—DON AMES ★ ANIMAL CRACKERS—THE MARX BROS. ★ SCARFACE—PAUL MUNI, GEORGE STANWYCK ★ DETECTIVE—ALEC GUINNESS ★ LOST HORIZON—RONALD REAGAN ★ MAN—ORSON WELLES ★ THESE THREE—JOEL McCREA, MERLE OBERON ★ SNATCHER—BORIS KARLOFF, BELA LUGOSI ★ FIVE CAME BACK—LUCILLE DIN—CARY GRANT, DOUGLAS FAIRBANKS, JR. ★ KING KONG—FAY WRAY, BOB HOPE ★ THE LOST PATROL—VICTOR McLAGLEN, BORIS KARLOFF ★ STAGE DOOR—PECK, CHARLES LAUGHTON ★ INTERMEZZO—LESLIE HOWARD, INGRID BERGMAN ★ ALLAH—MARLENE DIETRICH, CHARLES BOYER ★ SINCE YOU WENT AWAY—ROGERS, SHIRLEY TEMPLE ★ PORTRAIT OF JENNIE—JENNIFER JONES, JAMES STEWART ★ LITTLE LORD FAUNTLEROY—MICKEY ROONEY, FREDDIE BARRYMORE ★ THE WILD HEART—JENNIFER JONES ★ BILL OF DIVORCE—AMERICAN WIFE—JENNIFER JONES, MONTGOMERY CLIFT ★ NEVER TO BE HANGING TREE—GARY COOPER, GEORGE C. SCOTT ★ RIO BRAVO—JOHN WEAVER ★ AFRAID OF VIRGINIA WOOLF?—ELIZABETH TAYLOR, RICHARD BURTON ★ MCCABE AND MRS. MILLER—WARREN BEATTY, JULIE CHRISTIE ★ SCARECROW—REDGRAVE ★ THERE WAS A CROOKED MAN—KIRK DOUGLAS, HENRY FONDA ★ THE GROOM—BING CROSBY, JANE WYMAN ★ FOREVER FEMALE—GINGER ROGERS ★ TURNING POINT—WILLIAM HOLDEN, ALEXIS SMITH ★ CAN CAN—FRANK SINATRA ★ JONES ★ DREAMBOAT—GINGER ROGERS, CLIFTON WEBB ★ ESCAPE—REX HART ★ MEN AND A PRAYER—LORETTA YOUNG ★ HOLLYWOOD CAVALCADE—ALICE BRIDGES ★ HIGHEST MOUNTAIN—SUSAN HAYWARD, WILLIAM LUNDIGAN ★ INN OF THE COLMAN ★ MAGNIFICENT DOPE—HENRY FONDA ★ MARGIE—JEANNE CROUZIER ★ VACATION—JAMES STEWART, MAUREEN O'HARA ★ MR. SCOUTMASTER

an Movie Classics...

n Movie Classics.

e've played in 1985 or will play in 1986:

ROTHY MCGUIRE, RHONDA FLEMING ★ ANASTASIA—INGRID BERGMAN,
E EARTH STOOD STILL—MICHAEL RENNIE, PATRICIA NEAL ★ FROM THE
ETTY GRABLE, VICTOR MATURE ★ JESSE JAMES—TYRONE POWER, HENRY
ADY—BARBRA STREISAND, JAMES CAAN, OMAR SHARIFF ★ ON THE
MARINE HEPBURN ★ OKLAHOMA!—GORDON MacRAE, SHIRLEY JONES ★
ARS OF OUR LIVES—FREDRIC MARCH, MYRNA LOY ★ WUTHERING
AAN—JOHN WAYNE, ANTHONY QUINN ★ BRINGING UP BABY—KATHARINE
★ CORNERED—DICK POWELL ★ HITCHCOCK'S SUSPICION—CARY GRANT,
JND—INGRID BERGMAN, GREGORY PECK ★ DUEL IN THE SUN—JENNIFER
ON ★ THE MUSIC MAN—ROBERT PRESTON, SHIRLEY JONES ★ THE SPIRIT
LER—PAUL NEWMAN, JACKIE GLEASON ★ THE LODGER—MERLE OBERON,
E DIETRICH ★ RAWHIDE—TYRONE POWER, SUSAN HAYWARD ★ SONG OF
, RITZ BROS. ★ YOUNG LIONS—MARLON BRANDO, MONTGOMERY CLIFT ★
E RAFT, BORIS KARLOFF ★ BITTER TEA OF GENERAL YEN—BARBARA
MAN, JANE WYATT ★ THE LADY KILLERS—PETER SELLERS ★ THE THIRD
★ ALICE ADAMS—KATHARINE HEPBURN, FRED MacMURRAY ★ BODY
ALL ★ FLYING DOWN TO RIO—FRED ASTAIRE, GINGER ROGERS ★ GUNGA
E CABOT ★ LAST DAYS OF POMPEII—PRESTON FOSTER, BASIL RATHBONE ★
KATHARINE HEPBURN, GINGER ROGERS ★ THE PARADISE CASE—GREGORY
MAN ★ ADVENTURES OF TOM SAWYER—WALTER BRENNAN ★ GARDEN OF
CLAUDETTE COLBERT, JOSEPH COTTEN ★ I'LL BE SEEING YOU—GINGER
EL BARRYMORE ★ MADE FOR EACH OTHER—CAROLE LOMBARD, JAMES
RTHOLOMEW ★ THE FARMER'S DAUGHTER—LORETTA YOUNG, ETHEL
NT—JOHN BARRYMORE, KATHARINE HEPBURN ★ INDISCRETION OF AN
—MAUREEN O'HARA ★ TOPAZE—JOHN BARRYMORE, MYRNA LOY ★ THE
YNE, DEAN MARTIN ★ RACHEL, RACHEL—JOANNE WOODWARD ★ WHO'S
LONELINESS OF THE LONG DISTANCE RUNNER—MICHAEL REDGRAVE ★
7—GENE HACKMAN, AL PACINO ★ CAMELOT—RICHARD HARRIS, VANESSA
THE BAD NEWS BEARS—WALTER MATTHAU, TATUM O'NEAL ★ HERE COMES
GERS, WILLIAM HOLDEN ★ HAROLD AND MAUDE—RUTH GORDON ★ THE
TRA, SHIRLEY MacLAINE ★ CLUNY BROWN—CHARLES BOYER, JENNIFER
RRISON ★ FARMER TAKES A WIFE—HENRY FONDA, JANET GAYNOR ★ FOUR
YE, DON AMECHE ★ HOLY MATRIMONY—MONTY WOOLLEY ★ I'D CLIMB THE
SIXTH HAPPINESS—INGRID BERGMAN ★ LATE GEORGE APLEY—RONALD
★ MEANEST MAN IN THE WORLD—JACK BENNY ★ MR. HOBBS TAKES A
IFTON WEBB ★ MY COUSIN RACHEL—OLIVIA DE HAVILLAND, RICHARD

(over...)

American Movie Classics continued...

BURTON ★ NIGHT AND THE CITY—RICHARD WIDMARK, GENE TIERNE
MILLION—SONJA HENIE ★ PEOPLE WILL TALK—CARY GRANT ★ PRIS
JAMES—HENRY FONDA, GENETIERNEY ★ SEVENTHIEVES—EDWARD G. R
SWEET ROSIE O'GRADY—BETTY GRABLE, ROBERT YOUNG ★ TAMPICO
ROBARDS, JR. ★ THIEVES HIGHWAY—RICHARD CONTE ★ THE THREE FACES
SONG—JAMES CAAN, BILLY DEE WILLIAMS ★ BRIDGE ON THE R
MADNESS—WALTER HUSTON, PAT O'BRIEN ★ FROM HERE TO ETERNITY—
DONNA REED ★ THE FRONT—WOODY ALLEN, ZERO MOSTEL ★ OLIVER—
CAN'T TAKE IT WITH YOU—JEAN ARTHUR, LIONEL BARRYMORE ★ GREEN
TREVOR HOWARD ★ I WAS MONTY'S DOUBLE—JOHN MILLS ★ LEAGUE OF
MASON, CLAIRE BLOOM ★ THE NIGHT MY NUMBER CAME UP—MICHA
WINNER—VALERIE HOBSON, JOHN MILLS ★ SO LONG AT THE FAIR—JEAN
MILLS, HALEY MILLS ★ THE WOMEN IN QUESTION—DIRK BOGARDE ★
HOBSON'S CHOICE—CHARLES LAUGHTON ★ DOCTOR AT SEA—BRIGETT
KERR ★ SOUTH PACIFIC—ROSSANO BRAZZI, MITZI GAYNOR ★ STELLA DA
KAYE, VIRGINIA MAYO ★ A SONG IS BORN—DANNY KAYE, VIRGINIA MA
WIFE—CARY GRANT, LORETTA YOUNG ★ HANS CHRISTIAN ANDERSON—D
& THE LADY—GARY COOPER, MERLE OBERON ★ DODSWORTH—WALTER
BAKER ★ ABE LINCOLN IN ILLINOIS—RAYMOND MASSEY ★ ADVENTUR
MATURE, JEAN SIMMONS ★ ALLEGHENY UPRISING—JOHN WAYNE, CL
OAKLEY—BARBARA STANWYCK ★ BACHELOR AND THE BOBBYSOXER—
NIVEN ★ BADMAN'S TERRITORY—RANDOLPH SCOTT ★ BERLIN EXP
STEAL—ROBERT MITCHUM, WILLIAM BENDIX ★ BLACKBEARD, THE PIR
MITCHUM ★ CAREFREE—FRED ASTAIRE, GINGER ROGERS ★ CHRISTO
TREVOR ★ CROSSFIRE—ROBERT YOUNG, ROBERT MITCHUM ★ DEADLI
SINATRA, JANE RUSSELL, GROUCHO MARX ★ ENCHANTED COTTAGE—RO
GRANT ★ EX-MRS. BRADFORD—WILLIAM POWELL, JEAN ARTHUR ★ EXP
TOM CONWAY ★ FALLEN SPARROW—JOHN GARFIELD, MAUREEN O'H
ASTAIRE, GINGER ROGERS ★ FORT APACHE—JOHN WAYNE, HENRY FON
ROGERS ★ GREAT MAN VOTES—JOHN BARRYMORE ★ HOLIDAY AFFAIR—
LAUGHTON, MAUREEN O'HARA ★ THE INFORMER—VICTOR McLAGLEN ★ I
DUNNE, BARBARA BEL GEDDES ★ IRENE—RAY MILLAND ★ ISLE OF THE
FEAR—ORSON WELLES ★ JUDGE STEPS OUT—ANN SOTHERN ★ KITTY FO
LOCKET—ROBERT MITCHUM ★ LUCKY PARTNERS—GINGER ROGERS, F
MANTON—BARBARA STANWYCK, HENRY FONDA ★ MAGNIFICENT AMBER
MOORE ★ MR. & MRS. SMITH—CAROLE LOMBARD, ROBERT MONTGOME
MR. LUCKY—CARY GRANT ★ MURDER MY SWEET—DICK POWELL ★ MY
NONE BUT THE LONELY HEART—CARY GRANT ★ ONCE UPON A HONEYMO
KIRK DOUGLAS ★ QUALITY STREET—KATHARINE HEPBURN ★ RACHEL A
ROOM SERVICE—THE MARX BROS. ★ SET-UP—ROBERT RYAN ★ SHA
RIBBON—JOHN WAYNE ★ SINBAD THE SAILOR—DOUGLAS FAIRBANKS
WEST—DICK POWELL ★ STORY OF VERNON AND IRENE CASTLE—FRED

NORTH TO ALASKA—JOHN WAYNE, STEWART GRANGER ★ ONE IN A
R OF SHARK ISLAND—WARNER BAXTER ★ THE RETURN OF FRANK
SON, ROD STEIGER ★ SLAVE SHIP—WARNER BAXTER, WALLACE BEERY ★
YARD G. ROBINSON ★ TENDER IS THE NIGHT—JENNIFER JONES, JASON
VE—JOANNE WOODWARD ★ LIFE OF REILLY—WILLIAM BENDIX ★ BRIAN'S
KWAI—WILLIAM HOLDEN, ALEC GUINNESS ★ CAPRA'S AMERICAN
ANK SINATRA, BURT LANCASTER, MONTGOMERY CLIFT, DEBORAH KERR,
ER REED ★ PLATINUM BLONDE—JEAN HARLOW, LORETTA YOUNG ★ YOU
R DANGER—ALASTAIR SIM ★ I SEE A DARK STRANGER—DEBORAH KERR,
TLEMEN—JACK HAWKINS, NIGEL PATRICK ★ THE MAN BETWEEN—JAMES
EDGRAVE ★ THE OCTOBER MAN—JOHN MILLS ★ THE ROCKING HORSE
MONS ★ THE STRANGER'S HAND—TREVOR HOWARD ★ TIGER BAY—JOHN
NDER HILL MOB—ALEC GUINNESS ★ ODD MAN OUT—JAMES MASON ★
RDOT ★ HAMLET—LAURENCE OLIVIER ★ BLACK NARCISSUS—DEBORAH
S—BARBARA STANWYCK ★ THE SECRET LIFE OF WALTER MITTY—DANNY
★ THE ADVENTURES OF MARCO POLO—GARY COOPER ★ THE BISHOP'S
Y KAYE, FARLEY GRANGER ★ THE LITTLE FOXES—BETTE DAVIS ★ COWBOY
STON, DAVID NIVEN ★ KAZAN'S BABY DOLL—KARL MALDEN, CARROLL
BALTIMORE—SHIRLEY TEMPLE ★ AFFAIR WITH A STRANGER—VICTOR
TREVOR ★ ANGEL FACE—ROBERT MITCHUM, JEAN SIMMONS ★ ANNIE
Y GRANT, MYRNA LOY ★ BACHELOR MOTHER—GINGER ROGERS, DAVID
—MERLE OBERON, ROBERT RYAN ★ BIG SKY—KIRK DOUGLAS ★ BIG
—MAUREEN O'HARA, WILLIAM BENDIX ★ BLOOD ON THE MOON—ROBERT
R STRONG—KATHARINE HEPBURN ★ CRACK-UP—PAT O'BRIEN, CLAIRE
T DAWN—SUSAN HAYWARD, PAUL LUKAS ★ DOUBLE DYNAMITE—FRANK
T YOUNG, DOROTHY McGUIRE ★ EVERY GIRL SHOULD BE MARRIED—CARY
ENT PERILOUS—HEDY LAMARR ★ FALCON SERIES—GEORGE SANDERS,
FLYING LEATHERNECKS—JOHN WAYNE ★ FOLLOW THE FLEET—FRED
THE FUGITIVE—HENRY FONDA ★ GAY DIVORCEE—FRED ASTAIRE, GINGER
ERT MITCHUM, JANET LEIGH ★ HUNCHBACK OF NOTRE DAME—CHARLES
ME ONLY—CAROLE LOMBARD, CARY GRANT ★ I REMEMBER MAMA—IRENE
D—BORIS KARLOFF ★ JOHNNY ANGEL—GEORGE RAFT ★ JOURNEY INTO
—GINGER ROGERS ★ THE LITTLE MINISTER—KATHARINE HEPBURN ★ THE
LD COLMAN ★ MACAO—ROBERT MITCHUM, JANE RUSSELL ★ MAD MISS
S—JOSEPH COTTEN ★ MIGHTY JOE YOUNG—ROBERT ARMSTRONG, TERRY
MR. BLANDINGS BUILDS HIS DREAM HOUSE—CARY GRANT, MYRNA LOY ★
RITE WIFE—CARY GRANT, IRENE DUNNE ★ NOCTURNE—GEORGE RAFT ★
—CARY GRANT, GINGER ROGERS ★ OUT OF THE PAST—ROBERT MITCHUM,
HE STRANGER—WILLIAM HOLDEN, ROBERT MITCHUM, LORETTA YOUNG ★
E DANCE—FRED ASTAIRE, GINGER ROGERS ★ SHE WORE A YELLOW
MAUREEN O'HARA ★ SISTER KENNY—ROSALIND RUSSELL ★ STATION
IRE, GINGER ROGERS ★ SWING TIME—FRED ASTAIRE, GINGER ROGERS ★

to be continued...

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World Radio History

Commercials

Creativity unfettered at McCann

When Ira Madris, Bruce Nelson & Colleagues, a new subsidiary of McCann-Erickson Worldwide, brings in its first clients, it may be doing some things highly atypical of advertising agencies. It may recommend alternatives to advertising. Or it may create different commercials for different television dayparts. Because of its unique structure and operational approach, its two key executives contend, it will be less constrained than a full-service agency.

The new subsidiary was set up to offer several major advertisers a direct line to top creative talent at a premium price as well as to satisfy the entrepreneurial needs of two of McCann-Erickson's top creatives. Ira Madris, 44, had been with the Interpublic Group of Companies for 22 years, most recently as executive vice president, creative director of McCann-Erickson New York. Among campaigns that he had been involved with as art director were the L'Oreal "I'm worth it" campaign and Alka Seltzer's "For those symptoms of stress that come from success."

The other co-founder of the new subsidiary is Bruce S. Nelson, 35, who became the youngest creative director in the agency's history. He was also an executive vice president, creative director, having joined the agency in 1979 as a senior copywriter. He and Madris have worked together on many of the agency's major campaigns.

This is the second time in McCann's history that it has decided "to put an employee's name on the door," the first time being 20 years ago when Jack Tinker & Partners was created as a boutique, which had approximately a 10-year run in that form. Madris, noting that the Tinker operation's big mistake was in becoming a full-service agency, also points out there are few similarities between his new operation and Tinker's, even at the outset.

"We in no way consider ourselves a boutique," Madris holds. "A 'boutique' means you're going after small, creative accounts with \$1 million to \$5 million in billings and you expect to have a lot of them. Our approach is dramatically different."

As Nelson explains it, "Four or five years out, we'd love to be bringing in about \$100 million a year spread over four or five clients."

Madris asserts that another difference is the decision to charge a premium: "It's not just a gimmick. If you're intending to staff with senior personnel, the level of talent you're bringing

in is very expensive talent." Initially the staff will consist of about 12 people, strictly in the marketing and creative areas. The agency will operate on a fee basis as it will not be directly supplying such services as media and research.



Bruce Nelson, I., and Ira Madris are the first McCann-Erickson employees to "get their names on the door" since Jack Tinker 20 years ago.

In fact, because the operation's thrust is to give client top management direct access to the top creative people, there will be no account executives in the traditional sense. Says Madris, "We're eliminating the trafficking functions that AES had to do in the past between media, research and creative. We've hired two account people to serve as marketing people, but they won't be operating as AEs in the typical way."

Meanwhile, he points out, the association with McCann allows the shop to avail itself of the parent agency's services on a worldwide basis. When support services are needed, Madris notes, McCann-Erickson "may be the first choice because we respect them and they have clout," but the shop is not precluded from seeking out services elsewhere. He explains, "We might go outside for such functions as pasteups and mechanicals, and we could possibly go outside for media services if others address themselves to things that McCann-Erickson isn't doing.

As for the type of client the operation is geared to, Madris says, "There are clients where top management really understands the need for advertising, loves advertising and loves to be involved in it—as opposed to the traditional Procter & Gambles and Lever

Bros., where you have to go through 15 levels of management. We would deal more effectively with an entrepreneurial setup. One example is the computer industry, where a company mushrooms overnight and has not created a cumbersome bureaucracy."

He also alludes to his own organization's freedom to pursue untraditional thinking: "When clients come to you with problems, there are many times in the process that you realize the problem is not an advertising problem at all. Our solution may not be advertising. There may be other marketing solutions. Agencies have been reluctant to make these recommendations because their revenue is generated by advertising."

In this sense, Madris notes, his shop would be operating more like a consultant and is "equipped to stop at consultancy." On the other hand, "A McKinsey & Co. cannot execute. We can, he points out."

Madris and Nelson expect that their unique approach will put them at the leading edge in utilizing "experimental" media such as ads in videocassettes, in-store video advertising, movie house advertising and innovative uses of cable TV. Madris says his shop has already been approached by a number of representatives of such media and he believes his prospective clients would be interested in such approaches.

"TV advertising will play a major role," he points out, "but we may use it differently. It may be that in one advertising campaign we'll use different tones of voice for spots on *Dynasty* than we would on *Nightline*—rather than just do three commercials and run them." He contends it's critical to customize the commercial to the environment, admitting he and Nelson have done many that performed well, for example, in primetime but badly in daytime.

And Nelson has some strong ideas on how to combat such growing problems as clutter and videocassette recorder zapping: "It will probably amount to a rediscovery of old approaches. We continually find that the spots that cut through have an *idea*—an idea that is expressed with drama and clarity." He contends the visual aspect of TV and other embellishments tend to cause creatives to lose sight of this simple rule.

"TV could use the same discipline as print," he contends, "because the print environment requires you to have an idea to cut through the clutter. And we've seen different ads done for different publications because some have a more sophisticated audience while others appeal to a broader audience."

Gambling ad ban dispute

Puerto Rico's restriction on the advertising of legal gambling is the target of four broadcast interests that have asked the U.S. Supreme Court to declare invalid a Puerto Rican ban on "truthful commercial speech." A friend-of-the-court brief was filed by the National Association of Broadcasters, American Broadcasting Companies, CBS Inc. and Post-Newsweek Stations.

Puerto Rico's Supreme Court had affirmed a trial court's decision upholding a ban on advertising lawful casino gambling. It also affirmed the lower court's decision to require prepublication approval on all media carrying advertising for Puerto Rican casinos directed wholly outside the commonwealth. NAB and the three other parties argue that these measures are unconstitutional restraints on commercial speech.

NAB says that the broadcast of truthful advertising for lawful products and services is protected by the First Amendment and that Puerto Rico has failed to meet the four points established by the Supreme Court in order to restrict such speech: (1) It cannot dispute that casino gambling is lawful and that the speech sought to be suppressed is neither false nor misleading; (2) it has not established that its interest in suppressing speech is substantial; (3) it has not demonstrated a direct and substantial link between its asserted interest and the restriction; (4) it has not shown that the suppression is no more extensive than necessary to further Puerto Rico's interest.

Double-system editor

Adams-Smith, Hudson, Mass., shortly expects to begin shipping its new 2600 A/V double-system editor, which it claims makes sweetening sessions obsolete. The 2600 can be used as a conventional single-system video editor in either a playback/record configuration or an A/B roll configuration. It can also be used as single-system audio editor, offering extensive list management as well as 1/100-frame-accurate punch-in and punch-out.

In addition, the 2600 can be used as a double-system, off-line video/on-line audio editor. In this configuration, the picture and sound are edited simultaneously, but on separate tapes. Claimed advantages are highly enhanced audio quality, greatly improved flexibility of editing and substantially lower audio-for-video post-production costs.

A video tape is available from Adams-Smith about its new product. The

tape was shot double-system—Beta-cam video and half-inch, four-track audio—and was off-lined and mastered on the 2600. It was then mixed down to a digital format, on-lined to one-inch and then duped to both 3/4-inch stereo and VHS regular and hi-fi audio.

'Revolutionary' shoes

Basketball shoes described in TV advertising as being so revolutionary that they were thrown out of a National Basketball Association game became the subject of an inquiry by the National Advertising Division of the Council of Better Business Bureaus. NAD expressed concern that the claim implied the shoe was banned because of its revolutionary design, when actually a player was asked not to wear them because the black-and-red shoes were not cosmetically correct.

The subject became academic, though, because Chiat/Day, Los Angeles said it had finished its intended run of the spots for Nike's Air Jordan basketball shoes and did not intend to use them in the future. The commercial stated, "On September 15 Nike created a revolutionary new basketball shoe. On October 18 the NBA threw them out of the game. Fortunately, the NBA can't stop you from wearing them."

NAD expressed concern viewers might conclude the design gave a performance advantage rather than a fashionable look. The advertiser maintained the thrust of the advertising was not directed toward performance.

Chili competition

Too successful to square off against other canned chilis, George Hormel & Co. is going up against home chili cooks like Lucy Zipkin of Rip Us A Pass, Wyo. In a TV campaign consisting of three 30s and a radio effort with five of them, BBDO/Minneapolis points out Hormel already outsells all other canned chilis and salutes the "real" competition.

In one of the TV spots in the national campaign, "Famous Recipe," an announcer stands behind a kitchen counter laden with ingredients including a live chicken and an armadillo. Holding a yard-long recipe in his hand, the announcer assures the recipe's great taste but notes it takes 36 hours to prepare. He adds, "The second recipe requires an opener, a pan and a can of Hormel Chili. And many people prefer this recipe to that one."

With a budget of \$3.7 million, the campaign will run through March and repeat next fall. BBDO creative team includes Jo Marshall, copywriter; John

Walker, art director; Jim Lacey, associate creative director; and George Hermelink, creative director.

Levine takes 4As post

Harold Levine, chairman of Levine, Huntley, Schmidt and Beaver, has been named program director for the Institute of Advanced Advertising Studies, a project of the New York Council of the 4As. The institute runs a 16-week course exposing young agency people to every facet of the agency



Harold Levine

business and including interaction with top professionals.

Levine, who has been active in education both in advisory and teaching capacities, is a past president of the 4As New York Council. He emphasizes that the institute's program is open to all young professionals employed at 4As agencies, whether in creative, media, research or account work, "so long as they are professionally committed and eager to learn beyond the demands of their immediate job."

Action-adventure spots

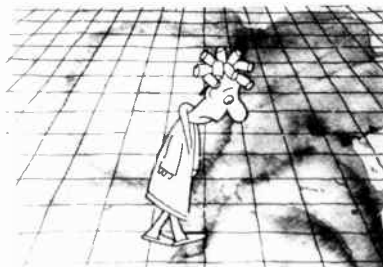
Commercials for the U.S. Army are becoming more action-paced, stressing adventure and teamwork, as opposed to previous campaigns that dealt with such aspects as travel and educational benefits. Three new spots from N W Ayer, New York each feature a different type of combat unit—the new light infantry, a tank team and a helicopter crew.

An M1 tank crew is shown darting across rugged terrain, jumping ditches and making tight turns as its crew zeroes in on an "aggressor tank" with sophisticated electronic equipment. The voiceover of a soldier says, "In a battle drill, you need horsepower, firepower and people power. That's teamwork."

"Lightfighters" shows the Army's new elite force scaling a sheer cliff as one of the many feats such a unit would be expected to perform as the first to arrive at a combat site. "Apache," named for the Army's new high-tech

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Shop Rite • Gianettino & Meredith



BANDELIER, INC., Albuquerque, NM

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I-F STUDIOS, New York

Commercials (continued)

helicopter, features airborne action and the chopper's state-of-the-art features.

All of the commercials, made in 60- and 30-second versions, continue to use the "Be All You Can Be" theme song.

Over-40s get assist

The Marschalk Co., San Francisco, is volunteering its services to the Northern California, chapter of 40+, a self-help employment cooperative of mid-career executives. It will create a 1986 promotional campaign to include brochures and radio and TV PSAs.

The nonprofit organization has no permanent director or staff but is operated by a constantly changing roster of executives and professionals. Members must be unemployed, have earned at least \$30,000 per year in an executive position and have passed their 40th birthday. They are provided with workshops and counseling and access to current periodicals, a reference library, desk space, office equipment, video mock interviews, low-rate long distance telephone service and telephone answering service.

Among companies that have hired through the organization are Bank of America, Lockheed, Levi Strauss and Zenith Radio.

GM corporate push

General Motors is pointing to its "space age technology" in a campaign aimed at demonstrating to opinion leaders and public affairs activists that it is making changes that challenge and surpass technology from abroad. Launched with a 30-second teaser commercial, the TV portion will move into two-minute and 60-second commercials throughout this year.

The campaign was created by N W Ayer out of its New York and Detroit offices. "It's a dramatically different commercial," says Ayer senior vice president, executive creative director Keith Gould. "It shows the visions of a typical GM engineer and the many innovative things GM is working on right now. They may look and sound like science fiction, but they're real."

Among the technology seen in the commercials are laser body testing, instrument controls and displays that are more accessible to a driver's hands and eyes, computer simulated aerodynamics that test designs, and electronic navigation systems that tell drivers where they are and how to get where they are going.

Production software out

The Associate Producer, a video/film production software package from Comprehensive Video Supply Corp., is now available through Sony Video Communications. The software costs \$549, and a visual documentation tape demonstrating its capabilities costs \$99 in U-Matic and \$69 in Beta format.

The software, which runs on the Sony SMC-70/70G series microcomputers, has extensive menus which allow the user to control the program with minimal keyboard entry. The production budgeting section has 180 budget categories divided into three major sections: above the line, production and post-production. The budget tracking function loads a budget file and allows users to enter expenditures to be listed against budgeted amounts.

The program rundown feature assembles a schedule of show segments with brief descriptions and indicated segment time. The production schedule section assembles a schedule for the most efficient use of crew, talent, location and props.

New products showcase

MCPS Video Industries will present a Special Manufacturer's New Products Showcase featuring the products of four key industrial/broadcast video manufacturers January 29 and 30. The New York event will be held at The Days Inn, 414 West 57th St.

Exhibiting will be Hitachi Denshi, JVC Corp. of America, Chyron Corp. and Convergence. Among the highlights of the show will be the new JVC CR850 editing recorder, Hitachi's new Z31AP with plumbicon tubes, Chyron's VP2 with digifects and convergence's 195 AB roll editor.

Use of 15s limited

While the majority of U.S. TV stations have been airing 15-second commercials, they never account for more than 10 per cent of a station's average weekly inventory, according to research by Data Communications Corp.'s marketing research department. Overall, 15s air on 86 per cent of stations, according to DCC.

Seventy per cent of general managers, sales managers and traffic managers anticipate growth in the use of 15s during 1986, but half of the managers expect only up to a 10 per cent growth, while another third foresee 11-20 per cent increases. Behind these expectations, according to DCC, is the attitude that stations will not air appreciable numbers of 15s until they are forced to

by agencies.

DCC surveyed managers at 227 stations using the company's BIAS traffic system. The 140 TV stations responding, representing all market sizes and 19 cable networks and Canadian stations, indicated that care is being taken to control and monitor 15-second spot clutter. Seventy-eight per cent have guidelines in place or anticipate establishing some within the near future.

DCC's on-line BIAS system processes over half of the nation's dollar volume of TV spot placements. The company's New York office handles over 60 per cent of the TV national sales rep market.

Mariucci up at DDB

John Mariucci, senior vice president and creative director at Doyle Dane Bernbach/New York, has been promoted to executive vice president and elected a member of the board of direc-



John Mariucci

tors. As one of the agency's five creative directors, Mariucci has primary client responsibilities for Brown & Williamson, Michelin and Seagram. During his 20 years at the agency, he has worked on such other accounts as American Airlines, American Tourister, Avis, Hershey and Weight Watchers.

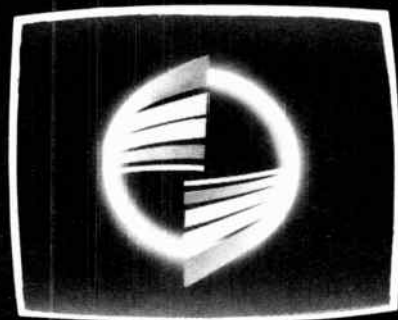
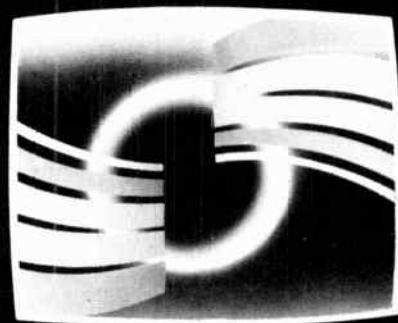
Mariucci joined DDB in 1965 after spending a year with BBDO in San Francisco, working as art director on Standard Oil of California.

Minolta contest tie-in

A contest offering as a prize an EP 50 personal copier will be part of the Minolta Corp. Business Equipment Division commercial when it premieres on Super Bowl coverage on NBC-TV January 26. While Tony Randall extolls the cost-saving virtues of the copier, fans will be asked to identify Randall's co-star in the commercial, who plays the miserly "Uncle Ebenezer."

The commercial will air twice during the Super Bowl telecast, with viewers

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Commercials (continued)

directed to obtain entry forms from participating Minolta copier dealers. John Vacca, national director of advertising and public relations for Minolta Business Equipment, says the disguised actor is as well-known as Randall and has been seen previously in copier commercials. He notes winners of the contest will be announced by dealers on a local basis.

Smoker detecton

Can all smokers be detected by tobacco-stained teeth? The question is raised by the first commercial done by Saatchi & Saatchi Compton for Jeffrey Martin's Topol smoker's tooth polish since it won the account in September. The TV commercial, preceded by a radio campaign taking the same approach, has a maitre d' in a posh restaurant deciding who belongs in the smoking section by glancing at customers' teeth.

After one correct guess, the maitre d' learns his system doesn't always work when a Topol user asks to be placed in the smoking section. "We couldn't be more pleased with our move to an outside agency," remarks Martin Himmel, Jeffrey Martin chairman and CEO. "Saatchi & Saatchi Compton's creativity has certainly taken us beyond the simple premise that Topol whitens smokers' stained teeth. The new campaign broadens the brand's appeal by emphasizing both the physical and social benefits of Topol.

Richard Earle, executive vice president, creative director for the agency, was the overall creative supervisor on the account.

Commercials circuit

Photo motion, full-character Disney-style animation, multiplane photography and backlit animation were used in two 30s produced by **Colossal Pictures**, San Francisco for PepsiCo's Mirinda soft drink, marketed overseas. In one sequence in the **J. Walter Thompson**, Chicago campaign, a cannon is loaded with a bottle of Mirinda, which blasts off and is caught by the moon, which drinks it. The bubble wipes were computer-generated. Other images included traditional cel animation and photo motion. Explaining photo motion, director/designer **Kirk Henderson** says, "We shot the live action in black-and-white, made black-and-white prints, tinted the prints in color, cut them out and then registered the live-action characters onto clear cels. This process enabled us to place the characters in

background settings of our own desire."

William Meeks Productions, Dallas-based commercials production house, has opened a Los Angeles office, headed by producer **Bob Lee**. "We needed a base where we could refine productions initiated in Dallas," says Lee. "Los Angeles, being ahead of its time, was natural. Companies such as **Action Video**, and their state-of-the-art equipment, have become vital to making our productions the best they can be."

Jeffery Metzner of New York's **Metzner Bruce Mitchell**, an **EUE/Screen Gems** affiliate, has finished directing two new 30s for Oil of Olay through **Young & Rubicam**, New York. Titled, "It's My Turn," the commercials feature modern women photographed in a variety of active situations including participation in an aerobics class and graduating from college with a second degree. For the Metzner organization, cameraman was **John Crawford**; production manager, **Joan Babchak**; line producer, **Elyse Roth** and production coordinator, **Richard Wright**. Y&R creative director was **Bill Appleman**. Editing was completed by **Nitza From** of **Salamandra Images**, New York.

The Imperial Savings Singers, otherwise known as "Certificate and the Deposits," was a singing group created by **Bert, Barz and Kirby (BB&K)**, Los Angeles radio production company, for three 60s for the institution through agency **Kenneth C. Smith & Associates**, La Jolla, Calif. The agency provided a number of copy points to be incorporated into the spots such as "Your account is backed by more than \$7 billion in assets." Rather than have the customary announcer point out such facts, **Bert Berdis**, **Alan Barzman** and **Jim Kirby** of BB&K interwove their own spoken voiceovers with **John Bahler Associates'** tongue-in-cheek vocal treatments of the copy points. **John Bahler** wrote the music, **Jon Joyce** was soloist and a four-voice group sang backgrounds at JBA's recording studio, T.A.P.E. Recorders.

Recent activity at **Silvercup Studios**, Long Island City, N.Y., included a **John H. Radulovic Productions** shoot for American Bakeries and **Hicks & Griest** and two 10-second spots for a Connecticut bank by **Danza Productions** for **H.C.M. N. Lee Lacey Productions** brought in Bill Cosby for a Jell-O Pudding Pops commercial created by **Young & Rubicam**. **B.F.C.S. Productions** simultaneously shot two spots for **Ogivity & Mather** using Silvercup's stages one and nine, handling its third Hershey's spot for the agency; the Hershey's New Trail Granola Bars spots used child actors singing rock 'n roll on a rooftop. B.F.C.S. also shot a Hallmark Cards Valentine's Day commer-

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cial using a complete kitchen interior set for the two-week shoot. **Kaleidoscope Films** did a Muellers Pasta Cuisine shoot for Ogilvy & Mather, and **Richard Marlis Productions** shot a Chips-Ahoy cookie spot for **Dancer-Fitzgerald-Sample**.

Almost every kind of viewer imaginable was shown saying, "I'm hooked on ABC Daytime" in the 11 spots done by **Spotwise Productions**, Boston to promote a lineup including *General Hospital*, *All My Children*, *Ryan's Hope*, *Loving* and *One Life to Live*. In the five 30s, five 10s and one 60 for TV, contrasting black-and-white and color



ABC soapers have a devotee in the lockerroom—at least in this *Spotwise* spot. *Spotwise* director **William Miller, c.**, briefs talent as **Glenn Marlin**, director of photography prepares to shoot a scene for "Loving."

shots dealt with soap addicts ranging from jocks to grandmothers. A radio package followed up the theme. Some sexual double entendre was worked into statements about viewing of the soaps. "The idea of a grandmother saying, 'At my age, I didn't think I could do it,' grabs you, says **Barry Rosenthal**, *Spotwise* creative director. "And of course she's not really talking about anything risqué, is she?"

Teenage "cruisers" were sought out in their traditional habitat by **Group One**, San Francisco in an unusual series of anti-drunk driving spots for **The Roanoke Co.** and the National Highway and Traffic Safety Administration. Test spots are airing in Kern County and Sacramento County, Calif.—the two counties in the state with the highest drunk driving rates. In one of the two markets, the spots are being paid for to test the prospect of the federal government purchasing television time for the first time. The spots, aimed at a young audience, combine rock music and minimal dialog along with such contrasting imagery as a character getting into a driver's seat and getting into a wheelchair. Tight shots of 20 different images were juxtaposed in fast paced cuts to reinforce the danger of driving drunk.

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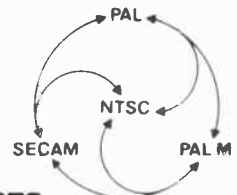
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Commercials (continued)



Debra Grobman

Debra Grobman has joined **Reeves Teletape** as vice president of distribution, sales and services in a new west coast office in Burbank, Calif. She was previously employed by **The Video Tape Co.** in North Hollywood, Calif., and TV and radio stations in California, New York and New Jersey. The new office in Burbank is located at 3500 West Olive Ave.

Drumstick brand sundae cones were downed by a variety of characters shot by **AFI Productions**, Miami at **Propmasters Studio**. Vignettes included a trapeze artist, a chimneysweep and a housewife. The cone, a product of Columbus, Ohio-based Big Drum/ALCO, was also shown being assembled. This first TV commercial for the product was created by Columbus-based agency, **Fahlgren & Swink**. Agency creative director was **Blain Guttermuth**. AFI director/cameraman was **Steve Minor**.

Jon Francis Films, San Francisco is now offering its services on a national basis and has retained **Marilyn Clancey & Co.** to represent it. Personally serving as national sales representative, **Marilyn Clancey** is a former representative for **Lofaro and Associates**, Chicago and **Production Partners**, Los Angeles. Meanwhile, two Jon Francis spots for **The San Francisco Examiner** were recently aired on *The Today Show* in conjunction with its interview with publisher Will Hearst. The spots used black-and-white film and photography techniques reminiscent of **Citizen Kane**, the movie based on the life of William Randolph Hearst. One spot featured Will Hearst discussing the newspaper's new writers with the ghost of his grandfather, and the other depicted editor David Burgin strolling through the newsroom with reporters diving for cover. A total of four 30s were used in the campaign out of **Goody, Berlin & Silverstein**, San Francisco.

Writer/producer/director **Gino Tanasescu** has joined **Bill Romeo's Working Products**, Beverly Hills, Calif., as in-house director. Tanasescu has done

television commercials packages for such accounts as Mattel, Baskin-Robbins, Home Savings & Loan and Taco Bell.

David Lewis has left his spot as a writer on TV commercials for **Needham Harper Worldwide** in Chicago to become a writer/producer of radio commercials for **Bert, Barz & Kirby**, Los Angeles. Lewis was the writer on the Bud Light "Gimme a light" campaign.

CNN covered a recent **Steinhauser Productions** shoot at a private home in Manhattan's Chelsea section. The on-camera interview for CNN's "Your Money" segment covered the increasing use of private homes and facilities for location shoots. Bert Steinhauser says he chose the location to avoid the delay and expense of set construction. The commercial was done for Spring Air Mattresses and produced by **Joan Leber of Stern Walters/Earle Ludgin**, Chicago.



Bert Steinhauser, r., works on a *Spring Air mattress spot* in a Manhattan townhouse, as the CNN crew, at l., shoots the shoot.

Granada TV Rental got a triple dose of **Joy Golden's** sense of humor in radio 60s out of TBWA Advertising, New York. One of the spots by Joy Radio deals with confusion in a long-distance rental order from Japan. Another trots out the petty concerns of Tony Parsimony, owner of the world's smallest above-ground, vinyl lined pool, who is appearing on the fictitious television program, *Living Habits of the Tight and Cheap*. The third spot has the main character following the advice of his pastor, who mentions, "After 24 months of low rental payments, you can buy your TV for just \$50." The spots were recorded at New York's **12 East Recording**. Joy Radio also did a pool of 60s for Philadelphia's Jefferson Bank, which engaged the production firm after hearing its Laughing Cow cheese commercials. Even the bank didn't remain immune to the humorous touch. One of the spots, featuring the familiar, nerd-like voice of Arnold Stang, deals with the relative importance of money and sex.

Dan Aron, president and creative director of **No Soap Productions**, New

York, casted, directed and created the sound design and effects for a pool of six radio 30s for Sunoco and **Wells, Rich, Greene**, New York. The spots introduce Sunoco's Ultra Service Centers. A high energy original score, composed and arranged by Joe Beck for **No Soap**, underscores five of the spots. The two versions of the track which were utilized for the campaign feature two synthesizers, an acoustic rhythm section, electric and acoustic guitars, trumpet and tenor sax, achieving a high tech sound that is not overloaded with synthesizers. Aron also wrapped up two radio 60s for Evan Picone coats through **Waldman George Advertising**, New York. The spots relate interesting incidents in the lives of wearers of the coats. The commercials were recorded at **Trackworks**.

A computer-generated TV commercial produced by **Cranston/Csuri Productions**, Columbus, Ohio, continued TRW's promotional campaign out of **Wyse Advertising**, Cleveland. The 30 opens with an eye-catching scene displaying simulated refractions of a mechanical pencil through a pair of eyeglasses. Refractions of the pencil are shown as the pencil rolls across a drawing table over the blueprint of a circle. The circle, symbolic of a simple idea, combines with an additional circle that rotates into the diagram from the right. As a result of both circles crashing together, sections shoot out and form meshing gears. The blueprinted gears thicken and transform into realistic, metallic gears signifying many ideas working together. **Maria Palazzi** was Cranston/Csuri's director/animation artist.

Cinetudes Film Productions, New York completed a PSA for the U.S. Coast Guard which involved shooting facilities at Grand Haven, Mich. from a Coast Guard helicopter and the annual Coast Guard parade from a 20-ft. crane. **Robert Lindsay** was director of photography and **Roger Vilsack** of **Henry J. Kaufman and Associates** the director.

In a Centrum television commercial produced and directed by **Jeff Kleiser** in association with **Omnibus Computer Graphics Center**, computer animation was used to facilitate creative decisions in a time-pressed situation. "We could have used cel animation to make Centrum's rainbow-colored bars jump off the vitamin bottle," Kleiser explains, "but using computer animation allowed us to alter the bars' movements in a matter of seconds right in front of our clients. And because we were able to calculate the movements exactly, we achieved a cleaner product." The spot for the Lederle Laboratories product is out of advertising agency **Carrafiello, Diehl & Associates**.

SOFTWARE ADVANCE

TvB's Generation III offers population, daypart details/249

RETAIL REPORT

Trac-ABC: Store awareness lacking among consumers/253

MEDIA PRO

Segmented approach advised for new business pitches/256

TELEVISION/RADIO AGE

Spot Report

January 13, 1986

TELEVISION SELLS

Today, television reaches virtually every consumer in America. And Spot Television offers the advertiser unique features...selection of key markets, and opportunities to benefit from specialized programming to coincide with seasonal occasions. As specialists in Spot TV, Petry can show you how to wrap up your target audience.

Spot Television sells.

When you think of Spot Television think of Petry.



PETRY

Petry, Inc., The Original Station Representative



KHJ-TV MAKES A BULLET-PROOF INVESTMENT IN PUBLIC AFFAIRS.

It's a news documentary called, **OUR CHILDREN: THE NEXT GENERATION**. We really didn't do this program to compete with anyone else. We just had a story to tell. The result was a critically-acclaimed look at the violence that's going on among 10% of the young people in L.A. County. Not only was it the highest-rated independent program in prime time, but it even beat out ABC's first-run prime-time show, "MacGyver." But then, we've always beat the drums about community affairs. It feels good to beat the competition as well.

OUR CHILDREN: THE NEXT GENERATION
November 3, 8pm

NIELSEN: 10 Rating 14 Share
ARBITRON: 9 Rating 13 Share

RKOV TELEVISION
A Division of RKO General, Inc.

9 KHJ-TV
LOS ANGELES

Spot Report

January 13, 1986

New TvB software package: more population details

New capability offered by the new Generation III of the Television Bureau of Advertising's MMP—Maximizing Media Performance—software package for office microcomputers, includes more detailed population analysis, a more comprehensive breakdown of dayparts, and Starch newspaper noting scores. Also, for the first time, Generation III provides for calculation of frequency distribution of specific media schedules, in television alone, radio alone, in newspapers alone, or for schedules made up of any combination of two or three of these media.

TvB senior vice president, research, Harvey Spiegel says this latest edition of MMP, compatible with IBM PCs, PC-XTs, PC-ATs and some other computers, can provide net reach, frequency and cost-per-1,000 data for television, radio and newspapers, separately or in combination. And any number of ADIS can be analyzed quickly from the pre-programmed demographic and population data for each market. He also says that an "unlimited number of media packages" can be stored for immediate access.

Generation III is the latest model to evolve from what began during the late '70s, when TvB started to provide member stations with specific answers to media buying problems. Spiegel explains that this was later developed as a program that could be used directly by station personnel, using a Texas Instrument desk-top programmable calculator and eight programmed tapes for television, radio, newspapers and a media mix.

With the original desk-top calculator, the user had to punch in ratings out of the book for five male demo breaks and five women's demos, and these could be added to generate each of five adult age breaks, for a total of 15. Today, says Seymour Bernstein, TvB's director of advertising research and computer services, 10 additional age breaks for men, for women and for adults are available, for a total of 45.

Reach and frequency. In addition to the dayparts MMP's earlier versions could break out, Generation III has added reach and frequency calculations for three types of strips: early news, daytime serials, and daytime game and audience participation shows. Bernstein explains that these were added because,

"The kind of audience loyalty that strips build is so different from the reach and frequency patterns produced by packages of spots scattered across several different program types."

Another Ayer first

N W Ayer reports that it's the first major New York advertising agency to sign on with Media Management Plus and its new computer system "that acts as a breakthrough enhancement to what Donovan provides."

At a press conference, Bonita LeFlore, vice president, manager, spot broadcast, said Media Management Plus' system "allows us to generate pre-buy analyses, illustrated with graphics that let buyers and clients grasp at a glance how stations stack up against each other. We can now generate in minutes, numbers that without MM+ would take days to dig out."

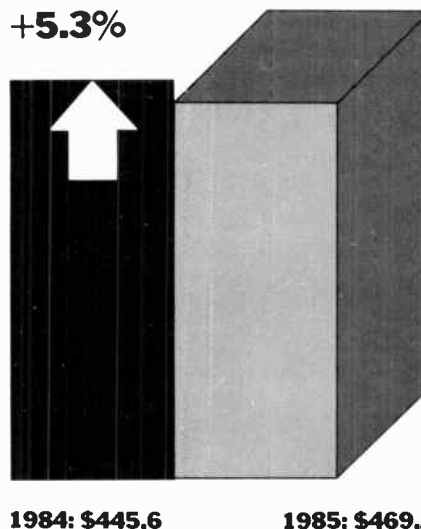
And because it took days, all too often such in-depth comparative analyses of the stations in a market just never got done, she adds. And LeFlore says that her buyers had nothing like this for radio before, "and only bits and pieces of it for television."

The software is a series of programs and graphic printouts designed for in-house use on microcomputers. And because it's so much faster, says LeFlore, "Where we've usually had time in the past to analyze only one or two stations deep in a market, now we can look at every logical candidate, demographically speaking, in a market, much more completely."

MM+ helps Ayer's buyers with trend analyses and gives them "instant access to just the numbers needed for the job at hand."

November

National spot business



Complete TV Business Barometer details p. 132

**THE GOOD TIMES ARE BACK!
THE JOY, THE FUN, THE MEMORIES
OF GOOD TIME ROCK 'N' ROLL.
SO LET'S PARTY AND...**

Let's



Remember the happy days of rock 'n' roll before everything got pre-packaged, over-mixed and over-produced?

76 million baby boomers do!

And they'll cheer the news that we're bringing back those good times.

It's a weekly hour of rock music and comedy with live performances and reminiscences by the greatest rock stars of the 50s, 60s and 70s. Staged in a lavish memories-stirring setting.

Hosted by Peter Scolari, the popular comedy star of "Bosom Buddies" and "Newhart."

With the legendary Wolfman Jack of "Midnight Special," "American Graffiti" and radio fame.

Featuring the zany leader of one of the all-time great groups, Paul Revere — and the Raiders.

Plus top-name guests doing their biggest hits. Comedy stars. The Good Times dancers. Audience dance contests with prizes. And all kinds of surprises.

Eagerly awaited by a powerful demographic group that advertisers just love to reach!

Beginning September 1986
Produced in association with Kip Walton Productions

World Radio History

**GROUP W
PRODUCTIONS**
WESTINGHOUSE BROADCASTING AND CABLE, INC.

The Good Times Rock!



Spot Report

Campaigns

Alberto-Culver Co., TV

*Draper Daniels Media Services/
Chicago*

SELECTED HAIR CARE PRODUCTS are set for four to 11 weeks of first quarter spot appearances in a nationwide selection of larger markets. Buying team lined up fringe, primetime and weekend avails to appeal to women in various age brackets, depending on brand.

Beech Nut Nutrition Corp., TV

*Della Femina Travisano & Partners/
New York*

STAGES are being recommended for four weeks that started in early January in a long and coast-to-coast lineup of television markets. Negotiators worked with daytime, fringe, prime access and weekend placement to reach young women 18 to 34.

Celestial Seasonings, Inc., TV

Foote, Cone & Belding/Chicago

HERBAL TEA is being pitched for 12 weeks during first quarter in a nationwide selection of larger television markets. Media arranged for primetime and fringe showings to reach women 25 and up.

Semsky heads RAB unit



Arnie Semsky, executive vice president and director of media and programming services at BBDO, has been elected chairman of the Media Directors Advisory Council of the Radio Advertising Bureau. The Council is a 40-member panel that advises the RAB on trends and developments affecting radio among advertising agencies and their national clients, and the group also conducts a four-segment radio planning seminar geared to teaching agency planners and buyers how to make the most of radio for their clients. The RAB says that last year more than 500 staff members from 16 ad agencies participated in the course.

ChemLawn, RADIO

Ogilvy & Mather Direct/New York
LAWN CARE is being advertised for two weeks scheduled to start in mid- or late January in a long list of sunbelt radio markets. Target audience includes both men and women 25 and up.

Delta Air Lines, RADIO

BDA/BBDO/Atlanta

PASSENGER and BUSINESS TRAVEL is being featured for 26 weeks of first half advertising scheduled for a select but widespread list of air destinations. Media placed schedules to reach both business flyers and general travelers.

Dow Chemical Co., TV

KSL Media, Inc./New York

CEPACOL COLD REMEDY is being advertised for eight to 10 weeks during first quarter in a coast-to-coast spread of television markets. Buyers lined up daytime, news and fringe spot to reach all adults.

H. J. Heinz Co., TV

Leo Burnett/Chicago

GRAVY and OTHER FOOD PRODUCTS are scheduled for 13 weeks of first quarter advertising in a good many midwestern and eastern television markets. Media team worked with a full range of dayparts to appeal to women 25 and up.

General Mills, TV

Dancer Fitzgerald Sample/New York

CHEERIOS and OTHER FOOD ITEMS are set for 10 to 13 weeks of spot exposure that started on various late November and early December air dates in a select but nationwide spread of television markets. Buyers worked with inventory from all dayparts to attract women and children.

Mars, Inc., TV

Ted Bates Advertising/New York

SNACK MASTERS will be using 10 to 11 weeks of spot advertising scheduled to begin in mid- or late January in a good many midwestern, eastern and southeastern television markets. Negotiators placed daytime, fringe and primetime avails to attract women, children and teenagers.

Nabisco Brands Inc., TV

Bozell & Jacobs/New York

BABY RUTH and OTHER LIFE SAVERS CANDY is being offered for eight to 10 weeks, scheduled to start in early January in a good many eastern and southeastern television markets. Negotiators placed fringe, daytime and kid avails to reach teenagers, kids and young adults.

McKee Baking Corp., TV

Luckie & Forney/Birmingham, Ala.
LITTLE DEBBIE SNACK CAKES will be seen for 13 weeks during first quarter in a long and nationwide lineup of television markets. Buyers worked with all dayparts to appeal to women and children.

Quaker Oats Co., TV

Backer & Spielvogel/New York

CAP'N CRUNCH and OTHER FOOD ITEMS are scheduled to share 13 weeks of spot appearances that started in late December or early January in a long and coast-to-coast lineup of television markets. Negotiators selected daytime, fringe, kid and news slots to reach men, women, children and teenagers.

Southern Bell, TV

Tucker Wayne & Company/Atlanta

VARIOUS TELEPHONE SERVICES are being promoted for four weeks during January in a good many southeastern television markets. Media group worked with a wide range of dayparts to reach all adults for residential service and business decision makers for office services.

Southwestern Bell Corp., RADIO

D'Arcy Masius Benton & Bowles/St. Louis

IMAGE CAMPAIGN is using 14 weeks of radio advertising that kicked off in early December in a fair lineup of Texas and Oklahoma markets. Buyers directed the advertising to adults 25 and up.

Interpublic adds agency

The Interpublic Group of Companies, Inc. has agreed in principle to acquire Sieber & McIntyre, an advertising agency specializing in the health care field. S&M will be operated as a separate company under its present management and present name within the McCann-Erickson Worldwide system. R. Joseph McIntyre will continue as president and chairman. Billings of the health care agency in 1984 were approximately \$80 million, and billings of McCann-Erickson USA were about \$800 million. S&M's headquarters is in Chicago and it also maintains an office in Morristown, N.J.

John J. McNamara, chairman of McCann-Erickson North America, reports that both agencies already work with several mutual clients, and that McCann Direct, as a direct marketing agency, "will prove to be an important resource for Sieber & McIntyre." The transaction is subject to the execution of a definitive agreement.

Appointments

Agencies



Lucian Chimene has joined McCann-Erickson/New York as director of media research. He moves in from a post as vice president, director of research at Lord, Geller, Federico, Einstein and before that was with Kornhauser & Calene for 16 years.

Sherri Heuille has been appointed manager, radio buying for Lake-Spiro-Shurman in Memphis, the in-house advertising agency for Schering-Plough Consumer Operations. She joined the company in 1975, became a senior broadcast buyer, and now steps up from manager, print media buying. She is now in charge of network and spot radio negotiations for such products as the company's Coppertone sun care line, Maybeline cosmetics, St. Joseph analgesics, Correctol laxatives, Paas holiday products and Scholl foot care and sports medicine products.



Kenneth Angel has returned to BBDO as senior vice president and management supervisor. He originally came to the agency as an associate media director in 1971, left in 1974 and now returns from Revlon where he had been director of advertising.

Laurel Hollis has been promoted to account supervisor at Foote, Cone & Belding/San Francisco. She started with FCB in 1978 as an account coordinator, now steps up from account executive, and holds supervisory responsibilities for Levi's Youthwear, Hispanic and Pan-Divisional Test programs.

Retail Report

The consumer awareness vacuum

Market research continues to prove itself a valuable local/retail sales and marketing tool for television stations; and one of its strongest proponents is the ABC Owned Television Stations where Trac-ABC, a retail awareness study among consumers, is into its third year.

In 1985, the study was conducted in six markets—the five where ABC owned stations (New York, Los Angeles, Chicago, San Francisco and Detroit), plus, at the request of several retailers, Minneapolis-St. Paul. The ABC affiliate in the latter market, KSTP-TV, contributed funds so this expansion could be effected. Keith Ritter, ABC Owned Stations director of marketing, will reveal the latest results of Trac-ABC at this week's National Retail Merchants Association (NRMA) convention in New York. (For more on Trac-ABC, see *Tele-scope*).

The study, according to Ritter, showed that retailers "are not generating the awareness they need to remain as competitive as their business has become. In 1984, nearly 83 per cent of adults could recall some form of advertising for the store which they named first when asked which store they thought of when purchasing apparel. By 1985, that percentage had dropped to 69 per cent."

Forty-four per cent of awareness, according to the study, is residual—"the respondent 'just knows' about a particular store which they have identified as being the one store they think of when thinking of places in which to buy apparel." Some form of advertising accounted for 17 per cent of awareness.

Even though nearly half of store awareness is residual, Ritter says "this is down from 47 per cent last year. This may be due to the increase in top of mind awareness for newer outlets, awareness generated through advertising and television, in particular. Secondly, only that 17 per cent generated by advertising is controllable by the retailer."

To illustrate the importance of capitalizing on that portion of awareness that is controllable, Ritter points to two specific case studies.

Case 1: "A major retailer in the Midwest. In 1984, 15.3 per cent of adults named them as the store they thought of first for apparel. In 1985, that number declined 18 per cent to 12.5 per cent top-of-mind awareness. The percentage planning on shopping that store in the next 30 days declined from 8.7 per cent to 7.6 per cent, a drop of 13 per cent.

"The residual awareness of this retailer rose from 64 per cent to 67.4 per cent, while recall of newspaper advertising rose from 81 per cent to 84 per cent and recall of TV declined from 44 per cent to 33 per cent. This is as it should have been—this retailer curtailed television spending. The results, as Trac shows us, is a heavy reliance on non-controllable residual awareness, a fuzzy picture in the consumer's mind and a decline in shopping intent for this store. I don't attribute this to lessened television usage: I attribute it to a lessened ability to generate awareness of the specific attributes which make this old-line department store unique."

Case 2: "a similar old-line department store which increased television use last year to increase awareness. Top-of-mind awareness was flat, at 27 per cent despite an increase in competition. Shopping intention rose from 16.8 per cent to 22 per cent, a gain of nearly 31 per cent. Residual awareness declined from 68 per cent to 64 per cent, while ad awareness rose. This retailer spent no more overall in advertising, it just made each dollar work smarter at reaching the goal of informing the marketplace about the availability of quality goods at an excellent price."

The challenge facing television stations, then, appears clear. If retailers are not effectively making their customers as aware as they should be, it is the medium's job to help these merchants increase consumer consciousness in what has become an increasingly complex retail environment."—**Sanford Josephson**

One Seller's Opinion



Organizing to win new business in local TV sales

Altschuler

The prerequisites for success in local television sales are organization and discipline. One must consistently stay within the framework of a designated plan in order to assure success.

A prospect list should be put together before calling or seeing any potential accounts. This should be set up at the beginning of each week. And this schedule should be adhered to in order to assure a certain number of sales opportunities each week. At the end of each week and again at the end of each month all calls should be recapped and the status determined. Reports should be made for station management, so they, too, can be aware of progress, opportunities and problems.

Cultivating new clients is critical for local salespeople at all stages of their careers. New business permits improved revenue positions at the station. Without a flow of new clients, a station cannot continue to improve its profit picture and grow at an acceptable rate. There are many ways to cultivate new clients. Being creative when prospecting for new business is often the key to closing the sale, particularly for very difficult accounts.

Among useful strategies in cultivating new accounts is the new business seminar staged at the TV station to introduce prospective clients to the television medium. Such seminars can be video presentations explaining facts about the market and consumer buying habits. Statistics can be compiled to show sales potential through the use of television.

Many stations hire independent companies to conduct research showing local merchants qualitative product information, and how television compares with other media in terms of impact, persuasiveness, etc.

Vendor support programs generated more than \$4 billion in new business in 1984. Presentations for vendors, made by the retailer at his own store, can stress the market's potential for selling the vendor's product. Once convinced of the market's potential, the vendor commits funds along with other vendors to be pooled in a mutual advertising effort—at little or no cost to the retailer.

A local salesperson should always use other media as a guide to developing new business. Newspapers, radio, local magazines, pennysavers, yellow pages, billboards and building directories can all provide leads to prospective clients. These resources can be used like a road map, in order to get a foot in the door. Once inside, it is time to discuss the advantages of television, and explain how it will be of specific value to the new account.

Whatever method is followed, the key to bringing in new business is an organized, systematic approach to accomplishing the task. This requires a plan that assures the salesperson many opportunities, plus the individual's discipline and commitment to see the plan through. Remember that the most successful broadcast sales people are those who put their buyers and their buyers' clients first. These are the sales people who ask buyers the questions that enable them to help solve the clients' marketing problems by tailoring their broadcast schedules to the most effective solution of those problems.—**Mark J. Altschuler**, general sales manager, Antonelli Media Training Center, New York

David Snell has joined Needham Harper Worldwide/Chicago as a group account director. He moves in from Montgomery Ward where he had been senior vice president of advertising and promotion.

Brian Landauer has been named an account supervisor in the Phoenix office of Cramer-Krasselt. He was formerly vice president of business development for E. B. Lane & Associates, also Phoenix.

James A. Sanfilippo has been promoted to senior vice president/group account supervisor at Ross Roy/Detroit. He joined the agency last year from Porsche Audi Sales as vice president/group account supervisor.



James D. Stephens has been appointed vice president/agricultural group supervisor at William R. Biggs/Gilmore Associates. He had previously operated a 400-acre farm and freelanced as an agricultural writer.

Edward A. Tedeschi has joined Kenyon & Eckhardt as senior vice president, management representative. He moves in from Della Femina, Trivisano & Partners where he had been a senior vice president and group director of account services.

A. Louis Rubin has joined Foote, Cone & Belding/New York as vice president, account director on Colgate-Palmolive. He had been an account supervisor with Scali McCabe Sloves, and before that he had been a product manager at General Foods.

Mary Ellen Kenny, an account supervisor, has been elected a vice president of Young & Rubicam USA. She joined the agency in 1978 and was promoted to account supervisor in 1984.

David Beals has been promoted to account supervisor at Needham Harper Worldwide/Chicago. He came to the agency in 1980 as an assistant account executive.

RADIO MARKET REPORTS

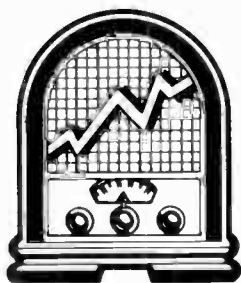
R.E.R. covers 220 markets and 2350 radio stations.

Detailed advertising expenditures in each market are reported monthly by product category, company and brand.

The advertising dollars reported are compiled regularly by Radio Expenditure Reports from 16 leading rep firms and are regarded as the best gauge available since the FCC stopped collecting financial data in 1980.

R.E.R. is the major factor in assessing the economics of the national spot radio business. It has provided this information since 1962.

For more information on how RER can help *your* business contact: Joseph McCallion, Executive Vice President.



RADIO EXPENDITURE REPORTS INC.

2005 PALMER AVENUE • LARCHMONT, N.Y. 10538 • (914) 834-0833

•TOP MANAGEMENT BRIEFING•

Media Professionals

The segmented approach to pitching new business



Margaret A. Navolio

*Director, client services
CPM, Inc.
Chicago*

One new business approach recommended for advertising agencies as well as for media services and other advertising specialty services by Marge Navolio of CPM, Inc., Chicago, is "to be satisfied with less than the whole account, and concentrate on that piece of the business that your firm is better qualified than anyone else to handle."

She points out that some advertisers try to get the most for their marketing dollars, and "the best of all worlds" by going to one source for the best possible creative work, to another for the best media job, and a third company for the most effective sales promotion. Such advertisers, she notes, are "often staffed

with a small cadre of highly qualified marketing professionals whose responsibilities include deciding which marketing services to handle in-house, which to farm out to outside specialists, and then to shop around for those outside specialists where it would be more expensive to handle in-house."

In the case of media, explains Navolio, staffing and gearing up for an efficient broadcast buying operation has grown quite expensive: "Besides the salaries of experienced planners and negotiators, an agency media department or outside media service maintains the overhead of subscribing to the various syndicated rating and other research services, and to data bases like Telmar and MRI."

And she notes that while agencies and media services can amortize the costs of such overhead across their full client lists, "It wouldn't make much economic sense for an individual advertiser to maintain such staffs along with the information and support services—especially when the reason that advertisers shop around for services is to reduce their marketing costs, without sacrificing the impact on consumers of what they are paying out."

It's the same reason, says Navolio, that some advertisers use combinations of full service agencies for national advertising, plus regional agencies for local advertising, plus media services for broadcast buying. And because each client is looking for ways to hold down his marketing costs," she adds, "the agency, research firm, creative boutique, sales promotion company or media service that can tailor its compensation package to the best advantage of a prospective client holds one more high card in competing for a specialized piece of that client's business."

Media Services



William Christensen has been elected a vice president of Media Basics in New York. He was the first buyer hired when president **Bill Murphy** started the company 10 years ago, and he now supervises buying on all local New York market accounts and heads the firm's political buying unit.

Andrea Marie Bertolini has been named an assistant buyer at Media Department II, Miami. She joined the firm last year, moving in from a post as advertising and public relations assistant at Clark-Biondi Realtors.

Representatives



Clarence Johnson has been named regional manager of the St. Louis sales office of Hillier, Newmark, Wechsler & Howard. The former air personality and sales executive for Scripps Howard and Summit Communications is a Certified Radio Marketing Consultant and was previously sales manager at KKYK(FM) Little Rock.

Dan Lucci has been named a divisional vice president of Katz Continental Television. He joined Katz as an account executive in 1976, was promoted to manager of Katz Continental's Gold

Team in 1982, and he now heads the division's Bronze Sales Team in New York.

Stuart S. Lutz has been tapped as group sales manager for Petry Television's Broncos team in Chicago. He came to Petry in 1976 and now transfers from the sales manager's desk in Petry's Minneapolis office. In Chicago he reports to **Greg Moloznik**, vice president and regional area manager.

Lisa Schoenback, director of research, has been elected a divisional vice president of Katz American Television. She came to Katz in 1978 as a research analyst for American's Blue Team and now supervises Katz American's five research teams.

Cindy Smolin has been promoted to manager of the Chicago Swords sales team of Katz Independent Television. She joined the team as an account executive in 1983 and before that she had been an account executive for Corinthian Television Sales.

FOR YOUR
STATION'S SAKE, SEE IT.
FOR YOUR COMMUNITY'S
SAKE, SHOW IT. FOR
YOUR ADVERTISERS'
SAKE, SELL IT.
BUT DO IT...

FOR KIDS' SAKE



Group W Television Stations recognize kids for what they really are: the future.

That's why we're syndicating "For Kids' Sake" – the first campaign of its scope that integrates station and advertiser image with the vital needs of the community.

Select any four of the twelve prime time programs now available or in production – programs featuring major stars like Christopher Reeve, Jean Stapleton, *The Cosby Show* and *Family Ties* kids – and Group W will provide you with public service announcements/vignettes, logos, print ads, sales literature, publicity and collateral materials

The result is a project that's an image campaign... a public service campaign... a community outreach campaign... and provides significant advertising revenue. All of that... for kids' sake!

**GROUP
W TELEVISION SALES**

90 Park Avenue, New York, New York 10016

For detailed information,
see us at NATPE Booth 1607
or call Jeff Osborne at (212) 883-6145.

Jim Berman and **Rhea Pollack** have been appointed senior research analysts at Group W Television Sales. Pollack will assume a portion of **Joyanne Burns'** previous responsibilities as research manager (Burns is now manager of programming research), and Berman will continue with his current responsibilities for sports.

Josh Nash has been named an account executive at Hillier, Newmark, Wechsler & Howard in Detroit. He moves in from WKHQ in Traverse City, Mich., where he had been national and local sales manager.

Blaine Rominger has been named an account executive for Petry Television in Los Angeles. Rominger, formerly with the sales research department of KABC-TV Los Angeles, has more recently been a media planner at Doyle Dane Bernbach before coming to Petry and completing the rep's sales training program.

Steven Moskowitz is now an account executive with the New York sales office of Katz Radio. He had previously been a sales representative for MCI Communications.

Vicki Lynn McFadden has been appointed an account executive at CBS Radio National Sales in Dallas. She moves in from the sales staff of Belo Broadcasting's KRQX/KZEW(FM) Dallas-Fort Worth.

Lindsay Bloomfield and **Tom Motta** have joined Katz American Television as account executives in New York. Motta comes from Blair and is assigned to the Red Sales Team headed by **Chickie Bucco**. Bloomfield had been an account executive for WVIT(TV) Hartford-New Haven and now joins the Stars Sales Team at Katz American, managed by **T.C. Schultz**.

Baxter elected

Pam Baxter, media research director of Tatham-Laird & Kudner, has been elected president of the Media Research Club of Chicago. She had served as vice president of the club during 1985. Baxter had been media research director at Marsteller Inc. (now HCM) before coming to TLK last year, and before that she had been vice president, western regional manager for the Telmar Group.

Stations



R. Max Mills is the new chief executive officer and president of WHP Stations, Inc., Harrisburg, Pa. He had been division manager, customer services, Central Area, for Bell Telephone Co. of Pennsylvania. In his new post Mills succeeds **Joseph M. Higgins** who has been promoted to vice president of Commonwealth Communications Services, Inc., Broadcast Division. Commonwealth is the parent company of WHP Stations.



Christopher J. Claus has been appointed vice president and general manager of Group W's KJQY(FM) San Diego. Claus first joined Westinghouse as assistant business manager of WOWO Fort Wayne in 1975, and has most recently been vice president and controller of the company's Radio Group.

Neil Pugh, station manager of WHIO-TV Dayton, has been promoted to vice president of the broadcasting division of Cox Enterprises. He joined the station in 1970 as national sales manager, moving in from Petry Television in New York, and in 1980 was elected a vice president of Miami Valley Broadcasting, holder of WHIO-TV's license.

William F. Spitzer is now vice president and station manager of WFTY(TV), the new Washington, D.C. station scheduled to start commercial operation in March. Spitzer, formerly vice president and director of station operations for WTTG(TV), has most recently been director of broadcast operations and engineering at KYW-TV Philadelphia.



Richard F. Rambaldo, general manager of Malrite Communications Group's WUHF-TV Rochester, N.Y., has been elected to the additional position of vice president. Rambaldo came to Malrite in 1973 as a radio sales account executive in Cleveland.



Larry Elam-Floyd has been named regional sales manager at KOAA-TV Colorado Springs-Pueblo. He had been senior account executive at KCNC(TV) Denver, also an NBC Television affiliate.

S&E adds McLaughlin

Schnably, Evans & McLaughlin Advertising, Inc., is the new name of Schnably & Evans, Baltimore. McLaughlin is John P. McLaughlin, who has joined the agency as executive vice president, in charge of account management and marketing services. He comes to the agency from Eisner Advertising where he had been senior vice president and director of planning.

McLaughlin started his career working on Procter & Gamble brands at Saatchi & Saatchi Compton, was a media executive at Ogilvy & Mather and at McCaffrey and McCall, and later became director of market planning for several accounts at Carl Ally before starting up Keenan & McLaughlin with Michael Keenan, now vice president of account services with Western International Media, based in New York.

Schnably, Evans & McLaughlin accounts include Duron Paints, Downtown Athletic Club, Peabody Court Hotel, Fort Howard/Sweetheart products, Franklin Square Hospital, Marlenn Products, Vie de France and Allied Bendix.



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Karen S. Phillips has been named local/regional sales manager for WRGT-TV Dayton. Before joining the station she had been with the sales staff of WXIX-TV Cincinnati.

Patricia J. Griggs-Purser is now business manager at KGSW-TV Albuquerque, N.M. She moves in from similar responsibilities at KTVX-TV Salt Lake City; before that she had been with Boise Cascade Corp.

Julie Kirby has joined ABC-owned WLS AM-FM Chicago as an account executive. She comes from the sales staff at WIND where she was responsible for local retail development.

Morris McWilliams is now an account executive in the New York sales office of the CBS Radio Networks. He moves in from the sales staff of the ABC Radio Networks and at CBS reports to eastern sales manager **Thomas Reeve**.

EPB acquires

The Earle Palmer Brown Cos. have signed a letter of intent to acquire Campbell Ewald/Richmond. EPB's own Richmond office, established in 1984, currently bills about \$2.5 million and Campbell Ewald's Richmond billings are estimated at \$5 million. Combined billings of The Earle Palmer Brown Companies offices in Bethesda, Philadelphia, Baltimore and Richmond are in excess of \$115 million.

EPB's Richmond office is headed by Tom Veazey and the president of Campbell Ewald/Richmond is George Woltz. Jeremy E. Brown, EPB president and chief executive officer, says he anticipates no management changes in the Richmond operations. Campbell Ewald/Richmond clients include Reynolds Metals, A.H. Robins of Canada, Luray Caverns and Shenandoah Manufacturing Co. EPB/Richmond clients are Heilig-Meyers Co., AMF Union Machinery Division, AMF Bakery Systems, AMF Apparel Equipment, Cardinal Savings & Loan, and A & G Development Co.



Roxanna Brightwell and **Maggie Díaz** have been added to the sales staff of the SIN Television Network. Both are now national account executives in the New York office, reporting to executive vice president **William Stiles**. Díaz was a national sales manager for De Armas Publications and Brightwell had been SIN's public relations director.

Russell Del Core is now an account executive in retail sales for WOR New York. He was formerly with the sales staff of WPIX(FM), also New York.

New Stations

Educational TV

Channel 2, Denton, Texas; ADI Dallas-Fort Worth. Licensee, North Texas Public Broadcasting, Inc., c/o KERA-TV, 3000 Harry Hines Blvd., Dallas, Texas, 75201. Telephone (214) 871-1390. Dr. Richard J. Meyer, president and general manager; J. Clyde Miller, vice president, chief engineer; Patricia P. Perini, vice president, programming. Target air date, "sometime in 1987."

Buyer's Checklist

New Representatives

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of WGKX(FM) Memphis. The station programs a country music format.

Independent Television Sales has been appointed national sales representative for KSCH-TV Sacramento-Stockton, a new independent owned by SFN and Schuyler Communications, scheduled to debut in March.

Petry Television has been named to sell nationally for WOIO(TV) Cleveland. The independent is owned by Channel 19, Inc., and Hubert Payne is president and general manager.

Savalli Schutz & Peterson is now national sales representative for WOAD Jackson, Miss. The station features an inspirational music format.

New Affiliates

NBC Radio Network has added KMPC Los Angeles to its affiliate lineup. NBC already feeds KFVB there. The stations offer non-competing formats, and each will air different segments of NBC Radio's programming. KMPC programs big band nostalgia, and KFVB is an all-news station.

Transactions

Diversified Communications of Portland, Maine, has agreed to purchase WCTI-TV New Bern-Greenville-Washington, N.C. from **Heritage Broadcasting Co. of North Carolina** for \$22.5 million. Horace A. Hildreth, Jr., is president of Diversified and George A. Anderson is president of Diversified's Broadcasting Division. President of Heritage Broadcasting is Mario Iacobelli.

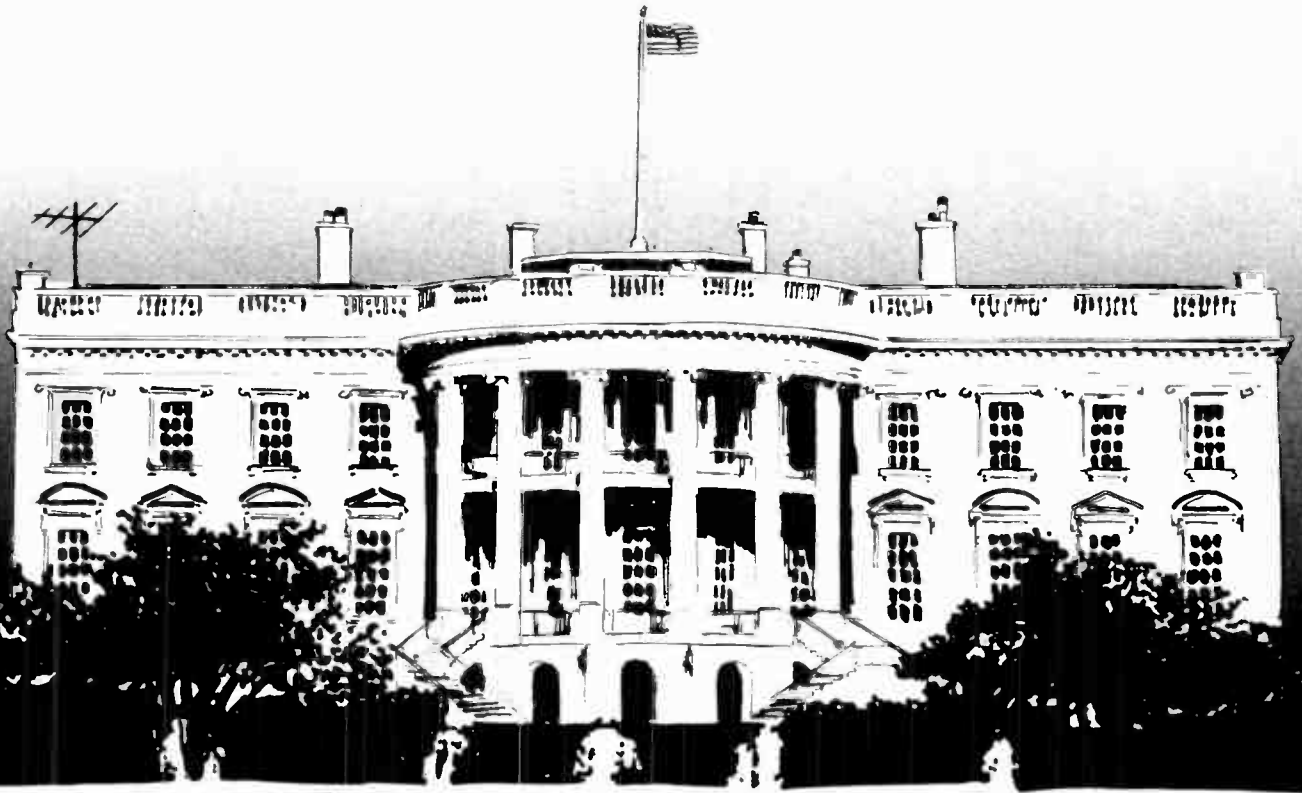
Logan honored by NAFB



George Logan, general manager of WIBW-TV Topeka has received the 1985 Award for Meritorious Service of the National Association of Farm Broadcasters. Logan was honored at NAFB's National Convention in Kansas City for his 15 years in farm broadcasting. He has been farm director for WIBW, farm service director at WLW and WLWT(TV) Cincinnati, and general manager of WIBW-TV since 1977. He was president of NAFB in 1972 and has served as NAFB executive secretary for the past 12 years.

The award is presented annually to the individual who best exemplifies the improvement and advancement of farm broadcasting. It's NAFB's highest award and recognizes overall service to the industry of farm broadcasting. The Association was organized in 1957 to promote better farm broadcasting, and today its more than 700 members represent radio and television stations across the nation, plus networks, advertising agencies, and many agri-businesses.

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SOURCE: NSI, Nov. 1985

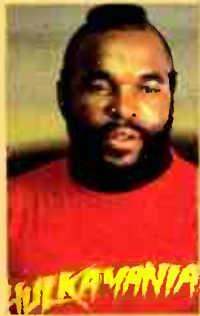
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Excitement that goes beyond the ring? Here are the facts: WWF programs hold the highest rating record on MTV.

Hulk Hogan's Rock N' Wrestling is rated Number 1 in children's programming on CBS. And despite an 11:30pm time slot, our *Saturday Night's Main Event* on NBC has been rated Number 15 with men, 18 to 49 out of all network shows. Two of the WWF's programs are in cable's top 10.

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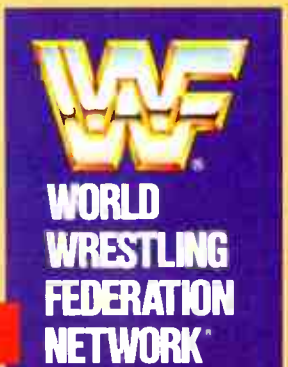
We've got America in our ring. Make the nation's WrestleMania work for you. If the WWF is not yet on your station or media schedule, call our executive offices in Greenwich, Connecticut at 203 869 4100 or our New York sales office at 212 593 2228.



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STARRING THE ACTORS

NATPE in New Orleans: Game shows animation, movie packages again surface as top categories

The NATPE International convention will stage its own version of the Mardi Gras this year in New Orleans, as game shows, animation product and movie packages again lead the parade of programming, similar to the past few years at other convention sites. A record number of attendees are expected to see the masses of program trial balloons and floats ascend at the convention site, the New Orleans Convention Center.

When it comes to the agenda, station group and rep meetings and the NBC affiliates' meeting will be held at various times during Friday, January 17, with the opening bell of the convention sounding the next morning, after affiliates and indies' meetings and an international session. The international session, set for 8:45-10:15 a.m., will be chaired by Michael Jay Solomon, Lorimar-Telepictures, with the discussion centering on cable, satellite and new private stations. On the panel will be Vittorio Boni, RAI Italy; Bill Cotton, BBC; Larry Gershman, MGM/UA Television; Bruce Gordon, Paramount; Sam Nilsson, Swedish Television; and Gunnar Rugheimer, The Home Video Channel.

As for the affiliates' sessions, to be held from 9-10:15 a.m.: ABC's will be handled by Gary Stark, WEWS(TV) Cleveland, with panelists Richard Kozak, Mark Mandala, and George Newt. CBS—moderator will be Dick A'Hearn, WTVT(TV) Tampa-St. Petersburg, with Tom Leahy, Tony Malara, Scott Michels and David Poltrack as panelists; PBS—Mike LaBonia, WYES-TV New Orleans, will preside, while the panelists are Stewart Cheifet, WITF-TV Harrisburg-York-Lancaster-Lebanon; Jay Rayvid, WQED(TV) Pittsburgh; Vincent Saele, WYES-TV New Orleans; and Donald Schein, WMHT(TV) Albany-Schenectady-Troy. Independents—David Simon, KTLA(TV) Los Angeles, will head the panel consisting of Al Masini, Telerep; Greg Miller, Taft Broadcasting; Preston Padden, INTV; Diana Sass, Metromedia; and Mel Smith, Tribune Broadcasting.

As to the opening session, it will be hosted by Bob Jones, NATPE president, with a welcome by the mayor of New Orleans, Hon. Ernest Morial, set for 10:30 a.m. to noon. On January 19, there are concurrent workshops and a general session scheduled. The 8:30-9:30 a.m. workshops are "Flash and Trash, Smoke and Mirrors," with Linda DesMarais, WDZI-TV Miami as moderator. On the panel are Dan O'Brien, KONG-TV Seattle, Jim Paratore, WTVJ(TV) Miami; David L. Simon, KTLA(TV) Los Angeles; and Donita Welsh, WFLX(TV) West Palm Beach; "A Report From Washington," hosted by Richard Barovick, Esq., Hess Segall Guterman Pelz Steiner and Barovick, with John Lane, Esq., Wilkes Artis Hedrick & Lane; James C. McKinney, chief, Mass Media Bureau, FCC; James Quello, FCC Commissioner; and Dennis R. Patrick, FCC Commissioner. The third concurrent workshop, "Local Program Success Stories—Stereo," will be handled by Tom Lamarche, WLWT(TV) Cincinnati, while panel speakers will be Bob Klein, KRON-TV San Francisco; Jim Lutton, WFSB-TV Hartford-New Haven; Linda Triplett, WDBB-TV Tuscaloosa; and William Wheless,

WYFF-TV Greenville. "Barter—The Program Tool" is the name of the workshop to be conducted by George Back, All American Television, as moderator. Panelists are David Braun, General Foods; Joseph Dimino, Storer Communications; Dennis Gillespie, Viacom; Gary Scollard, MMT Sales; and Henry Siegel, LBS Communications.

A set of five concurrent workshops fills the 9:45-10:45 a.m. slot on Sunday. These are "How to Be a General Manager and Do You Really Want To?," with Jim Lynch, Multimedia Broadcasting, leading the panel discussion; "Music Licensing: What Does the Future Hold?," with the discussion carried by Jack Zwaska, All-Industry Television Station Music License Committee; "The Prize Inside the Syndication Box" has Deb McDermott, KMBC-TV Kansas City, as moderator, while on the panel are Ann Pace, WJXT(TV) Jacksonville; Sandy Pastoor, WTTG(TV) Washington; Jim Moloshok, Lorimar-Telepictures; David Sams, King World; and Rick Weidner, Paramount. The fourth session in the group, "Successful Community Projects, Broadcast or Not," will be moderated by Paul LaCamera, WCVB-TV Boston. Among the panelists are Marv Danielski, KCNC-TV Denver. And the fifth simultaneous session, "Local Program Success Stories—Sports," will be chaired by A. R. Van Cantfort, WSB-TV Atlanta, and will include screenings and discussions of locally-produced sports excerpts, covering music videos, studio/remotes and sports comedy.

The general session runs from 11 a.m.—noon. Called "Who's Editing My Movies and Why Are They Doing That?," the moderator will be Don Menchel, MCA TV. And among the panelists will be renowned directors Warren Beatty, Milos Forman and Mark Rydell, plus John Haldi, WBNS-TV, Columbus; and Chuck Swilling, WGN-TV Chicago.

The following day, January 20, promises to be a well-attended general session. That's when, from 8-9:00 a.m., "Old Time TV: How Good Was it Really?," will be debated. Moderator will be Hugh Downs, 20/20, and panelists are Sid Caesar, J.P. Miller, George Schaefer, and Sylvester "Pat" Weaver.

This session will be followed by four simultaneous workshops from 9:45-10:45 a.m., centering on news, local programming, local success stories of specials, and new technologies. "News: Is It a Program?," will have James Keelor, WAVE-TV Louisville, as moderator, and speakers are Darla Ellis, KUSA-TV Denver; Larry Gants, KHQ-TV Spokane; Bob Warfield, WDIV(TV) Detroit; and Debra Zeyen, KDKA-TV Pittsburgh. Bob Jones, NATPE president, heads the debate on "Local Programming: How Important Is It?," with Phil Arnone, KGMB-TV Honolulu; Joel Chaseman, Post-Newsweek Stations; and Irwin Starr, KGW-TV Portland, as panelists.

Also, "Local Success Stories—Specials," with Ann Miller, KPIX(TV) San Francisco, handling the moderator's chores. Panelists are Steve Currie, KOIN-TV Portland; Marion Meginnis, WBTV(TV) Charlotte, George Moynihan, Group W Television Stations Group; and John PePela, WWL-TV New Orleans.

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Saga of Sonora—one hour starring
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The London Bridge Special—one
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Unreleased Features—56 titles.
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brary—100 features.

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Almi Film Festival I—12 first-run theatricals new to television starring Joan Collins, Patrick MacNee, Cindy Williams, Christopher Lee and others.

Storybook Theatre—28 theatricals especially for children including "The Battle of Billy's Pond," "The Cat Gang," "Fern the Red Deer" and others.

The Ninja Collection—13 first-run Kung Fu features including "Secret Ninja," "Hands of Lightening," "Warriors of Kung Fu" all color.

Thriller—18 action theatricals starring Robert Wagner, Martin Sheen, Albert Finney and others.

She's a Lady—19 theatricals for and about women featuring Joan Collins in "Nutcracker," Christopher Reeve and Vanessa Redgrave in "The Bostonians" and others.

Hot Rocks—8 theatricals for today's viewer including David Bowie in "The Man Who Fell to Earth" and Arnold Schwarzenegger in "Pumping Iron."

Great Comedy Vol. I—32 theatricals starring Stewart Granger, James Mason, Petula Clark and others.

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Warriors—12 first-run 92+ minutes. Titles include "Deathstalker," "Warrior of the Lost World," "Renegade Ninja," "Hell River," "Shogun's Ninja," "Ninja Wars" and others.

Heroes & Heroines—15 first-run 92+ minutes. Titles include "The Trojan Women," "Portrait of a Hitman," "Big Mo," "Playing for Keeps," "Cruise Missile."

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The American Diary—6 hours hosted and narrated by E. G. Marshall.

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Premier Showcase—10 first-run 92+ minutes. Titles include "The Hounds of the Baskervilles," "Little Moon & Jud McGraw," "Medusa," "Escape from Angola."

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AMI TELEVISION

414 North Camden Drive
Beverly Hills, CA 90201
213-278-6200

Telex: 674872 AMMEDIC BVHL
Booth: 627

Representative: Beverly R. Strong, d, synd prog.

Properties:

Healthsense—90-second inserts. Dr. Silverman presents up-to-the-minute reports on health related issues.

AMMI PRODUCTIONS, INC.

14622 Lanark Street
Panorama City, CA 91402
818-782-7712

Representative: Ardon D. Albrecht, exec prod.

Properties:

See Lutheran Television for programming.

ANGLIA TELEVISION LIMITED

Brook House
113 Park Lane
London W1
England
01-408-2288
Telex: 25353
Booth: 1433



Mr. Buxton

Representatives: David McCall, chf exec; Timothy Buxton, d, intl.

Properties:

Love Song—2-hour drama adapted from a short story by Jeffrey Archer is set in Cambridge and covers a period from the 30's to present day.

Edwin—1½ hours. Sir Alec Guinness stars as the retired judge who suspects his wife of being unfaithful many years previously.

Death of an Expert Witness—6 hours. Roy Marsden stars as Inspector Dalglish in this adaptation of P. D. James' mystery novel.

Shroud for a Nightingale—5 hours. Roy Marsden stars as Inspector Dalglish in this adaptation of P. D. James' mystery set in a hospital.

Cover Her Face—6 hours. Roy Marsden reprises his role of Inspector Dalglish, the character created by P. D. James.

The Black Tower—6 hours. Anglia's fourth adaptation of a P. D. James novel, once again starring Roy Marsden as Adam Dalglish.

ANTENNE 2

22 Avenue Montaigne
75008 Paris
France
42 99 42 42
Telex: 642313
Booth: 232

Representative: Jean Rouilly.

A.O.M. INTERNATIONAL

90 Champs Elysees
75008 Paris
France
43 59 59 59
Telex: 648504

Representative: Alexandra Leclere.

APOLLO TELEVISION INTERNATIONAL

46 King Constantine Avenue
Athens, Greece 11635
7224-243, 7234-896
Telex: 221880 APOL GR

Representative: Panos Spyropoulos, gen mgr.

ARBITRON RATINGS COMPANY

1350 Avenue of the Americas
New York, NY 10019
212-887-1300
Booth: 1257

Representatives: Pete Megroz, vp, sls & mktg, TV; Jon Nottingham, vp, tv stat sls; Bill Shafer, vp, western tv stat sls; Andy Fessel, div mgr, eastern tv stat sls; Jim Mocariski, div mgr, midwestern tv stat sls; Dennis Spragg, div mgr, southern tv stat sls; Max Johnson, mgr, northwestern tv stat sls; Susan Howard, ae, eastern tv stat sls; Eric Schindler, ae, midwestern tv stat sls; Ginny Tierney, ae, western tv stat sls; Kit Smith, ae, southeastern tv stat sls; Lynn Hendy, ae, tv network & rep sls; Barbara McFarland, mgr, tv special serv & support; Ken Wollenberg, vp, sls & mktg, adv/agcy, tv sls; Bob Bourquard, div mgr, southern adv/agcy tv

sls; Sharon Rickel, mgr, southwest-
ern adv/agency tv sls; Bob Decker, ae,
eastern adv/agency tv sls; Howard Ro-
senblum, ae, eastern adv/agency tv sls;
Dan Casey, ae, western adv/agency tv
sls.

**ARLINGTON TELEVISION
SALES INC.**

Suite 106
3350 Ocean Park Blvd.
Santa Monica, CA 90405
213-450-6600

Properties:

**The Plastic Man Comedy Adventure
Show**—130 half hours.

THE KAY ARNOLD GROUP

34 Kramer Drive
Paramus, NJ 07652
201-652-6037



Ms. Arnold

Representatives: Kay Arnold p; Wil-
liam L. Cooper, vp.

Properties:

Last of the Great Explorers—100
minutes. The life and adventures of
explorer Lewis Cotlow, featuring per-
sonal footage and narration by Jose
Ferrer.

Kay's Krazy Komics—52 12-minute
comedy shows.

My Road—90-minute feature film.

The Man from Clover Grove—90-
minute feature film.

If They Die—one-hour TV movie.

Jimmy Dean's Country Beat—39 half
hours and 3 one-hour specials. For-
eign distribution only.

River of Salmon—one hour.

The Laff-a-Bits—132 5-minute com-
edy shorts with original music. All
action in pantomime.

Three Drama Classics—"The Black
Pirate," 79 minutes 16 seconds;
"Blood and Sand," 60 minutes 22 sec-
onds; "The Great Train Robbery," 8
minutes 5 seconds.

Ms. Fixer Upper—150 90-second
"how to" inserts, featuring Kay Ar-
nold.

Brightly of the Grand Canyon—fea-
ture, with Joseph Cotton, Dick Foran.

ARP FILMS, INC.
342 Madison Avenue
New York, NY 10173
212-867-1700
Telex: 710 581 4362
Booth: 670



Representatives: Claude S. Hill, p;
Anne B. Cody, ops mgr; Joanne
Melton, sls.

Properties:

A Pumpkin Full of Nonsense—half-
hour animated special for Halloween,
produced by Arce Productions.

Cartoons

Spider-man—52 animated half
hours.

New Spider-Man—26 animated half
hours.

Spider-Woman—16 animated half
hours.

The New Fantastic Four—13 animat-
ed half hours.

The Incredible Hulk—13 animated
half hours.

Captain America—13 animated half
hours.

Iron-Man—13 animated half hours.

Sub-Mariner—13 animated half
hours.

The Mighty Thor—13 animated half
hours.

Rocket Robinhood—52 animated
half hours.

Star Blazers—77 animated half
hours.

Educational

Max the 2,000 Year Old Mouse—104
animated 5 minutes.

Series

The Russian Circus—5 hours and 2
half hours of circus shows from Rus-
sia.

Strange Paradise—195 half hours of
a gothic soap opera with occult
theme.

Documentaries

Collection—17 minutes. The behind-
the-scenes look at the world of Pari-
sian fashion.

Chef of the Stars—15 minutes. Three
star chef Roger Verge offers us a look
at his famous restaurant Moulin de
Mougins.

Magicians of Murano—21 minutes.

A look at the reknowned Murano
craftsmen and their art of glass mak-
ing.

The Nose—15 minutes. Filmed in the
South of France, we explore the intri-
cate and complicated process of cre-
ating a new perfume.

ASI MARKET RESEARCH, INC.

7655 Sunset Blvd.
Los Angeles, CA 90046
213-876-6600
Booth: 932

**ATLANTIS TV
INTERNATIONAL INC.**

437 Sherbourne Street
Toronto, Ontario
Canada M4X 1K5
416-960-1503
Telex: 06-218923
Booth: 1172



Mr. Riley



Mr. MacMillan

Representatives: Ted Riley, Michael
MacMillan.

Properties:

Airwaves—13 half-hour drama/co-
medy series of three generations liv-
ing in one house. Co-produced with
Ironstar Communications.

Brothers by Choice—6 half-hour or 1
95-minute action/adventure story of
two brothers, one of whom is adopted,
and their relationship. Co-produced
with Ironstar Communications.

The Bradbury Theater—6 half hours
from science-fiction master Ray
Bradbury with James Coco, William
Shatner and others.

The Elephant Show—26 half-hour
children's show featuring interna-
tional guest stars.

Troupers—26 half hours of light en-
tertainment for the family.

Rainbow—12 half-hour series for the
family.

Northern Lights—26 half-hour se-
ries.

**AUDIENCE RESEARCH &
DEVELOPMENT**

Suite 415
8700 Stemmons

Dallas, TX 75247
214-630-5097



Mr. Sheehan

Representative: John Sheehan, *vp of client develop.*

Services: Research and consultation in local television programming, specializing in news and programming. Specific services includes audience research, personnel search, performance coaching, promotion and strategic planning.

**AUDIO PLUS VIDEO
INTERNATIONAL INC.**

240 Pegasus Avenue
Northvale, NJ 07647
201-767-3800
Telex: 130582

1438 North Gower Street
Hollywood, CA 90028
213-856-0152
Telex: 67218

Representatives: Irvin Pannaman, *p*; Marty Irwin, *exec vp*; Andre Macaluso, *vp/gen mgr*; Kathryn DeMerit, *vp, sls & mktg*; Beth Simon, *eastern sls mgr*; Rick Dewald, *chf eng*; Los Angeles: Dolly Rosell, *asst gen mgr*; Jake Niehoff, *prodn/opers mgr*; Barry Nulman, *western sls mgr*; Marty Meltz, *chf eng*.

Services: International video tape facility specializing in digital standards conversion and transcoding (D.I.C.E. and A.C.E. converters, to and from PAL, SECAM and PAL-M, 2", 1", 3/4", Beta and VHS, 1" PAL B, 1" SECAM B and 1" NTSC B, PAL BVU, horizontal and vertical SECAM. Duplication (PAL, SECAM, NTSC, PAL-M from all mastering formats to 2", 1", 3/4", Beta and VHS in all broadcast standards. Film to Tape (Rank Cintel Telecine and Marconi Line-array telecine transfer direct to PAL, SECAM, NTSC from 35mm and 16mm; positive and negative, optical and magnetic sound, sonic cleaning). Editing (3/4" off-line with time base correction and image enhancement. Time Coding (SMPTE, EBU and VITC in all tape

formats and broadcast standards. Also: supervised conversions, screenings in all formats and standards, 24-hour turnaround, international shipping, domestic distribution, library, storage. Courier delivery services.

AVERY PRODUCTIONS

Suite A
4843 Voltaire Street
San Diego, CA 92109
619-483-2030
Booth: 1426

Representatives: Michael R. Avery, *p*; Kathleen McKewen, *vp*.

Properties:

Amos and Andy: Anatomy of a Controversy—one hour. George Kirby hosts this examination of the original Amos and Andy television series

The Golden Years of Television—84 hours of vintage programming from the 50's and 60's, including westerns, detective shows, variety shows, sitcoms, etc.

The Golden Years of Television II—more great vintage programming.

The Many Faces of Sherlock Holmes—Christopher Lee stars in the close-up look at the famous detective as portrayed on film and television.

The Casebook of Sherlock Holmes—13 features, starring Raymond Massey, Ronald Howard and Arthur Wontner.

Hollywood Expose—12 extremely rare exploitation films, including "Dance Hall Rackett," with Lenny Bruce; "Devil's Harvest," "Marijuana," "Test Tube Babies" etc.

Jackie Kennedy's Tour of The White House—includes a walk-on appearance by J.F.K.

The Adventures of Captain Galant—39 episodes, starring Buster Crabbe.

The Trouble with Father—60 episodes, starring Stu Irwin.

BANDERA ENTERPRISES

Box 1107
Studio City, CA 91604
818-985-5050



Mr. Flagg

Representatives: Don Flagg, *p*; Helen Mazeika, *vp*.

Properties:

Thrillmaker Sports Specials—half hour sports shows, aviation shows, racing shows, competition-action, adventure.

**ROBERT BARON &
ASSOCIATES**

21 West 46th Street
New York, NY 10036
212-302-1515

Representatives: Robert Baron, *exec prod*; John Whited, *d*; Jonathan Kaufman, *prodn mgr*.

Properties:

Soap Opera Recap
The Big Band Show
No License Music Library

BAVARIA ATELIER GmbH

Bavariafilmplatz 7
D-8022 Geiselgasteig
Federal Republic of Germany
089-6499681
Telex: 05 23 254
Booth: 1506

**THE BEHRENS COMPANY
INC.**

51 S. W. 9th Street
Miami, FL 33130
305-371-6077
Booth: 756



Mr. Behrens

Mrs. Behrens

Representatives: Bob Behrens, *p*; Betsy Behrens, *sec*; Bill Behrens, *vp, sls*.

Properties:

Kidsworld—130 half hours for scheduling Monday through Friday. News programs for children.

Young Universe—half hour weekly news program for young people, hosted by young people.

**BEL-AIR PROGRAM
SALES/CLARION
COMMUNICATIONS**

1200 West Broadway
Hewlett, New York 11557
516-569-6900
Booth: 1425

Representatives: Brian Firestone, Bob Cohen, Rick Bompane, Buddy Brooks, Jack Firestone, Ginny Wood.

Properties:

Game Shows

The New Newlywed Game— $\frac{1}{2}$ hour, first-run.

We Love the Dating Game— $\frac{1}{2}$ hour, first-run.

The Gong Show— $\frac{1}{2}$ hour strip.

Treasure Hunt— $\frac{1}{2}$ hour strip.

\$1.98 Beauty Show— $\frac{1}{2}$ hour strip or 1 per week.

Specials

The Richard Pryor Specials—5 hours, off network.

Features

Kung-Fu Theatre—13 full length features.

DAVE BELL ASSOCIATES, INC.

3211 Cahuenga Blvd., West
Hollywood, CA 90068
213-851-7801



Mr. Bell

Representative: Dave Bell, *chmn.*

Properties:

Do You Remember Love—made-for-television feature.

Prisoners of the War—made-for-tv feature.

Alive and Well—series.

On Campus—series.

Sex and the American Teenager—documentary.

Missing: Have You Seen This Person—documentary.

BELOKAPI

70, rue de Strasbourg
94300 Vincennes
France
(1) 48 08 79 01
Telex: 215541F
Booth: 241

Representatives: Nicole Pichon, *p*;
Jacques Fayollat, *d intl develop.*

Properties:

Robostory—26 animated 26 minutes for children 5 to 15. The adventures of a little girl named Myrtilia and her dog Plouffy in a world of very human robos.

The Croc-Note Show—52 animated 5 minutes for children 5 to 15. Series about music, musical instruments, sounds, etc.

**ISMÉ BENNIE
INTERNATIONAL INC.**

307 Davenport Road
Toronto, Ontario
Canada M5R 1K5
416-968-6116
Telex: 065-28207
Booth: 1172



Ms. Bennie

Representative: Ismé Bennie.

Properties:

Kids of Degrassi Street—25 half hours for children.

Owl TV—10 half hours on nature, science and the environment.

Free to Fly—13 15 minutes of exercise shows for young audiences.

Devil's Lake Concerts—9 hours, with Tina Turner, Kris Kristofferson, etc.

Iron Maiden Behind the Iron Curtain—one hour concert.

Artie Shaw: Time is All You've Got—feature length documentary.

Kid Bits—10 hours of short items for children.

Summer Sounds—one hour concert with Salome Bey.

FTV—30-minute quarterly fashion magazine.

I am a Hotel—30-minute video interpretation of Leonard Cohen's songs.

On the Track—13 half hours for children; nature and travel in Australia.

Size Small—65 half hours for pre-schoolers.

Size Small Country—26 half hours for pre-school children.

Neon: An Electric Memoir—30 minutes.

Singin' and Dancin'—one hour music revue.

Floating—60 minutes of visual beauty and music in a lyrical exploration of Canada with Murray McLaughlin.

Walls—90 minutes. An explosive prison drama for primetime viewing.

BETA FILM GmbH & CO.

Beta-Strasse 1
D-8043 Unterfoehring
Munich
West Germany
089-95900
Telex: 52322260 BF D

BLAIR ENTERTAINMENT

(A Division of John Blair & Co.)
1290 Avenue of the Americas
New York, NY 10104
212-603-5990

RPR Productions

(A Division of Blair Entertainment)
511 Old Lancaster Pike
Berwyn, PA 19312
215-296-7834
Booth: 757



Mr. Coveny



Mr. Brown

Representatives: Richard C. Coveny, *p*; Guy Mazzeo, *exec vp*; Phil Kent, *vp, prodn & develop*; Tim Harrington, *vp, finance & admin*; Linda Prozzeller, *bus mgr*; Leslie Lillien, *d of creat serv*; Tony Brown, *sr vp, gen sls mgr*; Joe Middleburg, *vp, natl sls mgr*; Jim Weathers, Monte Lounsbury, *vps, reg sls mgrs*; Al Lanken, Tony Fasola, Steve Hackett, *reg sls mgrs*; Joe Mirabella, Paul Franklin, *aes*; Ken Kagen, *vp, mktg/research*; Anne Foran, *research mgr*; Dorothy Hamilton, *d of sls serv*; Alan Berkowitz, *vp, med mktg*; Norman Lesser, *ae, med sls*; Catherine Morrow, Marlene Rochman, *stat clearance reps*; RPR Productions: Pete Retzlaff, *p*; Andy Rogin, Walter A. Rolpf, *exec vps.*

Properties:

Strike it Rich—52-week first-run strip. High stakes strategy-making game show hosted by Joe Garagiola.

Divorce Court—52-week first-run strip. Hit courtroom drama in its 3rd season.

Break the Bank—52-week first-run strip. Fast paced game show with celebrity guests hosted by Joe Farago.

SCTV—156 half hours. Comedy series about fictional TV network in imaginary town of Melonville.

Death Valley Days—130 half hours in color. Classic non-stop western action.

The Cisco Kid—156 half hours in color. Duncan Renaldo and Leo Carrillo star in this classic western series.

Revenge Movie Package—15 perfectly devious motion pictures.

Wake Up the Echoes—one-hour history of Notre Dame football.

NFL Great Moments—50 program inserts for each NFL Team.

Great Plays from Glory Days—50 program inserts of NFL Super Bowls and World Championships.

Legends of College Basketball—90 program inserts. (Cash.)

College Football Scrapbook—400 program inserts of regional and specific team vignettes. (Cash.)

You Make the Call—program inserts, ABC Network.

NFL Classics—program inserts, ABC Network.

Fantastic Finishes—program inserts, NBC Network.

NFL Most Valuable Player—program inserts, CBS Network.

Be All That You Can Be—program inserts, CBS Network.

Beachcombers—130 half hours in color. Anthology series of the Pacific Northwest for children.

Keystone Komedies—79 various lengths. Classic comedies featuring top stars of the silent era.

Road to the Superbowl—'87 one hours to be broadcast prior to the Super Bowl.

NFL Update—'87 one hour.

The Lollipop Dragon—2 half-hour animated holiday specials featuring The Lollipop Dragon.

Telephone Interactive Markets—local market.

BLAIR TELEVISION

1290 Avenue of the Americas
New York, NY 10104
212-603-5000



Mr. Levinton

Representatives: Harry B. Smart, *chmn/ceo*; Walter A. Schwartz,

p/coo; Patrick J. Devlin, *exec vp/d sls ops*; James R. Kelly, *sr vp/d client serv*; William E. Breda, Jr., *vp/d affil/ind sls*; Floyd J. Gelini, *sr vp/d reg sls*; Kenneth P. Donnellon, *vp, creat serv*; John B. Poor, Jr., *sr vp/d support serv*; Mike Levinton, *vp/d prog*; Charles Lore, *assoc prog d*; Lloyd Komesar, *prog analyst*; John Rohr, *vp/d sls prom*; Charles Hitchins, *vp/mgr midwest reg (Chicago)*; Robert S. Billingsley, *vp/mgr western reg (LA)*; Steve Castellaw, *vp/mgr eastern reg*; Sidney C. Brown, *vp/mgr (Dallas)*.

THE BLOOM FILM GROUP

1680 Vine Street
Hollywood, CA 90028
213-464-0030



Mr. Bloom

Representatives: David Bloom, *p*; Ida R. Bloom, *vp*; Bill Bloom, *vp*; Ray Myles, Claire Rawcliffe

Properties:

Soul Hustler—new American feature.

The Second Gun—new American feature.

A Time for Love—new American feature.

How Come Nobody's on Our Side?—new American feature.

Panama Red—new American feature.

Miss Melody Jones—new American feature.

Moonchild—new American feature.

The Prisoners—new American feature.

Hollywood 90028—new American feature.

Everyday—new American feature.

The Adulteress—new American feature.

The New Funny Company—animated half hours, 260 five minute episodes also available.

Roger Ramjet & The American Eagles—half hours, also 156 animated five minute episodes. Roger Ramjet with Gary Owen's voice is a hilarious super-hero.

The Big World of Little Adam—five-

minute animated episodes. A look into the fantastic future, seen through the eyes of Little Adam and his big brother Wilbur.

Four Winds to Adventure—half hours. A true action, adventure, wildlife exploration series.

It's a Small World—half hours. A true, action, adventure, wildlife exploration series.

Journey—half hours, Real adventures by real people around the world.

Greatest Fairy Tales—Ten 10-minute classics. "Hansel and Gretel," "Jack and the Beanstalk," "Emporer's New Clothes," "Little Match Girl," "Thumbelina," "The Wild Swans," "The Wolf and the Seven Kids," "Ears of King Midas," "The North Wind and the Sun," "Aladdins Lamp."

DAVID BLUMENTHAL ASSOCIATES, INC.

30 East 37th Street
New York, N.Y. 10016
212-686-8550

Representatives: David Blumenthal, *p & west coast rep*; Paul Blumenthal, *sr prod & east coast rep*; Seth Greenberg, *prod*; Robin Kormos, *prodn mgr*; Phil Kearney, *d*; Natalie Ross, *assoc prod*.

Properties:

Christmas in America—15 30 seconds. Celebrity inserts highlighting Yuletide festivals and holiday customs in America.

Animal Instinct—26 half hours. An examination of similarities between animal and human behavior.

VideoFashion Quarterly—4 hours. Quarterly fashion review featuring the stars, the styles and the season's fashion trendsetters.

Academy Award Spotlight—15 30 seconds. Celebrity inserts celebrating past Oscar winners.

Entertaining Ideas—inserts featuring top Hollywood celebrities at home with suggestions and tips for better entertaining.

Missing Without a Trace—half hours. Weekly dramatization of current missing persons cases.

REAL Estate—half hours. Weekly program featuring investment opportunities, conservation tips and home repairs.

**BOCASS COMMUNICATIONS,
INC.**

10 East 53rd Street
17th Floor
New York, NY 10022
212-207-6800
Booth: 1077



Mr. Goldfarb

Representatives: Rich Goldfarb, *sr vp, gen mgr*; Peri Nusbaum, *stat rels sup.*

Properties:
Features

**The Terror of Mechagodzilla
Frankenstein Conquers the World
Godzilla's Monster Zero**

Godzilla's Revenge

12 Sweep Classics—"Godzilla," "Godzilla vs. The Thing," "Rodan," "War of the Gargantuans," "Battle of the Worlds," "Island of the Burning Doomed," "High Seas Hijack," "Retreat from Kiska," "Sounder," "What's Up Tiger Lilly?" "Misty," "Dog of Flanders."

Bread & Butter 18—"A Hero Ain't Nothin' but a Sandwich," "Mary White," "The Evil of Dracula," "The Lake of Dracula," "ESP-Y," "The Last Days of Planet Earth," "Atom Age Vampire," "The Lottery Rose," "Bedelia," "The Sicilians," "Jackpot," "Paradise Alley," "Jailbreak," "Crosstrap," "Ambush in Leopard Street," "Danger by My Side," "Freedom to Die," "Touch of Death."

Animation

Mr. Magoo in the King's Service—2 hours.

Mr. Magoo in Sherwood Forest—2 hours.

Mr. Magoo's Favorite Heroes—2 hours.

Mr. Magoo—Man of Mystery—2 hours.

Mr. Magoo's Storybook Snow White—one hour.

Uncle Sam Magoo—one hour.

Mr. Magoo's Treasure Island—one hour.

Mr. Magoo's Christmas Carol—one hour.

The Mr. Magoo Show—65 half hours.

Newly acquired television rights to the UPA Productions of America library including "Godzilla Features," "Sounder," "What's Up Tiger Lily?" and "Mr. Magoo" animated features, specials and series.

**BONNEVILLE
TELECOMMUNICATIONS/
SATELLITE SYSTEMS
DIVISION**

19 W. South Temple
Salt Lake City, UT 84101
801-534-8030
Booth: 1550

Services: Specializing in the transmission of syndicated programming, ad hoc networks, news, sports, and special live one-time-only events to the broadcast industry. Bonneville also provides private networking, teleconferencing, data communication, hardware, and consulting.

BORDER TELEVISION

Television Centre
Carlisle
Cumbria CA1 3NT
England
0228-25101
Booth: 1433

Representative: Tony Sandford of Tyne Tees Enterprises.

BOZELL & JACOBS, INC.

10250 Regency Circle
Omaha, NE 68114
402-397-8660
Booth: 1405

Representatives: Hal Davis, *vp/ae*; Bob Aaron, *consul*

Properties:

Mutual of Omaha's Wild Kingdom—30 minutes, in record-breaking 24th year.

BRI-TER TELEVISION SALES

28-08 Bayside Lane
Flushing, NY 11358
718-746-4230
Booth: 1524

Representatives: Brian Davidson, *pt*; Terry Lynch, *pt*; Larry Matthews, *vp.*

Properties:

Hit City—52 half-hour urban contemporary music/video show. Barter.
Holiday Hints—24 50-second Christ-

mas inserts.

Stillman-Grissmer Thriller Package #1—20 horror films, 19 in color.

Stillman-Grissmer Action 7—7 action/adventure films, 4 in color.

Videofashion Lifestyle—4 hours, offered quarterly, introducing latest fashions and trends. Barter.

THE BRITISH GROUP

BOOTH: 1433

Anglia Television Ltd.
Border Television plc
Broadcast Magazine
Central Independent Television plc
Channel Four Television
Consolidated Productions Ltd.
Independent Producers Ltd.
McCann International Programme Marketing
Odyssey
Picture Music International
Survival Anglia Ltd.
Tyne Tees Enterprises
Brent Walker Film & Theatre Division
Yorkshire Television

**BROADCAST INFORMATION
BUREAU**

100 Lafayette Drive
Syosset, NY 11791
516-496-3355
Telex: 6852011
Booth: 1041

Representative: Avra Fliegelman.

Services: Publishers of research source books pertaining to everything available on film or tape for television.

**BROADCAST PROMOTION &
MARKETING EXECUTIVES
(BPME)**

402 East Orange Street
Lancaster, PA 17602
717-397-5727

744 North Curson Avenue
Los Angeles, CA 90046
213-651-4688
Booth: 1244



Ms. Spector

Representatives: Beryl Spector,

WMHT-TV FM, Albany-Schenectady-Troy, p; Judy Horan, WOWT-TV, Omaha, p-elect; Joseph Logsdon, WFTS-TV, Tampa, vp; Linda Nix, WYES-TV, New Orleans, sec; Patricia Evans, exec sec; Lance Webster, seminar & membership d (LA).

BSW VIDEO, INC.

Suite 301A
3355 Bee Cave Road
Austin, TX 78746
512-480-8158

Representative: Shaun White.

Property:

Travel Pass—52 half-hour weekly magazine episodes. Each week features a different travel destination around the world.

CABLE FILMS

Country Club Station
Kansas City, MO 64113
913-362-2804
913-362-8375
Booth: 431



Mr. Miller

Representative: Herbert Miller, p.

Properties:

Cable Classics—250 motion pictures from the 1930's and 1940's, classic and vintage. Aside from 16mm prints, CF distributes all features on 1" videotape, 3/4" U-Matic formats and PAL/SECAM overseas. Clients include STV, LPTV, MDS, SMATV, PBS and Commercial TV.

Farewell to Arms—starring Gary Cooper & Helen Hayes.

Meet John Doe—starring Gary Cooper & Barbara Stanwyck.

It's a Wonderful Life—starring James Stewart, Lionel Barrymore.

This Is the Army—starring Ronald Reagan, George Murphy.

Santa Fe Trail—starring Ronald Reagan, Errol Flynn.

Our Town—starring William Holden, Martha Scott, Thomas Mitchell.

Cyrano de Bergerac—starring Jose Ferrer.

Private Life of Henry VIII—starring

Charles Laughton.

The Little Princess—starring Shirley Temple, Cesar Romero.

A Star Is Born—starring Janet Gaynor, Frederick March, Adolph Menjou.

Of Human Bondage—starring Bette Davis, Leslie Howard.

Little Lord Fauntleroy—starring Mickey Rooney, Freddie Bartholomew.

Birth of a Nation—starring Lillian Gish, Donald Crisp, Mae Marsh.

Sidewalks of London—starring Charles Laughton, Vivien Leigh, Rex Harrison.

Pepe Le Moko—starring Jean Gabin.

The General—starring Buster Keaton.

As You Like It—starring Laurence Olivier.

His Girl Friday—starring Cary Grant, Rosalind Russell.

Inspector General—starring Danny Kaye, Elsa Lanchester, Walter Slezak.

The Man Who Knew Too Much—starring Peter Lorre.

Gulliver's Travels—1939, animated feature.

Tarzan the Fearless—starring Buster Crabbe, Jacqueline Wells.

Phantom of the Opera—starring Lon Chaney, Sr.

Night of the Living Dead

Hunchback of Notre Dame—1923, starring Lon Chaney.

The Outlaw—starring Jane Russell, Walter Huston.

Seven Samuri, with Toshiro Mifune.

CAMELOT ENTERTAINMENT SALES

1700 Broadway
New York, NY 10019
212-315-4747
Telex: 968253
Booth: 341



Mr. Levy

Representatives: Rick Levy, p; Steve Hirsch, vp, natl sls; Vivian Hunt, d, midwest sls; Dick Moran, ae; Marsha Diamond, d of research; Gigi Crayhon, natl adv coord.

Properties:

Wheel of Fortune—39 weeks first-run, 13 weeks repeat.

Jeopardy—39 weeks first-run, 13 weeks repeat.

Merv Griffin Show—46 weeks first-run, 6 weeks repeat.

Little Rascals Christmas Special—half hour.

Headline Chasers—39 weeks first-run, 6 weeks repeat.

Oprah Winfrey Show—46 weeks first-run, 6 weeks repeat.

Dick Clark's Nitetime—37 weeks first-run, 15 weeks repeat.

Women of the World—7 one-hour first-run specials.

Rock 'n Roll Evening News—52 weeks first-run.

Nightlife—39 weeks first run, 13 weeks repeat.

CANADIAN DISTRIBUTORS
Booth: 1172

Atlantis Television International
Ismé Bennie International
Cinevisa
William Cooke Television Programs
Ralph C. Ellis Enterprises
Filmoption Internationale
Thomas Howe Associates Ltd.
Ironstar Communications
Les Productions Via Le Monde Inc.
Proslusion Group
Simcom Ltd.
Sullivan Films
Telefilm Canada
Visual Productions '80

CANAMEDIA PRODUCTIONS LTD.

Suite 301
511 King Street West
Toronto, Ontario
Canada M5V 1K4
416-591-6612
Telex: 06-22080



Mr. Harris

Representatives: Leslie Harris, p; Andrew Johnson, project mgr.

Properties:

The King of Friday Night—rock vid-

eo drama about a 60's rock 'n roll band.

444 Days to Freedom—90-minute documentary which tells the story of the Iranian hostage crisis from the viewpoint of the hostages themselves.

CANNON TELEVISION DISTRIBUTION

Suite 1150
6464 Sunset Boulevard
Los Angeles, CA 90028
213-469-8124

Representatives: Menahem Golan, *chmn*; Yoram Globus, *p*; Ellen Cantan, *sls*.

Properties:

Dayan—6-hour mini-series based on the autobiography of Moshe Dayan, teleplay by Millard Lampel.

The Assisi Underground—4-hour mini-series based on true incidents during the Nazi occupation starring Ben Cross, Maximilian Schell, James Mason, and Irene Papas.

The Sea Hawk—4-hour mini-series adapted from Rafael Sabatini's classic masterpiece.

Breakdance—You Can Do It—one-hour special with scenes from the Cannon smash hit, "Breakin'."

I'm Almost Not Crazy . . . John Casavetes: The Man and His Work—one-hour incisive portrait of the director with scenes from a number of his films including the latest Cannon release, "Love Streams."

Le Mans '84—all the danger and excitement of the famed grand prix race in a one hour special.

The Funniest Man in the World—90 minute Charlie Chaplin biography with clips from his best known shorts.

Premium Package—12 prime time films including "X-Ray," "Treasure Seekers," "Joe" and "The Swap."

Challenge I & II—16 action adventure films including "Operation Thunderbolt," "God's Gun," "The Great Skycopter Rescue," and "Commando Squad."

Heartwarmers—family oriented features including "Lupo," "One More Chance" and "Gregorio."

Flirtation—19 wild and witty films especially edited for television including "The Happy Hooker," "Gas Pump Girls," "Slumber Party" and "Naughty Wives."

Johnny Mack Brown—27 one-hour western features starring the perennially popular cowboy.

CARDEN & CHERRY
1220 McGavock Street
Nashville, TN 37203
615-255-6694

Representatives: Beverlie Brewer, Julie Anderson.

Properties:

Ernest 'n Vern—promotion campaign for news, programming or station ID.
Brother Bobby—promotion campaign for news, programming or station ID.

Hey Vern! It's My Family Album—one-hour comedy special.

CARIBBEAN PROGRAMME SERVICES LTD.

1/2 John Prince's Street
London WIM 9HD
England
01-491-4997
Telex: 299509



Mr. Blayney

Representative: Richard Blayney, *chmn*.

GEORGE CARLSON AND ASSOCIATES

113 Battery Street
Seattle, WA 98121
206-441-1466



Mr. Carlson

Representative: George Carlson.

Properties:

The Traveler/Northwest Traveler—184 half-hour true-life travel-adventures featuring journeys to all countries and island groups of the world.

CARROUSEL PRODUCTIONS, INC.

116 Mason Street
Greenwich, CT 06830
203-622-6637
Booth: 463

Representatives: Shelby Larsen, *p*; Allen Jackson, *d of sls, pay TV & home video*.

Properties:

What's Cookin'—1400 85 seconds. A gourmet's guide to food and wine with expert Burt Wolf, taped on location.

A Merry Mirthworm Christmas—animated half hour.

A Mirthworm Masquerade—animated half hour.

The Great Mirthworm Race—animated half hour.

The Mirthworms on Parade—animated half hour.

Go Show—59 half hours for children.
Muggsy—13 half hours for children.

SANDRA CARTER PRODUCTIONS, I.F.A.

44 West 63rd Street
New York, NY 10023
212-246-0600



Ms. Carter

Representative: Sandra Carter.

Properties:

Women of the World—7 one-hour specials on women.

Growing Young—half-hour daily strip starring Virginia Graham.

Make It Easy In Your Kitchen—63 30-second cooking inserts with Laurie Burrows Grad.

RX for Your Health—60 30-second health information inserts.

Tax Tips—35 30-second informational tips on how to save money during tax time.

Wine Tips—20 30-second spots on everything you've always wanted to know about wine with Bob Lape.

Eight Days of Chanukah—8 one-minute spots on Chanukah traditions.

Chapters in Black American History—20 one-minute vignettes on famous black historians.

Traditions of Easter—15 one-minute inserts on the Easter holiday.

20th Century Women—52 30-second spots on famous 20th century women, utilizing Movietone footage.

Women on Russia—2 one-hour specials or 5 half-hour shows examining the woman's role in Russia.

CASH PLUS INC.

Suite 2200
22 South Ninth Street
Minneapolis, MN 55402
612-347-6900

Representatives: Dale Applequist, *pt*; Chuck Percival, *pt*; Julie Golden, *prog ops d*.

Properties:

Music, variety and all family specials for trade and barter.

CASTLE HILL TELEVISION

1414 Avenue of the Americas
New York, NY 10019
212-888-0080
Telex: 423568 CASHILL

815 Amherst Avenue
Los Angeles, CA 90049
213-820-8139

2433 Cedar Wood Court
Marietta, GA 30067
404-977-2153
Booth: 832

Representatives: Murray Oken, *sr vp, sls & mktg*; Mel Maron, *d synd sls*; Barbara Karmel, *sr ae*; Milly Sherman, *d sls serv*; Loretta Woodruff, *mgr adv & mktg*; Marilyn White, *west coast rep*.

Properties:

Castle Hill Volume I—15 contemporary features including "Breaker Morant," "Rider on the Rain," "The Nesting," "Honor Among Thieves," "Death Watch," "The Cat and the Canary," "Going Hollywood . . . the 30's."

Made in Hollywood, USA—27 features including "A Night in Casablanca," "Foreign Correspondent," "To Be or Not to Be," "Stand-In," "Stagecoach," "Long Voyage Home," "You Only Live Once."

Fright Night—16 suspense and horror features including "Peeping Tom," "The Brain," "The Castle of Fu Manchu," "Unearthly Stranger," "Tower of Terror."

CBC ENTERPRISES/LES ENTREPRISES-RADIO CANADA

C.P. 6000
Montreal, Quebec
Canada H3C 3A8
514-285-4040

245 Park Avenue
New York, NY 10167
212-949-1500



Mr. Cadieux



Ms. Longo

Representatives: Paul Cadieux, *gen mgr*; Inta Janovskis, *d prog sls devel-op*; Cyd Longo, *mgr of sls, U.S. (NY)*; Frank Schatz, *sls exec, U.S. (NY)*.

Properties:

Series

Hangin' In—77 half hours.

Beachcombers—130 half hours.

Seeing Things—26 hours.

King of Kensington—65 half hours.

Red Serge—6 half hours.

Movies

Charlie Grant's War

The Suicide Murders

Gentle Sinners

Love and Larceny

Kate Morris, V.P.

Labor of Love

July Group

Best of Both Worlds

Shell Game

Cuckoo Bird

Documentaries

Tears are not Enough

Karsh

Glen Gould: A Portrait

A Journey Back

Children's Series

Mr. Dress-Up—96 half hours.

Fred Penner's Place—96 15 minutes.

Vid Kids—13 half hours.

C.B. DISTRIBUTION

Suite 110
141 El Camino
Beverly Hills, CA 90212
213-275-6114
Booth: 1057

Representatives: Bob Wright, *exec d*; Wayne Baruch, *d admin*; JoAnne Leighton, *d sls*; Linda Bross, *stat rels*.

Properties:

Carol Burnett and Friends—150 half-hour comedy shows, available for syndication. Starring Carol Burnett, Harvey Korman, Vicki Lawrence, Tim Conway, and many guest stars.

CBN SYNDICATION

CBN Center
Virginia Beach, VA 23463
804-424-7777, ext. 2300



Dr. Clark



Mr. Newton

Representatives: Dr. David Clark, *vp, mktg*; Norman C. Mintle, *prom mgr*; Steve Newton, *grp synd mgr (West Coast)*; Ed Nashatka, *South & East*.

Properties:

XPOSE—5 one-hour episodes that explore the pornography business. Each hour is narrated by celebrities such as Efram Zimbalist, Jr. Available as series or in one-hour special features.

Superbook!—26 animated half hours for children dubbed into English.

Update News—90-second inserts with 30-second commercial mid-break. Up-to-the-minute news breaks, seven times a day.

The 700 Club—90-minute daily magazine show hosted by Pat Robertson.

The Flying House!—52 animated half hours of family entertainment as you witness some of the most inspiring times the world has ever known.

Don't Ask Me, Ask God—one-hour provocative mix of discussion and drama segments starring Ben Vereen, Ruth Buzzi, Tony Danza, Jayne Meadows and Steve Allen, and others.

CBS BROADCAST INTERNATIONAL

51 West 52nd Street
New York, NY 10019
212-975-8585
Telex: 662101 CBINY
Booth: 1009

Representatives: Larry Sugar, *vp, intl dist & acquisitions (CBS Productions)*; Rainer Siek, *vp, intl sls & admin*; Gregg Cooke, *mgr, intl sls*; Barbara Cioffari, *sls exec, entertainment*; Maria Komodikis, *d, news serv mktg*; Gregg Phillips, *mng d, Europe*;

Sonja Mendes, *sup. European sls.*

Properties:

New Series:

The Twilight Zone—one hour. Each multi-story episode will be a journey into fantasy, mystery, science fiction and the supernatural.

News

60 Minutes—one-hour weekly news magazine now in it's 18th year of production.

West 57th—one hour. New this season, a fresh, innovative news magazine scheduled for broadcast during prime time.

Made for TV Movies

North Beach and Rawhide—2 hours. William Shatner stars as Rawhide, an ex-con who tries to steer a young man in the right direction. Also starring Christopher Penn and Tate Donovan.

Picking Up the Pieces—2 hours. Margot Kidder and James Farantino star in this story of a woman who tries to start life over again.

Love, Mary—2 hours. Kristy McNichol stars in this true story of a young woman who overcomes many personal problems to achieve professional and personal respect.

Mini-Series

Ben Franklin—6 hours. Four dramas dealing with different periods in the life of this great American. Franklin is portrayed by Eddie Albert, Lloyd and Beau Bridges, Richard Widmark and Melvyn Douglas.

Children's

Storybreak—13 30-minute animated dramatizations of children's fiction.

Resource

Featurefile—5 10 minutes. The newest and the best in style, celebrity profiles, sports and behind-the-scenes reports.

Sports

CBS Spotlight on Sports—30-minute series presents a cavalcade of crowd-pleasers, such as championship boxing, pro and college basketball and much more.

NBA on CBS—2½ hours, 36 games. Professional basketball, including the Playoff Series and the NBA World Championship Series.

**CELEBRITY SERVICE
INTERNATIONAL INC.**

1780 Broadway
3rd Floor
New York, NY 10019
212-245-1460
Booth: 1161

Representatives: Vicki Bagley, *p*; Angela Wendkos, *d, mktg & prom.*

Services: Clearinghouse of information and databank on celebrities and well-known personalities.

**CENTRAL INDEPENDENT
TELEVISION**

35/38 Portman Square
London W1A 2HZ
England
01-486-6688
Telex: 24337
Booth: 1433



Mr. Jones

Representatives: Philip Jones, *cont of intl sls & mktg*; Evi Nicopoulos, *sls exec.*

Properties:

Heart of the High Country—6 52-minute mini-series follows the fortunes of a young English girl who emigrates to New Zealand in the 1870's.

Coming Through—78 minutes. Kenneth Branagh and Helen Mirren star as D. H. Lawrence and Frieda Weekley in this drama about the writer's famous love affair.

Boon—13 52 minutes. Michael Elphick stars in this drama series of an ex-fireman who finds himself in many difficult situations due to a newspaper ad.

Strangers Abroad—6 52-minute documentary series retraces the steps of six anthropologists who go to live among the people who so intrigued them.

The Mysteries of Peru—2 52-minute look at the history of the people of Peru.

Mengele—52-minute documentary examines the life of Mengele through the eyes of people who knew him as a student in pre-war Germany, as an SS officer and as a fugitive in South America.

The Secret Country—John Pilger traces the history of the first Australians, the Aborigines.

Connie—13 52 minutes. Stephanie Beacham stars as Connie in this saga about the cut-throat world of busi-

ness, intrigue and personal relationships in the rag trade.

The Last Place on Earth—7½ hours. A recreation of the epic race in 1911 between two world-famous explorers, Englishman Robert Falcon Scott and Norwegian Roald Amundsen.

Automania—13 26 minutes. An original, provocative and irreverent view of man's relationship with the motor car.

Duran Duran-As the Lights Go Down—56 minutes. Concert footage of the band's 1984 tour in California.

Spitting Image—23 26 minutes. Wicked, funny and irreverent puppet series, featuring the world's most famous people.

**CHAMBER OF COMMERCE
OF THE UNITED STATES**

1615 H Street, N.W.
Washington, DC 20062
202-463-5834
Booth: 857

Representatives: Richard L. Leshner, *p*; Dr. Carl Grant, *grp vp, communi-cations*; Robert L. Adams, *vp, bdcst*; Milton Mitler, *vp, pub liason*; Frank Allen Philpot, *synd mgr*; Andrea Kossek, *prom mgr*; Meryl Comer, *mod-erator, "It's Your Business."*

Properties:

It's Your Business—half-hour weekly public affairs debate on timely issues. Produced in Washington, D.C. by the U.S. Chamber of Commerce. Video-tape via satellite.

BizNet's Ask Washington—hour daily viewer call-in interviews with national newsmakers. Live via satellite from Washington, D.C.

CHANNEL FOUR TELEVISION

60 Charlotte Street
London W1P 2AX
England
01-631-4444
Telex: 892355 FOURTV G
Booth: 1433



Mr. Coyne



Mr. Stevens

Representatives: Larry Coyne, *hd of bus dev*; Bill Stephens, *prog sls mgr.*

Properties:

The Price—6 53 minutes. A terrorist kidnaps the wife and daughter of an English computer millionaire.

Beats of the Heart—14 52 minutes. A look at the dynamic and often controversial role that popular music plays within the world. Filmed on location in 12 countries.

Who Dares Wins—7 30 minutes. A fast and original sketch comedy show.

Mr. Pye—4 52 minutes. Adaptation of Mervyn Peake's novel, starring Derek Jacobi.

Irish R.M.—18 52 minutes. Peter Bowles is an English resident Magistrate in rural Ireland at the turn of the century. British justice and Irish guile provide hilarious results.

CHILDREN'S TELEVISION WORKSHOP

One Lincoln Plaza
New York, NY 10023
212-595-3456



Mr. Champtaloup

Representatives: David Champtaloup, *vp*, *Int'l Television Group*; Dr. Lu Horne, *vp & exec prod*, *Int'l Tel. Group*; Adrienne Benton, *assoc d*, *Int'l Tel. Group*; Thomas Keuneke, *d*, *bus affairs*.

Properties:

Children's Programming

Sesame Street—130 one-hour episodes.

The Electric Company—52 half-hour episodes.

3-2-1 Contact—20 half-hour episodes.

Big Bird in China—90-minute U.S. network primetime special.

Please Don't Eat The Pictures—60-minute special.

Christmas Eve on Sesame St.—60-minute special.

THE CHRISTOPHERS

12 East 48th St.
New York, NY 10017
212-759-4050
Booth: 914

Representatives: Mary Jane Hop-

kins, *natl mktg mgr*; Rev. John Catoir, *d*.



Rev. Catoir

Properties:

Christopher Closeup—200 half-hour current episodes. A look at the people who are shaping tomorrow's world—today. Hosted by Rev. John Catoir.

The Christophers Story Laboratory—2 specials aimed at children between 5 and 8 years of age—a Christmas TV special, and "There's Nobody Like You," a self-esteem special.

CINACO FILM & TELEVISION COMPANY

Suite 200
9056 Santa Monica Blvd.
Los Angeles, CA 90069
213-278-3072

Properties:

Feature films of every genre, including action/adventure, horror, comedy, adult, family, etc.

CINEMA RELEASING CORPORATION

Suite 110
120 El Camino Drive
Beverly Hills, CA 90212
213-859-1223
Telex: 194728



Mr. Goodman

Representatives: Stephen Goodman, *p*; Connie Lazar Martel, *admin asst*.

Properties:

Features

Daisy Chain—95 minutes with Anita Ekberg, Catherine Deneuve, Curt Jurgens and Gert Froebe.

Dr. Coppelius—90 minutes with Walter Slezak, Claudia Corday and Eileen Elliott.

The Con Artists—90 minutes with

Anthony Quinn, Corinne Clery, Capucine and Adriano Celentano.

This Man Can't Die—89 minutes 55 seconds with Guy Madison, Lucienne Bridou, Rik Battaglia and Steve Mer- rich.

Little Cannon—89 minutes with Vittorio De Sica and Helene Remy.

All the Loving Couples—80 minutes with Scott Graham, Lynn Cartwright and Gloria Manon.

The Executioner—84 minutes with Dominic Micelli and Vic Caesar.

My Indecent Obsessions—75 minutes with Anna deLorean, John C. Holmes and Mai Lin.

Sweet Dreams—63 minutes with Jackie O'Med and Veronique Riche.

Lovers & Kings—90 minutes with Lilli Palmer, Curt Jurgens and Walter Slezak.

Otherside of Bonnie & Clyde—73 minutes with Jon Entrentree, Floyd Hamilton and Frank Hamer, Jr.

Black Hooker—85 minutes with Sandra Alexander, Kathryn Jackson and Jeff Burton.

The Pleasure Game—78 minutes with Leah James, William Borsella and Daniel Ades.

What Sex am I?—narrated by Lee Grant.

Jesus Trip—84 minutes with Tippy Walker, Robert Porter and Diana Avarson.

Starcrossed Roads—90 minutes with Erik Estrada, Ray Danton, Marty Allen and Sherry Miles.

Dracula Sucks—91 minutes with Jamie Gillis, Serena, John Leslie and Annette Haven.

The Devil and Leroy Bassett—85 minutes with Cody Bearpaw, John Goff and "Buck" Flower.

The Killer Likes Candy—90 minutes with Kerwin Matthews, Marilu Tolu and Ann Smyrner.

Up! The Establishment—80 minutes with Mario Adorf, Gila Vaughn and Chris Nagel.

Enforcer from Death Row—85 minutes with Darnell Garcia, Booker T. Anderson and Mariwin Roberts.

Dream No Evil—83 minutes with Edmond O'Brien, Brooke Mills and Mark Lawrence.

My Boys are Good Boys—89 minutes with Ida Lupino, Ralph Meeker and Lloyd Nolan.

Summer School—80 minutes with John McLoughlin, Shelley Horner and Steven Rose.

Up Your Ladder—87 minutes with Cindy Morgan, Lola French and Chuck McCann.

Cut Throats—73 minutes with Jay Scott, Joanne Douglas and George Garvin.

Miss Casino Comedy Show—46 minutes, 25 seconds with Ruth Buzzi, Gary Owens, Larry Storch and Bill Saluga.

Runaway Nightmare—92 minutes with Michael Cartel, Jody Lee Olhave and Al Valletta.

Little Miss Innocence—77 minutes with John Alderman and Sandy Dempsey.

Teenage Seductress—75 minutes with Sondra Currie and Elizabeth Saxon.

All the Lovin' Kinfolk—90 minutes with Jay Scott, Maddy Maquire and Janice Douglas.

Mona's Place—80 minutes with James Whitworth and Donna Stanley.

Norma—77 minutes with Maddy Maquire and Art Petrono.

Joyride to Nowhere—86 minutes with Leslie Ackerman and Sandy Serrano.

Brother, Cry for Me—95 minutes with Larry Pennell, Steve Drexel and Leslie Parrish.

Erotic Adventures of Pinocchio—86 minutes with Alex Roman, Dyanne Thorne, Karen Smith and Eduardo Ranez.

Great White Death—88 minutes with Glenn Ford.

Nightmare in Blood—90 minutes with Jerry Walter, Dan Caldwell and Yvonne Young.

Master Incredible—84 minutes and Jhoon Rhee, Angela Mao and Carter Huang.

Wild Wheels—81 minutes with Casey Kasem, Dovie Beams, Robert Dix and Terry Stafford.

Rip Off—85 minutes with Michael Benet, James Masters and Barbara Bourbon.

Boarding House—90 minutes with Hank Adly, Kalassu and Alexander Ray.

The Fearmaker—90 minutes with Katy Jurado and Paul Picerni.

43-The Petty Story—84 minutes with Darren McGavin and Richard Petty.

Love Me Deadly—95 minutes with Lyle Waggoner, Mary Wilcox and Christopher Stone.

**CINEMA SHARES
INTERNATIONAL
TELEVISION, LTD.**

450 Park Avenue
New York, NY 10022
212-421-3161

408 South Sixth Street
Philadelphia, PA 19147
215-922-6179

4764 Park Granada
Calabasas, CA 91302
818-992-0581

875 North Michigan Avenue
Chicago, IL 60611
312-440-1811

J.E.R. Pictures
165 West 46th Street
New York, NY 10036
212-921-4290
Booth: 1213

Representatives: Beverly Partridge, *p*; Deborah Dave, *d, sls admin*; Regina Dziuba Popp, *compt*; Delanie Abney, *d, prog svcs*; Dick Ostrander, *eastern div sls mgr*; Marvin Gray, *western div sls mgr*; E. Melvin Pinsel, *midwestern div sls mgr*; Rita Balsam, Jerry Balsam, *foreign sls, J.E.R. Pictures.*

Properties:

Shock Around the Clock 1-8—45 horror, sci-fi, suspense and terror features, including "Scorpion with Two Tails," "The Prowler," "The Unearthling," "Mad House," "Slithis," "The Keeper," "The Hazing," "The Puma Man," "Shriek of the Mutilated," "Godzilla vs the Cosmic Monster," "Godzilla vs Megalon," "Godzilla on Monster Island," "Moonchild," etc.

Adventure in Action 1-6—35 action adventure features including "Rage," "Rush," "Greed," "Mad Dog Morgan," "Crime Boss," "Journey into Fear," "Kidnap Syndicate."

Adventure in Love—4 dramatic action features, including "Just Jessie," "My Champion."

Family Favorites—9 all family features including "Where the Red Fern Grows," "Against a Crooked Sky," "Cry of the Penguins," "Seven Alone."

Adventure in Action Goes West 1-3—8 western adventure features including "The Gunfighter," "The Price of Death," "The Kid and the Killers."

Kung Fu Justice—8 martial arts fea-

tures, including "Bruce Lee: The Man/The Myth," "Killing Machine." **Adventure in Action Goes to the High Seas**—5 action adventure features including "Dawn of the Pirates."

**CINEVISA INTERNATIONAL
MEDIA DISTRIBUTORS**

2 College Street
Suite 108,
Toronto, Ontario
Canada M5G 1K3
416-927-1724
Telex: 06-986766
Booth: 1172



Mr. Murphy

Representatives: Michael Murphy.

Properties:

Max Haines Crime Flashback—The Movie—97-minute trilogy of true murder stories presented by the Master of the Macabre, Max Haines.

Max Haines Crime Flashback—26-25-minute drama series. Crime columnist Max Haines hosts this fascinating crime series.

Scouts: The Rise of the World Scout Movement—55 minutes. The origins of scouting set against the social and political background of the 20th century. (color or b/w)

Wild Goose Jack—55 minute biography on the life and times of Jack Miner, the Father of Conservation.

Quest for the City of David—56-minute documentary taking a detailed look at the work of amateur archeologists as they unearth biblical Jerusalem.

Legacy of Time—56-minute documentary portraying aging as being part of the entire process of living.

A Fine Line—56-minute documentary. An uplifting film on the lives of two men who overcame the physical and social handicaps of cerebral palsy.

Miskito—28-minute documentary on the Miskito Indians of Nicaragua.

A Question of Confidence—28-minute documentary on the struggles of an entrepreneur trying to make his business survive today's economic conditions.

Face to Face—24-minute documentary. Rock singer Michael Jordana

TV/Radio Age
Booth No. 625

forms a video crew with mentally handicapped teenagers.

CINEWORLD CORPORATION

P.O. Box 61-276
N. Miami, FL 33161
305-891-1181



Mr. Rickert

Representatives: Maurice Krowitz, *sls mgr*; John F. Rickert, *p*; Ildiko M. Rickert, *vp*.

Properties:

Theatrical features—26.
Off Network Special—1.

CLARION COMMUNICATIONS

15 Columbus Circle
8th Floor
New York, NY 10023
212-713-0240

Representatives: Stephen P. Mathis, *p*; Linda Sheldon, *exec vp*; Howard Mendelson, *exec vp*; Barbara Horowitz, *exec asst*.

CLUSTER TELEVISION PRODUCTIONS

9630 Deereco Road
Timonium, MD 21093
301-561-5500
Booth: 481



Mr. Claster

Representatives: John Claster, *p*; Sally Claster Bell, *exec vp*; Janice Carter, *sr vp*; Terri Akman, *d of prog*; John Russel, Peggy Powell, *aes*.

Properties:

My Little Pony and Friends—65 animated half hours, first-run. Fall of '86. Barter.
G.I. Joe—90 animated half hours. Barter.
The Transformers—65 animated half hours. Cash plus barter.

Super Saturday/Super Sunday—15 animated episodes for weekly airing. Barter.

The Great Space Coaster—140 half hours for children. Variety/comedy show plus animation. Barter.

Romper Room and Friends—100 half hours. Cash.

Bowling for Dollars—half hours or local live. Cash.

Glo Friends Christmas Special—animated half hour. Barter.

COE FILM ASSOCIATES, INC.

65 East 96th Street
New York, NY 10128
212-831-5355
Booth: 252



Ms. Coe

Representatives: Bernice Coe, *p*; Mignon Levey, *sls d*.

Properties:

The Shorts Collection—2,000+ titles for use in family viewing hours, magazine formats, pre and post-specials' time slots.

The Children's Package—4,000+ titles covering extensive subjects, multi-age level appeal.

Children's Specials—26 half hours including "I Can," "Journey Together," "My Lady of Milk and Wafers," "Pick Up Your Feet," "The Double-Dutch Show," 10 hours including "Little Friend," "Tatters," etc.

Family Specials—hours including "Incredible Book Escape," "Misunderstood Monsters," "Tale of the Four Wishes," "The Wrong-Way Kid," "Once Upon a Midnight Dreary," "The Haunting of Harrington House," "Animal Talk," "The Zertigo Diamond Caper," "Have You Ever Been Ashamed of Your Parents," etc.

Sports Specials—50+ programs including gymnastics, martial arts, running, sailing, etc.

Educational—50+ series covering all curriculum areas.

Children's Series

Powerhouse—13 episodes.

Wonder Why—27 episodes.

How It's Made—15 episodes.

Paddington Bear—56 episodes.

Bunny with the Checkered Ears—26

episodes.

Henry's Cat—35 episodes.

Simon in the Land of Chalk Drawings—26 episodes.

The Red and the Blue—39 episodes.

Hattytown Tales—26 episodes.

When You Grow Up—15 episodes.

Aubrey—39 episodes.

Roobarb—30 episodes.

Gran—13 episodes.

Gublin Legends—26 episodes.

Children's Features

The Eyes of the Amaryllis

Six Bears and a Clown

The Little Mermaid

Tuck Everlasting

MORE

Performing Arts Specials

Galway Plays Mancini

Randy Newman

Les Ballets Trockadero de Monte Carlo

Helen Gelzer Show

MORE

Series

It Figures—230 episodes.

JOEL COHEN PRODUCTIONS & DISTRIBUTION INC.

10043 Hillgrove Drive
Beverly Hills, CA 90210
213-278-2916
Telex: 183375 JCPDIST
Booth: 909



Mr. Cohen

Representatives: Joel Cohen, *p*; Joan Cohen, *vp*.

Properties:

2nd Annual MTV Video Awards Show—2 hours hosted by Eddie Murphy.

American Video Awards Show—2 hours hosted by Tony Danza.

Kapalua International Golf Tournament—with Bernhard Langer, Tie Chen, Nick Faldo and other international golf stars.

Laura Branigan Concert—one hour.

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Mr. Taylor

Representatives: Glen H. Taylor, *p*; Jonathon Lopez, *vp/gen mgr*; Michael O'Toole, *vp/opers*; Carol Lopez, *vp/mktg & sls*; Charles Fichera, *vp/prodn*.

Properties:

CTV: Computer Television—26 half

hours. First-run magazine show emphasizing entertainment and information for the "high tech" community and interested consumer.

Financial Wrap-Up—daily half hours of financial and business reports featuring interviews with leaders in the financial industry.

Not Just Another Video Show—unusual music video series with a humanitarian emphasis.

Children's Programming

WALT DISNEY PICTURES

500 South Buena Vista Street
Burbank, CA 91521
818-840-6560
Telex: 674480
Booth: 583

Representatives: Robert Jacquemin, *sr vp*; Jay Finkelman, *vp, mktg*; Jamie Bennett, *vp, prodn & prog*; Mike Mellon, *vp, research*; Pat Pattison, *vp, creat serv*; Rich Goldman, *vp, gen sls mgr*; Pete Afte, *vp, eastern div mgr*; Tony Faske, *ae, eastern div*; Larry Frankenbach, *vp, midwest div mgr*; Matthew Jacobson, *ae, midwest div*; David Morris, *vp, western div mgr*; Janice Marinelli, *ae, western div*; Peter Newgard, *vp, southern div mgr*; John Attebery, *ae, southern div*.

Properties:

Disney Magic I—25 feature films available Fall, 1986.

Wonderful World of Disney—one-hour series available Fall, 1986.

R. T. DONNELLY ENTERPRISES

21588 Rambla Vista Drive
Malibu, CA 90265
213-456-5611

Representatives: R. T. Donnelly, Serena Rittmayer.

Properties:

Women of the World—13 hours, April '86, plus 2-hour special. Featuring prominent women in drama, sports, fashion, science.

Tony Randall—44 half-hour sitcoms produced by MTM.

Sample copies of
TV/Radio Age
International Newsletter
at Booth No. 625

Phyllis—48 half-hour sitcoms produced by MTM.

Good Life—65 half-hours, information, variety, sports and health, starring John Newcomb.

3 Stooges Cartoons—156 7-minutes or 52 half-hour cartoons featuring live 3 stooges and animation.

LARRY DORN ASSOCIATES, INC.

5550 Wilshire Blvd.
Los Angeles, CA 90036
213-935-6266

Representatives: Larry Dorn, Lucy Kohn, Linda Dorn, *film lib consult*.

Properties:

International stock footage library for TV, advertising and documentary producers. The most comprehensive world backgrounds stock footage film/video library including TWA airline footage, time lapse subjects, plus sail boarding, surfing, and waves. Over 40,000 subjects available. Offices in London, Paris and Milan to service the discriminating producer.

DYNOCOMM SPORTS

Suite 206
27402 Camino Capistrano
Laguna Niguel, CA 92677
714-643-1834
Booth: 1424



Mr. Gibby

Representatives: Alan D. Gibby, *p*; Steve Jam, *vp, project develop*; Paul Jenner, *vp, synd*; Dave Eastwood, Gary Langenheim.

Properties:

OP Pro Surfing Championship—one hour. The world's top pro surfers compete at Huntington Beach. Hosted by Gregory Harrison and Bart Conner.

International Sailboarding Championship—one hour. Olympian Bart Conner hosts this special from Diamond Head Beach as sailboarders compete in slalom and wave performance.

World Jet Ski Finals—one hour.

World pro competitors compete in slalom, course racing and freestyle.

The Baja 1000—30 minutes. The rugged terrain of Baja, Mexico is the site for this well-known off-road race.

The Superbowl of Motorcross—one hour. Man-made track of hills and bumps test the skills of drivers in this event.

Skydiving to Glory—30 minutes. Exciting in-air freefall footage of the World Champion USA Skydiving Team.

The History of Windsurfing—30 minutes. The history of windsurfing is explored in this documentary.

EAGLE MEDIA, INC.

Suite 300
1300 Division Street
Nashville, TN 37203
615-242-4310
Booth: 1613

Representatives: Marc Shaffer, *p*; Don DeKoker, *dist sls mgr*; T. J. Kirby, Jeffrey Ray, *stat sls aes*.

Properties:

Rocky Mountain Inn—half-hour first-run country music comedy series with guest stars Willie Nelson, Kenny Rogers, Crystal Gayle, etc.

Dr. Ron Check Psychological Reports—52 90-second psychological news reports plus select new reports each week.

Music City Videos—52 half-hour programs of today's best in crossover music, in stereo, with VJ host Johnny K.

EASTMAN KODAK COMPANY

Motion Picture and Audiovisual
Markets Division
343 State Street
Rochester, NY 14650
716-724-4188

1133 Avenue of the Americas
New York, NY 10036
212-930-8000

6677 Santa Monica Blvd.
Hollywood, CA 90038
213-464-6131



Mr. Koch

Representatives: William A. Koch, *vp & gen mgr*; Leonard F. Coleman, *vp, mktg*; Richard Schafer, *d, mktg develop-materials*; Jim Parker, *d, mktg develop-planning*; W. Hunter Low, Jr., *d, special projects*; Edward T. Howell, *d, adv & prom*; Robert S. Woolman, *reg mgr (NYC)*; John D. McDonough, *reg mgr (Hollywood)*.

EDITEL GROUP

Editel-New York
222 East 44th Street
New York, NY 10017
212-867-4600

Editel-Chicago
301 East Erie
Chicago, IL 60611
312-440-2360

Editel-Los Angeles
729 North Highland Avenue
Hollywood, CA 90038
213-931-1821

RALPH C. ELLIS ENTERPRISES LTD.

Suite 300
1231 Yonge Street
Toronto, Ontario
Canada, M4T 2T8
416-924-2186
Telex: 06-22435 ENTERPRISE
TOR
Booth: 1172



Mr. Ellis



Ms. Ellis

Representative: Stephen Ellis; Cathy Ellis, *sls exec*.

Properties

Arm of Gold—60-minute sensitive portrait of a native Canadian Indian whose artistry with the fiddle is a legacy of the Scottish settlers who shared the land with his ancestors.

Canwest Theatre—3 adaptations of classic Canadian short stories. "Reunion" 28 minutes; "Hunting Season" 29 minutes; "In the Fall" 30 minutes.

Close to Home—95 minutes. The streets of Vancouver become the new home of a runaway teenage girl.

Double Play—95-minute TV movie

based on the Lizzie Borden murder mystery.

Fabulous Festival—13 30 minutes. The magic of the Vancouver Children's Festival is captured for adults and children alike.

Frank Mills' Rocky Mountain Christmas—60 minutes. Pianist Frank Mills and guests Toni Tenille, Shari Lewis, Carol Baker and others celebrate Christmas in the Canadian Rockies.

Frank Mills' Harvest Moon—60-minute perfect recipe for a Thanksgiving treat with guests Rita Coolidge, The Spoons, John Schneider and others.

Profile of Nature—52 30 minutes featuring in-depth studies of individual wildlife species. Optional stereo sound.

Toronto Trilogy—3 30 minutes. "Neighbors," "Streetwise," "Golden Promise."

MICHAEL R. ELLISON, INC.

P.O. Box 15000
Phoenix, AZ 85060
602-952-1400

Representatives: Larry L. Cummings, *vp*; Kenneth Copeland, Dwight Thompson, Charles Capps, Phil Arms, Contact America, Terry Law, Gary Mitrik, Casey Treat, James Robison.

EMBASSY TELECOMMUNICATIONS

1901 Avenue of the Stars
16th Floor
Los Angeles, CA 90067
213-553-3600

Apollo TV International
46 King Constantine Avenue
Athens 516, Greece
724-243
Telex: 221880 APOL GR

Ennovation
164's-Gravelandseweg 1217
GA Hilversum, Holland
35-15828
Telex: 73242 BELFI NH

Dana Murray Ltd.
159 Bay Street
Toronto, Ontario
Canada M5J 1J7
416-361-1428
Telex: 065-23-008

Eureka Productions
8 Rue de la Bienfaisance
75009 Paris, France
522-2377
Telex: 640971 F EUREKA

Japan Int'l TV Film Exchange Inc.
Akabishi Building
1-29 Akasaka, 4-Chome
Minato-Ku, Tokyo 107, Japan
583-4243
Telex: J26689 JITV

Sunnyland Film International
c/o Polena Estates
P.O. Box 4160
Limassol, Cyprus
(51) 68889
Telex: 4408 POLECO CY
CYPRUS

Sydney Telecasters Pty, Std.
Suite 401
127 York Street
Sydney 2000, NSW, Australia
267-1011
Telex: AA74069 SYDTEL

Tristar Film & TV GmbH
Tonndorfer Hauptstrasse, 90,
D-2000 Hamburg 70, Germany
66-88-5350
Telex: 2174105 STAR D

MM International S.A.
Pintor Rosales, 48
28008 Madrid, Spain
248-0583
Telex: 43804 MM E
Booth: 443



Mr. Lieberthal



Mr. Thurston

Representatives: Gary Lieberthal, *p*; Barry Thurston, *vp, dom synd*; Ron V. Brown, *sr vp, intl sls*; Michael Zucker, *vp, mktg*; Stephen Morley-Mower, *vp, sls servs*; Christopher A. Egolf, *d, intl sls*; Deborah Willard, *d, contracts*; Meade Camp, *southwest reg sls mgr*; Gary Lico, *east coast sls mgr*; Dennis Boyle, *ae, midwest reg*; Debbie Grant, *ae, western reg*; David Bergmann, *mgr, pub*; Alan Daniels, *mgr, adv & prom*; Francine Beougher, *mgr, sls serv*; Martha Chavira, *mgr, intl contracts*; Panos Spyropoulos, *sls (Greece)*; Enno L.P. Rijpma, *sls (Holland)*; Dana S. Mur-

ray, *sls*, (Canada); Joel Nuffer, *sls* (France); Banjori Uemura, *sls*, (Japan); Mohamed Yassine, *sls* (Egypt); Stephen Carey, *sls* (Australia); Wolfgang Fischer, *sls* (Germany); Marco Miranda, *sls* (Spain).

Properties

Silver Spoons—116 half hours, off-network.

Diffrent Strokes—170 half hours, off-network.

One Day at a Time—209 half hours, off-network.

The Jeffersons—253 half hours, off-network.

Sanford & Son—136 half hours, off-network.

Good Times—133 half hours, off-network.

Maude—141 half hours, off-network.

The Professionals—52 hours, first-run.

Pete 'n' Gladys—72 half hours.

The Facts of Life—153 half hours, off-network.

Archie Bunker's Place—97 half hours, off-network.

Embassy Night at the Movies—"Scanners," "Swamp Thing," "Eddie and the Cruisers," "Zapped," "The Soldier," "Road Games."

Embassy II—including "The Black Marble," "Blade Runner," "Carnal Knowledge," "Circle of Iron," "Dirty Tricks," "Escape from New York," "An Eye for An Eye," "The Haunting of Julia," "The Howling," "If You Could See What I Hear," "The Kingfisher," "Old Boyfriends," "Paradise," "The Premonition," "Rabbit Test," "The Ruling Class," "The Seduction," "Superfuzz," "Take This Job and Shove It," "Tulips."

Entertainer of the Year—including "The Fog," "The Lion in Winter," "The Onion Field."

Over 200 Other Features—including "The Graduate," "The Producers," and more.

EMPIRE TELEVISION

1551 North La Brea Avenue
Los Angeles, CA 90028
213-850-6110
Telex: 4970597 EMPIREINC
Booth: 381

Representatives: Ed O'Brien, *exec vp*; Keith Walley, *d intl sls*; Beth Rice, *asst to Mr. O'Brien*.

Properties:

Feature Packages

Heroes, Pirates and Warriors—"Pirates of the Seven Seas," "The Sword and the Cross," "Heroes in Hell," "The Jungle Master," "The Invincible Gladiators," "Duel of Champions," "The Executioner of Venice," "Battle of the Valiant," "Pirate Warrior," "The Marauder," "Cold Steel for Tortuga," "The Conqueror and the Empress," "Return of the Conqueror," "The Snake Warrior Strangler."

Wicked Women—"Savage Island," "Playing the Field," "Tiger of the 7 Seas," "Nefertiti, Queen of the Nile," "Erotikill," "Ms. Stiletto."

Empire I—"Ghoulies," "Dungeon-monger," "Walking the Edge," "Trancers," "Alchemist," "Zone Troopers," "Ghost Warrior," "Re-Animator," "Troll," "Mutant Hunt."

**ENCYCLOPAEDIA
BRITANNICA EDUCATIONAL
CORP.**

425 N. Michigan Avenue
Chicago, IL 60611
312-321-6841
Booth: 847

Representatives: John A. Montgomery, *vp prodn*; Jay Robinson, *assoc d prodn*.

Services: Representatives for producers and/or distributors from foreign markets with programming to be distributed in the U.S.

Properties:

Specials, children's, musical, and documentary programming.

ENOKI FILMS CO., LTD.

Suite 1
Castle House
23 Castlereagh Street
London W1H 5YR
England
(01) 258-3999/402-4600
Telex: 296033 OFFICE G

3rd Floor
Senyo Building
No. 1 Honshio-cho
Shinjuku-ku, Tokyo 160
Japan
(01) 358-7361/358-7362
Telex: J27661 ENOKIBRO

Representatives: Zen Enoki, *p*; Yoshi Enoki, *vp*; S. Kitazawa, *intl affairs*.

Properties:

Star Fleet—24 half-hour sci-fi adventure with puppets.

The Wizard of Oz—52 animated half hours.

Adios Josephina—24 animated half hours of fantasy.

Petite Pollon—46 animated half hours of comedy.

Nana the Supergirl—39 animated half hours of comedy.

Family of the Wild—26 animated half hours of animal drama.

Miraculous Melmo—26 animated half hours of comedy.

Captain Hawk—52 animated half hours of soccer.

Acrobunch—26 animated half hours.

Cosmo-Ranger J9-11—39 half hours of sci-fi adventure.

Scramble the Gorillas—52 animated half hours of sci-fi adventure.

Wonder Six—39 animated half hours of sci-fi adventure.

Dorvack—36 animated half-hour sci-fi adventure.

Galvion—22 animated half-hour sci-fi adventure.

Moon Masked Rider—39 animated half hours.

Katy—44 animated half hours.

Gorvarian—26 animated half-hour sci-fi adventure.

Chuck the Beaver—99 animated half hours of animal adventure.

Starfleet/Thalian Space Wars—96 minutes. Sci-fi adventure with puppets.

Starfleet/Space Quest for F-01—96-minutes sci-fi adventure with puppets.

Don Dracula—90 animated minutes of comedy.

Legend of Stone Face—70 animated minutes of action drama.

Goshu the Cellist—63 animated minutes of fantasy.

Santa Claus—90 animated minutes of fantasy.

**THE ENTERTAINMENT
NETWORK, INC.**

Suite 1210
11111 Santa Monica Blvd.
Los Angeles, CA 90025
213-478-1266
Telex: 4948135 TEN LA

Representative Films International
Ltd.

Suite 408
234 Eglinton Avenue East
Toronto, Ontario
Canada M4P 1K5
416-482-4472

Film, Fernseh-und Handels GmbH
 Pienzenauerstrasse 16
 D-8000 Munich 80
 West Germany
 987-087

Tel-Com Enterprises
 Suite 209
 23241 Ventura Blvd.
 Woodland Hills, CA 91364
 818-884-2744

Tele-Picture Promoters
 International S.A.
 65 Kensington Court Mansions
 London W8
 England
 938-2423

Ray Myles & Associates
 Suite C
 1336 North Harper Avenue
 Los Angeles, CA 90046
 213-654-8690

P.O. Box 3580
 Athens, Greece
 Booth: 732



Mr. Levin

Mr. Doyle

Representatives: Drew Levin, *p*; Bill Doyle, *vp*; Richard Elliot Hammer, *d of creat serv*; Steve Finch, Mark Rafalowski, Eve Joffe, *ds of sls*; Canadian Rep: Dorothy Janhevich, *p (Toronto)*; Western Europe Rep: Franz J. Elmendorff, *p, (Munich)*; Latin America Rep: Mel Giniger, *p (Woodland Hills)*; Middle East Rep: Adel Sammakieh, *p (London)*; South Africa Rep: Ray Myles, *p (Los Angeles)*; Greek Rep: Setis Heretis, *p (Athens)*.

Properties:

Animation/Children's Shows

Daddy Long Legs—64 minutes.
Huckleberry Finn—72 minutes.
Raft Adventures of Huck and Jim—72 minutes.
Shadow World—75 minutes.
Voltus—72 minutes.
Starbirds—72 minutes.
Revenge of the Defenders—72 minutes.
Swords of the Space Ark—72 minutes.
Dan Cougar—animated series.

Series

Alaska Outdoors—13 30 minutes.
No Guts, No Glory—6 30 minutes.

Features

Hollywood Television Theatre—“Conflict: Man of Destiny,” 60 minutes; “The Andersonville Trial,” 150 minutes; “The Hemingway Play,” 90 minutes; “Double Solitaire,” 90 minutes; “The Ladies of the Corridor,” 120 minutes; “For the Use of the Hall,” 90 minutes; “The Last of Mrs. Lincoln,” 120 minutes; “Gondola,” 60 minutes; “The Ashes of Mrs. Reasoner,” 90 minutes; “Nourish the Beast” and “Lady’s Not for Burning.”

Shakespeare Theatre

Music/Variety

1986 Montreux Golden Rose Rock Festival—120 minutes.

1986 International British Record Industry Awards—120 minutes.

B.B. King—Live at Nick’s—60 minutes.

Swan Lake Ballet—120 minutes.

Mini-Series

Cosmos—In the Year of the Comet—3 120 minutes.

ESSENCE TELEVISION PRODUCTIONS, INC.

1550 Broadway
 New York, NY 10036
 212-730-4260
 Booth: 866

Representatives: Clarence Smith, *p*; Gene A. Davis, *sup prod*; Raymond Horn, *syn*; Deborah Wofford, *sls coord*; Susan L. Taylor, *host*; Felipe Luciano, *co-host*.

Properties:

ESSENCE, The Television Program—half-hour program geared to the Black audience. Utilizes a magazine format featuring segments on lifestyles, personal grooming, business success and celebrity interviews.

EURAMCO INTERNATIONAL, INC.

Suite 300
 9157 Sunset Blvd.
 West Hollywood, CA 90069
 213-273-5977
 Telex: 704514 ROMANO GP UD
 Booth: 762

Representatives: Renato Romano, *p*; Adam Fast, *intl sls*; John Alexander, *dom sls*.

Properties:

Run for Joe Sharp—action/drama starring Reid Smith, Audry Landers and Judy Landers. Triumph of the human spirit.

Double Murder—Marcello Mastroianni stars as a down-and-out police investigator whose career hinges on his solving a bizarre murder. Also starring Ursula Andress and Peter Ustinov.

Windsurf—action/adventure story starring Phillippe LeRoy, Lara Vazinski and Pierre Cosso. A young windsurfer returns to a small fishing village in search of his uncle.

Fight for Life—human drama unfolds against the backdrop of the drag-racing circuit.

Hollywood Rebels—a series of film portraits of Montgomery Clift, Marlon Brando and James Dean.

The Gladiators—6 part mini-series or 2 hours. Seven young men battle the corrupt government of the declining Roman Empire.

I Go Pogo—animation feature featuring the voices of Jonathan Winters, Vincent Price, Ruth Buzzi and Stan Freberg.

Meet Your Animal Friends—23 short segments for children narrated by Lynn Redgrave.

Dream Chasers—drama starring Harold Gould and Justin Dana. A young boy and lonely old man in search of their dream.

Windwalker—drama starring Nick Ramus and James Remar.

The Devil’s Gift—horror movie starring Bob Mendelson and Vicki Saputo. An antique monkey possessed by the devil unleashes terror on an unsuspecting household.

The Witching—horror movie starring Orson Wells and Michael Ontkcan. A story of the art of reviving the dead.

Seahawks—6 hours. Action/adventure starring Mario Adorf. Three men of different backgrounds are brought together by their mutual love of the sea.

Madman—horror movie starring Alexis Dubin, Tony Fish and Harriet Bass. A madman stalks the woods preying on campers.

Copkillers—action/thriller starring Jason Williams. Two wayward youths become involved in a narcotics deal.

Mysteries of the Sea—6 hours of underwater documentaries.

Marvels of the Deep—13 half hours of underwater documentaries.

This Is the Life—200 half hours of

adventure/drama.

Yeshua—5 hour historical documentary which uncovers the roots of Christianity.

City that Forgot About Christmas—holiday special starring Benji and his dog Waldo.

Easter Is...—holiday special with Benji and Waldo.

Christmas Is... holiday special with Benji and Waldo.

Freedom is... holiday special with Benji and Waldo.

The World in Flames—dramatization of World War II with live footage shot by the Italians, British, Germans and Americans.

The Juggler of Notre Dame—gift giving.

Girl on the Edge of Town—teenage pregnancy.

High Powder—drugs and peer pressure.

The Stableboy's Christmas—holiday special.

On the Shoulders of Giants—history of the U.S. space program.

Aliens, Monsters, Dragons and Me... **The Fantastic Film World of Ray Harryhausen**—documentary of a special effects wizard.

Marilyn... In Search of a Dream—Marilyn Monroe special.

**EXCEL TELEMEDIA
INTERNATIONAL
CORPORATION**

745 Fifth Avenue
New York, NY 10151-0077
212-371-7333
Booth: 849



Mr. Israel

Representatives: Ken Israel, *p*; Allen G. Hart, *vp*; Jeff Alan, *western div sls*; Five Star International, *midwest sls*; Tom Thuman, *sls*.

Properties:

Terrorvision—52 half hours or 26 hours of tales of the macabre.

Pathfinders—13 hours. Action adventure series based on the true wartime exploits of a special bomber squadron. First-run.

Feature Film Packages I, II, III & IV—includes "Amateur Night"

(new), "Chanel Solitaire," "I'm Going to Be Famous," "The Blockhouse," "Nightmare," "Universal Soldier," "The Legend of Frenchie King," "A Woman for All Men," "Ransom," "Hostages," "Sketches of a Strangler," "Dirty Knight's Work," "The Triple Echo," "Carry On Emmanuelle," "Girl/Boy," "The Amazing Mr. Blunden," "Cody," "Bonnie's Kids," "Psychotronic Man," "Knocking at Heaven's Door," "Knight of the Seagulls," "Edge of Fury," "The Gypsy," "Too Hot to Handle," "Angry Joe Bass," "Battle of the Eagles," "Chance-Trail of the Apaches," "Duncan's World," "Perilous Journey," "The Ragpicker," "Skeleton Key," "Violent Protection."

Music Specials—5 hours. Kenny Ball and His Jazz Men; Barry Mason, the Songwriter; New Seekers in Concert; Guys 'n' Dolls in Concert; Lifespan-Paice, Ashton, Lord-A Rock Biography.

Rollermania—60 or 90 minutes. Portrait of top roller skaters plus the pop music of top stars.

Follow that Rainbow—90 minutes. A musical drama of a child's search for her father. Christmas drama.

Truth About Communism—Rare footage of the birth of international communism through Vietnam. Narrated by Ronald Reagan.

The Jarvis Collection

The Louvre—The Incredible history of the Louvre set against the panorama of the history of France is told through its treasures. Hosted by Charles Boyer.

Scotland Yard—A rare inside view of the extraordinary British police force. Host David Niven introduces a fascinating look into the annals of British crime.

The Kremlin—A detailed look at the Kremlin from its earliest beginnings to the present.

Forbidden City—An exclusive tour of the city of Peking and the Imperial Palace by the first western film crew allowed in China.

The Incas Remembered—A look at the early beginnings of this civilization to its sudden and mysterious demise at the hands of the Spanish Conquistadors.

FAITH FOR TODAY

1100 Rancho Conejo Blvd.
Newbury Park, CA 91320
805-499-4929

Representative: Elizabeth Albritton.

Properties:

Christian Lifestyle Magazine—weekly show focusing on lifestyle trends.

The Harvest—one-hour family special. Grandpa uses a vacation to mend a broken family.

Mountain Tops—half-hour documentary. A young paraplegic climbs a 13,000 foot peak in the High Sierras.

Westbrook Hospital—52 half hours. Dramatic series dealing with personal crises. Public service.

FBC PRODUCTIONS, INC.

136 East 57th Street
New York, NY 10022
212-838-6268

Representative: Craig A. Brown, *p*.

Properties:

Whispering Hope: Unmasking the Mystery of Alzheimer's—one-hour documentary (one time only).

Doing Justice: Teenagers in Lock-Up—half-hour documentary (one time only).

FILMLIFE INC.

(American Film Repair
Institute™/Fortress Film
Depository)
Filmlife Building
141 Moonachie Road
Moonachie, NJ 07074
201-440-8500
Booth: 626



Mr. Bernard

Representatives: Marvin A. Bernard, *p/ceo*; Sheila N. Bernard, *exec vp*; John Natali, *bd chmn*; Milton Miller, *v chmn*; Robert Lang, *chf fin off*; Paul DelPlace, *gen mgr*.

Services: Restoration, protection and preservation of damaged motion picture film including scratch removal, rehumidification of brittle film, removal of abrasions, cinch marks, curls, dirt, shrinkage, oil stains, etc. Television and theatrical storage, shipping and distribution worldwide. Close inspection and repair of television syndication prints prior to each

station's screening. Complete "back-room" control and handling of your TV syndication and library prints including storage and inspection, distribution, booking, shipping and rejuvenation. You sell/buy/lease. We do the rest!

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Canada H3Z 2Z3
514-931-6180
Telex: 055 60680
Booth: 1172



Ms. M. Rouillard



Ms. L. Rouillard

Representatives: Maryse Rouillard, *p, gen mgr*; Lizanne Rouillard, *intl sls mgr*.

Properties:

The Company of Adventurers—52-minute history of the only company that became a nation, Canada.

Miles Davis in Concert—60-minute concert recorded live in stereo sound at the Montreal International Jazz Festival, July 1985.

Tony Bennett Sings Jazz Classics—60-minute concert recorded live in stereo at the Montreal International Jazz Festival July 1985.

Dream Jazz Festival—90-minute special hosted by Oscar Peterson featuring Ray Charles, Sarah Vaughan, Tony Bennett, Miles Davis and others.

Los Lobos—60-minute concert recorded live in stereo in Montreal, 1985.

George Thorogood—60-minute concert recorded live in stereo in Montreal, 1985.

Strange Advance—60-minute concert recorded live in stereo in Montreal, 1985.

Catherine Lara—60-minute concert recorded live in stereo in Montreal, 1985.

Gary Burton Makoto Ozone—60-minute concert recorded live in stereo at the Montreal International Jazz Festival, July 1985.

Jeunesses Musicales Special—52-minute concert of the best young musicians from 36 countries.

**IMERO FIORENTINO
ASSOCIATES**

44 West 63rd Street
New York, NY 10023
212-246-0600

Representatives: Anthony Salerno, Jr., *sr vp, prods*; Linda Hobkirk, *exec vp*; Rosemary Kalikow, *vp, proj develop*.

FISHING THE WEST

5484 S.E. International Way
Milwaukie, OR 97222
800-223-4662
Booth: 922



Mr. Schoenborn

Representatives: Larry Schoenborn, *exec prod*; Tom Noakes, *d*; Patric McMenamin, *prod*; Kerry Brown, *eng*; Charles Goodloe, *mktg*.

Properties:

Fishing the West—half-hour fishing show with an emphasis on wilderness and the environment. Featuring expert fishermen throughout the nation.

**FOUR STAR INTERNATIONAL,
INC.**

931 North Cole Avenue
Hollywood, CA 90038
213-469-2102
Booth: 1225



Mr. Fischer



Mr. Cignarelli

Representatives: Joseph A. Fischer, *chmn of the bd & ceo*; Richard Cignarelli, *p, dist div*; Kristie Smith, *d, intl sls*; Bill Armstrong, *exec in chg of develop*; Bob Neece, *vp, east coast ops*; Tom O'Leary, *western div sls mgr*; Keith Lewis, *midwest div sls mgr*; David Reinbach, *sls rep*; Andrew Bolt, *d, cable sls*; Robert Bosen, *d, sls ops*.

Properties:

Star Cluster—half-hour comedy/game strip hosted by Jim MacKrell and featuring six guest celebrities.

Cash/barter.

Matchmaker—half-hour comedy/interview strip hosted by deejay Dave Hull. Cash/barter.

Mad Movies with the L.A. Connection—half-hour weekly comedy series featuring re-dubbed, re-scripted movie classics.

The Achievers—13 half hours documenting the lives of famous people.

Big Valley—112 hours starring Barbara Stanwyck, Linda Evans and Lee Majors.

Wanted Dead or Alive—94 half hours starring Steve McQueen.

Burke's Law—64 hours starring Gene Barry.

Thrillseekers—52 half hours starring Chuck Connors.

Star 1-15 titles.

No Restrictions—13 titles.

Awards Theatre—50 titles.

The Late Show—30 titles.

Main Events I and II—30 titles.

Galaxy I and II—30 titles.

Odyssey—14 titles.

Rainbow Outdoor Adventures—45 titles.

Scream Theatre I and II—32 titles.

Cisco Kid—13 titles.

Kidpix—features, "Dr. Snuggles," "The Magic of Dr. Snuggles," more.

Abbott and Costello—156 5½ minutes.

**FOX/LORBER ASSOCIATES,
INC.**

432 Park Avenue South
New York, NY 10016
212-686-6777

Telex: 425730 FOXLOR
Booth: 641



Mr. Lorber



Mr. Fox

Representatives: Richard Lorber, *p*; David M. Fox, *exec vp*; Richard Ruben, Jacqueline Judd, Jack Brandon, *sls mgrs*; Susan J. Margolin, *prom mgr*.

Properties

Films

Curtis Signature Collection—12 made-for-television features produced by Dan Curtis. Included are "Dracula," "Dr. Jekyll and Mr. Hyde," "The Turn of the Screw," "Long Days of Summer." Cash.

Grundy Premiere Films—12 made-for-television features including "Bellamy: Massage Girl Murders," "Death Train," "Demolition," "Night Nurse." Cash.

Grundy Action Six Pack—6 explosive films. Cash.

Bruce Lee Martial Arts Theatre—15 films, 6 starring Bruce Lee and 4 starring Jackie Chan. Cash.

Trailblazers—26 westerns from the 40's, starring Tex Ritter, Buster Crabbe, "Gabby" Hayes, Eddie Dean, Lash La Rue and others. Cash.

Trailblazers II—18 westerns, in the tradition of Trailblazers package. Cash.

Young Duke—15 early John Wayne westerns. Cash.

Series
The Best of You—130 half hours. First-run beauty, health and fitness program based on a "Beauty Makeover" format. Hosted by Linda Dano. Barter.

Plastic Man—130 half hours, with Heathcliff, Marmaduke, Ricketty Rocket and others. From Ruby Spears. Cash.

The David Susskind Show—130 half hours. Timeless interviews with the famous, the intriguing and the infamous. Cash.

Specials

Broadway Video Specials—7 off-network comedy/music specials produced by Lorne Michaels and starring The Beach Boys, Dan Akroyd, John Belushi, Steve Martin, Bill Murray and others. Cash.

King . . . Montgomery to Memphis—2 hours. Introduced by Harry Belafonte, this is considered the definitive work on Dr. King. Cash.

Legacy of a Dream—30 minutes, narrated by James Earl Jones. Cash.

Magical Mystery Tour—one hour. Produced, directed and starring The Beatles. Barter.

FRANCE MEDIA INTERNATIONAL (FMI)

78 Avenue Raymond Poincare
75116 Paris,
France
45 01 55 90
Telex: 614186 FMI
Booth: 237

Representatives: Andre Harris, *p*;
Francois Sauvagnargues, *hd of co-*
prodns/sls, Latin America; Leonard
B. Rosman, *sls, USA & English*

Speaking Canada.

Properties:

Programs available in Dubbed and Subtitled versions.

Fiction

Alas for Alice—90 minutes. TF1 production.

Heart in the Clouds—90 minutes. FR3 production.

The Maestro—90 minutes. Antenne 2 co-production.

Sans Famille—3 90 minutes. TF1 co-production.

Bel Ami—3 100 minutes. TF1 co-production.

Documentaries

Adventure Logbook—Antenne 2 production.

Animals in the World—TF1 production.

Brigitte Bardot: My Own Story—3 52 minutes. Antenne 2 co-production.

Haroun Tazieff Invites Us Into "His" World—7 52 minutes. TF1 co-production.

Long Live the Crisis, as Told by Yves Montand—90 minutes. Antenne 2 production.

Music

Nana Mouskouri in Athens—73 minutes. TF1 co-production.

Children's

Balthazar—13 4 minutes. FR3 production.

Vagabul—13 5 minutes. FR3 production.

Shagma, the Worlds Down Under—26 26 minutes. Antenne 2 co-production.

Co-Productions

Music Hall—4 55 minutes. Simone Signoret's last television series.

The Secret Drawer—6 55 minutes, with Michele Morgan and Jeanne Moreau.

FREMANTLE INTERNATIONAL, INC.

660 Madison Avenue
New York, NY 10021
212-421-4530

Talbot Television Ltd.
21-22 Poland Street
London, W1V 3DD
England
437-2673

Fremantle International Prod. Pty.
Ltd.

2A Waters Road
Neutral Bay Junction
N.S.W. 2089
Australia
908-2600

Fremantle of Canada
1650 Avenue Road
Toronto, Ontario
Canada M5M 3Y1
416-789-4090
Booth: 1033



Mr. Talbot

Representatives: Paul Talbot, *p*; Julie Zulueta-Corbo, *d, home video & Latin American sls*; Harriette J. Schwartz, *d, tv ops*; Craig McDonald, *d, PBS & cable mktg*; Ellen Windemuth, *d, acquisitions*; Tony Gruner, *chf exec, London*; Russ Becker, *chf exec, Australia*; Jim Willis, *Canada*.

Properties:

Documentaries/Specials

Halley's Comet—documentary (PBS).

Elvis Memories—one hour.

Kraft All-Star Salute to Ford's Theatre—one hour (CBS).

1985 Nissan Cup World Championship of Golf

Mr. T & Emmanuel Lewis-Christmas Dream—one hour (NBC).

A Supernight of Rock 'n' Roll—2 hours (NBC).

Night of 100 Stars II—3 hours (ABC).

Tony Awards—2 hours (CBS).

Kennedy Center Honors—2 hours (CBS).

Christmas in Washington—2 hours (NBC).

Ellington: The Music Lives On—90 minutes (PBS).

TV's Funniest Game Show Moments—one hour (ABC).

The National Geographic Far East Specials—52 hours (PBS).

The Magic of David Copperfield—7 hours (CBS).

Features/Movies

Cat on a Hot Tin Roof—3 hours (PBS).

Burning Rage—2 hours (Showtime).

Reckless Disregard—2 hours (Showtime).

The Baron and the Kid—2 hours (CBS).

Half Slave, Half Free—2 hours (PBS).

The Cradle Will Fall—2 hours

(CBS).
City Killer—2 hours (NBC).
Special People—2 hours (CBS).
Loving—2 hours (ABC).
Sophisticated Gents—2 hours (NBC).
The Kid From Nowhere—2 hours (NBC).

Joey and Redhawk—2 hours (CBS).
Fugitive Samarai—2 hours (NTV).
Family Theater—67 hours and 1 90 minutes (ABC, CBS, NBC).

Series

The Tripods—25 half hours (BBC).
Divorce Court—130 half hours.
Cisco Kid—156 half hours.
The Campbells—22 half hours.
Ryan's Hope—half hours, 10th year of production (ABC).
Loving—half hours, 3rd year of production (ABC).

The Adventures of Black Beauty—52 half hours.

Break the Bank—game show.

All Goodson-Todman Game Shows Other Game Shows—including “\$25,000 Pyramid,” “The Joker’s Wild,” “The Dating Game” and more.

The New Candid Camera—130 half hours, in syndication.

Children

Warner-Amex/Nickelodeon

Romper Room—local originations.

Curious George—104 animated 5 minutes.

The Snowman—animated half hour. (North and South America)

Berenstein Bears—animated special.

FRIES DISTRIBUTION COMPANY

Suite 700
 9200 Sunset Blvd.
 Los Angeles, CA 90069
 213-859-9957
 Telex: 3781675 FDC

Suite 1500
 420 Madison Avenue
 New York, NY 10017
 212-593-2220
 Booth: 370



Mr. Lloyd

Representatives: Charles W. Fries, *chmn of the bd & p*; Robert D. Lloyd,

exec vp; Dick Askin, *vp, dom sls*; Larry Friedrichs, *sr vp, foreign tv*; Lou Wexner, *vp, adv & prom*; Bette Alofsin, *eastern sls mgr*; Don Golden, *western sls mgr*; Wendy Levin, *southeastern sls mgr*.

Properties:

Fries Frame 2—19 titles, 20 made-for-television films including “Toughlove” starring Lee Remick and Bruce Dern; “Do You Remember Love” starring Joanne Woodward and Richard Kiley; Ray Bradbury’s “The Martian Chronicles I & II” starring Rock Hudson; “Bitter Harvest” starring Ron Howard and Art Carney; “Sins of the Father” starring James Coburn.

Fries Frame 1—26 titles, 27 made-for-television films including “The Burning Bed” starring Farah Fawcett; “Adam” starring Daniel J. Travanti; “Bill” starring Mickey Rooney; “Dempsey Parts I & II” starring Treat Williams; “The Jayne Mansfield Story” starring Loni Anderson; “Silence of the Heart” starring Mariette Hartley; “Three Wishes of Billy Grier” starring Ralph Macchio.

FUSCO ENTERTAINMENT INC.

850 Seventh Avenue
 New York, NY 10019
 212-315-1400

Representatives: Joseph Fusco, Jr., *p*; Cheryl Katz, *d of admin*; Dan Galgano, *sls serv mgr*; Donal Joannes, *western sls mgr*; Dick Ostrander, *eastern sls rep*.



Mr. Fusco

Properties:

Disaster!—26 half hours.
Biography—65 half hours.
Battle Line—39 half hours.
Almanac—377 shorts.
Behind the Scene—47 half hours.
Friends of Man—45 half hours.
Robin Hood—143 half hours.
Sir Lancelot—30 half hours. (14 in color).
The Invisible Man—26 half hours.
The Buccaneers—39 half hours.
Sword of Freedom—39 half hours.

Yancy Derringer—34 half hours.
Foreign Intrigue—156 half hours.
Star Performance—153 half hours.
Star & Story—26 half hours.
The Big Story—39 half hours.
Int'l. Detective—39 half hours.
The Hunter—39 half hours.
Wire Service—39 hours.
Peter Gunn—114 half hours.
Mr. Lucky—34 half hours.
Colonel March—26 half hours.
Decoy—39 half hours.
Police Station—39 half hours.
My Hero—33 half hours.
J.F.K.—1 hour.
Marilyn Monroe—half hour.
Jonathan Winters Salute to Baseball—1 hour.
Elements of the Unknown—1 hour.
Flip Wilson's Salute to Football—1 hour.
Invisible Influences—1 hour.
Riders of the Silver Screen—1 hour.
Lively Country—78 half hours.
50's Connection—24 half hours.
Just Jazz—39 half hours.
The Music Stor—26 half hours.
Backstage—26 half hours.
Music Circle—26 half hours.

GATEWAY PRODUCTIONS, INC.

(Subsidiary of Gannett Company, Inc.)

304 East 45th Street
 New York, NY 10017
 212-286-0770



Mr. Hubert

Representatives: Dick Hubert, *chmn*; David Asher Martin, *vp*.

Services: Original program production from concept through final tape for public and commercial television, cable, videodisc, video-cassette. Extensive post-production capability in film and tape through its sister companies Filmpower and Tapepower.

GAYLORD PRODUCTION COMPANY

Suite 800
 9255 Sunset Blvd.
 Los Angeles, CA 90069
 213-271-2193



Mr. Courtney

Representatives: Alan Courtney, *p*; Peter Alex, *vp, synd*; Tony Ford, *sr vp, prog develop*; Dorothea Delaplain, *d, stat sls*.

Properties:

Dancin' to the Hits—weekly half hours hosted by Lorenzo Lamas and featuring The Street Talk Dancers. Co-produced with Together Again Productions.

Adventures of the Galaxy Rangers—65 animated half hours of the first space "western." Co-produced with ITF and Transcom Media.

Today's Movers and Shakers—half-hour daytime news strip pilot, co-produced with Arbus/Merlis/Putnam Productions in association with Proctor & Gamble.

Off the Wall—weekly half hours of joyful comedy.

Entertainment Showcase—one-hour concert of comedy meets rock and roll. Co-produced with Bob Stivers and Associates.

Scary Tales—half-hour anthology series of gripping terror and suspense. Produced by Scary Tales, Inc.

GAYLORD SYNDICOM

2806 Opryland Drive
Nashville, TN 37214
615-883-6240
Booth: 1313



Ms. Grams

Representatives: Jane D. Grams, *vp & gen mgr*; William J. Madden. Martin L. Clayton, III, Hal Buckley, Joy Sonn.

Properties:

Hee Haw—60-minute weekly musical/variety/comedy show.

Super Sports America—90-minute weekly motorsports series.

Special for '86—4 one-hour musical

/variety specials.

It's a Funny Life—30-minute daily game show series.

GEMINI MEDIA INC.

344 Greenway Place
Memphis, TN 38117
901-767-3045
Booth: 1446

Representatives: Frank D. Ragsdale, Jerry Thompson, Roy Key.

Properties:

Kid's View—260 70 or 90-second inserts on topical, varied current events appealing to kids 8-14 yrs. Straight sale, unlimited runs, 5 episodes weekly.

Christmas at Creepy Castle—one-hour animated Christmas special. First-run, straight sale.

Local Sales Revenue-Builder Promotion—incorporates use of special packages and custom animated logos for local advertisers.

GENESIS ENTERTAINMENT

(A division of Gannaway Enterprises)
Suite 210
5743 Corsa Avenue
Westlake Village, CA 91362
818-706-6341
Booth: 375



Mr. Gannaway

Representatives: Gary Gannaway, *p*; Betsy Green, *vp, opers*; Jerry Weaver, *vp, pub bdcstg*.

Properties:

Sale of the Century—32 weeks, first-run game show strip hosted by Jim Perry. A Reg Grundy Production.

Wild Wild World of Animals—115 half hours of spectacular nature scenes and habitats. Filmed by Time-Life.

Classic Country Featuring the Start of the Grand Ole Opry—182 half hours, 91 hours, in color of the greatest entertainers to perform at the Opry during the 1950's.

GI Diary—25 half hours narrated by Lloyd Bridges. High adventure with

actual footage from WWII and first-hand stories by soldiers, in color.

Wilderness Alive—4 one-hour specials featuring Australia's Deep North, the Great Barrier Reef, High Alaska and Wild Colorado.

Life Around Us—26 half-hour programs on life sciences.

The Africans—6 one-hour, 3 two-hour or 2 3-hour shows hosted by Lou Gossett which take a look at African politics, lifestyles and history.

Music World—one-hour country music special.

America Sings—one-hour gospel music special.

G. G. COMMUNICATIONS

111 French Avenue
Braintree, MA 02184
617-843-4860



Mr. Russo

Representatives: Nicholas W. Russo, *p*; Rick Russo, *vp*.

Properties:

First Run Feature Movies Film Package—includes "Little Mermaid," "Summerdog," "Legend of the Northwest," "Dunderklumpen," "The Magic Pony," "The Adventures of Pinocchio," and "Mr. Too Little."

Documentary Drama on Sex Education—"Inside Out/Upside Down."

Fishing U.S.A.—2-hour special.

Gadabout Gaddis the Flying Fisherman—series of 65 half-hour episodes.

Family Feature Film Special—"Pinchcliffe Grand Prix;" "The Vatican Affair."

GGP SPORTS

(A Division of Golden Gators Productions)
Suite 160
240 Tamal Vista Blvd.,
Corte Madera, CA 94925
415-924-7500

Representatives: David L. Peterson, *p*; Robert C. Horowitz, *vp, gen mgr*; Michael V. Galizio, *vp, tv prog*; Henry Schneidman, *vp, gen sls mgr*; Leslie Lombre, *synd coord*; Betsy Us-

sery, *prodn sup*; Peter Homer, *sat coord*; Ted Griggs, Alan Winter, *prods*; Barry Siegel, *events div mgr*; Brad Hunt, *mktg mgr*.

Properties:

Race for #1: College Football Report—13 weeks of half hours. College football highlights, features and interviews. Live.

Race Special—one-hour year-end review of the college football season.

Race Pre-Season Special—one-hour look at the season ahead with interviews, features and computer team rankings.

5th Avenue Mile—the oldest and most prestigious mile race. Live from Manhattan.

Stanford Football—magazine format featuring game highlights, interviews and segments on players.

Randy Cross' 49ers Magazine—review of past games and preview of upcoming NFL games.

World Cup Skiing-Las Lenas, Argentina—next-day Olympic style Men's Downhill Skiing.

Florida Federal Tennis Open—Virginia Slim's tennis live from Bardmoor Country Club.

World Cup Skiing-Val D'Isere, France—same day Olympic style Men's Downhill Skiing.

World Cup Skiing-Val Gardena, Italy—same day Olympic style Men's Downhill Skiing.

World Cup Skiing-Crans Montana, Switzerland—same day Olympic Style Women's Downhill Skiing.

World Cup Skiing-Garmisch, Germany—same day Olympic style Men's Downhill Skiing.

World Cup Skiing-Vail, USA—same day Olympic style American Ski classic. Downhill, Giant Slalom and Legends.

World Cup Skiing-Canada—same day Olympic style skiing. World Cup Finals.

World Cup Skiing-France—World Championships at Freestyle.

John Madden's Super Bowl Special—all the color and excitement of a Super Bowl from New Orleans. Special guest, Jimmy "the Greek."

U.S. National Skiing Championships—Colorado-live 2-day ski coverage. U.S. Open of Skiing.

U.S. National Surfing Championships—California—the best surfers from across the country compete on the beaches of Southern California.

GILSON INTERNATIONAL

9200 Sunset Blvd.

Suite 1005

Los Angeles, CA 90069

212-274-1228

Telex: 698535 GILSON LSA

Representatives: Frederick L. Gilson, *p*; Anne Stewart Page, *vp, intl sls*.

Properties:

Series

Betty White Show—half hours.

Doc—half hours.

Duck Factory—half hours.

Hill Street Blues—hours.

Last Resort—half hours.

Newhart—half hours.

Paris—hours.

Phyllis—half hours.

Remington Steele—hours.

St. Elsewhere—hours.

Three for the Road—hours.

Tony Randall Show—half hours.

We've Got Each Other—half hours.

White Shadow—hours.

WKRP in Cincinnati—half hours.

Mary Tyler Moore Variety Hour—hours.

Features/Made for TV

Movies of the Week—8 2 hours.

Mini-Series

Critical List—4-hour mini-series.

Specials

Carlton your Doorman—animated half hour.

GLENRAY COMMUNICATIONS

1530 East Elizabeth Street

Pasadena, CA 91104

818-797-5462

Telex: 3719726

Representatives: C. Ray Carlson, *p*; Joy Carlson, *pr*.

Properties:

All-Family

Treasures of the Snow—2 hours.

Tanglewood Secret—90 minutes.

Humpty—animated half hour.

Timecube—animated half hour.

GLEN-WARREN PRODUCTIONS LTD.

Box 9, Station "O"

Toronto, Ontario

Canada M4A 2M9

416-291-7571

551 Fifth Avenue

Suite 414

New York, NY 10017

212-883-0090

Representatives: E. J. Delaney, *p*; A. P. Chapman, *vp & mng d*; Stan Parlan, *gen mgr, New York*.

GLL TV ENTERPRISES, INC.

17 Sinclair Martin Drive

Roslyn, NY 11576

212-751-5970

Representative: Gunther L. Less, *p*.

Properties:

Journey to Adventure—300 half hours, hosted by Gunther Less. Provides fascinating close-up of people . . . living, working, playing.

GLOBAL VIDEO COMMUNICATIONS CORPORATION

744 West Church Street

Orlando, FL 32805

305-423-8299

3255 Cahuenga Blvd.

Hollywood, CA 90028

Representatives: Jerome Kurtz, *chmn of the bd & p*; Frank John Knies, *intl sls*; Bettye Kroening, *natl sls*; Ken Blaustein, *western sls*; Jim Harty, *western sls*.

Services: Complete post-production services; standards conversions (NTSC, PAL, PAL-M, SECAM); video tape duplications and Rank Cintel film-to-tape transfers. All services at both facilities. Quantity duplication also available.

GLOBO TV NETWORK OF BRAZIL

Rua Lopes Quintas, 303

Rio de Janeiro

Brazil, 22.460

21-294 7732

909 Third Avenue

21st Floor

New York, NY 10022

212-754-0410

Telex: 423583

Booth: 457



Mr. Sobrinho



Mr. Borgerth

Representatives: Roberto Marinho, *p*; Roberto Irineu Marinho, *vp*; J.B. Oliveira Sobrinho, *vp, opers*; Luiz E. Borgerth, *d of foreign affairs*; Roberto Filippelli, *d of foreign sls*; Marina Galliez, *sls mgr*.

Properties:

Cuerpo a Cuerpo—179 40 minutes dubbed into Spanish.
The Slave Isaura—300 half hours dubbed into English and 100 half hours dubbed into Spanish.
Champagne—167 50 minutes dubbed into Spanish.
Brillante—155 50 minutes dubbed into Spanish.
Plumas y Lentejuelas—191 half hours dubbed into Spanish.
Loco Amor—168 40 minutes dubbed into Spanish.
Anarchists Thank God—9 50 minutes dubbed into English and Spanish.
Time and the Wind—10 50 minutes dubbed into English and Spanish.
Bandido Corazon—10 40 minutes dubbed into Spanish.
Paulista Avenue—17 40 minutes with English subtitles or dubbed into Spanish.
Love and Murder—20 40 minutes dubbed into Spanish.
Once Again, Happy New Year—50 minutes dubbed into English and Spanish.
The Voice of Brazil—5 hours dubbed into English with top performances by Brazilian popular music entertainers.
Roberto Carlos 85—50 minute musical.

SAMUEL GOLDWYN COMPANY

10203 Santa Monica Blvd.
 Los Angeles, CA 90067
 213-552-2255

Telex: 677348 GOLDSAM LSA
 Booth: 471



Mr. Masters



Mr. Schreger

Representatives: Jack Masters, *d, natl tv sls*; Gary Marenzi, *vp, cable & specialized sls*; Charles Schreger, *vp, special projects & exec asst to the p.*

Properties:

On the Record—weekly half-hour rock music review/preview show.
Makeover—daily half-hour self-improvement show hosted by Leslie Blanchard.
Explosives II—17 action/adventure theatrical films.
Samuel Goldwyn's Treasure Chest—16 family features.
Goldwyn Gold II—21 motion picture classics.
Goldwyn Gold—21 motion picture classics.
Explosives!—15 action features.
Power Pack—9 features; action, romance and comedy.
Terrorpix—10 terror-filled features.

MARVIN GOODMAN ASSOCIATES INC.

40 East 62nd Street
 New York, NY 10021
 212-688-3344
 Telex: 237874 MGA UR

Representatives: Michele Haye, *sls rep, Paris*; Jose Augustin, *sls rep, Madrid*; Ian Watt, *sls rep, Sydney*; Diane Jones, *sls rep, Rome*; Lawrence Fein, *sls rep, Toronto*; B. Uemura, *sls rep, Tokyo*.

Properties:

International Rights Only
The Heart of Rock N Roll—one-hour concert with Huey Lewis and The News.
Elvis: The Echo Will Never Die—one-hour Presley retrospective.
The Pee Wee Herman Show—one-hour forerunner of his great adventure.
Joni Mitchell—Refuge of the Roads—one-hour concert.
Neil Young—Solo Trans—one-hour concert.
Nena: Europatour 84—one-hour rock video.
About Tap—half-hour special on jazz tap dancing with Gregory Hines and others.
Moment of Crisis—half-hour documentary recalling the events and emotions of JFK's assassination.
2AM Paradise Cafe—one-hour concert with Barry Manilow, Gerry Mulligan, Sarah Vaughn and Mel Torme.
Acts of Violence—one hour from America Undercover series.
Life and Death in the Emergency Room—one hour from America Undercover series.
Murder, No Apparent Motive—one hour from America Undercover se-

ries.

Heart Light City—120 hours. Videos teamed with romantically themed mood.
Video Profiles—26 half hours from the Night Flight series.
Journey to Adventure—26 half hours of travel/adventure.
Cartoon Specials—half hours, "Puff the Magic Dragon;" "Strawberry Shortcake;" "Dorothy in the Land of Oz;" "Peter and the Magic Egg."
Luciano Pavarotti—Live from Las Vegas—75 minutes.
He Makes Me Feel Like Dancin'—one hour.
Take Off to Night Flight—48 hours of special themed videos from ATI Video.
I Feel a Song Comin' On—90 minutes with Anthony Newley.
The World's Greatest Illusions—one hour with Mark Wilson.
World into Image—6 one-hour specials.
Barry at Blenheim—90 minutes. A BBC Production.
Diana Ross in Concert at Caesar's Palace—90 minutes.
Doug Henning's World of Magic Specials—8 hours.
Siegfried and Roy: Superstars of Magic—2 hours.
Earth Wind and Fire in Concert—one hour.
The Grateful Dead in Concert—90 minutes.
Camelot—2½ hours starring Richard Harris.
Eubie!—90 minutes performed by original Broadway cast.
Cleo Laine and James Galway—Harmony in Music—one hour. A BBC Production.
Abbott and Costello—52 b/w half hours.
Wild America—40 half hours, (hour versions available). Hosted by Marty Stouffer, America's wild life expert.
Boxing's Best and Boxing's Greatest Champions—11 hours of boxing highlights, from the early days of the sport to the present.
The Magic of Mark Wilson—24 half hours.
Felix the Cat—260 animated 4½ minutes, in color.
The Mighty Hercules—130 animated 5½ minutes, in color.
Middletown—8 hours. A look at contemporary American life.
Time Was—6 hours hosted by Dick Cavett.
Those Fabulous Clowns—(HBO) one

hour.

Chaplin: The Little Tramp—one hour narrated by Joel Grey.

P. T. Barnum and His Human Oddities—one hour.

America's Cup '83—The Greatest Race of the Century—one-hour overview of one of the biggest upsets in sports history.

Ringling Brother Barnum & Bailey Circus Specials—13 hours.

GOODSON-TODMAN PRODUCTIONS

375 Park Avenue
New York, NY 10152
212-751-0600

Representative: Jerry Chester.

Properties:

The Price is Right

Concentration

Card Sharks

Now You See It

GOULD ENTERTAINMENT CORP.

101 West 57th Street
New York, NY 10019
212-586-5760



Mr. Gould

Representative: Michael J. Gould, p.

Properties:

In Defense of Freedom—5 hours. A history of the U.S. armed services, narrated by Ken Howard.

The Presidents—in development for 1988.

The Paul Hogan Show—26 half hours. Produced by RPTA.

The Two Ronnies—40 half hours, with Ronnie Barker and Ronnie Corbett. Produced by BBC.

Two's Company—29 half hours. Produced by London Weekend Int'l.

The Death of Adolph Hitler—2 hours. Produced by London Weekend Int'l.

Friday—3 or 4-hour version of Robinson Crusoe starring Michael York.

Bouquet of Barbed Wire—14-hour mini-series starring Frank Finlay. Produced by London Weekend Int'l.

The First Ladies—6 hours, in development.

The American Documents—13 hours produced by Post-Newsweek.

A Man Named Lombardi—one-hour narrated by George C. Scott.

Violence in Sports, The Will to Win—What Price Winning

GRANADA TELEVISION INTERNATIONAL

36 Golden Square
London W1R 4AH
England
01-734-8080
Telex: 27937

18 Rue Volney
75002 Paris, France
(33 1) 261-7910

Telex: GRANFRA 213008

Suite 3468

1221 Avenue of the Americas
New York, NY 10020

212-869-8480

Telex: 62454 UW

Booth: 1224



Mr. Heads



Ms. Maw

Representatives: Barrie Heads, *mng d*; Leila Maw, *U.S. mgr*; Sara de St Hubert, *mgr, Paris*; Wendy Stebbings, *sr sls exec*; Alston Brantley, *sls exec, New York*.

Properties:

Mini-Series

The Jewel in the Crown—15 hours, color.

Brideshad Revisited—12½ hours (11 episodes), color.

Coronation Street—2000+ half hours, color.

Drama-Series

The Adventures of Sherlock Holmes—13 hours, color.

Bulman—13 hours, color.

Shades of Darkness—10 hours, color.

Time for Murder—6 hours, color.

Features

The Death of the Heart—2½ hours, color.

December Flower—75 minutes, color.

The Ebony Tower—90 minutes, color.

King Lear—2 hours 45 minutes, color.

Invasion—2 hours, color. The inva-

tion of Czechoslovakia by Russia is portrayed in this documentary/drama.

The Road to 1984—90-minute color profile of author George Orwell.

Strike—106-minute color documentary/drama recreating the formation of Solidarity in Poland.

Documentaries

Cassino—A Bitter Victory—one hour, color with b&w.

In Search of Cool Ground—3 hours.

Ten Days in May—52 minutes, color.

Twenty Eight Up—1 62 minutes, 1 74 minutes, color with b&w.

Television—13 hours, color with b&w.

World in Action: The First 21 Years—79 minutes, color with b&w.

End of Empire—14 hours, color with b&w.

Music

Man and Music—4 hours, color.

At Work—3 hours, color. Individual profiles of conductor Claudio Abbado, choreographer Kenneth MacMillan and pianist Murray Perahia.

There's Something Wrong in Paradise—90 minutes, color. Kid Creole spectacular.

The Outrageous Millie Jackson—52 minutes, color.

Situation Comedy

The Brothers McGregor—7 half hours, color.

Affairs of the Heart—6 half hours, color.

Brass—26 half hours, color.

Light Entertainment

The Comedians—33 half hours, color.

Busman's Holiday—original quiz show, format available.

The Grumbleweeds Radio Show—17 half hours, color.

Younger Children

Alphabet Zoo—51 15 minutes, color.

Tickel on the Tum—39 12 minutes, color.

Let's Go Maths—20 10 minutes, color.

Young Adults

Time . . . To Time—7 25 minutes, color. History made exciting.

The Return of the Antelope—13 half hours, color.

Young Sherlock—9 half hours, color.

Education

In Action: History and Physics—10 20 minutes, color.

The Micro at Work—10 15 minutes, color.

Your Living Body—10 15 minutes, color.

**SHERRY GRANT
ENTERPRISES**

17915 Ventura Blvd.
Encino, CA 91316
213-705-2535
Booth: 837



Ms. Grant

Representatives: Sherry Grant, *p*;
Van Natta, *d of sls*.

Properties:

Halley Returns—half-hour documentary, 20 90-second features and 20 30-second features with optional 5-second opening billboard and 5-second sponsor I.D.

Quality of Life—52 30-second programs on top stars and experts and practical tips and advice to viewers.

We The People—21 30-second features including 5-second sponsor I.D.

21 Days of America—21 30-second programs including 5-second sponsor I.D.

Patches Peelsticker & The Puppy Loves—an animated magical miracle maker helps children believe in themselves.

Holiday Sales Boosters—7 30-second animated features with 5-second sponsor I.D.

**GRAY-SCHWARTZ
ENTERPRISES, INC.**

(Teleflex Division)
4764 Park Granada, #207
Calabasas, CA 91302
818-702-9888

Representative: Marv Gray, *p & treas*.

Properties:

Treasure Unlimited—13 color half hours.

Greatest Headlines of the Century—260 episodes.

Sportfolio—260 episodes.

Funny World—130 episodes.

Quicky Quiz—260 episodes.

America's Sweetheart (The Mary Pickford Story)—90-minute special.

Paramount Newsreels—(1940-1957) 104 episodes of each year of release.

Bogart—one hour special.

Hollywood: The Selznick Years—one hour special.

Errol Flynn: Portrait of a Swashbuckler—one-hour special.

MERV GRIFFIN ENTERPRISES

1541 North Vine Street
Hollywood, CA 90028
213-461-4701

Representatives: Murray Schwartz,
p; Bob Murphy, *exec vp*.

Properties:

Wheel of Fortune—game show (network & syndicated).

The Merv Griffin Show—variety/information.

Jeopardy—game show (syndicated).

Dance Fever—half hour musical variety show.

Headline Chasers—game show (syndicated).

**SHERMAN GRINBERG FILM
LIBRARIES, INC.**

1040 North McCadden Place
Hollywood, CA 90038
213-464-7491

630 Ninth Avenue
New York, NY 10036
212-765-5170

Representative: Linda Grinberg, *vp*,
Hollywood.

Services: Newsreel and stock film footage library, consisting of ABC Network News, Pathe & Paramount News, MGM, Twentieth Century Fox, BBC Wildstock Library, etc.

Properties:

The Eyes and Ears of the World—covering a period from June '40 through June '57, 104 issues per year about 8½ minutes each. Also available as stock footage.

Life and Death—6 half hours dealing with major catastrophies.

Bogart—one hour.

Selznick—one hour.

GROUP W PRODUCTIONS

One Lakeside Plaza
3801 Barham Blvd.
Los Angeles, CA 90068
213-850-3800

888 Seventh Avenue
New York, NY 10106
212-307-3670

625 North Michigan Avenue
Chicago, IL 60611
312-454-6975

4644 Eleanor Drive
Carpenteria, CA 93013
805-684-6232

2000 Old Spanish Trail
#101
Slidell, LA 70458
504-649-6161/504-649-7304

Mill Pond Bldg.
63 Great Road
Maynard, MA 01754
617-897-3310
Booth: 913



Mr. Vane

Mr. Tannehill

Representatives: Edwin T. Vane, *p & ceo*; George E. Resing, Jr., *sr vp*; R. Kevin Tannehill, *vp, sls & mktg*; Christine Foster, *vp, prog develop*; Owen S. Simon, *vp, creat serv*; Nancy Hamilton, *vp, ops*; Carol J. Strond, *vp, research*; Frederick Kuperberg, *vp, bus affairs*; Linda McMann, *northwestern div mgr*; Donald P. Spagnolia, *d of visual comm*; Mary F. Fisher, *d of prom med*; New York: Andy Spitzer, *vp, natl sls*; Daniel Cosgrove, *vp, med sls*; Judith Bernat, *eastern div mgr*; Glen Burnside, *ae, med sls*; Diana Vargas, *sls coord*; Chicago: Anthony G. Dwyer, *central div mgr*; Daniel Garzes, *central div mgr*; Cindy Walker, *north central div mgr*; Carpenteria: Jack Foley, *western div mgr*; Slidell; Jack Swindell, *southern div mgr*; Maynard: Peter Gimber, *eastern div mgr*; Hour Magazine, 5746 Sunset Blvd., Hollywood, CA 90028, 213-856-1050; Martin Berman, *exec prod*; Steve Clements, *prod*; Paul Nichols, *creat serv mgr*; PM Magazine, 825 Battery St., San Francisco, CA 94111, 415-362-6220; Bob George, *vp & exec prod*; Debby Messina, *natl prod*; Richard Newton, *creat serv mgr*; TVSC (Television Videotape Satellite Communications), 310 Parkway View Drive, Pittsburgh, PA 15202,

412-928-4700; George A. Sperry, Jr., *vp & gen mgr*; Jack Mauck, *vp, sls*; Jim Tuverson, Jr., *western reg sls rep*; Filmation, 18107 Sherman Way, Reseda, CA 91355, 818-345-7414; Lou Scheimer, *p & ceo*; Alice Donenfeld, *exec vp*; Garey Allen, *vp, licensing*; Sharon M. Browne, *d, intl sls*; The Newsfeed Network/The Entertainment Report, 888 Seventh Ave., New York, NY 10106, 212-307-3218; Richard Sabreen, *vp & gen mgr*; Terry O'Reilly, *news d*; Gregg Risch, *Washington Bureau chf*; International Sales Representatives: Direction Video, Inc., 1075 Bay St., Toronto, Ontario, Canada M5S 2B1, 416-968-3111.

Properties:

PM Magazine—five days a week for half-hour formats. Programming cooperative for prime-time scheduling, mixing local hosts and features with segments provided by PM's San Francisco office from member stations and national crews.

Hour Magazine—Five days a week, 60 minutes. Daytime magazine featuring information presented by host Gary Collins.

Ghostbusters—65 half hours. Filmation's new animated series with two humans and a gorilla tracking down ghosts and spirits. Premieres September 1986.

He-Man and the Masters of the Universe—130 half hours for daily striping. Children's animated adventure series produced by Filmation.

She-Ra: Princess of Power—65 half hours. Children's animated series from Filmation based on adventures of He-Man's twin sister.

Fat Albert and the Crosby Kids—90 half hours. Bill Cosby's childhood adventures in a Filmation animated series that combines entertainment and pro-social content.

The NEWSFEED Network—daily cooperative satellite news feed for television stations. Three daily feeds plus FLASHFEEDS.

The Entertainment Report—daily satellite feed of entertainment news, features, reviews, graphics.

Fun for the Money—half-hour strip. New fun-and-games show with panel betting on the outcome of wild stunts performed by other contestants. Premieres September 1986.

Jose Eber—daily half hours as the hairstylist to the stars gives beauty tips, makeovers, consultations.

REG GRUNDY PRODUCTIONS, INC.

Suites 720/780
9911 West Pico Blvd.
Los Angeles, CA 90035
213-557-3555
Telex: 194823

McManus & Co., International
Reps Ltd.

425 East 63rd Street
New York, NY 10021
212-888-7456
Telex: 220425 McMAN

Fox/Lorber Associates
(Syndicators, USA)
79 Madison Avenue
New York, NY 10016
212-686-6777
Telex: 425730 FOXLOR



Mr. Grundy

Representatives: Reg Grundy, *chmn & p*; Bob Crystal, *vp, prodn (USA)*; Tom McManus, *prod's rep*, *McManus & Co Int'l Reps. Ltd.*

Properties:

Sale of the Century—4th season.

Scrabble—2nd season.

Matchmakers—pilot.

Hot Streak—pilot.

Pimpernel 85—action/humor, in development.

Say Ahh!—situation comedy, in development.

ALFRED HABER, INC.

321 Commercial Avenue
Palisades Park, NJ 07650
201-224-8000

Representatives: Alfred Haber, *p.*

Properties:

Shirley Maclaine—Every Little Movement—one-hour special.

Shirley Maclaine—Where Do We Go from Here—one-hour special.

Barbara Mandrell and the Mandrell Sisters—35 one hours.

Tom Jones—24 brand new half hours. Guest stars include Brooke Shields, Paul Anka, Marie Osmond, Hal Linden, Dionne Warwick, Gladys Knight and Donny Osmond.

The Forum Presents—18 one-hour concerts. Guest stars include Roberta Flack, Sarah Vaughan, Jan & Dean, Judy Collins and Don McLean.

Dottie West: Special Delivery—one hour. Guest star Kenny Rogers.

New Country from the Old Country—one hour. Stars Larry Gatlin and The Oak Ridge Boys.

Las Vegas Jubilee—one hour. Stars Tony Orlando and Liberace.

Disco Magic—27 half hours.

Mississippi Days & Southern Nights—one hour. Guest stars Glen Campbell, Rita Coolidge & Tanya Tucker.

International only:

All-Star Party for Carol Burnett—one-hour special.

Baryshnikov on Broadway—one-hour special.

Cheryl Ladd Fascinated—one-hour special.

Sheena Easton Live at the Palace—one-hour special.

Perry Como's Christmas in Paris—one-hour special.

Shirley Maclaine... Illusions—one-hour special.

The Buddy Holly Story—feature film starring Gary Busey.

All-Star Party for Frank Sinatra—one-hour special.

Sheena Easton... Act One—one-hour special.

Here's Television Entertainment—two-hour special.

Billy Joel Live from Long Island—one-hour special.

Castles and Concerts—two one-hour episodes.

Pavarotti & Friends—one hour.

Anne Murray in London—one hour.

Perry Como's Christmas in London—one hour.

LARRY HARMON PICTURES CORP.

650 North Bronson Avenue
Hollywood, CA 90004
213-463-2331
Booth: 1325

HARMONY GOLD U.S.A., INC.

Suite 300
8831 Sunset Blvd.
Los Angeles, CA 90069-2109
213-652-8720
Telex: 194131
Booth: 1027, 1127



Mr. Schaen

Representatives: Frank Agrama, *p*; Jehan "Gigi" Agrama, *exec vp*; Lionel L. Schaen, *p, synd*; John Rocknowski, *p, merchandising*; David LaFollette, *p, intl*; Carla Hammerstein, *sls mgr*; Bill Smither, David Branigan, *reg sls mgrs*.

Properties:

Robotech—85 animated half-hour serial.

Robotech II—The Centinals—65 animated half-hour serial, all new.

Captain Harlock and The Queen of A Thousand Years—65 animated half-hour serial.

Animated Cartoon Features

Captain Future—90 minutes.

Flower Angel—94 minutes 41 seconds.

Little Lulu and Her Gang—87 minutes 26 seconds.

Little Women—68 minutes.

Call of the Wild—74 minutes.

Galaxy: Live Like a Mother—82 minutes 42 seconds.

Galaxy: Live Like a Warrior—83 minutes 41 seconds.

Young Eleven—70 minutes 34 seconds.

Dracula—91 minutes 50 seconds.

Age of Dinosaurs—72 minutes 5 seconds.

Run for Life—68 minutes 5 seconds.

Frankenstein—94 minutes.

Pinocchio—97 minutes 45 seconds.

Little Train—89 minutes 41 seconds.

Undersea Encounter—71 minutes 35 seconds.

World Famous Fairy Tales I—47 minutes 49 seconds.

World Famous Fairy Tales II—46 minutes 2 seconds.

The Frog Boy

The Frog Boy's Greatest Adventure

Tiffany's Travelling Band I

Tiffany's Travelling Band II

The Time Patrol I

The Time Patrol II

Martial Arts Features

Bonzi Theater—18 exciting martial arts movies, approximately 2 hours each.

Raggedy Ann & Andy Animated Specials

The Pumpkin Who Couldn't Smile—25 minutes.

The Great Santa Claus Caper—25 minutes.

Raggedy Ann & Andy: A Musical Adventure—76 minutes.

Mini-Series

Shaka Zulu—10 hours.

Sandokan—4 hours.

Count of Monte Cristo—4 hours.

William the Conqueror—4 hours.

The Covenant—6 hours based on the James Michner novel.

From the Terrace—8 hours based on the John O'Hara novel.

The Man Who Lived at the Ritz—6 hours based on the A.E. Hotchner novel.

HARRINGTON, RICHTER AND PARSONS INC.

805 Third Avenue
New York, NY 10022
212-418-3100
Booth: 340

Representatives: John J. Walters, *p*; Peter F. Ryan, *exec vp*; Dean McCarthy, *vp, prog serv*; Jonathan B. Murray, *asst d, prog serv*.

HILLIER & COMPANY, INC.

15303 Ventura Blvd.
11th Floor
Sherman Oaks, CA 91403
818-990-4004

Representatives: Bill Hillier, Erni Di Massa.

Properties:

What's Hot! What's Not?—half-hour strip on lifestyle trends.

Great Escapes—travel magazine show.

HOLLYWOOD PACIFIC STUDIOS

6290 Sunset Blvd.
Suite 900
Hollywood, CA 90028
213-463-8118
Booth 1368

Representatives: Paul S. Webb, *p*; Budd Weiner, *vp, mktg*.

Properties:

Alive!—130 half-hour health discussions, in color.

Fit for Life—130 half-hour aerobic exercise classes, in color.

You Can Do It!—26 half-hour self help series, in color.

Musical Reunion—8 one-hour specials.

RAYMOND HORN PRODUCTIONS

Suite 510
325 West 45th Street
New York, NY 10036
212-246-0430



Mr. Horn
Raymond Horn Assoc.

Representatives: Raymond Horn, *p*; Chuck Wicker, *sls rep*.

Properties:

Essence: The TV Magazine—52 episodes with guests such as Billy Dee Williams, Lena Horne, Sammy Davis, Jr., and more.

America's Black Forum—52 30 minutes hosted by Julian Bond.

Boxing—top ranked boxers from all over the world are featured in these taped fights. Championship fights are offered live via satellite. Fights originate from casinos such as the Tropicana and Atlantis.

SIN Bantamweight Championship Tournament—twice-monthly live tournament to establish the best Latin bantamweight fighters in the world.

The Dance Connection—52+ half hours hosted by "Moon Man" Willie Bacote.

Alexander Goodbuddy's Good News Magazine—from amusement parks, historical sites, parks and museums all over the world, this series entertains while teaching positive values and exposing young children to new places.

Story Side Up—magazine format show tells stores that are controversial and unique, and always interesting. Produced by George Burdeau.

Moneyworks—30 minutes of business news, presented weekly by financial expert Don Olsen.

Nostalgia Movies—hundreds of titles of old movies.

Red Holland's Fishing Show—30 minutes by humorist and sports personality Red Holland.

TV/Radio Age
Booth No. 625

THOMAS HOWE ASSOCIATES LTD.

1-1226 Homer Street
Vancouver, British Columbia
Canada V6B 2Y8
604-687-4215
Telex: 04-508654

Unit 12
1770 Albion Road
Rexdale, Ontario
Canada M9V 1C2
416-745-0708
Telex: 065-27230
Booth: 1172



Mr. Howe

Representative: Thomas C. Howe, *p.*

Properties:

Indian Legends of Canada—15 24 minutes. Authentic dramas of Indian Legends before Europeans settled in North America.

Connecting—9 26-minute talk show for teens deals with suicide, pregnancy, self-image, dating, etc.

Zig Zag—32 29-minute fast paced information entertainment for children from 8-18.

Documentaries—various. A variety of topics from nature to true adventure to native Indians of North America.

HTV LTD.

99 Baker Street
London, W1M 2AJ
England
01-486-0662
Telex: 264357



Mr. Dromgoole

Representatives: Patrick Dromgoole, *asst mng d*; Vincent Nelson, *asst, legal affairs.*

IMAGE TRANSFORM

A Compact Video, Inc. Company
4142 Lankershim Blvd.
N. Hollywood, CA 91602
818-985-7566

Representatives: Dick Lebre, *p*;
Dinny Clark, *sls mgr.*

Services: Full 16 and 35 mm film laboratory, telecine, standards conversions, and a tape-to-film process.

IMC MARKETING GROUP, LTD.

Suite 303
65 West 55th Street
New York, NY 10019
212-307-1125

IMC West/Marketing Group, Ltd.
6609 Santa Monica Blvd.
Los Angeles, CA 90038
213-466-3591
Booth: 944

Representatives: Barbara Olsen, *p*;
Thomas McCartin, *sr vp*; Mark DiPippa, *corp vp*; Ron Snow, *vp, Los Angeles*; Alan Wolsky, *creat d*; Amy Dixon, *ae, Los Angeles.*

I.N.A.

Institut National de la
Communication
Audiovisuelle
Tour Gamma A
193-197 rue de Bercy
75012 Paris
France
43 47 64 00
Telex: 214422

Representative: Michel Fansten.

INDEPENDENT PRODUCERS LIMITED

61 Shelton Street
London WC2H 9HE
England
01-240-3742
Telex: 24577
Booth: 1433

Properties:

Orm and Cheep—11 13-minute children's animated puppet series.

INFORMATION & ANALYSIS, INC.

81 North Broadway
Hicksville, NY 11801
516-822-7878

Representatives: Norman Hecht, *p*;
Peter Roslow, *vp, mktg d*; Robert Hoffman, *sr consul*; Geri Vasely, Valerie White, *res assoc.*

Services: Full service custom market research for broadcasters, cable television, and the new electronic media. Developed *Off-Network Syndicated Programming Survey and Analysis*, to predict syndicated program success in individual markets; *News Track*, a monthly trendable analysis of the critical variables that impact local news; *Personality Evaluation Reports*, to measure the appeal of news talent. Provides a diverse array of research services, including on-air and cablecast program pilot testing and program concept research, TV audience measurement, and much more.

INN-THE INDEPENDENT NETWORK NEWS

220 East 42nd Street
New York, NY 10017
212-949-1100
Telex: 710-581-3688
Booth: 257

Representatives: John R. Corporon, *p*; Barbara L. Mortimer, *d, affiliate rels*; Dennis K. Gillespie, *d, stat sls & mktg*; Christine Gebhardt, *mng d, exec prod, INDX.*

Properties:

INN Nighttime Edition—30 minutes Monday-Sunday via satellite. International/National news program anchored by Morton Dean.

INN-The Editor's Desk—weekly half-hour news analysis featuring Richard Heffner. Question and answer program with newspaper editors and newsmakers. Via satellite.

INN-The Christian Science Monitor Reports—monthly half-hour edition of The Editor's Desk with reporter John Hughes. Via satellite.

INDX-The Independent Exchange—daily television news service supplying stations and organizations with breaking national and international reports via satellite.

Occasional News Specials

INTERAMA Suite 19E
301 West 53rd Street
New York, NY 10019
212-977-4830
Telex: 424638 ARTI



Ms. Jouve

Representative: Nicole Jouve, p.

Properties:

Animated

Mordillo—153 spots totaling 95 minutes. (U.S.A. & English Canada)

Just So Stories—10 10 minutes.

The Line—52 2½ minutes.

Gag Machine—100 1 minutes.

Emily—6 13 minutes.

Magic Carousel—120 5 minutes.

Silas Marner—28 minutes.

Best Friends—10 5 minutes.

Children

Woodplum—90 minutes.

Documentaries

Simone de Beauvoir—105 minutes.

Io Sono Anna Magnani—105 minutes.

Le Japon Insolite—90 minutes.

Sartre par lui-meme—190 minutes.

Features/Packages

French Cancan—by Jean Renoir.

Elena and her Men—by Jean Renoir.

The Horse of Pride—by Claude Chabrol.

Le Crabe Tambour—by Pierre Schoendoerffer.

My Night at Maud's—by Eric Rohmer.

The Raven—by H. G. Clouzot.

The Diary of a Country Priest—by R. Bresson.

The Claw and the Tooth—by Francois Bel and Gerard Vienne.

Lovers of Teruel—feature and ballet by Raymond Rouleau with Ludmilla Tcherina.

Cria Cuervos—by Carlos Saura.

Elisa Vida Mia—by Carlos Saura.

Lucie sur-Seine—by Jean-Louis Bertuccelli.

L'Espoir—by Andre Malraux.

Prix de Beaute—starring Louise Brooks.

Lower Depths—by Jean Renoir.

La Marseillaise—by Jean Renoir.

Picnic on the Grass—by Jean Renoir.

Nana—by Jean Renoir.

Toni—by Jean Renoir.

Petit Theatre de Jean Renoir Transes—by Ahmed El Maanouni.

Alyam, Alyam—by Ahmed El Maanouni.

L'Affaire Est Dans Le Sac—by Pierre Prevert.

Voyage Surprise—by Pierre Prevert.

Bizarre, Bizarre—by Pierre Prevert.

Other

One More Winter—15 minutes by Francoise Sagan.

Last Winters—13 minutes by Tacchella.

Little Match Girl—by Jean Renoir.

Un Chien Andalou—by Louis Brunel.

Dream of the Wild Horses—9 minutes by Denys Colomb de Daunant.

Occurrence at Owl Creek Bridge—27 minutes by Robert Enrico.

Sports—films of various lengths.

INTERCONTINENTAL TELEVIDEO, INC.

29 West 38th Street
New York, NY 10018
212-719-0202
Telex: 425262 ICV



Mr. Citron

Representatives: Gerald Citron, p; Robin Reeves, sls.

Services: PAL/SECAM/NTSC /PAL-M Broadcast Standards Conversions via QUANTEL SILK converter. 1" PAL, SECAM, NTSC Type C; 1" PAL Type B and SECAM Type B; also all cassette formats. 1" duplication in PAL/SECAM /NTSC. Library and shipping services.

INTERNATIONAL ENTERTAINMENT GROUP

B-173, Paramount Studios
5555 Melrose Avenue
Hollywood, CA 90038-3197
213-468-5497
Telex: 4720581 PARAMOUNT
LSA
Booth: 281

Representatives: Brian K. Ross, p; Ed Marzola, exec vp.



Mr. Ross



Mr. Marzola

Properties:

Decathlon Challenge—2 hours. Top American baseball players compete to determine "the best."

World Cup Soccer-Mexico '86—half hour. Animated promo package for on-air use. Opening and closing titles, bumpers and vignettes.

INTERNATIONAL LUTHERAN LAYMEN'S LEAGUE

2185 Hampton Avenue
St. Louis, MO 63139
314-647-4900
Telex: 590083
Booth: 839



Ms. Meyer

Representatives: Janet R. Meyer, mgr, media mktg & prom; Linda Hirschbuehler, mktg asst, series prog, Nancy Nickolotsky, mktg asst, specials prog.

Religious Series

This is the Life—30 minutes.

Esta es la Vida—30 minutes.

Pattern for Living—30 minutes.

Children

Christmas Is—30 animated minutes, in English or Spanish.

The City That Forgot About Christmas—30 animated minutes, in English or Spanish.

The Stableboy's Christmas—30 minutes, in English or Spanish.

Easter Is—30 animated minutes, in English or Spanish.

Freedom Is—30 animated minutes for the 4th of July.

Specials

Three Days—30 minutes for Easter.

Yeshua—5 hour historical documentary of uncommon authenticity and dramatic power.

Yeshua and the First Christmas—30 minutes, in English or Spanish.

Miles to Go—60 minute documenta-

ry dealing with epilepsy.

Inserts

Tension Point—10 14 minutes.

INTERNATIONAL MEDIA ASSOCIATES

31 West 21st Street
New York, NY 10010
212-645-2323

Telex: 4971495 IMANYC
Booth: 380

Representatives: David T. Menair, *mng d*; Nina C. Berry, *vp*; Ruth L. Loomis, *sls assoc.*

Properties:

National Geographic Specials—78 one-hour documentaries.

Knights of God—13 half hours of children's futuristic drama.

INTERNATIONAL TELEVISION INC.

809P South Orlando Avenue
Winter Park, FL 32789

305-644-9888
Booth: 1347

Representatives: Joey DiFrancesco, Bernadette DiFrancesco, Suzanne Curry.

Properties:

Alexander Goodbuddy's Good News Magazine—half hours for children that are educational and entertaining. Available on barter basis.

INTERNATIONAL VIDEO EXCHANGE

34 East 23rd Street
New York, NY 10010
212-674-5550

Telex: 291354 IVE UR

28/30 rue Mederic
75017 Paris, France
(1) 267 1516



Mr. Karcy

Representatives: Bob Karcy, *p*; Jack Arel, *vp*, Paris.

Properties:

The Moulin Rouge—one-hour excit-

ing live spectacle from Paris.

The Making of "Dallas"—behind-the-scenes look at this megahit with all the superstars.

Ad Lib—46 half-hour jazz performances hosted by Phil Moore. In stereo.

Rocky Road—65 half-hour rock and roll performances by new talent and superstars. In stereo.

Rock Around the World—31 hours of full length concerts by Culture Club, Joe Jackson, The Police, The Pretenders and others.

Vintage Jazz Concerts—7 hours with Louis Armstrong, Django Reinhardt, Count Basie, Duke Ellington and others.

French Stars in Concert—5 hours with Yves Montand, Charles Aznavour, Maurice Chevalier, Jacques Brel and Edith Piaf.

Pop & Rock: Musical Memories—13 hours in black and white and in color with Paul Anka, The Beach Boys, The Kinks, Led Zepplin, The Beatles, and many others.

Country Nostalgia—6 hours, in black and white and in color, with historic country western performances.

How Come and Why?—13 half hours for children. Instructional programming on varied subjects.

Where There's a Will—26 half hours for syndication, first-run. A look at real people who have achieved success over insurmountable odds.

Space—20 half hours, featuring Dr. Al Hibbs as the on-screen host, with many of the nation's top scientists.

Thirst for Adventure—104 half hours (50 half hours available in Spanish). Travel to exotic places around the world to share exciting adventures and thrilling discoveries.

IRONSTAR COMMUNICATIONS INC.

170 Indian Road
Toronto, Ontario
Canada M6R 2W2
416-536-7222
Telex: 06-984731
Booth: 1172



Mr. McGillivray

Representatives: Derek McGillivray,

Dennis O'Neill.

Properties:

Brothers by Choice—6 half-hour mini-series. The story of two brothers, one adopted, who come to realize the importance of their relationship. Co-produced with Atlantis Films.

Airwaves—13 half-hour comedy/drama series focusing on the relationships of a single mother, her teenage daughter and a feisty grandfather. Co-produced with Atlantis Films.

A Funny Thing Happened on the Way to the Symphony—one hour. Laughs and music with Tim Conway, Kay Ballard, Skiles and Henderson, Charlie Farquharson and the Edmonton Symphony Orchestra.

The Magic of Broadway—one-hour music special highlighting great moments of the Broadway stage hosted by Len Cariou and guests.

Free at Last—one-hour musical tribute to Dr. Martin Luther King, Jr., performed by the Victoria Symphony Orchestra.

Paul Hann & Friends—76 half-hour children's music series combined with visits by magicians, jugglers, clowns and puppeteers.

How We Dream Ourselves—one-hour documentary about a theatrical group of street-kids turned actors.

High Band—13 half-hour series of music and outrageous comedy.

Storytime—104 half-hour series for children with Ken Bishop and his Kenuppets which combine learning with fun.

Sun Country—104 half-hour series of country and western music hosted by Ian Tyson.

ITALTOONS CORPORATION

32 West 40th Street
New York, NY 10018
212-730-0280
Telex: 882902



Ms. Nicodemi

Representative: Giuliana Nicodemi, *p*.

Properties:

Animated Shorts—50+ 10 minutes

Animated Series/First Run (all color)
Birth of a Picture—15 2 minutes.
Great Abstract Themes—3 20 minutes.
The Great Story—52 7 minutes.
Inspector Nasty—52 9 minutes.
Lilliput-Put—13 6 minutes.
Mariolino—26 5 minutes.
Mr. Hiccup—13 3 minutes.
Mr. Rossi Looks for Happiness—4 20 minutes.
Mr. Rossi Shorts—7 11 minutes.
Mr. Rossi's Dreams—4 20 minutes.
Mr. Rossi's Sports—11 3 minutes.
Mr. Rossi's Vacations—4 20 minutes.
Noldo—6 5 minutes.
Stripy—13 6 minutes.
Chinese Animation—6 15-minute shorts.
Italian Features Package—6 animated features, all color.
Children's Animated Features
Huckleberry Finn and His Friends—8 90 minutes.
Last Race—90 minutes.
Animated Series in Production
Puppies and Kittens—26 26 minutes.
Music Features and Shorts (all color)
Allegro non Troppo—85 minutes.
Blue Monday—25-minute Gerswin opera.
Eight Pieces of Ballet—30 minutes.
An Italian in Algiers—10 minutes.
Katia Ricciarelli—49 minutes
The Magic Flute—40 minutes.
Pulcinella—10 minutes.
The Thieving Magpie—10 minutes.
Tosca's Kiss—87 minutes.
Trouble in Tahiti—44 minutes.
Los Villancicos—99 minutes.
Wagner and Venice—43 minutes.
Series/First-Run
Biotopes—13 13 minutes.
Huckleberry Finn and His Friends—26 26 minutes.
Magic Cartoons—6 2 minutes.
Sandwich—13 6 minutes.

ITC ENTERTAINMENT

The Galleria
 115 East 57th Street
 New York, NY 10022
 212-371-6660
 Booth: 563



Mr. Kananack

Representatives: Arthur Kananack, *p*; Elliott Abrams, *sr exec vp*; Edward Gilbert, *vp, legal & bus affairs*; *Domestic Distribution:* Joseph Ceslik, *exec vp & gen sls mgr*; S. Allen Ash, *vp, midwestern div sls*; Jim Stern, *vp, eastern div sls*; Charlie Keys, *vp, western div sls*; John Herrin, *vp, southern div sls*; Murray Horowitz, *exec vp, adv/pr*; *Int'l Distribution:* Armando Nunez, *exec vp, foreign sls*; Doralea Rosenberg, *gen mgr, Canada*.

Properties:

Features

Entertainment Volume Five—16 features.
Entertainment Volume Four—16 features.
Entertainment Volume Three—16 features.
Entertainment Volume Two—16 features.
Entertainment Volume One—14 features.
Cinema 12—12 features.
Super Space Theatre—13 features.
Hammer House of Horror—6 features.
The Thrillers—43 off-network made-for-television movies.

Series

Thunderbirds: 2086—24 half hours of space age adventure.
The Prisoner—17 hours starring Patrick McGoohan.
Secret Agent—45 hours starring Patrick McGoohan.
The Saint/Return of the Saint—114 hours starring Roger Moore; 22 hours starring Ian Ogilvy.
The Muppet Show—120 half hours starting The Muppets and hosted by a different guest celebrity each episode.
Edward the King—13 hours tracing the life of Edward VII.
When Havoc Struck—12 half hours of major disasters of the world hosted by Glenn Ford.
Let's Rock—24 half hours, first-run.
The Protectors—52 half hours starring Robert Vaughn, Nyree Dawn Porter and Tony Anholt.
My Partner, the Ghost—25 hours starring Mike Pratt, Kenneth Cope and Annette Andre.
Department S—28 hours starring Peter Wyngarde, Joe Fabiani and Rosemary Nicols.
The Persuaders—22 hours starring Tony Curtis and Roger Moore.
The Adventurer—26 half hours starring Gene Barry and Barry Morse.

The Baron—26 hours starring Steve Forrest.

Man in a Suitcase—28 hours starring Rochard Bradford.

Fury—114 half-hours starring Peter Graves.

Mini-Series

Tycoon: The Story of a Woman—5 2 hours.

Specials

The Very Special Seven—7 first-run off-network musical/variety specials, starring Julie Andrews, Peggy Lee, Dick Van Dyke and others.

Superlative Seven—7 first-run off-network musical/variety specials, starring Julie Andrews, Sammy Davis, Jr., Rita Moreno and others.

International Distribution

Features/Packages—including "Sophie's Choice," "On Golden Pond" and many others.

Made-for-TV Films—including "Family Secrets," "Not My Kid" and many others.

Series

Lovejoy—10 hours.

The Slavs—10 half hours.

Winners Down Under—8 hours.

Diamonds—13 hours (serial).

Foundation (Tycoon)—26 hours.

Nature Watch—13 half hours.

The Shillingbury Tales—6 hours.

Sapphire and Steel—34 half hours.

Thunderbirds: 2086—24 half hours.

Specials

Symphony on Ice—1 hour.

Romeo and Juliet on Ice—1 hour.

Romeo and Juliet with Nureyev—2½ hours.

Giselle—1½ hours.

ITF/GAYLORD PRODUCTION COMPANY

145 East 57th Street
 8th Floor

New York, NY 10022

212-826-5900

TWX: 710-581-2522

9255 Sunset Blvd.

Los Angeles, CA 90069

213-271-2193

Booth: 1651

Representatives: Alan Courtney, *p (LA)*; Thomas M. Battista, *p*; Tony Ford, *exec vp, tv div (LA)*; Mort Smithline, *exec vp (LA)*; Janet K. Brown, *vp, sls*; Jim Vestal, *southeast sls mgr*; Karen L. Huntzinger, *exec asst*.

Properties:

The Adventures of the Galaxy Rangers—65 animated half hours of space

western, produced in stereo.
Dancin' to the Hits—weekly half hours starring Lorenzo Lamas and featuring the contemporary dance ensemble, Street Talk.

**BRIAN JACKSON FILMS
LIMITED**

Hampden Gurney Studios
Hampden Gurney St.
London W1H 5AL
England
(01) 402 6255
Telex: 896559 GECOMSG

Representative: Brian Jackson,
chmn.

Properties:

Rachel—30 animated minutes.
Little Duck Blue Feather—30 animated minutes.
American Wrestling—hours.
Merry Musketeers—80 minutes.
Hopelessly Lost (Adventures of Huck-leberry Finn)
Robinson Crusoe—87 minutes.
Treasure Island—75 minutes.
Legend of the Golden Prince—110 minutes.
The Little Mermaid—75 minutes.
Argonauts—20 animated minutes.
Prometheus—30 animated minutes.
Labyrinth—30 animated minutes.
A Story of Tutankhamun—56-minute 35mm film.
Island in the Snow—85-minute 35mm color film.
The Princess and the Pea—90-minute 35mm film.
The Princess and Seven Brothers (Autumn Bells)—76-minute 35mm color film.
The Snow Maiden—93-minute 35mm color film.
Arrows of Robin Hood—80-minute 35mm color film.
Chopiniana—30-minute 35mm ballet.
La Fille Mal Gardee—two-hour SECAM 625 ballet.
Duet of the Young—40-minute 35mm ballet.
Classical Pas de Deux—50-minute 35mm ballet.
The Old Tango—one-hour 35mm ballet.
Dvorak's Slavonic Dances Op. 47 & 72—one-hour 30-minutes, 35mm folk dancing.
Faust and Margaret—one-hour 43-minute 35mm opera.
La Boheme—one-hour 46-minute VTR opera.

Boris Godunov—three-hour SECAM opera.
Dvorak's Symphony from the New World—52-minute 35mm music.
J. S. Bach—Six Brandenburg Concertos—one-hour 45-minutes, VTR music.
Mozart for Prague—39-minute VTR music.
Music at the Castles and Chateaux—series of 12, about 35 minutes each, music.
The Story of Perseus—20-minute 35mm color (English dialogue) cartoon.
Robbery with Style—cartoon.

JANUS FILMS COMPANY

888 Seventh Avenue
New York, NY 10106
212-753-7100

Representative: Jonathan B. Turell,
mng d.

J.E.D. PRODUCTIONS CORP.

140 East 56th Street
New York, NY 10022
212-751-5758

Representative: Jackson E. Dube, p.

Properties:

Children's Package—18 CBS Children's Film Festival and England's Children's Film Foundation.
Documentary Feature Films—various.
RKO Short Library—600 one- and two-reelers including Edgar Kennedy, Leon Errol, Laugh Classics, Flicker Flashbacks, etc.
Cable Teleplays of Broadway Shows—"Are You Now or Have You Ever Been . . .," "Eubie," "The Drunkard."
Movies of the Week—"See China and Die."

JEF FILMS, INC.

Film House
143 Hickory Hill Circle
Osterville, MA 02655
617-428-7198
Booth: 1262



Mr. Aikman

Representatives: Jeffrey H. Aikman, p; Elsie Aikman, vp; Donald Aikman, sec/treas.

Properties:

Harold's Christmas—one-hour live action special with comedy and music suitable for all age groups. First-run, available Christmas 1986.
Movie Mania—26 half-hour vintage movie classics as you've never heard them before—with completely new redubbed soundtrack. First-run.
Charlie Weaver & His Mt. Idy Friends—13 half hours with Cliff Arquette and the Mt. Idy gang.
JEF Comedy Classics—130 half-hour hand picked selection of the funniest moments ever captured on film beautifully restored and with all new soundtracks. First-run.
The Magic Lantern—26 half hours. Vintage viewing at its best, with rare clips and episodes dating back to 1893. First-run.
Brook Corner—65 animated half hours. Gentlemen Harry Hedgehog, Burrows and Squiggly constantly run afoul of their four arch enemies, the Dastards. First-run, available Fall 1986.
Charlie Chaplin's Comedy Capers—65 half hours featuring the best of the little tramp including "By the Sea," "The Bond," "Police" and "The Masquerader." First-run.
Kiddy Cartoon Korner—65 half hours of animated masterpieces. First-run.
Off the Wall—13 features. Some of the corniest movies ever produced. First-run.
Silents are Golden—13 titles. Some of the finest silent movies ever, completely restored, including "Metropolis," "The Wizard of Oz" (1924); "Tartuffe the Hypocrite" and others. First-run.
Oozoo—90 minutes or 3 half hours. Visits to the finest zoos in the world.
Funboard Connections—60 minutes. Sailboard action from Cornwall, the Canary Islands and Hawaii. First-run.
Portrait of a Great Lady—60 minutes. Historic footage of the Queen Mother (Queen Elizabeth) and the royal family narrated by David Niven. First-run.
The Living Past—90-minute historical films shot between 1896 and 1907 offering a look at the world the way it was. First-run.
Here Comes Charlie—60 minutes.

Charlie Barnet and his orchestra offering favorites of the swing era. First-run.

The Story of Stories—3 half hours. A trio of religious dramatizations, ideal for the Christmas season. "Lazarus," "The Good Samaritan" and "The Birth of the Christ Child." First-run, available as a series or individually.

**JM ENTERTAINMENT, INC.
PROGRAM
MARKETING SERVICES, INC.**

133 East 58th Street
New York, NY 10022
212-319-9152
Booth: 872

Representatives: Jerry Molfese, *p*; Brian Molfese, *sr vp*; Lydia De-Torres, *vp, d of ops.*

Properties:
Series

Movie Connection—2-hour weekly program designed for the movie block. Old clips, newsreels, and cliff hanger serials are part of this show. First-run.

Al's Place—half hours. Informal conversation and entertainment with some of America's greatest talent. First-run.

Over There—half-hour weekly look at the way people really live in Great Britain, Canada, Australia and New Zealand as seen through local news clips. First-run.

The Monster Band—live action series for children. First-run.

Spectreman—62 half-hour live action programs for children.

This Day in Hollywood—365 30-second inserts presenting Hollywood's greatest stars, classic films and timeless legends.

Feature Packages

JME World Premiere I—22 titles.

JME Reel Classic—21 titles.

JME Power Pac—42 titles.

JME Action Plus—20 titles.

JME Exploit I—19 titles.

Specials

At the Gate—hour. William Conrad hosts this look into the lifestyles of the world's finest jockeys.

Hansel & Gretel—90-minute feature.

Sherlock & Me—90-minute feature with Michael Evans and Bernard Fox. Live and animation.

Rumples Last Stand—90-minute special starring Hans Conreid as Rumpelstiltskin. Live and animation.

**JOHNSON PUBLISHING
COMPANY, INC.**

820 South Michigan Avenue
Chicago, IL 60605
312-322-9369
Booth: 1075

Representatives: Linda Johnson Rice, *exec prod*; Michelle K. Thomas, *M. K. Thomas & Co.*; Pamela Hargrave, *M. K. Thomas & Co.*

Properties:

EBONY/JET Showcase—weekly half hour series.

The American Black Achievement Awards—annual television special

HARDY JONES PRODUCTIONS

P.O. Box 855
Sausalito, CA 94966
415-332-5410

Representative: Hardy Jones.

Properties:

International Rights Only

Great National Parks of the World—13 half hours.

America's National Parks—six-part series.

In the Kingdom of the Dolphins—one hour. Man's first prolonged encounter with friendly dolphins. Filmed on location.

Island at the Edge—story of the Iki, Japan dolphin massacre.

Sea of Cortez—diving with hundreds of sharks, a ride on a manta—magnificent underwater footage.

Return of the Great Whales—heartwarming story of the humpback whales reappearing in California waters after near destruction by whalers.

**KALEIDOSCOPE
ENTERTAINMENT INC.**

1650 Avenue Road
#202

Toronto, Ontario
Canada M5M 3Y1
416-789-7478
Telex: 06-986562

Representatives: James S. Willis, *p*; F. J. "Skip" Braunn, *vp, sls*; Marshall Kesten, *vp, finance*; Randy Zalken, *vp, mktg develop*; Bridget Wolcovitch, *d sls admin*; Marilyn MacDonald, *d prog serv.*

Services: Distributors of prime-time

U.S. specials, made-for-tv movies, series, syndication of strips, animation, soaps and game shows, domestic produced Canadiana.

KAMPANA TV SHOWS
(Formerly Fanfare Television)
P.O. Box 3404
Manila, The Philippines

Representatives: Salvador C. Tan, *p*; Danny Adapon, *vp.*

Services: Buyer of features, series, specials for Philippines Free TV, Cable and home videos.

**KATZ COMMUNICATIONS
INC.**

1 Dag Hammarskjold Plaza
New York, NY 10017
212-572-5500
Booth: 570

Representatives: James L. Greenwald, *chmn & ceo*; Richard D. Mendelson, *p & coo*; Barry Lewis, *sr vp of corp develop*; Peter Goulazian, *p, TV*; Richard Goldstein, *sr vp*; Paul Arzen, *vp, d of new bus*; Lucille Luongo, *d of corp rels*; Jim Beloyianis, *p, American TV*; Tom Olson, *p, Continental TV*; Marty Ozer, *p, Independent TV*; John von Soosten, *vp, d of prog*; Phil Oldham, *vp prog, American TV*; Mitchell Praver, *d of prog, Continental TV*; Bill Carroli, *assoc d of prog, Continental TV*; Ruth Lee, *assoc d of prog, Continental TV*; Serge Valle, *vp prog, Independent TV*; James Curtin, *assoc d prog, Katz TV*; Kim Schlotman, *d of prog research*; Robert Reed, *mgr, TV pub rels.*

M.A. KEMPNER, INC.
Suite 102

4699 North Federal Highway
Pompano Beach, FL 33064
305-946-7660
800-327-4994
Booth: 527



Mr. Kempner

Representatives: Marvin A. Kempner, *p*; Robert Grossman, *gen*

sls mgr; Richard Walker, *chf eng.*

Properties:

E-S-C-A-P-E/600—Electronic, synthesized, computerized, automatic polling equipment (completely scientific equipment).

Telephone Poll—Totally automated "instant survey" with 360 telephone responses per hour per telephone. On-air read out in numbers or percentages.

KIDPIX, INC.

8406 Mulholland Drive
Los Angeles, CA 90046
213-650-2368

Representatives: Jim Terry, *p*; Joe-Joseph Adelman, *exec vp.*

Properties:

Distributed through Four Star International.

KING FEATURES ENTERTAINMENT, INC.

(Subsidiary of the Hearst Corporation)
235 East 45th Street
New York, NY 10017
212-682-5600
Telex: 710 581 2391
Booth: 957



Mr. Miller



Mr. Soglio

Representatives: Bruce L. Paisner, *p*; William E. Miller, *exec vp*; Leonard Soglio, *vp, d of sls*; Donald "Chips" Barrabee, *d of sls*; Steven Weiser, *d of sls*; Samuel Gang, *d of sls (South America, Far East)*; Michael Doury, *d of sls (Europe, Africa, Middle East)*; Maureen Smith, *prom mgr.*

Properties:

The Performers: Marquee Edition—12 features including "High School U.S.A.," "The Cartier Affair," "Endless Love," "The Gentleman Bandit," "Girls of the White Orchid," "King of the Mountain," "Mae West," "The Mating Season," "The Parade," "Prototype," "Sko-kie," "Take Your Best Shot."

The Performers II—7 movie interna-

tional package, including "High School U.S.A.," "The Cartier Affair," "Death Ride to Osaka," "The Parade," "The Toughest Man in the World," "The Lady from Yesterday," "Mirrors."

The Performers—15 movie domestic package.

The Performers Vol. II—12 movie domestic package.

The Performers—30 movie international package.

The Original Flash Gordon—4 90 minutes and 40 18 minutes.

Blondie—28 75 minutes and 26 30 minutes.

Perspective on Greatness—26 60 minutes.

T.V. Time Capsule—2000 50 seconds.

Good Housekeeping: A Better Way—65 half hours.

Hints from Heloise—130 60 seconds.

The All New Popeye Show—192 animated 5½ minutes, or 65 animated half hours.

Original Popeye—220 animated 5½ minutes.

Cool McCool—20 animated half hours.

Beatles—39 animated half hours.

Beetle Bailey—50 animated 5½ minutes.

Barney Google and Snuffy Smith—50 animated 5½ minutes.

Krazy Kat—50 animated 5½ minutes.

Animated Flash Gordon—24 half-hours and one 2-hour movie.

Dinky Dog—32 animated 9½ minutes.

Television Playhouse—14 dramas of various lengths.

The Romance of Betty Boop—30 animated minutes.

Bonaventure Travel Shows—25 half hours.

Great Adventures—4 hours.

How About . . .—104 80 seconds.

KING WORLD PRODUCTIONS

1700 Broadway
New York, NY 10019
212-315-4000
TWX: 968102

12400 Wilshire Blvd.
West Los Angeles, CA 90025
213-826-1108

1 Magnificent Mile
980 North Michigan Avenue
Chicago, IL 60611
312-337-6765

Suite 500

5501 LBJ Freeway
Dallas, TX 75240

480 Morris Avenue
Summit, NJ 07901

201-522-0100

TWX:130071

Booth: 357



Mr. R. King



Mr. M. King

Representatives: Roger King, *chmn of the bd*; Michael King, *p & ceo (LA)*; Stuart A. Hersch, *coo*; Stephen W. Palley, *sr vp & gen counsel*; Karen O'Connor, *vp, corporate sec*; Sid Cohen, *p, dom tv dist (LA)*; Roger Adams, *sr vp, natl sls mgr*; David Sams, *vp, creat affairs*; Peter F. Yaman, *northeast div sls mgr*; Marianne Catalano, *midwest ae (LA)*; Lisa Gamboa, *ae (LA)*; Stu Stringfellow, *vp, midwest div mgr (Chicago)*; Gary Grandolph, *midwest div ae (Chicago)*; D. Demirjian, *southwest div mgr (Dallas)*; Diana King, *vp, special projects (Summit)*; Moira Dunlevy, *vp, d of research (Summit)*; Jim Farah, *mgr, southeast div (Summit)*.

KING WORLD ENTERPRISES

9000 East Church Street
P.O. Box 1723
Brentwood, TN 37027
615-373-1500

1700 Broadway
New York, NY 10019

212-315-4000

TWX: 968102

Booth: 357



Mr. Sifford

Representatives: David Sifford, *p*; Ron Johnson, *vp, westcoast div (NY)*; Wendy Phillips, *vp, midwest div (NY)*; Annelle Johnson, *div mgr, southeast/southwest*; Katherine Haffner, *intl sls serv.*

Properties:

New First-Run Series

The Oprah Winfrey Show—230 half-hour strip, 30 repeats.

Night Life Starring David Brenner—195 half-hour strip.

True Confessions—165 half-hour strip.

Rock 'n' Roll Evening News—52 one-hour shows.

Women of the World—6 one-hour shows.

Continuing Production

Wheel of Fortune—195 half-hour strip, 117 repeats.

Jeopardy!—195 half-hour strip, 65 repeats.

Headline Chasers—195 half-hour strip, 65 repeats.

Trivia Break—130 one-minute inserts.

Dick Clark's Nitetime—39 one-hour shows, 13 repeats.

Mr. Food—260 one-minute inserts.

Other Series

The Merv Griffith Show

Little Rascals—71 half hours.

Topper—78 half hours.

Guns of Will Sonnett—98 half hours.

Branded—39 half hours.

Feature Packages

Classic Detectives—34 films including Sherlock Holmes, Mr. Moto, Charlie Chan.

The Epics—5 2 hours.

Spotlight Ten—10 features from the 40's and 50's.

Popcorn Theatre—38 matinee movies including East Side Kids and Smilin' Jack.

KLEIN &

1110 South Robertson Blvd.
Los Angeles, CA 90035
213-278-5600

Representatives: Bob Klein, *p*; Bruce Littlejohn, *vp, prodn*; Jim Jackson, *vp, bus affairs*.

Properties:

Against All Odds—26 half hours.

Out of Control—26 half hours.

Castles and Concerts—16 hours.

Wild Rides—1 half hour.

Why in the World—co-production with Satellite Education Services.

History's Mysteries—26 half hours of fine arts mysteries.

**KRISTOFFERSON
COMMUNICATIONS INC.**

(Kristofferson Inc.)

Suite #111
3480 Barham
Los Angeles, CA 90068
213-850-1017



Mr. Kristofferson

Representative: Daniel Kristofferson, *chf exec.*

Properties:

13 weekly half-hour shows on the great ski resorts of America with a celebrity guest star each week.

KSCI, INC. CHANNEL 18

1954 Cotner Avenue
Los Angeles, CA 90025
213-479-8081

Representatives: Thomas Headley, *p & gen mgr*; Michael Wex, *prod*; Paula Tuchman, *prog d.*

Properties:

Jackpot Bingo—half-hour game show where viewers participate to win cash and prizes.

TV Horoscopes—daily horoscopes for viewers.

THE LANDSBURG COMPANY

11811 West Olympic Blvd.
Los Angeles, CA 90064
213-208-2111
Telex: 182476



Mr. Lipstone

Representatives: Alan Landsburg, *chmn of the bd*; Howard Lipstone, *p*; Kay Hoffman, *exec vp.*

LAVA PRODUCTIONS, INC.

"Live Action Video Animation"
320 West 57th Street
New York, NY 10019
212-977-9070

Representatives: Vincent Tilotta, *chmn & ceo*; James A. Tilotta, *vp*; Karl Kraft, *sr vp*; Lou Tyrrell, *vp, tv learning*; Dale White, *gen mgr*; Mark McKinney, *asst gen mgr.*

Services: Live action video animation (patented) for commercials, shows, music videos currently in production.

Properties:

Days of Decisions—educational "soap opera" in-school curriculum for Family Living and Sex Education courses, in association with N.Y.C. Board of Education.

Parade of Stars—animated music video program in special Vert-A-Vision TV system.

Orvis in the A.M.—pre-school kids news and television talk show live for syndication.

LBS COMMUNICATIONS INC.

875 Third Avenue
New York, NY 10022
212-418-3000

Suite 1200
625 North Michigan Avenue
Chicago, IL 60611
312-943-0707

Suite 101-A
9220 Sunset Blvd.,
Los Angeles, CA 90069
213-859-1055
Booth: 432



Mr. Siegel

Representatives: Henry Siegal, *chmn of the bd & p*; Dan Greenblatt, *p, LBS Distribution*; Phil Howort, *p, LBS Network*; Roger Lefkon, *p, LBS Entertainment*; Paul Siegel, *p, LBS Enterprises*; Tony Intelisano, *exec vp, mktg*; Fred Petrosino, *exec vp, stat sls*; Michael Weiden, *exec vp, adv sls*; Mary Herne, *sr vp, creat serv*; Andrew Holtzman, *sr vp, adv & prom*; Rand Stoll, *sr vp, LBS Syndication*; Donna Barrie, *vp, bdcst serv*; Jerry Frank, *vp, west coast prog*; Stephen Parker, *vp, sls, midwest reg*; Louise Perillo, *vp, admin serv*; John Reisenbach, *vp, mktg, LBS Network*; Beth Mulnick, *prom d*; Debbie Hirschinger, *Inday pub coord*; Marian Lockett-Egan, *mgr, reg client serv*; Patrick Grotto, *midwest sls mgr*; Donald Barnett, Tara Carroll, Scott Gaulocher, Roberta Lehrman, Tony Vella, *stat sls reps*; Ira Bernstein,

Liza Parker, Monica Powers, *adv sls reps*; Marcy Abelow, Cindy Rosenberg, *sls assts*.

Properties:

Inday News—up-to-the-minute news events and features in segments hosted by Donna Hanover and Brad Holbrook.

Inday: All About Us—a fresh look at a variety of fascinating topics with wide interest and appeal, hosted by Ron Hendren.

Inday: It's a Great Life—a journey into the world of exotic tastes and outrageous extravagance hosted by Robert and Rosemarie Stack.

Inday: What's Hot! What's Not?—the latest trends in today's ever changing pop culture, from entertainment, to fashion, to high-tech hosted by Melanie Chartoff, Fred Willard and Ken Minyard.

It's a Living—new episodes of situation comedy starring Ann Jillian, Marion Mercer, Gail Edwards and Crystal Bernard.

Tales From the Darkside—anthology of spine-tingling tales of terror by some of the industry's finest writers, including Stephen King.

MASK—animated action/adventure series. The MASK team triumphs over the evil forces of VENOM.

Inspector Gadget—animated series. Inspector Gadget is on the scene to outsmart the sinister forces of MAD. Don Adams is the voice of the Inspector.

Heathcliff—animated half hour strip based on the popular cartoon character.

Care Bears—animated series with the Care Bears and their friends.

Superfriends—animated series featuring America's favorite superheros.

Kideo TV—90-minute block of 3 half hours including "Rainbow Brite," "The Popples" and "Ulysses 31."

Greatest American Hero—half hours with William Katt, Robert Culp and Connie Sellecca.

1986 LBS Movie of the Month—2 hours each month from the MGM movie library.

Test Series—series of self-test programs each relating to a specific health-related topic. Hosted by Dr. Frank Field and various celebrity/expert guests.

The Teller & the Tale—3 holiday specials exploring America and its heritage through the art of story-telling. With Sally Struthers and celebrity guests.

Dancing in the Wings—one-hour special celebrating the world of dance with Debbie Allen, Sammy Davis, Jr., Lainie Kazan, Shirley Hemphill and Alfonso Ribiero.

TIME Man of the Year—one-hour special focusing on the selection process of the magazine's most important cover of the year.

Marco Polo—a stirring recreation of the famous adventurer's travels.

Peter and Paul—drama about the devoted followers of Christ starring Anthony Hopkins, Robert Foxworth, Eddie Albert, Raymond Burr and Jose Ferrer.

Don King Fights—all-pro boxing matches featuring major contenders.

Annual MTV Video Music Awards—gala event honoring excellence in video music.

Fame—first-run series on the energy and excitement of the High School of Performing Arts with Debbie Allen, Gene Anthony Ray, Carlo Imperato, Billy Hufsey and Valerie Landsberg.

Too Close for Comfort—there's never a dull moment in the Rush household starring Ted Knight and Nancy Dussalt.

The Ted Knight Show—first-run series. Henry Rush (Too Close for Comfort) and his wife move to San Diego in this first-run series. With Ted Knight and Nancy Dussalt.

What's Happening Now!!—Roger, Dwayne, Shirley and Rerun are back in all new episodes with Ernest Thomas, Fred Berry, Haywood Nelson and Shirley Hemphill.

Hee Haw—Roy Clark, Buck Owens and various guests star in this comedy and country music series.

MGM/UA Premiere Network—monthly features include "The French Lieutenant's Woman," "The Return of the Pink Panther" and "Whose Life Is It, Anyway."

America's Top 10 Christmas Special—one-hour holiday music special hosted by Casey Kasem.

Div: Colex Enterprises
875 Third Avenue
New York, NY 10022
212-418-3000
Suite 101-A

9220 Sunset Blvd.,
Los Angeles, CA 90069
213-859-1055
Booth: 433

Representatives: Mort Marcus, p;
Glen Hagen, *vp & gen sls mgr*; Donna

Barrie, Bethany Gorfine, Gary Perchick, Cynthia Wilson, *sls reps*; Susan Transeth, *sls asst*.



Mr. Marcus

Properties:

Premiere Movie—Miracle of the Heart—A Boys Town Story—modern day adaptation of the classic "Boystown," a priest and a young boy help each other learn the importance of believing in yourself.

Premiere Movie—Gidget's Summer Reunion—Gidget, now married to Moondoggie, faces the 80's and the conflicts between home and career with Caryn Richman and Dean Butler.

Premiere Movie—It Came Upon a Midnight Clear—heartwarming Christmas special starring Mickey Rooney, Scott Grimes and Barrie Youngfellow.

Premiere Movie—Reunion at Fairborough—a man tries to recapture some meaning in his life by revisiting the scenes of his youth with Robert Mitchum and Deborah Kerr.

New Gidget Series—all new episodes of Gidget, now a grown-up woman of the 80's with Caryn Richman.

Ripley's Believe It or Not—the odd, the alien, the unbelievable—all in this series hosted by Jack Palance.

Family—dramatic series starring Sada Thompson, James Broderick, Meredith Baxter-Birney, Gary Frank, Kristy McNichol and Quinn Cummings.

Father Murphy—touching and heartwarming dramatic series set in the old west with Merlin Olsen and Moses Gunn.

The Flying Nun—Sally Field stars as Sister Bertrille.

Gidget—Sally Field as America's favorite teenager and beach blanket princess.

Colex 3 Pack—3 4-hour movie presentations, "The Starmaker" with Rock Hudson and Suzanne Pleshette; "The Best Place to Be" with Donna Reed and Efrem Zimbalist, Jr.; "Family Reunion" with Bette Davis.

Joe Forrester—fast-paced police drama with Lloyd Bridges.

Route 66—Martin Milner and

George Maharis star in this critically acclaimed series.

Hawk—action police drama starring Burt Reynolds.

Eischied—police action/drama series starring Joe Don Baker.

The Monkees—trend setting music/comedy series starring Davy Jones, Mickey Dolenz, Peter Tork and Mike Nesmith.

The Burns and Allen Show—classic comedy series from one of the finest comedy teams in the business.

Dennis the Menace—situation comedy with a powerhouse of laughs with Jay North, Herbert Anderson and Gloria Henry.

Father Knows Best—timeless family situation comedy starring Robert Young, Jane Wyatt, Billy Gray, Elinor Donohue and Lauren Chapin.

Hazel—fun and laughs with Shirley Booth as Hazel.

The Donna Reed Show—family situation comedy starring Donna Reed, Carl Betz, Paul Petersen and Shelley Fabares.

Wild Bill Hickok—adventure series starring Guy Madison and Andy Devine.

Jungle Jim—action/adventure series starring Johnny Weissmuller.

Ghost Story/Circle of Fear—22 hours of strange and bizarre tales hosted by Sebastian Cabot.

Bob & Carol & Ted & Alice—situation comedy starring Bob Urich, Anne Archer, David Spielberg and Anita Gillette.

Bridget Loves Bernie—situation comedy starring Meredith Baxter-Birney and David Birney.

TONY LEASE TOURS

305 North Coast Blvd.
Laguna Beach, CA 92651
714-494-0783
800-545-1010

Representatives: Tony Lease, *p*;
Mark A. Lease, *vp*.

Services: Broadcast tour company specializing in the sales incentive broadcast tour programs, one of the most successful means of launching a new season or a "soft" season.

LIONHEART TELEVISION INTERNATIONAL

10490 Santa Monica Blvd.
Los Angeles, CA 90025
213-475-5500

40 West 57th Street
New York, NY 10019
212-541-7342

476 Plasamour Drive, N.E.
Atlanta, GA 30324
404-873-5101



Mr. Miller

Representatives: Frank R. Miller, *p*;
Tay Voye, *exec vp*; Paul Vane, *ae*;
Lisa Ericsson, *d sls serv*; Michael Radivoy, *d creat serv*; Nelsa Gidney, *vp*,
prog (New York); Rich Golden, *vp*,
eastern sls (New York); Robert L.
Greenstein, *sr vp, sls, mktg & mer-*
chandising; Ray Krafft, *d spec pro-*
jects (Atlanta); Julius Cain, *ae*,
southeast.

Properties:

What's in a Name—26 half hours hosted by Orson Bean. A lighthearted look at the unusual stories behind the names we think we know.

Risking it All—26 half hours narrated by Richard Crenna. An examination of the exploits of daredevils and adventurers.

Threads—2-hour powerful film about the effects of a thermonuclear holocaust on the inhabitants of a British town.

1915—7-hour mini-series from Australia about the lives of young people prior to the tragic events at Gallipoli at the start of WWI.

The Great Detectives—52 hours. Umbrella name for trilogy of sleuth series: Bergerac, Shoestring and Target.

The Wild Side—52 half hours hosted by Earl Holliman. Animal/nature series.

Blake's 7—52 hours. Blake and his band of renegades try to save the world from the Federation, a tyrannical dictatorship.

Thunder Sub—27 animated half hours. A super-powered submarine-spaceship defends the earth.

The Beatles Special—one hour hosted by Joan Collins. The music of the Beatles as performed by the London Royal Philharmonic Orchestra.

Doctor Who—508 half hours. For over 21 years, the doctor has traveled

the universe saving mankind from disaster.

Anna Karenina—10 hours.

Duchess of Duke Street—31 hours.

The Pallisers—22 hours.

Poldark—29 hours.

Rush—13 hours.

Fall of Eagles—13 hours.

Ivanhoe—10 half hours.

The Legend of King Arthur—8 half hours.

Little Women—9 half hours.

The Prince and the Pauper—6 half hours.

Rebecca of Sunnybrook Farm—4 half hours.

Robin Hood—12 half hours.

America—13 hours or 26 half hours.

The Americans—12 hours.

Civilization—14 hours.

The Commanders—7 hours.

Great Little Railway Journeys—7 hours.

Great Railway Journeys—7 hours.

The Long Search—13 hours.

Ten Who Dared—10 hours.

All Creatures Great and Small—41 hours.

Training Dogs the Woodhouse Way—10 half hours.

Butterflies—27 half hours.

Dave Allen at Large—51 half hours.

The Dick Emery Show—40 half hours.

Fawty Towers—12 half hours.

To the Manor Born—20 half hours.

Solo—13 half hours.

The Two Ronnies—32 half hours.

Connections—10 hours.

Elizabeth R—6 90 minutes.

Madame Bovary—4 hours.

Murder Most English—20 hours.

Six Wives of Henry VIII—6 90 minutes.

The Voyage of Charles Darwin—7 hours.

LOCAL PROGRAM NETWORK

90 South 11th Street
Minneapolis, MN 55403
612-330-2557
Booth: 1163

Representatives: Jim Hayden, *d*; Linda Peinovich, *asst d*; Russ Stanton, *exec ed*; Caryn Schall, *assoc prod*; Cody Shearer, *d of news*, "One on One Exclusive;" Gary Breece, *d of prodn*, "One on One Exclusive;" Ken Rees, *d of prog serv*, WCCO-TV.

Properties:

The Local Program Network is a consortium of 52 premier stations all

working on each other's behalf to facilitate cooperation on shared programming offerings, including "Story Source," "One on One Exclusive," "Cover Story." In addition to the above, Local Program Network also provides information, research and other services at the request of member stations.

**LONDON WEEKEND
TELEVISION INTERNATIONAL**

444 Madison Avenue
26th Floor
New York, NY 10022
212-751-3045
Telex: 971375 PRIME LWTI

South Bank Television Centre
Kent House, Upper Ground
London SE1 9LT
England
01-261-3434
Telex: 918123
Booth: 766

Representatives: Robert E. Shay, *d U.S. ops*; Gloria Gallo, *asst d, U.S. ops*; Michael Clark, *d, develop, West Coast*.

Properties:

Drummonds—20 hours. An English boys boarding school in the mid-50's is the setting for this drama.

To Have and To Hold—8 hours. Family drama dealing with surrogate motherhood starring Amanda Redman and Marion Bailey.

Dutch Girls—81-minute touching comedy following the antics of Scottish girls on a hockey trip to Amsterdam.

Jesus the Evidence—3 hours. An exploration into the historical evidence of Jesus, through dramatic reconstruction and talks with biblical scholars.

Mapp and Lucia—5 hours. Bitter rivalry between two women in a small English town during the 1920's.

The Secret Adversary—2-hour Agatha Christie thriller set in 1922 starring Francesca Annis and James Warrick.

A Fine Romance—26 half hours. Judi Dench and Michael Williams star in this comedy of a phony relationship.

Me and My Girl—39 half hours. Richard O'Sullivan stars as an attractive widower trying to manage his small firm and his 13 year old daughter.

Upstairs Downstairs—68 hours. Set in London during the early 1900's, this series tells the story of the rich Bellamy family and their servants.

LORIMAR-TELEPICTURES

3970 Overland Avenue
Culver City, CA 90230
213-202-2270

15303 Ventura Blvd.
Sherman Oaks, CA 91403
818-986-3600
TWX: 910-321-1038 TELEPIX
Telex: 6831822 LOR TV

475 Park Avenue South
New York, NY 10016
212-686-9200
Telex: 645366

15 Columbus Circle
8th Floor
New York, NY 10023
212-541-9200

645 North Michigan Avenue
Chicago, IL 60611
312-440-9696

15 Seaview Drive
Long Port, NJ 08403
609-487-8419

109 Stonington Drive
Peachtree City, GA 30269
404-487-2526
Booths: 740 & 745

Representatives: Merv Adelson, *chmn & ceo*; Lee Rich, *off of the p*; Alan Bell, *sr vp*; Barbara Brogliatti, *sr vp, corporate communications*; Jerry Gottlieb, *sr vp*; Robert Crutchfield, *vp, pub & adv. Sherman Oaks*; Dick Robertson, David E. Salzman, *off of the p*; Steve Ross, *sr vp & gen consul*; Joe Goldfarb, *sr vp*; Jim Moloshok, *vp, creat serv*; Scott Stone, *vp, prodn*; Jay Feldman, *vp, prog*; Joan Harrison, *d, prog develop. Park Ave., NY*; Michael Garin, Michael Jay Solomon, *off of the p*; Art Loomis, *vp, finance & admin*; Peter Temple, *vp. Off-Network Div., Sherman Oaks*; Pat Kenney, *p, off-net*; Dalton Danon, *vp, feature film synd*; Ed Youngmark, *western sls exec*; Garrett Hart, *vp, research & mktg*; Victoria Laughlin, *vp sls/sls admin*; Adam Gold, *research mgr*; Christine Hawks, *sls serv coord. Off-Network Div., Columbus Circle, NY*; Bob Jacobs, *sr vp, tv dist*; Tom Byrnes, *vp, northeast sls*; Ralene Levy, *d film*

serv. Maury Lanken, *vp, southeast sls (NJ)*; Bruce Genter, *vp, southwest sls (GA)*. *Off-Network Sales, Chicago:* Gust Theodore, *midwest sls mgr*; Scott Weber, *midwest sls exec. First-Run Div., Sherman Oaks*; Jim McGillen, *p, first-run*; Tom Straszewski, *vp, western sls*; Mike Von Ende, *vp/mktg, N.I.W.S.*; Mike McHugh, *mgr, western sls*; Damien Riordan, *sls exec*; Bruce K. Rosenblum, *vp, research*; Leonard B. Bart, *d of research*; Vince Messina, *d, western sls*; Brenda Geffner, *d, adv & prom*; Yelena Lazovich, *mgr, creat serv*; Cynthia Stanley, Kathleen Bracken, *ds, creat serv. First-run Div., Park Ave. S., NY*; Jeannine Kadow, *mgr, eastern sls*; Alicia Windroth, *d, southwest sls*; Julie Lobdel, *sls exec. First-Run Div., Chicago*; Mark Robbins, *vp, midwest sls mgr*; Jeff Hufford, *vp, dom sls*; Mark O'Brien, *d of sls, midwest. Perennial Div., Sherman Oaks*; Scott Carlin, *exec vp. Perennial Div., Park Ave S. NY*; Robert Barnett, *d, eastern sls. Perennial Div. Chicago*; Steve Knowles, *d, midwest sls. Media Div. Park Ave. S., NY*; Karl Keuchenmeister, *exec vp*; Donald Stump, *vp*; Mary Martin, *ae. Media Div. Chicago*; Jim Engleman, *vp, med sls. International Sales, Park Ave. S., NY*; Stuart Graber, Jeff Schlesinger, *sr vps*; Michelle Kearney, *d, Latin America sls*; Josh Elbaum, Frances Reynolds, *intl sls execs*; Rosemary Mazzo, *d intl sls. International Sales, Sherman Oaks*; Bonnie Adamson, *vp, intl ops*; Joan Robbins, *d, intl prom & pub.*

Properties:

Series/First-Run

Mama's Family—22 half hours with Vicki Lawrence, Ken Berry and Dorothy Lyman. Available Fall '86.

One Big Family—22 half-hour situation comedy available Fall '86.

Rocket to the Stars—5 half hours per week as real people shoot for fame in a daily talent competition hosted by Casey Kasem.

The \$1,000,000 Chance of a Lifetime—5 half hours per week as couples guess the answers to word puzzles in an attempt to win \$1,000,000.

Perfect Match—5 half hours per week as couples compete to determine which pair knows each other best.

The People's Court—5 half hours per week, Season 6.

Love Connection—5 half hours per week.

The All New Let's Make a Deal—5 half hours per week hosted by Monte Hall as America's big dealer.

Silverhawks—65 animated half hours with the ultimate superhero team. Produced by Rankin/Bass Productions.

The Comic Strip—5 half hours per week totaling 65 half hours from Rankin/Bass Productions.

Thundercats—5 half hours per week totaling 65 half hours of animated excitement from Rankin/Bass Productions.

Series/Off-Network

Falcon Crest—127+ hours starring Jane Wyman as the head of a family empire.

Knots Landing—128+ hours.

Dallas—191+ hours.

The Blue Knight—23 hours starring George Kennedy in the title role based upon Joseph Wambaugh's novel.

Flamingo Road—37 hours of power, passion and betrayal, southern style.

Ten Speed and Brown Shoe—12 hours with Ben Vereen and Jeff Goldblum as the craziest couple of detectives around.

Alvin and the Chipmunks—65 animated half hours starring Alvin, Simon and Theodore. Fall '88.

Gumby—32 animated half hours starring Gumby and Pokey.

Your Show of Shows—65 half hours of classic comedy hosted by Sid Caesar.

Eight is Enough—112 hours of comedy with the Bradford family.

The Greatest American Hero—42 hours of comedy, adventure and action.

The New Dick Van Dyke Show/Mayberry R.F.D.—150 color half hours starring Dick Van Dyke and Ken Berry.

More Real People—195 half hours on tape.

My Favorite Martian—107 half hours with the original extra-terrestrial.

Here's Lucy—144 color half hours starring Lucille Ball.

Features/Packages

22 Karat—22 features.

Lorimar I—25 features.

Lorimar II—25 features.

Sci-Fi Horror—55 classic thrillers.

Cowboys and Indians—32 westerns from the Allied Artists Film Library.

Bomba the Jungle Boy—13 jungle adventures based on the popular books.

Deja Views—55 films full of Hollywood favorites.

Telepictures 3—28 made-for-television movies plus a fully researched promotional package.

Telepictures 2—27 made-for-television movies plus a fully researched promotional package.

Telepictures 1—16 features.

Masters of Fury—15 martial arts films starring Bruce Lee, plus the "Killer Kit" promotional package.

News Services

N.I.W.S.—25-30 news reports per week, via satellite, all accompanied by promotional tools and support materials.

Specials

The Animated Off-Network Prime Time All Family Specials—19 animated specials from Rankin/Bass.

**LORIMAR-TELEPICTURES
SPORTS**

Suite 101B
7475 Skillman
Dallas, TX 75231
214-340-1404
TWX: 910-860-5482
Booth: 745

Representatives: Keith Samples, *exec vp, Sports*; Dave Almstead, *vp, stats*; Marc Solomon, *vp, sls*.

Properties:

Big Ten Basketball—23 games.

Pacific-10 Basketball—25 games.

Southeastern Conference Basketball—23 games.

College Football—The Holiday Bowl, The Blue Bonnet Bowl and The Freedom Bowl.

**MADISON SQUARE GARDEN
NETWORK**

**HUGHES TELEVISION
NETWORK**

2 Penn Plaza
New York, NY 10121
212-563-8000

Representatives: Robert Gutkowski, *p*; Bill Hyland, *sr vp, bus affairs*; Phil Herman, *sr vp, prog & Prodn*.

Properties:

Various Sporting Events

**MAJOR LEAGUE BASEBALL
PRODUCTIONS**

1212 Avenue of the Americas
New York, NY 10036
212-921-8100
Telex: 510 6002733
Both: 1147

Representatives: Joseph Podesta, *p*; Geoff Belinfante, *exec prod*; Terry Kassel, *d of med serv*; Maureen Rooney, Peggy White, *aes*

Properties:

This Week in Baseball—29 weekly half hours covering baseball highlights hosted by Hall of Famer Mel Allen.

Sports Newsatellite—3 daily satellite feeds of game highlights and special features from MLB, NHL, PGA and LPGA.

The Baseball Bunch—20 weekly half hours of children's "how to" shows featuring Johnny Bench and other baseball stars.

Sports Deadline—a special look at the Sports Year in Review.

All-Star Special—mid-season look at the All-Stars of the past, present and future.

World Series Special—a special highlighting the upcoming World Series Pennant Races and the men that make them special.

Baseball 1986: A Look Ahead—one-hour pre-season special on the upcoming baseball season.

M & M SYNDICATIONS, INC.

100 Laurel Oak Corporate Center
Voorhees, NJ 08043
609-784-1177
Booth: 1060



Ms. Pruyn

Representatives: Michelle Pruyn, *p*; Marc Marion, June Russo, Gary Robbins, Andy Kienzle, *sls*; Beth Comstock, *opers*.

Properties

The Record Guide—half-hour daily music video strip provided hosted or with station ability to locally customize.

Melba Moore's Collection of Love Songs—52 half-hour lovesong music video shows hosted by Melba Moore.

City Sounds—52 half-hour contemporary music video shows hosted by Doug Henderson.

Top 40 Videos—half-hour daily music video strip.

Rattlesnake Annie's Country Mu-

sic—52 half-hour country music video shows.

MARK VIDEO ENTERPRISES INC.

2715 Packard Road
Ann Arbor, MI 48104
313-971-0031

Representatives: George J. Markatos, *p*; Diane Rydzewski, *d of sls*; Etta Toder, *sls mgr*.

Services: Duplication, tape and satellite distribution, videotape production, post-production featuring ADO and CDL computerized editing; film transfer, with Bosch FDL-60 and digital grain reduction.

MARKETING COMMUNICATIONS GROUP

(Division of Lewis Broadcasting)
10001 Abercorn Extension
Savannah, GA 31406
912-925-0030
Telex: 810-784-5679
Booth: 1142



Mr. Peltier

Representatives: Randall R. Peltier, *mgr*; James W. Clayton, *gen sls mgr*; Charles H. Rawlinson, *sr ae*.

Properties:

Family Doctor—40 25-second guidelines to better health. First run.

Backyard Chef—26 25-second helpful hints and recipes from Chuck Rawlinson. First-run series.

Great Homes of Georgia—20 25-second visits to famous Georgia homes, past and present. First-run.

Great Moments in Georgia Football with Vince Dooley—24 45-second great plays from the University of Georgia. First-run and re-run.

Sunbelt AG Expo—hour. A look at one of America's largest farm shows, with guest performers. First-run.

Great Moments in Florida Gator Football—17 45 seconds hosted by Head Coach Galen Hall. First-run series.

Great Moments in Georgia Tech Football—17 45 seconds hosted by Head Coach Bill Curry.

Great Moments in Auburn Football—15 45 seconds hosted by Head Coach and Athletic Director Pat Dye.

MCA TV

445 Park Avenue
New York, NY 10022
212-759-7500

Suite 202
90 West Wicuna Road
Atlanta, GA 30342
404-257-9166

425 North Michigan Avenue
Chicago, IL 60611
312-337-1100

Suite 115
12740 Hillcrest Road
Dallas, TX 75230
214-386-6400

Suite 1040
14600 Detroit Avenue
Cleveland, OH 44107
216-221-6770

100 Universal City Plaza
Universal City, CA 91608
818-985-4321
Weston Canal Place
28 Floor



Mr. Menchel

Representatives: Al Rush, *p*, MCA TV Group; Lou Friedland, *chmn*; Don Menchel, *p*; Carl A. Russell, *sr vp*, *sls mgr*; Shelly Schwab, *sr vp*, *mktg*; Chuck Gerber, *sr vp*, MCA TV Enterprises; Mort Slakoff, *vp*, *creat serv*; Bob Davis, *vp*, *research & sls dev*; Bert Herbert, *vp*, *mgr research*; Phil Conway, *vp*, *mid-central area*; Marc Grayson, *vp*, *western area*; Paul Hoffman, *vp*, *midwest area*; Jeff McElheney, *sls exec*, *midwestern area*; Tom Maples, *vp*, *southwest area*; Carl Runge, *vp*, *southeast area*; Bill Smith, *sls exec*, *western area*; Jim Kraus, *vp*, *northeast area*; Richard Nailling, *sls exec*, *southeast area*; David Brenner, *vp*, *adv sls*; Bobbi Fisher, *vp*, *stat clearances*; Stephanie Beatty, Lori Schecter, *sls exec*; Karen Volkman, *d*, *adv sls/east*; Don Micallef, *d*, *research & sls dev*; Kate

Kelleher, *d of opers*, *creat serv*; Gerri Pare, *d of prom & pub*; John Carson, Charlotte Sweet, *sls execs*; Ernie Goodman, *vp*, *d of legal & bus affairs*; Fran Toll, *vp*, *tv dist*; Lin Oliver, *vp*, MCA TV Enterprises; Sara Rutenberg, *asst gen counsel*; Kathleen Sichler, *mgr of sls*, *admin*; Inger Jensen, *d*, *adv sls/midwest*.

Properties:

WinAmerica Sweepstakes—new first-run half-hour strip. Viewers will win \$6 million. Contestants can win cash and prizes.

Knight Rider—90 hours starring David Hasselhoff and his indestructible car, KITT.

Universal Pictures Prestige 13—package of critically acclaimed features.

Universal Pictures Exploitable 13—package of highly promotable films.

The A Team—128 hours starring George Peppard, Mr. T, Dirk Benedict and Dwight Schultz.

Puttin' on the Kids Christmas Special—half hour featuring kids lip-synching and dancing to rock versions of Christmas songs.

Wagon Train—32 90 minutes of western adventure.

Simon & Simon—125 hours starring Jameson Parker and Gerald McRaney.

Universal Pictures Debut Network—33 theatrical motion pictures.

Gimme a Break—100 half hours starring Nell Carter.

Magnum—129 hours starring Tom Selleck.

Black Sheep Squadron—50 weekly hours starring Robert Conrad as Marine pilot Pappy Boyington.

Puttin' On the Hits—36 half hours, 16 repeats. Contestants mime top hits for cash and prizes.

Mystery Movies—140 "Columbo," "McCloud," "McMillan" and "Banacek" movies, starring Peter Falk, Dennis Weaver, Rock Hudson and George Peppard.

That's Incredible!—165 half hours weekly, action/reality.

Street Hawk/Switch—26 weeks each of action adventure, starring Rex Smith in Street Hawk and Robert Wagner, Eddie Albert and Sharon Gless in Switch.

Whiz Kids/Voyagers—52 weekly hours of youth-oriented programming.

Five Star Mystery (Encore Pro-

grams)—87 hours featuring "Delvecchio," "Mrs. Columbo" and others.

Rich Man, Poor Man—Books 1 and 2 (Encore Programs)—34 hours available in various formats.

Best Sellers (Encore Programs)—mini-series including "Captains and Kings," "Once an Eagle," "The Rhinemann Exchange" and others.

The Men from Shiloh (Encore)—23 90 minutes of western adventures starring Lee Majors and James Drury as The Virginian

The Name of the Game (Encore)—76 90 minutes of drama starring Gene Barry, Robert Stack, Tony Franciosa and Susan Saint James.

The Bold Ones (Encore)—98 hours featuring The Doctors, The Lawyers, The Senator, The Protectors and "Sarge."

FTV—36 half hours, 16 repeats. Take-offs of music videos, from the creator of Puttin on the Hits.

Ironside (Encore)—198 hours starring Raymond Burr.

It Takes a Thief (Encore)—65 hours starring Robert Wagner and Fred Astair.

Run for Your Life (Encore)—85 hours starring Ben Gazzara.

Thriller (Encore)—67 hours hosted by Boris Karloff.

The Deputy (Encore)—76 half hours starring Henry Fonda.

Mickey Spillane's Mike Hammer (Encore)—78 half hours starring Darren McGavin.

Night Gallery (Encore)—97 half hours of the macabre hosted by Rod Sterling.

Dead End Kids Movie—7 feature-length comedies starring Huntz Hall and the original Dead End Kids.

Olivia Newton-John—Let's Get Physical—one-hour music special.

House Calls—57 half hours starring Wayne Rogers and Sharon Gless.

BJ/Lobo Show—86 half hours or 86 hours of action/comedy.

Quincy—148 hours starring Jack Klugman.

Buck Rogers—37 hours, or 25 hours and 6 2 hours.

Woody Woodpecker and Friends—360 5½ to 8-minute cartoons.

**MCA TELEVISION
INTERNATIONAL**
100 Universal City Plaza
Universal City, CA 91608
818-985-4321
Telex: 67-7053

Rua Said Aiach, 305
Sao Paulo-CEP 04003-
Brazil
884-0166

Universal House
1st Floor
Poplar & Pelican Streets
Sydney, N.S.W.,
Australia 2000
267-9844

Maison Hirakawa Building
2-5-2 Hirakawa-Cho
Chiyoda-ku
Tokyo, Japan
265-5726

2450 Victoria Park Avenue
Willowdale, Toronto, Ontario
Canada M2J 4A2
416-491-3000

1324 Mme. Curie Street
Sammakieh Building
P.O. Box 16-6342
Beirut, Lebanon
369-175

8 Rue La Boetie
Paris 75008, France
265-9780

Ismaningerstrasse 98
8 Munchen 80,
West Germany
98-9372

Calle Rio Nilo 90-601
6th Floor
Mexico D.F. 06500
905-525-0754

139 Piccadilly
London W1V 9FH
England
(01) 629-7211
Westin Canal Place
28th Floor



Mr. Bramson



Mr. Davis

Representatives: Bob Bramson, *p*; Colin Davis, *exec vp*; Wanderley Fucciolo, *vp, Brazil*; Pat Cleary, *vp, Australia*; Keinosuke Kuragaki, *vp, Japan*; Peter Hughes, *vp*; Ron Suter, *sls exec, Canada*; Kamal Sayegh, *vp, Lebanon*; Roger Cordjohn, Claude Perrier, *vp, France*; Hendrick Van

Daalen, *vp, West Germany*; Francisco Padilla, *vp, Mexico*; Don Gale, *vp, England*.

Properties

Series/First-run

Alfred Hitchcock Presents—13 half hours, 1 120 minutes.

George Burns' Comedy Week—13 half hours.

The Equalizer—13 hours.

The Insiders—13 hours.

Misfits of Science—11 hours, 1 120 minutes.

Blacke's Magic—4 hours, 1 120 minutes.

He's the Mayor—13 half hours.

Dalton—8 hours, 1 120 minutes.

Airwolf—49 hours.

The A-Team—81 hours.

Battlestar Gallactica—58 hours.

BJ and the Bear—47 hours.

Buck Rogers in the 25th Century—37 hours.

Charles in Charge—22 half hours.

Codename: Foxfire—7 hours.

Foul-Ups, Bleeps and Blunders—28 half-hours.

The Gangster Chronicles—13 hours.

Gimme A Break—87 half hours.

Harper Valley—29 half hours.

Hawaii Heat—12 hours.

House Calls—57 half hours.

The Incredible Hulk—85 hours.

Knight Rider—68 hours.

Magnum—106 hours.

Miami Vice—46 hours.

Murder, She Wrote—46 hours.

Otherworld—8 hours.

Quincy—150 hours.

The Rockford Files—124 hours.

Scene of the Crime—5 hours.

Simon & Simon—107 hours.

Still the Beaver—26 half hours.

Street Hawk—13 hours.

Tales of the Gold Monkey—22 hours.

Voyagers!—20 hours.

Animated/Children

Cartoons

Features/Packages

Mini-Series

Specials

Sports

Series/Off-Network

McCANN INTERNATIONAL PROGRAMME MARKETING

66-67 Newman Street
London W1P 3LA
England
323-4641
Telex: 297957
Booth: 1433



Mr. McCann

Representatives: Joseph McCann, mng d; Andrew Luff, d.

Properties:

The World Challenge—6 one-hour documentary series.

Palace of Dreams—10 one-hour drama series.

Sweet and Sour—20 half-hour teenage drama.

Sweat of the Sun, Tears of the Moon—8 one-hour documentary series.

Mother and Son—14 half-hour situation comedy.

The Fast Lane—9 one-hour comedy/drama series.

Run from the Morning—6 half-hour drama series.

McHUGH & HOFFMAN

3970 Chain Bridge Road
Fairfax, VA 22030-3992
202-691-0700

Representatives: Peter S. Hoffman, chmn; John E. Bowen, III, p.

**McMANUS & COMPANY
INTERNATIONAL
REPRESENTATIVES LTD.**

425 East 63rd Street
New York, NY 10021
212-888-7456
Telex: 220425



Mr. McManus

Representatives: Tom McManus, Jan McManus.

Services: Representing, at N.A.T.P.E., The Grundy Organization and T.A.P.E. (Consultancy), Ltd.

**MEDALLION TV
ENTERPRISES INC.**

Suite 100
8831 Sunset Blvd.
West Hollywood, CA 90069
213-652-8100
Telex: 90-490-1139

Intel Co., Ltd.

9th Floor
Olympia Thai Building
956 Rama TV Road
Bangkok 5, Thailand
233-1410

Dennis Livson Enterprises AG
Prinsengracht 659
1016 HV Amsterdam, Holland
20-275032/275022

William Gilbert Associates, Ltd.

7 Goodwins Court,
St. Martin's Lane
London WC3N 4LL
England
01-240-3656-9

Max Dutch Australia Pty., Ltd.

63 Bower Street
Manly, N.S.W.
Australia 2095
02-977-1482
Booth: 908



Mr. Ettinger

Representatives: John A. Ettliger, p; Greta Ettliger, vp; Barry Barnholtz, vp sls; Barbara Krajewska, bkg mgr; Bob Ernst, film mgr; David Lipschultz, prod; Eric Conrad, Far East d sls; Dennis Livson, European sls d, Amsterdam; William Gilbert, sls, London; Max Dutch, sls d, Australia.

Properties:

The Making Of...—26 half-hour behind the scenes on making a motion picture.

Scrooge's Rock and Roll Christmas—one-hour musical special.

Something Else—34 half-hour musical specials.

Kingdom of the Sea—41 half hours.

Star Route USA—26 half hours.

The Man Who Skied Down Everest—86-minute documentary.

Wrestling Spectacular—29 hours.

The New Roller Derby—26 hours.

Celebrity Billiards—30 half hours.

Jud—80 minutes

Dinah East—90 minutes.

92 other Feature Films

3D Features—4.

Science Fiction Features—30.

**MEDIACAST TELEVISION
ENTERTAINMENT LTD.**

300 W. Washington
Suite 711
Chicago, IL 60606
312-332-3288
Booth: 1064, 1074

Representatives: Tom Edinger, p; Barry Wolf, exec vp; Mari Itaya, sls admin; Keith Grandolph, natl sls mgr; Joe Sperry, prog acquisitions mgr; Kaleidoscope Entertainment, foreign sls.

Properties:

The Superchargers—13 half-hour sports series.

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Domestic Feature Packages

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New York, NY 10017
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Representatives: Ken Caffrey, *exec vp, exec d of med ops*; Lawrence (Larry) Cole, *sr vp, d of med serv*; Marc Goldstein, *sr vp, d of network & prog*; Alice Greenberg, *sr vp, d of network negotiations*; Jack Deitchman, *sr vp, d of loc bdcst*; William (Bill) Behrmann, *sr vp, med*; Ron Reilly, *sr vp, med*; Richard Simms, *vp, med*; Jacque O'Connor, *vp, loc bdcst*; Kay Durkin, *vp, network*.

OMNIBUS COMPUTER GRAPHICS

Transamerica Tower
2180 Yonge Street
Toronto, Ontario
Canada M4S 2B9
416-489-6020

Representatives: John Pennie, *p*; Joe Martin, *p, northern div (Toronto)*; George Heywood, *p, eastern div (NY)*; Ed Johnson, *p, western div (Hollywood)*.

Services: Computer generated imagery for film and videotape productions. On-site facilities in Hollywood, New York and Toronto.

ON THE AIR

919 Third Avenue
15th Floor
New York, NY 10022
212-935-2963

Representatives: Fred Weiner, *p*; Jack Steng, *exec vp*, Risa Leitman, Pam Koch, Eric Soto, Debbie Kelly, *aes*.

Properties:

Lovesongs—half-hour weekly strip show.

TV 2000—one hour, weekly.

Visions—2 shows, monthly.

FMTV: 1985, A Year to Remember—two-hour show available Jan. 6 through Jan. 20.

Soap Opera Awards—1986 show.

Your Choice for the Film Awards—available Mar. '86.

ONE PASS, INC.

One China Basin Bldg
San Francisco, CA 94107
415-777-5777



Mr. Stutz

Representatives: Steve Michelson, *p & ceo*; Taylor Phelps, *exec vp/coo*; Kathleen McGlaughlin, *chf finan off*; Scott Ross, *vp/gen mgr*; Ken Stutz, *d/One Pass Media*.

Services: 1" and 3/4" videotape, video-

disc, 16 mm and 35 mm film production; King Street Studios mobile services; post-production including film editing; 1", 3/4", 1/2" video editing; Montage Picture Processor, computer animation and effects, Rank Cintel film-to-tape transfer, dubbing, audio services.

Properties:

River of the Red Ape—one-hour documentary on one of the world's greatest rivers.

Northern Lights—film portrayal of the struggle of the small mid-western farmer in the early 1900's.

The Stand-In—90-minute dramatic comedy featuring Danny Glover as a down-and-out low budget filmmaker.

Mr. Drums—one-hour concert with Buddy Rich and his Band, live on King Street in San Francisco.

Special Effects—one-hour on effects in today's hit movies.

Massive Retaliation—90-minute feature film with Tom Bower, Marilyn Hasset, Peter Donat.

Dreams of Gold—3 30-minute shows on America's athletes and the events of the Olympics.

The Aussie One Feature Film Package—"Sunday Too Far Away" with Jack Thompson; "The Plumber" directed by Peter Weir; "Weekend of Shadows" with John Waters; "Palm Beach" with Bryan Brown; "In Search of Anna" with Richard Moir.

The Endless Summer—directed by Bruce Brown.

The Alternative Miss World—with Divine.

Nick Danger—directed by Bill Dear with Firesign Theater.

The Hungry i Reunion—with Jonathan Winters.

The Mel Torme Special—with George Shearing.

Dave Brubeck—Live at the Vineyards

Eddie Money—Live at the Kabuki

San Francisco Blues Festival

Don't Bother Me, I'm Learning—3 1-hour programs on kids and computers.

ORBIS COMMUNICATIONS, INC.

432 Park Avenue South
New York, NY 10016
212-685-6699
Booth: 943



Mr. Turner

Representatives: Robert L. Turner, p; John C. Ranck, Brian T. Byrne, Ethan J. Podell, Neil Russell, Peter Schmid, David Spiegelman, David Goodman, Ronni M. Faust, Rae Schatz, Barbara Fultz, Lorraine Joseph, Bob Chenoff, Betty McGuire.

Properties:

Metroprime Mini-Series—3 titles, 1986 season package.

Platinum 193—193 features including "Cannonball Run;" "Meatballs;" "Fort Apache, The Bronx." July 1, 1986 start.

Defenders of the Earth—half-hour animated strip. September, 1986 start.

Birds of a Feather—half-hour game/comedy strip.

Wang Laboratories Specials—90-minute Smithsonian special; 6 one-hour Challenge of American Business specials. 1986.

War Chronicles—13 half-hour programs on World War II hosted by Patrick O'Neal.

Tales of the Unexpected—90 half-hour late night anthology episodes. Barter.

Comedy Tonight—half-hour late night comedy strip. First run.

Liberty Minutes—30-second inserts of the Centennial Commission of the Statue of Liberty, Ellis Island Foundation, Inc.

Hangin In—94 half-hour episodes.

Macron I—65 animated half-hour kids shows. Cash.

Orbis Premier Movies—6 first-run fetures including "Gulag;" "Glitter Dome;" "The Fortress;" "Finnegan, Begin Again."

Bob Uecker's Wacky World of Sports—6 half-hour programs featuring Mr. Baseball.

ORION TELEVISION SYNDICATION

Suite 200
1875 Century Park East
Los Angeles, CA 90067
213-557-8700

9 West 57th Street
15th Floor
New York, NY 10019
212-910-1117

Suite 246
625 North Michigan Avenue
Chicago, IL 60611
312-642-2880

Suite 430
3065 Hargrove Road N.W.
Atlanta, GA 30339
404-980-0356

Orion International
9 West 57th Street
15th Floor
New York, NY 10019
212-980-1117
Booth: 657



Mr. Kellner

Representatives: Jamie Kellner, p; Scott Towle, sr vp; Alex Horwitz, vp, admin; Rick Jacobson, western div sls; Larry Hutchings, vp, eastern div sls; Tom Cerio, vp, northeastern div sls; Don Frehe, vp, central div sls; Arthur Hasson, ae, central div sls; James Ricks, Jr., vp, southern div sls; Edward Cooper, p; Orion International.

Properties:

Features/Made-for-TV

Chrome & Hot Leather Package—12 titles.

Orion Mini-Series Package—3 titles.

Orion I—20 titles.

Monsters on the Prowl—10 titles.

Filmways #1—20 titles.

Miscellaneous Features—1 title.

Films for the 80's—40 titles.

Ghoul-A-Rama II—7 titles.

The Winning Hand—13 titles.

Ghoul-A-Rama I—7 titles.

Star Time Theatre—17 titles.

The World of the Macabre—4 titles.

Films for the 70's Vol. I—6 titles.

Additional copies of
TV/Radio Age NATPE Issue
at Booth No. 625

Fantastic Science-Fiction Theatre—5 titles.

Young Adult Theatre—11 titles.

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A.I.P. Feature Group—20 titles.

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29 West 38th Street
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Representatives: Gerald Citron, *bd chmn*; Jack Lewis, *p*.

Services: Exclusive worldwide non-broadcast licensee for the International Edition of "CBS Evening News" and the International Edition of "60 Minutes" the weekly news magazine produced by CBS News. CBS Reports, CBS News specials, and documentaries, Financial programs and sporting events. Available NTSC/PAL/SECAM videocassettes in all formats.

OZMA BROADCAST SALES

408 South Sixth Street
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Services: Exclusive sales agent in the eastern and southeastern United States for Cinema Shares International, Larry Harmon Pictures Corp., 21st Century Distribution Corp. and TV Cinema Sales Corp. Also representing Fusco Entertainment.

Sample copies of
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International Newsletter
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AND VIDEO PROGRAMMING**

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625 North Michigan Avenue
Chicago, IL 06011
312-372-0638

Suite 745
2949 Sherry Lane
Dallas, TX 75225
214-696-8823

International Services Ltd.
P.O. Box 704
Hamilton 5, Bermuda
809-292-8255

Paramount Pictures Corp., Ltd.
146 Bloor Street West
Toronto, Ontario
Canada M5S 1M4

Paramount Pictures Corp.
5555 Melrose Avenue
Los Angeles, CA 90038
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Booth: 714



Ms. Salhany

Representatives: Mel Harris, *p*, *Paramount TV Group*; Lucie Salhany, *p*, *Domestic TV & Video Programming*; Frank Kelly, *sr vp, prog*; Rick Weidner, *vp, creat serv & stat rels*; Robert Oswaks, *exec d/adv & prom*; Helen Ricketts, *exec d/sls admin*; Tom Mazza, *exec d/research*; Phil Murphy, *exec d/opers*; Steve Goldman, *exec vp, sls & mktg*; Greg Meidel, *sr vp/gen sls mgr*; James Martz, *vp/western div mgr*. *New York:* Robert Dahill, *vp, adv prog sls*; Ken Solomon, Joel Berman, *eastern div mgrs*; Marc Hirsch, *northeastern div mgr*; Mike Kerans, *ae*. *Chicago:* Dick Montgomery, *vp/central reg mgr*; Gerry Noonan, Stan Justice, *central div mgrs*. *Dallas:* Ed Wilson,

vp/southern reg mgr; John Morrow, *southeastern div mgr*; Don Salem *ae*; Howard Green, *exec d/contract admin (LA)*; Bruce Gordon, *p*, *Intl Services (N.Y.)*; Joseph Lucas, *vp/opers (N.Y.)* Mal Orme, *vp, tv Canadian sls (Canada)*; Kevin Keely, *d, synd sls (Canada)*; Ramon Perez, *vp/Latin America, Paramount Pictures (LA)*.

Properties:

Series

Webster—100 half hours.

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Laverne & Shirley—178 half hours.

Happy Days—255 half hours.

The Odd Couple—114 half hours.

The Brady Bunch—117 half hours.

Star Trek—79 hours.

Love, American Style—224 half hours.

Star Trek Animated—22 half hours.

The Brady Kids Animated—22 half hours.

Mission: Impossible—171 hours.

The Untouchables—114 hours.

The Lucy Show—156 half hours.

Mannix—130 hours.

First Run

America—5 daily hours, 1 weekend hour.

Entertainment Tonight—5 daily half hours.

Entertainment This Week—1 weekly hour.

Solid Gold—1 weekly hour and 3 two-hour specials.

Special Programming

Leonard Nimoy, Star Trek Memories—one hour.

The Jesse Owens Story—4 hours.

Features/Packages

Portfolio XI—22 features.

Portfolio X—20 features.

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Portfolio VIII—37 features.

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PAULIST PRODUCTIONS

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Properties:

Insight—series of half-hour dramas and comedies which explore the contemporary human situation.

**PEARSON INTERNATIONAL,
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Representatives: Arnie Frank, p; Suzanne Morden, compt; Neil Cham-

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Properties:

Average White Band—half hour, tape.

Lucille Ball Specials—5 hours, 1-1½ hours, 1-2 hours.

Randy Edelman—half-hour entertainment special.

E.L.O.—one-hour music special, tape.

11th World Popular Song Festival—one hour, tape.

An Evening with Charles Aznavour—one hour, tape.

Susan George—Naturally—half-hour entertainment special, tape.

The Great American Disco Experience—half hour or 1 hour, tape.

Heifetz—one-hour entertainment special, tape.

Inside Hollywood—half hour, tape.

Burl Ives' America—half hour, film.

The Magic of Christmas—one hour, tape.

Military Music Pageant—60 or 90 minutes, tape.

Nazareth... Live!—one-hour entertainment special, tape.

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Osmond Holiday Special—one hour, tape.

Osmonds U.S. Ski Team Celebrity Classic—one hour, tape.

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Rock and Roll Revival—one hour, tape.

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Sentimental Journey Package—3 hours.

Something Special—22 hours, tape. Entertainment specials.

Soul to Soul—60 or 90 minutes, tape.

Superstars—Las Vegas—various music specials.

Sound Factor—one hour, tape.

Televisa Music Specials—3 hours, with Barry White, Ike and Tina Turner, others.

Tina Turner—Queen of Rock & Roll!—30 or 60 minutes, tape.

That Girl—136 half hours, series.

Bongo Man—89-minute feature.

California Girls—83-minute feature.

Communion—103-minute feature.

Cry to the Wind—90-minute feature.

Femme Fidele—feature.

Flight to Holocaust—98-minute feature.

Minstrel Man—98-minute feature.

The New Adventures of Heidi—98-minute feature.

Panic Tokyo—96-minute feature.

Red Nights of the Gestapo—80-minute feature.

Shinbone Alley—84-minute feature.

Werewolf in Washington—90-minute feature.

Angel Dust—The Wack Attack—one-hour dramatic special.

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**JOSEPH PEDOTT
ADVERTISING & MARKETING,
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Suite 1100
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Representative: Michael P. Hirsch.

Properties:

Good Fishing with Babe Winkelman—20 half-hour fishing show filmed in the Midwest, North East, and Great Lakes region.

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5999 East Slauson Avenue
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213-385-0311
800-421-8393
800-223-5770 (California only)

Representatives: Dennis Sylvester, mgr, tv synd; Ellen Davis, mgr, merchandise serv; Gigi Stevens, assoc.

Services: An in-house department of Merchandising Services, Pennzoil Products Division, Pennzoil Co. that syndicates and distributes shows produced to reach men 18+, sports enthusiasts and do-it-yourselfers, the target demographics. Pennzoil Film Center barbers (straight, clean deal) on a 2/4 split, plus merchandising support. Five and 15 minute shorts are being developed.

Properties:

High Action Motorsports—5 half hours. "Best of" motorsport anthology.

Action Makers: Sports Adventures—13 half hours. "Best of" anthology.

The Penske Advantage—Roger Penske, Rick Mears, Al Unser, Danny Sullivan and others. Revised with '84 and '85 Indy wins.

The Bull Rider—half hour. Rodeo cowboy bull riding with Larry Ma-

han, six time world champion.
The Winning Formula—half hour. NASCAR stock car racing.
Champions of Endurance—half hour. World class motorcycle racing, by Peter Starr.
Sailing Too!—half hour. World class racing/cruising, by Warren Miller.
Off the Beaten Path—half hour. Off road racing, with Walker Evans.
Quickie Shorts-5 and 15 minutes. Sports/action/adventure and documentary. "Best of" anthology.
Truk's Legendary Lagoon: A Voyage Back into Time—half hour. Underwater adventure at Japan's Pearl Harbor.
Alaska: Cameras in the Wild—half hour. A photo safari featuring wild-life and spectacular scenery.

PETERS PRODUCTIONS, INC.

9590 Chesapeake Drive
 San Diego, CA 92123
 619-565-8511

Representatives: Edward J. Peters, *p*; Steve Cotov, *reg mgr/radio*; Jerry Lee, *reg mgr/radio*.

Services: Complete and comprehensive television marketing concepts and services, including all elements needed to create and then establish a single, precise, controlled, definable image: marketing plans, management guidelines, research, custom and syndicated music, graphics and logo design, videographics, animation, cinematography. Available individually or as a total image concept.

PETRY

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 212-688-0200
 Booth: 656



Mr. Fentress

Representatives: David S. Allen, *p*; Harry Stecker, *sr vp, mktg*; John Heise, *vp/d reg sls*; Bill Fagan, *p, Petry Television*; George Blinn, *sr vp, sls*; Mike Membrado, *p, Petry National*; Bill Wiehe, *vp, sls*; Jack Fentress, *prog d*; Bobbee Gabelmann, *as-soc prog d*.

PICTUREMEDIA LIMITED

119-45 Union Turnpike
 Forest Hills, NY 11375
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 Telex: 426099

Representative: Vlado Hreljanovic, *p*.

Properties:

Picturemedia Features I—20 titles, 16 first-run and 4 off-network starring George Kennedy, James Whitmore, Susan Howard and others.
Action Films: Western & Spy films—starring Klaus Kinski, Cameron Mitchell, John Ireland, Sydney Chaplin and others.
Mischief Makers—78 original black and white Hal Roach "Our Gang" comedies.
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Picturemedia Classic Horrors—30 classic black and white shock-horror films, including Bela Lugosi, Lon Chaney and Boris Karloff.
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Operation Royal Flush—new 1986 war film release.

PICTURE MUSIC INTERNATIONAL

20 Manchester Square
 London W1
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 486-4488
 Telex: 22643 EMIHQ
 Booth: 1433

Representative: Allasonne Lewis, *tv prog develop exec*.

Properties:

London Calling—18 hours. London music/fashion scene.
Duran Duran "Sing Blue Silver"—85 minutes. Duran Duran's 1984 American tour.
Duran Duran "Arena"—one-hour. Conceptual scenes and footage of Duran Duran's California concert.
Duran Duran "The Making of Arena"—30-minute behind-the-scenes look at the making of the "Arena" video.

Ready Steady Go!—7 half hours. Original footage from the 60's tv show.
Ready Steady Go! The Sounds of Motown—50 minutes. Original footage from the 60's tv show.
Ready Steady Go! Otis Redding—25 minutes. Original footage from the 60's tv show.
Ready Steady Go! The Beatles Live—25 minutes. Original footage from the 60's tv show.
Iron Maiden "Live After Death"—90 minutes. Iron Maiden's 1985 concert in California.
Queen Live in Rio—one hour. Queen at the "Rock in Rio" festival, 1985.
Kate Bush Live at Hammersmith Odeon—52 minutes. Kate Bush in concert, in London.
Saxon Live—one hour. Saxon's 1985 concert in Spain.
Ian Dury & The Blockheads "Hold On to Your Structure"—one hour. Concert footage from London, 1985.
Cliff Richard & The Shadows Together—80 minutes. Concert footage from their reunion concert, 1984.
Cliff Richard & The Shadows-Thank You Very Much—52 minutes. The history of Cliff Richard & The Shadows.
An Evening with Marlene Dietrich—one hour. Marlene Dietrich on stage in London, 1973.
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Representatives: Robert E. Shay, *d, U.S. opers*; Gloria Gallo, *asst d, U.S. opers*; Michael Clark, *d develop, West Coast*.

Properties:

A Country Practice—350 52 minutes. The story of the people and activities of a community hospital in

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Viktoria Mullova and Maxim Shostakovich in Performance—one-hour all Russian concert featuring the two most important Soviet music defectors. With the London Symphony Orchestra.

Rafferty's Rules—14 52 minutes. Maverick magistrate Michael Rafferty dispenses his own brand of courtroom justice in this series from Australia.

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PRIJATEL PRODUCTIONS, INC.

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Mr. Prijatel

Representatives: Don Prijatel, *p*; Julie Prijatel, *vp, creat serv*; Frank Di Graci, *d of mktg*; Lynn Goldenberg, *sls rep*; Sherry Sorrell, *treas., asst to Mr. Prijatel*.

Properties:

Memories of Martin—45 25-second inserts commemorating the observance of Dr. Martin Luther King's birthday as a national holiday. Co-produced by Black Entertainment Television, NEP Programs, TVI, WNEV-TV Boston.

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The Strassels Report—82 75- to 90-second inserts of economic reports. 42 tax titles (3 per week) available for tax season.

The Missing Children's Network—3 weekly 60-second reports on missing children, coordinated through the efforts of 17 non-profit organizations and over 100 television stations.

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(01) 935-9000
Telex: 22872 TV FilmG
Booth: 766

Representatives: Robert E. Shay, *p*; Harvey Reinstein, *vp*; Louis Gonzalez, *midwest sls mgr*.

Properties:

Primetime "90's"—syndication package of 10 films including "Deadly Harvest," "Face of Fear" and "Goodbye Raggedy Ann."

Primetime One—syndication package of 17 films including "An American Christmas Carol," "Legend of Walks Far Woman" and "Zorro the Gay Blade."

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Agony—20 half hours. Maureen Lipman stars as an "Agony" columnist on a woman's magazine who advises other people's problems but cannot work out her own.

A Fine Romance—26 half hours. Laura, 37 and unmarried, is introduced to Mike by her younger sister. Although there is no attraction between the two, they pretend to get along to keep little sister happy.

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PROGRAM SYNDICATION SERVICES, INC.

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Ms. Green

Representatives: Peggy Green, *p*; Marti Wishengrad, *western sls mgr*; Suzanne Crowe, *vp, d of sls*; Marie W. Tuccille, *d, opers & prom*; Karen Davidson, *eastern sls mgr*.

Properties:

Morning Stretch—half-hour exercise shows produced and hosted by Joanie Greggains.

Holiday Moments—36 one-minute programs featuring celebrity hosts and tailored to the holiday season. To run November 25 through January 1.

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PROLUSION GROUP

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Representative: Michel Shane.

Properties:

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PROMARK

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PRO SPORTS ENTERTAINMENT

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914-337-3305

Representatives: George Fritzingler,

chmn of the bd; Mike Vaughan, *p;* Richard D. Sagehorn, *clearance & ops mgr.*

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17310 Sunset Blvd.
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213-459-0369
Booth: 242

Representatives: Robert A. Finkelstein, Thomas Headley, Michael Wex.

Properties:

Jackpot Bingo—daily half-hour game show strip in which viewers play in their homes.

RANDOM PRODUCTIONS

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North Hollywood, CA 91607
818-760-7333

Representative: Stuart M. Schoenburg

Properties:

Bordello—90 minutes. Documentary on a Nevada bordello and its Madame.

Body Rhythm—aerobic exercise show with Darcel.

10th Frame Bowling with Chick Hearn

Zsa Zsa Gabor—90-second inserts.

Cleve Hermann—90-second inserts.

Ken Norton—90 second inserts.

RAYCOM SPORTS

801 East Trade Street
P.O. Box 33367
Charlotte, NC 28233-3367
704-331-9494
Telex: 910-350-9450
Booth: 330

Representatives: Rick Ray, *p;* Dee Ray, *exec vp;* Ken Haines, *vp, ops;* Ellen Bedell, *d, affiliate rels;* Jim Duncan, *d, network ops.*

Properties:

Southwest Conference Football—11 weekend games.

Big Eight Conference Football—11 weekend games.

Atlantic Coast Conference Basketball—38 games including tournament.

Metro Conference Basketball—14 games including tournament.

Southwest Conference Basketball—29 games including tournament.

Big Eight Conference Basketball—29 games including tournament.

Pacific Coast Athletic Association Basketball—10 games including championship.

Kickoff Classic—First game of college football season featuring top ranked teams.

Liberty Bowl—New Year's Day bowl game matching up outstanding teams.

RAYMOND INTERNATIONAL

353 St. Clair Avenue East
Toronto, Ontario
Canada M4T 1P3
416-485-3406
Telex: 06-22339



Mr. Raymond

Representatives: Bruce Raymond, *p;* Donovan Raymond, *sls coord.*

Properties(U.S.A.):

Parenting—130 30-minute programs

with Joyce Davidson and guests dealing with bringing up children.

The Kangaroo Club—26 30-minute children's animal/nature programs.

Inuit—13 animated 5-6 minutes.

Lisa and Her Friends—13 animated 4-6 minutes.

Welcome to Our Small World—13 animated 4-6 minutes.

Adventures in the High Grass—13 4 to 6-minute puppet shows.

Alphabet Soup—52 30-minute children's shows.

Celebrity Cooks—379 30-minute shows.

Birth of a Baby—17-minute documentary.

Matthew Manning: Study of a Psychic—27-minute documentary.

Philip: The Imaginary Ghost—15-minute documentary.

Changing Worlds—14 30-minute documentaries.

Albertine, the Eternal Youngster—29-minute documentary.

An Adventure in Curiosity—29-minute documentary.

Culture on Wheels—28-minute documentary.

Guitare—75-minute documentary.

Hermenegilde—54-minute documentary.

The Instant Schoolhouse—27-minute documentary.

Interludes with Nature—27 2 to 5 minute shorts.

The Wreck of the Margeson—29-minute documentary.

The Shack—42-minute documentary.

Living Colours—25-minute documentary.

Space Silo—29-minute documentary.

Christmas on Crane Island—26-minute documentary.

Fifteen Humorous Glimpses of Winter—15 4 to 6-minute shorts.

Her One True Love—25-minute drama.

Wild Flowers—110-minute feature.

Red Eyes—90-minute feature.

A Blue Winter—81-minute feature.

To Be Sixteen—125-minute feature.

The Old Country Where Rimbaud Died—113-minute feature.

The Movie-Maker—149-minute feature.

Wounded Lover—74-minute feature.

The Last Betrothal—91-minute feature.

Pigs are Seldom Clean—112-minute feature.

Those Damned Savages—115-minute feature.

Struggle for Love—77-minute feature.

My Eye—87-minute feature.

House of Light—78-minute feature.

Don't Let It Kill You—75-minute feature.

The Revolutionary—72-minute feature.

Live N' Kickin'—72-minute country music concert with Gordon Lightfoot, The Good Brothers and the Ozark Mountain Daredevils.

Long John Baldy-Rocking the Blues—one-hour special containing seldom-seen early Beatles footage.

To Last a Lifetime—30-minute view of modern Thailand narrated by Richard Bellamy.

REEVES TELETAPE

708 Third Avenue
New York, NY 10017
212-573-8600

R/T Duplication Centre
35-30 38th Street
Long Island City, NY 11101
718-392-9560

Suite 500
3500 West Olive Avenue
Burbank, CA 91505
818-953-7600



Mr. Maltese



Mr. Ricco

Representatives: Joseph Wolf III, p; Louis J. Maltese, *exec vp dist, sls & serv*; Angelo Ricco, *vp, ops, Duplication Centre*; Debra Grobman, *vp, west coast dist, sls & serv*; Bob Moscone, *vp, prodn.*

Services: Program duplication, syndication, transfers, satellite distribution and dubbing. Two studios fully equipped; Ed Sullivan Theatre-80' x 80' RT3- 95' x 65'.

REGO IRISH RECORDS & TAPES, INC.

64 New Hyde Park Road
Garden City, NY 11530
516-328-7800

Properties:

Let's have an Irish Party—one-hour St. Patrick's Day special, hosted by

Carmel Quinn, with Paddy Noonan and his band. Guest stars: Anna McGoldrick, The Barley Bree and the Reagan Family Dancers.

REPUBLIC PICTURES CORPORATION

12636 Beatrice Street
P.O. Box 66930
Los Angeles, CA 90066-0930
213-306-4040
Telex: 910-343-7417

Suite 5-C
242 East 19th Street
New York, NY 10003
212-598-9833

2123-K Lake Park Drive
Smyrna, GA 30080
404-438-1507

319 East Sixth Street
Hinsdale, IL 60521
312-920-0860

4130 Proton Drive
#45-B
Addison, TX 75244
214-392-7499

Kaleidoscope Entertainment, Inc.
1650 Avenue Road
Toronto, Ontario
Canada M5M 3Y1
416-789-7478
Telex: 06-986562

TV Programmes International, Ltd.
21 Cherry Garden Lane
Folkestone, Kent
England
303-76897
Telex: 966560 SHAW TV

46 King Constantine Avenue
Athens, 516 Greece
7224-243
Telex: 221880 APOL GR

Umut Sanat Urunleri
Istiklal Cadessi Lale Han no. 87/6
Beyoglu, Istanbul,
Turkey
149-77-35
Telex: 23359 BOTX TR

Bost Box 192
Postamt-1140, Vienna
Austria
97 11 59
Booth: 1133



Mr. Gross



Mr. Jolliffe

Representatives: Aubrey "Bud" Groskopf, *p*; Arthur S. Gross, *vp*, *worldwide sls*; Dick Jolliffe, *vp*, *natl sls mgr*; Barry Bernard, *mgr*, *special mktg*; Mickey Georgianna, *d of film serv*; Joe Termott, *d sls prom & adv*; Terez Kiely, *northeast sls mgr*; Lisa Ann Woodcock, *southeast sls mgr*; Dick Giltner, *midwest sls mgr*; Diana Foster, *southwest sls mgr*; Randy Zalken, *Canada*; Bernard Shaw, *sls rep*, *United Kingdom & Western Europe*; Panos Spyropoulos, *sls rep*, *Greece & Balkans*; Seher Karabol, *sls rep*, *Turkey*; Mounir J. Chammas, *sls rep*, *Middle East*.

Properties:

Animal Secrets—24 color half hours.
Bonanza—260 color hours; 50 syndicated first-run episodes (430 foreign).
Boots and Saddles—39 b/w half hours.
Cameo Theater—26 color hours.
Car 54, Where are You?—60 b/w half hours.
Commando Cody—12 b/w half hours.
Dean Martin—26 color hours (260 foreign).
Flip Wilson—26 color hours (96 foreign).
Get Smart—138 color half hours (112 foreign).
High Chaparral—98 color hours.
How to Mary a Millionaire—52 b/w half hours.
Laramie—60 color hours; 64 b/w hours.
Laredo—56 color hours.
Loretta Young Show—187 b/w half hours.
My World and Welcome to It—26 color half hours.
Official Detective—39 b/w half hours.
Outlaws—50 b/w hours.
Richard Boone Show—25 b/w half hours.
Sheriff of Cochise—78 b/w half hours.
Silent Service—78 b/w half hours.
Theatre of Stars—17 color hours (53 foreign).

T.H.E. Cat—26 color half hours.
U.S. Marshal—78 b/w half hours.
Victory at Sea—26 b/w half hours.
Walter Winchell File—39 b/w half hours.
Champions—152 features including 6 Cary Grant and 17 John Wayne.
Horror Features—35 titles.
John Wayne Classic Westerns—29 titles.
Kung Fu Gold—13 color features.
Mystery-Suspense/Great Detectives—393 features.
Nostalgic Musicals—455 features.
Republic Cowboys—162 features.
Republic Serials—45 serials, 12-15 chapters each, plus 26 100-minute features.
Roy Rogers' The Great Movie Cowboys—21 b/w hours with color intro.
Science Fiction Features—28 titles.
Young People's Favorites—8 features including 5 animated.
Favorite Holiday Features—5 classics.
Betty Boop—100 color cartoons.
George Pal Puppetoons—42 color cartoons.
Little Lulu—26 color cartoons.
Max Fleischer Color Classics—32 cartoons.
Noveltoons—43 color cartoons.
Paramount Short Subjects—500+ 1 and 2 reels.
A Currier & Ives Christmas—90-minute video music Christmas album.

REVCOM TELEVISION

1 Rue Taitbout
 75009 Paris,
 France
 (1) 48 24 46 21
 Telex: 643932 EDMONDI F
 Booth: 238



Mr. Noll

Representatives: Michel Noll, *mng d*; Antoine de Clermont Tonnerre, *chmn*; Helene Fatou, *d of family & children's prog*; Florent Gaignault, *hd of commercial opers*; Rolande Zuratas, *prodn coord*.

Properties:

Flight into Hell—6 52-minute mini-series.

Golden Pennies—8 half-hour episodes of family programming.
Colour in the Creek—10 half-hour episodes of family programming.
The Haunted School—8 half-hour episodes of family programming.
Odyssey Magazine—monthly magazine program of travel and discovery.

REYMER & GERSIN ASSOCIATES, INC.

Suite 320
 20300 Civic Center Drive
 Southfield, MI 480676
 313-354-4950



Mr. Reymer



Mr. Gersin

Representatives: Arnold S. Reymer, *p*; Harvey N. Gersin, *exec vp*; Eric Braun, *vp*, *cons*.

Services: Media research and news consulting, television marketing and promotional strategies.

RHODES PRODUCTIONS

124 11th Street
 Manhattan Beach, CA 90266
 213-379-3686
 Booth: 227



Mr. Rhodes

Representatives: Jack E. Rhodes, *p*; Ralph V. Cunningham, *exec vp*; Willis R. Tomlinson, *sr vp*; Jack E. Rhodes, Jr., *vp*; Rhian R. Rhodes, *mgr special projects*; Georgia Woo Oswald, *sls serv d*.

Properties:

Some Rhodes programming is represented by Blair Entertainment.

RKO PICTURES, INC.

1440 Broadway
 New York, NY 10018
 212-764-7000
 Telex: 881130+
 Booth: 571



Mr. Nathan

Representatives: C Robert Manby; *chmn;* Mark Seiler, *p;* Wynn Nathan, *vp, tv mktg;* Joe Ondrick, *vp adv & prom;* Steve Robeck, *vp, co-prodns;* Deborah Strauss, *vp, bus affairs;* Bruce Casino, *east coast sls mgr;* Jim Francis, *west coast sls mgr;* Bill Gilbert, *d of sls, U.K.;* Clare Alter, *exec asst.*

Properties:

John Forsythe's World of Survival—221 color half hours.

Documentary-Dramas

Soldiers-A History of Men in Battle—13 color hours, first-run.

Features/Packages

Harry's Game—2 color hours.

The Secret Servant—2 color hours.

Dick Turpin—2 color hours.

Specials

Hollywood Tribute Series—8 hours.

"Fred Astaire: Puttin' On His Top Hat," "Fred Astaire: Change Partners and Dance," "John Wayne . . . The Duke Lives On," "Hepburn and Tracy," "Fonda: The Man and His Movies," "Gotta Dance, Gotta Sing," "Monsters, Madmen and Machines," "This is Noel Coward."

Stage Plays

I Do! I Do!—with Lee Remick and Hal Linden.

The Gin Game—with Jessica Tandy and Hume Cronyn.

Hughie—with Jason Robards.

Cold Storage—with Martin Balsam and Len Cariou.

Table Settings—with Stockard Channing and Robert Klein.

Twigs—with Cloris Leachman.

Scrambled Feet—with Madeline Kahn.

Cheaters—with Peggy Cass

Cyrano De Bergerac—Royal Shakespeare Company production.

Moliere—Royal Shakespeare Company production.

Tartuffe—Royal Shakespeare Company production.

Bullshot Crummond

Footlight Frenzy

Sganarelle

Documentaries

The Day the Universe Changed—10 color hours.

Variety/Music

Blackstone's Magic Show—one hour.

Neil Sedaka in Concert—one hour.

Bobby Vinton—one hour.

David Steinberg in Concert—one hour.

An Evening with Helen Schneider/ Steve Landesberg—one hour.

**HAL ROACH STUDIES, INC./
COLORIZATION**

1600 North Fairfax Avenue
Hollywood, CA 90046
213-850-0525
Booth: 1008

Representative: Victor C. White.

Properties:

Classic motion pictures in B & W and color.

Laurel & Hardy—11 features and 40 2 and 3 reels, B & W and color.

1 Million B.C.—starring Victor Mature.

Captain Caution—starring Victor Mature.

Captain Fury—starring Victor McLaglen, Brian Aherne.

Topper—starring Cary Grant and Constance Bennett, in color.

Charles Chase—100 features.

Zasu Pitts & Patsy Kelly—35 features.

**ROBERTS TELEVISION
INTERNATIONAL**

978 East Sahara
Las Vegas, NV 89104
702-732-9132

Representatives: Tommy Roberts, *p* & *exec prod;* Todd Roberts, *vp.*

Properties:

Dick van Patten's Barbados Holiday—one-hour musical.

**DAN ROBINSON
BROADCASTING ASSOCIATES,
INC.**

Suite 402
790 Madison Avenue
New York, NY 10021
212-772-6074
Western Canal Place
Suite 2126

Representatives: Dan Robinson, *p;* Marilyn Hartman, *New York mgr.*

Properties:

In Search of . . .—half hours starring Leonard Nimoy.

Dr. Art Ulene Presents—half-hour

specials

Jackpot Bingo—game show starring Henry Darrow and Anita Hamilton.

Joy House—feature film.

The Day and the Hour—feature film.

**THE PETER RODGERS
ORGANIZATION LTD.**

P.O. Box 2759
Beverly Hills, CA 90213
213-651-1623



Mr. Rodgers

Representatives: Peter S. Rodgers, *p;* Susan M. Warner, *sec & treas;* Stephen M. Rodgers, *asst to p.*

Properties:

Features

Science Fiction Feature Package—18 features, in color.

Chiller/Monster/Horror Feature Package—43 features, in color.

The PRO Feature Package—53 features, most in color, includes action, adventure, western and war movies.

The Cisco Kid Feature Package—5 features with Duncan Renaldo, Leo Carrillo and Gilbert Roland.

The All Color Action Package—12 outstanding features, in color.

The "T-V Cinema Sales" Feature Package—10 features.

The Charlie Chaplin Masterpieces—3 features.

The "Golden Dragon" Kung-Fu Feature Package—8 specially selected major studio productions, all in color, for the entire family.

The Nostalgia 11 Feature Group—11 great classic features.

Series

I Spy—82 hours starring Bill Cosby and Robert Culp, in color.

The Mickey Rooney Show—32 half hours of situation comedy starring Mickey Rooney.

Dancin' on Air—100 hours in continuous production from Philadelphia, in color.

Broadway Open House (Bachelor Party)—92 hours of situation comedy starring Jerry Lester and Dagmar with an all star cast.

The Comedy Shop—75 half hours hosted by Norm Crosby and featur-

ing the world's greatest comedians, in color.

The Judy Lynn Show—52 half hours starring Judy Lynn and featuring all-time favorite country/western music, in color.

The White Escape—13 half hours of skiing, in color.

The Shari Lewis Show—24 half hours, in color, with Shari Lewis and 30 new puppets.

Celebrity Tennis—52 half hours, in color, with Bobby Riggs and Tony Trabert.

Celebrity Bowling—52 half hours, in color.

Championship Wrestling—100 hours, in color, with all time favorite wrestlers.

The Bobby Jones Gospel Show—104 half hours, in color, starring Bobby Jones and featuring great Gospel groups.

Specials

Kennedy's Ireland—60 or 90 minutes, in color. Robert Vaughn narrates JFK's last visit to Ireland.

Johnny Cash—A Flower Out of Water—60 minutes with Roy Clark, Linda Ronstadt and Foster Brooks at the Tennessee State Prison.

Shari Lewis "Christmas Concert"—Shari Lewis and Art Center Orchestra of Toronto, in color.

Celebration—60 minutes starring Burl Ives, in color.

A Christmas Visit—30 minutes starring Hans Conreid, Marty Allen and Stephanie Edwards, in color.

Myth or Reality—60 minutes or 2 half hours. Hosted by Dr. Rena Winters, "The World's Most Beautiful Psychic."

The Man Who Was Born to Sail—60 minutes. Olivier Karsenty filmed this special during a transatlantic crossing in 1978, in color.

A World Full of Music—one-hour starring Frank Sinatra, Jr., and guests Johnny Mathis, Lynn Anderson and others, in color.

The Sandler and Young Musical Specials—2 hours, in color.

A Crime of Innocents—one-hour look at juvenile crime in Los Angeles, in color.

On The Streets—Youth and Prostitution—one hour. An authentic, hard-hitting look at the lives of teenage prostitutes in Los Angeles, in color.

The Bag Ladies—An Invisible Minority—one hour. Filmed on the streets of Los Angeles, in color.

Frank Sinatra, Jr. in Concert—one hour, taped in color at the Las Vegas

Frontier Hotel.

The Pia Zadora Special—one hour, from Mexico City, in color.

Bobby Jones and Marty Robbins—one hour. The final appearance of the late Marty Robbins in this gospel music special.

Cartoons

The Courageous Cat Cartoon Series—130 animated 5 minutes or 26 animated half-hours.

RUBICON CORPORATION

3899 N.W. 7th Street
Miami, FL 33126
305-643-0250

Representative: Don H. Kemper.

Properties:

Package of feature films, sports programs, series, specials, children series.

SACIS

139 Via Tomacelli
00186 Rome, Italy
396841
Telex: 611362
Booth: 1304

Representatives: Leonardo Breccia, Ricardo Tozzi, Sesto Cifola, Richard Iotti, Andrea Piazzesi.

Properties:

The Betrothed—7 50 minutes. An international cast stars in this story of young love. A co-production with RAI and Antenne 2.

Heart of Stone—6 60 minutes. The struggle against organized crime in Naples, fought by an Italian police commissioner and his American counterpart. A co-production with RETE 1, Titanus, Telecip and RTVE.

History—5 60 minutes; 120-minute feature. The struggle of a woman and her child in post war Rome. A co-production with RAI2, Ypsilon, Antenne 2.

Molly'O—4 55 minutes; 90-minute feature. The story of a young American's climb to fame in the London cabaret scene. A co-production with RAI1, LP Film.

TV/Radio Age
Booth No. 625

SANDOVAL PRODUCTIONS

3142 Dona Sofia Drive
Studio City, CA 91604
213-650-8942
Booth: 1169

Representatives: Rik Sandoval, p; Mary Ann Garcia, mgr

Services: Creative services for broadcast promotion, advertising, marketing for television stations, cable systems, motion pictures and syndicators.

SATELLITE PROGRAM NETWORK

8101 South Harvard
Tulsa, OK 74137
918-496-0101
Telex: 796322 SSS Inc.



Mr. Klinge

Representative: Ray Klinge, vp, s/s/opers.

Services: SPN is an advertising supported, satellite delivered network operating 24 hours-a-day, 7 days a week. Producers or distributors purchase programming time and retain advertising revenue. SPN delivers over 11.5 million homes to almost 500 cable affiliates and over 25 broadcast affiliates.

Properties:

International/Travel

China Night—half hour. Films, documentaries and programming from Chinese television.

Denmark Today—monthly. Insights into this Scandinavian country.

Discover Australia—a look at life "down under."

Espectacular Del Mes—music performed by Latin stars, including Julio Iglesias and Menuedo.

German News—monthly. Highlights of business news and lifestyles in Germany.

Heartbeat of the Pacific—variety show filmed on Waikiki Beach, featuring Hawaiian and Pacific island guests.

Hello Jerusalem—written and produced in Israel, highlighting Israeli lifestyles, culture, history and sports.

Hello, This is Germany—weekly program exploring the personalities, culture and landscapes of Germany.

Looking East—hour. A look at how Eastern practices have influenced the Western world.

Mediterranean Echoes—the songs and dances of Greece.

Scandinavian Magazine—Chris Marshall and Nina Arvesen report on all aspects of life in the Scandinavian countries.

Sweden Today—monthly, hosted by Anne Thorson.

This is New Zealand—one hour. A look at the people, culture and traditions of New Zealand.

Video Vacations—excursions all over the world.

Information

American Baby—expert advice on child development and creative learning during the first years of life.

Connie Martinson Talks Books—interviews with today's bestselling authors.

Crafts 'N' Things—Kate Larson and her guests demonstrate cross stitch, soft-sculptured dolls and other crafts.

Microwaves are for Cooking—Donovan Jon Fandre takes the mystery out of microwave cooking.

Sewing with Nancy—Nancy Zieman demonstrates valuable sewing techniques with emphasis on tailoring and proper garment fitting.

Consumer-Finance

Franchise Showcase—Venture Magazine chairman Arthur Lipper III explores the world of franchise ownership.

Money, Money, Money—Hal Morris and guests discuss financial areas such as foreclosure and sound investments.

Morey's Markdown Market—a unique demonstration of new products.

Resort Real Estate—half hour. Informative tours of resort areas and available real estate.

The Telephone Auction Shopping Program—shop at home using a toll-free number.

Entertainment

All Night at the Movies—all types of feature films.

Serendipity Singers—variety show.

Outdoor-Recreation

The "A" Play—Chip Chirimbes and Lou Pucci discuss upcoming sporting events.

Championship Fishing—Virgil Ward shows fishing families how to find the

best fishing action.

The Great American Outdoors—Ron Shearer hunts and fishes around the country.

Jimmy Houston Outdoors—fishing action with timely instruction.

Mike Warren—Inside Sports—handicapping program.

The Name of the Game is Golf—great golf tips and lessons.

Outdoor News Network—exciting trips to roaring rapids, great fishing spots and houseboat havens.

Pro Line—Lee Pete hosts this handicapping show in which top NFL games are examined by sports professionals.

Scuba World—series dedicated to the entire scuba experience.

Seasonal Fishing Programs—4, January through April.

Inspirational

The Bible Answers—in-depth bible study with the Dawn Bible Students Association.

Christian Children's Fund—an on-the-spot look at the conditions children face in underprivileged countries.

Dr. D. James Kennedy—worship service and discussions on pertinent daily issues.

Day of Discovery—half hour. Inspirational music and teaching by the Radio Bible Class of Grand Rapids.

Ed Young—Dr. Edwin Young, pastor of the Second Baptist Church of Houston, conducts services.

The Hyde Park Hour—Father Ralph M. Smith, pastor of the Hyde Park Baptist Church in Austin, applies biblical principles to today's issues.

One in the Spirit—highlights of the activities of various denominational churches.

Oral Roberts—the Gospel message presented by the famous Evangelist.

Prophecy Countdown—Pastor John Osborn offers inspirational messages.

The World Tomorrow—Herbert W. Armstrong reads scripture and relates them to today's events.

SATORI ENTERTAINMENT CORP.

Penthouse Suite
330 West 42nd Street
New York, NY 10036
212-563-2323
Telex: 426917
Booth: 965



Mr. Sauer



Mr. Connor

Representatives: Ernest G. Sauer, *p*; Gary P. Connor, *sr vp*; Cindy Stern, Hank Guzik, *synd sls*; Joe Martino, *prod*.

Properties:

Family Entertainment II—18 family features plus 1 hour holiday special.

The Wombles—28 half hours of those nature loving creatures whose adventures will appeal to viewers of all ages.

Dimension—15 films. General interest package for all audiences.

Family Entertainment—13 films.

Shock Theatre—8 films. A thriller/horror package for adult audiences.

PIERRE SAUVAGE PRODUCTIONS

8760 Wonderland Avenue
Los Angeles, CA 90046
213-650-8986

Representative: Pierre Sauvage, *p*.

Properties:

Entertainment Watch

Hollywood Week in Review

Yiddish, The Mame-Loshn—the mother tongue.

Through the Weapons of the Spirit: Le Chambon, 1940-1944

SCHOLASTIC PRODUCTIONS, INC.

730 Broadway
New York, NY 10003
212-505-3000
Telex: 710-581-2057



Mr. Keltz



Ms. Startz

Representatives: Martin Keltz, *p*; Jane Startz, *exec vp*; Deborah Forte, *vp of merchandising & new bus develop*; John Matoian, *vp, d of devel-op*.

Properties:

Family Computing—26 half-hour series on computing.

Scholastic Sports Academy—65 half-hour series featuring instruction on tennis, basketball, soccer, hockey and baseball for children/youth audience.

Coed-52—half-hour magazine format talk show for teenage girls.

The Great Love Experiment—60-minute afterschool special for children, teens and families.

Mystery at Fire Island—60-minute afterschool special for children and families.

Haunted Mansion Mystery—60-minute afterschool special for children and families.

The Almost Royal Family—60-minute afterschool special for children, teens and families.

The Exchange Student—60-minute afterschool special for children, teens and families.

The Adventures of a Two-Minute Werewolf—60-minute afterschool special for children and families.

High School Narc—60-minute afterschool special for children, teens and families.

A Different Twist—30-minute afterschool special for children, teens and families.

The Special Magic of Herself the Elf—30-minute animated special for children.

The Adventures of the Get Along Gang—30-minute animated special for children.

Tucker and the Horse Thief—60-minute Family Playhouse special.

My Father, My Rival—60-minute Family Playhouse special.

Workin' for Peanuts—60-minute Family Playhouse special.

**R. SCHULLER
TELEVANGELISM**

4201 West Chapman Avenue
Orange, CA 92668
714-971-4111

Representative: Larry Sonnenburg,
R. Schuller Ministries.

Properties:

Robert Schuller from the Crystal Cathedral—52 one hours.

Robert Schuller—52 half hours.

SELECT MEDIA
123 East 54th Street
New York, NY 10022
212-355-0033
Booth: 1247

Representatives: Mitch Gutkowski, Claire Scully, Geoff Minte, Bill Miller.

Properties:

Inserts

Today in Music History—360 original musical vignettes.

Whodunit—30-second sports trivia vignettes.

Rock Moments—100 30-second original Rock vignettes.

Pet Seconds—animated hints on health, grooming and general care of pets.

Sports

This is the USFL—half-hour highlight show.

Men of October—half-hour OTO World Series special.

Variety/Music

Hits—videos for the lighter sound in music.

SELTEL INC.

750 Third Avenue
New York, NY 10017
212-697-0944

Representatives: Jack Mulderrig, *ceo;* Larry Maloney, *p/indep;* Ray Johns, *vp, Los Angeles mgr;* Doug Darfield, *vp, research d;* Joe Cussenza, *p, affil;* Farrell Meisel, *vp, prog;* Tom Will, *vp, Chicago mgr.*

S.F.P.

36 rue des Alouettes
75019 Paris
France
42 03 99 04
Telex: 240888
Booth: 233

Representative: Jean-Noel Dibie.

SFM ENTERTAINMENT
(A Division of SFM Media Corp.)

1180 Avenue of the Americas
New York, NY 10036
212-790-4800
Telex: 710-581-2874
Booth: 933



Mr. Moger

Representatives: Stanley Moger, *p;* Jordan Ringel, *sr vp, bus affairs;* Joseph Gerard, *exed vp;* Maria Carayas, *vp, d stat/client rels;* John Doscher, *vp, d synd sls;* James Hergen, *ae;* Gary Montanus, *d prog mktg;* Mike James, *mgr synd sls;* Dave Grimm, Allan Infeld, Virginia Jucius, *synd sls;* Patricia Graney, *mgr synd contracts;* Amy Sauertieg, *adv/prom mgr.*

Properties:

Features/Packages

SFM Holiday Network—10 2 hours, 1 3 hours. Features to be telecast on or around the major holidays. "Ten Gentlemen from West Point," "You're My Everything," "Springtime in the Rockies," "Footlight Serenade," "State Fair," "A Ticket to Tomahawk," "Little Shepherd of Kingdom Come," "Bird of Paradise," "Smoky," "I Wonder Who's Kissing Her Now," "Friendly Persuasion."

Animated

Jayce and the Wheeled Warriors—65 half hours.

Hugga Bunch—one hour.

Rainbow Brite—5-part mini-series.

Rose Petal Place—2 half hours.

Series/First-Run

Today's the Day—260 half hours.

Faces of Love—8 hours. Dramas of bittersweet love.

Sports

George Steinbrenner Show—26 half hours.

Documentaries

March of Time—205 half hours.

**THE SILVERBACH-LAZARUS
GROUP**

9911 West Pice Blvd.
PH-M
Los Angeles, CA 90035
213-552-2660
Booth: 247



Mr. Silverbach



Mr. Lazarus

Representatives: Alan Silverbach, Herb Lazarus, Toby Rogers, Gerald Feifer, Steve Syatt, Nicole Wonica, Betty Jane Metz.

Properties

No Earthly Reason—24 weekly half hours.

The Littlest Hobo—114 half hours.

Cimarron Strip—23 90 or 60 minutes.

Explore—13 hours or 26 half hours.

Phenomenal World—11 hours or 22 half hours.

Specials

For the Term of His Natural Life—6-hour mini-series, first-run.

The Last Days of Marilyn Monroe—One hour.

Post Newsweek Specials—4 hours.

Terror!—2 part, 2 hours.

The First Annual 16 Magazine Readers' Awards—one hour.

Quincy Jones, A Celebration in Seattle—one hour.

Las Vegas This Month—12 half hours.

SIMCOM LTD.

1250 Bay Street
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416-961-6278
Booth: 1172



Mr. Court

Representatives: Neil Court, Steven Johnston.

Properties:

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Bullies

SIROCO ENTERPRISES

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Representatives: Paul Roth, Joe Siegman

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The First 100,000 Laughs—5 specials varying lengths. Jokes, one-liners, stories and performances by America's best comics.

Good News, Bad News—half-hour pilot. "Eyewitness" news type, but all comedy.

The New Celebrity Bowling—series.

SMELOFF TELEPRODUCTIONS

Suite 502
8201 East Pacific Place
Denver, CO 80231
303-750-5000

Representatives: Nick Smeloff, *exec prod*; Debi Garrity, *prodn coord*, Chris Haney, *bus mgr*; Mark Hintz, *sls d*; Doug Craig, *dist*; Mark Shepard, *opers*; Dean Rolley, *synd*.

Properties:

The American Trail—104 half-hours, 400 3½ minutes.

SOUTHERN BAPTIST RADIO AND TELEVISION COMMISSION

6350 West Freeway
Fort Worth, TX 76510
817-737-4011

Representative: Claude C. Cox. *mktg d*.

Properties:

Human Dimension—57 half hours, in color.

Listen—10 half hours, in color.

Athletes—10 half hours, in color.

Jot—30 5-minute animated episodes, in color.

Puntito—30 animated minutes, in Spanish, in color.

The Answer—13 half hours, in color.

Re-Discovery—8 hours, in color.

SPECIAL EVENTS TV NETWORK

2709-B Pinedale Road
P.O. Box 9517
Greensboro, NC 27408
919-282-5871
Booth: 1241

Representatives: James Wiglesworth, *p*; Richard V. Ozan, *exec vp*; John R. Lewis, *opers d*; Jack Markham, *d of product develop*; Paula Seigny, *prog synd mgr*.

Properties:

SETN NASCAR Racing—12 60 or 90-minute episodes, to run one per month. Barter.

Snow Job—54 half-hour situation comedy from Canada.

This Week in Motor Sports—weekly

half-hour magazine via satellite. Barter.

SPORTS LEGENDS/BERL ROTFELD PRODUCTIONS, INC.

27 City Line Avenue
Bala Cynwyd, PA 19004
215-664-6595
Telex: 4994934
Booth: 1132

Representatives: Berl Rotfeld, *p*; Steve Rotfeld, *vp*; Krista Clark, *vp*, *synd*; Lisa Jacobs, *synd coord*; Lori Busch, *synd asst*.

Properties:

Greatest Sports Legends—52 half hours hosted by Steve Garvey. Live interviews and rare footage covering every sport.

War of the Stars—12 half hours, 6 new/6 repeats. Dick Van Patten hosts the competition between celebrities and superstar athletes.

Bob Uecker's Wacky World of Sports—12 half hours.

Steve Landesberg/Sports Fan—2 one-hour specials. Talk show format featuring athletes and others from the sports world.

I've Heard That Song Before—52 hours hosted by Ed Hurst. Dance show featuring music from the 30's, 40's and 50's

Breakfast with the Stars—52 half hours. Spend the morning with America's leading celebrities at home.

Best of "War of the Stars"—hour compilation hosted by Bob Uecker.

Greatest Sports Legends: Class of '85—hour hosted by Jayne Kennedy.

Greatest Sports Legends 3rd Annual Reunion—hour hosted by Robert Klein.

S.P.R. NEWSSOURCE

5165 Shady Island Road
Mound, MN 55364
612-474-1064

Representatives: Jack Hansen, John Lehman (203-637-4226).

Properties:

Looks! How They Affect Your Life—42-minute examination of how our physical appearance affects our chances of success. Gannett Broadcasting production.

Epidemic: America Fights Back—52-minute story of how parents, children, educators and business and po-

litical leaders are organizing to combat drug and alcohol abuse. Gannett Broadcasting productions.

Every Two Seconds—52-minute review of the criminal justice system in America. Gannett Broadcasting production.

Epidemic: Why Your Kid is on Drugs—51-minute story of the greatest health hazard in our country, the abuse of mind-altering drugs. Gannett Broadcasting production.

The Fish & Game Forecaster—produced by DataSport, Inc.

The Weather/Health Trend Indexes—relate your market's weather conditions to your viewer's health. Multi-data, Inc., production.

Grand National Memories—50 30 seconds to run during the racing season. Victory Film Productions.

What's Cookin' with Burt Wolf—85-second insert package on cooking all over the world. Acorn Associates Ltd. production.

A Child is Missing—36 or 48 minutes. Five case histories of missing children, narrated by Bob Keeshan. KDKA-TV production.

Toward Immortality—51-minute probing look at the ways medical science is working to lengthen the human time span. Gannett Broadcasting production.

Shock Waves: Television in America—51-minute look at the impact of television on the lives of adults and children. Gannett Broadcasting production.

A Parent's Greatest Fear—45-minute look at the victims of abduction and abuse. KDKA-TV production.

All Alone Together—43-minute dramatic examination of alcohol abuse and the affects on the family. A co-production of WCCO-TV and C. Graves.

The Waist Land—52-minute powerful examination of our national obsession of dieting and weight loss. Gannett Broadcasting production.

Touch—32 minutes. Lindsay Wagner presents scenes for parents and children to learn the values of "Good Touch". Co-production of Media Ventures and The Illusion Theatre.

D.W.I.—Deadliest Weapon in America—36 or 51 minutes. A serious examination of drinking and driving. Gannett Broadcasting production.

TV/Radio Age
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STUDIO HAMBURG ATELIER GmbH

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West Germany
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Representative: Dr. Jochen Wuensche.

Properties:

The Soccer School—13 30-minute instructional series starring former New York Cosmos star Fran Beckenbauer and the players of the West German National Team.

Beat Club—19 60 minutes. Pop and Rock music.

Sandman—3 minutes. Series for preschool children using puppets, animation and live forms.

Plastinots—2 to 3 animated minutes for children. Series.

SULLIVAN FILMS DISTRIBUTION INC.

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Toronto, Ontario
Canada M5R 2S2
416-928-2982
Telex: 06-218692
Booth: 1172



Mr. Sullivan



Ms. Grant

Representative: Kevin Sullivan, Trudy Grant, Tim O'Brien.

Properties:

Anne of Green Gables—2-hour miniseries starring Richard Farnsworth, Colleen Dewhurst and Megan Follows.

Feature Films—5 90-minute films, "One Night Stand," "North of the Yukon," starring Lorne Greene; "Alligator Shoes," "The Dream Never Dies," "Isaac Littlefeathers" starring Lou Jacobi.

Variety Specials—4 60-minute specials. "The Peking Acrobatic Troupe;" "Famous People Players;" "Liona Boyd, The First Lady of Guitar;" "Liona Boyd in Concert."

Against All Odds—9 25-minute series. A family of seven people deter-

mined to prevail against the odds. **Olympic Gold/Sports Journal**—international athletes contribute and struggle for the Olympic gold.

SUNBOW PRODUCTIONS, INC.

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Properties:

My Little Pony and Friends—65 first-run 30 minutes with the Potato Head Kids and the Glofriends. Barter available through Sept. 1988.

The Transformers—65 animated first-run episodes of the fast paced struggle between good and evil. Barter plus cash available through Sept. 1987.

G.I. Joe—A Real American Hero—90 animated 30 minutes. First-run saga of the heroic adventures of the men and women of the G.I. Joe team. Barter available through Sept. 1988.

Super Saturday/Super Sunday—15 animated 30 minutes featuring Robotoix/Big Foot/Jem. First-run barter available through Sept. 1986.

The Great Space Coaster—140 30 minutes. Puppets and people travel through the past, present and future aboard the great space coaster. Barter available through Sept. 1986.

SUNSET PACIFICA

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Representative: Bob Welborn, *p*.

Properties:

California Dreamers—daily half hours from the beaches of Southern California.

Lifeguard—weekly half hours, first-run, of a lifeguard's summer loves.

Pacific Coast Highway—weekly half hours. Southern California soap revolving around teenagers.

Malibu—weekly half hours. The

wealthy elite of the world famous beach colony.

Catalina Honeymoon—daily half hours. Game shows where honeymoon couples are flown to Catalina Island.

Where the Girls Are

Bikini Summer

Bubbles' Beach

Young America—magazine format.

Seacliff—feature film.

Malibu Senior High—feature film.

SURVIVAL ANGLIA LTD.

Brook House
113 Park Lane
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England
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Representatives: Michael Hay, *d, gen mgr.*

Properties:

The World of Survival—316 half hours and 62 hours. Stories from around the world reflecting man's concern for his environment.

SYNDICAST SERVICES

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Properties:

Series, First-Run

Terrahawks—39 half hours of space fantasy for children.

Series, Sports

Pro Wrestling USA—52 hours. 6 different regional shows weekly, each with 4-6 matches per show.

College Football Previews—4 half hours highlighting Big 10, PAC 10 and SEC Conferences, plus Top 10

Countdown show.

Specials

Barbara Mandrell & The Mandrell Sisters Thanksgiving Special—one hour off-network show with guests The Statler Brothers.

The 2nd Annual Mrs. Woman of the World Pageant—2 hours hosted by Richard Dawson and Vikki Carr featuring the world's most beautiful married women.

The Christmas Raccoons—30 minutes, for children.

Barbara Mandrell & The Mandrell Sisters Christmas Special—one hour with guests Bobby Vinton and Andrae Crouch.

The Man in the Santa Claus Suit—2 hours starring Fred Astaire, Nanette Fabray and Harold Gould. Produced by Dick Clark Productions.

John Lennon Remembered—one-hour documentary with interviews from Paul McCartney, Julian Lennon, George Harrison and George Martin.

Year-End Review—one-hour wrap-up of entertainment in 1985.

The 1986 Golden Globe Awards—2 hours honoring motion picture and television stars.

Aloha from Hawaii—90-minute concert special featuring Elvis Presley.

Where Do We Go From Here?—90 minutes starring Shirley MacLaine with cameos by Bob Hope, Dean Martin, Jimmie Walker and Orson Welles.

The Raccoons on Ice—half-hour special.

Super Bowl Countdown—half hour, to be aired one week before the 1986 Super Bowl.

A Look at Grammy—half hour pre-Grammy show.

Lou Rawls Presents the 3rd Annual Black Gold Awards—2 hours honoring the best in Soul. Produced by Dick Clark Productions.

Perry Como's Easter Special—60 minutes.

Country Countdown '85—2 hour wrap-up of Country Music, 1985. Produced by Bob Banner Productions.

A Look at The Academy Awards—half hour closeup of the 1986 Oscars, to be aired one week before the event.

Return to Iwo Jima and The Unknown Soldier—2 one-hour documentaries produced by PBS.

1986 Mrs. America Pageant—2 hours. Richard Dawson and Vikki

Carr host the nationwide search for the country's most beautiful married woman.

The Demon Murder Case—2 hours. Terror grips the lives of a family whose son is possessed by the devil.

One Night With You—60 minutes. Elvis Presley jams with his musicians in a performance of his greatest hits.

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404-393-2491

972 Mississippi Lane
Elk Grove Village, IL 60007
312-529-0074
Booth: 557



Mr. Taffner

Representatives: Donald L. Taffner, *New York*; John Fitzgerald, *New York*; Chuck Larsen, *New York*; Mike Fahn, *Los Angeles*; Ed Nugent, *Atlanta*; Merritt Sticker, *New York*; Denny Moore, *Chicago*; Mary Lou Bradley, *New York*; Chris Gordon, *New York*; Donald Taffner, Jr. *New York*; Rosemary Berry, *New York*; Annette Bergh, *New York*; Rick Karo, *New York*; Bob Gillespie, *New York*.

Properties:

Comedy

Benny Hill—85 half hours.

Thames Comedy Originals—156 half hours.

After Benny—40 half hours.

Robin's Nest—48 half hours.

Man About the House—39 half hours.

George & Mildred—38 half hours.

Keep It in the Family—31 half hours.

Features

Best of Benny—1½ hours.

Mini-Series

Blood & Honor—5 hours.

Series/First Run

Too Close for Comfort—104 weeks.

Check It Out—52 weeks.

Ted Knight Show—52 weeks.

Documentaries

Hollywood—13 hours.

World at War—36 hours.

Destination America—9 hours.

Series/Off Network

Three's Company—222 half hours.

Too Close for Comfort—107 half hours.

The Ropers—26 half hours.

Three's a Crowd—22 half hours.

Specials

Benny Hill Specials I—5 hours.

Benny Hill Specials II—5 hours.

Animation

Danger Mouse—50 half hours.

News Specials

Crime Inc.—7 hours.

**TAFT TELEVISION AND
RADIO COMPANY**

Suite 502

85 Merrimac Street

Boston, MA 02114

617-720-1017

Telex: 710-321-0581.

Representatives: Jack Morse, Lauren Manera, Bud Turner.

Services: Occasional use satellite time for program distribution. Uplinks and downlinks arranged on a nationwide basis. Tape duplication and distribution available as well. Closed circuit previews and teleconferences arranged. Production facilities available in Washington, Kansas City, Birmingham, Miami, Philadelphia, Cincinnati and Columbus, Ohio.

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Telex: 677560

Representatives: Michael Firman, *chmn*; John Peek, *grp exec*; Tom McManus, *McManus & Co*; Susan Tirsch.

Services: Program evaluation, promotion and marketing service for television stations, producers and distributors.

**TATUM COMMUNICATIONS,
INC.**

Suite 402

1800 North Argyle Avenue

Hollywood, CA 90028

213-461-8251

Representatives: Tom Tatum, *exec prod*; Coulter Luse, *synd mgr*; Scott Hancock, *d of mktg*.

Properties

International Speed Skiing Championships—30 minutes hosted by David Soul.

Droids & Time Waits for Snowman—60 minute skiing documentary.

U.S. Pro Ski National Finals 1983—30 minutes.

Winter Ski Special—30 minutes of pro, speed and ballet skiing.

1984 Pro Ski Championships—30 minutes hosted by Suzy Chaffee.

World Freestyle Skiing Invitational 1984—1 or 2-hour formats hosted by Suzy Chaffee.

1984 Peugeot/Bridgestone Pro Ski Championships—30 minutes from Mt. Snow, Vermont.

Bridgestone Winter Skiing Special—30 minutes hosted by Bruce Penhall and David Stanfield.

All-American Pro Ski Classic—30 minutes hosted by Suzy Chaffee and David Stanfield.

1985 World Freestyle Skiing Invitational—30 minutes hosted by Suzy Chaffee and Bruce Penhall.

World Pro Ski Championships—30 minutes from Vail, Colorado.

Aspen Pro Ski Classic—30 minutes.

Heavenly Valley Pro/Celebrity Ski Race—30 minutes from Lake Tahoe, California.

New Mexico Pro Ski Classic—30 minutes from Angel Fire Mtn., New Mexico.

1986 World Freestyle Invitational—30 minutes from Breckenridge, Colorado.

Frontier 500 Off-Road Race 1984—30 minutes hosted by Bruce Penhall.

Look to the Sky—30 minutes on hang gliding and ballooning hosted by David Soul.

The Dallas Supercross Finals 1984—30 minutes. Motorcycle racing hosted by Bruce Penhall.

World Breakdancing Championships 1984—30 minutes hosted by Jimmy Tate.

Wizards vs. Wizards—30-minute video game championships.

1985 Beach Special—30 minutes of body boarding and windsurfing from Hawaii.

President's Triathlon—Dallas—30 minutes. Swimming, bicycling and running marathon.

Cheyenne Frontier Days Rodeo & Footbag Championships—30 minutes from Cheyenne, Wyoming and Golden, Colorado.

Monte Carlo World Pro/Celebrity Tennis Championships—30 minutes. Celebrities headed by John Forsythe challenge the pros.

World Off-Shore Powerboat Championships—30 minutes from Key West, Florida.

Spenco 500 Bicycle Race—30 minutes from Waco, Texas.

Third Annual Beach Special 1986—30 minutes from Hawaii and California.

TEL-COM ENTERPRISES

Suite 209

23241 Ventura Blvd.

Woodland Hills, CA 91364

818-884-2744

Representatives: Mel Giniger, *chmn of the bd*; Gabriel Manjarrez, *p*; Reuben Sussman, *treas*; Rosa Maria Gonzalez, *admin asst*; Mari Carmen Rebollar, *admin asst*; Livia Antola, *sls asst*.

Properties:

Latin American Representations, RM Productions, Arts International, Reg Grundy, Golderest, Centerpoint, Tyne Tees Television, Ltd., France Media International, RKO Television, Filmation.

TELECAS JAPAN CO., LTD.

314 Azabu Heights

5-10 Roppongi 1-chome

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(03) 583-2900

Telex: J23693 TELECAS

Morgan Hillinger Productions
(Telecas America)

216 36th Place
Manhattan Beach, CA 90266
213-546-4661

Representatives: Kenzo Kuroda, *p*;
Ted Shibata, *sls planning div mgr*;
Susumu Saegusa, *video div mgr*;
Yuzo Saito, *synd div mgr*; Kathy
Morgan, *sls rep. Morgan Hilliar
Productions.*

Properties:

Documentaries

Mysteries of the Indigo Depths—78
half hours.

Super Fighter Series—12 half hours.
Features/Packages

The Final War—96 minutes.

The Newest Weapons of the World

Faces of Death I & II

Fear

The Birth

Specials

Assault of the Northface

Indigo Specials—6 60 minutes.

Animated

Best Package of Japanese TV—over
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TELECULTURE INC.

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Representative: Ruth Robbins, *opers
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Properties:

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TELEFILM CANADA

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Suite 400
144 S. Beverly Drive
Beverly Hills, CA 90212
213-859-0268
Booth: 1172



Ms. Goode



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Representatives: Lorraine Goode,
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TELEPOOL GmbH

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Telex: 524119 TPMU D
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Properties:

Ferdy—26 animated 25-minute
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Six Feet of the Country—7 58-minute
films based on the novels of South
African writer Nadine Gordimer,
dealing with the problems of apart-
heid.

A Window in Manhattan—50-minute
new German film about a young man
trying to start a new life in New York
City.

The Germans in World War 2—6 90-
minute documentary series on the ori-
gins, the course and the background
of World War 2 as the people of Ger-
many and Austria experienced it.

Paul Bocuse: A La Carte—13 25 min-
utes. The world famous French chef
prepares a complete menu in each
episode, and gives hints, complete
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Seiji Ozawa Conducts—94 minutes.
Works from Beethoven and Stra-
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Up for Grabs—39 half hours. Late
night/weekend fringe comedy series.

The Melting Pot—130 half hours.

Daytime strip cooking/comedy se-
ries.

Grand Prix All Star Show—26 half
hours. Weekend fringe kids/teen se-
ries where teens and celebrities vie for
prizes in sports competition.

The Bleep Bleep Game Show—50 half
hours. Weekend late-nite comedy se-
ries.

Sew What's New—78 half hours.
Daytime instructional/comedy se-
ries.

The War Years—26 hours. Docu-
mentary series using black and white
and color footage.

America Sings—54 half hours. Late
night weekend fringe music series.

Down Home U.S.A.—52 half hour.
Late night weekend fringe music se-
ries.

Master Bridge—26 half hours. Late
night weekend fringe instructional se-
ries.

This Week in Hockey—33 weekly
half hours hosted by Dave Hodge.

**TELEVISION PROGRAM
ENTERPRISES**

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212-935-7264
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Booth: 391

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Cathy Forbes, Ted Rudolph, Ed
Monahan, Linda Lieberman, Rich
Levy, Mike Portney, *aes*; Len Giarra-
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ney, *midwest div mgr, synd sls*; Bill
Andrews, *western div mgr, synd sls*;
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Properties:

You Write the Songs—new song com-
petition custom designed for Mon-
day-Friday access. Available Sep-
tember, 1986.

Solid Gold—weekly countdown of to-
day's biggest hits performed by the
stars who made them famous. 7th
Season.

Entertainment Tonight—312 first-
run shows per year. Entertainment
news program beginning 6th season.

Star Search—the world's greatest
talent competition beginning 4th se-
son.

Lifestyles of the Rich and Famous—intimate, revealing tour of the private lives of exceptional people, entering its 3rd season.

The Start of Something Big—the secrets of how successful people and special things around us got started. 2nd season.

Challenge of the GoBots—animated half hours in its 2nd season.

Smurfs—animated daily half hours available Fall, 1986.

Operation Prime Time VIII—four 4 hours of mini-series for the 1987/88 season.

Solid Gold Countdown '85—2 hours available February, 1986. Countdown of the top 50 hits of 1985 performed by the stars who made them famous.

Lifestyles Salutes the World's Best-Lifestyles of the Rich and Famous—2 hours available March, 1986. The world's best hotels, restaurants and vacation spots.

Star Search Junior Championships—2 hours available June and August, 1986. Talent competition for those 18 years and under.

Solid Gold Summer Special—2 hours available July, 1986. The top songs of the summer with today's most popular artists.

Supermodel of the World—2 hours live, January 13, 1986.

Solid Gold Christmas—2 hours available December, 1986. Popular music of the Christmas season performed by top contemporary stars.

Hanna-Barbera Presents—3 2 hours, available 1986-1987.

Mini-series

The Key to Rebecca—4-hour dramatization of Ken Follett's novel about the intrigue of WWII espionage starring Cliff Robertson and David Soul.

Jenny's War—4 hours. A woman goes behind the lines in Nazi-occupied France to free her son from a POW camp. Starring Dyan Cannon and Elke Sommer.

Strong Medicine—4 hours available Spring, 1986. Based on Arthur Hailey's novel, this story explores a woman's struggle to the top of a male-dominated drug company. Starring Pamela Sue Martin, Patrick Duffy and Dick Van Dyke.

Hold the Dream—4 hours available Fall, 1986. Sequel to Barbara Taylor Bradford's "A Woman of Substance."

A Woman of Substance—based on Barbara Taylor Bradford's novel

about an English servant girl who becomes one of the richest women in the world. Starring Deborah Kerr, Barry Bostwick, John Mills and Jenny Seagrove.

Sadat—4 hours. Lou Gossett, Jr. stars as Anwar Sadat, a man of war who chose to seek peace.

Blood Feud—4 hours. Robert Blake and Cotter Smith star in the conflict between Jimmy Hoffa and Robert Kennedy.

Helen Keller: The Miracle Continues—2 hours. The adult life of Helen Keller and her teacher Annie Sullivan. Starring Blythe Danner, Marc Wainwright and Perry King.

THE TELEVISION PROGRAM SOURCE

1155 Avenue of the Americas
30th Floor
New York, NY 10036
212-302-4400
Booth: 1144

Representatives: Robert J. Peyton, Marc Brody, Vito Chrzanowski, Robert A. King, Angela Ottomanelli, Peter Lenz, Alan B. Bennett, John Donahue.

Properties:

The Nighttime Price is Right—half-hour game show strip.

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TELEVISION SYNDICATIONS, INC.

230 West Alabama
Suite 410
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Representatives: Tom Thuman, p; Gordon Eldridge, vp.

Properties:

Vintage Classic Cartoons—86, 51 in color.

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Properties:

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Blue Gardenia—90 minutes with Ann Baxter and Raymond Burr.

Sword of Venus—72 minutes with Robert Clark and Dan O'Herlihy.

Betrayed Women—70 minutes with Tom Drake and Carole Matthews.

Toughest Man Alive—72 minutes with Dane Clark and Lita Milan.

Treasure of Ruby Hills—90 minutes with Zachery Scott and Carole Matthews.

Port of Hell—80 minutes with Dane Clark and Wayne Morris.

Caltiki-Immortal Monster—80 minutes with John Merivale and Didi Sullivan.

Main Street to Broadway—102 minutes with Tallulah Bankhead, Rex Harrison, Mary Martin, Ethel Barrymore.

The Fighter—78 minutes with Lee J. Cobb and Richard Conte.

Marry Me Again—72 minutes with Robert Cummings and Marie Wilson.

Night Freight—80 minutes with Forrest Tucker and Barbara Britton.

Trapped—78 minutes with Lloyd Bridges and Barbara Payton.

San Francisco Story—90 minutes with Joel McCrea and Yvonne DeCarlo.

Big Tip Off—78 minutes with Richard Conte and Bruce Bennett.

Las Vegas Shakedown—79 minutes with Dennis O'Keefe and Coleen Gray.

Port of New York—106 minutes with

Yul Brynner and Scott Brady.
Impulse—81 minutes with Arthur Kennedy and Constance Smith.
Devil's Harbor—71 minutes with Richard Arlen and Greta Gynt.
Gilded Cage—74 minutes with Alex Nicol.
Mourning Becomes Electra—105 minutes with Raymond Massey, Rosalind Russell, Kirk Douglas and Michael Redgrave.
The Last Rebel—83 minutes with Carlos Thompson.
Women in Paradise—81 minutes with Katy Jurado and Dan O'Herlihy.
Pancho Villa Returns—100 minutes with Leo Carillo.
Black Devils of Kali—86 minutes with Len Barker and Jean Maxwell.
Maneater—72 minutes with Rhodes Reason.
Super Seven Calling Cairo—92 minutes with Roger Brown and Audrey Rory.
Circle of Danger—89 minutes with Ray Milland and Patricia Roc.
Paris Express—82 minutes with Claude Rains and Marta Toren.
Tunis Top Secret—92 minutes with Elsa Martinelli and Georgia Moll.
Cash on Delivery—82 minutes with Shelley Winters and John Gregson.
Sun Sets at Dawn—71 minutes with Sally Parr and Philip Shawn.
Deadliest Sin—71 minutes with Sydney Chaplin and Audrey Dalton.
Napoleon—125 minutes with Orson Welles and Maria Schell.
Sting of the West—95 minutes with Jack Palance and Lionel Stander.
Too Young to Know—80 minutes with Maria Schneider and Katherine Spaak.
Desert Assault, Desert Battle—95 minutes with Robert Hossein.
Divine Nymph—100 minutes with Marcello Mastroianni and Terrence Stamp.
Gambling City—92 minutes with Dayle Hadden and Luc Miranda.
Sisters of Satan, Nuns of St. Arcangelo—98 minutes with Anne Heywood and Ornela Muti.
Torso—90 minutes with Suzy Kendall and Luc Miranda.
Autopsy—85 minutes with Mimsy Farmer and Ray Lovelock.
Hell's Brigade—Battle of the Giants—95 minutes with Jack Palance.
Cry of a Prostitute—95 minutes with Barbara Bouchard and Henry Silva.
Almost Human—92 minutes, with Thomas Milan and Henry Silva.

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 New York, NY 10019

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Transworld Television Corp.

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London W1V 9HB

England

499-7419/629-6971

ABM

Apartado 33009

28080 Madrid

Spain

637-5640

Telepix Pty Ltd.

1/155 Alexander Street

Crows Nest NSW

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Tel-Com Enterprises

23241 Ventura Blvd.

Suite 209

Woodland Hills, CA 91364

Suite 765



Mr. Seidelman

Representatives: Robert Seidelman, *p*; Noah Jacobs, *vp*; *s/s*; Donal Joannes (*LA*); Richard Blayney, *s/s rep* (*U.K.*); Issam Hamaoui, *s/s rep*. *Middle East (London)*; Antonietta Brughera Miranda, *s/s rep* (*Spain*); Robert Laphorne, *s/s rep* (*Australia*); Mel Giniger, *s/s rep*, *Latin America (Woodland Hills)*.

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Kennedy—7-hour mini-series. The definitive story of John Kennedy's presidency starring Martin Sheen, E. G. Marshall and others. USA only.

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Representative: Sylvie Houzelot.

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Booth: 557



Mr. Phillips

Representatives: Mike Phillips, *mng d*; Roger Miron, *cont sls*; Peter Davies, *sls mgr, U.S.A.*; Charles Butler, *sls mgr, Sport & Canada*; Tricia Friswell, *sls exec, South America & Caribbean*.

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The Benny Hill Show—85 half hours.

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Hollywood—13 hours.

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Free at Last—A musical tribute to Dr. Martin Luther King, Jr. hosted by LeVar Burton.

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TRIBUNE ENTERTAINMENT COMPANY

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Properties:

Children

The Smurfs and the Magic Flute—90 animated minutes.

GI Joe—30 animated minutes daily. In association with Claster TV Prod.

Ghostbusters—65 animated half-hours new for February '86. In association with Group W/Filmation.

Series/First-Run

At the Movies—weekly half hours of movie reviews with Gene Siskel and Roger Ebert.

Dempsey & Makepeace—weekly 60 minutes plus 2 hour premiere starring Michael Brandon and Glynis Barber.

Soul Train—weekly 60-minute dance and entertainment show hosted by Don Cornelius.

Comedy Break—half-hour daily comedy strip with Mack Dryden and Jamie Alcroft. In association with Viacom.

News

U.S. Farm Report—weekly half-hour AGRI report with Orion Samuelson.

Mini-Series

A Married Man—2 parts, 4 hours with Anthony Hopkins.

Cornelia Connelly—multi-part drama based on the true life story of a 19th century socialite.

Monte Carlo—2 parts. The personal conflicts of one of the world's richest families written by Judith Krantz.

Movies

Nadia—2-hour movie based on the life of Olympic Gold Medalist Nadia Comaneci.

"Tonight Only" Movie—package of 12 theatrical releases never before seen on commercial television. A co-venture with Viacom Enterprises.

Specials

Rocker '85—2 hours. Top contemporary music makers of 1985 will be reviewed and interviewed. January '86 airing.

Free at Last—2 hours. LaVar Burton hosts this special commemoration of the first national celebration of Dr. Martin Luther King's Birthday.

The Making of Black Mayors—2 hours. A behind the headlines look at America's newest political pioneers including Harold Washington, Tom Bradley and Andrew Young.

Sports

Chicago Cubs TV Network (regional)

TSW—TELEVISION SOUTH WEST LIMITED

Bowater House
8th Floor
Knightsbridge, London SW1X 7LR
England
(752) 663322
Telex: 45566 G



Ms. Mansfield

Representative: Mary-Jane Mansfield, hd of intl prog sls.

Properties:

TZCYK—half-hour with David Bowie, The Talking Heads and David Palmer providing music for this dance film.

A Breath of Fresh Air—40 minutes on "narrative" painters between 1884-1900.

Painting the Warmth of the Sun—3 hours. The lives and times of modernist artists.

The Story of Carol—one-hour musical history of the Christmas carol.

Doubting Thomas—one-hour musical of the Easter story, after the Crucifixion.

The Unvarnished Truth—78-minute comedy. A lover's quarrel starts a bizarre sequence of events.

Heather Ann—one-hour adventure drama.

Secrets of the Coast—7 half-hour natural history series.

The Cut-Price Comedy Show—10 half hours.

An Canker Seth—7 10 minutes. Learn to speak Cornish.

The Sheepwalk—5 half hours.

1986 World Surfing Championships
Hotel Amigo—one-hour jazz fantasy.

Music

Classix Nouveaux—2 half hours.

Dance Class—2 half hours or one hour.

The Mechanics—half hour.

The Strawbs—2 half hours or one hour.

The National Youth Jazz Orchestra—4 half hours.

Ron Goodwin—half hour.

Sounds Classical—2 half hours.

More

Documentaries

A Nip in the Air—half hour.

Heart & Sole—half hour.

Dust to Dust—half hour on asbestosis.

Eyes to the Future—half-hour look into the world of the blind and semi-sighted.

Doctor & the Deep Blue Sea—half-hour look into deep sea diving and its affects on the body.

A Part of Life—half-hour examination of the terminally ill and hospice treatment.

Killers of the Deep—half hour on the nuclear submarine.

Come Hell and Heavy Water—half hour.

The Sands of Silence—half-hour look into the deaths surrounding the D-Day rehearsals.

The Man Who was "Q"—half-hour treat for James Bond fans.

Putting Them on the Bill—3 half-hour look into Europe's largest penal institution for youths.

Sefton—A Household Name—half-hour look at the horse who survived a direct IRA bombing.

Harnessing the Past—half hour.

The Sharks Rotary Club—half-hour look at the Navy's elite team of helicopter pilots.

The Brewers of Helston—half hour.

The Bridge of Brunel's Dreams—half-hour documentary-drama on the leader of the Industrial Revolution.

A Spark of Genius—half hour.

The Shadow of Failure—half-hour look into the death of T. E. Lawrence (of Arabia).

I Loved You Because—half hour.

Michael Hordern—Going Home—half hour.

First & Last Love—half hour.

The River—half-hour look at a river with musical accompaniment.

For Love of Dorset—half hour.

Maritime Art—2 half hours on the influence of the sea on artists' work.

TV EXTRA

200 Park Avenue
New York, NY 10166
212-692-3955



Mr. McDermott

Representatives: Kevin A. McDermott, *d of sls*; Jim Nagle, Gwen Campbell, *natl aes*.

Services: TV Extra is a boldface promotion service which assists television programmers and distributors in reaching viewers at the moment-of-decision. Boldface advertisements are imbedded within television listings published by newspapers. Sold both locally and nationally, TV Extra completes the buy in the ADI.

TVM ASSOCIATES, INC.
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Deer Park, NY 11729
516-921-6560

Representative: Thomas V. Melodia, *p*.

Properties:

Forgottenville, The Town That Arrested Santa Claus—39-minute animation Christmas special. Video cassette.

Forgottenville, The Town That Arrested Santa Claus—live dramatization.

George, The Great St. Bernard—26 half hours.

TVSC

Television Videotape Satellite Communications
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Pittsburgh, PA 15205
412-928-4700
Telex: 510-697-4055



Mr. Sperry



Mr. Mauck

Representatives: George A. Sperry, *vp/gen mgr*; Jack Mauck, *vp, sls*; Jim Tuverson, Shellie Yaseen, *western sls reps*; Dick Dreyfuss, *midwestern sls rep*; Marge Sherwood, *eastern sls rep*.

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Suite 971
Irving, TX 75039
214-869-0215

2200 Century Parkway
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404-634-0011

44 Market Street
Suite 2501
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Australia 2000
011-61-2-29-2941
Telex: AA21450

Fox Film Do Brazil, S.A.
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CEP 05002-Sao Paulo
SP-Brazil
011-55-11-872-3933
Telex: 1131578

Fox Interamericana, S.A.
Apartado 6-1023 (P.O. Box)
Mexico, D.F. 06600
Mexico
905-545-9142
Telex: 001771002

Entertainment Programming Services Ltd.
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6th Floor

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Canada M5V 2T3
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Telex: 0622411

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London W1V 6AP
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011-44-1-437-7766
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Mr. Greene

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That's Hollywood—74 color half hours.

Circus—52 color half hours.
Series/First-Run

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Animal Express—130 half hours.
Dream Girl USA—25 half hours, one-hour special.
\$100,000 Pyramid—Monday–Friday half hours.
Movers And Shakers—Monday–Friday half hours.
Series/Off-Network
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Daniel Boone—120 color hours.
Jackie Gleason Show—100 black & white half hours.
Batman—120 color half hours.
Ghost & Mrs. Muir—50 color half hours.
Lancer—51 color hours.
Nanny and the Professor—54 color half hours.
Room 222—110 color half hours.
Land of the Giants—51 color hours.
Lost in Space—83 hours, 29 in b/w.
Voyage to the Bottom of the Sea—110 hours, 32 b/w, 78 color.
Fall Guy—112 color hours.
Trapper John—154 color hours.
Julia—86 color half hours.
12 O'Clock High—78 hours, 17 color, 61 b/w.
Banko—half-hour strip Monday–Friday. Winners at home win more than \$250,000 each.
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Century 12 & 13—25 titles.
Fox 6—26 titles.
Fox Mystery Theatre—13 90-minute specials.
News/News Stories
Fox Movietone News—520 original newsreels.
Specials
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Hollywood: The Gift of Laughter—3 hours or 3 one-hour episodes, off network.
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Mr. Reay

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The Tube—Britain's top rock music show currently into its 4th Series. Available in extract or compilation form.

The Mind of David Berglas—6 45 minutes. Entertainment series in which David Berglas and guest celebrities explore the world of the paranormal.

Dire Straits Concert—one hour recorded live at Wembley Arena in July, 1985.

The Fancy—one-hour affectionate look at the men, and occasional woman, with a passion for pigeon racing.
Lakeland Rock—5 45 minutes. The Development of rock climbing in the Lake District. Through Border Television plc.

Land of the Borders—55-minute look at the bloody history of the Border country which divides Scotland and England. Through Border Television plc.

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 213-461-3268

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Properties:

The Masters of Kung-Fu, Collection I—13 martial arts films starring John Liu, Bruce Liang, Carter Wong.

The Masters of Kung-Fu, Collection II—13 martial arts films starring Bruce Li, Bruce Liang, John Liu, Chi Kuan Chun, Raymond Lui.

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 612-645-4590

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 212-247-3366

Representatives: Stanley S. Hubbard, *p*; Stanley E. Hubbard, II, *vp*; Robert F. Fountain, *exec vp*.

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VARICOM, INC.

350 Townsend St.
San Francisco, CA 94107
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Booth: 262



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Representatives: William E. Osterhaus, *chmn*; Jan Cheney, *p*; Kate Ingram, *mktg sls coord*; Deborah E. Charlip, *customer support sup*; Janis Sharp, *systems analyst*.

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A television management firm specializing in start-ups, takeovers and expansions of television companies and television-related ventures. *Varitel Video*, with facilities in Los Angeles and San Francisco, provides advanced video editing and shooting facilities for syndicated programming and special applications, such as video disk production. (*VariCom, Inc.*) markets personal computer software for departmental use in broadcast stations, production facilities, program services, distributors and other applications.

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Exclusive—260 half hours of investigative reports and information centered around pop culture, stripped.

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Harlem Globetrotters—22 half hours.

The Alvin Show—26 half hours.

Series/Off Network

All in the Family—207 half hours.

The Mary Tyler Moore Show—168 half hours.

The Bob Newhart Show—142 half hours.

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Hawaii Five-O—200 hours.

Cannon—124 hours.

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Andy Griffith—249 half hours.

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Dick Van Dyke—158 half hours.

Family Affair—138 half hours.

Family Feud—260 half hours, strip.

Gomer Pyle—150 half hours.

Gunslinger—226 hours.

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Features/Packages

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Children of Rage—90 minutes.

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Features/Packages

TV3—13 features, all color.

Volume 25—24 features, all color.

TV2—13 features, all color.

Volume 24—18 features, all color.

13 Classic Thrillers II—13 features, all color.

TV1—13 features, all color.

Volume 23—20 features, all color.

Volume 22—38 features, all color.

Volume 21—26 features, all color.

The FBI Story—4 features, all color.

Volume 18—28 features, 25 in color.

Volume 17—23 features, 21 in color.

Volume 16—18 features, 16 in color.

Volumes 14-15—13 features, 12 in color.

Volume 13—25 features, 17 in color.

Volume 2A—22 features, 13 in color.

Volume 1A—24 features, 17 in color.

13 Classic Thrillers—13 features, all in color.

Tarzan Features—32 features, 9 in color.

The Bowery Boys—48 features.

Starlite 6—26 features, 12 in color.

Starlite 5—28 features, 18 in color.

Starlite 4—30 features, 16 in color.

Mini-Series

"V"—10-hour epic saga all color.

The Thorn Birds—10 hours, all color.

Roots—12 hours, all color.

Roots: The Next Generations—14 hours, all color.

Series/Off Network

Night Court—half hours, all color.

Matt Houston—68 hours, all color.

Private Benjamin—39 half hours, all color.

The Dukes of Hazzard—147 hours, all color.

Alice—202 half hours, all color.

Welcome Back, Kotter—95 half hours, all color.

Chico and the Man—88 half hours, all color.

F-Troop—65 half hours, 31 color.

Superman—104 half hours, 52 in color.

Batman/Superman/Aquaman—69 animated half hours, all color.

Harry-O—44 hours, all color.

Wonder Woman—61 hours, all color.

Kung Fu—62 hours, all color.

The Waltons—221 hours, all color.

Tarzan—57 hours, all color.

Maverick—124 hours.

WDR INTERNATIONAL

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Heimat—11 episodes. Family chronicle.

Die Andere (The Other)—90-minute teleplay.

Blaubart (Bluebeard)—90 minutes. in English.

Children's Programming

Janosch's Traumstunde (Janosch's Dream Hour)—13 animated 25 minutes, in English.

Der Maulwurf in Traum (The Mole in the Dream)—30 animated minutes.

Documentaries—150, covering wild-life, science, history, art, etc.

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Golden ShowmanShip "9"—9 features including "Cattle Queen of Montana" and "Slightly Scarlet."

Impact "120"—120 features including "Baron of Arizona," "I Shot Jesse James," "King Dinosaur," "Rocketship X-M," "Sins of Jezebel" and "Steel Helmet."

Parade "4"—4 features of the 60's featuring Marshall Thompson and Hedy Lamarr.

Vintage Flicks—24 features from the 30's and 40's with Leon Ames, Robert Armstrong, William Farnum, Ruth Mix and others.

Westerns—60 action features with Buffalo Bill, Jr., Johnny Mack Brown, Harey Carey and others.

Documentaries

The Brave Rifles—51 minutes narrated by Arthur Kennedy.

Out Time in Hell—51 minutes narrated by Lee Marvin.

Those Crazy Americans—54 minutes narrated by George Gobel.

Serials

The Black Coin—15 episodes featuring Ralph Graves and Ruth Mix.

The Clutching Hand—15 episodes

featuring Jack Mulhall, William Farnum, Marion Shilling and Ruth Mix. **Custer's Last Stand**—15 episodes featuring Rex Lease, Jack Mulhall, Ruth Mix and William Farnum.

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Series, Off-Network

The Adventures of Jim Bowie—76 half hours starring Scott Forbes.

The Bill Dana Show—42 half hours starring Bill Dana, Gary Crosby and Jonathan Harris.

Canine Comments—13 15 minutes on man's best friend.

Craig Kennedy, Criminologist—26 half hours featuring Donald Woods.

Good Morning World—26 half hours starring Joby Baker, Ronnie Schell, Billy De Wolfe and Julie Parrish.

I Married Joan—98 half hours starring Joan Davis and Jim Backus.

Make Room for Daddy—161 half hours starring Danny Thomas, Marjorie Lord, Rusty Hamer and Angela Cartwright, with many guest stars.

My Little Margie—126 half hours with Gale Storm and Charles Farrell.

Rocky Jones, Space Ranger—39 half hours starring Richard Crane and Sally Mansfield.

Thrill of Your Life—13 half hours focusing on vocations of people from all walks of life.

Waterfront—78 half hours of classic adventure with Preston Foster and many guest stars.

Comedy Shorts

The Chuckle Heads—150 5 minutes of slapstick comedy with Ben Turpin, Snub Pollard, Poodles Hanneford and many others.

Cartoons

"Alice" by Walt Disney—10 cartoons produced by Walt Disney.

Krazy Kid Kartunes—4 6 minutes.

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Properties:

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Seeing Stars—65 half hours. Rare, intimate interviews with today's most popular stars and clips from their latest films.

Hollywood Insider—40 half-hour interviews and clips of the most famous music groups, directors, movie stars, etc.

White Man's Legend—80-minute feature of a retired seaman and his relationship with a young aboriginal deckhand. ABC Australia.

Man of Letters—82 minutes. Professor of philosophy has a day of reckoning with the numerous women he has corresponded with. ABC Australia.

Kindred Spirits—74-minute mystery drama of a cabaret dancer caught between the present and a strange tie with the past. ABC Australia.

Crime of the Decade—75-minute modern drama feature concerning reality of youth and platitudes of those in power. ABC Australia.

Every Move She Makes—78-minute feature thriller about a young girl who becomes the object of a strange young man's obsession. ABC Australia.

Mail Order Bride—83-minute feature about a young Filipino woman who is caught in the conflict of two

alien cultures in Australia. ABC Australia.

Sweat of the Sun, Tears of the Moon—8 hours about South America. ABC Australia.

Palace of Dreams—10 hours about life in Sydney during the Great Depression of the 30's. ABC Australia.

Wild South—5 25 minutes. Wildlife unlike anywhere else on earth. TV New Zealand.

The Scarlet Letter—4-hour dramatic mini-series produced by WGBH-Boston.

Enterprise—35 half hours. Host Eric Sevareid focuses on fast-paced stories on businesses around the world.

Magnox—6 50 minutes. Action, mystery and adventure starring Bob Peck and Joe Don Baker.

Amy—90-minute dramatic special on the life of famous British aviatrix Amy Johnson.

The Ghost Writer—90-minute film based on the novel by Philip Roth.

Pavarotti—90-minute musical special recorded live from Madison Square Garden.

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Risking it All—26-part adventure documentary series of men on the brink of human endurance.

Frankenstein—88-minutes. Classic horror tale starring Robert Powell, David Warner, Carrie Fisher and Sir John Gielgud.

Dead Wrong—60-minute documentary based on the true story of John Evans, who died in the electric chair.

Thunder Sub—27 half hours. Animated space and underseas adventure story.

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Golden Lance," "Jonny Quest."

The Jetsons—65 half hours, 41 new, 24 original produced by Hanna-Barbera.

First-Run Animated Mini-Series (all produced by Ruby-Spears)

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Chuck Norris—5 half hours.

Animated Holiday Special

Yogi's First Christmas—2 hours, produced by Hanna-Barbera. Cash.

First Run Live-Action

For the People—half-hour strip starring Monty Hall. Cash.

Throb—24 half hours starring Diana Canova. Taft Entertainment Television in association with Proctor & Gamble Productions.

Starring the Actors—13 half hours of interviews featuring film clips of the star's movies. Co-produced by The American Film Institute and Taper Media Enterprises. Cash.

A Shark's Paradise—2-hour pilot for projected weekly series. A McElroy & McElroy production. Cash.

Off-Network

The Love Boat—109 hours available in both one-hour and half-hour formats. Years 6-9.

Just Released from Evergreen Programs

That Girl—136 half hours starring Marlo Thomas. Cash.

Douglas Fairbanks, Jr. Presents—115 half hours. Cash.

Dark Shadows—780 half hours, 260 new. of gothic soap opera.

The Doris Day Show—128 half hours.

Barnaby Jones—177 hours starring Buddy Ebsen.

Little House on the Prairie—216 hours starring Michael Landon.

The Love Boat—249 hours starring Gavin MacLeod.

The Fugitive—120 hours starring David Jansen.

Ben Casey—153 hours, classic medical series.

N.Y.P.D.—49 half hours starring Jack Warden.

People's Choice—104 half hours starring Jackie Cooper.

Wendy and Me—34 half hours starring George Burns.

The Flying A Series—"Annie Oakley" 80 half hours; "Buffalo Bill, Jr." 42 half hours; "Adventures of Champion" 26 half hours.

Combat—152 hours starring Vic Morrow.

One Step Beyond—94 half hours

hosted by John Newland.

The Next Step Beyond—24 half hours hosted by John Newland.

The Rebel—76 half hours starring Nick Adams.

First-Run Series

Return to Eden—22 hours or 6-hour mini-series starring Rebecca Gilling and James Smilie.

Features

Prime VII—25 color features.

Prime VI—19 color features.

Prime V—26 color features.

Prime IV—26 color features.

Prime III—16 color features.

Prime II—16 color features.

Prime I—10 color features.

Animated Children's Programming

The Jackson Five—23 half hours.

Banana Splits & Friends—consisting of "Banana Splits," 36 half hours; "Atom Ant," 26 half hours; "Secret Squirrel," 26 half hours; "Adventure of Gulliver," 17 half hours; "Adventure of Huck Finn," 20 half hours.

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Fun World of Hanna-Barbera—consisting of "Dastardly & Muttley," 17 half hours; "Wacky Races," 17 half hours; "Perils of Penelope Pitstop," 17 half hours; "Funky Phantom," 17 half hours; "Amazing Chan & Chan Clan," 16 half hours.

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Properties:

Adventure/Horror—"Deadline," "Death Target," "Man on the Run," "Night of the Strangler," "Night of the Bloody Horror," "Sweet Creek County War," "Thunder in Carolina," "Fat Chance."

International Showcase—"Flight of the Eagle," "Without Apparent Motive," "Choice of Arms," "For Your

Love Only," "Cafe Express," "I Hate Blondes," "The Inheritor," "Sardinia Kidnapped."

Saturday Afternoon/Weekend Matinee—"Kentucky Rifle," "Shepherd of the Hills," "Brain from Planet Arous," "Scalawag Bunch," Lash LaRue Movies.

Specials and Series—"An Audience with Mel Brooks," "The 2,000 Year Old Man," "Hitler, A Career," "It's a Great Life."

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New York, NY 10017
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Representatives: George Hankoff, *p*; Louis S. Israel, *sr vp, sls*; Frank Stanton, *co-chmn*; Marcia Skolnick, *vp, research*; Fran Matos, *exec asst*; Zita Siegal, *exec sec*.

Properties:

Black Belt Theater 1—13 first-run martial arts features.

Black Belt Theater 2—26 first-run martial arts features.

Black Belt Theater 3—13 first-run martial arts features.

Black Belt Theater 4—26 first-run martial arts features.

W W Entertainment 1—16 first-run features.

The Best of Groucho—130 half hours formerly titled "You Bet Your Life."

Skyways—130-hour first-run adventure drama with an international airport locale.

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Properties:

Arthur C. Clarke's World of Strange Powers—13 half hours. Arthur C. Clarke probes the mysteries of the human mind and powers beyond the human reach.

Yanks Meet Reds—VE Day—45 minutes. Documentary on the historic reunion of the Russian and American war veterans on the River Elbe.

Sorrell & Son—5 hours. Adapted from Warwick Deeping's novel, this drama spans two decades as it unfolds the story of Captain Sorrell, returning home after WWI.

Harry's Game—130 minutes or 3 hours. This tense thriller is the story of an undercover agent tracking down a hired assassin.

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Representatives: J. Michael Byrd, *sr vp, finance & admin*; Jeri Sacks, *d, pay cable & ancillary rights*.

Properties:

First Run Features—"Citizen Kane," "Nickel Mountain," "The Omega Connection."

Hans Christian Andersens' A Magic Adventure—90 animated minutes.

Freeze Frame—52 half hours or 26 hours; formats, music programs/pop artist.

Backstage Pass—13 hours of music with pop stars.

Red Skelton, Funny Faces (Parts I & II)—2 hours.

The Last Great Vaudeville Show—60 minutes with Debbie Reynolds and Donald O'Conner.

Your Show of Shows—65 half hours with Sid Caesar.

Space Angel—52 half hours.

Death Valley Days—169 half hours in color, 276 half hours in b&w. Foreign Rights only.

Little Lulu—26 animated half hours, color.

Angel—50 animated half hours, color.

Captain Harlock—40 animated half hours, color.

Captain Future—52 animated half hours, color.

Candy, Candy—65 animated half hours, color.

Hey Abbott—90 minutes.

Fables of the Green Forest—52 animated half hours, color.

The Animators—fully animated TV commercials in color.

Spunky & Tadpole—150 animated 3½ minutes, color.

Rocky Jones—Space Ranger—39 half hours of space adventure.

Musical Telescriptions—1100 4-minute b&w films.

Milestones of the Century—358 3½ minutes, b&w.

Men of Destiny—130 3½ minutes, b&w.

My Little Margie—126 half hours, b&w.

Adventures of Jim Bowie—76 hours, b&w.

Waterfront—78 half hours, b&w.

Flipsides—13 half hours, color.

Feature Library—over 200 action/adventure films.

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Tony Bennett with Love—90 minutes.

Tom Jones Live—60-minute musical.

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A Journey Back—CBC Enterprises
A King's Story—MG/Perin, Inc.
A Look at the Academy Awards—Syndicast Services
A Look at the Grammy—Syndicast Services
A Man Named Lombardi—Gould Entertainment
A Night in Las Vegas!—Pearson Int'l
A Nip in the Air—TSW Ltd.
A Parent's Greatest Fear—S.P.R. Newsource
A Part of Life—TSW Ltd.
A Question of Confidence—Cinevisa Int'l Media Dist.
A Spark of Genius—TSW Ltd.
A Special Evening with Tony Bennett—Marvin Goodman Associates
A Window in Manhattan—Telepool GmbH
A World Full of Music—Peter Rodgers Org.
About Tap—Marvin Goodman Associates
Acts of Violence—Marvin Goodman Associates
Adventure Logbook—France Media Int'l
Africans, The—Genesis Entertainment
Against All Odds—Sullivan Films Distribution
Albertine, the Eternal Youngster—Raymond Int'l
Aliens, Monsters Dragons and Me—Euramco Int'l
All Alone Together—S.P.R. Newsource
All Star Swing Festival, The—ABR Entertainment
All-Star Party for Carol Burnett—Alfred Haber Inc.
All-Star Party for Frank Sinatra—Alfred Haber Inc.
Allegro non Troppo—Italtoons Corp.
Aloha from Hawaii—Syndicast Services
The Alternative Miss World—One Pass Inc.
America Sings—Genesis Entertainment
American Black Achievement Awards—Johnson Publishing Co.
The American Diary—American National Enterprises and Muller Media Inc.
The American Documents—Gould Entertainment
American Forum—World News Institute
American Video Awards Show—Joel Cohen Prodn
America's National Parks—Hardy Jones Productions
America's Sweetheart—The Mary Pickford Story—Gray-Schwartz Enterprises
Amos and Andy: Anatomy of a Controversy—Avery Productions
Amy—Western-World Television
An Adventure in Curiosity—Raymond Int'l
An Audience with Mel Brooks—Wrightwood Entertainment
An Evening with Charles Aznavour—Pearson Int'l
An Evening with Helen Schneider/Steve Landesberg—RKO Pictures, Inc.
An Evening with Marlene Dietrich—Picture Music Int'l
Angel Dust—The Wack Attack—Pearson Int'l
Animals in the World—France Media Int'l
Ann Margaret Show, From Hollywood with Love—ABR Entertainment
Anne Murray in London—Alfred Haber Inc.
Annual MTV Video Music Awards—LBS Communications
Arm of Gold—Ralph C. Ellis Enterprises
Artie Shaw: Time is All You've Got—Isme Bennie Int'l
Assassins Among Us—Metromedia Producers Corp.
Assault of the Northface—Telecas Japan Co., Ltd.
At the Gate—JM Entertainment
At Work—Granada Television Int'l
Automania—Central Independent Television
Average White Band—Pearson Int'l
Backstage Pass—ZIV Int'l
Bag Ladies—An Invisible Minority—Peter Rodgers Org.
Bal Du Moulin Rouge—ZIV Int'l
Barry at Blenheim—Marvin Goodman Associates
Baryshnikov on Broadway—Alfred Haber Inc.
The Beatles Special—Lionheart Television Int'l
Beats of the Heart—Devillier Donegan Ent.
Benny Hill Specials I—Taffner/Limited, D.L.
Benny Hill Specials II—Taffner/Limited, D.L.
The Benny Hill Specials—Thames Television Int'l
Best of "War of the Stars"—Sports Legends
Best Sellers—Odyssey Film Sales
Bette Davis: The Benevolent Volcano—MGM/UA
Billy Joel Live from Long Island—Alfred Haber Inc.
The Birth—Telecas Japan Co., Ltd.
Blackstone's Magic Show—RKO Pictures, Inc.
Blue Monday—Italtoons Corp.
Bluebeard (Blaubart)—WDR International
Bobby Jones and Marty Robbins—Peter Rodgers Org.
Bobby Vinton—RKO Pictures, Inc.
Bogart—Sherman Grinberg Film Librarie
Bordello—Random Productions
Boris Godunov—Brian Jackson Films
The Brave Rifles—Weiss Global Ent.
Breakdance—You Can Do It—Cannon Television Dist.
The Brewers of Helston—TSW Ltd.
The Bridge of Brunel's Dreams—TSW Ltd.
Brigitte Bardot: My Own Story—France Media Int'l
Broadway Video Specials—Fox/Lorber
Bullshot Crummond—RKO Pictures, Inc.
Burl Ives' America—Pearson Int'l
Cable Teleplays of Broadway Shows—J.E.D. Productions
Camelot—Marvin Goodman Associates
The Cancer Confrontation—Metromedia Producers Corp.
Canwest Theatre—Ralph C. Ellis Enterprises
The Captain & Tenille in Hawaii—Jerry Dexter Prog. Synd.
The Captain & Tenille in New Orleans—Jerry Dexter Prog. Synd.
The Captain & Tenille Songbook—Jerry Dexter Prog. Synd.
Cassino—A Bitter Victory—Granada Television Int'l
Castles and Concerts—Alfred Haber Inc. and Klein
Catherine Lara—Filmoptio Internationale
Celebration—Peter Rodgers Org.
Changing Worlds—Raymond Int'l
Chaplin: The Little Tramp—Marvin Goodman Associates
Cheaters—RKO Pictures, Inc.
Cheryl Ladd Fascinated—Alfred Haber Inc.
Chopiniana—Brian Jackson Films
Cicero, The Queen's Drum Horse—MG/Perin, Inc.
Circus of the Stars—Berle Adams Co.
Classical Pas de Deux—Brian Jackson Films

Classix Nouveaux—TSW Ltd.
 Cleo Laine and James Galway—Harmony in Music—Marvin Goodman Associates
 Cliff Richard & The Shadows Together—Picture Music International
 Cliff Richard & The Shadows—Thank You Very Much—Picture Music International
 Cold Storage—RKO Pictures, Inc.
 Come Hell and Heavy Water—TSW Ltd.
 Coming Through—Central Independent Television
 Concert Hall—Coral International TV
 Country Countdown '85—Syndicast Services
 Country Nostalgia—Int'l Video Exchange
 Crime, Inc.—Taffner/Limited, D.L. and Thames Television Int'l
 Cross Country—ABR Entertainment
 Crystal Gayle in Concert—MG/Perin, Inc.
 The Crystal Light National Aerobic Championship—Metromedia Producers Corp.
 Culture on Wheels—Raymond Int'l
 Cyrano De Bergerac—RKO Pictures, Inc.
 D.W.I.—Deadliest Weapon in America—S.P.R. Newssource
 Dance Class—TSW Ltd.
 Dancing in the Wings—LBS Communications
 The Darin Invasion—ABR Entertainment
 Dave Brubeck—Live at the Vineyards—One Pass Inc.
 David Steinberg in Concert—RKO Pictures, Inc.
 The Day the Universe Changed—RKO Pictures, Inc.
 Days of Decision—Lava Productions Inc.
 Dead Wrong—Western-World Television
 Debbie Reynolds-Las Vegas!—Pearson Int'l
 Deja View—All American Television
 Desert Wastes or Flood Waters—NHK Enterprises, Inc.
 Destination America—Taffner/Limited, D.L.
 Devil's Lake Concerts—Isme Bennie Int'l
 Diana Ross in Concert at Caesar's Palace—Marvin Goodman Associates
 Dick Van Patten's Barbados Holiday—Roberts Television Int'l
 Die Fledermaus—Cori Films
 Dire Straits Concert—Tyne Tees Enterprises
 Divorce, Kids in the Middle—Metromedia Producers Corp.
 Doctor and the Deep Blue Sea—TSW Ltd.
 Documentary Features—J.E.D. Productions
 Doing Justice: Teenagers in Lock-Up—FBC Productions, Inc.
 Don't Ask Me, Ask God—CBN Syndication
 Don't Bother Me, I'm Learning—One Pass Inc.
 Dottie West: Special Delivery—Alfred Haber Inc.
 Doug Henning's World of Magic Specials—Marvin Goodman Associates
 Dr. Jekyll & Mr. Hyde—ABR Entertainment
 Dream Jazz Concert—Filmoption Internationale
 Duet of the Young—Brian Jackson Films
 Duran Duran "Arena"—Picture Music Int'l
 Duran Duran "Sing Blue Silver"—Picture Music Int'l
 Duran Duran "The Making of Arena"—Picture Music Int'l
 Duran Duran—As the Lights Go Down—Central Independent Television
 Dust to Dust—TSW Ltd.
 Dvorak's Slavonic Dances Opus 47 & 72—Brian Jackson Films
 Dvorak's Symphony for the New World—Brian Jackson Films
 E.L.O.—Pearson Int'l
 Earth Wind and Fire in Concert—Marvin Goodman Associates
 Eddie Money—Live at the Kabuki—One Pass Inc.
 Educational Programming—Coe Film Associates
 Eight Pieces of Ballet—Italtoons Corp.
 Elements of the Unknown—Fusco Entertainment
 Ellington: The Music Lives On—Fremantle Int'l
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 Elvis: The Echo Will Never Die—All American Television and Marvin Goodman Associates
 Emmy Awards—Berle Adams Co.
 End of Empire—Granada Television Int'l
 The Entertainment Report—Group W Productions
 Epidemic: America Fights Back—S.P.R. Newssource
 Epidemic: Why Your Kid is on Drugs—S.P.R. Newssource
 Errol Flynn: Portrait of a Swashbuckler—Gray-Schwartz Enterprises
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 Every Two Seconds—S.P.R. Newssource
 Eyes to the Future—TSW Ltd.
 Face to Face—Cinevisa Int'l Media Dist.
 Faces of Death I & II—Telecas Japan Co., Ltd.
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 The Fancy—Tyne Tees Enterprises
 Faust and Margaret—Brian Jackson Films
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 The Fifth Dimension—ABR Entertainment
 The Final War—Telecas Japan Co., Ltd.
 First and Last Love—TSW Ltd.
 The First Ladies—Gould Entertainment
 The First 100,000 Laughs—Siroco Enterprises
 Flip Wilson's Salute to Football—Fusco Entertainment
 FMTV: 1985, A Year to Remember—On the Air
 Footlight Frenzy—RKO Pictures, Inc.
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 The Forum Presents—Alfred Haber Inc.
 Franchise Showcase—SPN
 Frank Sinatra Jr. in Concert—Peter Rodgers Org.
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 The Funniest Man in the World—Cannon Television Dist.
 Future Shock—Metromedia Producers Corp.
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 Garbo—MGM/UA
 Gary Burton Makoto Ozone—Filmoption Internationale
 George Thorogood—Filmoption Internationale
 The Germans in World War 2—Telepool GmbH
 The Gin Game—RKO Pictures, Inc.
 Giselle—ITC Entertainment
 Glenn Gould: A Portrait—CBC Enterprises
 Glitter, Glamour & Gags—Weiss Global Ent.
 Gospel Music I—ABR Entertainment
 Gospel Music II—ABR Entertainment
 The Grateful Dead in Concert—Marvin Goodman Associates
 Great Adventures—King Features
 The Great American Disco Experience—Pearson Int'l
 Great American Mystery Cars—Mediacast Television
 Great National Parks of the World—Hardy Jones Productions
 Guitare—Raymond Int'l
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 Halley's Comet—Fremantle Int'l
 Hansel & Gretel—JM Entertainment
 Happy Hour—Pro Celebrity Productions
 Harnessing the Past—TSW Ltd.
 Haroun Tazieff Invites Us to "His" World—France Media Int'l
 Harry Blackstone, Jr.'s Magic, Magic, Magic—Four Star Int'l
 The Harvest—Faith for Today

He Makes Me Feel Like Dancin'—Marvin Goodman Associates
 Headlines on Trial—ABR Entertainment
 Heart & Sole—TSW Ltd.
 Heart Light City—Marvin Goodman Associates
 Heather Ann—TSW Ltd.
 Heavenly Bodies—Creative Int'l Activities
 Heifetz—Pearson Int'l
 The Heart of Rock N Roll—Marvin Goodman Associates
 Her One True Love—Raymond Int'l
 Here Comes Charlie—JEF Films, Inc.
 Here's Television Entertainment—Alfred Haber Inc.
 Heritage: Civilization and the Jews—Teleworld
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 Hey Vern! It's My Family Album—Carden & Cherry
 High Powder—Euramco Int'l
 History Makers Vol. I, The—Teleworld
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 Hollywood—Taffner/Limited, D.L. and Thames Television Int'l
 Hollywood Rebels—Euramco Int'l
 Hollywood Theatre of Magic, Magic—Joel Cohen Prodn.
 Hollywood Tribute Series—RKO Pictures, Inc.
 Hollywood: The Gift of Laughter—20th Century Fox
 Hollywood: The Selznick Years—Gray-Schwartz Enterprises
 How We Dream Ourselves—Ironstar Communications
 The Hudson Bay Company—Filmoption Internationale
 Hughie—RKO Pictures, Inc.
 The Hungry i Reunion—One Pass Inc.
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 Images of Ireland—Creative Int'l Activities
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 In Search of Cool Ground—Granada Television Int'l
 In the Kingdom of the Dolphins—Hardy Jones Productions
 Indigo Specials—Telecas Japan Co., Ltd.
 Inside Hollywood—Pearson Int'l
 Inside Out/Upside Down—G.G. Communications
 Inside Russia—Metromedia Producers Corp.
 The Instant Schoolhouse—Raymond Int'l
 International Award Theatre—Teleworld
 International Ballet Festival—Vitt Media Int'l
 Invisible Influences—Fusco Entertainment
 Iron Maiden "Live After Death"—Picture Music Int'l
 Iron Maiden Behind the Iron Curtain—Isme Bennie Int'l
 Island at the Edge—Hardy Jones Productions
 It's a Great Life—Wrightwood Entertainment
 J.F.K.—Creative Int'l Activities and Fusco Entertainment
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 Jesus, the Evidence—London Weekend Television
 Jeunesses Musicales Special—Filmoption Internationale
 Jimmy Dean's Country Beat—The Kay Arnold Group
 John Lennon Remembered—Syndicast Services
 Johnny Cash Ridin' the Rails—Jerry Dexter Prog. Synd.
 Johnny Cash—A Flower Out of Water—Peter Rodgers Org.
 Johnny Mathis in Concert—Jerry Dexter Prog. Synd.
 Jonathan Winter's Salute to Baseball—Fusco Entertainment
 Joni Mitchell—Refuge of the Roads—Marvin Goodman Associates
 Karsh—CBC Enterprises
 Kate Bush Live at Hammersmith Odeon—Picture Music Int'l
 Katia Ricciarelli—Italtoons Corp.
 Kennedy Center Honors—Fremantle Int'l
 Kennedy's Ireland—Peter Rodgers Org.
 Killers of the Deep—TSW Ltd.
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 Lakeland Rock—Tyne Tees Enterprises
 Land of the Borders—Tyne Tees Enterprises
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 Last of the Great Explorers—The Kay Arnold Group
 The Last Place on Earth—Central Independent Television
 Laura Branigan Concert—Joel Cohen Prodn.
 Le Japon Insolite—Interama
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 Legacy of Time—Cinevisa Int'l Media Dist.
 Legends of the Screen—Creative Int'l Activities
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 Liberace Live with the London Philharmonic—Promark
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 Mississippi Days & Southern Nights—Alfred Haber Inc.
 Moliere—RKO Pictures, Inc.
 Moment of Crisis—Marvin Goodman Associates
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 Mountain Tops—Faith for Today
 Mozart for Prague—Brian Jackson Films
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 Murder, No Apparent Motive—Marvin Goodman Associates
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 Music of Your Life—Western-World Television
 Music Specials—Excel Telemedia
 Music World—Genesis Entertainment
 Musical Reunions—Hollywood Pacific Studios
 Musical Variety Shows—Berle Adams Co.
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 Mysteries of the Ancient World—Coral International Television
 Mysteries of the Sea—Euramco Int'l
 Myth or Reality—Peter Rodgers Org.
 Nana Mouskouri in Athens—France Media Int'l
 The National Geographic Far East Specials—Fremantle Int'l
 National Geographic Specials—International Media Assoc. and
 WQED
 The National Youth Jazz Orchestra—TSW Ltd.
 Nazareth . . . Live!—Pearson Int'l
 Neil Sedaka in Concert—RKO Pictures, Inc.
 Neil Young—Solo Trans—Marvin Goodman Associates
 Nena: Europatour 84—Marvin Goodman Associates
 Neon: An Electric Memoir—Isme Bennie Int'l
 New Country from the Old Country—Alfred Haber Inc.
 The Newest Weapons of the World—Telecas Japan Co., Ltd.
 Nick Danger—One Pass Inc.
 Night of 100 Stars II—Fremantle Int'l
 Number One Country—Pearson International
 Occasional News Specials—Independent Network News
 Off Network Special—Cineworld Corp.
 Old Faithful—ABR Entertainment
 Old Tango, The—Brian Jackson Films
 Olivia Newton-John—Let's Get Physical—MCA TV
 Omni: Vision of Tomorrow—All American Television
 On the Shoulders of Giants—Euramco Int'l
 On the Streets—Youth and Prostitution—Peter Rodgers Org.
 Once Again, Happy New Year—Globo TV Network of Brazil
 One Night with Blue Note—Picture Music Int'l
 One Night with You—Syndicast Services
 Oozoo—JEF Films, Inc.
 The Other (Die Andere)—WDR International
 Our Time in Hell—Weiss Global Ent.
 The Outrageous Millie Jackson—Granada Television Int'l
 P. T. Barnum and His Human Oddities—Marvin Goodman Associates
 Palace of Dreams—Western-World Television
 The Patient Waters—NHK Enterprises, Inc.
 Pavarotti—Western-World Television
 Pavarotti & Friends—Alfred Haber Inc.
 The Pee Wee Herman Show—Marvin Goodman Associates
 The Pia Zadora Special—Peter Rodgers Org.
 Pop & Rock: Musical Memories—Int'l Video Exchange
 Portraits of a Great Lady—JEF Films, Inc.
 Portraits of Power-Financial Leaders—New York Times Syndicated
 Sales
 Post—Newsweek Specials—Silverbach-Lazarus Group
 The President's Command Performance—Metromedia Producers
 Corp.
 The Presidents—Gould Entertainment
 Princess—New York Times Syndicated Sales
 Putting Them on the Bill—TSW Ltd.
 Queen Live in Rio—Picture Music Int'l
 Quest for the City of David—Cinevisa Int'l Media Dist.
 Quincy Jones, A Celebration in Seattle—Silverbach-Lazarus Group
 Randy Edelman—Pearson Int'l
 Randy Newman—Coe Film Associates
 Raoul Wallenberg: Buried Alive—Devillier Donegan Ent.
 Raquel—ABR Entertainment
 Ready Steady Go!—Picture Music Int'l
 Ready Steady Go! Otis Redding—Picture Music Int'l
 Ready Steady Go! The Beatles Live—Picture Music Int'l
 Ready Steady Go! The Sounds of Motown—Picture Music Int'l
 Red Skelton, Funny Faces (Pt. I & II)—ZIV Int'l
 Refuse to be a Victim—Pro Celebrity Productions
 Return of the Great Whales—Hardy Jones Productions
 Return to Iwo Jima—Syndicast Services
 The Richard Pryor Specials—Bel-Air Program Sales
 Riders of the Silver Screen—Fusco Entertainment
 Ringling Bros. Barnum & Baily Circus Specials—Marvin Goodman
 Associates
 Risking it All—Western-World Television
 River of Salmon—The Kay Arnold Group
 River of the Red Ape—One Pass Inc.
 The River—TSW Ltd.
 Roberto Carlos 85—Globo TV Network of Brazil
 Rock and Roll Revival—Pearson International
 Rock Around the World—Int'l Video Exchange
 Rocker '85—Tribune Entertainment
 Rockin Down the House—Promark
 Rollermania—Excel Telemedia
 Romeo and Juliet on Ice—ITC Entertainment
 Romeo and Juliet with Nureyev—ITC Entertainment
 Ron Goodwin—TSW Ltd.
 The Roots of American Order—World News Institute
 Rumples Last Stand—JM Entertainment
 The Russian Circus—ARP Films
 Saga of Sonora—ABR Entertainment
 Salute to Lady Liberty—Metromedia Producers Corp.
 San Francisco Blues Festival—One Pass Inc.
 The Sandler & Young Musical Specials—Peter Rodgers Org.
 The Sands of Silence—TSW Ltd.
 Sartre par lui-neme—Interama
 Saving the Orang-utans—NHK Enterprises, Inc.
 Saxon Live—Picture Music Int'l
 Scouts: The Rise of the World Scout Movement—Cinevisa Int'l Media

Scrambled Feet—RKO Pictures, Inc.
 Sea of Cortez—Hardy Jones Productions
 Search for Alexander the Great—Western-World Television
 The Secret Country—Central Independent Television
 Sefton—TSW Ltd.
 Seiji Ozawa Conducts—Telepool GmbH
 Selznick—Sherman Grinberg Film Libraries
 Sentimental Journey—Pearson Int'l
 Separate Tables—MGM/UA
 Sex and The American Teenager—Dave Bell Associates
 Sex, Teenage Style—Metromedia Producers Corp.
 Sganarelle—RKO Pictures, Inc.
 The Shack—Raymond Int'l
 The Shadow of Failure—TSW Ltd.
 The Sharks Rotary Club—TSW Ltd.
 Sheena Easton Live at the Palace—Alfred Haber Inc.
 Sheena Easton . . . Act One—Alfred Haber Inc.
 The Sheepwalk—TSW Ltd.
 Sherlock & Me—JM Entertainment
 Shirley Maclaine . . . Illusions—Alfred Haber Inc.
 Shirley Maclaine—Every Little Movement—Alfred Haber Inc.
 Shirley Maclaine—Where Do We Come From—Alfred Haber Inc.
 Shock Waves: Television in America—S.P.R. Newsource
 Siegfried & Roy: Superstars of Magic—Marvin Goodman Associates
 Simone de Beauvoir—Interama
 Singin' and Dancin'—Isme Bennie Int'l
 Six Feet of Country—Telepool GmbH
 Soap Opera Awards—On the Air
 Soldiers—A History of Men in Battle—RKO Pictures, Inc.
 Solid Gold Summer Special—Television Prog. Enterprises
 Something Else—Medallion TV Enterprises
 Something Special—Pearson Int'l
 Songwriters, The—New York Times Syndicated Sales, The
 The Sonny & Cher Nitty Gritty Comedy Hour—ABR Entertainment
 Soul to Soul—Pearson International
 Sounds Classical—TSW Ltd.
 Space Silo—Raymond International
 Special Effects—One Pass Inc.
 Special for '86—Gaylord Syndicom
 Specials—MCA TV Int'l
 The Stand-In—One Pass Inc.
 Star Route USA—Medallion TV Enterprises
 Star Search Junior Championships—Television Prog. Enterprises
 Stogie Snapshots—50 Years with the Funniest Guys—Mediacast
 Television
 The Story of Tutankhamun—Brian Jackson Films Ltd.
 Strange Advance—Filmoption Internationale
 Strangers Abroad—Central Independent Television
 The Strawbs—TSW Ltd.
 Studio One in Concert—Tyne Tees Enterprises
 Summer Sounds—Isme Bennie Int'l
 Sunbelt AG Expo—Marketing Communications Group
 Supermodel of the World—Television Prog. Enterprises
 Superstars—Las Vegas—Pearson Int'l
 Survive—Western-World Television
 Susan George—Naturally—Pearson International
 Swan Lake Ballet—The Entertainment Network
 Sweat of the Sun, Tears of the Moon—Western-World Television
 Symphony on Ice—ITC Entertainment
 Table Settings—RKO Pictures, Inc.
 Take Off to Night Flight—Marvin Goodman Associates
 Tartuffe—RKO Pictures, Inc.
 Tears are not Enough—CBC Enterprises
 Televisa Music Specials—Pearson Int'l
 Ten Days in May—Granada Television Int'l
 Terror!—Silverbach-Lazarus Group
 Thank Heavens for Maurice Chevalier—MGM/UA
 There's Something Wrong in Paradise—Granada Television Int'l
 This is New Zealand—SPN
 Those Crazy Americans—Weiss Global Ent.
 Those Fabulous Clowns—Marvin Goodman Associates
 TIME Man of the Year—LBS Communications
 Time of Man—Metromedia Producers Corp.
 Time Was—Marvin Goodman Associates
 Tina Turner—Queen of Rock & Roll!—Pearson Int'l
 To Last a Lifetime—Raymond International
 Tom Jones Live—ZIV Int'l
 Tony Awards—Fremantle Int'l
 Tony Bennett Sings Jazz Classics—Filmoption Internationale
 Tony Bennett with Love—ZIV Int'l
 Toronto Trilogy—Ralph C. Ellis Enterprises
 Tosca's Kiss—Italtoons Corp.
 Touch—S.P.R. Newsource
 Toward Immortality—S.P.R. Newsource
 Traco Specials—Traco, Inc.
 Trouble in Tahiti—Italtoons Corp.
 Truth About Communism—Excel Telemedia
 TV's Funniest Game Show Moments—Fremantle Int'l
 Twigs—RKO Pictures, Inc.
 TZCYK—TSW Ltd.
 The Unknown Soldier—Syndicast Services
 Variety Specials—Sullivan Films Distribution
 Various Documentaries—Thomas Howe Associates Ltd. and WDR
 Int'l
 Vidal in Venice—Devillier Donegan Ent.
 Videofashion Lifestyle—Bri-Ter Television Sales
 Videofashion Quarterly—David Blumenthal Assoc.
 Vietnam: The Ten Thousand Day War—Alan Enterprises
 Viktoria Mullova & Maxim Shostakovich in Performance—Richard
 Price TV Assoc.
 Vintage Jazz Concerts—Int'l Video Exchange
 The Voice of Brazil—Globo TV Network of Mrazil
 Wagner and Venice—Italtoons Corp.
 The Waist Land—S.P.R. Newsource
 Wang Laboratories Specials—Orbis Communications
 War Chronicles—Orbis Communications
 War of the Stars—Sports Legends
 The War Years—Television Distribution Co.
 The Western—New York Times Syndicated Sales
 What Sex Am I?—Cinema Releasing Corp.
 Where Do We Go from Here?—Syndicast Services
 Whispering Hope: Unmasking the Mystery of Alzheimers—FBC Pro-
 ductions, Inc.
 Wild Goose Jack—Cinevisa Int'l Media Dist.
 Wild Rides—Klein &
 Wild South—Western-World Television
 Wilderness Alive—Genesis Entertainment
 Wizards vs. Wizards—Tatum Communications
 Women in Rock and Roll—Creative Int'l Activities
 Women of Russia—Sandra Carter Productions
 Women of the World—Camelot Entertainment, Sandra Carter Prodn
 & King World Prodn
 Word into Image—Marvin Goodman Associates
 The World at War Specials—Thames Television Int'l
 The World at War—Taffner/Limited, D.L. and Thames Television Int'l
 World Breakdancing Championships 1984—Tatum Communications
 World in Action: The First 21 Years—Granada Television Int'l
 The World in Flames—Euramco Int'l
 The World's Greatest Illusions—Marvin Goodman Associates

The Wreck of the Margeson—Raymond Int'l
 XPOSE—CBN Syndication
 Yanks Meet Reds—Yorkshire Television Ltd.
 Year-End Review—Syndicast Services
 The Yellow River—NHK Enterprises, Inc.
 Your Choice for the Film Awards—On the Air
 1st Annual 16 Magazine Readers' Awards, The—Silverbach-Lazarus Group
 11th World Popular Song Festival—Pearson Int'l
 1985 Miss World Pageant—All American Television
 1986 Golden Globe Awards—Syndicast Services

1986 International British Record Industry Awards—The Entertainment Network
 1986 Montreux Golden Rose Rock Festival—The Entertainment Network
 1986 Mrs. America Pageant—Syndicast Services
 2,000 Year Old Man, The—Wrightwood Entertainment
 2AM Paradise Cafe—Marvin Goodman Associates
 2nd Annual Mrs. Woman of the World Pageant—Syndicast Services
 2nd Annual MTV Video Awards Show—Joel Cohen Prodn
 3rd Annual MTV Music Video Awards—Joel Cohen Prodn
 444 Days to Freedom—Canamedia Productions

SERIES/NETWORK, OFF-NETWORK/LIMITED

A Country Practice—Richard Price TV Assoc.
 A Fine Line—Cinevisa Int'l Media Dist.
 A Fine Romance—London Weekend Television and Primetime Entertainment
 The A Team—MCA TV and MCA TV Int'l
 Abbott & Costello—Alan Enterprises and Marvin Goodman Associates
 Achievers—Four Star International
 Ad Lib—Int'l Video Exchange
 The Adventurer—ITC Entertainment
 The Adventures of Black Beauty—Fremantle Int'l
 The Adventures of Captain Gallant—Avery Productions
 Adventures of Jim Bowie—Weiss Global Enterprises and ZIV Int'l
 The Adventures of Sherlock Holmes—Granada Television Int'l
 Affairs of the Heart—Granada Television Int'l
 After Benny—Taffner/Limited, D.L.
 After Benny, Thames Presents—Thames Television Int'l
 AG DAY—Creative Farm Media
 Against All Odds—Klein &
 Agony—Primetime Entertainment
 Airwaves—Atlantis TV Int'l and Ironstar Communications
 Airwolf—MCA TV Int'l
 Alaska Outdoors—The Entertainment Network
 Alfred Hitchcock Presents—MCA TV Int'l
 Alice—Warner Bros.
 Alive and Well—Dave Bell Associates
 Alive!—Hollywood Pacific Studios
 All Creatures Great and Small—Lionheart Television Int'l
 All in the Family—Viacom International
 All Night Long with Lisa Robinson—New York Times Syndicated Sales
 Al's Place—JM Entertainment
 Amazing Creatures of the Sea—Cori Films
 America—Paramount Television
 America Comes Alive—Multimedia Entertainment
 America Confidential—Weiss Global Ent.
 America Rocks—Monument Productions
 America Sings—Television Distribution Co.
 American Baby—SPN
 The American Trail—Smeloff Teleproductions
 The Americans—Lionheart Television Int'l
 America's Black Forum—Raymond Horn Productions
 America's Top 10—All American Television
 An Evening at the Improv—Creative Int'l Activities
 Andy Griffith—Viacom Int'l

Animal Express—20th Century Fox
 Animal Instinct—David Blumenthal Assoc.
 Animal Secrets—Republic Pictures
 The Ann Southern Show—Metromedia Producers Corp.
 Answer, The—Southern Baptist Radio & TV
 Archie Bunker's Place—Embassy
 Arthur C. Clarke's World of Strange Powers—Yorkshire Television Ltd.
 At the Movies—Tribune Entertainment
 Athletes—Southern Baptists
 Backstage—Fusco Entertainment
 Bandido Corazon—Globo TV Network of Brazil
 Barbara Mandrell and the Mandrell Sisters—Alfred Haber Inc.
 The Barbara McNair Series—ABR Entertainment
 Barnaby Jones—Worldvision Enterprises
 Barney Miller—Columbia Pictures TV
 Baron, The—ITC Entertainment
 Batman—20th Century Fox
 Battle Line—Fusco Entertainment
 Battlestar Gallactica—MCA TV Int'l
 Beachcombers—CBC Enterprises
 Beat Club—Studio Hamburg Atelier GmbH
 Behind the Scene—Fusco Entertainment
 Ben Casey—Worldvision Enterprises
 Benny Hill Show, The—Taffner/Limited, D.L. and Thames Television Int'l
 Benson—Columbia Pictures TV and Columbia Int'l
 The Best of Groucho—W W Entertainment
 The Best of the Beverly Hillbillies—Viacom International
 The Best of You—All American Television and Fox/Lorber
 The Best of Your Show of Shows—MG/Perin, Inc.
 Betty White Show—Gilson Int'l
 Bewitched—DFS Program Exchange
 The Bible Answers—SPN
 The Big Band Show—Robert Baron & Assoc.
 The Big Story—Fusco Entertainment
 The Big Valley—Four Star International
 Bill Burrud's "World of Adventure"—Acama Films
 Bill Burrud's Wonderful World of Travel"—Acama Films
 Bill Dana Show—Weiss Global Ent.
 Biography—Creative Int'l Activities and Fusco Entertainment
 Biotopes—Italtoons Corp.
 Bizarre—Viacom Int'l
 BizNet's Ask Washington—Chamber of Commerce of the U.S.
 BJ and the Bear—MCA TV Int'l

BJ/Lobo Show—MCA TV
 Black Sheep Squadron—MCA TV
 Blackburn Report—Pro Celebrity Productions
 Blacke's Magic—MCA TV Int'l
 Blake's 7—Lionheart Television Int'l
 The Bleep Bleep Game Show—Television Distribution Co.
 Blondie—King Features
 The Blue Knight—Lorimar-Telepictures
 Bob & Carol & Ted & Alice—Colex-Div. LBS Communications
 The Bob Newhart Show—Viacom International
 The Bobby Jones Gospel Show—Peter Rodgers Org.
 Body Buddies—Acama Films
 Body Rhythm—Random Productions
 The Bold Ones (Encore)—MCA TV
 Bonanza—Republic Pictures
 Bonaventure Travel Shows—King Features
 Boon—Central Independent Television
 Boots and Saddles—Republic Pictures
 Bourbon Street Parade—William F. Cooke TV Programs
 The Bradbury Theater—Atlantis Television Int'l
 The Brady Bunch—Paramount Television
 Branded—King World Productions
 Brass—Granada Television Int'l
 Breakfast with the Stars—Sports Legends
 Bridget Loves Bernie—Colex-Div. LBS Communications
 Brillante—Globo TV Network of Brazil
 Broadway Open House (Bachelor Party)—Peter Rodgers Org.
 Brothers by Choice—Atlantis TV Int'l
 The Brothers McGregor—Granada Television Int'l
 The Buccaneers—Fusco Entertainment
 Buck Rogers—MCA TV
 Buck Rogers in the 25th Century—MCA TV Int'l
 Bulman—Granada Television Int'l
 The Burns and Allen Show—Colex-Div. LBS Communications
 Buster Crabbe Western Theatre—Crystal Pictures
 Butterflies—Lionheart Television Int'l
 California Dreamers—Sunset Pacifica
 Cameo Theater—Republic Pictures
 The Campbells—Fremantle Int'l
 Cannon—Viacom International
 Car 54, Where are You?—Republic Pictures
 Carol Burnett and Friends—C.B. Distribution
 Carson's Comedy Classics—Columbia Pictures TV and Columbia Int'l
 Carter Country—Columbia Pictures TV
 Castaway—Teleworld
 Celebrity Chefs—Pro Sports Entertainment
 Celebrity Cooks—Raymond International
 Champagne—Globo TV Network of Brazil
 Charles in Charge—MCA TV Int'l
 Charlie Chaplin's Comedy Capers—JEF Films, Inc.
 Charlie Weaver & His Mt. Idy Friends—JEF Films, Inc.
 Charlie's Angels—Columbia Pictures TV
 Check It Out—Taffner/Limited, D.L.
 Cheers—Paramount Television
 Chico and the Man—Warner Bros.
 China Night—SPN
 ChiPs—MGM/UA
 Christian Children's Fund—SPN
 Christian Lifestyle Magazine—Faith for Today
 Cimarron Strip—Silverbach-Lazarus Group
 Circus—20th Century Fox
 Cisco Kid—Blair Entertainment and Fremantle Int'l
 City Sounds—M & M Syndications
 Civilization—Lionheart Television Int'l
 Classic Country Featuring the Stars of the Grand—Genesis Ent.
 Clint Eastwood in "Rawhide"—Viacom Int'l
 Coast to Coast—Pro Celebrity Productions
 Codename: Foxfire—MCA TV Int'l
 Coed—Scholastic Productions
 Colonel March—Fusco Entertainment
 Colonel March of Scotland Yard—Creative Int'l Activities
 Colour in the Creek—Revcom Television
 Combat—Worldvision Enterprises
 The Comedians—Granada Television Int'l
 Comedy Break—Viacom Int'l
 The Comedy Shop—Peter Rodgers Org.
 Comedy Tonight—Media General Bdcst Services and Orbis Communications
 The Commanders—Lionheart Television Int'l
 Commando Cody—Republic Pictures
 Connecting—Thomas Howe Associates Ltd.
 Connections—Lionheart Television Int'l
 Connie—Central Independent Television
 Connie Martinson Talks Books—SPN
 Coral Jungle—MH/Perin, Inc.
 Coronation Street—Granada Television Int'l
 Crafts 'N' Things—SPN
 Craig Kennedy, Criminologist—Weiss Global Ent.
 Crazy Like a Fox—Columbia Int'l
 Crisis Counselor—Promark
 CTV: Computer Television—Discovery International
 Cuerpo a Cuerpo—Globo TV Network of Brazil
 The Cut-Price Comedy Show—TWS Ltd.
 Dallas—Lorimar-Telepictures
 Dalton—MCA TV Int'l
 The Dance Connection—Raymond Horn Productions
 Dance Fever—Merv Griffin Ent. and 20th Century Fox
 Dancin' on Air—Peter Rodgers Org.
 Dancin' to the Hits—ITF/Gaylord Production Co.
 Daniel Boone—20th Century Fox
 Dark Shadows—Worldvision Enterprises
 Dave Allen at Large—Lionheart Television Int'l
 David Susskind Show, The—Fox/Lorber
 Dawn—D.A.W.N. Inc.
 Day of Discovery—SPN
 Dean Martin—Republic Pictures
 Death Valley Days—Blair Entertainment and ZIV Int'l
 December Bride—Viacom Int'l
 Decoy—Fusco Entertainment
 Dempsey & Makepeace—Tribune Entertainment
 Denmark Today—SPN
 Dennis the Menace—Colex-Div. LBS Communications
 Department S—ITC Entertainment
 The Deputy (Encore)—MCA TV
 Diamonds—ITC Entertainment
 Dick Clark's Nitetime—Camelot Entertainment and King World Productions
 Dick Emery Show, The—Lionheart Television Int'l
 Dick Tracy—Bocass Communications
 Dick Van Dyke Show—Viacom International
 Dif'frent Strokes—Embassy
 Disaster!—Fusco Entertainment
 Disco Magic—Alfred Haber Inc.
 Discover Australia—SPN
 Divorce Court—Blair Entertainment and Fremantle Int'l
 Doc—Gilson Int'l
 Doctor Who—Lionheart Television Int'l
 Donahue—Multimedia Entertainment
 The Donna Reed Show—Colex-Div. LBS Communications
 The Doris Day Show—Worldvision Enterprises

Down Home U.S.A.—Television Distribution Co.
 Douglas Fairbanks, Jr. Presents—Worldvision Enterprises
 Dr. Art Ulene Presents . . .—Dan Robinson Bdcstg. Assoc.
 Dr. D. James Kennedy—SPN
 Dream Girl USA—20th Century Fox
 Drummonds—London Weekend Television
 Duchess of Duke Street—Lionheart Television Int'l
 Duck Factory—Gilson Int'l
 The Dukes of Hazzard—Warner Bros.
 Dynasty—Metromedia Producers Corp.
 EBONY/JET Showcase—Johnson Publishing Co.
 Ed Young—SPN
 Edward the King—ITC Entertainment
 Eight is Enough—Lorimar-Telepictures
 Eischied—Colex-Div. LBS Communications
 Enterprise—Western-World Television
 Entertainment This Week—Paramount Television
 Entertainment Tonight—Paramount Television and Television Program Enterprises
 The Equalizer—MCA TV Int'l
 Espectacular del Mes—SPN
 ESSENCE, The Television Program—Essence Television Productions
 Essence: The TV Magazine—Raymond Horn Productions
 Esta es la Vida—Int'l Lutheran's Layman League
 Evening at the Improv—Television Distribution Co.
 Exclusive—Viacom Int'l
 Expedition: Danger—Metromedia Producers Corp.
 Explore—Silverbach-Lazarus Group
 The Explorers—Acama Films
 F-Troop—Warner Bros.
 The Fabulous Follies—Muller Media Inc.
 Faces of Love—SFM Entertainment
 The Facts of Life—Embassy
 Falcon Crest—Lorimar—Telepictures
 Fall Guy—20th Century Fox
 Fall of Eagles—Lionheart Television Int'l
 Fame—LBS Communications and MGM/UA
 Family—Colex-Div. LBS Communications
 Family Affair—Viacom Int'l
 Family Computing—Scholastic Productions
 Family Ties—Paramount Television
 Fantasy Island—Columbia Pictures TV
 Father Knows Best—Colex-Div. LBS Communications
 Father Murphy—Colex-Div. LBS Communications
 Fawlt Towers—Lionheart Television Int'l
 Ferdie (a)—Telepool GmbH
 Fight Back—Contempo TV Ltd.
 Financial Wrap-Up—Discovery International
 Fish—Columbia Pictures TV
 Fit for Life—Hollywood Pacific Studios
 Five Star Mystery (Encore)—MCA TV
 Flamingo Road—Lorimar-Telepictures
 Flip Wilson—Republic Pictures
 Flipsides—ZIV Int'l
 The Flying A Series—Worldvision Enterprises
 The Flying House! (a)—CBN Syndication
 The Flying Nun—Colex-Div. LBS Communications
 For the People—Worldvision Enterprises
 Foreign Intrigue—Fusco Entertainment
 Foul-Ups, Bleeps and Blunders—MCA TV Int'l
 Foundation (Tycoon)—ITC Entertainment
 Four Winds to Adventure—Bloom Film Group
 Frame Game—MGM/UA
 Freeze Frame—ZIV Int'l
 Fridays—All American Television

Friends of Man—Fusco Entertainment
 FTV—MCA TV
 The Fugitive—Worldvision Enterprises
 Fury—ITC Entertainment
 Gabriela—MGM-UA
 Gadabout Gaddis, The Flying Fisherman—G.G. Communications
 George & Mildred—Taffner/Limited, D.L.
 George Burns' Comedy Week—MCA TV Int'l
 George, The Great St. Bernard—TVM Associates
 German News—SPN
 Get Smart—Republic Pictures
 Ghost & Mrs. Muir—20th Century Fox
 Ghost Story/Circle of Fear—Colex-Div. LBS Communications
 GI Diary—Genesis Entertainment
 Gidget—Colex-Div. LBS Communications
 Gilligan's Island—MGM/UA
 Gimme a Break—MCA TV and MCA TV Int'l
 Glitter—Visual Productions '80 Ltd.
 Golden Pennies—Revcom Television
 The Golden Years of Television II—Avery Productions
 The Golden Years of Television—Avery Productions
 Gomer Pyle—Viacom International
 Good Housekeeping: A Better Way—King Features
 Good Life—R.T. Donnelly Enterprises
 Good Morning World—Weiss Global Ent.
 Good News, Bad News—Siroco Enterprises
 Good Times—Embassy
 The Great Detectives—Lionheart Television Int'l
 Great Escapes—Hillier & Company
 Great Little Railway Journeys—Lionheart Television Int'l
 Great Railway Journeys—Lionheart Television Int'l
 Great Scott!—Columbia Pictures TV
 The Greatest American Hero—LBS Communications and Lorimar-Telepictures
 Growing Young—Sandra Carter Productions
 The Grumbleweeds Radio Show—Granada Television Int'l
 Guns of Wil Sonnett—King World Productions
 Gunsmoke—Viacom Int'l
 Half the George Kirby Comedy Hour—ABR Entertainment
 Hangin' In—CBC Enterprises and Orbis Communications
 Happy Days—Paramount Television
 Hardcastle & McCormick—Columbia Pictures TV
 Harper Valley—MCA TV Int'l
 Harry-O—Warner Bros.
 Hart to Hart—Columbia Pictures TV
 Haunted School, The—Revcom Television
 Have Gun Will Travel—Viacom Int'l
 Hawaii Five-O—Viacom Int'l
 Hawaiian Heat—MCA TV Int'l
 Hawk—Colex-Div. LBS Communications
 Hazel—Colex-Div. LBS Communications
 Health Matters—Medstar Communications
 Heartbeat of the Pacific—SPN
 Hee Haw—Gaylord Syndicom and LBS Communications
 Helen Gelzer Show—Coe Film Associates
 Hell Town—Columbia Int'l
 Hello Jerusalem—SPN
 Hello, This is Germany—SPN
 Here's Lucy—Lorimar-Telepictures
 He's the Mayor—MCA TV Int'l
 High Band—Ironstar Communications
 High Chaparral—Republic Pictures
 Hill Street Blues—Gilson Int'l and Victory Television
 Hit City—Bri-Ter Television Sales and Monument Productions
 Hogan's Heroes—Viacom Int'l

Hollywood Close-Up—Access Syndication
Hollywood Insider—Western-World Television
The Honeymooners—Viacom Int'l
Hour Magazine—Group W Productions
House Calls—MCA TV and MCA TV Int'l
How to Marry a Millionaire—Republic Pictures
"How to" Series—Vitt Media Int'l
Human Dimension—Southern Baptist Radio & TV
The Hunter—Fusco Entertainment
The Hye Park Hour—SPN
I Dream of Jeannie—DFS Program Exchange
I Love Lucy—Viacom Int'l
I Married Joan—Weiss Global Ent.
I Spy—Peter Rodgers Org.
In Search of . . .—Dan Robinson Bdcstg. Assoc.
In Session—William F. Cooke TV Programs
The Incredible Hulk—MCA TV Int'l
Inday News—LBS Communications
Inday: All About Us—LBS Communications
Inday: It's A Great Life—LBS Communications
Inday: What's Hot! What's Not?—LBS Communications
Indian Legends of Canada—Thomas Howe Associates Ltd.
INDX-The Independent Exchange—Independent Network News
INN Nighttime Edition—Independent Network News
INN-The Christian Science Monitor Reports—Independent Network News
INN-The Editor's Desk—Independent Network News
The Insiders—MCA TV Int'l
Insight—Paulist Productions
International Detective—Fusco Entertainment
The Invisible Man—Fusco Entertainment
Ironside (Encore)—MCA TV
It Figures—Coe Film Associates
It Takes a Thief (Encore)—MCA TV
It's a Great Life—Columbia Int'l
It's a Living—LBS Communications
It's a Small World—Bloom Film Group
It's Your Business—Chamber of Commerce of the U.S.
I've Heard That Song Before—Sports Legends
Jackie Gleason Show—20th Century Fox
JEF Comedy Classics—JEF Films, Inc.
The Jeffersons—Embassy
Jeff's Collie—Colbert Television Sales
The Jerry Lewis Show—Contel-Con Hartsock & Co.
Jimmy Dean's Country Beat—The Kay Arnold Group
Joe Forrester—Calex-Div. LBS Communications
John Forsythe's World of Survival—RKO Pictures, Inc.
Jose Eber—Group W Productions
Journey—Bloom Film Group
Journey to Adventure—GLL TV Enterprises Inc. and Marvin Goodman Associates
The Judy Lynn Show—Peter Rodgers Org.
Julia—20th Century Fox
Jungle Jim—Calex-Div. LBS Communications
Just Jazz—Fusco Entertainment and Visual Productions '80 Ltd
Keep It in the Family—Taffner/Limited, D.L.
King of Kensington—CBC Enterprises
Kingdom of the Sea—Medallion TV Enterprises
Knight Rider—MCA TV and MCA TV Int'l
Knots Landing—Lorimar-Telepictures
Knots Landing—Warner Bros.
Knots Landing—MGM/UA
Knots Landing—20th Century Fox
Knots Landing—20th Century Fox
Knots Landing—Pictures

Laredo—Republic Pictures
Las Vegas This Month—Silverbach-Lazarus Group
Lassie—Colbert Television Sales
Last Precinct—Columbia Int'l
Last Resort—Gilson Int'l
Laverne & Shirley—Paramount Television
Let's Rock—ITC Entertainment
The Life and Times of Grizzly Adams—Viacom Int'l
Life Around Us—Genesis Entertainment
Lifeguard—Sunset Pacifica
Lifestyles of the Rich and Famous—Television Prog. Enterprises
Lime Street—Columbia Int'l
Limited Engagement—Columbia Pictures TV
Listen—Southern Baptist Radio & TV
Little House on the Prairie—Worldvision Enterprises
The Littlest Hobo—Silverbach-Lazarus Group
Lively Country—Fusco Entertainment
Loco Amor—Globo TV Network of Brazil
London Calling—Picture Music Int'l
The Lone Ranger—Colbert Television Sales
The Long Search—Lionheart Television Int'l
Loretta Young Show—Republic Pictures
Lorne Greene's New Wilderness—Access Syndication
Lost in Space—20th Century Fox
Love and Murder—Globo TV Network of Brazil
The Love Boat—Worldvision Enterprises
Love Me, Love Me Not—MGM/UA
Love, American Style—Paramount Television
Lovesongs—On the Air
Loving—Fremantle Int'l
The Lucy Show—Paramount Television
M*A*S*H—20th Century Fox
Mad Movies with the L.A. Connection—Four Star Int'l
The Magic Lantern—JEF Films, Inc.
The Magic of Mark Wilson—Marvin Goodman Associates
Magnox—Western-World Television
Magnum—MCA TV and MCA TV Int'l
Make Room for Daddy—Weiss Global Ent.
Makeover—Samuel Goldwyn Company
The Making Of . . .—Medallion TV Enterprises and Muller Media Inc.
Malibu—Sunset Pacifica
Mama's Family—Lorimar-Telepictures
Man About the House—Taffner/Limited, D.L.
Man in a Suitcase—ITC Entertainment
Man/Girl from U.N.C.L.E.—MGM/UA
Mannix—Paramount Television
Mapp and Lucia—London Weekend Television
March of Time—SFM Entertainment
Marshall Dillon—Viacom Int'l
The Mary Tyler Moore Show—Viacom Int'l
Mary Tyler Moore Variety Hour—Gilson Int'l
Master Bridge—Television Distribution Co.
Matt Houston—Warner Bros.
Maude—Embassy
Maverick—Warner Bros.
Max Haines Crime Flashback—Cinevisa Int'l Media Dist.
Me and My Girl—London Weekend Television
Medical Center—MGM/UA
Melba Moore's Collection of Love Songs—M & M Syndications
The Melting Pot—Television Distribution Co.
Men from Shiloh, The (Encore)—MCA TV
Merv Griffin Show—Camelot Entertainment, Merv Griffin Ent. and King World Prodns.
Miami Vice—MCA TV Int'l
The Mickey Rooney Show—Peter Rodgers Org.

Mickey Spillane's Mike Hammer (Encore)—MCA TV
 Microwaves are for Cooking—SPN
 Miller's Court—Metromedia Producers Corp.
 Millionaire—Viacom Int'l
 The Mind of David Berglas—Tyne Tees Enterprises
 Misfits of Science—MCA TV Int'l
 Missing Without A Trace—David Blumenthal Assoc.
 Mission: Impossible—Paramount Television
 Money, Money, Money—SPN
 Moneyworks—Raymond Horn Productions
 The Monkeys—Colex-Div. LBS Communications
 Monty Python's Flying Circus—Devillier Donegan Ent.
 More Real People—Lorimar-Telepictures
 Morey's Markdown Market—SPN
 Mork & Mindy—Paramount Television
 Morning Stretch—Program Syndication Services
 Movie Connection—JM Entertainment
 Movie Mania—JEF Films, Inc.
 Mr. & Mrs. North—Muller Media Inc.
 Mr. Lucky—Creative Int'l Activities and Fusco Entertainment
 MTV Countdown—Viacom Int'l
 The Muppet Show—ITC Entertainment
 Murder Most English—Lionheart Television Int'l
 Murder, She Wrote—MCA TV Int'l
 Music Circle—Fusco Entertainment
 Music City Videos—Eagle Media, Inc.
 The Music Store—Fusco Entertainment
 Mutual of Omaha's Wild Kingdom—Bozell & Jacobs, Inc.
 My Favorite Martian—Lorimar-Telepictures
 My Hero—Fusco Entertainment
 My Little Margie—Weiss Global Ent. and ZIV Int'l
 My Partner, the Ghost—ITC Entertainment
 My Three Sons—Viacom Int'l
 My World and Welcome to It—Republic Pictures
 Mysteries of the Indigo Depths—Telecas Japan Co., Ltd.
 N.I.W.S.—Lorimar-Telepictures
 N.Y.P.D.—Worldvision Enterprises
 Naked City—Columbia Pictures TV
 The Name of the Game (Encore)—MCA TV
 Nanny and the Professor—20th Century Fox
 Nashville Swing—William F. Cooke TV Programs
 Nature Watch—ITC Entertainment
 New Avengers—Metromedia Producers Corp.
 New Dick Van Dyke Show/Mayberry R.F.D.—Lorimar-Telepictures
 New Gidget Series—Colex-Div. LBS Communications
 The New Music City USA—Multimedia Entertainment
 New York Hot Tracks—All American Television
 Newhart—Gilson Int'l and Victory Television
 The NEWSFEED Network—Group W Productions
 The Next Step Beyond—Worldvision Enterprises
 Niagara Repertory Company—Visual Productions '80 Ltd.
 Night Court—Warner Bros.
 Night Gallery (Encore)—MCA TV
 Night Life Starring David Brenner—King World Enterprises
 Nightlife—Camelot Entertainment
 No Earthly Reason—Silverbach-Lazarus Group
 No Guts, No Glory—The Entertainment Network
 No License Music Library—Robert Baron & Assoc.
 Norm Crosby's Comedy Shop—Siroco Enterprises
 Northern Lights—Atlantis Television Int'l
 The Odd Couple—Paramount Television
 Odyssey Magazine—Revcom Television
 Official Detective—Republic Pictures
 On Campus—Dave Bell Associates
 On the Road—Samuel Goldwyn Company
 One Big Family—Lorimar-Telepictures
 One Day At a Time—Embassy
 One in the Spirit—SPN
 One Step Beyond—Worldvision Enterprises
 Oprah Winfrey Show—Camelot Entertainment and King World Productions
 Oral and Richard Roberts—Traco Inc.
 Oral Roberts—SPN
 Orvis in the A.M.—LAVA Productions
 Oshin—NHK Enterprises, Inc.
 Otherworld—MCA TV Int'l
 Our Miss Brooks—Viacom Int'l
 Out of Control—Klein &
 Outlaws—Republic Pictures
 Over There—JM Entertainment
 Pacific Coast Highway—Sunset Pacifica
 The Pallisers—Lionheart Television Int'l
 Parenting—Raymond Int'l
 Paris—Gilson Int'l
 The Partridge Family—DFS Program Exchange
 Pathfinders—Excel Telemedia
 Pattern for Living—Int'l Lutheran Layman's League
 The Patty Duke Show—MGM/UA
 Paul Bocuse: A La Carte—Telepool GmbH
 The Paul Hogan Show—Gould Entertainment and Primetime Entertainment
 Paulista Avenue—Globo TV Network of Brazil
 People's Choice—Worldvision Enterprises
 The People's Court—Lorimar-Telepictures
 Perry Mason—Viacom Int'l
 Perspective on Greatness—King Features
 The Persuaders—ITC Entertainment
 Pete 'n' Gladys—Embassy
 Peter Gunn—Creative Int'l Activities and Fusco Entertainment
 Pete's Place—William F. Cooke TV Programs
 Petticoat Junction—Viacom Int'l
 Phenomenal World—Silverbach-Lazarus Group
 Phyllis—Contempo TV Ltd, R.T. Donnelly Enterprises and Gilson Int'l
 Pimpernel—Reg Grundy Productions
 The Plastic Man Comedy Adventure Show—Arlington Television Sales Inc
 Plumas y Lantejuelas—Globo TV Network of Brazil
 PM Magazine—Group W Productions
 Poldark—Lionheart Television Int'l
 Police Station—Fusco Entertainment
 Police Story—Columbia Pictures TV
 Police Woman—Columbia Pictures TV
 Polygram Music Package—Odyssey Film Sales
 Powerhouse—Teleworld
 Prime Four—Columbia Pictures TV
 Prisoner, The—ITC Entertainment
 Private Benjamin—Warner Bros.
 The Professionals—Embassy
 Profiles of Nature—Devillier Donegan Enterprises and Ralph C. Ellis Enterprises
 Prophecy Countdown—SPN
 The Protectors—ITC Entertainment
 Puttin' on the Hits—MCA TV
 Quincy—MCA TV and MCA TV Int'l
 Rafferty's Rules—Richard Price TV Assoc.
 Rainbow—Atlantis Television Int'l
 Rattlesnake Annie's Country Music—M & M Syndications
 Re-Discovery—Southern Baptist Radio & TV
 REAL Estate—David Blumenthal Assoc.
 The Rebel—Worldvision Enterprises

The Record Guide—M & M Syndications
 Red Serge—CBC Enterprises
 Remington Steele—Gilson Int'l
 Resort Real Estate—SPN
 Return to Eden—Worldvision Enterprises
 Revelations—Tyne Tees Enterprises
 Rhoda—Victory Television
 Richard Boone Show—Republic Pictures
 Richard Roberts—Traco, Inc.
 The Rifleman—Colbert Television Sales
 Ripley's Believe It or Not!—Columbia Int'l and Colex div. LBS Communications
 Riptide—Columbia Pictures TV
 Robert Schuller—R. Schuller Televangelism
 Robert Schuller from the Crystal Cathedral—R. Schuller Televangelism
 Robin Hood—Fusco Entertainment
 Robin's Nest—Taffner/Limited, D.L.
 Rock 'n Roll Evening News—Camelot Entertainment and King World Prodns.
 Rocket to the Stars—Lorimar-Telepictures
 The Rockford Files—MCA TV Int'l
 Rocky Jones, Space Ranger—Weiss Global Ent.
 Rocky Mountain Inn—Eagle Media, Inc.
 Rocky Road—Int'l Video Exchange
 Rollin' on a River—ABR Entertainment
 Rookies—Viacom Int'l
 Room 222—20th Century Fox
 The Ropers—Taffner/Limited, D.L.
 Roy Rogers Show—Bocass Communications
 Roy Rogers' The Great Movie Cowboys—Republic Pictures
 Run For Your Life (Encore)—MCA TV
 Rush—Lionheart Television Int'l
 Ryan's Hope—Fremantle Int'l
 S.W.A.T.—Columbia Pictures TV
 Sally Jessy Raphael—Multimedia Entertainment
 Sanford & Son—Embassy
 Sapphire & Steel—ITC Entertainment
 Say Ahh!—Reg Grundy Productions
 Scandanavian Magazine—SPN
 Scene of the Crime—MCA TV Int'l
 Screen Gems Programming—Columbia Pictures TV
 SCTV—Blair Entertainment
 Secret Agent—ITC Entertainment
 Secrets of the Coast—TSW Ltd.
 See China and Die—J.E.D. Productions Corp.
 Seeing Stars—Western-World Television
 Seeing Things—CBC Enterprises
 Series/Off Network—MCA TV Int'l
 Sew What's New—Television Distribution Co.
 Sewing with Nancy—SPN
 Sgt. Preston of the Yukon—Colbert Television Sales
 Shades of Darkness—Granada Television Int'l
 Sheriff of Cochise—Republic Pictures
 The Shillingbury Tales—ITC Entertainment
 Silent Service—Republic Pictures
 Silver Spoons—Embassy
 Simon & Simon—MCA TV and MCA TV Int'l
 Sir Lancelot—Fusco Entertainment
 Sisters—Columbia Int'l
 Skyways—W W Entertainment
 The Slave Isaura—Globo TV Network of Brazil
 The Slavs—ITC Entertainment
 Small Wonder—Metromedia Producers Corp.
 Snow Job—Special Events TV Network
 Soap—Columbia Pictures TV
 Soap Opera Recap—Robert Baron & Assoc.
 Solid Gold—Paramount Television and Television Program Enterprises
 Solo—Lionheart Television Int'l
 Space—Int'l Video Exchange
 Space Angel—ZIV Int'l
 Spitting Image—Central Independent Television
 St. Elsewhere—Gilson Int'l and Victory Television
 Stan Kann Show, The—Weiss Global Ent.
 Star & Story—Fusco Entertainment
 Star Maidens—Teleworld
 Star Performance—Creative Int'l Activities and Fusco Entertainment
 Star Search—Television Prog. Enterprises
 Star Trek—Paramount Television
 Starring the Actors—Worldvision Enterprises
 Starsky & Hutch—Columbia Pictures TV
 Start of Something Big, The—Television Prog. Enterprises
 Still the Beaver—MCA Int'l
 Stir Crazy—Columbia Int'l
 Stony Plain—Cori Films
 Story Side Up—Raymond Horn Productions
 Strange Paradise—ARP Films
 Street Hawk—MCA TV Int'l
 Street Hawk/Switch—MCA TV
 Street Set—Visual Productions '80 Ltd.
 Streets of San Francisco—Victory Television
 Sun Country—Ironstar Communications
 Super Fighter Series—Telecas Japan Co., Ltd.
 Superman—Warner Bros.
 Superstar Profile—Jerry Dexter Prog. Syn.
 Sword of Freedom—Fusco Entertainment
 T.H.E. Cat—Republic Pictures
 T.J. Hooker—Columbia Pictures TV and Columbia Int'l
 Tales from the Darkside—LBS Communications
 Tales of the Gold Monkey—MCA TV Int'l
 Tales of the Unexpected—Orbis Communications
 Tarzan—Warner Bros.
 Taxi—Paramount Television
 Ted Knight Show—LBS Communications and Taffner/Limited, D.L.
 The Telephone Auction Shopping Program—SPN
 Television—Granada Television Int'l
 Ten Speed and Brown Shoe—Lorimar-Telepictures
 Ten Who Dared—Lionheart Television Int'l
 Terrorvision—Excel Telemedia
 Test Series—LBS Communications
 Thames Comedy Originals—Taffner/Limited, D.L. and Thames Television Int'l
 That Girl—Pearson Int'l and Worldvision Enterprises
 That's Hollywood—20th Century Fox
 That's Incredible!—MCA-TV
 That's My Mama—Columbia Pictures TV
 That's Show Biz—MGM/UA
 Theatre of Stars—Republic Pictures
 Thirst for Adventure—Int'l Video Exchange
 This is the Life—Euramco Int'l and Int'l Lutheran Layman's League
 Three for the Road—Gilson Int'l
 Three's a Crowd—Taffner/Limited, D.L.
 Three's Company—Taffner/Limited, D.L.
 Thrill of Your Life—Weiss Global Ent.
 Thriller (Encore)—MCA TV
 Thrillseekers—Four Star Int'l
 Throb—Worldvision Enterprises
 Thunderbirds: 2086—ITC Entertainment
 Time and the Wind—Globo TV Network of Brazil

Time for Murder—Granada Television Int'l
 Timmy and Lassie—Colbert Television Sales
 To Have and To Hold—London Weekend Television
 To the Manor Born—Lionheart Television Int'l
 Today's the Day—SFM Entertainment
 Tom Jones—Alfred Haber Inc.
 Tony Randall—Contempo TV Ltd., R.T. Donnelly Enterprises and Gilson Int'l
 Too Close for Comfort—LBS Communications and Taffner/Limited, D.L.
 Top 40 Videos—Creative Int'l Activities
 Topper—King World Productions
 Tough Cookies—Columbia Int'l
 Training Dogs the Woodhouse Way—Lionheart Television Int'l
 Trapper John—20th Century Fox
 Travel Pass—BSW Video, Inc.
 Traveler, The/Northwest Traveler—George Carlson & Assoc.
 Treasure Unlimited—Gray-Schwartz Enterprises
 The Tripods—Fremantle Int'l
 The Trouble with Father—Avery Productions
 Troupers—Atlantis Television Int'l
 True Confessions—King World Productions
 The Tube—Tyne Tees Enterprises
 TV Horoscopes—KSCI, Inc.
 TV 2000—On the Air
 Twilight Zone—CBS Broadcast Int'l and Viacom International
 Two Ronnies, The—Gould Entertainment and Lionheart Television Int'l
 Two's Company—Gould Entertainment
 U.S. Farm Report—Tribune Entertainment
 U.S. Marshal—Republic Pictures
 The Undersea World of Jacques Cousteau—Metromedia Producers Corp.
 The Untamed World—Metromedia Producers Corp.
 The Untouchables—Paramount Television
 Up for Grabs—Television Distribution Co.
 Upstairs Downstairs—London Weekend Television
 Vegas—Metromedia Producers Corp.
 Victory at Sea—Republic Pictures
 Video Profiles—Marvin Goodman Associates
 Video Vacations—SPN
 Video View—Prolusion Group
 Visions—On the Air
 Voyage to the Bottom of the Sea—20th Century Fox
 Voyagers!—MCA TV Int'l
 Wagon Train—MCA TV
 Wall Street Journal Report (International)—Vitt Media Int'l
 Walter Winchell File—Republic Pictures

The Waltons—Warner Bros.
 Waterfront—Weiss Global Ent. and ZIV Int'l
 Webster—Paramount Television
 Welcome Back, Kotter—Warner Bros.
 Wendy and Me—Worldvision Enterprises
 West 57th—CBS Broadcast Int'l
 Westbrook Hospital—Faith for Today
 We've Got Each Other—Gilson Int'l
 What's Happening Now!!—Columbia Pictures TV, Columbia Int'l and LBS Communications
 What's Happening!!—Columbia Pictures TV
 What's Hot! What's Not?—Hillier & Company
 What's In a Name—Lionheart Television Int'l
 When Havoc Struck—ITC Entertainment
 Where There's a Will—Int'l Video Exchange
 White Shadow—Gilson Int'l and Victory Television
 Whiz Kids/Voyagers—MCA TV
 Who Dares Wins—Channel Four Television and Devillier Donegan Enterprises
 Why in the World—Klein &
 Wild America—Marvin Goodman Associates
 Wild Bill Hickok—Calex-Div. LBS Communications.
 The Wild Side—Lionheart Television Int'l
 Wild, Wild World of Animals—Genesis Entertainment
 Wild, Wild West—Viacom International
 Wilde Country—Visual Productions '80 Ltd.
 Winners Down Under—ITC Entertainment
 Wire Service—Fusco Entertainment
 Witness to Yesterday—Teleworld
 WKRP in Cincinnati—Gilson Int'l and Victory Television
 The Wolfman Jack Show—Jerry Dexter Prog. Syn.
 Wonder Woman—Warner Bros.
 Wonderful World of Disney—Walt Disney Pictures
 Wonderful World of Magic—Four Star Int'l
 World of Survival, The—Survival Anglia Ltd.
 World Tomorrow, The—SPN
 Yancy Derringer—Creative Int'l Activities and Fusco Entertainment
 You are There—Viacom Int'l
 You Can Do It!—Hollywood Pacific Studios
 You Write the Songs—Terlevision Prog. Enterprises
 Young America—Sunset Pacifica
 Your Show of Shows—Lorimar-Telepictures and ZIV Int'l
 12 O'Clock High—20th Century Fox
 401 Music Store—Visual Productions '80 Ltd.
 50's Connection—Fusco Entertainment and Visual Productions '80
 60 Minutes—CBS Broadcast Int'l
 The 700 Club—CBN Television
 9 to 5—10th Century Fox

FEATURES/MADE-FOR-TV MOVIES/PACKAGES

A Blue Winter—Raymond International
 A Farewell to Arms—Cable Films
 A Shark's Paradise—Worldvision Enterprises
 A Star Is Born—Cable Films
 A Time for Love—Bloom Film Group
 A Winner Never Quits—The Pete Gray Story—Columbia Int'l
 A.I.P. Feature Group—Orion Television Syndication

Acama Classics—Acama Films
 Acama Stars I—Acama Films
 Acama Stars II—Acama Films
 Action Films: Westerns & Spies—Picturemedia Ltd.
 Action I—MG/Perin, Inc.
 Action II—MG/Perin, Inc.
 Adultress, The—Bloom Film Group

Adventure in Action Goes to the High Seas—Cinema Shares Int'l
 Adventure in Action Goes West 1-3—Cinema Shares Int'l
 Adventure in Action 1-6—Cinema Shares Int'l
 Adventure in Love—Cinema Shares Int'l
 Alan Enterprises Feature Library—Alan Enterprises
 Alas for Alice—France Media Int'l
 Alfred Hitchcock Presents—MCA TV Int'l
 Alice's Adventures in Wonderland—American National Enterprises
 All the Lovin' Kinfolk—Cinema Releasing Corp.
 All the Loving Couples—Cinema Releasing Corp.
 The All-Color Action Package—Peter Rodgers Org.
 Alligator Shoes—Sullivan Films Distribution
 Almi Film Festival I—Almi Television Productions
 Almost Human—Teleworld Systems
 Alyam, Alyam—Interama
 Angels in Hell—Odyssey Film Sales
 Arrest Bulldog Drummons—New Century Telecommunications
 Arrows of Robin Hood—Brian Jackson Films
 As You Like It—Cable Films
 The Aussie One Feature Film Package—One Pass Inc.
 Autopsy—Teleworld Systems
 Badge of the Assassin—Columbia Int'l
 The Baron and the Kid—Fremantle Int'l
 Battle of the Giants—Teleworld Systems
 Battle of the Worlds—UPA Productions of America
 The Bellboy—Conti-Con Hartsock Co.
 Best of Benny Hill—Taffner/Limitof, D.L.
 Best of Both Worlds—CBC Enterprises
 Betrayed Women—Telewide Systems
 Big Tip Off—Telewide Systems
 Big 36—20th Century Fox
 Birth of a Nation—Cable Films
 Bizarre, Bizarre—Interama
 Black Belt Theater 1-4—W W Entertainment
 Black Coin, The (serial)—Weiss Global Ent.
 Black Devils of Kali—Telewide Systems
 Black Hooker—Cinema Releasing Corp.
 Blacque's Magic—MCA TV Int'l
 Blind Alleys—Metromedia Producers Corp.
 Blithe Spirit—New Century Telecommunications
 Blondie Package—King Features
 Blood of the Dragon—Unifilm International Co.
 Blue Gardenia—Telewide Systems
 Boarding House—Cinema Releasing
 Bomba the Jungle Boy—Lorimar-Telepictures
 Bongo Man—Pearson International
 Bonzai Theater—Harmony Gold U.S.A., Inc.
 The Bowery Boys—Warner Bros.
 The Boy in the Plastic Bubble—Metromedia Producers Corp.
 Boys Town—Columbia Int'l
 Brain from Planet Arous—Wrightwood Entertainment
 Braker—MGM/UA
 Bread & Butter 18—Bocass Communications Inc.
 Breakfast in Paris—Odyssey Film Sales
 Brief Encounter—New Century Telecommunications
 Brightly of the Grand Canyon—The Kay Arnold Group
 Brother, Cry for Me—Cinema Releasing Corp.
 Brothers by Choice—Atlantis TV Int'l
 Bruce Lee Martial Arts Theatre—Fox/Lorber
 Buck Rogers (episodes)—Crystal Pictures
 Buck Rogers—Destination Saturn—Crystal Pictures
 The Buddy Holly Story—Alfred Haber Inc.
 Burning Rage—Fremantle Int'l
 Cable Classics—Cable Films
 Caesar and Cleopatra—New Century Telecommunications
 Cafe Express—Wrightwood Entertainment
 California Girls—Pearson Int'l
 Caltiki-Immortal Monster—Telewide Systems
 Captain Caution—Hal Roach Studios
 Captain Fury—Hal Roach Studios
 The Captain's Paradise—New Century Telecommunications
 Carry On—Metromedia Producers Corp.
 The Casebook of Sherlock Holmes—Avery Productions
 Cash on Delivery—Telewide Systems
 Castle Hill Volume I—Castle Hill Television
 Cat on a Hot Tin Roof—Fremantle Int'l
 Century 12 & 13—20th Century Fox
 Century 5,6,7,8,9,10,11,12—20th Century Fox
 Challenge I & II—Cannon Television Dist.
 Champions Package—Republic Pictures
 Charlie Chan—20th Century Fox
 The Charlie Chaplin Masterpieces—Peter Rodgers Org.
 Charlie Chase—Hal Roach Studios
 Charlie Grant's War—CBC Enterprises
 Charlie's Big Romance—Crystal Pictures
 Children of Rage—Vitt Media Int'l
 Children of the Night—MGM/UA
 Chiller/Monster/Horror Feature Package—Peter Rodgers Org.
 Choice of Arms—Wrightwood Entertainment
 Chrome & Hot Leather Package—Orion Television Syndication
 Cinderella—Contel-Con Hartsock & Co.
 Cindy—Coral International TV
 Cinema Greats—Muller Media Inc.
 Cinema 12—ITC Entertainment
 Circle of Danger—Telewide Systems
 The Cisco Kid Feature Package—Peter Rodgers Org.
 Cisco Kid Features—Four Star International
 Citizen Kane—Ziv Int'l
 City Killer—Fremantle Int'l
 Classic American Cinema—Picturemedia Ltd.
 Classic Detectives—King World Productions
 The Classics—Alan Enterprises
 The Claw and the Tooth—Interama
 Close to Home—Ralph C. Ellis Enterprises
 The Clutching Hand (serial)—Weiss Global Ent.
 Colex 3 Pack—Colex-Div. LBS Communications
 Columbia Vol. IV—Columbia Pictures TV
 Columbia Vol. V—Columbia Pictures TV
 Come Dine with Me—Dan Curtis Distribution Corp.
 Comedy Capers—Picturemedia Ltd.
 Communion—Pearson Int'l
 The Con Artists—Cinema Releasing Corp.
 Copkillers—Euramco Int'l
 Cowboys and Indians—Lorimar-Telepictures
 The Cradle Will Fall—Fremantle Int'l
 Cria Cuervos—Interama
 Crime of the Decade—Western World Television
 Crown Classics—Crown International Television
 Crown Jewels I—Crown Int'l Television
 The Cruel Sea—New Century Telecommunications
 Cry of a Prostitute—Telewide Systems
 Cry to the Wind—Pearson International
 Cuckoo Bird—CBC Enterprises
 Curtis Signature Collection—Fox/Lorber and Dan Curtis Distribution
 Custer's Last Stand (serial)—Weiss Global Ent.
 Cut Throats—Cinema Releasing Corp.
 Cyrano de Bergerac—Cable Films
 Daisy Chain—Cinema Releasing Corp.
 Dalton—MCA TV Int'l
 The Day and the Hour—Dan Robinson Bdcstg. Assoc.

Dead End Kids Movies—MCA TV
 Dead of Night—Dan Curtis Distribution Corp.
 Deadliest Sin—Telewide Systems
 Deadline—Wrightwood Entertainment
 The Death of Adolph Hitler—Gould Entertainment
 The Death of the Heart—Granada Television Int'l
 Death Target—Wrightwood Entertainment
 December Flower—Granada Television Int'l
 The Defiant Ones—MGM/UA
 Deja Views—Lorimar-Telepictures
 The Demon Murder Case—Syndicast Services
 Desert Assault, Desert Battle—Telewide Systems
 Detroit 9000—Odyssey Film Sales
 The Devil and Daniel Webster—New Century Telecommunications
 The Devil and Leroy Bassett—Cinema Releasing Corp.
 The Devil's Gift—Euramco Int'l
 Devil's Harbor—Telewide Systems
 Devine Nymph—Telewide Systems
 The Diary of a Country Priest—Interama
 Dick Tracy Features & Serials—Four Star Int'l
 Dick Turpin—RKO Pictures, Inc.
 Dimension Package—Satori Entertainment
 Dinah East—Medallion TV Enterprises
 The Dirty Dozen: Next Mission—MGM/UA
 Disney Magic—Walt Disney Pictures
 Do You Remember Love?—Dave Bell Associates
 Doctor in the House—New Century Telecommunications
 Dominant Package—Orion Television Syndication
 Don't Let It Kill You—Raymond Int'l
 Double Murder—Euramco Int'l
 Double Play—Ralph C. Ellis Enterprises
 Dr. Coppelius—Cinema Releasing Corp.
 Dr. Schweitzer Jungle Doctor—Crystal Pictures
 Dracula—Dan Curtis Distribution Corp.
 Dracula Sucks—Cinema Releasing Corp.
 Dream Chasers—Euramco Int'l
 The Dream Never Dies—Sullivan Films Distribution
 Dream No Evil—Cinema Releasing Corp.
 Drive in Theatre—21st Century Distribution
 Dutch Girls—London Weekend Television
 Eagle and the Bear—Columbia Int'l
 Eaglet I—American National Enterprises
 Earrings of Madame de—Crystal Pictures
 The Ebony Tower—Granada Television Int'l
 Echoes—Vitt Media Int'l
 Edwin—Anglia Television Ltd.
 Elena and Her Men—Interama
 Elene et les Hommes—Crystal Pictures
 Elisa Vida Mia—Interama
 The Elusive Pimpernel—New Century Telecommunications
 Elvira Group II—Contel-Con Hartsock & Co.
 Elvira's Movie Macabre Theatre—Contel-Con Hartsock & Co.
 Embassy II—Embassy
 Embassy Night at the Movies—Embassy
 Empire I—Empire Television
 The Endless Summer—One Pass Inc.
 Enforcer from Death Row—Cinema Releasing Corp.
 Entertainer of the Year—Embassy
 Entertainment Vol. 1—ITC Entertainment
 Entertainment Vol. 2—ITC Entertainment
 Entertainment Vol. 3—ITC Entertainment
 Entertainment Vol. 4—ITC Entertainment
 Entertainment Vol. 5—ITC Entertainment
 The Epics—King World Productions
 Erotic Adventures of Pinocchio—Cinema Releasing Corp.
 The Errand Boy—Contel-Con Hartsock & Co.
 Every Move She Makes—Western-World Television
 Everyday—Bloom Film Group
 The Executioner—Cinema Releasing Corp.
 The Explodables—Viacom Int'l
 The Exloitables—Viacom Int'l
 Explosives II—Samuel Goldwyn Company
 Explosives!—Samuel Goldwyn Company
 Family Entertainment—Satori Entertainment Corp.
 Family Entertainment II—Satori Entertainment Corp.
 Family Favorites—Cinema Shares Int'l
 Family Feature Film Specials—G. C. Communications
 Family Rainbow Theatre—Muller Media Inc.
 Family Theater—Fremantle Int'l
 Fantastic Science-Fiction Theatre—Orion Television Syndication
 Fat Chance—Wrightwood Entertainment
 Favorite Holiday Features—Republic Pictures
 The FBI Story—Warner Bros.
 The Fearmaker—Cinema Releasing Corp.
 Feature Film Package—Cori Films
 Feature Film Packages 1-4—Excel Telemedia
 Feature Library—ZIV Int'l
 Features/Packages—MCA TV Int'l
 Features/Packages—ITC Entertainment
 Fenne Fidele—Pearson International
 Fernandel the Dressmaker—Crystal Pictures
 Fight for Life—Euramco Int'l
 The Fighter—Telewide Systems
 The Fighting Sullivans—Crystal Pictures
 Films for the 70's Vol. I—Orion Television Syndication
 Films for the 80's—Orion Television Syndication
 Filmways #1—Orion Television Syndication
 First Run Feature Movies Package—G.G. Communications
 Flight of the Eagle—Wrightwood Entertainment
 Flight to Holocaust—Pearson Int'l
 Flirtation—Cannon Television Dist.
 Flirting with Fate—Crystal Pictures
 For Adults Only—Weiss Global Ent.
 For Your Love Only—Wrightwood Entertainment
 Fox Hollywood Theatre—20th Century Fox
 Fox I, II, III, IV, V, VI—20th Century Fox
 Fox Mystery Theatre—20th Century Fox
 Fox 6—20th Century Fox
 Frankenstein—Dan Curtis Distribution Corp. and Western-World Television
 Frankenstein Conquers the World—Bocass Communications Inc.
 French Cancan—Interama
 Fries Frame 1—Fries Distribution Co.
 Fries Frame 2—Fries Distribution Co.
 Fright Night—Castle Hill Television
 Fugitive Samarai—Fremantle Int'l
 Galaxy "15"—Weiss Global Ent.
 Gambling City—Telewide Systems
 Gasp—Viacom Int'l
 The General—Cable Films
 Genevieve—New Century Telecommunications
 Gentle Spinners—CBC Enterprises
 Ghost Writer, The—Western-World Television
 Ghou!-A-Rama I—Orion Television Syndication
 Ghou!-A-Rama II—Orion Television Syndication
 Gidget's Summer Reunion—Colex-Div. LBS Communications and Columbia Int'l
 Gilded Cage—Telewide Systems
 Girl on the Edge of Town—Euramco Int'l
 Girl with a Suitcase—Crystal Pictures

The Gladiator—Crystal Pictures
 Godzilla's Monster Zero—Bocass Communications Inc.
 Godzilla's Revenge—Bocass Communications Inc.
 The Going Up of David Lev—Pearson International
 Golden Showman\$hip "9"—Weiss Global Ent.
 The "Golden Dragon" Kung-Fu Feature Package—Peter Rodgers Org.
 Goldwyn Gold—Samuel Goldwyn Company
 Great Comedy Vol. II—Almi Television Productions
 Great Expectations—New Century Telecommunications
 Great White Death—Cinema Releasing Corp.
 Great Comedy Vol. I—Almi Television Productions
 Grundy Action Six Pack—Fox/Lorber
 Grundy Premiere Films—Fox/Lorber
 Gulliver's Travels—Cable Films
 Half Slave, Half Free—Fremantle Int'l
 Hammer House of Horrors—ITC Entertainment
 Harry's Game—RKO Pictures, Inc.
 Heart in the Clouds—France Media Int'l
 Heartwarmers—Cannon Television Dist.
 Helen Keller: The Miracle Continues—Television Prog. Enterprises
 Hell Town—Columbia Int'l
 Hell's Brigade—Teleworld Systems
 Heroes and Heroines—Muller Media Inc.
 Heroes and Heroines—American National Enterprises
 Heroes, Pirates and Warriors Package—Empire Television
 His Girl Firday—Cable Films
 Hollywood Expose—Avery Productions
 Hollywood Television Theatre—The Entertainment Network
 Hollywood 90028—Bloom Film Group
 Hopelessly Lost—Brian Jackson Films Ltd.
 Horror Features—Republic Pictures
 Horse of Pride, The—Interama
 Horse's Mouth, The—New Century Telecommunications
 Hot Rocks—Almi Television Productions
 House of Light—Raymond Int'l
 How Come Nobody's On Our Side?—Bloom Film Group
 Hunchback of Notre Dame—Cable Films
 I Dream of Jeannie—15 Years Later—Columbia Int'l
 I Hate Blondes—Wrightwood Entertainment
 I Love You Rosa—Crystal Pictures
 If They Die—The Kay Arnold Group
 Impact "120"—Weiss Global Ent.
 The Importance of Being Earnest—New Century Telecommunications
 Impulse—Telewide Systems
 The Inheritor—Wrightwood Entertainment
 Inspector General—Cable Films
 International Feature Films—Picturemedia Ltd.
 Invasion—Granada Television Int'l
 The Invasion of Carol Enders—Dan Curtis Distribution Corp.
 Isaac Littlefeathers—Sullivan Films Distribution
 Island in the Snow—Brian Jackson Films Ltd.
 It's a Wonderful Life—Cable Films
 Jesus Trip—Cinema Releasing Corp.
 JME Action Plus—JM Entertainment
 JME Exploit—JM Entertainment
 JME Power Pac—JM Entertainment
 JME Reel Classic—JM Entertainment
 JME World Premiere I—JM Entertainment
 Joey and Redhawk—Fremantle Int'l
 John Wayne Classic Westerns—Republic Pictures
 Johnny Mack Brown—Cannon Television Dist.
 Joy House—Dan Robinson Bdcstg. Assoc.
 Joyride to Nowhere—Cinema Releasing Corp.
 Jud—Medallion TV Enterprises
 July Group—CBC Enterprises
 Karate Connection—Mediacast Television
 Kate Morris, V.P.—CBC Enterprises
 Kentucky Rifle—Wrightwood Entertainment
 The Kid From Nowhere—Fremantle Int'l
 The Killer Likes Candy—Cinema Releasing Corp.
 Kind Hearts and Coronets—New Century Telecommunications
 Kindred Spirits—Western-World Television
 King Lear—Granada Television Int'l
 Kung Fu Films—Transmedia Distribution
 Kung Fu Gold—Republic Pictures
 Kung Fu Justice—Cinema Shares Int'l
 Kung-Fu Theatre—Bel-Air Program Sales
 La Marseillaise—Interama
 Labor of Love—CBC Enterprises
 Lady Vanishes, The—New Century Telecommunications
 L'Affaire Est Dans Le Sac—Interama
 Las Vegas Shakedown—Telewide Systems
 Lash LaRue Movies—Wrightwood Entertainment
 Lassie—Colbert Television Sales
 Lassie, the New Beginning—Colbert Television Sales
 The Last Betrothal—Raymond International
 The Last Rebel—Telewide Systems
 Last Ten Days—Crystal Pictures
 Laurel & Hardy—Hal Roach Studios
 Laurel & Hardy—20th Century Fox
 The Lavender Hill Mob—New Century Telecommunications
 Le Crabe Tambour—Interama
 The Legend Group—Viacom Int'l
 Legend of the Golden Prince—Brian Jackson Films Ltd.
 The Life and Death of Colonel Blimp—New Century Telecommunications
 Lime Street—Columbia Int'l
 Little Cannon—Cinema Releasing Co.
 Little Lord Fauntleroy—Cable Films
 The Little Mermaid—Brian Jackson Films Ltd.
 Little Miss Innocence—Cinema Releasing Corp.
 The Little Princess—Cable Films
 The Lone Ranger—Colbert Television Sales
 The Long Days of Summer—Dan Curtis Distribution Corp.
 Lord of the Flies—New Century Telecommunications
 Lorimar I—Lorimar-Telepictures
 Lorimar II—Lorimar-Telepictures
 Love and Larceny—CBC Enterprises
 Love Me Deadly—Cinema Releasing Corp.
 Love Song—Anglia Television Ltd.
 Love, Mary—CBS Broadcast Int'l
 Lovers & Kings—Cinema Releasing Corp.
 Lovers of Teruel—Interama
 Loving—Fremantle Int'l
 Loving Couples—Crystal Pictures
 Lower Depths—Interama
 Lucie sur-Seine—Interama
 Made in Hollywood, USA—Castle Hill Television
 Made-for-TV Films—ITC Entertainment
 Madman—Euramco Int'l
 Maestro, The—France Media Int'l
 The Magic of Lassie—Colbert Television Sales
 Mail Order Bride—Western-World Television
 Main Street to Broadway—Telewide Systems
 Major Barbara—New Century Telecommunications
 Malibu Senior High—Sunset Pacifica
 The Man from Clover Grove—The Kay Arnold Group
 The Man in the White Suit—New Century Telecommunications

Man of Letters—Western-World Television
 Man on the Run—Wrightwood Entertainment
 The Man Who Knew Too Much—Cable Films
 Maneater—Telewide Systems
 Manon—Crystal Pictures
 Marquee II & III—Paramount Television
 Marry Me Again—Telewide Systems
 Martial Arts Theatre—Acama Films
 Massive Retaliation—One Pass Inc.
 Master Incredible—Cinema Releasing Corp.
 Masters of Fury—Lorimar—Telepictures
 Masters of Kung-Fu, Collection I—Unifilm International Co.
 Masters of Kung-Fu, Collection II—Unifilm International Co.
 Masters of Kung-Fu, Collection III—Unifilm International Co.
 Max Haines Crime Flashback—The Movie—Cinevisa Int'l Media Dist.
 MCP-20—Metromedia Producers Corp.
 Meet John Doe—Cable Films
 Melba—Crystal Pictures
 Merry Musketeers—Brian Jackson Films Ltd.
 MGM Family Fair—MGM/UA
 MGM PRE-48—MGM/UA
 MGM/UA #1—MGM/UA
 MGM/UA Premier Network—LBS Communications
 MGM/UA Premiere Network—MGM/UA #2—MGM/UA
 MGM/UA Vintage I—MGM/UA
 MGM's That's Entertainment—MGM/UA
 Minstrel Man—Pearson Int'l
 Miracle of the Heart-A Boys Town Story—Colex-Div. LBS Communications
 Miscellaneous Features—Orion Television Syndication
 Mischief Makers—Picturemedia Ltd.
 Misfits of Science—MCA TV Int'l
 Miss Melody Jones—Bloom Film Group
 Mona's Place—Cinema Releasing Corp.
 Monsters on the Prowl Package—Orion Television Syndication
 Moon and Sixpence, The—Crystal Pictures
 Moonchild—Bloom Film Group
 Most Dangerous Game, The—Crystal Pictures
 Mourning Becomes Electra—Telewide Systems
 The Movie Maker—Raymond International
 Movies of the Week—Gilson Int'l
 MPC 20—Metromedia Producers Corp.
 MTM Group—Victory Television
 My Boys are Good Boys—Cinema Releasing Corp.
 My Eye—Raymond Int'l
 My Indecent Obsessions—Cinema Releasing Corp.
 My Name is Ivan—Crystal Pictures
 My Night at Maud's—Interama
 My Road—The Kay Arnold Group
 Mystery Movies—MCA TV
 Mystery-Suspense/The Great Detectives—Republic Pictures
 Nadia—Tribune Entertainment
 Nana—Interama
 Napoleon—Telewide Systems
 New Color Adventures—Orion Television Syndication
 New Science Fiction Features—Orion Television Syndication
 Nickel Mountain—ZIV Int'l
 Night Freight—Teleworld Systems
 Night of the Bloody Horror—Wrightwood Entertainment
 Night of the Living Dead—Cable Films
 Night of the Strangler—Wrightwood Entertainment
 Nightmare at 43 Hillcrest—Dan Curtis Distribution Corp.
 Nightmare in Blood—Cinema Releasing Corp.
 The Ninja Collection—Almi Television Productions
 No Restrictions—Four Star Int'l
 Norma—Cinema Releasing Corp.
 North Beach and Rawhide—CBS Broadcast Int'l
 North of the Yukon—Sullivan Films Distribution
 Northern Lights—One Pass Inc.
 Nostalgia Movies—Raymond Horn Productions
 The Nostalgia 11 Feature Group—Peter Rodgers Org.
 Nostalgic Musicals—Republic Pictures
 Nostalgic Westerns—Republic Pictures
 Nurses for Sale—Telewide Systems
 Odd Man Out—New Century Telecommunications
 Of Human Bondage—Cable Films
 Off the Wall—JEF Films, Inc.
 The Old Country Where Rimbaud Died—Raymond Int'l
 Oliver Twist—New Century Telecommunications
 The Omega Connection—ZIV Int'l
 One Night Stand—Sullivan Films Distribution
 Operation Julie—Tyne Tees Enterprises
 Operation Royal Flush—Picturemedia Ltd.
 Orbis Premiere Movies—Orbis Communications
 Original Flash Gordon—King Features
 Orion I—Orion Television Syndication
 The Other Lover—Columbia Int'l
 Otherside of Bonnie & Clyde—Cinema Releasing Corp.
 Our Town—Cable Films
 Out of the Darkness—Columbia Int'l
 Outcry—Vitt Media Int'l
 The Outlaw—Cable Films
 Ourtage—Columbia Int'l
 Outstanding Adventures—Orion Television Syndication
 Over 200 Features—Embassy
 Package of TV Movies—Visual Productions '80 Ltd.
 Panama Red—Bloom Film Group
 Pancho Villa Returns—Teleworld Systems
 Panic in Tokyo—Pearson International
 Paramount Action Theater—Paramount Television
 Paris Express—Telewide Systems
 Passion Flower—Columbia Int'l
 Passport to Adventure—Almi Television Productions
 The Patsy—Contel-Con Hartsock & Co.
 Pepe Le Moko—Cable Films
 The Performers (Domestic)—King Features
 The Performers II (Int'l)—King Features
 The Performers Vo. II (Domestic)—King Features
 The Performers: Marquee Edition—King Features
 Petit Theatre de Jean Renoir—Interama
 Phantom of the Opera—Cable Films
 Picking Up the Pieces—CBS Broadcast Int'l
 Picnic on the Grass—Interama
 The Picture of Dorian Gray—Dan Curtis Distribution Corp.
 Picturemedia Classic Horrors—Picturemedia Ltd.
 Picturemedia Features I—Picturemedia Ltd.
 Pigs are Seldom Clean—Raymond Int'l
 Planet of the Apes—20th Century Fox
 Platinum 193—Orbis Communications
 The Pleasure Game—Cinema Releasing Corp.
 Popcorn Theatre—King World Productions
 Port of Hell—Telewide Systems
 Port of New York—Telewide Systems
 Portfolio XI, X, IX, VIII, VII, VI, V, IV, III, II, I—Paramount Television
 Power Pack—Samuel Goldwyn Company
 Premier Showcase—Muller Media Inc.
 Premier Showcase—American National Enterprises
 Premiere One—20th Century Fox
 Premium I—Metromedia Producers Corp.
 Premium II—Metromedia Producers Corp.

Premium III—Metromedia Producers Corp.
 Premium IV—Metromedia Producers Corp.
 Premium Package—Cannon Television Dist.
 Premium Plus—Metromedia Producers Corp.
 Prestige I (Int'l Edition)—Teleworld
 Prestige I (USA)—Teleworld
 Prestige II (Int'l Edition)—Teleworld
 Preview I & II—Paramount Television
 Prime I, II, III, IV, V, VI, VII—Worldvision Enterprises
 Primetime '90's"—Primetime Entertainment
 Primetime One—Primetime Entertainment
 The Princess and Seven Brothers—Brian Jackson Films
 The Princess and the Pea—Brian Jackson Films
 Prisoners of the War—Dave Bell Associates
 The Prisoners—Bloom Film Group
 Private Life of Henry VIII—Cable Films
 Prix de Beaute—Interama
 The PRO Feature Package—Peter Rodgers Org.
 The Promotables—Alan Enterprises
 The Prowler—Crystal Pictures
 Psychossissimo—Crystal Pictures
 Pygmalion—New Century Telecommunications
 Rage of the Buccaneers—Crystal Pictures
 Rainbow Family Theater—American National Enterprises
 Raven, The—Interama
 Reckless Disregard—Fremantle Int'l
 The Red and the Black—Crystal Pictures
 Red Eyes—Raymond International
 Red Nights of the Gestapo—Pearson International
 The Red Shoes—New Century Telecommunications
 Reels of Fortune—American National Enterprises and Muller Media Inc.
 Republic Cowboys—Republic Pictures
 Republic Serials—Republic Pictures
 Reunion at Fairborough—Cox—Div. LBS Communications
 Revenge Movie Package—Blair Entertainment
 The Revolutionary—Raymond Int'l
 Richard III—New Century Telecommunications
 Ridin' On Air—Crystal Pictures
 Rip Off—Cinema Releasing Corp.
 RKO/PRE-48—MGM/UA
 The Road to 1944—Granada Television Int'l
 Robinson Crusoe—Brian Jackson Films Ltd.
 Run for Joe Sharp—Euramco International
 Runaway Nightmare—Cinema Releasing Corp.
 Samuel Goldwyn's Treasure Chest—Samuel Goldwyn Company
 San Francisco Story—Teleworld Systems
 Sante Fe Trail—Cable Classics
 Sardinia Kidnapped—Wrightwood Entertainment
 Scalawag Bunch—Wrightwood Entertainment
 Sci-Fi Horror—Lorimar-Telepictures
 Sci-Fi 63—Orion Television Syndication
 Science Fiction Feature Package—Peter Rodgers Org.
 Science Fiction Features—Republic Pictures
 Seaciff—Sunset Pacifica
 Seahawks—Euramco International
 The Second Gun—Bloom Film Group
 The Secret Adversary—London Weekend Television
 The Secret Servant—RKO Pictures, Inc.
 Seven Samuri—Cable Films
 Shadow of Fear—Dan Curtis Distribution Corp.
 Shakespeare Theatre—The Entertainment Network
 Shell Game—CBC Enterprises
 Shepherd of the Hills—Wrightwood Entertainment

She's a Lady—Almi Television Productions
 Shinbone Alley—Pearson International
 Shirley Temple—20th Century Fox
 Shock Around the Clock 1-8—Cinema Shares Int'l
 SHOCK Package—21st Century Distribution
 Shock Theatre—Satori Entertainment Corp.
 Shogun—Paramount Television
 Showcase II—MGM/UA
 Sidewalks of London—Cable Films
 Silents are Golden—JEF Films, Inc.
 Sisters of Satan, Nuns of St. Arcangelo—Telewide Systems
 The Snow Maiden—Brian Jackson Films
 So Ends Our Night—Crystal Pictures
 Something About Amelia—MGM/UA
 Sophisticated Gents—Fremantle Int'l
 Soul Hustler—Bloom Film Group
 The Southerner—Crystal Pictures
 Special Edition—Paramount Television
 Special People—Fremantle Int'l
 Special 41—20th Century Fox
 Spider-Man Movie Specials—Teleworld
 Spotlight Ten—King World Productions
 Squaring the Circle—Metromedia Producers Corp.
 Star I—Four Star International
 Star Time Theatre—Orion Television Syndication
 Starcrossed Roads—Cinema Releasing Corp.
 Starlite 4—Warner Bros.
 Starlite 5—Warner Bros.
 Starlite 6—Warner Bros.
 Stillman-Grissmer Action 7—Bri-Ter Television Sales
 Stillman-Grissmer Thriller Package #1—Bri-Ter Television Sales
 Sting of the West—Telewide Systems
 Stingray—Columbia Int'l
 Storybook Theatre—Almi Television Productions
 Stranded—Columbia Int'l
 Strange Case of Dr. Jekyll & Mr. Hyde, The—Dan Curtis Distribution Corp.
 Strike—Granada Television Int'l
 Strongmen of the World—Orion Television Syndication
 Struggle for Love—Raymond International
 The Suicide Murders—CBC Enterprises
 Summer City—Odyssey Film Sales
 Summer School—Cinema Releasing Corp.
 Summer Solstice—Metromedia Producers Corp.
 Summer to Remember—Crystal Pictures
 Summertime—New Century Telecommunications
 Sun Sets at Dawn—Telewide Systems
 Super Action—Muller Media Inc.
 Super Seven Calling Cairo—Telewide Systems
 Super Space Theatre—ITC Entertainment
 Superlative Seven—ITC Entertainment
 Sweet Creek County War—Wightwood Entertainment
 Sweet Dreams—Cinema Releasing Corp.
 Sword of Venus—Telewide Systems
 T.J. Hooker—Columbia Int'l
 Tabu—Crystal Pictures
 Tales from the Crypt—Metromedia Producers Corp.
 Tamango—Crystal Pictures
 Tanglewood Secret—Glenray Communications
 Tarzan Features—Warner Bros.
 Tarzan the Fearless—Cable Films
 Teenage Seductress—Cinema Releasing Corp.
 Tekkaman the Space Knight—William Winckler Prodn.
 Telepictures 1—Lorimar-Telepictures

Telepictures 2—Lorimar-Telepictures
 Telepictures 3—Lorimar-Telepictures
 Television Playhouse—King Features
 Teleworld's Top 50—Teleworld
 The Terror of Mechagodzilla—Bocass Communications Inc.
 Terrorpix—Samuel Goldwyn Company
 Theatrical Features—Cineworld Corp.
 Thematics—Viacom International
 The Third Man—New Century Telecommunications
 The Thirty Nine Steps—New Century Telecommunications
 This Is the Army—Cable Films
 This Man Can't Die—Cinema Releasing Corp.
 This Sporting Life—New Century Telecommunications
 Those Damned Savages—Raymond Int'l
 Threads—Lionheart Television Int'l and Western-World Television
 Three Drama Classics—The Kay Arnold Group
 Three Ladies on Leave—NHK Enterprises, Inc.
 Thriller—Almi Television Productions
 The Thrillers—ITC Entertainment
 Thunder in Carolina—Wrightwood Entertainment
 Time Tunnel—20th Century Fox
 To Be Sixteen—Raymond International
 To Love—Crystal Pictures
 Toni—Interama
 "Tonight Only" Movie Package—Tribune Entertainment
 Too Bad She's Bad—Crystal Pictures
 Too Young to Know—Telewide Systems
 Topper—Hal Roach Studios
 Torso—Teleworld Systems
 Toughest Man Alive—Teleworld Systems
 Trailblazers—Fox/Lorber
 Trailblazers II—Fox/Lorber
 Transes—Interama
 Trapped—Telewide Systems
 Treasure Island—Brian Jackson Film's Ltd.
 Treasure of Ruby Hills—Telewide Systems
 Treasures of the Snow—Glenray Communications
 Trend Studio's Horror Collection—Mediacast Television
 Trend Studio's Volume I—Mediacast Television
 Tribute to Bruce Lee—21st Century Distribution
 Trident One—Primetime Entertainment
 Tunes of Glory—New Century Telecommunications
 Tunis Top Secret—Telewide Systems
 The Turn of the Screw—Dan Curtis Distribution Corp.
 The "TV Cinema Sales" Feature Package—Peter Rodgers Org.
 TV 20—Columbia Pictures TV
 TV 1—Warner Bros.
 TV 2—Warner Bros.
 TV 3—Warner Bros.
 Two Hundred Feature Films—Television Syndications
 UA Showcase 1,2,3,5,6,7,8,9,10—MGM/UA
 Universal Pictures Debut Network—MCA TV
 Universal Pictures Exploitable 13—MCA TV
 Universal Pictures Prestige 13—MCA-TV
 Unreleased Features—Alan Enterprises
 The Untouchables—Paramount Television
 The Unvarnished Truth—TSW Ltd.
 Up Your Ladder—Cinema Releasing Corp.
 Up! The Establishment—Cinema Releasing Corp.
 Vault of Horror—Metromedia Producers Corp.
 The Very Special Seven—ITC Entertainment
 Viacom Features I, II, III, IV, V, VI, VII, VIII—Viacom Int'l
 Viacom Features, IX, X, XI—Viacom Int'l
 Viacom Movie Greats—Viacom Int'l
 Vintage Flicks—Weiss Global Ent.
 Volume 1A—Warner Bros.
 Volume 13—Warner Bros.
 Volume 14—Warner Bros.
 Volume 16—Warner Bros.
 Volume 17—Warner Bros.
 Volume 18—Warner Bros.
 Volume 2A—Warner Bros.
 Volume 21—Warner Bros.
 Volume 22—Warner Bros.
 Volume 23—Warner Bros.
 Volume 24—Warner Bros.
 Volume 25—Warner Bros.
 Voyage Surprise—Interama
 W W Entertainment I—W W Entertainment
 Waltz of the Toreadors—New Century Telecommunications
 Warner Bros./PRE-48—MGM/UA
 Warriors—American National Enterprises and Muller Media Inc.
 Werewolf in Washington—Pearson International
 Westerns—Weiss Global Ent.
 When Every Day was the Fourth of July—Dan Curtis Distribution Corp.
 When I Grow Up—Crystal Pictures
 When Winter Comes—NHK Enterprises, Inc.
 When's Your Birthday—Crystal Pictures
 White Man's Legend—Western-World Television
 Wicken Women—Empire Television
 Wide Open Faces—Crystal Pictures
 Wild Flowers—Raymond International
 Wild Wheels—Cinema Releasing Corp.
 Windsurf—Euramco International
 Windwalker—Euramco International
 The Winning Hand Package—Orion Television Syndication
 The Witching—Euramco Int'l
 Without Apparent Motive—Wrightwood Entertainment
 Women in Paradise—Telewide Systems
 The World of the Macabre Package—Orion Television Syndication
 Wounded Love—Raymond Int'l
 Young Adult Theatre—Orion Television Syndication
 Young and Reckless—Viacom International
 Young Duke—Fox/Lorber
 Young People's Favorites—Republis Pictures
 Zasu Pitts & Patsy Kelly—Hal Roach Studios
 1 Million B.C.—Hal Roach Studios
 12 Sweep Classics—Bocass Communications Inc.
 13 Classic Thrillers—Warner Bros.
 13 Classic Thrillers II—Warner Bros.
 1986 LBS Movie of the Month—LBS Communications
 22 Karat—Lorimar-Telepictures
 3D Features—Medallion TV Enterprises
 30 Science Fiction Features—Medallion TV Enterprises
 300+ Features—Four Star International
 43-The Petty Story—Cinema Releasing Corp.
 The 49th Parallel—New Century Telecommunications
 92 Features—Medallion TV Enterprises

Sample Copies of the TV/Radio Age International Newsletter at Booth No. 625

ANIMATED PROGRAMS

- Acrobunch—Enoki Films
 The Adventures of the Get Along Gang—Scholastic Productions
 Age of Dinosaurs—Harmony Gold U.S.A., Inc.
 Animated Flash Gordon—King Features
 Argonauts—Brian Jackson Films Ltd.
 Beatles—King Features
 Berenstein Bears—Fremantle Int'l
 Best Friends—Interama
 Best Package of Japanese TV—Telecas Japan Co., Ltd.
 Betty Boop Scandals—Crystal Pictures
 Call of the Wild—Harmony Gold U.S.A., Inc.
 Captain Future—Harmony Gold U.S.A., Inc.
 Captain Hawk—Enoki Films
 Carlton Your Doorman—Gilson Int'l
 Charles Dickens Classics—20th Century Fox
 Chuck Norris—Worldvision Enterprises
 Cosmo-Ranger J9-11—Enoki Films
 Daddy Long Legs—The Entertainment Network
 Dick Dead Eye—Vitt Media Int'l
 Don Dracula—Enoki Films
 Dorvack—Enoki Films
 Dracula—Harmony Gold U.S.A., Inc.
 Emily—Interama
 Family of the Wild—Enoki Films
 Flower Angel—Harmony Gold U.S.A., Inc.
 Frankenstein—Harmony Gold U.S.A., Inc.
 The Frog Boy—Harmony Gold U.S.A., Inc.
 The Frog Boy's Greatest Adventure—Harmony Gold U.S.A., Inc.
 Gag Machine—Interama
 Galaxy: Live Like a Mother—Harmony Gold U.S.A., Inc.
 Galaxy: Live Like a Warrior—Harmony Gold U.S.A., Inc.
 Galvion—Enoki Films
 Gorvarian—Enoki Films
 Goshu the Cellist—Enoki Films
 Great Mirthworm Race, The—Carrousel Productions
 Hanna-Barbera Presents—Television Prog. Enterprises
 Hans Christian Andersen's A Magic Adventure—ZIV Int'l
 Huckleberry Finn—The Entertainment Network
 Huckleberry Finn and His Friends—Italtoons Corp.
 Hugga Bunch—SFM Entertainment
 I Go Pogo—Euramco Int'l
 Isabel of Paris—Cori Films
 Jeanie with the Light Brown Hair—Cori Films
 Just So Stories—Interama
 Labyrinth—Brian Jackson Films Ltd.
 Last Race—Italtoons Corp.
 Legend of Stone Face—Enoki Films
 Les Miserables—MG/Perin, Inc.
 The Line—Interama
 Little Duck Blue Feather—Brian Jackson Films Ltd.
 Little Lulu and Her Gang—Harmony Gold U.S.A., Inc.
 Little Nell—Cori Films
 Little Train—Harmony Gold U.S.A., Inc.
 Little Women—Harmony Gold U.S.A., Inc.
 Magic Adventure—MG/Perin, Inc.
 Magic Carousel—Interama
 Man and His World—Coral International TV
 The Man from Buttonwillow—MG/Perin, Inc.
 Miraculous Melmo—Enoki Films
 The Mirthworms on Parade—Carrousel Productions
 Moon Masked Rider—Enoki Films
 Mr. Magoo in Sherwood Forest—Bocass Communications Inc.
 Mr. Magoo in the King's Service—Bocass Communications Inc.
 Mr. Magoo-Man of Mystery—Bocass Communications Inc.
 Mr. Magoo's Favorite Heroes—Bocass Communications Inc.
 Mr. Magoo's Storybook Snow White—Bocass Communications Inc.
 Mr. Magoo's Treasure Island—Bocass Communications Inc.
 Nana the Supergirl—Enoki Films
 Parade of Stars—LAVA Productions
 Peter and the Magic Egg—Marvin Goodman Associates
 Petite Pollon—Enoki Films
 Pinocchio—Harmony Gold U.S.A., Inc.
 Prometheus—Brian Jackson Films Ltd.
 Puff the Magic Dragon—Marvin Goodman Associates
 The Raccoons on Ice—Syndicast Services
 Raccoons Package—Primetime Entertainment
 Rachel—Brian Jackson Films Ltd.
 Raft Adventures of Huck and Jim—The Entertainment Network
 Raggedy Ann & Andy: A Musical Adventure—Harmony Gold U.S.A., Inc.
 Rambo—Worldvision Enterprises
 Revenge of the Defenders—The Entertainment Network
 Robbery with Style—Brian Jackson Films
 Romance of Betty Boop, The—King Features
 Run for Life—Harmony Gold U.S.A., Inc.
 Scramble the Gorillas—Enoki Films
 Sectaurs—Worldvision Enterprises
 Shadow World—The Entertainment Network
 Silas Marner—Interama
 The Smurfs and the Magic Flute—Tribune Entertainment
 The Snowman—Fremantle Int'l
 The Special Magic of Herself the Elf—Scholastic Productions
 Starfleet/Thalian Space Wars—Enoki Films
 Story of Perseus, The—Brian Jackson Films
 Strawberry Shortcake—Marvin Goodman Associates
 Swords of the Space Ark—The Entertainment Network
 Thunder Sub—Western World Television
 Tiffany's Travelling Band I—Harmony Gold U.S.A., Inc.
 Tiffany's Travelling Band II—Harmony Gold U.S.A., Inc.
 The Time Patrol I—Harmony Gold U.S.A., Inc.
 The Time Patrol II—Harmony Gold U.S.A., Inc.
 Timecube—Glenray Communications
 Twelve Animated Classics—Consolidated Productions (GB)
 Undersea Encounter—Harmony Gold U.S.A., Inc.
 Voltus—The Entertainment Network
 Wizard of Oz, The—Alan Enterprises
 Wonder Six—Enoki Films
 Wonderful Tales from Around the World—Cori Films
 World Famous Fairy Tales I—Harmony Gold U.S.A., Inc.
 World Famous Fairy Tales II—Harmony Gold U.S.A., Inc.
 Young Eleven—Harmony Gold U.S.A., Inc.
 19 Animated All Family Specials—Lorimar-Telepictures

Additional copies of the TV/Radio Age NATPE Directory at Booth No. 625

MINI-SERIES

A Married Man—Tribune Entertainment;
 A Saint for the Children—Coral International TV
 A Woman of Substance—Television Prog. Enterprises
 Alice in Wonderland—Columbia Int'l
 American Caesar—Alan Enterprises
 Anarchists Thank God—Globo TV Network of Brazil
 Anna Karenina—Lionheart Television Int'l
 Anne of Green Gables—Sullivan Films Distribution
 The Assisi Underground—Cannon Television Dist.
 Beats of the Heart—Channel Four Television
 Bel Ami—France Media Int'l
 Ben Franklin—CBS Broadcast Int'l
 Best Sellers (Encore)—MCA TV
 The Black Tower—Anglia Television Ltd.
 Blood & Honor—Taffner/Limtd, D.L.
 Blood Feud—Television Prog. Enterprises
 Bouquet of Barbed Wire—Gould Entertainment
 Brideshead Revisited—Granada Television Int'l
 Brothers by Choice—Ironstar Communications
 Chiefs—Teleworld
 The Chisolms—All American Television and Muller Media Inc.
 Citadel, The—MGM/UA
 Cornelia Connelly—Tribune Entertainment
 Cosmos-In the Year of the Comet—The Entertainment Network
 The Count of Monte Cristo—Harmony Gold U.S.A., Inc.
 The Covenant—Harmony Gold U.S.A., Inc.
 Cover Her Face—Anglia Television Ltd.
 Critical List—Gilson Int'l
 Dayan—Cannon Television Dist.
 Death of an Expert Witness—Anglia Television Ltd.
 Deceptions—Columbia Int'l
 Echoes of the Heart—Coral International TV
 Elizabeth R—Lionheart Television Int'l
 Empire, Inc.—Metromedia Producers Corp.
 The Far Pavillions—Metromedia Producers Corp.
 Flight into Hell—Revcom Television
 For the Term of His Natural Life—Silverbach-Lazarus Group
 Friday—Gould Entertainment
 From the Terrace—Harmony Gold U.S.A., Inc.
 The Gangster Chronicles—MCA TV Int'l
 Genghis Khan—Cori Films
 George Washington—MGM/UA
 The Gladiators—Euramco Int'l
 The Gold Crew—MGM/UA
 Goodbye Mr. Chips—MGM/UA
 Haimat—WDR Int'l
 Harry's Game—Yorkshire Television Ltd.
 Heart of the High Country—Central Independent Television
 Hold the Dream—Television Prog. Enterprises
 I, Claudius—Metromedia Producers Corp.
 Irish R. M.—Channel Four Television and Devillier Donegan Enterprises
 Jack Holborn—Cori Films
 Jamaica Inn—Metromedia Producers Corp.

Jenny's War—Columbia Pictures TV, Columbia Int'l and Television Program Ent.
 The Jesse Owens Story—Paramount Television
 The Jewel in the Crown—Granada Television Int'l
 Kennedy—Teleworld
 The Key to Rebecca—Television Prog. Enterprises
 Leonardo—Coral International TV
 The Life and Adventures of Nicholas Nickleby—Primetime Entertainment
 Madame Bovary—Lionheart Television Int'l
 The Man Who Lived at the Ritz—Harmony Gold, U.S.A., Inc.
 Marco Polo—LBS Communications
 Metroprime Mini-Series Package—Orbis Communications
 Mini-Series—MCA TV Int'l
 Mistral's Daughter—Teleworld
 Monte Carlo—Tribune Entertainment
 Mr. Pye—Channel Four Television
 Music Hall—France Media Int'l
 Mussolini and I—Coral International TV
 Operation Julie—Tyne Tees Enterprises
 Operation Prime Time VIII—Television Prog. Enterprises
 Orion Mini-Series Package—Orion Television Distribution
 The Price—Channel Four Television and Devillier Donegan Enterprises
 Q.E.D.—Consolidated Productions (GB)
 Quo Vadis?—Coral International TV
 Return to Eden—Worldvision Enterprises
 Rich Man, Poor Man Books 1 & 2 (Encore)—MCA TV
 Roots—Warner Bros.
 Roots: The Next Generation—Warner Bros.
 Roughnecks—Metromedia Producers Corp.
 Sadat—Television Prog. Enterprises
 Sans Famille—France Media Int'l
 Sara Dane—Metromedia Producers Corp.
 The Scarlet Letter—Western-World Television
 The Sea Hawk—Cannon Television Dist.
 The Secret Drawer—France Media Int'l
 Shaka Zulu—Harmony Gold U.S.A., Inc.
 Sandokan—Harmony Gold U.S.A., Inc.
 Shogun—Paramount Television
 Shroud for a Nightingale—Anglia Television Ltd.
 Silas—Cori Films
 The Sinister Queen—Creative Int'l Activities
 Sorrel & Son—Yorkshire Television Ltd.
 Strong Medicine—Television Prog. Enterprises
 Sweden Today—SPN
 Tatort—WDR International
 The Thorn Birds—Warner Bros.
 "V"—Warner Bros.
 The Voyage of Charles Darwin—Lionheart Television Int'l
 War and Man—Western-World Television
 Wild Times—Metromedia Producers Corp.
 William the Conqueror—Harmony Gold U.S.A., Inc.
 Yeshua—Euramco Int'l and Int'l Lutheran Layman's League
 1915—Lionheart Television Int'l and Western-World Television

SHUTTLE BUS HOURS

Saturday	7 a.m. to 7 p.m.	Monday	7 a.m. to 12 midnight
Sunday	7 a.m. to 7 p.m.	Tuesday	7 a.m. to 3 p.m.

CHILDREN'S PROGRAMS—SERIES, ANIMATED

- A Different Twist—Scholastic Productions
 Abbott & Costello (a)—Four Star Int'l
 Adios Josephina (a)—Enoki Films
 Adventures in the High Grass—Raymond Int'l
 Adventures of the Galaxy Rangers (a)—ITF/Gaylord Production Co.
 The Adventures of the Two-Minute Werewolf—Scholastic Productions
 Alexander Goodbuddy's Good News Magazine—Raymond Horn Productions and International Television
 "Alice" by Walt Disney (a)—Weiss Global Ent.
 The All New Popeye Show (a)—King Features
 The Almost Royal Family—Scholastic Productions
 Alphabet Soup—Raymond Int'l
 Alphabet Zoo—Granada Television Int'l
 Alvin and the Chipmunks (a)—Lorimar-Telepictures
 Alvin Show, The—Viacom Int'l
 Angel—ZIV Int'l
 Animated Children's Programming—MCA TV Int'l
 Animated Flash Gordon—King Features
 Aubrey—Coe Film Associates
 Balthazar—France Media Int'l
 Banana Splits & Friends (a)—Worldvision Enterprises
 Barney Google and Snuffy Smith (a)—King Features
 Batman/Superman/Aquaman (a)—Warner Bros.
 Beachcombers—Blair Entertainment
 Beetle Bailey (a)—King Features
 Betty Boop—Republic Pictures
 Big Bird in China—Children's Television Workshop
 Birth of a Picture (a)—Italtoons Corp.
 The Brady Kids Animated—Paramount Television
 Brook Corner (a)—JEF Films, Inc.
 Bugs Bunny & Friends (a)—Warner Bros.
 Bugs Bunny & The Warner Bros. Cartoons (a)—MGM/UA
 Bullwinkle (a)—DFS Program Exchange
 Bunny with the Checkered Ears—Coe Film Associates
 Candy, Candy—ZIV Int'l
 Captain America—ARP Films
 Captain Future—ZIV Int'l
 Captain Harlock—ZIV Int'l
 Captain Harlock and the Queen of a Thousand Years—Harmony Gold U.S.A., Inc.
 Care Bears (a)—LBS Communications
 Cartoons—MCA TV Int'l
 Centurions (a)—Worldvision Enterprises
 Challenge of the GoBots (a)—Television Prog. Enterprises
 Children's Package—J.E.D. Productions Corp.
 Children's Package, The—Coe Film Associates
 Children's Programming—Discovery Int'l
 Children's Showtime—Orion Television Syndication
 Children's Specials—Coe Film Associates
 Chuck the Beaver—Enoki Films
 Comic Strip, The—Lorimar-Telepictures
 Cool McCool (a)—King Features
 Courageous Cat Cartoon Series (a)—Peter Rodgers Org.
 The Croc-Note Show (a)—Belokapi
 Crusader Rabbit (a)—Metromedia Producers Corp.
 Curious George (a)—Fremantle Int'l
 Dan Cougar (a)—The Entertainment Network
 Danger Mouse (a)—Taffner/Limited, D.L. and Thames Television Int'l
 Defenders of the Earth (a)—Orbis Communications
 Dennis the Menace (a)—DFS Program Exchange
 Devlin—DFS Program Exchange
 Dinah Saur Show & Oscar (a)—Cori Films
 Dinky Dog (a)—King Features
 Dorothy in the Land of Oz (a)—Marvin Goodman Associates
 Dudley Do Right and Friends (a)—DFS Program Exchange
 The Electric Company—Children's Television Workshop
 The Elephant Show—Atlantis Television Int'l
 Everybody Here—Devillier Donegan Ent.
 The Exchange Student—Scholastic Productions
 The Eyes of the Amaryllis—Coe Film Associates
 Fables of the Green Forest—ZIV Int'l
 Fabulous Festival—Ralph C. Ellis Enterprises
 Fat Albert and the Cosby Kids (a)—Group W Productions
 Fatty & George—Cori Films
 Felix the Cat (a)—Alan Enterprises and Marvin Goodman Associates
 The Flintstones (a)—DFS Program Exchange
 Fred Penner's Place—CBC Enterprises
 Fun World of Hanna-Barbera (a)—Worldvision Enterprises
 The Funtastic World of Hanna-Barbera (a)—Worldvision Ent.
 G. I. Joe—A Real American Hero (a)—Sunbow Productions
 George of the Jungle (a)—Worldvision Enterprises
 George Pal Puppets (a)—Republic Pictures
 Ghostbusters (a)—Group W Productions and Tribune Entertainment
 GI Joe (a)—Claster Television Prodn. and Tribune Entertainment
 The Gigglesnort Hotel—Mediacast Television
 Gilligan's Planet (a)—MGM/UA
 Go Show—Carrousel Productions
 Gran—Coe Film Associates
 Great Abstract Themes (a)—Italtoons Corp.
 The Great Love Experiment—Scholastic Productions
 The Great Space Coaster—Claster Television Prodn. and Sunbow Productions
 The Great Story (a)—Italtoons Corp.
 Greatest Fairy Tales—Bloom Film Group
 Groovie Goolies & Friends (a)—Metromedia Producers Corp.
 Gublin Legends—Coe Film Associates
 Gumby (a)—Lorimar-Telepictures, MG/Perin, Inc. and ZIV Int'l
 H-B's World of Super Adventure (a)—Worldvision Enterprises
 Harlem Globetrotters (a)—Viacom Int'l
 Hattytown Tales—Coe Film Associates
 Haunted Mansion Mystery—Scholastic Productions
 He-Man and the Masters of the Universe (a)—Group W Productions
 Heathcliff (a)—LBS Communications
 Henry's Cat—Coe Film Associates
 High School Narc—Scholastic Productions
 Honesty is the Best Policy—Williams Winckler Prodn.
 How Come and Why?—Int'l Video Exchange
 How It's Made—Coe Film Associates
 Huckleberry Finn and His Friends—Italtoons Corp.
 Inch High, Private Eye (a)—DFS Program Exchange
 The Incredible Hulk (a)—ARP Films
 Inspector Gadget (a)—LBS Communications
 Inspector Nasty (a)—Italtoons Corp.
 Inuit (a)—Raymond Int'l
 Iron Man (a)—ARP Films
 Ivanhoe—Lionheart Television Int'l
 The Jackson Five (a)—Worldvision Enterprises
 Janosch's Dream Hour (a)—WDR Int'l
 Jayce and the Wheeled Warriors (a)—SFM Entertainment
 The Jetsons (a)—Worldvision Enterprises
 Juvenile Jury—Colbert Television Sales
 The Kangaroo Club—Raymond Int'l
 Kid Bits—Isme Bennie Int'l
 Kiddy Kartoon Korner (a)—JEF Films, Inc.
 Kideo TV (a)—LBS Communications

Kidpix—Four Star Int'l
 Kids Incorporated—MGM/UA
 Kids of Degrassi Street—Isme Bennie Int'l
 Kidsworld—The Behrens Company
 King Leonardo (a)—DFS Program Exchange
 Knights of God—International Media Assoc.
 Krazy Kat (a)—King Features
 Krazy Kid Kartoons—Weiss Global Ent.
 The Legend of King Arthur—Lionheart Television Int'l
 Let's Go Maths—Granada Television Int'l
 Lilliput-Put (a)—Italtoons Corp.
 Lisa and Her Friends (a)—Raymond International
 Little Lulu (a)—Republic Pictures and ZIV Int'l
 The Little Mermaid—Coe Film Associates
 Little Rascals—King World Productions
 Little Women—Lionheart Television Int'l
 Macron I (a)—Orbis Communications
 Magic Cartoons (a)—Italtoons Corp.
 Mariolino (a)—Italtoons Corp.
 MASK (a)—LBS Communications
 Max Fleischer Color Classics (a)—Republic Pictures
 Max, the 2,000 Year Old Mouse (a)—ARP Films
 Meet Your Animal Friends—Euramco Int'l
 MGM/105—MGM/UA
 The Mighty Hercules (a)—Alan Enterprises and Marvin Goodman Associates
 The Mighty Thor (a)—ARP Films
 The Mole in the Dream (a)—WDR Int'l
 The Monster Band—JM Entertainment
 Mr. Dress-Up—CBC Enterprises
 Mr. Hiccup (a)—Italtoons Corp.
 The Mr. Magoo Show (a)—Bocass Communications Inc.
 Mr. Rossi Looks for Happiness (a)—Italtoons Corp.
 Mr. Rossi Shorts (a)—Italtoons Corp.
 Mr. Rossi's Dreams (a)—Italtoons Corp.
 Mr. Rossi's Sports—Italtoons Corp.
 Mugsy—Carrousel Productions
 My Father, My Rival—Scholastic Productions
 My Little Pony and Friends (a)—Claster Television Prodns. and Sun-
 bow Productions
 Mystery at Fire Island—Scholastic Productions
 New Accelerators—Television Syndications
 New Adventures of Heidi, The—Pearson Int'l
 The New Fantastic Four (a)—ARP Films
 The New Funny Company (a)—Bloom Film Group
 New Spider Man—ARP Films
 New Zoo Review—New Zoo Review Company and Vitt Media int'l
 Noldo (a)—Italtoons Corp.
 Noveltoons (a)—Republic Pictures
 Nuggets—Cori Films
 Nursery Rhymes (a)—Weiss Global Ent.
 On the Track—Isme Bennie Int'l
 Original Popeye (a)—King Features
 Orm and Cheep (a)—Independent Producers Ltd.
 Owl TV—Isme Bennie Int'l
 Paddington Bear—Coe Film Associates
 Paul Hann & Friends—Ironstar Communications
 Pimpa (a)—Coral International Television
 Pink Panther & Sons (a)—MGM/UA
 The Pink Panther (a)—MGM/UA
 Plastic Man (a)—Fox/Lorber
 Plastinots (a)—Studio Hamburg Atelier GmbH
 Please Don't Eat the Pictures—Children's Television Workshop
 Polka Dot Door—Vitt Media Int'l
 Popeye—MGM-UA

Porky Pig & Friends—Warner Bros.
 Powerhouse—Coe Film Associates
 The Prince and the Pauper—Lionheart Television Int'l
 Puppies and Kittens (a)—Italtoons Corp.
 Rainbow Brite (a)—SFM Entertainment
 Rambo (a)—Worldvision Enterprises
 Rebecca of Sunnybrook Farm—Lionheart Television Int'l
 The Red and the Blue—Coe Film Associates
 The Return of the Antelope—Granada Television Int'l
 Robin Hood—Lionheart Television Int'l
 Robostory (a)—Belokapi
 Robotech (a)—Harmony Gold U.S.A., Inc.
 Robotech II—The Centinals (a)—Harmony Gold U.S.A., Inc.
 Rocket Robinhood (a)—ARP Films
 Rocky and His Friends (a)—DFS Program Exchange
 Rocky Jones—Space Ranger (a)—ZIV Int'l
 Roger Ramjet & The American Eagles (a)—Bloom Film Group
 Roman Holidays—DFS Program Exchange
 Romper Room—Fremantle Int'l
 Romper Room and Friends—Claster Television Prodns.
 Roobarb—Coe Film Associates
 Rose Petal Place (a)—SFM Entertainment
 Sandman (a)—Studio Hamburg Atelier GmbH
 Sandwich—Italtoons Corp.
 Scooby Doo (a)—DFS Program Exchange
 Sealab 2020—DFS Program Exchange
 Sesame Street—Children's Television Workshop
 Shagma, The Worlds Down Under—France Media Int'l
 The Shari Lewis Show—Peter Rodgers Org.
 She-Ra: Princess of Power (a)—Group W Productions
 Silverhawks (a)—Lorimar-Telepictures
 Simon in the Land of Chalk Drawings—Coe Film Associates
 Six Bears and a Clown—Coe Film Associates
 Size Small—Isme Bennie Int'l
 Size Small Country—Isme Bennie Int'l
 Slippery Slide—Cori Films
 Smurfs (a)—Television Prog. Enterprises
 Space Kidettes—DFS Program Exchange
 Spectreman—Creative Int'l Activities and JM Entertainment
 Speed Racer (a)—Alan Enterprises
 Spider Man (a)—ARP Films
 Spider Woman (a)—ARP Films
 Spunky & Tadpole (a)—ZIV Int'l
 Star Blazers (a)—ARP Films and Westchester Films, Inc.
 Star Fleet—Enoki Films
 Star Trek Animated—Paramount Television
 Starfleet/Space Quest—Enoki Films
 Story Theatre—ABR Entertainment
 Storybreak (a)—CBS Broadcast Int'l
 Storytime—Ironstar Communications
 Stripy (a)—Italtoons Corp.
 Sub-Mariner (a)—ARP Films
 Super Saturday/Super Sunday—Claster Television Prodns.
 Super Saturday/Super Sunday (a)—Sunbow Productions
 Superbook!—CBN Syndication
 Superfriends (a)—LBS Communications
 Supergran—Tyne Tees Enterprises
 Tekkaman The Space Knight (a)—William Winckler Prodns.
 Telechat—Richard Price TV Assoc.
 Tennessee Tuxedo and His Tales (a)—DFS Program Exchange
 Terrahawks—Primetime Entertainment and Syndicast Services
 Terrytoons (a)—Viacom International
 That Teen Show—DFS Program Exchange
 There's Nobody Like You—The Christophers
 Thunder Sub (a)—Lionheart Television Int'l

Thunder Sub (a)—Western-World Television
 Thundercats (a)—Lorimar-Telepictures
 Tickle on the Tum—Granada Television Int'l
 Time . . . To Time—Granada Television Int'l
 Tom & Jerry (a)—MGM/UA
 Tom Sawyer—MGM/UA
 The Transformers (a)—Claster Television Prodn. and Sunbow Productions
 Tuck Everlasting—Coe Film Associates
 Tucker and the Horse Thief—Scholastic Productions
 Uncle Waldo (a)—DFS Program Exchange
 Underdog (a)—DFS Program Exchange
 Vagabul—France Media Int'l
 Valley of the Dinosaurs—DFS Program Exchange
 Vid Kids—CBC Enterprises
 Vintage Classic Cartoons—Television Syndications
 Voltron: Defender of the Universe—World Events Productions
 Warner-Amex/Nickelodeon—Fermantle Int'l
 Welcome to Our Small World (a)—Raymond Int'l

Wheeler and the Chopper Bunch (a)—DFS Program Exchange
 When You Grow Up—Coe Film Associates
 Wildrose Julie—Cori Films
 Wizard of Oz (a)—Columbia Pictures TV and Enoki Films
 The Wombles—Satori Entertainment Corp.
 Wonder Why—Coe Film Associates
 Woodplum—Interama
 Woody Woodpecker and Friends (a)—DFS Program Exchange and MCA TV
 The Woozies (a)—Cori Films
 Workin' for Peanuts—Scholastic Productions
 The Yearling (a)—MGM/UA
 Young People's Special—Multimedia Entertainment
 Young Samson—DFS Program Exchange
 Young Sherlock—Granada Television Int'l
 Young Universe—The Behrens Company
 Zig Zag—Thomas How Associates Ltd.
 3 Stooges Cartoons—R. T. Donnelly Enterprises
 3-2-1 Contact—Children's Television Workshop

PROGRAM INSERTS—ALL CATEGORIES

Academy Award Spotlight—David Blumenthal Assoc.
 All American Valentine—Prijatel Productions
 Backyard Chef—Marketing Communications Group
 Be All That You Can Be—Blair Entertainment
 Bill Cosby's Picture Pages—DFS Program Exchange
 Celebrity Pursuit—Program Syndication Services
 Celebrity Quiz—Sherry Grant Enterprises
 Chapters in Black American History—Sandra Carter Productions
 Christmas in America—David Blumenthal & Assoc.
 Cleve Hermann—Random Productions
 College Football Scrapbook—Blair Entertainment
 Dr. Ron Check Psychology Reports—Eagle Media, Inc.
 Eight Days of Chanukah—Sandra Carter Productions
 Entertaining Ideas—David Blumenthal Assoc.
 Family Doctor—Marketing Communications Group
 Fantastic Finishes—Blair Entertainment
 Fun Moments in Sports—Mizlou Television Network
 Funny World—Gray-Schwartz Enterprises
 Gateway to Liberty—MG/Perin, Inc.
 Grand National Memories—S.P.R. Newsource
 Great American Garden Tips—Television Syndications
 Great Homes of Georgia—Marketing Communications Group
 Great Moments in Auburn Football—Marketing Communications Group
 Great Moments in Florida Gator Football—Marketing Communications Group
 Great Moments in Georgia Football with Vince Doole—Marketing Communications Group
 Great Moments in Georgia Tech Football—Marketing Communications Group
 Great Plays from Glory Days—Blair Entertainment
 Greatest Headlines of the Century—Gray-Schwartz Enterprises
 Healthsense—AMI Television
 Hints from Heloise—King Features
 Holiday Hints—Bri-Ter Television Sales
 Holiday Moments—Program Syndication Services
 Holiday Sales Boosters—Sherry Grant Enterprises
 Hollywood Dreams—Mediacast Television

How About . . . —King Features
 Joe Carcione-The Greengrocer—Mighty Minute Programs
 Jot—Southern Baptist Radio and TV
 Ken Norton—Random Productions
 Kid's View—Gemini Media, Inc.
 The Laff-a-Bits—The Kay Arnold Group
 Legends of College Basketball—Blair Entertainment
 Liberty Minutes—Orbis Communications
 Make It Easy In Your Kitchen—Sandra Carter Productions
 Man of Destiny—ZIV Int'l
 Memories of Martin—Prijatel Productions
 Milestones of the Century—ZIV Int'l
 Missing Children's Network, The—Prijatel Productions
 Mordillo—Interama
 Mr. Food—King World Productions
 Ms. Fixer Upper—The Kay Arnold Group
 Musical Transcriptions—ZIV Int'l
 NFL Classics—Blair Entertainment
 NFL Great Moments—Blair Entertainment
 NFL Most Valuable Player—Blair Entertainment
 Olympic Champions—New York Times Syndicated Sales
 Pet Seconds—Select Media
 Puntito—Southern Baptist Radio & TV
 Quality of Life—Sherry Grant Enterprises
 Quicky Quiz—Gray-Schwartz Enterprises
 Rock Moments—Select Media
 Rx for Your Health—Sandra Carter Productions
 Spirit of Independence—MG/Perin, Inc.
 Sportfolio—Gray-Schwartz Enterprises
 The Strassels Report—Prijatel Productions
 T.V. Time Capsule—King Features
 Tax Tips—Sandra Carter Productions
 This Day in Hollywood—JM Entertainment
 Today in Music History—Select Media
 Traditions of Easter—Sandra Carter Productions
 Trivia Break—King World Productions
 Update News—CBN Syndication
 Wednesday's Child—Adoption Exchange Association

What's Cookin'—Carrousel Productions
What's Cookin' with Burt Wolf—S.P.R. Newsource
Whodunit—Select Media
Wine Tips—Sandra Carter Productions
The Winning Moment—MG/Perin, Inc.

Yan Can Wok—Mediacast Television
You Make the Call—Blair Entertainment
Zsa Zsa Gabor—Random Productions
20th Century Women—Sandra Carter Productions
21 Days of America—Sherry Grant Enterprises

SPORTS/GAMES, SERIES & SPECIALS

The A Play—SPN
Action Makers: Sports Adventures—Pennzoil Film Center
Alaska Outdoors—ABR Entertainment
Alaska: Cameras in the Wild—Pennzoil Film Center
All Star Golf—Bocass Communications Inc.
All-American Pro Ski Classic—Tatum Communications
All-Star Special—Major League Baseball Prodn.
American Wrestling—Brian Jackson Films Ltd.
America's Cup '83—Marvin Goodman Associates
Aspen Pro Ski Classic—Tatum Comrr unications
At the Limit/Paul Newman, Championship Race Driver—Jerry Dexter
Prog. Synd.
Atlantic Coast Conference Basketball—Raycom Sports
The Baja 1000—Dynocomm Sports
Baja's Giants of the Deep—Pennzoil Film Center
The Baseball Bunch—Major League Baseball Prodn.
Baseball 1986: A Look Ahead—Major League Baseball Prodn.
Battle of the Monster Trucks—Mediacast Television
Big Eight Conference Basketball—Raycom Sports
Big Eight Conference Football—Raycom Sports
Big Ten Basketball—Lorimar-Telepictures Sports
Bill Dance Outdoors—Advanswers Media/Programming
The Blue Bonnet Bowl—Lorimar-Telepictures Sports
Blue Water Big Thunder—Pro Celebrity Productions
Bob Uecker's Wacky World of Sports—Orbis Communications and
Sports Legends
Bowling for Dollars—Claster Television Prodn.
Boxing—Raymond Horn Productions
Boxing's Best and Boxing's Greatest Champions—Marvin Goodman
Associates
Bridgestone Winter Skiing Special—Tatum Communications
Brunswick Pinbusters Team Bowling Tournament—Mizlou Television
Network
Budweiser 500—Mizlou Television Network
The Bull Rider—Pennzoil Film Center
CBS Spotlight on Sports—CBS Broadcast Int'l
Celebrity Billiards—Medallion TV Enterprises
Celebrity Bowling—Peter Rodgers Org.
Celebrity Tennis—Peter Rodgers Org.
Champions—Television Distribution Co.
Champions of Endurance—Pennzoil Film Center
Championship Fishing—SPN
Championship Wrestling—Peter Rodgers Org.
Cheyenne Frontier Days Rodeo & Footbag Championship—Tatum
Communications
Chicago Cubs TV Network—Tribune Entertainment
Circuit—Consolidated Productions (GB)
College Finals Rodeo—Mizlou Television Network
College Football Bowl Games—Mizlou Television Network
College Football Previews—Syndicast Services
The Dallas Supercross Finals 1984—Tatum Communications
Decathlon Challenge—International Entertainment Gr

Delaware Spring & Fall 500—Mizlou Television Network
Don King Fights—LBS Communications
Dreams of Gold—One Pass Inc.
Droids & Time Waits for Snowman—Tatum Communications
The Exciting World of Speed & Beauty—Access Syndication
Fight of the Month—Pro Celebrity Productions
The Fish and Game Forecaster—S.P.R. Newsource
Fishing the West—Fishing the West
Fishing U.S.A.—G.G. Communications
Florida Federal Tennis Open—GGP Sports
The Freedom Bowl—Lorimar-Telepictures Sports
Frontier 500 Off-Road Race 1984—Tatum Communications
Funboard Connection—JEF Films, Inc.
George Steinbrenner Show—SFM Entertainment
Gold Tournaments—Mizlou Television Network
The Golden Link—New York Times Syndicated Sales
Good Fishing with Babe Winkelman—Joseph Pedott Adv & Mktg
Grand Prix All Star Show—Creative Int'l Activities and Television
Distribution Company
The Great American Outdoors—SPN
Great American Ski Resports—Kristofferson Communications
Greatest Sports Legends—Sports Legends
Greatest Sports Legends 3rd Annual Reunion—Sports Legends
Greatest Sports Legends: Class of '85—Sports Legends
Greatest/Professional Boxing from the Olympic—Acama Films
Greatest/Professional Wrestling from the Olympic—Acama Films
The Greats of the Game—DFS Program Exchange
Heavenly Valley Pro/Celebrity Ski Race—Tatum Communications
High Action Sports Adventures—Pennzoil Film Center
The Holiday Bowl—Lorimar-Telepictures Sports
IHRA Drag Nationals—Mizlou Television Network
International Sailboarding Championship—Dynocomm Sports
Int'l Speed Skiing Championships—Tatum Communications
Jimmy Houston Outdoors—SPN
John Madden's Super Bowl Special—GGP Sports
Kapalua International Golf Tournament—Joel Cohen Prodn.
Kickoff Classic—Raycom Sports
Kup's Show—Mediacast Television
Le Mans '84—Cannon Television Dist.
Liberty Bowl—Raycom Sports
Look to the Sky—Tatum Communications
Lumberman's 500—Mizlou Television Network
The Man Who was Born to Sail—Peter Rodgers Org.
Martial Arts—Muller Media Inc.
Men of October—Select Media
Metro Conference Basketball—Raycom Sports
Mike Warren-Inside Sports—SPN
Miller Doubles Amateur Bowling Tournament—Mizlou Television Net-
work
Monte Carlo World Pro/Celebrity Tennis Championship—Tatum
Communications
The Name of the Game is Golf—SPN

National Championship Truck & Tractor Pulls—Mediacast Television
 NBA on CBS—CBS Broadcast Int'l
 The New Celebrity Bowling—Siroco Enterprises
 New Mexico Pro Ski Classic—Tatum Communications
 The New Roller Derby—Medallion TV Enterprises
 NFL Update '87—Blair Entertainment
 NIT Big Apple Classic—Mizlou Television Network
 NIT Post Season College Basketball—Mizlou Television Network
 Off the Beaten Path—Pennzoil Film Center
 Olympic Gold/Sports Journal—Sullivan Films Distribution
 Once Upon a Wheel—ABR Entertainment
 OP Pro Surfing Championship—Dynocom Sports
 Osmonds U.S. Ski Team Celebrity Classic—Pearson International
 Outdoor Life—Joel Cohen Prodn.
 Outdoor News Network—SPN
 Pacific Coast A.A. Basketball—Raycom Sports
 Pacific 10 Basketball—Lorimar-Telepictures Sports
 The Penske Advantage—Pennzoil Film Center
 President's Triathlon-Dallas—Tatum Communications
 Pro Celebrity Ski Show—Pro Celebrity Productions
 Pro Celebrity Tennis—Pro Celebrity Productions
 Pro Line—SPN
 Pro Wrestling USA—Syndicast Services
 Race for #1: College Football Report—GGP Sports
 Race Pre-Season Special—GGP Sports
 Race Special—GGP Sports
 Randy Cross' 49ers Magazine—GGP Sports
 Red Holland's Fishing Show—Raymond Horn Productions
 Return of the Monster Trucks—Mediacast Television
 Risking It All—Lionheart Television Int'l
 Road to the Superbowl '87—Blair Entertainment
 Roller Derby Gold—ABR Entertainment
 Ruf 'n Tuf Guy Contest—Pro Celebrity Productions
 Sailing Too!—Pennzoil Film Center
 Scholastic Sports Academy—Scholastic Productions
 SCORE—Mizlou Television Network
 Scuba World—SPN
 Seasonal Fishing Programs—SPN
 SETN NASCAR Racing—Special Events TV Network
 SIN Bantamweight Championship Tournament—Raymond Horn Productions
 Skate America—Joel Cohen Prodn.
 The Soccer School—Studio Hamburg Atelier GmbH
 Southeastern Conference Basketball—Lorimar-Telepictures Sports
 Southwest Conference Basketball—Raycom Sports
 Southwest Conference Football—Raycom Sports
 Spenco 500 Bicycle Race—Tatum Communications
 Sports—MCA TV Int'l
 Sports Chronicle—ABR Entertainment
 Sports Deadline—Major League Baseball Prodn.
 Sports Films—Interama
 Sports Newsatellite—Major League Baseball Prodn.
 Sports Specials—Coe Film Associates
 Sports Talk—Pro Celebrity Productions
 Stanford Football—GGP Sports
 Star Games—Viacom International
 Steve Landesberg/Sports Fan—Sports Legends

Stroh's Circle of Sports—Joel Cohen Prodn.
 Super Bowl Countdown—Syndicast Services
 Super Sports America—Gaylord Syndicom
 The Superbowl of Motorcross—Dynocom Sports
 The Superchargers—Mediacast Television
 Third Annual Beach Special 1986—Tatum Communications
 This is the USFL—Select Media
 This Week in Baseball—Major League Baseball Prodn.
 This Week in Hockey—Television Distribution Co.
 This Week in Motor Sports—Special Events TV Network
 Thrillmaker Sports Specials—Bandera Enterprises
 TNT—World Wrestling Federation
 To Win at All Costs—Consolidated Productions (GB)
 Tom Mann Outdoors—Advanswers Media/Programming
 The Torch of Champions—New York Times Syndicated Sales
 Truk's Legendary Lagoon: A Voyage Back in Time—Pennzoil Film Center
 U.S. National Skiing Championships—GGP Sports
 U.S. National Surfing Championships—GGP Sports
 U.S. Pro Ski National Finals 1983—Tatum Communications
 Ultimate Challenge: Running Pike's Peak—Pennzoil Film Center
 Various Sporting Events—Madison Square Garden Network
 Violence in Sports, The Will to Win-What Price Win—Gould Ent.
 Wake Up the Echoes—Blair Entertainment
 The White Escape—Peter Rodgers Org.
 Winning Formula—Pennzoil Film Center
 Winter Ski Special—Tatum Communications
 World Cup Skiing-Canada—GGP Sports
 World Cup Skiing-Crans Montana, Switzerland—GGP Sports
 World Cup Skiing-France—GGP Sports
 World Cup Skiing-Garmisch, Germany—GGP Sports
 World Cup Skiing-Las Lenas, Argentina—GGP Sports
 World Cup Skiing-Vail, USA—GGP Sports
 World Cup Skiing-Val D'Isere, France—GGP Sports
 World Cup Skiing-Val Gardena, Italy—GGP Sports
 World Cup Soccer-Mexico '86—International Entertainment Grp.
 World Freestyle Skiing Invitational—Tatum Communications
 World Jet Ski Finals—Dynocom Sports
 World Off-Shore Powerboat Championships—Tatum Communications
 World Pro Ski Championships—Tatum Communications
 World Series Special—Major League Baseball Prodn.
 World's Toughest Triathlon—Pro Celebrity Productions
 Wrestling Spectacular—Medallion TV Enterprises
 WWF All-Star Wrestling—World Wrestling Federation
 WWF Championship Wrestling—World Wrestling Federation
 WWF Superstars of Wrestling—World Wrestling Federation
 10th Frame Bowling with Chick Hearn—Random Productions
 1984 Peugeot/Bridgestone Pro Ski Championships—Tatum Communications
 1984 Pro Ski Championships—Tatum Communications
 1985 Beach Special—Tatum Communications
 1985 Nissan Cup World Championship of Golf—Fremantle Int'l
 1985 World Freestyle Skiing Invitational—Tatum Communications
 1986 World Freestyle Invitational—Tatum Communications
 1986 World Surfing Championships—TSW Ltd.
 5th Avenue Mile—GGP Sports

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GAME STRIPS

\$1.98 Beauty Show—Bel-Air Program Sales
The \$1,000,000 Chance of a Lifetime—Lorimar-Telepictures
\$100,000 Pyramid—20th Century Fox
All Goodson-Todman Game Shows—Fremantle Int'l
The All New Dating Game—Bel-Air Program Sales
The All New Let's Make a Deal—Lorimar-Telepictures
Banko—20th Century Fox
Birds of a Feather—Orbis Communications
Break the Bank—Blair Entertainment and Fremantle Int'l
Busman's Holiday—Granada Television Int'l
Card Sharks—Goodson-Todman Productions and The Television Program Source
Catalina Honeymoon—Sunset Pacifica
Concentration—Goodson-Todman Productions and Victory Television
Crosswits—ABR Entertainment
Family Feud—Viacom Int'l
Game Shows-Variou—Fremantle Int'l
The Gong Show—Bel-Air Program Sales
Headline Chasers—Camelot Entertainment, Merv Griffin Ent. & King World Prodn
Hot Potato—Colbert Television Sales
Hot Streak—Reg Grundy Productions

It's a Funny Life—Gaylord Syndicom
Jackpot Bingo—KSCI, Inc., RAF/Global Video and Dan Robinson Bdcstg Assoc.
Jeopardy—Camelot Entertainment, Merv Griffin Ent. & King World Prodn
The Joker's Wild—Colbert Television Sales
Love Connection—Lorimar-Telepictures
Matchmakers—Reg Grundy Productions
The New Newlywed Game—Bel-Air Program Sales
The Nitetime Price is Right—The Television Program Source
Now You See It—Goodson-Todman Productions and The Television Program Source
Perfect Match—Lorimar-Telepictures
The Price is Right—Goodson-Todman Productions
Run for the Money—Group W Productions
Sale of the Century—Colbert Television Sales Genesis Entertainment and Reg Grundy Productions
Scrabble—Reg Grundy Productions
Strike it Rich—Blair Entertainment
Tic Tac Dough—Colbert Television Sales
Treasure Hunt—Bel-Air Program Sales
Wheel of Fortune—Camelot Entertainment, Merv Griffin Ent. & King World Prodn

SHORTS/FILLERS—ALL CATEGORIES

Almanac—Creative Int'l Activities and Fusco Entertainment
American Trail—Smeloff Teleprodn.
An Canker Seth—TSW Ltd.
An Italian in Algiers—Italtoons Corp.
Animated Shorts—Italtoons Corp.
Birth of a Baby—Raymond Int'l
Canine Comments—Weiss Global Ent.
Chef of the Stars—ARP Films
Chinese Animated Shorts—Italtoons Corp.
Chuckle Heads—Weiss Global Ent.
Collection—ARP Films
Dream of the Wild Horses—Interama
The Eyes and Ears of the World—Sherman Grinberg Film Libraries
Featurefile—CBS Broadcast Int'l
Fifteen Humorous Glimpses of Winter—Raymond Int'l
Fox Movietone News—20th Century Fox
Hits—Select Media
Interludes with Nature—Raymond Int'l
Kay's Krazy Komics—The Kay Arnold Group

Keystone Komedies—Blair Entertainment
Last Winters—Interama
Little Match Girl—Interama
The Micro at Work—Granada Television Int'l
The Nose—ARP Films
Occurrence at Owl Creek Bridge—Interama
One More Winter—Interama
Original Flash Gordon—King Features
Paramount Newsreels 1940-1957—Gray-Schwartz Enterprises
Paramount Short Subjects—Republic Pictures
Philip: The Imaginary Ghost—Raymond Int'l
Pulcinella—Italtoons Corp.
RKO Short Library—J.E.D. Productions
Short Films on Wildlife—Cori Films
The Shorts Collection—Coe Film Associates
Tension Point—Int'l Luthern Layman's League
The Thieving Magpie—Italtoons Corp.
Un Chien Andalou—Interama
Your Living Body—Granada Television Int'l

HOLIDAY SPECIALS-LIVE ACTION & ANIMATED

A Christmas Visit—Peter Rodgers Org.
A Gift for Granny—Mediacast Television
A Merry Mirthworm Christmas (a)—Carrousel Productions
A Mirthworm Masquerade (a)—Carrousel Productions
A Pumpkin Full of Nonsense (a)—ARP Films
America's Top 10 Christmas Special—LBS Communications

An American Top 10 Christmas—All American Television
B.C.-A Special Christmas (a)—MG/Perin, Inc.
B.C.-The First Thanksgiving (a)—MG/Perin, Inc.
Barbara Mandrell & The Mandrell Sisters Christmas Special—Syn-cast Services
Barbara Mandrell & The Mandrell Sisters Thanksgiving Special—Syn-

dicast Services	Kitten's Christmas (a)—Almi Television Productions
Billy Joe Bigbeak and the All Bird Band (a)—Mediacast Television	Let's Have an Irish Party—Rego Irish Records & Tapes
Christmas at Creepy Castle (a)—Gemini Media Inc.	Little Rascals Christmas Special (a)—Camelot Entertainment
Christmas Eve on Sesame Street—Children's Television Workshop	The Lollipop Dragon (a)—Blair Entertainment
Christmas in Washington—Fremantle Int'l	The Magic of Christmas—Pearson Int'l
Christmas Is—Euramco Int'l and Int'l Lutheran Layman's League	The Man in the Santa Claus Suit—Syndicast Services
Christmas on Crane Island—Raymond Int'l	Mr. Magoo's Christmas Carol (a)—Bocass Communications Inc.
The Christmas Raccoons (a)—Syndicast Services	Mr. T. & Emmanuel Lewis—Christmas Dream—Fremantle Int'l
Christmas Show—ABR Entertainment	Osmond Holiday Special—Pearson Int'l
Christmas Tree Train (a)—Muller Media Inc.	Perry Como's Christmas in London—Alfred Haber Inc.
Christopher Christmas Special—The Christophers	Perry Como's Christmas in Paris—Alfred Haber Inc.
The City That Forgot About Christmas—Euramco Int'l	Perry Como's Easter Special—Syndicast Services
Doubling Thomas—TSW Ltd.	Peter and Paul—LBS Communications
Easter Is—Euramco Int'l and Int'l Lutheran Layman's League	The Pumpkin Who Couldn't Smile (a)—Harmony Gold U.S.A., Inc.
Follow that Rainbow—Excel Telemedia	Puttin' on the Kids Christmas Special—MCA TV
Forgottenville, The Town That Arrested Santa Claus—TVM Associates	Santa Claus (a)—Enoki Films
Forgottonville, The Town That Arrested Santa Claus (a)—TVM Associates	Scrooge's Rock and Roll Christmas—Medallion TV Enterprises
Frank Mills' Harvest Moon—Ralph C. Ellis Enterprises	SFM Holiday Network—SFM Entertainment
Frank Mills' Rocky Mountain Christmas—Ralph C. Ellis Enterprises	Shari Lewis "Christmas Concert"—Peter Rodgers Org.
Freedom Is—Euramco Int'l and Int'l Lutheran Layman's League	Solid Gold Christmas—Television Prog. Enterprises
Glo Friends Christmas Special (a)—Claster Television Prodn.	The Stableboy's Christmas—Euramco Int'l and Int'l Lutheran Layman's League
The Great Santa Claus Caper (a)—Harmony Gold U.S.A., Inc.	Story of Stories—JEF Film, Inc.
Harold's Christmas—JEF Films, Inc.	The Story of the Carol—TSW Ltd.
Holiday Storybook of Fables—Orion Television Syndication	The Teller & The Tale—LBS Communications
Hooray for the Three Wisemen—Coral International TV	Three Days—Int'l Lutheran Layman's League
It Came Upon a Midnight Clear—Colex-Div. LBS Communications	The Turkey Caper (a)—Muller Media Inc.
John's Miracle—Sherry Grant Enterprises	Uncle Sam Magoo (a)—Bocass Communications Inc.
The Juggler of Notre Dame—Euramco International	Which Witch is Which (a)—Muller Media Inc.
	Yeshua and the First Christmas—Int'l Lutheran Layman's League
	Yogi's First Christmas (a)—Worldvision Enterprises

NEW ORLEANS HOTELS

Best Western French Market Inn 501 Decatur Street	561-5621	Maison Dupuy 1001 Toulouse St.	586-8000
Best Western Rault Center 111 Gravier St.	586-1100	Marie Antoinette 827 Toulouse St.	525-2300
Bienville House 320 Decatur St.	529-2345	Monteleone 214 Royal St.	523-3341
Dauphine Orleans 415 Dauphine St.	586-1800	New Orleans Hilton Riverside & Towers Poydras St. at the Mississippi	561-0500
De La Post Motor Hotel 316 Chartres St.	581-1200	New Orleans Marriott 555 Canal St.	581-1000
Downtown Howard Johnson's 330 Loyola Ave.	581-1600	Le Pavillion Baronne & Poydras Sts.	581-3111
Fairmont Hotel Canal St. & University Pl.	529-7111	Pontrachartrain 2031 St. Charles Ave.	524-0581
Holiday Inn Chateau LeMoyné 1130 Chartres St.	581-1303	Ramada New Orleans 1732 Canal St.	525-7714
Holiday Inn Crowne Plaza 300 Poydras St.	525-9444	Royal Sonesta 300 Bourbon St.	586-0300
Holiday Inn French Quarter 124 Royal St.	529-7211	Saint Ann 717 Canal St.	581-1881
Hyatt Regency 500 Poydras Plaza	561-1234	St. Louis 730 Bienville St.	581-7300
Inter-Continental New Orleans 444 St. Charles Ave.	525-5514	Sheraton New Orleans Hotel & Towers 500 Canal St.	525-2500
International 300 Canal St.	581-1300	Soniat 1133 Chartres St.	522-0570
Landmark Inn Bourbon St. 541 Bourbon St.	524-7611	Sugar House 315 Julia St.	525-1993
Maison Chartres 505 Chartres St.	529-2172	Westin Canal Place 100 Iberville	566-7006
Maison De Ville 727 Toulouse St.	561-5858	Windsor Court 300 Gravier St.	523-6000

NATPE Convention Planner

	<i>Friday</i>	<i>Saturday</i>	<i>Sunday</i>	<i>Monday</i>	<i>Tuesday</i>
7 a.m.					
8 a.m.					
9 a.m.					
10 a.m.					
11 a.m.					
Noon					
1 p.m.					
2 p.m.					
3 p.m.					
4 p.m.					
5 p.m.					
6 p.m.					
7 p.m.					
8 p.m.					
9 p.m.					



EXHIBITORS

ABR Entertainment	975	Crystal Pictures, Inc.	1556
Access Syndication	491	Daily Variety/Variety	642
Adoption Exchange Association	938	DFS Program Exchange	1233
Airborne Express	1512	Walt Disney Productions	583
Alan Enterprises, Inc.	427	Dynocomm Sports	1424
All American Television	633	Eagle Media	1613
American Medical International	627	Electronic Media	1447
Anglia Television Ltd.	1433	Ralph C. Ellis Enterprises Ltd.	1172
Antenne 2	232	Embassy Telecommunications	443
Arbitron Ratings Company	1257	Empire Television	381
ARP Films	670	Encyclopaedia Britannica USA	847
ASI Market Research, Inc.	932	The Entertainment Network	732
Associated Television International	272	Entertainment Properties	1660
Atlantis Television International	1172	Essence Communications	866
Avery Productions	1426	Euramco International	762
Bavaria Atelier GmbH	1506	Excel Telemedia Corporation	849
The Behrens Company Inc.	756	Filmlife/Fortress Film Depository	616
Bel-Air Program Sales, Inc.	1425	Filmoption Internationale	1172
Belokapi	241	Fishing the West	922
Isme Bennie International	1172	Four Star International	1225
Blair Entertainment	757	Fox/Lorber Associates	641
Bocass Communications	1077	France Media International	237
Bonneville Media Communications	1550	Sandy Frank Film Syndication	429
Border Television PLC	1433	Fremantle International	1033
Bozell & Jacobs	1405	Fries Distribution Company	370
Bri-Ter Television Sales	1524	FR 3	234
The British Group	1433	Gaylord Syndicom	1313
Broadcast Information Bureau	1041	Gemini Media	1446
Broadcast Management Plus, Inc.	833	Genesis Entertainment	375
Broadcast Promotion & Marketing Executives	1244	Globo TV Network of Brazil	457
Cable Films	431	The Samuel Goldwyn Company	471
Camelot Entertainment Sales	341	Gralan Distributors	433A
Canadian Distributors	1172	Granada Television International	1224
Carousel Productions, Inc.	463	Sherry Grant Enterprises	837
Castle Hill Productions	832	Group W Productions	913
C. B. Distribution Company	1057	Group W TV Sales	1607
CBS Broadcast International	1009	Larry Harmon Pictures Corp.	1325
Celebrity Service International	1161	Harmony Gold U.S.A.	1027, 1127
Central Independent Television	1433	Harrington, Righter & Parsons	340
Chamber of Commerce of the U.S.	857	Hollywood Pacific Studios	1368
Channel Four Television	1433	The Hollywood Reporter	1043
The Christophers	914	The Hollywood Road Show	1342
Cinecitta	1304	Thomas Howe Associates Ltd.	1172
Cinema Shares International Television	1213	IDC Services, Inc.	932
Cinevisa International Media Distributors	1172	IMC Marketing Group Ltd.	944
Claster Television Productions	481	Independent Network Inc.	1557
Coe Film Associates, Inc.	252	Independent Producers Ltd.	1433
Joel Cohen Productions	909	INN, The Independent Network News	257
Colbert Television Sales	733	Institute of Outdoor Advertising	1123
Colex Enterprises, Div. LBS Communications	433	International Entertainment Group	281
Comtel Productions	1343	International Lutheran Layman's League	839
Consolidated Productions (GB)	1433	International Media Associates	380
Contel-Con Hartsock	918	International Television	1347
Contempo TV Ltd.	1256	Ironstar Communications	1172
William F. Cooke Television Productions	1172	ITC Entertainment	563
Coral International Television	1357	ITF/Gaylord Production Company	1651
Crown International Television	667	JEF Films, Inc.	1262

HOSPITALITY SUITES AT THE WESTIN CANAL PLACE

Columbia Pictures Television	29th Floor	Victory Television Inc.	Suite 2426, 2428
MCA TV	28th Floor	Warner Bros. TV Distribution	Suite 2226-2227
Dan Robinson Broadcasting	Suite 2126 & 2127	Worldvision Enterprises Inc.	27th Floor

Jefferson Pilot Data Systems	282	Hal Roach Studios/Colorization	1008
JM Entertainment	872	SACIS	1304
Johnson Publishing Company	1075	Rik Sandoval Productions	1169
JRD Productions	1157	Satori Entertainment	965
Katz Television	570	Scott Entertainment	1331
M. A. Kempner, Inc.	527	Select Media	1247
Kidsnet	1548	SFM Media Corporation	933
King Features Entertainment	957	SFP	233
King World Productions	357	The Silverbach-Lazarus Group	247
LBS Communications Inc.	432	Simcom Ltd.	1172
Lionheart Television International	1113	Special Events Television Network	1241
Local Program Network	1163	Sports Legends, Inc.	1132
London Weekend Television	766	Studio Hamburg Atelier GmbH	1506
Lorimar-Telepictures Inc.		Sullivan Films Distribution	1172
Major League Baseball Productions	1147	Sunbow Productions	481
M & M Syndication	1060	Survival Anglia	1433
Marketing Communications Group	1142	Syndication Services	925
McCann International Programme Marketing	1433	D.L. Taffner/Ltd.	557
Medallion TV Enterprises	908	Telefilm Canada	1172
Mediacast Television Entertainment	1064, 1074	Telephone Auction Shopping	1413
Medstar Communications	1269	Telepool GmbH	1506
Metromedia Producers Corp.	533	Teleproductions, Inc.	1615
MGM/UA Television	546	Television Program Enterprises	391
MG/Perin, Inc.	670	The Television Program Source	1144
Mizlou Programming	644	Television/Radio Age	625
Muller Media, Inc.	547	Teleworld, Inc.	765
Multimedia Entertainment	333	TF 1	230
The Museum of Broadcasting	1175	Thames Television International	557
Narcisse 4 X	236	Thomas-Gillum Productions & Video	1344
National Captioning Institute	960	Time Buying Services, Inc.	940
New Century Telecommunications	1103	Toei Animation Company, Ltd.	1441
NHK-Japan Broadcasting Corp.	1333	Trans World Teleproductions	861
A. C. Nielson Company	1513	Tribune Entertainment Company	257
Nutrition World	936	Turner Program Services	1156
Odyssey Video Ltd.	1433	The TV Executive	1037
Operation Prime Time	391	Twentieth Century Fox Television	673
Orbis Communications	943	Tyne Tees Enterprises Ltd.	1433
Orion Television Syndication	657	Up with People	254
Paramount Television	714	Varicom, Inc.	262
Parrot Communications	865	Viacom International	1013
Petry Television	656	Via Le Monde	1172
Picture Music International	1433	Video Age International	1242
Pioneer Games of America	1415	Video Era	1240
Richard Price Television Associates	766	The Video Tape Company	1056
Prijatel Productions Inc.	1141	Visual Productions '80 Ltd.	1172
Primetime Entertainment	766	Vitt Media International	1421
Pro Celebrity Productions	280	Brent Walker Film & Theatre Division	1433
Program Syndication Services	1457	WDR International	1506
Prolusion Group	1172	Weiss Global Enterprises	827
Purolator Courier Corporation	283	Western-World Television	1113
RAF/Global Enterprises Ltd.	242	William Winckler Productions	545
Raycom Sports	330	Wold Communications, Inc.	869
Republic Pictures Corporation	1133	World Events Productions Ltd.	1264
Research Technology International	1617	World Wrestling Federation	1625
Revcom Television	238	WW Entertainment	426
Rhodes Productions	227	Yorkshire Television Ltd.	1433
RKO Pictures	571	Zweites Deutsches Fernsehen	1506

EXHIBIT HALL HOURS

Saturday	12 noon to 6 p.m.
Sunday	12 noon to 6 p.m.
Monday	11 a.m. to 5 p.m.
Tuesday	9 a.m. to 1 p.m.

NATPE Conference 1986 Agenda

Thursday, January 16

9:00 a.m. to 5:00 p.m. . . . Board of Directors Meeting
1:00 p.m. to 6:00 p.m. . . . Press Room Open
7:00 p.m. to 11:00 p.m. . . . Press Briefing and Eastman Kodak Dinner. (World of Mardi Gras Warehouse)

Friday, January 17

8:00 a.m. to 8:00 p.m. . . . Station group, rep and network meetings.
9:00 a.m. to 4:15 p.m. . . . Broadcast Education Association/NATPE Educational Foundation Seminar.
9:00 a.m. to 5:00 p.m. . . . Registration
9:00 a.m. to 6:00 p.m. . . . Press Room Open

Saturday, January 18

7:00 a.m. to 6:00 p.m. . . . Registration
8:15 a.m. to 6:00 p.m. . . . Press Room Open
8:00 a.m. to 9:00 a.m. . . . New Members Orientation
Coffee Hour
9:00 a.m. to 5:00 p.m. . . . Spouse Lounge Open courtesy of Eastman Kodak
8:45 a.m. to 10:15 a.m. . . . International: Cable, Satellite and New Private Stations

Moderator: Michael Jay Solomon, Lorimar-Telepictures

Panelists: Vittorio Boni, RAI, Italy; Bill Cotton, BBC; Larry Gershman, MGM/UA Television; Bruce Gordon, Paramount; Sam Nilsson, Swedish Television; Gunnar Rugheimer, The Home Video Channel.

9:00 a.m. to 10:15 a.m. . . . ABC Affiliate Meeting

Moderator: Gary Stark, WEWS-TV, Cleveland
Panelists: Richard Kozak, Mark Mandala, George Newi

9:00 a.m. to 10:15 a.m. . . . CBS Affiliate Meeting

Moderator: Dick A'Hearn, WTVT, Tampa
Panelists: Tom Leahy, Tony Malara, Scott Michels, David Poltrack

9:00 a.m. to 10:15 a.m. . . . PBS Meeting

Moderator: Mike LaBonia, WYES-TV, New Orleans
Panelists: Stewart Cheifer, WITF-TV, Harrisburg; Jay Rayvid, WQED, Pittsburgh; Vincent Saele, WYES-TV, New Orleans; Donald Schein, WMHT, Schenectady.

9:00 a.m. to 10:15 a.m. . . . Independents Meeting

Moderator: David L. Simon, KTLA, Los Angeles
Panelists: Al Masini, Telerep; Greg Miller, Taft Broadcasting; Preston Padden, INTV; Diane Sass, Metromedia; Mel Smith, Tribune Broadcasting.

10:30 a.m. to 12 noon . . . Opening General Session

Host: Bob Jones, NATPE president
Welcome: Hon. Ernest Morial, Mayor of New Orleans
Multi-image Presentation "A Whack on the Side of the Head" by Dr. Roger von Oeck.

Entertainment by: Up With People
NATPE Educational Foundation Report by Lew Klein, Gateway Communications

12 noon to 6:00 p.m. . . . Exhibit Hall Open

Sunday, January 19

7:00 a.m. to 6:00 p.m. . . . Registration
8:00 a.m. to 6:00 p.m. . . . Press Room Open
8:30 a.m. to 9:30 a.m. . . . Workshop—Flash and Trash, Smoke and Mirrors

Moderator: Linda Des Marais, WDZL, Miami

Panelists: Dan O'Brien, KING-TV, Seattle; Jim Paratore, WTVJ, Miami; David L. Simon, KTLA, Los Angeles; Donita Welsh, WFLX, West Palm Beach.

8:30 a.m. to 9:30 a.m. . . . Workshop—A Report From Washington

Moderator: Richard Barovick, Hess Segall Guterman Pelz Steiner and Barovick

Panelists: John Lane, Wilkes Artis Hedrick & Lane; James C. McKinney, chief, Mass Media Bureau, FCC; James Quello, FCC Commissioner; Dennis R. Patrick, FCC Commissioner;

8:30 a.m. to 9:30 a.m. . . . Workshop—Local Program Success Stories—Stereo

Moderator: Tom LaMarche, WLWT, Cincinnati

Panelists: Bob Klein, KRON-TV, San Francisco; Jim Lutton, WFSB, Hartford, Linda Triplett, WDBB-TV, Tuscaloosa; William Wheless, WYFF-TV, Greenville.

8:30 a.m. to 9:30 a.m. . . . Workshop—Barter—The Program Tool

Moderator: George Back, All American Television

Panelists: David Braun, General Foods; Joe Dimino, Storer Communications; Dennis Gillespie, Viacom; Gary Scollard, MMT Sales; Henry Siegel, LBS Communications.

9:00 a.m. to 5:00 p.m. . . . Spouse Lounge Open

9:45 a.m. to 10:45 a.m. . . . Workshop—How To Be A General Manager and Do You Really Want To?

Moderator: Jim Lynagh, Multimedia Broadcasting

Panelists: Barry Barth, WFSB, Hartford; Bill Castleman, KTXA, Dallas-Ft. Worth; Amy McCombs, WDIV, Detroit; Alan Perris, WTVJ, Miami; Irwin Starr, KGW-TV, Portland

9:45 a.m. to 10:45 a.m. . . . Workshop—Music Licensing: What Does the Future Hold?

Moderator: Jack Zwaska, All-Industry Television Station Music License Committee

Panelists: Abiah Church, Storer Communications; R. Bruce Rich, Weil Gotshal and Manges

9:45 a.m. to 10:45 a.m. . . . Workshop—Local Program Success Stories—Sports

Moderator: A. R. Van Cantfort, WSB-TV, Atlanta
Screenings and discussions of locally produced sports excerpts.

9:45 a.m. to 10:45 a.m. . . . Workshop—The Prize Inside the Syndication Box

Moderator: Deb McDermott, KMBC-TV, Kansas City
Panelists: Jim Moloshok, Lorimar-Telepictures; Ann Pace, WJXT, Jacksonville, Sandy Pastoor, WTTG, Washington; David Sams, King World; Rick Weidner, Paramount.

9:45 a.m. to 10:45 a.m. . . . Workshop—Successful Community Projects—Broadcast or Not

Moderator: Paul LaCamera, WCVB-TV, Boston
Panelists: Marv Danielski, KCNC-TV, Denver; Mike

Sullivan, WCCO-TV, Minneapolis; Jerry Wishnow, Wishnow Group.

11:00 a.m. to 12 noon . . . General Session

Who's Editing My Movies and Why are They Doing That?

Moderator: Don Menchel, MCA TV

Panelists: Directors Warren Beatty, Milos Forman and Mark Rydell; John Haldi, WBNS-TV, Columbus; Chuck Swilling, WGN-TV, Chicago

12 noon to 6:00 p.m. . . . Exhibit Hall Open

6:00 p.m. to 7:00 p.m. . . . Alumni/Past Presidents Reception (New Orleans Hilton)

Monday, January 20

7:00 a.m. to 5:00 p.m. . . . Registration

7:30 a.m. to 5:00 p.m. . . . Press Room Open

8:00 a.m. to 9:00 a.m. . . . General Session Breakfast

Old Time TV: How Good Was It Really?

Moderator: Hugh Downs, ABC-TV's "20/20"

Panelists: Sid Caesar; J. P. Miller; George Schaefer; Sylvester (Pat) Weaver.

9:00 a.m. to 5:00 p.m. . . . Spouse Lounge Open

9:45 a.m. to 10:45 a.m. . . . Workshop—News: Is It a Program?

Moderator: James Keelor, WAVE-TV, Louisville

Panelists: Darla Ellis, KUSA-TV, Denver; Larry Gants, KHQ-TV, Spokane; Bob Warfield, WDIV, Detroit; Debra Zeyen, KDKA-TV, Pittsburgh.

9:45 a.m. to 10:45 a.m. . . . Workshop—Local Programming: How Important Is It?

Moderator: Bob Jones, NATPE President

Panelists: Phil Arnone, KGMB-TV, Honolulu; Joel Chaseman, Post-Newsweek Stations, Inc.; Irwin Starr,

KGW-TV, Portland

9:45 a.m. to 10:45 a.m. . . . Workshop—Local Program Success Stores—Specials

Moderator: Ann Milier, KPIX, San Francisco

Panelists: Steve Currie, KOIN-TV, Portland; Marion Meginnis, WBTV, Charlotte; George Moynihan, Group W Television Stations Group; John Pela, WWL-TV, New Orleans

9:45 a.m. to 10:45 a.m. . . . Workshop—New Technologies

Moderator: Chuck Larsen, D. L. Taffner/Ltd

Panelists: Chuck Dutcher, Conus Communications; Rye Mochizuki, NHK-Japan Broadcasting; Richard M. Wolf, Lasercast Company

11:00 a.m. to 5:00 p.m. . . . Exhibit Hall Open

7:00 p.m. to 9:00 p.m. . . . A celebration of Creativity—19th Annual Iris Awards (New Orleans Theatre of the Performing Arts)

Entertainment by: Ella Fitzgerald and Pete Fountain

9:00 p.m. to 11:00 p.m. . . . International Supper Party (Memorial Auditorium)

Tuesday, January 21

8:00 a.m. to 12 noon . . . Registration

9:00 a.m. to 5:00 p.m. . . . Press Room Open

9:00 a.m. to 1:00 p.m. . . . Exhibit Hall Open

1:00 p.m. to 2:30 p.m. . . . General Session Deli Lunch

Must-Carry: The Final Countdown

Moderator: Richard C. Block, industry consultant

Panelists: Stephen R. Effros, Community Antenna Television Association; Edward O. Fritts, president NAB Kay Koplovitz, USA Network; Preston Padden, INTV

2:30 p.m. to 3:00 p.m. . . . Business Meeting and Elections

3:00 p.m. to 3:30 p.m. . . . Associate Members Meeting

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NEW ORLEANS RESTAURANTS

Antoine's (Creole) 713 St. Louis St.	581-4422	Kabby's Seafood New Orleans Hilton	561-0500
Arnaud's (Creole) 813 Bienville St.	523-5433	K-Paul's Louisiana Kitchen (Creole) 416 Charles St.	524-7394
Bailey's (American) Fairmont Hotel	529-7111	L'Escaie (French) 730 Bienville St.	524-3022
Berdou's (Creole) 300 Monroe St., Gretna	368-2401	Lido Gardens (Italian) 4415 Airline Hwy., Metairie	834-8233
Le Bon Créole Maison Dupuy Hotel	586-8008	Louis XVI (French) Marie Antoinette Hotel	581-7000
Bon Ton Café (Cajun) 401 Magazine St.	524-3386	Maison Andre (Creole) Village Aurora Mall, Gretna	392-0000
Brennan's (French) 417 Royal St.	525-9711	Maurice's Bistro (Creole) 1763 Stumpf Blvd., Gretna	361-9000
Broussard's (Creole) 819 Conti St.	581-3866	Moran's Riverside (French-Italian) 444 French Market Pl.	529-1583
Bruning's (Seafood) 1870 Orpheum Ave., West End Park	282-9359	Tony Moran's (Italian) 240 Bourbon St.	523-8833
Butcher Shop (Steak House) 3322 N. Turnbull, Metairie	454-2666	Mother's (American) 401 Poydras St.	523-9656
Café Bromeliad (Continental) New Orleans Hilton	561-0500	Frank Occhipanti's (Creole) 2712 N. Arnoult, Metairie	888-1131
Café Sbisa 1011 Decatur St.	561-8354	Old Spaghetti Factory (Italian) 330 Charles St.	561-1068
Camellia Grill (American) 616 S. Carrollton Ave.	866-9573	Pascal's Manale (Italian) 1838 Napoleon Ave.	895-4877
Caribbean Room (Creole) Pontchartrain Hotel	524-0581	Petrossi's (Seafood) 901 Louisiana Ave.	895-3404
Casamento's (Seafood) 4330 Magazine St.	895-9761	T. Pittari's (Seafood) 4200 S. Claiborne Ave.	891-2801
Charlie's Steak House 4510 Dryades St.	895-9705	La Provence (Creole) U.S. 190, Lacombe	626-7662
Chez Hélène (Creole) 1530 W. Robertson St.	947-9155	Ralph & Kacoo's (Seafood) 215 Bourbon St.	523-0449
Christian's (Creole) 3835 Iberville St.	482-4924	Rib Room (Creole) Royal Orleans Hotel	529-5333
Commander's Palace (Creole) Washington Ave. & Coliseum St.	899-8221	La Riveria (Italian) 4506 Shores Dr., Metairie	888-6238
Court of Two Sisters (Creole) 613 Royal St.	522-7261	LeRuth's (Creole) 636 Franklin, Gretna	362-4914
Crescent City Steak House 1001 N. Broad, Mid-City	821-3721	Ruth's Chris Steak House 711 N. Broad, Mid-City	482-9278
Le Croissant New Orleans Hilton	561-0500	Sazerac (French) Fairmont Hotel	524-8904
Crozier's Restaurant Français (French) 7033 Read Ln., New Orleans East	241-8220	Trey Yuen (Chinese) Causeway Blvd., Mandeville	626-4476
Delmonicos (Steak-Seafood) 1300 St. Charles Ave.	524-4937	Tyler's Beer Garden (Oyster Bar) 5234 Magazine St.	891-4989
Galatoire's (Seafood) 209 Bourbon St.	525-2021	Versailles (French) 2100 St. Charles Ave.	524-2535
Andrew Jackson (French) 221 Royal St.	529-2630	Winston's (French) New Orleans Hilton	561-0500
Jonathan (Creole) 713 N. Rampart	586-1930	Ye Olde College Inn (American) 3016 S. Carrollton Ave.	866-3683

NOTES

COMING ATTRACTIONS

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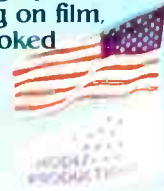
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Wall Street Report

Saatchi & Saatchi makes best agency showing in VS&A 5-year analysis

Saatchi & Saatchi Co. PLC, London-based parent company of both Saatchi & Saatchi Compton and McCaffrey & McCall—made the best showing in a five-year financial analysis of 13 publicly-held advertising agencies by the Veronis, Suhler & Associates Inc. investment banking firm.

In its recently-released report on agencies, VS&A rated the advertising companies according to 12 measures of financial performance during the first half of the 1980s. The measures were: five-year compound annual growth rate for 1980-84; growth-rate for 1984 alone; revenue growth rate for '80-'84 and '84, pretax

Saatchi & Saatchi was also the leader in five-year compound annual operating income growth with a rate of 60.4 per cent, followed by Ally & Gargano, 36.8 per cent, and Grey Advertising, 20.6 per cent.

The greatest profit margin improvement over the five-year period was turned in by the JWT Group, with a 1.4 per cent rise in 1984 over 1980. Ranking second and third were Interpublic, up 0.9 per cent, and Grey, with a 0.2 per cent increase. This contrasts with 0.8 per cent decline in profit margin for the agency group as a whole.

Looking at financial improvement for 1984 alone, the best annual revenue growth was turned in by Berkandcompany, Inc., a small Boston agency, up 116.7 per cent; while the leader in operating income growth was Saatchi & Saatchi, up 55 per cent, followed closely by Grey with an increase of 53.4 per cent.

The second best '84 annual revenue growth rate was that of Saatchi & Saatchi, with 44.4 per cent. Third in this category was Geers Gross Advertising with 26 per cent growth.

Five-year income performance of 13 publicly-held ad agencies (\$million)

	Pretax operating income					Annual growth of operating income			80-84 Compound annual growth	
	1980	1981	1982	1983	1984	1981	1982	1983		1984
1 Ally & Gargano	0.4	0.5	2.5	4.3	1.4	25.0%	400.0%	72.0%	-67.4%	36.8%
2 BBDO	29.5	24.2	28.3	35.9	39.5	-18.0	16.9	26.9	10.0	7.6
3 Berkandcompany	NA	(0.1)	0.1	(0.7)	0.1	NA	NC	NC	NC	NA
4 Doyle Dane Bernbach	19.4	22.5	16.4	12.8	18.7	16.0	-27.1	-22.0	46.1	-0.9
5 Foote, Cone & Belding	18.5	15.9	14.0	16.8	22.8	-14.1	-11.9	20.0	35.7	5.4
6 Geers Gross	1.7	1.5	2.1	1.2	1.5	-15.4	45.5	-43.8	22.2	-4.1
7 Grey Advertising Inc.	10.6	10.8	12.2	14.6	22.4	1.9	13.0	19.7	53.4	20.6
8 Interpublic Group	47.3	44.4	59.5	70.3	78.2	-6.1	34.0	18.2	11.2	13.4
9 JWT Group	20.9	12.1	13.0	35.1	38.3	-42.1	7.4	170.0	9.1	16.3
10 Lorimar (Kenyon & Eckhardt)	NA	NA	NA	NA	3.3	NA	NA	NA	NA	NA
11 Mickelberry	1.9	3.2	7.3	6.7	2.7	68.4	128.1	-8.2	-59.7	9.2
12 Ogilvy & Mather	31.0	33.5	34.1	35.1	46.5	8.1	1.8	2.9	32.5	10.7
13 Saatchi & Saatchi	3.5	4.0	6.5	14.8	23.0	15.4	63.3	126.5	55.0	60.4

Source: Veronis, Suhler & Associates "Communications Industry Report"

operating income growth rate ('80-'84 and '84), cash flow growth rate ('80-'84 and '84), profit margin levels ('80-'84 and '84) and return on assets ('80-'84 and '84).

Saatchi & Saatchi ranked first in five of the criteria and surfaced eight times among the top three companies for each of the 12 indicators. Grey Advertising and the Interpublic Group of Cos. tied for second, each appearing six times among the top three; however, neither ranked first on any measure. BBDO International Inc. ranked first in four of the 12 criteria.

The best five-year compound annual revenue growth was turned in by Saatchi & Saatchi, which, according to the VS&A analysis, grew at a rate of 82.7 per cent a year over the five years tracked. Ranking second and third were Mickelberry Corp. and Ally & Gargano with five year revenue growth rates of 57.1 per cent and 36.9 per cent, respectively.

Third best operating income growth rate for '84 was that of Doyle Dane Bernbach International, up 46.1 per cent.

Overall agency growth

Overall, the ad agencies had a 14.5 per cent compound annual revenue growth and 12.4 per cent compound annual operating income growth for the first half of the 1980s, according to the Veronis, Suhler analysis.

Some other highlights from the report:

- Agencies' revenue growth rate, tracked year-to-year, rose to 15.5 per cent in '84 from 15.2 per cent in '83. The five-year low was 10.5 per cent in '81; high was 16.8 per cent in '82.

- Operating income growth rate in '84 was 19.1 per cent, second highest in the period to 1983's 26.3 per cent.

Agencies (from page 186)

spot buy. JWT's Kostyra notes the agency's eight spot buying offices act independently in buying time from reps on syndicated shows, using Nielsen and Arbitron figures for the given markets and occasionally reports produced at headquarters for guidance. This kind of guidance, he notes, is more valuable in smaller markets where there are only four reports a year.

If the spot buyers are confronting a program with no history, Kostyra says, such factors as time period and competition in the local market are key considerations: "If the station is replacing a talk show with a *M*A*S*H*, the buyer knows the station is going to do considerably better in the time period."

"In most cases," says Thompson of Needham, Harper, "you can get some kind of historical input—what the station has been doing in the time period or what the show has done in a similar time period in a similar market." Igiel of Ayer notes spot buyers are kept informed by any reports the agency does on syndicated programs. Adds Bob Lilley, senior vice president, director of media and network programming at SSC&B: Lintas USA, "Cash syndication is analyzed like any other spot availability. There's no need to set up a separate operation to look at it. It's simply part of a stations' programming."

Distinctive parameters

Being a newer consideration, national syndication has had to set some more distinctive parameters. Says Gerri Donini, vice president and group supervisor, broadcast programming and purchasing at Young & Rubicam, "Most [barter] syndication is not primetime or daytime per se. If it's a primetime access vehicle, you may take a percentage of a primetime CPM and a percentage of a daytime CPM and come up with a new CPM; then we feel it should be 20–30 per cent below a network CPM. Of course, you can't do this for a *Wheel of Fortune* because of the clearance rate and the common time period."

Agencies vary all over the lot in their typical lengths of commitment to national spots in syndicated shows. While some go in heavily for 52-week buys, others are more confined to shorter flights—typically four, six or 13 weeks, and some even go in on a one-time basis frequently or look for distress buys. But regardless of the length of commitment, agencies are happy with the guarantees they're receiving.

Mandel of Grey prefers the make-good situation on syndicated shows to that of network: "A syndicator isn't

dealing in some shows with a 20 rating and some with a 3 like the networks are. While the networks try to pay you off with lower quality goods, a syndicator can move you to other shows it has, if they're appropriate, or give you cash back or let you out of the deal altogether. If a network underdelivers, you're just going to get a ton of bonus units—like an equivalent number of 12-rated spots to make up a 17 rating.

"We have more leverage with syndicators because they're the newer kids on the block and they have to develop more flexible sales plans."

Adds BBDO's Croasdale, "If you build in sufficient safeguards, [barter] syndication is an excellent buy. We've never had problems with guarantees against delivery. Either we get bonus arrangements or cash-back. And in cash-back situations, many of the advertisers plow the money right back into syndicated product."

"Most [barter] syndication," says Y&R's Gerri Donini, "is not primetime or daytime per se. If it's a primetime access vehicle, you may take a percentage of a primetime CPM and a percentage of a daytime CPM and come up with a new CPM."

SSC&B, which has put over 10 per cent of its national dollars into syndication during the past two years, is also happy with the guarantee situation, according to Gary Carr, vice president, associate director of network operations. Speaking of cash-back situations, he says, "The networks have a lot of properties and time periods to give you makegoods in. The syndicator has no choice, and we'd rather have the advertising run in the time period we wanted."

Meanwhile, Croasdale says BBDO's monitoring of commercials in barter syndicated programming has shown the product is generally being delivered as stated. He notes the agency uses the on-air monitoring services of Advertising Information Services (AIS), based in New York.

"We've found isolated instances where the commercials get upcut—maybe they squeeze off five seconds, and some overcommercialization—where what was supposed to be two-and-a-half minutes of local time is really three-and-a-half. When we report these things to the syndicators, they see that the problem is cleared up with the station. Thus far we're seeing that everything is honest and above-board. This is just another safeguard because, as the syndication market has grown, we have to look to protect the client's investment."

Another concern in national buys on first-run syndication is gauging the program's potential. BBDO has one of the more scientific approaches. Croasdale says the agency asks for the syndicator's lineup as soon as possible and runs it through a computer system, using such input as station lineup, the producer of the program and its track record, and the time periods the program will run in. He adds, "A number of us have program production expertise and can tell who's cutting corners and who's putting the money on the screen. Also, early in the clearance process, we look for clearance by major station groups."

Grey's Mandel says, "We analyze the clearance list for stations and times and see what the stations are presently doing in the time period. If the show has to improve the time period by 50 per cent, we say, 'That's a little rich,' unless they're currently running a low-rated public affairs show. It's no different from when you buy a network schedule; for example, we know CBS has trouble clearing affiliates at 4 p.m. The problem with a syndicator list, though, is that they may say they're running the program in late fringe, but you don't know the exact time period."

At SSC&B, Lilley reports Nielsen NSI, NTI and Cassandra data are used to track performance of the programs once they are on the air, but, according to Carr, when the program is first-run, coverage and reliability and track record of the producer and syndicator are the main gauges. Carr adds, "We're unlikely to go 52 weeks with an untested show. If we do, it's with all kinds of outs."

Donini at Y&R says that syndicators usually sell on the basis of NSI or NTI figures—NSI when they sell on a demographic basis and NTI for house-

holds. "There's not as much information available for syndication as network," she notes, "because there are so many stations involved and the variance of time periods. In a new syndicated program, what the station is doing in the time period is the best measure you have."

Market variances

Thompson says Needham, Harper uses NTI to measure syndication performance on a national basis but notes, "There's a time lapse and you can't get specific enough demographics with the market-to-market differences."

Agrees Igiel of Ayer, "There's limited information available on barter shows. You don't have the in-depth stuff you have on network. We use NTI and Cassandra, but there's not enough demographic information. If the coverage is only 60-70 per cent, it's not enough coverage and enough of a sample to have good demographic breaks."

Conner of D-F-S says he's generally satisfied with the information Cassandra provides on existing shows. He offers one key to the unknown: "We're interested in shows that have a strong representation on network affiliates because it's more probable that they'll have a lead-in that helps ratings."

Using NTI for households and NSI for national demographics, Lerner of FCB says the NSI numbers are generally reflective of what would be obtained in a Cassandra run.

Dayparts and demographics

Lerner says the syndicated shows currently available generally cover the demographics his agency is looking for, but, "There are more success stories in the primetime access period and fewer in daytime and late night. There's tough network competition in the daytime, but the three-network number is not so large that there shouldn't be room for a good syndicated show. A lot of what has been tried—like Inday and *America*—hasn't worked very well, but syndicators are not going to give up in this area."

He also points to late-night barter failures such as *Thicke of the Night* and *Madam's Place*, noting that the stations are finding better revenue potential in stripped sitcoms on a cash basis. He notes, though, that weekend children's and teens' shows and sitcoms have done well on a barter basis, pointing to *What's Happening*, *Small Wonder* and *Solid Gold*.

Croasdale notes that Inday, in which BBDO bought time, was a disappointment but, "We still hope to try another daytime venture that may come along

"There's limited information available on barter shows," says N W Ayer's Bob Igiel. "You don't have the in-depth stuff you have on network. We use NTI and Cassandra, but there's not enough demographic information."

in order to have a viable alternative to network."

When *America* came along, reports Carr of SSC&B, "We thought Paramount was being too ambitious. We passed on it, and we turned out to be right. We didn't think it would be smart to pay the price they were asking for it. We apply the same sort of discipline to looking at a syndicated show as we do to network."

Donini of Y&R adds, "There's a definite void in daytime. I think anything to fill that void is going to have to be something really special in order to go up against the network soaps." Meanwhile, Kostyra hasn't written off Inday: "I suspect Inday will make some major changes. I don't see them walking away


from that daypart."

Conner adds, "If I had my druthers, I'd like to see a few more teen shows offered than there are. Some appear every year, but they have a hard time making the grade."

Environment, some agency executives note, is frequently a key factor in a syndication buy.

Both Donini and Croasdale mention that it comes up most frequently in a negative sense—in bartered feature film packages where certain of the titles are objectionable to advertisers. They state they have had no difficulty, though, in buying in with the exclusion of those titles—just one more example of the currently accommodating nature of syndicators. □

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Barter (from page 181)

networks are keenly addressing every budget. Not only will they be competing directly for barter dollars but they will indirectly force syndication to compete at a higher level.

Now in the big network league, syndicators will be expected to continue to improve their deficiencies in audience reporting and post analyses. Major strides have been made. However, barter is still lacking in comparison to network standards.

Entering 1986 there are few if any signs of a quick recovery to the ad slump first evidenced in mid-1985. Networks and syndicators are still benefiting from the heavy 1985-86 upfront season last year; however, the scatter market has been soft. Several factors indicate a continuation of this softness, particularly in primetime, throughout 1986.

Cancellation options

First, 1985 saw several advertisers exercising cancellation options and even some sell-offs. To avert the need for a sell-off situation some advertisers booked their 1985-86 upfront packages with a heavier skew to the second half of the fiscal year—second and third quarters, '86. If the need for profit dollars materializes (due to take-overs, averting take-overs or flat sales), cancellations could dramatically soften the marketplace further.

Second, the uncertainty of budgets is hyped by the uncertainty of ratings. ABC's ratings plummet and recent takeover by CapCities leaves advertisers uncertain about that network's posture. Conversely, how will NBC position itself for 1986-87?

The third indication supporting continued advertising softness is that supply and options have both increased. During the '83-'84 season, syndicators experienced terrific growth. Both the advertiser's search for alternatives to network double digit increases and the success in syndicated program ratings created an even stronger '84-'85 season, which in turn spawned a positive '85-'86 barter upfront.

During this positive growth period, syndicators reinvested in more and better programming. The growth in theatrical movies, original off-network programming, additional network minutes and even the availability of 15s have increased the advertiser's options. In 1986, two major properties, Turner's *Goodwill Games* and ABC's *Statue of Liberty Weekend*, will contribute heavily to siphoning off monies slated for regular network and syndication.

Further, syndication ratings have

been less than promising. The two biggest disappointments have been *Inday* and *America*. These two shows failed miserably in providing needed alternatives to network. In retrospect, they may have been too ambitious. Or, possibly, there simply isn't a market for intelligent programming in the afternoon. With so much of the female population working there may only be a market for established soaps, with very old movies scrambling for the balance.

Ironically, the biggest problem for syndicated properties may be their recent success. The dramatic improvement of so much product now competes heavily against itself. There is simply too much relatively good programming fighting for too few high viewing time slots. This is evidenced in kids' properties, where shows which previously achieved plus 4.0 ratings have now dropped to 2.0-3.0 ratings.

New group station ownership and production affiliation will heighten this competition in 1986. It's understandable for stations to place their own properties in key slots and walk away from their competition. The result: an overall weakening of station line-ups and times for all.

Anticipated market softness, uncertainty of network upfront positions, increased advertiser options and disappointing barter ratings collectively have created a climate of uncertainty which will prevail through the middle of 1986, leaving advertisers reluctant

'Ironically, the biggest problem for syndicated properties may be their recent success. The dramatic improvement of so much product now competes heavily against itself. There is simply too much relatively good programming fighting for too few high viewing time slots.'

towards heavy barter commitments at NATPE '86. Notwithstanding this slightly pessimistic view, 1986 will bring even more attempts at high syndication numbers.

What's new at NATPE?—Competition for syndicated programming (cash and/or barter) will be heavier than ever before at NATPE. The reasons vary but a few of the major causes are:

■ *Success*—Syndicators boast a faster growth in ad-support than any other

TV vehicle. According to *TV Network Advertising Alternatives* by F. Eberstadt & Co., syndication is projected to grow at 21 per cent through 1990.

■ *Curtailed supply/increased demand*—The short life of many network series and the increase in number of independents (up 15 per cent a year in the 1981-84 period) has had a double whammy effect on demand for barter programming.

To offset this, producers now guarantee continued original production to provide for syndication stripping should the networks cancel a series prior to airing near 100 episodes.

■ *Rising costs*—Many stations are frustrated with and unwilling to continue program bidding battles.

■ *Reluctant ad-support*—As discussed, the network marketplace is soft and uncertain. Advertisers will be reluctant to make unnecessary early commitments for 1986-87.

■ *Reduced kid viewer competition*—CBS recently announced that it is reducing its Saturday morning schedule by one hour.

It isn't fair to say there isn't anything new at NATPE. But, there is very little new at NATPE. The most successful barter properties have been kids' animation, game shows and situation comedies. Most of the new product falls into these three categories. Barter ratings for 1986-87 could be greatly strengthened if stations were united. A limited number of winners, each with a

solid station line up and good time period scheduling, would result in many more shows delivering double digit ratings.

Unfortunately, this is not likely to happen. The glut of programming will likely result in reduced coverage and scattered scheduling for many properties, thus fragmenting viewership to greatly reduced rating levels.

■ *Kid shows*—Syndicators have been particularly successful with kids' pro-

gramming, having recently dealt the networks a severe blow in this daypart's upfront. Three years ago, *He-Man* (Group W) and *Inspector Gadget* (LBS) pioneered first-run animated strip shows. Both saw instant success. This current year, there were at least a dozen kid properties offered with a half dozen performing very well.

NATPE 1986 will see at least 25 first-run animated strip kid properties competing for this limited daypart. Again, a glut of programming exists in this category. It is so heavy, I'm told, that unless a syndicator has at least 30 per cent coverage sold prior to NATPE, it is unlikely that the property will succeed.

Game shows—It is no wonder that most major syndicators will be offering at least one new game show. Network affiliates are unable to carry off-network properties in access time and three of the five highest rated barter shows are game shows—*Wheel of Fortune*, *Jeopardy* and the *Newlywed Game*. In addition, game shows tend to be relatively less expensive to produce.

Most of the game offerings fall into "more of the same" category. The most exciting (different) is MCA's *WinAmerica Sweepstakes*. *WinAmerica* is a half-hour strip sweepstakes game show (52 weeks of originals) based on studio and in-home viewer participation. Millions of sweepstakes playing cards will be distributed permitting home audiences a shot at \$6 million in cash. Studio audiences will play for another \$6 million.

Sitcoms—Two years ago LBS took an off-network property, *Two Close For Comfort*, and continued to produce original programming for barter. Its success spawned last year's *What's Happening* and *It's a Living*. Metro-media took the process one step further by producing and syndicating an original sitcom—*Small Wonder*. This year, stations and advertisers can choose from at least eight new first-run original or off-network sitcoms.

Feature films—While movies have met with mixed success, they continue to be an essential ingredient for independent stations. Tribune, MGM, LBS, MCA and Orbis will again offer major packages. MGM introduces "Tough Guys," 15 action adventure movies.

Four additional items warrant special mention:

■ **Colorizing**—Color by computer—Twentieth Century Fox may well

have started a new movie trend. For the holiday season, it resurrected and colorized *Miracle on 34th Street*. There appears to be a great deal of confidence in colorizing holiday or theme programming, specials and classics. *Miracle* did a 16.2 rating in the nine metered Nielsen markets. At this time no others are being offered. However, if the second one works as well as *Miracle*, look for 50 to follow.

■ **Special programming**—Congratulations to Tribune who may well have found another *Andrea Doria*. Come April 14, the secrets of Al Capone will be revealed live as his modest 120-foot long, eight-foot high and eight-foot wide vault is opened for the first time since being sealed in 1931.

■ **News**—Group W is going after another network daypart—news. In exchange for about 20 minutes of Hollywood/entertainment highlights (to be used as segments in talk and news shows) Group W will receive early news spots which they will resell as a national network of local news programming.

■ **Daytime**—*Inday* failed. *America* failed. And no one has offered up another contender. However, the need and potential continue to exist. The three networks hold a lock on this \$2 billion market and the indies have been unable to make any audience inroads to speak of.

With so much at stake, another attempt cannot be too far away. □

About the author


Richard J. Kostyra joined the J. Walter Thompson Co. in 1959 as a clerk in the Toronto office mailroom. His rise through the ranks has included responsibilities in a wide range of areas including media, research, broadcast production, print production, account management and office management. By 1973 he had become

national media director.

From 1976-79, Kostyra was general manager of J. Walter Thompson, Montreal. In '79, he resumed corporate responsibilities for the Canadian media operation including the establishment of a broadcast program production and syndication unit in Canada.

He was appointed to his present position in May, 1980.

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Station (from page 184)

felt more strongly about it than indies, though the latter go more in for children's shows than the former. Differences among the three affiliate revenue brackets did not seem significant. But a third of all PD respondents said they felt there were too many children's shows and another 17.8 per cent were not sure.

In an open-ended question, PDs were asked: "In what category is it most difficult currently to find the programs you need?" There was a wide variety of answers, but one category stood out among all the others: sitcoms. Overall, 28.5 per cent of PDs cited the difficulty of finding such programming. Nothing else was close. Among indies alone, the figure was 32.5 per cent; among affiliates, 26.9 per cent. Among medium-size affiliates the ratio was 34.2 per cent.

Only in the over-\$10 million affiliate bracket did more PDs pick another category. While 19.7 per cent of big-station PDs cited sitcoms, 21.2 per cent pointed to the problem of finding first-run-for-access programming. Also, among this group of PDs, 12.1 per cent cited early fringe programming.

Otherwise, there were a few clusters of program directors who voiced particular wants.

Among some indie PDs in the over-\$10 million bracket, late fringe programming involved a critical shortage. Some indie PDs in the \$5-10 million bracket cited daytime as a problem. And small numbers of both indie and affiliate PDs were not finding what they wanted in the movie domain.

The difficulty in finding children's programming was more apparent among affiliates than among indies (see above), but not a dominating fact of life. Among affiliate PDs at stations in the \$5-10 million and under-\$5 million brackets about 6 per cent were looking hard for children's programming.

Among all indie respondents only two allowed as how it was difficult to find certain types of children's programming. One PD was looking for "first-run children's animation for girls" and the other wanted a children's religious show.

Two questions in the program director's survey had to do with their perceptions of their status and responsibilities. One asked: "Do you feel that the program director's prestige and standing have increased, decreased, or remained the same in recent years?"

The answers indicated a Mexican standoff. Almost as many felt it has decreased (23.1 per cent) as increased (28.7 per cent). And the remainder (48.2 per cent) felt their prestige and standing have remained the same. □

Home-viewer (from page 175)

towards non high-tech adventure shows for kids as due primarily to the saturation of the space shows. "Syndicators are seeing the saturation reached on the adventure strips and are releasing other types now as counterprogramming." At Seltel, Meisel sees syndicators going to the more traditional kid shows because the business is cyclical. He envisions a mix of both program types over the next few years.

Meanwhile, on the station side, first-run kid shows have become the dominant type of programming for the daytime daypart at indies, with many of the outlets changing their lineup extensively this past fall to accommodate the flood of new kid fare. In addition, some stations have expanded their kid time periods in either the morning or early afternoon, or both, in keeping with the number of kid shows they have purchased.

Stu Swartz, general manager at KMSP-TV Minneapolis-St. Paul, says that the station changed virtually its entire morning lineup this past fall and extended the station's kid schedule in the early afternoon. The station had been airing an exercise show in the 6-7

a.m. period, but replaced the hour program with *Tom & Jerry* and *The Jetsons*. Other morning changes were airing *She-Ra: Princess of Power* at 7 and *Gobots* at 8:30. In total, the station has a three-and-a-half-hour morning kid block, including *The Great Space Coaster*, *Scooby Doo* and *The Flintstones*. In the afternoon, KMSP-TV starts with *M.A.S.K.* at 2:30 and winds up with *Transformers* at 4, with *G.I. Joe* and *He-Man and the Masters of the Universe* at 3 and 3:30 p.m., respectively.

The Metromedia indie in Washington, WTTG-TV, added a half hour of kid programming to its afternoon kid block and launched a number of new kid shows this past fall as well. Sandra Pastoor, program director, says that both *Inspector Gadget* and *Fat Albert & the Cosby Kids* are the new 7:30 and 8 a.m. kid fare, both having been moved from an afternoon stint, giving the station a two-hour kid block from 7-9 a.m. The afternoon kid schedule now starts off with *Jayce and the Wheeled Warriors* at 2:30, followed by *She-Ra*, *He-Man* and *ThunderCats*.

Rusty Durante, KVVU-TV Las Vegas general manager, added a half hour of kid programming this past fall by posi-

The music genre surfaces among weekly hour first-run offerings

Group W's 'Let The Good Times Rock'



King World's 'Rock N' Roll Weekend Evening News Team'



W. W. Entertainment's 'Skyways'



King World's 'Oprah Winfrey'



First-run hour strips range from a talk show to a medical emergency program

tioning *Gobots* at 4:30 as a replacement for *Beverly Hillbillies*, giving the station a two-hour afternoon block of "pure" kid shows. The schedule at present is *ThunderCats* at 3, which replaced *Inspector Gadget*, which has been moved to the 8:30 slot, while *Voltron* now airs at 8, moved from its 4 p.m. berth.

Durante notes that the changes have paid off for his station. The opening afternoon half hour racked up a 37 average share, according to the November Arbitron, he says, while the other kid shows which followed averaged a 35, 28 and 22, respectively. *Gobots*, the 4:30 show, did 12 share points better than *Hillbillies*, says Durante.

KRLD-TV Dallas-Ft. Worth, which switched to kid programming in part of its daytime lineup, now has six hours of kid fare a day, and the switches are performing well, on average. Ray Schonbak, station manager, says the station's decision to go heavy on kids has been substantiated by the numbers. "Previously, we didn't have any numbers at all in the early morning, but now we are getting ones and twos." Last year the station was using such shows as *Baretta*, *FBI* and *Streets of San Francisco* in the daytime, while this past fall's schedule in the morning consists of *ThunderCats*, which is being double-run in the afternoon, and *Jayce and the Wheeled Warriors*, to mention just two shows.

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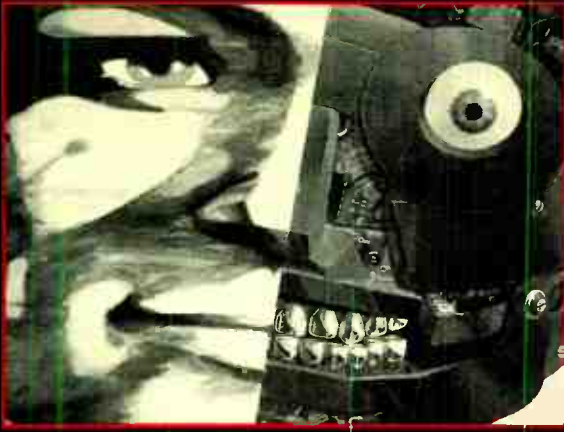
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The off-network hour race promises to be especially interesting with four high ticketed shows going on air at once, a new package from Disney and a major show offered via barter

Also showing improved ratings because of the launching of kid fare is KUSI-TV San Diego, which began using kid shows in September in the 2-4 p.m. slot, which had been occupied by movies, followed by half hours including *Mary Tyler Moore* and *Bob Newhart*. Among the kid shows the station airs are *Heathcliff* at 3; *Robotech* at 3:30, followed by *He-Man* and *She Ra*. Up against XETV(TV), the other indie in the market airing kids, KUSI is holding its own, based on the November Arbitron, and in some cases, is beating the

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A number of off-network hours will be available from 1987 on.

The off-network hour race promises to be especially interesting for the 1986-87 season as four major high-ticketed shows go on the air all at once. Despite their high prices, most already have gotten large station lineups pre-NATPE, but in one or two cases will get their first NATPE showing. The four hour strips are *Fall Guy*, 111 episodes from 20th Fox; *Victory's Hill Street Blues*, 145 episodes; and two from MCA TV, *Knight Rider*, 90 shows, and *Magnum P.I.*, 129 stanzas. In addition to these shows, the *Wonderful World of Disney*, from Disney's domestic tele-

established kid competition.

Not only are some of the kid strips introduced this past fall doing well, but indies are successfully challenging the networks for weekend kid audiences, which have been showing signs of weakness. Reps point out that kid share erosion on networks has been going unchecked, and one rep, who preferred to speak anonymously, says the networks are having a hard time selling their weekend kid time.

Meanwhile, the supply of off-network half hour sitcoms remains sparse. This past fall, only one new sitcom strip came on the tube, *Gimme a Break*, and the next few years look bleak. Most have already been introduced and sold, to the 1986 NATPE convention. These include 153 episodes of *Facts of Life* from Embassy, which is said to have racked up \$135 million in station commitments per episode, for 1986; and Viacom's *The Honeymooners*. For 1987, Paramount is offering 94 episodes of *Cheers* and 92 of *Family Ties*, while Victory has *Newhart*, and Embassy is pitching a projected 117 episodes of *Silver Spoons*.

Warner Bros.' *Night Court*, 101 episodes, is new for NATPE, as is Paramount's *Webster* and TV's *Bloopers & Practical Jokes*, plus from Columbia, *Kate & Allie*, for 1988. In 1989, which

appears to be the best year for sitcom strips in terms of numbers in some time, there are *Charles in Charge*, MCA; the *Cosby Show*, Viacom; *Punky Brewster* and *Who's the Boss?* both from Embassy, and *Mama's Family*, Lorimar-Telepictures. At this point the only 1990 sitcom half hour likely to be put in syndication is *Golden Girls* from Disney.

TEN's 'Cosmos'



Multi-part series include both off-network and first-run product.

Warner Bros.' 'V'



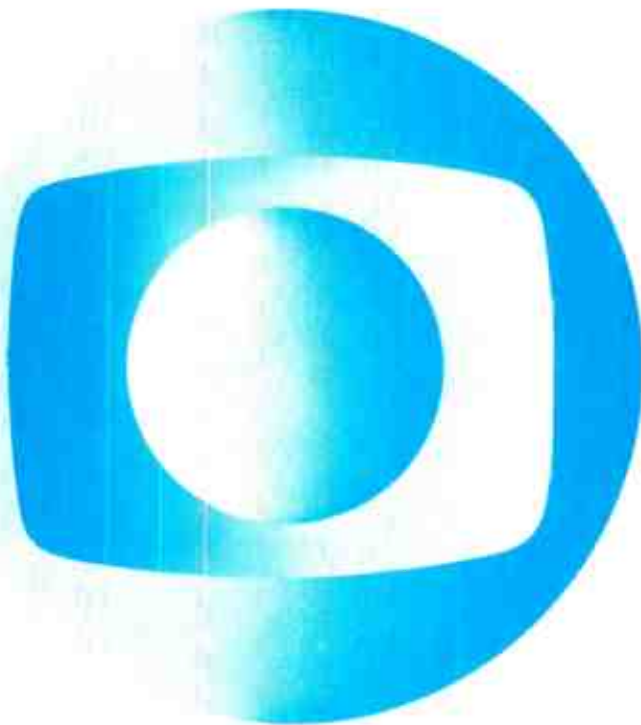
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Warner Bros.' 'Night Court'



Paramount's 'Webster'



Many available off-network sitcoms were introduced and sold prior to NATPE, and most of those being debuted are for future use.

Paramount's 'Cheers'



Worldvision's 'That Girl'



Viacom's 'The Honeymooners'



Embassy's 'Punky Brewster'



Embassy's 'Facts of Life'



Paramount's 'Family Ties'



Viacom's 'Cosby Show'



Embassy's 'Silver Spoons'



vision syndication division, has been picked up by Metromedia's WNEW-TV New York, WFLD-TV Chicago, WTG(TV) Washington, and the Gannett NBC affiliate in Phoenix, KPNX-TV, among many other pre-sales (see story on movie packages regarding Disney's Magic I sales). *Wonderful World* consists of 178 programs, 33 animation, and the remainder true life, adventure and live action. It's offered via cash for five runs over six years, beginning in the fall.

V, also new for NATPE, is an unusual off-network entry for airing in 1986, in that it is a miniseries. Offered by Warner Bros., it was sold in 14 markets in its first three weeks, including eight of the top 10 markets. Among these are WNEW-TV New York and KCOP(TV) Los Angeles. Other off-web hours new for NATPE are Viacom's *Perry Mason* (26 additional episodes) and All American's *Fridays*, 52 programs, both April, 1986, starts.

One 1986-87 major off-network hour that will bear close watching will be *Falcon Crest*. The Lorimar-Telepictures serial strip is breaking new ground in that it represents the first top-line off-network hour strip to be offered via barter. The 138 shows are selling on a five/eight basis in each show, for two runs in the first year and a followup cash-sale beginning in 1987 for four years. *Crest* played an important role in the merger between Lorimar and Telepictures (TV/RADIO AGE, December 9, 1985). Station buy-



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New production of network-canceled primetime series is snowballing. Those on the air are performing well and are seen as answer to high fees.

20th Fox's '9 to 5'



Colex's 'Gidget'



L-T's 'Mama's Family'



ers, meanwhile, are more than making up for the half-hour sitcom shortage in three basic ways: adopting a self-imposed rationing plan in airing the half-hour sitcom product, by delaying or triggering the strips as necessary—a practice which is increasing; acquiring revived short-term network shows; and purchasing short-run off-network episodes. Meisel at Seltel notes that sitcoms such as *Benson* and *Diff'rent Strokes* are being triggered after a holding pattern of a year.

At KMSP-TV, Swartz says that *Benson*, purchased a few years ago, is airing in the 6:30 p.m. slot, replacing *Taxi*, which is being rested. *Benson* was second in the time period, in the November Arbitron, getting a 7/16, being bested by *Wheel of Fortune* on WCCO-TV. *Benson* is also newly aired on KVVU-TV Las Vegas at 6:30 p.m., where the strip averaged a 14/27 in the November Arbitron, coming in second in the time period to *Eyewitness News* on CBS affiliate KLAS-TV.

Short-term strips

The use of short-term off-network half hours for stripping took off during the current year with shows such as Paramount's *Angie* and *Bosom Buddies*; *Private Benjamin* (January, 1985), from Warner Bros; *Square Pegs* from Embassy; and *That's My Mama*, Columbia. It's especially important to indies for shoring up their drying supply of off-network shows. MCA TV is introducing two such half hours at NATPE to be used as strips, *Harper Valley PTA*, 29 episodes, and *Operation Petticoat*, 32 half hours.

Premiered on NBC in January, 1981, *Valley* ran to April of that year, getting a NTI 17 rating, and, running from October, 1981, to April the following year, it got an average 13. *Petticoat* premiered on ABC in September, 1977. Both shows are being offered for September airing via the barter route, with a 2½ and 3½ minutes barter split, or on a cash deal for January, 1986. Markets cleared for both include Chicago, Philadelphia, St. Louis, Tampa-St. Petersburg and Indianapolis.

Other short-term half-hour reruns being introduced for NATPE include *One Big Family*, 22 episodes via three national and three-and-a-half local barter split, with Procter & Gamble as sponsor, for a fall airing, from Lorimar-Telet pictures.

New production of network-canceled short-term primetime series, which began with D.L. Taffner's *Too Close for Comfort* and then *Fame*, from MGM/UA Television, followed by *It's a Living* and *What's Happening Now*, is snowballing for this coming NATPE,

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primarily because all are performing well and are seen as an answer to skyrocketing fees of regular off-network series.

What's Happening, from Columbia Pictures Television, in partnership with LBS Communications, was already in syndication as a strip, and Columbia began producing 44 new shows, beginning this past fall, for a total of 109, including the 65 being syndicated, to be stripped beginning in the fall, 1987. *Too Close for Comfort* has already amassed enough episodes for stripping, with most stations airing the show in early fringe. These include two affiliates, WCVB-TV Boston, Hearst ABC affiliate, and KVOS-TV Seattle-Tacoma, (Bellingham) CBS outlet. On KMBC-TV, Hearst ABC affiliate in Kansas City, *Comfort* averaged its highest shares as a strip, with a 27, in the October NSI measurement of 22 markets.

Lorimar-Telepictures has made a major move into sitcoms with the planned productions of new episodes of *It's a Living*, *Mama's Family*, both from the network series, and a new Danny Thomas series, *One Big Family*. *Living* is reverting to the company after sales

were handled by LBS, effective fall, 1986. (See *Programming* section, for details.)

One of the newer vehicles to enter the resurrection sweepstakes is 20th Century Fox's *9 to 5*, with new episodes being produced for first-run syndication from the series canceled by ABC about two years ago. Sally Struthers has been added to the cast and, in this case, Fox is offering the program in an unusual way, with the company guaranteeing 26 new weekly episodes each year over two years on a barter basis, taking three minutes for national sale, with stations getting three-and-half.

Beginning in the fall, 1988, stations can air the new episodes plus the 33 which aired on ABC, on a strip basis involving a cash licensee fee only.

Also new for NATPE and looking for a strip down the road are new planned weekly episodes of *Mama's Family*, from Lorimar-Telepictures. For 1986-87, the company will produce 25 new episodes of the series, which had 35 primetime network episodes, giving the sitcom a total of 60. If the numbers on the new stanzas warrant, L-T will produce additional episodes for the 1987-88 season and beyond until there

are enough segments to be used for stripping, says a spokesman. Unlike *9 to 5's* marketing term, *Mama's Family* is going the straight barter route, with the company retaining three minutes for national sale, and stations getting four.

Gidget, from Colex's first-run division, a subsidiary of Columbia Pictures Television and LBS Communications, is getting 22 new episodes, for fall airing, spurred by the success of its two-hour summer movie, *Gidget's Summer Reunion*. However, in this case, the 32 original off-network half hours have already been stripped for summer use on a 17-week basis, and are being sold separately from the new episodes, under the Colex Classics division. Also, LBS Communications is co-venturing with Tribune Broadcasting in the production of 22 new *Tales From the Dark-side* shows, from its weekly programs, for the fall, and expects to produce 22 additional episodes for the fall, 1987. At that time, *Tales* will be offered for stripping, including 48 of the weeklies, which will be rested for 1986.

Another successful first-run weekly show, Television Program Enterprises' *Lifestyles of the Rich and Famous*, is

Stripping of short-term off-network half hours is especially important to indies

MCA's 'Petticoat Junction'



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New weekly first-run half-hour shows will be abundant at NATPE, and some may be used as midweek fare, according to reps.

Taffner's 'Ted Knight Show'



20th Fox's 'Dream Girl USA'



Access' 'Exciting World'



Muller Media's 'Lifeforce'



ABR's 'Headlines On Trial'



Worldvision's 'Throb'



L-T's 'One Big Family'



being offered as both a weekly hour series for barter, and as a reformatted half-hour strip for cash, beginning this fall.

One method of utilizing the weekly revived new programs, other than using the shows as weekend fare, is to run them in a checkerboard concept. KVVU-TV is possibly the only indie to use checkerboarding in early fringe—a move which the station started this past fall and one which will bear watching, note station reps. The station airs four first-run sitcoms and one off-network series in the 5:30–6 p.m. slot: *It's a Living* on Mondays; *Too Close for Comfort*, Wednesdays; *What's Happening Again*, Thursdays; *Small Wonder*, Fridays, and on Tuesday's KVVU-TV airs *Bosom Buddies*, off-network short-term sitcom.

According to Durante, the station, which is one of the leading indies ratings-wise, is doing very well with the checkerboarding concept. He says that the five shows showed an increase of two rating points over its lead-in, *That's Incredible*, and averaged an 8/15 overall in the November Arbitron. Durante notes he didn't begin checkerboarding until the end of October, and is "encouraged" with the results. To give the programs a better edge, Durante has just changed the lead-in to the shows in the beginning of January, using *Diff'rent Strokes*, which had been a solid 6 p.m. performer.

Three or four other indies are checkerboarding with first-run shows or combinations thereof, in primetime, although at this time the moves hardly represent a national trend. KSHB-TV Kansas City has had spotty performances, notes Bob Wormington, general manager, with its alternate programming from 7–8 p.m. The best performing vehicle has been *Lifestyles of the Rich and Famous*, which airs on Wednesdays, where it has been averaging 6–8s in ratings, in the November Arbitron. On the other end of scale, *Tales of the Unexpected* and *In Search Of...*, Tuesday's fare, didn't do well, recently replaced by *Return to Eden* from Worldvision, which had been airing at 9 p.m. on Mondays. *It's a Living* remains on Mondays. Although the numbers were 2s and 3s the show is growing, says Wormington. The Thursday line-up at the Scripps Howard indie was also changed. *Start of Something Big* was replaced by *Fantasy Island* at 8, a "tough time period," because any offering is up against the *Cosby Show*. Friday remains the same with *Star Games*.

Wormington continues that the weakness of some of the checkerboard shows was not unexpected. "It's no different from first-run network shows,

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LBS' 'Tales From The Darkside'



Sophia Loren (TPE's 'Lifestyles')

Some weekly shows are being converted into strips.



Fox-Lorber's 'Susskind'

where many fail and some do well."

Still another independent station, WXIX-TV Cincinnati, began "experimenting" with checkerboarding hours this past fall in the 10-11 p.m. time slot after the 8-10 p.m. movies, running the series in conjunction with movie theme nights. For example, according to Bill Jenkins, general manager of the Marlite outlet, the Monday fare consists of a light comedy or a romantic movie, followed by *Love Boat*. However, Jenkins points out, the station is reconsidering the use of checkerboarding because the November ratings on the shows have been mixed, "depending on whether they have come from Arbitron or Nielsen."

Jenkins believes that two of the reasons for the poor performance of the alternating shows is that many of the movies ran over the 10 p.m. period and that the checkerboarded programs were not given adequate promotion, which he feels is a necessary ingredient to the success of the form. At this point, Jenkins says, the station is evaluating whether to return to stripping at 10 p.m.

Weekly first-runs

The new weekly first-run half-hour prospects for NATPE are also in abundance, and according to the reps, some may be used for midweek fare as well. Proposed for mid-season of 1986 are *Ted Knight Show*, D. L. Taffner; *Headlines on Trial*, ABR; *The Exciting World of Speed and Beauty*, Access Syndication; and *Movies, Movies*, M&M Syndication. For the fall, there's *Cover Story*, Fries Entertainment; *Deja View*, All American TV; *Directions*, SFM Entertainment; *MTV Top 20 Video Countdown*, Viacom; *Dream Girl, USA.*, 20th Fox; *What's in a Name?* Lionheart; *Let the Good Times Rock*, Group W; *Throb*, Worldvision; *Big Stamp of Greatness*, SFM; *No Earthly Reason*, Silverbach/Lazarus; *On the Record*, Samuel Goldwyn.

Of this group, at least three are in the music mode, and all are barter except *Cover Story* and *Direction*, which are both cash plus barter. Two are cash: *No Earthly Reason* and *What's in A Name?*

Barter's impact

As far as 1987 off-network hours are concerned, at least four are being pre-sold fresh for NATPE: MCA TV's *The A Team*, with 106 episodes for the fall, and 128 for the fall, 1988, and *Simon & Simon*, 125 episodes for 1987; *Cagney & Lacey*, 102 shows from Orion; Columbia's *T. J. Hooker*, 71, with 90 episodes are projected; and *St. Elsewhere*, from Victory, comprised of between 90

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Plonr	21 1/2	59	26 1/2	26	-	CherCo	1.00	32	24 1/2	24 1/2	-
Pizza	14 1/2	408	17 1/2	14	-	Fide	39	19	13	13	-
P N	31 1/2	968	41 1/4	41	-	FidB	19	19	19	19	-
Pre	15 1/2	2	2	2	-	FidB	19	19	19	19	-
Price	26 1/2	2	2	2	-	FidB	19	19	19	19	-
Print	26 1/2	2	2	2	-	FidB	19	19	19	19	-
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Quadre	5	2	2	2	-	FidB	19	19	19	19	-
Quantum	20	30	30	30	-	FidB	19	19	19	19	-
Quofon	Systm	78	53 1/2	51 1/2	51 1/2	FidB	19	19	19	19	-
Radiat	S	28	60 1/2	59 1/2	59 1/2	FidB	19	19	19	19	-
Ragen	7 1/2	3	3	3	-	FidB	19	19	19	19	-
Rainier	60	136	44 1/4	44 1/4	44 1/4	FidB	19	19	19	19	-
Ramif	15 1/2	81	8 1/2	8 1/2	-	FidB	19	19	19	19	-
Reeve	(L)	418	18 1/2	18 1/2	18 1/2	FidB	19	19	19	19	-
Reper	16 1/2	8	8	8	-	FidB	19	19	19	19	-
Rival	M	13	13	13	-	FidB	19	19	19	19	-
RowaySV	57	13	13	13	-	FidB	19	19	19	19	-
Rockor	Incr	10 1/4	10 1/4	10 1/4	10 1/4	FidB	19	19	19	19	-
Rouse	Co	72	72	72	72	FidB	19	19	19	19	-
Royal	Resour	6%	6%	6%	6%	FidB	19	19	19	19	-
R P	56	56	56	56	56	FidB	19	19	19	19	-
Satec	2.40	2.40	2.40	2.40	2.40	FidB	19	19	19	19	-
SIPat	Los	57	66 1/4	64 1/4	64 1/4	FidB	19	19	19	19	-
SaveWa	In	10	335	22 1/2	22 1/2	FidB	19	19	19	19	-
Scan	Optics	193	14%	13%	13%	FidB	19	19	19	19	-
Scherer	RP	30	664	27	26 1/2	26 1/2	-	1/4	-	-	
SCI	SystemsIn	522	55 1/2	54 1/2	55	+ 1/4	-	-	-	-	
SeaGalley	Str	466	14 1/2	14 1/2	14 1/2	-	-	-	-	-	
Seagate	Tech	6545	19 1/2	18 1/2	19 1/2	+ 1/4	-	-	-	-	
Selbeis	Br	80	81	29 1/2	29 1/2	-	-	-	-	-	
Sensrm	El	05	1449	37	36	36 1/2	-	-	-	-	
Svc	Fracturing	4	8 1/2	8 1/4	8 1/2	+ 1/8	-	-	-	-	
SvrcMerch	08	2104	22 1/2	21 1/2	21 1/2	-	-	-	-	-	
Sever	Oaks	12	317	19 1/4	18 1/4	18 1/4	-	-	-	-	
ShrMedSys	32	253	42 1/2	41 3/4	41 3/4	-	-	-	-	-	
Shoneys	Inc	15	90	25 1/4	25 1/4	-	-	-	-	-	
SiliconSys	Inc	423	22 1/2	22 1/2	22 1/2	-	-	-	-	-	
Sooner	Fed	SL	6	25 1/4	25 1/4	-	-	-	-	-	
Sovereign	10p	635	9 1/2	9 1/2	9 1/2	-	-	-	-	-	
SpecContrl	05	241	12 1/4	11 1/4	12 1/4	+ 1/4	-	-	-	-	
Spectrad	Inc	373	17 1/2	17 1/2	17 1/2	-	-	-	-	-	
SRI	Corp	112	39	43 1/4	42 1/4	43 1/4	+ 1/4	-	-	-	
Staff	Buld	20	393	16 1/2	15 1/2	16	-	-	-	-	
Std	Microsys	345	35 1/2	33 1/4	33 1/4	-	-	-	-	-	
Sterner	Lghts	12	8	7 1/2	7 1/2	-	-	-	-	-	
Stewart	Stev	20	486	15 1/4	14 1/4	-	-	-	-	-	
Stryker	Corpn	7	36	36	36	-	-	-	-	-	
SuperSky	Intl	5	16 1/2	16 1/2	16 1/2	-	-	-	-	-	
Svkes	Datatr	817	10 1/4	10 1/4	10 1/4	-	-	-	-	-	
SCT	Corp	125	34 1/2	34 1/2	34 1/2	-	-	-	-	-	
Tampax	2.80	710	61 1/2	61 1/2	61 1/2	-	-	-	-	-	
Tandem	Compt	3254	29 1/4	29 1/4	29 1/4	-	-	-	-	-	
Tandon	Corp	5536	28 3/4	28 3/4	28 3/4	-	-	-	-	-	
TechCom	Intl	25	19 1/4	19 1/4	19 1/4	-	-	-	-	-	
TelcmPlus	III	252	30	30	30	-	-	-	-	-	

Growth Stock

Evergood	Prd	35	21	22 1/2	-3/4
Excelsr	Ins	6	7	15	17 1/4
Extractv	Fuel	124	11-16	3 1/2	-
FabrWh	22	12 1/2	13 1/4	-	1/4
Falc	15	5 1/2	6	-	-
Fair	4	9 1/2	9 1/2	-	-
F	59	9 1/2	4 15-16	-	1/4
F	63	1 1/2	1 1/2	-	1/2
F	4	4 1/4	4 1/4	-	-
F	6	9 1/2	9 1/2	-	-
F	52	4 1/2	4 1/2	-	-
F	8	8 1/2	8 1/2	-	-
F	40	6 1/2	6 1/2	-	-
F	8	8 1/2	8 1/2	-	-
F	210	35	35 1/4	-	-
F	80	13	13 1/4	14 1/2	-
F	1.80	8	4 1/4	4 1/2	-
F	2	9 1/2	9 1/2	-	-
F	1	3 1/4	4 1/4	-	-
F	68	27	27 1/4	-	1/4
F	18	34 1/2	35	-	-
F	1.32	38	23 1/4	24	-
F	4	10 1/2	10 1/4	-	1/4
F	1	12 1/2	13 1/2	-	1/2
F	145	12	12 1/4	-	-
F	13	24	25 1/4	-	-
F	62	18	18	-	-
F	60	18	18	-	-
F	1	1	1	-	-
F	2	2	2	-	-
F	14	14	14	-	-
F	1	1	1	-	-
F	32	32	32	-	-
F	3	3	3	-	-
F	460	460	460	-	-
F	40	40	40	-	-
F	32	32	32	-	-
F	21	21	21	-	-



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and 156 shows. *Remington Steele*, from Victory, is being offered for fall, 1987. Down the line, other series which have not yet been placed in syndication, and their earliest available dates are *Hardcastle & McCormick* from Colex; *Scarecrow & Mrs. King*, from Warner Bros; and possibly *Hotel*, for 1988 start, which does not yet have a distributor. In 1989: two from MCA, *Miami Vice* and *Murder, She Wrote*; and *Riptide* from Columbia; 1990 possibilities are MCA's *Airwolf*; and, distributors still to be announced: *Crazy Like a Fox*, *Highway to Heaven* and *Hunter*.

Cash-plus-barter

Barter continues to be the dominant marketing tool of animation shows. Of the 20 or so new for NATPE strips for kids, 17 are ad-supported, two are cash, Taffner's *Danger Mouse*, and Orbis's *Macron 1*, while the solo cash-plus-barter strip is ITF's *Adventures of the Galaxy Rangers*, which has two 30s for national sales. But when it comes to other types of first-run strips, both in half-hours and hours, being offered for the first time at this year's NATPE, the predominant marketing method is cash plus barter.

According to TV/RADIO/AGE estimates, 27 of the 45 major entries are cash plus, with 10 going all cash, and eight straight barter.

Compared to last year's entries new for NATPE, straight barter this year shows a decrease as does cash, while cash-plus is up, at the expense of both the other sales methods. For the 1985 NATPE, 12 of the major first-run shows were via barter; 18 went the combo cash plus route; and 15 were being sold as all-cash. At previous NATPEs, straight barter appeared to be on a continuous upward roll.

Seltel's Meisel calls cash-plus-barter a fact of marketing life. One of the new

cash-plus first-run hour strips is King World's *Oprah Winfrey Show*, which has four national 30s. Most half hours have two 30s in the show, including *The Judge*, *Exclusive*, *Rocket to the Stars*, *You Write the Songs* and *Makeover*. The only straight cash shows include *For the People*, from Worldvision; *That's Show Biz*, *Skyways*, from WW Entertainment; 130 episodes off-Australian TV; and Orbis' *Hangin' In*.

Station acceptance

Meisel says cash-plus-barter "has been sneaking in over the years. The time when stations should have done something about it has passed. Now everyone is a partner—which is the only way that a syndicator can launch a show.

"The stations have accepted the fact that the days of all-cash are over."

Katz's von Soosten calls the increase in cash-plus-barter an insidious development. "The only question at this point is how far a syndicator will go in the barter portion of a cash-plus-barter show.

He points out, for example, that D. L. Taffner is withholding three 30s on a weekly show, *Check It Out*, being introduced from off-cable, for fall airing on regular TV. If Taffner is successful in getting TV clearances, von Soosten sees others raising their sights to three 30s as well. "All it takes is one, before the rush comes on."

Meanwhile, the suddenness by which Paramount and Post-Newsweek yanked *America* caught many stations carrying the show by surprise and irritated several as well. According to Petry's Fentress, whose company represents a number of affiliates that were airing *America*, the station managers he's talked to say that the cancellation *per se* was to be expected, "but what has angered them is that several sta-

tions found out about the cancellation from the newspapers."

As to the scenario leading up to the cancellation, while the numbers of the information entertainment hour strip were weak, some of the stations were willing to ride out the storm as long as the shows were produced, although some affiliates were moving or planning to move *America* from early fringe to morning time period.

The CBS-owned station in Philadelphia, had given it a 5-6 a.m. slot from the beginning.

However, despite efforts by the producers to bolster the ratings by attempting to revamp elements and the pacing of the show, the CBS-owned stations, faced with poor ratings which were hurting their local news as well, decided to pull the show. Still, even with this loss, Paramount and Post-Newsweek announced that *America*, which had a lineup of 120 stations, would continue until at least through February, with the hope that the November and February ratings books would show improvement. But the coffin on *America* was nailed when stations in other major markets planned to follow the CBS-owned lead, killing off any remaining advertiser interest and forcing the show to be ditched, as of January 3.

Effort applauded

Despite voicing their chagrin over the fast pulling out of *America*, the overall reaction by stations which were airing *America* is that the effort should be applauded and has not dampened their enthusiasm towards other similar first-run ventures. Rick Reeves, program director at WCPO-TV Cincinnati, which was one of several stations which was intending to move *America* from its early fringe slot to the mornings because of poor ratings (a 6 rating and 17 share, fourth in a five-station market), notes he was willing to wait for the show to build in a less critical time period rather than taking it off the air. He points out that even with the weak ratings, his planned switch on *America* also was due to "what was happening on the screen—a lack of feel and direction."

However, he continues, "we applaud their first-run efforts and will be glad to be part probably of some other first-run shows. We are not yet too leery about them, even though *America* represents the second such attempt that has failed in two years. In 1984, *Breakaway* failed in early fringe. We still feel that someone will come through with that kind of program genre that will work in early fringe, and when it does hit, it will be a franchise that will be around for a lot of years." □

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Syndicated TV programs, 1986-87, future *(continued)*

Proposed first-run half-hour strips winter-spring, 1986

Program	Distributor	Episodes Orig/rep	Terms
All American Bingo	Lee Production	260/0	Cash ++
Beachcombers	Blair Entertainment	130/0	Cash
Best of You	Fox/Lorber-All American TV	100/30	Barter
Matchmaker	Four Star	90/90	Cash ++
\$1,000,000 Chance of a Lifetime	Lorimar- Telepictures	115/65	Cash
Perfect Match	Lorimar-Telepictures	115/65	Cash ++

Proposed first-run half-hour strips fall, 1986

Program	Distributor	Episodes orig/rep	Terms
Banko	20th Century Fox	195/65	Cash ++
Bingo	Bentley	260/0	Cash
Card Sharks	Program Source	195/65	Cash ++
Concentration	Victory Television	195/65	Cash ++
Crosswits	ABR	195/65	Cash ++
Exclusive	Viacom	195/65	Cash ++
For the People	Worldvision	130/130	Cash
Frame Game	MGM/UA	180/80	Cash
Fun For The Money	Group W	160/100	Cash ++
Hollywood Squares	Orion	195/65	Cash ++
It's A Funny Life	Gaylord Television	160/100	Cash
Jackpot Bingo	Dan Robinson	260/0	Cash ++
The Judge	Genesis	160/100	Cash ++
Lifestyles of the Rich and Famous	TPE	130/130	Cash
Love Me, Love Me Not	MGM/UA	180/80	Cash ++
Nightlife	King World	195/65	Cash ++
Now You See It	Program Source	195/65	Cash ++
Purely Personal	Colbert Television	180/80	Cash ++
Rocket To The Stars	Lorimar-Telepictures	170/90	Cash ++
Skyways	W W Entertainment	130/4- runs/2yr	Cash
Star Cluster	Four Star	90/40	Cash ++
Strike It Rich	Blair Entertainment	TBA	Cash ++
Show Biz Quiz	Harmony Gold	160/100	Cash
Strange Paradise	Mizlou	195/65	Barter
Tales From The Darkside	LBS	90/170	Barter
That's Show Business	MGM/UA	180/80	Cash ++
Today's Movers/Shakers	Gaylord/Fox	260/0	Cash ++
True Confessions	King World	130/130	Cash ++
WinAmerica Sweepstakes	MCA-TV	260/0	Cash ++
We Love New Dating Game	Bel Air	175/85	Cash ++
You Write The Songs	TPE	130/130	Cash ++

Source: Katz Programming

(continued on page 414)

Seller's (from page 179)

president and general manager, KVVU-TV Las Vegas. "What we've done is showcase these titles every Friday night at 9 p.m. They've been consistently doing 10-13 ratings, which places us third in the time period, pretty good for an independent."

"We've subscribed to almost every one of them," says WPIX's Julie Nunari regarding the ad-hoc networks. "Generally speaking, I'd say they're a pretty good prospect. The features have done very, very well and we are also able to promote them as premieres never before seen on broadcast TV."

Station reps, customarily, are less enthusiastic than their clients about barter and cash-barter packages. "After the barter run," argues Jack Fentress of the latter, "the station in some cases has to pay cash for runs on the other end. It's buying used goods, but not paying used-goods prices. So it's giving away time at the front end and paying cash at the other end. So, there's cash involved on both ends, because barter is not free."

Petry's Fentress says he can understand a station that's deep in debt taking a barter package if it can't afford to invest hard currency for more movies. "But," he adds, "any station that does it without looking is probably making a mistake. I don't think anybody is going to stop barter, nor do I think it's completely bad. I just say, look before you leap, because there may be better alternatives."

Among the strictly-for-cash packages at NATPE, one that is getting a lot of attention, is MGM/UA's Tough Guys, 15 not-new action/adventure films on the order of *Hickey and Boggs*, *Shaft in Africa* and *Bring Me the Head of Alfredo Garcia*.

Independent stations buying the package may find that they're getting competition from an unexpected source—one of their own, cable superstation WTBS(TV) Atlanta, which has also bought the package.

"I can't recall the last time somebody sold a package to the whole world, in which Turner was included like that," reports Fentress. "It's a bad trend to sell some of these movie packages to superstations and then turn around and go right back out the rest of the world and ask heavy bucks for those things."

Cable, VCR exposure

If any further evidence is needed about the effect of cable and VCR exposure on over-the-air TV film ratings, consider this: first-run theatricals on the three networks during the fourth quarter of 1985 averaged a dismal 14.9

rating. Made-for-TV movies averaged a more respectable 17.2. The calculations are from NBC Research estimates of Nielsen TV Index samples.

Not surprisingly, the erosion of big box-office films' drawing power over the past five years has clearly caused independent station programmers to redefine their philosophy about feature-length movies.

"We feel Friday and Saturday nights are big nights for VCR movie viewing," says WPIX's Nunnari. "It seems to us that on Saturday night, when Channel 5 (WNEW-TV) and we run movies, we don't get as big a number as we might get during the week because I think there's a real bunch of people who are going directly to their VCR's, and they're just bypassing broadcast TV. So we're finding that's not the best night to get the biggest numbers with movies."

Made-for-TV films

Von Soosten at Katz says the relative weakness of theatricals has altered his opinion of made-fors. "Gradually, over the last five years," he admits, "my opinion has changed. I now look at made-fors as being, in many cases, pretty much equal to theatricals. That's a generalization, of course, but in their ability to attract an audience they're equal now, whereas a couple of years ago this was not true."

Sharon Wolf, director of research and programming for ITS, agrees. "In many ways," she says, "they've become more acceptable because they have been made for TV audiences and they're something viewers are familiar with and have done well. If you look at some of the theatricals, they haven't played as well on television."

The packages offered at NATPE that are either heavily weighted with or are all made-fors include Warner Bros. Television Distribution's TV3, consisting of 13 TV movies, including *Found Money*, *Glitter* and three Agatha Christies. Others: Fox/Lorber's Dan Curtis Signature Collection; Charles Fries' Fries Frame II; 19 titles; Harmony Gold's Animated Package, King Features' Performer's Marquee Edition; Lionheart's Primetime and Family Classics; Lorimar's Lorimar V; Metro-media Producers' Corp.'s Premium V, and Telepictures' Packages I, II and III.

In terms of cost to stations, the made-fors can also be a bargain. "I think," says von Soosten, "made-fors lag behind in terms of pricing by quite a bit. They could be a good bargain if you're careful to select the right package. There are some wonderful made-

(continued on opposite page)

Syndicated TV programs, 1986-87, future

Proposed first-run half-hour strips winter-spring, 1986

Proposed talk/magazine fall, 1986

Program	Distributor	Episodes orig/rep	Terms
Beauty Affair	Group W	195/65	TBA
Best of David Susskind	Fox/Lorber	130/130	Cash
Makeover	Samuel Goldwyn	100/30	Cash ++
Oprah Winfrey	King World	230/30	Cash ++++

First-run proposed weekly half hours mid-season, 1986

Program	Distributor	Terms
Check It Out (April)	D.L. Taffner	Cash +++
Exciting World of Speed & Beauty (January)	Access Syndication	Barter
Headlines on Trial (January)	ABR	Cash
Movies, Movies (April)	M & M Syndication	Cash +
Rocky Mountain Inn (January)	Eagle Media	Barter
Sports Challenge (April)	Syndicast	Cash ++
Ted Knight Show (April)	D.L. Taffner	Cash +++
Trendsetters (January)	Paradise Venture Partners	Barter

Fall, 1986

Cover Story	Fries Entertainment	Cash ++
Dancin' to the Hits	ITF Entertainment	Barter
Deja View	All American TV	Barter
Directions	SFM Entertainment	Cash
Dream Girl USA	20th Century Fox	Barter
Gidget	Colex	Barter
Legends and Legacies	Fries Entertainment	Cash ++
Mama's Family	Lorimar-Telepictures	Barter
9 to 5	20th Century Fox	Barter
No Earthly Reason	Silverbach/Lazarus	Cash
On the Record	Samuel Goldwyn	Barter
One Big Family	Lorimar-Telepictures	Barter
Open Season with George Steinbrenner	SFM Entertainment	Barter
Scary Tales	Gaylord Program Services	Barter
Stamp of Greatness	SFM Entertainment	Cash
Throb	Worldvision	Barter
What's in a Name	Lionheart/Hagen-Menk	Cash
Young Universe	Behrens	Cash +

Proposed first-run weekly hours fall, 1986

Program	Distributor	Terms
Let the Good Times Rock	Group W	Barter
MTV Top 20 Video Countdown	Viacom	Barter
Rock and Roll Evening News	King World	Barter
Seeing Things	Hagen-Menk	Cash

Source: Katz Programming

Syndicated TV programs, 1986-87, future

Proposed children's programs fall, 1986

Program	Distributor	Episodes orig/runs	Terms
Adventures of Jan Cougar	T.E.N.	65	N/A
Centurions	Worldvision	65/4	Barter
Chuck Norris	Worldvision	5/1	Barter
Defenders of the Earth	King Features	65/4	Barter
Galaxy Rangers	ITF	65/0	Cash ++
Ghostbusters	Group W	65/4	Barter
Jem	Claster	26/3	Barter
Jonny Quest/Funtastic World	Worldvision	17/6	Barter
Kideo TV	LBS	13/8	Barter
Macron I	Orbis	65/unl	Cash
My Little Pony	Claster	65/8	Barter
Rambo	Worldvision	65/4	Barter
Robotech II	Harmony Gold	65/neg	Cash
Sectaurs	Worldvision	5/1	Barter
Silverhawks	Lorimar-Telepictures	65/12	Barter
Smurfs	TPE	130/2	Barter
Zoobilee Zoo	SFM	65/8	Barter

Fall, 1987

Comic Strip	Lorimar-Telepictures	65/12	Barter
Jem	Claster	75/7	Barter
The Real Ghostbusters	Columbia	65/8	Barter

Fall, 1988

Alvin and the Chipmunks	Lorimar-Telepictures	65/12	Barter
Danger Mouse	Taffner	50/Unl	Cash

Note: Each + equals 30-second distributor commercial.

Future off-network half hours

Program	Distributor	Episodes	Terms
1986			
Facts of Life	Embassy	153	Cash
Harper Valley PTA	MCA TV	29	C+B
Honeymooners	Viacom	106	Cash
Operation Petticoat	MCA TV	32	C+B
1987			
Cheers	Paramount	94	Cash
Family Ties	Paramount	92	Cash
Newhart	Victory	156	Cash
Silver Spoons	Embassy	117	Cash
1988			
Kate & Allie	Columbia	TBA	TBA
Night Court	Warner Brothers	101	Cash
TV's Bloopers & Practical Jokes	TBA	TBA	TBA
Webster	Paramount	100	Cash

Source: Katz Programming

(continued on page 416)

fors—nice quality, with very good acting. But there's also an awful lot that just won't work in syndication because the subject matter is dated."

Major packages

The major film distributors who will be represented with at least one new cash package at NATPE include: Columbia, with Volume 5, with 25 features, including *Ghostbusters*, *Moscow on the Hudson* and *Karate Kid*, and Columbia's Gems, a renewal package of 240 classics, including *Lawrence of Arabia*, *On the Waterfront* and *Bridge Over the River Kwai*.

ITC's big package is Volume V, with nine of 16 being recently-released theatricals on the order of *Sophie's Choice*, *All of Me* and *Halloween*.

MCA's major all-cash packages are Exploitable 13 and Prestige 13, each with 13 titles, the former including *Private Lessons*, *Streets of Fire* and *Repo Man*, the latter containing *The Trouble with Harry*, *Under the Volcano* and *Napoleon* among others.

Paramount will offer two packages in addition to the previously-mentioned Portfolio XI, Preview II, with 16 titles, and Special Edition II, with 50 titles. Preview II includes *The Fan*; Special Edition: *Alfie* and *One-Eyed Jacks*.

Twentieth Century Fox is out with three packages: Century 13, 26 theatricals including major films of recent vintage, such as *Mr. Mom*, *Reuben, Reuben*, *Revenge of the Nerds* and *Romancing the Stone*; Fox VI, with 26 titles, including *Bachelor Flat*, *Carousel* and *From the Terrace*; and Big 36.

RKO will be previewing Dazzling Dozen, titles unannounced as yet, and Blair Entertainment will be out with *Revenge 12*, first-run suspense and mystery features said to have had no previous broadcast play. Titles include *Whispering Death*, *Order to Kill* and *Jungle Warrior*.

Viacom is releasing 20 major new titles, including, in its Viacom II, *Death Wish 3*, *Superman III* and *Supergirl*. Viacom's other package is Young & Reckless, 16 theatricals, including *Bad Boys to Valley Girls*.

Warner Bros. is expected to introduce two packages, Volume 26 and TV 3. The latter package mentioned previously.

MGM will be represented by Tough Guys, already mentioned, 15 male-oriented action films. Cinema Shares has International TV, various titles, and Shock Around the Clock titles.

Lorimar is bringing in seven packages: Lorimar I (25 features on the order of *Cabaret* and *Twilight's Last Gleaming*); Lorimar II, another 25 features including *Papillion* and *The Man Who Would Be King*; Sci-Fi Horror, 55

classics; Bomba the Jungle Boy, 13 adventures; Cowboys & Indians, 32 westerns, and Deja Views, 55 classics.

Samuel Goldwyn's two packages are Goldwyn Gold II and Explosives II. The first is a repackaging of 21 older titles (*South Pacific* and *Little Foxes*), the second contains 18 action/adventure theatricals on the order of *Nightmare on Elm Street* and *Alien Warrior*.

Other distributors, those who are known to be offering new packages include: Muller Media, with Reels of Fortune, consisting of 14 titles on the order of *Izzy and Moe*, *O'Hara's Wife* and *Brady's Escape*. Crown International is out with Crown Classics, consisting of 50 vintage titles produced mainly between 1960 and 1970.

Colex is introducing 10 Bob Hope starrers in its barter package, including *My Favorite Brunette*, two "Road" pictures and *The Lemondrop Kid*. Fox/Lorber has Curtis Signature Collection, with 12 made-fors by Dan Curtis (ala *Dracula*, *Frankenstein* and *Turn of the Screw*); a Bruce Lee Package of 15 martial arts films, such as *Return of the Dragon* and *Fists of Fury*, and Trailblazers II, 18 westerns, comprising *Black Hills*, *Beyond the Blue* and others.

Fries is introducing Fries Frame 2, with 20 made-for's, as noted previously, *Do You Remember Love?*, *Rage* and *Toughlove* among them. Harmony Gold has an Animated Package of 20 made-fors, including *Little Women* and *Call of the Wild*; and its Martial Arts Package of 19 titles including *Invincible Superguy* and *Duel of Ultimate Weapons*. Con Hartsock is offering Elvira Group Two.

Tv/theatrical mix

King Features has Performer's Marquee, 12 made-fors and theatricals, including *Skokie*, *Endless Love* and *King of the Mountain*. Lionheart will be represented by Lionheart Prime Time, 21 BBC-produced action/adventure movies and mini-series (*The Citadel*, *Spyship* and *To Serve Them All My days*) and Family Classics, 10 BBC-A&E classics (*Beau Geste*, *Jane Eyre* and *Oliver Twist* among them.) SFM I offers eight all-cash titles including *Ghostdance* and *Jungle Book*.

Metromedia Producers' Corp. is presenting Premium V, 12 made-fors, titles to be announced, as are the titles for Primetime III, from Primetime.

Orion will feature Born Wild, 12 comedy/action features on the level of *Six-Pack Annie*, *Women in Chains* and *Revenge of the Cheerleaders*. Red Coat has TV Premiere Features, 21 ti-

(continued on page 418)

Syndicated TV programs, 1986-87, future

Future off-network half hours

Program	Distributor	Episodes	Terms
1989			
Charles in Charge	MCA TV	TBA	TBA
Cosby Show	Viacom	TBA	TBA
Mama's Family	Lorimar- Telepictures	98	Cash
Punky Brewster	Embassy	TBA	TBA
Who's the Boss?	Embassy	TBA	TBA
1990			
Golden Girls	Disney	TBA	TBA

Future off-network hours

Program	Distributor	Episodes	Terms
1986			
Falcon Crest	Lorimar- Telepictures	128/157	B/C (A)
Fall Guy	20th Century Fox	111	Cash
Hardcastle and McCormick	Colex	65	Barter 5:00N/7:00L (B)
Hill Street Blues	Victory	145	Cash
Knight Rider	MCA TV	90	Cash
Magnum P.I.	MCA TV	129	Cash
V (10-hour mini-series)	Warner Brothers	5	Cash (C)
World of Disney	Disney	178	Cash
1987			
A Team	MCA TV	106/128	Cash
Believe It or Not	Columbia	TBA	Cash
Cagney & Lacey	Orion	102	Cash
Father Murphy	Colex	35	Barter 5:00N/7:00L
Remington Steele	Victory	TBA	Cash
Simon & Simon	MCA TV	125	Cash
St. Elsewhere	Victory	156	Cash
T. J. Hooker	Columbia	90	Cash
1988 (tentative)			
Hardcastle and McCormick	Colex	65	Cash
Hotel	TBA	TBA	TBA
Riptide	Columbia	TBA	TBA
Scarecrow & Mrs. King	Warner Brothers	TBA	TBA
1989 (tentative)			
Miami Vice	MCA TV	TBA	TBA
Murder, She Wrote	MCA TV	TBA	TBA
1990 (tentative)			
Airwolf	MCA-TV	TBA	TBA
Crazy Like a Fox	TBA	TBA	TBA
Highway to Heaven	TBA	TBA	TBA
Hunter	Cannell	TBA	TBA

(A) 128 barter episodes during first year, 157 cash episodes for remaining

(B) Offered on barter basis through 3/88; available for cash effective 4/88

(C) Offered as mini-series in 1986; decision will be made at a late date regarding sales plus as a series

Source: Katz Programming

the marketplace

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Network primetime made-for-TV movies

Fourth quarter, 1985 (continued)

	Rating	Share	Network	Date
16. A Time To Live	17.1	27	NBC	10/28
17. Picking Up The Pieces	16.8	25	CBS	10/22
18. Wild Horses	16.7	26	CBS	11/12
19. Murder/Reason Insanity	16.6	26	CBS	10/1
20. Final Jeopardy	16.5	26	NBC	12/8
21. Into Thin Air	15.6	25	CBS	10/29
22. Love On The Run	15.4	23	NBC	10/21
23. Streets Of Justice	15.4	22	NBC	11/10
24. The Other Lover	13.8	22	CBS	9/24
25. Bridge Across Time	13.7	21	NBC	11/22
26. Badge of The Assassin	13.6	23	CBS	11/2
27. John & Yoko	13.4	19	NBC	12/2
28. Beverly Hills Cowgirl	12.9	22	CBS	10/5
29. Agatha Christie: 13 For Dinner	12.8	21	CBS	10/19
30. Copacabana	12.6	20	CBS	12/3
31. Lost In London	12.5	19	CBS	11/20
32. Children Of The Night	12.4	21	CBS	10/26
33. Midnight Hour	10.5	17	ABC	11/1
34. North Beach & Rawhide	10.5	16	CBS	11/12

Source: NBC Research, based on NTI data.

titles with no cable or network exposure, including *Eagle in a Cage*, *Ivan Denisovich*, *Madigan's Millions* and *Outback*. Dan Robinson's Volume I includes *Joy House* and *Day and the Hour*; Gaylord Syndicom: Roy Rogers Trail Theatre, 26 titles, with new introductions and wraparounds with Roy Rogers and Dale Evans.

Satori's contribution is Family Entertainment II, consisting of 18 children's features, including *Dot and the Bunny*, *Fatty Finn* and *Run Rebecca, Run*.

Telepictures is releasing packages I, II, and III, amounting to 55 made-fors including *Ellis Island* and *Murder in Texas*, and *Masters of Fury*, 15 martial arts features.

Worldvision will be represented by a package of 20 films, including *Philadelphia Experiment*, *Children of the Corn* and *C.H.U.D.* Bri-Ter will show Thriller Package #1, 120 titles.

Less defensive buying

Another shift in the marketplace caused by current factors is that stations are far less likely today than they once were to buy up movie packages just to keep them out of the hands of competitors. "Let's face it," observes Petry's Pentress, "programming is too expensive to play those games. It used to be reasonably common for station A

to pick up a program to keep it away from station B. But today if you do that it has to have value.

"For you to pick it up and put it on the shelf is not a good way to manage your operations. So it's not done to the

extent that it used to be."

With prices rising, windows closing and audiences for big films eroding on standard TV, independents may be seriously thinking about alternatives to major motion pictures as their prime-time staple.

More vintage titles

Von Soosten thinks one possible solution is for stations to take a harder look at older film groups and blend in more vintage titles with newer ones. "They may offer longer contracts just to get the clearances, and if they've been out for a number of years, you can still get a good deal on them." But you still need to have a number of big box-office titles to create a certain image of glamor on the station.

"But I think stations don't need to have all 1980 releases in their vaults. They can run some 1940 and 1950 releases too, which hold up pretty well."

Another possible solution may be for independents to de-emphasize movies entirely. KTVT's Edwards says he's so disgusted with the way distributors are milking their movie titles on cable that he's seeking an alternative and may have found one.

"An average independent in a major sweep book across the country gets ratings in the neighborhood of a 5," he says. "An 8 would be high. So, there's going to come a time, and it won't be too long because of all the new first-run syndicated product that's being created, when we're going to have to make a decision about this movie thing." □

Network primetime miniseries

Fourth quarter, 1985

	Rating	Share	Network	Date
1. North and South-6	29.4	42	ABC	11/10
2. North and South-3	28.0	42	ABC	11/6
3. North and South-4	25.8	38	ABC	11/7
4. North and South-1	25.8	37	ABC	11/3
5. Long Hot Summer-2	23.8	36	NBC	10/7
6. North and South-2	23.6	34	ABC	11/5
7. Kane & Abel-2	23.4	34	CBS	11/18
8. North and South-5	23.2	37	ABC	11/9
9. Kane & Abel-1	23.2	34	CBS	11/17
10. Long Hot Summer-1	22.6	34	NBC	10/6
11. Kane & Abel-3	21.4	32	CBS	11/19
12. Double Take-1	21.1	33	CBS	11/24
13. Mussolini-3	19.6	29	NBC	11/26
14. Mussolini-2	19.4	29	NBC	11/25
15. Double Take-2	18.7	28	CBS	11/26
16. Mussolini-1	17.7	26	NBC	11/24

Source: NBC Research, based on NTI data

In the Picture

Ted Littleford



New executive creative director of Foote, Cone & Belding/New York looks at trends in commercial making, in music, and in the best of radio, and discusses some ways to help hold the lid down on production costs.

Relevance, expressed in unexpected ways, is the agency's creative goal

Ted Littleford, who's stepped up to executive vice president, executive creative director of Foote, Cone & Belding/New York, observes that "Commercials seem to be moving away from that hard-edged look, to something much softer. Those hard edges have dissolved before our eyes, and now we see all this smoke and fog everywhere. Even talking heads are wreathed in fog."

Littleford's guess is that it started with *Flash Dance*, "and now everyone wants that thick mist in his own film. It looks like the English are trying to export as much of their fog as possible over here. Some of these spots make the smoking car on the New Haven look like the clean room in a computer factory."

When it comes down to his own agency, Littleford explains that although there is no one "FCB look"—something that would be pretty difficult to apply to clients as diverse as Colgate-Palmolive, Data General and Frito-Lay—"We do have a creative philosophy, a common thread that runs through everything we do."

Part of this, he says, is relevance, "an insistence that we say the right things about the product to the right people." The other part, he says, is that "We do this in unexpected ways."

For instance, for Data General, one encore to the computer manufacturer's corporate commercials built around Roman catapults and World War I army tanks, is the more recent spot emphasizing the compact portability of the Data General PC, a personal computer so small that the commercial shows it being shot out of the disk slot of the larger IBM model.

Alleviating sameness

The reason for working for the unexpected, says Littleford is that "There are so many parity products on the market. Without the unexpected to alleviate all the sameness, they'd all blend into one great gray

mass, with each brand barely distinguishable from its competitors."

Two other trends Littleford points to are "retreaded music" and "The Big Star." Says Littleford: "It's apparently no longer enough just to have name talent doing your commercial. It has to be a super nova. Pepsi Cola uses a whole stable: Michael Jackson, Lionel Richie, Wham!, Don Johnson. McDonald's uses Aretha Franklin. Burger King puts on look-alikes of the Pointer Sisters."

On "retreaded music," Littleford notes that, "These things start as a trickle, and now it's run amok and we're buried in a torrent of recycled tunes. Broadway does reruns of old musicals, so Madison Avenue has The Pointer Sisters doing *Jump for Bounce*, Emery Air Freight uses that Dolly Parton theme music from *9 to 5*, and Wendy's runs with *Only You*. When are we going to hear some original music in commercials again?"

Asked about how agency creative teams can help hold the line against rising commercial production costs, Littleford says that besides pre-planning the shoot, step-by-step, before walking into the studio, "There's one thing we can try NOT to do: That's not going to the client with a tremendous story board he's going to fall in love with, before someone has figured out that it's going to cost too much to put on film."

Kill the messenger

Littleford warns that "Anything that's taken to the client should be presented along with at least a ball park estimate of what it's going to cost. Otherwise, you can go in, get the client all excited, and walk out victorious in a cloud of glory. Afterward, when somebody finally starts to realize what it's going to cost, they send some poor minion—probably the assistant account executive—and when he brings the client back to reality and takes the candy out of his mouth, suddenly it's kill-the-messenger time. To the client, it's as frustrating as *coitus interruptus*."

A more positive step toward cost control, he adds, is to take a prudent look at production companies outside New York, "in places like Miami, Toronto, North Carolina, or Philadelphia. Used with discretion, they can be a useful alternative source of production."

Regarding radio, Littleford describes "two basic types of commercial. One is literally a lift from the TV sound track; add 30 seconds in the middle of your television doughnut, and that's the radio commercial."

Type Two he calls "The witty exchange between two hired 'ands:' Bob and Ray; Stiller and Meara; Dick and Burt. These are generally written by specialists, because most agency copywriters have become so accustomed to television that they've forgotten how to write when there are no pictures to illustrate their captions." The witty exchange, adds Littleford, "is radio returning to its roots in comedy—Vic and Sade, Fibber McGee and Molly, and, today, Stiller and Meara.

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Inside the FCC

James H. Quello



FCC commissioner, in recent speech before the Hofstra University Television Conference, Hempstead, N.Y.

Broadcasters should be freed from First Amendment and regulatory constraints

As a former newsman and broadcast executive, I have been a longtime advocate of full press freedoms for the electronic media. At three different national broadcast conferences, I have publicly urged broadcasters to get off their seats and sell something more important than broadcast time. I told them: "Sell with all your resources and energy the concept of freedom of the press and freedom of speech for your medium and for the American public. You don't have these significant freedoms because you haven't fought for them hard enough. It will take an all-out coordinated drive."

So today I will give vent to my First Amendment predilection and share with you a timely proposal for Congress. I propose clean, decisive, legislative surgery to remove the major pervasive defects and massive economic wastes of broadcast regulation. Unequivocally remove all First Amendment and regulatory constraints! Subject broadcasting to exactly the same regulations and First Amendment constraints as its major media competitor and closest cousin—newspaper. This also means eliminating the nebulous, troublesome and outdated "public interest" standard.

In return, assess broadcasters a practical spectrum usage fee and provide for open marketplace addition of new stations that meet reasonable standards of engineering feasibility.

The time has never been more propitious.

This action would most effectively and forcefully implement the present visionary main thrust of deregulation—that regulation should be necessary only "to the extent marketplace forces are deficient." In other words, wherever the market is open and competitive, regulations should be abolished. This certainly applies to broadcasting markets in this country where intense competition exists and is growing apace. Broadcasters not only compete aggressively against each other, but also with all other media in-

cluding newspapers, magazines, outdoor advertising, transportation advertising, direct mail, etc. It's time to remove regulations and allow competitive market forces to operate. This would provide massive deregulation, reduced bureaucracy and a resulting reduction in government costs—all in keeping with the current trend and mood of the American public. Then, too, the public would benefit from a freer, more robust, more venturesome broadcast journalism emancipated from unnecessary restrictive government oversight.

Personal views

These views and the supporting arguments to be presented are my own and do not necessarily represent an official FCC view. I fully realize that court interpretations and a continuing variety of adversary viewpoints are formidable considerations for legislative action or reform. I am also fully cognizant that present FCC decisions and deliberations must be based on the current Communications Act and existing case law and not on proposed legislative action or rewrite. However, I am proposing substantial revision from the unique perspective of many years of FCC service and over 25 years in broadcasting.

Also, I note that Henry Geller, a respected communications lawyer and former head of the National Telecommunications and Information Administration, is a staunch advocate of First Amendment rights. He was quoted by the *New York Times*: "The more we let radio and television be the way print is, the better off we are. Let the marketplace answer whether there should be more networks, not the FCC." I also agree with Mr. Geller's statement in the RTNDA publication where he was quoted: "I think the Fairness Doctrine does impose First Amendment restraints. I think, as I testified recently before the Congress, that if you scrap the public trustee scheme entirely in order to accomplish goals through other means—means of spectrum usage tax or others—that that's very worthy of exploration." I repeat the quote here as a reminder there are knowledgeable people of worthy purposes questioning the propriety of the public trustee concept as applied to current broadcast regulations.

I believe congressional or court-mandated restrictions on First Amendment rights and also the government-mandated public trustee concept are outdated and no longer justifiable in today's competitive technological, economic and journalistic climate in communication.

Commercial enterprise

In fact, broadcasting was not initially formulated as a public trusteeship. It was actually conceived as an advertising supported, risk capital, commercial enterprise. No government funds were appropriated to finance pioneer broadcast service or to initiate commercial service. Much has been said of the people's airways or the public trustee concept—perhaps too

much, because by sheer continued repetition over the years it has become accepted as a fact.

As a former newsman, I have always hoped that someday broadcasting would be treated the same as other journalistic and advertising media. It seems this could best be achieved by bold, innovative legislative action. In my opinion, the time has finally come to grant full constitutional rights of freedom of the press and freedom of speech to broadcasters. This would end years of discriminatory treatment which is no longer justifiable with today's massive competition in all communications media.

There are many more TV and radio stations today than newspapers in every sizable market. The growth of cable, translators, UHF, FM and the development of satellites have provided more media availability than ever before. Future potential is practically unlimited. Then, too, broadcast journalism, today is as mature, professional and objective as any media. Regulatory restraints are no longer justified in today's era of competitiveness, numerous outlets and professional journalism.

The scarcity argument justifying government intervention in broadcasting seems more specious today than when it first crept into court decisions years ago that limited First Amendment guarantees for broadcasters.

There are limitations upon the number of businesses of any kind in a given community. Limited spectrum "scarcity" arguments once embraced by the courts hardly apply in today's abundance of radio-TV media compared with newspapers. Economic reality is a far more pervasive form of scarcity in all forms of business whether in broadcasting, newspapers, auto agencies or selling pizza. It is a fact that not everyone who wants to own a broadcasting station in a given community can do so. It is also an economic fact that not everybody who wants to own a newspaper, an auto agency or a pizza parlor in a given community can do so.

Abolish Fairness Doctrine

I believe the public would be served by abolishing Section 315 including the Fairness Doctrine and Section 312(a) (7). The Fairness Doctrine is a codification of good journalistic practice. Its goals are laudatory. However, I no longer believe government is the proper source for mandating good journalistic or program practice. I believe the practice of journalism is better governed by professional journalists, editors and news directors. Programming is best done by professional program directors, producers and talent. Even with some programming deficiencies, a government cure with censorship overtones is worse than the industry disease.

There is little doubt that if TV and radio had existed in 1776, our founding fathers would have included them as prime recipients of the constitutional guarantees of freedom of the press and freedom of speech.

After all, they were *guaranteeing citizens these freedoms* so that a well-informed public and electorate could vote on issues and candidates—free of any semblance of government interference or control. The constitutional freedoms were instituted for the benefit of the citizenry—the total public—rather than the media. It is the public that stands to gain from an all-media freedom of the press.

Section 315 and Section 312(a) (7) guarantee access to broadcasting in order to seek political office. This is not required of newspapers and magazines because of the constitutional guarantees accorded only to print journalism. Clearly print journalism, with its guaranteed "freedom of the press" has risen to the task of informing the electorate and uncovering illegal or unethical practices without government interferences or regulation—I see no reason to assume broadcast journalists or executives are any less responsive or diligent. Broadcast journalists have earned and rightfully deserve all constitutional freedoms.

I believe that removing the government restraints of Section 315, including the Fairness Doctrine and Section 312(a) (7), would free broadcast journalism, foster more comprehensive and independent reporting and better serve the American people.

Better broadcasting service

My proposals are not calculated to garner wide appreciation among existing licenses. Rather, they are meant to establish a climate whereby the American public can receive more, freer and better broadcasting service. I believe it is a proper goal of the Communications Act of 1934 and of the First Amendment to the Constitution. I also believe it is a proper goal for any new Communications Act.

Broadcast licensees should be assessed an appropriate annual spectrum fee and then assigned licenses without expiration dates. At present, broadcast licensees must prepare applications for license renewal. These applications are then reviewed by the commission, which must find that renewal is or is not in the public interest.

The process of license renewal appears to be an expensive time-consuming method of ferreting out those few licensees who have failed to meet a subjective "public interest" standard of performance. With adoption of a free marketplace concept similar to newspapers, license renewal would no longer be required. The enormous savings in time and money could be used for more constructive purposes in programming and news.

Some would contend that license renewal time offers the commission the only real opportunity it has to review the overall performance of its licensees. However, I believe greater responsiveness to legitimate public needs comes about through public acceptance or rejection in the area served by the broadcaster.

What rules would then govern broadcasters? The same laws and rules as newspapers or other businesses or professions.

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