

Television/Radio

NATPE BAZAAR

Reality big,
talk goes soft,
sitcoms sought/127

FEATURE FUTURE

Stations pickier
on films,
libraries pared/138

SPOT RADIO

Pitch changes
as ratings
gap narrows/146

WFS

Jan

THE WORLD MUST BE
MADE SAFE
FOR SYNDICATION!



SLEDGE:HAMMER!



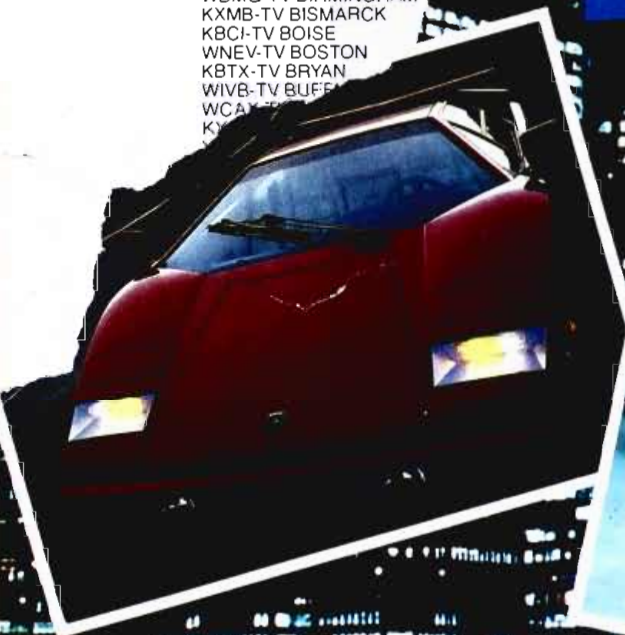
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CAN'T *A theme park* **TH** *or the mind*

KTAB-TV ABILENE
WRGB ALBANY
KGGM-TV ALBUQUERQUE
WBKB-TV ALPENA
WTAJ-TV ALTOONA
KFDA-TV AMARILLO
WJSU-TV ANNISTON
KXII-TV ARDMORE
WRDW-TV AUGUSTA
KTBC-TV AUSTIN
KERO-TV BAKERSFIELD
WBAL-TV BALTIMORE
WABI-TV BANGOR
WAFB-TV BATON ROUGE
KTVO BILLINGS
WBNG-TV BINGHAMTON
WBMG-TV BIRMINGHAM
KXMB-TV BISMARCK
KBCI-TV BOISE
WNEV-TV BOSTON
KBTX-TV BRYAN
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**THE FUNTASTIC WORLD
OF HANNA-BARBERA**



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Source: Nielsen Syndication Service (Season premiere—November 20, 1988).



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TOP HEAVIES.

Four of the top ten animated series in syndication have one name in common: Hanna-Barbera. The Yogi Bear Show, The Jetsons, Smurfs' Adventures and The Funtastic World of Hanna-Barbera are the undisputed heavy-weight champs when it comes to good times and great laughs.

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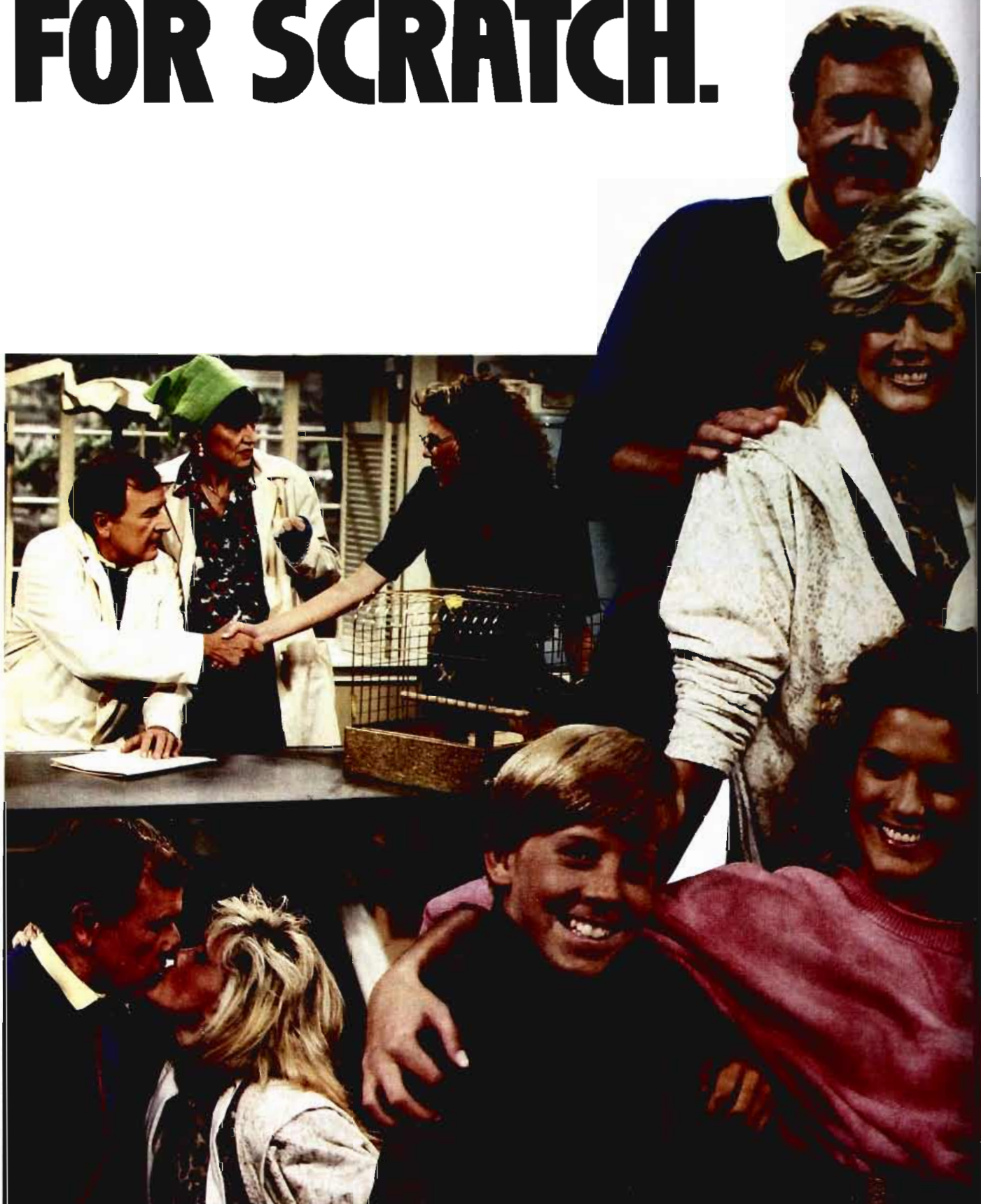
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STARTING *from* SCRATCH

Source: Nielsen Syndication Service,
Season Premiere—November 27, 1988.

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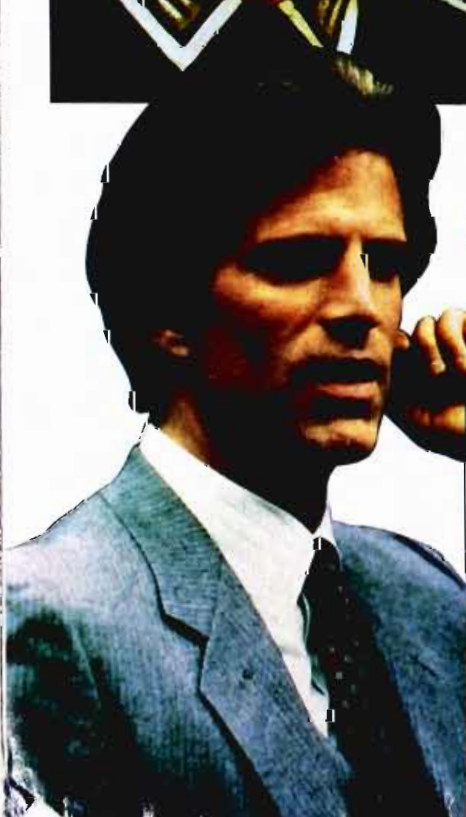
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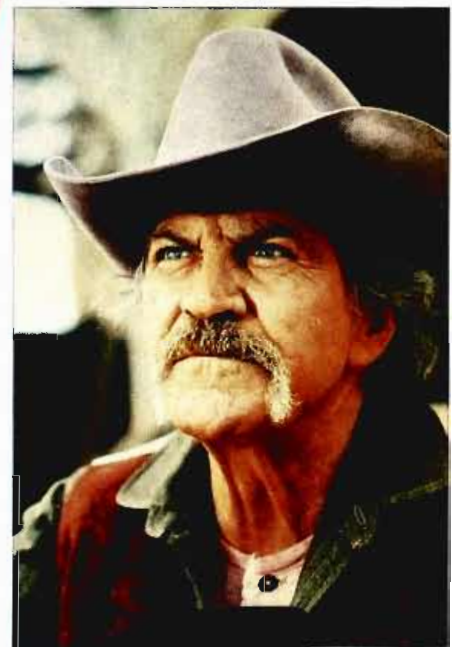
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PRIME



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Television/Radio Age

January 23, 1989

Volume XXXVI, No. 13

Reality shows plentiful, talk format goes soft,
off-network sitcoms said to be encouraging
NATPE attendees look to plug holes **127**

They're paring down libraries, maximizing use
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Comp cuts stomped for 1989 **142**

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Dennis Quaid teaches Ellen Barkin the secrets of Cajun lore and love in New Orleans, until a murderous plot explodes their dream.
Record breaking boxoffice phenomenon.

BILLIONAIRE BOYS CLUB PARTS 1 & 2

Joe Hunt is a playboy, businessman, con man and murderer in a taut psychological thriller that holds audiences spellbound. Parts One and Two rated Number One* in their network premieres.
**Part I, 21 rating, 34 share, NTI, Nov 8, 1987
Part II, 22 rating, 34 share, NTI, Nov 9, 1987*

THE HITCHER

Rutger Hauer relentlessly doles out terror and death to anyone who happens to cross him or his path.
World Broadcast Premiere in your market.

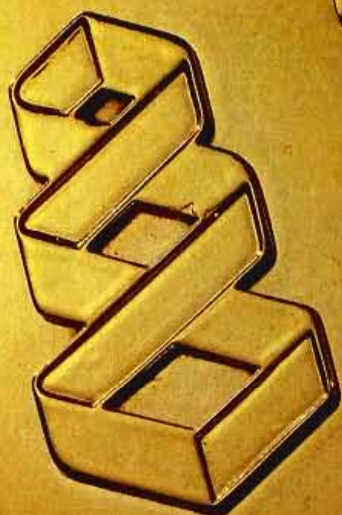
T A R G E T

Matt Dillon is in search of his father's love. Gene Hackman is escaping from his past. Now they're both running for their lives.
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16 films of action and comedy including *High Road To China*, *Lassiter*, *The Boys in Company 'C'* and *Twice In A Lifetime*.


VOLUME IX

Coming soon from ITC, Entertainment Volume IX, movies of courage and power leading off with the number one-rated* *Unnatural Causes*. John Ritter is the Vietnam Veteran who joins forces with Emmy award winner Alfre Woodard to unmask the killer that followed a thousand veterans home from Vietnam.

Plus Farrah Fawcett as millionaire Barbara Hutton in the number one-rated** *Poor Little Rich Girl: The Barbara Hutton Story*.

*19 Rating, 31 Share, NTL, 11/10/86, Monday.

**21 Rating, 33 Share, NTL, 11/16/87, Monday.



Nine Volumes of Entertainment.

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A brand new 26 half hour series. The stories are chilling, bizarre and mysterious. But the results are crystal clear. Put *Secrets and Mysteries* into your programming and throw a little scare into your competition.



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Entertainment Group

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HALLOWEEN
RENT-A-COP
VOLUNTEERS
THE SAINT
SPACE 1999
THE MUPPET MOVIE
THE RETURN OF THE
PINK PANTHER

BILLIONAIRE BOYS CLUB
THE BIG EASY
TWICE IN A LIFETIME
FRIENDLY FIRE
THE BIG SLEEP
SECRETS & MYSTERIES
EVIL THAT MEN DO
THE JAZZ SINGER
ALL OF ME
THE STEPFATHER
WITHOUT A CLUE

ON GOLDEN POND
THE FLAMINGO KID
THE BOYS IN COMPANY 'C'
THE PRISONER
LES MISERABLES
HIGH ROAD TO CHINA
CAPRICORN I
ALL QUIET ON THE
WESTERN FRONT

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John Herrin • Southeastern • Charlie Keys • Western



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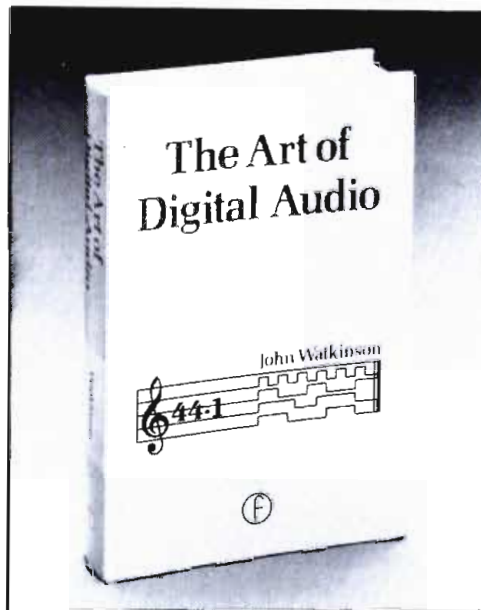
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Digital is an exciting new technology heralding profound changes in recording processes and the audio industry at large. A digital audio system incorporates concepts and technologies from many different areas: Laser Optics, Channel Coding, Error Correction and Digital Filtering. THE ART OF DIGITAL AUDIO is the first book to pull all these technologies together as they relate to audio. It's the first major work for audio and broadcast professionals to go beyond the introductory stage, building on basic concepts to deal with advanced topics, theory, and a whole new world of practical implementation.

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Publisher's Letter

Keeping station management happy a frustrating task for NATPE

It's time again for NATPE officials to shrug their shoulders and mutter, "You can't satisfy everyone." It's a safe bet that the NATPE convention, no matter how it's done, never will. But it's also a fairly safe bet that station managers, program directors, syndicators and agency executives will keep coming in great numbers.

According to a TV/RADIO AGE survey of program directors (see page 164), only one in three claims to be happy with the way the annual event is run. The leading recommendation for improvement—given by more than 40% of respondents—is to offer more useful subjects in the sessions. Next to that, nearly 24% would like to see the timing of the convention changed.

When it comes to the convention's timing, agency executives have a lot to say on the subject (page 154), asserting that it's too early. For example, Richard Kostyra, J. Walter Thompson's executive vice president, U.S. director of media services, says, "It forces vendors to get their programs to pilot too quickly, but more importantly it doesn't allow them the time to get sufficient clearances. Therefore, the agencies are evaluating programs which may never make it to air."

Agency executives will go to NATPE looking for advertising vehicles appealing to a young audience. They note the decline in children's viewing of the networks and of standard children's-oriented fare in general. They're holding out hope for programs that aren't necessarily kid-oriented per se but still attract that audience.

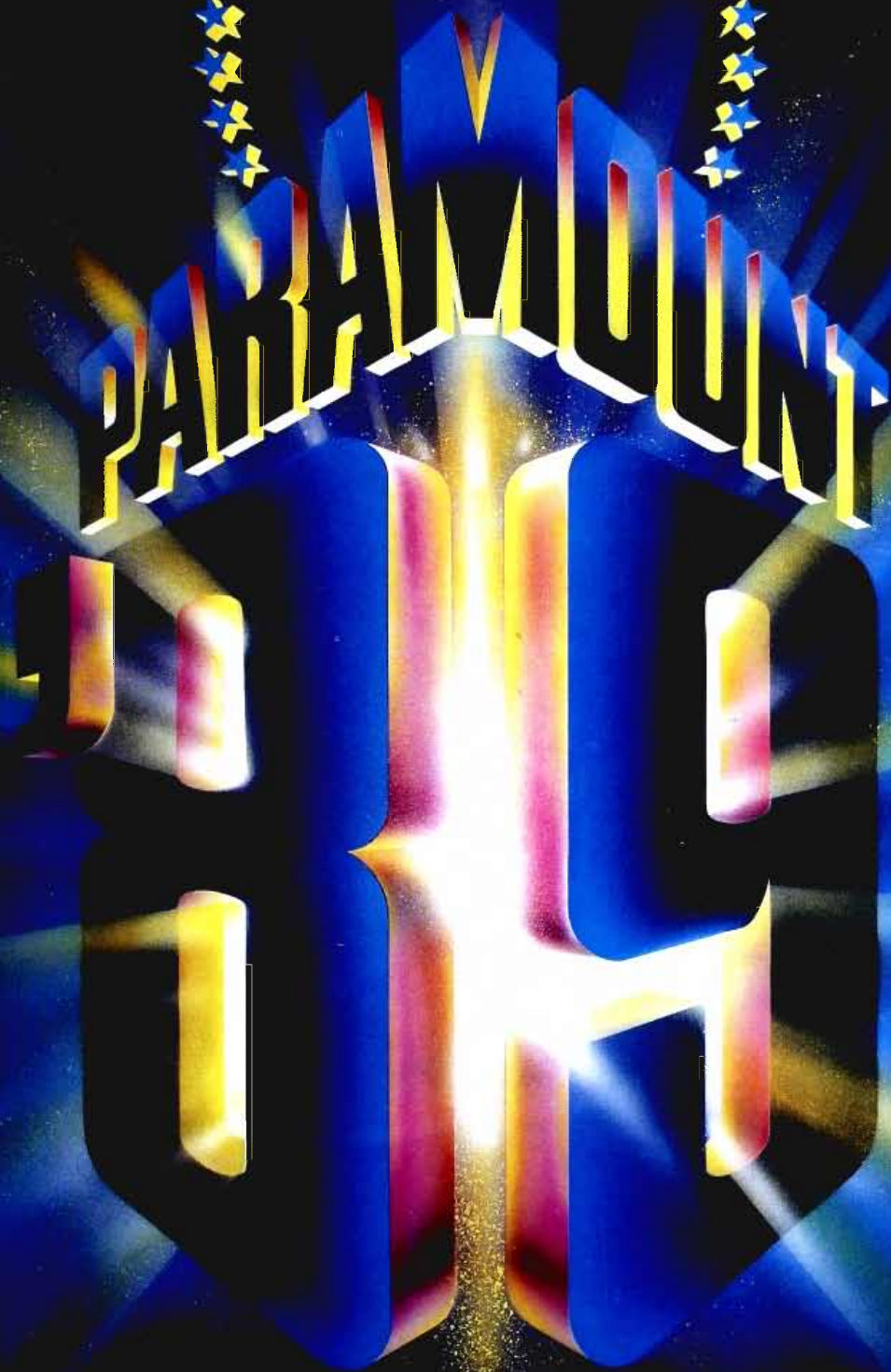
Key ingredients. Also expected to get a lot of attention from stations at NATPE are reality programming, game shows and off-network sitcoms (see page 127). There is no paucity of choice in the game show category. In sitcoms, there are a few offerings whose performance on the networks will make them particularly sought after. Meanwhile, all the negative publicity about the sensationalism of some talk and reality programs is giving station people food for thought. Syndicators are responding, too, and it seems like someone has been reading President Bush's lips, because they're responding with a "kinder, gentler" kind of show.

Feature film packages will also get a hard look at the convention (see page 138). While the affiliate early fringe movie has nearly disappeared, making it more of a buyer's market, independents are still buying fairly aggressively and looking for packages with the greatest proportion of top titles. The general rule, though, is to keep the size of their libraries under control and maximize use of all titles.

As for ensuring that program buyers' time is well spent at NATPE, Blair Television has come up with an answer for its clients (see page 62). This year it's armed with an interactive computer databank labeled "Ask Blair." By touching a few keys, station executives will be able to access information about programs for sale, cross-referenced to ClusterPlus and TVQ data.

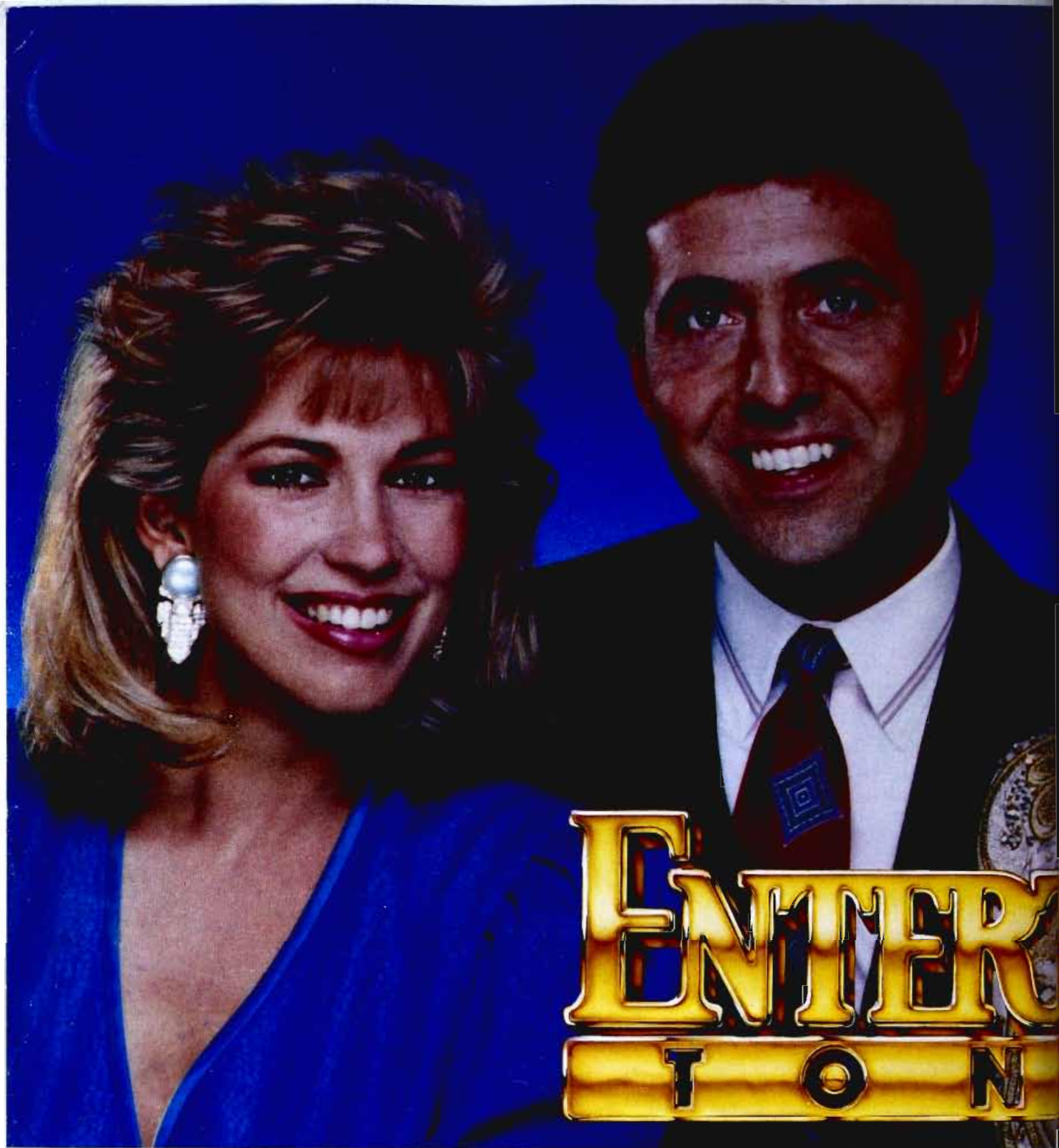
Greg Paul

P R E S E N T I N G



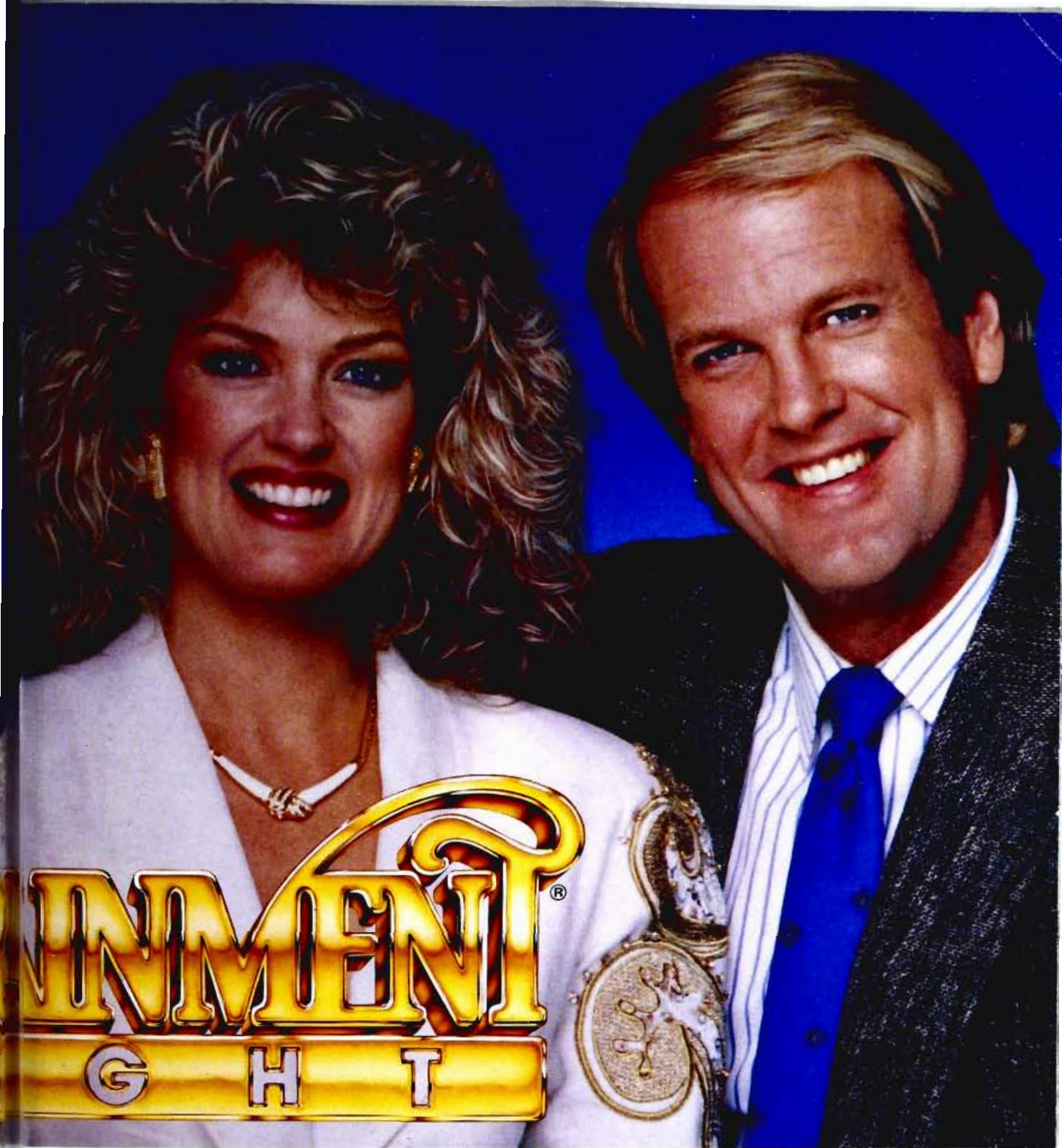
PARADE

SOME BASIC
THEORIES OF SYNDICATION



SURVIVAL OF

If Charles Darwin had studied the evolution of syndication, he probably would have concentrated on a place called "prime access." A place where many species of programs live, but few survive. Undoubtedly, Darwin would have been impressed with ENTERTAINMENT TONIGHT.

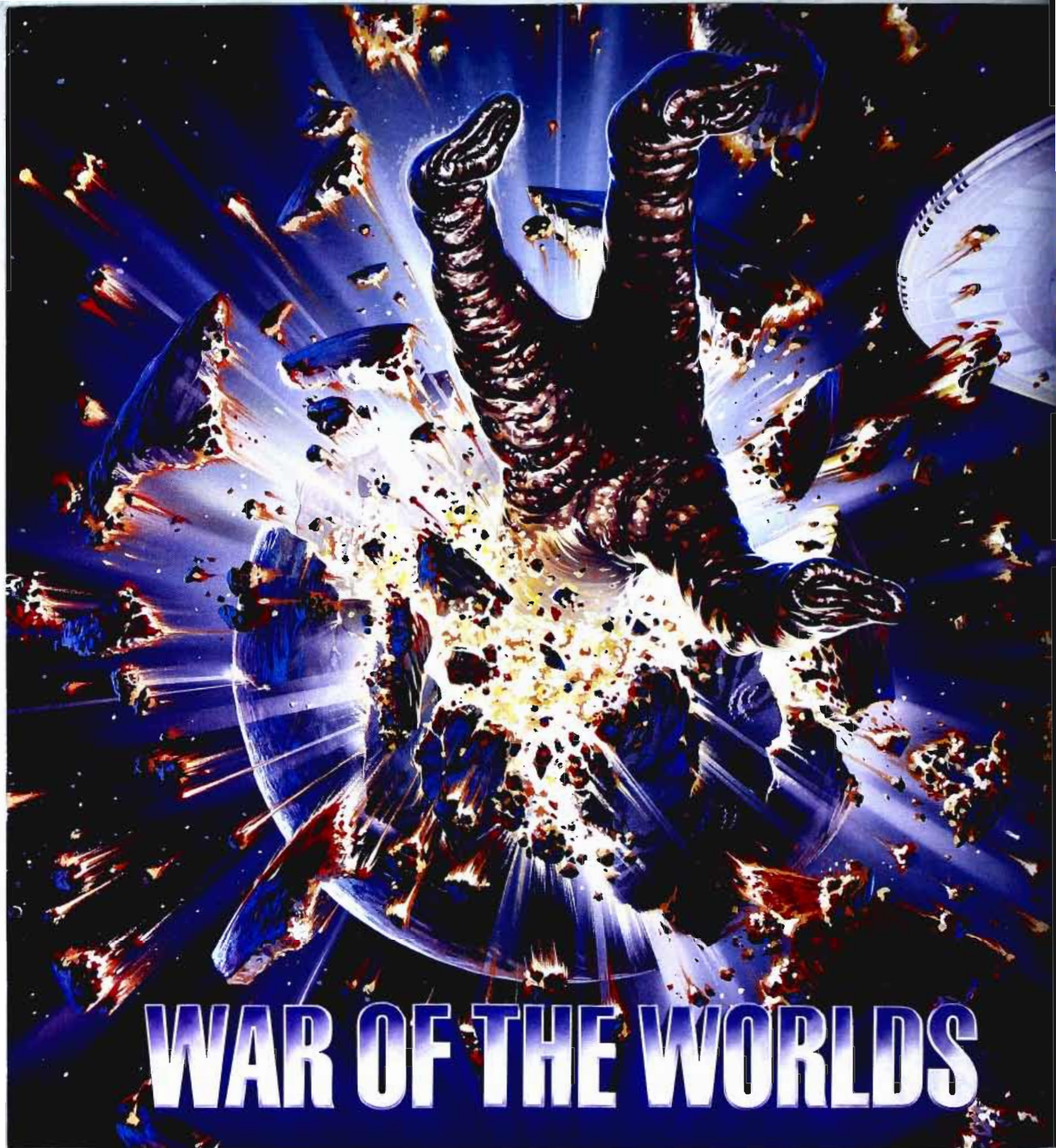


THE FITTEST

For eight years, it has made every breed of programming its prey.
In the recent November sweep, it was up 13% over the previous year.*
While the competition is falling off, ENTERTAINMENT TONIGHT remains
the natural selection for prime access.

Source: NSI % Change HI Share Nov. '88 vs. Nov. '87, metered markets, access clearances





WAR OF THE WORLDS

THE BIG BA

Two years ago, Paramount introduced a show so big, so powerful it was destined for immortality from the beginning. Since its debut, STAR TREK THE NEXT GENERATION's popularity has continued to expand—making it the #1 series in syndication among young men and the #1 weekly series with young women.



STAR TREK

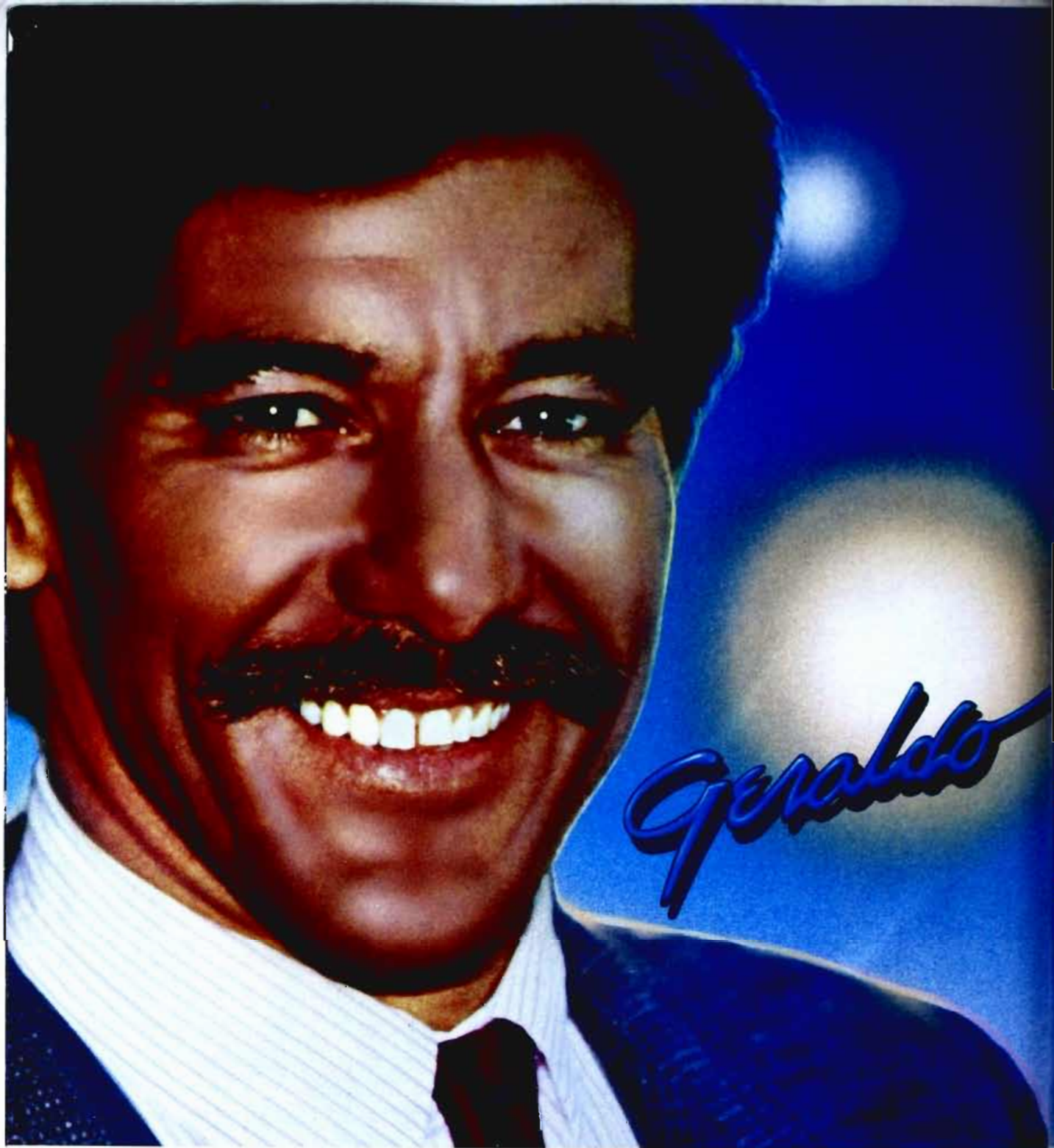
THE NEXT GENERATION

BIG THEORY

and then we did it again with WAR OF THE WORLDS, ranking #2 with
tale demos in all of syndication. It's also the #2 weekly series with young
omen, right behind our own STAR TREK.* Providing proof positive for those who want
to break through in prime time, the Paramount "big bang theory" works.

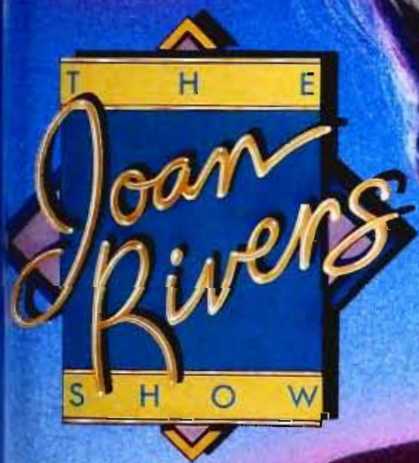
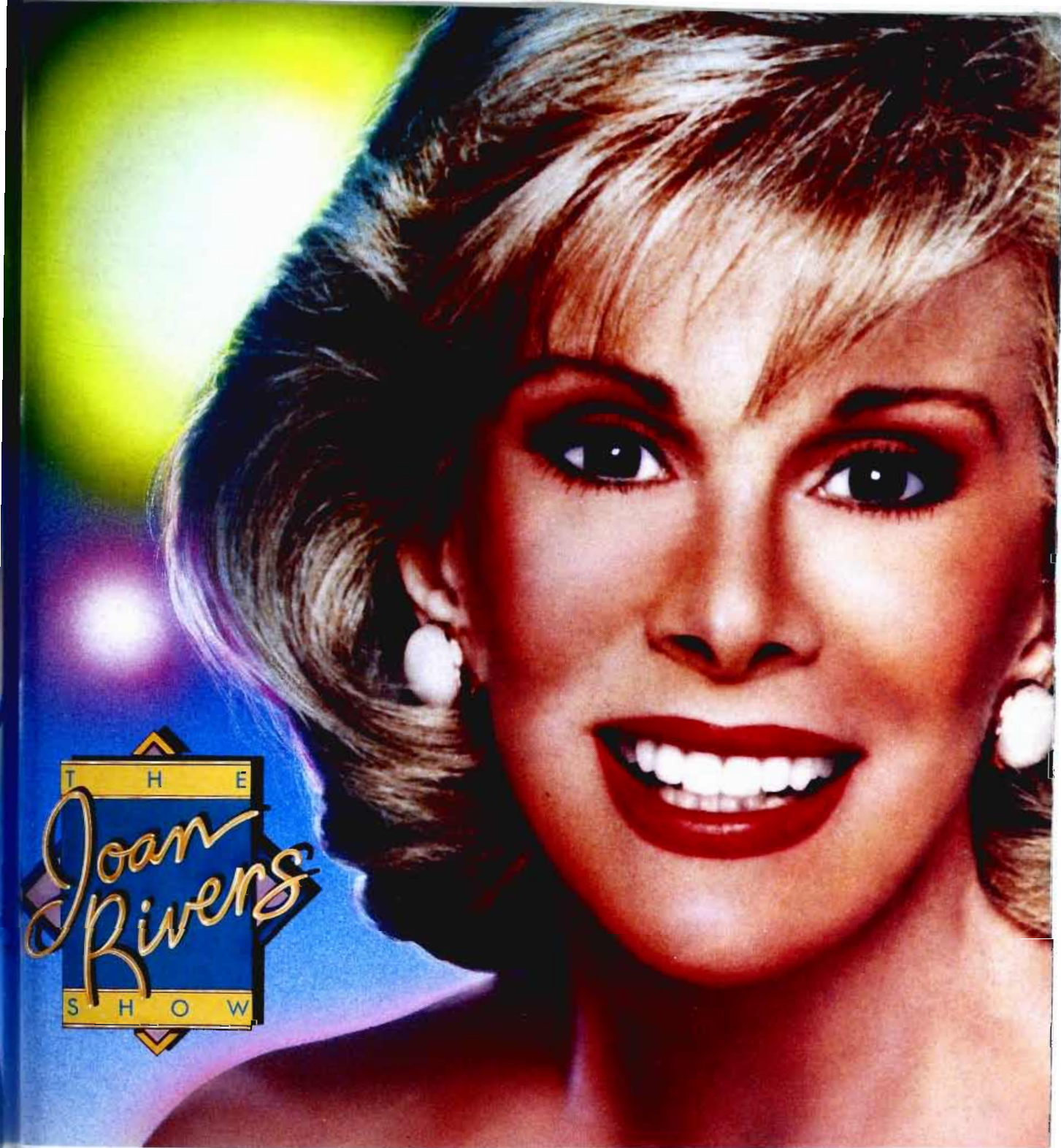
Source: NSS, weeks of 10/31-11/27/88





EW

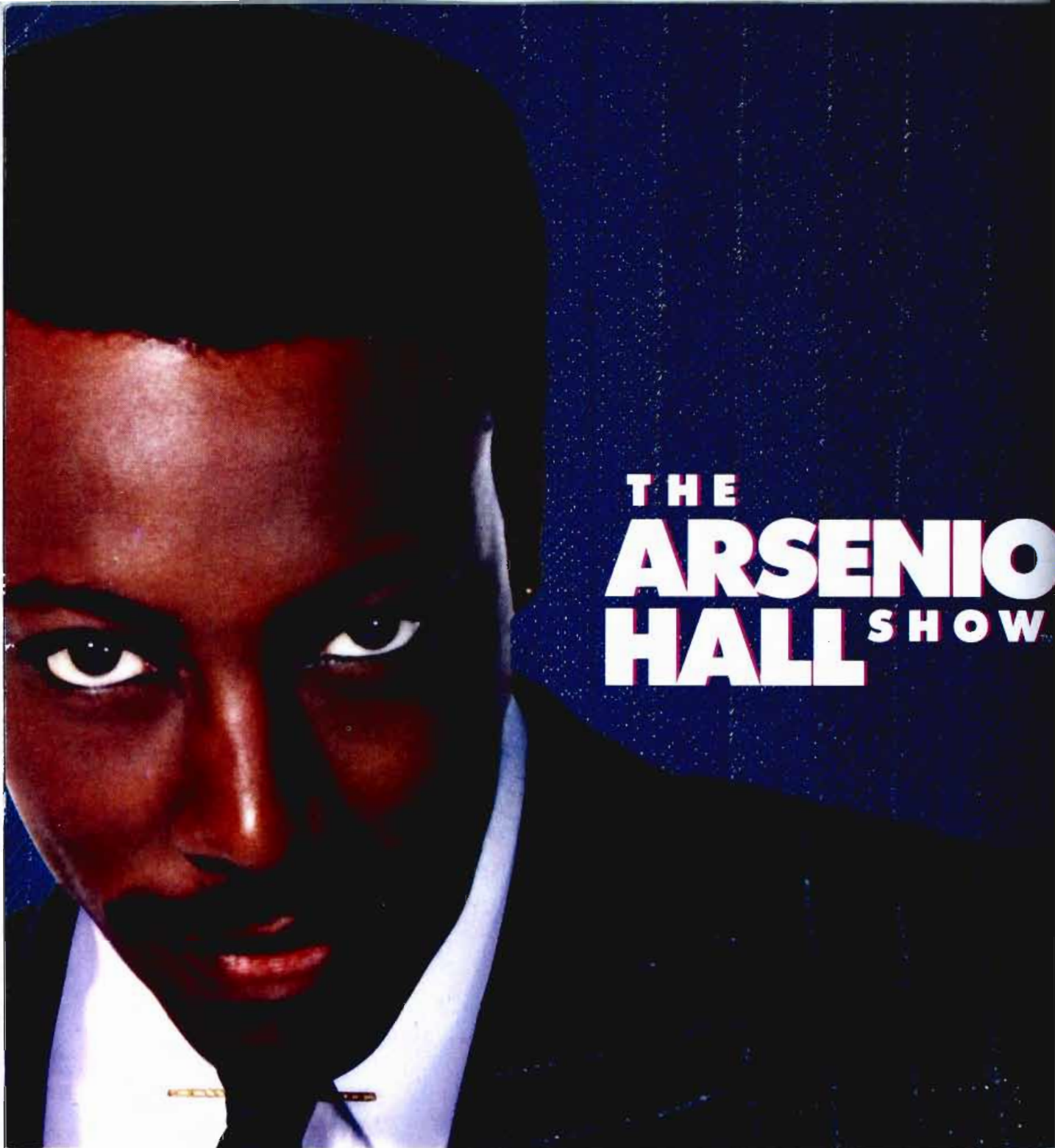
In the search for the perfect daytime talk show, one element is essential to the formula. An emcee with personality. At Paramount, we've found two with plenty of it. GERALDO's blend of award-winning journalism, controversy and compassion has made his



CEE²

rogram the hottest syndicated talk issue show on television.
nd Joan Rivers' trademark sense of humor and ability to talk to
omen is sure to make her show a hit in daytime. Together, Geraldo and Joan
ave the energy you need to attract mass audiences.





THE ARSENIO HALL SHOW

MAGNETIC FORCE

Young adults find him irresistible. And now Arsenio Hall is coming to America as one of the hottest stars in television. You can be sure that THE ARSENIO HALL SHOW will attract young viewers to late night, and keep them laughing in over 92% of the country.





THE TRICKLE DOWN THEORY

We always knew FRIDAY THE 13TH: THE SERIES would attract young demos in late night. But as the #3 weekly series among young men, and among women 18-49,* FRIDAY THE 13TH has been doing some trickling of its own—from late fringe into prime time and prime access. Now that's what we call "audience flow."

*Source: NSS, weeks of 10/31-11/27/88.



I'M LEAVING
FOR A YOUNG

TABLOID

REAL LIFE ROMANCE BLOOMS ON SOAP SET

They play bitter enemies five days a week. But that didn't stop love from creeping into the lives of the 30-year veteran cast member and the pretty newcomer.

"On the show, I play a vixen. A real killer. So when I'm angry with him, I let it all out on him as the show. It works wonders. We have had an argument or two."

They play bitter enemies five days a week. But that didn't stop love from creeping into the lives of the 30-year veteran cast member and the pretty newcomer.

Screen Legend "I DO"

From a hospital bed, allowing his on-stage persona to deny rumors had been stricken by a dread disease.

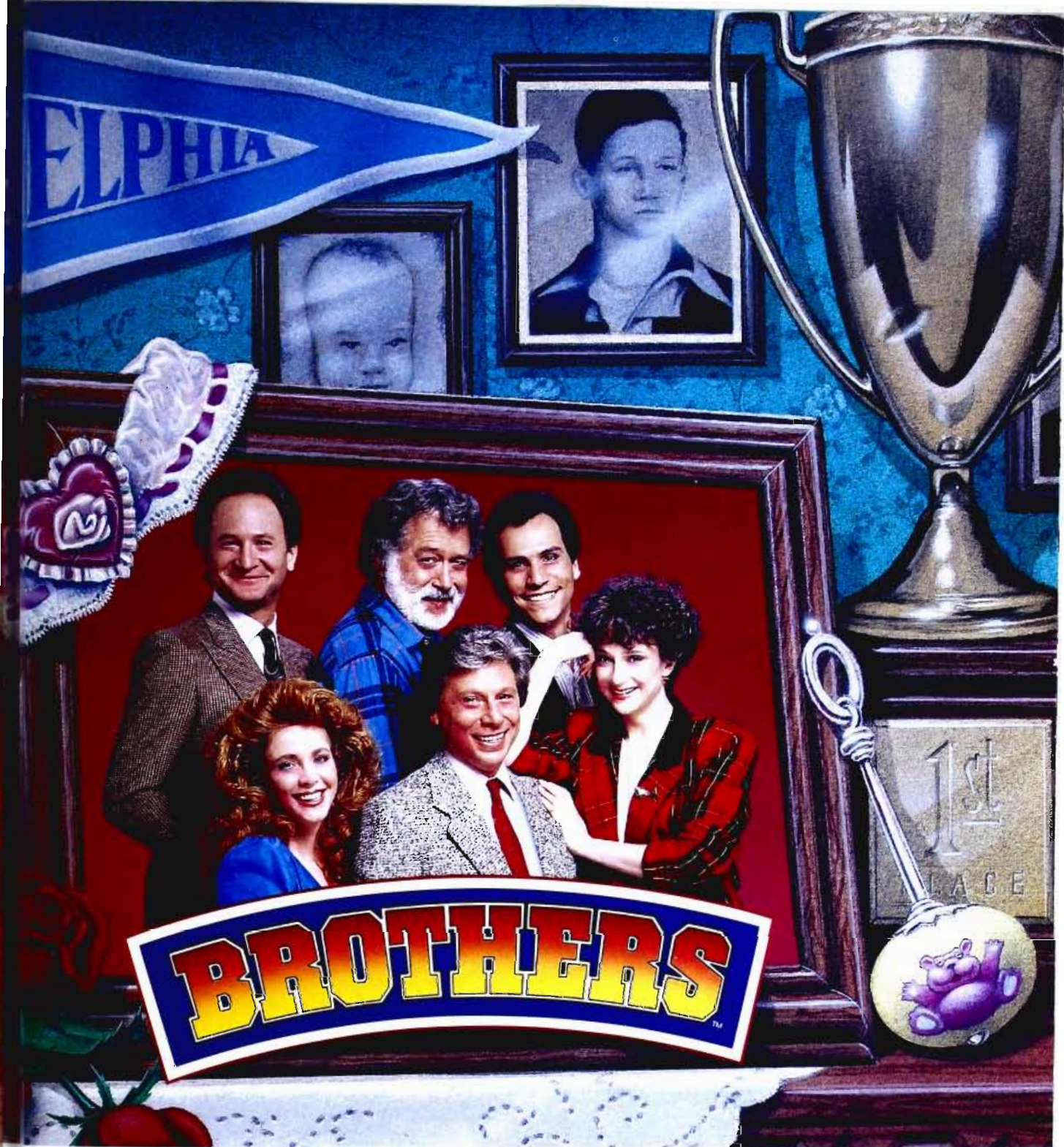
"It's simply not true," a local physician told us. "We're running tests and we'll release the results just as soon as we have them."

From a hospital bed

SPONTANEOUS COMBUSTION

When a program dares to take on today's most controversial issues, you get television that isn't just hot. It's explosive. Packed with the stories viewers want to see, TABLOID is designed for the viewer of today and the 90's.





BROTHERS

THE THEORY OF RELATIVITY

It doesn't take the genius of Einstein to realize that family comedy works. That's why the award-winning sitcom *BROTHERS* is such a big hit with both men and women. Now available for syndication, *BROTHERS* is the kind of show that doesn't come along every day. Relatively speaking, of course.





LAW OF SUPPLY

Today's television viewers demand great comedy. And year after year
Paramount supplies it. Our Comedy Classics like FAMILY TIES
CHEERS and WEBSTER, along with old favorites like TAXI, THE ODD COUPLE
HAPPY DAYS, LAVERNE AND SHIRLEY, MORK AND MINDY



AND DEMAND

and THE BRADY BUNCH don't just satisfy audiences, they keep them coming back for more. So remember, follow Paramount's law of supply and demand and you'll never have a deficit of quality programming.

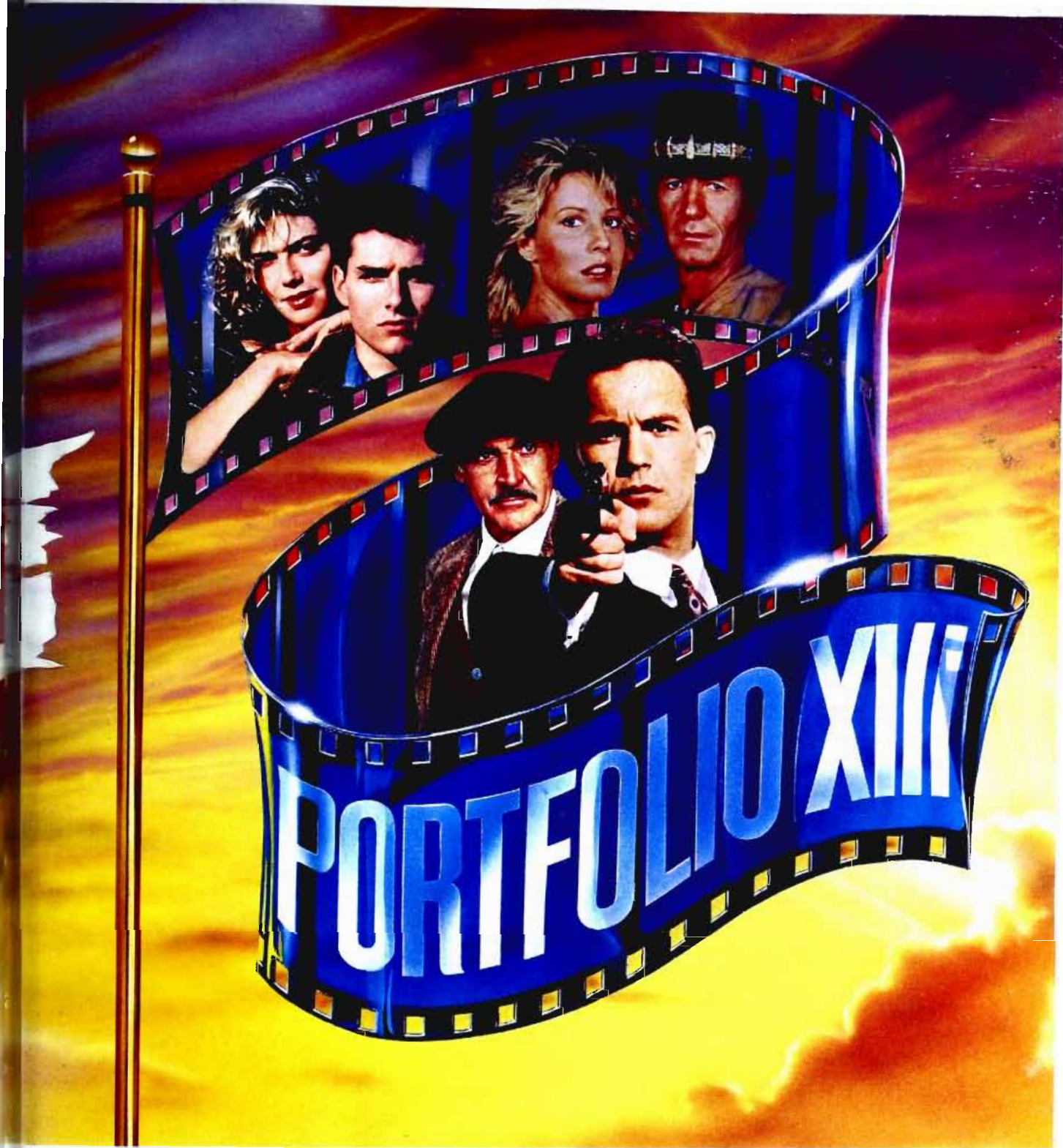




NATURAL

THE WINDS OF WAR was one of the most-watched mini-series in history. And now this star-studded epic is available in a special 10-hour syndicated version.

So you see, it's more than a theory. Paramount is the natural choice for selective programmers.



SELECTION

If you want only the best in movie entertainment, PORTFOLIO XIII is the natural choice. With titles like Top Gun, Crocodile Dundee and The Untouchables name a few, PORTFOLIO XIII has evolved into our best movie package ever. And it's coming soon!





A
Gulf+Western [®]
Company

Network censor cuts

With the TV network censors operating at 25% to 30% of former capacity (see *Agencies, stations mull aftermath of web censor TV/RADIO AGE*, Oct. 17) and commercials coming in at the rate of a thousand a week, it seems fair to ask whether the network censors can continue to do an adequate job. They say they are "still in business". But in what business? It is interesting to note that at one network the censors have recently become part of what is called a "marketing department".

Your article and other sources have suggested that the cutbacks will take the form of increased delays. My guess is that logjams will probably not occur. After all, clearances are part of scheduling, and scheduling is part of the sale. If clearance delays threaten an advertiser's schedule, the sale itself is threatened. For every date a commercial is scheduled but does not air, the network, not the advertiser, stands to lose. It seems unlikely that the networks will allow this to happen.

If what I suspect comes to pass, the cutbacks may not be felt at all, at least for a while. The networks used to pride themselves on the careful scrutiny they gave to commercial content. In the face of increased scheduling pressures, reviewing commercial content, I suspect, may no longer be so careful. Perhaps not the review of visual content so much as that of product claims, both comparative and non-comparative claims like "works faster", "tastes better", "cleans deeper", "washes whiter", and so on.

These claims will not be ignored by the censors, nor will they be accepted merely at face value. They will be duly noted, and written substantiation will be requested as before. But it is at this point where the "give" may come: Whatever written substantiation is initially submitted to the networks may be accepted uncritically, or after only cursory review.

My own experience suggests that this may indeed be happening. As manager of claims research evalua-

tion for 10 years at NBC, I was responsible for evaluating the adequacy of substantiation submitted in support of commercial claims. One of my practices was to record the daily volume of research material routinely referred to me by the broadcast standards department. During my last full year in this position (1986), the number of completed research reviews was running between four and six per day, five days a week. Indications are that today the number may be as little as half that amount.

Over the years I became convinced that careful prior scrutiny of claims substantiation *does* make a difference and that in the real world of sometimes fierce competition, some advertisers *do* use whatever means will suit their purpose. And sometimes the means they use do not serve the public good.

This should not come as a startling revelation. Marketing and product testing research is not governed by laws, or even by universally accepted principles, and its practitioners are not certified by any board of examiners.

It stands to reason, therefore, that research product quality—surveys, tests, statistical analyses—is likely to vary widely. While most companies employ well-trained, competent researchers who turn out methodologically sound, valid research, some do not. Some seem unaware that their survey questions lead respondents to a desired conclusion. Some seem aware but use them anyway.

And with the networks aggressively seeking new revenue, more advertisers who view claim substantiation with disdain may possibly rise to the surface. Those who in former times might have been invited to take their cassettes elsewhere.

Downplaying the importance of prior review of research substantiation by the networks can only encourage the use of dubious research by advertisers. And the losers will be unsuspecting viewers who will be exposed to increasing numbers of questionable claims.

The entire advertising communi-

ty—agencies, advertisers and networks alike—has an important stake in seeing that the highest standards of accuracy and honesty in advertising claims are maintained. Nothing less than its credibility is at stake.

CHARLES B. SCHNEIDER
*Director, special studies,
Gallup & Robinson,
Princeton, N.J.*

Bottoms up

Jack [Trout] and I thought your review of *Bottom-Up Marketing* in your December 12 issue was superb.

Thanks very much for your kind words.

AL RIES
*Chairman,
Trout & Ries,
New York*

For the students

I am currently working on the revision of Otto Kleppner's *Advertising Procedure*, a basic text since 1925. During the last 60 years the authors have tried to expose students to the wide variety of the best in advertising. To that end, I would like to include some material from TV RADIO AGE in the upcoming 11th edition.

Thank you for your help in completing this project.

J. THOMAS RUSSELL
*Dean,
Henry W. Grady College of Journal-
ism and Mass Communication,
University of Georgia, Athens, Ga.*

Ed. note: Permission granted.

Opinion sought

I just wanted to let you know what a great response I've received in the month since you featured my *One Seller's Opinion* column in TV/RADIO AGE. Judging by the phone calls and notes that have come in, the magazine's readership is large and very diverse.

Thanks for requesting my participation and for the nice job you did in editing the piece down to size.

I look forward to working with you again in the near future.
STUART NAAR
*Director of marketing & research,
WHTZ-FM New York*



**OVER 35% OF U.S.
CLEARED FOR FALL '89**

SOURCE: NSS 9/19 — 11/14/88
NSI OCT 87/88

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Imagine a series so successful, it systematically destroys its rivals. A force to be reckoned with, if you will.

Consider. In its first two months in syndication, The New Twilight Zone increased its national ratings over 50%.

What's more. Among young men, its share is up 17% over a year ago; and among young women, its share is up 42% over the year ago time period.

By every measure, young adults have eagerly become creatures of habit, day and night.

And stations who have befriended Rod Serling's timeless classic have gleefully crossed over into the "winning zone!"

94 monster half-hours available Fall '89,
full barter strip.

THE T W I L I G H T Z O N E

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in association with London Films and Atlantis Films
Distributed by



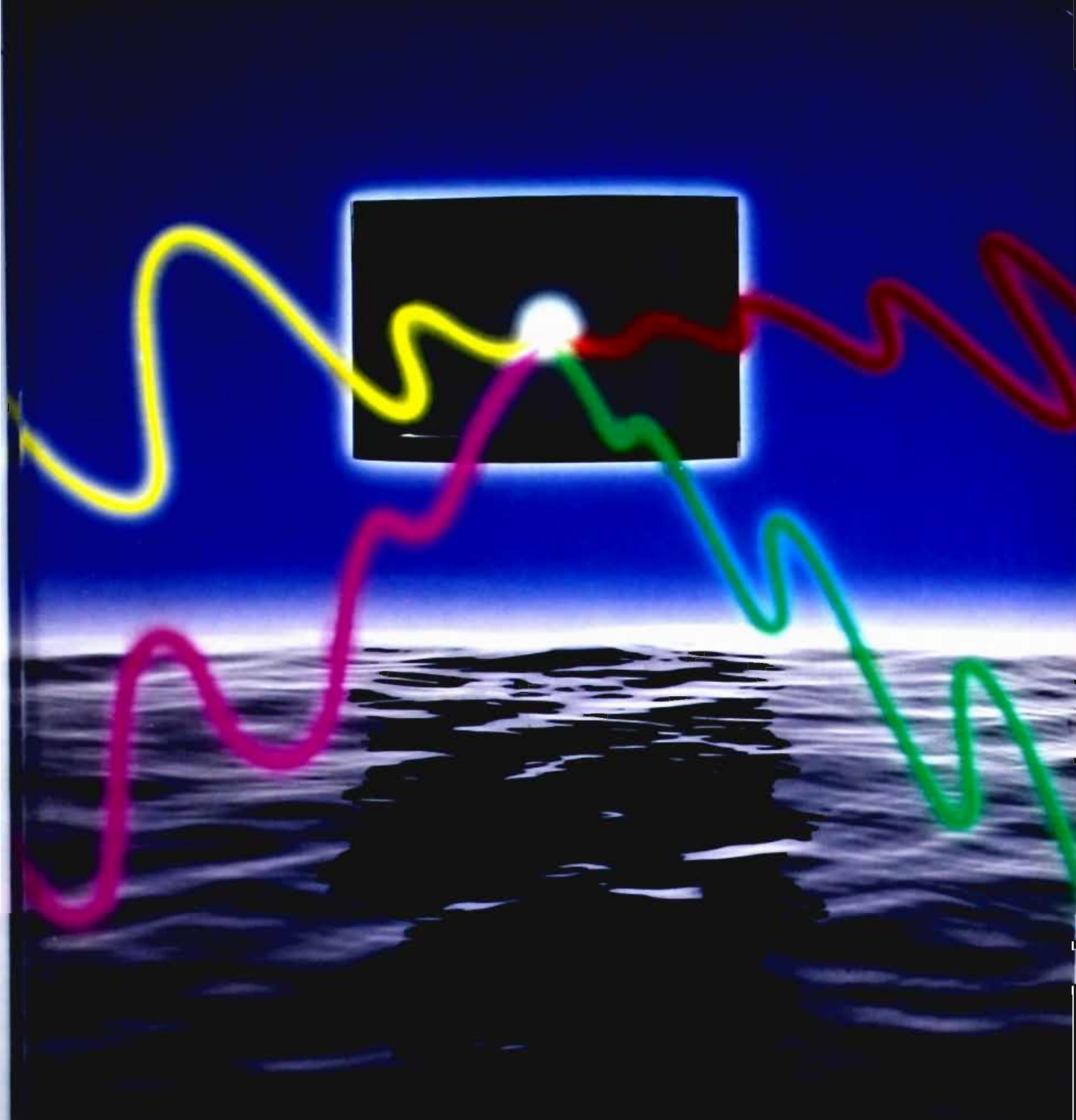
MGM/UA TELECOMMUNICATIONS, INC.

SHIPPING
FOR
FALL '89

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1989

January 24-27	NATPE International Convention, George Brown Convention Center, Houston January 23 Issue
February 2-5	Radio Advertising Bureau Managing Sales Conference, Loew's Anatole, Dallas
February 13-18	29th International Television Film & Video Programme Market, Monte Carlo February International Issue
April 9-12	Broadcast Financial Management Association, Loew's Anatole, Dallas April 3 Issue
April 21-26	MIP-TV, Cannes April International Issue
April 27-29	Broadcast Education Association, Las Vegas Convention Center
April 29-May 2	National Association of Broadcasters, Las Vegas Convention Center April 17 Issue
May 7-13	Golden Rose of Montreux Festival, Montreux
May 21-23	NBC Affiliates Meeting, San Francisco
May 21-24	National Cable Association, Dallas Convention Center May 15 Issue
June 3-6	CBS Affiliates Meeting, Los Angeles
June 4-10	Banff Television Festival, Banff, Alberta, Canada
June 5-8	ABC Affiliates Meeting, Los Angeles
June 17-23	International Television Symposium, Montreux
June 21-25	BPME/BDA Association, Renaissance Center, Detroit June 12 Issue

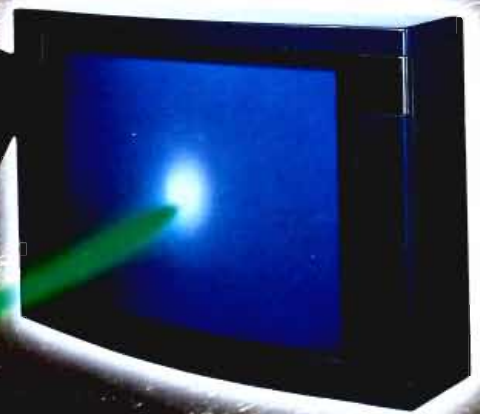


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Superboy, The Series™
Super Mario Bros. Super Show
Super Sloppy Double Dare™
This Morning's Business
Trial By Jury



VIACOM SERIES

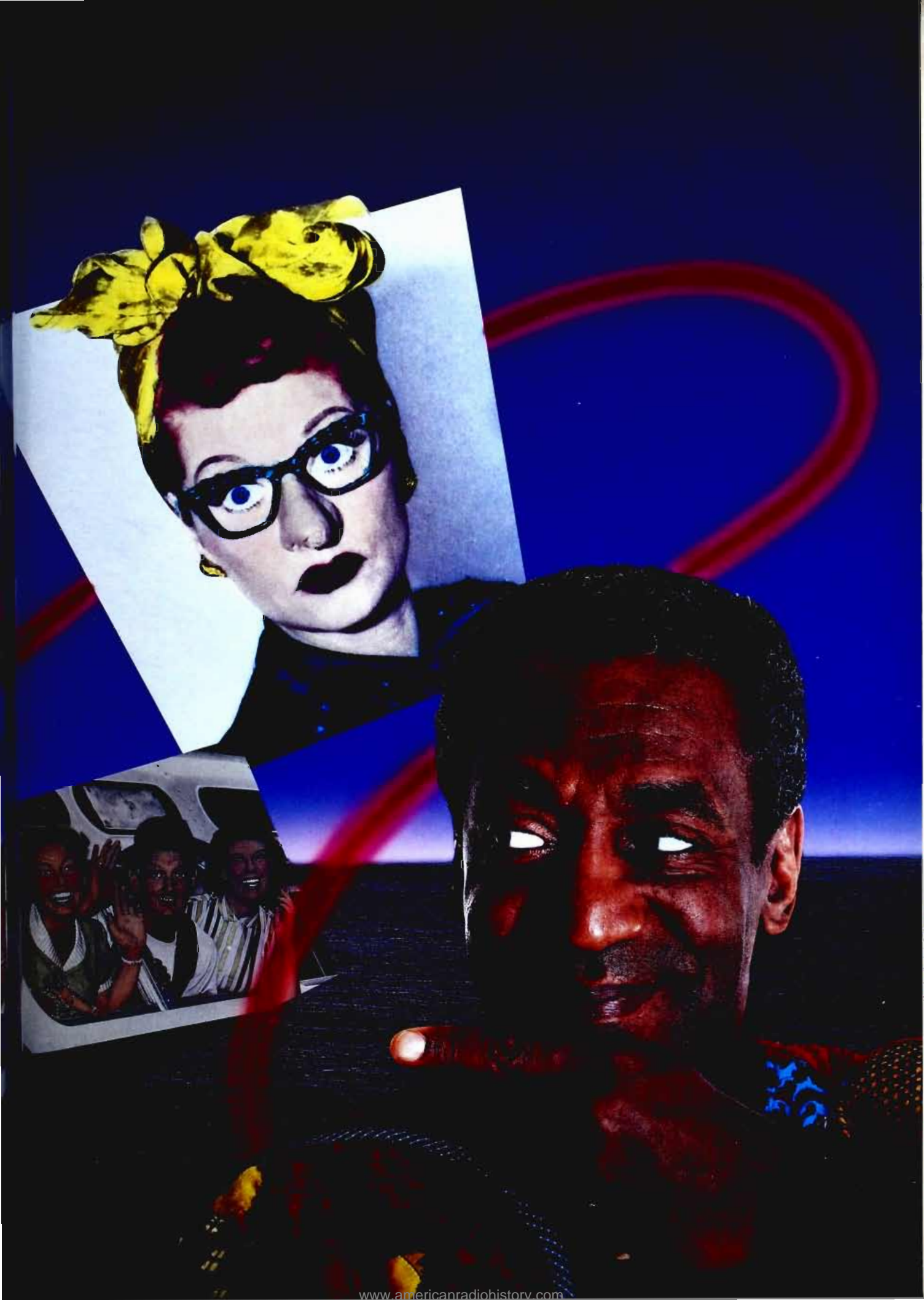


Tandem Productions[®]

All in the Family
The Andy Griffith Show
The Beverly Hillbillies
Bizarre
The Bob Newhart Show
Cannon
Clint Eastwood in Rawhide
The Cosby Show
Dempsey & Makepeace
The Dick Van Dyke Show

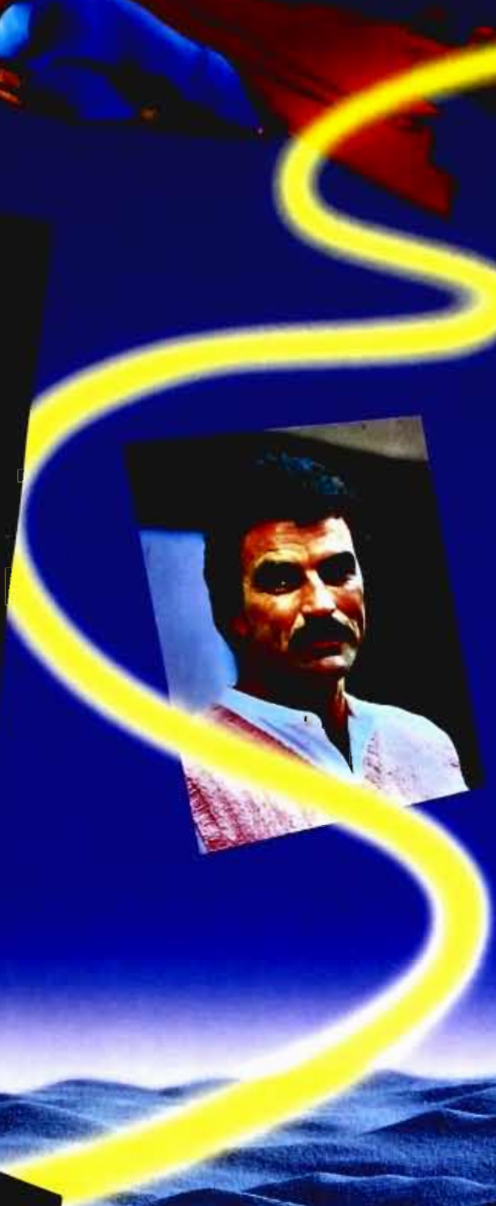
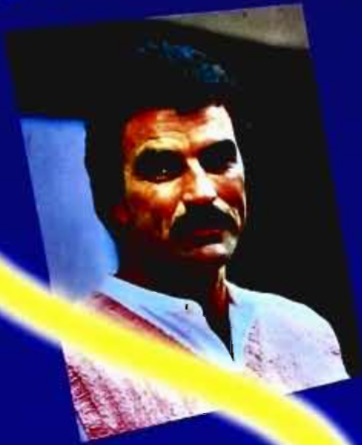
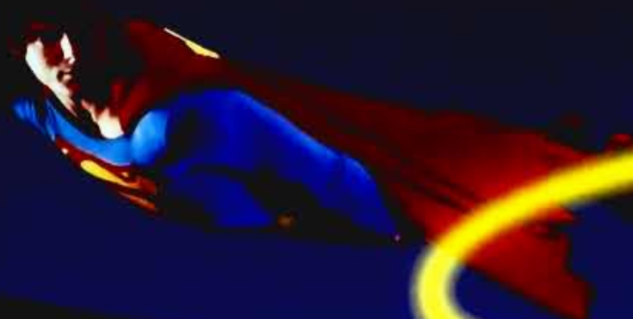
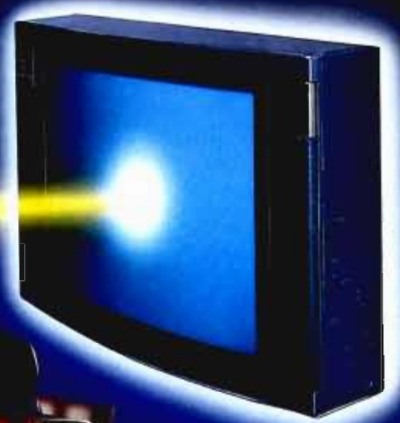
Family Affair
Frank's Place
Gomer Pyle U.S.M.C.
The Life & Times of
Grizzly Adams
Gunsmoke
Have Gun, Will Travel
Hawaii Five-0
Hogan's Heroes
The Honeymooners

I Love Lucy
Marshal Dillon
The Mary Tyler Moore Show
My Three Sons
Perry Mason
Petticoat Junction
The Phil Silvers Show
The Rookies
The Twilight Zone
The Wild Wild West



VIACOM FEATURE FILMS





- | | |
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| Features II | Features XIII |
| Features III | The Exploitable |
| Features IV | Exploitable III |
| Features V | Exploitable 4 |
| Features VI | Gasp |
| Features VII | The Legend Group |
| Features VIII | Movie Greats |
| Features Nine | Perry Mason Features |
| Features 10 | Thematics |
| Features XI | Young and Reckless |

VIACOM DISTRIBUTED NETWORK SERIES

A Different World
The Cosby Show
Jake & The Fatman
Matlock
Roseanne



INTV-Net guessing game: new buy option or spot money drain?

The Assn. of Independent Television Stations' proposed unwired sales network, dubbed INTV-Net, seems to please the advertising community but it's irritating the TV rep sector.

Richard Kostyra, executive vice president, U.S. director of media services, J. Walter Thompson USA, seems to sum up the ad community reaction when he says, "We welcome the unwired INTV buy. It's another option."

Still, he agrees with many in the rep field that the plan "definitely will drain spot dollars." Already spot is "exceedingly soft and that will continue." INTV Net, howev-



Richard Kostyra

er, also "will shift moneys from network and existing [barter] syndication." Kostyra observes "The media pie is just that—a finite amount of dollars." That pie must be carved into smaller pieces "as more and more entities are created, either original ideas or hybrid sales versions."

Assuming INTV Net proceeds, the JWT exec feels it would have to include the best time slots on independent stations or else it will fail. "It must offer an efficiency advantage." If the plan's availabilities are limited at the outset, he predicts they "will expand."

At the INTV annual convention in Los Angeles, INTV president Preston Padden announced that at least 75 indies has agreed to partic-

ipate in this "one order/one invoice" sales package. Avails from the various dayparts, it's hoped, will be sold for the 1989-90 upfront marketplace this summer, INTV says.

The association intends to hire an outside sales company to handle the actual selling of this ad hoc sales network, although most TV reps seem to view the concept as threatening their livelihood.

Some reservations. At least three major independent station groups have reservations about INTV-Net—Cox Broadcasting, Fox Broadcasting and Tribune Broadcasting—though they are saying only that the package is not in their best interests as now structured.

According to Jack Oken, president, MMT Sales, as INTV and the current station participants research INTV-Net further, "they may see it is not in the stations' best interests." Instead, it is in the advertisers' interest to have "more competition and cheaper pricing" in the upfront marketplace.

Oken lauds INTV and Padden for having done "a good job in highlighting [independents'] marketing problem—that there are indeed larger audiences the indies deliver but are not able to market against the networks." The nonwired sales network, however, is not the proper solution, Oken feels. INTV seems to have decided it wants an unwired network and then proceeded backward to rationalize its formation, in his opinion.

"Unwired networks against the networks and barter can only compete on the basis of price and placement. Price has to be a lot less [in] CPM than stations are able to get via local or national spot via the rep," Oken continues. "Network CPM and barter CPM are about half the spot CPM. [As for placement,] I don't think advertisers are interested in inventory they've got plenty of, but rather the stronger inventory: 6 to 8 p.m. and prime movies, where indies are doing their best numbers and their best sales and prices."



William Breda

Blair Television's William Breda, senior vice president and general sales manager, also questions the wisdom of INTV-Net. "I don't feel that is the proper thing to do . . . It's not beneficial in the long term to independent stations . . . We're not supportive."

Contract violations? As for claims that INTV-Net will not have a negative impact on spot business, Breda says, "Everyone likes to believe it's going to come from upfront network. Criticizing the concept as bringing "short-term gain but long-term problems," he adds that the overall TV/cable spending pie is "not an endless pit."

MMT's Oken agrees with TeleRep and others that INTV Net "would be in direct conflict" with reps' sales contracts with stations. "That's the most obvious point, that the contract gives us the exclusive right to market station time on a nonlocal basis."

However, Oken emphasizes, "The reps won't get far arguing contractual terms" with the stations or INTV. Rather, he observes, "I think we will get far by pointing out that the stations are being asked to give up their best inventory at prices lower than they could get in the open market."

Blair's Breda too cites the contract violation aspect but emphasizes that "it's premature at this point to say" whether legal action could be taken.—**Jim Forkan**

(Final Edition continued on page 54)

KDNL's Bill Viands he joined A



“As an independent in a 7-station market, I look for shows that can compete head-to-head with affiliates and independents for the elusive young adult viewer, especially for the hard-to-reach Men 18-49 audience. With ALF, we have such a vehicle.

In a highly competitive Monday night environment, regardless of its lead-in, ALF has consistently made NBC a winner by appealing to a wide range of viewers. While ALF's cute looks and pranks appeal to the Kids and Teens, the well-written, quality scripts attract a very loyal adult following week after week.

This makes ALF an extremely efficient buy for KDNL. We can strip it in access or early fringe, and his all-family appeal will pull in the largest possible audience. And, as a head-to-head competitor with other off-network sitcoms, ALF has an advantage most other sitcoms don't offer—a high male comp!

The numbers here and around the country convinced me! ALF is watched and loved once-a-week in St. Louis now, and in 1990 I know it'll be watched and loved on KDNL *five-days-a-week!*”

Bill Viands
Vice President & General Manager
KDNL-TV St. Louis

ands tells why LF's family.



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Agency executives find merit in new affiliate unwired network

Barely a week after the independent TV stations unveiled a new unwired sales package, network affiliates began talking up their own sales cooperative—christened the Premiere Announcement Network.

Like INTV-Net (See story, page 51), Premiere is targeting business that would otherwise head for network TV, cable network and/or barter syndication. Also like INTV-Net, the organizers of this new sales plan emphasize it will not have a negative impact on the already sluggish national spot market.

Unlike INTV-Net, Premiere is sharply targeted in that it will offer advertisers availabilities only within early and late fringe newscasts on affiliates within the top 50 markets.

Premiere has kicked off with a "core group" of stations in 14 markets covering just over 34% of the U.S. These include the five Group

W-owned outlets, the seven NBC-owned stations and also the Multi-media Broadcasting-owned KSDK-TV St. Louis and WLWT(TV) Cincinnati, both NBC affiliates.

According to Edward Goldman, president of Group W Television Sales, who announced the Premiere plan, this affiliates-only, news-only package will offer "a national delivery of 76% NTI U.S. TV coverage" when affiliates are in place in all 50 markets. This will give advertisers "the benefits of a traditional network format within the unique local news environment," he says.

Bud Hirsch, vice president of sales and marketing at the NBC-TV Stations division, perceives Premiere as "a new stream of revenue, new money not available to us [previously] as stations." Besides doing a one-bill buy on this unwired network, marketers can have

their spots satellited to all participating stations, he adds.

Young & Rubicam's Paul Isaacson, executive vice president of broadcast programming and purchasing, says, "With anything over 70%, it starts to become marginal as to where they're taking the money from," network or spot. "It's unlikely they'll get spot rates" with either INTV-Net or Premiere, "and they shouldn't."

Unwired network responsiveness.

From the advertising community's standpoint, "Any way we can buy television better is a plus," he feels, though experience has shown many other unwired networks are "not that responsive" to advertisers' needs.

"The efficiencies from a national network are better than the sum of spot markets," he continues. By buying syndication, one can pick a specific show or shows and the lineup can be similar to that of the unwired, but "probably at a better price" than the ad hoc package's. With a nonwired plan like INTV-Net, a client "may be in a different show in every different market. To some that's important, to others it isn't."

At Bozell, Jacobs, Kenyon & Eckhardt, Mike Drexler, executive vice president and national media director, sees merit in both INTV-Net and Premiere. However, the former "cannot just offer low CPMs. There must be programs advertisers are willing to support. Hopefully, they'll offer good pricing and first quality programming."

Protecting the stations. Addressing concerns among reps that spot pricing may be eroded by Premiere and INTV-Net, Drexler says, "I think there's a good chance news programming could tend to undercut spot television [rates] more than general entertainment, only because in many cases local news is a very important product for the stations and obviously an expensive one. And news is very often overpriced on a station-by-station basis."

**(Final Edition
continued on page 58)**

Sports legends seeking a buyer

Although 1989 promises to be a stronger sales year than 1988 for Sports Legends Inc., its president Berl Rotfeld is looking to sell the veteran sports production/syndication shop.

Rotfeld has talked with unidentified TV companies about selling his Bala Cynwyd, Pa. based Sports Legends Inc. Ideally, he says he would like to continue producing such series as *Greatest Sports Legends* if and when he sold, because "that's what I love to do."

He describes the syndication clearance and ad sales aspects of the business as a headache. Moreover, having a well-heeled parent would enable Rotfeld-produced TV series and specials to score better in international sales as well as in its newest market, home video, Rotfeld continues. He also would be free to develop more new shows, such as thematic monthly specials tied to major sports events, from the Super Bowl to the Indianapolis 500.

Improving results. Although his company is coming off a 1988 that was "our worst year" and also "a bad year" for barter-syndicated sports programs in general, Rotfeld is enthused about the prospects for 1989. The *Legends* series' availabilities are sold out for the first quarter, as are four *Future Legends* specials, via Total Video, New York. That, he notes, is the company's best sales pace in years. Ford Motor Co. has bought chunks in those shows as well as in several other Rotfeld-produced specials due this year.

GSL this month begins its 16th season in barter syndication, with its creator noting, "My greatest source of pride is not just that this is the longest running sports series but that it is the longest running series that emanated from syndication. The *Lawrence Welk Show* and *Hee-Haw* began on networks before going into syndication."

The 1989 season of *Legends* will add 10 new episodes with Reggie Jackson hosting. Besides two runs of those episodes, *Legends'* yearlong package includes 36 so-called "classics," interviews from seasons past. All told, there are now 169 *Legends* programs, Rotfeld notes.

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- Viacom
- WPIX
- HBO
- Lifetime Medical TV
- MTV
- VH-1
- USA Network
- Nickelodeon
- Turner Network Television
- WBZ-TV
- Tribune Broadcasting
- WCAU
- Multimedia Ent.
- The Nashville Network
- WCVB
- King TV-5
- KWHY-The Business Channel

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- Geraldo Rivera Specials
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- A Tribute to Les Paul
(HBO Music Special)
- Carly Simon: Coming Around Again
(HBO Special)
- Late to Dinner
(HBO Comedy Special)
- Ann Magnusson's Vandemonium
(HBO Comedy Special)
- Daddy Can't Read
(ABC After School Special)
- Stevie Wonder: Characters
(MTV Music Special)

• • • • •
**Post Production
Program Formatting
Audio Sweetening
Graphics
Time Compression
TV Studios**

Network & Cable Series:

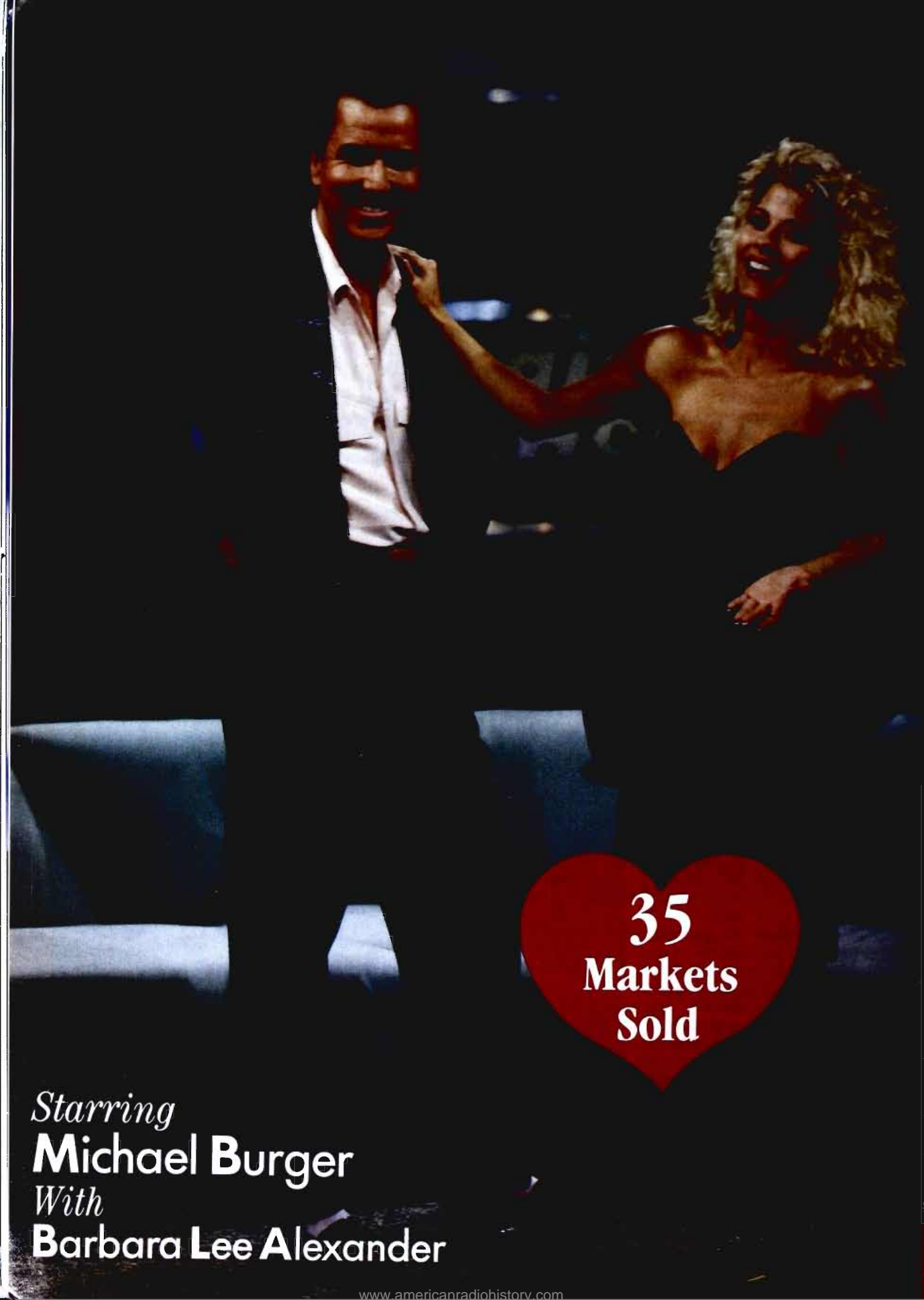
- Kate and Allie (CBS)
- Good Sex with Dr. Ruth LIVE!
(Lifetime Cable Network)
- The Dick Cavett Show
(USA Network)
- Grandstand
(Syndicated Gameshow)
- What's Cooking
(Cable News Network)
- Mother's Minutes
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- Mouth To Mouth LIVE!
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- The Equalizer (CBS)

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AVAILABLE MARCH 20

Baruch details plan of battle on web-syndie front

The Program Producers and Distributors Committee has been reactivated, with its main goal to oppose any change in the network rules covering primetime access and financial interest and syndication. Ralph M. Baruch, former chairman of and chief executive of Viacom International, has consented to chair the committee, which comprises more than 30 TV production and distribution firms involved in first-run syndicated programs.

According to Baruch, the committee recently held meetings on both coasts and has begun formulating plans for its members' opposition to any alteration in the FCC's network rules. "We have plans to get active in Washington and California in soliciting support there, and we will lobby to maintain the rules as they stand."

In addition, notes Baruch, the committee is coordinating with the Motion Picture Assn. of America and "hopefully with the people who are negotiating with the studios. The main thing, however, we want to make clear is that we are being heard by producers of first-run syndication that occupies the primetime access periods. While the networks may say that they will not touch PTAR, when you start chipping away at one part of the rule, why not get rid of the whole rule?"

Other support. Also, Baruch is looking to get support from other industry groups besides the MPAA, such as the Association of Independent Television Stations Caucus of Producers, Directors and Writers, and "whoever takes a similar position to ours."

"Other plans being developed, says Baruch, call for expanding the PPDC's original core of 30 companies." "We hope to get companies from Chicago and the midwest, or wherever they are located."

The committee will continue to retain John D. Lanes of Wilkes, Artis, Hedrick and Lane as counsel. Baruch emphasizes that the reason the Committee was reformed was

because "the issue is not just between the networks and the studios, but because there are others involved."

Baruch has asked Richard Block, consultant at Peregrine Distribution, and George Back, president of All American Television, to coordinate the Committees efforts on the east and west coasts, respectively.

The rules limit the amount of primetime programming that a network can supply in the top 50 markets and prohibit networks from acquiring a financial interest in the television programs they acquire for network exhibition and from engaging in the TV syndication business.

'Cosby' off-net gets top ratings in premium demos

The leading show in weekday access time with the most-wanted demos is not *Wheel of Fortune*, but *The Cosby Show*. This is demonstrated by the November Cassandra DMA ratings, as released by Nielsen Media Research. The ratings are based only on the markets in which the program appears.

The fall sweep NSI ratings reveal that the sitcom is No. 1 among men and women 18-49 and 25-54 and even kids. *Wheel* does pretty well, of course, ranking second among women 18-49 and 25-54 but is tied for fifth among men 18-49 and ranks third among men 25-54. And it's No. 1 in households with a 16.9/28.

A similar picture emerges from an analysis of "access plus," the Cassandra designation for weekdays 6-8 p.m. Here, too, *Cosby* ranks first among men and women 18-49 and 25-54 and among kids.

In early fringe, 3-6 p.m., *Oprah Winfrey* takes the honors among the two most-wanted female demos, while *Cheers* leads the ranking among the male demos 18-49 and 25-54. *Duck Tales* leads among kids.

As for daytime, *Winfrey* again leads in the female department and among men 25-54.

Group actions solidify TvB membership roll

Energized by the action of the Television Operators Caucus board in committing their stations to three-year extensions of their TvB membership contracts, more than a dozen groups represented on the TvB board itself have similarly committed themselves. This was reported last week by William Moll, bureau president.

Moll noted that the TOC and TvB boards together represent 25 station groups with 139 TvB members. Being able to rely on this membership core strengthens his confidence in TvB's future, Moll said. The TOC action was particularly welcome in light of the drop in TvB membership during the past year. Membership is now about 550, down from the alltime high of 600 about a year ago.

Moll said he attended a TOC board meeting in New York about a month ago and gave a 10-minute review of TvB's progress over the past year. He said he was subsequently called by Ward Huey, TOC chairman and president of the A.H. Belo Corp. broadcast division and told of the three-year commitment by TOC members. In addition to Belo, the TOC groups consist of Cox, Gannett, Group W, Gilbert Holdings, Great American, Multimedia, Outlet, Post-Newsweek, Tribune and Hearst.

'Black Forum' show to be taped at NATPE

America's Black Forum, syndicated news and information program with a black perspective, will tape an entire program as well as special interviews on the floor at the NATPE convention. The series is produced by Uniworld Entertainment in association with NBC-owned WRC-TV Washington.

Field journalist Kim McCullough will spearhead a special edition of *ABF* addressing the difficulties in marketing and producing programming targeted to blacks.

(Final Edition continued on page 62)

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For the family audience.

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Alternating between
three-part mini-series
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shows' the production
is designed to provide an arena for the
development of children's creative skills and
problem-solving abilities. 185 x 30 mins.

TMVC Audiovisuel, 451, rue Saint-Sulpice, Studio K,
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TMVC: variety specials, documentaries, lively pro-
gramming for the whole family.

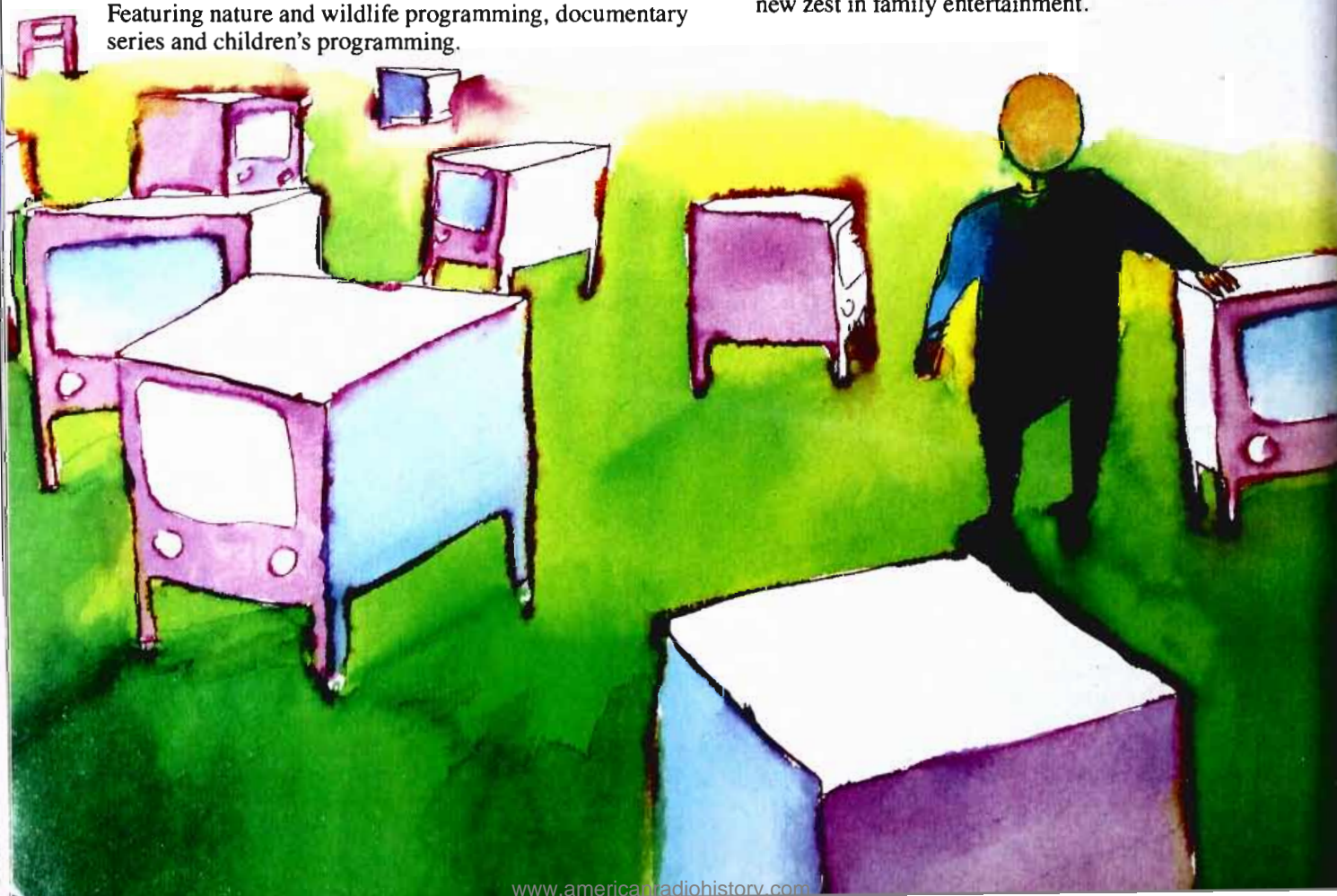


Fast moving comedy / vari-
ety show for the whole family.

Ironstar Communications Inc.,
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At NATPE: Derek McGillivray, Heather McGillivray

Bringing you provocative children's programming and a
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GOD RIDES A HARLEY

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Blair TV database system at NATPE provides easy, quick data access

Blair Television is looking to make life easier for its TV station clients coming to NATPE by offering a quick and easy access to basic programming data and related information at the convention in a new interactive computer databank, "Ask Blair."

The "Ask Blair" system, through state-of-the-art software, allows a station executive, by touching a few keys, to access information about programs for a sale, cross-referenced to ClusterPlus and TVQ data.

According to Blair Television's Timothy M. McAuliff, president and CEO, this is the first time a station rep has offered such a speedy access to programming information to its client stations. Station executives can see the data in "live animation" on the computer screen and also take with them a hard copy of the desired programming information.

According to Mike Levinton, Blair's vice president and director of programming, the "Ask Blair" databank consists of programming

information on 150 key syndicated programs. In addition, Cluster Plus household demographic and TVQ socio-economic information for off-network programs are cross-referenced in all ADI/DMA markets.

The databank also provides a map of the convention floor, with specific locations of syndicators and a description of Blair Television and personnel attending NATPE. The syndicated program databank includes first run strips, first run/once-a-week, kids' programming and off-network shows; basic data covers distributor, availability date, number of episodes, length of the program run, sales terms and show synopses.

The "Ask Blair" system initially was built for programming purposes to supply clients with basic information on programs at NATPE. It also is the first application of the new systems being developed by Blair that in the future will provide client stations with easy access to programming and other useful research data. The system is an outgrowth of the com-

pany's fast-growing desktop publishing operation.

"We hope eventually to build a series of interactive systems that could provide information not only on programming but also research and other time-sensitive materials to station programmers and marketers at Blair-represented stations," says Kenneth P. Donnellon, Blair vice president, advertising and communication. "Down the road, we conceive of systems whereby client stations equipped with personal computers and modems will be able to easily and quickly access programming and other essential information."

An "Ask Blair" Programming Guide binder, a compendium of data on the key 150 syndicated programs, was mailed to Blair-represented stations prior to the convention and provides the groundwork on which Blair hopes to build new interactive systems.

Dial-a-porn cases revive broadcast language worries

It didn't take long into the new year for the broadcasting industry to learn what issue affecting them would get the spotlight in the federal court system. It will be the question of indecency in telecommunications.

No sooner had the National Association of Broadcasters joined with 16 other organizations to ask a court of appeals to rule on the FCC's "indecency" regulation than the U.S. Supreme Court entered the fray by deciding to hear a case of its own.

The high court's case, on which it will hear arguments in early spring and decide by midsummer, actually involves dial-a-porn telephone numbers. But the broadcasting industry is watching the case closely for any possible implications on their operations.

Since both cases involve indecent language transmitted over federally regulated airwaves, the Supreme Court's decision, if it is broad enough, could encompass broadcast speech, including a revisit to the Pacifica case involving "seven dirty words."



Blair Television v.p. Mike Levinton, standing, c., discusses development of the "Ask Blair" computer databank with, l. to r., Jean Mahario, manager of Blair desktop publishing; John Rohr, v.p./associate director of programming; Garnett Losak, associate program director; and Teri Luke, program associate.



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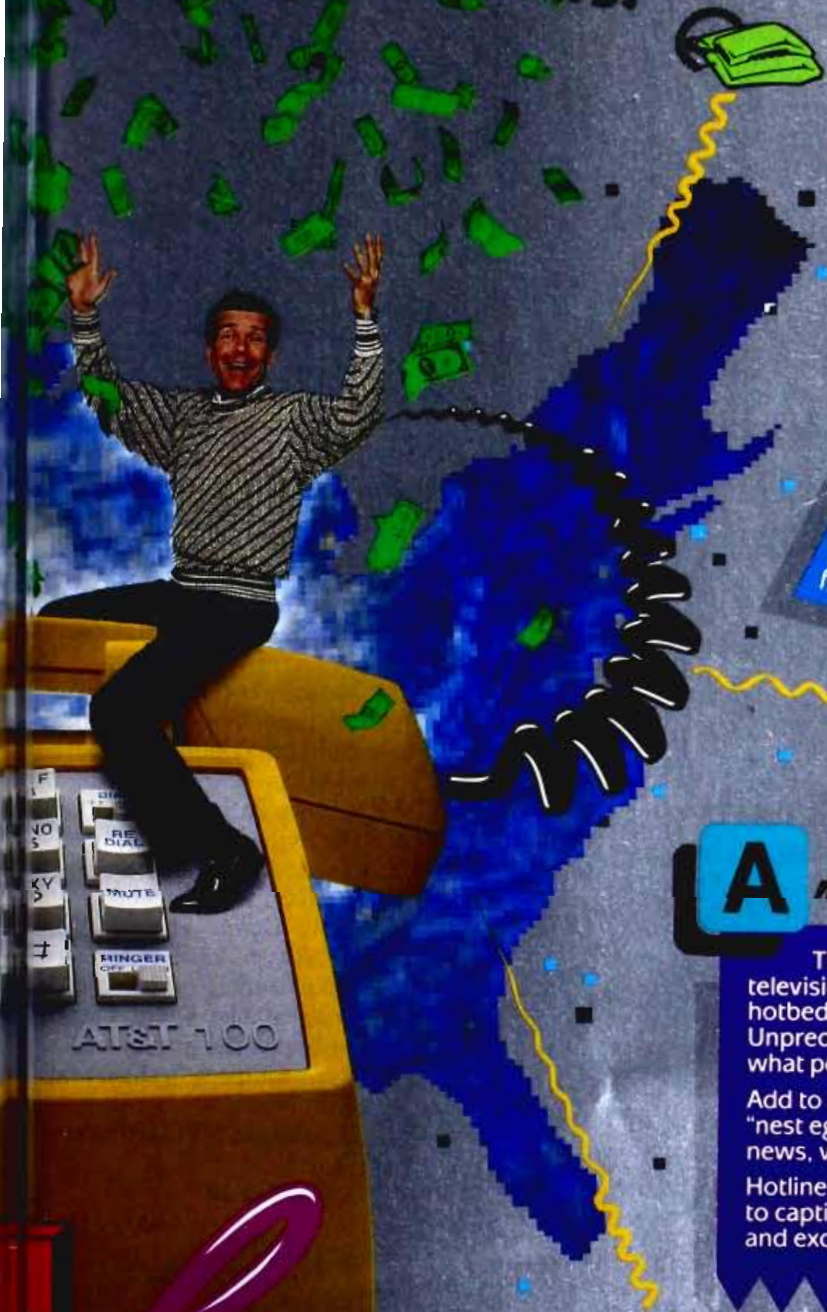


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Critic charges press corps willingly drank White House's PR potion

Press critic Mark Hertsgaard insists that the Washington press corps rolled over and played dead for Ronald Reagan, and fears it may do the same for George Bush.

"The media's failure last fall to smoke out candidate Bush and get him to answer real questions does not bode well for the future," Hertsgaard charges in *The Washington Journalism Review*. "Doubtless, the networks could have forced Bush to step out from behind his protective curtain and answer important questions had they really wanted to. But just as in 1984 with President Reagan, journalists, beholden to dubious notions of objectivity, refrained from pressing the issues."

Hertsgaard, author of the book *On Bended Knee: The Press and the Reagan Presidency*, credits a calculated, well-orchestrated public relations effort for "Teflon coating" Reagan's image. Among the preplanned tactics: careful control of the flow of information; keeping journalists at a safe distance, and providing just enough hard news so that the press would be sufficiently occupied not to go looking for its own.

Weak diet. "The photo opportunity and the sound bite have been institutionalized as the standard vocabulary for communicating to the electorate," writes Hertsgaard. "Orchestration and obfuscation are now the norm. It is only a matter of knowing which buttons to push and when."

To illustrate, the author quotes White House press secretary Leslie Janka: "They've got to write their story every day. You give them their story, they'll go away. The phrase is, 'manipulation by inundation.' You give them the line of the day, you give them press briefings, you give them facts, access to people who will speak on the record... And you do that long enough, they're going to stop bringing their own stories, stop being in-

"You give them their story, they'll go away. The phrase is 'manipulation by inundation.'"

vestigative reporters of any kind."

Michael Deaver, former White House deputy chief of staff, added, according to Hertsgaard: "I think that's true. The only day I worried about was Friday, because it's a slow news day. That was the day that bothered me most, because if you didn't have anything, they go find something."

With two of the President's leading PR and TV advisers, James Baker and Roger Ailes, moving over to manage Bush's campaign last fall, Hertsgaard discerned a similar lethargy overtaking coverage of the Vice President's campaign.

Sidestepping. "The news that one of the campaign's top advisers, Stuart Spencer, earned some \$364,000 for helping to sanitize the public image of General Manuel Noriega at a time when Noriega was widely regarded as a major drug trafficker was a one-day story," reports Hertsgaard.

"Nor did the Iran-Contra story attract much sustained press interest. Government documents show that Bush attended at least 16 meetings where the sale of arms to Iran was discussed, yet Bush resolutely maintained he knew nothing about that failed and illegal policy, and the press did little to force him to resolve the contradiction."

Summing up, Hertsgaard delivers this warning: "Government manipulation works only because the media let it work. As long as handlers feel confident that the networks will indeed 'take what we feed them,' they have little incentive to change."

WCMH, KWQC join Conus co-op, now at 81 members

Conus Communications, Minneapolis-St. Paul, closed out 1988 with the signing of two new stations that bring its Conus Satellite News Cooperative to 81 members.

Latest to join the cooperative, now 4½ years old, are WCMH-TV Columbus, Ohio, and KWQC-TV Davenport, Iowa, says Charles H. Dutcher III, vice president and general manager at Conus.

Both Conus and the stations stand to benefit from the arrangement, according to the broadcasters and Dutcher. The Conus vice president is looking to KWQC to provide "outstanding coverage of Iowa and western Illinois, improving our reach in the Midwest," while WCMH can offer coverage of the state capital and central Ohio.

Mutual benefits seen. From the stations' perspective, meanwhile, Conus should give them a competitive news edge. Dick Tuininga, WCMH's news director, says the cooperative "will give us a competitive advantage in our market." Steve Tuttle, news director at KWQC, feels Conus should "increase our ability to localize national stories. We need... to bring national stories in the Quad Cities area and enhance the ability of local stations to compete in the world news market."

Both stations are NBC affiliates.

Charles H. Dutcher III



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Cable operators should tune up for tune-in promotions, CAB urges

Cable operators are becoming increasingly aware of the importance of tune-in promotion to their systems, but most admit that they have a great deal to learn about the techniques.

This appraisal comes from a recent white paper published by Cabletelevision Advertising Bureau, which advises cable operators to get more involved in audience promotion.

In addition to the report, CAB is working on a TV log newspaper listings project with the Newspaper Advertising Bureau; a study on the effectiveness of tune-in promotion, and a redesign of its monthly Tune-In Kit.

Size counts. Originally, audience size was not considered essential to cable growth; now, however, systems are finding that tune-in has a material effect on perception of the medium's value to subscribers; on penetration, and on advertising rates, CAB says.

Despite the well-known impact of on-air promotion to over-the-air networks and stations, no study has ever been done to measure the effectiveness of tune-in promotion, according to Lance Webster, executive director of Broadcast Promotion and Marketing Executives, and editor of *Broadcast Advertising & Promotion*, a textbook. "Promotion has been taken for granted," he says. "It's been a given in this business from day one."

To alleviate this deficiency, CAB has drafted a proposed design for testing the effectiveness and economic benefits of tune-in promotion, and is currently circulating the draft among network and MSO researchers for comment.

In the meantime, CAB suggests that systems begin now to tune up for tune-in campaigns. Steps would include (1) establishment of a budget item for on-air promos; (2) review of human resource requirements for setting up a promo department; (3) setting aside 20 per

cent of total avail inventory for tune-in spots and implementing a reach/frequency approach to promo scheduling; (4) using audience ratings and viewing data to indicate consumer satisfaction with cable programming instead of relying entirely on churn.

Rosenshine to cochair CEBA Awards

Allen Rosenshine, president of Omnicom Group and former head of BBDO Worldwide, has been picked to cochair this year's CEBA Awards. He will share the duties with Edward G. Gardner, chairman of Soft Sheen Products.

CEBA (for Communications Excellence to Black Audiences) recognizes advertisers and agencies who demonstrate expertise and sensi-



Allen Rosenshine

tivity in reaching black audiences.

Awards will be distributed in 44 categories, embracing television, radio, consumer print, sales promotion, merchandising and outdoor transit. Deadline for entries is March 31, after which some 150 ad and corporate execs will begin the judging processes, with winners cited at gala dinner Nov. 9 at the New York Hilton.

Price war heating up in cola aisles

Taste comparisons may be passé in the struggle to dominate the cola market. Next eyeball confrontation will be over price, with a full scale war predicted. This battle alert comes from *The Lempert Report*, published biweekly by The Lempert Co., agency specializing in the food industry.

Lempert reports that 90% of all soft drinks sold through food stores are discounted and these sales account for 40% of the soft drink market.

Coke leads with a 31 per cent market share, followed by Pepsi's 27.1 per cent. Shares vary dramatically from city to city, the agency notes, and "consumers are showing more loyalty to their budgets than to any one brand." One Phoenix area store sold Coke at 10 cents a can, another priced Pepsi six packs at 79 cents.

Cable court rulings in error, prof argues

Some recent California federal court rulings were barking up the wrong utility pole when they held that exclusive cable franchises may violate First Amendment rights. This is the opinion of UCLA law professor Daniel Brenner, writing recently in *The Duke Law Journal*.

Brenner argues that the rights of secondary cable systems are still protected, even though they may be shut out commercially by exclusive franchises to another system. He contends that leased and public access channels remain open to offer them freedom of speech. That these lanes are not full of money-making potential is not a First Amendment issue, rather a "phantom problem," he believes.

In the most notable case, *City of Los Angeles vs. Preferred Communications*, the latter attempted to bypass franchise auction procedures and sought pole space directly from public utilities.

After a district court dismissed the case, the circuit court held the dismissal inappropriate, saying Preferred has the right to a trial test the city's policy of exclusive franchising.

Hispanics ready to switch brands faster than Anglos

If there's a myth about Hispanics being more tradition-bound in their buying habits than Anglos, a new attitudinal study by Hispanic Monitor has shattered it. It shows that Hispanics are 55-110% more likely than non-Hispanics to be "actively searching" for something new in products or services and to voice a strong need for basic product or service information.

Hispanic Monitor, a joint project of Market Development, Inc., San Diego, and Yankelovich Clancy Schulman, Westport, Conn., says this positive "consumerism" mindset is particularly evident in heightened interest in household products and places to shop. For example, they are 100% more likely to be looking for a new laundry detergent, 60% more so for a new supermarket, 80% for household cleaners and 60% more ready to try a new discount department store.

According to Dr. Henry E. Adams, senior consultant to Hispanic

Monitor and vice president of Market Development, "Contrary to the pattern noted in the ad-cluttered general market, where informational strategies tend to be boring, an informational approach would be well received among Hispanics because most were never exposed to basic information for many of the products and services being marketed to them in the U.S."

He adds, "One reason why Hispanics voice a greater drive to learn about new products and services is that two of every three were born outside the U.S. and had a very different marketing and advertising experiences from what they are now, living in the U.S. But the more important reason is the different attitude structure driving their different consumer habits and beliefs."

Adams says the logical marketing implication of the findings is that advertisers should review

their general market communications assumptions and tailor message strategies so that they address Hispanics' need for basic consumer information in specific product or service categories.

"Where Hispanic category development is weaker relative to the general market, the brand that communicates basic product information is more likely to evoke favorable responses from Hispanic consumers than those that don't," says Adams. "In such situations, corporate campaigns that aim at educating Hispanic consumers (in addition to, not in lieu of, brand-specific advertising and promotions) can build equity which can be transferred to the firm's whole lineup of brands."

In the services area, says Adams, Hispanic Monitor shows that Hispanic Americans have particular interest in medical, legal, financial, banking and entertainment information.

(Sidelights continued on page 70)

"Play it again, Sam..."



Nielsen reports VCR, pay cable penetration figures

VCRs may now be found in 62.2% of U.S. households and pay cable in 29.1%, according to Nielsen Media Research. These November figures compare with 53.3% and 28.6% respectively a year earlier.

Nielsen's VCR and pay cable penetration estimates are derived from its local market service, Nielsen Station Index, and are based on responses to diary questions concerning VCR ownership and pay cable services received in the home. The tables following provide the details:

Historical U.S. VCR & pay cable penetration

Measurement period	% VCR penetration	% Pay Cable penetration
May 1982	4.0%	18.7%
July 1982	4.3%	19.4%
November 1982	5.5%	20.9%

February 1983	6.3%	22.6%
May 1983	7.3%	23.2%
July 1983	7.6%	DNA
November 1983	9.0%	24.2%
February 1984	10.7%	24.8%
May 1984	12.4%	25.5%
July 1984	13.7%	25.8%
November 1984	15.8%	25.9%
February 1985	20.8%	26.3%
May 1985	23.2%	26.4%
July 1985	25.3%	DNA
November 1985	29.1%	26.8%
February 1986	36.0%	26.7%
May 1986	39.0%	26.5%
July 1986	39.9%	26.1%
November 1986	43.5%	26.2%
February 1987	48.7%	26.6%
May 1987	49.7%	26.8%
July 1987	50.9%	27.4%
November 1987	53.3%	28.6%
February 1988	58.1%	28.3%
May 1988	59.0%	28.3%
July 1988	60.0%	28.8%
November 1988	62.2%	29.1%

DNA = Data not available

Top 20 designated market areas Ranked By VCR Penetration November 1988

Rank	Designated Market Area	% VCR Penetration November 1988
1	Anchorage	84.3%
2	Fairbanks	78.9%
3	Las Vegas	74.3%
4	Los Angeles	72.4%
5	San Francisco-Oakland-SanJ	71.4%
6	San Diego	71.4%
7	Chicago	69.9%
8	Reno	69.6%
9	Sacramento-Stockton	69.3%
10	New York	68.7%
11	Atlanta	68.1%
12	Honolulu	67.8%
12	Boise	67.8%

...but make sure you play it in the right colors."



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Rank	Designated Market Area	% VCR Penetration November 1988
14	Washington, D.C.	67.7%
15	Fresno-Visalia	67.6%
15	Tyler	67.6%
17	Dallas-Ft. Worth	67.2%
18	Baltimore	66.7%
19	Boston	66.3%
20	Phoenix	66.2%
20	Monterey-Salinas	66.2%

NSI November 1988 VCR and pay cable penetration

Designated market area	VCR %	Pay cable %
Abilene-		
Sweetwater	52.8%	26.8%
Ada-Ardmore	45.3%	17.7%
Albany, GA	50.7%	25.8%
Albany-		
Schenectady-		
Troy	63.5%	35.6%
Albuquerque-Santa Fe	59.5%	25.2%
Alexandria, LA	54.4%	33.0%
Alpena	55.1%	17.3%
Amarillo	58.6%	25.8%
Anchorage	84.3%	30.3%
Atlanta	68.1%	26.5%
Augusta	51.8%	30.2%
Austin	63.2%	33.0%
Bakersfield	66.0%	30.5%
Baltimore	66.7%	23.2%
Bangor	65.4%	16.8%
Baton Rouge	60.0%	33.6%
Beaumont-Port Arthur	55.7%	27.4%
Beckley-Bluefield-		
Oak Hill	46.6%	31.4%
Bend, OR	62.3%	20.8%
Billings	49.2%	21.7%
Biloxi-Gulfport	62.5%	32.4%
Binghamton	63.3%	29.7%
Birmingham,		
Anniston	55.1%	28.5%
Boise	67.8%	18.5%
Boston	66.3%	36.9%
Bowling Green	46.8%	22.7%
Buffalo	55.6%	34.3%
Burlington-		
Plattsburgh	61.9%	23.7%

Designated market area	VCR %	Pay cable %
Butte	55.7%	23.1%
Casper-Riverton	60.5%	32.8%
Cedar Rapids-		
Waterloo & Dub	55.0%	25.1%
Champaign & Springfield-Decatur	57.5%	30.2%
Charleston, SC	55.9%	28.3%
Charleston-		
Huntington	53.1%	26.4%
Charlotte	54.9%	31.2%
Charlottesville	58.9%	21.7%
Chattanooga	58.3%	27.0%
Cheyenne-		
Scottsblf-String	58.2%	37.2%
Chicago	69.9%	27.9%
Chico-Redding	64.7%	18.9%
Cincinnati	60.1%	29.0%
Clarksburg-Weston	47.0%	24.5%
Cleveland, Akron	59.7%	27.3%
Colorado Springs-		
Pueblo	58.0%	27.4%
Columbia, SC	58.0%	26.9%
Columbia-Jefferson City	51.5%	27.8%
Columbus, GA	51.3%	28.0%
Columbus, OH	61.8%	31.3%
Columbus-Tupelo-		
West Point	51.0%	19.3%
Corpus Christi	56.7%	41.7%
Dallas-Ft. Worth	67.2%	25.4%
Davenport-		
R. Island-Moline	57.1%	25.0%
Dayton	59.7%	30.2%
Denver	62.4%	32.1%
Des Moines-Ames	54.2%	28.1%
Detroit	65.3%	33.5%
Dothan	56.9%	26.4%
Duluth-Superior	50.9%	19.0%
El Paso	61.7%	24.3%
Elmira	52.3%	32.8%
Erie	54.2%	33.6%
Eugene	66.1%	25.0%
Eureka	56.7%	32.3%
Evansville	61.5%	24.3%
Fairbanks	78.9%	32.4%
Fargo-Valley City	53.4%	25.2%
Flint-Saginaw-Bay City	59.1%	22.1%
Florence, SC	48.2%	23.5%
Fresno-Visalia	67.6%	27.2%
Ft. Myers-Naples	58.4%	24.9%
Ft. Smith	55.7%	26.9%
Ft. Wayne	57.2%	22.5%
Gainesville	59.5%	20.9%

Designated market area	VCR %	Pay cable %
Glendive	43.1%	26.5%
Grand Junction-		
Montrose	56.1%	22.2%
Grand Rapids-		
Kalmzoo-B.Crk	58.4%	24.5%
Great Falls	55.0%	27.0%
Green Bay-		
Appleton	58.3%	17.8%
Greensboro-		
H. Point-		
W. Salem	57.9%	31.8%
Greenville-N.		
Bern-Washngtn	59.2%	33.1%
Greenville-Spart-		
Asheville	54.8%	20.8%
Greenwood-		
Greenville	40.2%	36.3%
Harlingen-Weslaco-		
Brnsville	42.8%	28.9%
Harrisburg-Lncstr-		
Leb-York	59.0%	24.9%
Harrisonburg	57.7%	19.1%
Hartford & New Haven	62.7%	40.2%
Hattiesburg-Laurel	54.4%	23.0%
Helena	63.1%	28.0%
Honolulu	67.8%	48.8%
Houston	63.7%	26.4%
Huntsville-Decatur	59.0%	25.7%
Idaho Falls-		
Pocatello	55.8%	19.8%
Indianapolis,		
Lafayette	62.6%	33.0%
Jackson, MS	53.7%	29.3%
Jackson, TN	48.2%	21.6%
Jacksonville	61.0%	42.4%
Johnstown-Altoona	52.5%	25.7%
Jonesboro	51.4%	25.1%
Joplin-Pittsburg	50.7%	23.8%
Kansas City	61.0%	31.4%
Knoxville	56.9%	21.0%
La Crosse-		
Eau Claire	54.2%	18.9%
Lafayette, LA	58.9%	22.9%
Lake Charles	64.4%	26.9%
Lansing	65.8%	28.8%
Laredo	44.2%	51.1%
Las Vegas	74.3%	22.0%
Lexington	56.5%	28.1%
Lima	63.0%	28.5%

(Sidelights
continued on page 72)

Designated market area	VCR %	Pay cable %
Lincoln & Hstngs-KrnyPlus	48.9 %	24.5 %
Little Rock-Pine Bluff	51.5 %	23.0 %
Los Angeles	72.4 %	28.3 %
Louisville	63.6 %	30.4 %
Lubbock	62.7 %	26.0 %
Macon	54.6 %	30.7 %
Madison	64.6 %	22.7 %
Mankato	48.7 %	25.1 %
Marquette	51.5 %	28.1 %
Mason City-Austin-Rochestr	58.1 %	21.4 %
Medford-Klamath Falls	64.7 %	19.9 %
Memphis	54.4 %	27.2 %
Meridian	39.6 %	25.5 %
Miami-Ft. Lauderdale	52.8 %	31.1 %
Milwaukee	63.0 %	27.1 %
Minneapolis-St. Paul	61.6 %	18.7 %
Minot-Bismarck-Dickinson	55.8 %	25.4 %

Designated market area	VCR %	Pay cable %
Missoula	52.6 %	19.4 %
Mobile-Pensacola	58.3 %	31.2 %
Monroe-El Dorado	50.3 %	25.5 %
Monterey-Salinas	66.2 %	25.8 %
Montgomery	47.4 %	27.2 %
Nashville	55.6 %	21.0 %
New Orleans	56.0 %	39.8 %
New York	68.7 %	32.6 %
Norfolk-Portsmth-Newpnt Nws	60.1 %	41.5 %
North Platte-Hayes-McCook	50.2 %	29.3 %
Odessa-Midland	60.4 %	37.9 %
Oklahoma City	61.4 %	28.1 %
Omaha	54.8 %	34.0 %
Orlando-Daytona Bch-Melbrn	65.6 %	32.1 %
Ottumwa-Kirksville	51.0 %	27.6 %
Paducah-C. Girardeau-Hrrbg	51.1 %	21.3 %
Palm Springs	63.8 %	29.8 %
Panama City	56.4 %	34.4 %
Parkersburg	47.8 %	28.6 %
Peoria-Bloomington	55.5 %	28.1 %

Designated market area	VCR %	Pay cable %
Philadelphia	65.6 %	37.7 %
Phoenix	66.2 %	25.0 %
Pittsburgh	56.5 %	31.5 %
Portland, OR	65.6 %	27.5 %
Portland-Auburn	58.2 %	23.5 %
Presque Isle	59.6 %	30.1 %
Providence-New Bedford	64.2 %	31.5 %
Quincy-Hannibal-Keokuk	44.5 %	22.4 %
Raleigh-Durham	56.3 %	31.4 %
Rapid City	52.3 %	23.8 %
Reno	69.6 %	33.2 %
Richmond-Petersburg	55.8 %	29.5 %
Roanoke-Lynchburg	55.2 %	31.0 %
Rochester	61.0 %	40.4 %
Rockford	64.8 %	23.8 %
Roswell	56.4 %	24.3 %

(Sidelights continued on page 76)

READY FOR A NEW BREED OF GAME?

MAKE TRACKS FOR

**WILD
GUESS**

THE NEW HALF HOUR
WILDLIFE QUIZ FOR KIDS!



AT NATPE
Telefilm Canada
Booth 1312

Produced by KEG Productions, (naturally)
with CFCN Television and
in association with YTV Canada.

Worldwide TV & Format Distribution:
**ELLIS
ENTERPRISES**
1731 Yonge Street, Suite 201, Toronto, Canada M4T 2T8
Tel: (416) 924-2186 Tlx: 06 22435 Fax: (416) 924-6115

Get in on the ground floor.



YOUR HOME[®]

© 1989 WORLDVISION ENTERPRISES, INC.

Your Home brings home the audience you've always wanted to reach, the millions of Americans who renovate their homes and apartments each year. This vast audience could only be reached through special interest print. . . until now.

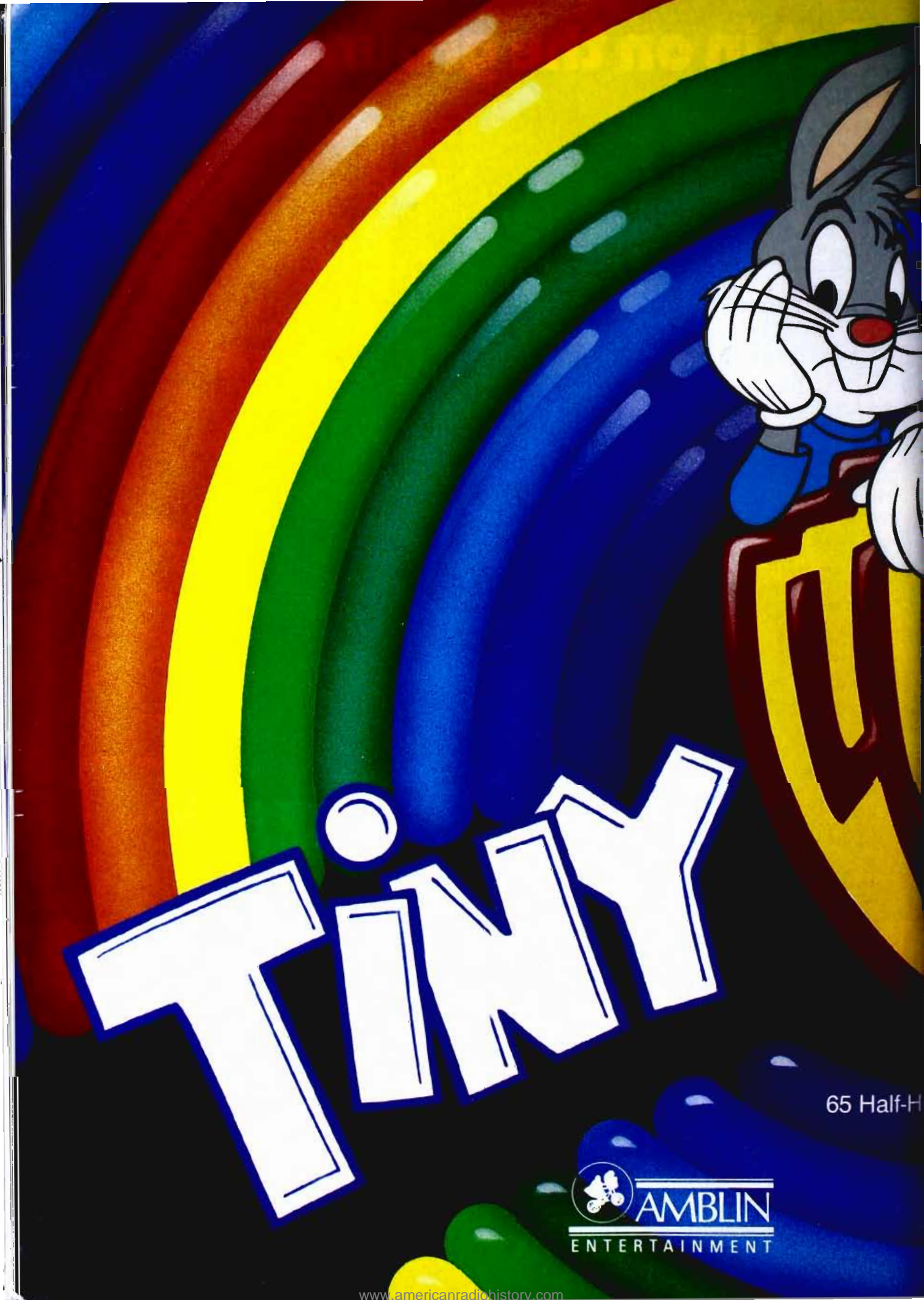
A weekly half-hour guide to better living, Your Home is advertiser intensive programming. It delivers a concentrated, ideal audience to advertiser home-related product. And that makes Your Home

a powerful tool for stations to use against print and to attract advertising co-op dollars.

It's a winning combination of entertainment and information. Get in on the ground floor of Your Home, and watch the excitement build.

**Advertiser Supported
Programming**





TINY

65 Half-H



**STEVEN SPIELBERG
AND
WARNER BROS.
PRESENT**

TUNES

ing Fall '90!



Warner Bros.
Domestic Television
Distribution
A Warner Communications Company

TM & © 1989 Warner Bros., Inc.

Designated market area	VCR %	Pay cable %
Sacramento-Stockton	69.3%	28.0%
Salisbury	59.2%	31.8%
Salt Lake City	62.6%	24.8%
San Angelo	59.1%	42.9%
San Antonio	57.9%	36.8%
San Diego	71.4%	36.0%
San Francisco-Oakland-SanJ	71.7%	27.4%
SantaBarbra-SanMar-SanLuob	63.2%	27.9%
Savannah	51.9%	38.6%
Seattle-Tacoma	65.2%	24.2%
Shreveport	55.8%	22.2%
Sioux City	51.6%	24.0%
Sioux Falls (Mitchell)	46.5%	24.3%
South Bend-Elkhart	60.6%	18.9%
Spokane	59.8%	24.2%
Springfield, MO	57.8%	22.1%
Springfield-Holyoke	59.5%	36.6%
St. Joseph	48.4%	26.5%
St. Louis	61.4%	26.8%
Syracuse	63.5%	36.1%
Tallahassee-Thomasville	54.5%	27.6%
Tampa-St. Pete, Sarasota	55.4%	27.8%
Terre Haute	57.7%	22.9%
Toledo	63.0%	25.9%
Topeka	51.7%	30.1%
Traverse City-Cadillac	55.4%	17.1%
Tri-Cities, TN-VA	54.8%	23.2%
Tucson (Nogales)	63.8%	22.7%
Tulsa	58.5%	29.6%
Tuscaloosa	56.0%	34.3%
Twin Falls	55.4%	27.6%
Tyler	67.6%	16.5%
Utica	57.9%	28.3%
Victoria	55.7%	37.3%
Waco-Temple	59.4%	24.2%
Washington, D.C.	67.7%	28.7%
Watertown	56.0%	31.2%
Wausau-Rhineland	56.5%	14.4%
West Palm Beach-Ft. Pierce	59.8%	33.0%
Wheeling-Steubenville	50.7%	33.8%
Wichita Falls-Lawton	57.2%	31.9%
Wichita-Hutchinson Plus	52.2%	31.9%

Designated market area	VCR %	Pay cable %
Wilkes Barre-Scranton	52.0%	29.5%
Wilmington	52.6%	33.1%
Yakima	57.5%	30.3%
Youngstown	54.2%	27.6%
Yuma-El Centro	52.5%	37.1%
Zanesville	53.1%	29.8%

Source: Nielsen Media Research

Top 20 designated market areas Ranked By Pay Cable Penetration November 1988

Rank	Designated Market Area	% VCR Penetration November 1988
1	Laredo	51.1%
2	Honolulu	48.8%
3	San Angelo	42.9%
4	Jacksonville	42.4%
5	Corpus Christi	41.7%
6	Norfolk-Portsmouth-Nwpt Nws	41.5%
7	Rochester	40.4%
8	Hartford & New Haven	40.2%
9	New Orleans	39.8%
10	Savannah	38.6%
11	Odessa-Midland	37.9%
12	Philadelphia	37.7%
13	Victoria	37.3%
14	Cheyenne-Scottsblf-String	37.2%
15	Yuma-El Centro	37.1%
16	Boston	36.9%
17	San Antonio	36.8%
18	Springfield-Holyoke	36.6%
19	Greenwood-Greenville	36.3%
20	Syracuse	36.1%

Top 20 designated market areas ranked by total TV households showing VCR & pay cable penetration, November 1988

Rank	Designated market Area	% VCR penetration November 1988	% Pay cable penetration November 1988
1	New York	68.7%	32.6%
2	Los Angeles	72.4%	28.3%
3	Chicago	69.9%	27.9%
4	Philadelphia	65.6%	37.7%
5	San Francisco-Oakland	71.7%	27.4%
6	Boston	66.3%	36.9%
7	Detroit	65.3%	33.5%
8	Wash. D.C.	67.7%	28.7%
9	Dallas-Ft. Worth	67.2%	25.4%
10	Cleveland, Akron	59.7%	27.3%
11	Houston	63.7%	26.4%
12	Atlanta	68.1%	26.5%
13	Tampa-St. Pete, Sarasota	55.4%	27.8%
14	Minneapolis-St. Paul	61.6%	18.7%
15	Seattle-Tacoma	65.2%	24.2%
16	Miami-Ft. Lauderdale	52.8%	31.1%
17	Pittsburgh	56.5%	31.5%
18	St. Louis	61.4%	26.8%
19	Denver	62.4%	32.1%
20	Phoenix	66.2%	25.0%

FOX LORBER
ASSOCIATES, INC. 




GOES

OVER BOARD

WITH **GALLAGHER** AND OTHER GREATS OF CONTEMPORARY COMEDY, INCLUDING **MARTIN SHORT**, **HARRY ANDERSON**, **RICHARD LEWIS**, AND **JONATHAN WINTERS**. EIGHT BROADCAST PREMIERE HOURS AVAILABLE ON AN ADVERTISER SUPPORTED BASIS FROM 4TH QUARTER '89 THROUGH 3RD QUARTER '90.

Station Clearances:

 **FOX/LORBER** Associates, Inc.

Telephone N.Y. '212, 686-6777 L.A. '213, 277-3270

Time Sales:

 **MTV NETWORKS** A VIACOM COMPANY

Telephone '212, 713-6989





DAYTIME NATIONAL FORECAST: CLEAR IN 36 MARKETS AND MORE CLEARANCE PREDICTED.

Already, 36 stations have seen that the warm and funny climate of the new Joan Rivers Show will make their daytime. And a great number of other commitments are in the wind.

Because, when it comes to capturing audiences (especially women 18-49), Rivers delivers. So... can we talk?



WCBS	New York	KSAT	San Antonio
KCBS	Los Angeles	WVTM	Birmingham
WGN	Chicago	WPRI	Providence
KYW	Philadelphia	WGAL	Lancaster
KRON	San Francisco	WCHS	Charleston, WV
WDIV	Detroit	WPEC	West Palm Beach
WJLA	Washington	WNYT	Albany
KDFW	Dallas	KSLA	Shreveport
WXIA	Atlanta	WLUK	Green Bay
KSTP	Minneapolis	WHEC	Rochester
KIRO	Seattle	KTBC	Austin
WCIX	Miami	WGME	Portland
KTVI	St. Louis	KVOA	Tucson
KUSA	Denver	KTNV	Las Vegas
KTVK	Phoenix	WDAY	Fargo
WVIT	Hartford	WPTA	Ft. Wayne
KOIN	Portland, OR	WDIO	Duluth
WDAF	Kansas City, MO	WICU	Erle



**TRIBUNE
ENTERTAINMENT**
Company

AT THE CUTTING EDGE

Station Sales

Advertiser Sales
TELETRIB



'City Under Siege' attacks problem of drug abuse and gets results

"We want to raise peoples' awareness of the problem. The drug problem is such that the more you look at it, the more you realize what a difficult problem it is to solve," says Bruce Becker, producer of *City Under Siege*. This is Fox-owned WTTG(TV) Washington's

viewer called in to the station's 800 number with a phone number where Mack could be reached in Wadesboro, N.C.

The following day Mack was picked up by the local police and is currently awaiting extradition to Virginia. Did Becker expect this



Ron Gardner, anchor of "City Under Siege"

new show which profiles drug-related violence and criminals to help apprehend them. Five nights a week at 11 p.m., *City Under Siege* is trying to help solve one of the toughest problems gripping the nation today and having a good deal of success at it.

Since its premiere on October 3, the show has received over 1,000 phone calls on its hotline, and garnered five arrests as a direct result of the show. The first was Johnny Mack, Jr., who was wanted by Fairfax County police for possession with intent to sell cocaine and assault. Thirty-five minutes after being profiled on *City Under Siege*, a

Five arrests and 1,000 phone calls were counted since the show's premiere, Oct. 3.

kind of audience reaction? "The response is beyond what I ever thought it would be," he says. The hotline receives easily 50 calls per night, not just from viewers with leads on criminals, but a few of the addicts themselves, who need information on support groups and rehab centers.

Successful. In fact helping to get information out on the drug problem was one of the original concepts of the show, when it started out as a two-hour documentary in May '88. The documentary was so successful, and seemed to touch so many, that Fox decided to expand it to a half-hour format Monday through Friday. It not only sheds a spotlight on the criminals but does profiles of people and loved ones who overcame addiction. It shows treatment programs and tells some success stories. It has approximately 125,000 viewers nightly.

Becker thinks having a show entirely devoted to the subject of drug abuse and drug related violence, says louder than anything how vitally important a subject it is. And while the show may have been created before *Americas Most Wanted*, producer Becker does feel he owes the other Fox series a vote of thanks. For it was based on its success that *City Under Siege* was given the green light to expand to a nightly show.

The possibility of expanding the show to other stations is being considered.

New real estate show looks national

Open House America, a new 30-minute syndicated show which features 90-second to three-minute house tours, has made a successful launch in South Florida and is looking to go national by spring.

The program is said to be the first multi-broker/developer residential real estate show in syndication. It opened with a Sunday 11 a.m. launch on Nov. 27 on WSVN-TV for Dade/Broward viewers, then a week later went on WPTV for Palm Beach/Treasure Coast homebuyers. Expansion is expected to cover Tampa, Orlando and Atlanta next May, with a push into the northeast next winter and a cross country jump to California by May 1990, according to Arthur Gardner, executive vice president and one of the creators of the concept.

"Video is the new at-home medium which is now just experiencing a cross-over from entertainment uses to a source of visual and verbal information," says Gardner.

Listing service. "We're providing a more comprehensive listing service with the added conveniences a TV program offers. Our aim is to simplify the search process and give viewers an idea of what's available in what price range—a preview before going out to see the homes."

He estimates that in the first six weeks of operation, *Open House America* has signed up about \$700,000 in contracts from brokers.

(Sidelights continued on page 86)

NOTHING SUCCEEDS ...LIKE SALLY.

And...*

WABC New York • WPVI Philadelphia • WXYZ
Detroit • WJW Cleveland • WPLG Miami
WMAR Baltimore • WTNH Hartford • KTVK
Phoenix • WCPX Orlando • KMBC Kansas City
WLWT Cincinnati • WITI Milwaukee
WCMH Columbus • WTVD Raleigh-Durham
WWMT Grand Rapids • WTKR Norfolk
WJAR Providence • WGAL Harrisburg
WAVE Louisville • WBRE Wilkes-Barre

WDTN Dayton **and...**

- Sally is ranked number one or number two in 77% of her markets.
- In just two years her station lineup has grown to more than 140 stations.
- And she's increased her national ratings by 72%.



Sally Jessy Raphael

THE VISION OF SUCCESS.

*These Sally Jessy Raphael stations are #1 in their time periods. Source: NSI Nov. 1988.



 MULTIMEDIA
ENTERTAINMENT
First run for the long run.

*Nielsen NTI season average, 1985 through 1988 **NSI, October 1988

Can this marr



Broadcasters
Producing for
Broadcasters



**GROUP W
PRODUCTIONS**
A WESTINGHOUSE BROADCASTING COMPANY

PRODUCED BY PRODUCTIONS

Pres
of tod

Can this marriage be saved?

Ask Brenda

For over 35 years, CAN THIS MARRIAGE BE SAVED? has been the world's most successful magazine feature on relationships.

Now it's a lively new half-hour strip with real couples discussing real problems—sexual, money matters, in-laws, mid-life crises and other personal issues.

Host and clinical psychologist Brenda Wade, a frequent guest on Oprah, Donahue and other programs, helps couples cope and find hope.



CAN THIS MARRIAGE BE SAVED? has a ready-made audience and the full promotional support of Ladies' Home Journal.

Can
this
marriage
be
saved?

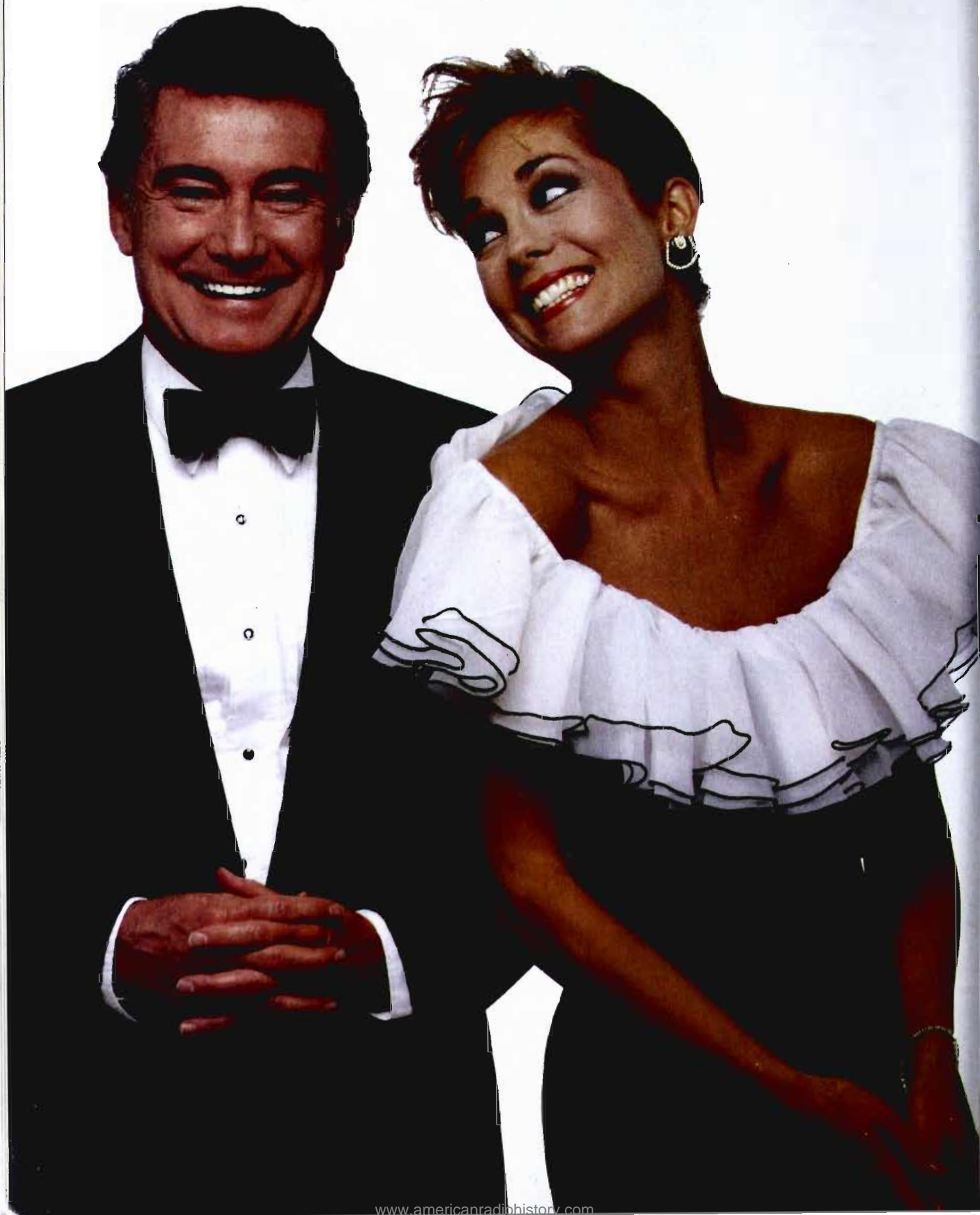


PRODUCED BY JEFF FISCHGRUND PRODUCTIONS,
LADIES' HOME JOURNAL AND GROUP W PRODUCTIONS.

PREMIERES JANUARY 23.

For generations,
Ladies' Home Journal readers

Celebrate the No



Two Years with us.

There's plenty of good cheer at Buena Vista Television as we celebrate not just one new year, but two: A new year of WIN, LOSE OR DRAW and a new year of LIVE WITH REGIS & KATHIE LEE. And you're invited to join the festivities.

Here's a toast to LIVE WITH REGIS & KATHIE LEE—shaping up to be one of daytime's brightest hours. Moving into its second season, the show's steady growth continues throughout the country. They've already boosted their NTI ratings by 29% and increased their totals among women 25-54 by a spectacular 53%. This is one party that's just starting to swing!

Bert Convy and America's biggest stars are ringing in WIN, LOSE OR DRAW's third big year. Don't miss out on the celebrity fun and excitement that make this the #3 ranked syndicated game show and #4 first-run strip. Renew now for the third season and give your viewers cause for celebration.

Make a resolution to stay with the winners—LIVE WITH REGIS & KATHIE LEE and WIN, LOSE OR DRAW—and welcome in two happy new years with Buena Vista Television.



Celebrity power and a couple dogs are factors in best-recalled spots

What are the Top 10 outstanding TV commercial campaigns of 1988? Going into '89, advertisers are taking a look at this top 10 list, and they might be finding some of the highly rated commercials surprising.

The results were published in *Commercial Break*, the newsletter of Video Storyboard Tests. VS surveyed 5,500 viewers on spending, whether the commercial make the viewer want to go out and purchase the product, likability and retention, to find out which campaigns worked the best. They were:

1. Pepsi/Diet Pepsi (BBDO)—With celebrity endorsements from Michael Jackson, Whitney Houston, and Michael J. Fox, the soft drink company easily grasped the No. 1 spot.

2. California Raisins (Foote, Cone & Belding)—"I Heard it Through the Grapevine" made this the second most successful TV campaign.

3. Dogs were a major theme in the top 10 as Spuds Mackenzie pushed Bud Light (DDB Needham) to No. 3.

4. McDonald's (Leo Burnett), a longtime high paying advertiser, slipped from its No. 2 spot of just one year ago to make this year's fourth of the top 10 campaigns.

5. Celebrities were used in four of the Top 10 campaigns, all by beverage companies. Miller Lite (Backer, Spievogel, Bates) used that approach to get them to No. 5.

6. Stroh's Lite (Hal Riney & Partners) was putting on the dog this year, literally with impressionist pooch Alex.

7. Seven is a lucky number of the 7 Up Company (Leo Burnett), as it inches just ahead of Coke (McCann-Erickson).

9. No beef from Wendy's (Backer, Spielvogel, Bates), as it uses its imaginative Hamburger A spoof on taste test commercials to return once again to the outstanding list.

10. Joe Isuzu *can* tell a lie. That is exactly why Isuzu (Della, Femina, McNamee) is so happy with his and happy to be rounding out our Top 10 list for the second quarter of 1988.

Video Storyboard's Top 10 list is read for a variety of reasons, some personal, some professional. For the past decade it has been used by advertisers and agencies as a yardstick with which to measure success and by aficionados who just have a passing interest in commercials. Ten years ago, it first began appearing on "Page Six" of *The New York Post*.

says, and that is why many film companies have gone with promotional tie-ins rather than straight advertising. This way advertisers reap the benefits of being associated with a popular film, without a lot of the hassles. Pepsi-Cola, the promotional partner for *E.T. The Extra-Terrestrial*, the biggest selling home video cassette of all time, opted not to put an ad directly on the film for just this reason.

The cost of placing a commercial on videocassette is approximately \$750,000, Sylvester reports. Advertising on the cassette box is around \$275,000 and sponsoring a specialty tape will mean an investment of close to \$500,000. That is a lot of money, especially when one considers the fact that major films are rented only approximately 16 times per month, for about three months after release.

Past that, rental rates drop significantly. This means that the advertisement only reaches roughly 16-24 million homes, or about 20% of the U.S., and it takes three months to do that, the JWT study reports.

Fast-forward. There is also concern that viewers may be fast-forwarding past the commercials. The research shows that zipping levels are only about 10-20%, and Sylvester doesn't feel zipping should be of great concern to the advertiser because the viewer will be looking at the commercial to see when the movie begins.

Also, the audience doesn't mind commercials, the study shows. Of those surveyed in March 1988, 61% accepted them. Sylvester did stress, however, that those commercials should be used in conjunction with other promotional campaigns in order for them to be really effective.

So, with problematic negotiations, high cost, and unsure audience receptivity, why advertise or sponsor a home video? The benefits can be enormous, according to the study. The medium has had unparalleled growth in the past few years. There is a novelty factor, as this is not a widely done practice, yet.

Commercials in home video: JWT takes a look at the payoff

Agencies are increasingly considering commercials in home videos, but how successful a medium is it? That is what J. Walter Thompson has proceeded to find out.

To the agency's knowledge, there hadn't been anything done on the subject, and the company wanted to be first, so it conducted a study to discover whether buying into or sponsoring a home video is cost efficient and profitable. With VCRs in 60% of U.S. homes, the company felt it was time to research the subject its clients were so eager to learn more about.

"It's an incredibly complex thing that is very involved and takes a lot

of money," says Alice Sylvester JWT's vice president for media research, who conducted the survey. "People should think about it first. It's not as easy as slapping a commercial on a movie."

What's involved. What else is involved? Complex negotiations, heady coordination efforts, high total costs, slow audience build and uncertain viewer reaction. Negotiating with a movie studio to put a commercial on its home video cassette or box can take several months.

The studios want a guarantee of promotional support, Sylvester

(Sidelights continued on page 94)

PROFIT PROGRAMMING

*Earn Big Dividends
For Your Station
With Solid Series From D.L. Taffner*

GOOD AS GOLD

THREE'S COMPANY



THIS SERIES IS DESIGNED TO MAKE PROFIT FOR YOUR STATION

222 HALF HOURS

AMERICA'S HITCOM!

GOOD AS GOLD

Ted Knight's
TOO CLOSE FOR COMFORT



THIS SERIES IS DESIGNED TO MAKE PROFIT FOR YOUR STATION

129 HALF HOURS

THE PROVEN COMEDY WINNER!

GOOD AS GOLD

THE BENNY HILL SHOW



THIS SERIES IS DESIGNED TO MAKE PROFIT FOR YOUR STATION

101 HALF HOURS

THAMES

FRESHER, FUNNIER THAN EVER!

GOOD AS GOLD

TALK ABOUT



New!
THIS SERIES IS DESIGNED TO MAKE PROFIT FOR YOUR STATION

HALF HOUR STRIP

INTRIGUING NEW GAME SHOW!

GOOD AS GOLD

MYSTERY WHEEL OF ADVENTURE



New!
THIS SERIES IS DESIGNED TO MAKE PROFIT FOR YOUR STATION

10 WORLD PREMIERES IN 10 WEEKS!

MYSTERY MOVIE SERIES FOR FALL '89!

GOOD AS GOLD

5-4-3-2-RUN



New!
THIS SERIES IS DESIGNED TO MAKE PROFIT FOR YOUR STATION

HALF HOUR STRIP

FAST-AND-FUNNY LIVE-ACTION GAME SHOW FOR KIDS!

Programs to build your profits

D. L. TAFFNER

(212) 245-4680

(213) 937-1144

*See us at
NATPE
BOOTH 812*

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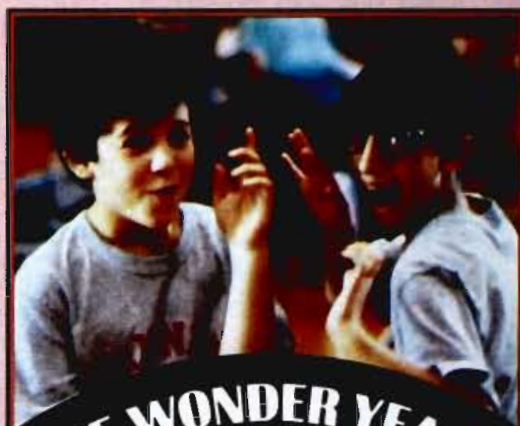
NEW WORLD TELEVISION GROUP

AWARD WINNING

TELEVISION

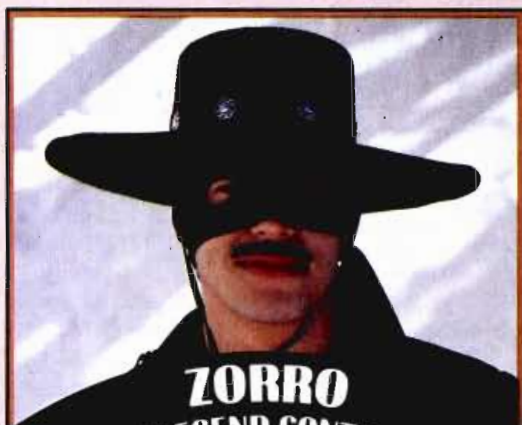


MURPHY'S LAW



THE WONDER YEARS

EMMY WINNER!
BEST COMEDY SERIES

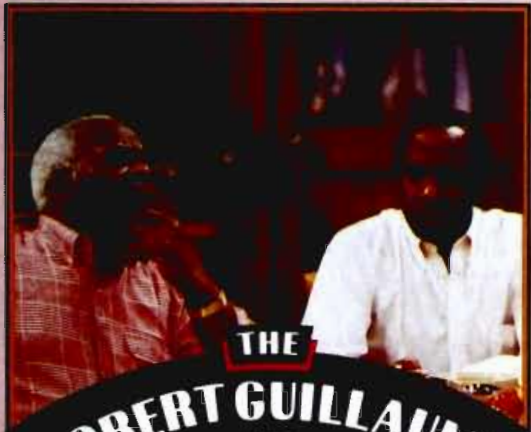


ZORRO
THE LEGEND CONTINUES

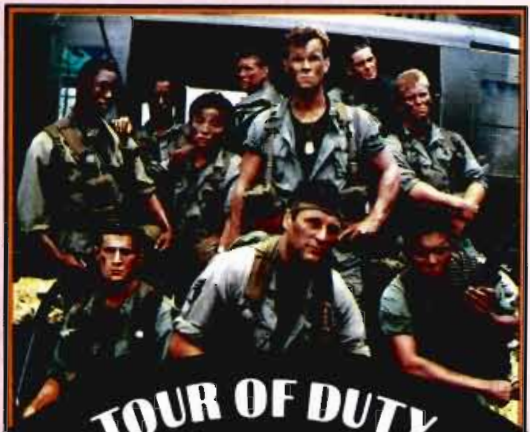


SANTA BARBARA

EMMY WINNER!
BEST DAYTIME DRAMA SERIES



**THE
ROBERT GUILLAUME
SHOW**



TOUR OF DUTY

EMMY WINNER!
SOUND MIXING FOR DRAMA SERIES



A FINE ROMANCE



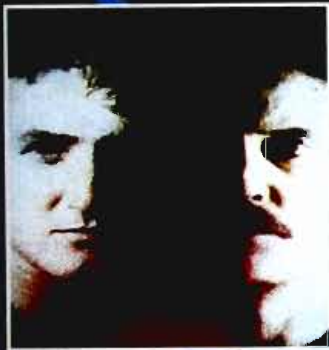
**MARVEL
ACTION UNIVERSE**

VISIT US AT NATPE! BOOTH #611

**ACTION SPEAKS
LOUDER THAN WORDS.**



CAROLCO - I -



*THE MOST POWERFUL MOVIE
PACKAGE IN SYNDICATION!*

NEED WE SAY MORE?



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QUINTESSSEN

THE ESSENTIAL INGREDIENT FOR SUCCESS, FROM POPULAR CLAS

Make way for the nitwits of the nineties. Ernest Borgnine, Tim Conway and the all-star crew are even funnier in color. 138 half-hour episodes in Colorization! Don't miss the boat on this proven network hit. By popular demand, early release Fall '89.

McHALE'S NAVY



From "Topper" to the original "D.O.A.," Colorization Classics Volume I is a magnificent collection of films that have withstood the test of time. 18 classic feature films from Hollywood's golden age now available for the first time in the Emmy-winning Colorization process.

THE COLORIZATION™ CLASSICS

Mystery, murder, blackmail, passion, deceit, jealousy, lust, love. And it's all real! Based-on-fact detective stories combined with the drama of evolving relationships. The perfect blend for a potent half hour reality strip guaranteed to deliver women and men. Available Fall '89.



CRIME DIARIES



FATAL PASSIONS

In response to the overwhelming success of our first production, "Crimes of Violence," Quintex presents a new two hour documentary revealing the shocking inside story behind family violence and what can be done to prevent it. Patty Duke hosts. Riveting! Available February '89.

IAL QINTEX.

NEW PROGRAMMING ON THE CUTTING EDGE.

An hour long weekly series destined to debut a rock solid hit. RollerGames is a pulsating sports spectacle and variety show! An hour series that combines MTV-style production and sex appeal with high-tech athletes doing battle to high energy music. Dynamite two hour premiere. Fall '89.



The New
**Leave
It To
Beaver**

It's a new generation of Cleavers for a new generation of viewers. Now the kids of yesteryear are the parents with the problems! A proven family hit with great demos. 85 episodes available now, 105 for Fall '89.

**T
AND
T**

Second explosive season! Mr. T is back as Turner, the tough, street-wise private eye with a soft spot for kids in trouble. With his partner Alex Amini, and the addition of teen star, Sean Roberge, "T and T" not only promises bigger action, but also bigger audiences. Join this winning team for half-hour weekly adventures.



The National
**LOST &
FOUND**

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Video news releases gaining ground as stations feel squeeze

When Drexel Burnham Lambert's president, Frederick H. Joseph, announced to the world that the investment banking house had settled its case with the Securities and Exchange Commission recently, he never faced the press. Yet his remarks were carried on the evening news by virtually every television station in the country and millions of viewers heard them.

Joseph's statement was taped by Broad Street Productions and distributed by satellite as a video news release via the Medialink network. Medialink executive editor Nick Peters thinks that when the Nielsen figures are in, some 75 million people will have seen Joseph's statement, making it probably the most-viewed VNR ever.

The Drexel message may be an extreme example, but VNR's are definitely coming back into prominence. Peters estimates that virtually every one of the 800 VNRs Medialink distributed for its 200 clients last year found some exposure somewhere. What accounts for the increased acceptance of a form that was held in some disrepute a few years ago?

Improving image. Medialink's director of public affairs, Mark Manoff, credits a new approach by VNR producers for the improving image of TV PR. Corporations that provide these videos about themselves, and producers that make them, have gotten the message that TV

stations are just as hardnosed as newspapers when it comes to running self-serving puff. "They have to have a valid news hook," says Manoff, and more of them meet this criterion now than a few years ago.

Hence, a recent Nielsen survey noted that about 75% of all stations regularly use VNRs, even if just a snippet here and there from which to build a local story.

Medialink, which claims to be the largest VNR distributor, is directly connected to some 430 TV newsrooms for instant alert purposes. When it has a VNR to feed by satellite, it rings these newsrooms via a dedicated AP wire. An additional 320 newsrooms are reachable by other means, such as TWX or telephone.

Staff squeeze. Another reason stations are more receptive to VNRs is the burden being placed on news departments by economic cutbacks and expanded local news, Manoff believes.

A recent study by the Radio-TV News Directors Association notes that network affiliates in the top 25 markets cut back their news staffs by 7% in the last year, while those in markets 26-50 reported 5% staff cuts.

Result? Stations are more receptive than ever to outside tape, provided, of course, it meets their standards of objectivity and technical quality.

Two-minute spot takes award in TvB auto contest

An unusual two-minute commercial was judged best in show—the first time such an award has been given—at the 13th annual Television Bureau of Advertising/National Automobile Dealers Association Commercial Competition.

The big winner for the big commercial was Terry Fisher Buick-Pontiac-GMC Superstore of St. Peters, Missouri, for the spot which



Terry Fisher welcomes car buyers to his superstore with test track.

aired on St. Louis TV stations.

The 120 featured dealer Fisher himself opening the huge 15-acres of outdoor lot and showroom, which features its own test track, ala Epcot Center.

Testing. The quarter-mile test track allows customers to try out cars, and gives service technicians a chance to check their work.

According to Fisher's ad director, Chris Kramme, stations in the area were skeptical about running such a long spot, but managed to fit it into local news, *Carol Burnett Show*, *M*A*S*H* and *Tonight*, with "fantastic" results.

Other new car dealers receiving awards at the competition included Coulter Cadillac, Phoenix; The Lee Group, Auburn, Me., and Tom Kelly Buick-GMC Truck, Ft. Wayne. Dealer Associations cited included Tri-Honda Advertising Association, New York; Virginia Gentlemen of Olds, Roanoke, and Big Sky Country GMC Truck Dealers, Great Falls, Mont.

New product intros are tapering off

Although new product introductions reached a 24-year high of 10,558 in 1988, the rate of increase was only 3.7 per cent, compared to a 26 per cent increase from 1986 to 1987.

Gorman's New Product News reports new food products were up 4 per cent, new non-food items only 2.5 per cent.

General Foods and Kraft, which combined in '88, led all new-product introducers with 253 new lines. Campbell, which had been in the top spot in 1987, showed a 38 per

cent decline in new entries. Biggest jumper was Borden's, from 18th place in '87 to sixth last year.

The magazine's editor, Martin Friedman, blames "widespread expansion of expensive retailer slotting allowances" for the shrinkage of new-product introductions. "Small- and medium-sized companies found it difficult to get their new items on grocery and drug store shelves, while larger manufacturers reduced the number of varieties they presented to retail buyers," he says.

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**Darrel Cunningham
General Manager
KHBS-TV
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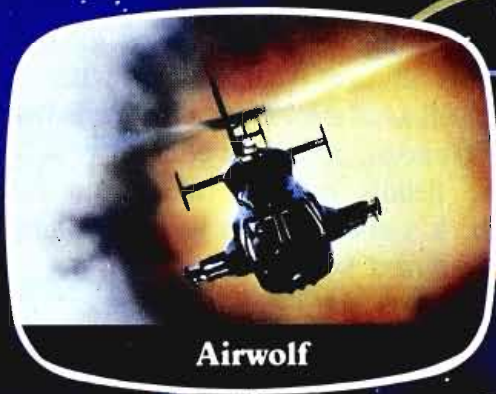
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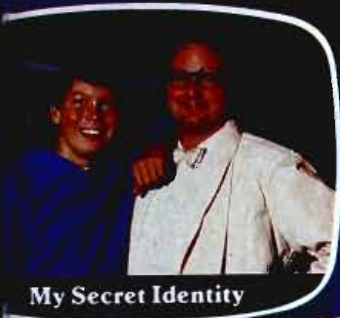
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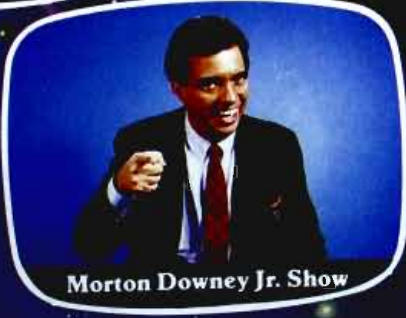
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Lassie



Out Of This World



Morton Downey Jr. Show

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The block of Back-to-Back KNIGHT RIDER and Back-to-Back A TEAM was stronger than many weekday strips including "Cheers," "A Current Affair," "Family Feud" and "Win, Lose or Draw."

With a weekend record like that, it's easy to see why Back-to-Back KNIGHT RIDER has just been added to Channel 9's Prime Time lineup.

BACK-TO-BACK, THE WAY TO GO:

If you've been looking for a potent advertising vehicle, climb up on our Back-to-Back Action Hours. It's the surest way to get where you're going.



Two generations of Floyds pull together several generations of entertainment industry

Joe Floyd has been running scared for his entire career, and in recent years he's had Joe Floyd, Jr. to help him, not to mention his partners in Midcontinent Corp. E. R. "Eddie" Ruben and N. L. "Larry" Bentson.

Both Floyds started their careers as ushers in movie theaters. The senior Floyd, now 78, started out working for Ruben, who has since passed his 85th birthday, and worked his way into a partnership that found its first scare in the threat of TV to movie theaters. So they diversified by acquiring a radio station—KELO Sioux Falls, S.D.

The next scare was in TV's threat to radio as well. Thus KELO-TV and its three sister stations known today as KELO-Land. But then there was the threat of cable—so they got into that, too, and at that time, Joe Floyd, Jr. came aboard, bringing his expertise as an electrical engineer.

Even then, there was one more thing to be scared of—the threat of home video to pay cable. So now Midcontinent also operates 12 Movie-time Video stores. And just in case anyone refuses to sit in a movie theater or stay at home, Midcon-

continent is also in the bowling alley and boat marina (Mississippi River) business.

The payoff. So did it pay to run scared? The senior Floyd says it certainly did—but only from the perspective of gains, not from heading off losses to the original enterprises. "They're all doing better than they did when we started," Floyd boasts. For example, KELO-TV, for the past 11 years, among CBS affiliates in the top 100 markets, has either had the top market share or has been very close to it.

To go back to the beginning of the Midcontinent empire, during the Depression, Ruben, son of a theater circuit owner and an exhibitor in his own right, took a lease on a famous but now shuttered Minneapolis theater, the Pantages. He shortened the name to the Pan and reopened it with a policy of top motion picture hits—15 cents for any seat at any time vs. the going rate of 75 cents.

Walking into this instantly successful operation was an adolescent usher—Floyd, whose take-charge manner soon got him managership of the second theater in the chain. Before long, Floyd was a partner, becoming involved in the addition of a bowling alley emporium and Sioux Falls' first drive-in theater. Move theater operations today add up to 48 screens.

Acquisition of KELO started the company into broadcasting, and in radio, Midcontinent now has three AM and three FM stations. The person who came in with the first station, Evan A. Nord, only recently retired as president and general manager of KELO-Land and vice president of Midcontinent. He has been succeeded by Joseph A. Carriere, who had been president/general manager of KBIM-TV, CBS affiliate in Roswell, N.M.

KELO-Land. KELO-Land now includes four TV stations that are all CBS affiliates and connected by

microwave. Along with flagship KELO-TV Sioux Falls, there are three other South Dakota stations—KDLO-TV Watertown, KPLO-TV Aberdeen and KCLO-TV Rapid City. The last of these is on Rocky Mountain Time, running its schedule an hour later than the others.

Between the four stations, KELO-Land includes all of South Dakota, a quarter of Minnesota, 18 counties and northwest Iowa and parts of Nebraska. Nord, when he retired, left a tradition of strong news coverage. He has said, "It's not simply a matter of the public's liking us. It's because we do a job on the news. We've got people in such locations as Worthington, Minn.; Yankton, Aberdeen, Rapid City and Pierre, S.D. Competing stations just can't match that news coverage."

Among local programming, The Captain 11 Show has entertained children for some 30 years. During that time, the Captain, who becomes weathercaster Dave Dedrick on the evening news, has gone through 14 of his bright blue uniforms.

Somewhere along the line, Floyd acquired a designation that has stuck with him since—from trade advertising that declared, "I'm Joe Floyd. I consider myself a helluva salesman." This ad, created by Clifford Gill, whose Beverly Hills ad agency has served Midcontinent over the years, was initially vetoed

Joe Floyd, Sr.



Joe Floyd, Jr.



21

JUMP STREET



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by Floyd as "arrogant conceit." But Gill was secure enough in his relationship with Floyd to run it over his objections.

The payoff came when Floyd went to New York to sever his network affiliation and was greeted, "Here comes that helluva salesman." And Floyd now says, "They granted me every concession I had wanted. And they told me that all up and down Madison Ave. time buyers are talking about 'that helluva salesman.'"

Floyd serves as Midcontinent's chairman, while Bentson, the company's president, in his mid-60s, has acquired a reputation as a "deal maker." The company has 22 active subsidiaries, including smaller but related businesses scattered from North Dakota to Florida and Arizona. Midcontinent employs 450 fulltime workers, while parttimers and seasonal employees keep the payroll around 600.

Enter Joe Jr. As the company became more diversified, Joe Floyd, Jr. left Colorado Public Service, an electric company, to bring Midcontinent into the cable TV era. The electrical engineer, before earning his degree, had worked for Midcontinent as a theater usher and as a pinsetter in its bowling alley, but when the offer came from the public utility, he and his father agreed it would be good experience.

Joe Sr. says his son "started behind the camera and has been in every facet" of Midcontinent's operations. The cable operations now serve nearly 100,000 subscribers in North Dakota, South Dakota and Nebraska, and Joe Jr., as Midcontinent's operations director, is now involved with all of the company's operations, ranging from theaters to the 12 Movietime Video stores.

Joe Sr. says the father-and-son business relationship has been free of friction. Asked whether Joe Jr. is ultimately slated for the top job in the company, he replies, "We don't talk much about that. That will be between him and Larry Bentson."

Larry Bentson



THE NEXT GENERATION

At age 26, Stephen Rodgers picks up where father left off

Often when the president of a company dies, the company unfortunately ends up folding. Stephen Rodgers wanted to see to it that this didn't happen to his father's company when his dad passed away last February.



Peter Rodgers

Peter Rodgers began his television career in 1950 at Atlas Television Corporation as executive vice president. He was in charge of distribution and syndication of films and programs to television stations. From there he went to National Telefilm Associates where he remained for eleven years, working his way up from western division sales manager to executive vice president of NTA. He then branched off to form his own company, The Peter Rodgers Organization in 1976. The successful company specializes in television film and program distribution/consulting and representation. It acts as an agent/distributor of features, documentaries, specials, syndicated shows and children's programs. He built the company up, and formed his own corporation, which is where he remained until his death. At that time the fate of the company was unsure.

Stephen steps in. That was when Stephen Rodgers decided to step in and continue the work his dad had begun, building up the company. He is quick to point out that the company was not left to him. He had to purchase it, just like anybody else. What prompted Stephen to buy his dad's company when he passed away? "I had worked with my father the last four years, and I didn't want it to mean the end of an

era. He loved this business, and was very dedicated to it," the new owner of The Peter Rodgers Organization says. Taking over the business, also allows Stephen to always feel close to his dad.

At 26 years old, Stephen Rodgers is probably the youngest person in his line of business. He feels up to the challenge of building the company back up, after months of legal red tape left it dormant after his father's passing. It is a lot of responsibility for someone so young, but Stephen thinks he's ready to take on the family business.

Having worked so closely with his dad the last few years has prepared him for what lies ahead. So far Stephen's philosophy is, "If it aint broke don't fix it," so he is keeping the business running along the same lines his father did. And the strategy is paying off. The company has grossed over \$100,000 the past six months. What did Stephen learn most from his dad's example? "He was an impressive man. He was well liked and respected in the industry," he asserts. "His honesty and the respect he got from others. That has influenced me most," Stephen reveals.

To date The Peter Rodgers Organization, with Stephen Rodgers at the helm is continuing to prosper. The company has 250 feature films, 30 different series, cartoons, documentaries, specials, older and new titles, and this is just the beginning. Stephen feels within the next few years the company will expand into the cable, satellite, and home video markets.

Considering that his dad was so well-known, does Stephen feel any trepidation sitting in his chair. "At first it was very rough," says Stephen. "Now when I have a decision to make. I try to think of how he'd handle it, he adds.—Cathy Baron

Stephen Rodgers





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Similarities in Povich style appear in print and television

This weekend The Touchdown Club of Washington is giving its 29th annual "Local Boy Makes Good" Award to Maury Povich. Nothing unusual in that. Maury hails from Washington, D.C., so he is a local boy, and as the host of *A Current Affair* he certainly has made good. What is unusual is that the award is being presented to him by his father, veteran *Washington Post* sports columnist Shirley Povich.

Hosting *A Current Affair*, Twentieth Century Fox's news magazine show, Maury is continuing in the footsteps of his dad, whose career at *The Washington Post* began 66 years ago. Since his days as a cub reporter, Shirley Povich has gone on to win several honors including The National Headliners Award (1947), The Grand Prize for Best Sports Stories (1956), and the Grantland Rice Award for Sportswriting (1964). Besides writing his own daily column for over 40 years, Shirley has authored a book *The Washington Senators* (1954) and has been in *Who's Who in America*, both male and female versions because apparently of a confusion about his first name. Did it come as a surprise to Maury when he chose the same profession as his dad?

Father's influence. Not at all. "He had great influence on me going into journalism because we were around him," Maury explains. "But, I purposely went into television rather than the newspaper business because I didn't want to ride on his coattails," he adds.

Maury, a graduate of the University of Pennsylvania, began his career much like his dad—as a sportscaster for WTTG(TV) Washington. In 1973, he became the station's weekend anchor and host of *Panorama*, a popular Emmy winning talk show. Since then, the younger Povich has worked as a news anchor and talk show host on each of the three major networks.

In 1984 he received an Emmy Award for Best Co-Anchor, all this before joining Fox. In addition to leading the team of *A Current Affair* correspondents each night, Povich is also anchorman for *Fox News at Seven*. What does his dad think of Maury's great success? "I'm still very critical of him, constructively so. I'm always rooting for him... I'm impressed with his handling of the subject matter," the elder Povich says.

In fact Maury says his dad critiques his show every night. Does Maury find a similarity in their approaches to the news? "I think there is, yes," Maury considers, "A similarity in that anybody who's read my father over the years would call him a stylist.

"It's a style that cuts across all socioeconomic lines. A style that has mass appeal. I think it's the same with me."

Maury and his dad are not the only ones in the Povich clan to pursue news careers. Maury's wife is NBC weekend anchor Connie Chung, and his sister Lynn is a senior editor for *Newsweek*. Good News from a newsworthy family.



Family gathering: NBC weekend anchor Connie Chung, husband Maury Povich and Mr. and Mrs. Shirley Povich

Chertok family career creed: start 'em young

Harvey Chertok, a TV syndication veteran who heads Harvey Chertok & Co., an advertising and public relations agency specializing in TV accounts, has a son who became very interested in the TV business at an early age—14.

"He once was the youngest syndicator," says the father of son Michael with a chuckle.



Harvey Chertok

Then a high school student, Michael earned money for a planned trip to Europe after graduation by selling a cartoon series via telephone every afternoon after classes. He sold the show to some TV stations as well as pay TV operations like Wometco Home Theater in New York. In the process, he also became "one of the earliest suppliers to Showtime."

Several years ago, while in his late teens and attending Yale, Michael served as the program coordinator for the New York World Television Festival when Harvey Chertok handled the event's management. As Michael noted in the fall 1982 festival program, his efforts brought in production companies from 24 nations, showcasing 52 award-winning programs. His ability to speak Russian even landed some Soviet programs for the festival, well before the glasnost era.

Still on call. Michael was research coordinator for *The Impossible Spy*, a BBC/Quartet International coproduction that bowed on Home Box Office in November 1987.

Michael got into the TV field be-

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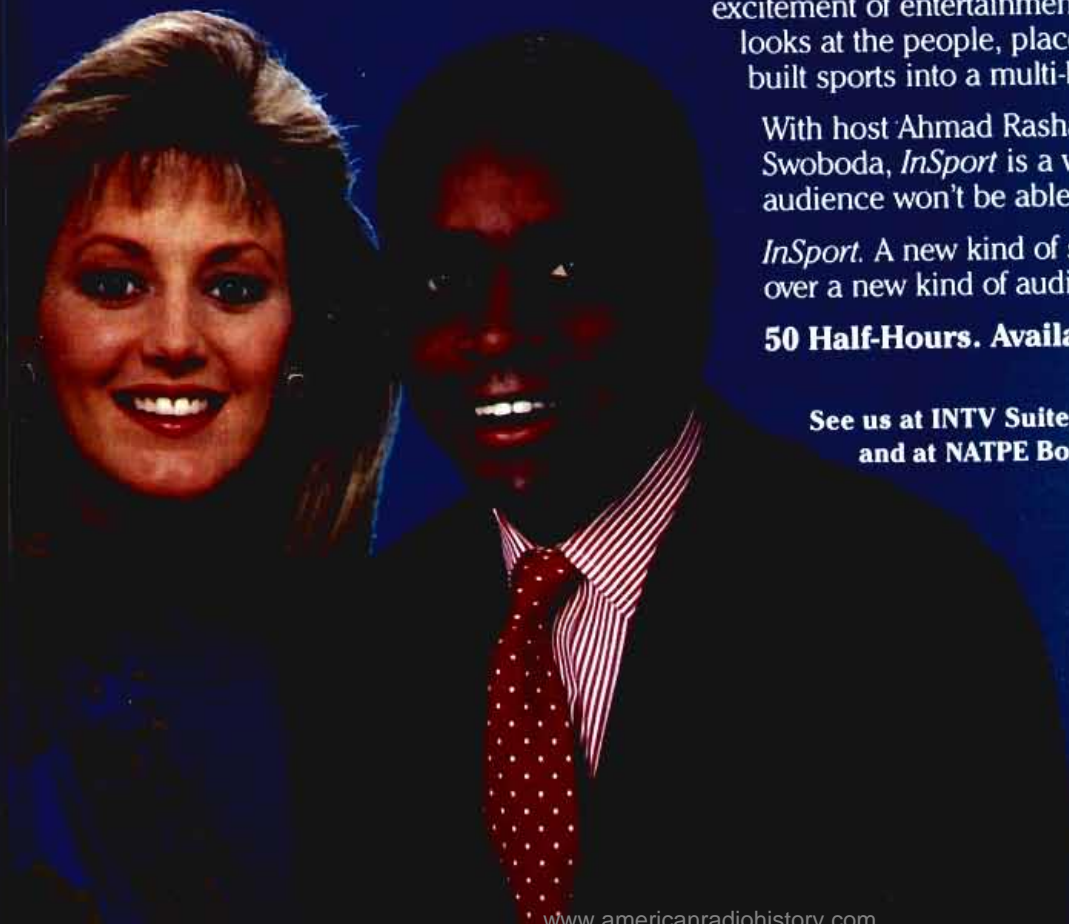
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cause he enjoyed what his father was doing. Now 23 and living in Boston, where he is education director for The Computer Museum, "he still does some projects for us from time to time," says his proud pop.

Quartet is a production company of which Harvey Chertok is presi-

At 14, Michael Chertok became "the youngest syndicator" and cable supplier.

dent. Its other credits include *The Great Charlie Chan*, a one-hour TV special distributed in 1968 by Warner Bros.-Seven Arts, and *7 Surprises*, a 1964 feature film via the National Film Board of Canada.

Quartet also is the worldwide distributor of *Between the Wars*, a 16-part half-hour documentary series available since 1987.

The elder Chertok's resume also includes stints as vice president of television advertising, promotion and publicity for Time-Life Television (1975 until 1981, when he opened his own shop); vice president, special projects, The American Film Theatre (1973-75); president, Children's Movie of the Month (1969-73); and vice president of worldwide TV advertising, promotion and publicity at Warner Bros.-Seven Arts (1961-69).

Michael is not the only Chertok offspring involved in the media world in some way. Daughter Pamela, 21, a summa cum laude graduate of Cornell, now is an assistant media planner at Ogilvy & Mather on the American Express account.

Michael Chertok



THE NEXT GENERATION

A wife and three children keep the Younts tradition alive

Radio Broadcasting pioneer Jack Younts left both a professional and a personal legacy when he passed away in December of '87. He dedicated his entire life to the broadcasting industry, and the whole family is carrying on the tradition.

Jack Younts built radio station WEEB, Southern Pines, N.C., in 1947, where he remained president until 1981. He is also credited with constructing radio stations WAKN, Aiken, S.C., in 1947, where he was executive vice president until 1955, and WUSM, Havelock-Cherry Point, N.C., where he was president until 1970. He was also vice president and director of Sandhills Cablevision for 12 years. He not only served as a member of the Affiliates Advisory Committee for the Mutual Network from 1953-56 but also on the ABC affiliates board from 1960-66. In his time Mr. Younts was a member of the FCC's National Defense Executive Reserves from 1963 to 1970, and for three years was an advisor on the State Department's U.S.-Mexican Broadcast Allocations Conference.

He served three stints on the board of the National Association of Broadcasters and was chairman of its membership committee. He was president of the National Daytime Broadcasters Assn. 1948-54 and president of the North Carolina Associated Press Broadcasters 1969-70.

Tradition continues. Now his children are continuing to keep the Younts name a fixture in the industry. There is Jack's wife, Elizabeth Younts, who along with her husband worked as vice president of WEEB. His son Millard is a station



Gerlind Younts with CBS anchor Dan Rather in Moscow during U.S.-Soviet Summit.

broker with Chapman & Associates. Daughter Sandra is a broadcast sales consultant, and youngest daughter Gerlind is a reporter in the Moscow Bureau of CNN.

"My father had an incredible drive that he transferred to me. That kind of guidance was invaluable," Gerlind says. She feels that from day one the business was in her blood. In fact Gerlind, and her whole family, did stints working at the family radio station to learn the ropes.

Gerlind takes her responsibility as a journalist quite seriously. That is something she attributes to her father's teaching. "Being in broadcasting isn't a job. It's a lifelong responsibility," Gerlind says. When asked what may be next for her, Gerlind answers that she wants to keep doing her work, continuing to be the best journalist she can be, showing the kind of dedication her dad was famous for. Does Gerlind think it's difficult to follow in a famous parent's footsteps? "You always feel like you want to accomplish great things, to make your parents proud," Gerlind concludes.—Cathy Baron

Family gag portrait, l. to r., Jack, Elizabeth, Sandra and Millard Younts.



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With 11 gold albums gracing her brilliant career, Grammy winner Dionne Warwick returns to television with a half-hour weekly show sure to bring a smile to America's face and a song to America's heart.

Scheduled for Fall 1989, "Dionne & Friends" is superstar hitmakers, rising new talent and celebrities from all walks of life. In short, it's music and talk in perfect harmony.

Dionne
and friends



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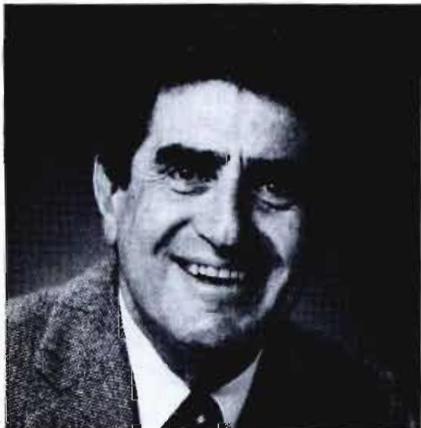
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THE NEXT GENERATION

Sports enthusiast Steven Horowitz finds himself in father's neighborhood

Though Norman Horowitz and his son Steven are in the TV distribution realm, the latter sees himself as being in the sports business.

Father and son agree that Steve got interested in his career more because of his love of sports than his dad's long TV career.



Norman Horowitz

Norm, who stresses that he had "absolutely nothing" to do with helping his son land jobs in the business, guesses that Steve's love of sports and promotion led him into his present spot. Steve was a campus rep for Miller Brewing Co. at the University of California at Berkley, where he was involved in promoting concerts and other events, his father recalls.

Steve Horowitz has been with ProServ Television for two years, first as assistant to president Bob Briner in Dallas and then, as of three months ago, as New York-based director of advertising for the TV production/distribution arm of the ProServ Inc. sports management company.

'Love of sports.' "A love of sports is what got me involved in the company," he says. "I look at what I do as being in the sports field."

Besides seeking sponsors for its various programs, the younger Horowitz also is involved in TV development. The shows are "mostly sports," but not entirely. One project in the works, for instance, is a sports-related drama that he de-

"A love of sports is what got me involved with [ProServ]."

scribes as "a *Brian's Song*-ish movie."

Norm Horowitz has been president of MGM/UA Telecommunications in Culver City, Calif., for about two years, recently adding the title of CEO. His program sales career began in 1956 at Columbia Pictures Television, where he stayed until 1980—apart from a 1968-70 stint with CBS Enterprises.

After leaving Columbia as president of worldwide TV distribution, Horowitz founded Polygram Television and in 1986 joined MGM/UA.

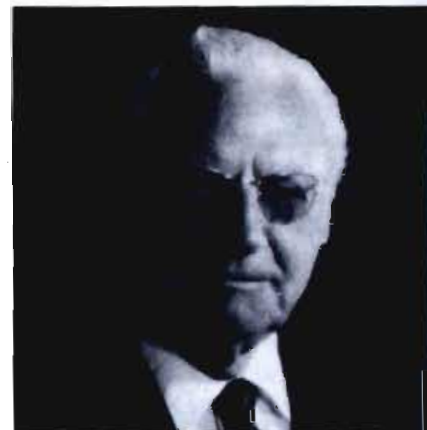
Steve adds that his sister Eileen also is in the business, working as a Paris-based agent to bring about U.S.-French coproductions through Audiovisual Multimedia International, or AMI for short. The family will have a reunion of sorts in Houston, where all three will be on hand for NATPE.



Steven Horowitz

Wray family looking toward 4th generation

The Wray family of Shreveport, La. has been in broadcasting for three generations. It began with George D. Wray, Sr. when he purchased radio station KTBS Shreveport in 1944. He decided to make the station a family affair, and he brought in his son Newton to work with him. Newton Wray is carrying on that tradition by bringing his son Edwin Wray to the station.



Newton Wray

Newton Wray began his career in broadcasting at the age of 28, when his dad bought KTBS, but those were the days after the depression when people thought radio was on its way out. That made the station much easier to purchase. He remained there, learning the business of running a station from his father until September 1955. That is when Edwin decided it was time to get out of radio and move over to a new, exciting medium—television. He moved over from being an NBC radio affiliate to an NBC television affiliate and took his place as CEO and president of the family's newly licensed KTBS-TV. He has been at the helm of the organization ever since.

Changing course. His son Edwin, on the other hand, had planned on a career in finance or banking. After receiving his master's degree from Southern Methodist University in 1970, that's exactly the type of job he sought. His father asked him to come work at the TV sta-

SEE IT FROM A DIFFERENT ANGLE EVERY DAY.

JAN. 16-20.

MONDAY:

X-RATED EXERCISE

DOES EXERCISE IMPROVE YOUR SEX LIFE?

TUESDAY:

SPA EXPOSÉ

HOW THE RICH PAMPER THEMSELVES THIN.

WEDNESDAY:

WELFARE FOR THE RICH

SHOULD THE WEALTHY RECEIVE SOCIAL SECURITY?

THURSDAY:

THEY SHOOT ANIMALS

ARE ANIMALS ABUSED IN MOVIES?

FRIDAY:

DEADLY ECSTASY

THE PARTY DRUG, ECSTASY, CAUSES AGONY.

JAN. 23-27.

MONDAY:

COSMO CONFESSES

HELEN GURLEY BROWN'S
SECRETS FOR STAYING FIT.

TUESDAY:

HOT TICKET!

WHY FANS CAN'T GET ENOUGH OF
"LES MISERABLES"?

WEDNESDAY:

TV LOSES CONTROL

WITHOUT CENSORSHIP, SEX AND
PROFANITY SIZZLE ON TV.

THURSDAY:

ARE YOU BLUE TOO?

WHY MENTAL DEPRESSION
SEEMS TO BE SPREADING.

FRIDAY:

BOSS LADIES

WOMEN EXECS AND THE COMPANIES
THAT PUT THEM IN CHARGE.

"If you own the station and live in the town, I think you take a lot more pride in your station."

tion, and he's never looked back since. "I considered the options, but I could never find anything that I found nearly as exciting as broadcasting," the younger Mr. Wray tells us.

He started out at the station as an assistant station manager, but he didn't mind paying his dues to learn the ropes of the business. In 1974 he was made station manager, and in 1980 he moved into the position of vice president and general manager, where he has been for the last nine years. Do family owned stations differ from other stations?

"I think so," Edwin says. "The business is changing a lot, with the corporate ownerships... If you own the station and live in the town, I think you take a lot more pride in your station," he adds. Edwin claims that he and his father have always tried to keep a low profile in what is an undoubtedly high profile business. He feels that has a lot to do with why he and his father get along so well working together. There is a give and take between them that makes for an excellent business relationship.

Edwin sees the business as moving away from family owned to corporate owned stations, but adds that he has no intention of selling the station at this time. In fact, he envisions eventually possibly passing it on to his own children. Would he have any qualms about his children going into the business? "I love this business," Edwin asserts, "If that's what they wanted to do, I wouldn't discourage them."

Edwin Wray



THE NEXT GENERATION

Both sides of ABC: father with affil, son at hq.

Capital Cities/ABC is lucky to have the Ritter family on its team. No, not Hooperman's John Ritter, but father and son Al and Keith Ritter who work at WMTW-TV Portland, Maine and ABC in New York, respectively.



Al Ritter

Al Ritter is general manager of the Maine ABC affiliate, which is owned by Harron Communications, which hired Ritter in 1980. His career in broadcasting began in 1950 when he became an assistant media buyer and subsequently associate media director at Compton Advertising in New York. He continued into a career in television sales in 1956, working as account executive for HR Television. During his 23 years with that company, Ritter became a divisional sales manager and then vice president/national sales manager before joining Harron Communications.

Sales in blood. Keith, on the other hand, is director of marketing, sales planning and research for Capital Cities/ABC National Television Sales, where he's been in the national sales area for 10 years. How did having a father in the same business influence him? "When I was growing up there was always an awareness of television. I got my first interview sitting in

my dad's office," Keith notes.

After graduating Phi Beta Kappa from Connecticut College, Keith decided to follow in his dad's footsteps. They work together occasionally, advising each other at times, Keith mostly offering marketing ideas for his dad's station. In those instances, father and son see each other as professional equals. How does Keith feel about that? "Great. I remember the first time that we ever had a disagreement on the business, and I was holding my own. I was teaching him a few things. That was a real neat feeling," Keith enthuses.

Now the father is turning to the son for expertise.

For his part Al Ritter was somewhat surprised at his son's choice of career but feels he's absolutely made his own success in the television business. Not one to cash in on a family name, his father emphasizes how well Keith does his job. In fact, these days, Al is increasingly turning to Keith for marketing expertise, something he feels a station can never have enough of. Why? "Because in television today the competitive forces are incredible... just to stay even you've got to run fast," he says.



Keith Ritter

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MARKETING

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The Altmans are numbers men —one in audiences, other in costs

ABC figures prominently in the careers of researcher Herb Altman and his son Jonathan, who is focusing on program production aspects at the network.



Herb Altman

The elder Altman, who formed Herb Altman Communications Research in Port Washington, N.Y. in 1975, has more than 30 years experience in broadcast research. His company does research on news and entertainment talent, including a survey called Network Anchor Index.

For the past 16 years, Altman also has served as the researcher who tabulates the nominees and the winners for ABC's *American Music Awards* special, based on votes by the public.

Jonathan Altman, meanwhile, has been a studio coordinator at ABC in Manhattan for more than five years. As such, he supervises scores of studio personnel ranging from stage hands to makeup artists, and coordinates shipping and

receiving of show props, scenery and lighting equipment for the ABC daytime soap operas, *Good Morning America*, *20/20* and other programs.

A glorious Fourth. One highlight of his brief ABC career was being involved in the development and execution of the network's *Liberty Weekend* extravaganza on July 4, 1986.

He too is involved with numbers, but of a different sort than his dad: He oversees show costs and budgeting procedures for New York-based programs.

Despite the very different types of TV-related work each does, the father observes proudly that his own longtime involvement with the TV business helped get his son interested in a television career.

Herb Altman also worked at ABC early in his career. He left Young & Rubicam to become the network's ratings manager from 1956 to 1960.



Jonathan Altman

Pittsburgh newscaster turns mike over to his protege daughter

Fathers often dream of having their children take over the business someday. In the case of Bill Burns, his business is television news, and after 35 years at KDKA-TV Pittsburgh, the veteran news-

caster is passing on the family business to his daughter. How does Bill feel about turning over the noon telecast to Patti?

"It feels very good," Bill Burns asserts. "I'm very proud of her.



Patti & Bill Burns

She's not a rookie any more, though. She's an accomplished newscaster in her own right. So it feels great," he says with obvious pride.

One of the founding fathers of television news, Burns has made *Eyewitness News at Noon* the No. 1 noon news show in Pittsburgh. Is his daughter ready to carry on the family tradition?

Absolutely. Patti Burns has learned from the master and taken all those lessons to heart. An extremely qualified newscaster, she decided on a career in journalism while studying at The University of Denver, where she received her degree in communications.

Did her dad have any influence on Patti's career choice. "Of course," Patti answers. "He had a tremendous influence in that he was constantly exposing me to his work. He would take me on assignments with him, show me around the newsroom . . . At first, he tried to dissuade me by showing me the long hours, the hard work, but when he saw that I was sold on it he was very supportive," Ms. Burns offers.

Reunited. She began at the Pittsburgh station as a general assignment reporter and later took on the additional duties of cohost of the weekly show *Eyewitness Magazine*. In 1976 she became coanchor of the station's noon news with her father. To date, they reportedly are the only father-daughter anchoring team in television history, and it was only when Bill announced his retirement last December that the station decided to have Patti take her dad's place.

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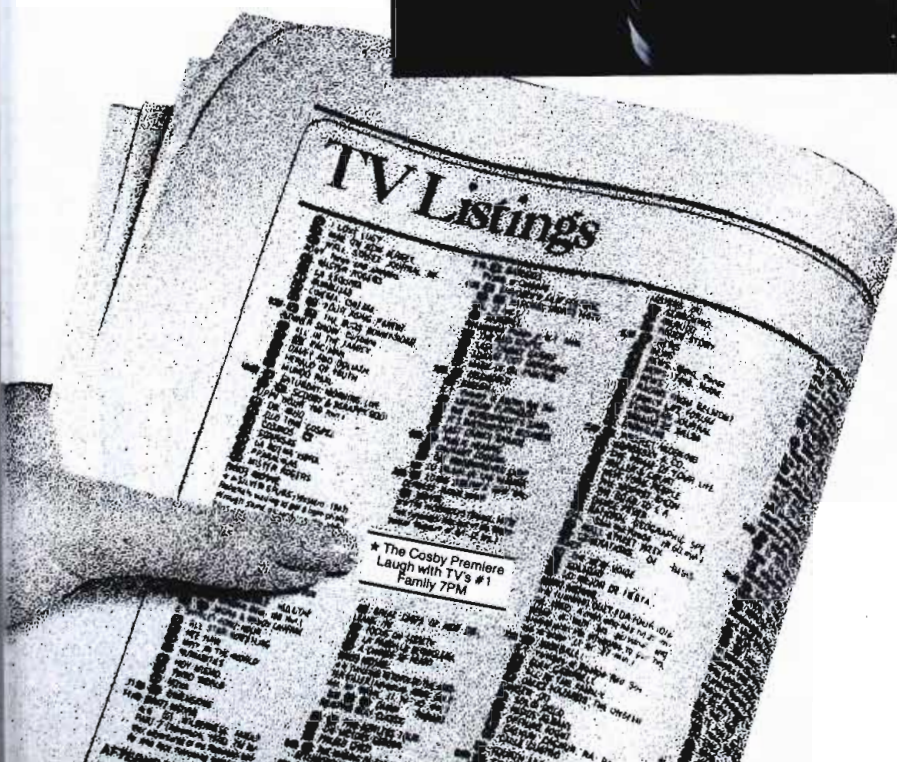
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TV Business Barometer

Local billings up 6.5% in November

November turned out to be one of the poorer months for local TV business (it was pretty punk for spot, too—see the January 9 report). There was an increase but the increase was only a fraction of a percentage point above the lowest monthly increase last year. Meanwhile, for the second straight month, local remained ahead of spot in billings for the year to date.

As noted in the last issue, November was another one of those Standard Broadcast Month (SBM) situations where the corresponding month a year ago was a different length. November this year was a four-week SBM; November last year was a five-week SBM. Hence, as pointed out, this past November was actually a *little* better than it looked.

The month was up 6.5% over 1987, the fifth month in '88 when

the increase fell in that neighborhood. The other months were March, up 6.2%; May, up 6.6%; July, up 6.9%, and August, up 6.3%. The local figure for November was at least, however, better than spot's percentage, which came to a plus 2.9.

Spot was ahead for the month in terms of billings. Local time sales for November came to \$579.1 million, up from \$543.8 million in '87, and down from the \$711.6 million in October, which was a record. Spot in November came to \$592.7 million.

Nevertheless, local's total for the 11 months remained larger than spot's for the year to date. The local cume was \$5,632.6 million, while the spot cume was \$5,594.2 million. Local billings for the year passed those of spot in October and will likely remain tops from this time forward.

A breakdown of the *Barometer* figures by station revenue bracket shows double digit increases for the

smaller and mid-size stations and a small increase for the bigger outlets.

As for network compensation, it showed the sixth monthly decline in '88. The decrease was 2.5%, not the biggest decline. That dubious distinction goes to August, which was down 3.8%.

Network comp came to \$35.1 million in November, down from \$36.0 million in '87. For the 11 months, network comp was \$414.8 million, as against \$417.1 million in '87. The drop amounted to 0.6%.

Grand total

The combination of spot and local time sales plus network comp in November came to \$1,206.9 million, as against \$1,155.8 million the year before. That represents a 4.4% increase.

The grand total for the 11 months comes to \$11,641.6 million last year vs. \$10,887.1 million in '87. That's an increase of 6.9%.

Shares of station business break down as follows: spot, 48.1; local, 48.4, and network comp, 3.6.

November

Local business + 6.5%

(millions)

1987: \$543.8 1988: \$579.1

Changes by annual station revenue

Under \$7 million	+13.6%
\$7-15 million	+13.2%
\$15 million up	+3.8%

Network compensation -2.5%

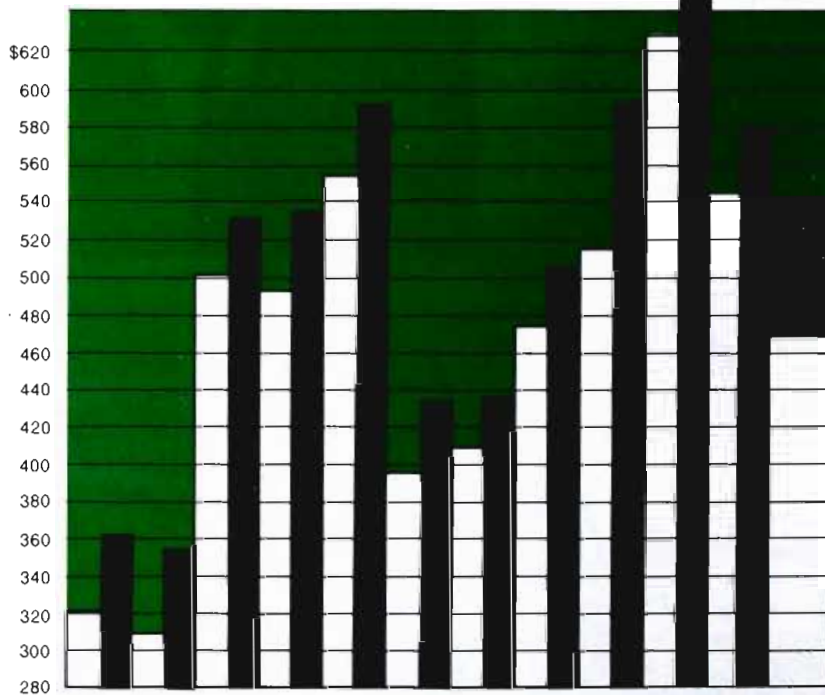
(millions)

1987: \$36.0 1988: \$35.1

Changes by annual station revenue

Under \$7 million	-8.0%
\$7-15 million	-2.2%
\$15 million up	-1.9%

Local (millions)

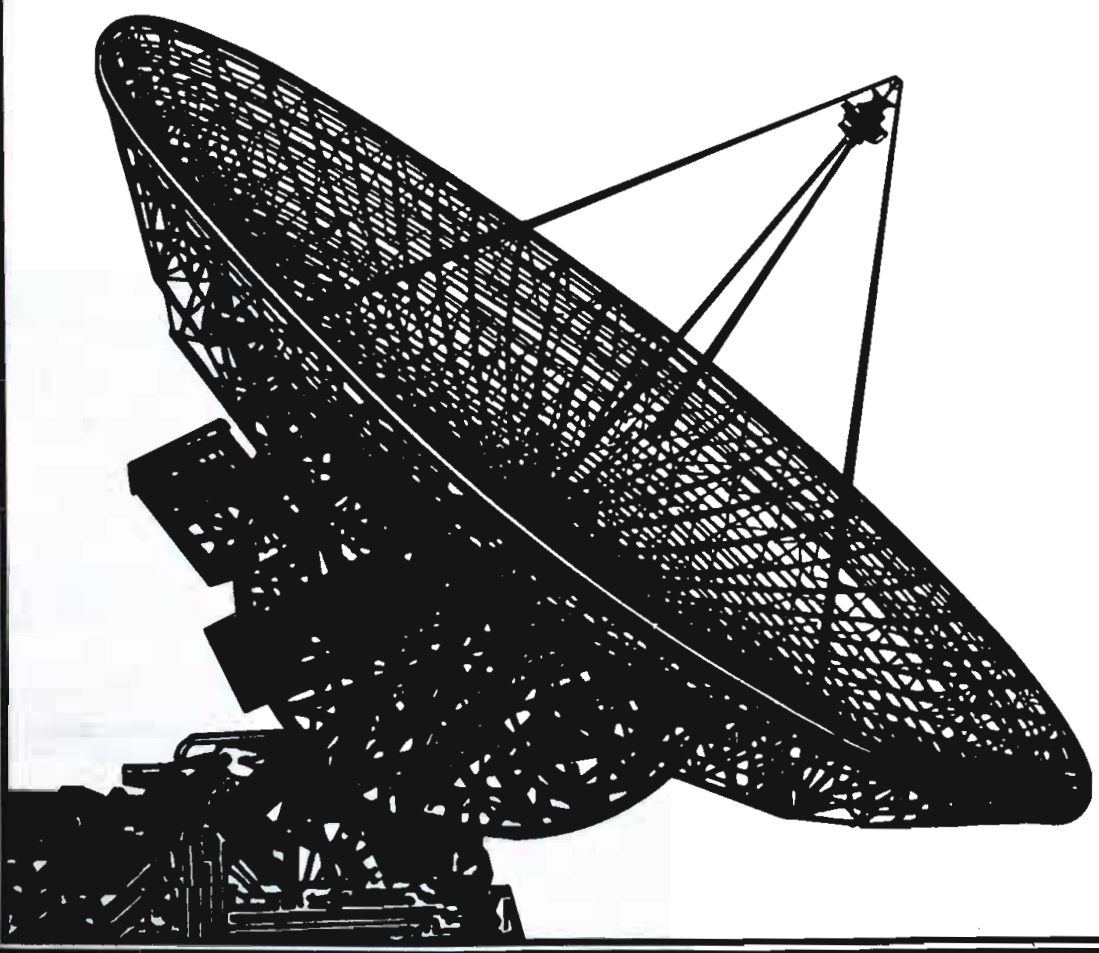


Network compensation (millions)





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MORGAN STANLEY

BROADCASTING

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\$238,000,000

Tak Communications, Inc.

\$175,000,000
Senior Secured Financing
\$53,000,000
Senior Subordinated Notes due 1998
and related common stock purchase warrants
\$10,000,000
Junior Subordinated Notes due 1998
and related common stock purchase warrants

Emmis Broadcasting Corporation

acquired five radio stations from

National Broadcasting Company, Inc.
\$121,500,000

Tak Communications, Inc.

acquired

Television Station WGRZ-TV
\$100,000,000

Radio Station WYNY-FM

(subsidiary of
Emmis Broadcasting Corporation)

acquired by

Westwood One, Inc.
\$39,000,000

Television Station WPGH-TV

(subsidiary of
Lorimar Telepictures Corp.)

pending acquisition by

Renaissance Communications Corp.
\$32,000,000

Radio Station WOMC-FM (subsidiary of **Metropolitan Broadcasting Corporation**)

acquired by

Infinity Broadcasting Corporation
\$23,000,000

Radio Station WFAN-AM

(subsidiary of
Emmis Broadcasting Corporation)

acquired by

Spanish Broadcasting System, Inc.
\$23,000,000

Radio Station WWBA-FM (subsidiary of **Metropolitan Broadcasting Corporation**)

acquired by

Cox Enterprises, Inc.
\$17,100,000

DKM Broadcasting Corporation

acquired by

Summit Communications, Inc.
Price not disclosed

CABLE

SCI Holdings, Inc.

(controlled by
Kohlberg Kravis Roberts & Co.)

acquired by

Comcast Corporation
and
Tele-Communications, Inc.
\$1,550,000,000

Rogers U.S. Holdings Limited

pending acquisition by

KBL Cable, Inc.
\$1,265,000,000

Continental Cablevision, Inc.

acquired

American Cablesystems Corp.
\$750,300,000

Star Midwest Inc.

acquired

North American Communications Corp.
and
Four Cable Television Systems
\$239,000,000

\$235,000,000

Star Midwest Inc.

a Subsidiary of **Star Cablevision Group**
Fond du Lac, Wisconsin
\$135,000,000 Senior Secured Financing
\$10,000,000 Revolving Credit Loan
\$80,000,000 Series B Note
\$10,000,000 Series C Note

\$125,000,000

Comcast Corporation

Zero Coupon Convertible
Subordinated Notes

\$100,000,000

Comcast Corporation

2 3/4% Convertible Subordinated
Debentures (European issue)

\$60,000,000

Palmer Communications Incorporated

Senior Notes due 1997

Wometco Cable TV, Inc.

acquired

Two Cable Television Systems
\$50,300,000

\$100,000,000
McCaw Cellular Communications, Inc.

8% Convertible Senior
Subordinated Debentures due 2008

**The Argus Press Division
of BET PLC**

acquired by
Investor Group led by
Management
\$350,000,000

**Enstar Communications
Corporation**

acquired by

Falcon Cablevision
\$31,500,000

INFORMATION SERVICES

Bell & Howell Company

acquired by

BHW Acquisition Corp.
\$678,400,000

\$175,000,000

**News America Publishing
Incorporated**

Senior Notes due 1989-1995

Wometco Cable TV, Inc.

pending acquisition by

Cablevision Industries Corporation
Price not disclosed

HLS Corp

acquired by

WPP Group plc
Price not disclosed

2,400,000 Shares

McClatchy Newspapers, Inc.

Class A Common Stock

Continental Cablevision, Inc.

exchange of certain of its
cellular telephone assets for
certain cable television assets of

Providence Journal Company
Price not disclosed

PUBLISHING

McGraw-Hill, Inc.

acquired

The School and College Book
Publishing Divisions
of
Random House, Inc.
\$200,000,000

CELLULAR

\$227,300,000

**McCaw Cellular Communications,
Inc.**

Various equity investments
in public cellular
communications companies

Hachette S.A.

acquired

Grolier Incorporated
\$462,200,000

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\$250,000,000

**McCaw Cellular Communications,
Inc.**

Convertible
Senior Subordinated Discount
Debentures due 2008

MORGAN STANLEY

International Report

Tabloid journalism to hit screen in U.K.; already causing controversy

Even before Britain's Independent Television Network's first tabloid news program, relatively well-financed and well staffed, *Eyewitness*, got off the ground in mid-January it became embroiled in controversy.

Many traditionalists, already alarmed by their perception of what pan-European satellite television is about to offer, are questioning the propriety of presenting a program featuring the kind of stories virtually never seen on mainline British public affairs programs. Some even fear that television news could degenerate into visual images of Britain's highly emotive, frequently inaccurate, tabloid press.

This view, is challenged, not only quite naturally by the producers of the program but also by a number of people who believe that over many years British documentaries have catered to a social and intellectual elite and, as a consequence, have neglected the average Briton's interests.

What people want. The producers hope to concentrate on issues which they believe are likely to at-

tract an audience rather than on national politics, which they see as a turnoff. For too long, says the show's editor, Simon Shaps, U.K. public affairs programs have concentrated on what the editor thinks people ought to watch rather than what they want to watch.

In addition to the kind of stories they cover, reporters on the program will be given the opportunity to make a name for themselves, not quite an innovation for British TV but not common either. "Most reporters on public affairs programs are anonymous," says Jane Hewland, head of public affairs and features for London Weekend Television, which is producing the show. "We want ours to be stars in their own right. They will bring their personalities to the stories they report on."

Both Hewland and Shaps cite CBS' *60 Minutes* as an example of a show which has proved that quality, popular public affairs programs can attract large audiences.

The debate over tabloid news, however, is far more important than whether a particular type of program is worthwhile. It comes at an extremely sensitive time, when

the debate over the future of British television after deregulation is in full bloom. Many observers, including one prominent British program director, believe that low rated public affairs programs will disappear altogether if the government's proposals are enacted as they currently are formulated. He points out that there won't be any incentive to produce programs which don't get high ratings.

While the views of the alarmists may well be more pessimistic than they need to be, and intended to win converts, the success or failure of *Eyewitness*, is likely to be followed far more closely for its political implications than for its actual programming content.

Beta projects Super Channel going into black

The optimistic new owner of Super Channel, the Italian company Beta Television, now is projecting a profit for the coming year. So far none of the European satellite channels have ever even remotely come close to being profitable.

For the moment, at least, though, Super Channel fortunes seem to have taken a turn for the better following presumed settlement of outstanding debts. Ninety per cent of creditors attending a creditors meeting agreed to accept 25 cents on the dollar as total payment for the outstanding money owed them. Of course, a reasonably large amount of the approximately \$17 million owed was due to the Virgin Group, which before Beta entered the scene was the principal shareholder. Virgin still retains a minority holding in Super Channel.

According to Touche Ross, the accounting firm whose two joint administrators are technically running Super Channel, any dissatisfied creditors have 14 days in which to appeal the settlement. If no one appeals, the administrators will turn the station back to its owners.

(International Report continued on page 120)



British hold up '60 Minutes' as an example.

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NATPE Booth 1229

What BBC's selling at NATPE: expertise in production training

"It's like shooting an arrow into the sky and hoping it lands in the right place," muses Gordon Croton, BBC head of television training, when asked why he was taking a booth at NATPE. He adds, "We are casting about for the right market for this venture."

The venture in question is the selling of a collection of BBC training manuals and videos. Croton is not naive about his prospects; he recognizes there are more film schools and schools of communications and the like in America than anywhere else in the world. Nonetheless, bolstered by the BBC's international reputation of excellence, he believes he has a shot at succeeding.

Credentials. Certainly his credentials will add support to his case. Until last year, when budget problems crippled the effort, he participated in a series of four weeklong PBS training courses sponsored by the Eastern Educational Network. Croton says the course principally consisted of in-studio multicamera drama training, noting that decreasing budgets actually are forcing producers back into the studios. He points out that while any of these producers are quite adept at working outside, some only have limited, if any studio training. "There is," he comments, "a growing tendency to go back into studios. In the end," he says, "It's cheaper than using one camera for a production."

Old school. Formalized BBC training began close to 40 years ago, first for producers and then for other prospective staff members. The plan proved so successful that it was extended to include outsiders, usually sponsored by one of the Commonwealth countries establishing television stations of their own.

Although the training department remains rather modest, it still boasts an outstanding self-contained training center. Croton explains that with this base and the high esteem in which BBC training is held internationally, he is in the

process of trying to expand.

Corton says he was persuaded by Peter Lord, NATPE's international representative, to attend the event following excellent results at the recent European Broadcasters' Union conference in Spain. "We sold translation rights to our manuals to the Dutch and French," he relates. Also during the past couple of years he sold the Chinese dubbing and commentary rights to the training videos.

In spite of his recent successes, though, in concert with many other Britons who attend similar inter-

national industry events, Croton admits he wouldn't be making the Houston foray without the help of the U.K. Department of Trade and Industry which underwrites most of the costs associated with the trip.

The training manuals, which cover varying aspects of studio, location and writing techniques, range in price from \$10.50 to \$25 while the videos sell from between \$85 and \$215.

Corton also emphasizes that he and his staff are available for on-site training. Although Croton assumed a rather insignificant location for his modest booth, the aisle leading to the restrooms can't be all bad.—**Irv Margolis**

Two things up in the air at Sky

As Sky Television moves toward its February 5 multichannel debut on the Astra satellite, two things have happened which might concern the ordinary station owner. Nevertheless, so far as the world knows, they do not seem to be unduly disturbing Sky owner Rupert Murdoch in any way.

The European Commission has told the European Broadcasting Union that the all-sports Euro-sport channel violates European

because of the EBU monopoly, Sky Television says that the European Commission has it all wrong, adding it plans to be on the air February 5 as advertised.

It is, in fact, understood that the commission will not undertake any action against the consortium until Eurosport actually begins broadcasting. A spokesperson for ScreenSport adds that there is nothing further ScreenSport has to do either at this time.

While most observers expect a reasonably quick solution to the Eurosport matter, there seems little doubt that it will take considerably longer to determine who is right on another matter. A Saatchi & Saatchi study predicts that there will only be a total of slightly more than 400,000 satellite dishes installed in the U.K. by the end of the year. This includes dishes for both Astra and British Satellite Broadcasting. Separate dishes are needed to receive each of the satellites.

In his most modest projection Murdoch has foreseen the installation of about 1.1 million dishes during the same period. Even allowing for cable homes capable of receiving Astra, 400,000 by the end of 1989, the Murdoch estimate is substantially below the one given by the advertising agency. Naturally, if the agency figures are more accurate than Murdoch's, Sky advertising revenue is likely to be well down on what had been hoped.



Rupert Murdoch

competition regulations. In addition to Sky Channel backing, Euro-sport includes a group of approximately 12 state broadcasters which will supply its sports material for broadcast. Although another sports channel, ScreenSport, partially owned by ESPN, has lodged a protest saying it did not have access to a number of sporting events

THE ORION FILES

In This Issue...

NATPE '89



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Radio Report

'Mysterious drop' in large-market shares for AOR seen in Arbitrons

A "mysterious" drop in AOR shares has suddenly appeared in the large markets in the fall '88 Arbitron survey, according to a preliminary analysis of about 20 markets by Maggie Hauck, director of research for Christal Radio, a Katz Communications unit. The drop from the previous fall survey is doubly significant since the fall '88 survey is the first real trial of Arbitron's new seven-day radio diary.

What makes the AOR drop particularly odd, says Hauck, is that a major test of the new diary by Arbitron involving a sample of 50,000 in about 20 markets in 1987, showed AOR gaining the most of any format compared with the old diary. In addition, in the test, the age cell with the most growth was men 18-24. But in the fall '88 books so far examined by Hauck, some markets showed a loss of men 18-24 and other markets showed a loss in men 25-34. The Christal research executive explains that the latter demo is becoming important in the AOR audience as the generations age.

'Real bad.' Some of the AOR declines were "real bad," says Hauck. Among the AOR outlets affected were WNEW-FM New York and FMs KLOS Los Angeles, WBCN Boston, WWDC Washington, WGTR Miami and KTXQ Dallas. At this point Hauck has no explanation for the declines and says study of the remaining markets is necessary before any inferences are made.

Meanwhile, a preliminary Arbitron analysis based on two months of the fall survey (October/November) appeared to show that the new diary "appears to capture somewhat more overall listening than its predecessor." The Arbitron analysis, based on 14 metros, showed the midday daypart up from 21.3 to 22.2 in average quarter hour (AQH) ratings, while both drivetimes were up 0.3 of a point. The 0.9 of a point increase in the 10 a.m. to 3 p.m. daypart was statistically significant at the 95% level of confidence. Cume data showed a similar increase in the midday daypart compared with the both drivetimes.

Jim Peacock, director of research for Arbitron, points to a "notable change" in the amount of away-from-home/other place listening reported in the new diary. "A great deal of away-from-home listening occurs when the respondent is at work," notes Peacock. "The new diary includes a checkoff column specifically for that kind of listening. We think that reminder helps the accuracy of our measurement."

TSL growth. Previously, Hauck had made public a memo to Christal stations and personnel about the decline in station shares in the October monthly Arbitron data (October is the first month of the fall book with the new diary). Noting that time-spent-listening (TSL) to radio grew, she pointed out that the TSL per station did not grow. "Arbitron told us a gain in the

number of stations listened to occurred in their test. Thus, the gain in PUR [persons using radio] is showing up as a gain in cume per station and probable loss in TSL per station [due to more sampling]. As a result, the average AQH per station could be up *moderately*, while the PUR is up *considerably*—the net result is a decline in average share per stations."—**Al Jaffe**

Making TV's poison radio's meat to be covered

Robert H. Baker, in his role as president of Management Communication Consultants, Hendersonville, Tenn., will tell those attending the Radio Advertising Bureau's Managing Sales Conference in Dallas "How to profit from the chaos in television." Baker, who was executive vice president/operations of the Television Bureau of Advertising, left the bureau in June to form his own sales training company.

Pointing to the decline in the TV networks' shares of revenue and viewing, Baker will argue that advertisers



Robert Baker

are looking for alternatives, with radio being one of them. The speech, to be delivered on February 4, also points out that relations between the networks and their affiliates have undergone dramatic changes during the past decade so that affiliation switches (such as in Miami) and preemptions offer opportunities for radio because of the ensuing confusion.

Baker will tell his audience that "advertisers are aware of television's lessening impact. Make sure your salespeople are, too" His talk also refers to the proliferation of viewing sources, resulting in fractionalizing of the audience, so that "The advertiser isn't quite as convinced that television still delivers the mass audience." The speech will point to the confusion caused by cable systems changing channel numbers and the growing number of 15-second commercials. "Radio's flexibility and willingness to limit inventory is a major advantage to the advertiser who objects to being placed in long commercial television pods," the speech says.

Baker doesn't believe that TV is developing the local marketplace effectively; because "each TV station is so intent on beating up other television stations for share, it leaves radio free to develop local business." He feels radio is better for retailers than TV because of flexibility, shorter lead time, easier production and a targeting edge.

ABC gears up to 'get those promotion dollars back'

Explaining the why behind the new Marketing Sales Department formed by the ABC Radio Network, Lou Severine, senior vice president, sales, observes that for the past four or five years, "A lot of money that used to be advertising dollars has shifted into promotions. When we looked into it, we found almost twice the



Joseph J. Willix

money—close to \$140 billion—was going into promotions while only \$70 billion was being invested in advertising."

Severine says that with advertising dollars today "for the most part either flat or dwindling, to get some of it back we looked for and found a man with the experience to do something about it. You can't just blunder blindly into something new like this. You have to know what you're doing."

The man ABC found is Joseph J. Willix. The new director of marketing sales for the ABC Radio Network comes from over a dozen years on the agency side at Doyle Dane Bernbach, McCann-Erickson and SSC&B, plus a post as director of national marketing for CBS Television. He was most recently with Business Development, a new venture company specializing in business startups and new product introductions.

Severine says Willix will be calling on the promotion departments at each account, working with them to set up promotions tied in with radio advertising to bring back some of those promotion dollars to radio.

For example. In the case of a major package goods company that is marketing a particular brand it sells across the U.S. and wants to give that brand a special push in the northwest, for instance, Severine says Willix "will contact our affiliates in the northwest and set up the promotion. It may be an on-air contest tied in with local supermarket chains. The company will buy a national schedule on the ABC Radio Network plus additional local spot on our northwestern affiliates. That will give those stations a reason to work with the food stores in their markets on, say, a four to six week blitz that will create a lot of attention, store traffic and product movement."

Severine warns that "All this is time-consuming, and we know this is not going to be any smash overnight success. Any one project can take six to nine months to set up and coordinate with the client's sales

force and the local food chains. But I expect combined advertising-promotion projects to become a larger part of our business in the years ahead."

Willix himself says the new department's goal is to "deliver one benefit to the marketer: an increase in sales volume at profitable levels. Strategies become predictable when all competitors use the same tools. We exist to help them innovate by developing creative promotional applications using network radio."

—George Swisshelm

Wagner sees radio's opportunity at peak

Carl Wagner, new board chairman of the Radio Advertising Bureau and president of Great American Broadcasting, says the new successor to Bill Stakelin, when selected, "will have one of the toughest jobs in the world: improving radio's share of the country's ad dollars. Even so, that job will be easier because of everything Bill did for Radio."

Wagner says Stakelin and department heads Wayne Cornils, Danny Flamberg and Bob Galen "put the bricks in place and set the direction. We know we have to get more national dollars for radio and keep developing more new tools to help the local stations improve



Carl Wagner

their sales picture—tools to add to those Bill has already established like sales training, RAB's bank of sales ideas and our management magazine, *Sound*. *Sound* replaces probably 10 to 12 mailings every month RAB had been doing. It gets a lot of good ideas, information, and practical hands-on advice from experienced radio managers out to all our member stations."

Wagner adds that Stakelin "did such a good job, and his department heads are running the Bureau so smoothly that we've had no reason to panic since he left. In selecting his successor, we've been taking the time to make sure we'll have the right man."

Wagner also promises that RAB "is going to keep working to improve the caliber of radio's sales people on the street. Today they, and all of us, have the best opportunity radio has seen since the advent of television. That's because today we can show all these people who for years have been telling us 'Radio is too fragmented' how fragmented television's audience is getting."

Radio Business Barometer

Webs 'active' in Dec.: CBS exec

December was an "active" month for network radio, according to Steve Youlios, vice president, sales, of the CBS Radio Networks. This applies also, he says, to the CBS Radio Network, RadioRadio and CBS' syndicated longform show, *On the Move*.

Youlios estimates that the industry was up about 6-8% for the last month of the year. With Radio Network Association figures showing October up 8.6% and November up 5.2%, Youlios figures the final quarter should add up to about 6%.

That should put the year up about 2%. Through the 11 months of last year, network radio had reached \$346,840,373, up 1.6% over '87. The network radio total for '87 came to \$370,870,750.

The CBS web radio sales chief sees January looking good, as of the middle of the month, for the industry. As for upfront, he notes that

the '89 market started a little late last year, but "held up" compared with '88. Based on upfront business, Youlios is looking for a 4-5% increase for the coming year.

Upfront selling sometimes starts in October, but last year it didn't get underway until mid-November, says Youlios. Upfront sales were in full swing by Thanksgiving, he recalls, with the great bulk of the selling taking place between November 15 and December 31.

As far as particular advertisers are concerned, upfront was a mixed bag. Some major accounts were down, such as Anheuser-Busch and Warner-Lambert, but this was offset somewhat by new-to-network-radio brands from, for example, Nestle and Hershey.

Youlios expects Sears to continue to be active in network radio, but is not sure it will be No. 1 in '89, because of the fundamental shift taking place at the giant retailer. He expects there will be some changes in the top 10 network radio clients of '89 compared with the

'88 list, but he still expects Sears to be in the top five. This is because, he says, "They buy strategically."

Sears the leader

According to BAR, Sears was the leading network radio client through the third quarter, with expenditures of \$45,671,940. The No. 2 advertiser was General Motors, with spending listed at \$28,933,950.

Others in the top 10 include, in order, Procter & Gamble, Bayer, W-L, Cotter & Co., Campbell Soup, A-B, Unilever and Ford.

CBS did well upfront, says Youlios, in part because both the CBS Radio Network and RadioRadio were up in audience in the latest RADAR. *On the Move*, an urban countdown show with Tom Joyner, is now in its third year and has become one of the top five in syndication, Youlios notes. Joyner is the d.j. who handles morning drive on KKDA(FM) Dallas and then flies to Chicago where he performs the afternoon drive chores on WGCI(FM).

November

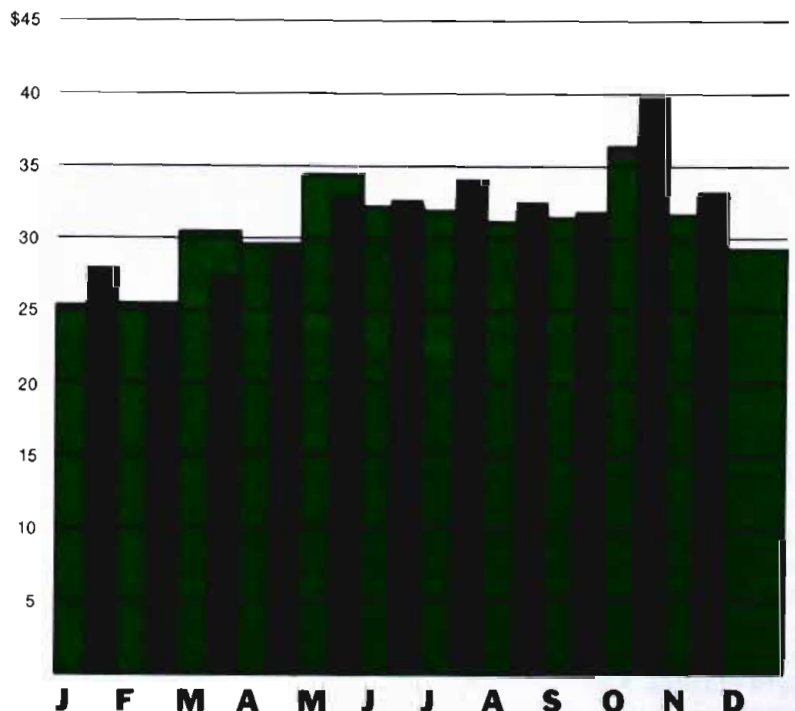
Network **+5.2%**

(millions) **1987: \$31.5** **1988: \$33.1**

Changes by territories

Territory	Billings (000)	% chg. 88-87
New York	\$19,242,563	-8.9%
Chicago	9,551,895	+30.6
Detroit	2,069,622	+75.5
Los Angeles	2,266,204	+19.7

Source: Radio Network Association



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NATPE PREVIEW

Reality shows plentiful, talk going soft, off-network sitcoms held encouraging

NATPE attendees looking to plug holes in schedules

By ROBERT SOBEL

This year's NATPE International convention in Houston will most likely not reach the heights of excitement of a NASA satellite launch, tracked in the same city. Reports are that the convention will pale in comparison, will have no huge product blastoff of its own, and that the confab will be a looking, listening and learning experience for most station buyers.

Indeed, according to observers, many buy decisions will be put on

hold until NATPE has convened and the February books can be studied, and word is that there will be more serious discussions emanating from a session during the convention featuring confrontational talk-show hosts than coming from program bidding confrontations among station buyers. Also, it's likely that any actual serious talk will probably surface from the syndicators' booths themselves, where many distributors have taken the serious route with magazine/reality information shows or clones

"The Cosby Show": Is it really a factor?



Television/Radio Age

January 23, 1989

One indication that station buyers' checkbooks will not be wide open is that there is no single projected blockbuster ahead.



"Inside Edition"



"Reward"



"After Hours"



"You Never Know"



"All in a Day's Work"



"Can This Marriage Be Saved?"

thereof.

In fact, as of last count, there were a dozen or so strips in the "serious" vein—with some five or six weeklies in the mix as well—counting the few that were launched this month.

Still no desert

Still, the convention will not be a desert in terms of activity. There appear to be some needs for plugging programming holes for every daypart, resulting from upgrades and sliding ratings on some of the older court and game shows. Indies will probably be hot for off-network half-hour sitcoms going into syndication in 1990, such as Warner Bros.' *Head of the Class* and *ALF*, from Lorimar Telepictures, while other indie business will focus on wrapping up movie packages.

All in all, it looks like the indies will be more in a buying mode—

even as the INTV convention in early January becomes history—than will affiliates at NATPE because of indies, needs and their stability in a pure business sense. Affiliates, it's pointed out, are basically in the first-run business, which has become much more volatile these days than the off-network market.

Why the projected "down" activity by station buyers? Besides that there is no blockbuster show in the offing in new programming and the glut of the reality and magazine shows, other factors are questions on how the midseason replacements will fare; the large number of renewals on the few top-line shows; and, most important, the heavy mortality rate and "burn" experienced by stations—especially affiliates—on new offerings.

Other highlights of reports from various sources indicate that:

■ The cupboard is again bare regarding new first-run sitcoms.

Blamed are high production costs; few back-end results; and that the off-network sitcom pipeline has been unclogged.

■ Game show hopefuls are again plentiful, but most fall in either the charades or the *20 Questions* category, and station buying decisions on games may be held up for the future of *Win, Lose or Draw*.

■ Kids' programming is at the crossroads, and stations—indies—are taking a hard look at what and how much they will schedule the coming season.

■ In present off-network sitcoms, *The Cosby Show* continues to be a running story, with the verdict up in the air. A Petry report shows some negative figures on its ability to help newscast.

■ Off-network sitcoms, such as *Who's the Boss*, *Growing Pains* and *Mr. Belvedere*, kicking off in the fall, are projected as solid performers.

One indication that station buyers' checkbooks will not be wide

Listing of proposed series: page 166

open is that there is no single projected blockbuster ahead. At last year's NATPE, there were at least two shows that were peaking the interest of station attendees—*USA Today* and *Family Feud*, it's noted. Jim Curtin, associate programming director at Harrington, Righter and Parsons, says there is no bandwagon for any particular project being offered at this year's convention. "A possible exception," he adds, are some of the weeklies, such as *Roller Games* (from Qintex). In the strips, *Crimewatch Tonight* has some clearances, as well as *Tabloid* and *The Joan Rivers Show*. But nothing is taking off. You don't see any huge bidding battles to get these projects.

"A lot of this reflects the nature of the business. Stations are making cautious buys because they don't want to take the risks they used to take. A lot of people thought that *USA Today* was going to be risk-free and found out the opposite. So I think people will not

be gambling on new properties. I think they will be very conservative this year."

Blair Television's director of programming, Michael Levinton, shares the opinion that the upcoming NATPE will not be a particularly active buying convention for strips. Mostly, he says, the activity will be on speciality and weekly programming and on renewals, similar to what occurred last season with weeklies *Nightmare on Elm Street* and *War of the Worlds*, and before that, with *Star Trek: The Next Generation*.

Much goes to few

Also making for a slow buying atmosphere, projects Levinton, is that a few of the major syndicators have much of the time periods locked up. "It takes no genius to figure out that King World, Paramount, Lorimar Telepictures and Buena Vista have enough going to control large pieces of dayparts in many markets. That doesn't leave a lot of room for the syndicator who has one property or no leverage or for a new show that he's trying to launch."

All these factors, put together, he continues, means a lot of deals will have been made by NATPE. "Other than these, a lot of stations will wait. They don't want to make a precipitous move and dump out of a *Regis* or a *Feud* or *USA Today* based on one book only. Some of the midseason launches, if they work, could become important for next fall—*Inside Edition*, plus all the mid-season upgrades such as *A Current Affair*.

"*The Arsenio Hall* kickoff will make stations a bit conservative rather than rushing into something for late night. It will be a looking, listening and a learning convention on the part of stations and, except for the major markets, the buying picture won't be developed to a large extent until after the convention."

Adds Curtin, people will be looking to see what King World's *Inside Edition* does this month, having two weeks of numbers by the time they get to the convention. "They will watch, in addition, what *The Arsenio Hall Show* does in late night, to determine if they have a replacement need. The affiliates

"The Joan Rivers Show"



"Mother's Day With Joan Lunden"



"Third Degree"



"Couch Potatoes"



"Hotline"



"Talkabout"

will be watching how *The Pat Sajak Show* does on whether they should continue to air the network show or have the time returned for their own programming."

Also, points out Curtin, "this will be a convention where people will kick tires and go away and think about it because there is not a lot of excitement out there regarding the new programming. There's always the potential of a *Wil Shriner*, which went into the convention a few years back sort of flatfooted and picked up momentum on its own. The potential is there, but I don't see that happening. There will be some buying, but there won't be any big deals.

"They will want to look at the February book, notes Curtin. *Family Feud* is still a renewable question mark. If the stations see growth in February, they will renew it, and therefore, there's one less property they will have to buy. I just think the business will break late this year. Also, stations will be anxious to see the February book on *USA Today*, considering it is being revamped."

Right now, Curtin notes, the state of the marketplace is to renew properties that are working, "and once that's settled stations will be looking to fill holes. Therefore, I would anticipate a fairly slow selling season at NATPE."

Post-NATPE buying

Despite the lackluster early buying activity projected by the reps, there are indications that there will be a swing in the buy direction in the weeks after NATPE, basically because stations will have to plug several daypart holes. These are outlets which don't have *Oprah Winfrey*, *Donahue* or *Geraldo* in early fringe, and for access, stations that are not carrying *Wheel of Fortune* or *Jeopardy*. These not-in-the-running stations have the choice of either counterprogramming or to keep taking risks in one-on-one confrontations with the host shows, it's pointed out.

This current season those shows running against *Oprah*—for example, medical shows—are close to death but were probably doomed

from the start because of the heavy *Oprah* competition, according to program experts. Nonetheless, it's expected that a few shows will try and will get into the early-fringe slot. Another time period which is seen as open for station buys will be daytime. "*Geraldo* is being moved to the afternoon. *Donahue* is still upgradable to the afternoon and leaving a vacuum in daytime," says HRP's Curtin. "And with ABC affiliates having two daytime hours to fill, clearly *The Joan Rivers Shows* will be part of that puzzle, as will *Sally Jessy Raphael*, which is doing well in the hour form."

However, it's noted, there will be some room for other programming in the morning. Another reason for the syndicators looking bullishly at daytime availabilities is that NBC is planning to give its affiliates a half-hour beginning March 27. Conceivably, with some shifts, syndicated shows could get into the arena.

Access, as usual, is seen as a more difficult time slot for syndication penetration of new shows. *The Cosby Show* has the slot locked in



"Star Play"



"Make Your Move"



"Remote Control"



"The Last Word"

for a number of years on affiliates in the top 50 markets as does *Wheel* and the magazine genre, headed by *A Current Affair* and *Inside Edition*, and for the fall 1989, *Tabloid* from Paramount Television. Down the road too, access will be tough for syndicators to break into, it's speculated.

Meanwhile every year has its hot genre, it's pointed out, whether it be games or first-run sitcoms, and this coming season clearly shows that magazine and reality titles will be the dominant genre at the convention. Most of this sudden surge stems from the success of Fox Broadcasting's *A Current Affair*, which caught most syndicators sleeping.

But "hot" doesn't always work, goes the collective thinking of the sources interviewed. "It means," according to one observer, "that what a station should have bought last year is now hot this year." Among the shows falling into either the magazine or reality category offered for next fall are half-hour strips such as Paramount's *Tabloid* Worldvision's *After Hours*; Har-

mony Gold's *All in a Day's Work*; *Crime Diaries*, from Qintex; *Crimewatch Tonight*, from Orion; *\$Reward\$* via MCA Enterprises; King Features' *You Never Know*; and the sole court show strip, Viacom's *Trial By Jury*.

Several of these types of shows have already jumped the gun, with launchings this month including Group W's *This Evening* and *Can This Marriage Be Saved?* both Jan. 23 replacements for the departing *Hour Magazine*; and King World's *Inside Edition*.

If magazine and reality projects are hot, the first-run sitcom area is frigid at this NATPE. These programs have fallen out of vogue for several reasons, mostly because of mediocre ratings and the high costs necessary to produce them. The production community, sensing higher profits from lower-costing properties, have all but abandoned the weekly sitcom form, it's noted.

The only first-run sitcoms coming are the backends of *Mama's Family* and *Small Wonder*, as strips for next fall. *Charles in Charge*, which had been a weekly

show, became a strong-performing backend strip this fall. Other weeklies such as *Out of This World* and *She's the Sheriff* are returning because they still are attracting decent numbers, making them strip potential.

The emphasis also shifted away from sitcoms because of the success of *War of the Worlds*, *Nightmare on Elm Street* and the second year of *Star Trek: The Next Generation*. It's recalled that one of the reasons that the weekly first-run sitcoms came into vogue was because there was a dry spell of available off-network sitcoms. But that pipeline has reopened, it's pointed out, with three or four shows now going into the off-network strip arena almost yearly, thus there is no urgency for the creating of new first-run sitcom weeklies.

Checkerboarding, too, which was a nest for the weekly sitcoms, has all but vanished, with KTLA-TV Los Angeles the only major station still going with the format, and quite successfully at that.

Program directors evaluate NATPE: page 164

It's for these reasons, basically, that weekly entries are breaking early for NATPE and being marketed more aggressively than in previous years.

Among these are several weekly magazine or reality entries. These include *Crimes of the Century*, which already has a January launch, from Casablanca; *Crime Stoppers 800* via All American; Qintex's *National Lost and Found*; and *Has Anybody Seen My Child?* from Ascot Entertainment.

Also, there are potential weekly go's in the reality field in hours, with two looking for April starts: *Cop Talk—Behind the Shield* from TeleTrib and Tribune's *The Investigators*; and a fall prospect *American Gladiators*, from Samuel Goldwyn. In the court venue is *On Trial This Week*, from Republic Pictures. "In years past, says HRP's Curtin, "it would not be surprising to see a major syndicator roll out a weekly after NATPE, as



"Rescue Rangers"



"Denver, The Last Dinosaur"



"Bugsburg"



"Teenage Mutant Ninja Turtles"



"Vytor, The Starfire Champion"



"The Muppet Babies"



"Police Academy: The Series"



"5-4-3-2-Run"



"The New Archies"



"Pictionary"

opposed to pre-or even during NATPE. Now they are rolling weeklies even before INTV. Some of this early release time is because of the general lack of interest in strip programming coming into the NATPE picture this year.

But also the syndicators looking to get weeklies on the table sense there are more holes in the week-end schedule than in years before—knowing that several first-run sitcoms are now going into strips. The smaller syndicators, especially, are looking to take advantage quickly of that situation."

In weeklies, besides the magazine and reality projects being pitched at NATPE, there are other types of shows, such as MCA Enterprises' *Lassie*, first-run half-hour show that has a current lineup representing more than 50% of the U.S.; Select Media's *Inspport*, hosted by Ahmad Rashad and Robin Swoboda; *That's Wild* from Peregrine; and *Dionne & Friends*, from Tribune Entertainment.

A breakdown on trends, according to program category, what's being offered new for NATPE and a general update on programs follows:

**Talk shows:
kinder, gentler**

In the first-run hour talk strips, the emphasis for the shows looking to get a fall start is decidedly anticonfrontational. *Rivers*, it's understood, is supposed to be a kinder, gentler talk-show host (perhaps in keeping with President Bush's decree) than when she was on her late-night show. *The Kenny Rogers Show*, a Barris Entertainment project, is also decidedly soft. Rogers is known for his compassion and caring.

Also, another talk-show hopeful, Michael Krauss Productions' *Mother's Day With Joan Lunden*, offered in half-hour version as well, is not a big screamer. It appears, according to speculation, that syndicators of these shows are designing the programs as counterprogramming to the present hard, confrontational shows.

The confrontational/talk category may not have staying power over the next year or two, and a fallout is expected. HRP's Curtin sees a

"real shakeout" in that area. "The advertising community is not supporting this type of programming as it once did, although the viewers may be supporting it. There will be two kinds of shows—those that get canceled even though they get good ratings or shows that modify their confrontational stand to become more attractive to advertisers.

"From a national spot and a barter market perspective, it does no good to have a top-rated show that can't be sold to advertisers. Therefore, I think the market forces are going to make the shows either clean up their act or go off the air. I don't see a rosy picture for them. The name of the game is making money."

Battle fatigue?

Blair's Levinton also questions the longevity of the confrontational shows, but not because of advertiser resistance, which he feels will be compromised if the format bandwagon continues to roll. What will kill off this type of show, believes Levinton, is the glut. "Everybody's doing it. In New York, for example, WCBS-TV will run *Geraldo*, WNBC will probably will have *Donahue*, and WABC will have *Oprah* next season. The adult will have nothing to watch if he is not into an off-network hour at 4 o'clock. Other markets will be similarly loaded down and, going into next fall, it's conceivable that two or three of these sensationalist magazines will be in access: An *Inside Edition*, a *Tabloid* and an *Entertainment Tonight*, which has become more sensational."

To add to the overkill, points out Levinton, there are network programs such as *Unsolved Mysteries* and the Fox shows, plus *Crimewatch Tonight*, which may end up in late fringe in several markets.

While there are no new confrontational/talk shows on the horizon (*Liddy*, looking for a January start, has been canceled), there are exploitative magazine shows such as *Inside Edition* and *Tabloid*, which are being held up to similar scrutiny by sources. *Inside Edition* was to preview after presstime. With some reporters and others being hired from *A Current Affair*,



"Night Court"



"Growing Pains"



"Who's the Boss?"



"Head of the Class"



"ALF"



"Perfect Strangers"

the show is seen as having a similar look to *Affair*. "How far will the fruit fall from the tree?", asks Curtin at HRP. Also, he adds, "Will upscale sleaze work.?"

Game shows: lots of contenders

Game shows may not be the main attraction at this year's convention, but they certainly won't be lacking in numbers. At least a dozen of the new strip crop will be shown to buyers including *Third Degree*, from Lorimar Telepictures; *Couch Potatoes* via Group W Productions; D.L. Taffner's *Talka-*

bout; *Make Your Move*, from Worldvision Enterprises; *Star Play* via MCA TV; MGM/UA's *Straight to the Heart*, MGM/UA's interactive strip, *Hotline*; and, possibly, Columbia's *Windfall*.

Others in the strip game show mix are Palladium's *Jackpot*; *Celebrity Secrets*, from Casablanca IV; Viacom's *Betcha*; and Turner Program Services' *The Last Word*.

In all, it looks like it will be difficult for new game shows to get launched in the year ahead—perhaps more so than in previous times. Last season a number of games made it to the airwaves, it's pointed out, thanks to independent



"Hunter"



"MacGyver"



"Highway to Heaven"

clearances.

On the plus side, however, for these prospects is that both *Wheel of Fortune* and *Jeopardy* may have seen better days, although both have large station-renewal lineups over the next few years and station shifts in some major markets. A Petry November 1987 to November 1988 comparison reveals that *Wheel* has declined in household ratings, share and in all key demos across the board. *Wheel's* biggest loss, by percentage, was in women 18-34, where it declined 33% in the past year and 40% since November 1986, according to Petry.

Jeopardy in access also showed significant declines in young women. Among men, however, *Jeopardy's* losses only were 14% (18-49). Also *Jeopardy's* was flat in women 55-plus and men 55-plus. Declines among young women and most men were steeper in the top 100 markets than in the overall average, while households suffered heavier declines among all markets in the top 100, notes Petry.

Most of the new game strips are grounded in the charade or 20 *Questions* type of format, it's noted, and the fate of many of these may hinge more on how *Win, Lose or Draw* performs in the February books than on their own merit. The track record of the game show is seen as crucial to the survival of the new prospects in the next season, observers point out. This conjecture is applicable more directly to *Third Degree*, which is in the same comedy genre as *WLD*, and the roll of the performance dice by *WLD* could make *Third Degree* either in a win or lose situation for the opening bell in the fall.

Janeen Bjork, Seltel's director of programming, sees *Third Degree* as a marketable commodity but dependent on the success of *WLD*. And Jack Fentress, director of programming at Petry, says he likes the feel and look of the show. "It has all the good things that an informal game show such as *Win, Lose or Draw* doesn't have."

Couch Potatoes is also seen as a good prospect. Fentress at Petry gives high marks to the project because Mark Summers is the host. Summers will do double duty as host of *Double Dare*. Launch time is Jan. 23.

The interactive game show from MGM/UA, *Hotline*, will bear watching, according to observers. It's being sold as a revolutionary half-hour game show utilizing what's claimed to be the most sophisticated interactive technology ever introduced in television.

Specifics of the technology were to be revealed this month by an affiliate "of one of the U.S.'s most prestigious *Fortune 500* corporations."

Also, there's likely to be some station interest and activity on the new Merv Griffin game show, *Windfall*, mostly because of Griffin's star record as producer of *Wheel* and *Jeopardy*. A pilot of *Windfall* has been shot and is supposed to be shown at the convention by Columbia.

However, a Columbia spokesman says it's uncertain, as of presstime, whether *Windfall* will be introduced at NATPE. Also up in the air is whether it will be pitched for the coming fall or for a year later.

In addition to the strips, there's a weekly game show, *Remote Con-*

trol, via Viacom, with new episodes designed for commercial TV. The "mod" TV trivia game show airs on MTV and is offered in a barter split of three national, three local minutes in each episode.

A weekly prospect falling loosely in the game-show category is Fries Distribution's *Interceptor*. The barter half-hour is looking for a fall start.

Childrens TV: at the crossroads

This season is expected to be highly crucial when it comes to children's programming, and stations will have to use judgment in airing kids' shows for next fall. Indies, of course, are where the choices will have to be made, because affiliates gave up carrying kids' shows a number of years ago.

This season and the one ahead will be uncertain for kids' programmers because most of the indies are going through some rather bad times when it comes to kids' ad business. Without decent business, there's little chance that stations will continue to program for kids the way they have previously, according to observers.

Indications are that several stations have already begun to take a hard look to determine the right programming path to follow for next season. What's likely, say observers, is an overhaul encompassing either a cutting of the kids' time period, most likely in the late afternoon, or, in the worst scenario, stations will pull out of kids' entirely. This latter hypothesis may very well become a reality for the third or fourth kid-ranked indie in the market.

Reasons for some of the hardships being experienced by kids-carrying indies?: Ratings are generally poor because of cable and VCRs, sameness of product, and hard times experienced by toy manufacturers. *Duck Tales*, *Fun House* and *Alvin and the Chipmunks* are doing well, however.

The production line for next season appears to have slowed when it comes to new kids' shows, perhaps reflecting the poor state of the business. And at this year's NATPE, about a dozen or so will be on the market, much less than in

previous recent years. To make such matters worse, less than a half-dozen represent original strips, while the others are either weekly shows, have new episodes or are off-network fare.

In the "originals," offered for the fall are Group W's *Bugsburg*; Buena Vista's *Chip and Dale*; Viacom's *Super Mario Brothers*; and *Police Academy*, from LBS Communications, among the animation. Two weeklies going strip are *Teenage Mutant Ninja Turtles*, from Group W; and *Denver, the Last Dinosaur*, via World Events, which has a strong lineup including all the Fox stations. *Vytor, the Starfire Champion*, also from World Events, is undergoing a week's test beginning Jan. 16 on the Tribune Broadcasting stations, among others.

In the off-network area are Claster Television's *Muppet Babies* and *New Archies*, and Saban Productions is offering *Punky Brewster*. All three are currently airing on the networks. *Archies* and *Brewster* are in reruns, and *Babies* is enjoying initial network viewing.

The syndicated *Archies* started airing this month. In addition to the animated product being offered, there are three live-action shows. Getting a June test will be MCA TV's *Pictionary*, for a possible fall spot, while both D. L. Taffner's *5-4-3-2 Run* and ABR's *Kids Say the Darndest Things* are also vying for a fall kids' berth. *Pictionary*, based on the popular board game, has cleared United Chris Craft stations in Los Angeles and San Francisco, all five Gaylord stations and MCA's WWOR-TV New York.

The Taffner kids' show has already undergone a test the past month on six stations, including WPHL-TV Philadelphia, WLVI-TV Boston and WPWR-TV Chicago. Results were good, according to a Taffner spokesperson.

Two first-run animation vehicles just announced for the fall 1990 season are Buena Vista's expensive, ambitious, *Tale Spin Tiny Tunes*, created and to be produced by Steven Spielberg and Warner Bros., with distribution by Lorimar Telepictures, which will star all new characters from the classic WB favorites.

Back on the station side, just what the fate of kids' shows will be is posing a dilemma among the indies interviewed. At WTFX-TV Philadelphia, LaRhe Vestal, program manager, believes there will be an evaluation on how much inventory the station will carry in kids' for next season. The station "will have to take a look at how much inventory we have vs. how much we project as coming in in the way of ad dollars," she says. One consideration, she adds, is to carry fewer kids' programs.

Paul Prange, program manager at WKBD-TV Detroit, while noting that the kids' marketplace is in the doldrums, says he's not at the level at which the station is considering moving out of kids' programming. "The jury is still out on which direction the kids' business will go. We are getting down to looking at how much of the downturn is product, business or program related."

At KMSP-TV Minneapolis, the top kids' indie in the market, Stu Swartz, general manager/station manager, envisions not making any changes in kids' scheduling. Station policy is to cut back on the kids' schedule for January through September, in both good and bad times, from 4-5 p.m. This month, it carries *Little House on the Prairie* in the time period, against the kids' fare the previous three months.

As to programming trends, the formats continue to be soft, according to observers, and the future of live-action kids' game shows is uncertain. The consensus is that they are holding their own or are disappointing generally, when compared with *Duck Tales* or some other ani-

mation. *Fun House* appears to be doing the best among the current kids' game-show crop, in terms of numbers, as noted previously. Actually, it knocked out *Double Dare* from its No. 2 perch in kids' in November.

Double Dare itself is undergoing a revamping from Viacom and the new show, now being called *Super Sloppy Double Dare*, is due for a Jan. 23 debut. The redone show will feature messier stunts and will have more participation from the studio audience. Also, Viacom plans to cut down on the number of repeats by shooting more originals.

Off-network sitcoms: stretching 'Cosby'

The big off-network sitcom this current season is, obviously, *The Cosby Show*, in terms of overall attention by stations. Is it a factor? That's hard to call and may not be determined for some time to come. This much is known: It easily beats the show it replaced in the time period. But whether it's building ratings for shows around it, as touted by its syndicator, Viacom, depends on the market.

Overall, according to a Petry report, *Cosby* performed well on its 180-station lineup. In November, it averaged an 11 rating and 25 share, with strong teen, kids' and young adult demos. The sitcom aired most often in access (102 markets) where it held its 23 share from its lead-in. When airing in early fringe (77 markets), notes Petry, *Cosby* averaged a 26 share, rising above both its lead-in (20 share) and November 1987 time period delivery (21 share).

"Lassie"



But the hard truth is that *Cosby*'s lead-out time period increased only 3.3% in rating and 6.3% in share over its November 1987 time period delivery. In addition, *Cosby*'s "success" is lackluster in many markets. It's ranked second in its time period in half (51%) the markets, while it ranked first in 34%, and third in 14%.

And when it comes to *Cosby*'s potential to increase local news ratings, as was also pitched, the results are questionable at best because of its young demographic skew. With news as its lead-in in 85 markets, *Cosby* averaged a 14/25. "This delivery maintained its lead-in household share and increased the women and kids' demos significantly." As a lead-in to news (56 markets), *Cosby* averaged a 12/27. The lead-out news did not live up to expectations in the top 50 markets, where *Cosby* had little effect: The news increased .6% in rating and 3.9% in share from their respective November 1987 time periods.

Regarding *Cosby*'s performance in head-to-head competition, Petry found that *Wheel*, *Jeopardy* and news dominated, but not in young demos. And *Cosby* beat both *Double Dare* and *Fun House* in kids and teens.

As to some specific stations airing *Cosby*, the ratings picture bears out Petry's overall conclusions. At WCAU-TV Philadelphia, *Cosby* does a 7/16 vs. last year's occupant's 4/8 at 5 p.m.; at WDIV-TV Detroit, *Cosby* has been registering an average 10/25 vs. a 7/14 for last season's show; on KHTV(TV) Houston, *Cosby* is doing an average

"American Gladiators"



"Trial By Jury"

of 8/15 in Nielsen, against the year before's *Webster*, which got a 5/9.

One upbeat note comes from WCAU-TV, the CBS affiliate, where it's noted that *Cosby* is increasing the ratings of its news, which runs at 5:30 p.m. and has helped to strengthen the 4:30-6:30 block. *Cosby*, according to a spokesperson at the station, increased the time period by 10 points, tripling the ratings over last season's show. She says, it's No. 2 in the time slot and "has made our news a solid No. 2 in the time slot. We're getting an average of a 9 rating and 16 share. The news rarely did better than a high 5 last season."

The station reps cast an ambiguous vote for *Cosby*. At Petry Television, Jack Fentress, director of programming, doesn't see *Cosby* running away with the field as originally conceived. It's a winner, he points out, but not more than a couple of points in many cases. And at Seltel, Janeen Bjork, director of programming, notes there are both

good and bad stories regarding *Cosby*, depending on the market. She adds the sitcom has not built the time periods around it, including the news in many instances. Bjork says viewers of *Cosby* represent mostly kids, teens and young women. "They weren't watching the news pre-*Cosby* and they are not doing that now either."

At Harrington, Righter & Parsons, Jim Curtin, assistant director of programming, notes that in some instances, *Cosby* didn't make the dent expected financially but in other cases did very well. Taking price out of the mix, stations probably are happy with the results, he adds. But that can't be taken out of all cases, according to Curtin. "It's up to the accountants as to whether it's a good deal or not," Curtin says.

Some stations have been teaming *Cosby* with *Night Court*, Warner Bros.' off-network sitcom triggered this season, with good results. All told, as of presstime, *Night Court* has been sold to 136 markets, including all the top 25 and 48 of the top 50.

Petry's Fentress notes that *Night Court* is getting "very respectable" numbers in both late-night and access, two dayparts where it's getting particular action on stations' schedule.

As to next year's off-network half-hour sitcoms, the prognosis is especially bullish. HRP's Curtin sees 1989-90 as promising for the newly-triggered shows in general because many of the first-run sitcoms are getting older and need to be replaced. There are three major off-network sitcoms that are seen as doing very well. These are Columbia Television's *Who's the Boss?* Warner Bros.' *Growing*

Pains, and *Mr. Belvedere*, from Twentieth Century Fox.

Curtin says both *Boss* and *Pains* should get very good numbers next season and John von Soosten, vice president, director of programming at the Katz Television Group, calls both *Boss* and *Pains* strong shows that will play well in access or other dayparts on indies in the top 50 markets and will do well in access on affiliates below the top 50.

Indie Potential

Both sitcoms are being looked at by Seltel's Bjork as having greater potential on indies than affiliates. "They are both ideal indie vehicles and are appropriate for affiliates in some dayparts, including early fringe, and on some schedules."

Stations which has brought *Boss* include KHJ-TV Los Angeles, KTVU-TV San Francisco, KMSP-TV Minneapolis and KVVU-TV Las Vegas.

Blair's Levinton feels that the *Boss* numbers could be fairly close to *Cosby's*—perhaps some 75–80% to what *Cosby* is doing. "This works out well for stations. Stations have the full inventory to sell on *Boss*, which is not the case with *Cosby*. Also, *Boss* is structured so that the number of runs and the years involved make it conducive for stations to rest it and bring it back. *Cosby's* structure doesn't permit resting." Also, *Boss* may be double-run, using it twice while it's fresh, points out Levinton.

Growing Pains is a shade behind *Boss*, says Blair's Levinton, "and those stations that have picked up both as a block are in good shape. Also, those stations that have picked up one or both, in addition to *Cosby*, are in an excellent position. Now these shows can help support *Cosby*, should it get a little weaker." Stations that have brought *Boss* and that have *Cosby* will do especially well, believes Levinton, as a means of protecting the *Cosby* investment as it goes into its second year.

Among the *Cosby* and *Boss* stations cited by Levinton are WWOR-TV New York, WISN-TV Milwaukee, WCMH-TV Columbus, WATE-TV Knoxville and WAND-TV Springfield-Decatur-Champaign. Levinton emphasizes

that all these stations are repped by Blair (WWOR was a Blair station at the time of the buys but is now a Katz client). Levinton says the Blair thinking behind suggesting acquiring *Boss* was that stations airing *Cosby* as part of a block with some old sitcoms, such as *Alice*, *Kate & Allie*, needed a refresh-er show for the fall of 1989.

Mr. Belvedere, which has 73 off-network episodes but may continue in production in first-run, is looking good to HRP's Curtin. "It probably will be a surprisingly strong performer. It has survived years on the network, getting a large number of kids. I think you will see *Belvedere* doing well, especially on indies."

Also in half-hours for a next season kickoff is the colorized version of *McHale's Navy*, from Quintex, and for a start this month is New World's and All American's *The Life of Riley*. In July, New World will launch *Sledgehammer* into the off-network field.

Off-network hours: heavenly results?

In off-network hours upcoming for next season, there are four already-announced entries that are seen as doing well on stations: *Highway to Heaven*, recently acquired for syndication by Genesis Entertainment, and the only barter show in the bunch; TeleVentures' *Hunter*; Remington Steele, from MTM Television; and *McGyver*, via Paramount Television.

Others that are likely to be announced for fall 1989 start are Warner Bros.' *Spencer For Hire* and ABC's *Moonlighting*, which has not yet nailed down a distribu-

tor.

Heaven is considered the favorite to get the most station clearances and may do the best in ratings as new off-network hour fare.

Regarding *Highway to Heaven*, its being pitched by its syndicator, Genesis Entertainment, as the counterprogramming show against "trash TV." The NBC series ends five years on the network this season and will be offered as a barter strip for the fall. Renewals after the first year will then be marketed on a cash-plus-barter basis.

Curtin at HRP says he "likes" *Heaven*, although not across the board. "I don't think I can project a *Little House on the Prairie* performance; that's a once-in-a-lifetime deal. But I think we can expect a very solid performance from *Heaven*." Also, that its being offered via a no-cash arrangement is a plus. "That's clearly what the indies need, and affiliates looking to counterprogram in the afternoon may choose *Heaven* to go against *Oprah*, knowing they don't have to spend money against a heavy competitor."

Hunter gets good marks from the reps, although it doesn't get a blanket endorsement. The series looks especially good for late night and in the daytime on independents, according to the consensus. *Steele*, the reps collectively say, may get some good daytime clearances on indies.

Going against the use of hours is the continuing problem of scheduling them, and added to the mix now is that hour programs are not coming cheap, spurred by prices on *Magnum P.I.* and pushing up prices of other hour shows. □

"The Arsenio Hall Show"



Stations' get pickier on features

Paring down libraries and maximizing use

By EDMOND M. ROSENTHAL

Fewer and better are the two words that best describe stations' current attitudes toward buying movie packages as they head for the NATPE convention. While some announcements of major new packages are expected to take place at the convention, movie packages have become more of a year-around business, and, the way things are, there are still many markets where newer top-of-the-line packages remain unsold.

With significantly fewer affiliates competing aggressively, largely because of the near disappearance of the early fringe movie, it's become more of a buyer's market, and independents are paring down their inventories of titles and making certain that all titles are fully utilized. As for pricing, in the most competitive markets, it tends to be about even with two years ago. Where there is less competition, equivalent packages can be down in price by almost 50%.

Concern with presyndication exposure of movies has become intensified as stations view the prospect

of basic cable becoming a factor in the marketplace. While this medium traditionally has been at the bottom of the distribution ladder, the recent introduction of Televentures' Pegasus 1 has given stations something to think about.

Just when stations were becoming comfortable with the complexities of packages including both

Syndicated feature packages, page 276

barter and cash runs, staggered availability dates, fixed windows, and additional pay TV runs between syndication windows, Pegasus 1 came along to get stations, and even reps, confused all over again. This 20-title package comes off HBO with five titles going to network and 11 to USA network. Of the latter, some of the titles go to USA and then into cash syndication; others go barter, then to USA, then to cash. The four top titles—*A Fine Mess*, *Mickey and Maude*,

Agnes of God and *Short Circuit*—get the maximum presyndication play, going network, USA and finally into cash syndication.

"Our stations are proceeding with a great deal of caution," says Janeen Bjork, vice president, director of programming at Seltel. "It's a matter of evaluating the titles to see whether they'll play well in the particular market and looking at the start dates to see how they fit the station's needs."

While a number of station people express concern that this could be a preview of things to come, where basic cable is concerned, Bjork sees its repetition in the future as the exception, not the rule.

Only one other significant shift in packaging is cited by rep and station programming executives interviewed—and John von Soosten, vice president, director of programming at Katz Television Group, sees this one as unquestionably positive.

"Columbia Showcase I," he observes, "has a better top-loading of titles than we've seen in the past. What we've generally seen are packages with one-third 'A' titles,

"Poltergeist II: The Other Side"





"Radio Days"

one-third 'B's and another third 'C's. This one has more 'A's and fewer 'C's. It's a good indication that syndicators are responding to the needs of the stations. As cable becomes a bigger factor, stations need a better quality package to stay even."

Columbia's package, with 22 titles including *La Bamba*, *The Karate Kid Part II* and *Crimes of the Heart*, is one of the most-discussed packages among those that are relatively new in the marketplace.

Others mentioned as offering major titles include Twentieth Century Fox's Century 14, 20 titles including *Cocoon*, *The Fly* and *Revenge of the Nerds II*; MGM/UA's Premiere Network II, 18 titles in-

cluding *Overboard*, *Poltergeist II* and *Baby Boom*; and Orion's Orion IV, 21 titles including *Radio Days*, *RoboCop* and *Throw Momma from the Train*.

Buyer's market

Meanwhile, according to Joe Weber, associate director of programming at MMT Sales, "The 'B' and 'C' packages are struggling to sell. Pricing is more competitive now that stations are cutting back on their inventories. But they're still willing to step up and buy that really good package.

"Even in the 'A' packages, compared with two years ago, prices are down 5-10%. Where a feature film

package in Philadelphia used to sell for \$45,000 a title, if you knock off 10% on a 22-title package, that's \$9,900 less—a pretty big piece of money, and packages in a market that size could have been selling for up to \$60,000 a title."

He adds, "Where a typical independent may have bought at least one major and one secondary package per year, with 20-25 films each, they're more inclined now to pass up new packages and stretch their libraries to the fullest."

He notes that affiliates have pared way down over recent years, with those still involved with movies concentrating on late night and weekends: "It used to be that every ABC affiliate in America had an afternoon movie. Now you can count them on one hand."

Not only has the affiliate afternoon movie become a rarity, according to Jack Fentress, program manager, Petry Television, "but a number of them are dropping out of the movies stakes on the weekend. It's cheaper for them to run barter programs like *Star Trek: The Next Generation*."

But there are still so many stations running movies, Fentress points out, that primetime showings are not performing as well as they once had. He notes, "Stations are looking for three- and four-star movies that they can run in primetime in rating periods and that also have a life in late fringe and on weekends.

"But they used to buy packages

Web theatricals becoming dead issue

The Big 3 networks have pretty much been "getting out of the theatrical business," since feature films are "no longer a viable product" in network primetime.

Even if acquired for relatively low prices, theatricals do not equal the average network primetime rating. So says David Poltrack, senior vice president, planning and research at the CBS Marketing division.

That, he notes, is the key reason movie studios have increasingly gone direct to syndication with movies, bypassing the Big 3 networks after the films have completed their home video and pay cable distribution cycles.

There are some exceptions. The James Bond movies have been telecast by ABC for decades. CBS has held onto *The Wizard of Oz* as a spring perennial, also for decades. And Clint Eastwood movies have proven reliable ratings draws for all three networks. So have major comedies, from 9 to 5 to Eddie Murphy films to *Back to the Future*.

The latter's network bow, on NBC, garnered a strong 26 Nielsen share opposite the 31-share opener of ABC's *War and Remembrance*. *Back* thus ranked as the top theatrical and the No. 4 movie in the November sweeps, trailing only three made-for-TV movies.



"Peggy Sue Got Married"

of 20 titles or so for five or six runs and not use all the titles. There may have been only eight to 12 titles in the package that were top drawer. Now they want to make sure that everything is usable."

Fentress adds, "There's a lot more barter than there should be, and stations are reluctantly giving up inventory to get the movies." With the trend toward films going back to pay TV or to basic cable before returning to stations, "From the station's viewpoint, they're not getting a clean package," he asserts. "First they're giving away inventory, and on the return, they're dealing with used goods."

But von Soosten adds that the amount of exposure films get prior to syndication has been a factor in driving prices down. That's one way the market responds, he notes. The other is demonstrated by what Columbia has done in providing more "A" titles in its recent package: "If a station feels it can get maximum use in valuable time periods, it's willing to pay more than if it's getting a bunch of lemons."

This is important, he says, be-

cause "Stations are leaving a lot less on the shelf than they did. The days of 2,000 titles in a film library are coming to an end. They're cutting down to more like 1,500 titles that are more playable." He says independents typically are buying one or two major packages a year and at least two minor packages.

Unsold packages

Bjork of Seltel adds, "More packages are sitting there unsold than there were two years ago, along with prices coming down. Stations aren't buying defensively any more." In response, she observes, syndicators are coming out with a higher proportion of top-of-the-line packages. But she also contends, "There's still a need for 'B' and 'C' packages to run late night or daytime or wherever. What the stations are questioning is the need to buy 20 titles when they want three or four."

Stations observe that pricing had hit its high water mark two years ago. For example, in one market in the top 20, Paramount's Portfolio

XII went for \$90,000 a title two years ago. More recently, equivalent packages from MGM/UA and Viacom have been going for about \$50,000. But there are also markets, like St. Louis, that have remained stable. Howard Stevens, program manager at KPLR-TV St. Louis, says prices have remained about the same as two years ago because "Our market was never particularly expensive; prices were under control. Nobody here has paid much over \$30,000 a picture, and the average for a major package is about \$20,000.

But he bemoans the fact that a station in a market the size of St. Louis has too little to say these days about where and when the films are run: "They're often too inflexible on first runs. In a larger market, they may be able to negotiate it, but a salesman is not going to bother with us. For example, we have a picture we have to run in January as part of a Paramount family package—*The Adventures of Mark Twain*, a Claymation film. They insist on primetime, and it's definitely not a primetime movie."

Proximity of runs

He also dislikes packages that have cash runs coming too soon after the barter runs. He notes that, if the station sits on a picture long enough to rejuvenate it somewhat, it winds up losing a cash run that it has paid for.

Meanwhile, KPLR scored well with primetime movies in the November Nielsens, getting an average 7 household rating. On election night, it did a 14 with *48 Hours*, starring Eddie Murphy.

WUAB-TV Cleveland, another independent, had similar success in November Arbitron metered results. Ron St. Charles, program director, reports an average 8 rating, including a 10 for *Stephen King's Silver Bullet* an 8 for *One Flew Over the Cuckoo's Nest* and a 10 for *Nightmare on Elm Street*. On election night, it scored a 13 with *Superman: The Movie*, followed by a 10 on *Superman II* the next night.

"We're a movie station," says St. Charles, "and the strength of our movies is important to us because they're also our news lead-in." The

10-11 p.m. newscast scored a 6 rating and 9 share in the November Arbitrons.

St. Charles notes prices for packages in his market have dropped as much as one-third from two years ago and average a decrease of about 25%. The station has been an aggressive buyer, having acquired recent packages from MGM/UA, Fox and Viacom in the past several months.

Little competition

In Houston, recent packages like Orion IV, ITC Volume VIII and Columbia Showcase I were still unsold at presstime, according to Bob Clark, program director, KHTV Houston. He notes that his independent station and Capital Cities/ABC's KTRK-TV are the only ones in the market that have made recent purchases. The latter station is one of the last affiliates in the country to be running a Monday-Friday afternoon movie successfully.

The sagging Houston economy has been an added factor in keeping prices down, Clark observes. Affecting his market and others, he notes, is the likelihood of the Fox Network going to a third night of primetime series—"so their affiliates are not going as aggressively after packages now." Like others, Clark has made his peace with barter packages: "Whenever I can get my hands on a movie earlier than normal, I like that, and barter packages are the ones that offer that." Although the station hasn't bought any major packages lately, it recently acquired Fries Dynamite, with 11 exploitable titles: "We do well with them in primetime, but we find the horror genre falling off a bit from a year ago."

Selectivity is the key for WWOR-TV New York, according to Farrell Meisel, director of programming. He notes that, in the three-independent market, his station is the least reliant on features: "WNYW and WPIX have built up inventories over the years, but we didn't have the depth in films when MCA purchased us. We've become even more selective in our features."

The station runs movies on Sunday evenings and selectively runs

Monday-night movie specials, also playing films on Sunday afternoons when there's no baseball. Meisel says, "We want those titles that attract the same viewers who watch movies on the networks and pay TV." The station has started to run titles from Columbia IV and VI and is just now triggering Orion IV. Also in the picture are Buena Vista's Magic II and Columbia's Embassy III.

Beyond 'A' packages

Von Soosten of Katz observes that "C" titles can still perform well in the right context in late-night or weekend slots. He notes that science-fiction and horror do much better than slow-moving dramatic pictures and that they can also perform well in primetime as part of a horror week, for example.

As for made-for-TV and made-for-cable films, "I don't know they ever had the interest of theatricals. They have the advantage of less exposure, but also they have less production values and star appeal. You have to be careful with them because many of them become dated very soon."

He's also cautious about miniseries, except for those debuting in syndication, such as Harmony Gold's *Shaka Zulu*. With off-network, von Soosten recommends, a long license term is necessary: "Many of them need several years of rest between runs." One way to run them, he says, is to program them in two time periods simultaneously, such as primetime and

The top-rated theatricals on network TV in the November sweeps

	Rating/share
1. Back to the Future (NBC)	18.0/26 (*)
2. Down & Out in Beverly Hills (ABC)	15.5/25
3. Karate Kid, Part II (NBC)	15.5/24 (*)
4. Delta Force (NBC)	15.0/23
5. Star Wars (CBS)	12.7/21 (R)

Source: A. C. Nielsen Co. (*) opposite ABC's "War & Remembrance"

Note: All five films were among the overall top 15 movies run during the sweeps; "Back to the Future" was outscored by three made-for-TV titles.

Sunday afternoons, and sell the advertiser the cume rating.

Petry's Fentress holds that only the exceptional made-for-TV movies repeat well, such as *The Burning Bed* with Farrah Fawcett. But he says there's always a moderate interest in them, as well as in oldies: "Look at Turner Network Television. That's all they're running. And some PBS stations have bought oldie packages."

Then there are some markets where exploitables don't work too well. Stevens in St. Louis reports, "Last fall we started backing away from them. We were getting a lot of grief from the 'R' and 'PG'-rated titles. Too many viewers had problems with the violence and a lot of the sex stuff." □

"Cocoon"



Cost-cutting nets look to slash \$425 million in comp payments to stations

Comp cuts stomped for '89 as affils brace for new era

By JAMES P. FORKAN

Though there are more questions than answers about the specifics, the Big 3 TV networks and their affiliates know that the compensation fee structure will be considerably different in the 1990s than in the '80s.

Reductions in comp fees to stations first became a hot topic of discussion in 1986, when the cost-conscious Laurence Tisch and Thomas Murphy at CBS Inc. and Capital Cities/ABC respectively looked at that as one of many areas where multimillion-dollar savings could be realized in their newly acquired network properties.

According to various sources, CBS now pays an estimated \$160 million in comp each year, compared to \$145 million shelled out by NBC and \$120 million by ABC.

Now comp cutting has moved from the discussion to the negotiation phase, with affiliates trying to hold off what many generally perceive as the inevitable. The terms givebacks and takebacks are increasingly cropping up in network/affiliate talks nowadays, while the word partnership seems to be mentioned less often than even six months ago.

This is a hectic month with all three networks and their affiliate boards having just met or about to

meet to discuss comp cuts, givebacks and takebacks of program time and commercial inventory as well as possible cost sharing.

Raymond Katz, broadcast analyst at Mabon, Nugent & Co., is among those predicting that the Big 3 networks will link their comp payments more and more to affiliates' program clearances. In other words, comp may be withheld to penalize stations preempting shows, especially in primetime.

Veronis, Suhler & Associates, New York-based investment banking firm, in a revenue forecast of various media through 1992, indicates that one of the threats facing the Big 3 is an increase in preemptions, due to the growing trend whereby those networks "no longer provide the only quality TV programming." Paramount's *Star Trek: The Next Generation*, budgeted at a network-like \$1 million per episode, has often been cited as one syndicated series giving the networks headaches, especially ABC in its dismal Saturday 8 to 9 p.m. (ET) time slot.

Overall, affiliates preempted 3% of the networks' primetime in 1987, according to Veronis, Suhler, ver-

NBC's takeback of two local 30s in "Today" was part of the compromise eliminating 1989 comp cuts.

Jane Pauley on NBC's "Today"



Robert Wright



James Siefert





The kind of Enterprise networks hate

One reason why 3% of the networks' primetime was preempted in '87: "Star Trek: The Next Generation."

sus "well under 1%" in 1984. The company, which does not yet have data on 1988, says this rise in preemptions translates into not only more local dollars for stations' coffers but an increase in network erosion levels.

NBC's top brass had been hoping to slash comp by \$13 million in 1989 and eventually by up to \$45 million, according to some industry sources. ABC, in the meantime, has been eyeing cutbacks that would amount to nearly \$60 million annually in 10 years, or roughly half the current outlay. CBS so far has been the least specific about its own plans.

Here is how the comp situation is shaping up at each of the networks:

NBC

After four weeks of talks, NBC opted at year's end not to press for cuts in comp during 1989, although it will proceed this month and next to expand network commercial time in early morning and primetime by taking back some local inventory and replacing its own promotion time.

NBC took back two local 30s in *Today* but, after the various counterproposals made in December, it decided against takebacks in *Tonight* and *Saturday Night Live*, at least for this year.

Pier Mapes, NBC network presi-

dent, decided against slashing comp this year after affiliates complained vociferously that they had already finished their budgets for 1989—and that their economic outlooks were lackluster enough without losing comp fees.

Speaking on a no-attribution basis, one major broadcaster predicts "more give and take" in the coming months and years. The latest compromise was received "politely" by the affiliates, in his opinion. "They feel good that comp wasn't cut, but they're worried about giving up the *Today* spots" and probably more time in other dayparts in the season to come.

NBC also is giving back a half-hour of daytime, effective March 27, noon to 12:30 p.m. (ET), as expected, with the axing of a game show (TV/RADIO AGE, Nov. 28). One southern affiliate welcomes that, saying, "It's a half-hour we can put to good use."

The newly completed compromise is "just the first chapter" to an ongoing, suspenseful saga, according to an exec at a group owner. "If the networks enjoy a bonanza year [in 1989], they won't come to ask for a couple of million dollars [comp] from us," he feels. "But if it's a bad year, that'll probably be a prelude to cutbacks."

In any case, James Sefert, chairman of NBC's affiliate board and



David Lane

president of the Greenville, S.C.-based Cosmos Broadcasting, says, "I'd certainly hope we can have ongoing discussions on comp so that it doesn't become an 11th hour issue again." NBC's decision to drop any "general comp adjustment" for '89 was done to protect affiliates' already decided budgets, Sefert says, but he has "no doubt" the thorny issue will arise again by next year. Still, he adds, that does not necessarily mean comp cuts would become effective in 1990.

As for more NBC takebacks of commercial time, Sefert says, "My crystal ball is cloudy."

No Olympics comp?

NBC's acquisition of the 1992 Barcelona Summer Olympics also has generated some affiliate concern. The network, which paid 50% of the usual comp rate for the '88 Seoul Summer Olympics, may pay no comp for the '92 Games, some industry sources say. Sefert says, "I haven't the vaguest idea."

Upon landing the Barcelona rights, Robert Wright, NBC's president/CEO, said, "We'll probably look for some kind of way to share" the \$401 million rights costs with the affiliates. Such cost sharing on major events has been mentioned in recent months, most prominently in ABC's report by consultant

Bortz & Co., titled "The Network/Affiliate Relationship, Now and in the Future" (TV/RADIO AGE, Aug. 22).

Some affiliates gripe that they already in effect are paying for rights to major events since they are not given comp money for the World Series, Super Bowl and the like. Therefore, they say, they are losing out on millions of dollars they would otherwise get from the networks.

Sefert, reacting to hints the affiliates may be asked to foot part of the Barcelona bill, observes, "They'll expect more than we're willing to pay, you can be sure of that . . . We have told NBC they could expect the affiliates to help in some form." There has, however, been no word on how many dollars may be involved, "net of the cable package."

The TV rights fee works out closer to \$300 million when the cable package is excluded, other industry sources estimate.

When Wright announced NBC's joint venture with Cablevision Systems, he pointed out that it would offer a multichannel pay-per-view Summer Olympics package. By showcasing sports events of less than mass appeal, Wright said, this venture would "appeal to our affiliates since . . . a far more targeted PPV cable audience is not directly competitive with the broader NBC-TV Network programming."

Although observers like Dennis McAlpine, broadcast analyst at Oppenheimer & Co., feel NBC's PPV strategy "should not cut into its own ratings or materially anger its affiliates," one affiliate exec maintains the stations are "generally nervous" about comp and the Cablevision Olympics deal. The latter, he says, is "the latest of little erosions that keep coming into the picture."

CBS

Ben Tucker, chairman of CBS' affiliate board and executive vice president, Retlaw Broadcasting, Monterey, Calif., would not be surprised—or pleased—to see comp reductions in the future. On the plus side, he does not see such revisions as imminent.

"Obviously there was a substantial gain for NBC" from the recent

compromise, he says. Other industry execs estimated that NBC's takebacks could mean \$20 million in new revenues this year. "It's pretty tough for the others [ABC and CBS] to stand idly by and do nothing" to generate additional dollars of their own, Tucker adds.

"Being realistic," he says the affiliate board anticipates "an inventory plan or something" to be forthcoming from CBS execs, although he notes, "We would prefer not to discuss it."

Looking into the '90s, Tucker expects some restructuring of CBS comp payments but warns that "structuring on performance" raises a lot of problems. Changes may be concentrated on "where the network feels the largest need for clearances," but he claims "CBS does not see a tremendous need in primetime."

On the other hand, E. Berry Smith, president-general manager, WSBT (TV) South Bend, Ind., and the CBS affiliate board's secretary-treasurer, does not foresee comp cutting in the 1990 picture. "No, I don't look for any, but I don't claim to have a crystal ball."

For one thing, Smith notes, "CBS is not dealing from strength" in terms of its primetime ratings.

Bracing for '90s

Neil Pugh, vice president and general manager of WHIO-TV Dayton, Ohio, says that since CBS has observed what has been happening at ABC and NBC, it should realize "this is not the time" for carving chunks out of comp payments.

Phil Jones, vice president and general manager, KCTV Kansas City, and immediate past chairman of the CBS affiliate body, says he is hopeful CBS will come to the realization that continued discussion on possible comp revisions "undermines the relationship and undermines the value of the stations."

Jones anticipates that "there will be a structural change at some point, but I don't think it'll be a dollar change. I think it'll be incentive driven," meaning pegged to clearances and that in turn will be related on the affiliate side to ratings performance by the network.

Pugh observes, "Some time in

the 1990s, yeah, there's going to be an adjustment [on comp payments] but I also feel it'll be a market-by-market situation," rather than an overall move. As for inventory takebacks a la NBC, Jones says, "I haven't any indication of that. CBS is not as strong as NBC [in current primetime ratings] so I don't think it'd be wise on CBS' part to do so. NBC took back what it gave up a few years ago, when it was in a position similar to CBS now."

CBS' nearly \$1.1 billion acquisition of Major League Baseball from 1990 through 1993—including the World Series, League Championship Series, All-Star Game and 12 regular-season weekend games each season—has been widely praised by the network and its affiliates. As Howard Stringer, CBS Broadcast Group president, said, ABC and NBC's having the playoffs and World Series last October "gave our opponents an edge" and forced CBS to "play catchup" in the primetime Nielsen ratings race.

CBS' four-year diamond package, with annual rights of roughly \$250 million, should spark excitement for not only the network but its affiliates, he said, and the stations seem to agree.

Still, there is some concern that CBS may pay no comp on the new baseball package and the '92 Winter Olympics and that affiliates may even be asked to give up some

CBS' Larry Tisch, I., and MLB's Peter Ueberroth announce package.



local inventory within those games. Neither those concerns nor the topic of comp cuts arose, oddly enough, during the latest meeting of CBS' futures committee (TV/RADIO AGE, Dec. 26). As one affiliate participant conceded, "I didn't want to be the one to bring it up"—and apparently everyone else felt the same. Affiliates have "shared in the costs [of past sports packages] by willingly giving up comp," says Tucker, and the baseball and Olympics packages probably will continue that practice. "Traditionally, we haven't been comped on major sports events" and that typically goes for affiliates at all three networks. "That'll probably remain the same," Tucker predicts. Jones, meanwhile, feels there will be "very little comp" on those events.

ABC

Although ABC wants to trim comp payments by about \$6 million this year to reduce a projected loss of \$50 million and the affiliate board reportedly was to make a counterproposal this month, David Lane, president and general manager at WFAA-TV Dallas, and chairman of ABC's affiliate board, maintains, "It's not really a counteroffer," merely a continuation of discussions begun last fall.

"There is no firm proposal on the table, from them or from us," Lane

contends. "We will discuss comp and clearances," but he stresses that it would be "premature" to say there will be a linkup of the two.

"Obviously one of the big problems the network has is clearances, and we're going to have to address that. I'd like to think we can resolve problems without comp cuts. I haven't accepted comp cuts" as inevitable. ABC paid no comp to stations within the top 100 markets for the '88 Calgary Winter Olympics, among other sports events, Lane notes, adding there has been no discussion about compensation for other big events, such as mini-series.

Paul Bortz, the Denver-based media consultant whose proposals for possible revamps of the network/affiliate relationship has generated considerable debate since last year, pointed out in that report, "Approximately two-thirds of shows on ABC contributed in primetime in 1987, before compensation and distribution costs. The other programs didn't cover allocated compensation and distribution costs. It is a tough game, but the advantages of spreading risk are obvious—and financially feasible only with a program consortium as strong as a network and its affiliates."

On the touchy issue of clearances, Bortz noted then that "this is a time of reexamination. There is

nothing immutable about the current hours programmed." Changes might be required to arrive at "the right mix for the 1990s," meaning that some uneconomic time slots like Saturday 8 to 9 p.m. (ET) might be given back to the stations. Such givebacks of time slots, Bortz cautioned, would boost stations' outlays for syndicated product because "if affiliates have to fill an additional hour with more syndicated programming, they are going to find syndicated program prices will rise sharply."

Comp was another subject zeroed in on by Bortz. "Let's look at it in terms of market size and program performance. Maybe top-ranked programs shouldn't carry much in the way of compensation because stations will make a good buck on them," he said. "Maybe when a network puts on some real stinkers, it should pay more for carriage."

Looking at the network/affiliate relationship in flux, with alterations like comp reductions, givebacks, takebacks and cost sharing by affiliates, Mabon, Nugent's Katz thinks those changes could eventually "benefit the networks' strategic position as well as their bottom line."

Clearly, many affiliates are not so sure that that will be the outcome and that they will be among the beneficiaries. □

Comp probably will not be paid for CBS' 1990-93 Major League Baseball coverage, it's been indicated.

Philip A. Jones



E. Berry Smith



Neil Pugh



Spot radio battle intensifies

As ratings gaps narrow, new selling approaches surface

By GEORGE SWISSELM

If there's one thing buyers and sellers agree on, it's that spot radio has become more of a buyer's market in the last five years. And for the buyer it's become a more confusing marketplace, with many stations with similar demographic appeal clustered closely in ratings.

Nan Rosenberg, vice president, manager of local spot broadcasting at Campbell-Mithun-Esty explains, "Spot radio is more competitive because there are more radio stations today than ever. Every one of these stations wants a share of your budgets, so there are more salespeople, with more stories to tell, trying to get in to see the buyers."

Carl Butrum, president, Eastman Radio, sees most of the changes in buying and selling radio in the past five years "adding up to more of a buyer's market." He observes that the changes contributing to this buyer's market have included the "increased competition generated both by more radio stations and by more of them coming closer together in terms of ratings. The ratings differences between many stations in each market are no longer as wide as they once were. And you'll often find seven or eight players programming to the same demo instead of the three or four stations we used to have."

More alternatives

Also contributing to making spot radio more of a buyer's market, says Butrum, "has been the growing number of alternatives. More radio networks and more nationally syndicated radio program services are available to both the stations and the advertisers than ever before."

Palma D'Orazio, vice president, associate director, local broadcasting, BBDO New York, says, "There are still a couple of top-rated stations in most markets, but today there are more stations below these dominant outlets that attract very

similar audiences. Listeners to a soft rock format will have very similar demos to a light AC, and CHR attracts audiences much like those who listen to some AORs. This means it's more of a buyer's market in the sense that we can play two or three stations off against each other in negotiating a better rate. It also means that with audience size and demos being a tossup between more stations, and with qualitative audience factors accessible quickly by computer today, in ways we didn't have available to us a few years ago, we can recommend that the choice be based on qualitative differences that are closer to the

profile of the client's customers."

Similarly Sandra Michaelson, vice president at Saatchi & Saatchi DFS Compton, says any added difficulty caused by more stations has been more than made up for by the ease of planning created by improved computer software: "This allows us fast access to station rankings for each market. They can be ranked by audience age break, by listener lifestyle, by cost-per-point or by cost-per-1,000. So long as we have the experienced professionals who know the markets, know the stations, and can interpret those rankings, it's gone a long way to take the guesswork out of

More radio stations on a more even playing field may have made the medium more difficult to buy, but it allows the client to target customers more precisely.



Nan Rosenberg

radio buying and to make the cost of each transaction more efficient."

At Lintas: Detroit Bob Mitchell, senior vice president, director of local media, agrees that more radio stations "being on a more even playing field" may have made radio "somewhat more difficult to buy." But he says the resulting benefit to clients "outweighs any disadvantage this may entail. For instance, where there may have been only one adult contemporary station in a market five years ago, there may now be a choice of one soft AC, one pop AC and a contemporary hits station. This gives a client more opportunity to target his customers more precisely, with each station offering a narrower bite of the whole AC spectrum."

Paula Bolouri, senior vice president, national director, regional buying at Bozell, Jacobs, Kenyon & Eckhardt, Dallas, says more sta-

tions "means distinctions are more blurred than ever between labels like adult contemporary, CHR/light rock and AOR. That means that today it's more critical than ever for buyers to really know their markets and to be able to identify each station's audience."

Greater dependency

Bolouri adds, "It also means having to depend more on the research, on the reps, and on the station sales people to help us match each age cell to the right stations. A few years ago, when someone said 'AOR', everyone understood automatically that meant men 18 to 34. But today there may be three or four stations in the same market that call themselves AOR. One may reach predominantly teens, another may skew older and a third may have more women. The labels just

don't say it all anymore the way they used to. So you depend on the reps to keep you informed about their stations' playlists or about any special programs that can serve as a guide to the way each station's audience skews."

She adds, "With research playing a more important role than ever today, we subscribe to both Arbitron and Birch. If we could get life style information broken out by market instead of only the broad national data, or at best breakouts for broad regions, we'd jump on lifestyle, too."

BBDO's D'Orazio points out, "Qualitative information becomes even more useful in situations where one Arbitron report will show a certain station skewing younger than Birch does; then in the next books it will be Birch that shows the same station skewing younger than Arbitron."

Asked about attempts to sell station combinations, D'Orazio says, "That's fine, so long as both stations' listeners are what the client is looking for. But if we want the CHR FM because it attracts the 18-34s we need, we're not going to be bullied into buying an AM news-talk station and its 50-plus listeners if they don't use the product."

Rep perspective

And Lintas' Mitchell says, "Despite clients' wider choice among narrower targets, buying radio today doesn't require many more man hours than it used to, at least not for agencies who've gone the regional buying route or who have given their buyers shorter market lists. At these agencies, buyers who concentrate on buying fewer markets get to know the formats in their assigned markets inside out. So once the client's target audience is established, the buyers know immediately exactly which stations they need. This makes both the buyers and the reps they work with more knowledgeable and more efficient."

Reps, meanwhile, offer a different perspective on the key changes in spot radio buying than those stated at most agencies.

At CBS Radio Representatives Tony Miraglia, vice president, general manager, points to "a much



Sandra Michaelson



Bob Mitchell



Paula Bolouri

shorter lead time on buys than there used to be. To us, this means preselling our stations before the buys come down. There's no time for real reason-why selling once actual buying starts."

Miraglia also finds buyers "much more cost-per-point oriented today. We rarely hear buyers talk cost-per-1,000 any more. I'd like to see this go one step further, to concentration on CPC—cost per customer. This means listeners who use the product the client is selling. We should be working to get the agencies off cost-per-point and on to cost-per-customer if radio is going to grow."

At Eastman Radio, Butrum says one major impact on reps of all the agency mergers is that "Many of the really experienced, smartest and caring radio buyers have had their account lists thrown to the winds, with many of these accounts now being handled by a whole new group of buyers. Years of patient and detailed presell is out the window. Reps have had to start a whole new buyer reeducation program all over again, almost from scratch."

Cutting back rating points

Also, says Butrum, "Ten years ago it wasn't unusual for a buy to add up to 100 to 300 rating points. Today a buy of only 40, 50 or 60 rating points is not uncommon. So if it takes, for instance, two or three stations to bring in 100 rating points against 18 to 34 males, stations are going to be left out if the number of rating points is going to be limited and cut in half."

Ken Swetz, president, Katz Radio Group, points to the growing number of Spanish-language radio stations as a response to the fast growth of this country's Hispanic population.

As a result, Katz Radio Group formed Katz Hispanic Radio Sales, and Raoul Alarcon's Spanish Broadcasting System has set up its own rep unit for its own major market Spanish language stations. They join the pioneer Spanish-language radio reps like Caballero Spanish Media, which has just added a new sports division, and Lotus Hispanic Reps, whose president, Rick Kraushaar, points to the growing numbers of news services

and growing variety of music programming now available to enable Spanish stations to vary their formats.

Other reps note buyers' growing expectations that radio stations will help promote their clients' promotions at the local level. To meet this demand and make sure radio benefits from some of the growing expenditures advertisers have been channeling into sales promotion, Interep has set up "The Radio Store," a unit it describes as "a one-stop shopping setup for radio buying opportunities."

The Radio Store

Ellen Hulleberg, president of McGavren Guild Radio, has assumed added responsibilities as president of the Radio Store and says its purpose is to help advertisers solve specific marketing problems. If coffee brand A is fighting strong competition from brand B, for instance, Hulleberg says, Interep stations "will come up with local promotions tailored both to the brand and to the local market, designed to add higher visibility to both the brand and to the station."

A common client problem is getting retail shelf space for a new product. In this case, Hulleberg says, The Radio Store "can arrange a promotion that local retailers know will generate above-average store traffic along with the media advertising. This might be radio-plus-newspaper coupons, with radio alerting consumers to 'Look for the coupon for our new and better product.' This combines the long-term brand-building of advertising with the immediate results of today's supermarket promotion. We work for a two-pronged product introduction that gets retailers as enthusiastic as the consumers, because so often today the buying decision is made right there in the store by busy shoppers."

At Katz Radio Group, Swetz describes dividing his sales force into one part that creates opportunities for avails and a second part that fills them. Just over a year ago, Katz set up a companywide radio marketing department headed by Susan Wagner. Swetz says her people at Katz Radio offices across the country "won't be involved with



Stu Olds

the everyday business of selling avails but will create opportunities for those avails. Once they do that, then the second sales team can concentrate on pinning down the business. And they may be selling multiple stations."

Stu Olds, president of one of KRG's five radio rep divisions, Katz Radio, describes one version of multiple station selling—"additives," or packaging competing stations together to give an advertiser greater reach.

Olds concedes that both Katz Radio Group and Interep have been doing additive station selling for some time, but says "It's much more prevalent today than it was only a few years ago. It's going on today in almost all of the top 20 to 30 markets. Three years ago I'd guess there was only about a third as much additive selling as there is today."

There's more of it, says Olds, for several reasons:

■ "The closer we get to that four-share world where more and more stations come closer to equal ratings and no one or two stations dominate their market overwhelmingly as they used to, the more any one 'equal' station needs partner



Ellen Hulleberg



Carl Butrum



Tony Miraglia

Shorter lead time on buys means preselling agencies on the rep's stations before the buys come down.

stations to add up to significant reach."

■ "There are fewer reps and more radio stations that need representation."

■ "Most of all, it works for the advertisers."

Examples of additive selling would be combining a strong male station and strong female station, both reaching the same age bracket; combining a strong 35-54 station with one that's strong among 25-34 listeners to better cover the full 25-54 bracket; or combining a younger skewing 18-34 station with a strong 45-plus station to cover both ends of the spectrum when an advertiser needs to do more than just concentrate on the middle.

McGavren Guild's Hulleberg notes that while some selling trends have been initiated by reps, "Combination selling was initiated by stations who see being part of a combination as a chance to be part of some buys they might otherwise miss out on."

Hulleberg concedes that about half the stations still don't like the idea, "but today there's the other half that does. And there are advantages for the rep. In the eyes of

some agencies, bigger means more important. If we go in representing two or more stations, we may seem to be more important to the buyer. If we have only one station in the market we're less likely to be called than if we can offer a range of stations that can give us the status of 'preferred supplier'."

But she adds that combinations are often rejected "because agencies have so much more choice today. You may go in with a combination you think is just right, but the agency may look at the pieces and is likely to cherrypick just as they do from some of the unwired network lineups they're offered."

The rise of Birch

Other changes noted by CBS' Miraglia include "the rise of Birch: we expect to see a 50-50 situation during the '90s, with as many agencies using Birch as use Arbitron."

Miraglia also points to how media services have grown in importance and how the larger services have grown even larger: "Western International Media, Vitt, Media Buying Services and DJMC have grown tremendously while agency media departments have been

shrinking, following all the agency mergers."

At Eastman, Butrum notes "the emergence of an entirely new animal: the regional account executive at more radio stations. He's the result of the spread of regional agency buying and more media service buying offices across the country, all buying more local markets direct."

Butrum says the station regional account executive "travels the buying offices in his region, covering many accounts the reps used to cover. He sells direct and he's participating in more national buys, as more agencies want local people from the stations to coordinate the growing numbers of local promotions that go with more and more buys. And he may either want to split the commission with the rep or cut the rep out completely."

Finally, Butrum adds, "With all these changes, one of the strangest things is that the one change everybody a few years ago was predicting would be the biggest change of all just about managed to get itself off the ground: unwired networks. After all those predictions, they're still only 10% of the spot radio business." □

Stepped up marketing efforts seen in drive to stem flow to promotion

Reps to try harder in face of soft spot TV market

With the disappointing 1988 Olympic-election year producing national spot television revenue increases in the area of only 5 to 6% and history suggesting less for a post-Olympic year, television reps say they'll be trying harder this year.

Harry Stecker, executive vice president, Petry Inc., says, "It's up to every sales executive in every office to stay on his toes every minute of every day and look at every potential piece of business as an opportunity."

Bill Breda, senior vice president, general sales manager, Blair Television, says Blair will be offering "a longer menu" this year, "with a wider variety of marketing options for advertisers. The items on this menu have been there for clients

for some time, but we haven't seen anyone really cultivate the variety of what's available before.

"We're going to cultivate it by continuing our full-fledged marketing operation and showing advertisers all the marketing tools spot makes possible for them."

Marketing guidance

As an example, Breda explains, "We can research each account and show an advertiser who does 70% of his entire business in just 25% of all the markets in his distribution area how concentration of his marketing effort in his key sales markets can improve his bottom line. And our marketing department will continue to use vendor programs as marketing tools that benefit both the

manufacturer and his retailers at the same time."

Jack Oken, president, MMT Sales says his people "have started to take more initiative and are taking that initiative earlier in the buying process."

Oken explains, "When business was terrific, it was fine for us to be reactive and wait for the avails requests to come in. That's no longer good enough. When business slows down we have to be more active. We have to market spot before the buys come down. We have to get in there at the planning stage to compete against other media and compete against the promotions, instead of waiting as we used to and then wind up competing only against other local television stations."

To do this, says Oken, MMT works with companies like Roland Eckstein to generate vendor support dollars, and with research-oriented Marshall Marketing "to enable us to know enough about our clients' businesses to act as their marketing consultants."

Changed perceptions

Cathy Egan, vice president, director of marketing for the Katz Television Group believes, "We should be working to change advertisers' perceptions of spot reps as merely a sales force for one more media vehicle to one of problem-solving marketing consultants. We want advertisers to see us as people who call on them not just to sell them three more spots but to find out the goals of their advertising, how that fits into their overall marketing strategy, and then how we can mold spot in innovative ways that help them meet their goals."

Egan says many advertisers "are looking for added value. They want integrated marketing programs that combine advertising and promotion to build total consumer impact greater than the sum of the program's parts."

Getting down to specifics, Egan describes working with a telemarketing company on a marketing program for an antihistamine "driven by spot messages that include an allergy hotline number allergy sufferers can call to find out the situation today in their specific

Harry Stecker



"Companies are going to see that spending more promotion dollars to jack up this week's sales... isn't getting them too far."



Bill Breda

Unwired networks will not grow if most advertisers see them only as "a way to cut rates."

area. They can call and find out whether the pollen count will be high today, and if so, from which plants. If the caller is allergic to ragweed and the count for ragweed is high, that's a signal some medication can help. But another caller, allergic to other grasses, or maybe to mold, but not to ragweed would find out he can save his medication for another day when the species that affects him most is more active."

Added interaction

In another interactive program, Egan says commercials for new Hollywood releases display an 800 number viewers can dial to find out the nearest theater showing that movie this week.

For a food product, Katz suggested an effective creative approach: a 60 combining 30 seconds of the regular product sell with a 30 second infomercial offering a delicious recipe using the product as an ingredient. For another advertiser a three-way tie-in was suggested combining local television, a print message, and a nonprofit foundation to provide a motivational message showing women how to achieve their personal best, both at home and on the job.

The point is, concludes Egan, that "Each of these very different programs was specifically tailored to the marketing needs of a particular advertiser and the local televi-

sion was placed to reach that particular advertiser's best prospects."

Some see spot adapting to softer demand by making spot TV easier to buy, as the radio reps have, via one order, one-bill "unwired networks." But "some" does not include the TV reps.

Tom Olson, president, Katz Continental Television, observes, "People are asking about unwired networks. Yes, there will be some. But we don't see them becoming a major component of our business. We don't want to get into it to the point where we could find ourselves cannibalizing our regular business.

We're going to be going slow on the idea."

Blair's Breda believes use of unwired spot networks "could grow if they're used as a marketing tool where they can make a contribution to an advertiser's sales. But not every advertiser will use them that way. They will *not* grow if most advertisers see them only as a way to cut rates. So long as so many advertisers see what I prefer to call multimarket spot buys only as an efficiency move, we're not about to encourage buys like that that only serve to cut rates."

But Breda adds, "On the other hand, multimarket buys can be used as a successful regional marketing tool, and used that way, they're another useful item on spot's menu. This way we can offer a client a regional lineup of quality programs on quality stations, selected to reach either one brand's best prospects or to enable the advertiser to place different brands in different markets with the ease of one order. But not every client will buy spot this way, so we don't think unwired or multimarket buys are going to take over major sectors of spot's business."

Less impact than in radio

Similarly, MMT's Oken doesn't believe unwired spot lineups are going to "grow in television to the extent they have in radio. Advertisers and agencies see them as a form

Cathy Egan



"We should be working to change advertisers' perceptions of spot reps as merely a sales force for one or more media vehicle."

of spot they'd like to see be cost-competitive with network television and with barter syndication."

But Oken says, "This would mean cheapening local station inventory. That's not the stations' game and it's not our game. Spot is worth more because, when it's used the way it's supposed to be, it does a better job of targeting the client's best prospects, rather than spreading his budget across the total mass market, heavy users and nonusers alike."

Oken also reports that at the recent Association of Independent Television Stations convention, "There was discussion of packaging independents into unwired networks. Reps are opposed to this for the same reasons. We don't want to see any stations sold in a form, whatever its name, that could cheapen their inventory." (See story, *Final Edition*).

Trouble with 15s

Oken adds, "The same goes for 15s at half the price of 30s. All the stations have to do is look at the networks' experience with 15s. They increased their inventory, and their prices went down. Instead of adding more dollars, they only added clutter. The viewers don't need the clutter and neither do the stations, so I don't see them offering cheaper 15s."

Blair's Breda also says he's "seen no indications that stations would be willing to let 15s go for half the price of 30s. And we certainly haven't been encouraging them to do so."

Katz's Olson agrees: "My opinion is that we won't see national spot 15s going for 50% of the rate for 30s. Stations have seen the devastating effects on the networks' daytime area resulting from this and are very resistant to the idea. In spite of what the agencies tell us about the dollar windfall just waiting for half-priced spot 15s, it's not going to happen so long as our stations remain resistant."

Recapping 1988, Olson notes, "Last year finished in dull fashion, somewhat of a disappointment after the high note in October, fueled by political spending." Then November enjoyed a surprising volume of very late-breaking political



Tom Olson

dollars just before Election Day. But after that, the rest of November and December limped along to finish the year in lackluster fashion. "The fourth quarter softness of most other categories was masked by the late but healthy political spending."

Entering 1989, Olson says, "Everyone's talking in terms of 'guarded' and 'cautious' optimism. And, in fact, the early pacing figures have not been particularly strong."

On the other hand, adds Olson, "We may see a resurgence of corporate package goods activity. We've already seen more new test dollars than we had by this time early last year. One reason for the low level of activity early last year may be that many advertisers were expecting tight inventory, building toward the Winter Olympics and the Super Tuesday political activity. They may have planned to advertise around it, rather than finding themselves caught up in it."

Beyond first quarter, Olson says the level of spot action "is anybody's guess, except to say that last year's second quarter was not particularly great for spot, so we won't be fighting any very impressive second quarter increases this time around."

MMT's Oken points out that spot "is also getting a strong assist in developing new business from Television Bureau of Advertising's beefed up market development effort" under former CBS sales and marketing executive Jim Joyella. He says the rep firms agreed to double their dues to TvB for three years so Joyella could place more market development people in TvB's offices across the country. Oken says this has already paid off

in new business for spot.

Petry's Stecker says that although "I can't tell you yet that first quarter will do this, and second quarter will do that, I can tell you the long-range outlook for television is good. It's a cyclical business, and right now we continue to drag along with only single-digit increases."

Stecker explains, however, that today's cyclical ups and downs have less to do with which year is an Olympic and election year and which years are not. Advertising's cycles today, says Stecker, are determined far more by the level of popularity of promotions among so many brand managers.

Short-term approach

This, he says, is because companies today are spending more on short-term promotions "that temporarily boost sales this week. This spending is being done at the expense of long-term advertising that builds brand loyalty and repeat sales over time."

Eventually, says Stecker, "Companies are going to see that spending more promotion dollars to jack up this week's sales, only to see them taken away by the competition's promotion next week, isn't getting them too far. At that point top management is going to tell its brand managers to go back to long-term brand-building through consistent advertising that generates the repeat sales that are the real return on advertising investment."

The only catch for projection purposes, he adds, is that no one knows at this point whether this will happen this year or wait until next. But when it does happen, Stecker is convinced, "Television will be back on the leading edge. The trade press keeps talking 'network erosion,' but the networks are still strong. And you see little if any erosion at the local stations, which still show excellent numbers for their news and for much of their syndicated product. They do this in the face of increased competition for viewers from more independents, more homes on cable, and more homes with VCRs. All this only confirms the underlying long-range strength of over-the-air television."—George Swisshelm

Viewpoints

Tom Greenbaum



Managing director, Connecticut Consulting Group, Wilton, Conn. Clients of the marketing, sales and promotion consulting firm include Citibank, Kodak, Quaker State and the NFL.

Planning a strategy for the radio station: Put it into writing

As you awaken to the thought of 1989, ask yourself whether your radio station is ready to face the year ahead. Do you have a marketing plan? If you are like most stations, whether small, medium or large, the chances are that a marketing plan is something you believe is needed, but for some reason you never get time to *write* a formal plan.

The first part of the marketing plan should consist of a brief statement of the state of the radio station business as of the current time. It should summarize the sales revenues and profit estimates for the current year, both in the absolute and how they compare to the plan (if one exists) and to the prior year. This section should also outline the major problems and opportunities that are facing the station as it moves ahead to the new year.

The second part of the marketing plan should contain the projections as to the sales volume that is expected to be generated in the coming year, with a breakdown of these numbers by appropriate subgroups within the organization (i.e., local revenues, network revenues, national revenues, etc.). The second part of this section should talk to the planned changes in the station share position in the coming year. What will be the source of new listeners? Will it be from greater AQH share or a larger cume?

Competitive overview

The third part of the plan should consist of a brief overview of the major competitive stations, from the perspective of what their current position is in the market, and what actions of significance you would anticipate their taking in the coming year that could affect your share.

"Strategies for the coming year" is a section of the plan that allows the station manager to develop a written point of view about each of the parts of the market-

ing program and what their direction and focus will be in the coming year. At a minimum, a business should write strategies covering the following elements:

1. Overall marketing strategy: This is the document that establishes the overall goals of the station for the coming year from the broadest possible perspective. For example, is the station seeking to build AQH share, or is the objective to simply hold the past year share level? Is the coming year the time when the company will focus its efforts on improving its sales efforts, even if this requires a decline in short term profitability?

2. Target audience definition: A marketing plan would be incomplete without a clear definition of the target audience for the station; yet many radio stations operate for years without ever clearly defining their target. This section of the plan should provide a complete discussion of who the primary target audience is for the station and to what extent there are secondary targets that also deserve some attention.

3. Communications strategy: This is the document that sets the direction for any advertising activity that the radio station will use during the coming year. Specifically, it should provide a statement of the overall objectives of the advertising and what the key points are that the ads should communicate.

4. Media strategy: This is the strategy that provides the overall direction regarding the media vehicles that will be used to carry the advertising message of the organization. Its objective is to identify the types of media that will be employed, as opposed to specific media vehicles.

5. Promotion strategy: The promotional strategy identifies what approach the radio station will have toward motivating its listeners to tune in more often or longer or to convince others to try the station. It is in this strategy statement that the business will identify whether its primary goal is to generate new listeners or whether the objective is to increase the amount of listening among the current audience.

6. Spending strategy: The spending strategy provides an overall structure for the way the radio station uses its marketing and sales monies.

7. Sales strategy: The sales strategy should outline the directions for your local selling effort for the current year. This should consider such things as the emphasis of your sales effort relative to type of advertising. Also, it should cover important topics such as the emphasis to be placed on subjects like sales training, incentive programs or contests.

The guts of any marketing plan for a radio station is the specific programs that are planned during the year. These programs should be a direct outgrowth of the direction provided in the strategies that are developed. The purpose of the implementation section of the plan is to provide a framework for the utilization of the marketing funds during the year. It should identify the specific programs that the radio station will be conducting in order to generate the listener share that the plan seeks.

The final part of the plan should consist of a pro forma profitability summary that provides your best estimate of the profits of the station for the plan year, compared to the current and the previous year.

Programming

Admen go to NATPE "warily," citing early convention date, no outstanding prospect and glut of reality shows

A large contingent of agency buyers are coming to the NATPE convention and, according to a sampling of opinion, the convention will be used for exploratory purposes only.

The early date of the convention, the feeling there will be no outstanding program prospect, and the fact that the latest bandwagon trend—magazine and reality/ based shows—will hurt the advertisers down the line, are seen as not exactly propelling the admen into action at NATPE. Also, several of the admen had been to INTV, where their feeling collectively is that it lacked in program excitement, and they see little changing at NATPE.



Jon Mandel

In terms of specific programming, there is no show that the ad executives see being introduced at NATPE that they deem a "must buy." Jon Mandel, Grey Advertising vice president, associate media director, says he doesn't see any of the new prospects in that cate-

gory. If there was such a program, Mandel says, the agency would act on it—even though it might be considered early for such a move. "There's just no show that you would feel comfortable with, even buying it in a vacuum."

Mandel, who made his tour of duty by attending the recent INTV convention, came back from the parley very unimpressed with the product he viewed and sees little changing for the NATPE convention. "I must say I'm getting very worried about the state of this business after having come from INTV.

"There was some good kid stuff, but for 1990. In the adult area, there were some things that were OK, but otherwise nothing that stood out. Some people are saying the big ones are being held for NATPE. But I don't believe that. If you have something hot, you have to start getting clearances."

Youth-oriented. Generally speaking, the ad buyers will be looking basically for youth-oriented programming. According to Steve Grubbs, BBDO's senior vice president, national TV buying, the interest in the youth-oriented genre is due basically to the large network-viewing decline in that demo group. "There's been a larger decline in youth audiences of network television than in other demographic categories. It's tougher to reach those segments, and syndication in that past has done a pretty good job of reaching those audiences with shows such as *Star Trek: The Next Generation*, and *Friday the 13th*. So those kinds of shows will be of interest to us once again."

January date. The January convention date doesn't set well with the majority of the agency buyers. Richard Kostyra, J. Walter Thompson executive vice president, U.S. director of media services, says this year's convention

date is too early. "It forces vendors to get their programs to pilot too quickly, but more importantly it doesn't allow them the time to get sufficient clearances. Therefore, the agencies are evaluating programs which may not make it to air. We have no knowledge of clearances or coverage, so the convention becomes a waste of time. Therefore, ratings estimates are difficult as well.

"A month later would be more appropriate." Also, he continues, the convention is much too early in comparison to network screenings. "We don't need the convention screenings that far ahead of network."



Richard Kostyra

While Mel Conner, senior vice president, director of network operations at Saatchi & Saatchi DFS Compton, notes that last year's convention helped eliminate some of the dead weight because of the February date, the timing of the convention is not all that important. "We don't usually do that much business at NATPE, anyway. If the convention is later, we generally have a better idea of what some of the program's lineup is going to be, which is really important. Are they going to get good stations and clear good markets? At a convention this early it's hard to know."

Grubbs at BBDO says the agency is not attending the convention to cut deals. "We will be there to see what shows are there and to assess what potential those new shows will have." Grubbs points out that the agency's syndication buying doesn't start until April or sometimes later.

Grubbs is looking forward to the Advertiser Syndicated Television

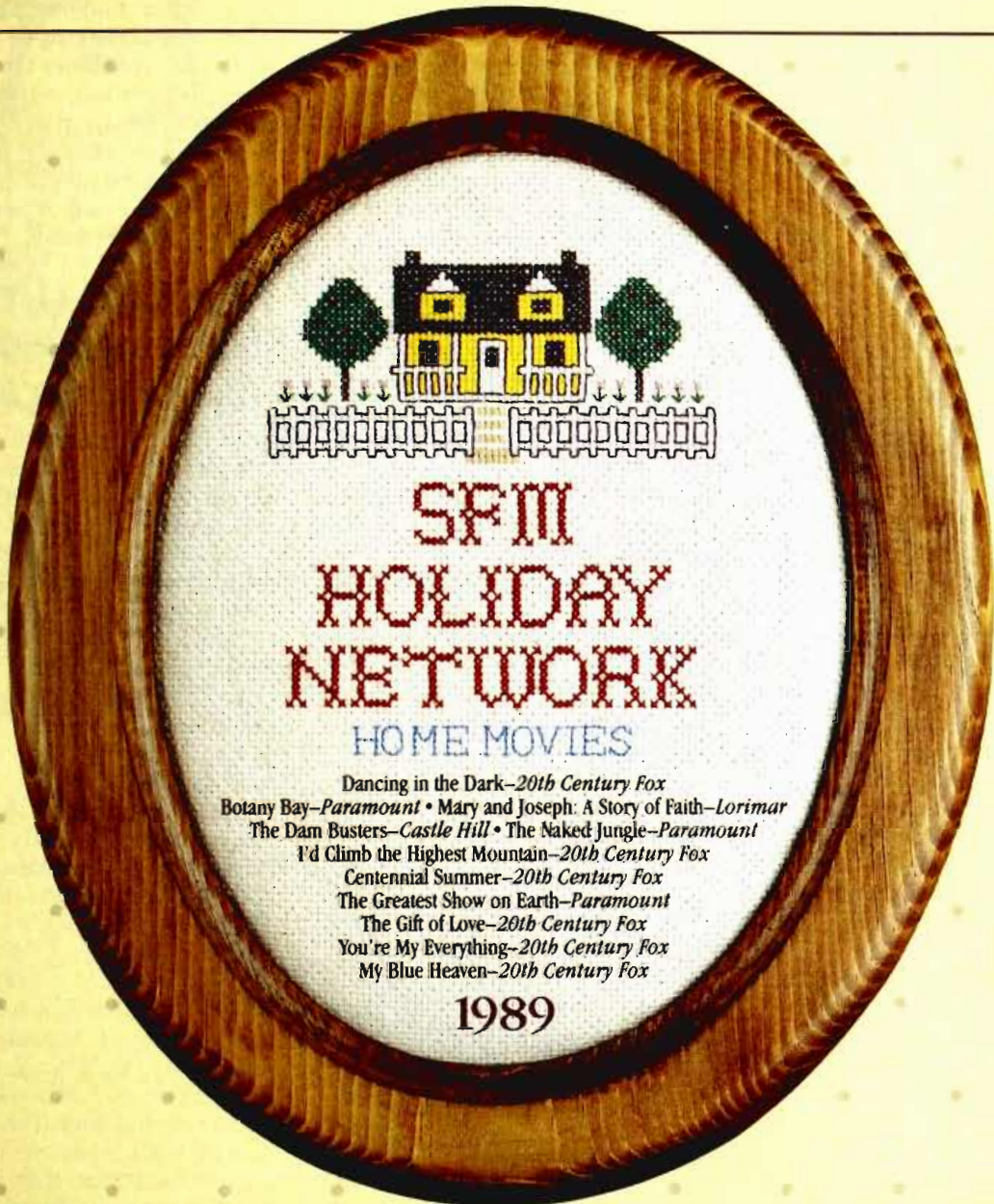
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Assn. miniconvention (TV/RADIO AGE, Dec. 12, 1988), to be held in April in New York. He feels that by that time ill-founded concepts and false starts, plus the hype, will have been weeded out. "We see a lot of concepts at NATPE, and those that don't make it will have fallen by the wayside, so we will have a much clearer indication at the ASTA session of what to do in buying than at NATPE."



Mel Conner

Mandel at Grey believes the ad buying community will probably hold off any activity until things get more settled. "There is a terrible habit that syndicators have of announcing at NATPE that a new show is a go. I think that the ad community is very concerned about statements like that that turn out not to be true. I hate to go back to the client, after we have put the planning and budgets in place, and then in August find out we have to find a home for the money because the show doesn't go."

Glut of reality. Meanwhile, when it comes to the reality/magazine and talk shows, the admen feel there is a glut that will impact heavily on the advertiser because it will result in a fragmentation of audiences. JWT's Kostyra asserts "The in-

nundation of these types of shows will result in reduced ratings for all. The same dilemma occurred when proven comedies were suddenly cloned ad-infinitum. They all suffered. It's not possible to get the best of clearances for any one of the reality properties."

Conner at Saatchi notes that there are a lot of the reality shows being offered at NATPE and "like any trend, there will be a peak, and the few that are more decent than the others will last it out. You can't have 20 of these things on the air, because people just run out of gas. They don't want to watch reality all the time. We already have a flock on the air, including on the networks and on Fox Broadcasting."

Mandel at Grey notes there is so much reality "it's beginning to hurt. The industry manages to kill the golden goose every time. Also, advertisers are still very concerned with the environment, and although some of the more sensational shows will attract ratings that's not all that you're in business for."

BBDO's Grubbs notes, "Everyone imitates success, and usually when that happens no one is as successful as the first person who started it. So there's only so much room for that genre, and it probably will wear thin sometime in the near future."



Steve Grubbs

As to ad budgets for syndication, most of the admen collectively say it's too early to call but that they will remain about the same this coming season as last season's. Grubbs at BBDO says that budgets are driven by programming to a degree. "There is some flexibility between network and syndication budgets, and if there are syndicated programs that have the poten-

tial of working well, we will put more money into syndication. If there aren't, we won't put up all that much money."

Conner at Saatchi says the agency doesn't have a fix on his clients' syndication budgets but it's his feeling they will be in the same area as last year.

But JWT's Kostyra notes that syndication budgets continue to grow—seen breaking \$1 billion this year. And, continues the adman, in order to maintain advertiser cost-per-1,000 levels, it's necessary to increase the ratio of syndication compared to network. "And I must admit, we do it out of necessity, not desire.—Robert Sobel

Republic, UA deal looks to selective approach in shows

Republic Pictures and United Artists Communications have formed Republic Pictures Television, a joint venture committing \$60 million over the next five years to developing and producing TV programming.

And, according to Russell Goldsmith, chairman and CEO of Republic, the approach of the new venture will be to continue to look at strong made-for-TV movies and hour series such as *Beauty and the Beast*, on a selective basis and to bring in top comedy-writer/producers into network deals as part of the new venture's plan to move into the network comedy area.

In the first-run syndication area, the approach has been and will continue to be very selective. "Last year, Republic brought out only one pilot, *On Trial*," Goldsmith says. "It's our attitude that we should be disciplined enough to decide on what is the one program we should bring out that is the best, strongest possibility to bring into the market and focus on that. Ultimately, we do better that way, which is what happened with *On Trial*."

"Even though we have greater resources through the joint venture arrangement, I still believe that in first-run, we will not come out with more than one—or at the outside—two shows.

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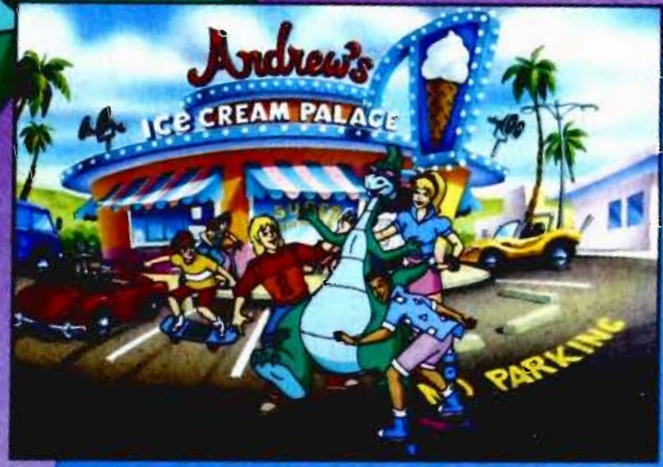
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still be selective, but the economics are that you can grow and sell and produce more than one show because of the nature of the business."

In its arrangement with UACI, Republic will be equally represented on a joint executive committee, headed by Goldsmith and Stewart Blair, president and CEO of UACI. The venture will be managed by Republic's existing TV division, which will oversee all aspects of the creative and production process. Republic will also serve as the distributor of all the venture's TV production.

World Events racked up additional sales at the INTV convention on the strip version of *Denver, the Last Dinosaur*, bring the total lineup for the fall debut of the show to close to 45% of the U.S. Newest stations signed are WVTM(TV) Milwaukee, WNOL-TV New Orleans and KITT-TV Minneapolis. Also, WE is firming deals in Philadelphia, Denver, Cleveland, Orlando and Norfolk, with either the in-

cumbent weekly *Denver* station or with a different indie.

MCA TV Enterprises has cleared *Lassie*, first-run weekly series, in more than 50% of the country, including 18 of the top 25 markets. The barter half-hour's clearances include WPWR-TV Chicago, KUSI-TV San Diego, WJAR-TV Providence, WPTY-TV Memphis and WTGS(TV) Savannah, of those stations recently added.

Also at MCA, the company has cleared *Pictionary*, strip available for summer premiere, in eight of the top 10 markets, such as the United Chris Craft stations in Los Angeles and San Francisco; all five Gaylord stations; WPHL-TV Philadelphia and WWOR-TV New York.

New licensees include WPWR-TV Chicago, WLVI-TV Boston, WTXN-TV Hartford, KUSI-TV San Diego, WNAC(TV) Providence, WGBA-TV Green Bay, KDUB-TV Cedar Rapids, KDOB-TV Bakersfield and WLAX-TV La Crosse.

Lifeplanning, five-week series of news segments, has added nine stations to its lineup, bringing the total to 70 including the top 20 markets. New licensees are WHIO-TV Dayton, WTKR-TV Norfolk, KFVR-TV Bismark, KKTU(TV) Colorado Springs, WCYB-TV Bristol, WIBW-TV Topeka, KGAN-TV Cedar Rapids, KMOT-TV Minot, ND., and WJBF-TV Augusta. Some stations plan to air the series in February, others in May.

Program data transmission service looks to marketing kickoff at NATPE

While buyers of programming will be watching out for shows for their needs, transmission technology will be looking to make a blast at the upcoming NATPE as well.

Specifically, while NATPE itself has announced moving closer to implementing a service designed to allow subscribing stations and distributors to assess program availabilities, ratings data, etc., another service is off and running. The new service, ProgramLink, will kick off its marketing campaign at NATPE and will have a booth at the convention. Basically, it is a high-speed newswire connecting TV program syndicators and distributors with station programming departments.

And, according to Nick Peters, general manager of ProgramLink, the major approach is for distributors or syndicators to look at the service as an adjunct to what they do, as opposed to viewing the service as a direct competitor. "We are in the programming data transmission business. We can do it quicker and better and cheaper, and we would like to help distributors in transmitting their programming information, not their product."

Year-long test. ProgramLink has been undergoing a year-long test period, and currently carries time-critical information for Group W's *PM/Evening Magazine*; ACAMA's *Movie Greats Network*, and *Wall Street Journal Report*, via an arrangement with the Associated Press, according to Peters. A deal is close to being firming with another major distributor of major programs, says Peters. Information provided from syndicators by ProgramLink include schedules, formats, timings, advisories and "whatever else is sent."

ProgramLink has two separate clients, one representing nonpaying clients, such as TV stations and their programming departments, traffic managers and operations people. On the paying side are the syndicators and distributors. Currently, points out Peters, station people get their information in a variety of ways, including fax, phone calls, and mail. Based on responses from mailings to stations, says Peters, most of the respondents are not happy with the way they receive such programming data.

Stations get a printer, installed free, and the circuit is set up by the Associated Press. ProgramLink's sister network, MediaLink has been running for two years, providing news data to news organizations from public relations firms and corporations.



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M&M Syndication will produce and distribute a weekly half-hour giving the "inside scoop" on the music industry. Called *Tabloid Rocker*, the show will include a segment on rising performers who will perform live in a weekly contest. Also, M&M will distribute *The Gangsters: A Golden Age*, a two-hour special produced by Lou Reda Productions.

Westchester Films has reissued its *Star Blazers* series of 77 animated sci-fi half-hours, which will be available via barter at NATPE. The show has been on a two-year hiatus. It will be crosspromoted with comic books and videotape distribution to be tied with station clearances.

Republic Pictures Domestic Television will introduce its Republic Premiere One feature film package at the NATPE convention. The package consists of 12 theatrical and made-for-TV movies and several are available beginning in 1990. Titles include *Promised a Miracle*, *Indiscreet*, *The Fulfillment of Mary Gary*, *Mistress* and *Family Sins*. The package is offered initially in barter window of two runs over four weeks. Following the barter plays, stations receive cash back-end license terms of three runs over three years.

Playboy's production company, Alta Loma Productions, will introduce *Comedy on a Roll*, as a half-hour weekly series at NATPE. Distributor is **Fox/Lorber** and national advertising is being sold via **TV Horizons**, a division of LBS Communications. The pilot is hosted by Dick Martin.

Forward Look, weekly first-run hour magazine project targeted at the 50-something demographic, will be unveiled at NATPE by **Centaur Production Distribution Co.** and **Channel 1**, a Los Angeles based distribution company.

MG/Perin will offer two first-run shows at NATPE: *Bumper Stickers* and *The Video Store*. *Stickers* a game show strip, is a Barry & Enright Productions show in association with Wink Martindale Enter-

prises. It completes its second year this June on the USA Network. Offered are 260 episodes on a cash basis, and it will debut on commercial TV in the fall regardless of the size of the station lineup.

'Heaven' answer to trash TV?

Highway to Heaven, Genesis Entertainment's first off-network series, is being positioned as family-oriented counterprogramming to "trash television."

Referring to the trash TV trend, in a recent New York meeting with major TV sales representatives, Michael Landon, *Highway's* star and creator, said, "TV is probably the most dangerous medium we have. How far will we go to get a rating?"

Gary Gannaway, chairman of the Westlake Village, Calif.-based Genesis says *Highway* is being touted as ideal for early fringe, including 5 to 6 p.m. for independents. Genesis is selling five national barter minutes on the one-hour series.

In the 1987-88 season on NBC *Highway* averaged a 14.6 Nielsen rating (to give it No. 37 rank for that season) and a 23 share. "I've got a lot of closet watchers out there," says Landon. The program has not only strong female appeal, he notes, but a "surprising" amount of teen appeal.

Landon claims that *Highway's* time period on NBC—Wednesday at 8 p.m. (ET)—is "deadly" for viewers who attend religious services. He had long tried to persuade NBC Entertainment president Brandon Tartikoff to change it to another night, as was done with his *Little House on the Prairie*, which went from Wednesdays to Mondays. However, NBC continues to periodically play off its final season of *Highway* in the Wednesday 8 p.m. time period.

Genesis also is distributing *The Best of National Geographic* as well as three first-run series, the *Byron Allen Show*, a late-night talk/variety series; *The Great Escape*, a travel series, and *The Judge*, a courtroom drama series. *Best* is a cash sale, while the rest are barter.

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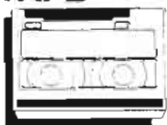
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TVRC sets wide variety of shows for NATPE

A new kid on the syndication block, TVRC Syndication, subsidiary of TVRC Corp., TV and cable media buying agency, is heading for the NATPE convention with a diversity of product.

In the specials area, TVRC is set to launch *Changemakers* for April 1989 and *Countdown to 2000* for a January 1990 debut. *Changemakers*, which will be a series of primetime quarterly two-hour newsmagazine specials, revolves around people around the world who are shaping the future. In addition to the April debut, three other programs will air in the third and fourth quarters of this year. Co-hosts of the specials will be Richie Havens and Kevin Sanders.

Countdown, which will be hosted by Sanders, will be the title of a 10-year annual series of two-hour specials about future lifestyles. The series is expected to continue to December 1999 and will culminate in *Millennium*, a 24-hour live-from-space special on Jan. 1, 2000, to celebrate the new century. Both programs are being produced by Weekend Future Television.

According to George Nuccio, president of TVRC, both projects will be supported by a national promotion campaign in conjunction with local publicity tie-ins with each participating station.

In half-hour weekly series, Nuccio notes the series, *Hoop Du Jour: The Week in Pro Basketball*, which will debut in April, consists of 10 programs cohosted by Peter Vecsey, *New York Post* columnist, and Hubie Brown, CBS sports analyst and former head coach. Clearances will be handled by TVRC, and ad sales on the barter show will be handled by LaRose/Forte Entertainment Group, producer of the series, in conjunction with TVRC.

In miniprograms, TVRC Syndication will release two new 60-second shorties at the convention: *Future Stars* and *Money Clip*. *Stars* consists of highlights of college sports heroes who are chosen to be tomorrow's pro stars. *Clip* features Dick Schlott.

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Wheel, Jeopardy, Oprah top Arbitron November performers

Arbitron November ratings on top 50 syndicated programs

Equivalent US ranking	Average ADI ranking	Program	Number of markets	% US Coverage	Avg. ADI HH rating	Equivalent HH US rating
1	1	Wheel of Fortune	198	98.65	15.0	14.8
2	3	Jeopardy	186	97.59	12.0	11.7
3	4	Oprah Winfrey Show	193	98.77	11.1	11.0
4	4	The Cosby Show	174	95.29	11.1	10.6
5	7	Married with Children*	120	87.71	8.7	7.6
6	8	Americas Most Wanted*	123	87.96	8.5	7.5
7	10	21 Jump Street*	122	87.76	7.6	6.7
8	16	Donahue	194	99.05	6.7	6.6
9	17	Win Lose or Draw	168	90.71	6.6	6.0
10	22	Cheers	158	92.98	6.3	5.9
10	22	Family Ties	162	93.00	6.3	5.9
12	24	People's Court	172	93.66	6.2	5.8
13	20	Entertainment Tonight	142	87.51	6.4	5.6
14	26	Geraldo	161	93.77	5.9	5.5
15	29	Star Trek-Next Generation*	201	98.91	5.5	5.4
16	15	Amer Expose-Who Murdered JFK*	99	76.97	6.9	5.3
17	17	Family Feud	113	78.18	6.6	5.2
18	24	11-22-63-The Day Natn Cried**	108	79.98	6.2	5.0
19	28	Current Affair	119	81.87	5.6	4.6
19	32	MASH	159	88.15	5.2	4.6
21	42	Mamas Family	170	93.26	4.7	4.4
21	45	Star Trek 87**	199	98.62	4.5	4.4
23	42	Garry Shandlings Show*	119	87.51	4.7	4.1
24	34	Hee Haw	149	78.79	5.1	4.0
25	20	Night Court	99	60.28	6.4	3.9
25	38	USA Today TV Show	141	80.13	4.9	3.9
27	64	Duck Tales	163	95.23	3.9	3.7
28	52	Charles in Charge	122	84.52	4.3	3.6
29	38	Facts of Life	92	72.18	4.9	3.5
29	45	Sally Jessy Raphael	112	77.22	4.5	3.5
29	60	Tracey Ullman Show*	119	87.51	4.0	3.5
32	60	Star Search	136	84.54	4.0	3.4
33	34	Three's Company	98	65.14	5.1	3.3
33	45	On Trial-Lee Harvey Oswald**	99	74.10	4.5	3.3
33	45	Small Wonder	95	73.94	4.5	3.3
36	74	The Reporters*	118	86.86	3.6	3.1
37	93	Superboy	160	94.75	3.2	3.0
38	52	The Judge	87	66.65	4.3	2.9
38	66	Out of this World*	91	76.17	3.8	2.9
40	81	Duet*	114	83.26	3.4	2.8
40	81	Lifestyles	127	82.37	3.4	2.8
40	88	Shes the Sheriff*	151	86.07	3.3	2.8
43	70	Superior Court	103	73.35	3.7	2.7
43	81	Magnum PI	117	78.83	3.4	2.7
43	111	War of the Worlds*	190	96.49	2.8	2.7
46	38	Diffrent Strokes	78	53.64	4.9	2.6
46	66	Wonderful World of Disney	96	67.88	3.8	2.6
46	78	Love Connection	115	73.96	3.5	2.6
46	88	Starting from Scratch	104	78.29	3.3	2.6
46	104	New Twilight Zone	131	87.21	3.0	2.6

Source: 1988 Arbitron Ratings Co. U.S. Rank is based on the U.S.(HH) rating, a projected number derived from multiplying the average ADI(HH) rating by the percent U.S. coverage. ADI Rating Rank is based on the average ADI rating based on the number of markets the program is in. To be included in Arbitron's Syndicated Program Analysis, program must air in at least 5 markets. * Weekly show. ** Special.



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PDs want convention changes

Survey shows one of three satisfied with NATPE meeting

Most program directors of TV stations would like to see some changes in the NATPE convention. Only about one out of three feel it's fine the way it is.

These opinions emerge from TV/RADIO AGE's latest survey of program directors, conducted in November (for responses from general managers and general sales managers and earnings information on all three executive titles, see the December 26 issue).

The survey showed that 29.6% of PDs approved of the way the convention is currently run. The percentage of independents who approved is a little higher, perhaps because they have their own convention and aren't as concerned about the NATPE meeting as affiliates.

In a related question, when asked if the NATPE convention is as important to them as it once was, 44.4% of the PDs said it was and another 34.4% said it was "a little less important." Here again, the percentage of indies indicating it had the same importance was a little higher than that of affiliates.

'Useful subjects'

Regarding the question of changes in the convention, the biggest number of responses (40.1%) favored "more useful subjects" at the sessions. However, respondents were not asked to specify which ones.

The PDs were also asked in November whether they were in the market for syndicated shows. The ratio of those who said yes was 67.9%, with 79.6% of indies saying yes. Of all those who said yes, 29.6% said they were in the market for kids' shows.

A question on the surge of barter alliances within the past couple of years elicited the response among 47.2% of PDs that it didn't affect them. Another 25.9% said it made it easier to shop for programming, and 19.0% said it forced them to buy shows they didn't want. □

"Is the NATPE convention as important to you as it once was?"

Percentage of TV station program directors responding

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
Much less important	20.8%	13.7%	11.7%	14.8%	18.2%	15.9%
A little less important	35.8	34.2	41.6	37.4	28.3	34.4
The same importance	35.8	43.8	44.2	41.9	49.5	44.4
A little more important	3.8	2.7	2.6	3.0	1.0	2.3
Much more important	3.8	5.5	—	3.0	3.0	3.0

"What would you like to see NATPE do about its convention?"*

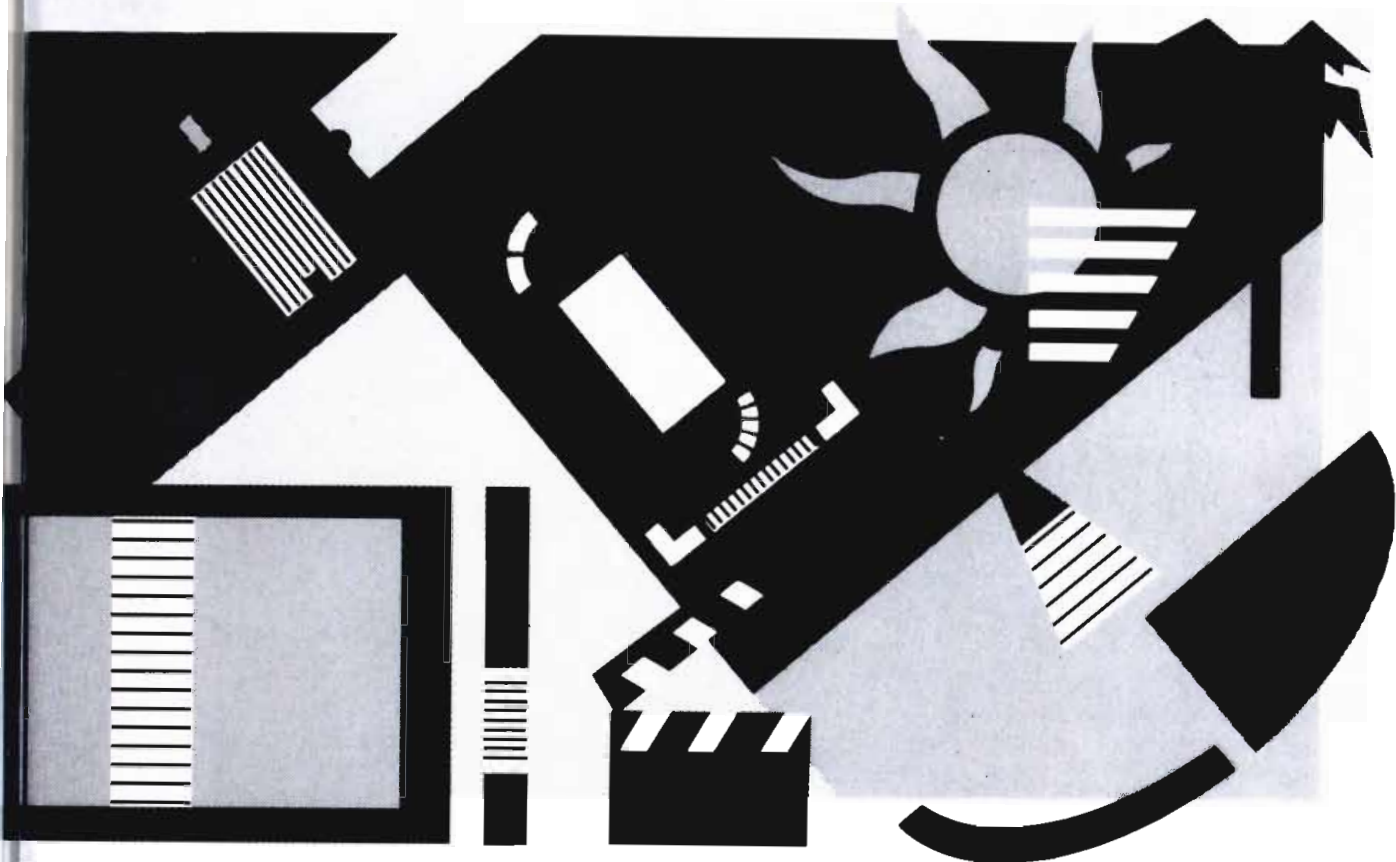
Offer more useful subjects at sessions	40.0%	51.3%	35.6%	42.7%	34.7%	40.1%
It's fine the way it is	30.0	22.4	28.8	26.6	35.8	29.6
Change the timing	22.0	21.1	30.1	24.6	22.1	23.8
Devote more time to sessions	26.0	23.6	17.8	22.1	12.6	19.0
Change the venues	6.0	17.1	13.7	13.1	8.4	11.6
Devote less time to sessions	4.0	11.8	16.4	11.6	11.6	11.6
Go back to hospitality suites	8.0	2.6	6.8	5.5	11.6	7.5

"Have barter-sales alliances affected sales to you?"

No effect	45.6%	45.1%	55.2%	48.7%	44.2%	47.2%
Made it easier to shop for programming	40.3	23.9	17.9	26.7	24.2	25.9
Forced us to buy shows we didn't want	14.0	16.9	17.9	16.4	24.2	19.0
Other effects	—	14.1	9.0	8.2	7.4	7.9

Source: TV/RADIO AGE survey of TV station program directors, November 1988. *Percentages add up to more 100% because of multiple answers

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Programs in syndication

First-run half-hours (strip)

Program	Distributor	Episodes	Runs	Terms	Avail
Benny Hill	Taffner	100	8	C	Now
Body by Jake	Samuel Goldwyn	130	2	B(3/4)	Now
Business This Morning	Viacom	260	1	B(3/3+)	Now
CNN Headline News	Turner Pgm. Services	365	1	C+	Now
Crook & Chase Show	Inter/Media Management	260	1	B(3/3+)	Now
Current Affair	20th Century Fox	260	1	C	Now
Dating Game	Barris Program Sales	175/85	1/2	C++	Now
Divorce Court	Blair Ent.	160/100	1/2	C++	Now
Dr. Who	Lionheart	260	1	C	Now
Entertainment Tonight	Paramount	260	1	C+	Now
Family Feud	Lexington	195/65	1/2	C++	Now
Family Medical Center	Lorimar/Telepictures	170/90	1/2	C++	Now
Gong Show	Barris Program Sales	175/85	1/2	C++	Now
Group I Medical	MGM/UA	170/90	1/2	C+	Now
Hollywood Squares	Orion	195/65	1/2	C++	Now
I.N.N.—U.S.A. Tonight	Ind. Net. News	365	1	B(3+/3+)	Now
Improv Tonight	Peregrine	130	2	B(2+/4)	Now
It's A Living	Lorimar/Telepictures	120	6	C	Now
Jeopardy	King World	195/65	1/2	C++	Now
Leave It To Beaver (New)	Qintex	85	8	C	Now
Liars Club	Four Star	130	2	B(3/3+)	Now
Lingo	ABR Entertainment	170/90	1/2	B(3/3+)	Now
Littlest Hobo	Silverbach-Lazarus	130	6(N)	C	Now
Lone Ranger	Palladium/New Century	220	6	C	Now 89
Love Connection	Lorimar/Telepictures	170/90	1/2	C+	Now
Monitor Newsworld	Christ. Science Monitor	260	1	B(?)	Now
Morning Stretch	P.S.S.	130	2	B(2/4)	Now
Newlywed Game	Barris Program Sales	175/85	1/2	C++	Now
On Trial	Republic	175/85	1/2	C++	Now
People's Court	Lorimar/Telepictures	195	1/2	C++	Now
PM Magazine	Group W TV Stations	195/65	1/2	C	Now
Reach For Fitness	Pro-Mark	130	2	B(2+/4)	Now
Relatively Speaking	Select Media	195/65	1/2	C++	Now
Sally Jesse Raphael	Multimedia	235/35	1/2	C+	Now
Superior Court	Lorimar/Telepictures	170/90	1/2	C++	Now
Sweethearts	Multi-Media	195/65	1/2	C++	Now
Tales Of The Unexpected	Orbis	90	3	B(2+/4)	Now
The Judge	Genesis	160/100	1/2	C++	Now
U.S.A. Today	G.T.G.	260	1	C++	Now
Wheel Of Fortune	King World	195	1/2	C++	Now
Win, Lose or Draw	Buena Vista	185/75	1/2	C++	Now
Wipe Out	Paramount	195/65	1/2	C++	Now

First-run hour (strip) (future)

Program	Distributor	Episodes	Runs	Terms	Avail
Arsenio Hall Show (Tent. Title)	Paramount	200/60	1/2	B(7/7)	Jan 89
Joan Rivers	Paramount	200/60	1/2	C++++	Sept 89
Kenny Rogers	Barris	220/40	1/2	C++++	Sept 89
Mothers Day W/Joan Lunden	Michael Krauss Prods.	195/65	1/2	C++++	Sept 89
(Also as half-hour)	Michael Krauss Prods.	N/A	N/A	B	Sept 89

Joanie Greggains'

MORNING STRETCH

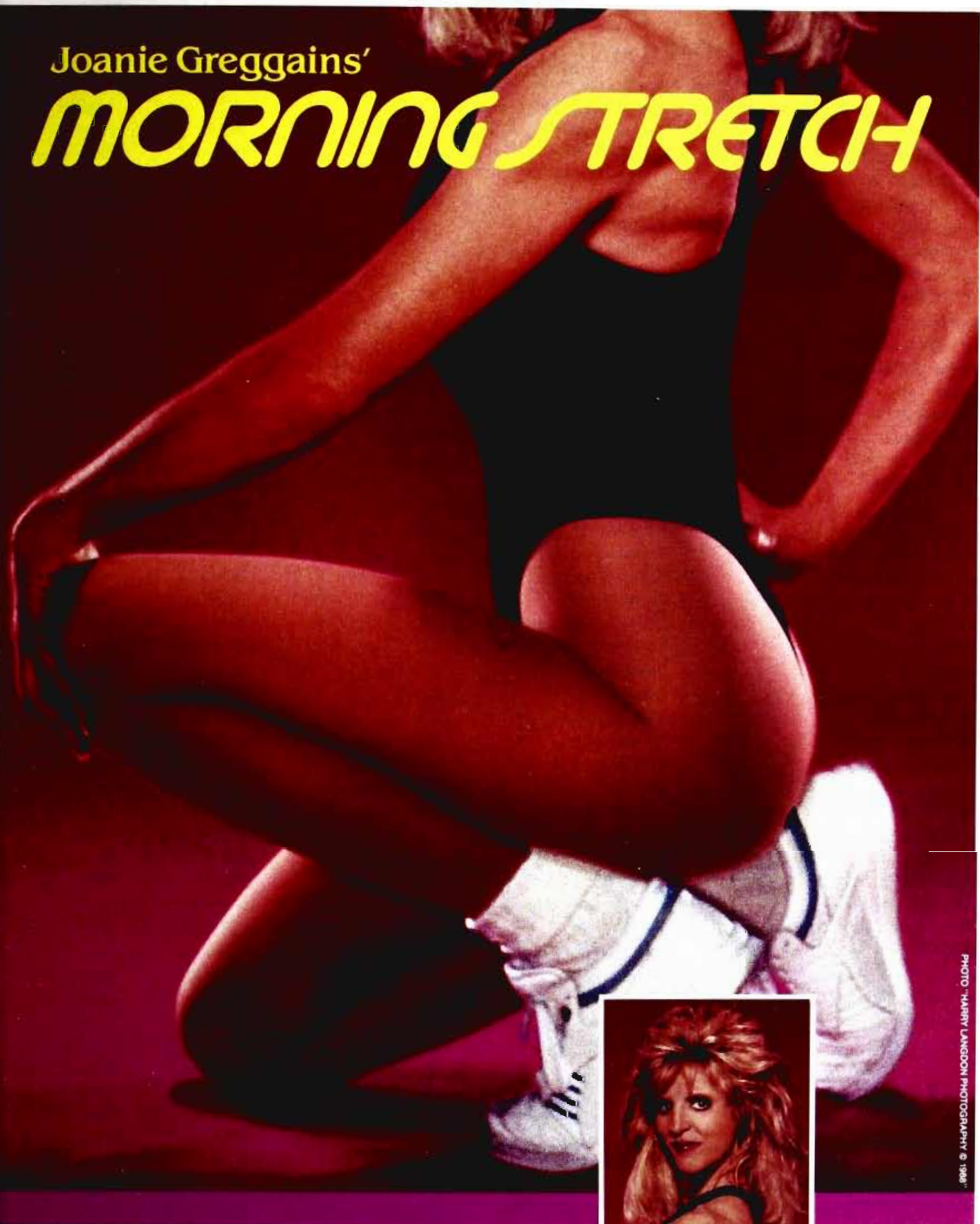


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First-run half-hours (weekly)

Program	Distributor	Episodes	Runs	Terms	Avail
9 to 5	20th Century Fox	26	2	C	Now
America's Top Ten	All American	48/4	1/2	B(2+/3+)	Now
At The Movies	Tele-Trib	48/4	1/2	B(+/4)	Now
Bob Euecker Sports	Ed Baruch	12	2	(B3/3+)	Now
Charles In Charge	M.C.A.	26	2	B(3/4)	Now
Check It Out	Taffner	22/22/8	1/2	C+++	Now
Christian Science Monitor Report	Monitor TV International	48	1+	B(3/3)	Now
Computer Show	Victory	39/13	1/2	B(3/3)	Now
D.C. Follies	Raymond Horn	36/16	1/2	B(3/4)	Now
Ebony/Jet Showcase	Carl Meyers	26	2	B(3/3+)	Now
Fight Back W/David Horowitz	King Features	26	2	C++	Now
George And Mildred	Taffner	38	2	C	Now
Gidget	Lexington	44	1	B(3/3+)	Now
Golden Greats	Teletrib	26	2	B(3+/3+)	Now
Great Escapes	Genesis	32/20	1/2	B(2+/4)	Now
Headlines on Trial	Orbis	30/22	1/2	B(3/3+)	Now
I.N.N. Magazine	Ind. Net News	52	1	B(3/3)	Now
It's A Living	Lorimar/Telepicutres	25	2	B(3/4)	Now
Jeopardy	King World	52	1	C	Now
Keep It In The Family	Taffner	31	2	C	Now
Learning The Ropes	Action Media	26	2	B(3/3+)	Now
Life's Most Embarassing Moments	Group W	24	2	B(2+/4)	Now
Mama's Family	Lorimar/Telepictures	44	2	B(3/4)	Now
Man About The House	Taffner	39	2	C	Now
Monsters	Teletrib	26	2	B(3+/3+)	Now
Motorweek Illustrated	Orbis	52	1	B(2+/3+)	Now
Munsters (new)	M.C.A.	24	2	B(3/4)	Now
Music City, U.S.A.	Multi-Media	26	2	B(2+/3+)	Now
My Secret Identity	M.C.A.	26	2	B(3/4)	Now
Nostalgia	Pro-Mark	26	2	B(2+/3+)	Now
Out of This World	M.C.A.	24	2	B(3/4)	Now
Punky Brewster	Columbia	22	2	B(3/4) est.	Now
Runaway W/Rich & Famous	Tele-Trib	26	2	B(3+/3+)	Now
Secret World	Turner Pgm. Services	24	2	C	Now
She's The Sheriff	Lorimar/Telepictures	46	2	C+++	Now
Siskel & Ebert & Movies	Buena Vista	46/6	1/2	B(2+/3+)	Now
Small Wonder	20th Century Fox	24	2	C++	Now
Spect. Wrld. Of Guinness Records	Peregrine	26	2	B(2+/4)	Now
Starting From Scratch	Worldvision	24	2	B(3/3+)	Now
Superboy	Viacom	13	2	B(3/3+)	Now
Superchargers	Media-Cast	26	2	B(2+/3+)	Now
T&T	Qintex	24	2	B(3/3+)	Now
Tales From The Darkside	Tele-Trib	26	2	B(3/3+)	Now
Thats My Mamma	Columbia	22	2	C+++	Now
The Making Of . . .	Muller Media	26	2	C	Now
The Way It Was	All American	47	1	C	Now
This Week In Country Music	Jim Owens	52	1	B(2+/3+)	Now
This Week In Motor Sports	Spec. Events TV Net.	52	1	B(2+/3+)	Now
Triple Threat	Teletrib	26	2	B(3+/3+)	Now
Twilight Zone	MGM/UA	30/22	1/2	B(3/3+)	Now
War Chronicles	Orbis	13	3	C	Now
Wheel Of Fortune	King World	52	1	C	Now
World Class Women	Select Media	13	2	B(2+/4)	Now
World Of Guinness Records	Peregrine	26	2	B(2+/4)	Now

First-run half-hours (strip) (future)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail</i>
3rd Degree	Lorimar/Telepictures	195/65	1/2	C++	Sept 89
After Hours	Worldvision	130	2	B(2+/4)	Sept 89
All In A Days Work	Harmony Gold	195/65	1/2	C++	Sept 89
Betcha	Viacom	160/100	1/2	C++	Sept 89
Brothers	Paramount	114	6	C(?)	Sept 89
Can Marriage Be Saved?	Group W	N/A	N/A	N/A	Jan 89
Celebrity Secrets	Casablanca IV	195/65	1/2	C++	Sept 89
Charles In Charge	M.C.A.	74 (Min.)	6	C	Jan 89
Couch Potatoes	Group W	95/75	1/2	C++	Jan 89
Crime Diaries	Qintex	190/70	1/2	C	Sept 89
Crime Watch Tonight	Orion	185/75	1/2	C++	Sept 89
Evening	Group W	260	1	C	Jan 89
Inside Edition	King World	130/30	1/2	C++	Jan 89
Jackpot (new series)	Palladium	175/85	1/2	C++	Sept 89
Hotline	MGM/UA	N/A	N/A	C++	Sept 89
Make Your Move	Worldvision	195/65	1/2	C(?)	Sept 89
Mama's Family	Lorimar/Telepictures	160	6	C	Sept 89
Maxie's World	M.C.A.	120	6	C	Sept 90
Mother's Day W/Joan Lunden	Michale Krauss Prods.	195/65	1/2	B(2/4)	Sept 89
Munsters (new)	M.C.A.	72	8	C	Sept 91
New Millionaires	Qintex	195/65	1/2	C++	Sept 89
Out of This World	M.C.A.	120	6	C	Sept 90
Rewards	M.C.A.	170/90	1/2	C++	Sept 89
Small Wonder	20th Century Fox	96	6	C	Sept 89
Star Play	M.C.A.	195/65	1/2	C++	Sept 89
Straight to The Heart	MGM/UA	110/20	1/2	B(2/4+)	Mar 89
Sunshine Beach Party	Hagan & Assoc.	35	2	B(2+/4)	June 89
Tabloid	Paramount	195/65	1/2	C++	Sept 89
Talkabout	Taffner	130/30	1/2	C	Jan 89
Talkabout	Taffner	195/65	2	C++	Sept 89
The Last Word	Turner Program Services	195/65	1/2	B(3/3)	Sept 89
Trial By Jury	Viacom	160/100	1/2	C++	Sept 89
You Never Now	King Features	150/110	1/2	C++	Sept 89
Wincifall	Columbia	N/A	N/A	N/A	Sept 89

First-run half-hours (animated) (future)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail</i>
Bugsburg	Group W	65	8	B(2+/3+)	Sept 89
Chip & Dale	Buena Vista	65	4	B(3/3)	Sept 89
Denver The Last Dinosaur	World Events	52	5	B(2+/3+)	Sept 89
Duck Tales	Buena Vista	30	3	B(2+/3+)	Sept 89
Muppet Babies	Claster	65	8	B(2+/3+)	Sept 89
New Archies	Claster	13	4	B(2/4)	Jan 89
Police Academy	Lexington	65	8	B(2+/4)	Sept 89
Punky Brewster	Saban Prods.	21	2+	B(2+/3+)	Sept 89
Super Mario Brothers	Viacom	65	8	B(2+/4)	Sept 89
Vytor, Starfare Champion	World Events	13	4	B(2+/3+)	Sept 89

First-run half-hours (animated)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail</i>
Alvin & The Chipmunks	Lorimar/Telepictures	65	12	B(2+/3+)	Now
Animated Classics	Taffner	8	2	C	Now
Bullwinkle	D.F.S.	98	UNL	B(2/4)	Now
C.O.P.S.	Claster	65	8	B(2/4)	Now
Care Bears	S.F.M.	65	8	B(2+/4)	Now
Children's Animated Classics	ABR Entertainment	28	1/2	B(5/7)	Now
Children's Animated Classics	ABR Entertainment	52	1	B(3/3)	Now
Dennis The Menace	D.F.S.	65	4	B(2/4)	Now
Denver The Last Dinosaur	World Events	13	4	B(2+/3+)	Now
Devlin	D.F.S.	16	UNL	B(2/4)	Now
Duck Tales	Buena Vista	65	8	B(2+/3+)	Now
Dudley Do Right	D.F.S.	38	UNL	B(2/4)	Now
Felix The Cat	Columbia	65	8	C	Now
Flintstones	D.F.S.	166/94	1/2	B(2/4)	Now
Funtastic Wrld./Han.-Barbera	Worldvision	17	3	B(6/12)	Now
G.I. Joe	Claster	100	4	B(2/4)	Now
Gumby (New Series)	Lorimar/Telepictures	65	8	B(2/4)	Now
Gumby (Original)	ZIV International	130	UNL	C	Now
Heathcliff (Includes New Epsds.)	Lexington	86	4	C++	Now
Heathcliff	Lexington	86	10	C	Now
Inch High Private Eye	D.F.S.	13	UNL	B(2/4)	Now
JEM	Claster	75	7	B(2/4)	Now
Jetsons	Worldvision	75	4	B(2/4)	Now
King Leonardo	D.F.S.	39	UNL	B(2/4)	Now
Marvel Universe	New World	65	8	B(2/4+)	Now
Mighty Mouse & Friends	Viacom	130	4	C	Now
My Little Pony And Friends	Claster	65	8	B(2/4)	Now
Real Ghostbusters	Lexington	99	8	B(2+/3+)	Now
Rocky & Friends	D.F.S.	78	UNL	B(2/4)	Now
Roman Holiday	D.F.S.	13	UNL	B(2/4)	Now
Scooby Doo	D.F.S.	110/110/40	1/2	B(2/4)	Now
Smurfs	Tele-Trib	130	2	B(2/4)	Now
Snorks	Worldvision	65	8	B(2+/4)	Now
Space Kidettes	D.F.S.	20	UNL	B(2/4)	Now
Super Sunday	Claster	14	4	B(2/4)	Now
Superfriends	Lexington	110/110/40	1/2	B(2/4)	Now
Teddy Ruxpin	Lexington	65	8	B(2+/3+)	Now
Teddy Ruxpin	Lexington	65	10	C	Now
Teenage Mutant Ninja Turtles	Group W	13	4	B(2+/3+)	Now
Tennessee Tuxedo	D.F.S.	140	UNL	B(2/4)	Now
Thunderbirds	I.T.C.	24	UNL	C	Now
Thundersub	Lionheart	27	UNL	C	Now
Uncle Waldo	D.F.S.	52	UNL	B(2/4)	Now
Valley Of The Dinosaurs	D.F.S.	16	UNL	B(2/4)	Now
Visionaries	Claster	13	4	B(2/4)	Now
Wheeler & The Chopper Bunch	D.F.S.	13	UNL	B(2/4)	Now
Yogi Bear	Worldvision	65	8	B(2/4)	Now
Young Samson	D.F.S.	20	UNL	B(2/4)	Now

Off-net hours (future)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail</i>
21 Jump Street	Tele-Ventures	83 to 107	6	C	Sept 90/91
Highway To Heaven	Genesis Ent.	87	3	B(5/7)	Sept 89
Hunter	Tele Ventures	107	6	C	Sept 89
Remington Steele	M.T.M.	94	6	C	Sept 89



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BOOTH 255

*NSI

Miniseries


<i>Title</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail</i>
A Married Man	Viacom	4	3	C	Now
Alice To Nowhere	Paramount	4	2	B(6/6)	Now
All The Rivers Run	Orbis	6	2	B(10+/11+)	?
Bare Essence	Warner Brothers	4	3	C	Now
Best Sellers I & II	M.C.A.	Var.	6	Cash	Now
Blood & Honor	Taffner	5	6	C	Now
Brideshead Re-visited	All American	12	2	C	Sept 89
Brideshead Re-visited	All American	12	2	B(4/B)	Dec 90
Count of Monte Cristo	Harmony Gold	4	6	C	Now
Edge of Darkness	Lionheart	6	2	C	Now
For The Term Of His Natural Life	Silverbach-Lazarus	6	4	C	Now
Hemingway	Curran/Victor	6	4	C++/Hr.	Now
Hold The Dream	Tele-Trib	4	6	C	Now
Jewel In The Crown	All American	15	2	C	Now
Jewel In The Crown	All American	15	2	B(4/B)	Jan 90
Mussolini & I	Orbis	4	2	B(10+/11+)	Now
Return To Eden	Worldvision	6	6	C	Now
Sandokan	Harmony Gold	4	6	C	Now
Sara Dane	20th Century Fox	8	7	C	Now
Shaka Zulu	Harmony Gold	10	4	C++per hr.	Now
Speerfield's Daughter	Orbis	6	2	B(10+/11+)	Now
Strong Medicine	Tele-Trib	4	6	C	Now
Thorn Birds	Warner Brothers	10	3	C	Now
V	Warner Brothers	10	3	C	Now
William The Conquerer	Harmony Gold	4	6	C	Now
Winds Of War	Paramount	10	4	C	Feb 89

Cartoons (short length)

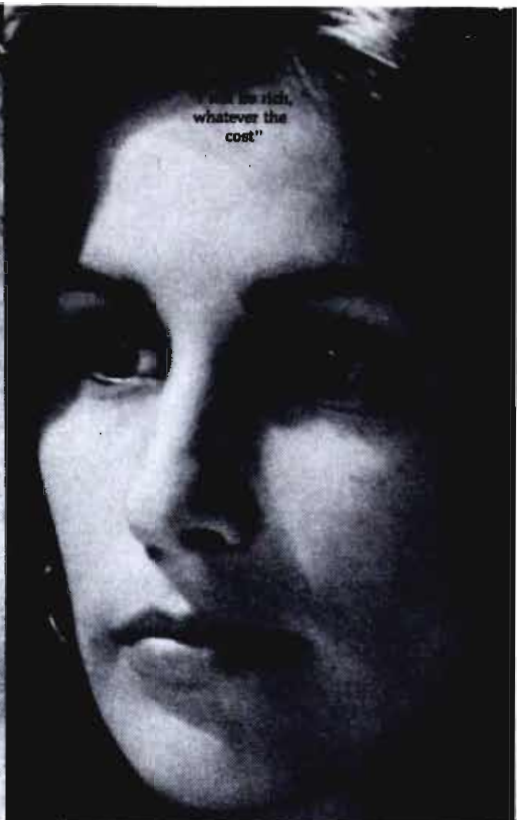
<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail</i>
Bugs Bunny/Porky Pig	Warner Brothers	256	UNL	C	Now
Cartoon Festival	Ent. Media	107	UNL	C	Now
Casper/Friendly Ghost	Worldvision	244	UNL	C	Now
Felix The Cat	Columbia	260	UNL	C	Now
Hercules	Columbia	130	UNL	C	Now
New Three Stooges	Mulifer Media	156	UNL	C	Now
Tom & Jerry	Turner Program Sales	308	UNL	C	Now
Woody Woodpecker	D.F.S.	360	UNL	C	Now

First-run hour (strip)

<i>Program</i>	<i>Distributor</i>	<i>Episodes</i>	<i>Runs</i>	<i>Terms</i>	<i>Avail</i>
Geraldo	Paramount	240/20	1/2	C++++	Now
Hour Magazine	Group W	235/25	1/2	C++	Now
Live With Regis & Kathie Lee	Buena Vista	230/30	1/2	C++++	Now
Morton Downey Show	M.C.A.	65	1	C++++	Now
Oprah Winfrey Show	King World	240/20	1/2	C++++	Now
Phil Donahue	Multimedia	240/20	1/2	C(2+)	Now
Sally Jessy Raphael	Multi Media	230/30	1/2	C++++	Now



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To become somebody, does
everything go?

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starring Regina Duarte, Antonio
Fagundes, Glória Pires, Reginaldo
Farias, Beatriz Segall and Cassio
Gabus Mendes.

Directed by Denis Carvalho and
Ricardo Waddington.

Number of episodes (50') :140

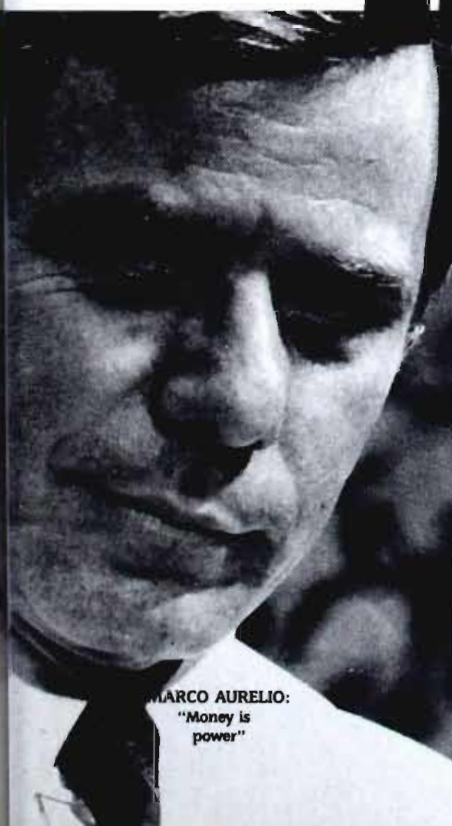
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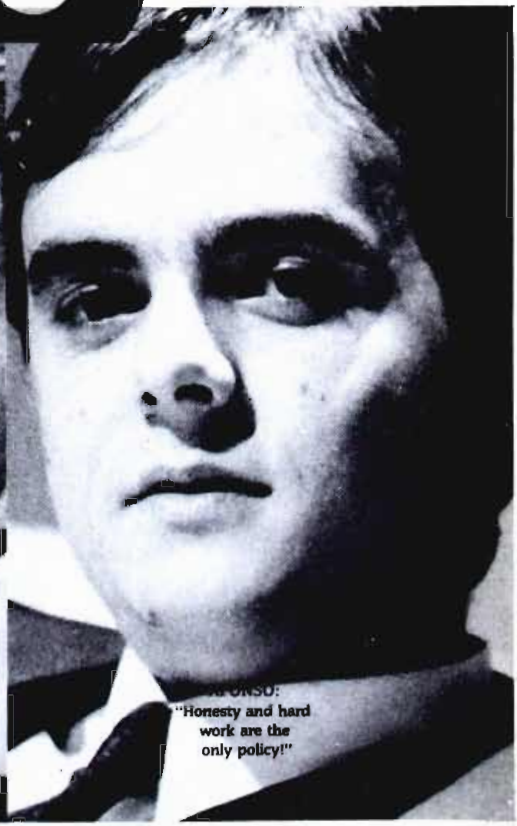



BOOTH 460

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F INFLUENCE

First-run hour (weekly) (future)

Program	Distributor	Episodes	Runs	Terms	Avail
American Gladiators	Samuel Goldwyn	26	2	B(6/6)	Sept 89
Cop Talk—Behind The Shield	Teletrib	26	2	B(6/6)	Apr 89
Michelob Presents Sunday Night	Fox/Lorber	26	2	B(5/7)	Oct 88
On Trial This Week	Republic	52	1	B(5/7)	Sept 89
Roller Games	Qintex	13	2	B(6+/6+)	Sept 89
The Investigators	Tribune Ent.	26	2	C++++	Apr 89
Youthquake	JM Ent.	7	1	B(5/7)	Jan 89

Off-net half hours (future)

Program	Distributor	Episodes	Runs	Terms	Avail
ALF	Lorimar/Telepictures	100	8	C	Sept 90
Amen	M.C.A.	110	8	C	Sept 90/91
Dennis The Menace	Qintex	145	8	C	Sept 91
Golden Girls	Buena Vista	130	6	C	Sept 90/91
Growing Pains	Warner Brothers	110	8	C	Sept 89
Head Of The Class	Warner Brothers	110	8	C	Sept 90
Leave It To Beaver	Qintex	130	8	C	Sept 92
Life Of Riley	New World	146	6	C	Jan 89
Life Of Riley	New World	120	6	C	Jan 89
Life Of Riley	New World	26	6	C	Jan 89
McHales Navy	Qintex	130	8	C	Sept 89
Mr. Belvedere	20th Century Fox	73	6	C	Sept 89
Perfect Strangers	Lorimar/Telepictures	100	8	C	Sept 90
Sledgehammer	New World	41	6	C	July 89
Sledgehammer	New World	41	6	C	July 89
Twilight Zone	MGM/UA	94	2+	B(2+/4)	Sept 89
Who's The Boss?	Columbia	120(Approx)	6	C	Sept 89

First-run half-hours (weekly) (future)

Program	Distributor	Episodes	Runs	Terms	Avail
Crimes Of The Century	Casablanca IV	28/24	1/2	B(3/4)	Jan 89
Crime Stoppers 800	All American	N/A	N/A	N/A	Sept 89
Dionne & Friends	Tribune Ent.	26	2	B(3+/3+)	Sept 89
Has Anybody Seen My Child	Ascot Ent.	26	2	B(3/3+)	Sept 89
In Sport	Select Media	50/2	1/2	B(3/3+)	Sept 89
Interceptor	Fries	NA	NA	B	Sept 89
Lassie	M.C.A.	26	2	B(3/4)	Sept 89
Movietime	Republic	52	1	B(2+/3+)	Mar 89
Mr. Belvedere	20th Century Fox	22	6	C	Sept 89
Munsters (new)	M.C.A.	24	2	B(3/4)	Sept 89
Munsters (new)	M.C.A.	24	2	B(3/4)	Sept 90
National Lost and Found	Qintex	39/13	1/2	B(3/3+)	Sept 89
Remote Control	Viacom	39/13	1/2	B(3/3+)	Sept 89
That's Wild	Peregrine	26	2	B(2++)	Sept 89
Youthquake	JM Ent.	26	2	B(3/3+)	Sept 89

First-run hour (weekly)

Program	Distributor	Episodes	Runs	Terms	Avail
Beyond 2,000	All American	36/16	1/2	B(5/7)	Now
Blake's 7	Lionheart	52	2	C	Now
Classic Country	Genesis	91	6	C	Now
Crime, Inc.	Taffner	7	2	C	Now
Destination America	Taffner	9	2	C	Now
Entertainment This Week	Paramount	52	1	B(6/6)	Now
Fairie Tale Theatre	Silverbach/Lazarus	26	4	C	Now
Freddie's Nightmare	Lorimar/Telepictures	22	2	B(6/6)	Now
Friday The 13th	Paramount	26	2	B(6/6)	Now
G.L.O.W.	MG/Perrin	26	2	C	Now
Great Detectives	Lionheart	52	2	C	Now
Great Performers	Fox/Lorber	26	2	C	Now
Hee Haw	Gaylord	26	2	B(5/5)	Now
Hooray For Hollywood	Taffner	13	2	C	Now
Hot Tracks	M. K. Thomas	52	1	B(4+/7+)	Now
Jacques Cousteau	Turner Pgrn. Services	4	2	B(5/5)	Now
Lifestyles Of The Rich And Famous	Teletrib	26	2	B(6+/6+)	Now
Michelob Presents Sunday Night	Fox Lorber	26	2	B(5/8)	Now
Nat'l Geographic Explorer Magazine	Turner Pgrn. Services	12	2	B(5/5)	Now
National Geo./On Assignment	Turner Pgrn. Services	12	2	B(5/5)	Now
National Geographic Specials	Genesis	96	6	C	Sept 88
Paper Chase	20th Century Fox	58	3	C	Now
Public People Private Lives	Orbis	26	2	B(5/7)	Now
Robin Hood	Samuel Goldwyn	26	6	C	Now
Show Time At The Apollo	Raymond Horn	26	2	B(6/6)	Now
Smithsonian Treasures	Lexington	6	2	B(12/12)	Now
Soul Train	Teletrib	40/12	1/2	B(5+/8+)	Now
Space 1999	I.T.C.	40	5	C	Now
Star Search	Teletrib	26	2	B(6+/6+)	Now
Star Trek (Next Generation)	Paramount	26	2	B(7/5)	Now
The Latin Connection	All American	26	2	B(5/8)	Now
U.F.O.	I.T.C.	23	5	C	Now
U.S.A. Today	G.T.G.	52	1	B(5/7)	Now
War Of The Worlds	Paramount	24	2	B(6+/5+)	Now
Women Of The World	Carter	7	2	C	Now
World At War	Taffner	36	2	C	Now

Childrens—live action

Program	Distributor	Episodes	Runs	Terms	Avail
5-4-3-2-Run	Taffner	17	1	B(2/4)	Sept 89
Cisco Kid	Blair Ent.	156	6	C	Now
Double Dare	Viacom	130	2	B(2+/4)	Now
Dr. Fad	Fox/Lorber	26	2	B(2/4)	Now
Finders Keepers	Viacom	130	2	B(2+/4)	Now
Fun House	Lorimar/Telepictures	170/90	1/2	B(2+/4)	Now
Kids Say The Darndest Things	ABR	195/65	1/2	B(2+/4)	Sept 89
Kids Songs	Orbis	26	2	B(2+/3+)	Now
Littlest Hobo	Lorimar/Telepictures	96	3	C	Now
Muppets	I.T.C.	120	14	C	Now
Pictionary	M.C.A.	195/65	1/2	B(2+/4)	June 89
Superman	Warner Brothers	104	4	C	Now
Young Universe	Behrens	26	2	C+	Now

Inserts

Program	Distributor	Episodes	Runs	Terms	Avail
20th Century Woman	S.F.M./20th Century Fox	65	5	B(+)	Now
21 Days of America	Sherry Grant	21	UNL	C	Now
Celebrity Pursuit	P.S.S.	130	4	C	Now
CNN News	Turner Ent.	365	UNL	C+	Now
Entertainment Report	Group W	260	1	C	Now
Franklin Report (Ben Franklin)	Orbis	52	10	C	Now
G.V.C. Auto Tips	Spr News Service	15	UNL	C	Now
G.V.C. Health Tips	Spr News Service	15	UNL	C	Now
G.V.C. Tax Tips	Spr News Service	15	UNL	C	Now
Holiday Moments	Carter—Grant	36	4	C	Now
Local Program Network	All American	52	UNL	C	Now
Miss Manners	Claster	100	UNL	C	Now
Mother's Minutes	Michael Krauss Synd.	285	3	C	Now
Mr. Bogus	World Events	100	UNL	C	Now
Mr. Food	King World	260	UNL	C	Now
N.I.W.S.	Lorimar/Telepictures	52	1	C	Now
News Travel Network (NTN)	N.T.N.	260	UNL	C	Now
Newsfeed	Group W	130	1	C	Now
Olympic Viewers Guide	SPR News Service	60	UNL	C	Now
Psychology Reports	Eagle Media	52	UNL	C	Now
Sylvia Porter's Money Tips	MG/Perrin	156	UNL	C	Now
Tax Tips	P.S.S.	65	UNL	C	Now
This Day In Hollywood	J.M. Ent.	366	UNL	(B+)	Now
TV Facts	Scott Entertainment	50	UNL	C	Now
Whats Cooking With Burt Wolf	Carousel	260	UNL	C	Now
Your Pet And The Vet	World Events	52	UNL	C	Now

Source: Petry Television. B = barter. C = cash. One + indicates a 30-second barter spot. Numbers separated by a slash in terms column represent national minutes of commercial time followed by local.

Projected syndication dates for network programs (based on four-year network play)

Program	Program length	Tentative distributor/ (producer)	Network	Initial air date	Episodes to date	Expected syndication date
MacGyver	Hour	Paramount	ABC	Sept 85	54	Sept 89
Married With Children	Half Hour	Columbia/Embassy	Fox	Apr 87	36	Sept 90/91
Matlock	Hour	Viacom	NBC	Sept 86	48	Sept 90
Midnight Caller	Hour	Lorimar/Telepictures	NBC	Nov 88	N/A	Sept 92/93
Mission Impossible	Hour	Paramount	ABC	Oct 88	6	Sept 92/93
Moonlighting	Hour	(ABC)	ABC	Sept 85	60	Sept 89
Murphy Brown	Half Hour	Warner Brothers	CBS	Nov 88	N/A	Sept 92/93
Murphy's Law	Hour	New World	ABC	Dec 88	N/A	Sept 92/93
My Two Dads	Half Hour	Tele-Ventures	ABC	Sept 87	24	Sept 91
Paradise	Hour	Lorimar/Telepictures	NBC	Jan 89	N/A	Sept 92/93
Roseanne	Half Hour	(Carsey-Werner)	ABC	Oct 88	N/A	Sept 92/93
Spenser: For Hire	Hour	Warner Brothers	ABC	Sept 85	57	Sept 89
Thirtysomething	Hour	MGM	ABC	Sept 87	30	Sept 91
Tour Of Duty	Hour	New World	CBS	Sept 87	30	Sept 91
Tracey Ullman	Half Hour	(Fox)	Fox	Apr 87	36	Sept 90
TV 101	Hour	(G.T.G.)	CBS	Nov 88	N/A	Sept 92/93
Unsolved Mysteries	Hour	(Cosgrove-Meurer)	NBC	Oct 88	N/A	Sept 92/93
Wise Guy	Hour	Tele-Ventures	CBS	Sept 87	30	Sept 91
Wonder Years	Half Hour	(New World)	ABC	Jan 88	19	Sept 92

Source: Petry Television.

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Viacom station
in Hartford
rejuvenated/181

**UHF
NETWORK**
'Much-needed
equalizer'
in huge DMA/182

**SELLER'S
OPINION**
Hitching managers'
differences to
same rep team/183

TELEVISION/RADIO AGE

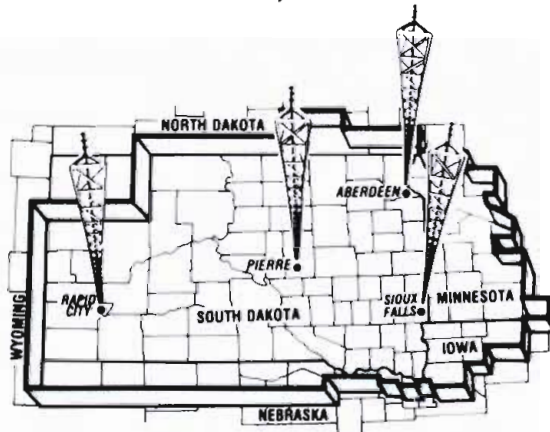
Station Report

January 23, 1989

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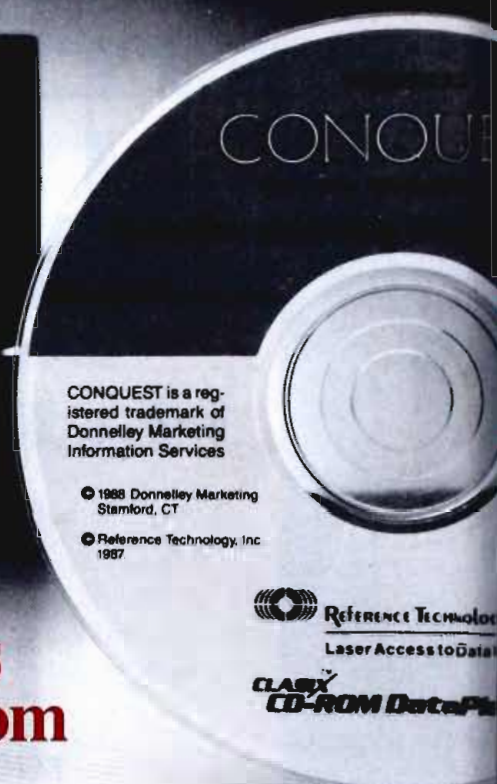
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Cosby, better cable positions, improved news, pull bigger earnings for WVIT-TV

Last year Viacom Broadcasting was in negotiations to sell off its NBC affiliate in the Hartford-New Haven market, WVIT-TV. Now Pat Brady, president of Viacom's Television Group, says the company has changed its mind.



Says Brady: "Since Viacom entered into discussions concerning WVIT's sale, the station has posted outstanding earnings. In November it achieved its highest ratings ever. While we have received a number of aggressive offers for WVIT, none of them approached the premium price a station of WVIT's proven performance and potential growth should command."

In explaining WVIT's "outstanding earnings," Al Bova, vice president, general manager, says that in October the station premiered its new early fringe news lead-in hour starting with *Cosby* at 5 p.m. followed by *Cheers* at 5:30, opposite news on both the ABC and CBS affiliates. "The combination of *Cosby* and *Cheers* offered this market's viewers an alternative and brought us from a distant third to dominant first from 5 to 6 among two key demos, women 18-49 and men 18-49."

News gains. WVIT starts its news at 6 p.m. and from 6 to 7 all three affiliates run news. Bova concedes WVIT's 6 o'clock and late news are still third in the market, but adds, "Both are making gains. Both are now pulling the highest ratings they've ever had. With a series of small, incremental improvements in our news operation that have added up to a fairly noticeable cu-

mulative improvement, a recent Gallup study showed WVIT judged as the station in this market that's made the greatest improvement in its news. That's the opinion of both our viewers and many of the competition's viewers too."

Bova also reports "major strides in our cable situation." Some of the cable systems had been carrying WVIT on its UHF channel position, Channel 30. But in December Cablevision put it on Channel 6, and starting in February New Haven's Heritage Cable is scheduled to put WVIT on Channel 12. That means that after February WVIT will be in VHF positions on either 12, 6 or 4, instead of Channel 30.

This, says Bova "will give us first-class reception in 90% of the DMA's households. I doubt if there's closer parity between V's and U's in any other market in the country. It's especially tough to get parity in Connecticut, with all the spill in and cable carrying all the big New York stations throughout Litchfield and New Haven Counties."

"Stations that present local programming and news make cable systems special."

What persuaded most of the cable systems to not only carry WVIT, but put it in the VHF tier?

Says Bova: "Cable management recognizes that carrying stations that present local news and local programming makes their systems special. It gives them the edge with their subscribers and potential subscribers in a period of uncertainty for cable. They can see competition coming from satellite broadcasting and from the telephone companies. They know compulsory copyright is being discussed. Current regulations could face change under a new administration. All this uncertainty makes



Al Bova

good local service doubly important to cable companies."

Sales goals. In the sales department, WVIT brought in a new general sales manager, Aaron Olander, on Oct. 31. He moves in from Gaylord's WUAB-TV Cleveland, and Bova says he's had affiliate and cable experience as well as holding sales management posts at independents. Bova adds, "We have a responsibility to develop this DMA's local retailers as television advertisers so we can help them build their own businesses. That's one thing Aaron will be doing."

And Bova says another element WVIT has going for it is that "Besides our early fringe ratings gains in key demos, our improved news product, and the parity Connecticut's cable systems are now giving us, we also have this state's economy working in our favor."

He explains, "Our DMA is all of Connecticut except Fairfield County. Hartford-New Haven includes New London and Waterbury and all the smaller cities in between. Our DMA is ranked 23rd. Yet even without Fairfield County, the rest of Connecticut also has greater than average per capita income. One result is, we're 19th in retail sales and 18th in effective buying income. The stations in this DMA haven't been charging top 20 market rates, but put all these facts together, and we think it's high time we started to get what Connecticut television is really worth. So another thing Aaron will be doing is acting as our point man in working toward more realistic pricing."

KTMA-TV sees new UHF network as 'much-needed equalizer' in huge DMA

Donald W. O'Connor, president and general manager of KTMA-TV Minneapolis-St. Paul, sees his new statewide UHF network as "the equalizer—a program delivery system that will bring us to parity and put us on a level playing field in competing with the big Twin Cities VHF's."

O'Connor points out, "The Minneapolis-St. Paul DMA, as defined by the market's V's, who also have relay satellite stations, is an enormous area geographically. And in a DMA 335 miles long, one stand-alone UHF is at a distinct disadvantage. That's why we and our affiliates need an equalizer."



TV 23
KTMA

O'Connor says the new network, formed by an agreement between KTMA Acquisition Corp., Halcomm, Inc. and Red River Broadcast Corp., "represents the first combined UHF expansion in history, one that allows us to fully serve our expanded television market. The Minneapolis-St. Paul DMA covers 56 counties, making it the largest geographic DMA in the top 50 markets. Our new network's broadcast area will range from Austin in the South to Bemidji in the North, giving us parity with WCCO-TV, KSTP-TV and KMSP-TV."

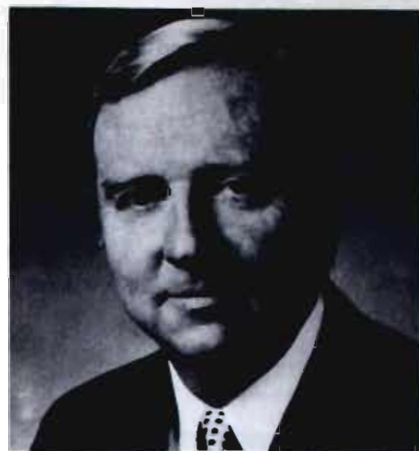
The affiliates. Under terms of the agreement, Minnesota Independent Network, Inc. will be formed by combining KTMA with the operating assets of KXLI(TV) St. Cloud, KXLT(TV) Rochester and low power television stations in Brainerd, Bemidji and Grand Rapids, owned by Red River Broadcast Corp. The network will also include longterm lease arrangements with

translators in Alexandria and Donnelly-Herman plus low power TV stations to be built in Park Rapids and Austin. All this is subject to FCC approval and new call letters will be applied for to replace KTMA as the flagship designation.

O'Connor says his new lashup plans to sell some commercial time slots on a network basis, covering

"Local insertion capability can give us a three-way commercial or program split."

the whole DMA, and others on a split basis. The latter he says, "will be for those local retailers in, say, Austin and Rochester for whom viewers in Bemidji or Grand Rapids in the North end of the DMA would be waste circulation. Our computerized master control gives us local insertion capability that permits a three-way program or commercial split. For instance, a local log rolling contest up North in Brainerd would probably be of lit-



Donald O'Connor

tle interest in St. James, where we could run the local high school basketball game. And there are the cases like *Andy Griffith*. We have licensing rights to run it in Minneapolis and St. Paul, but if another local station has the rights to *Griffith* in Rochester or Austin, we'd have to show something else there in the same time period."

The network will turn on in three stages. First, the Red River stations and KXLT will link up by March 1. Next, KXLI's tower and transmitter will be moved and rebuilt near Sauk Center to serve the widest possible area. KXLI's channel number will change from 41 to 19 with construction scheduled for completion this spring. In the final stage, the Austin and Park Rapids stations are scheduled to link up in the fall.

Mason elected president of SCBA



Mason

Gordon Mason, executive director of the Southern California Broadcasters Association, has been elected president of the group. Bill Sommers, president and general manager of KLOS Los Angeles and new SCBA chairman, says the move "reflects Mason's expanded responsibilities, which now include community services and government relations as well as marketing

support of our 143 member stations."

Before joining SCBA Mason spent 30 years selling and/or managing radio and television stations and print media in the Southern California market and also ran his own advertising and promotion company. As president of Mason/Associates and as a broadcast promotion consultant Mason served such firms as The Federated Group Electronic super stores, Avery Office Products Division of Avery International, The Pep Boys and Cruise Holidays International.

Mason has also served as president of the Advertising Industry Emergency Fund and president of the Advertising Club of Los Angeles.

Appointments

Stations



David E. Henderson, chief executive officer of Outlet Communications, Inc., has been appointed chairman. He succeeds **Bruce G. Sundlun** who is retiring after 28 years with Outlet. Henderson joined Outlet in 1972 from Westinghouse Broadcasting Co. where he had been president of Group W Productions.

Thomas Schurr has been named vice president, general manager of KROY(FM) Sacramento, recently acquired by Great American Broadcasting Co. from Commonwealth Broadcasting. Schurr transfers from Great American's WLZR AM-FM Milwaukee where he had been general sales manager.

Marc Kaye, general manager of Gannett Broadcasting's KNUA(FM) Seattle, has been promoted to president of the station. He had been station manager at KKBQ AM-FM Houston before joining KNUA in 1987 and at KNUA now steps up from vice president.

Dick Drilling, station manager of KMST-TV Monterey-Salinas, Calif., has been promoted to vice president, general manager of the Retlaw Broadcasting station. He has been with Retlaw for 20 years and joined KMST in 1986 from the company's KJEO-TV Fresno.

Helen Feinbloom has joined WDCA-TV Washington as director of sales. She had been national sales manager of WJLA-TV, and before that was with the sales staff of WTOP-TV, now WUSA-TV.

One Seller's Opinion



Hitching managers' differences to the same rep team

Roda

There are distinct personality differences between the new business development manager and the sales manager in broadcast representative firms. Both types of managers are necessary if the rep intends to grow, but teamwork is essential to assure success.

In spite of the sales manager's outgoing personality, after building and establishing a strong client base he might hesitate before meeting new people who have to be evaluated and trusted as customers on a continuous, almost daily basis. He might have a tendency to protect his job, make his commission, and rely on his sales force's repetitive, short term sales.

The new business development manager must have a longer term outlook and more persistence in the face of a high failure rate and a top management that wants immediate results—part of the American psyche. This manager must be well organized, systematic, and have a thorough knowledge of all competitive media, including relevant market data, station programming and rates. He must be aware of the growth of sales promotion techniques and the role of public relations. A holistic marketing approach to new business development is critical. He must not only understand his own firm's long term objectives but also his potential clients' overall marketing plans, including sales, advertising, telemarketing and merchandising.

In many rep firms the top salesperson has the best, most productive accounts that he has developed over many years. The sales manager assigns the new, least productive accounts to the new salesperson. These customers, in many cases, have just been handed over to the sales department by the new business development manager who has spent a year or more cultivating a relationship of trust and reliability. During this time this manager probably received no acknowledgement or credit for the many arrows to his ego and long waits in reception areas or "on hold."

This embryonic account will most likely be handled by an aggressive, "quick sale" personality or an inexperienced rookie who will receive the commissions and credit for future sales.

In the case of a new account that is not a new advertiser, but may be a station in a small market, the new sales person just might tell the station manager, "You don't have the numbers," or "You have the wrong demographics," or "Your rates are too high." Sometimes the new station isn't even pitched.

Going back to advertising prospects, because of the rising cost of individual sales calls, which has escalated in recent years, the sales manager might be reluctant to send his sales people to the new smaller creative agencies sprouting up in New Jersey and Westchester, a little outside New York City itself, or to other suburban cities surrounding other major markets.

Meanwhile, the new business development manager must face cold canvassing, broken appointments, frozen mindsets, unreturned phone calls, and the pressing, daily problems of all prospective clients.

But even in the face of all this, by combining their opposing skills and personalities in the rep's marketing team, the sales manager and new business development manager can produce a more profitable bottom line.—**Charles Roda**, adjunct marketing professor, Pace University



Dean Thacker has been elected president, Radio Division, Malrite Communications Group. He joined Malrite in 1976 as an account executive at WMMS(FM) Cleveland and now leaves WHTZ New York where he had been vice president, general manager.



Steve Carver has been promoted to vice president, general manager of CBS-owned WOGL(FM) Philadelphia. Carver came to CBS in 1976 and now transfers from New York where he had been general sales manager for WCBS-FM.

Christopher Zimmerman has been appointed president and general manager of WQLN-TV and WQLN(FM) Erie, Pa. He comes to the public broadcasting outlets from a post as vice president at WXXI-TV Rochester, N.Y.

Ralph Crossley, assistant general sales manager at WAOK/WVEE(FM) Atlanta, has been promoted to general sales manager. He came to WVEE in 1979 as an account executive and before that had been with the sales staff of WXYZ Detroit.

Bill Peterson has joined WPEC-TV West Palm Beach, Fla. as general manager. Taking over as acting general manager at Knight-Ridder Broadcasting's WTKR-TV Norfolk-Newport News is **Carol Hope Rueppel** who will continue as the station's news director.



Vince Cremona, vice president, general manager of WEBE Westport, Conn., is scheduled to assume additional management responsibilities for WICC Bridgeport upon completion of WICC's acquisition by WEBE owners ML Media Partners, L.P. from Tribune Broadcasting. ML principals are former ABC TV executives **Elton H. Rule** and **I. Martin Pompadur**.



DeAnne Sheehan has joined KUDA(FM) Las Vegas as general manager. She moves in from the sales staff of KENO/KOMP(FM) Las Vegas and before that had been regional and local sales manager for KCEE/KEFM(FM) Tucson, Ariz.

Jay Newman has been named vice president and station manager of WCIX-TV Miami, recently acquired by CBS. Newman joined CBS in 1983 as news director at WCAU-TV Philadelphia.

Kenneth Bauder has been elected a vice president of WTLV(TV) Jacksonville, Fla. He is general sales manager of the Gannett station, headed by president and general manager **Linda Rios Brook**.

Jeffrey L. Goree has been promoted to general sales manager of Emmis Broadcasting's WKQX(FM) Chicago. He joined the station in 1984 as an account executive and moved up to local sales manager the following year.



Nell J. Schwartz has been promoted to national marketing manager for a new independent station Pappas Telecasting is putting together in Oklahoma City. He is succeeded as general marketing manager for Pappas' KPTM-TV Omaha by **Jim McKernan** who moves up from retail marketing manager.



Michelle Liebowitz has been promoted to national sales manager for Fox Television's WNYW(TV) New York. She came to the station in 1986 as an account executive and reports to vice president, general sales manager **Rudy Taylor**.

Al Brady Law, general manager of Gannett's KKBQ AM-FM Houston has been appointed president of the station. He had been vice president, general manager of Gannett's KOAI(FM) Dallas before coming to KKBQ last January, and is now promoted from vice president.

Ron Thompson is now vice president, general manager for WANS AM-FM Greenville-Anderson-Spartanburg, S.C. He had been a sales consultant to RKO Radio and before that had been general manager of KHJ Los Angeles.

Vincent Manzi has joined Tribune Broadcasting's WGNO-TV New Orleans as national sales manager. He had been on the rep side, selling for the New York office of MMT Sales.

Spotlight On...

Diane Breathwaite



*Director, regional sales
WCMS AM-FM
Norfolk-Newport News*

Credited by her boss with billing over \$1 million last year, Diane Breathwaite attributes much of her success to her start at WCMS "in what I thought at the time was going to be a temporary job as billing manager." But that meant she had to learn quite a bit about accounting, and because she picked that up so fast, she was the one tapped to learn the details of co-op billing when the country music stations started their co-op unit. In the process she wrote a computer program for co-op advertising that the Radio Advertising Bureau followed when it put together its own co-op software.

Today Breathwaite says, "Clients appreciate my help in explaining the complexities of co-op billing,

how to use co-op to make their own ad dollars go farther, and most of all the fact that I really care about making sure they get the most for their dollars by making sure their advertising on WCMS works."

She adds that the element of surprise doesn't hurt: "People expect a black woman to be selling for an urban station, but not for a country music station. If buyers seem surprised the first time they see me, or start to chuckle, I just tell them 'If you're interested in WCMS that means you want the cream of the crop, so here I am.'"

The stations are located in Virginia Beach and Breathwaite says the market includes Norfolk, Portsmouth, Newport News, Hampton, Chesapeake, Williamsburg, "and a whole complex of naval and military bases and the great Portsmouth ship yards. Besides the main naval base, there's Langley Field, Fort Monroe and Fort Eustis, among others."

As director of regional sales, Breathwaite says she has the help of Eastman Radio, "which has offices in 12 cities, so I cover the nearby cities where they aren't, like Baltimore and Richmond. For instance, McDonald's has an office in Richmond that handles promotions across an area that includes our seven-city market. And I take care of one client in Atlanta, where Eastman does have an office, because that client likes to work with the stations themselves."

She recalls, "When I started in co-op sales, I picked up a lot of little Mom and Pop accounts no one else wanted to bother with. But then with the help of the co-op money we found for them, I built many of them up into major accounts that some of our sales people couldn't wait to take over when I expanded my own responsibilities to cover more territory."

Jodi Lippincott has been named station manager/sales manager of WANS AM-FM Greenville-Anderson-Spartanburg, S.C. She joined the Degree Communications stations seven years ago as a sales executive.

Sue Swigart has joined WRR(FM) Dallas-Fort Worth as general sales manager. She moves in from Concert Music Broadcast Sales, whose Dallas office she opened in 1986. Before that she had been an account executive with KSCS(FM), also Dallas.

Wendy Watson-Hallowell has been named director, affiliate sales, sales planning for MTV Networks. She joined MTV Networks' predecessor company, Warner Amex Satellite Entertainment Co., in 1982 as a sales assistant and now steps up from manager of the affiliate sales planning group.

Dan Wall has been promoted to general sales manager at KSAS-TV Wichita, Kans. He had been national sales manager of the station.

Mike Seifert has been appointed national sales manager/East for KCPQ(TV) Seattle-Tacoma. He had been a sales representative for Kelly Television in San Francisco.

Rich Kahn has been appointed general sales manager of Emmis Broadcasting's KXXX(FM) San Francisco. He had previously held similar responsibilities at KMEL, also San Francisco.

Walter G. Berry has been named general sales manager of WMFR/WMAG(FM) Greensboro-Winston Salem-High Point, N.C. He is a former general sales manager at radio stations in Virginia, Mississippi and Alabama and was most recently director of sales for the NBA's Washington Bullets.

Agencies



John Belfiore, a senior vice president at BBDO New York, has been promoted to director of media planning services. He joined the agency in 1973 as a senior planner and now moves up from associate media director.

Diane Cimine and **Ruthanne Greenberg** have been promoted to senior vice presidents at Saatchi & Saatchi Advertising in New York. Both are associate media directors. Greenberg joined the agency in 1980 and Cimine came aboard the following year.



Ronnie Beason has been elected a senior vice president at J. Walter Thompson/USA. She came to JWT in 1982 from Young & Rubicam as a media supervisor and is currently an associate media director.



Mark Everly has been promoted to associate media director in the Madison, Wisc. office of Advertising, Boelter & Lincoln. He joined the agency in 1985 as a buyer.

Jaclyn Seligman has been promoted to vice president, associate media director at Laurence, Charles, Free & Lawson, New York. She joined the agency in 1982 as a senior media planner and is currently responsible for the agency's McDonald's business.

Chuck Hildebrandt has been promoted to media planner at W.B. Doner & Company in Detroit. He came to Doner in 1986 and now steps up from associate planner.

Bettina H. Binkley is now a media planner at Lewis, Gilman & Kynett Advertising in Philadelphia. She had served as both an assistant buyer and as an assistant planner before her promotion.

Media Services

Louis Abitablo has joined Bohbot Communications as senior vice president, director of local media. He moves in from WNBC-TV New York where he had been director of sales.

Rodney McGregor has joined Pinnacle Media, the broadcast buying division of Wyse Advertising, Cleveland, as manager, client services. McGregor's account experience includes household and automotive products, health care and restaurant accounts.

Patricia Anne McGuire and **Michael Jay Rosen** have been elected vice presidents of Time Buying Services, Inc. Both are account managers. McGuire joined the company in 1979 and Rosen came aboard in June 1987.

Representatives



Eric Perry has been promoted to regional manager of the Philadelphia sales office of Durpetti & Associates. He came to Durpetti at the opening of its Philadelphia office in November 1986 and before that had been with the sales staff at WMMR and WFIL Philadelphia.

Kim Bradley and **John Doyle** have been elected divisional vice presidents of Katz Continental Television, Chicago. Doyle joined Katz in 1977 and is manager of Continental's Silver sales team. Bradley came aboard in 1980 and heads the Olympic Station Group.

Tom Breslin has joined CBS Radio Representatives as a sports specialist in the rep's CBS Sports Marketing department. He moves in from Guinness Import Co. where he had been national accounts sales manager.

Karla Barton-Segale is now an account executive with the Seattle sales office of TeleRep. She had been local sales manager for KCPQ Seattle and before that sold for KGO-TV San Francisco.

Kenneth R. Better has been named to the new post of vice president-sports and special events at MMT Sales. The one-time sales manager for Peters, Griffin, Woodward was most recently vice president, sales and marketing at AlphaTexMarketing.

Maryanne McGowen and **Tim Robisch** have been promoted to vice presidents of Katz Radio. Robisch joined Katz in 1983 and is sales manager of the rep's Detroit office. McGowen came to the company in 1984 and is Dallas manager.

Susan Cuccinello has been promoted to marketing research director at Blair Television. She came to Blair in 1984 as a senior research analyst and now steps up from marketing services manager.

Susan Heffron has joined the Seattle sales office of McGavren Guild Radio as an account executive. She had been with the sales staff of KIXI/KLTX Seattle, and before that sold for KJR.

Marc McKinney has joined CBS Television Stations National Spot Sales in Los Angeles as an account executive. He had been national sales manager for WTLV-TV Jacksonville.

Buyer's Checklist


Transactions

GenCorp's RKO General subsidiary has agreed to transfer KRTH AM-FM Los Angeles to the **Beasley Broadcast Group** of Goldsboro, N.C. Total price is approximately \$86.6 million, of which about \$56.2 million will be paid to RKO and approximately \$30.4 million will be paid to the competing applicants.


CBS Inc. has completed acquisition of WCIX-TV Miami from **TVX Broadcast Group** for \$59 million plus assumption of certain program obligations. That makes the fifth owned and operated television station for CBS.

Directory of TV Programmers,
Distributors & Services

Television/Radio Age

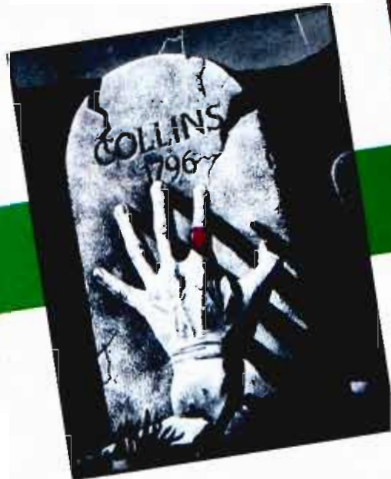


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THEY DO RUN RUN RUN



HOURS

The Streets of San Francisco
 Combat
 The Fugitive
 Ben Casey
 The Invaders
 Man From Atlantis
 Mod Squad

HALF-HOURS

Dark Shadows
 That Girl
 Annie Oakley
 Buffalo Bill
 The Doris Day Show
 Douglas Fairbanks Presents
 The Mickey Rooney Show

N.Y.P.D.
 One Step Beyond
 People's Choice
 The Range Rider
 The Rebel
 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
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The Don Lane Show
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Wonders of the Wild
And Many, Many more...



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Increasingly cautious NATPE attendees to be exposed to wide range of perspectives

The key buzzword as far as station buys is concerned appears to be "caution" at this year's NATPE convention. While this was the case at the 1988 parley, indications are that it may become more intense because the jury is still out on such shows as *USA Today*. Also adding to the uncertainty are how two major series, *Inside Edition* and *The Arsenio Hall Show*, will fare as midseason shows. Games will again lead the pack in numbers in the first-run arena, and there are no sit-coms being offered for next season.

A NATPE management seminar starts the Tuesday morning activities rolling, from 7:30-9 a.m., followed by a series of concurrent seminars, from 9-10, by the three networks, the independents, PBS and cable, in addition to a home video meeting and a session for community broadcasters. From 10-11:30, there will be the opening general session/brunch, with an introduction by Phil Corvo, NATPE International president. Keynoter is Michael Eisner, chairman and CEO, Walt Disney Co.

Concurrent sessions. Four concurrent seminars are set after that, from 11:30 a.m.-1 p.m. These are "The Hot Regulatory Issues Facing Television," to be moderated by Carl Grant, *Nation's Business Today*/ESPN, U.S. Chamber of Commerce, with topics focusing on first-amendment rights, telephone fiber optics and the relaxation of the financial interest and syndication rules; "Kids," with Shelley Duvall as moderator; "Where to Find Your Next Hit," to be chaired by Fred Silverman, The Fred Silverman Co.

The fourth session is "Programming, Promotion & The Marketing Process," in which Sally Jessy Raphael will moderate a panel including Diane Bagwell, WIS-TV Columbia, S.C.; Carl Bauman, WREG-TV Memphis; and Gary Nielsen, KPTM-TV Omaha.

At 4:30 p.m. on Tuesday, an international seminar is scheduled under the title of "Over There, Over Here: The American Viewer's Growing Interest in Foreign Programming." Heading the panel including Pat Faust, WTTW-TV Chicago; Larry Fraiberg, MCA Broadcasting; David Kenin, USA Network; and Bruce Rider, HBO, will be Andrew Quinn, Granada Television.

On Jan. 25, the early morning hours will go to the NATPE Management Institute, from 7:15-8:30, to be followed by the general session/breakfast from 8:30-10. Host will be Lon Lee, first vice chairman, NATPE/KCNC-TV Denver. The hot subject will be "TV With a Bite: New Directions in Talk and Magazine Shows." Charlie Rose, *CBS News Nightwatch*, will moderate what should be a lively panel discussion by Morton Downey, Jr., Maury Povich, Sally Jessy Raphael and Geraldo Rivera.

On the same day, from 10-11:30 a.m., four concurrent seminars are planned: "Washington Update," with Eddie Fritts, NAB, as host. Included on the panel

are FCC Commissioner James Quello; Jim May, NAB; and Patricia Diaz Dennis, FCC Commissioner. "The Art of HDTV—The Biggest Change Since Color" will be the topic of another session. Derk Zimmerman, Group W Productions, will moderate a session titled "What's My Job Tomorrow?"

The other concurrent Wednesday seminar is "Local Program Impact," to be chaired by Doug Parker, WSYX-TV Columbus.

One Wednesday seminar that won't conflict with the others is "The Future of the Hispanic Telecommunications Industry." Set for the 11:30 a.m.-1 p.m. time period, the session will be chaired by Michael Jay Solomon, Lorimar Telepictures.

Writers' perspective. On Thursday, after the NATPE Management Institute seminar, "Understanding Basic Finance," from 7:15-8:30 a.m., Dick Cavett will moderate the general session on "The Writers," during the breakfast, 8:30-10.

For the rest of the morning from 10-11:30, five concurrent sessions are planned. "Can News and Programming Work Together?" will be chaired by Nick Clooney, *On Trial*, Republic Pictures, with Jayne Adair and Sue McInerney, KDKA-TV Pittsburgh; Ed Godfrey, and Russ Read, WAVE-TV Louisville; and Steve Currie and Craig Kuhlman, KOIN-TV Portland, Ore., as panelists. The other four are "Syndication: Riding the Rumble Seat to the '90s"; "Coproductions: Canada Brings You the World"; "Music Licensing"; and "Barter."

The syndication session, with Ave Butensky, Fries Entertainment, as producer and moderator, will be divided into three categories, all with different speakers. "Your Reps Will Show it To You" will have James Coppersmith, WCVB-TV Boston; Roger King, King World; and John von Soosten, Katz Communications, as panelists. Rick Levy, D.L./Taffner Ltd.; Peter Lund, Multimedia; and John Ryan, Worldvision, will talk on "First Run Babies."

And "Focus on the Future" lists as speakers Ralph Baruch, Gannett Center for Media Studies; John Conomikes, Hearst Broadcasting; Charles Fries, Fries Entertainment; and Jim Rosenfield, Blair Communications.

The coproductions session will be moderated by Sam Wendel, Telefilm Canada.

In Music Licensing, the speakers will be Les Arries, WIVB-TV Buffalo; Andrew Fisher, WSB-TV Atlanta; Jack Zwaska, All Industry Music and an ASCAP representative.

The barter session, "Barter Is No Bargain, and Other Survey Results," will be moderated and produced by Larry Marcus, BFM, St. Louis. A panel from Broadcast Financial Management Association will discuss a BFM/NATPE survey with information about the business side of programming decisions.

Directory of TV Programmers, Distributors & Services

ABC Distribution Company

(a division of Capital Cities/ABC Video Enterprises)
825 Seventh Avenue
New York, NY 10019
212-887-1725
FAX: 212-887-1708
Telex: 234337

2040 Avenue of the Stars
Century City, CA 90067
213-557-6600
FAX: 213-557-7925
Telex: 673127
Booth: 340



Mr. Vitale

Mr. Nunez

Representatives: Jack Healy, *p*; Archie Purvis, *sr vp*; Paul Coss, *vp prog acquisition & develop*; Marvinia Hunter, *d, worldwide cable/cassette mktg*; Bill Vitale, Armando Nunez, Jr., *ds, intl tv sls*.

Properties:
Domestic & International Distribution

Animation/Children's Programming
Little Clowns of Happy Town—thirteen 25 minutes.

Cap'n O.G. Readmore's Jack and the Beanstalk—25 minutes.

Cap'n O.G. Readmore Meets Dr. Jekyll and Mr. Hyde—25 minutes.

Cap'n O.G. Readmore Meets Little Red Riding Hood—25 minutes.

Cap'n O.G. Readmore's Puss in Boots—25 minutes.

The Amazing Bunjee Venture—two 25 minutes.

The Return of Bunjee—two 25 minutes.

The Timberwood Tales—twenty-six 25 minutes.

Features

Cabaret

The Day After

The Flamingo Kid

Impulse

National Lampoon's Class Reunion

Prizzi's Honor

Silkwood

Space Camp

Straw Dogs

Take the Money and Run

They Shoot Horses, Don't They?

Young Doctors in Love

Made-for-TV Movies

(all 97 minutes)

Acceptable Risks

Best Kept Secrets

A Bunny's Tale

The Hearst and Davies Affair

Infidelity

Jacqueline Bouvier Kennedy

Jericho Mile

Ladykillers

Love Lies On

Long Time Gone

The Midnight Hour

Triplecross

Who Will Love My Children?

Mini-Series

Baby M—4 hours.

Out on a Limb—5 hours.

Amerika—14 hours.

Ike—6 hours.

Series

Moonlighting—56 hours.

Heroes—26 half hours.

The Eagle and the Bear—26 half hours.

Secrets & Mysteries—26 half hours.

Specials

Annual Academy Awards—International Version—90 minutes.

Sports

Wide World of Sports

The World Sportsman

Major League Baseball

The World Series

Belmont Stakes

Preakness Stakes

Indy "500"

Pro-Bowlers Tour

ALIN-TV

(America's Leading Indies Network)

149 Madison Avenue

New York, NY 10016

212-889-1327

FAX: 212-213-6968

Booth: 632

Representatives: Alan Cohen, Jack Grebel, Alan Steinberg.

Properties:

Magical World of Steve Dacri—one-hour OTO 2nd quarter.

Las Vegas Circus—one-hour OTO 2nd quarter.

Hansel and Gretel—90-minute OTO 4th quarter.

The Three Musketeers—one-hour OTO 4th quarter.

All American Television, Inc.

304 East 45th Street

New York, NY 10017

212-818-1200

FAX: 212-661-0396

Telex: 9102404401

10445 Wilshire Blvd.

Suite 301

Los Angeles, CA 90024

213-466-3997

Booth: 1119

Representatives: George Back, *p*; Joseph E. Kovacs, *exec vp*; Conrad Roth, *sr vp*; Carl W. Menk, Jr., *sr vp, d of stat sls & mktg*; John Reisenbach, *sr vp, natl adv sls*; Joan Marcus, *vp, synd, West Coast*; Todd Jackson, *vp, intl & cable sls*; Neil Paris, *vp, finan*; Jim Hayden, *gen mgr, news & info serv*; David Katz, Lori Koch, Larry Schatz, Steven Blechman, Karen Strange, *stat sls execs*; Wendy Clancy, *d, natl adv sls*; JoAnn Giacalone, *natl adv sls ae*; Debbie Back, *intl sls mgr*; Genevieve Piturro, *d, creat serv*; Donna Tracey, *d, adv sls admin*; Florence Major, *acctg payable*; Heather Cleaver, *research mgr*; Regina Marino, *stat sls & traff coord*; Sarah Cavanaugh, *news serv & traff coord*; Helen Schansinger, *admin coord*; Ingrid Hubler, *adv sls asst*; Barbara Soscie, *research serv coord*.

Properties:

Domestic Distribution

New

Crime Stoppers 800—weekly half hour; barter.

The Video Store—weekly half hour; barter.

The Body Human—10 one-hour specials; cash.

Crossover: The Global Impact of AIDS—one hour; cash.

Current

Series/First-Run

America's Top Ten—weekly half hours in stereo; barter.

Beyond 2,000—weekly series and specials; cash.

Brideshead Revisited—mini-series.

Crook & Chase/Weekend—weekly; barter.

Portrait of a Legend—39 half hours; cash.

The Grumbleweeds—26 half hours.

The Jewel in the Crown—15-hour mini-series; cash.

The Latin Connection—weekly one

Additional copies of the
TV/Radio Age NATPE Directory
at Booth No. 801

hour; barter.

The Uncle Floyd Show—64 half hours, 19 hours; cash.

Specials

The Boy King—one hour; barter.

Deja View—4 hours; barter.

Smart Money Specials—12 half hours; cash.

McDonald's Charity Christmas Parade—2 hours; barter.

An America's Top Ten Christmas—2 hours; barter.

World Music Video Awards—live; barter.

An America's Top Ten Book of Love—one hour; barter.

Wailer Reunion Concert—90 minutes; cash.

Series/Off-Network

Fridays—half-hour strip; cash.

The Chisholms—6-hour mini-series; cash.

News/News Service

The Newsfeed Network—daily via satellite; cash.

The Entertainment Report—daily via satellite; barter.

The NFL Satellite News Service—twice weekly via satellite; cash.

Steve Crowley's Money Pro/News Inserts—cash.

Features/Packages

All American Feature Theatre—26 titles; cash.

Skouras Films—26 titles; cash.

Documentary Series

Festivals of the Far East—6 hours; cash.

Festivals of the World—12 hours; cash.

Extra Dimensions—18 hours; cash.

Jack Thompson Down Under—26 hours; cash.

Family/Children

Chanukah at Bubbe's—one hour; cash + barter.

International Distribution

Remembering Marilyn—one hour.

The World's Greatest Stunts! A Tribute to Hollywood Stuntmen—one hour.

The Ultimate Stuntman: A Tribute to Dan Robinson—one hour.

America's Top Ten—weekly half hour.

Treasures of the Titanic—one hour.

The Latin Connection—weekly one hour, new.

Lights! Camera! Fashion!—one hour.

The Newsfeed Network—daily news service via satellite.

The Entertainment Report—daily report via satellite.

The Business Report—daily report via satellite.

The Boy King—one hour.

Chanukah at Bubbe's—one hour.

Deja View—4 hours.

The Business Daily—daily half hour.

The Business Programme—weekly half hour.

TV/Radio Age
Booth No. 801

American Film Technologies, Inc.

12100 Wilshire Blvd.
Suite 600
Los Angeles, CA 90025
213-826-4766
FAX: 213-826-5661

555 Madison Avenue
23rd Floor
New York, NY 10022
212-838-7933



Mr. Glaser



Mr. Leipzig

Representatives: George Jensen, *chmn & ceo*; Robert L. Glaser, *p*; Nathan Leipzig, *p*, *AFT Entertainment*; Arthur Hartel, *sr exec vp*; Jack Flowers, *sr vp, mktg*; Milt Rich, *pr*.

Services: An independent company specializing in colorimaging black and white film/tape for in-house and external fee work; production, acquisition and distribution for features, television series and animation for syndicated broadcast television stations, pay/cable networks, non-theatrical markets and the home video marketplace.

Properties:

Feature Packages

AFT Volume One—12 color titles.

Sherlock Holmes—4 color titles.

American Motion Pictures

7023-15th Avenue Northwest
Seattle, WA 98117
206-789-1011
FAX: 206-782-0551
TWX: 910-240-9541
Booth: 524



Mr. Denke

Representative: Conrad Denke, *p*.

Properties:

Adventures on Sinclair Island—one hour live-action children's special.
In Search of the Wow Wow Wibble

Woggle Wazzle Woodie WOO!—one hour children's musical.

The Time Cube—half hour.

Ed Hume on Gardening—52 weekly half hours.

Home Improvements—USA—13 weekly half hours; barter.

Applied Information Management, Inc. (AIM)

98 Cutter Mill Road
Suite 473N
Great Neck, NY 11021
516-773-3294
FAX: 516-482-8574
Booth: 1101



Mr. Isacowitz

Representatives: David A. Isacowitz, *p*; Shari Neuwirth, *vp, admin*; Roni Poddell, Melissa Blog, *project mgrs*.

Services: AIM is a computer systems/services provider for the entertainment industry. Under the Harpoon (c) banner, AIM offers comprehensive systems that handle advertiser sales, distribution rights management, distribution sales (domestic/international), financial applications, home video distribution, print traffic control, production costing, theatrical film distribution, up front hold and complete office automation. Harpoon(c) systems are multi-user, modular, expandable, very easy to use and supported nationwide by AIM.

Arbitron Ratings Company

142 West 57th Street
New York, NY 10019
212-887-1300
Booth: 1549

Representatives: Pete Megroz, Doug McFarland, Bill Shafer, Dennis Spragg, Jim Mocariski, Barbara McFarland, Max Johnson, Doug Marks, Kit Smith, Susan Howard, Eric Schindler, Dan Casey, Anna Fountas, John Ferrari, Sharon Rickel, Bob Decker, Howard Rosenblum, Nancy Lankford, Mary Ellen Nortier.

Additional copies of
TV/Radio Age
Booth No. 801

ARP Films, Inc.

342 Madison Avenue
New York, NY 10173
212-867-1700
FAX: 212-867-1704

Westchester Films, Inc.
342 Madison Avenue
New York, NY 10173
212-867-1700
FAX: 212-867-1704
Booth: 1429



Mr. Hill

Representatives: Claude S. Hill, *p*;
Anne B. Cody, *opers mgr*; Joanne Mel-
ton, *sls rep*.

Properties:

Star Blazers—77 animated half hours,
color.

Rocket Robinhood—52 animated half
hours, color.

Educational

Max the 2000 Year Old Mouse—104
animated 5 minutes, color.

Series

The Circus Show—5 hours and 2 half
hours.

Strange Paradise—195 half hours, col-
or.

Documentaries

Collection—17 minutes.

Chef of the Stars—15 minutes.

Magicians of Murano—21 minutes.

The Nose—15 minutes.

From Westchester Films

Star Blazers—77 animated half hours,
color.

Ascot Syndication Group

17327 Ventura Blvd.
Suite 301 B
Encino, CA 91316
818-789-1652
FAX: 818-783-7269
Booth: 1534



Mr. Rafalowski

Representatives: Joseph Wolf, *chmn*;
David Wolf, *coo*; Mark Rafalowski, *p*;

Eve Joffe, *western sls mgr*.

Properties:

Series/First-Run

Has Anybody Seen My Child?—26 half
hours; barter.

Feature Film Package

Fatal Distraction—6 color titles; cash.

Cinema Group I—9 color titles; cash.

ASI Market Research, Inc.

2600 West Olive Avenue
Burbank, CA 91505
818-843-4400
FAX: 818-843-6889
Booth: 829

Representative: Paul S. Lenburg, *sr*
up.

Services: Complete entertainment re-
search and consulting services on all
aspects of the motion picture and tele-
vision industry. Services include
Broadcast/Cable/Home Video/Televi-
sion Program Evaluations, Marketing/
Sales Research, Title, Concept and
Script Testing, Attitude and Usage
Studies, Television Series Mainte-
nance, Advertising/Promotion Re-
search, New Product/Technology Re-
search, Strategy/Planning Research,
Time Period/Program Scheduling Re-
search.

ASTA

Advertiser Syndicated Television As-
sociation
211 West 56th Street
#3J
New York, NY 10019
212-245-0840
Booth: 237A



Mr. Duncan

Representative: Tim Duncan, *exec d*.

Services: ASTA is the trade association
for companies engaged in Advertiser-
Supported (barter) syndication, i.e.,
the sale of national advertising time in
syndicated shows to advertisers. AS-
TA's purpose is to promote the growth
of Advertiser-Supported Syndication,
primarily by working with advertisers
and agencies to improve the industry's
buying, selling and evaluation systems.

Membership

All American Television
Barris Advertising Sales, Inc.
Blair Entertainment
Camelot Entertainment Sales
Group W
Independent TV Network
Lorimar-Telepictures
MCA
MTV Networks
Spectrum
TeleTrib
The Saul Group
Turner Broadcasting Sales
World Wrestling Federation
Worldvision
Associate Members
Buena Vista Television
Twentieth-Century Fox
Viacom Enterprises

Audio Plus Video International Inc.

240 Pegasus Avenue
Northvale, NJ 07647
201-767-3800
FAX: 201-767-4568
Telex: 130582



Ms. DeMerit

Representatives: Irvin Pannaman, *p*;
Marty Irwin, *exec up*; Andre Macaluso,
vp, gen mgr; Kathryn A. DeMerit, *vp,*
sls & mktg; Beth A. Simon, *sls mgr*;
Dianne Falciola, *ae*; Rick Dewald, *chf*
eng.

Services: International video tape fa-
cility specializing in digital standards
conversion and transcoding (ADAC,
D.I.C.E. and A.C.E. converters, to and
from PAL, NTSC, SECAM and PAL-
M, 2", 1", 3/4", BETA and VHS, 1" PAL
B, 1" SECAM B and PAL BVU, hori-
zontal and vertical SECAM. Betacam,
PAL and NTSC, 8mm cassette, PAL
and NTSC), Duplication (PAL, SE-
CAM, NTSC, PAL-M from all master-
ing formats to 2", 1", 3/4", BETA, VHS,
Betacam, 8mm cassette in all broadcast
standards); Film to Tape (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 WITC in
all tape formats and broadcast stan-
dards).

Avery Productions

4843 Voltaire Street
Suite A
San Diego, CA 92107
619-483-2030
FAX: 619-223-3038
Booth: 805

Representatives: Michael R. Avery,
Laura Wireman.

Properties:

Domestic & International Distribution Series

The Golden Years of Television—100 hours.

Four Star Playhouse—100 half hours.

Telephone Time—50 half hours.

Adventures of Annie Oakley—50 half hours.

Adventures of Judge Roy Bean—39 half hours.

Adventures of Sherlock Holmes—39 half hours.

Martin Kane, Private Eye—39 half hours.

TV's Soldiers of Fortune—100 half-hour assortment.

TV's Crimebusters—75 half-hour assortment.

TV's Swashbucklers—52 half-hour assortment.

TV's Heroes of the West—52 half-hour assortment.

TV's Classic Comedians—85 episodes.

Features

Movie Classics—400 titles.

Barris Industries

1990 South Bundy Drive
Penthouse
Los Angeles, CA 90025
213-820-2100
FAX: 213-207-4973

950 3rd Avenue
29th Floor
New York, NY 10022
212-832-2377

1 East Wacker Drive
Suite 3600
Chicago, IL 60601
312-923-1188

2859 Paces Ferry Road
Suite 800
Atlanta, GA 30339
404-433-2220
Booth: 737

Representatives: Burt Sugarman, *chmn*; Peter Guber, Jon Peters, *co-ps*; Jeff Wald *sr up*. *Barris, Guber-Peter Television:* Jeff Wald, *p*; Scott Sternberg, *sr up, prodn & develop*; Howard

Mendelson, *sr up, adv sls*; Jim Ricks, *sr up, gen sls mgr*; Bob Cook, *sr up, mktg & adv*; Rachel Wells, *vp of research*; Sue Steinberg, *vp of develop*; Rick Kates, *d of synd. Barris Program Sales:* Jim Ricks, *sr up, gen sls mgr*; Lee Rudnick, *vp, northeast sls*; John Weiser, Deborah Parisi, Brian Fleming, *aes*; Jay Silha, *vp midwest sls*; Rob Roberson, *vp southeast sls*; Kathy Klados, *opers mgr*.



Mr. Wald



Mr. Ricks

Properties:

Series

The Newlywed Game—half hour strip, cash/barter.

The All New Dating Game—half hour strip, cash/barter.

The Gong Show—half hour strip, cash/barter.

The Kenny Rogers Show—hour strip, cash/barter.

Baruch Television Group, Inc.

7777 Leesburg Pike
Suite 302N
Falls Church, VA 22043
703-761-4600
FAX: 703-761-4342

136 East 57th Street
New York, NY 10022
212-759-3900
FAX: 212-644-3919
Booth: 1259



Mr. Baruch



Mr. Bean

Representatives: Ed Baruch, *p*; Frank Bean, *exec up*; Gloria Kilburn, *mktg exec*.

Properties:

Domestic Distribution

Everything You Wanted to Know About Taxes, But Were Afraid to Ask: 1989 Edition—half hour and ten 60-second inserts; barter.

Consumer Newline Weekly—insert series; barter.

Domestic & International Distribution

Stephen King's World of Horror Part IV: Children of Horror—one hour; barter.

This is Horror—13 half hours; barter.

The Best of Stephen King's World of Horror—120 minutes; barter.

Dog Days at the White House—one hour; barter.

A Very Special Arts Story Part III—one hour; barter.

College Basketball Preview—one hour; barter.

Rappin' Roots: From BeBop to Hip Hop—one hour; barter.

11th Annual Rhythm & Blues Awards Show—120 minutes; barter.

Bavaria Film GmbH

Bavariafilmplatz 7
D-8022 Geislagsteig/Munich
West Germany
089-64992681
FAX: 089-64992240
Telex: 5218771 bavf d
Booth: 1211



Ms. Dermühl

Representative: Rosemarie Dermühl, *hd, world sls tv*.

Properties:

Features

Lives of a Cat—118 minutes.

The Crack Connection—99 minutes.

On the Killer's Track—93 or 98 minutes.

TV Thriller

Bastard—three 89 minutes.

Literary Features

Faust—169 minutes.

Death to the Dragon—115 minutes.

PRESS ROOM HOURS

Monday	8:00 a.m. to 8:00 p.m.
Tuesday	8:00 a.m. to 6:00 p.m.
Wednesday	8:00 a.m. to 6:00 p.m.
Thursday	8:00 a.m. to 6:00 p.m.
Friday	9:00 a.m. to 3:00 p.m.

BBC/Lionheart Television International

630 Fifth Avenue
Suite 2220
New York, NY 10111
212-541-7342
FAX: 212-956-2399
Booth: 1337



Mr. Masters

Representatives: Jack Masters, *p & ceo*; Maq Jawed, *sr vp, finan & admin, cfo*; Candace Carlisle, *d of sls, Eastern div*; (305-284-1248); Julius Cain, *d of sls, western div*, (504-866-5735); Paula Hawes, *d, prog & prom*.

Properties:

New

- 'Allo 'Allo**—26 half hours, 54 returning half hours.
- Brush Strokes**—20 half hours.
- Dark Angel**—3 hours.
- The Making of Doctor Who**—one-hour special.
- Horizon**—13 episodes.
- Life Without George**—13 half hours.
- Living Isles**—10 half hours.
- On the Piste**—one hour.
- Pennies from Heaven**—six 75 minutes.
- The Pope**—three 50 minutes.
- Comedy**
- Are You Being Served?**—64 half hours.
- Black Adder**—12 half hours.
- Fawley Towers**—12 half hours.
- Lenny Henry**—12 half hours.
- Yes, Prime Minister**—16 half hours.
- Science Fiction**
- Blake's 7**—52 hours, 104 half hours, 26 movies.
- Doctor Who**—522 half hours, 118 movies.
- Red Dwarf**—12 half hours.
- Documentaries**
- The Ascent of Man**—13 hours.
- Mafia Wars**—2 hours.
- Supersense**—6 half hours (plus The Making of).
- The Triumph of the West**—13 half hour.
- Continuing Drama**
- East Enders**—195 half hours.
- Mini-Series**
- Edge of Darkness**—6 hours.
- Singing Detective**—six 75 minutes.
- Other Programming**
- All Creatures**—51 half hours, 2 specials.
- In the Wake of the HMS Sheffield**—one hour.
- Wildside (Nature)**—60 half hours.

Behrens Productions, Inc.

51 S.W. 9th Street
Miami, FL 33130
305-371-6077
FAX: 305-371-6079
Booth: 1302



Mr. Behrens



Mrs. Behrens

Representatives: Bob Behrens, Betsy Behrens.

Properties:

- Young Universe**—weekly half-hour news/magazine for children.
- Young Newsbreak**—30-second inserts.

BizNet/U.S. Chamber of Commerce

1615 H Street, N.W.
Washington, D.C. 20062
202-463-5834
FAX: 202-463-5835
Telex: 62024621
Booth: 1300

Representatives: Robert L. Adams, *vp, bdcst*; Frank Allen Philpot, *synd mgr*; Meryl Comer, *moderator, "It's Your Business"*; Larry Butler, *host, "Ask Washington"*; Milton Mitler, *vp, pub liason*; Ed Shea, *d of mktg*; Andrea Kossek, *d of prom*; Mercedes Sandoval, *prom mgr*.

Properties:

- It's Your Business**—52 first-run half hour public affairs debates.
- BizNet's Ask Washington**—daily one-hour viewer call-in interviews.

Blair Entertainment

1290 Avenue of the Americas
New York, NY 10104
212-603-5000
FAX: 212-603-5003
TWX: 710-581-4351

RPR Productions
511 Old Lancaster Pike
Berwyn, PA 19312
213-296-7834
Booth: 749

TV/Radio Age
Booth No. 801



Mr. Berkowitz

Representatives: Alan I. Berkowitz, *exec up & gen mgr*; Howard Levy, *vp, d of adv sls*; Michael Weiser, *vp, gen sls mgr*; Linda Prozeller, *d, planning & admin*; Ken Dubow, *northeast mgr*; Sam Fuller, *southeast reg mgr*.

Properties:

Series

Divorce Court—half-hour strip; cash/barter.

Death Valley Days—130 half hours; cash.

The Cisco Kid—156 half hours; cash.

Children

The Lollipop Dragon—2 half hours; barter.

Sports

Wake Up the Echoes, History of Notre Dame Football—one hour; barter.

Legends of College Basketball—90 inserts; cash.

College Football Scrapbook—400 inserts; cash.

Triple Crown Photo Finish—cash.

Largest Sports Film Library

Specials

Major League Baseball Comedy Specials—3 one-hour episodes; barter.

Other Programming

Movie Package—32 titles.

John Blair Communications, Inc.

Blair Television
1290 Avenue of the Americas
New York, NY 10104
212-603-5000
FAX: 212-603-5003
TWX: 710-581-4351
Booth: 1319



Mr. Levinton

Representatives: James R. Rosenfeld, *chmn, ceo*; Burton S. Marcus, *exec up, chf admin off*; Ronald J. Brooks, *gen counsel*; Kenneth P. Donnellon, *vp, adv & communication*; Blair Television: Timothy M. McAuliff, *p & coo*; James R. Kelly, *sr vp, d, client serv*; William E. Breda, Jr., *sr vp, gen sls mgr*; John B.

Poor, Jr., *sr vp, d, support serv*; Mayer R. Levinton, *vp, d of prog*; John Rohr, *vp, assoc d of prog*; Garnett Losak, *assoc prog d*; Teri Luke, *prog assoc*; Timothy Herbert, *mgr, Blair, Houston*.

Blane Entertainments Inc.

Four Concourse Parkway
Suite 190
Atlanta, GA 30328-5349
404-393-9755
FAX: 404-395-0466

Representative: Paul C. Blane, *p*.

Properties:

One-Hour Specials

Cafe Nostalgia

New Years Eve Country Style

Christmas in Williamsburg

The Great Saloon Singers

Series

Cafe Nostalgia

Pit Stop

Hillycoochie

Star Babies

Features

The Last Pit Stop

Made-for-TV Movies

(in preparation)

More than an Image

The Dick Haymes Story

David Blumenthal Associates, Inc.

30 East 37th Street
New York, NY 10016
212-686-8550

Representatives: David Blumenthal, *p, west coast rep*; Paul Blumenthal, *vp, sr prod, New York rep*; Seth Greenberg, *prod*; Robin Kormos, *prod, mgr*; Phil Kearney, *writer, d*; Jeanne R. Monkhouse, *d, acquisitions*.

Properties:

The Magic of Christmas—fifteen 30-second vignettes.

Road to the White House—30 one-minute inserts.

Hollywood Style—fifteen 30-second vignettes.

Literary Notebook—26 half hours.

Big Break—26 half hours.

Brite

555 North Woodlawn
Suite 1-209
Wichita, KS 67208
316-687-4444
FAX: 316-687-6838
Booth: 411

Representatives: Bud Calvert, *natl d*; Dan Weatherford, *prodn mgr*; Tad

Snarenberger, *sls rep*.

Services: CITYLINE is an interactive audiotex service which will expand sales, news content, promotion and public affairs without reducing air-time.

Broadcast Management Plus, Inc.

1451 California Avenue
Palo Alto, CA 94304
415-494-3900
Booth: 365

Representatives: Roger Cooper, *p*; David Ludwig, *vp, mktg*; Glenn DeKraaker, *chmn*; Brian Brady, *midwest reg mgr*; Chuck Briggs, *northeast reg mgr*; Steve Michaud, *southeast reg mgr*; Richard Lamb, *southern reg mgr*; Keith Goben, *western reg mgr*.

Services: Specialists in micro-computer software applications for television stations, representatives and program distributors for purposes of sales and program research; analyze Arbitron and Nielsen audience data tapes, converted to floppy diskettes.

Broadcast Promotion & Marketing Executives

6255 Sunset Blvd.
Suite 624
Los Angeles, CA 90028
213-465-3777
FAX: 213-469-9559
Booth: 361

Representatives: Alan Batten, *p*; Joseph Logsdon, *past p*; Lance Webster, *exec d*; Jay Curtis, *member serv d*; Gregg Balko, *seminar mgr*; Eddie Barker, *exhibition mgr*; Vicky-Jo Hoffman, *mktg & adv mgr*; Jeffrey Miller, *bus mgr*.

Services: BPME Seminar, Detroit, June 21-24, 1989; BPME International Gold Medallion Awards; IMAGE Magazine; BPME VideoMagazine; Resource Center.

Broadcast Resource Group

210 25th Avenue North
Suite 818
Nashville, TN 37215
615-329-2800
FAX: 615-321-0088
Booth: 1501

Representatives: Lynn Bennett, Andrew Moss, Cindy Kessinger.

Properties:

Commercial Video Library—340 pre-

produced commercials; cash.

Power Play—20 seasonal commercials; cash.

Buena Vista Television

500 South Buena Vista Street
Burbank, CA 91521
818-560-1000
Booth: 971

Representatives: Robert Jacquemin, *p*; Mark Zoradi, *vp, gen mgr*; Rich Goldman, *vp, gen sls mgr*; Peter Affe, *vp, eastern div sls*; David Morris, *vp, western div sls*; Larry Frankenbach, *vp, midwest div sls*; Peter Newgard, *vp, southern div sls*; Jamie Bennett, *sr vp, Buena Vista Television Productions*; Mary Kellogg-Joslyn, *vp, prodn*; David Simon, *vp, prog/Europe*. Buena Vista Television Productions; Bruno Cohen, *vp, prog*; Carole Black, *sr vp, mktg*; Sal Sardo, *vp, creative servs*; Michael Mellon, *vp, research*; Entienne De Villiers, *p, Buena Vista International*; Edward Borgerding, *Buena Vista International sls & mtg*; Travis Wynne, *Latin American sls rep*; Orest Olijnyk, *mng d, Canada*.

Properties:

Series/Off-Network

Golden Girls

Magazine/Talk

Life with Regis & Kathie Lee—Monday thru Friday one-hour strip.

Animated

Chip 'n' Dale's Rescue Rangers—65 half hours.

Ducktales—65 half hours.

Series

Win, Lose or Draw—Monday thru Friday half-hour strip.

Siskel & Ebert—weekly half hour.

Wonderful World of Disney—178 hours.

Features/Packages

Magic II—25 titles.

Treasure I—14 titles.

Disney Magic I—25 titles.

Camelot Entertainment Sales, Inc.

1700 Broadway
New York, NY 10019
212-315-4747

75 East Wacker Drive
Chicago, IL 60601
312-236-4900
Booth: 1249

Representatives: Steven R. Hirsch, *p*; Michael Auerbach, *vp, East coast sls*; Dan Gasby, Rosanne Legano, Patty Cohen, *aes*; Marsha Diamond, *vp, d of research*; Michael Shaw, *vp, midwest sls, Chicago*.

Properties:

Game Shows

Wheel of Fortune—6 days per week, half hour; cash & barter.

Jeopardy!—230 original half hours, 30 repeats; cash & barter.

Win, Lose or Draw—195 original half hours, 65 repeats; cash & barter.

Magazine/Talk

Oprah Winfrey—220 original hours, 40 repeats; cash & barter.

Siskel & Ebert—46 original half hours, 6 repeats; barter.

Live with Regis and Kathie Lee—240 original hours, 20 repeats; cash & barter.

Inside Edition—260 original half hours; cash & barter.

Features/Packages

Disney Magic I, Magic II—9 titles; cash & barter.

Animated

DuckTales—30 original half hours, 230 repeats; barter.

Chip 'n' Dale's Rescue Rangers—65 original half hours, 195 repeat; barter.

Specials

Oprah Winfrey Specials—3 one-hour episodes; barter.

Siskel & Ebert Christmas Special—one hour; barter.

Siskel & Ebert Academy Awards Special—one hour; barter.

Siskel & Ebert 500th Show Anniversary—one hour; barter.

Chip 'n Dale Special—animated 2 hours; barter.

Event Specials from Joslyn Entertainment—three 2 hours.



Mr. Wear



Mr. Siek

Representatives: Donald D. Wear, Jr., *sr vp, gen mgr*; Rainer Siek, *vp, sls & mktg*; Maria Komodikis, *d, intl sls*; Greg Phillips, *mng d, Europe*; Sonja Mendes, *d, European sls*; Maura Schwartz, *d, sports mktg*; Michelle Reiner, *mng, intl sls*; Stephanie Fleisher, Anne Hirsch, *sls execs*.

Properties:

International Distribution

Animation/Children's Shows

Snoopy Come Home—one hour.

A Boy Named Charlie Brown—one hour.

Storybreak—26 half hours.

Adventures of Raggedy Ann and Andy—thirteen 20 minutes.

Christmas Everyday—half hour.

Garbage Pail Kids—6 half hours.

Dr. Seuss—4 half hours.

Made-for-TV Movies
(all 120 minutes)

Outback Bound

The Comeback

Terror on Highway 91

Invictus

The O'Connors

Wildcat O'Shea

Wolftrap

Mini-Series

If Tomorrow Comes—7 hours.

Ben Franklin—6 hours.

The Rebellion of the Hanged—three 90 minutes.

Theatrical Films

Black and White In Color

The Challenge

Dangerous Moves

Eleni

The Garden of the Finzi-Continis

Grandview U.S.A.

Kiss of the Spider Woman

The Legend of the White Horse

The Lightship

Table for Five

Turtle Diary

Series

Reaching for the Skies

Twilight Zone—94 half hours.

Blue Blood—hours.

Katts and Dog—half hours.

Sports

Spotlight on Sports—ongoing hours.

College Football

PGA Golf

Superbike

NCAA Basketball

CBS Daytona 500

Public Affairs

60 Minutes—one-hour episodes.

60 Minutes Australia—one-hour episodes.

West 57th

48 Hours

Hard News

The CBS Evening News with Dan Rather

Sunday Morning

Central Television Enterprises (C.T.E.)

35-38 Portman Square

London W1A 2HZ,

England

(01) 486-6688

FAX: (01) 486 1707

Telex: 24337

Central Independent Television PLC

35-38 Portman Square

London W1A 2HZ,

England

(01) 486-6688

FAX: (01) 486-1132

Central Independent Television

(U.S.A.), Inc.

610 Fifth Avenue

New York, NY 10020

212-582-6688

FAX: 212-582-7006

Telex: 4977131 CENTV UR

Central Independent Television PTY

399 Riley Street

Surrey Hills, Sydney NSW 2010,

Australia

(02) 281 2599

Telex: AA72011

Booth: 939



Mr. Jones

Representatives: Philip Jones, *mng d*; Bill Allan, *d of sls*; Annie Clayton, *admin exec*; Central Independent Television PLC: Leslie Hall, *grp mng d*; Andy Allan, *d of progs*; Ted Childs, *cont, drama*; Roger James, *commissioning exec, documentaries*; Lewis Rudd, *cont, young people's progs*; Tony Wolfe, *cont, entertainment*; New York: Kevin Morrison, *p*; Clare Alter, *exec admin*; Sydney: John Jackson, *gen mgr*.

Properties:

Drama

Annika—3 hours.

Auf Wiedersehen Pet—26 hours.

C.B. Distribution

141 El Camino

Suite 110

Beverly Hills, CA 90212

213-275-6114

FAX: 213-275-4149

Telex: 4938732

Booth: 1111

Representatives: Bob Wright, *exec d*; JoAnne Leighton, *d of sls*; Steve Schott, *d of admin*; Linda Bross, *opers mgr*.

Properties:

Carol Burnett and Friends—175 half hours.

CBS Broadcast International

51 West 52nd Street

New York, NY 10019

212-975-8585

FAX: 212-975-7452

Telex: 662101CBINY

Booth: 457

Boon—39 hours.
Connie—12 hours.
Eden's Lost—3 hours.
The Free Frenchman—6 hours.
The One Game—4 hours.
Rat in the Skull—90 minutes.
Saracen—13 hours.
Vincent—4 hours.
Upline—4 hours.
Yesterday's Dreams—6 hours.

Features

Closing Ranks—90 minutes.
The Disappearance of Azaria Chamberlain—120 minutes.
Fields of Fire—two 120 minutes.
The Grass Cutter—120 minutes.
The Great Gold Swindle—110 minutes.
Open Cut—120 minutes.
Robbery—120 minutes.
The Women in Black—120 minutes.

Music

Cleo Sings Sondheim—one hour.
Love Me Tender—105 minutes.

Documentaries

Art of Darkness—one hour.
Back on the Frontier—one hour.
Cambodia Year 10—one hour.
The Cutting Edge—8 half hours.
Destructive Engagement—one hour.
The Four Horsemen—2 hours.
Noose of Laurels—one hour.
Rattle on the Record—one hour.
Scandals—5 hours.

Children/Animated

Bangers and Mash—twenty-five 5 minutes.

Children

The Bike—half hour.
Chish 'n' Fips—12 half hours.
A Couple of Charlies—half hour.
The Poodles—thirteen 10 minutes.
Press Gang—twelve 25 minutes.

Cinar Films Inc.

(Telefilm Canada Group)
 1207 rue St. Andre
 Montreal, Quebec
 Canada H2L 3S8
 514-843-7070
 FAX: 514-843-7080
 Telex: 05562171 local 1138

101 Duncan Mill Road
 Suite 102
 Don Mills, Ontario
 Canada M3B 1Z3
 416-443-9200
 FAX: 416-443-8685
 Telex: 06-986562
 Booth: 1312



Ms. Charest



Mr. Weinberg

Representatives: Micheline Charest, p; Ronald A. Weinberg, vp; William Litwak, d, dist.

Properties:

Smoggies!—26 animated half hours for children.
Happy Castle—13 half hours for children.
Time of Your Life—130 half-hour soap opera for teens.
The Wonderful Wizard of Oz—52 animated half hours or four 90 minutes.
The Treasure of Swamp Castle—78-minute animated feature.
Cat City—80-minute animated feature.
Peter and the Wolf and Other Tales—85-minute live-action feature or 3 half hours.
Hockey Night—77-minute live-action feature.

Cine-Groupe J.P. International Distribution Inc.

(Telefilm Canada Group)
 1151 Alexandre de Seve
 Montreal, Quebec
 Canada H2L 2T7
 514-524-7567
 FAX: 514-524-1997
 Booth: 1312



Mr. Pettigrew



Mr. Zgarka

Representatives: Jacques Pettigrew, p & ceo; Michel Zgarka, vp, acquisitions & sls.

Properties:

The Little Flying Bears—26 animated 23½ minutes.
Moon Glow—84-minute feature and 4 half hours.
Ovide and the Gang—65 animated 13 minutes or 32 animated 23½ minutes.
Desert Chase—107-minute feature and three 47 minutes.
Jean Du Sud—100 minutes in French or 56 minutes in English.
Ocean Express—58-minute documentary.
Northward Bound—52-minute documentary in French or English.
Just a Game—101-minute feature.

TV/Radio Age
 Booth No. 801

Claster Television, Inc.

9630 Deereco Road
 Timonium, MD 21093
 301-561-5500
 FAX: 301-561-5510
 Booth: 771

Representatives: John Claster, p; Sally Claster Bell, exec vp; Janice Carter, sr vp, sls; Terri Akman, d, prog; John Russel, d, adv & prom; Peggy Powell, ae; Dana Feldman, dist coord.

Properties:

Animation

My Little Pony and Friends—65 first-run half hours; barter.
G.I. Joe—100 first-run half hours; barter.
Jem—75 first-run half hours; barter.
Transformers—20 first-run half hours; barter.
C.O.P.S.—65 first-run half hours; barter.
Jim Henson's Muppet Babies—65 half hours; barter.
The New Archies—13 half hours; barter.
Live Action
Romper Room and Friends—100 half hours; cash.

Joel Cohen Productions & Distribution Inc.

11500 Olympic Blvd.
 Suite 418
 Los Angeles, CA 90064
 213-473-7444
 FAX: 213-473-7091
 Telex: 183375 JCPDIST



Mr. J. Cohen



Mr. M. Cohen

Representatives: Joel Cohen, p, buyer; Joan Cohen, vp, buyer; Michael Cohen, vp, worldwide sls; Larry Cohen, vp, prodns/co-prodns.

Properties:

New Sports

International Flying Disc Championship—one hour.

New Documentaries

The Lost City of Maya—one hour, international only.

Legends of Malibu—45 minutes, international only.

New Music

Rock and Roll Palace—26 half hours, international only.

Church Street Station—78 half hours,

international only.

Musicalifornia—13 half hours.

1988 Diamond Awards—2-hour special.

New Specials

15th Annual Peoples Choice Awards—90 minutes, international only.

Returning Product

Talk About Pictures—100 half hours.

Outdoor Life—28 half hours.

Ricky Nelson/Fats Domino Live—90 minutes, international only.

Beach Boys Anniversary in Hawaii—90 minutes.

Laura Branigan Concert—one hour.

Columbia Pictures Television

Columbia Plaza North
3300 Riverside Drive
Burbank, CA 91505
818-954-6000
FAX: 818-954-0403

711 Fifth Avenue
New York, NY 10022
212-702-2920

645 North Michigan Avenue
Suite 834
Chicago, IL 60611
312-915-0230

One Atlantic Center
1201 West Peachtree Street
#4820
Atlanta, GA 30309
404-892-2725
Booth: 1049



Mr. Lieberthal



Mr. Thurston

Representatives: Gary Lieberthal, *chmn & ceo*; Barry Thurston, *p, synd*; Michael Zucker, *sr vp, mktg*; Terry Mackin, Jeff Gallop, *aes, western reg*; Leslie Tobin, *vp, motion picture sls & acquisitions*; David Mumford, *vp, research*; Francine Beougher, *vp, dist ops*; William L. Clark, *d, special mktg*; Alan Daniels, *d, adv & prom*; Elise Keen, *synd contracts*; Bill Coveny, *d, pub*; New York: Gary Lico, Herb Weiss, *ups, eastern reg*; Chicago: John Rohrs, Jr., *vp, midwestern reg*; Stuart Walker, *ae, midwestern reg*; Atlanta: Susan Grant, Joe Kissack, *aes, southeastern reg*; International: Arnold Messer, *exec vp, Columbia Pictures Entertainment*; Nicholas Bingham, *p*; Michael Grindon, *sr vp, intl tv*

sls; Jacques Porteret, *prog sls mgr*; Patricia Ciolek, *asst, Paris*; Jimmy Graham, *d of sls & hd of N. Europe, Middle East & Africa*; Justin Hatfield, *sls mgr, N. Europe, Middle East & Africa*; Jimmy Manca, Max Kimental, Jeff Wright.

Properties:

Domestic Distribution

Off-Network Comedy Series

Archie Bunker's Place—97 half hours.

Barney Miller—170 half hours.

Benson—158 half hours.

Carson's Comedy Classics—130 half hours.

Carter Country—44 half hours.

Diff'rent Strokes—189 half hours.

The Facts of Life—209 half hours.

Fish—35 half hours.

Good Times—133 half hours.

The Jeffersons—253 half hours.

Maude—141 half hours.

One Day at a Time—209 half hours.

Punky Brewster—88 half hours.

Sanford & Son—136 half hours.

Silver Spoons—116 half hours.

Soap—93 half hours.

Square Pegs—20 half hours.

That's My Mama—39 half hours.

The Three Stooges—190 half hours.

Off-Network Drama Series

Charlie's Angels—115 hours.

Fantasy Island—200 half hours, 152 hours.

Hart to Hart—112 hours.

Police Story—105 half hours.

Police Woman—91 hours.

S.W.A.T.—37 hours.

Starsky and Hutch—92 hours.

T.J. Hooker—90 hours.

Feature Film Packages

Columbia Classics—34 titles.

Columbia Gems I & II—236 titles.

Columbia Night at the Movies—ad hoc quarterly barter network.

Columbia Showcase I—22 titles.

Embassy II & III—40 titles.

Entertainer of the Year—15 titles.

Prime 4—3 titles.

TV 20—20 titles.

TVM One—19 titles.

Volume I, IV, V, VI—90 titles.

Domestic & International

Who's the Boss?—120 half hours.

International Distribution

New

Angels '89—12 hours, 2-hour made-for-tv movie.

Slimer and the Real Ghostbusters—13 animated half hours.

Something Is Out There—8 hours and 4-hour mini-series.

Trackdown—3 one-hour drama specials.

The Diamond Trap—2 hours.

Police Story—five 2-hour dramas.

Twist of Fate—4-hour mini-series.

Other Programming

Days of Our Lives—5800+ episodes.

Designing Women—65 half hours.

Married... with Children—57 half hours.

My Two Dads—38 half hours.

227—90 half hours.

The Young and the Restless—3900+ episodes.

William F. Cooke TV Programs

(Telefilm Canada Group)
696 Yonge Street
Suite 700
Toronto, Ontario
Canada M4Y 2A7
416-967-6141
Booth: 1312



Mr. Wilson

Representatives: William Cooke, Cliff Wilson, William Cooke, Jr., Alec McWilliams.

Coral Pictures Corporation

6850 Coral Way
Miami, FL 33155
305-661-8922
FAX: 305-665-7194
Telex: 441132 CORAL
Booth: 759



Mr. Granier



Mr. Gonzalez

Representatives: Marcel Granier, *p & ceo*; Luis Guillermo Gonzalez, *exec vp*; Marco Lovera, *attorney & sec*; Jose Manuel Pagani, *exec vp, admin & finan*; Manolo Vidal, *exec vp, mktg & sls*; Ricardo J. Pannefle, *asst to Mr. Vidal*; Hank Guzik, *rep, western div*; Dick Ostrander, *rep, eastern div*; International Reps: Alfredo Odorisio, *Diprom, S.A., Argentina*; Juan Jorge Jaeckel, *Colombia*; Juan Julio Baena, *Coral Europa, S.A., Europe*; Wolner Camargo, *Brazil*; Phoebe Clark, *Germany*.

Properties:

Novelas

Cristal (Crystal)—246 hours.

La Dama de Rosa (The Lady in Pink)—228 hours.

Atrevete (Dare)—224 hours.
La Intrusa (The Intruder)—234 hours.
Leonela—133 hours.
Mi Amada Beatriz—234 hours.
Primavera—224 hours.
Roberta—210 hours.
Selva Maria—200 hours.
Señora (The Lady)—200 hours.
Topacio—187 hours.
Alma Mia—200 hours.
Abigail—200 hours.
Mini Series
Diamantes de la Muerte (Diamonds of Death)—10 hours.
Mansion De Luxe (The Family)—12 hours.
Vida de mi Vida (Love of My Life)—12 hours.
Quo Vadis?—7 hours.
Leonardo da Vinci—6 hours.
Mussolini and I—5 hours.
Cindy—4 hours.
Echoes of the Heart—7 hours.
Be Good If You Can—3 hours.
Entertainment Specials
Your Show of Shows—65 half hours, ten 90-minute specials.
Fine Arts Concert in Puerto Rico—21 one-hour concerts.
New Songs by Raphael—2 hours.
Musicalísimo—52 one-hour episodes.
Specials
Romulo Gallegos Theater—17 hours.
Tex—2-hour feature.
Hooray for the Three Wisemen—one hour.
Mysteries of the Ancient World—3 hours.
Documentaries
Expedition Through the Amazon and Orinoco Rivers—2 hours.
Expedition to the Plains of Venezuela—one hour.
Expedition to "The Mists" in the Amazon Jungle—one hour.
Feature Film Packages
Venezuelan Feature Films—25 titles.
Feature Film Package I—action adventure.
Feature Film Package II—action adventure.
Feature Film Package III—action adventure.
Children's Series
Federrico—62½ hours.
Animation
Pimpa—5 half hours.
Man and His World—11 half hours.

Corposant Communications

256 S. Robertson Boulevard
 Suite 994
 Beverly Hills, CA 90211
 213-656-6749
 Booth: 529

Representatives: Arthur L. Pingree, John M. Samuelson, Frank Maturo, Sam Maturo.

Properties:
Your Minute Message on Meat With Frank Maturo—1-minute news/program inserts via satellite or tape.

Devillier Donegan Enterprises

1608 New Hampshire Avenue, N.W.
 Washington, DC 20009
 202-232-8200
 FAX: 202-232-5634
 Telex: 248724 DDEI UR
 Booth: 772



Mr. Devillier



Mr. Donegan

Representatives: Ron Devillier, *p*; Brian Donegan, *exec vp*; Frank Liebert, *d, dom sls & prodn*; Joan Lanigan, *d, prog acquisitions*; Linda Ekizian, *d, intl sls*; John Estaban, *bus mgr*; Carl Davis, *d, dom sls admin*.

Properties:
Domestic Distribution
New Mini-Series
A Very British Coup—3 hours.
Behaving Badly—four 50 minutes.
Echoes—4 hours.
Ride on Stranger—4 hours.
Stringer
Pokerface—3 hours.
Returning Mini-Series
The Price—4 hours.
When Reason Sleeps—4 hours.
Mr. Pye—4 hours.
Brond—3 hours.
New Specials
New Circus—one hour.
Returning Specials
Hollywood: The Golden Years—6 hours.
Hollywood Legends—8 hours.
New Comedy
Whose Line Is It Anyway?—36 half hours.
This is David Lander—six 25 minutes.
Mother and Son—28 half hours.
Returning Comedy
Monty Python's Flying Circus—45 half hours.
Who Dares Wins—19 half hours.
New Documentaries
Testament—7 hours.
Shattered Dreams—165 minutes or 3 hours.
The Loneliest Mountain—48 minutes.
Bush Tucker Man—8 half hours.
Bali Triptych—3 hours.
Images of Australia—4 hours.
Big Country—26 half hours.

Bingo, Bridesmaids and Braces—93 minutes.
Computershock—3 hours.
The Arctic—twelve 50 minutes.
Hirohito
Returning Documentaries
A Long Night with a Lethal Guest—57 minutes.
Harder than Everest—50 minutes.
Da Doo Ron Ron—The Phil Spector Story—58 minutes.
Cobra the Snake God—52 minutes.
Josephine Baker: Chasing a Rainbow—80 minutes.
Chernobyl—52 minutes.
Have You Seen Hiroshima?—one hour.
The Crash—75 minutes.
Zen Training at Eihei-ji—half hour.
Postwar Japan: 40 Years of Change—60 and 75 minutes.
The Silk Road of the Sea—twelve 50 minutes.
China: The Unveiled Highlands—4 hours.

DynoComm Sports

27285 Las Ramblas
 Suite 130
 Mission Viejo, CA 92691
 714-582-1834
 Booth: 311

Representatives: Alan Gibby, *p*; Paul Jenner, *up, synd*; Wayne Smith, *up, prodn*; Julie Brady, *sls*; Todd Udall, *up, mktg*.

Properties:
All OTO Sports Specials/Barter
The World Jetski Finals—one hour.
The Op Pro Surfing Championship—one hour.
Holiday Isle Islamorada 100—half hours.
The Op Pro of Snowboarding—half hour.
The International Pro Bodyboard Championship—half hour.

Ebony/Jet Showcase

820 South Michigan Avenue
 Chicago, IL 60605
 312-322-9369
 Booth: 1457



Ms. Johnson-Rice

Representatives: Linda Johnson Rice, *exec prod*; Yvette Brown, *sr prod*; Oz-zie Bruno, *up, tv sls & synd*; Taylor

Fuller, Lilian Cartwright, *aes*.

Properties:

Ebony/Jet Showcase—weekly half hour
The American Black Achievement Awards—annual special.
Great Moments in Black History—twenty-eight 60-second vignettes.

E.C.I. Marketing Inc.

12 West 27th Street
New York, NY 10001
212-889-8555
FAX: 212-889-8802
Booth: 420

Representatives: Steve Eden, Ken Abernathy, Rosemary Rezende, Michael Whiting, Harvey Flaxman, Scott Shaw, Valerie Garland, Marteen Maffai, Stan Garland.

Properties:

30-90 Second Vignette Series

Cash/Barter

Medical News Update with Michael L. Resnick, M.D.—300 episodes, cash, barter.

Nutrition Quiz with Bruce Jenner—104 episodes.

The Fashion Report with Jennifer O'Neill—2 per week.

Sports Medicine Report with Dr. Ernest Vandeweghe—2 per week.

The All-American Hopefuls with Bruce Jenner—1 per week.

Safe Sex Today with Michael L. Resnick, M.D.—3 per week.

Spirit of America's Youth—2 per week.

Feel Good Moment—2 per week.

The Financial Report—2 per week.

The Hollywood Report—2 per week.

Changing Lifestyles—2 per week.

The Travel Report—2 per week.

ECI Information Network

The Brunch Bunch—26 half hours for weekend.

The Morning After—26 hours for young adults.

Second Honeymoon—game show.

It's Quiz Time!—26 half hours.

The Sports Show—26 hours.

Special

Talented Teenager of the Year—one hour.

Representatives: Joe Pope, *p*; Leellen P. Childers, *vp, prog develop*; David R.

King, *vp, sls*; Dana Ley, *admin*; Marjorie Garrick, *acct serv*; Bill Seymour, Amy Rojas, *sls reps*.

Properties:

Children

Peppermint Place—first-run weekly half hour.

Specials

The All American Cowboy—one hour musical documentary.

Liz Carpenter and the Good Ol' Boys—one hour.

Program Inserts

The 60-Second Workout—65 episodes.

News/News Service

The Teen Years: War or Peace—group discussion format.

Sports

American Sports Powerpac—8 seasonal sports specials.

Ellis Enterprises

(Telefilm Canada Group)

1231 Yonge Street

Suite 201

Toronto, Ontario

Canada M4T 2T8

416-924-2186

FAX: 416-924-6115

Telex: 06-22435

Booth: 1312



Mr. Ellis



Ms. Ellis

Representatives: R. Stephen Ellis, *p*; Cathy J. Ellis, *d of mktg*.

Properties:

New

Wild Guess—26 half hours for children.

Birdwatch—one-minute inserts.

Wilderness Magic—one-hour special.

Naturalist with a Camera—one-hour special.

Future Documentaries

Baby Animals II—one-hour.

Birds of a Feather (working title)—one-hour.

Lake Superior Wilderness (working title)—one hour.

Portrait of a Naturalist (working title)—one hour.

Additional copies of
TV/Radio Age
NATPE Issue at
Booth No. 801

Enoki Films USA, Inc.

4970 Odessa Avenue

Encino, CA 91436

818-907-6503

FAX: 818-907-6506

Telex: 988883 ENOFILM UD

Booth: 334A



Mr. Enoki

Representatives: Yoshi Enoki, *p*; Robert Genova, *exec prod*; Norman Berkoff, *mng d*; Peter Davey, *finan d*.

Properties:

Children's Series

Heidi and the Alpine Friends—52 half hours.

Arty and Sunny—99 half hours.

Joulupukki—A Story of Santa Claus—26 half hours.

Galvion—22 half hours.

Star Fleet—24 half hours.

The Wizard of Oz—52 half hours.

Little Pollon—46 half hours.

Nana the Super Girl—39 half hours.

Captain Hawk—128 half hours.

Adios Josephina—24 half hours.

Chuck the Beaver—99 half hours.

Family of the Wild—26 half hours.

Sweet Strawberry Queen—26 half hours.

Gorilla Force—52 half hours.

Wonder-Six—43 half hours.

Gorvarian—26 half hours.

Dorvack—36 half hours.

Cosmo-Ranger—39 half hours.

Flash Riders—32 half hours.

Belfy and Lilibit—26 half hours.

Alpine Rose—18 half hours.

Kate and Julie—26 half hours.

Children's Features

Don Dracula—90-minute comedy.

Return of Don Dracula—90 minutes.

Thalian Space Wars—90 minutes.

Space Quest for F-01—90 minutes.

Crushers—90 minutes.

Gundam—90 minutes.

Excel Telemedia International Corporation

745 Fifth Avenue

New York, NY 10151-0077

212-371-7333

Booth: 963

Representatives: Ken Israel, *p*; Joan Israel, Allen G. Hart, *ups*; Peter Strand, *midwest sls*; Bill Seymour, *midcentral sls*; Tom Thuman, *mid-*

south sls; Rita Leone, *Canadian sls*; Stephen Roberts, Stanley Darer, Susan Darer, *European sls*; London.



Mr. Israel

Properties:

New Feature Packages

All Family I—7 titles.

Activation I—9 action-adventure titles.

Grippers—6 horror and science-fiction titles.

Perils of Problemata—animated 90 minutes.

New

The Leonard Rosen Show—26 half hours, talk/interview.

On Wings of Fire—90 minutes.

Returning Product

Pathfinders—13 first-run hours.

Terrorvision—90-minute anthology.

Feature Film Packages I, II, III & IV—33 titles.

Music Specials—5 hours.

Rollerama—60 or 90 minutes.

Follow That Rainbow—90 minutes.

Truth About Communism

The Jarvis Collection

The Louvre

Scotland Yard

The Kremlin

Forbidden City

The Incas Remembered

FilmLife Inc.

Film/Video Hospital
Fortress Film Depository
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Moonachie, NJ 07074
201-440-8500
Booth: 1212



Mr. Bernard

Representatives: Marvin A. Bernard, *p & ceo*; John Natali, *chmn of the bd*; Milton Miller, *vice chmn*; Sheila N. Bernard, *exec vp*; Siggie B. Wilzig, *deputy of finan.*

Services: Rejuvenation, protection and preservation of scratched, brittle, curled and other physical damages that can occur to your classical/syndicated

prints either in circulation or improperly stored on shelves; television and theatrical storage, shipping, inspection and worldwide distribution for all features and shows; remove scratches, abrasions and other physical damage bringing film screening quality back to virtually new; film/broadcast in super condition.

Filmworld Television, Inc.

685 Fifth Avenue
New York, NY 10022
212-752-5050
FAX: 212-838-9642
Booth: 901

Representatives: Beverly Partridge, Deborah Dave, Robert DiMilia.

Properties:

Domestic Distribution

Dimension I & II—25 titles, cash.

Family Entertainment I & II—30 titles, cash.

Shock Theatre—15 titles, cash.

Fishing The West Productions, Inc.

5484 S.E. International Way
Milwaukie, OR 97222
800-523-0927
FAX: 503-656-0245

68 Oregon City Shopping Center
Oregon City, OR 97045
800-223-4662
FAX: 503-656-0245
Booth: 711



Mr. Schoenborn

Representatives: Larry Schoenborn, *exec prod & host*; Lana Coon, *d, synd*; Craig Shreeve, *mktg*; Wes Moore, *commercial prodn.*

Properties:

Domestic & International Distribution

Fishing the West—150 half hours; 26 new half hours annually.

Additional copies of
TV/Radio Age
NATPE Issue at
Booth No. 801

Four Star International, Inc.

2813 West Alameda Avenue
Burbank, CA 91505
818-842-9016
Telex: 289309 FOURSTAR LSA
Booth: 1411



Mr. Neece

Representatives: Lance Thompson, *sr vp*; Robert Neece, *vp, dom dist*; George Gale, *d of sls ops*; Bob Greenstein, *reg mgr*; Tom O'Leary, *div mgr*; Craig Thompson, *ae*; Kristie Smith, *d, foreign sls.*

Properties:

The New Millionaires—weekly half hours.

Scrooge—colorized feature available Christmas, 1989.

Nite Owl Theatre—horror film package available Fall, 1989.

True Hollywood Ghost Stories—2-hour special.

The Big Valley—112 color hours.

Star One—15 science-fiction features.

Star Two—14 made-for-tv movies.

Power 20—first-run theatricals and made-for-tv movies.

Main Events I & II—25 features.

Rainbow 2, 3, 4—41 outdoor features.

Documentary/Dramas

Horror & Science Fiction Packages

Fox/Lorber Associates, Inc.

432 Park Avenue South
New York, NY 10016
212-686-6777
FAX: 212-685-2625
Telex: 425 730 FOXLOR

1888 Century Park East
Suite 1000
Los Angeles, CA 90067
213-277-3270
Booth: 1512



Mr. Fox

Representatives: David M. Fox, *ceo*; Rob Miller, *eastern sls mgr*; Marian

Heine, *sls*; Paul Greifinger, *western sls mgr, L.A.*

Properties:

Domestic Distribution

Michelob Presents Sunday Night—weekly one-hour variety show, barter.

Comedy on Rye—weekly half hour, barter.

Wonderful Wizard of Oz—animated half-hour strip, barter.

The Story of Rock 'n Roll—series, barter.

The Dr. Fad Show—weekly half-hour for children, barter.

Romance Theater—85 half hours, cash.

Features

Bad Girls—8 titles, cash.

Romance Theater—17 titles, cash.

Specials

The Elvis Collection—4 concerts, cash.

Great Performers—27 hours, cash.

International Distribution

Series

The Dr. Fad Show

Wild, Wild World of Animals

Wilderness Alive

The World We Live In

World War II: Soldiers Diary

Women of the Sun

Light Entertainment

Hollywood and the Stars

Hollywood Sex Symbols

Music Specials

Aretha

Beatles Song Sing Along

British Rock: The First Wave

Folk City 25th Anniversary Special

Rock and Roll: The Early Years

Sports

1989 Pro Ski Tour

The Action Sports Collection

Greatest Sports Legends

Time Out for Hilarious Sports Bloopers

Science

Seven Days in Space

Family

The Bluffers

Search for the World's Most Secret

Animals

Tell Me Why

Features

Blueberry Hill

Difficult Times

Hand of Death: Part 25

Hot Child in the City

House of the Rising Sun

Kiss the Night

Lone Wolf

Nights in White Satin

Severance

Wildman

Feature Packages

Romance Theatre

Young John Wayne

Shorts Feature Package

The Discovery Program

Made-for-TV Movies & Mini-Series

Dunera Boys

Escapes

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Waterfront**

**Fremantle International,
Inc./Talbot Television
Limited**

660 Madison Avenue
New York, NY 10021
212-421-4530
FAX: 212-207-8357
TWX: 423459

Greenon House
7C/D Bayham Street
London NW1 0EY,
England
Booth: 1439



Mr. Talbot

Representatives: Paul Talbot, *p*; Tony Gruner, *ceo, Talbot Television*; David Champaloup, *sr vp*; Julie Zulueta-Corbo, *vp, Latin American sls & home vid*; Josh Braun, *vp, global ops*; Ellen Windemuth, *vp, bus affairs & co-prodns*; Peter Baker, *vp, sls, London.*

Properties:

International Distribution

Comedy Series

The New Gong Show—175 half hours.

Candid Camera—140 half hours, network.

The New Candid Camera—130 half hours, syndication.

Drama

Ryan's Hope—12 years of production.

Loving—5 years of production.

Divorce Court—130 half hours available in the U.K. and Europe except Spain.

Features/Packages

Fired—2 hours.

The Killing Floor—2 hours.

A Fight For Jenny—2 hours.

Can You Feel Me Dancing—2 hours.

Vanishing Act—2 hours.

The Last Days of Frank and Jessie James—2 hours.

We are the Children—2 hours.

Manhunt for Claude Dallas—2 hours.

Stillwatch—2 hours.

Game Shows

The Price is Right

\$25,000 Pyramid

Family Fued

Blockbusters

Strike It Rich

The Dating Game

The Newlywed Game

Hitman

Card Sharks

The Better Sex

Split Second

Dominoes

Network Prime Time Series

The Van Dyke Show—13 half hours.

TV 101—13 hours.

Raising Miranda—13 half hours.

USA Today: The Television Show—daily half hour and weekend hour, minimum 2 years.

Series/First-Run

The Campbells—100 half hours.

The Tripods—25 half hours.

The Adventures of Black Beauty—52 half hours.

Cisco Kid—156 half hours available in the U.K. and Europe except Spain and France.

Specials

Seven Wonders of the Circus World—one hour.

The Las Vegas 75th Anniversary—2 hours.

Swimsuit '89—one hour.

Rolling Stone Magazine's 20 Years of Rock & Roll—2 hours.

1989 Tony Awards—2 hours.

1989 Kennedy Center Honors—2 hours.

The Magic of David Copperfield—10 hours.

Night of 100 Stars 1 & 2—two 3 hours.

Diana Ross... Red Hot Rhythm & Blues—one hour.

A Super Night of Rock & Roll—2 hours.

Fries Distribution Company

(a subsidiary of Fries Entertainment Inc.)

6922 Hollywood Blvd.

Los Angeles, CA 90028

213-466-2266

FAX: 213-466-9407

Telex: 3781675 FDC

226 East 54th Street

8th Floor

New York, NY 10022

212-593-2220

FAX: 212-754-9286

625 North Michigan Avenue

Chicago, IL 60611

312-751-3483

Booth: 930



Mr. Butensky



Mr. Schmid

Representatives: Charles W. Fries, *chmn of the bd, p*; Ave Butensky, *exec vp, dom dist*; Larry Friedricks, *exec vp, intl dist*; Peter Schmid, *sr vp, mktg & sls*; Louis Wexner, *vp, adv & prom*; Paula Fierman, *vp, intl dist*; Don Golden, *vp, sls western reg*; Tim Newman, *vp midwest reg*; Mike Murashko, *east-ern sls mgr*; Tom Camarda, *ae*.

Properties:

Features/Packages

Fries Frame 5—19 titles, cash.
Fries Frame 4—23 titles, cash.
Fries Frame 3—25 titles, cash.
Fries Frame 2—20 titles, cash.
Fries Frame 1—26 titles, cash.
Fries Dynamite—11 titles, cash.
Fries Family Theatre I: The Mark Twain Collection—6 titles, barter.

Series/First-Run

Born Famous—24 half hours, barter.
The Best of Born Famous—13 half hours, barter.
Time Out for Trivia—barter.
The New Generation—13 half hours, cash.

Specials

Tickets to Heaven—barter.
Interceptor—barter.
Born Famous—14 hours, barter.

Gaylord Syndicom

66 Music Square West
 Nashville, TN 37203
 615-327-0110
 FAX: 615-320-7473
 Telex: 592545
 Booth: 1311



Ms. Grams

Representatives: Jane D. Grams, *vp/gen mgr*; Hal Buckley, Martin Clayton III, Joyce S. Simmons, *sls execs*.

Properties:

Series

Hee Haw—26 60 minutes.
Babe Winkelman's Good Fishing—30 30 minutes.

Specials

Casey Kasem's Rock 'n Roll Goldmine—4 one-hour specials.

Movie Package

Gaylord Prestige I—three 2 hours.

TV/Radio Age
 Booth No. 801

GE American Communications, Inc.

Four Research Way
 Princeton, NJ 08540
 609-987-4000
 FAX: 609-987-4233
 Booth: 1631

Representatives: Andreas Georghiou, John McGrath, Dorothy Ryan, Fred Cain.

Services: GE Americom is a leading provider of video and audio services to the media, including the broadcast and cable TV industries, and voice, video and wideband data services for various agencies of the federal government.

Genesis Entertainment

5743 Corsa Avenue
 Suite 216
 Westlake Village, CA 91362
 818-706-6341
 FAX: 818-707-0785

1 Dag Hammarskjold Plaza
 15th Floor
 New York, NY 10017
 212-935-9450
 Booth: 972



Mr. Gannaway

Representatives: Gary Gannaway, *chmn & ceo*; Wayne Lepoff, *p & coo*; Timothy Helfet, *cfo*; Betsy T. Green, *exec vp, mktg*; Philip J. Oldham, *exec vp, dom sls & research*; Don Springer, *sr vp, sls*; Diane Galella, *vp, research & sls ops*; Stanley Sherman, *vp, north-east sls mgr*; Wendy Levin, *eastern sls mgr*; Barry Wallach, *midwest sls mgr*; Rob Wussler, *southeast sls mgr*; T.J. Kirby, *southern ae*; Steve Smooke, *west coast ae*; Mitch Turner, *d, adv sls*; Jerry Weaver, *vp, pub bdcstg*; Mario Machado, *vp, intl sls*; Marsha Boyd, *d, tape/satellite dist*; Richard Firth, *d, mktg serv*.

Properties:

Series/Off-Network

Highway to Heaven—117 hours.

Series/First-Run

The Judge—half-hour strip.
The Great Escape—60 half hours.
Specials/Weekly Series
The Best of National Geographic—96 hours, forty-two 2 hours.

Variety/Music

Classic Country Featuring Grand Ole Opry Stars of the 50's—260 half hours, 130 hours.

International Distribution

The Judge—half-hour strip.
The Great Escape—60 half hours.
Classic Country—260 half hours, 130 hours.
The Rifleman—169 b/w half hours.
Looking East/One World—52 half hours.

GGP/GGP Sports

400 Tamal Plaza
 Corte Madera, CA 94925
 415-924-7500
 FAX: 415-924-0264
 TWS: 9103842025
 Booth: 511



Mr. Paterson



Mr. Schneidman

Representatives: David L. Paterson, *p*; Robert C. Horowitz, *vp, gen mgr*; Henry Schneidman, *vp gen sls mgr*; Jim Keever, *adv sls & mktg*; Leslie Lombre, *mgr, stat sls & prog acquisitions*; Anna E. Owens, *reg acct mgr*; Chris Weis, *ae*.

Properties:

Sports

1988/89 World Cup Skiing—8 events, 11 hours; barter.
Beverly Hills Cycling Invitational—OTO 58 minutes; barter.
One on One with Jim Lampley—quarterly hour; barter.
John Madden's Super Bowl Special—OTO 58 minutes; barter.
NFL Pre-Season Special—OTO 58 minutes; barter.
Western States 100—OTO 58 minutes; barter.

Entertainment

Life After Gold—OTO 58 minutes; barter.
Joel Siegel's Road to the Academy Awards—OTO 58 minutes; barter.
Summer Movie Spectacular & Holiday Movie Spectacular—2 OTO 58 minutes; barter.
Space: The 20th Anniversary of the Landing on the Moon—OTO 58 minutes; barter.

Additional copies of
TV/Radio Age
 NATPE Issue at
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Global Vision Group, Inc.

550 Biltmore Way
9th Floor
Coral Gables, FL 33134
305-442-3410
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Telex: 441827 FINSERUI
Booth: 449

Representatives: George Valera, *p*; Cesar O. Diaz, *vp*.

Properties:

Mini-Series

The Plot to Kill the Pope—3 parts, 120 minutes.

Molly-O—5 hours.

Tomorrow—2 parts, 120 minutes.

Mafia—8 hours.

Mafia II—The Octopus—8 hours.

Mafia III: The Revenge—9 hours.

Lulu's Sins—5 hours.

Treasure Hunters—7 hours.

Features/Packages

GVG Movies One—6 titles.

GVG I—4 titles.

GVG II—6 titles.

GVG III—15 titles.

GVG IV—8 titles.

GVG V—8 titles.

Kung-Fu/Ninja Theater I & II—14 titles.

Series

Two Against the Road—15 hours.

Specials

The International Circus Festival of Monte Carlo—6 hours.

Pavarotti Returns to Naples—one hour.

Magic Show—one hour.

Magic Night—one hour.

Oleg Popov: Portrait of a Clown—half hour.

The Yehudi Menuhin Festival—3 hours.

Rigoletto—115 minutes.

Revue Champagne—one hour.

Summer Time in Monte Carlo—one hour.

Global Geographic Specials—13 hours.

Globo International New York, Ltd.

Globo TV Network Brazil
909 Third Avenue
21st Floor
New York, NY 10022
212-754-0400
FAX: 212-486-9316
Telex: 423583

Rua Lopes Quintas, 303
Rio de Janeiro, R.J. 22460
Brazil
(55-21) 529-2000
FAX: (55-21) 286-6749
Telex: 2131818 TVGB BR
Booth: 460

Representatives: Jorge Adib, *gen d, foreign affairs*; Marina Galliez, *sls d*; Geraldo Casé, *d of arts*; Robert Campbell, *admin mgr*.

Properties:

Novelas

(all dubbed into Spanish)

Vale Tudo—one hundred-seventy 26 minutes, one hundred-forty 50 minutes.

Fiera Radical—one hundred-seventy 26 minutes, one hundred 50 minutes.

Amor com Amor se Paga—one hundred-twenty 26 minutes, one hundred 50 minutes.

Roque Santero—one hundred-eighty 45 minutes.

Derecho De Amar—one hundred-sixty 26 minutes, eighty 50 minutes.

Rueda De Fuego—one hundred-eighty 26 minutes, ninety 50 minutes.

Mamma Victoria—one hundred thirty-two 38 minutes.

Selva de Concreto—one hundred-fifty 38 minutes.

Final Feliz—one hundred thirty-two 38 minutes.

Niña Moza—one hundred sixty-eight 38 minutes.

Cambalache—one hundred seventy-four 38 minutes.

Mini-Series

(all dubbed into Spanish)

El Primo Basilio—seven 50 minutes.

Tienda de Los Milagros—twelve 52 minutes.

Compania Ilimitada—13 half hours.

Anarchists Thank God—nine 50 minutes.

Bandido Corazón—six 50 minutes.

Avenida Paulista—seventeen 50 minutes.

Manaus Connection—four 50 minutes.

El Marido Ejemplar—ten 50 minutes.

Mini-Series

(dubbed and/or subtitled)

The Promise—nine 50 minutes dubbed into Spanish, subtitled in English.

Golden Years—ten 50 minutes dubbed into Spanish and English and English subtitled.

Diadorim—fifteen 50 minutes dubbed into Spanish and English.

Time and the Wind—eleven 50 minutes, dubbed into Spanish and English.

Music/Variety

Tom Jobim—hours subtitled in English or Spanish.

Roberto Carlos—4 hours.

Voice of Brazil—5 hours.

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Booth No. 801

The Samuel Goldwyn Company

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212-315-3030
FAX: 212-307-6051

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FAX: 312-642-6545
Telex: 4330149 HQ MM CGO

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Brentwood, TN 37027
615-373-5972

St. Georges House
14/17 Wells Street
London W1, England
(01) 437-0739
FAX: (01) 580-6520
Telex: 262084 SGC UKG
Booth: 919



Mr. Askin



Mr. O'Neill

Representatives: Dick Askin, *p, tv dist*; J. Michael Byrd, *sr vp, ops*; James O'Neill, *vp, dom tv*; Jeri Sacks, *vp, ancillary & cable sls*; Ray Solley, *vp, tv develop*; Steve Barbour, *vp, southeastern sls*; Casey Lanken, *d, midwestern sls*; Gary Perchick, *d, northeastern sls*; Christie Hawks, *ae*; Ron Breitstein, *d, research*; Leonie de Picciotto, *vp, pub*; Richard Bornstein, *natl d, pub*.

Properties:

American Gladiators—26 hours, barter.

Body by Jake—130 half hours, barter.

November Gold 3—various titles.

November Gold—20 titles.

November Gold 2—20 titles.

Explosives—15 titles.

Treasure Chest—16 titles.

Explosives II—17 titles.

Family Six-Pack—6 titles.

Goldwyn Gold—21 titles.

Goldwyn Gold II—21 titles.

Power Pack—9 titles.

Robin Hood Series—thirteen 2 hours, or four 2 hours and 18 hours.

Granada Television International

36 Golden Square
London W1R 4AH,
England
(01) 734 8080
FAX: (01) 734 8080 ext. 2615 (day)
(01) 734 1479 (night)
Telex: 27937

18 Rue Volney
75002 Paris, France
(1) 42 61 79 10
FAX: (1) 42 61 94 11
Telex: 213008

400 Madison Avenue
Suite 1511
New York, NY 10017
212-753-3030
FAX: 212-753-2283
Telex: 62454
Booth: 1200



Mr. Plowright

Ms. Wallace

Representatives: David Plowright, *chmn*, Granada Television & Granada Television International; Andrew Quinn, *mng d*, Granada Television; Steve Morrison, *d of prog*, Granada Television; Vivien Wallace, *chf exec*, Granada TV International; Leila Maw, *d*, New York; Greg Roselli, Susan Temple, *commissioning execs*; Merry Mullings, *sr sls exec*, New York; Sally Millwood, *sls exec*, New York; Fiona Keane, *sls admin*, New York; Greg Coote, *westcoast agent*; Canadian reps: Stephen Ellis, *p*; Cathy Ellis, *d of mktg*, Ellis Enterprises.

Properties:

Mini-Series

- After the World**—10 hours.
- Game, Set and Match**—13 hours.
- Small World**—6 hours.
- A Tale of Two Cities**—4 hours.
- Wipe Out**—5 hours.

Drama Series

- All for Love**—12 hours, one 45 minutes.
- Bulman**—20 hours.
- Capstick's Law**—6 hours.
- Coronation Street**—half-hour episodes.

Sherlock Holmes (Adventures and Return)—24 hours.

Features

- The Dog It Was That Died**—75 minutes.
- Every Breath You Take**—75 minutes.
- The Heat of the Day**—120 minutes.

- King Lear**—160 minutes.
- The Magic Toyshop**—103 minutes.
- Sherlock Holmes: The Hound of the Baskervilles**—101 minutes.
- Sherlock Holmes: The Sign of the Four**—106 minutes.

Documentaries

- Another Black Sea**—one hour.
- Disappearing World**—one-hour episodes.
- Hypotheticals**—one-hour episodes.
- Lost Children of the Empire**—one hour.
- October Blast**—half hour.
- On the Big Hill**—6 half hours.
- A Painful Reminder**—70 minutes.
- Pravda: Mr. Gorbachev's New Truth**—one hour.

World in Action—half-hour episodes.
Variety/Music

The Kate Robbins Show—6 half hours.
Making It: Making Music, The Conductor, The Dance Competition—2 hours, one 90 minutes.

- Man and Music**—22 hours.
- Sinead O'Connor**—half hour.
- Robert Plant**—half hour.
- Wired**—13 hours.

Comedy

- Brass**—26 half hours.
- Surgical Spirit**—6 half hours.
- Watching**—28 half hours.
- Wood and Walters**—7 half hours.

Educational

- Facts for Life: The Invaders**—four 20 minutes.
- History in Action**—fifteen 20 minutes.
- Information Technology**—five 20 minutes.

The Ultimate Machine—seven 20 minutes.

Children

- Allsorts**—26 quarter hours.
- Blackbird Singing in the Dead of Night**—half hour.
- Bubbles**—half hour.
- Forever Young**—half hour.
- How to be Cool**—3 hours.

Group W Productions

One Lakeside Plaza
3801 Barham Blvd.
Los Angeles, CA 90068
213-850-3800
FAX: 213-850-3889

888 Seventh Avenue
New York, NY 10106
212-307-3000
FAX: 212-307-3184

142 East Ontario
Suite 1500
Chicago, IL 60611
312-454-6975
FAX: 312-454-6989

1400 Lake Hearn Drive
Suite 306

Atlanta, GA 30319
404-843-5520
FAX: 404-843-5778

222 West Las Colinas Blvd.
Suite 535
Irving, TX 75037
214-506-0777
FAX: 214-506-0774

Hour Magazine
5842 Sunset Blvd.
Hollywood, CA 90028
213-960-2444
FAX: 213-960-8473

Group W VideoServices
(formerly TVSC)
310 Parkway View Drive
Pittsburgh, PA 15205
412-928-4700
TWX: 510-697-4055

3801 Barham Blvd.
Los Angeles, CA 90068
213-850-3877
FAX: 213-850-3889

Filmation
6464 Canoga Avenue
Woodland Hills, CA 91367
818-712-4900
Telex: 4720847 FLMATN
Booth: 629



Mr. Zimmerman

Mr. Tannehill

Representatives: Derk Zimmerman, *p & ceo*; George E. Resing, Jr., *sr vp*; R. Kevin Tannehill, *vp, sls & mktg*; Tony Dwyer, *vp, dom sls mgr*; Sam Cue, *vp, compt*; Meryl Marshall, *vp, prog affs*; Owen S. Simon, *vp, creat serv*; Gerard T. Farrell, *vp, sls research*; David Jacquemin, *western reg mgr*; Donald P. Spagnolia, *d, visual communications*; Mary F. Fisher, *d, prom med*; Linda Magee, *assoc d, develop*; New York: Dan Cosgrove, *vp, med sls*; Peter Gimber, *vp, eastern reg mgr*; Steve Parker, *eastern div mgr*; Glen Burnside, *med sls mgr*; Chicago: Brock Krucic, *central div mgr*; Patricia Brown, *midwest mgr, med sls*; Atlanta: Jeff Hoops, *southeast div mgr*; Dallas: Rich Shae, *southwest reg mgr*; Hour Magazine: Ron Ziskin, *exec prod*; Laurence Ferber, *sup prod*; Paul Nichols, *creat serv mgr*; Group W VideoServices: J. Michael Hudson, *vp, gen mgr*; William Wuerch, *vp, sls*; Dick Dreyfuss, *sls rep*; Los Angeles: Catherine Malatesta,

West Coast sls mgr; Katherine Ratajczak, sls coord; Filmation: Lou Scheimer, p & ceo; Alice Donenfeld, exec vp; Gail Munn, vp, licensing.

Properties:

This Evening—daily half hour; cash.
Missing/Reward—weekly hour.

Can This Marriage Be Saved?—daily half hour; cash.

Entertainment

Life's Most Embarrassing Moments—24 half hours; barter.

Animated

Bugzburg—65 half hours; barter.

Teenage Mutant Ninja Turtles—65 half hours; barter.

BraveStarr—65 half hours; barter.

Ghostbusters—65 half hours; barter.

He-Man and the Masters of the Universe—130 half hours; cash.

She-Ra: Princess of Power—93 half hours; cash.

Fat Albert and the Cosby Kids—90 half hours; cash.

He-Man and She-Ra in a Christmas Special—one hour; barter.

A Snow White Christmas—one-hour special; barter.

Specials

Lifeguard—one-hour specials; barter.

Game Shows

Couch Potatoes—daily half hour; barter.

Group W TV Sales

90 Park Avenue
New York, NY 10016
212-856-8100
FAX: 212-557-6540
Booth: 629

Representatives: Ed Goldman, p; Jeffrey Osborne, vp, sls & mktg; David Pleger, d, opers; Debra Zeyen, d, synd develop; Robert Gore, synd mgr; Chico Kurzawski, vp, mid-western sls off.

Properties:

Time to Care—2-year station image campaign.

For Kids' Sake—year-long campaign.

AIDS Lifeline—year-long campaign.

Evening Magazine—half-hour nightly magazine format.

GTG Marketing

150 East 52nd Street
19th Floor
New York, NY 10022
212-593-7459
FAX: 212-371-9793
Booth: 260

Representatives: Bob Jacobs, p; Joel Berman, sr vp, sls & mktg; Fred Petrosino, vp western sls; Brian Davidson,

vp, midwest sls; Bette Alofsin, vp, eastern sls; Rick Weidner, vp, adv & prom; Marc Berman, d of research.

Properties:

Series/First-Run

USA Today: The Television Show—5 daily half hours + weekend hour.

Magazine/Talk

The Beverly Hills Show—weekly hours. Available Fall '89.

Larry Harmon Pictures Corp.

650 North Bronson Avenue
Los Angeles, CA 90004
213-463-2331
Telex: 194244 LARHAR LSA
Booth: 849

Representatives: Larry Harmon, p; Susan Harmon, vp, licensing & bus affairs; Jerry Digney, vp, mktg & develop.

Properties:

Children's Programming

Bozo Cartoon Library—one hundred fifty-six 6 minutes or 39 half hours.

Bozo Wrap-Arounds—live action.

Bozo's 3-Ring Schoolhouse—65 half hours.

Bozo's Big Top—130 half hours.

Bozo Franchise—30, 60 or 90-minute formats.

Laurel & Hardy Cartoon Library—one hundred fifty-six 5 minutes or 39 half hours.

Harmony Gold

8831 Sunset Blvd.
Los Angeles, CA 90069-2109
213-652-8720
FAX: 213-854-3480
Telex: 194131
Booth: 1229



Mr. Agrama



Ms. Agrama

Representatives: Frank Agrama, p & ceo; Jehan Agrama, sr exec vp & coo; Paul Wischmeyer, vp, d of sls; Susan Christison, sr vp, merchandising, home vid & pay cable; Heidi Wall, vp, prog; Norman Siderow, vp, develop & acquisitions; Sheila Morris, vp, mktg servs; Christine Palinkas, vp, research; Tom Will, reg mgr; Cindy Stern, southeast reg sls mgr.

Properties:

Domestic Distribution

Shout: The Story of Johnny O'Keefe—4-hour mini-series.

Features

Bonzai Theater—nineteen 90 minutes.

Harmony Golden I—5 titles.

Animated Features

Storybook Theater—20 approximately 90 minutes.

Domestic & International Distribution

Mini-Series

Around the World in 80 Days—three 2 hours, new.

King of the Olympics: The Lives and Loves of Avery Brundage—two 2 hours.

The Man Who Lived at the Ritz—two 2 hours.

Shaka Zulu—10 hours.

The Two Part Classics—3 titles.

Series

Travelin' Gourmet—13 half hours.

All in a Day's Work—half-hour strip, new.

Special Events

The Secret Identity of Jack the Ripper—2 hours live, new.

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Documentaries

Animals of Africa—26 half hours.

Specials

Robotech—85 animated half hours.

Captain Harlock and the Queen of a Thousand Years—65 animated half hours.

Harrington, Righter & Parsons, Inc.

805 Third Avenue
New York, NY 10022
212-418-3100
Booth: 1263

Representatives: John J. Walters, Jr., p; Peter F. Ryan, exec vp; Dean McCarthy, vp, d of prog serv; James M. Curtin, assoc d, prog serv.

Services: A national television representative which supports its selling efforts by offering to its stations information, evaluation and recommendations on programming purchases and schedules as well as consultation and assistance in the development and production of local news and other programming.

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Telex: 650 330 2901

Representatives: Con Hartsock, *p*;
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Properties:

Jerry Lewis Movies—4 titles on 1" tape, 2 in color.
The Jerry Lewis Show—52 color hours, on tape.
Elvira's Movie Macabre—thirty-nine color 2 hours, on tape.
The Lawless Years—52 b/w half hours.
The Naked Sea—69-minute color documentary.
Convict Cowboy—52-minute color documentary.

Hit Video USA

1000 Louisiana
Suite 3500
Houston, TX 77002
713-650-0055
Booth: 1329



Ms. Wodlinger



Ms. Dodge

Representatives: Constance Wodlinger, *owner, ceo*; Laura Dodge, *vp, affil rels*; Scott Assyia, *cfo*; Lou Robinson, *prog d*.

Services: Eight hours of contemporary music video programming nightly via SATCOM IV, Transponder 11.

Properties:

Countdown USA—weekly 3 hours.
Women in Rock—weekly hour.
New Music Review—weekly hour.
Hit Video USA—weekly hour.

HMS Communications, Inc.

850 Battery Street
San Francisco, CA 94111
415-788-1237
FAX: 415-394-0285

Representatives: Joseph A. Madrid, *p*;
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Properties:

Dr. Dean Edell Medical Reports—daily 90 seconds.
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Home Shopping Network, Inc.

Box 9090
Clearwater, FL 34618
813-572-8585
FAX: 813-572-8585 ext. 4103
Booth: 557

Representatives: James B. Bocoock,
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Properties:

Home Shopping Network II—full and part-time affiliations available.
Home Shopping Spree—overnight shopping program.

Raymond Horn Syndication

38 West 32nd Street
Suite 1610
New York, NY 10001
212-564-4144
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8200 Wilshire Blvd.
Beverly Hills, CA 90211
213-658-3008
FAX: 213-658-3047
Booth: 255A



Mr. Horn



Ms. Horn

Representatives: Raymond Horn, *p*;
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Properties:

DC Follies—46 half hours.
DC Follies License
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Redeye Express—off-network special.
International Championship Wrestling—100 hours.
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Beat the Pros—weekly sports program.
Talented Teens—international talent contest.

Thomas Howe Associates Ltd.

1100 Homer Street
Vancouver, British Columbia
Canada V6B 2X6
604-687-4215
FAX: 604-688-8349
Telex: 04-508654

39 Baywood Road
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Canada M9V 3Y8
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FAX: 416-745-7179
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Booth: 1312



Mr. Howe

Representatives: Thomas Howe, Janine McCaw.

Properties:

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Primo Baby
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Family Pictures—13 half hours.
North American Indian Portraits—13 half-hour documentaries.
Specials
A Day in the Life of Canada—one-hour documentary.
Dr. Sun-Yat Sen Gardens: Refresh-

ment from the Heart—one hour.
Heart and Soul—28-minute drama.
Sail West—2 half hours.
The Shining Pagoda—half hour.
Feature
Not Another Dirty Little Movie

Independent Television Network, Inc.

747 Third Avenue
 New York, NY 10017
 212-688-7440
 FAX: 212-755-3856
 Booth: 1522



Mr. Kammerer

Mr. Murphy

Representatives: Michael Kammerer, Michael Murphy, Kevin Murphy, Steve Templeton, Jack Rafferty, Bob Dudelson, Joni Ahlheim, Jack O'Hern, Paula McCorkle.

Services: ITN provides network advertisers with national coverage of independent stations. Network lineups of locally originated programs are offered in all dayparts: ITN Prime, ITN Day, ITN Teens and Young Adults, ITN Late Night, ITN Weekend, ITN Kids.

Insight Production Company Ltd.

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 Toronto, Ontario
 Canada M5V 1L3
 416-596-8118
 Booth: 1312

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 New York, NY 10016
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 Suite 1356
 Chicago, IL 60611
 312-346-6333
 Booth: 1161

Representatives: Brian Byrne, *p*; Richard Buck, *sr vp*; Barbara Fultz, *vp, mng d, adv sls*; Bob Chenoff, Bob Dahill, *vp*,

adv sls; Chicago: Rae Schatz, *vp, adv sls, midwest reg*; Laura Caraccioli, *adv sls, midwest*.

Services: Program syndication company which distributes films of Carolco Pictures and Pacific International Enterprises. Also handles the distribution of: Public People/Private Lives, Kid-songs, Headlines on Trial, Orbis Premiere Movies, Platinum 193 Films and Orbis Color Classics.

International Tele-Film Enterprises

(Telefilm Canada Group)
 47 Densley Avenue
 Toronto, Ontario
 Canada M6M 5A8
 416-241-4483
 FAX: 416-243-3286
 Booth: 1312

Representative: Stephen Sweigman.

The International Television Network

919 Third Avenue
 6th Floor
 New York, NY 10022
 212-223-2635
 FAX: 212-308-4993
 Booth: 349

Representatives: Carl J. Sabatino, *p*; Susan L. Strelak, *d, affil sls*; Barbara Atlas, *vp*; Marla Beatty, *prog d*; Elizabeth Fortuin, *assoc d, affil rels*.

Services: Various international programs fed each night from 12:30 a.m. to 8:30 a.m. on Westar IV. Programming includes movies, series, kids shows and news.

Properties:
Barter Only

ITN World News—half-hour international news strip in English.

New Zoo Revue—half hours for children 3 to 12.

Snelgrove Snail—half hour for children.

Bravo!—half-hour talk show available in English or Spanish.

30 Wall Street—half-hour of financial news.

Gillette World Sports—half-hour of international sports news available in English or Spanish.

Additional copies of
TV/Radio Age
 NATPE Issue at
 Booth No. 801

Ironstar Communications Inc.

(Telefilm Canada Group)
 64 Heward Avenue
 Toronto, Ontario
 Canada M4M 2T5
 416-536-7222
 FAX: 416-466-0876
 Booth: 1312



Mr. McGillivray

Representative: Derek McGillivray.

ITC Entertainment Group

12711 Ventura Blvd.
 Studio City, CA 91604
 818-760-2110
 FAX: 818-506-8198
 Telex: 9104992182

45 Seymour Street
 London, W1A 1AG,
 England
 (1) 262-3262

Manulife Center
 Suite 1203
 55 Bloor Street West
 Toronto, Ontario
 Canada M4W 1A5
 416-964-7795
 Booth: 549

Representatives: Jerry Leider, *chmn & ceo*; William Christopher Gorog, *p & coo*; Edward Gilbert, *vp, legal & bus affairs*; James Stern, *exec vp & gen sls mgr*; Reid Davis, *vp, midwestern sls*; Donald Toye, *vp, eastern div sls*; Charles Keys, *vp, western div sls*; John Herrin, *vp, southern div sls*; Margo Rappert, *d of worldwide adv/pub/prom*; International Distribution: James P. Murrinan, *exec vp, gen mgr, intl*; Armando Nunez, *exec vp, intl sls*; London: Josh Elbaum, *vp, intl sls*; Vickie Gubbay, *sls exec*; Canada: Dorolea Rosenberg, *gen mgr*.

Properties:
New Features/Packages

Volume 8—17 titles.

Volume 9—13 titles.

New Series

Secrets and Mysteries—26 half hours.

Other Product

Features/Packages

Entertainment Volume 7—16 titles.

Entertainment Volume Six—16 titles.

Entertainment Volume Five—16 titles.

Entertainment Volume Four—16 titles.
Entertainment Volume Three—16 titles.

Entertainment Volume Two—16 titles.
Entertainment Volume One—14 titles.
Cinema 12—12 titles.

Super Space Theater—13 titles.
Hammer House of Horror—6 double features.

The Thrillers—43 off-network, made-for-tv movies.

Series

Calhoun—first-run.

Thunderbirds: 2086—24 animated first-run half hours.

Space Odyssey—63 hours.

The Prisoner—17 off-network hours.

Secret Agent—45 hours.

The Saint/Return of the Saint—250 hours.

Edward the King—13 half hours.

When Havoc Struck—12 half hours.

Let's Rock—24 first-run half hours.

Let Them Live—19 first-run hours.

The Protectors—52 half hours.

My Partner the Ghost—25 hours.

Department S—28 hours.

The Persuaders—22 hours.

The Adventurer—26 half hours.

The Baron—26 hours.

Man in a Suitcase—28 hours.

Fury—114 half hours.

Mini-Series

Tycoon: The Story of a Woman—5 first-run 2 hours.

Specials

The Very Special Seven—7 first-run off-network musical hours.

Superlative Seven—6 first-run off-network musical hours.

ITEL

48 Leicester Square
London WC2H 7FB,
England
(01) 491 1441
FAX: (01) 493-7677
Telex: 25353

420 Lexington Avenue
New York, NY 10017
212-210-8989
Booth: 939



Mr. Buxton



Mr. Macbean

Representatives: Tim Buxton, *chf exec*; Frank X. Miller, *sr vp*; Andrew Macbean, *sls d*; Katy Coyle, *vp, prog develop*; Julie Schmittinger, Peter

Worsley, *sls execs*; Margaret Hinde, *prog develop*.

Services: International distribution and production development company specializing in high quality drama—movies, series and specials, wildlife documentaries from Survival, action/adventure documentaries and game show formats.

Properties:

New

Antarctic—the Last Frontier—three one-hour series from Anglia.

Save the Children—78-minute Christmas special.

Queen of the Beasts—one-hour special from Survival.

Subtle as a Serpent—one-hour special from Survival.

JM Entertainment, Inc.

(JME)

133 East 58th Street
New York, NY 10022
212-319-9152
Booth: 1030

Representatives: Jerry Molfese, *p*; Brian Molfese, *sr vp*; Lydia DeTorres, *vp, d, ops*; Christina Ortiz, *stat rels*; Brian Wynn, *assoc d, prog sls*.

Properties:

Series

Youthquake—26 half hours, 26 repeats.

Bearwitness News—26 half hours, 26 repeats.

Story of a People—26 half hours, 26 repeats.

Women in Motion—13 half hours.

Specials

Story of a People—two one-hour episodes.

A Laugh, A Tear: Black Comedy in America—120 minutes.

Frankie Avalon Presents—four one-hour episodes.

Youthquake—seven one-hour episodes.

Spring Break Reunion Vol. III—120 minutes.

Bearwitness News Back to School—half hour.

Great Bear Scare—half hour.

The Bear Who Slept Through Christmas—half hour.

Sports Specials

Indy Challenge—one hour.

Jockey—one hour.

Thunder at the Wheel—one hour.

Peter Jones Productions, Inc.

650 North Sepulveda
Los Angeles, CA 90049
213-472-3737
FAX: 213-471-6435



Mr. Jones

Representatives: Peter T. Jones, *p*; J. Kevin Faricy, *vp, admin*.

Properties: Producers of short-form productions, 3-5 minutes in length, available for domestic syndication in June, 1990. Product is currently seen exclusively on Showtime Networks Inc.

Joslyn Entertainment Inc.

4433 Lakeside Drive
Burbank, CA 91505
818-841-0600
FAX: 818-845-7575

200 East 24th Street
New York, NY 10010
212-685-4619
Telex: 988263

Representatives: John Joslyn, *p*; Russ Kanagn, *intl consul*.

Services: Production and distribution company specializing in "live" event television specials.

Properties:

Treasures of the Third Reich—April 12, 1989

Katz Communications Inc.

1 Dag Hammarskjold Plaza
New York, NY 10017
212-572-5500
Booth: 519

Representatives: James L. Greenwald, *chmn & ceo*; Richard D. Mendelson, *p & coo*; Pete Goulazian, *p, Katz Television Group*; Paul Arzen, *sr vp, d new bus, Katz Television Group*; Richard Weinstein, *vp, planning & develop, Katz Television Group*; Jim Beboyianis, *p, Katz American Television*; Tom Olson, *p, Katz Continental Television*; Marty Ozer, *p, Katz Independent Television*; John von Soosten, *vp, d of prog, Katz Television Group*; Bill Carroll, *vp, d of prog, Katz American Television*; Mitchel Praver, *vp, d of prog, Katz Continental Television*; Ruth Lee, David Smith, *assoc ds of prog, Katz Continental Television*; Pat Wells, *d of prog research, Katz Television Group*; Lucille Luongo, *vp,*

corporate rels; Rob Rosenthal, d, tv prom.

M.A. Kempner, Inc.

Hillsboro Professional Building
110
2151 West Hillsboro Blvd.
Deerfield Beach, FL 33442
305-360-7252
FAX: 305-360-7534
Booth: 901



Mr. Kempner

Representatives: Marvin A. Kempner, p; Glenn A. Seger, vp.

Properties:

Polling Equipment

Escape/600—E-Z Tel

Telephone Poll

Children's Programming

TV-POWWW—13 game shows.

The Exercise Bug—100 animated 3½ minutes.

King Features Entertainment

235 East 45th Street
New York, NY 10017
212-455-4000
1-800-526-KING
FAX: 212-983-6379
Telex: 710-581-2391

18 Hanover Street
London W1R 9HG,
England
(01) 408-1229
FAX: (01) 499-0465
Telex: 266570

Los Angeles, CA
818-889-2047
Booth: 949



Mr. Paisner



Mr. Miller

Representatives: Bruce L. Paisner, p; William E. Miller, exec vp; Samuel Gang, vp, intl sls; Michael Doury, d of

sls, Europe, Africa, Middle East; Leonard R. Soglio, vp, d of sls; Donald Barrabee, western div sls mgr; Steven Weiser, midwest div sls mgr; Homer Jolly, d, adv & pr; Laurie Tritini, prom mgr; James Percelay, d of develop; Stacey Valenza, d of mktg; Melissa Wohl, d of special mkt sls.

Properties:

New

You Never Know—half-hour strip.

Domestic Distribution

Feature Packages

The Performers I—15 titles.

The Performers II—12 titles.

The Performers Marquee—12 titles.

King Features Creatures—11 titles.

Series

Dinky Dog—animated twenty-two 11 minutes or 11 half hours.

Domestic & International Distribution

Features

Original Blondie—twenty-eight 75 minutes.

Original Flash Gordon—four 90 minutes.

Animated Series

Original Popeye—two hundred-twenty 5½ minutes.

All New Popeye—65 half hours.

Popeye and Son—13 half hours.

Animated Flash Gordon—24 half hours.

Defenders of the Earth—65 half hours.

Beatles—39 half hours.

Beetle Bailey—fifty 5½ minutes.

Cool McCool—20 half hours.

Krazy Kat—fifty 5½ minutes.

Trilogy—one hundred-fifty 5½ minutes.

Live Action Series

Fight Back! with David Horowitz—weekly half hour.

Original Blondie—26 half hours.

Original Flash Gordon—forty 18 minutes.

Good Housekeeping: A Better Way—26 half hours.

Perspective on Greatness—26 hours.

Bonaventure Travel—25 half hours.

Great Adventures—4 hours.

TV Playhouse—14 titles.

Inserts

Hearst Reports—64 hours.

TV Time Capsule—two thousand 50 seconds.

Hints from Heloise—one hundred-four 60 seconds.

International Distribution Only

Feature Packages

The Performers—50 titles.

The Movie Alliance I—15 titles.

The Movie Alliance II—10 titles.

King Features Creatures—4 titles.

Animated Series

G-Force—85 half hours.

Galaxy Rangers—65 half hours.

Half-Hour Animated Specials

Hagar the Horrible Blondie and Dagwood Romance of Betty Boop Blondie

Home Video Only

Popeye and Friends—10 hours.

King World

1700 Broadway
New York, NY 10019
212-315-4000
Telex: 968102

12400 Wilshire Blvd.
Los Angeles, CA 90025
213-826-1108
Telex: 183204

830 Morris Turnpike
Short Hills, NJ 07078
201-376-1313
Telex: 130071

5001 LBJ Freeway
Tower II
Suite 700
Dallas, TX 75244
214-960-1996
FAX: 214-387-2651
TWX: 910-861-4034

75 East Wacker Drive
19th Floor
Chicago, IL 60601
312-782-8228

3390 Peachtree Road N.E.
Atlanta, GA 30326
404-364-6550
Booth: 1237



Mr. R. King



Mr. M. King

Representatives: Roger King, chmn of the bd; Michael King, p & coo; Stephen W. Palley, coo; Sid Cohen, p, dom tv dist; Diana King, vp, corp sec; Jeffrey Epstein, chf finan off; Paul Hughes, p, bdcst div; Jeffrey S. Grant, p, adv-net prog; Leonard Spilka, vp, finan; James Dauphinee, vp, prog & develop; Michael Tanner, vp, mktg; Stu Stringfellow, vp, Central reg; Jim Farah, vp, Southeast div; Patsy Bundy, vp, corp admin; Moira Dunlevy, sr vp, corp research & sls mktg; Allyson Kossow, vp, pr; Dennis Franklin, Eastern div mgr; Marianne Catalano, vp, Western reg mgr; Lee Leddy, ae, Western reg; D. Demirjian, Southwestern div mgr; Gary Grandolph, Central div mgr; Lee

Kiersted, *Central div ae*; Annelle Johnson, *Southeast div ae*; Betsy Green, *Northeast div ae*; Jerry Kapner, *vp, licensing & merchandising*.

Properties:

First-Run

Wheel of Fortune—195 episodes, 65 reruns.

Jeopardy!—230 episodes, 30 reruns.

The Oprah Winfrey Show—220 episodes, 40 reruns.

Inside Edition—26 weeks first-run, 8 weeks remix.

Classics

The Little Rascals—71 episodes.

Guns of Will Sonnet & Branded—98 episodes.

Topper—74 episodes, off network.

Mr. Food—260 inserts per year.

Features/Packages

Spotlight Ten—10 titles.

The Epics—5 titles.

Popcorn Theatre—38 titles.

Classic Detectives—34 titles.

Koch-Silberberg Productions, Inc.

1650 Broadway
Suite 510
New York, NY 10019
212-956-7740
Booth: 1064



Mr. Koch

Mr. Silberberg

Representatives: Leonard V. Koch, Robert I. Silberberg, Fran Reiter, Eve Joffe.

Properties:

The Video Store—52 weekly half hours; barter.

A Crystal Christmas in Sweden—one hour; barter.

Mrs. America Pageant—2 hours live; barter.

Tintoretto Inc.—colorization process.

College Football Previews

Top Ten—half hour; barter.

PAC—half hour; barter.

SEC—half hour; barter.

Big Ten—half hour; barter.

College Basketball Previews

Top Ten—half hour; barter.

East—half hour; barter.

TV/Radio Age
Booth No. 801

LBS Communications Inc.

875 Third Avenue
New York, NY 10022
212-418-3000

9220 Sunset Blvd.
Suite 101-A
Los Angeles, CA 90069
213-859-1055

625 North Michigan Avenue
Suite 1200
Chicago, IL 60611
312-943-1717
Booth: 1011



Mr. Siegel

Representatives: Henry Siegel, *p & chmn*; Paul Siegel, *p, LBS Entertainment*; Phil Howort, *p, LBS Telecommunications*; Mike Weiden, *p, TV Horizons*; Jon Nottingham, *p, dist sls*; Joseph Tirinato, *exec vp, prog & develop*; Mark Mascarenhas, *vp & gen mgr, LBS International (212-418-3073)*; John Storrier, *co/treas*; Tony Intelisano, *exec vp, mktg & research*; Ira Bernstein, *exec vp, d, adv sls*; Andrew Holtzman, *exec vp, creat serv*; Steve Syatt, *LBS pr*; Fred Gilson, *intl coord*.

Properties:

Domestic Distribution

Family Feud Season #2—game show, cash + barter.

Live Special Events

The Hunt for Stolen Treasures . . . Live!—2 hours, barter.

Psychic Powers Exposed . . . Live!—2 hours, barter.

Children

Police Academy: The Series—65 animated half hours, barter.

The Real Ghostbusters—99 animated half hours, barter.

Heathcliff—86 animated half hours, barter.

MASK—75 animated half hours, cash.

Inspector Gadget—86 animated half hours, cash.

The Adventures of Teddy Ruxpin—65 animated half hours.

Care Bears & Friends at the Movies—5 animated 90 minutes, barter.

Features/Packages

LBS Spectrum II—six 2 hours, barter.

It Came Upon the Midnight Clear—2 hours, barter.

LBS Major Minis—7 titles, barter.
Hope Diamonds—11 titles, cash.
The LBS Specials—9 titles, barter.

Smithsonian Treasures—six 2 hours or 12 hours, barter.

Test Series—5 half hours, barter.

Series/Off-Network

What's Happening!!—131 half hours, cash strip.

Crazy like a Fox—74 weeks, barter.

Hardcastle & McCormick—67 hours, barter.

Gidget—80 half hours, barter.

Family—85 hours, cash.

The Monkees—58 half hours, barter.

Music

The Story of Rock 'n Roll—half hours, barter.

Other Programming

LBS Classics—various series from Columbia Pictures Television, cash.

From the Corporation for Entertainment and Learning—various titles, cash.

From International Creative Exchange—various titles, cash.

International Distribution

Movies

Bonanza: The Next Generation—180 minutes.

Vietnam War Story—180 minutes.

Comedy

Hit Squad—100 half hours.

You Can't Take It With You—22 half hours.

Children

A Child's Christmas in Wales—one hour.

Care Bears Family—13 half hours.

Heathcliff: The Movie—73 minutes.

Powermasters: The Movie—69 minutes.

Documentaries

Forever James Dean—one hour.

Smithsonian World—12 hours.

Kennedy: A Celebration of His Life and Times—3 hours.

Scared Straight! Ten Years Later—2 hours.

Drama

Horror Trilogy—75 minutes.

Music

The Story of Rock 'n Roll—12 half hours.

American Bandstand—39 hours.

Music Machine—13 half hours.

Specials

Mysteries of the Pyramids—60 or 120 minutes.

UFO Cover-Up?—120 minutes.

Manhunt—120 minutes.

Live Special Events

The Hunt for Stolen Treasures . . . Live!—2 hours.

Psychic Powers Exposed . . . Live!—2 hours.

Additional copies of
TV/Radio Age NATPE Issue
at Booth No. 801

London Weekend Television International

South Bank TV Centre
Upper Ground
London SE1 9LT,
England
(1) 261 3434
FAX: (1) 928 8476
Booth: 1230



Mr. Bland Ms. Burke-Hennessy

Representatives: Christopher Bland, *chmn*; Sydney Perry, *mng d*; Martha Burke-Hennessy, *d, intl sls*; Suzanne Hayes, *hd, U.S. ops.*

Properties:

Drama

Hercule Poirot's Casebook—10 hours.
Wish Me Luck—15 hours.
London's Burning—120 minutes and 4 hours.
The Money Men—90 minutes.
Troubles—two 120 minutes.
Bust—75 minutes and 11 hours.
Partners in Crime—10 hours.
Lillie—13 hours.
Love for Lydia—13 hours.
Seven Dials Mystery—approximately 135 minutes.
Why Didn't They Ask Evans—164 minutes or four 54 minutes.
The Trial of Lee Harvey Oswald—4 hours.
Mapp and Lucia Series II—5 hours.
Comedy
Running Wild—13 half hours.
The Two of Us—13 half hours.
Hot Metal—6 half hours.
Two's Company—26 half hours.
Doctor in the House—26 half hours.
Doctor at Large—29 half hours.
Doctor in Charge—43 half hours.
Doctor at Sea—13 half hours.
Doctor on the Go—26 half hours.
Me and My Girl—52 half hours.
Agony—20 half hours.
The Management—6 half hours.
Bust—12 hours.
Hale and Pace—6 half hours.
Square Deal—7 half hours.
Documentaries
Evil—3 hours.
Clive James Meets Katherine Hepburn—one hour.
Clive James and the Heroes of San Francisco—one hour.
Clive James at the Playboy Mansion—one hour.
Clive James in Japan—one hour and

one 45 minutes.

The Trial of Sir Roger Hollis—3 hours.
Christmas Past—one hour.
Men on Violence—six 24 minutes.
Fortune—4 hours.
The Walden Interview
Variety/Music
It'll Be Alright on the Night—5-one hour.
A Royal Gala in Aid of the Prince's Trust—75 minutes.
An Audience with Victoria Wood—one hour.
Fire and Ice—one hour.
An Audience with Peter Ustinov—one hour.
Dame Edna Experience—six 45 minutes and Christmas special.

Lorimar Telepictures Corporation

10202 West Washington Blvd.
Culver City, CA 90232
213-280-5000

Lorimar Syndication
10202 West Washington Blvd.
Culver City, CA 90232
213-280-5000

1350 Avenue of the Americas
New York, NY 10019
212-245-5040

645 North Michigan Avenue
Chicago, IL 60611
312-440-9696
Booth: 950



Mr. Solomon Mr. Robertson

Representatives: Richard Robertson, David E. Salzman, Michael J. Solomon, *off of the p*; Keith Samples, *sr vp & gen sls mgr, perennial sls*; Bruce Genter, *sr vp, southwestern sls, mgr, off-net sls*; Rod Cartier, *vp, southwestern sls, perennial*; Alicia Windroth, *vp, western sls, first-run*; Vince Messina, *vp, western sls, off-net*; Jim Burke, *d, western sls, perennial*; Jacqueline Hartley, *d, western sls, first-run*; Mary Markarian, Ed Wasserman, Jeffrey Brooks, *aes, off-net sls*; Dalton Danon, *sr vp, pay/cable & feature film sls*; Don Ross, *p, news & info grp*; Jim Moloshok, *sr vp, creat serv*; Yelena Lazovich, *vp, creat serv*; Cynthia Stanley, *d, creat serv*; Bruce Rosenblum, *sr vp, research*; Leonard Bart, *vp, synd research*; Leon Luxenberg, *vp, med sls*

develop & western sls; Jim Paratore, *sr vp, first-run develop*; Mark O'Brien, *vp, first-run develop*; Bob Sanitsky, *d, first-run develop*; New York: Scott Carlin, *p, first-run sls*; Tom Byrnes, *sr vp & gen sls mgr, off-net sls*; Rob Barnett, *vp, eastern sls, off-net*; Jeannine Kadow, *vp, eastern sls, first-run*; Damian Riordan, *d, eastern sls, perennial*; Scot Weber, *d, eastern sls, off-net*; Eric Strong, Andrew Weir, *ds, eastern sls, first-run*; Mary Voll, *ae, eastern sls, off-net*; Karl Kuechenmeister, *p, med sls*; Marc Solomon, Julie Kantrowitz, *ups, med sls*; Chicago: Mark Robbins, *sr vp, midwest reg*; Jeff Hufford, *vp, d of sls, midwest reg, first-run*; Steve Knowles, *vp, d of sls, midwest reg, perennial sls*; Nicole Sabathie, *vp, midwest reg, first-run sls*; Chris Smith, *d, midwest sls, off-net*; Deborah Robin, *mgr, midwest reg, first-run sls*; Jim Engleman, *sr vp, med sls*; Lorimar International: Stuart Graber, Jeff Schlesinger, *sr ups, intl*; Frances Reynolds, *vp, Latin American sls*; Brenda Geffner, *d, intl mktg*; Peter Valle, *mgr, intl sls*.

Properties:

Domestic Distribution
Series/First-Run

3rd Degree—New daily half-hour strip; cash + barter.
A Nightmare on Elm Street, The Series: Freddy's Nightmares—weekly one hour; barter.
Funhouse—5 half hours per week for children; barter.
She's the Sheriff—half hours; cash + barter.
Mama's Family—weekly half hour; barter.
It's a Living—weekly half-hour; barter.
The People's Court—5 half hours per week; cash + barter.
Superior Court—daily; cash + barter.
Love Connection—half-hour strip; cash + barter.
Family Medical Center—daily half-hour; cash + barter.
Gumby—65 animated half hours, color; barter.
The Comic Strip—65 half hours; barter.
Thundercats—150 half hours; barter.
Silverhawks—65 animated half hours; barter.
News Service
N.I.W.S.—25-30 news reports weekly via satellite; cash.
Series/Off-Network
ALF—100+ episodes; cash.
Perfect Strangers—100+ episodes; cash.
Mama's Family—100+ episodes; cash.
It's a Living—100+ episodes; cash.
Alvin and the Chipmunks—65 animated half hours; barter.
Features/Packages
The Premiere Edition—20 titles.
Lorimar Family Classics—14 titles;

cash.

Mint Edition—25 titles; cash.

Ultra 4—30 titles; cash.

Telepictures 3—38 made-for-tv movies; cash.

Telepictures 2—27 made-for-tv movies; cash.

Telepictures 1—16 titles; cash.

22 Karat—24 titles; cash.

Lorimar I—25 titles; cash.

Lorimar II—25 titles; cash.

International Distribution

New Series

Adam Kane—13 hours.

Paradise—13 hours.

Sonny Spoon—7 hours.

Family Medical Center—170 half hours.

My Pet Monster—13 animated half hours.

Nearly Departed—6 half hours.

Studio 5B—13 hours.

Wonderworks—19 hours.

New Made-for-TV Movies/Features

Crossing the Mob—2 hours.

Dead Solid Perfect—2 hours.

Glitz—2 hours.

She was Marked for Murder—2 hours.

Outside Woman—2 hours.

Wonderworks—three 2 hours.

New Specials

ALF-The Christmas Special—one hour.

Bernstein at 70—one hour.

The Barbara Walters 50th Anniversary Special—2 hours.

Grammy Lifetime Achievement Awards—2 hours.

Miss America Pageant—2 hours.

A Very Special Christmas—one hour.

Los Angeles Television Group

1028 White Knoll Drive

Los Angeles, CA 90012

213-250-3049

Telex: 251821 LATV UR

Representatives: Guillermo Rodriguez, p; Teresa Medina, vp.

Properties:

Magazine/Talk

Tras Bastidores/Backstage—30 half hours.

Variety/Music

Gran Festival de Los Panchos—2-hour special.

Daniel Santos/Leo Marini—one-hour special.

Nano Cabrera—one-hour special.

America Latina Canta y Baila—52 half hours.

Documentaries

Treasures of Mexico—52 half hours.

Marvels of the Deep—13 half hours.

Educational

Ritmicos y Aerobicos—260 half hours.

Cena para Dos—52 half hours.

Children

Los Dulces Payasos—26 half hours.

The Man from Button Willow—90 minutes.

Mini-Series

Sea Hawks—6 hours.

Features

Double Murder

The Secret of Lola

Deadly Habit

Sword of Barbarians

Drama Series

Paloma—110 hours.

Solo Por Ti—80 hours.

Lutheran Television

2185 Hampton Avenue

St. Louis, MO 63139

314-647-4900

1-800-752-9636

FAX: 314-647-6923

Booth: 315

Representatives: Sandi Clement, Jan Meyer, Bill Jackson, Don Schroeder.



Ms. Meyer

Properties:

This is the Life

Esta es la Vida

The Magic Boy's Easter

Three Days

Yeshua

Christmas Is

The Stableboy's Christmas

The City That Forgot About Christmas Easter Is

Major League Baseball Productions

1212 Avenue of the Americas

New York, NY 10036

212-921-8100

FAX: 212-719-0614

TWX: 510-600-2733

Booth: 1463

Representatives: Joseph L. Podesta, chmn; Terry Kassel, sr vp, med serv; Geoff Belinfante, sr vp, exec prod; Peggy White, d, sls & synd; George Giatzis, Michael Teicher, Hilary Blinken, aes.

Properties:

Series

This Week in Baseball—29 half hours.

Specials

Baseball 1989: A Look Ahead—one hour.

All Star Special—half hour.

World Series Special—half hour.

News Service

Sports Newsatellite—90 minutes per day, 363 days.

Game Show

Grandstand—52 half hours.

M & M Productions Ltd.

189 Dupont Street

Toronto, Ontario

Canada M5R 1V6

416-968-9300

FAX: 416-968-9092

Booth: 1312

Representative: John Muller.

M & M Syndications, Inc.

1000 Laurel Oak Corporate Center

Suite 108

Voorhees, NJ 08043

609-784-1177

The New York Tower

330 East 39th Street

Suite 16H

New York, NY 10016

212-687-0520

Booth: 1130



Ms. Pruyn

Representatives: Michelle Pruyn, p; Gary Robbins, prod; Beth Comstock, ops; Ed Krankowski, Mark Wagenheim, stat sls; Mort Zimmerman, med sls.

Properties:

Variety/Music

The Record Guide '88—weekly half hour and half-hour strip.

The Country Record Guide—weekly half hour.

Melba Moore's Collection of Love Songs—weekly half hour.

Dancin the Night Away—weekly half hour and half-hour strip.

Sports

Boxing Illustrated—2 half hours per month.

Series/Specials

America's Search for Missing Children—weekly one hour, three 2-hour specials.

MCA TV

445 Park Avenue
New York, NY 10022
212-759-7500

100 Universal City Plaza
Universal City, CA 91608
818-777-1000

600 W Peachtree Street NW
Suite 1480
Atlanta, GA 30308
404-875-1133

12740 Hillcrest Road
Suite 115
Dallas, TX 75230
214-386-6400

534 Lincoln Avenue
Pittsburgh, PA 15202
412-734-2562

435 North Michigan Avenue
Chicago, IL 60611
312-337-1100
Booth: 472



Mr. Menchel



Mr. Schwab

Representatives: Al Rush, *chmn, TV Group*; Don Menchel, *p MCA TV*; Shelly Schwab, *p, MCA TV Enterprises*; Marc Grayson, *sr up, mktg*; James Kraus, *sr up, d of sls*; Bobbie Fisher, *sr up, sls develop & special projects*; David Brenner, *sr up, adv sls*; Morton Slakoff, *sr up, creat serv*; Don Micallef, *up, research & sls develop*; Sara Rutenberg, *up, d, legal & bus affairs*; Richard Nailling, *up, western area*; Tom Maples, *up, Southwest Area*; Paul Hoffman, *up, Midwest Area*; Steve Rosenberg, *Northeast Regional mgr*; Nancy Colligan, *research mgr/first run-barter*; Kate Kelleher, *up, opers, creat serv*; Gerri Pare, *d, prom & pub*; Steve Teamkin, *d, sls serv*; Stephanie Beatty, Robert Raleigh, *div mgr, Northeast Area*; Bill Trotter, *Western Region mgr*; Gary Wendt, *sls execs, Western Area*; Tom Russo, *d, prog analysis & develop*; Jeff McElheney, *div mgr, Southeast Area*; Charlotte Sweet, *Southeast reg mgr*; Steve Hackett, *Southwest reg mgr*; Christopher Rovtar, *Central Regional mgr*; Jan Craven, Kathy Fenus, *asst d of opers, creat serv*; Kenneth J. Arber, *up prog develop*; Bill Vrabic, *up, synd dist.*

Properties:

Latest Product

Amazing Stories

Universal Pictures Debut Network III—24 major titles.

Airwolf—80 hours, cash.

Amen—110 half hours, cash.

Lassie—first-run weekly half hour, cash.

Pictionary—half-hour game strips for kids, barter.

\$Rewards\$—half-hour strip, cash + barter.

Starplay—half-hour adult game show, cash + barter.

The Munsters Today—24 original half hours, 28 repeats, barter.

My Secret Identity—first run weekly half hours.

Out of This World—24 original half hours, 28 repeats, barter.

Charles in Charge—26 first-run original half hours, 26 repeats, barter. 100 episodes available January, 1989.

Series

Kate and Allie—122 half hours.

Knight Rider—90 hours or 91 half hours.

The A Team—98 hours.

Simon & Simon—156 hours.

Gimme a Break—137 half hours.

Quincy—148 hours.

Buck Rogers—37 hours or 25 hours and six 2-hour movies.

House Calls—57 half hours.

Leave It to Beaver—234 half hours.

The Munsters—70 b/w half hours.

Baretta—82 hours.

The Six Million Dollar Man—108 hours.

Rich Man, Poor Man Books 1 & 2—12 and 22 hours.

Best Sellers I & II—30 and 33 hours.

Features

Universal Pictures Debut Network II—25 first-run theatricals, 10 off-network movies.

Film Fest I—22 titles.

Universal's Marvelous Ten—made-for-tv movies.

Universal Pictures Prestige 13

Universal Pictures Exploitable 13—12 titles.

Universal's Most Wanted List—23 titles.

The Colombo/McCloud/McMillan Mystery Movies—124.

The Hit List—36 titles.

Battlestar Galactica—twelve 2 hours or 24 hours.

Comedy Festival I & II—26 titles each.

Paramount Pre '48—496 features.

77 Horror Greats—77 titles.

Additional copies of
TV/Radio Age NATPE Issue
at Booth No. 801

McLaughlin, Piven and Vogel, Inc.

30 Wall Street
New York, NY 10005
212-248-0750
Booth: 435

Representatives: J. C. McLaughlin, *chmn of the bd*; David Witter, *sr up*; Bob Leverone, *host/prod*; Jane Magida, *d, corp comm.*

Services: Full service 1", 3/4" and Beta-cam production and post production facilities complete with state of the art graphics department. Remote Beta-cam packages, customized accordingly.

Properties:

30 Wall Street—weekly half hour.

Mutual Fund Weekly—weekly half hour.

McManus & Company International Representatives Ltd.

425 East 63rd Street
New York, NY 10021
212-888-7456
FAX: 212-644-0328
Telex: 6503602337



Mr. McManus

Representatives: Tom McManus, Jan McManus.

Services: Representing at NATPE, The Grundy Organization and T.A.P.E. (Consultancy) Ltd.

Medallion Television Enterprises Inc.

8831 Sunset Blvd.
Suite 100
West Hollywood, CA 90069
213-652-8100
FAX: 213-659-8512
TWX: 910-490-1139
Booth: 601



Mr. Ettlinger

Representatives: John A. Ettlinger, *p, ceo*; Greta Ettlinger, *vp, prom*; Ben Barry, *vp, sls*; Shanna Gray, *off mgr*; Dennis Livson, *European d of sls, Amsterdam*; Sjoerd Raemakers, *European sls mgr, Amsterdam*; William Gilbert, *d, U.K. sls*; Eric Conrad, *d of Far East sls, Bangkok*; Bob McKay, *Canadian sls rep*.

Properties:

Internals Distribution Specials
Ray Bolger Memorial "More than a Scarecrow"—one hour.

Action I—one hour, available in English and Spanish.

Action II—one hour, available in English and Spanish.

Scrooge's Rock and Roll Christmas—one hour.

Series/First-Run

The Making of . . .—39 half hours.

Features/Packages

60 Worldwide Titles

11 New Worldwide Titles

28 Titles for U.S. and Canada

20 First-Run Features in Spanish, dubbed

Mediacast Television Entertainment, Ltd.

2350 East Devon Avenue
Suite 250
Des Plaines, IL 60018
312-298-1300
FAX: 312-298-4571
Booth: 323

Representatives: Tom Edinger, *p*; Mike Wickey, *sls mgr*; Sharon Polan, *opers mgr*; Marikay Hegarty, *traff mgr*; Marsh Edinger, *med d*; Joe Sperry, *sls rep*; Isme Bennie International, *Kaleidoscope Entertainment, foreign sls*.

Properties:

Sports

Bigfoot vs. the Monster Trucks—one-hour special.

Skyfire Reno Air Races—one-hour special.

Indy 500: Highlights—half-hour special.

The Superchargers—13 half hours.

Revenge of the Monster Cars—one-hour special.

Monster Trucks—half-hour special.

Battle of the Monster Trucks—one-hour special.

Return of the Monster Trucks—one-hour special.

War of the Monster Trucks—one-hour special.

Great American Mystery Cars—one-hour special.

Children

Gigglesnort Hotel—78 half hours.

Billy Joe Big Beak and His All Bird

Band—half-hour Thanksgiving special.

A Gift for Granny—half-hour Christmas special.

Media Solutions, Inc.

P.O. Box 7171
Auburn, CA 95604
916-888-6545

P.O. Box 5548
San Jose, CA 95125
408-377-4760

151 First Avenue
Suite 215
New York, NY 10003
212-979-9119



Mr. Smith



Mr. Chislett

Representatives: Andrew Eshkar, *p*; Dr. Dale Smith, *sr vp, coo*; Rob Smith, *vp, mktg & client serv*; Peter Chislett, *d, mktg & client serv, eastern reg*.

Services: SNAP System, Syndicator/Network Audience Processor, first generation multi-mart PC based system for syndicators, networks, rep firms, station groups and other users of multi-market ratings data.

Medstar Communications, Inc.

5920 Hamilton Blvd.
Allentown, PA 18106
215-395-1300
FAX: 215-391-1556

Representatives: Paul A. Dowling, *exec prod, p & coo*; William P. Ferretti, *ex-ec prod, chmn & ceo*; Gregory A. Folz, *vp, mktg*; Jacque Minnotte, *medical news consul*; Joyce M. Addy, Paul E. Keller, Richard F. Priolo, James K. Trumbo, *natl acct mgrs*.

Properties:

Series/First-Run

Health Matters—22 half hours.

News/News Service

Med*Source—90 to 120-second packages per week.

Advances—two 90 seconds weekly.

Specials

How to Beat Heart Attacks

How to Beat Cancer

Cocaine: The End of the Line

A Woman's Body—new one-hour specials.

MGM/UA Communications Co.

450 North Roxbury Drive
Beverly Hills, CA 90210
213-281-4000
FAX: 213-271-4698
Telex: 6831907
Booth: 1035

Representatives: Jeffrey Barbakow, *chmn, p & ceo*; Kenin Spivak, *exec vp*; Trevor Fetter, *sr vp*; Sid Sapsowitz, *sr exec vp*.

MGM/UA Telecommunications

Filmland Corporate Center
1000 W. Washington Blvd.
Culver City, CA 90232
213-280-6000
FAX: 213-280-0358
Telex: 6831385

1800 Second Street
Suite 940
Sarasota, FL 33577
813-366-8474

1350 Avenue of the Americas
New York, NY 10019
212-708-0330
Telex: 126146

333 North Michigan Avenue
Chicago, IL 60601
312-263-1490

3100 Monticello
Suite 705
Dallas, TX 75202
214-841-2020

45 Charles Street East
Toronto, Ontario
Canada M4Y 1S
416-968-9224
FAX: 416-968-6241

Mortimer House
37-41 Mortimer Street
London W1A 2J1,
England
(1) 636-1655
FAX: (1) 631-3719
Telex: 261818 UNARTIG

3 Rue Washington
75008 Paris, France
(1) 4289-2336
FAX: (1) 4289-2372
Telex: 650219 MGMUA

Level 22, AGL Centre
111 Pacific Highway
North Sydney, N.S.W. 2060,
Australia
(612) 957-5255
FAX: (612) 957-5161
Telex: 20734 UNARTIS

Providencia 929
5th Floor
Santiago, Chile
(562) 251-3712
FAX: (562) 2-741-512
Telex: 645128 MGMUA CT
Booth: 1035



Mr. Horowitz

Mr. Cignarelli

Representatives: Norman Horowitz, *p & ceo*; Randolph Blotky, *sr exec vp*; Anthony Lynn, *exec vp, intl tv dist & worldwide pay tv*; Dick Cignarelli, *exec vp, dom tv dist*; Jeff Ivers, *sr vp, finan & admin*; William E. Josey, *sr vp, bus affairs*; Jack Smith, *vp, research & mktg*; Joe Abrams, *vp, worldwide pay tv*; Mark Massari, *vp, first-run prodn*; Dee Baker, *vp, videotape prodns*; Kelly Kalcheim, *d, special events & intl pub*; Ninette Root, *d, contract & sls admin*; Paul Sumi, *d, research*; David Gerber, *p & chmn, MGM/UA Television Productions*; Phillip L. Smith, *vp, southeastern sls, Sarasota*; Chuck Atkins, *vp, eastern div*; John Rouse, *ae, eastern sls, New York*; Peter Preis, *vp, western div*; Andrew Bolt, *ae, western sls*; Robert J. Horen, *vp, midwestern sls, Chicago*; Victoria Quoss, *vp, south-western sls*; Stuart Marcus, *ae, south-western sls, Dallas*; Bill Wineberg, *vp, sls, Canada*; James Wills, *vp, Europe*; Patrick Gallington, *d, Middle East & Africa, London*; Gilberte De Turenne, *d*; Annabel Bighetti, *mgr, Paris*; Bill Wells, *rep, Sydney*; Osvaldo Barzelatto, *rep, Santiago*.

Properties:

Domestic Distribution
Series/Specials/Mini-Series
The New Twilight Zone—30 new half hours, 64 network half hours.
Hot Line—game strip.
Straight to the Heart—strip.
Group One Medical—half-hour strip.
Sea Hunt—155 half hours.
Fame—136 hours, 90 half hours; 136 hours.
Outer Limits—49 hours.
Rat Patrol—58 half hours.
Wolper Specials—6 hours.
Feature Packages
MGM/UA Premiere Network III
MGM/UA 4
MGM/UA 3
MGM/UA 2
MGM/UA 1
UA Showcase 1-11
UA 17
UA Prime Time 1 and 2

Award Package
Box Office
Premiere
Festival
AAP Features
Chans & Wong
Monograms

International Distribution
Cartoons

The Pink Panther—226 episodes.
Pink Panther Specials—3 half hours.
Series/Specials/Mini-Series
Thirtysomething—42 hours.
Knightwatch—one-hour pilot, 12 hours.
Baby Boom—half-hour pilot, 12 half hours.
In the Heat of the Night—one-hour pilot, 19 hours.
Dream Street—90-minute pilot, 5 hours.
Dirty Dozen—series.
Kids Incorporated—one-hour pilot, 91 half hours.
George Washington—8-hour mini-series.
George Washington: The Forging of a Nation—4-hour mini-series.
Happy Anniversary 007: 25 Years of James Bond—one hour.
Made-for-TV Movies
(all approx. 2 hours)
The Tenth Man
Lady Be Good
Hot Paint
The King of Love
My Father, My Son
Red River
Broken Angel
Inherit the Wind
Moving Target
Theatrical
United Artist Motion Picture Library
Cartoons/Animated Specials
Pink Panther and Sons—13 half hours.
Hello Kitty: Furry Tale Theatre—13 half hours.

MG/Perin, Inc.

124 East 40th Street
New York, NY 10016
212-697-8687
FAX: 212-949-8140
Booth: 1429



Mr. Grieve



Mr. Perin

Representatives: Marvin Grieve, *p*; Richard Perin, *exec vp*; John Hess, *sls exec*.

Properties:

Program Inserts
The Winning Moment—thirty 30-second Super Bowl highlights.
Series/First-Run
GLOW (Georgeous Ladies of Wrestling)—26 hours.
Features/Packages
Movie Madness I—16 exploitables.
The Gathering Storm: Churchill and The Generals—2 features.
A King's Story
Specials
B.C.—The First Thanksgiving; B.C.—A Special Christmas—2 animated half hours.
Children
Cicero, The Queen's Drum Horse—1 hour.

MTM Television Distribution Group

12001 Ventura Place
Suite 600
P.O. Box 7406
Studio City, CA 91604

630 Fifth Avenue
Suite 2601
New York, NY 10111
212-247-5022

919 North Michigan Avenue
Suite 3202
Chicago, IL 60622
312-787-4496

5696 Peachtree Parkway
Suite 227
Norcross, GA 30092
404-263-3710
Booth: 1360



Mr. Indelli

Representatives: Joe Indelli, *p*; Dick Woollen, *vp, mktg*; Tom Straszewski, *sls mgr, west coast*; Janet Bonifer, *d, adv & pub*; Suzanne Horenstein, *d, prog*; Teresa Garcia, *mgr, stat rels*; Laureen Ong, *northeast sls mgr, New York*; Ken Doyle, *midwest sls mgr, Chicago*; John Bryan, *southeast sls mgr, Norcross*.

Properties:

Comedy
Newhart—half-hour series.
Drama

ST. Elsewhere—one-hour series.
Remington Steele—one-hour series.
Hill St. Blues—one-hour series.

Muller Media, Inc.

23 East 39th Street
New York, NY 10016
212-683-8220
FAX: 212-661-0572
Booth: 1029



Mr. Muller

Representatives: Robert B. Muller, *p*;
Daniel E. Mulholland, *exec vp*.

Properties:

Feature Packages

Lethal Weapons—6 first-run titles.

The Great Escape—25 titles.

Top Guns—15 titles.

Rainbow Family—5 titles.

The Godzilla All Stars—17 titles.

Super Action 1—11 titles.

Cinema Greats—15 titles.

Scattergood Baines—5 titles.

Above and Beyond—10 titles.

Animated

The New Three Stooges—156 cartoons
with live wrap-around.

Half-Hour Specials

Which Witch is Which—Halloween.

The Turkey Caper—Thanksgiving.

The Christmas Tree Train—Christ-
mas.

A Chucklewood Easter—Easter.

Specials

Action I & II—2 one-hour specials.

Series

The Making of . . .—26 half hours.

Mini-Series

For Those I Love—6 hours.

Series/Off-Network

Mr. & Mrs. North—57 half hours.

Muscular Dystrophy Association (MDA)

810 Seventh Avenue
New York, NY 10019
212-586-0808
Booth: 1220

Representatives: Robert Ross, *vp, exec
d*; Gerald C. Weinberg, *d, field org*;
Craig H. Wood, *d, communications*;
Roylance H. Sharp, *d, affil rels*; Gerald
Auerbach, *tv consul*.

Properties:

Jerry Lewis Labor Day Telethon

Multimedia Entertainment

75 Rockefeller Plaza
22nd Floor
New York, NY 10019
212-484-7025
FAX: 212-484-7998

11755 Wilshire Blvd.
Suite 1680
Los Angeles, CA 90025
213-479-5150

625 North Michigan Avenue
Chicago, IL 60611
312-751-4283
Booth: 719



Mr. Lund



Mr. Shannon

Representatives: Peter Lund, *p*;
Thomas Shannon, *vp, synd sls*; Bruce
Johansen, *vp, intl sls & prog develop*;
Ed Monahan, *sls mgr, northeast div*;
Judith Bernat, *sls mgr, mid-atlantic
div*; Nancy Cook, *sls mgr, west central
div*; Norm Hayes, Gerry Philpott, *sls
mgrs, southeast div*; Mike Marsho, *sls
mgr, mid-central div*.

Properties:

Magazine/Talk

Donahue—daily one hour.

Sally Jessy Raphael—daily one hour.

Game Show

Sweethearts—daily half hour.

Specials/Film Packages

An Invitation to Sherlock Holmes—4-
hour packages.

NDR International

Gazellenkamp 57
D-2000 Hamburg 54,
West Germany
49-40/413 5381
FAX: 49-40/56 38 26
Telex: 211849
Stand No. 1211

Representatives: Heinz-Günter Sass,
Horst Bennit.

Properties:

Drama

Trapped—85 minutes.

How to Break Open A Strongbox—89
minutes.

Explosive Matter—58 minutes.

Crying Wolf . . .—59 minutes.

The Men from K3—eight 90 minutes.

Peter Strohm—one 90 minutes, thir-

teen 45 minutes.

A Day—90 minutes.

Scene of the Crime—forty-five 90 min-
utes.

Documentary

Children of the Dust—45 minutes.

**South Korea: A Land Between the Cul-
tures**—three 45 minutes.

Medicine—Here and There—one
hour.

"Perestrojka" in the Factory—45 min-
utes.

European Royal Families—60 and 90
minutes.

Globetrotter—six 45 minutes.

Operation Noah's Ark—18 half hours.

The Green Islands of Europe—seven
45 minutes.

Children/Youth

**Ah, I see—Nature and Technology for
Children**—14 half hours.

Hallo Spencer—68 half hours.

The Platinots—sixty 2-3 minutes.

Entertainment

Dinner for One-18 minutes.

Music

Full House—fourteen 45 minutes.

Nelvana Enterprises

(Telefilm Canada Group)

32 Atlantic Avenue
Toronto, Ontario
Canada M6K 1X8
416-588-5571
FAX: 416-588-5588
Booth: 1312



Mr. Court

Representatives: Neil Court, Lina
Marone.

New World Entertainment Ltd.

1440 South Sepulveda Blvd.
Los Angeles, CA 90025
213-444-8100

Representatives: Harry Evans Sloan,
Lawrence Kuppin, *co-chmn*; Robert
Rehme, *co-chmn, ceo*.

Additional copies of
TV/Radio Age NATPE Issue
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New World Television Group

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212-906-9552

New World International
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10th Floor
New York, NY 10022
212-906-9500
FAX: 212-906-9541
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FAX: 213-444-8555
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Booth: 611



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Representatives: Edward B. Gradinger, *p & ceo*; New York: Tony Brown, *sr vp, gen sls mgr*; Joe Middelburg, Monte Lounsbury, Tony Fasola, *ups, reg sls mgrs*; Sandy Lang, Frank Browne, *aes*; Dorothy Hamilton, *d, sls serv*; Gloria LaMont, *vp, mktg*; International: William A. Shields, *p, coo*; James McNamara, *exec vp, intl tv dist*; Thea Diserio, *d, intl tv dist*; Ray Donahue, *sr sls mgr, Southeast Asia*; Laurie Fein, *sls rep, Toronto (416-968-3663)*; John Truantafyllis, *sls rep, Athens (30-1-646-1735)*; Osvaldo Barzellato, *sls rep, Santiago (562-251-3712)*; Ray Donahue, Derek Malone, *sls reps, Sydney (61-2-267-3522)*; Noel Cronin, John Clutten, *sls rep, England (01-863-1888)*; Yves Witner, Alix Davonneau, *sls reps, Paris (3314-289-1412)*; Hans Eksteen, *sls rep, Holland (071-891750)*; Franz Elmendorff, *sls rep, Munich (89-987-087)*.

Properties:

Domestic Distribution
Features/Packages

New World One—18 titles.

New World Two—18 titles.

New World Three—20 titles.

Series

Sledge Hammer!—41 off-net half hours.

Life of Riley—146 half hours.

Marvel Action Universe—weekly animated 90 minutes.

Zorro—24 half hours.

International Distribution Series

A Fine Romance—one hour.

Crime Story—one hour.

High Mountain Rangers—one hour.

Life of Riley—half hour.

Murphy's Law—one hour.

Rags to Riches—one hour.

Santa Barbara—one hour or half hour.

Sledge Hammer!—half hour.

The Bold and the Beautiful—one hour or half hour.

The Wonder Years—half hour.

Tour of Duty—one hour.

Zorro—half hour.

The Robert Guillaume Show—half hour.

2-Hour Made-for-TV Movies

After the Promise

Conspiracy of Love

Dangerous Affection

Easy Prey

Gladiator

Penalty Phase

Something in Common

The Woman He Loved

Poker Alice

3-Hour Made-for-TV Movie

The Return of the Incredible Hulk

Mini-Series

Beryl Markham: A Shadow on the Sun—4 hours.

Courage—3 hours.

Echoes in the Darkness—5 hours.

Elvis and Me—4 hours.

Harem—4 hours.

Monte Carlo—4 hours.

Queenie—5 hours.

Sins—7 hours.

Animation

Dino-Riders

Little Wizards

RoboCop

Marvel Action Universe

The Marvel Catalog of Animation

Specials

LCA/Family Specials—23 titles.

Features/Packages

First-Run Motion Pictures—25 titles.

Nielsen Media Research

Nielsen Plaza
Northbrook, IL 60062
312-498-6300
FAX: 312-498-7662
Booth: 219

Representatives: Jack Holt, *chmn, A. C. Nielsen Co., exec vp, Dun & Bradstreet Corp.*; Jim Lyons, *p, Nielsen Media Research*; John Dimling, *exec vp*; Jerry Gabert, *finan vp*; Roy Anderson, *exec vp, Nielsen Station Index*; Dave Harkness, *sr vp, Nielsen Syndication Services*; Joe Philport, Kathryn Creech, *sr vps*; Betsy Braun, Artie Bulgrin, Lisa Fishetti, Hal Fleig, Larry Frerk, Bill Friedman, Tom Hargreaves,

Mike Hudak, Bill Jacobi, Chris Janks, Susan Kam, Sandy Krause, Rita Mattley, Dave McCubbin, Pat McDonough, Ron Meyer, Bill Miller, Bob Paine, Stan Petersen, Ann Rosenberg, Mark Saputo, Kel Weber, Dave Woolfson.

Services: Nielsen will be demonstrating various PC-based systems such as TV Conquest and Megabase Lineup Report.

Nippon Animation Co., Ltd.

10-11, Ginza 7-chome
Chuo-Ku, Tokyo 104
Japan
03 (572) 3261
FAX: 03 (574) 6284
Telex: J29155 NACANIME
Booth: 218



Mr. Motohashi Mr. Nakashima

Representatives: Koichi Motohashi, *p*; Mr. Nakashima, *exec prod, vp, intl rels*.

Properties:

Animated Features

The Story of 15 Boys—70 minutes.

Jakobus Nimmersatt—70 minutes.

Manxmose—70 minutes.

The Story of Anne Frank—70 minutes.

Elfie—75 minutes.

King Fang—70 minutes.

Maegami-Taro—70 minutes.

Animated Series

The Southern Rainbow—50 half hours.

Little Lord Fauntleroy—52 half hours.

Pollyanna Story—51 half hours.

Little Princess—46 half hours.

Fione on the Marvelous Island—50 half hours.

Katri—49 half hours.

The Alps Story, My Annette—48 half hours.

The Three Musketeers—26 half hours.

Cuore—26 half hours.

Conan, the Boy in Future—26 half hours.

Bosco Adventure—26 half hours.

The Space Sagittarius—77 half hours.

The Anthology of Japanese Literature—34 half hours.

Dagon in the Land of Weeds—12 half hours.

Angie Girl—26 half hours.

Charlotte—30 half hours.

Misha—26 half hours.

NTV International Corporation

50 Rockefeller Plaza
Suite 845
New York, NY 10020
212-489-8390
FAX: 212-489-8395
Booth: 413

Representatives: Yasuo Ema, Takao Sumii, Iwao Mackaua, Dana Linett.

Properties:

Return to Glory-Michelangelo Revealed—52-minute documentary.

Astroboy—fifty-one animated 24 minutes.

Ninja—seventeen 47-minute drama series.

A Little Duck Tale—55-minute documentary.

The Romance of the Three Kingdoms—92-minute animated feature.

Monkey—twenty-six 45-minute drama series.

The Panda's Story—97-minute documentary.

Living in Japan—twenty six 12-minute documentary series.

The Great Pyramid—59-minutes 28-second documentary.

The Water Margin—twenty-six 45-minute adventure series.

In the Beginning I—twenty-six animated 24 minutes.

Live From Mt. Everest—50-minute documentary.

Orbis Communications Inc.

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New York, NY 10016
212-685-6699
FAX: 212-213-3598
Telex: 421-677

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Suite 501
Los Angeles, CA 90067
213-289-7100
FAX: 213-652-2340

35 East Wacker Drive
Suite 1356
Chicago, IL 60601
312-346-6333
FAX: 312-346-0042
Booth: 1149



Mr. Turner



Mr. Ranck

Representatives: Robert L. Turner, *p*; John C. Ranck, *exec up, intl & dom prog sls*; Brian T. Byrne, *exec up, adv sls*; Ethan Podell, *exec up, bus affairs*; Hilary Hendler, *sr up, stat sls*; Frank Buquicchio, *sr up, finan*; David Spiegelman, *up, stat sls*; Ed Neuert, *up, creat serv*; Michael Baldwin, *mgr, research & mktg*; Craig Cohen, *acct d*; David Goodman, Scott Gaulocher, James Blueweiss, Adam Copland, Sean O'Boyle, *aes, stat sls*; Los Angeles: Neil Russell, *sr up, prog acquisitions & develop*; Dana Ardi, *up, prog develop*; Paul S. Williams, Frank R. Hussey, *aes, stat sls*; Chicago: Terry Dolan, Craig Smith, *aes, stat sls*.

Properties:

Public People/Private Lives—26 hours; barter.

Kidsongs—26 half hours; barter.

Platinum 193—feature package; barter.

Orbis Premiere Movies—feature package; barter.

Orbis Color Classics—feature package; barter.

Thanks a Million—daily half-hour first-run strip; cash/barter.

Carolco I—feature package; cash.

The Other Side of Victory—26 half hours.

Final Report—four 2-hour specials; barter.

Unauthorized Biography—2-hour specials; barter.

Raising Good Kids in Bad Times—2-hour special; barter.

Smash Hits—weekly half hour; barter.

Orion Television Syndication

1888 Century Park East
6th Floor
Los Angeles, CA 90067
213-282-2550
FAX: 213-282-2804

711 Fifth Avenue
New York, NY 10022
212-758-5100
FAX: 212-486-0648

625 North Michigan Avenue
Suite 246
Chicago, IL 60611
312-652-8863

400 Perimeter Center Terrace N.E.
Suite 170
Atlanta, GA 30346
404-395-9511
FAX: 404-399-6594
Booth: 938

Representatives: Gary Nardino, *chmn & ceo, Orion Television Entertainment*; J. Scott Towle, *p*; Robert A. Mirisch, *sr up, bus affairs*; Larry Hutch-

ings, *sr up, sls & mktg*; Stephen J. Mulderrig, *up, western div*; Robert Oswaks, *up, adv, pub & prom*; Kathy Haynsworth, *up, admin*; Richard Zimmer, *exec d, research*; Wendy Ehrlich, *d, adv, pub & prom*; Jerry Jameson, *mgr, western div sls*; New York: Thomas Cerio, *sr up, natl sls mgr*; Arthur Hasson, *up, northeast div*; Chicago: Don Frehe, *up, central div*; Tara L. Carroll, *mgr, central div*; Atlanta: Tim Overmyer, *up, southern div*.



Mr. Nardino



Mr. Towle

Properties:

First-Run Series

Crimewatch Tonight—260 half hours; barter, cash.

Hollywood Squares—260 half hours; barter, cash.

Off-Network Series

Cagney & Lacey—125 hours, cash.

The Avengers—83 hours, cash.

Addams Family—64 half hours, cash.

Green Acres—170 half hours, cash.

Mr. Ed—143 half hours, cash.

The Best of Saturday Night Live—102 half hours or hours, cash.

Adderly—44 hours, cash.

Feature Packages

Orion IV—22 titles.

Orion III—20 titles.

Orion Starview I—11-made-for-tv titles.

Orion II—25 titles.

Orion Premieres—15 titles.

Orion I—20 titles.

Born Wild—12 titles.

Chrome & Hot Leather—12 titles.

Filmways I—22 titles.

Monsters on the Prowl—9 titles.

Films for the 80's—25 titles.

Beach Blanket Biggies/Young Adult Theatre—14 titles.

The Winning Hand—25 titles.

Ghoul-a-Rama I, II—26 titles.

The World of the Macabre—8 titles.

Films from the '70s—22 titles.

Mini-Series

Louisiana—6 hours.

Blood of Others—4 hours.

Secret of the Black Dragon—5 hours.

King—6 hours.

Additional copies of
TV/Radio Age NATPE Issue
at Booth No. 801

Jim Owens Entertainment, Inc.

1525 McGavock Street
Nashville, TN 37203
615-256-7700
FAX: 615-256-7779
Booth: 310



Mr. Owens

Representatives: Jim Owens, *p.*; Pam Buckley, David Vester, *sls reps*; Laurie Larson, *pub.*

Properties:

Crook and Chase/Weekend—52 original half hours; barter.
The Roy Clark Friendship Tour of the Soviet Union—one hour; barter.
Celebrities Offstage—one hour; barter.

Palladium Entertainment

444 Madison Avenue
26th Floor
New York, NY 10022
212-355-7070
FAX: 212-319-4829
Telex: 147088

8730 Wilshire Blvd.
Suite 201
Beverly Hills, CA 90211
213-652-3713
FAX: 213-274-0482
Telex: 4949879 SBEU1
Booth: 1350

Representatives: Gary Dartnall, *chmn.*; Nathaniel Kwit, Jr., *p.*; Bob Cohen, Brian Firestone, *exec ups*; Harvey Reinsteiner, Rick Bompane, Buddy Brooks, *ups*; Ginny Wood, *d. synd.*

Properties:

First-Run Game Show

Jackpot!—52 weeks.

Eye Q—52 weeks.

Series

Adventures of the Lone Ranger—39 episodes.

Lone Ranger Series—182 episodes.

Lassie Series—192 episodes.

Timmy and Lassie—156 episodes.

Jeff's Collie—103 episodes.

Sgt. Preston of the Yukon—78 episodes.

Skippy the Bush Kangaroo—91 episodes.

Lone Ranger Cartoons—78 episodes.

Feature/Packages

Palladium Silver—32 titles.

Power Pack—22 titles.
Primetime 90's—10 titles.
Janus Features—233 titles.
Lone Ranger Features—2 titles.
Lassie TV Movies—15 titles.
Lassie Features—2 titles.
The Big 21—21 titles.
Adventures of the Lone Ranger—13 titles.

Paragon International

(Telefilm Canada Group)
260 Richmond Street West
Suite 405
Toronto, Ontario
Canada M5V 1W5
416-595-6300
FAX: 416-977-0489
Telex: 065-28207
Booth: 1312



Ms. Bennie

Representative: Isme Bennie, *p.*

Properties:

Animation

Sports Cartoons—37 titles, various lengths.

The Raccoons—60 half hours.

The Raccoons: Let's Dance—half hour.

The Raccoons and the Lost Star—one hour.

The Christmas Raccoons—half hour.

Raccoons On Ice—half hour.

Blue Toes—half-hour Christmas special.

Children

The Kids of Degrassi Street—26 half hours.

Degrassi Junior High—42 half hours.

Blizzard Island—12 half hours.

Extra, Extra—34 half hours.

Documentaries

Peter Ustinov's Russia—6 hours.

Peter Ustinov in China—2 hours.

Peter Ustinov's People—3 hours.

Worlds Apart—one hour.

Drama

Phillip Marlowe: Private Eye—11 hours.

Music/Variety

Those Hollywood Songs—one hour.

I am a Hotel—half hour.

TV/Radio Age

Booth No. 801

Paramount Pictures Corporation

Domestic Television Division
5555 Melrose Avenue
Los Angeles, CA 90038
213-468-5995
FAX: 213-468-3945

One Gulf & Western Plaza
New York, NY 10023
212-373-7000
FAX: 212-373-7070
Booth: 1371



Ms. Salham

Representatives: Mel Harris, *p.*; Paramount Television Group; Lucille S. Salham, *p.*; Paramount Domestic Television; Steve Goldman, *exec vp.*; Frank Kelly, *sr vp. prog.*; R. Gregory Meidel, *sr vp. gen sls mgr.*; Bob Sheehan, *sr vp. bus affairs/finan.*; Vance Van Petten, *sr vp. bus affairs*; Meryl Cohen, *sr vp. adv & prom.*; Howard Green, *vp. admin sls contracts*; Jim Martz, *vp. research & sls develop. tv grp.*; Alan Baker, *vp. prog.*; Steven Nalevansky, *vp. creat affairs*; Jack Wartlieb, *vp. prodn.*; Amy Bertram, *d. pub.*; Tom Connor, *d. adv & prom.*; Maryann Wiedemann, *d. stat rels.*; Dick Montgomery, *vp. western reg mgr.*; John Nogawski, *western div mgr.*; Liz Firalis, *sls trainee.*; New York: Ed Wilson, *vp. eastern reg mgr.*; Marc Hirsch, *vp. northeastern div mgr. adv sls.*; Ken Solomon, *eastern div mgr.*; Bobbee Gabelmann, *ac.*; Chicago: Gerry Noonan, *vp. central reg mgr.*; Stan Justice, Don Salem, *central div mgrs.*; Mark Dvornik, *ac.*; Miami: Al Rothstein, *vp. southern reg mgr.*; John Morrow, *southeastern div mgr.*; Maura McDonough, *ac.*; Dallas: Mike Kerans, *southwestern div mgr.*; Paramount International Television: Bruce Gordon, *p.*; Joe Lucas, *vp. ops.*; Ramon Perez, *vp. Latin American sls.*; Susan Bender, *d. Latin American sls & admin.*; Mal Orme, *vp. Canadian sls.*; Kevin Neely, *d. synd sls.*; Canada: Peter Cary, *vp & mng d.*; United Kingdom: Patrick Stambaugh, *European sls mgr.*; Jean Pullen, *Middle East & African sls.*; George Mooratoff, *vp & mng d.*; Australia & Far East.

Properties

Domestic Distribution

New

The Arsenio Hall Show—one-hour late-night talk show; barter.

The Joan Rivers Show—one-hour daytime talk show; cash + barter.

Tabloid—half-hour strip; cash + barter.

First-Run Series

Entertainment Tonight/Entertainment

This Week—half hours; cash + barter.

Friday the 13th: The Series—26 hours; barter.

Geraldo!—daily one-hour talk show; cash + barter.

Star Trek: The Next Generation—26 hours; barter.

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.

Angie—37 half hours.

The Lucy Show—156 half hours.

Mannix—130 hours.

Bosom Buddies—37 half hours.

Specials

Leonard Nimoy Star Trek Memories—one hour.

War of the Worlds—22 hours and 2-hour premiere; barter.

Features/Mini-Series/Packages

Diamond Jubilee—movie and mini-series package; barter.

The Winds of War—10 hours; cash.

Shogun—six 2 hours or one 3 hours.

Portfolio VIII, IX, X, XI, XII—93 titles.

Portfolio VI—30 titles.

Portfolio I, II, III—141 titles.

Special Edition I, II—90 titles.

Preview I, II, III—50 titles.

Marquee II, III—35 titles.

White Christmas—2 half hours.

The Untouchables—3 titles.

Off-Network

Brothers—116+ half hours.

Webster—150 half hours.

Cheers—147+ half hours.

Family Ties—150+ half hours.

Taxi—114 half hours.

Mork & Mindy—95 half hours.

Laverne & Shirley—178 half hours.

Happy Days—255 half hours.

Peregrine Film Distribution, Inc.

9229 Sunset Boulevard

Los Angeles, CA 90069

213-859-8250

FAX: 213-274-6731

Telex: 3716132 PELLASAUD

Representatives: Neil Rosenstein, *ceo*; Hal Brown, *p*; Dick Block, *consul*; Pamela Senatore, *vp, foreign sbs*; Jacob Zilberg, *vp, special projects & acquisitions*; Steve Bradbury, *d of mktg*; Milt Strasser, *eastern div mgr*; Marv Gray,

western div mgr; Scott Lancken, *south/southeast div mgr*.



Mr. Brown

Properties:

Series/First Run

The Spectacular World of Guinness Records—52 half hours.

Improv Tonite—130 half hours.

Feature/Packages

Terror Zone—15 first-run features in color.

Alien Encounters—17 first-run features.

Vanguard—14 first-run features in color.

Adventure World—15 first-run features in color.

Dynamagic—ten 90-minute animated features.

Reels of Fortune—fifteen 90 minutes in color.

Warriors—twelve 90 minutes in color.

Heroes & Heroines—fifteen 92 minutes in color.

Rainbow Family Theater—eleven 92-minute family features.

Premier Showcase—ten 92-minute theatrical features.

Eaglet 1—ten 15-minute-half hour featurettes.

Alices Adventures in Wonderland—101-minute special.

The American Diary—6 one-hour episodes.

Petry, Inc.

3 East 54th Street

New York, NY 10022

212-688-0200

FAX: 212-230-5876

TWX: 710-581-2135

Booth: 1215



Mr. Fentress



Mr. Kurlander

Representatives: David S. Allen, *p*; Bill Fagan, *p, Petry Television*; Michael T. Membrado, *p, Petry National Television*; C. William Schellinger, *sr vp, finance*; John Scognamillo, *vp, cont*; George Dennis, *vp, manpower develop*;

Tom Belviso, *vp, reg offices*; William C. Wiehe, *vp, mktg grp*; Petry Client Services: Harry Stecker, *exec vp, d, client serv*; Jack Fentress, *vp, d of prog, Petry National Television*; Dick Kurlander, *vp, d of prog, Petry Television*; Ron Martzolf, *d, of prog*; Gail Healy, *prog info/research mgr*; Eric Steinberg, *prog analyst*; Rob Hebenstreit, *vp, d of research, Petry National Television*; Teddy Reynolds, *vp, d of research, Petry Television*; Tino Pappas, *d, micro computer serv*.

Pic Entertainment

(Telefilm Canada Group)

2 College Street

Toronto, Ontario

Canada M5G 1K3

416-927-1724

Booth: 1312

Representative: Michael Murphy.

Pollaro Media Advertising & Productions

400 West Main Street

P.O. Box 668

Denison, TX 75020

214-463-2294

FAX: 214-465-2372

Booth: 358

Representative: Joe Pollaro.

Properties:

Hit Video Country—nightly half hour.

Inside Music City—72 one-minute inserts.

Kid Tracks—72 one-minute inserts.

Tales of the Old West—78 one-minute inserts.

The New Ripley's Believe It Or Not—one-minute inserts.

Primedia

(Telefilm Canada Group)

219 Front Street East

Toronto, Ontario

Canada M5A 1E8

416-361-0306

Booth: 1312

Representatives: Pat Ferns, Jonathan Harris.

Primetime Entertainment, Inc.

444 Madison Avenue

New York, NY 10022

212-980-6960

FAX: 212-832-7397

Booth: 1230

Representatives: Robert Shay, p; Gloria Gallo, vp, natl sls.

Properties:

Children

Kaboodle—thirteen 24 minutes, live action and animation.

Le Plaf—200 animated 1½ minutes.

Bunylp—20 animated 15 minutes.

Swallows and Amazons—two 90 minutes or eight 25 minutes.

Brendon Chase—thirteen 24 minutes.

Lord Tramp—six 25 minutes.

Noah's Castle—seven 25 minutes.

Worzel Gummidge—thirty 24 minutes.

Animal Crackers—twenty-six 5 minutes.

Mini-Series

Porterhouse Blues—four 52 minutes.

Always Afternoon—four 52 minutes.

The Life and Adventures of Nicholas Nickleby—six 52 minutes.

Three Sovereigns for Sarah—three 52 minutes.

High Tide—four 25 minutes.

The Capone Investment—six 25 minutes.

Drama

Winston Churchill: The Wilderness Years—eight 50 minutes.

Dick Barton, Special Agent—thirty-two 25 minutes.

A Country Practice—500 hours.

The Far Pavilions—6 hours.

Deliberate Death of a Polish Priest—100 minutes.

Miss Nightingale—100 minutes.

Caesar and Cleopatra—73 minutes.

The Captain's Doll—107 minutes.

Animal/Nature

Royal Society for the Protection of Birds—various lengths.

The Secret Leopard—52 minutes.

Documentaries

The Blood is Strong—three 54 minutes.

Comrades in Arms—Dunkirk 1940—51 minutes.

Fever of the Deep—50 minutes.

Assignment Adventure—thirteen 50 minutes.

The Mystery of the Full Moon—50 minutes.

Water Babies—48 minutes.

Who Needs Horses—38 minutes.

The Wine Program—thirteen 25 minutes.

Easter in Igloodik: Peter's Story—24 minutes.

The World: A Television History—twenty-six 26 minutes.

Comedy

Take a Letter Mr. Jones—six 25 minutes.

That Beryl Marston—six 25 minutes.

Romance with a Double Bass—40 minutes.

Inserts

Sonnets of Shakespeare—fifteen 10 minutes.

Features

The Appointment—90 minutes.

The Program Exchange

(A subsidiary of Saatchi & Saatchi DFS, Inc.)

375 Hudson Street

New York, NY 10014

212-463-2000

TWX: 710-581-2829 DFSNY

Booth: 1540

Representatives: Allen Banks, p, Jack Irving, sr vp; Chris Hollowell, vp, client rels/prog; Susan Radden, vp, stat rels; Beth Feldman, vp, assoc d, Tim Strshal, Diane Casse, Holly Hanlon, Esther Pashkin, assoc ds; Barbara Donoghue, opers sup.

Properties:

Children's Programming

Dennis the Menace—78 animated half hours.

The Woody Woodpecker Show—91 animated half hours.

Scooby Doo—155 animated half hours.

The Flintstones—166 animated half hours.

Bullwinkle—98 animated half hours.

Rocky and His Friends—156 animated quarter hours.

Underdog—62 animated half hours or 120 quarter hours.

Uncle Waldo's Cartoon Show—52 animated half hours.

Tennessee Tuxedo and His Tales—140 animated half hours.

Dudley Do-Right and Friends—38 animated half hours.

Young Samson—20 animated half hours.

Space Kidettes—20 half hours.

King Leonardo—38 half hours.

The Beary Family—13 half hours.

Inch High Private Eye—13 animated half hours.

Wheelie and the Chopper Bunch—13 animated half hours.

Goober and the Ghost Chasers—16 half hours.

Where's Huddles—10 half hours.

Buford Files and Ghost—13 half hours.

Jana of the Jungle—13 half hours.

Bisketts—13 half hours.

Series-Off Network

Bewitched—180 half hours.

I Dream of Jeannie—109 half hours.

Abbott & Costello—52 half hours.

The Partridge Family—96 half hours.

Sports

The Greats of the Game—33 half hours.

TV/Radio Age

Booth No. 801

Programlink/Video Broadcasting Corp.

708 Third Avenue

New York, NY 10017

212-682-8300

FAX: 212-682-2370

Booth: 512

Representatives: Nick Peters, exec vd, Mitch Saslow, western mgr.

Services: High-speed dedicated news-wire system providing programmers and syndicators with virtually instant access to television programming departments nationwide.

Program Syndication Services, Inc.

375 Hudson Street

New York, NY 10014

212-463-3900

Booth: 429



Ms. Green

Representatives: Peggy Green, p, Suzanne Crowe, vp, d of sls, Karen Morgenbesser, d, opers, Barri Schnapp, ac.

Properties:

Morning Stretch—weekly half hours.

Promark

11645 Montana Avenue

Suite 301

Los Angeles, CA 90049

213-471-7991

FAX: 619-322-6440

Booth: 229

Representatives: David Levine, p, Carla Miller Isaac, opers mgr, Pam Speaks, cp, sls mktg, Douglas Swartz, controller, vp, acquisition.

Properties:

Rock UK—one hour; barter.

Rockin' the Night Away—one hour; barter.

Candy Claus—animated half hour; barter.

Classic Cars and Racing Stars—one hour; barter.

American Dream Calendar Girl Challenge—2 hours; barter.

Celebrity Bowling—weekly half hour;

barter.

Liberace, My Dream Come True—one hour; barter.

ProServ Television

10935 Estate Lane
Suite 100
Dallas, TX 75238
214-343-1400
FAX: 214-343-2068
Telex: 6829074 PROSR UW

888 17th Street N.W.
Washington, DC 20006
202-457-8800
FAX: 202-466-1677
Telex: 64148 del

840 Third Avenue
21st Floor
New York, NY 10022
212-888-5245
FAX: 212-832-5740

26 Rue Marbeuf
75008 Paris, France
33-1-4359-0018
FAX: 33-1-4289-0427
Telex: 642571 ProSer
Booth: 1058

Representatives: Robert Briner, *p*; Dennis Spencer, *sr up*; John Humphrey, *synd & special projects d*; New York: Steven Horowitz, David Bagliebter, *vp, legal & bus affairs*; Washington: Donald Dell, *chmn, intl*; Herb Swan, *vp, intl*.

Properties:

Specials

The Year in Sports-1989—one hour.

Why are We Doing This?

The Year in Sports-1990—one hour.

Sports

1989 Boston Marathon

McDonald's High School All-American Basketball

The History of Tennis

Track & Field Technique

40 Professional Tennis Tournaments

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Telecasts

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Telecasts

Federation of International Boxing

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After the Gold

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James Galway's Christmas Carol

Galway Plays Mancini

James Galway and the Chieftains: The

Record

James Galway and the Chieftains: The

Concert

Rubinstein Remembered

Documentaries

Shadow in a Landscape

The Hidden Curriculum

The Quest for the Grail: Business Ethics in America

Qintex Entertainment Inc.

345 North Maple Drive
Suite 210
Los Angeles, CA 90210
213-281-2600
FAX: 213-273-9453
TWX: ROACH/DEE 887855
Booth: 661

Representatives: David Evans, *p, ceo*; Morton Marcus, *exec vp*; Jody Shapiro, *sr vp, sls*; Rob Word, *sr vp, creat affairs*; Tim Noonan, *vp, sls*; Mike Russo, *mgr, eastern div*; Delilah Loud, *mgr, adv & pub*; Bill Marcus, Paul Puskar, *aes*; Ann Prather, *d, research*; Sherri Levy.

Properties:

New

Crimes Diaries—half-hour strip; cash plus.

National Lost and Found—weekly half hour; barter.

Rollergames—half-hour series, 2-hour premier; barter.

Colorized Classics—18 titles; cash.

Heartstoppers—20 colorized titles.

Fatal Passions—2-hour special.

Other Properties

Dennis the Menace Kids—146 color half hours, available June 1990.

Hal Roach Classics Volume I—20 titles.

McHale's Navy—138 color half hours, available Fall 1989.

The New Leave It To Beaver—minimum 150 half hours.

T & T (2nd Season)—24 original episodes.

The Laurel and Hardy Show—twenty-six 90 minutes, color & b/w; cash.

Radio Vision International, Inc.

7060 Hollywood Blvd.
Suite 525
Hollywood, CA 90028
213-469-5750
FAX: 213-469-5599
Telex: 9103809476 Vision LA

Avon House
4th Floor
360 Oxford Street
London W1N 9HA,
England
(01) 493 0439/0421
FAX: (01) 493 4286
Telex: 22721



Mr. K. M. Wall



Mr. K. T. Wall

Representatives: Kevin M. Wall, *ceo*; Karl T. Wall, *cfo*; David Wyler, *sr vp, worldwide sls*; Simon Woodroffe, *vp, European opers*; Shoichiro "Ray" Ishiwatari, *vp, Japanese opers*; Kevin S. Lenahan, Jeffrey S. Flower, *ups, prog acquisitions*; Melek Demir, Catherine Robinson, *intl sls*; Lee Helper, *pr*; Seth Willenson, *d*; John Cummins, *prog develop.*

Properties:

Major Live Events

Amnesty International Concert, October 1988

Nelson Mandela's 70th Birthday Tribute, June 1988

Prince's Trust, Royal Albert Hall, June 1988

Atlantic Records 40th Anniversary Celebration, May 1988

Ibiza 92, From Ku Club, Ibiza, Spain 1988

Music Concert Specials

U2: The Making of Rattle and Hum

Genesis: The Invisible Touch

Sting: Live from Japan

David Bowie: Glass Spider

Tina Turner: Live in Rio

Huey Lewis and the News: All the Way Live!

Billy Joel: From Leningrad, USSR

Cyndi Lauper: In Paris

A Reggae Session

Montreux Rock Festival

Music Series

Go Global—weekly hour.

Cinemax Sessions—The Best of Music from HBO—7 one-hour programs.

Television Specials

Barry Manilow: Big Fun on Swing Street

Cover Story

Popples

Teddy Ruxpin

Random Productions

5437 Laurel Canyon Blvd.
North Hollywood, CA 91607
818-762-9394

Representatives: Stuart M. Schoenburg, *p*; Joe Shannon, *exec in charge of prodn.*

Properties:

10th Frame Bowling with Lyle Waggoner—26 half hours; sports game

show.

Body Rhythm—half hours.

Bordello—90-minute documentary.

Zsa Zsa Gabor in Hollywood—one-minute inserts.

Raycom, Inc.

801 East Trade Street
P.O. Box 33367
Charlotte, NC 28233-3367
704-331-9494
FAX: 704-372-7623
TWX: 910-350-9450

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New York, NY 10036
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Dallas, TX 75247
214-631-1442
FAX: 214-638-5534

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Suite 130
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404-992-9494

481 Devonshire
Champaign, IL 61820
217-356-7090
FAX: 217-356-9250

2399 Blake Blvd., S.E.
Cedar Rapids, IA 52403
319-363-1723
Booth: 1421



Mr. Ray



Ms. Ray

Representatives: William Eric Ray, *ceo*; Delores King Ray, *p*; Kenneth Haines, *exec vp*; Richard Giannini, *p*, *Raycom Management Group*; Jim Aebli, *p*, *Raycom International*; Wayne Spransy, *vp, finan & admin*; Ray Warren, *sr vp, sls & mktg*, *New York*; Meade Camp, *sr vp, stat sls &*

mktg; Jerry Pellitier, *vp, sls admin*; Michael D. Dunlop, *vp, central div*, *Chicago*; Peter Rolfe, *exec prod*, *sports*; Peter Lenz, *exec prod, entertainment*; John Tyous, *coord prod, sports*; Lynn Thorneburg, *d, prog plan*; Jim Duncan, *d, net ops*; Ellen Bedell, *d, affil rels*; Christopher Boulton, *d, mktg serv, RMG*.

Properties:

Domestic Entertainment

Killers at the Box Office—one-hour special.

Night Creatures—one-hour special.

The Lords of Hollywood—one-hour special.

The Innocent of Hollywood—one-hour special.

Emmy Awards for Sports—2 hours, live.

Sports

Atlantic Coast Conference Basketball—forty-four 2 hours.

Big Eight Conference Basketball—twenty-nine 2 hours.

Big Ten Conference Basketball—twenty-two 2 hours.

Big Ten Conference Football—ten 3½ hours.

Metro Conference Basketball—twenty-four 2 hours.

PAC-10 Conference Basketball—thirty-four 2 hours.

Southwest Conference (SWC) Football—eleven 3 hours.

Southwest Conference (SWC) Basketball—eighteen 2 hours.

University of Illinois Package—football highlights, basketball games, coaches' shows; various lengths.

University of Iowa Package—football games, basketball games, coaches' shows; various lengths.

Perdue University Package—football highlights, basketball games, coaches' shows; various lengths.

Diet Pepsi Tournament of Champions—4 basketball tournaments.

Kickoff Classic—3-hour football game.

Liberty Bowl—3-hour football game, live.

International

The Glasnost Bowl—football game from Moscow.

Raymond International

(Telefilm Canada Group)
11 Soho Street
Suite 104
Toronto, Ontario
Canada M5T 1Z6
416-485-3406
FAX: 416-340-0135
Booth: 1312



Mr. B. Raymond



Mr. D. Raymond

Representatives: Bruce Raymond, Donovan Raymond.

Republic Pictures Corporation

12636 Beatrice Street
Los Angeles, CA 90066
213-306-4040
FAX: 213-301-0142
Booth: 1139



Mr. Larsen



Mr. Levinsohn

Representatives: Russell Goldsmith, *chmn of the bd & ceo*; Steven Beeks, *sr vp*; Chuck Larsen, *p, dom tv dist*; Joe Levinsohn, *sr vp, intl sls*; Glenn Ross, *vp, mktg*; Lee Wedemeyer, *d, mktg*; Tim McGowan, *d, research*; Julie Pipenkotter, *sr research analyst*; Georgia Scott, *first-run prom*; Diane Levin, *sls admin*; Marlynda Salas, *western ae*; Gene Lavelle, *southwest ae*; Linda Lieberman, *northeast ae (212-874-4040)*; Lisa Woodcock, *southeast ae (404-623-1057)*; Diana Foster, *mid-west ae (312-751-0101)*.

Properties:

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Bonanza—260 color hours.
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Indiscreet
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Promised a Miracle
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Eye on the Sparrow
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I Spy—82 color hours.
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The Children's Feature Package

The War Feature Group—11 color titles.

The Cyclone Feature Package—11 color titles.

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The Mickey Rooney Show—32 half hours.

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African Album—26 half hours.

The Judy Lynn Show—52 half hours.

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Quick Schtick—15 seconds.

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Mr. Moger

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Crusade in the Pacific—26 half hours.

Crusade in Europe—26 half hours.

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Series/Off-Network

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Mini-Series

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Specials

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Features/Package

Visual One—30 titles.

Domestic & International Distribution

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Faerie Tale Theatre—26 hours.

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Specials

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Terror!—2 hours.

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Documentaries

Hillary's Adventures—13 half hours.

Phenomenal World—11 hours or 22 half hours.

Explore—13 hours or 26 half hours.

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Children in the Crossfire

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A Little Night Music

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Stone Pillow

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3-hour Feature

The Last Days of Patton

Series

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Spirit of Adventure—10 hours.

Specials

The Comedy Store 15th Class Reunion—90 minutes.

John Denver's Christmas in Aspen—one hour.

Season's Greetings: An Evening with John Williams and the Boston Pops Orchestra—one hour.

Korean War-The Untold Story—one hour.

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FAX: 416-961-5608

Telex: 06-219870

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Blindside—90 or 102 minutes.

Crimewave—80 minutes.

Crossover—97 minutes.

Backwoods—89 minutes.

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Lost—88 minutes.

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The Vals—99 minutes.

Trump at the Door—80 minutes.

The War Boys—86 minutes.

What Comes Around—89 minutes.

Series

Mania—4 half hours.

So the Story Goes—15 half hours.

Documentaries

Eddie Boyd—90 minutes.

Rumours of Glory—one hour.

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Libertad Condicionada II—135 hours.

Libertad Condicionada I—150 hours.

Como la Hiedra—100 hours.

Quiero Morir Mañana—143 hours.

Venganza de Mujer—127 hours.

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Solo un Hombre—129 hours.

No Es un Juego Vivir—192 hours.

El Hombre Que Amo—126 hours.

Duro Como La Roca, Frágil Como El

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El Camionero y La Dama—105 hours.

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Increíblemente Sola—64 hours.

Me Niego a Perderte—85 hours.

Mini-Series

El Pulpo Negro—13 hours.

Nazareno Reyes—19 hour.

Comedy

Shopping Center—26 hours.

Porcel '88-Gas Gratas de Porcel—26 hours.

Porcel '87-Las Gratas de Porcel—26 hours.

Hiperhumor '88—26 hours.

Hiperhumor '87—26 hours.

Olmedo-No Toca Boton—35 hours.

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Looks: How They Affect Your Life—51 minutes.
A Parent's Greatest Fear—51 minutes.
Touch—32 minutes.
All Alone Together—51 minutes.
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Toward Immortality—51 minutes.
Everything to Live For—51 minutes.
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Transformers—75 half hours, barter.
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Georgie—26 half hours.
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The Transformers—98 half hours.
JEM—65 half hours.
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Properties:

Series

At the Movies

Charles in Charge—26 half hours.

Cop Talk: Behind the Shield—new.

Dick Clark's Golden Greats—26 half hours.

Dionne & Friends—new weekly half hour.

Entertainment Tonight/This Week—312 half hours and hours.

Geraldo—46 hours.

Lifestyles of the Rich and Famous—26 hours.

Monsters—24 half hours.

Rollergames—new weekly hour.

Runaway with the Rich and Famous—26 half hours.

Soul Train—32 hours.

Star Search—26 hours.

Subway Network—weekly half hour.

T and T—24 half hours.

Tales from the Darkside—26 half hours.

The Investigators—new.

Triple Threat—26 half-hour game show.

Series/Off-Network

Fame, Fortune and Romance—115 half hours.

Specials

A Child Called Jesus—new 3-hour special.

Achille Lauro—new 4-hour mini-series.

At the Movies Oscar Special—one hour.

Dayton International Airshow—one hour.

Hollywood Christmas Parade—2-hour special.

Lou Rawls Presents: A Decade of Black Gold Hits—new 2 hours.

Mother/Daughter Pageant—International & USA—two 2 hours.

The Rich and Famous 1989 World's Best—2 hours.

The Magic of Music—new 2 hours.

Soul Train Music Awards—five 2 hours.

Supermodel of the World 1989—2 hours.

Star Search International—new 2 hours.

Bowzer's Rock 'n' Roll Party—2 hours. *Animated*

Ghostbusters—65 half hours.

G.I. Joe—100 half hours.

JEM—75 half hours.

C.O.P.S.—65 half hours.

Denver the Last Dinosaur—52 half hours.

Vytor, the Starfire Champion—26 half hours.

Features/Packages

Republic Pictures: Color Imaged Specials—quarterly 2 hours.

Columbia Night at the Movies—quarterly 2 hours.

TV Net—monthly 2 hours.

Program Inserts

Black History Notes—twenty-eight 30 seconds.



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Telex: 6974927

110 West 57th Street
Suite 302
New York, NY 10019
212-541-6040
FAX: 212-541-6045

980 North Michigan Avenue
14th Floor
Suite 11
Chicago, IL 60611
312-280-8696

5 Seaview Drive
Longport, NJ 08403
609-487-8419
Booth: 1271



Mr. Kenny



Mr. Kunkel

Representatives: Patrick Kenney, *p & ceo*; William A. Kunkel, IV, *p, dom dist*; Ray Lewis, *vp, Tri-Star Pictures*; Douglas Friedman, *vp, adv & prom*; Drew J. Hallmann, *vp, research*; Jerry Leifer, *d, dist & contracts*; Ed Youngmark, *western div sls mgr*; Kathy Ziesel, *southwestern div sls mgr*; Noranne Frisby, *midwestern div sls mgr*; Maury Lanken, *southeastern div sls mgr*; Jack Brandon, *eastern div sls mgr*.

Properties:

Features/Packages

Classicolor I—12 action, adventure and comedy titles.

TV-1—20 titles.

Pegasus I—20 titles.

Series/Off-Network

21 Jump Street

Hunter—107 episodes, available Fall 1989.

Sha Na Na—73 half hours.

Series

21 Jump Street—one hour.

Buck James—one hour.

J. J. Starbuck—one hour.

My Two Dads—half hour.

Sonny Spoon—one hour.

Werewolf—half hour.

Wiseguy—one hour.

City Court—one hour.

Lame Duck—one hour.

Something Is Out There—one hour.

Movies

Addicted to His Love—2 hours.

Destination: America—2 hours.

Danger Down Under—2 hours.

Many Happy Returns—2 hours.

Three on a Match—2 hours.

Weekend War—2 hours.

Badlands

Higher Ground—2 hours.

Lame Duck—2 hours.

Something Is Out There—2 hours.

Television Latina, Inc.

550 Biltmore Way
9th Floor
Coral Gables, FL 33134
305-442-3421
FAX: 305-447-1389
Telex: 441827 FINSERUI
Booth: 548



Mr. Perez

Representative: Benjamin Perez, *p.*

Properties:

International Distribution

New Serials

Alba Marina—102 hours.

Amor de Abril—86 hours.

Dos Mujeres—37 hours.

Intermezzo de Amor—approximately 130 hours.

La Encantada—120 hours.

La Sombra de Piera—approximately 120 hours.

Niña Bonita—approximately 160 hours.

Para Toda la Vida—approximately 130 hours.

Querida Alicia—45 hours.

Sentimientos—approximately 130 hours.

Mini-Series

Dracula—3 hours.

El Boxeador—10 hours.

El Cadaver Congelado—3 hours.

El Ultimo Capitulo—8 hours.

Extraño Culto—9 hours.

La Culpa de Ismenia—3 hours.

La Maldicion—3 hours.

La Otra Historia de Amor—14 hours.

Te Amare Eternamente—5 hours.

Testimonio de Una Esposa—5 hours.

Virgen de Medianoche—5 hours.

Comedies

Ellos Dos y Alguien Mas—52 half hours.

Medico de Señoras—100 half hours.

Dra. Confidencias—100 half hours.

Sara—13 hours.

Algo Especial—26 hours.

Other

Close Up—52 hours.

Buenos Dias—52 hours.

Bienvenido—26 hours.

Joselo—26 hours.

Music

De Fiesta—52 hours.

Television Program Enterprises

Operation Prime Time
875 Third Avenue
New York, NY 10022
212-759-8787
TWX: 710-581-2145

Aquarius Theatre
6230 Sunset Blvd.
Hollywood, CA 90028
213-462-3380
FAX: 213-462-4267
Booth: 1349

Representatives: Al Masini, *chmn*; Philbin S. Flanagan, *p & gen mgr*; Richard Colbert, *vp, prog mktg, Los Angeles*; Mary Jane Hastings, *d of opers*; Noreen Donovan, *d, prog devel-op*; Patricia Barbera, *mgr, adv & prom*; Maureen Noonan, *prom coord*.

Properties:

Series

Dick Clark's Golden Greats—26 half hours.

Entertainment Tonight/This Week—312 half hours and hours.

Lifestyles of the Rich and Famous—26 hours.

Runaway with the Rich and Famous—26 half hours.

Star Search—26 hours.

Triple Threat—26 half-hour game strip.

Series/Off-Network

Fame, Fortune and Romance—115 half hours.

Specials

Dayton International Airshow—one hour.

Lou Rawls Presents: A Decade of Black Gold Hits—new 2 hours.

The Rich and Famous 1989 World's Best—2 hours.

The Magic of Music—new 2 hours.

Supermodel of the World 1989—2 hours.

Star Search International—new 2 hours.

Operation Prime Time

Mini-Series

Emma: Queen of the South Seas—4 hours.

Hoover vs. The Kennedys: The Second Civil War—4 hours.

Ford: The Man and the Machine—4 hours.

Sadat—4 hours.

Blood Feud—4 hours.
A Woman of Substance—6 hours.
The Key to Rebecca—4 hours.
Strong Medicine—4 hours.
Hold the Dream—4 hours.

Television/Radio Age

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Suite 502
New York, NY 10020
212-757-8400
FAX: 212-247-3402
Telex: 421833 TELAGE

6290 Sunset Blvd.
Suite 315
Los Angeles, CA 90029
213-464-3552
FAX: 213-464-1956
Booth: 801

Representatives: Sol J. Paul, *pub:* Lee C. Sheridan, *exec vp:* Robert Sobel, James Forkan, *assoc eds:* Mort Miller, *vp, sls d:* Jim T. Moore, *sls rep:* Brad Pfaff, *mktg d.*

Thames Television International

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London W1P 9LL,
England
(01) 387 9494
FAX: (01) 388 6073
Telex: 25286
Stand: 812



Mr. Phillips

Mr. Miron

Representatives: Mike Phillips, *mng d:* Roger Miron, *d of sls:* Tricia Friswell, *sls exec:* Charles Butler, *hd of sls.*

Properties:
Animated

Dangermouse—50 half hours.
Count Duckula—65 half hours.

Comedy

The Benny Hill Show—100 half hours.
Thames Comedy Originals—156 half hours.
Robins Nest—48 half hours.
After Benny—40 half hours.
Man About the House—39 half hours.
George & Mildred—38 half hours.
Keep It in the Family—22 half hours.
Documentaries
Hollywood—thirteen 52 minutes.
The World at War—thirty-six 52 min-

utes.

Destination America—nine 52 minutes.

News/News Service

Crime Inc.—seven 52 minutes.

Specials

The Benny Hill Specials I—five 52 minutes.

The Benny Hill Specials II—five 52 minutes.

The Crazy World of Benny Hill—2-hour format.

Toei Animation Co., Ltd.

5-17-11 Shinjuku
Shinjuku-ku
Tokyo, Japan
(03) 208-8245

20695 South Western Avenue
Suite 112
Torrance, CA 90501
213-533-4087
Telex: 6975581
Booth: 957

Representatives: Chiaki Imada, *p:* Yoshinobu Karamatsu, *mng d:* Yukio Hayashi, *mgr, U.S.:* Hitoshi Kondo, *rep.*

Properties:

Animation

The Secret of Akkochan—half-hour episodes.

Lomien-Man—40+ half hours.

New Maple Town Story—44 half hours.

Lady, Lady—21 half hours.

Bikkuri Man—half-hours episodes.

Saint Seiya—half-hours episodes.

Ninju Akakage—half-hours episodes.

Silver Fang—21 half hours.

Dragon Ball—92 half hours.

Maple Town—96 half hours.

Ge Ge Ge No Kitaro—110+ half hours.

Modern Kid—26 half hours.

Step, Jun!—45 half hours.

Ken the Great Bear Fist—144 half hours.

GuGu Ganmo—50 half hours.

Little Memole—50 half hours.

Wingman—47 half hours.

Stop! Hibari!—35 half hours.

Great Mazinger—56 half hours.

Getta Robot—51 half hours.

Little Big Nose—10 half hours.

Mr. Muscleman—137 half hours.

Love in Rock 'n Roll—42 half hours.

The Pumpkin Wine—95 half hours.

Patalliro—49 half hours.

Super Gal Asari—54 half hours.

Dr. Slump—243 half hours.

Tiger Mask II—33 half hours.

Hello Sandybell—47 half hours.

Genki, the Boy Champ—35 half hours.

Lalabel, the Magic Girl—49 half hours.

Galaxy Express 999—113 half hours.

Grand Prix—44 half hours.

Balatak—31 half hours.

Jet Mars—27 half hours.

Ga Keen, the Magnetic Robot—39 half hours.

Jeeg, the Steel Robot—46 half hours.

Animated Specials

Ken, the Great Bear Fist—72½ minutes.

Mr. Muscleman—The Final Match!
Seven Superman vs. Space Outlaws—72½ minutes.

Dr. Manbo & Zibako—From Outer Space with Love—72½ minutes.

Two Year Vacation—65 minutes 55 seconds.

Chief Hippo's Zoo Diary—66 minutes 25 seconds.

Arsen Lubin vs. Sherlock Holmes—67 minutes 40 seconds.

Galaxy Express 999—Queen Emeraldous, the Eternal Traveler—40 minutes 48 seconds.

Captain Future—The Brilliant Race Over the Solar System—58 minutes 01 second.

TPC/Channel One, Ltd.

Production Plaza
Sewickley, PA 15143-2399
412-741-4000
Booth: 861

Representatives: John Phillips, *p:* Marge Sherwood, *d, synd & satellite sls:* Dan Wilhelm, *d, facility sls:* Bill Eckenrode, *mgr, sls serv.*

Services: Tape and satellite video distribution service, space segment, uplinking, tape duplication all formats, 16/35 mm film transfer with scene by scene color correction, film cleaning; production, post-production, stage rental, complete editing services, audio production and customization.

Tribune/Central City Productions

435 North Michigan Avenue
Chicago, IL 60611
312-222-9012

Representatives: Don Jackson, *p:* Greg Jackson, *prodn mgr:* Barbara Wilson, *sr prod.*

Properties:

Variety/Music

Living the Dream: Let Freedom Ring—gospel music tribute.

4th Annual Stellar Awards—gospel music special.

Program Inserts

Black History Notes—twenty-eight 30 seconds.

Tribune Entertainment Company

435 North Michigan Avenue
Suite 1982
Chicago, IL 60611
312-222-4441
Booth: 1365



Mr. Cooper

Representatives: Sheldon Cooper, *p*; Donald Hacker, *exec vp*; David Sifford, *exec vp, mktg & sls*; Joseph Antelo, *exec vp, prod, "At the Movies"*; Carol Forace, *vp, d, research & sls develop*; Peter Marino, *vp, prog develop*; Mel Smith, George Paris, *ups, prog*; Tanya Neimark, *d, creat serv*; Allan Grafman, *vp, project d*; Dale Laackman, *d, prog opers*; Bill Lyall, *finan d*.

Properties:

(Teletrib: National Media sales rep)
Series/First Run

At the Movies—weekly half hour; barter.

Monsters—half-hour series; barter.

Tales from the Darkside—weekly half hour; barter.

Dionne and Friends—weekly half hour.

Charles in Charge—weekly half hour; barter.

U.S. Farm Report—weekly half hour; barter.

Magazine/Talk

Geraldo—daily hour from Paramount; cash + barter.

The Joan Rivers Show—daily hour from Paramount.

Reality Programming

Cop Talk—barter.

The Investigators

Movies/Events/Specials

Geraldo Rivera Specials—two 2 hours.

A Child Called Jesus—3-hour movie.

Achille Lauro—4-hour mini-series.

Black History Notes—twenty-eight 25 seconds.

Bowzer's Rock 'n' Roll Party—2-hour New Year's Eve special.

Mother/Daughter USA Beauty Pageant—2 hours.

TV Net—2-hour theatrical features.

At the Movies Oscar Special—one hour; barter.

Hollywood Christmas Parade—2 hours; barter.

Sports

Chicago Cubs TV Network—45 games.

Variety/Music/Comedy

Soul Train—weekly hour.

Living the Dream: Let Freedom Ring—2-hour gospel music tribute.

Third Annual Soul Train Music Awards—live 2 hours.

Animation

G.I. Joe—daily half hour.

Turner Program Services

One CNN Center
P.O. Box 105366
Atlanta, GA 30348-5366
404-827-2085
FAX: 404-827-2373
Telex: 6711000 TPSI
TWX: 8107510339 TPSI ATL
Booth: 649



Mr. Barry

Representatives: Jack Petrik, *chmn*; Henry Gillespie, *vice chmn*; W. Russell Barry, *p*; John Walden, *sr vp, sls & mktg*; Robert Schuessler, *vp, CNN Television*; Ken Christensen, *vp, adv & sls prom*; Robert Rierson, *d, news prog*; Beth Gould, *mgr, mktg serv/affil rels*; Jon Petrovich, Fred Burrows, *CNN tv affil rels*; Sales, New York: Terez Kiely, *sls mgr, East*; Cliff Matis, *sls mgr, Northeast*; Atlanta: Carol Bomberger, *sls mgr, mid-east*; Karen Louque, *sls mgr, Southeast*; Tom Todd, *natl sls mgr, PBS*; Diane Lasek, *ae, PBS sls*; Chicago: Dennis Juravic, *vp, sls, mid-west*; Tom Dwyer, *sls mgr, midwest*; Los Angeles: David Skillman, *vp, sls, west*; Bob Morris, *ad, west*; International: Sidney Pike, *p, CNN International/special projects*; Howard Karshan, *p, Turner International*; Atlanta: MaryAnn Pasante, *d, intl sls, Latin America*; Celeste Panepinto, *d, intl mktg & develop*; Lisa Maxwell, *d, intl admin*; Brazil: Francisco Serrador, *vp, sls, South America*; Australia: Bob Wells, *mng d*; Greg Ell, *gen mgr*; Paris: Jean Viana, *vp, European sls*; Puerto Rico: Lillian Noriega, *d, Caribbean sls*; Hong Kong: Rich Hylen, *mng d*; Ad Sales: Farrell Reynolds, *p, adv sls*; Rich Goldfarb, *vp, synd ad sls*; Margret Millo, *ae, synd sls*.

Properties:

Domestic Distribution

Feature Packages

Premiere One—8 color titles.

Premiere Two—19 color titles.

Premiere Three—10 color titles.

Premiere Four—15 color titles.

Turner Entertainment One—21 color titles, 4 b/w.

Premium One—22 color titles.

Color Classic Network Two—12 titles.

Color Classic Network Three—24 titles.

That's Entertainment—20 color titles.

Vintage One—29 color titles.

Family Fair—25 color titles.

Lion One—25 color titles.

Lion Two—21 color titles, 9 b/w.

Theatre 15—15 color titles.

Extra-Extras—13 color titles, 12 b/w.

10 More Extra-Extras—1 color titles, 9 b/w.

13 Tailor Mades—12 color titles, 1 b/w.

MGM Pre-48 Library—47 color titles, 697 b/w.

RKO Film Library—16 color titles, 653 b/w.

Warner Bros. Library—23 color titles, 712 b/w.

First-Run

Secret World—24 half hours.

National Geographic "On Assignment" Year III, IV, V—12 one-hour episodes.

Cousteau's Rediscovery of the World Years IV, V, VI—12 episodes.

Off-Network

Gilligan's Island—98 half hours, 62 color, 36 b/w.

Medical Center—170 color hours.

CHiPs—138 color hours.

The Courtship of Eddie's Father—73 color half hours.

The Man from U.N.C.L.E.—99 hours.

The Girl from U.N.C.L.E.—29 hours.

Please Don't Eat the Daisies—58 color half hours.

Daktari—89 color hours.

Children's Programming & Cartoons

Tom & Jerry and Friends—308 segments.

Popeye—234 segments.

Our Gang—52 segments.

Warner Bros. Cartoon Library—327 segments.

MGM Cartoon Library—105 segments.

TV Horizons

(A Division of LBS Communications Inc.)

875 Third Avenue
New York, NY 10022
212-418-3000

625 North Michigan Avenue
Suite 1200
Chicago, IL 60611
312-943-1717

9220 Sunset Blvd.
Suite 101-A
Los Angeles, CA 90069
213-859-1055
Booth: 1011

Representatives: Henry Siegel, *chmn & p, LBS Communications Inc.*; Mike

Weiden, *p*; Ira Bernstein, *exec vp, d, adv sls*.

Properties:

Series

Family Fued (Season 2)—half hours.
A Current Affair—half hours.
Hollywood Squares—half hours.
Small Wonder—weekly half hour.
Crazy like a Fox—weekly hour.
Hardcastle & McCormick—weekly hour.
Peter Gunn/Mr. Lucky/The Invisible Man—half-hour strip.
Gidget—80 half hours.

Children

Policy Academy: The Animated Series—65 half hours.
The Real Ghostbusters—99 half hours.
Heathcliff—86 half hours.
Popeye—half-hour strip.
Care Bears and Friends at the Movies—six 90 minutes.

Limited Series

Story of Rock 'n Roll—weekly half hour.
The Monkees—58 half hours.
Smithsonian Treasures—six 2 hours or 12 hours.

Features

Fox Premiere Movies—7 titles.
Spectrum II—5 titles.

Live Special Events

The Hunt for Stolen Treasures . . . Live!—2 hours.
Psychic Powers Exposed . . . Live!—2 hours.

Other Programming

LBS Major Minis—7 titles.
The LBS Specials—9 titles.

TVMC Audiovisuel Inc.

(Telefilm Canada Group)
451, rue Saint-Sulpice
Studio K
Montreal, Quebec
Canada H2Y 2V9
514-287-8978
Telex: 055-60103 TVMC
Booth: 1312

Representatives: Anne-Marie Coadebez, Rejean Myre.

Properties:

Robin & Stella—185 half hours.
Full Time—132 half hours.
The Claus Mission—48 minutes.
Toller Cranston's A True Gift of Christmas—one hour.
Loxin, or the Initiation of a Young Himalayan Shaman—52-minute documentary.
The Sun Bicycle—26-minute documentary.
The Great Wall Race—13-minute documentary.
The Jump of the Gol—13-minute docu-

mentary.

The Kismies—animated 90 minutes or 3 half-hour specials.

20th Century Fox Television

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Beverly Hills, CA 90213
213-277-2211
Telex: 6-74875

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New York, NY 10019
212-977-5500

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Suite 1234
Chicago, IL 60601
312-372-1589

2635 Century Parkway
Suite 950
Atlanta, GA 30345
404-634-0011

5001 Spring Valley Road
Suite 1120
Dallas, TX 75244
214-960-7196
Booth: 1172

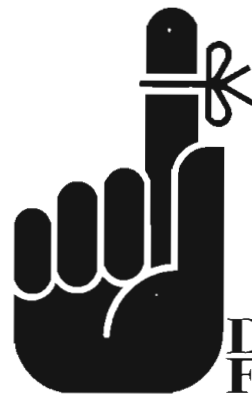


Mr. Lambert

Representatives: Barry Diller, *chmn & ceo, Twentieth Century Fox Film Corp.*; Leonard Goldberg, *p & coo*; Jonathan Dolgen, *p, tv div*; Michael J. Lambert, *p, dom synd*; Leonard J. Grossi, *sr vp, admin & ops*; Tony Bauer, *sr vp, sls, western reg sls mgr*; John Campagnolo, *vp, western div*; Patti Jennings, *vp, basic cable*; Ben Begun, *vp, bus affairs*; Robert Fleming, *vp, finan & admin*; Ken Richards, *exec d, contracts*; Timothy Mudd, *sls exec, western div*; Chris Pozanac, *mgr, sls analysis & reporting*; Jennifer Fate, *mgr, strategic & finan planning*; Fred Bierman, *vp, creat serv*; J. Mathy Simon, *d, creat serv*; Kevin Burns, *mgr, creat serv*; Carolyn Spencer, *mgr, stat rels*; New York: Joseph Greene, *sr vp, sls develop & feature film planning*; Dan Greenblatt, *sr vp, sls, eastern reg sls mgr*; David Ozer, *sls exec*; Barbara Burkirk, *ae, basic cable*; Chicago: Matthew Jacobson, *vp, midwest sls*; Paul Franklin, *ae, central div*; Atlanta: Michael Newsom, *vp, southeastern div*; Ron Geagan, *ae, southwestern div*; Dallas: Vic Zimmerman, *vp, southwestern div*; Jeff Stern, *ae, southwestern div*.

Properties:

A Current Affair
A Current Affair Extra
Mr. Belvedere
Small Wonder
Fox Hollywood Theatre—7 titles.
Fox Mini-Series I—4 titles.
Century 13 & 14
Fox Premiere II & III
Dynasty
Vegas
The Ann Sothern Show
The Paper Chase
Shirley Temple Theatre—20 titles.
That's Hollywood—76 titles.
Best of Jackie Gleason
Batman—120 episodes.
Century 5 & 6—68 titles.
M*A*S*H—255 episodes.
Fantastic Voyage—17 episodes.
The Hardy Boys—17 episodes.
Daniel Boone—165 episodes.
Doby Gillis—147 episodes.
The Ghost and Mrs. Muir—50 episodes.
Fox One—50 titles.
Green Hornet—26 episodes.
Land of the Giants—51 episodes.
Lost in Space—83 episodes.
Nanny and the Professor—54 episodes.
Orson Welles Great Mysteries—26 episodes.
Room 222—113 episodes.
The Starlost—16 episodes.
12 O'Clock High—78 episodes.
Voyage to the Bottom of the Sea—110 episodes.
T.H.E. Hospital
Trapper John
Fred Astaire Hollywood
Fred Astaire Salutes the Fox Musicals
Star Wars
The War to End All Wars
Movietone News
Planet of the Apes Cartoons



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0232 228122
Telex: 74654
Booth: 939

Representatives: Des Smyth, *mng d*;
Moore Sinnerton, *d, prog*; Philip Jones,
mng d, C.T.E.

Properties:

*International Distribution by Central
Television Enterprises*

Documentaries

All in a Days Walk—6 half hours.

A Heritage from Stone—6 half hours.

How Does Your Garden Grow—7 half
hours.

Model Magic—6 half hours.

A Peoples Passion—one hour.

Percy French—one hour.

Shadow in a Landscape—one hour.

Shark Hunters of Achill Island—one
hour.

Trauma—three 45 minutes.

The Ulster Way—14 half hours.

Drama

Hidden Curriculum—93 minutes.

Last in a Dyin' Race—one hour.

Documentary Drama

A Bunch of Time—one hour.

God's Frontiers Men—4 hours.

Variety/Music

The American Songbook—six 15 min-
utes.

The Big Band TV Disco—one hour, 6
half hours.

Sing Out—13 half hours.

A Toast to St. Patrick—one hour.

Music/Documentary

After the Gold—one hour.

Children's Drama

Undertow of the Armada—half hour.

Sports

George Best Testimonial Match—one
hour.

Uniworld Entertainment

1250 Broadway
New York, NY 10001
212-564-0066
FAX: 212-563-1320
Booth: 330



Mr. Davis

Representatives: Byron Lewis, Sr., *p*;

Gene A. Davis, *exec up*; Deborah Wof-
ford, *mng, prodn & mktg*; Raymond
Horn, *synd.*

Properties:

Barter

America's Black Forum—39 half-hour
news magazine.

Women—26 half hours.

Visiones—26 half hours.

**Black Filmmakers Hall of Fame
Awards Special**—2 hour special.

An American in Paris—one-hour pro-
file.

Series of All Star Music Specials—4
hours.

Vestron Television

2029 Century Park East
Suite 200
Los Angeles, CA 90067
213-551-1722
Telex: 188394

1010 Washington Blvd.
Stamford, CT 06901
203-978-5400
Telex: 475-0118

6060 N. Central Expressway
Suite 638
Dallas, TX 75206
214-987-1917
Booth: 1129



Mr. Zelnick



Mr. Armstrong

Representatives: Strauss Zelnick, *p*,
Vestron, Inc., Stamford; Julian Levin,
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Harrison Reid, *mng, ancillary sls*; John
Witte, *mng, Western sls*; Raymond
Yinger, *mng, research*; Stamford: Da-
vid Armstrong, *vp, sls*; Bruce Casino, *d*,
Eastern sls; Dallas: Tim Lavender, *ae*.

Properties:

New Product

Features/Packages

Hot Tickets—12 titles, cash/barter.

Special

Dirty Dancing: Live in Concert

Documentary Dramas

Eyes of War—2 hours.

General Product

Features/Packages

First Images—12 titles; cash.

Double Images—10 titles; barter.

Empire of Terror—19 titles; cash.

Viacom International, Inc.

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Mr. Kananack



Mr. Zaleski

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Properties:

Series/First-Run

New to NATPE

Betcha—daily strip.

Super Mario Brothers "Super" Show—strip.
Remote Control—weekly game show.
Trial by Jury—strip.
1989 MTV Video Music Awards—2 hours.
Series
Double Dare—130 original half hours.
Finders Keepers—64 half hours for children.
Superboy—26 half hours.
This Morning's Business—260 half hours.
Dempsey & Makepeace—31 hours.
Bizarre—125 half hours.
Split Second—26 original weeks, 26 repeats, game strip.
The New Honeymooners—68 half hours.
Series/Off-Network
All in the Family—207 half hours.
The Andy Griffith Show—249 half hours.
The Bob Newhart Show—142 half hours.
The Beverly Hillbillies—274 half hours.
Cannon—122 hours, one 2 hours.
Clint Eastwood in Rawhide—144 hours.
The Cosby Show—125 half hours.
The Dick Van Dyke Show—158 half hours.
Family Affair—138 half hours.
Gomer Pyle—150 half hours.
Gunsmoke—402 hours.
Hawaii Five-O—200 hours plus additional 82 episodes.
Have Gun Will Travel—156 hours.
The Honeymooners—107 half hours.
Hogan's Heroes—168 half hours.
I Love Lucy—179 half hours; 13 hours or 26 half hours of "We Love Lucy."
Marshall Dillon—233 half hours.
The Mary Tyler Moore Show—168 half hours.
My Three Sons—160 half hours.
Perry Mason—271 hours.
The Rookies—90 hours.
The Twilight Zone—136 half hours and 18 hours.
The Wild, Wild West—104 hours.
Animation
Terrytoons—689 cartoon units.
Feature Packages
Viacom Features I-XIII
Viacom Movie Greats
Exploitable I, III, IV
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Gasp Science Fiction/Gasp Horror
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TV Net (Tonight Only)

Video Ordnance, Inc.

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 FAX: 212-869-8208
 Telex: 551669 Video Ordn

Representatives: Marlene McGinnis, *exec prod*; Paul Cardin, *d*; Christopher Langiulli, *mktg assoc.*

Properties:
 (all approximately half hour)

Fight for the Sky
Clash of Armor
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The Video Tape Company

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 North Hollywood, CA 91601
 818-895-1666/753-3000
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 Booth: 700



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Mr. Duncan

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Services: Provides full range of services for distributors and syndicators including video tape duplication and distribution in all formats (2", 1", 3/4", 1/2"); satellite services; film-to-tape transfer (latest 16/35mm Rank Scanners with pan/scan, color correction, time compression/expansion and steady gate); standards conversion (NTSC-PAL-SECAM-PAL-M).

Visual Productions '80 Ltd.

(Telefilm Canada Group)
 101 Niagara Street
 Suite 2
 Toronto, Ontario
 Canada M5V 1C3
 416-868-1535
 FAX: 416-868-1944
 Booth: 1312



Ms. Shenken

Representative: Beverley Shenken.

Wall Street Journal Television

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 212-416-2000
 FAX: 212-416-2658
 Telex: 128252
 Booth: 1558

Representatives: Michael Connor, *d, tv news*; Hewitt S. West III, *d, sls & mktg*; Tedy Newhall, *mgr, affil rels.*

Properties:

Magazine/Talk

The Wall Street Journal Report—weekly half hour.

News/News Service

The Wall Street Journal Business Briefs—one-minute morning, 90-second afternoon.

Warner Bros. Television Distribution

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Properties:

Domestic Distribution

Cartoons

Bugs Bunny & Friends—100 color cartoons.

Porky Pig & Friends—156 color cartoons.

Features/Packages

Volume 27—18 color titles.

TV4—13 color titles.

Volume 26—24 color titles.

TV3—13 color titles.

Volume 25—24 color titles.

TV2—13 color titles.

Volume 24—18 color titles.

TV1—13 color titles.

Volume 23—20 color titles.

Volume 22—38 color titles.

Volume 21—26 color titles.

The FBI Story—4 color titles.

Volume 20—30 color titles.

Volume 19—29 titles, 28 in color.

Volume 18—28 titles, 25 in color.

Volume 17—23 titles, 21 in color.

Volume 16—18 titles, 18 in color.

Volume 14-15—13 titles, 12 in color.

Volume 13—25 titles, 17 in color.

Volume 2-A—22 titles, 13 in color.

Volume 1-A—24 titles, 17 in color.

Tarzan Features—32 titles, 9 in color.

Starlite 6—28 titles, 12 in color.

Starlite 5—28 titles, 18 in color.

Starlite 4—30 titles, 16 in color.

Starlite 3—30 titles, 19 in color.

Mini-Series

Hollywood Wives—6 color hours.

"V"—10 color hours.

The Thorn Birds—10 color hours.

Series/Off-Network

Head of the Class—color half hours.

Growing Pains—color half hours.

Night Court—color half hours.

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Matt Houston—68 color hours.

Private Benjamin—39 color half hours.

Alice—202 color half hours.

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Mr. S. Weiss

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Properties:

Features/Packages

For Adults Only

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Vintage Flicks—24 titles.

Westerns—60 titles.

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Our Time in Hell

Those Crazy Americans

Serials

The Black Coin—15 episodes.

The Clutching Hand—15 episodes.

Custer's Last Stand—15 episodes.

Series/First-Run

Kids Say the Darndest Things—600

approximately 5 minutes, color.

The Stan Kann Show—52 half hours.

Series/Off-Network

The Adventures of Jim Bowie—76 half hours.

The Bill Dana Show—42 half hours.

Canine Comments—13 quarter hours.

Craig Kennedy, Criminologist—26 half hours.

Good Morning World—26 half hours.

I Married Joan—98 half hours.

Make Room for Daddy—161 half hours.

My Little Margie—126 half hours.

Rocky Jones, Space Ranger—39 half hours.

Thrill of Your Life—39 half hours.

Waterfront—78 half hours.

Comedy Shorts

The Chuckle Heads—one hundred-fifty 5 minutes.

Cartoons

"Alice" by Walt Disney—10 cartoons.

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WesternWorld Television & Film Distributors

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Booth: 300



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Representatives: Gary J. Worth, *p & ceo*; Julio Gonzalez-Reyes, *chmn*; Roger Feltman, *vp, North American sls*; Ruben Veloso, *vp, intl sls*.

Properties:

Features/Packages

Skouras Pictures Package—20 titles.

Action Package—22 titles.

Series

Adventures and Explorations—17 half hours.

Hollywood Insider—continuing half hours.

Orphans of the Wild—26 half hours.

Nova—6 hours.

Risking It All—26 half hours.

Children's Programs

Children of Stones—7 half hours.

Fifteen—13 half hours.

Pals—10 half hours.

Sebastian and the Sparrow—90 minutes.

Music

Kenny and Dolly in Concert—one hour.
Pavarotti at Madison Square Garden—90 minutes.

The Rock Show—26 half hours.

Animation

Grimm's Fairy Tales—26 half hours.

Space Sagittarius—52 half hours.

Story of 15 Boys—75 minutes.

Tom Sawyer—49 half hours.

Other Programming

Crocodiles—one hour.

Dead Wrong—one hour.

Living Tomorrow—58 half hours.

Ways of the Wild—one hour.

Wold Communications

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Los Angeles, CA 90034-6065
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Wold Pacific
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Wold Atlantic
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New York, NY 10036
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Wold Teletape
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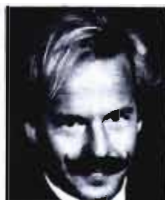
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Mr. Lacey



Mr. Keefe

Properties:

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Vytor, the Starfire Champion—13 animated half hours; barter.

Saber Rider and the Star Sheriffs—52 animated half hours.

Voltron: Defender of the Universe—126 animated half hours.

Worldvision Enterprises Inc.

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Telex: 62401 WOR UW

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FAX: (49-89) 266-246
Telex: 523420 WVIS D

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Mr. Cohen

Representatives: John D. Ryan, *p & ceo*; Bert Cohen, *exec vp, coo*; Lawrence Gottlieb, *exec vp, finan & admin*; Burt Rosenburgh, *exec vp & gen mgr*, *Evergreen Programs, Inc.*; Steve Blank, *sr vp, finan*; Randy Hanson, *sr vp, dom sls*; Gary G. Montanus, *sr vp, mktg*; Charles Quinones, *sr vp, opers*; Tom Devlin, *vp & gen mgr*; *Worldvision Home Video, Inc.*; Bill Baffi, *vp, Eastern Div*; Jerry Kaufer, *vp, creat serv*; Rita Scarfone, *vp, adv & prom*; Dan Willis, *vp, intl sls admin*; Mitch Black, *vp, opers*; Andrea Furman, *vp, off mgt & personnel*; Philip Marella, *vp, legal & bus affairs*; Adam Lloyd, *ae, Eastern div*; Karen Davidson, *ae, adv sls*; Robert J. Day, *mgr, Eastern div, Worldvision Home Video, Inc.*; Gerald Bixenspan, *d, research & sls develop*; Andy Samet, *d, prom*; Noreen McGrath, *d, mktg & strategic planning*; Alan Winnikoff, *d, pr*; Phil Martzolf, *d, dom sls admin*; Doreen Muldoon, *d, adv sls admin*; Chicago: Gary

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Properties:

Domestic Distribution
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First-Run Late Night Variety

After Hours—half-hour magazine strip available Fall, 1989.

First-Run Half-Hour Comedy

Starting from Scratch—weekly half hour.

Off-Network Animated Series

Smurfs' Adventures—65 half hours from Hanna-Barbera and SEPP.

First-Run Animated Movies

Hanna-Barbera's Superstars 10—ten 2 hours.

First-Run Animated Series

The Yogi Bear Show—65 half hours from Hanna-Barbera.

Snorks—65 half hours from Hanna-Barbera and SEPP.

Funtastic World of Hanna-Barbera—Sunday morning 2 hour block.

The Jetsons—75 half hours from Hanna-Barbera.

First-Run Live Action

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Starring the Actors—13 half-hour interviews.

Return to Eden—22 hours and 6-hour mini-series.

Animated Holiday Special

Yogi's First Christmas—2 hours from Hanna-Barbera.

Off-Network

The Streets of San Francisco—119 hours.

The Love Boat II—115 episodes in hours or half hours.

The Love Boat—140 hours.
Little House on the Prairie—216½ hours.

Barnaby Jones—177 hours.

That Girl—136 half hours.

Douglas Fairbanks Presents—115 half hours.

Dark Shadows—780 half hours.

The Doris Day Show—128 half hours.

Ben Casey—153 hours.

The Mod Squad—124 hours.

Combat—152 hours.

The Fugitive—120 hours.

The Rebel—76 half hours.

The Invaders—43 hours.

One Step Beyond—94 half hours.

Flying "A" Series—146 half hours, various titles.

Man from Atlantis—20½ hours.

Features

Prime VIII—20 color features.

International Distribution

Ironweed—theatrical feature.

The Running Man—theatrical feature.

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Internal Affairs—4-hour mini-series.

Starting from Scratch—24 half hours.

Streets of San Francisco—119 hours.

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World Wrestling Federation

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Telex: 643283 TITAN STM

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New York, NY 10017

212-593-2228

FAX: 212-688-1454

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Mr. Ortman

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New York, NY 10017

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FAX: 212-808-5469

Telex: 4973939 WWE NY

Booth: 1324

Representatives: James Waltz, *sr vp*; Tony Elmaleh, *vp prod*; Zita Siegel, *d sls administration*; Bernice Farnan, *administrator, sls & research*; Jennifer Lupinacci, *exec asst.*

Properties:

Action/Adventure

Black Belt Theater 1—13 titles.

Black Belt Theater 2—26 titles.

Black Belt Theater 3—13 titles.

Black Belt Theater 4—27 titles.

Black Belt Theater 5—13 titles.

Feature Films

Action Flicks—7 titles.

WW Entertainment I—16 titles.

Series

Skyways—130 hours.

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Representative: Rick Pack, p & coo.

Properties:

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Premiere Theater—first-run and off-network movies.
Hometown Holiday—120-minute Christmas special.
Champagne Charlie—240-minute first-run mini-series.
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Triple A Baseball All-Star Game—July 12, 1988.
Country Music Television—cable network.

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Properties:

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Domestic & Foreign Distribution
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The World Outdoors—14 half-hour documentaries.
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Cannon Films Inc.

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Properties:

D.C. Follies

CBS Affiliate Relations

51 West 52nd Street
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Representatives: Tony Malara, p; George Schweitzer, sr up, comm, CBS Broadcast Group; Michael Brockman, up, daytime, children's & late night prog, CBS Entertainment; David Poltrack, sr up, planning & research, mktg, CBS Broadcast Group.

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Properties:

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Mothers' Minutes—Two hundred eighty-four 30 and 45 seconds, cash.

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Box C
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Vintage TV—177 titles.
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WILL BE
NO LONELINESS,
NO DESTITUTION,
NO SICKNESS,
NO WAR,
ONLY THEN
WILL THERE
BE NO NEED
FOR THE
AMERICAN
RED CROSS.

DOCUMENTARY/DOCUMENTARY SERIES/SPECIALS

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 A King's Story—MG/Perin
 A Laugh, A Tear: Black Comedy in America—JM Entertainment
 A Little Duck Tale—NTV International
 A Long Night with a Lethal Guest—Devillier Donegan Enterprises
 A Painful Reminder—Granada Television International
 A Peoples Passion—Ulster Television
 A Very Special Arts Story III—Baruch Television Group
 Achille Lauro—TeleTrib; Tribune Entertainment
 Action I & II—Muller Media
 Africa—WDR International
 All Alone Together—SPR News Source
 All American Cowboy—Electra Pictures
 All In a Days Walk—Ulster Television
 American Black Achievement Awards—Ebony/Jet Showcase
 American Dream Calendar Girl Challenge—Promark
 America's Homeless 1988—Peter Rodgers Organization
 An American in Paris—Uniwold Entertainment
 An Audience with Peter Ustinov—London Weekend Television
 Another Black Sea—Granada Television International
 The Arctic—Devillier-Donegan Enterprises
 Art of Darkness—Central Television Enterprises
 Ascent of Man—BBC/Lionheart Television
 Assignment Adventure—Primetime Entertainment
 At the Movies Oscar Special—TeleTrib; Tribune Entertainment
 Auslandsreporter—WDR International
 Back on the Frontier—Central Television Enterprises
 Bali Triptych—Devillier Donegan Enterprises
 Best of Born Famous—Fries Distribution
 Best of National Geographic—Genesis Entertainment
 Best of Stephen King's World of Horror—Baruch Television Group
 Big Country—Devillier Donegan Enterprises
 Bingo, Bridesmaid and Braces—Devillier Donegan Enterprises
 The Blood is Strong—Primetime Entertainment
 Bordello—Random Productions
 Born Famous—Fries Distribution
 The Boy King—All American Television
 Brave Rifles—Weiss Global Enterprises
 Bush Tucker Man—Devillier Donegan Enterprises
 Cambodia Year 10—Central Television Enterprises
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 Chernobyl—Devillier Donegan Enterprises
 Children of the Dust—NDR International
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 Clive James at the Playboy Mansion—London Weekend Television
 Clive James in Japan—London Weekend Television
 Clive James Meets Katherine Hepburn—London Weekend Television
 Cobra the Snake God—Devillier Donegan Enterprises
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 Combat Chopper—Video Ordnance
 Computer Shock—Devillier Donegan Enterprises
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 Easter in Igloolik: Peter's Story—Primetime Entertainment
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 Event Specials from Joslyn Entertainment—Camelot Entertainment Sales
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 Extermination by Work—Studio Hamburg
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 Festivals of the Far East—All American Television
 Festivals of the World—All American Television
 Fever of the Deep—Primetime Entertainment
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 Follow That Rainbow—Excel Telemedia International
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 "Gentle" Lunatics of Trieste—Telepool GmbH
 Geraldo Rivera Specials—Tribune Entertainment
 Germans at World War II—Telepool GmbH
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 Great Adventures—King Features
 Great Epochs of European Art—Telepool GmbH
 Great Pyramid—NTV International
 Harder than Everest—Devillier Donegan Enterprises
 Have You Seen Hiroshima?—Devillier Donegan Enterprises
 Hidden Curriculum—ProServ Television
 Hirohito—Devillier Donegan Enterprises
 Hollywood—D.L. Taffner/Ltd.; Thames Television Int'l
 Hollywood Legends—Devillier Donegan Enterprises
 Hollywood, the Golden Years—Devillier Donegan Enterprises
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 Hunt for Stolen Treasures . . . Live—LBS Communications; TV Horizons
 Hypotheticals—Granada Television International
 Images of Australia—Devillier Donegan Enterprises
 In the Wake of the HMS Sheffield—BBC/Lionheart Television
 The Incas Remembered—Excel Telemedia International
 Indomitable Teddy Roosevelt—SFM Entertainment
 Innocent of Hollywood—Raycom Inc.
 Interceptor—Fries Distribution
 International Circus Festival of Monte Carlo—Global Vision Group
 Ivan the Terrible—The Demjanjuk Dossier—Silverbach-Lazarus Group
 Jean-du-Sud Around the World—Cimadis International
 Jerry Lewis Labor Day Telethon—Muscular Dystrophy Association

Joel Siegel's Road to the Academy Awards—GGP/GGP Sports
 Josephine Baker: Chasing a Rainbow—Devillier Donegan Enterprises
 Kennedy's Ireland—Peter Rodgers Organization
 Killers at the Box Office—Raycom Inc.
 The Kremlin—Excel Telemedia International
 Last Days of Marilyn Monroe—Silverbach-Lazarus Group
 LBS Specials—LBS Communications; TV Horizons
 Leonard Nimoy—Star Trek Memories—Paramount Pictures Television
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 Living in Japan—NTV International
 Liz Carpenter and the Good Ol' Boys—Electra Pictures
 Lonliest Mountain—Devillier Donegan Enterprises
 Lords of Hollywood—Raycom Inc.
 Lost Children of the Empire—Granada Television International
 Loxic, Or the Initiation of a Young Himalayan Shaman—TVMC Audiovisuel
 Made-for-TV Election—SFM Entertainment
 Mafia Wars—BBC/Lionheart Television
 Magic Night—Global Vision Group
 The Magic Show—Global Vision Group
 Magical Cities—WDR International
 Magicians of Murano—ARP Films
 The Making of Dr. Who—BBC/Lionheart Television
 Man Who Was Born to Sail—Peter Rodgers Organization
 Many Faces of Sherlock Holmes—Scott Entertainment
 Martin Luther King . . . The Making of a Holiday—Raymond Horn Syndication
 Men on Violence—London Weekend Television
 Model Magic—Ulster Television
 Mother/Daughter Pageant-International & USA—TeleTrib
 Mother/Daughter USA Beauty Pageant—Tribune Entertainment
 Mrs. America Pageant—Koch-Silberberg Productions
 Mysteries of the Ancient World—Coral Pictures
 Mystery of the Full Moon—Primetime Entertainment
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 Noose of Laurels—Central Television Enterprises
 Northward Bound—Cimadis International
 Ocean Express—Cimadis International
 October Blast—Granada Television International
 Oleg Popov: Portrait of a Clown—Global Vision Group
 On the Big Hill—Granada Television International
 On Wings of Fire—Excel Telemedia International
 Oprah Winfrey Specials—Camelot Entertainment Sales
 Other Side of Victory—Orbis Communications
 Our Time in Hell—Weiss Global Enterprises
 "Perestroika" in the Factory—NDR International
 Peter Ustinov in China—Paragon International
 Peter Ustinov's People—Paragon International
 Peter Ustinov's Russia—Paragon International
 The Pope—BBC/Lionheart Television
 Portraits: Forman, Pollack & Frankenheimer—Telepool GmbH
 Postwar Japan: 40 Years of Change—Devillier Donegan Enterprises
 Psychic Powers Exposed . . . Live!—TV Horizons
 Psychic Powers Revealed . . . Live!—LBS Communications
 Quest for the Grail: Business Ethics in America—ProServ Television
 Rattle on the Record—Central Television Enterprises
 Return to Glory—Michelangelo Revisited—NTV International

Rich and Famous 1989 World's Best—TeleTrib; Television Program Enterprises
 Romulo Gallegos Theater—Coral Pictures
 Rumours of Glory—Simcom International/Norstar Entertainment
 Scandals—Central Television Enterprises
 Scotland Yard—Excel Telemedia International
 Searching for America's Children—M & M Syndications
 Secret Identity of Jack the Ripper—Harmony Gold
 Shadow in a Landscape—ProServ Television; Ulster Television
 Shark Hunters of Achill Island—Ulster Television
 Shattered Dreams—Devillier Donegan Enterprises
 Silent War—Video Ordnance
 Siskel & Ebert Academy Awards Special—Camelot Entertainment Sales
 Siskel & Ebert 500th Show Anniversary—Camelot Entertainment Sales
 Smithsonian Treasures—LBS Communications; TV Horizons
 South Korea: A Land Between the Cultures—NDR International
 Stephen King's World of Horror IV: Children of Horror—Baruch Television Group
 Story of a People—JM Entertainment
 Summer Time in Monte Carlo—Global Vision Group
 Sun Bicycle—TVMC Audiovisuel
 Supermodel of the World 1989—TeleTrib; Television Program Enterprises
 Supersense—BBC/Lionheart Television
 Talented Teenager of the Year—E.C.I. Marketing
 Talented Teens—Raymond Horn Syndication
 Terror!—Silverbach-Lazarus Group
 Terrorvision—Excel Telemedia International
 Test Series—LBS Communications
 Testament—Devillier Donegan Enterprises
 The Louvre—Excel Telemedia International
 Those Crazy Americans—Weiss Global Enterprises
 Tickets to Heaven—Fries Distribution
 Trauma—Ulster Television
 Travels Through the GDR—WDR International
 Treasures of Mexico—Los Angeles Television
 Trial of Sir Roger Hollis—London Weekend Television
 Triumph of the West—BBC/Lionheart Television
 True Hollywood Ghost Stories—Four Star International
 Truth About Communism—Excel Telemedia International
 Ulster Way—Ulster Television
 Unauthorized Biography—Orbis Communications
 USA—WDR International
 The Vatican—SFM Entertainment
 Walden Interview—London Weekend Television
 War to End All Wars—20th Century Fox
 Water Babies—Primetime Entertainment
 Wings Over the Sea—Video Ordnance
 Wolper Specials—MGM/UA Telecommunications
 World at War—D.L. Taffner/Ltd.; Thames Television Int'l
 World in Action—Granada Television International
 The World: A Television History—Primetime Entertainment
 Worlds Apart—Paragon International
 Youthquake—JM Entertainment
 Zen Training at Eiheigi—Devillier Donegan Enterprises
 1988 Diamond Awards—Joel Cohen Productions & Distribution
 5 Rings Under the Swastika—Studio Hamburg
 5th Annual Mrs. of the World Pageant—Select Media

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 Adderly—Orion Television Syndication
 The Adventurer—ITC Entertainment
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 Adventures of Annie Oakley—Avery Productions
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 Adventures of Jim Bowie—Weiss Global Enterprises
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 Archie Bunker's Place—Columbia Pictures Television
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 Auto America—Condor Television
 The Avengers—Orion Television Syndication
 Baretta—MCA TV
 Barnaby Jones—Worldvision Enterprises
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 Battlestar Galactica—MCA TV
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 Benny Hill Show—D.L. Taffner/Ltd.
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 Bizarre—Viacom International
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 Blakes 7—BBC/Lionheart Television
 Bob Newhart Show—Viacom International
 Body Rhythm—Random Productions
 Bonanza—Republic Pictures
 Bonaventure Travel—King Features
 Boon—Central Television Enterprises
 Born Famous—Fries Distribution
 Bosom Buddies—Paramount Pictures Television
 Brady Bunch—Paramount Pictures Television
 Brass—Granada Television International
 Brothers—Paramount Pictures Television
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 Carter Country—Columbia Pictures Television
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 The Comic Strip—Lorimar Syndication
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 Cop Talk: Behind the Shield—TeleTrib
 Coronation Street—Granada Television International
 Cosby Show—Viacom International
 Courtship of Eddie's Father—Turner Program Services
 Craig Kennedy, Criminologist—Weiss Global Enterprises
 Crazy Like a Fox—LBS Communications; TV Horizons
 Crimes of the Century—Action Media Group
 Crime Stoppers 800—All American Television
 Crimewatch Tonight—Orion Television Syndication
 Cristal (Crystal)—Coral Pictures
 Daktari—Turner Program Services
 Daniel Boone—20th Century Fox
 Dark Shadows—Worldvision Enterprises
 DC Follies—Raymond Horn Syndication; Canon Films; Action Media Group
 Death Valley Days—Blair Entertainment
 Dempsey & Makepeace—Viacom International
 Dennis the Menace Kids—Qintex Entertainment
 Department S—ITC Entertainment

Derecho de Amar—Globo TV
Dick Barton, Special Agent—Primetime Entertainment
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Diff'rent Strokes—Columbia Pictures Television
Divorce Court—Blair Entertainment
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Doctor at Large—London Weekend Television
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Doctor In Charge—London Weekend Television
Doctor in the House—London Weekend Television
Doctor on the Go—London Weekend Television
Doctor Who—BBC/Lionheart Television
Dos Para Una Mentira—Spanish Television Services
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Dr. Fad Show—Fox/Lorber Associates
Duro Como La Roca, Fragil Como El Cristal—Spanish Television Services
Dynasty—20th Century Fox
Eagle and the Bear—ABC Distribution Co.
Eastenders—BBC/Lionheart Television
Ed Hume on Gardening—American Motion Pictures
Edward the King—ITC Entertainment
El Camonero y la Dama—Spanish Television Services
El Hombre Que Amo—Spanish Television Services
Entertainment Tonight/This Week—Paramount; TeleTrib; Television Program Enterprises
Entre El Amor y El Poder—Spanish Television Services
Ese Hombre Prohibido—Spanish Television Services
Esta es La Vida—Lutheran Television
F Troop—Warner Bros. TV Distribution
Facts of Life—Columbia Pictures Television
Fame—MGM/UA Telecommunications
Fame, Fortune and Romance—TeleTrib; Television Program Enterprises
Family—LBS Communications
Family Affair—Viacom International
Family Medical Center—Lorimar Syndication
Family Ties—Paramount Pictures Television
Fantastic Voyage—20th Century Fox
Fantasy Island—Columbia Pictures Television
Fawlty Towers—BBC/Lionheart Television
Fiera Radical—Globo TV
Fight Back! with David Horowitz—King Features
Final Feliz—Globo TV
Fish—Columbia Pictures Television
Flying "A" Series—Worldvision Enterprises
Four Star Playhouse—Avery Productions
Friday the 13th—Paramount Pictures Television
Fridays—All American Television
The Fugative—Worldvision Enterprises
Full Time—TVMC Audiovisual
Funhouse—Lorimar Syndication
Fury—ITC Entertainment
George & Mildred—D.L. Taffner/Ltd.; Thames Television Int'l
Get Smart—Republic Pictures
Ghost & Mrs. Muir—20th Century Fox
Gilligan's Island—Turner Program Services
Gimme a Break—MCA TV
Girl from U.N.C.L.E.—Turner Program Services
Golden Girls—Buena Vista Television
Golden Years of Television—Avery Productions; Scott Entertainment
Gomer Pyle—Viacom International
Good Morning World—Weiss Global Enterprises
Good Times—Columbia Pictures Television
Great Escape—Genesis Entertainment
Green Acres—Orion Television Syndication
Green Hornet—20th Century Fox
Group One Medical—MGM/UA Telecommunications
Growing Pains—Warner Bros. TV Distribution
Grumbleweeds—All American Television
Guns of Will Sonnett & Branded—King World
Gunsmoke—Viacom International
Hafe and Pace—London Weekend Television
Happy Days—Paramount Pictures Television
Hardcastle & McCormick—LBS Communications; TV Horizons
Hardy Boys—20th Century Fox
Hart to Hart—Columbia Pictures Television
Has Anybody Seen My Child?—Ascot Syndication
Have Gun Will Travel—Viacom International
Hawaii Five-O—Viacom International
Head of the Class—Warner Bros. TV Distribution
Hercule Poirot's Casebook—London Weekend Television
Heroes—ABC Distribution Co.
High Chaparral—Republic Pictures
Highway to Heaven—Genesis Entertainment
Hill St. Blues—MTM TV Distribution Group
Hillycoochie—Blane Entertainments
Hiperhumor '87 & '88—Spanish Television Services
Hogan's Heroes—Viacom International
Hollywood Insider—WesternWorld Television
Home Improvements USA—American Motion Pictures
Home Shopping Club Overnight—MCA TV
Honeymooners—Viacom International
Horizon—BBC/Lionheart Television
Hot Metal—London Weekend Television
House Calls—MCA TV
Hunter—TeleVentures
I Love Lucy—Viacom International
I Married Joan—Weiss Global Enterprises
I Spy—Peter Rodgers Organization
If It Weren't for You—WW Entertainment
Improv Tonite—Peregrine Film Distribution
In the Beginning I—NTV International
Increiblemente Sola—Spanish Television Services
Inside Edition—King World
The Invaders—Worldvision Enterprises
The Investigators—TeleTrib; Tribune Entertainment
It's a Living—Lorimar Syndication
It's the Pitts—Action Media Group
J.J. Starbuck—TeleVentures
The Jeffersons—Columbia Pictures Television
Jeff's Collie—Palladium Entertainment
Jerry Lewis Show—Con Hartsock & Co.
The Judge—Genesis Entertainment
Judy Lynn Show—Peter Rodgers Organization
Kate and Allie—MCA TV
Keep It In the Family—D.L. Taffner/Ltd.
Kids Say the Darndest Things—Weiss Global Enterprises
Kir Royal—WDR International
Knight Rider—MCA TV
Kung Fu—Warner Bros. TV Distribution
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La Intrusa (The Intruder)—Coral Pictures
Lame Duck—TeleVentures
Land of Once Upon a Time—Global Vision Group
Land of the Giants—20th Century Fox
Lassie—MCA TV

Lassie Series—Palladium Entertainment
 Laurel and Hardy Show—Qintex Entertainment
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 Learning The Ropes—Action Media Group
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 Lenny Henry—BBC/Lionheart Television
 Leonela—Coral Pictures
 Let Them Live—ITC Entertainment
 Libertad Condicionada I & II—Spanish Television Services
 Life of Riley—New World Television Group
 Life without George—BBC/Lionheart Television
 Life's Most Embarrassing Moments—Group W Productions
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 Monumental Morla—Spanish Television Services
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 One Step Beyond—Worldvision Enterprises
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 Out of This World—MCA TV
 Outer Limits—MGM/UA Telecommunications
 Paper Chase—20th Century Fox
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 Partridge Family—The Program Exchange
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 Pennies from Heaven—BBC/Lionheart Television
 People's Choice—Worldvision Enterprises
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 Perry Mason—Viacom International
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 Porcel '87-Las Gattas de Porcel—Spanish Television Services
 Portrait of a Legend—All American Television
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 Primavera—Coral Pictures

The Prisoner—ITC Entertainment
 Private Benjamin—Warner Bros. TV Distribution
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 Public People/Private Lives—Orbis Communications
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 Saracen—Central Television Enterprises
 Scarecrow & Mrs. King—Warner Bros. TV Distribution
 Scene of the Crime—NDR International
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 Searching for America's Children—M & M Syndications
 Secret World—Turner Program Services
 Secrets & Mysteries—ABC Distribution Co.; ITC Entertainment
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 She's the Sheriff—Lorimar Syndication
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 Silver Spoons—Columbia Pictures Television
 Simonon Crime Stories—Telepool GmbH
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 Sin Marido—Spanish Television Services
 Siskel & Ebert—Buena Vista Television
 Six Million Dollar Man—MCA TV
 Skippy: The Bush Kangaroo—Palladium Entertainment
 Skyways—WW Entertainment
 Sledge Hammer!—New World Television Group
 Small Wonder—TV Horizons; 20th Century Fox
 So the Story Goes—Simcom International/Norstar Entertainment
 Soap—Columbia Pictures Television
 Solo Por Ti—Los Angeles Television
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 Sonny Spoon—TeleVentures
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 Straight to the Heart—MGM/UA Telecommunications
 Strange Paradise—ARP Films
 Strange World—Action Media Group
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 That's My Mama—Columbia Pictures Television
 This is David Lander—Devillier Donegan Enterprises
 This is Horror—Baruch Television Group
 This is the Life—Lutheran Television
 Three Men from K3—NDR International
 Three Stooges—Columbia Pictures Television
 Three's a Crowd—D.L. Taffner/Ltd.
 Three' Company—D.L. Taffner/Ltd.
 Thrill of Your Life—Weiss Global Enterprises
 Thunderbirds: 2086 (a)—ITC Entertainment
 Time Out for Trivia—Fries Distribution
 Timmy & Lassie—Palladium Entertainment
 T.J. Hooker—Columbia Pictures Television
 Topacio—Coral Pictures
 Topper—King World
 Trapper John—20th Century Fox
 Travelin' Gourmet—Harmony Gold
 Trial By Jury—Viacom International
 TV's Classic Comedians—Avery Productions
 TV's Crimebusters—Avery Productions
 TV's Heroes of the West—Avery Productions
 TV's Soldier's of Fortune—Avery Productions
 TV's Swashbucklers—Avery Productions
 Twilight Zone—Viacom International
 Two Against the Road—Global Vision Group
 The Two of Us—London Weekend Television

Two's Company—London Weekend Television
 The Untouchables—Paramount Pictures Television
 Vale Tudo—Globo TV
 Vendedoras de Lafayette—Spanish Television Services
 Venganza de Mujer—Spanish Television Services
 Victory at Sea—Republic Pictures
 Video Store—All American Television
 Video Trails—WW Entertainment
 Vintage TV—Video/Radio Yesteryear
 Voyage to the Bottom of the Sea—20th Century Fox
 The Waltons—Warner Bros. TV Distribution
 War of the Worlds—Paramount Pictures Television
 Watching—Granada Television International
 Water Margin—NTV International
 Waterfront—Weiss Global Enterprises
 Webster—Paramount Pictures Television
 Weekend Stories—WDR International
 Wendy and Me—Worldvision Enterprises
 Werewolf—TeleVentures
 What's Happening!!—LBS Communications
 When Havoc Struck—ITC Entertainment
 White Escape—Peter Rodgers Organization

Who Dares Wins—Devillier Donegan Enterprises
 Who's the Boss?—Columbia Pictures Television
 Whose Line Is It Anyway?—Devillier Donegan Enterprises
 Wild, Wild West—Viacom International
 The Wine Program—Primetime Entertainment
 Winston Churchill: The Wilderness Years—Primetime Entertainment
 Wipeout—Paramount Pictures Television
 Wiseguy—TeleVentures
 Wish Me Luck—London Weekend Television
 Women in Motion—JM Entertainment
 Wonder Woman—Warner Bros. TV Distribution
 Wonderful World of Disney—Buena Vista Television
 Wood and Walters—Granada Television International
 Yes, Prime Minister—BBC/Lionheart Television
 Yesterday's Dreams—Central Television Enterprises
 You Never Know—King Features
 Your Show of Shows—Coral Pictures
 Youthquake—JM Entertainment
 Zorro—New World Television Group
 12 O'Clock High—20th Century Fox
 21 Jump Street—TeleVentures
 3rd Degree—Lorimar Syndication

FEATURES/MADE-FOR-TV MOVIES

A Bunny's Tale—ABC Distribution Co.
 A Switch in Time—Simcom International/Norstar Entertainment
 Acceptable Risks—ABC Distribution Co.
 Addicted to His Love—TeleVentures
 Alice's Adventures in Wonderland—Peregrine Film Distribution
 The Appointment—Primetime Entertainment
 Awesome Lotus—Simcom International/Norstar Entertainment
 Backwoods—Simcom International/Norstar Entertainment
 Badlands—TeleVentures
 Balboa—Simcom International/Norstar Entertainment
 Best Kept Secrets—ABC Distribution Co.
 Blake's 7—BBC/Lionheart Television
 Blindside—Simcom International/Norstar Entertainment
 Cabaret—ABC Distribution Co.
 Closing Ranks—Central Television Enterprises
 The Crack Connection—Bavaria Film
 Crimewave—Simcom International/Norstar Entertainment
 Crossover—Simcom International/Norstar Entertainment
 Danger Down Under—TeleVentures
 Dark Angel—BBC/Lionheart Television
 The Day After—ABC Distribution Co.
 Deadly Habit—Los Angeles Television
 Dear John—Simcom International/Norstar Entertainment
 Destination: America—TeleVentures
 Dick Haymes Story—Blane Entertainments
 Disappearance of Azaria Chamberlain—Central Television Enterprises
 Doctor Who—BBC/Lionheart Television
 Double Murder—Los Angeles Television
 Every Breath You Take—Granada Television International
 Fatal Passions—QIntex Entertainment
 The Flamingo Kid—ABC Distribution Co.
 Grass Cutter—Central Television Enterprises
 Great Gold Swindle—Central Television Enterprises

Heat of the Day—Granada Television International
 High Stakes—Simcom International/Norstar Entertainment
 Higher Education—Simcom International/Norstar Entertainment
 Higher Ground—TeleVentures
 Hockey Night—Cinar Films
 Impulse—ABC Distribution Co.
 Infidelity—ABC Distribution Co.
 Jacqueline Bouvier Kennedy—ABC Distribution Co.
 Jericho Mile—ABC Distribution Co.
 John and the Missus—Simcom International/Norstar Entertainment
 Kidnapping of Baby John Doe—Simcom International/Norstar Entertainment
 King Lear—Granada Television International
 Ladykillers—ABC Distribution Co.
 Lame Duck—TeleVentures
 The Last Pit Stop—Blane Entertainments
 Lives of a Cat—Bavaria Film
 Lost—Simcom International/Norstar Entertainment
 Love Lives On—ABC Distribution Co.
 Loyalties—Simcom International/Norstar Entertainment
 Magic Toyshop—Granada Television International
 Many Happy Returns—TeleVentures
 Martha, Ruth and Edle—Simcom International/Norstar Entertainment
 The Midnight Hour—ABC Distribution Co.
 More Than an Image—Blane Entertainments
 Movie Classics—Avery Productions
 My Road—Kay Arnold Group
 National Lampoon's Class Reunion—ABC Distribution Co.
 On the Killer's Track—Bavaria Film
 On the Piste—BBC/Lionheart Television
 Prescription for Murder—Simcom International/Norstar Entertainment

Prizzi's Honor—ABC Distribution Co.
 Robbery—Central Television Enterprises
 Roses of Matmata—Concept Image Distribution
 Secret of Lola—Los Angeles Television
 Sherlock Holmes: The Hound of the Baskervilles—Granada Television International
 Sherlock Holmes: The Sign of the Four—Granada Television International
 Silkwood—ABC Distribution Co.
 Something Is Out There—TeleVentures
 Star Wars—20th Century Fox
 Straw Dogs—ABC Distribution Co.
 Striker's Mountain—Simcom International/Norstar Entertainment
 Sword of Barbarians—Los Angeles Television

Take the Money and Run—ABC Distribution Co.
 Tex—Coral Pictures
 The Dog It Was That Died—Granada Television International
 They Shoot Horses, Don't They?—ABC Distribution Co.
 Three on a Match—TeleVentures
 Tramp at the Door—Simcom International/Norstar Entertainment
 The Vals—Simcom International/Norstar Entertainment
 Weekend War—TeleVentures
 What Comes Around—Simcom International/Norstar Entertainment
 Who Will Love My Children?—ABC Distribution Co.
 Women in Black—Central Television Enterprises
 Young Doctors in Love—ABC Distribution Co.

FEATURE PACKAGES

AAP Features—MGM/UA Telecommunications
 Above and Beyond—Muller Media
 Action Flicks—WW Entertainment
 Action Package—WesternWorld Television
 Action Packed Features—Republic Pictures
 Activation I—Excel Telemedia International
 Adventures—Video/Radio Yesteryear
 Adventure World—Peregrine Film Distribution
 Adventures of the Lone Ranger—Palladium Entertainment
 AFT Volume One—American Film Technologies
 Alien Encounters—Peregrine Film Distribution
 All American Feature Theatre—All American Television
 All Color Action Package—Peter Rodgers Organization
 All Family I—Excel Telemedia International
 An Invitation to Sherlock Holmes—Multimedia Entertainment
 Animated Features—Republic Pictures
 Avant Garde—Video/Radio Yesteryear
 Award Package—MGM/UA Telecommunications
 Bad Girls—Fox/Lorber Associates
 Beach Blanket Biggies/Young Adult Theatre—Orion Television Syndication
 Big 21—Palladium Entertainment
 Black—Video/Radio Yesteryear
 Black Belt Theater 1-5—WW Entertainment
 Bloopers—Video/Radio Yesteryear
 Bonzai Theater—Harmony Gold
 Born Wild—Orion Television Syndication
 Box Office—MGM/UA Telecommunications
 Bride and the Beast—Weiss Global Enterprises
 Carolco I—Orbis Communications
 Century 13 & 14—20th Century Fox
 Century 5 & 6—20th Century Fox
 Chans and Wong—MGM/UA Telecommunications
 Charlie Chaplin Masterpieces—Peter Rodgers Organization
 Chiller/Monster/Horror Feature Package—Peter Rodgers Organization
 Chrome & Hot Leather—Orion Television Syndication
 Cinema Greats—Muller Media
 Cinema Group I—Ascot Syndication
 Cinema 12—ITC Entertainment
 Cisco Kid Feature Package—Peter Rodgers Organization

Classics—Video/Radio Yesteryear
 Classic Comedy—Republic Pictures
 Classic Detectives—King World
 Classicolor I—TeleVentures
 Colombo/McCloud/McMillan Mystery Movies—MCA TV
 Color Classic Network Three—Turner Program Services
 Color Classic Network Two—Turner Program Services
 Color Imaged Specials I & II—Republic Pictures
 Colorized Classics—Qintex Entertainment
 Columbia Classics—Columbia Pictures Television
 Columbia Gems I—Columbia Pictures Television
 Columbia Gems II—Columbia Pictures Television
 Columbia Night at the Movies—Columbia Pictures Television; TeleTrib
 Columbia Showcase I—Columbia Pictures International TV
 Comedy Festival I & II—MCA TV
 Crime/Mystery/Suspense—Video/Radio Yesteryear
 Cyclone Feature Package—Peter Rodgers Organization
 Dan August—Samuel Goldwyn Company
 Dimension I & II—Filmworld Television
 Disney Magic I—Buena Vista Television
 Disney Magic I, Disney Magic II—Camelot Entertainment Sales
 Documentary Dramas—Four Star International
 Double Images—Vestron Television
 Dramas—Video/Radio Yesteryear
 Dynamagic—Peregrine Film Distribution
 Elvira's Movie Macabre Theatre—Con Hartsock & Co.
 Elvira Group II—Con Hartsock & Co.
 Embassy II & III—Columbia Pictures Television
 Empire of Terror—Vestron Television
 Entertainer of the Year—Columbia Pictures Television
 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
 Entertainment Vol. 6—ITC Entertainment
 Entertainment Vol. 7—ITC Entertainment
 The Epics—King World
 Explosives II—Samuel Goldwyn Company
 Exploitable I, III, IV—Viacom International

Extra Extras—Turner Program Services
 Family Entertainment I & II—Filmworld Entertainment
 Family Fare—Turner Program Services
 Family Six Pack—Samuel Goldwyn Company
 Fatal Distraction—Ascot Syndication
 FBI Story—Warner Bros. TV Distribution
 Feature Film Packages I, II, III, IV—Excel Telemedia International
 Festival—MGM/UA Telecommunications
 Film Fest I—MCA TV
 Films for the 80's—Orion Television Syndication
 Films for the 70's—Orion Television Syndication
 Filmways I—Orion Television Syndication
 First Images—Vestron Television
 For Adults Only—Weiss Global Enterprises
 Foreign Classics—Video/Radio Yesteryear
 Fox Hollywood Theatre—20th Century Fox
 Fox One—20th Century Fox
 Fox Premiere II & III—20th Century Fox
 Fox Premiere Movies—TV Horizons
 Fries Dynamite—Fries Distribution
 Fries Family Theatre I: The Mark Twain Collection—Fries Distribution
 Fries Frame 1-5—Fries Distribution
 Galaxy 15—Weiss Global Enterprises
 Gasp Science Fiction/Gasp Horror—Viacom International
 Gaylord Prestige I—Gaylord Syndicom
 Ghoul-a-Rama I & II—Orion Television Syndication
 Godzilla All Stars—Muller Media
 Golden Showman\$ship—Weiss Global Enterprises
 Golden Dragon Kung-Fu Feature Package—Peter Rodgers Organization
 Goldwyn Gold—Samuel Goldwyn Company
 Goldwyn Gold II—Samuel Goldwyn Company
 The Great Escape—Muller Media
 Grippers—Excel Telemedia International
 GVG I—Global Vision Group
 GVG II—Global Vision Group
 GVG III—Global Vision Group
 GVG IV—Global Vision Group
 GVG Movies One—Global Vision Group
 GVG V—Global Vision Group
 Hal Roach Classics Vol. I—Qintex Entertainment
 Hammer House of Horror—ITC Entertainment
 Haunted Hollywood—Scott Entertainment
 Heartstoppers—Qintex Entertainment
 Heroes & Heroines—Peregrine Film Distribution
 Hit List—MCA TV
 Holiday Features—Republic Pictures
 Hollywood One—Republic Pictures
 Hollywood Stars—Republic Pictures
 Home of the Cowboys—Republic Pictures
 Hope Diamonds—LBS Communications
 Horror & Science Fiction Packages—Four Star International
 Horror/Sci-Fi—Video/Radio Yesteryear
 Hot Tickets—Vestron Television
 Impact "120"—Weiss Global Enterprises
 Janus Features—Palladium Entertainment
 Jerry Lewis Movies—Con Hartsock & Co.
 John Wayne Collection—Republic Pictures
 King Features Creatures—King Features
 Kung-Fu/Ninja Theater I & II—Global Vision Group
 Lassie Features—Palladium Entertainment
 Lassie TV Movies—Palladium Entertainment
 LBS Spectrum II—LBS Communications

Legend Group—Viacom International
 Lethal Weapons—Muller Media
 Lion One—Turner Program Services
 Lion Two—Turner Program Services
 Lone Ranger Features—Palladium Entertainment
 Lorimar Family Classics—Lorimar Syndication
 Lorimar I—Lorimar Syndication
 Lorimar II—Lorimar Syndication
 Magic II—Buena Vista Television
 Main Events I & II—Four Star International
 Marquee II—Paramount Pictures Television
 Marquee III—Paramount Pictures Television
 MGM Pre-48 Library—Turner Program Services
 MGM/UA Premiere Network 3—MGM/UA Telecommunications
 MGM/UA 1-4—MGM/UA Telecommunications
 Mint Edition—Lorimar Syndication
 Monsters on the Prowl—Orion Television Syndication
 Movie Classics—Scott Entertainment
 Movie Madness 1—MG/Perin
 Movie Package—Blair Entertainment
 Musicals—Video/Radio Yesteryear
 Mystery Wheel of Adventure—D.L. Taffner/Ltd.
 New World One—New World Television Group
 New World Three—New World Television Group
 New World Two—New World Television Group
 Night Owl—Four Star International
 Nostalgia Network One—Scott Entertainment
 Nostalgia 11 Feature Group—Peter Rodgers Organization
 November Gold—Samuel Goldwyn Company
 November Gold 2—Samuel Goldwyn Company
 Orbis Color Classics—Orbis Communications
 Orbis Premiere Movies—Orbis Communications
 Original Blondie—King Features
 Original Flash Gordon—King Features
 Orion I—Orion Television Syndication
 Orion II—Orion Television Syndication
 Orion III—Orion Television Syndication
 Orion IV—Orion Television Syndication
 Orion Premieres—Orion Television Syndication
 Orion Starview I—Orion Television Syndication
 Palladium Silver—Palladium Entertainment
 Paramount Pre '48—MCA TV
 Pegasus I—TeleVentures
 Performers I & II—King Features
 Performers Marquee—King Features
 Platinum 193—Orbis Communications
 Popcorn Theatre—King World
 Popcorn Theatre—Republic Pictures
 Portfolio I, II, III, VI, VIII, IX, X, XI, XII—Paramount Pictures Television
 Power Pack—Palladium Entertainment
 Power Pack—Samuel Goldwyn Company
 Power 20—Four Star International
 Premier Showcase—Peregrine Film Distribution
 Premiere—MGM/UA Telecommunications
 Premiere Edition—Lorimar Syndication
 Premiere Four—Turner Program Services
 Premiere One—Turner Program Services
 Premiere Theater—Action Media Group
 Premiere Three—Turner Program Services
 Premiere Two—Turner Program Services
 Premium One—Turner Program Services
 Preview I—Paramount Pictures Television
 Preview II—Paramount Pictures Television

Prime I—Worldvision Enterprises
 Prime II—Worldvision Enterprises
 Prime III—Worldvision Enterprises
 Prime IV—Worldvision Enterprises
 Prime V—Worldvision Enterprises
 Prime VI—Worldvision Enterprises
 Prime VII—Worldvision Enterprises
 Prime VIII—Worldvision Enterprises
 Prime 4—Columbia Pictures Television
 Primetime 90's—Palladium Entertainment
 PRO Feature Package—Peter Rodgers Organization
 Rainbow Family—Muller Media
 Rainbow Family Theatre—Peregrine Film Distribution
 Rainbow 2, 3, 4—Four Star International
 Reels of Fortune—Peregrine Film Distribution
 Republic Pictures: Color Imaged Specials—TeleTrib
 Republic Premiere One—Republic Pictures
 Republic Serials—Republic Pictures
 Rhino Films—Scott Entertainment
 RKO Film Library—Turner Program Services
 Romance Theater—Fox/Lorber Associates
 Roy Rogers/Gene Autry Theatre—Scott Entertainment
 Saturday at the Movies—Worldvision Enterprises
 Scattergood Baines—Muller Media
 Science Fiction Feature Package—Peter Rodgers Organization
 Secret Agent—ITC Entertainment
 Serial Movies—Republic Pictures
 SFM Holiday Network—SFM Entertainment
 Sherlock Holmes—American Film Technologies
 Shirley Temple Theatre—20th Century Fox
 Shock Theatre—Filmworld Entertainment
 Shock Theatre—Scott Entertainment
 Silent Comedies—Video/Radio Yesteryear
 Silent Drama—Video/Radio Yesteryear
 Silent Westerns—Video/Radio Yesteryear
 Skouras Pictures Package—WesternWorld Television
 Special Edition I—Paramount Pictures Television
 Special Edition II—Paramount Pictures Television
 Spectrum II—TV Horizons
 Spotlight Ten—King World
 Star One—Four Star International
 Star Two—Four Star International
 Starlite 3-6—Warner Bros. TV Distribution
 Summer Movie Spectacular/Holiday Mocie Spectacular—GGP/
 GGP Sports
 Super Action 1—Muller Media
 Super Space Theatre—ITC Entertainment
 T-V Cinema Sales Feature Package—Peter Rodgers Organization
 Tarzan Features—Warner Bros. TV Distribution
 Telepictures 1—Lorimar Syndication
 Telepictures 2—Lorimar Syndication
 Telepictures 3—Lorimar Syndication
 Terror Zone—Peregrine Film Distribution
 Terrorplix—Samuel Goldwyn Company
 That's Entertainment—Turner Program Services

That's Hollywood—20th Century Fox
 Theatre 15—Turner Program Services
 Thematics—Viacom International
 The Thrillers—ITC Entertainment
 Top Guns—Muller Media
 Treasure Chest—Samuel Goldwyn Company
 Treasure I—Buena Vista Television
 Turkeys—Video/Radio Yesteryear
 Turner Entertainment One—Turner Program Services
 TV Net—Viacom International; TeleTrib; Tribune Entertainment
 TV 20—Columbia Pictures Television
 TV-1—TeleVentures
 TVM One—Columbia Pictures Television
 TV1-4—Warner Bros. TV Distribution
 UA Prime Time I & II—MGM/UA Telecommunications
 UA Showcase 1-11—MGM/UA Telecommunications
 UA 17—MGM/UA Telecommunications
 Ultra 4—Lorimar Syndication
 Universal Pictures Debut Network II—MCA TV
 Universal Pictures Debut Network III—MCA TV
 Universal Pictures Exploitable 13—MCA TV
 Universal Pictures Prestige 13—MCA TV
 Universal's Marvelous Ten—MCA TV
 Universal's Most Wanted List—MCA TV
 The Untouchables—Paramount Pictures Television
 Vanguard—Peregrine Film Distribution
 Viacom Features I-XIII—Viacom International
 Viacom Movie Greats—Viacom International
 Viacom Special Delivery—Viacom International
 Vintage Flicks—Weiss Global Enterprises
 Vintage One—Turner Program Services
 Visual One—Silverbach Lazaris Group
 Volume I—Columbia Pictures Television
 Volume IV—Columbia Pictures Television
 Volume V—Columbia Pictures Television
 Volume VI—Columbia Pictures Television
 Volume 1A-2A—Warner Bros. TV Distribution
 Volume 14—Warner Bros. TV Distribution
 Volume 8—ITC Entertainment
 Volume 9—ITC Entertainment
 Volumes 16-27—Warner Bros. TV Distribution
 War Feature Group—Peter Rodgers Organization
 Warner Bros. Library—Turner Program Services
 Warriors—Peregrine Film Distribution
 Westerns—Weiss Global Enterprises
 Western Package—Video/Radio Yesteryear
 The Winning Hand—Orion Television Syndication
 World of the Macabre—Orion Television Syndication
 WW Entertainment I—WW Entertainment
 Young and Reckless—Viacom International
 10 More Extra Extras—Turner Program Services
 13 Tailor Mades—Turner Program Services
 22 Karat—Lorimar Syndication
 28 Titles for U.S. and Canada—Medallion TV Enterprises
 77 Horror Greats—MCA TV

REGISTRATION HOURS

Monday	9:00 a.m. to 6:00 p.m.
Tuesday	7:00 a.m. to 5:00 p.m.
Wednesday	7:00 a.m. to 5:00 p.m.
Thursday	7:00 a.m. to 4:00 p.m.
Friday	7:00 a.m. to 9:00 p.m.

MINI—SERIES

- A Tale of Two Cities—Granada Television International
 A Very British Coup—Devillier Donegan Enterprises
 A Woman of Substance—Television Program Enterprises
 After the War—Granada Television International
 Alice to Nowhere—Paramount Pictures Television
 All Included—WDR International
 Always Afternoon—Primetime Entertainment
 Amerika—ABC Distribution Co.
 Anarchists Thank God—Globo TV
 Annika—Central Television Enterprises
 Around the World in 80 Days—Harmony Gold
 Avenida Paulista—Globo TV
 Baby M—ABC Distribution Co.
 Bandido Corazon—Globo TV
 Bastard—Bavaria Film
 Be Good If You Can—Coral Pictures
 Behaving Badly—Devillier Donegan Enterprises
 Best Sellers I & II—MCA TV
 Blood & Honor—Taffner/Ltd., D.L.
 Blood Feud—Television Program Enterprises
 Blood of Others—Orion Television Syndication
 Brideshead Revisited—All American Television
 Bronn—Devillier-Donegan Enterprises
 The Capone Investment—Primetime Entertainment
 Champagne Charlie—Action Media Group
 The Chisholms—All American Television
 Cindy—Coral Pictures
 Compania Ilimitada—Globo TV
 Diadorim—Globo TV
 Diamantes de la Muerte (Diamonds of Death)—Coral Pictures
 The Dream Car—WDR International
 Echoes—Devillier Donegan Enterprises
 Echoes of the Heart—Coral Pictures
 Eden's Lost—Central Television Enterprises
 Edge of Darkness—BBC/Lionheart Television
 El Marido Ejemplar—Globo TV
 El Primo Basillo—Globo TV
 El Pulpo Negro—Spanish Television Services
 Emma: Queen of the South Seas—Television Program Enterprises
 The Far Pavillions—Primetime Entertainment
 Fields of Fire—Central Television Enterprises
 For the Term of His Natural Life—Silverbach-Lazarus Group
 For Those I Love—Muller Media
 Ford: The Man and the Machine—Television Program Enterprises
 Fox Mini-Series I—20th Century Fox
 Free Frenchman—Central Television Enterprises
 Gambit—WDR International
 Game, Set and Match—Granada Television International
 God's Frontiers Men—Ulster Television
 Golden Years—Globo TV
 The Hearst and Davies Affair—ABC Distribution Co.
 Heimatmuseum—WDR International
 High Tide—Primetime Entertainment
 Hold the Dream—Television Program Enterprises
 Hollywood Wives—Warner Bros. TV Distribution
 Hoover vs. The Kennedys: The Second Civil War—Television Program Enterprises
 Ike—ABC Distribution Co.
 Jewel in the Crown—All American Television
 Key to Rebecca—Television Program Enterprises
 King—Orion Television Syndication
 King of the Olympics: The Lives and Loves of Avery Brundage—Harmony Gold
 LBS Major Minis—LBS Communications; TV Horizons
 Leonardo da Vinci—Coral Pictures
 Life and Adventures of Nicholas Nickelby—Primetime Entertainment
 Louisiana—Orion Television Syndication
 Lulu's Sins—Global Vision Group
 Mafia—Global Vision Group
 Mafia II: The Octopus—Global Vision Group
 Mafia III: The Revenge—Global Vision Group
 The Man Who Lived at the Ritz—Harmony Gold
 Manaus Connection—Globo TV
 Molly-O—Global Vision Group
 Mr. Pye—Devillier Donegan Enterprises
 Nazareno Reyes—Spanish Television Services
 The One Game—Central Television Enterprises
 Out on a Limb—ABC Distribution Co.
 The Plot to Kill the Pope—Global Vision Group
 Pokerface—Devillier Donegan Enterprises
 Porterhouse Blues—Primetime Entertainment
 The Price—Devillier Donegan Enterprises
 Primroses—WDR International
 Prodigious Hickey—Scholastic Productions
 The Promise—Globo TV
 Quo Vadis?—Coral Pictures
 Return to Eden—Worldvision Enterprises
 Rich Man, Poor Man Books 1 & 2—MCA TV
 Ride on a Stranger—Devillier Donegan Enterprises
 Sadat—Television Program Enterprises
 Sea Hawks—Los Angeles Television
 Secret of the Black Dragon—Orion Television Syndication
 Shaka Zulu—Harmony Gold
 Shogun—Paramount Pictures Television
 Shout: The Story of Johnny O'Keefe—Harmony Gold
 The Singing Detective—BBC/Lionheart Television
 Small World—Granada Television International
 Stringer—Devillier Donegan Enterprises
 Strong Medicine—Television Program Enterprises
 Summer in Lesmona—Studio Hamburg
 Sword of Honor—Worldvision Enterprises
 Thieves in the Night—Studio Hamburg
 Thorn Birds—Warner Bros. TV Distribution
 Three Sovereigns for Sarah—Primetime Entertainment
 Tienda de Los Milagros—Globo TV
 Time and the Wind—Globo TV
 Tomorrow—Global Vision Group
 Treasure Hunters—Global Vision Group
 Trial of Lee Harvey Oswald—London Weekend Television
 Troubles—London Weekend Television
 Two-Part Classics—Harmony Gold
 Tycoon: The Story of a Woman—ITC Entertainment
 Upline—Central Television Enterprises
 "V"—Warner Bros. TV Distribution
 Vegas—20th Century Fox
 Vida de Mi Vida (Love of My Life)—Coral Pictures
 Vincent—Central Television Enterprises
 War and Peace—Peter Rodgers Organization

When Reason Sleeps—Devillier Donegan Enterprises
Why Didn't They Ask Evans—London Weekend Television

Winds of War—Paramount Pictures Television
Wipeout—Granada Television International

SINGLE EPISODE DRAMAS/COMEDIES/PLAYS

A Bunch of Time—Ulster Television
A Day—NDR International
An Unequal Couple—WDR International
The Beginning of the Firm—Scholastic Productions
The Bomb—Studio Hamburg
Bust—London Weekend Television
Caesar and Cleopatra—Primetime Entertainment
Crash—WDR International
Crying Wolf—NDR International
Death to the Dragon—Bavaria Film
Deliberate Death of a Polish Priest—Primetime Entertainment
Explosive Matter—NDR International
Faust—Bavaria Film
Globetrotter—NDR International
Hidden Curriculum—Ulster Television

Incredible Ida Early—Scholastic Productions
Last in a Dyin' Race—Ulster Television
Loriot Special—Studio Hamburg
Miss Nightingale—Primetime Entertainment
The Moneyman—London Weekend Television
Peter Strohm—NDR International
Rat in the Skull—Central Television Enterprises
The Return of Hickey—Scholastic Productions
Romance with a Double Bass—Primetime Entertainment
Seven Dials Mystery—London Weekend Television
Superman—Peter Rodgers Organization
The Other "Wife"—WDR International
Trapped—NDR International
TV Playhouse—King Features

MUSIC/VARIETY/DANCE—SERIES, SPECIALS

A Royal Gala in Aid of the Prince's Trust—London Weekend Television
A Toast to St. Patrick—Ulster Television
A World Full of Music—Peter Rodgers Organization
After Benny—Thames Television International
After the Gold—ProServ Television; Ulster Television
All Star Gospel Music—Raymond Horn Syndication
America Latina Canta y Baila—Los Angeles Television
American Songbook—Ulster Television
America's Top 10—All American Television
An Audience with Victoria Wood—London Weekend Television
Audio-Visual Compositions—WDR International
Ballet—WDR International
Barbara Mandrell and the Mandrell Sisters—Raymond Horn Syndication
Beach Boys Anniversary in Hawaii—Joel Cohen Productions & Distribution
Beat Club—Studio Hamburg
Benny Hill Show—Thames Television International
Benny Hill Specials I & II—D. L. Taffner/Ltd., Thames Television Int'l
Big Band TV Disco—Ulster Television
Black Filmmakers Hall of Fame Awards Special—Uniwold Entertainment
Black Radio Exclusive Music Awards—Raymond Horn Syndication
Bobby Jones Gospel Hours—Peter Rodgers Organization
Bobby Jones Gospel Show—Peter Rodgers Organization
Bowzer's Rock 'n' Roll Party—TeleTrib; Tribune Entertainment
Cabrera—Los Angeles Television
Cafe Nostalgia—Blane Entertainments
Casey Kasem's Rock 'n Roll Goldmine—Gaylord Syndicom
Cleo Sings Sondheim—Central Television Enterprises
Comedy on Rye—Fox/Lorber Associates

Countdown USA—Hit Video USA
Country Music Television—Action Media Group
Country Record Guide—M & M Syndications
Crazy World of Benny Hill—D.L. Taffner/Ltd.
Da Doo Ron Ron: The Phil Spector Story—Devillier Donegan Enterprises
Dame Edna Experience—London Weekend Television
The Dance Connection—Raymond Horn Syndication
Dancin' the Night Away—M & M Syndications
Daniel Santos/Leo Marini—Los Angeles Television
Deja View—All American Television
Dick Clark's Golden Greats—TeleTrib; Television Program Enterprises
Dinner for One—NDR International
Dirty Dancing: Live in Concert—Vestron Television
Disco Rally—Studio Hamburg
El Especial '87—Spanish Television Services
Elvis Collection—Fox/Lorber Associates
Entertainment—WDR International
Fine Arts Concert in Puerto Rico—Coral Pictures
Fire and Ice—London Weekend Television
Frank Sinatra Jr., in Concert—Peter Rodgers Organization
Frankie Avalon Presents—JM Entertainment
Full House—NDR International
Galway Plays Mancini—ProServ Television
Gran Festival de los Panchos—Los Angeles Television
Great Performers—Fox/Lorber Associates
Great Saloon Singers—Blane Entertainments
Hee Haw—Gaylord Syndicom
Hit Video Country—Pollaro Media Advertising & Prodn.
Hit Video USA—Hit Video USA
Hot! Hot! Hot!—Raymond Horn Syndication

I am a Hotel—Paragon International
 Irish Magic: Irish Music—ProServ Television
 It'll Be Alright on the Night 5—London Weekend Television
 James Galway and the Chieftains: The Concert—Proserv Television
 James Galway and the Chieftains: The Record—ProServ Television
 Johnny Cash—A Flower Out of Place—Peter Rodgers Organization
 Kate Robbins Show—Granada Television International
 Kenny and Dolly in Concert—WesternWorld Television
 Kenny Rogers Show—Barris Program Sales
 Las Vegas Circus—ALIN-TV
 Latin Connection—All American Television
 Laura Branigan Concert—Joel Cohen Productions & Distribution
 Let's Rock—ITC Entertainment
 Living the Dream: Let Freedom Ring—Tribune/Central City Productions; Tribune Entertainment
 Lou Rawls Presents: A Decade of Black Gold Hits—TeleTrib; Television Program Enterprises
 Love Me Tender—Central Television Enterprises
 Magic of Music—TeleTrib; Television Program Enterprises
 Magical World of Steve Dacri—ALIN-TV
 The Mahalia Jackson Special—Raymond Horn Syndication
 Major League Baseball Comedy Specials—Blair Entertainment
 Making It—Granada Television International
 Man and Music—Granada Television International
 Melba Moore's Collection of Love Songs—M & M Syndications
 Michelob Presents Sunday Night—Fox/Lorber Associates
 Music Specials—Excel Telemedia International
 Musical Reunion Concerts—Peter Rodgers Organization
 MusiCalifornia—Joel Cohen Productions & Distribution
 Musicalisimo—Coral Pictures
 New Circus—Devillier Donegan Enterprises
 New Music Review—Hit Video USA
 New Songs by Raphael—Coral Pictures
 Noche de Estrellas '88 & '89—Spanish Television Services
 Orchestral Works—WDR International
 Paravotti in Naples—Global Vision Group
 Pavarotti at Madison Square Garden—WesternWorld Television
 Popstars Sing Brecht/Weill Songs—Telepool GmbH
 Porcel '88—Las Gatitas de Porcel—Spanish Television Services
 Puttin' on the Hits—MCA TV
 Rappin' Roots: From BeBop to Hip Hop—Baruch Television Group
 Record Guide—M & M Syndications
 Redeye Express—Raymond Horn Syndication

Revue Champagne—Global Vision Group
 Rigoletto—Global Vision Group
 Robert Plant—Granada Television International
 Roberto Carlos—Globo TV
 Rock Show—WesternWorld Television
 Rock UK—Promark
 Rockin' the Night Away—Promark
 Rockplast—WDR International
 Roy Clark Friendship Tour of the Soviet Union—Jim Owens Entertainment
 Rubinstein Remembered—ProServ Television
 Series of All Star Music Specials—Uniworld Entertainment
 Sha Na Na—TeleVentures
 Showtime at the Apollo—Raymond Horn Syndication
 Sinead O'Connor—Granada Television International
 Sing Out—Ulster Television
 Smash Hits—Orbis Communications
 Soul Train—TeleTrib; Tribune Entertainment
 Soul Train Music Awards—TeleTrib
 Spring Break Reunion Vol. II—JM Entertainment
 Star Search—TeleTrib; Television Program Enterprises
 Star Search International—TeleTrib; Television Program Enterprises
 Story of Rock 'N' Roll—LBS Communications
 Subway Network—TeleTrib
 Superlative Seven—ITC Entertainment
 Third Annual Soul Train Music Awards—Tribune Entertainment
 Those Hollywood Songs—Paragon International
 Tom Jobim—Globo TV
 The Uncle Floyd Show—All American Television
 Valeria Lynch Canta El Tango—Spanish Television Services
 Very Special Seven—ITC Entertainment
 The Video Store—Koch-Silberberg Productions
 Voice of Brazil—Globo TV
 Wailer Reunion Concert—All American Television
 Wired—Granada Television International
 Women in Rock—Hit Video USA
 World Music Video Awards—All American Television
 Yehudi Menuhin Festival—Global Vision Group
 11th Annual Rhythm and Blues Award Show—Baruch Television Group
 1989 MTV Video Music Awards—Viacom International
 4th Annual Stellar Awards—Tribune/Central City Productions

CHILDREN & YOUTH-SERIES, SPECIALS/LIVE ACTION & ANIMATED

A Couple of Charlies—Central Television Enterprises
 A Different Twist—Scholastic Productions
 Adlos Josephina—Enoki Films
 Adventures of a Two-Minute Werewolf—Scholastic Productions
 Adventures of Teddy Ruxpin (a)—LBS Communications
 Adventures on Sinclair Island—American Motion Pictures
 Ah, I See—Nature and Technology for Children—NDR International
 "Alice" by Walt Disney (a)—Weiss Global Enterprises
 Alice au Pays de Merveilles (a)—Cimadis International
 All New Popeye—King Features
 Allsorts—Granada Television International
 Almost Royal Family—Scholastic Productions
 Alpine Rose—Enoki Films
 Alvin and the Chipmunks (a)—Lorimar Syndication

Amazing Bunjee Venture—ABC Distribution Co.
 Angle Girl (a)—Nippon Animation
 Animal Crackers—Primetime Entertainment
 Animated Flash Gordon—King Features
 Arty and Sunny—Enoki Films
 Astroboy (a)—NTV International
 Balatak (a)—Toei Animation
 Bangers and Mash (a)—Central Television Enterprises
 Bearwitness News—JM Entertainment
 Bearwitness News Back to School—JM Entertainment
 Beatles—King Features
 Beetle Bailey—King Features
 Belfy and Lillibit—Enoki Films
 Big World of Little Adam (a)—Peter Rodgers Organization

The Bike—Central Television Enterprises
Bikkuri Man (a)—Toei Animation
Bionic Six (a)—MCA TV
Bisketts—The Program Exchange
Blackbird Singing in the Dead of Night—Granada Television International
Blizzard Island—Paragon International
Bosco Adventure (a)—Nippon Animation
Bozo Cartoon Library—Larry Harmon Pictures Corp.
Bozo's Bg Top—Larry Harmon Pictures Corp.
Bozo's 3-Ring Schoolhouse—Larry Harmon Pictures Corp.
Brady Kids Animated—Paramount Pictures Television
BraveStarr (a)—Group W Productions
Brendon Chase—Primetime Entertainment
Buford Files and Ghost—The Program Exchange
Bugs Bunny & Friends (a)—Warner Bros. TV Distribution
Bugzburg (a)—Group W Productions
Bullwinkle (a)—The Program Exchange
Bunyip (a)—Primetime Entertainment
C.O.P.S.—TeleTrib
Cap'n O.G. Readmore Meets Dr. Jekyll & Mr. Hyde—ABC Distribution Co.
Cap'n O.G. Readmore Meets Little Red Riding Hood—ABC Distribution Co.
Cap'n O.G. Readmore's Jack and the Beanstalk—ABC Distribution Co.
Cap'n O.G. Readmore's Puss and Boots—ABC Distribution Co.
Captain Harlock and the Queen of a Thousand Years (a)—Harmony Gold
Captain Hawk—Enoki Films
Care Bears (a)—SFM Entertainment
Care Bears and Friends at the Movies (a)—LBS Communications; TV Horizons
Cartoons—Republic Pictures; Video/Radio Yesteryear
Charlotte (a)—Nippon Animation
Children of Stones—WesternWorld Television
The Children of the Mill Valley—WDR International
Children's Feature Package—Peter Rodgers Organization
Children's Rescue Rangers—Buena Vista Television; Camelot Entertainment Sales
Chip 'n' Dale's Rescue Rangers—Buena Vista Television; Camelot Entertainment Sales
Chip 'n' Dale Special—Camelot Entertainment Sales
Chish & Fips—Central Television Enterprises
Chuck the Beaver—Enoki Films
Cicero, the Queen's Drum Horse—MG/Perin
Conan, the Boy in the Future (a)—Nippon Animation
Cool McCool—King Features
COPS (a)—Cluster Television
Cosmo-Ranger—Enoki Films
Count Duckula (a)—D.L. Taffner/Ltd., Thames Television Int'l.
Courageous Cat Cartoon Series—Peter Rodgers Organization
Crushers—Enoki Films
Cuore (a)—Nippon Animation
CurioCity—Cimadis International
Dagon in the Land of Weeds—Nippon Animation
Danger Mouse (a)—D.L. Taffner/Ltd., Thames Television Int'l.
Defenders of the Earth—King Features
Degrassi Junior High—Paragon International
Dennis the Menace (a)—The Program Exchange
Denver the Last Dinosaur—TeleTrib; World Events Productions
Dinky Dog (a)—King Features
Don Dracula—Enoki Films
Dorvack—Enoki Films
Double Dare—Viacom International
Dr. Slump (a)—Toei Animation

Dragon Ball (a)—Toei Animation
Ducktales—Buena Vista Television; Camelot Entertainment Sales
Dudley Do-Right and His Friends—The Program Exchange
Epecially for Children—Video/Radio Yesteryear
Exchange Student—Scholastic Productions
Experiences of a Babysitter—Telepool GmbH
Extra, Extra—Paragon International
Faerie Tale Theatre—Silverbach-Lazarus Group
Family of the Wild—Enoki Films
The Fantastic Voyage—Cimadis International
Fat Albert and the Cosby Kids (a)—Group W Productions
Ferdy—Telepool GmbH
Finders Keepers—Viacom International
Fifteen—WesternWorld Television
Flash Riders—Enoki Films
The Flintstones (a)—The Program Exchange
Flone on the Marvelous Island—Nippon Animation
Forever Young—Granada Television International
Funtastic World of Hanna-Barbera (a)—Worldvision Enterprises
G.I. Joe (a)—Cluster Television; Sunbow Productions; TeleTrib; Tribune Entertainment
Ga Keen, the Magnetic Robot (a)—Toei Animation
Galaxy Express 999 (a)—Toei Animation
Galvion—Enoki Films
Ge Ge Ge No Kitaro (a)—Toei Animation
Genki, the Boy Champ (a)—Toei Animation
Get Along Gang (a)—Scholastic Productions
Getta Robot (a)—Toei Animation
Getting Even: A Wimp's Revenge—Scholastic Productions
Ghostbusters (a)—Group W Productions; TeleTrib
Gigglesnort Hotel—Medicast TV Entertainment
The Girl and the Crown Jewels—Cimadis International
Goober and the Ghost Chasers—The Program Exchange
Gorgonzola Lionheart—WDR International
Gorilla Force—Enoki Films
Gorvarian—Enoki Films
Grand Prix (a)—Toei Animation
Great Bear Scare—JM Entertainment
The Great Cheese Robbery—WDR International
Great Love Experiment—Scholastic Productions
Great Mazinger (a)—Toei Animation
Greatest Fairy Tales (a)—Peter Rodgers Organization
Grimm's Fairy Tales—WesternWorld Television
GuGu Ganmo (a)—Toei Animation
Gumby (a)—Lorimar Syndication
Gundam—Enoki Films
Hallo Spencer—NDR International
Hanna-Barbera's Superstars (a)—Worldvision Enterprises
Hansel and Gretel—ALIN-TV
Happy Castle—Cinar Films
Haunted Mansion Mystery—Scholastic Productions
He-Man and the Masters of the Universe (a)—Group W Productions
Heathcliff (a)—LBS Communications; TV Horizons
Heidi and the Alpine Friends—Enoki Films
Hello Sandybell (a)—Toei Animation
Herself the Elf (a)—Scholastic Productions
How to be Cool—Granada Television International
In Search of the Wow Wow Wibble Woggle Wazzie Woodle WOO!—American Motion Pictures
Inch High Private Eye (a)—The Program Exchange
Inspector Gadget (a)—LBS Communications
Jana of the Jungle—The Program Exchange
Janosch's Dream Hour—WDR International
Jeeg, the Steel Robot (a)—Toei Animation

JEM (a)—Claster Television; Sunbow Productions; TeleTrib
 Jet Mars (a)—Toei Animation
 Jetsons (a)—Worldvision Enterprises
 Jim Henson's Muppet Babies (a)—Claster Television
 Kaboodle—Primetime Entertainment
 Kate and Julie—Enoki Films
 Katri—Nippon Animation
 Keep It In the Family—Thames Television International
 Ken the Great Bear Fist (a)—Toei Animation
 Kids of Degrassi Street—Paragon International
 Kidsongs—Orbis Communications
 King Leonardo (a)—The Program Exchange
 Krazy Kat—King Features
 Krazy Kid Kartoons—Weiss Global Enterprises
 Lady, Lady (a)—Toei Animation
 Lalabel, the Magic Girl (a)—Toei Animation
 Laurel & Hardy Cartoon Library (a)—Larry Harmon Pictures Corp.
 Le Piaf (a)—Primetime Entertainment
 Little Big Nose (a)—Toei Animation
 Little Clowns of Happy Town—ABC Distribution Co.
 Little Kids Dynamite All-Star Band—International Creative Exchange
 Little Lord Fauntelroy (a)—Nippon Animation
 The Little Magician—WDR International
 Little Memole (a)—Toei Animation
 Little Pollon—Enoki Films
 Little Princess—Nippon Animation
 Little Rascals—King World
 Littlest Hobo—Silverbach-Lazarus Group
 Lollipop Dragon—Blair Entertainment
 Lomien-Man (a)—Toei Animation
 Lone Ranger Cartoons—Palladium Entertainment
 Lord Tramp—Primetime Entertainment
 Los Dulces Payasos—Los Angeles Television
 Love in Rock 'n Roll (a)—Toei Animation
 Man from Button Willow—Los Angeles Television
 Manxmouse—Nippon Animation
 Maple Town (a)—Toei Animation
 Marvel Action Universe (a)—New World Television Group
 MASK (a)—LBS Communications
 Master Eder and His Pumuckl—Telepool GmbH
 Max the 2000 Year Old Mouse (a)—ARP Films
 MGM Cartoon Library—Turner Program Services
 Misha (a)—Nippon Animation
 Modern Kid (a)—Toei Animation
 The Mole and His Friends—WDR International
 Moon Glow (a)—Concept Image Distribution
 Mosquito—The Program with the Bite—Studio Hamburg
 Mr. Musclemann (a)—Toei Animation
 My Father, My Rival—Scholastic Productions
 My Little Pony and Friends (a)—Claster Television; Sunbow Productions
 Mystery at Fire Island—Scholastic Productions
 Nana the Super Girl—Enoki Films
 New Archies (a)—Claster Television
 New Maple Town Story (a)—Toei Animation
 New Three Stooges (a)—Muller Media
 New Zoo Revue—International Television Network
 Ninju Akakage (a)—Toei Animation
 Noah's Castle—Primetime Entertainment
 Nursery Rhymes—Weiss Global Enterprises
 Original Popeye—King Features
 Our Gang—Turner Program Services
 Ovide and the Gang (a)—Concept Image Distribution
 Pals—WesternWorld Television
 Patalliro (a)—Toei Animation
 Peppermint Place—Electra Pictures
 Peter and the Wolf and Other Tales—Cinar Films
 Pictionary—MCA TV
 Pimpa (a)—Coral Pictures
 Pink Panther Specials (a)—MGM/UA Telecommunications
 Planet of the Apes Cartoons—20th Century Fox
 Plastinots—NDR International
 Police Academy, The Series (a)—LBS Communications; TV Horizons
 Pollyanna Story—Nippon Animation
 The Pondles—Central Television Enterprises
 Popeye (a)—Turner Program Services; TV Horizons
 Popeye and Son—King Features
 Porky Pig & Friends (a)—Warner Bros. TV Distribution
 Press Gang—Central Television Enterprises
 Pumpkin Wine (a)—Toei Animation
 Real Ghostbusters (a)—LBS Communications; TV Horizons
 Red Rocket Cartoon Series—Peter Rodgers Organization
 Return of Bunjee—ABC Distribution Company
 Return of Don Dracula—Enoki Films
 The Return of the Antelope—Granada Television International
 Robotech (a)—Harmony Gold
 Rocket Robinhood (a)—ARP Films
 Rocky and His Friends (a)—The Program Exchange
 Romper Room and Friends—Claster Television
 Saber Rider and the Star Sheriffs (a)—World Events Productions
 Saint Seyla (a)—Toei Animation
 Scooby Doo (a)—The Program Exchange
 Sebastian and the Sparrow—WesternWorld Television
 Secret of Akkochan (a)—Toei Animation
 Shari Lewis Show—Peter Rodgers Organization
 She-Ra: Princess of Power—Group W Productions
 Silver Fang (a)—Toei Animation
 Silverhawks (a)—Lorimar Syndication
 The Smoggies (a)—Cinar Films
 Smurf's Adventures (a)—Worldvision Enterprises
 Snelgrove Snail—International Television Network
 Snorks (a)—Worldvision Enterprises
 Space Kidettes—The Program Exchange
 Space Quest for F-01—Enoki Films
 Space Sagittarius (a)—Nippon Animation; WesternWorld Television
 Star Blazers (a)—ARP Films; Westchester Films
 Star Fleet—Enoki Films
 Star Trek Animated—Paramount Pictures Television
 Step, Jun! (a)—Toei Animation
 Stop! Hibaril! (a)—Toei Animation
 Story of 15 Boys—WesternWorld Television
 Storybook Theater (a)—Harmony Gold
 Super Gal Asari (a)—Toei Animation
 Super Mario Brothers "Super" Show—Viacom International
 Superboy—Viacom International
 Swallows and Amazons—Primetime Entertainment
 Sweet Strawberry Queen—Enoki Films
 Tao Tao (a)—Cimadls International
 Teenage Mutant Ninja Turtles (a)—Group W Productions
 Tennessee Tuxedo and His Tales (a)—The Program Exchange
 Terrytoons (a)—Viacom International
 Thallan Space Wars—Enoki Films
 The Alps Story, My Annette—Nippon Animation
 Three Muskateers—ALIN-TV
 Three Muskateers (a)—Nippon Animation
 Thundercats (a)—Lorimar Syndication

Tiger Mask II—Toei Animation
 Time Cube—American Motion Pictures
 Time of Your Life—Cinar Films
 Tom & Jerry & Friends (a)—Turner Program Services
 Tom Sawyer—WesternWorld Television
 The Train Mouse—WDR International
 Transformers (a)—Claster Television; Sunbow Productions
 Trilogy—King Features
 Truth About Alex—Scholastic Productions
 Tucker and the Horse Thief—Scholastic Productions
 TV-POWWW—M. A. Kempner
 Uncle Waldo's Cartoon Show—The Program Exchange
 Underdog (a)—The Program Exchange
 Undertow of the Armada—Ulster Television
 Voltron: Defender of the Universe (a)—World Events Productions

Vytor: the Starfire Champion (a)—TeleTrib; World Events Productions
 Warner Bros. Cartoon Library—Turner Program Services
 Wheelie and the Chopper Bunch (a)—The Program Exchange
 Where's Huddles?—The Program Exchange
 Wingman (a)—Toei Animation
 Wizard of Oz—Enoki Films
 Wonder-Six—Enoki Films
 Wonderful Wizard of Oz (a)—Cinar Films; Fox/Lorber Associates
 Woody Woodpecker Show—The Program Exchange
 Workin' for Peanuts—Scholastic Productions
 Worzel Gummidge—Primetime Entertainment
 Yogi Bear Show (a)—Worldvision Enterprises
 Young Samson (a)—The Program Exchange
 Young Universe—Behrens Productions
 Zoobilee Zoo—SFM Entertainment

ANIMATED PROGRAMS

Anthology of Japanese Literature—Nippon Animation
 Arsen Luben vs. Sherlock Holmes—Toei Animation
 Captain Future—The Brilliant Race Over the Solar System—Toei Animation
 Cat City—Cinar Films
 Chief Hippo's Zoo Library—Toei Animation
 Dr. Manbo & Zabako—From OuterSpace with Love—Toei Animation
 Elfie—Nippon Animation
 Family Animated Classics—D.L. Taffner/Ltd.
 Galaxy Express 999: Queen Emeralous, the Eternal Traveler—Toei Animation
 Jakobus Nimmersatt—Nippon Animation
 Ken, the Great Bear Fist—Toei Animation
 King Fang—Nippon Animation
 Kismies—TVMC Audiovisuel
 Maegami-Taro—Nippon Animation
 Magic of Money—Peter Rodgers Organization

Man and His World—Coral Pictures
 Mr. Muscleman—The Final Match! Seven Superman vs. Space Outlaws—Toei Animation
 Paloma—Los Angeles Television
 Perils of Problemina—Excel Telemedia International
 Raccoons—Paragon International
 Raccoons and the Lost Star—Paragon International
 Raccoons on Ice—Paragon International
 Raccoons: Let's Dance—Paragon International
 Romance of the Three Kingdoms—NTV International
 Southern Rainbow—Nippon Animation
 Sports Cartoons—Paragon International
 Story of Anne Frank—Nippon Animation
 Story of 15 Boys—Nippon Animation
 Treasure of Swamp Castle—Cinar Films
 Two Year Vacation—Toei Animation

HOLIDAY SPECIALS—LIVE ACTION, ANIMATED

A Child Called Jesus—TeleTrib; Tribune Entertainment
 A Christmas Visit—Peter Rodgers Organization
 A Chuckelwood Easter (a)—Muller Media
 A Crystal Christmas in Sweden—Koch-Silberberg Productions
 A Gift for Granny—Mediacast TV Entertainment
 A Snow White Christmas—Group W Production
 An America's Top 10 Book of Love—All American Television
 An America's Top 10 Christmas—All American Television
 B.C.-The First Thanksgiving; B.C.-The First Christmas—MG/Perin
 Bear Who Slept Through Christmas—JM Entertainment
 Best Christmas Pageant Ever—Silverbach-Lazarus Group
 Billy Jo Big Beak and His All Bird Band—Mediacast TV Entertainment
 Blue Toes (a)—Paragon International
 Candy Claus (a)—Promark
 Chanukah at Bubbe's—All American Television
 Christmas in Williamsburg—Blane Entertainments

Christmas Is—Lutheran Television
 Christmas Past—London Weekend Television
 Christmas Raccoons—Paragon International
 Christmas Tree Train—Muller Media (a)
 City That Forgot About Christmas—Lutheran Television
 Claus Mission—TVMC Audiovisuel
 Easter Is—Lutheran Television
 Ebenezer Scrooge—Kay Arnold Group
 He-Man & She-Ra Christmas Special (a)—Group W Productions
 Hollywood Christmas Parade—Tribune Entertainment
 Hometown Holiday—Action Media Group
 Hooray for the Three Wisemen (a)—Coral Pictures
 It Came Upon the Midnight Clear—LBS Communications
 James Galway's Christmas Carol—ProServ Television
 Joulupukki-A Story of Santa Claus—Enoki Films
 Magic Boy's Easter—Lutheran Television

McDonald's Charity Christmas Parade—All American Television
Miss Peach Specials—Action Media Group
New Years Eve Country Style—Blane Entertainments
Save the Children—ITEL
Scrooge—Four Star International
Shari Lewis "Christmas Concert"—Peter Rodgers Organization
Siskel & Ebert Christmas Special—Camelot Entertainment Sales

Stableboy's Christmas—Lutheran Television
Three Days—Lutheran Television
The Turkey Caper (a)—Muller Media
Which Witch is Which (a)—Muller Media
White Christmas—Paramount Pictures Television
Yeshua—Lutheran Television
Yogi's First Christmas (a)—Worldvision Enterprises

SPORTS/GAMES/OUTDOOR LIFE/SERIES, SPECIALS

All Star Special—Major League Baseball Productions
American Sports Powerpack—Electra Pictures
Atlantic Coast Conference (ACC) Basketball—Raycom Inc.
Babe Winkelman's Good Fishing—Gaylord Syndicom
Baseball 1989—A Look Ahead—Major League Baseball Productions
Battle of the Monster Trucks—Mediacast TV Entertainment
Beat the Pros—Raymond Horn Syndication
Beverly Hills Cycling Invitational—GGP/GGP Sports
Big Eight Conference Basketball—Raycom Inc.
Big Ten College Football Preview—Koch-Silberberg Productions
Big 10 Conference Basketball—Raycom Inc.
Big 10 Conference Football—Raycom Inc.
Bigfoot vs. the Monster Trucks—Mediacast TV Entertainment
Boxing Illustrated—M & M Syndications
Celebrity Bowling—Promark
Challenge of the Monster Trucks—Mediacast TV Enterprises
Championship Wrestling—Peter Rodgers Organization
Chicago Cubs TV Network—Tribune Entertainment
Classic Cars & Racing Stars—Promark
College Basketball Preview—Baruch Television Group
Curacao Open Windsurfing Championship—DynoComm Sports
CWF Wrestling—Wrestling Network
Dayton International Air Show—TeleTrib; Television Program Enterprises
Diet Pepsi Tournament of Champions—Raycom Inc.
East College Basketball Preview—Koch-Silberberg Productions
Emmy Awards for Sports—Raycom Inc.
Federation of International Boxing Telecasts—ProServ Television
Federation of International Volleyball Telecasts—ProServ Television
Fishing the West—Fishing the West Productions
George Best Testimonial Match—Ulster Television
Gillette World Sports—International Television Network
Glasnost Bowl—Raycom Inc.
Great American Mystery Cars—Mediacast TV Entertainment
The Greats of the Game—The Program Exchange
History of Notre Dame Football—Blair Entertainment
History of Tennis—ProServ Television
Holiday Isle Islamorada—DynoComm Sports
Indy Challenge—JM Entertainment
Indy 500: Highlights—Mediacast TV Entertainment
International Baseball Association Telecasts—ProServ Television
International Championship Wrestling—Raymond Horn Syndication
International Flying Disc Championship—Joel Cohen Productions & Distribution
International Pro Bodyboard Championship—DynoComm Sports
Jockey—JM Entertainment
John Madden's Super Bowl Special—GGP/GGP Sports
Kickoff Classic—Raycom Inc.
Legend: The Story of Eddie Robinson—Raymond Horn Syndication
Liberty Bowl—Raycom Inc.

Life After Gold—GGP/GGP Sports
McDonald's High School All-American Basketball—ProServ Television
NFL Pre-Season Special—GGP/GGP Sports
NFL Update—Blair Entertainment
NWA Pro Wrestling—Wrestling Network
NWA World Wide Wrestling—Wrestling Network
Op Pro of Snowboarding—DynoComm Sports
Op Pro Surfing Championship—DynoComm Sports
Outdoor Life—Joel Cohen Productions & Distribution
PAC College Football Preview—Koch-Silberberg Productions
PAC-10 Conference Basketball—Raycom Inc.
Perdue University Package—Raycom Inc.
Power Pro Wrestling—Wrestling Network
Return of the Monster Trucks—Mediacast TV Entertainment
Revenge of the Monster Cars—Mediacast TV Entertainment
Road to Superbowl '88—Blair Entertainment
Rollermania—Excel Telemedia International
Saturday Night's Main Event—World Wrestling Federation
SEC College Football Preview—Koch-Silberberg Productions
Skyfire Reno Air Races—Mediacast TV Entertainment
Southwest Conference (SWF) Football—Raycom Inc.
Southwest Conference Basketball—Raycom Inc.
Sports Decade—The '80s—ProServ Television
Sports Film Library—Blair Entertainment
Sports Newsatellite—Major League Baseball Productions
The Sports Show—E.C.I. Marketing
Sundance Grand Prix Cycling—ProServ Television
The Superchargers—Mediacast TV Entertainment
This Week in Baseball—Major League Baseball Productions
Thunder at the Wheel—JM Entertainment
Top Ten College Basketball Previews—Koch-Silberberg Productions
Top Ten College Basketball Preview—Koch-Silberberg Productions
Tour de France—ProServ Television
Track & Field Technique—ProServ Television
Triple A Baseball All-Star Game—Action Media Group
Triple Crown Photo Finish—Blair Entertainment
University of Illinois Package—Raycom Inc.
University of Iowa Package—Raycom Inc.
Wake Up the Echoes—Blair Entertainment
War of the Monster Trucks—Mediacast TV Entertainment
Western States 100—GGP/GGP Sports
Why are We Doing This?—ProServ Television
World Jests! Finals—DynoComm Sports
World Outdoors—Kay Arnold Group
World Series Special—Major League Baseball Productions
Wrestling Network—Action Media Group
Wrestling Network Plus—Action Media Group
WWF Superstars of Wrestling—World Wrestling Federation
WWF Wrestling Challenge—World Wrestling Federation

WWF Wrestling Spotlight—World Wrestling Federation
 Year in Sports—1989—ProServ Television
 Year in Sports—1990—ProServ Television
 The 10th Frame—Raymond Horn Syndication
 1988/89 World Cup Skiing—GGP/GGP Sports
 1989 Boston Marathon—ProServ Television

1989 World Cycling Championship—ProServ Television
 23rd Annual Victor Awards—Select Media
 40 Professional Tennis Tournaments—ProServ Television
 50 Goals (Soccer)—Spanish Television Services
 8th Annual National Basketball Players Association Awards—Harmony Gold

ANIMAL/NATURE—SERIES, SPECIALS

Adventure Nature—WDR International
 Animals of Africa—Harmony Gold
 Antarctica—The Last Frontier—ITEL
 Baby Animals II—Ellis Enterprises
 Birds of a Feather—Ellis Enterprises
 Birdwatch—Ellis Enterprises
 Cousteau's Rediscovery of the World—Turner Program Services
 Crocodiles—WesternWorld Television
 Disappearing World—Granada Television International
 Expedition Through the Amazon & Orinoco Rivers—Coral Pictures
 Expedition to "The Mists" in the Amazon Jungle—Coral Pictures
 Expedition to the Plains of Venezuela—Coral Pictures
 Explore—Silverbach-Lazarus Group
 Global Geographic Specials—Global Vision Group
 Green Islands of Europe—NDR International
 Hillary's Adventurers—Silverbach-Lazarus Group
 Lake Superior Wilderness—Ellis Enterprises
 The Last of the Great Explorers—Kay Arnold Group
 Live from Mt. Everest—NTV International
 Living Isles—BBC/Lionheart Television

Marvels of the Deep—Los Angeles Television
 Mountain Series—WDR International
 Naked Sea—Con Hartsock & Co.
 Naturalist with a Camera—Ellis Enterprises
 Operation Noah's Ark—NDR International
 Orphans of the Wild—WesternWorld Television
 Panda's Story—NTV International
 Phenomenal World—Silverbach-Lazarus Group
 Queen of the Beasts—ITEL
 River of Salmon—Kay Arnold Group
 Royal Society for the Protection of Birds—Primetime Entertainment
 The Secret Leopard—Primetime Entertainment
 Subtle as a Serpent—ITEL
 Ways of the Wild—WesternWorld Television
 Who Needs Horses—Primetime Entertainment
 Wilderness Magic—Ellis Enterprises
 Wildlife—WDR International
 Wildside—BBC/Lionheart Television
 Wonders of the Earth—Studio Hamburg

NEWS/PUBLIC AFFAIRS—SERIES, SPECIALS

A Current Affair—TV Horizons; 20th Century Fox
 A Current Affair Extra—20th Century Fox
 A Parent's Greatest Fear—SPR News Source
 America Hurts: The Drug Epidemic—SPR News Source
 America's Black Forum—Raymond Horn Syndication
 BizNet's Ask Washington—BizNet/U.S. Chamber of Commerce
 Child Care—SPR News Source
 Children of Children—SPR News Source
 Crime, Inc.—Taffner/Ltd., D.L.
 D.W.I.—Deadliest Weapon in America—SPR News Source
 Ebony/Jet Showcase—Ebony/Jet Showcase
 The Entertainment Report—All American Television
 Everything You Wanted To Know About Taxes-1989 Edition—Baruch Television Group
 For Kids' Sake—Group W Television Sales
 ITN World News—International Television Network
 It's Your Business—BizNet/U.S. Chamber of Commerce

Missing/Reward—Group W Productions
 Mutual Fund Weekly—McLaughlin, Piven & Vogel
 N.I.W.S.—Lorimar Syndication
 Neglect and Abuse—SPR News Source
 The NEWSFEED Network—All American Television
 Part-Time Work, Part-Time School—SPR News Source
 Pravda: Mr. Gorbachev's New Truth—Granada Television International
 Smart Money Specials—All American Television
 Someone You Know—SPR News Source
 Teen Years: War or Peace—Electra Pictures
 This Morning's Business—Viacom International
 Touch—SPR News Source
 Two Million Women: Domestic Violence—SPR News Source
 U.S. Farm Report—Tribune Entertainment
 Wall Street Journal Report—Wall Street Journal Television
 Who is School For?—SPR News Source
 30 Wall Street—International Television Network; McLaughlin, Piven & Vogel

SHUTTLE BUS SERVICE

Monday	9:00 a.m. to 8:00 p.m.
Tuesday	6:30 a.m. to 8:00 p.m.
Wednesday	6:30 a.m. to 7:30 p.m.
Thursday	6:30 a.m. to 7:30 p.m.
Friday	6:30 a.m. to 3:00 p.m.

MAGAZINE/TALK SHOWS

After Hours—Worldvision Enterprises
 America's Black Forum—Uniworld Entertainment
 Beverly Hills Show—G.T.G. Marketing
 Bravo!—International Television Network
 Brunch Bunch—E.C.I. Marketing
 Co-Ed—Scholastic Productions
 Crimes Diary—Qintex Entertainment
 Crook and Chase/Weekend—All American Entertainment; Jim Owens Entertainment
 Daytime—Paramount Pictures Television
 Dionne & Friends—TeleTrib; Tribune Entertainment
 Donahue—Multimedia Entertainment
 Evening Magazine—Group W Television Sales
 Extra Dimensions—All American Television
 Geraldol—Paramount Pictures Television; TeleTrib; Tribune Entertainment

Home Restoration & Remodeling Show—S.P.E.X. Group/Media
 Inside Edition—Camelot Entertainment Sales
 InSport—Select Media
 Jack Thompson Down Under—All American Television
 Joan Rivers Show—Tribune Entertainment
 Leonard Rosen Show—Excel Telemedia International
 Live with Regis & Kathie Lee—Buena Vista Television; Camelot Entertainment Sales
 Morning After—E.C.I. Marketing
 Oprah Winfrey—Camelot Entertainment Sales; King World
 Sally Jessy Raphael—Multimedia Entertainment
 Siskel & Ebert—Camelot Entertainment Sales
 This Evening—Group W Productions
 Trax Bastidores/Backstage—Los Angeles Television
 U.S.A. Today—G.T.G. Marketing
 Visiones—Uniworld Entertainment
 Women—Uniworld Entertainment

SCIENCE/HEALTH—SERIES, SPECIALS

A Woman's Body—Medstar Communications
 AIDS Lifeline—Group W Television Sales
 Body Human—All American Television
 Cocaine: The End of the Line—Medstar Communications
 Crossover: The Global Impact of AIDS—All American Television
 Dr. Edell's Medical Journal—HMS Communications
 How to Beat Cancer—Medstar Communications
 How to Beat Heart Attacks—Medstar Communications
 I'm Not Stupid—Learning Disabilities—SPR News Source
 Life and Death—SPR News Source

Lifequest—Group W Productions
 Looks: How They Affect Your Life—SPR News Source
 Medicine—Here and There—NDR International
 Ritmicos y Aerobicos—Los Angeles Television
 Seven Wonders of the Technological World—WDR International
 Space: 20th Anniversary of the Landing on the Moon—GGP/GGP Sports
 Subject: Sex—SPR News Source
 The ABC's of AIDS—SPR News Source
 Toward Immortality—SPR News Source

EDUCATIONAL/INSTRUCTIONAL—SERIES, SPECIALS—ALL CATEGORIES

Cena Para Dos—Los Angeles Television
 Facts for Life: The Invaders—Granada Television International
 Good Housekeeping: A Better Way—King Features
 History in Action—Granada Television International
 Information Technology—Granada Television International

Morning Stretch—Program Syndication Services
 Raising Good Kids in Bad Times—Orbis Communications
 Scholastic Sports Academy—Scholastic Productions
 TV Soccer School—Studio Hamburg
 Ultimate Machine—Granada Television International

EXHIBIT HALL HOURS

Tuesday	1 p.m. to 6:30 p.m.	Thursday	11:30 p.m. to 6:30 p.m.
Wednesday	11:30 p.m. to 6:30 p.m.	Friday	8:30 a.m. to 12:30 p.m.

GAME STRIPS

All New Dating Game—Barris Program Sales
Betcha—Viacom International
Couch Potatoes—Group W Productions
Eye Q—Palladium Entertainment
Family Feud Season 2—LBS Communications; TV Horizons
The Gong Show—Barris Program Sales
Grandstand—Major League Baseball Productions
Hollywood Squares—Orion Television Syndication; TV Horizons
Hot Line—MGM/UA Telecommunications
It's Quiz Time!—E.C.I. Marketing
Jackpot!—Palladium Entertainment
Jeopardy!—Camelot Entertainment Sales; King World
Make Your Move—Worldvision Enterprises
Newlywed Game—Barris Program Sales
Relatively Speaking—Select Media

Remote Control—Viacom International
\$Rewards\$—MCA TV
Second Honeymoon—E.C.I. Marketing
Split Second—Viacom International
Sports Challenge—Blair Entertainment
Starplay—MCA TV
Sweethearts—Multimedia Entertainment
Talk About—D.L. Taffner/Ltd.
Triple Threat—TeleTrib; Television Program Enterprises
Wheel of Fortune—Camelot Entertainment Sales; King World
Wild Guess—Ellis Enterprises
Win, Lose or Draw—Buena Vista Television; Camelot Entertainment Sales
10th Frame Bowling with Lyle Waggoner—Random Productions
5-4-3-2 Run—D.L. Taffner/Ltd.

SHORT/FILLERS—ALL CATEGORIES

Black Coin—Weiss Global Enterprises
Bon Appetit—Paul Bocuse—Studio Hamburg
Canine Comments—Weiss Global Enterprises
Chef of the Stars—ARP Films
Chuckle Heads—Weiss Global Enterprises
Clutching Hand—Weiss Global Enterprises
Custer's Last Stand—Weiss Global Enterprises
Eaglet 1—Peregrine Film Distribution
Great Wall Race—TVMC Audiovisuel
Jump of the Gol—TVMC Audiovisuel

Kay's Crazy Comics—Kay Arnold Group
Laff a Bits—Kay Arnold Group
Movietone News—20th Century Fox
The Nose—ARP Films
Original Flash Gordon—King Features
Serials—Video/Radio Yesteryear
Ski Mission—Cimadis International
Slapsticklers—Telescreen
Sonnets of Shakespeare—Primetime Entertainment
TV Shorts for Children—Studio Hamburg

PROGRAM INSERTS—ALL CATEGORIES

Advances—Medstar Communications
All-American Hopefuls with Bruce Jenner—E.C.I. Marketing
Animal Antics—Studio Hamburg
Ask Professor Nutrition—Select Media
Bible Stories for Children—Peter Rodgers Organization
Black History Notes—Tribune/Central City Productions; TeleTrib; Tribune Entertainment
Changing Lifestyles—E.C.I. Marketing
College Football Scrapbook—Blair Entertainment
Consumer Newslines—Baruch Television Group
Doug Hannon's Moon Clock—SPR News Source
Dr. Dean Edell Medical Reports—HMS Communications
Exercise Bug—M.A. Kempner
Fashion in a Flash—Select Media
Fashion Report with Jennifer O'Neill—E.C.I. Marketing
Feel Good Moment—E.C.I. Marketing
Financial Report—E.C.I. Marketing
Great Moments in Black History—Ebony/Jet Showcase
Gulliver's Travels—Studio Hamburg
Healthbreak—Select Media
Hearst Reports—King features

Hints from Heloise—King Features
Hollywood Report—E.C.I. Marketing
Hollywood Style—David Blumenthal Associates
Inside Music City—Pollaro Media Advertising & Prodn.
Intermission—Select Media
Kid Tracks—Pollaro Media Advertising & Prodn.
Legends of College Basketball—Blair Entertainment
Leroy—SPR News Source
Magic of Christmas—David Blumenthal Associates
Med*Source—Medstar Communications
Medical News Update with Michael L. Resnick, M.D.—E.C.I. Marketing
Mr. Food—King World
New Ripley's Believe It Or Not—Pollaro Media Advertising & Prodn.
NFL Great Moments—Blair Entertainment
Nutrition Quiz with Bruce Jenner—E.C.I. Marketing
One Across—Select Media
Quick Schtick—Select Media
Road to the White House—David Blumenthal Associates
Safe Sex Today with Michael L. Resnick, M.D.—E.C.I. Marketing
Spirit of America's Youth—E.C.I. Marketing

Sports Medicine Report with Dr. Ernest Vandeweghe—E.C.I. Marketing
 Steve Crowley's Money Pro—All American Television
 Tales of the Old West—Pollaro Media Advertising & Prodn.
 Today in Music History—Select Media
 Travel Report—E.C.I. Marketing
 TV Facts—Scott Entertainment
 TV Time Capsule—King Features
 Wall Street Journal Business Briefs—Wall Street Journal Television

Where in America—Select Media
 Whodunit?—Select Media
 The Winning Moment—MG/Perin
 Young Newsbreak—Behrens Productions
 Your Minute Message on Meat with Frank Maturo—Corposant Communications
 ZAP—Cimadis International
 Zsa Zsa Gabor in Hollywood—Random Productions
 60-Second Workout—Electra Pictures

INTERNATIONAL DISTRIBUTION ONLY—ALL CATEGORIES

A Boy Named Charlie Brown—CBS Broadcast International
 A Bunny's Tale—ABC Distribution Co.
 A Child's Christmas in Wales—LBS Int'l.
 A Christmas Carol—Silverbach-Lazarus Group
 A Fight for Jenny—Fremantle International
 A Little Night Music—Silverbach-Lazarus Group
 A Reggae Session—Radio Vision International
 A Super Night of Rock and Roll—Fremantle International
 A Very Special Christmas—Lorimar Int'l.
 A.F.I. Life Achievement Award/Jack Lemmon—Worldvision Enterprises
 Acceptable Risks—ABC Distribution Co.
 Action I—Medallion TV Enterprises
 Action II—Medallion TV Enterprises
 Action Sports Collection—Fox/Lorber Associates
 Adam Kane—Lorimar Int'l.
 The Adventures of Black Beauty—Fremantle International
 Adventures of Commander Crumbcake (a)—Sunbow Productions
 Adventures of Raggedy Ann & Andy—CBS Broadcast International
 A Fine Romance—New World Int'l.
 After the Promise—New World Int'l.
 Alba Marina—Television Latina
 ALF-The Christmas Special—Lorimar Int'l.
 Algo Especial—Television Latina
 All in a Day's Work—Harmony Gold
 All My Children—Worldvision Enterprises
 All New Popeye—King Features
 Amazing Bunjee Venture—ABC Distribution Co.
 American Bandstand—LBS Int'l.
 America's Top 10—All American Television
 Amerika—ABC Distribution Co.
 Amnesty International Concert, October 1988—Radio Vision International
 Amor de Abril—Television Latina
 Animals of Africa—Harmony Gold
 Animated Flash Gordon—King Features
 Annual Academy Awards-International Edition—ABC Distribution Co.
 Aretha—Fox/Lorber Associates
 Around the World in 80 Days—Harmony Gold
 Atlantic Records 40th Anniversary Celebration, May 1988—Radio Vision International
 Baby Boom—MGM/UA Telecommunications
 Baby M—ABC Distribution Co.
 Barbara Walters 50th Anniversary Special—Lorimar Int'l.
 Barry Manilow: Big Fun on Swing Street—Radio Vision International
 NCAA Basketball—CBS Broadcast International
 Beatles—King Features
 Beatles Song Sing Along—Fox/Lorber Associates

Beauty and the Beast—Republic Pictures
 Beetle Bailey—King Features
 Belmont Stakes—ABC Distribution Co.
 Ben Franklin—CBS Broadcast International
 Bernstein at 70—Lorimar Int'l.
 Beryl Markham: A Shadow on the Sun—New World Int'l.
 Best Christmas Pageant Ever—Silverbach-Lazarus Group
 Best Kept Secrets—ABC Distribution Co.
 Best of Stephen King's World of Horror—Baruch Television Group
 The Better Sex—Fremantle International
 Bienvenido—Television Latina
 Bigfoot and the Muscle Machine (a)—Sunbow Productions
 Bill Cosby Show—Republic Pictures
 Billy Joel: From Leningrad, USSR—Radio Vision International
 Black and White in Color—CBS Broadcast International
 Blockbusters—Fremantle International
 Blondie—King Features
 Blondie and Dagwood—King Features
 Blue Blood—CBS Broadcast International
 Blueberry Hill—Fox/Lorber Associates
 The Bluffers—Fox/Lorber Associates
 Bold and the Beautiful—New World Int'l.
 Bonanza—Republic Pictures
 Bonanza: The Next Generation—LBS Int'l.
 Bonaventure Travel—King Features
 The Boy King—All American Television
 Brightly of the Grand Canyon—Kay Arnold Group
 British Rock: The First Wave—Fox/Lorber Associates
 Broken Angel—MGM/UA Telecommunications
 Buenos Dias—Television Latina
 Business Daily—All American Television
 Business Programme—All American Television
 Business Report—All American Television
 Cabaret—ABC Distribution Co.
 The Campbells—Fremantle International
 Can You Feel Me Dancing?—Fremantle International
 Candid Camera—Fremantle International
 Cap'n O. G. Readmore Meets Dr. Jekyll & Mr. Hyde—ABC Distribution Co.
 Cap'n O. G. Readmore Meets Little Red Riding Hood—ABC Distribution Co.
 Cap'n O. G. Readmore's Jack and the Beanstalk—ABC Distribution Co.
 Cap'n O. G. Readmore's Puss and Boots—ABC Distribution Co.
 Captain Harlock and the Queen of a Thousand Years (a)—Harmony Gold
 Car 54: Where are You?—Republic Pictures
 Card Sharks—Fremantle International

Care Bears Family (a)—LBS Int'l.
Case In Point in Jerusalem—El Khaledieh Street—Silverbach-Lazarus Group
Casebook of Sherlock Holmes—Scott Entertainment
CBS Evening News with Dan Rather—CBS Broadcast International
Chain Reaction—The Vanunu Incident—Silverbach-Lazarus Group
The Challenge—CBS Broadcast International
Champions—Republic Pictures
Chanukah at Bubbe's—All American Television
Charmkins (a)—Sunbow Productions
Children in the Crossfire—Silverbach-Lazarus Group
The Chisholms—All American Television
Christmas Everyday—CBS Broadcast International
Church Street Station—Joel Cohen Productions & Distribution
Cinemax Sessions-The Best of Music from HBO—Radio Vision International
Cisco Kid—Fremantle International
Classic Country—Genesis Entertainment
Close Up—Television Latina
College Basketball Preview—Baruch Television Group
College Football—CBS Broadcast International
The Comeback—CBS Broadcast International
Comedy Store 15th Class Reunion—Silverbach-Lazarus Group
Conspiracy of Love—New World Int'l.
Cool McCool—King Features
Courage—New World Int'l.
Cover Story—Radio Vision International
Crime Story—New World Int'l.
Crossing the Mob—Lorimar Int'l.
Cyndi Lauper: In Paris—Radio Vision International
Dallas—Worldvision Enterprises
Dangerous Affection—New World Int'l.
Dangerous Moves—CBS Broadcast International
Dating Game—Fremantle International
David Bowie: Glass Spider—Radio Vision International
The Day After—ABC Distribution Co.
De Fiesta—Television Latina
Dead Solid Perfect—Lorimar Int'l.
Dealers in Death—Scott Entertainment
Defenders of the Earth—King Features
Deja View—All American Television
Diana Ross . . . Red Hot Rhythm and Blues—Fremantle International
Difficult Times—Fox/Lorber Associates
Dino-Raiders—New World Int'l.
Dirty Dozen—MGM/UA Telecommunications
Discovery Program—Fox/Lorber Associates
Divorce Court—Fremantle International
Dog Days at the White House—Baruch Television Group
Dominoes—Fremantle International
Dos Mujeres—Television Latina
Dr. Fad Show—Fox/Lorber Associates
Dr. Kildare—Republic Pictures
Dr. Seuss—CBS Broadcast International
Dra. Confidencias—Television Latina
Dracula—Television Latina
Dream Street—MGM/UA Telecommunications
Dunera Boys—Fox/Lorber Associates
Eagle and the Bear—ABC Distribution Co.
Easy Prey—New World Int'l.
Ebenezer Scrooge—Kay Arnold Group
Echoes in the Darkness—New World Int'l.
El Boxeador—Television Latina
El Cadaver Congelado—Television Latina
El Ultimo Capitulo—Television Latina
Eleni—CBS Broadcast International
Ellos Dos y Alquien Mas—Television Latina
Elvis and Me—New World Int'l.
The Entertainment Report—All American Television
Escapes—Fox/Lorber Associates
Explore—Silverbach-Lazarus Group
Extrano Culto—Television Latina
Eye on the Sparrow—Republic Pictures
Faerie Tale Theatre—Silverbach-Lazarus Group
Family Feud—Fremantle International
Family Medical Center—Lorimar Int'l.
Family Sins—Republic Pictures
Favorite Holiday Features—Republic Pictures
Fifth Musketeer—Silverbach-Lazarus Group
Fight Back! with David Horowitz—King Features
Fired—Fremantle International
First-Run Motion Pictures—New World Int'l.
The Flamingo Kid—ABC Distribution Co.
Folk City 25th Anniversary Special—Fox/Lorber Associates
Forever James Dean—LBS Int'l.
Fulfillment—Republic Pictures
Full Circle Again—Silverbach-Lazarus Group
G.I. Joe-The Movie—Sunbow Productions
G.I. Joe: International Heroes (a)—Sunbow Productions
G-Force—King Features
Galaxy Rangers—King Features
Garbage Pail Kids—CBS Broadcast International
General Hospital—Worldvision Enterprises
Genesis: The Invisible Touch—Radio Vision International
George Washington—MGM/UA Telecommunications
George Washington: The Forging of a Nation—MGM/UA Telecommunications
Georgie (a)—Sunbow Productions
Get Smart—Republic Pictures
Gladiator—New World Int'l.
Glitz—Lorimar Int'l.
GloFriends Save Christmas (a)—Sunbow Productions
Go Global—Radio Vision International
Golden Years of Television—Scott Entertainment
Good Housekeeping: A Better Way—King Features
Grammy Lifetime Achievement Awards—Lorimar Int'l.
Grandview U.S.A.—CBS Broadcast International
Great Adventures—King Features
Great Escape—Genesis Entertainment
Greatest Sports Legends—Fox/Lorber Associates
Hagar the Horrible—King Features
Hand of Death: Part 25—Fox/Lorber Associates
Hanna-Barbera's Superstars—Worldvision Enterprises
Happy Anniversary 007: 25 Years of James Bond—MGM/UA Telecommunications
Harem—New World Int'l.
Haunted Hollywood—Scott Entertainment
The Hearst and Davies Affair—ABC Distribution Co.
Heathcliff: The Movie (a)—LBS Int'l.
Hello Kitty: Furry Tale Theatre—MGM/UA Telecommunications
Heroes—ABC Distribution Co.
High Chaparral—Republic Pictures
High Mountain Rangers—New World Int'l.
Highway to Heaven—Worldvision Enterprises
Hillary's Adventurers—Silverbach-Lazarus Group
Hints from Heloise—King Features
Hit Squad—LBS Int'l.
Hitman—Fremantle International
Hollywood and the Stars—Fox/Lorber Associates

Hollywood Sex Symbols—Fox/Lorber Associates
Hollywood Stars—Republic Pictures
Horror Features—Republic Pictures
Horror Trilogy—LBS Int'l.
Hot Child in the City—Fox/Lorber Associates
Hot Paint—MGM/UA Telecommunications
House of the Rising Sun—Fox/Lorber Associates
Huey Lewis and the News: All the Way Live!—Radio Vision International
Ibiza 92, from Ku Club, Ibiza, Spain 1988—RadioVision International
If Tomorrow Comes—CBS Broadcast International
Ike—ABC Distribution Co.
Impulse—ABC Distribution Co.
In the Heat of the Night—MGM/UA Telecommunications
Indiscreet—Republic Pictures
Indy "500"—ABC Distribution Co.
Infidelity—ABC Distribution Co.
Inherit the Wind—MGM/UA Telecommunications
Inhumanoids (a)—Sunbow Productions
Intermezzo de Amor—Television Latina
Internal Affairs—Worldvision Enterprises
Invictus—CBS Broadcast International
Ironweed—Worldvision Enterprises
Ivan the Terrible—The Demjanjuk Dossier—Silverbach-Lazarus Group
Jacqueline Bouvier Kennedy—ABC Distribution Co.
Jericho Mile—ABC Distribution Co.
Jesse—Republic Pictures
John Denver's Christmas in Aspen—Silverbach-Lazarus Group
John Wayne Classic Westerns—Republic Pictures
Joselo—Television Latina
The Judge—Genesis Entertainment
Katts and Dog—CBS Broadcast International
Kay's Crazy Comics—Kay Arnold Group
Kennedy: A Celebration of His Life and Times—LBS Communications
Kids Incorporated—MGM/UA Telecommunications
The Killing Floor—Fremantle International
King Features Creatures—King Features
King of the Olympics: The Lives and Loves of Avery Brundage—Harmony Gold
Kiss of the Spider Woman—CBS Broadcast International
Kiss the Night—Fox/Lorber Associates
Knightwatch—MGM/UA Telecommunications
Korean War—The Untold Story—Silverbach-Lazarus Group
Krazy Kat—King Features
La Culpa de Ismenia—Television Latina
La Encantada—Television Latina
La Maldicion—Television Latina
La Otra Historia de Ismenia—Television Latina
La Sombra de Piera—Television Latina
Lady Be Good—MGM/UA Telecommunications
Ladykillers—ABC Distribution Co.
Laff a Blts—Kay Arnold Group
Las Vegas 75th Anniversary Special—Fremantle International
Last Bastion—Fox/Lorber Associates
The Last Days of Frank and Jesse James—Fremantle International
Last Days of Patton—Silverbach-Lazarus Group
Last of the Great Explorers—Kay Arnold Group
Latin Connection—All American Television
LCA Family Specials—New World Int'l.
Legends of Malibu—Joel Cohen Productions & Distribution
Liberace—Republic Pictures
Life of Riley—New World Int'l.

Light of Day—Worldvision Enterprises
Lights! Camera! Fashion!—All American Television
The Lightship—CBS Broadcast International
Little Clowns of Happy Town—ABC Distribution Co.
Little Wizards—New World Int'l.
Littiest Hobo—Silverbach-Lazarus Group
Lone Wolf—Fox/Lorber Associates
Looking East/One World—Genesis Entertainment
Lost City of Maya—Joel Cohen Productions & Distribution
Love Lives On—ABC Distribution Co.
Loving—Fremantle International
Loving You—Republic Pictures
The Magic of David Copperfield—Fremantle International
Major League Baseball—ABC Distribution Co.
The Making of . . . —Medallion TV Enterprises
The Man Who Lived at the Ritz—Harmony Gold
Manhunt—LBS Int'l.
Manhunt for Claude Dallas—Fremantle International
Many Faces of Sherlock Holmes—Scott Entertainment
Marvel Action Universe—New World Int'l.
Marvel Catalog of Animation—New World Int'l.
Medico de Senoras—Television Latina
The Midnight Hour—ABC Distribution Co.
Miss America Pageant—Lorimar Int'l.
Monster Squad—Worldvision Enterprises
Monte Carlo—New World Int'l.
Montreux Rock Festival—Radio Vision International
Moonlighting—ABC Distribution Co.
Movie Alliance I & II—King Features
Movie Classics—Scott Entertainment
Moving Target—MGM/UA Telecommunications
Mrs. Delafield Wants to Marry—Silverbach-Lazarus Group
Murphy's Law—New World Int'l.
Music Machine—LBS Int'l.
My Father, My Son—MGM/UA Telecommunications
My Little Pony I & II (a)—Sunbow Productions
My Little Pony 'n Friends (a)—Sunbow Productions
My Little Pony—The Movie (a)—Sunbow Productions
My Pet Monster—Lorimar Int'l.
My Road—Kay Arnold Group
My World and Welcome To It—Republic Pictures
Mysteries of the Pyramids—LBS Int'l.
National Lampoon's Class Reunion—ABC Distribution Co.
Nearly Departed—Lorimar Int'l.
Nelson Mandela's 70th Birthday Tribute, June 1988—Radio Vision International
New Candid Camera—Fremantle International
New Gong Show—Fremantle International
Newlywed Game—Fremantle International
The NEWSFEED Network—All American Television
Night of 100 Stars 1 & 2—Fremantle International
Nights in White Satin—Fox/Lorber Associates
Nina Bonita—Television Latina
Nobody's Child—Silverbach-Lazarus Group
Nostalgia Network One—Scott Entertainment
The O'Connors—CBS Broadcast International
On Trial—Republic Pictures
One Life to Live—Worldvision Enterprises
Original Blondie—King Features
Original Flash Gordon—King Features
Original Popeye—King Features
Out on a Limb—ABC Distribution Co.
Outback Bound—CBS Broadcast International
Outside Woman—Lorimar Int'l.

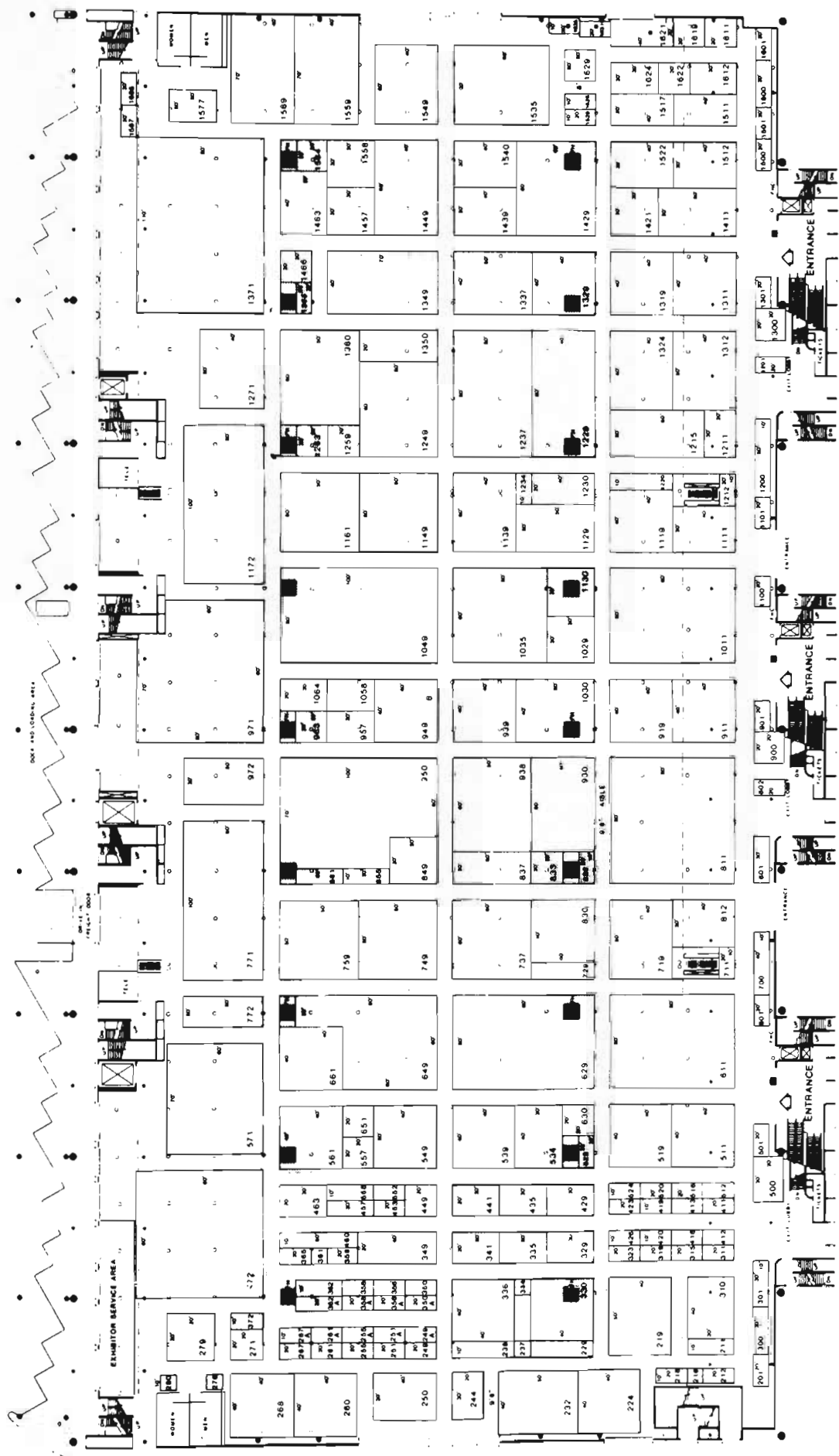
Para Toda la Vida—Television Latina
 Paradise—Lorimar Int'l.
 Penalty Phase—New World Int'l.
 The Performers—King Features
 Perspective on Greatness—King Features
 PGA Golf—CBS Broadcast International
 Phenomenal World—Silverbach-Lazarus Group
 Pink Panther—MGM/UA Telecommunications
 Pink Panther and Sons—MGM/UA Telecommunications
 Pink Panther Specials—MGM/UA Telecommunications
 Poker Alice—New World Int'l.
 Popeye and Son—King Features
 Popples—Radio Vision International
 Powermasters: The Movie (a)—LBS Int'l.
 Preakness Stakes—ABC Distribution Co.
 Press Your Luck—Republic Pictures
 The Price is Right—Fremantle International
 Prince's Trust, Royal Albert Hall, June 1988—Radio Vision International
 Prizzi's Honor—ABC Distribution Co.
 Pro-Bowlers Tour—ABC Distribution Co.
 Promised a Miracle—Republic Pictures
 Psychic Powers Revealed... Live!—LBS Int'l.
 Queenie—New World Int'l.
 Querida Alicia—Television Latina
 Rags to Riches—New World Int'l.
 Raising Miranda—Fremantle International
 Rappin' Roots: From BeBop to Hip Hop—Baruch Television Group
 Ray Bolger Memorial "More than a Scarecrow"—Medallion TV Enterprises
 Reaching for the Skies—CBS Broadcast International
 The Rebellion of the Hanged—CBS Broadcast International
 Red River—MGM/UA Telecommunications
 Remembering Marilyn—All American Television
 Republic Cowboys—Republic Pictures
 Return of Bunjee—ABC Distribution Co.
 Return of the Incredible Hulk—New World Int'l.
 Return to Iwo Jima—Silverbach-Lazarus Group
 Rhino Films—Scott Entertainment
 Ricky Nelson/Fats Domino Live at Universal—Joel Cohen Productions & Distribution
 The Rifleman—Genesis Entertainment
 Right of Way—Silverbach-Lazarus Group
 River of Salmon—Kay Arnold Group
 RoboCop—New World Int'l.
 Robotech (a)—Harmony Gold
 Robotix (a)—Sunbow Productions
 Rock and Roll Palace—Joel Cohen Productions & Distribution
 Rock 'n Roll: The Early Years—Fox/Lorber Associates
 Romance of Betty Boop—King Features
 Romance Theatre—Fox/Lorber Associates
 Roy Rogers/Gene Autry Theatre—Scott Entertainment
 The Running Man—Worldvision Enterprises
 Ryan's Hope—Fremantle International
 Santa Barbara—New World Int'l.
 Santa Fe Trail—Silverbach-Lazarus Group
 Sara—Television Latina
 Scared Straight! Ten Years Later—LBS Int'l.
 Scrooge's Rock and Roll Christmas—Medallion TV Enterprises
 Search for the World's Most Secret Animals—Fox/Lorber Associates
 Season's Greetings: An Evening with John Williams/Boston Pops—Silverbach-Lazarus Group
 Secret Identity of Jack the Ripper—Harmony Gold
 Secret World of the Very Young—Sunbow Productions
 Secrets & Mysteries—ABC Distribution Co.
 Sentimientos—Television Latina
 Seven Days in Space—Fox/Lorber Associates
 Seven Wonders of the Circus World—Fremantle International
 Severance—Fox/Lorber Associates
 Shaka Zula—Harmony Gold
 She was Marked for Murder—Lorimar Int'l.
 Shelley Duvall's Tall Tales & Legends—Silverbach-Lazarus Group
 Sherlock Hound (a)—Sunbow Productions
 Shock Theatre—Scott Entertainment
 Silkwood—ABC Distribution Co.
 Silver Cup-Pole—Kay Arnold Group
 Sins—New World Int'l.
 Six Against the Rock—Silverbach-Lazarus Group
 Sledge Hammer!—New World Int'l.
 Smithsonian World—LBS Communications
 Snoopy Come Home (a)—CBS Broadcast International
 Something in Common—New World Int'l.
 Sonny Spoon—Lorimar Int'l.
 Special Friendship—Silverbach-Lazarus Group
 Spirit of Adventure—Silverbach-Lazarus Group
 Split Second—Fremantle International
 Starting from Scratch—Worldvision Enterprises
 Stephen King's World of Horror IV: Children of Horror—Baruch Television Group
 Stillwatch—Fremantle International
 Sting: Live from Japan—Radio Vision International
 Stone Pillow—Silverbach-Lazarus Group
 Story of Rock 'n Roll—LBS Int'l.
 Storybreak—CBS Broadcast International
 Straw Dogs—ABC Distribution Co.
 Streets of San Francisco—Worldvision Enterprises
 Strike It Rich—Fremantle International
 Studio 5B—Lorimar Int'l.
 Sunday Morning—CBS Broadcast International
 Super Show (a)—Sunbow Productions
 Superbike—CBS Broadcast International
 Swimsuit—Fremantle International
 Table for Five—CBS Broadcast International
 Take the Money and Run—ABC Distribution Co.
 Te Amare Eternamente—Television Latina
 Ted Kennedy, Jr. Story—Silverbach-Lazarus Group
 Teddy Ruxpin—Radio Vision International
 Teenage Theatre—Scott Entertainment
 Tell Me Why—Fox/Lorber Associates
 The Tenth Man—MGM/UA Telecommunications
 Terror on Highway 91—CBS Broadcast International
 Terror!—Silverbach-Lazarus Group
 Testimonio de Una Esposa—Television Latina
 The Cat—Republic Pictures
 The Garden of the Finzi-Continis—CBS Broadcast International
 The Hunt for Stolen Treasures... Live!—LBS Int'l.
 The Ultimate Stuntman: A Tribute to Dan Robinson—All American Television
 They Shoot Horses, Don't They?—ABC Distribution Co.
 Thirtysomething—MGM/UA Telecommunications
 This is Horror—Baruch Television Group
 Time Out for Hilarious Sports Bloopers—Fox/Lorber Associates
 Tim Turner: Live in Rio—Radio Vision International
 Top Flight—Silverbach-Lazarus Group
 Tour of Duty—New World Int'l.
 Transformers (a)—Sunbow Productions
 Transformers—The Movie (a)—Sunbow Productions
 Travel Tips—Republic Pictures

<p> Travellin' Gourmet—Harmony Gold Treasures of the Titanic—All American Television Trilogy—King Features The Tripods—Fremantle International Turtle Diary—CBS Broadcast International TV Playhouse—King Features TV Time Capsule—King Features TV 101—Fremantle International \$25,000 Pyramid—Fremantle International Twilight Zone—CBS Broadcast International Two-Part Classics—Harmony Gold UFO Cover-Up—LBS Int'l. Unholy Matrimony—Worldvision Enterprises United Artist Motion Picture Library—MGM/UA Telecommunications USA Today: The Television Show—Fremantle International U2: The Making of Rattle and Hum—Radio Vision International The Van Dyke Show—Fremantle International Vanishing Act—Fremantle International Vietnam War Story—LBS Communications Virgen de Medianoche—Television Latina Visionaries (a)—Sunbow Productions Waterfront—Fox/Lorber Associates We are the Children—Fremantle International When the Time Comes—Republic Pictures Who Will Love My Children?—ABC Distribution Co. Wide World of Sports—ABC Distribution Co. Wild Kingdom—Silverbach-Lazarus Group Wild, Wild World of Animals—Fox/Lorber Associates Wildcat O'Shea—CBS Broadcast International Wilderness Alive—Fox/Lorber Associates </p>	<p> Wildman—Fox/Lorber Associates Winning Casino Blackjack—Kay Arnold Group Winning Casino Craps—Kay Arnold Group Wolftrap—CBS Broadcast International The Woman He Loved—New World Int'l. Women of the Sun—Fox/Lorber Associates Wonder Years—New World Int'l. Wonderworks—Lorimar Int'l. World Outdoors—Kay Arnold Group World Series—ABC Distribution Co. The World Sportsman—ABC Distribution Co. World War II: Soldier's Diary—Fox/Lorber Associates World We Live In—Fox/Lorber Associates You Can't Take It With You—LBS Communications Young Doctors in Love—ABC Distribution Co. Young John Wayne—Fox/Lorber Associates 11 New Worldwide Titles—Medallion TV Enterprises 11th Annual Rhythm and Blues Award Show—Baruch Television Group 15th Annual Peoples Choice Awards—Joel Cohen Productions & Distribution 1989 Kennedy Center Honors—Fremantle International 1989 Pro Ski Tour—Fox/Lorber Associates 1989 Tony Awards—Fremantle International 20 First-Run Features in Spanish (dubbed)—Medallion TV Enterprises 48 Hours—CBS Broadcast International 60 Minutes—CBS Broadcast International 60 Worldwide Titles—Medallion TV Enterprises 8th Annual National Basketball Players Association Awards—Harmony Gold </p>
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HOUSTON HOTELS

Doubletree at Allen Center 400 Dallas St.	759-0202	Hyatt Regency Houston 1200 Louisiana St.	654-1234
Four Seasons-Houston Center 1300 Lamar St.	650-1300	Lancaster 701 Texas Ave.	228-9500
Guest Quarters Galleria West 5353 Westheimer Rd.	961-9000	The Lincoln Hotel Post Oak 2001 Post Oak Blvd.	961-9300
Holiday Inn Crown Plaza Galleria 2222 West Loop South	961-7272	Marriott Hotel by The Galleria 1750 West Loop South	960-0111
Holiday Inn Houston Downtown 801 Calhoun St.	659-2222	Stouffer Greenway Plaza 6 Greenway Plaza E.	629-1200
Hotel Inter* Continental Houston 5150 Westheimer Rd.	961-1500	The Warwick at the Park 5701 Main St.	526-1991
The Houston Grand Hotel 2525 West Loop South	961-3000	The Westin Hotel Houston 5060 W. Alabama St.	960-8100
		The Whitehall Hotel 1700 Smith St.	659-5000

EXHIBIT HALL



EXHIBITORS

COMPANY	BOOTH	COMPANY	BOOTH
ABC Distribution Company	340	Fox/Lorber Associates, Inc.	1512
Act III Publishing	500	Fremantle International	1439
Airborne Express	212	Fries Distribution Company	930
ALFA International	1517	Gaylord Syndicom	1311
ALIN-TV	632	GE American Communications	1631
All American Television	1119	Genesis Entertainment	972
American Motion Pictures	524	GGP/GGP Sports	511
Amvest Video	1628	Global Vision Group, Inc.	449
Anglia Television Ltd.	939	Globo TV Network	460
Applied Information Management	1101	Samuel Goldwyn Television	919
Arbitron Ratings	1549	Granada Television International	1200
ARP Films, Inc.	1429	Group W Productions	629
Ascot Syndication Group	1534	Group W TV Sales	629
ASI Market Research, Inc.	829	GTG Marketing	260
ASTA	237A	Larry Harmon Pictures	849
Avery Productions	855	Harmony Gold	1229
Bandai Co., Ltd.	1612	Harrington, Righter & Parsons	1263
Barris Industries, Inc.	737	Hecht Custom Photo	423
Baruch Television Group	1259	Norman Hecht Research	364
Bavaria Film	1211	Hit Video USA	1329
BBC/Lionheart Television	1337	The Hollywood Reporter	1301
BBC Television Training	336A	Home Shopping Network	557
Behrens Productions, Inc.	1302	Houston Assoc. for Film & TV	251
BizNet/U.S. Chamber of Commerce	1300	Raymond Horn Syndication	255A
Blair Entertainment	749	I.D.D.H.	1100
Blair Television	1319	Independent Network	229
BPME	361	Independent Television Network	1522
Brite Voice Systems, Inc.	411	Internal Revenue Service	1619
Broadcast	437	International Advertising Sales	1161
Broadcast Management Plus	365	International Television Network	349
Broadcast Resource Group	1501	Ironstar Communications	1312
Broadcast Standards, Inc.	336	ITC Entertainment	549
Buena Vista Television	971	ITEL	939
Calgary Television Ltd.	362A	JM Entertainment, Inc.	1030
Camelot Entertainment Sales	1249	Katz Television Group	519
Casablanca IV/Action Media Group	1569	M.A. Kempner, Inc.	901
C.B. Distribution	1111	King Features Entertainment	949
CBS Affiliate Relations	303AB	King World	1237
CBS Broadcast International	457	Koch-Silberberg Communications	1064
Central Television Enterprises	939	Michael Krauss Syndication	337
Cinar Films	1312	LBS Communications, Inc.	1011
Cine-Groupe J.P. International Distribution	1312	Lorimar Syndication	950
Claster Television Productions	771	Lutheran Television	315
Columbia Pictures Television	1049	LWT International	1230
Coral Pictures Corp.	759	M & M Syndications	1130
Corposant Communications	529	Major League Baseball Productions	1463
Cycle Sat, Inc.	1629	MCA TV	472
Devillier Donegan Enterprises	772	McLaughlin, Piven, Vogel Inc.	435
DynoComm Productions	311	Medallion TV Enterprises	601
Ebony/Jet Showcase	1457	Mediacast Television Entertainment	323
E.C.I. Marketing Inc.	420	MG/Perin, Inc.	1429
Electra Pictures, Inc.	1564	MGM/UA Telecommunications	1035/1559
Electronic Media	341	MMT Sales, Inc.	561
Ellis Enterprises	1312	MTM-TV-Distribution	1360
Emery Worldwide	516	MTV Network	1326
Enoki Films U.S.A.	334A	Muller Media, Inc.	1029
ESPN	340	Multimedia Entertainment	719
Excel Telemedia International	963	Multimedia Group of Canada	1312
Extra Extra	1435	Muscular Dystrophy Association	1220
FilmLife Inc./Fortress Film Depository	1212	NATPE NET	1324
Filmworld Television, Inc.	901	NDR International	1211
Fishing the West, Inc.	711	Newby/Berke Productions	1625
Four Star International	1411	New World Television Group	611

COMPANY	BOOTH	COMPANY	BOOTH
NHK Enterprises, Inc.	830	TeleTrib	1349
Nielsen Media Research	219	TeleVentures	1271
Nippon Animation Co., Ltd.	218	Television Latina, Inc.	548
N.I.W.S.	839	Television/Radio Age	801
NTV International Corp.	413	Television Week	335
Orbis Communications, Inc.	1149	Texas Video & Post Inc.	334
Orion Television Syndication	938	Thames Television International	812
Outdoor Sports Network	1611	Toei Animation Co., Ltd.	957
Jim Owens & Associates	310	Tomwil Entertainment	901
Palladium Entertainment	1350	TPC Communications/Channel One	861
Paragon International	1312	Tradewell Industries	558
Paramount Domestic Television	1371	Tribune Entertainment Co.	1365
Parrot Communications	329	Turner Program Services	649
Petry Television	1215	TV Executive Daily	216
Pollaro Media Advertising	358	TV Pro	1600
Primetime Entertainment	1230	TV World	237
Pro Serv Television	1058	TVMC Audio-Visuel	1312
The Program Exchange	1540	TVRC	244
Program Syndication Services	429	Twentieth Century Fox Television	1172
ProgramLink/MediaLink	512	Ulster Television	939
Qintex Entertainment	661	Uniwold Entertainment	330
Radiotelevision Espanola	441	Unreel Productions	1614
Raycom, Inc.	1421	Up with People	362
Reel Movies International	359	U.S. Nippon Communications	1621
Republic Pictures Corporation	1139	Variety	501
Scott Entertainment	855	Vestron Television	1129
Select Media Communications	1449	Via le Monde Productions	1312
Seltel	837	Viacom	811
SFM Entertainment	833	Vid-Film Services Inc.	412
The Silverbach-Lazarus Group	911	Video Media Marketing	1528
Simcom International/Norstar Entertainment	1312	The Video Tape Company	700
Smith-Guichard Corporation	463	Video Yesteryear	356
Spanish Television Services	336	View Communications	520
S.P.E.X. Group, Inc.	416	Visual Productions '80	1312
The Sportsman's Showcase	453	Wall Street Journal Television	1558
SPR News Source	1529	Warren Publishing	356A
SSD Film Corp.	253A	WDR International	1211
Studio Hamburg Atelier GmbH	1211	Weiss Global Enterprises	900
Sunbow Productions	771	WesternWorld Television	300
Survival Anglia Ltd.	939	Wold Communications	630
D.L. Taffner/Ltd.	812	World Events Productions	1511
The Telco Report	1503	World Wrestling Federation	1535
Telefilm Canada	1312	Worldvision Enterprises	571
Telemedia	651	Yorkshire Television	939
Telemundo Inc.—Channel 2	301	ZDF	1211
Telepool GmbH	1211	Zenith Productions	939
TeleRep, Inc.	539	ZGS Television Productions	426

HOUSTON RESTAURANTS

Angelo's Fisherman's Wharf (Seafood) 10200 S. Main	668-0695	McKinley's Restaurant & Bar (American) 3535 Westheimer Rd.	961-9000
Anthony's (Italian) 4611 Montrose Blvd.	524-1922	Miyako Restaurant (Japanese) 6347 Westheimer Rd.	781-0901
Boca Del Rio (Seafood) 6508 Washington	862-8622	Newports (American) Doubletree Hotel, 400 Dallas	759-0202
Charley T's (American) 3700 Buffalo Speedway	960-9711	The Palm Restaurant (Steak/Seafood) 6100 Westheimer Rd.	977-2544
Crocodile Restaurant (Seafood) 6003 Richmond	266-2762	Pete's Pub (Continental) Hotel Inter-Continental 5150 Westheimer Rd.	961-1500
Nash D'Amico's Pasta & Clam Bar (Italian) 5640 Westheimer Rd.	960-1230	Shanghai East (Chinese) Galleria I, Westheimer Rd.	627-3682
Don's Seafood (Seafood) 3009 Post Oak Blvd.	780-1251	Szechwan Restaurant (Chinese) 6516 Westheimer Rd.	977-7500
Gigi Huang's Orient Express (Chinese) Galleria III, Westheimer Rd.	960-0888	Tony's Restaurant (Continental) 1801 Post Oak Blvd.	622-6778
Lancaster Grille (American) Lancaster Hotel, 701 Texas Ave.	228-9500	Vargo's (Continental) 2401 Fondren St.	782-3888

NATPE Conference 1989 Agenda

Tuesday, January 24

7:30 a.m. to 9:00 a.m. . . . NATPE Management Seminar: Marketing Management (Room 306)

Conducted by: Dr. Jagdish Sheth

9:00 a.m. to 10:00 a.m. . . . ABC Meeting (General Assembly A)

Moderator: Pat Patton, KMBC-TV, Kansas City

Panelists: David Lane, WFAA-TV, Dallas; Clyde Payne, WKBO, Bowling Green

9:00 a.m. to 10:00 a.m. . . . CBS Meeting (General Assembly B)

Moderator: Rick Reeves, WCPO-TV, Cincinnati

Panelists: Kim LeMasters, Tony Malara, Scott Michels, David Poltrack, George Schweitzer

9:00 a.m. to 10:00 a.m. . . . NBC Meeting (General Assembly C)

Moderator: Lon Lee, KCNC-TV, Denver

Panelists: Pier Mapes, Brandon Tartikoff

9:00 a.m. to 10:00 a.m. . . . Independents Meeting (Room 301)

We Don't Do Windows

Producer: Rob Friedman, INTV, New York

Moderator: Preston Padden, INTV, Washington

Panelists: Martin Brantley, KPTV, Portland; Charles Edwards, KTVT, Fort Worth; David Kenin, USA Network, New York; Kevin O'Brien, KTVU, San Francisco

9:00 a.m. to 10:00 a.m. . . . PBS Meeting (Room 309A)

Selling Syndicated Programming to Public TV

Producer/Moderator: Tom Doggett, Oregon Public Broadcasting, Portland

Panelists: Robin Breed, Public Broadcasting, Alexandria, VA; Julius Cain, BBC/Lionheart, New Orleans; Al Rose, New Jersey Network, Trenton, NJ; Mikki Scher, Interregional Programming Service, Boston

9:00 a.m. to 10:00 a.m. . . . Cable Meeting (Room 309B)

The Place for Hollywood's Best

Producer: James Boyle, NCTA, Washington

Moderator: Char Beales, National Academy of Cable Programming, Washington

Panelists: Garry F. Hogan, Turner Broadcasting System, Atlanta; Thomas Preston, MTV Networks, New York; Al Rush, MCA Television Group, Los Angeles

9:00 a.m. to 10:00 a.m. . . . Home Video Meeting (Room 308)

How TV Stations Can Join the Video Revolution

Producer/Moderator: Bob Klingensmith, Paramount, Los Angeles

Panelists: Ron Castell, Erol's Video, Springfield, VA; Lou Berg & Susan Gee, Audio/Video Plus, Houston; Alan Kaplan, Applause Video, Omaha; Gary Messenger, North American Video, Durham; Barry Rosenblatt, Blockbuster Video, San Diego

9:00 a.m. to 10:00 a.m. . . . Community Broadcasting (Room 305)

The LPTV Programming Prospective

Producer/Moderator: John Kompas, CBA, Milwaukee

Panelists: Lane Coon, Fishing the West; Miller or Mark Osmundson, X39AS, Marshalltown, IA; David

Post, Channel-America, New York; Robert Raff, K06K2, Junction City, KS

10:00 a.m. to 11:30 a.m. . . . Opening General Session/Brunch (Ballroom)

Producer: Lou Gattozzi, WJW-TV, Cleveland

Music by: Houston Pops Orchestra

Introduction: Phil Corvo, president, NATPE International

Welcome and Opening Remarks: Joe Weber (MMT Sales), chairman, NATPE

Keynote Speaker: Michael Eisner, chairman & ceo, Walt Disney Company

Fun in Management: Matt Weinstein, Playfair

11:30 a.m. to 1:00 p.m. . . . The Hot Regulatory Issues Facing Television (General Assembly A)

Producer: Kay Hall, WDBJ, Roanoke, VA

Associate Producer: Dick Block, DBA Enterprises, Los Angeles

Moderator: Carl Grant, Nations Business Today/ESPN, U.S. Chamber of Commerce

Panelists: Brenda Fox, NCTA, Washington; Jim Graf, Contel, U.S. Telephone Association, Washington; Norman Horowitz, MGM/UA Communications, Los Angeles; Mark Mandella, ABC, New York; Preston Padden, INTV, Washington; Donald West, Broadcasting, Washington

11:30 a.m. to 1:00 p.m. . . . Kids (General Assembly B)

Producer: Carol Myers Martz, KCOP, Los Angeles

Panelists: Bob Behrens, Behrens Productions, Miami; Andy Heywood, DIC Enterprises, Inc., Los Angeles; Phyllis Tucker-Vincent, NBC, New York

11:30 a.m. to 1:00 p.m. . . . Where To Find Your Next Hit (General Assembly C)

Producer: Jayne Adair, KDKA-TV, Pittsburgh

Moderator: Fred Silverman, The Fred Silverman Company, Los Angeles

Panelists: Jim Dauphinee, King World, Los Angeles; Simone Halberstadt Harari, Tele Images, Paris; Bob Pittman, Quantum, New York; Deb Zeyen, Group W TV Sales, Los Angeles

11:30 a.m. to 1:00 p.m. . . . Programming, Promotion & The Marketing Process (Room 301)

Producer: Lance Webster, BPME, Los Angeles

Associate Producer: Deb McDermott, WKRN-TV, Nashville

Moderator: Sally Jessy Raphael

Panelists: Diane Bagwell, WIS-TV, Columbia, SC; Carl Bauman, WREG-TV, Memphis; Dick Lippin, The Lippin Group, Los Angeles; Joseph Logsdon, WFTS-TV, Tampa; Ron Lowen, KPLC-TV, Lake Charles, LA; Michael Mischler, CBS Broadcast Group, Los Angeles; Gary Nielsen, KPTM, Omaha

1:00 p.m. to 6:30 p.m. . . . Exhibition Hall Open

4:30 p.m. . . . International Seminar (General Assembly A)

Over There, Over Here: The American Viewer's Growing Interest in Foreign Programming

Producer: Bruce Johansen, Multimedia, Los Angeles

Moderator: Andrew Quinn, Granada Television, Man-

chester, England

Panelists: Ron Devillier, Devillier Donegan Enterprises, Washington; Pat Faust, WTTW, Chicago; Larry Fraiberg, MCA Broadcasting, New York; David Kenin, USA Network, New York; Bruce Rider, Disney Cable, Los Angeles; Jim Warner, HBO, New York

6:00 p.m. to 7:30 p.m. . . . International Reception (Pre-Function Area/Ballroom)

Sponsored by: Devillier Donegan Enterprises, Washington

(In honor of international exhibitors and attendees)

Wednesday, January 25

7:15 a.m. to 8:30 a.m. . . . NATPE Management Institute (Room 306)

Negotiation Skills

Conducted by: Dr. Caren Siehl

8:30 a.m. to 10:00 a.m. . . . General Session/Breakfast (Ballroom)

Host: Lon Lee KCNC-TV, Denver, 1st vice chairman, NATPE

Educational Foundation Report by: Lew Klein, Gateway Communications, president, NATPE Educational Foundation

Producer: Sue Schwartz, KTVK, Phoenix

Moderator: Charlie Rose, CBS News Nightwatch

Panelists: Morton Downey, Jr., Maury Povich, Sally Jessy Raphael, Geraldo Rivera

9:30 a.m. to 11:30 a.m. . . . International Exhibitions Only

10:00 a.m. to 11:30 a.m. . . . Washington Update (General Assembly A)

Producer: Chuck Sherman, NAB, Washington

Moderator: Edward O. Fritts, NAB, Washington

Panelists: Congressman Edward J. Markey, Massachusetts; Jeff Baumann, NAB, Washington; Patricia Diaz Dennis, FCC Commissioner; Jim May, NAB, Washington; James Quello, FCC Commissioner

10:00 a.m. to 11:30 a.m. . . . The Art of HDTV—The Biggest Change Since Color (Room 305B)

Moderator: Peter Carnicas, Wrap Magazine, New York

Panelists: Mark Blandford, Daystar, Toronto; Bill Conley, 1125/60 Group, New York; John Galt, Sony Corporation, Toronto; David Niles, 1125 Productions, New York; Barry Rebo, Rebo Studios, New York

10:00 a.m. to 11:30 a.m. . . . What's My Job Tomorrow? (General Assembly C)

Producer: Vicky Gregorian, WSVN, Miami

Moderator: Derk Zimmerman, Group W Productions, Los Angeles

Panelists: Bill Castleman, ACT III Broadcasting, Atlanta; Karen Copeland, WNBC-TV, New York; Bobbi Gablemann, Paramount Television, New York; Brad Marks, Korn Ferry International, Los Angeles

10:00 a.m. to 11:30 a.m. . . . Local Program Impact (Room 301)

Producer: Doug Parker, WSYX, Columbus, OH

Moderator: Bill Kurtis, WBBM-TV, Chicago

Panelists: Gary Brandt, KLJB-TV, Davenport; Mark

Engel, WSB-TV, Atlanta; Pat Patton, KMBC-TV, Kansas City; Karen Lee Rice, KOIN-TV, Portland, OR; Joe Schwartzel, WINK-TV, Fort Myers, FL

11:30 a.m. to 6:30 p.m. . . . Exhibition Hall Open

11:30 a.m. to 1:00 p.m. . . . The Future of The Hispanic Telecommunications Industry (Room 306)

Producer/Moderator: Michael Jay Solomon, Lorimar Pictures, Los Angeles

Associate Producer: Mauricio Calle, RTL, Santiago, Chile

Panelists: Carlos Barba, Telemundo Group, New York; Osvaldo Barzelatto, MGM/UA Telecommunications, Santiago, Chile; Fernando Diaz Barrosos, Univisa, Los Angeles; Marcel Granier, Radio Caracas Television, Caracas, Venezuela; Valentin Fimstein, Televisa, Mexico City

6:30 p.m. to 7:30 p.m. . . . Alumni Club Reception (Pre-Function Area/Ballroom)

Thursday, January 26

7:15 a.m. to 8:30 a.m. . . . NATPE Management Institute (Room 306)

Understanding Basic Finance

Conducted by: Dr. John Lacey

8:30 a.m. to 10:00 a.m. . . . General Session/Breakfast (Ballroom)

The Writers

Producer: Joe Garbarino, KSTP-TV, Minneapolis

Associate Producer: Dick Block

Host: Marc Doyle (Doyle & Associates), 2nd vice chairman, NATPE

Moderator: Dick Cavett

Panelists: Steven Bochco ("L.A. Law," "Hill Street Blues"); Stephen J. Cannell ("Hunter," "21 Jump Street"); Fay Kanin ("Friendly Fire," "Heartsounds") John Markus ("Bill Cosby Show"); Bruce Paltrow ("Tattinger's," "St. Elsewhere"); Esther Shapiro ("Dynasty")

Chairman Award: Joe Weber (MMT Sales, New York), chairman, NATPE International

10:00 a.m. to 11:30 a.m. . . . Can News and Programming Work Together? (General Assembly A)

Producer: Loren Tobia (KMTV, Omaha), RTNDA

Associate Producer: Marc Doyle (Doyle & Associates, Atlanta), 2nd vice chairman, NATPE

Moderator: Nick Clooney, Republic Pictures Television

Panelists: Jayne Adair, Sue McInerney, KDKA-TV, Pittsburgh; Ed Godfrey, Russ Read, WAVE-TV, Louisville; Steve Currie, Craig Kuhlman, KOIN-TV, Portland, OR

10:00 a.m. to 11:30 a.m. . . . Syndication (General Assembly B)

Riding the Rumble Seat to the 90's

Producer/Moderator: Ave Butensky, Fries Distribution, Los Angeles

Discussant: Paul Kagan, Paul Kagan & Associates, Carmel, CA

Your Reps Will Show It To You

Panelists: James Coppersmith, WCVB-TV, Boston; Roger King, King World, New York; John Von Soosten, Katz Communications, New York

First Run Fables

Panelists: Rick Levy, D.L./Taffner Ltd., New York; Peter Lund, Multimedia, New York; John Ryan, Worldvision, New York

Focus on the Future

Panelists: Ralph Baruch, Gannett Center for Media Studies, New York; John Conomikes, Hearst Broadcasting, New York; Charles Fries, Fries Entertainment, Los Angeles; Jim Rosenfield, Blair Communications, New York

Coproductions: Canada Brings You The World (General Assembly C)

Producer/Moderator: Sam Wendel, Telefilm Canada, Los Angeles

Panelists: Susan Caven, Alliance Entertainment; Nicolas Clermont, Filmline International; Pat Ferns, Primedia Productions; Claude Heroux, Communications Claude Heroux Inc.; Andre Lamy, Cine Groupe, Montreal

Music Licensing (Room 306)

Producer: Bob Patterson, WLYH-TV Lancaster

Moderator: Sid Vinnedge, America's Top Ten, Los Angeles

Panelists: Les Arries, WIVB-TV, Buffalo; Andrew Fisher, WSB-TV, Atlanta; Jack Zwaska, All Industry Music, New York ASCAP Representative

Barter Is No Bargain and Other Survey Results (Room 301)

Producer/Moderator: Larry Marcus, Broadcast Financial Management Association, St. Louis

Associate Producer: Sue Schwartz, KTVK, Phoenix

Panelists: Gerald Agama, Tribune Broadcasting; Kevin O'Brien, KTVU-TV, San Francisco; Marvin Shirley, Albritton Communications

11:30 a.m. to 6:30 p.m. . . . Exhibition Hall Open

Friday, January 27

7:30 a.m. to 9:00 a.m. . . . NATPE Management Institute (Room 306)

People/Time Management

Conducted by: Dr. Norman Sigband

8:30 a.m. to 12:30 p.m. . . . Exhibition Hall Open

12:30 p.m. to 2:30 p.m. . . . Iris Awards Luncheon (Ballroom)

Producer: Pat Patton, KMBC-TV, Kansas City

Associate Producer: Jim Lutton, KPIX, San Francisco

Host: Ray Combs

Presenters: Mark Linn-Baker, Meredith MacRae, Bronson Pinchot

Starring: David Brenner

2:30 p.m. . . . NATPE International Business Meeting (Room 306)

5:30 p.m. . . . Conference Committee Blowout (The Last Concert Cafe)

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Wall Street Report

Network TV outlook so bad that it's good, says Merrill Lynch

Wall Street's assessment of the network TV outlook isn't all bad. Despite the fact that Wertheim Schroder has reduced its 1988 estimate for Capital Cities/ABC, among other negative leanings, Merrill Lynch has surfaced as something of a Polyanna in an analysis for the year ahead.

"The negatives—audience fractionalization and network share erosion—are well known and widely publicized," conclude Merrill Lynch first vice president Peter Falco and industry analyst Lauren Rich Fine. "Over the next few years, the investment focus on the stocks could shift from the networks' problems to their potential."

The analysts contend that, over the next three to five years, the networks may have greater opportunity for profit improvement than other media businesses—either despite or due to the problems they face. For one thing, all the bad press and the discouraging revenue trend "have created a favorable environment for positive regulatory and structural change."

They feel this may set the stage for regulatory changes allowing the networks "to share in the profits associated with successful network programming." And the networks themselves, they say, are looking to better cost control and recapturing of income flowing to affiliates in the form of network compensation."

But Falco and Fine also state, "Network operation is a lousy business. In 1988, the three networks will likely generate less than \$400 million of operating profit on about \$7.5 billion of revenue. Operation of network affiliates, on the other hand, is a very good business. We estimate the cash flow of all of the network affiliates at about \$3 billion, with cash flow margins in the 40–50% range."

They conclude, "We believe the network broadcasting stocks are attractive. Valuations on CBS and Capital Cities/ABC are reasonable, their balance sheets are strong, and both companies generate substantial free cash flow."

Leaner look at CapCities

On the other side of the street, Wertheim Schroder has reduced its 1988 estimate for Capital Cities/ABC per share earnings to \$22.50. Analysts David J. Londoner and Francine S. Blum say this reflects weakness in fourth quarter station ad sales: "Our presumption that sales would pick up in the post-Olympic period is proving to be optimistic. We had estimated that fourth-quarter station revenues would improve over year-ago levels by 5%–6%; we now anticipate a gain of 2%–3%."

"While the outlook for television station sales remains lackluster (industrywide station sales are expected to increase by 5%–6% in 1989), our investment recommendation remains intact. EPS growth should

be 15% in both 1989 and 1990. The ABC network is continuing to improve its relative ranking in prime-time and should make an increasing contribution to future earnings.

"There are also additional benefits to be realized from ongoing cost reduction. Givebacks resulting from periodic contract renegotiations are allowing management more flexibility in hiring practices and work rules. The network's NABET contract will come up for review next spring, and we expect a favorable revision of some of its terms."

Noting the company remains on the firm's recommended list, the analysts conclude, "Most important, we are comfortable with our EPS estimate of \$26 in 1989. Our preliminary 1990 estimate is \$30. CCB shares appear undervalued at current prices. They are selling at only a 15% premium to the market, very modest for a company of this quality, and at a large discount to asset value estimated at about \$600 per share."

New stuff helps Warner

Two big "C"s—compact discs and cable—are largely responsible for Warner Communications looking so good to Mabon, Nugent & Co. Analyst Raymond L. Katz sees Christmas sales of compact disc players as a strong indicator for Warner's potential with the music software. He says the installed base of CD players can grow from an estimated 8% of households at year-end '87 to almost 13% for '88 and nearly 19% for '89.

Katz says the cable operations remain strong and the film line shows some relative improvement. He's projecting earnings per share of 69 cents for the recent fourth quarter vs. 59 cents for the same quarter a year earlier. And because the '87 quarter included an accrual reversal of some 10 cents, 49 cents is more apt comparison, he says.

Mabon, Nugent concludes that the year should show a 37% increase in continuing operations, coming in at \$2.50 vs. \$1.82—with all numbers unadjusted for the pending merger with Lorimar Telepictures.

Comcast found attractive

Also on the cable front, Comcast Corp. stock is being boosted by Edward T. Hatch, vice president at Merrill Lynch. He asserts, "Comcast's shares are trading at what we consider to be an unusually attractive 48% of our \$30 per share estimate of their private market value. Moreover, the stock has lagged the S&P 500 by 20% this year, compared to slight overperformance for the cable group.

"We believe that these factors provide an excellent buying opportunity to accumulate Comcast shares as investors should soon recognize Comcast's outstanding fundamentals." He adds, "Our analysis shows that investors may have overlooked \$3–4 per share of asset value in Comcast stock as a result of its rapid acquisition pace, which has placed it alongside Tele-Communications Inc. in terms of complexity."

Hatch believes Comcast's modest public valuation could be the result of investors applying the benchmark of 12 times cash flow, which would understate the value of recent acquisitions.

Recently released feature packages in syndication

ITC

World Premiere Network / Entertainment Vol. VIII, 18 titles, barter (12/12) / cash

Package titles	Barter window	Cash availability	Length (mins)	Stars
Volunteers (1985)	11/89	11/90	108	Tom Hanks, John Candy
Sweet Dreams (1985)	12/89	12/90	115	Jessica Lange, Ed Harris
Head Office (1986)	1/90	1/91	91	Danny Devito, Judge Reinhold
Rent-A-Car (1988)	2/90	2/91	96	Burt Reynolds, Liza Minelli
Target (1985)	3/90	3/91	117	Gene Hackman, Matt Dillon
Stepfather, The (1987)	4/90	4/91*	93	Terry O'Quinn, Shelley Hack
Hitcher, The (1986)	5/90	5/91	98	Rutger Hauer, C. Thomas Howell
Morgan Stewart's Coming Home (1987)	6/90	6/91*	93	Jon Cryer, Lynn Redgrave
Big Easy, The (1987)		10/17/91*	103	Dennis Quaid, Ned Beatty
Flamingo Kid, The (1986)		8/92	98	Matt Dillon, Richard Crenna
Billionaire Boys Club, Pts. I & II (1987)		10/27/91	200	Judd Nelson, Ron Silver
Jacqueline Bouvier Kennedy (1981)		Now	123	Jaclyn Smith, James Franciscus
Secret Weapons (1985)		Now	93	Sally Kellerman, James Franciscus
Odd Jobs (1986)		12/31/89	89	Paul Reiser, Robert Townshend
End Of The Line (1987)		11/27/90*	95	Wilford Brimley, Holly Hunter
Nightstick (1987)		4/1/90	94	Bruce Fairburn, Robert Vaughn
Marciano (1979)		Now	97	Tony LoBlanco, Vincent Gardenia

* Cash runs for these titles are interrupted by cable windows approx. 4-5 yrs into the run. They resume about a year later.

MGM/UA

MGM/UA Premiere Network III, MGM/UA 4, 17 titles, barter (11.5/10.5) / cash

9 ¹ / ₂ Weeks (1986)	1/89	NA	113	Mickey Rourke, Kim Basinger
Poltergeist II (1986)	2/89	6/1/90	93	Jobeth Williams, Craig T. Nelson
Gymkata (1985)	3/89	NA	90	Kurt Thomas, Tetchie Agbayani
Running Scared (1986)	5/89	7/1/90	104	Billy Crystal, Gregory Hines
Garbo Talks	7/89	1/1/90	104	Anne Bancroft, Ron Silver
Dead Of Winter (1987)	10/89	2/1/91	98	Mary Steenburgen, Roddy McDowall
Solarbabies (1986)	11/89	12/1/90	95	Richard Jordan, Jami Gertz
Shanghai Surprise (1986)	12/89	10/1/90	97	Madonna, Sean Penn
Spaceballs (1987)	2/90	7/1/91	96	Mel Brooks, John Candy
Manchurian Candidate	5/90	11/1/91	126	Frank Sinatra, Janet Leigh
Baby Boom (1987)	7/90	11/1/91	110	Diane Keaton, Sam Shepard
Fatal Beauty (1987)	9/90	11/1/91	99	Whoopi Goldberg, Sam Elliot
Masquerade (1988)	10/90	3/1/92	93	Rob Lowe, Meg Tilly
Overboard (1987)	11/90	12/1/91	108	Goldie Hawn, Kurt Russell
Bright Lights, Big City (1988)	12/90	4/1/92	97	Michael J. Fox, Phoebe Cates
Moonstruck (1987)		TBA	101	Cher, Nicholas Cage
Rocky (1976)		9/1/92	119	Sylvester Stallone, Talia Shire
Rocky IV (1985)		2/1/92	91	Sylvester Stallone, Brigitte Nielsen
Still Of The Night (1982)		1/1/90	91	Meryl Streep, Roy Scheider

Package, titles	Barter window	Cash availability	Length (mins)	Stars
Orion				
<i>Orion IV, 22 Titles, barter (11.5/10.5) */cash</i>				
Cagney & Lacey:				
The Movie (1981)	2/1/89-7/31/90	8/1/90	96	Loretta Swit, Tyne Daly
Maxie (1985)	3/1/89-8/31/90	5/1/91	98	Glenn Close, Mandy Patinkin
Opposing Force (1986)	4/1/89-9/30/90	6/1/91	97	Tom Skerritt, Lisa Eichhorn
Three Amigos (1986)	5/1/89-10/31/90	11/1/91	103	Steve Martin, Chevy Chase
Beer (1985)	6/1/89-11/30/90	8/1/91	93	Loretta Swit, Rip Torn
Longshot, The (1986)	7/1/89-12/31/90	12/1/91	96	Tim Conway, Harvey Korman
Absolute Beginners (1986)	8/1/89-1/31/90	10/1/91	106	David Bowie, Anita Morris
Miracles (1986)	9/1/89-2/28/91	11/1/91	94	Tom Conti, Teri Garr
Radio Days (1987)	10/1/89-3/31/91	3/1/92	88	Mia Farrow, Julie Kavner
Malone (1987)	11/1/89-4/30/91	3/1/92	92	Burt Reynolds, Kenneth McMillan
Making Mr. Right (1987)	1/1/90-6/30/91	6/1/92	98	John Malkovich, Ann Magnuson
Something Wild (1986)	2/1/90-7/31/91	7/1/92	111	Melanie Griffith, Jeff Daniels
Believers, The (1987)	3/1/90-8/31/90	8/1/92	104	Martin Sheen, Helen Shaver
No Man's Land (1987)	4/1/90-9/30/91	8/1/92	106	Charlie Sheen, Randy Quaid
No Way Out (1987)	5/1/90-10/31/91	10/1/92	101	Kevin Costner, Gene Hackman
House Of Games (1987)	6/1/90-11/30/91	11/1/92	102	Lindsay Crouse, Joe Mategna
Bad Boy, The (1985)	7/1/90-12/31/91	1/1/92	99	Liv Ullman, Kiefer Sutherland
Couch Trip, The (1988)	10/1/90-3/31/92	2/1/93	96	Dan Aykroyd, Charles Grodin
Johnny Be Good (1988)	11/1/90-4/30/92	3/1/93	95	Anthony Michael Hall, Robert Downey, Jr.
Throw Momma From The Train (1987)		3/1/94**	93	Danny DeVito, Billy Crystal
Robocop (1987)		11/1/93**	102	Peter Weller, Nancy Allen
Murder Of Mary Phagan, The (1988)		TBA	251	Jack Lemmon, Richard Jordan

* Stations receive 2 barter runs in the first 15 days of window, in the ensuing 17 months they receive 2 cash plays.

** No later than.

Televentures

Pegasus I, 20 titles barter (11/11) /cash

Lifeforce (1985)	10/1/-31/88	1/1/89	101	Steve Railsback, Frank Finlay
Iron Eagle (1985)	11/1-30/88	10/1/89	119	Lou Gossett, Jr., Jason Gedrick
Private Resort (1985)	12/1-31/88	3/1/89	85	Johnny Depp, Karyn O'Bryan
Last Dragon (1985)	1/1-31/89	4/1/89	109	Vanity, Taimak
Nothing In Common (1986)	2/1-28/89	1/1/90	118	Tom Hanks, Jackie Gleason
Night Of the Creeps (1986)	3/1-31/89	2/1/90	89	Jason Lively, Jull Whitlow
Hardbodies (1984)	4/1-30/89	3/1/90	87	Grant Cramer, Gary Wood
Peggy Sue Got Married (1986)	5/1-31/89	4/1/90	104	Kathleen Turner, Nicholas Cage
The Boss' Wife (1986)	6/1-30/89	9/1/89	83	Christopher Plummer, Martin Mull
Every Time We Say Goodbye (1986)	7/1-31/89	10/1/89	95	Tom Hanks, Cristina Marsillach
Let's Get Harry (1986)	8/1-31/89	7/1/90	107	Robert Duvall, Mark Harmon
Blind Date (1987)	11/1-30/89	10/1/90	93	Bruce Willis, Kim Basinger
A Fine Mess (1986)		2/1/93#	88	Ted Danson, Howie Mandel
Body Double (1984)		7/1/90	109	Deborah Shelton, Melanie Griffith
Big Trouble (1985)		3/1/91	93	Alan Arkin, Peter Falk
Micki & Maude (1984)		1/1/92	118	Dudley Moore, Amy Irving
Agnes of God (1984)		4/1/93	98	Jane Fonda, Meg Tilly
Short Circuit (1986)		7/1/89	98	Steve Guttenberg, Ally Sheedy
Amazing Grace & Chuck (1987)		9/15/89	115	Gregory Peck, Jamie Lee Curtis
Wrong Is Right (1982)		3/1/91	117	Sean Connery, Katherine Ross

no later than.

Package, titles	Barter window	Cash availability	Length (mins)	Stars
Vestron				
<i>Hot Tickets, 12 titles, barter (13/11) /cash</i>				
Steel Dawn (1988)	5/90	5/91	106	Patrick Swayze, Anthony Zerbe
Red Heat (1985)	6/90	6/91	104	Linda Blair, Sylvia Kristel
You Can't Hurry Love (1988)	8/90	8/91	93	Charles Grodin, Sally Kellerman
Howling III (1987)	9/90	9/91	95	Barry Otto, Max Fairchild
Ghoulies II (1988)	10/90	10/91	90	Damon Martin, Royal Dano
Unholy, The (1988)	11/90	11/91	99	Ben Cross, Hal Holbrook
And God Created Woman (1987)	1/91	1/92	97	Rebecca DeMornay, Vincent Spano
Midnight Crossing (1988)	2/91	2/92	104	Faye Dunaway, Daniel J. Travanti
Paramedics (1988)	3/91	3/92	92	George Newberry, Christopher McDonald
Waxwork (1988)	5/91	5/92	98	Zack Galligan, Deborah Foreman
Amsterdarned (1988)	6/91	6/92	114	Hubb Staple, Monique Von De Ven
Mace (1989)	7/91	7/92	92	Ed Marinaro, Corbin Bernsen

All-American

Jewel In The Crown, Miniseries (cash/barter 8/4)

Now 15 hrs Various

Blair Entertainment

Impact I, 20 titles (cash)

Can You Feel Me Dancing (1986)		11/90	100	Jason & Justine Bateman
Clown Murders (1976)		Now	96	John Candy, Susan Keller
Deathmask (1985)		Now	87	Farley Granger, Ruth Warrick
End Play (1985)		Now	92	John Waters, George Mallaby
Fight For Jenny, A (1986)		10/90	100	Phillip Michael Thomas, L. A. Warren
Julie Darling (1985)		Now	100	Tony Franciosa, Sybil Danning
Jungle Warriors (1984)		Now	93	Marjoe Gortner, Sybil Danning
Kid From Nowhere (1983)		Now	100	Loretta Swit, Susan Saint James
Manhunt For Claude Dallas (1986)		11/90	100	Rip Torn, Claude Akins
Mean Frank, Crazy Tony (1976)		Now	85	Lee Van Cleef, Tony LoBianco
No One Cries Forever (1985)		Now	96	Elke Sommer, Howard Carpendale
On Fire (1987)		12/90	100	John Forsythe, Carrol Baker
Order to Kill (1974)		Now	93	Jose Ferrer, Hlmut Berger
Spy Who Never Was, The (1986)		Now	92	Jason Robards, Hardy Kruger
Stillwatch (1987)		2/91	100	Lynda Carter, Angie Dickinson
Vanishing Act (1986)		Now	100	Mike Farrell, Elliott Gould
We Are The Children (1987)		3/91	100	Ted Danson, Ally Sheedy
Whispering Death (1979)		Now	90	Christopher Lee, Trevor Howard
Savage Dawn (1985)		Now	91	George Kennedy, Karen Black
Sparrow (1983)		Now	92	Lillian Gish, Catherine Hicks

Casablanca

Champagne Charlie, Miniseries (barter 21/21)

April '89 4 hrs Hugh Grant, Megan Gallagher

First-Run Movies, 4 titles (barter 12/11)

Grand Larceny		April '89	120	Marilu Henner, Omar Sharif
Crossbow: The Movie		July '89	120	Will Lyman
Choke Canyon		August '89	120	Stephen Collins, Janet Julian
Broken Vows		Sept. '89	120	Tommy Lee Jones, Annette O'Toole

Package, titles	Barter window	Cash availability	Length (mins)	Stars
Columbia				
<i>Showcase I, 22 titles (cash)</i>				
About Last Night (1986)		4/1/91	113	Rob Lowe, Demi Moore
Armed & Dangerous (1986)		1/1/93	89	John Candy, Eugene Levy
Bedroom Window, The (1987)		7/1/92	113	Steven Guttenberg, Elizabeth McGovern
Crimes Of The Heart (1986)		4/1/91	105	Diane Keaton, Jessica Lange
Critters (1986)		9/1/89	86	Dee Wallace Stone, Billy Green Bush
Hope & Glory (1987)		3/1/94	118	Sarah Miles, Ian Banner
Karate Kid, Pt. 2, The (1986)		6/1/94	113	Ralph Macchio, Pat Morita
La Bamba (1987)		12/1/93	108	Lou Diamond Phillips, Esai Morales
Manhunter (1986)		5/15/92	119	William Petersen, Kim Griest
Murphy's Romance (1985)		4/1/92	108	Sally Field, James Garner
Nightmare On Elm Street III: Dream Warriors (1987)		6/1/90	96	Robert Englund, Heather Langenkamp
Passage to India, A (1984)*		7/1/90	164	Peggy Ashcroft, Alec Guinness
Raw Deal (1986)		1/1/92	105	Arnold Schwarzenegger, Kathryn Harrold
Roxanne (1987)		10/1/93	106	Steven Martin, Daryl Hannah
Silverado (1985)		4/1/90	133	Kevin Kline, Kevin Costner
Soldier's Story, A (1984)		4/1/91	101	Howard E. Rollins, Adolph Caesar
Someone To Watch Over Me (1987)		3/1/94	108	Tom Berenger, Mimi Rogers
St. Elmo's Fire (1985)		10/1/91	108	Rob Lowe, Ally Sheedy
Stand By Me (1986)		3/1/91	89	Wil Wheaton, River Phoenix
Tootsie (1982)		9/1/93	116	Dustin Hoffman, Jessica Lange
Weeds (1987)		4/1/91	119	Nick Nolte, Rita Taggart
White Nights (1985)		4/1/92	136	Mikhail Baryshnikov, Gregory Hines

* Two parts.

Columbia Night At the Movies, 8 titles (barter)

Silverado (1985)	2/2-3/1/89		133	Kevin Kline, Kevin Costner
No Mercy (1986)	4/27-5/24/89		105	Kim Basinger, Richard Gere
Bedroom Window (1987)	7/6-8/2/89		113	Steve Guttenberg, Elizabeth McGovern
Nightmare On Elm St., III (1987)	11/89		96	Robert Englund, Heather Langenkamp
Weeds (1987)	4/26-5/23/90		119	Nick Nolte, Rita Taggart
Crimes Of The Heart (1986)	4/90		105	Dianne Keaton, Jessica Lange
TBA	7/90			
TBA	11/90			

Fries

Fries Dynamite, 11 titles (cash)

Bedroom Eyes (1984)		Now	NA	Dayle Haddon, Kenneth Gilman
Burned At The Stake (1980)		2/1/89	NA	Susan Swift, Guy Stockwell
Deadly Infant (1988)		7/1/89	NA	Lisa Eilbacher, Steve Railsback
Deadly Messages (1983)		Now	100	Kathleen Beller, Michael Brandon
Desire—The Vampire (1985)		4/1/89	NA	David Naughton, Dorian Harewood
True Blood (1988)		4/1/90	118	Jeff Fahey, Chad Lowe

Package, titles	Barter window	Cash availability	Length (mins)	Stars
Siege Of Firebase Gloria (1988)		9/1/89	NA	Wings Hauser, R. Lee Ermey
Lethal Games (1980)		2/1/90	NA	Ted Danson, Mary Louise Weller
Lies (1986)		4/1/89	102	Ann Dusenberry, Gail Strickland
Lost In Time (1984)		1/1/89	NA	Scott Thomas, Gary Collins
Viper (1988)		5/1/89	NA	Linda Purl, James Tolkan

Fries Distribution

Fries Frame 5, 17 titles (cash)

Bridge To Silence (1988)		2/1/93	NA	Marlee Matlin, Lee Remick
Carpool (1983)		2/28/89	100	Harvey Korman, Ernest Borgnine
Crash Course (1988)		2/28/89	100	Jackee, Harvey Korman
Deadly Enemies (1988)		2/28/89	NA	Robert Hooks, Richard Jaeckel
Double Standard (1988)		10/17/92	NA	Robert Foxworth, Michele Greene
Drop-Out Mother (1988)		2/28/89	100	Valerie Harper, Wayne Rogers
Fast Food (1988)*		1/1/92	NA	Jim Varney
Fast Friends (1979)		Now	98	Carrie Snodgrass, Dick Shawn
Flowers In The Attic (1988)*		3/15/90	95	Victoria Tennant, Louise Fletcher
Goldie & The Boxer Go To Hollywood (1981)		Now	100	O. J. Simpson, Melissa Michaelsen
Hardwater (1979)		5/1/89	NA	Andy Griffith, Joel Higgins
LBJ: The Early Years, Pts. 1 & 2 (1987)		12/11/90	150	Randy Quaid, Patti Lupone
Lost in London (1985)		1/1/90	100	Emmanuel Lewis, Ben Vereen
Murder Ordained, Pts. 1 & 2 (1987)		3/1/91	200	Keith Carradine, Jobeth Williams
Starcrossed (1985)		2/28/89	100	James Spader, Belinda Bauer
Timestalkers (1987)		2/28/89	100	William Devane, Lauren Hutton
Wish You Were Here (1988)*		10/1/90	92	Emily Lloyd, Tom Bell

* Theatrical.

Fries Family Theatre, Mark Twain Collection, 6 titles (barter 12/9)

Adventures Of Huckleberry Finn (1985)	10/89		120	Jim Dale, Frederic Forrest
Innocents Abroad, The (1982)	10/89		120	Craig Wasson, Brooke Adams
Life On the Mississippi (1980)	10/89		120	Robert Lansing, David Knell
Mysterious Stranger, The (1982)	10/89		120	Chris Makepeace, Fred Gwynne
Private History Of A Campaign That Failed (1981)	10/89		120	Pat Hingle, Edward Herrman
Pudd'nhead Wilson (1984)	10/89		120	Ken Howard, Lise Hilboldt

Gaylord Syndicom

Prestige I, 3 titles (barter TBA)

Mrs. Delafield Wants to Marry (1986)	11/89		100	Katherine Hepburn, Harold Gould
To Catch A King (1984)	1/89		114	Robert Wagner, Teri Garr
Nobody's Child (1986)	4/89		100	Marlo Thomas, Ray Baker

LBS

Mussolini: The Untold Story, Miniseries (barter 7/5 per hour)

11/20-12/17/89 4 hrs George C. Scott, Lee Grant

*Spectrum II, 6 titles (barter 14.5/10) **

Impossible Spy	1/16-2/19/89		120	Eli Wallach
Boystown	2/20-3/26/89		120	Art Carney
Bonanza	4/3-5/7/89		120	John Ireland, Michael Landon, Jr.
Vietnam War Story	5/15-6/18/89		120	Various—Trilogy
Canterville Ghost	9/25-10/29/89		120	Sir John Gielgud

* 2nd run available for free in 1990.

Package, titles	Barter window	Cash availability	Length (mins)	Stars
Lorimar				
<i>Premiere Edition, 15 titles/5 Will Have Barter Window, Titles TBA, Availability—Beginning 1991</i>				
MCA				
<i>Debut Network III (cash/barter) —titles to be announced by NATPE, barter run to begin 9/89 when Debut II expires.</i>				
MGM/UA				
<i>Bluechips, 10 titles (cash)</i>				
Convoy (1978)		1/1/90	111	Kris Kristofferson, Ali MacGraw
Dogs Of War, The (1981)		1/1/90	102	Christopher Walken, Tom Berenger
End, The (1978)		4/1/90	100	Burt Reynolds, Dom DeLuise
Eye Of The Needle (1981)		11/1/90	112	Donald Sutherland, Kate Nelligan
Fiddler On The Roof (1971)		1/1/90	180	Chaim Topol, Norma Crane
From Noon Till Three (1976)		1/1/90	98	Charles Bronson, Jill Ireland
Great Train Robbery (1979)		1/1/90	111	Sean Connery, Donald Sutherland
Invasion Of The Body Snatchers (1978)		2/1/91	115	Donald Sutherland, Brooke Adams
McKenzie Break, The (1970)		1/1/90	106	Brian Keith, Helmut Griem
Return Of A Man Called Horse, The (1976)		4/1/90	125	Richard Harris, Gale Sondergrand
Muller Media				
<i>Lethal Weapons, 6 titles (cash)</i>				
Final Terror (1984)		7/1/89	90	Daryl Hannah, Rachel Ward
Day Of The Cobra (1980)		Now	93	Franco Nero, Sybil Danning
Boy & His Dog, A (1978)		10/1/89	90	Don Johnson, Jason Robards
Being, The (1983)		10/1/89	85	Martin Landau, Jose Ferrer
Fearless Fuzz (1977)		Now	90	Joan Collins
Sleep Of Death (1978)		Now	90	Patrick Magee, Kurt Jurgens
New World				
The following are expected to be announced either at INTV or NATPE:				
1) A Movie-Of-The-Week Package				
2) A Theatrical Package				
3) A 10-Title Barter Package (5 from NW III plus 5 others)				
<i>New World Three Frightnight Theatre, 20 titles (cash)</i>				
Dead Heat (1988)		5/1/91	83	Treat Williams, Joe Piscopo
Prison (1988)		1/1/90	103	Lane Smith, Chelsea Field
Apprentice To Murder (1983)		11/1/90	92	Donald Sutherland, Chad Lowe
Pit, The (1984)		Now	92	Sammy Snyders, Jeannie Elias
House II (1987)		6/1/90	88	Ayre Gross, Jonathan Stark
Prey, The (1983)		Now	80	Debbie Thureson, Steve Bond
Hellraiser (1987)		9/1/90	93	Andrew Robinson, Claire Higgins
Imitation, The (1984)		Now	97	Vera Miles, Daphne Zuniga
Creepshow II (1987)		5/1/90	89	George Kennedy, Lois Chiles
Deadly Passion (1986)		9/1/90	102	Brent Huff, Ingrid Boulting
Vamp (1986)		6/1/89	94	Grace Jones, Chris Makepeace
Slugs (1988)		12/1/90	89	Michael Garfield, Kim Terry
Pulse Poinders (1988)		1/1/90	NA	Helen Hunt, Richard Moll

<i>Package, titles</i>	<i>Barter window</i>	<i>Cash availability</i>	<i>Length (mins)</i>	<i>Stars</i>
Return To Horror High (1987)		1/1/90	95	Vince Edwards, Scott Jacoby
Ghost Town (1988)		1/1/90	85	Frank Luz, Catherine Hickland
Cellar Dwellers (1988)		1/1/90	78	Vince Edwards, Yvonne DeCarlo
Mountaintop Motel Massacre (1986)		3/1/89	96	Anna Campbell, James Bradford
Evilspeak (1986)		Now	92	Clint Howard, R. G. Armstrong
Hell Comes To Frogtown (1988)		2/1/91	86	Sandahl Bergman, Roddy Piper
Dead End Drive In (1986)		8/1/89	87	Ned Manning, Peter Whitford

Orbis

Color Classics, 12 titles (barter 13.5/10.5)

Gung Ho (1943)	1/16-2/12/89		88	Randolph Scott, Robert Mitchum
Eternally Yours (1939)	2/13-3/12/89		95	David Niven, Loretta Young
Outpost In Morocco (1949)	3/13-4/9/89		92	George Raft, Marie Windsor
Big Wheel, The (1949)	4/17-5/14/89		92	Mickey Rooney, Edward Ludwig
Angel On My Shoulder (1946)	5/15-6/11/89		101	Paul Muni, Anne Baxter
Algiers (1938)	6/12-7/9/89		100	Charles Boyer, Hedy Lamarr
Blood On The Sun (1945)	7/10-8/6/89		98	Sylvia Sidney, Wallace Ford
Impact (1949)	8/7-9/3/89		83	Brian Donlevy, Ella Raines
Little Lord Fauntleroy (1936)	9/4-10/1/89		98	Mickey Rooney, Teddy Bartholemew
Big Lift, The (1950)	10/2-2/9/89		120	Montgomery Clift, Paul Douglas
Pot Of Gold (1941)	10/30-11/26/89		86	James Stewart, Paulette Goddard

Carolco I, titles: TBA (cash)

Will include: First Blood, Sylvester Stallone; Angel Heart, Robert Deniro, Lisa Bonet, Mickey Rourke

Palladium

Palladium Silver, 32 titles (cash)

1/1/90*

My Bodyguard (1980)			96	Chris Makepeace, Matt Dillon
Revenge Of The Stepford Wives (1980)			80	Sharon Gless, Don Johnson
City In Fear (1980)			136	David Janssen, Robert Vaughn
On The Right Track (1981)			98	Gary Coleman, Normal Fell
Travis Logan, D.A. (1970)			98	Hal Holbrook, Brenda Vaccaro
Daddy I Don't Like It Like This (1978)			95	Talia Shire, Burt Young
When She Was Bad (1979)			97	Cheryl Ladd, Robert Urich
Horror At 37,000 Feet (1972)			74	William Shatner, Tammy Grimes
Zorro, The Gay Blade (1986)			93	George Hamilton, Lauren Hutton
Four Feathers, The (1978)			105	Beau Bridges, Jane Seymour
Escape (1980)			97	Timothy Bottoms, Colleen Dewhurst
Seduction Of Miss Leona (1980)			96	Lynn Redgrave, Brian Dennehy
Chu Chu & The Philly Flash (1980)			91	Carol Burnett, Alan Arkin
Mother & Daughter—The Loving War (1980)			96	Tuesday Weld, Frances Sternhagen
America At The Movies (1976)			116	Narrated By Charlton Heston
Mongo's Back In Town (1971)			74	Sally Field, Telly Savalas
An American Christmas Carol (1979)			97	Henry Winkler, David Wayne
Aunt Mary (1979)			101	Jean Stapleton, Martin Balsam
I Want To Keep My Baby (1976)			91	Mariel Hemingway, Susan Anspach

<i>Package, titles</i>	<i>Barter window</i>	<i>Cash availability</i>	<i>Length (mins)</i>	<i>Stars</i>
Thaddeus Rose & Eddie (1978)			96	Johnny Cash, Bo Hopkins
Crisis In Mid-Air (1979)			97	George Peppard, Don Murray
Relentless (1977)			93	John Hillerman, Monte Markham
Coffee Tea Or Me? (1973)			75	Karen Valentine, John Davidson
Nightmare (1973)			74	Patty Duke Astin, Richard Crenna
Orphan Train (1979)			144	Jill Eikenberry, Kevin Dobson
Bushido Blade, The (1980)			95	Richard Boone, James Earl Jones
Legend Of Walks Far Woman (1982)			122	Raquel Welch, Bradford Dillman
That Lucky Touch (1975)			92	Roger Moore, Shelly Winters
Cutter's Trail (1969)			97	John Gavin, Joseph Cotten
Something Evil (1971)			74	Sandy Dennis, Darren McGavin
Graduation Day (1981)			94	Christopher George, Paul McKenzie
Visions Of Death (1972)			74	Telly Savalas, Barbara Anderson

* On or before.

Paramount

Portfolio XIII (cash/barter)

Coming Spring '89 will probably include: Crocodile Dundee, Ferris Bueller's Day Off, Pretty In Pink, Star Trek III, Top Gunn, Untouchables, and others.

Special Edition III (cash) — titles TBA

Preview IV (cash) — titles TBA

Viacom

Features XIII, 20 titles (cash)

Delta Force II (1988)	7/93	NA	Chuck Norris, Steve James
Appointment With Death (1988)	4/94	102	Peter Ustinov, Lauren Bacall
Platoon Leader (1988)	9/83	NA	Michael Dudikoff, Chris Mitchum
Washington Affair, The (1977)		Now	92 Tom Selleck, Carol Lynley
Surrender (1987)	10/93	95	Sally Field, Michael Caine
Return To Mayberry (1986)	11/89	96	Andy Griffith, Ron Howard
Hero & The Terror (1988)	10/93	96	Chuck Norris, Brynn Thayer
Blood Sport (1988)	8/92	94	Jean Claude Van Damme, Donald Gibb
Hanoi Hilton (1987)	6/91	126	Michael Moriarty, Paul LeMat
Forbidden Subjects (1988)	9/93	NA	Charles Bronson
Evil Under The Sun (1982)	2/89	117	Peter Ustinov, James Mason
Flash Gordon (1980)	10/89	110	Timothy Dalton, Max Von Sydow
Messenger Of Death (1988)	10/93	NA	Charles Bronson, Trish Van Der Veer
Pirates (1986)	8/90	124	Walter Matthau, Charlotte Lewis
Superman IV (1987)	12/92	93	Christopher Reeve, Gene Hackman
Masters Of The Universe (1988)	12/93	NA	Jean Claude Van Damme
Kansas (1988)		7/94	NA Matt Dillon, Andrew McCarthy
Street Smart (1987)	5/92	97	Christopher Reeve, Morgan Freeman
Jimmy The Kid (1982)	6/89	95	Gary Coleman, Paul LeMat
Deadly Three (1988)	6/94	NA	Charles Bronson, Chuck Norris

Source: *Seltel*

FEEDBACK

In what general areas will you be concentrating your activity during the coming year?



"One of our key jobs will be to get our own internal order and structure right as we look to the future. As with all the ITV companies, Thames is looking at how to break the business down into marketable areas, formulating how the distribution company relates to the production area. Secondly, we will be seeking to ensure that Thames has a significant presence in the Los Angeles production community."

*Mike Phillips
Managing director
Thames Television
London*



"For the beginning of the year, we're focusing heavily on our catalog, thanks to our multimillion-dollar deal with Sky Channel. In Europe with its expanding dayparts and expansion through new technology like cable and satellites, there's greater need for catalog material than ever before. We have over 10,000 hours of programming in our catalog, making us probably one of the top three programming suppliers worldwide. We're also doing Hanna-Barbera [cartoons]."

*Bert Cohen
Executive vice president, chief
operating officer
Worldvision Enterprises
New York*



"In the past our primary focus has been on ABC-produced programming, from miniseries like 'Baby M' and series like 'Moonlighting' to movies like 'Ladykillers.' Now we're expanding our role to get involved in coproductions, chiefly TV movies and series, and in-house, but not network-produced, programming like the 26-half-hour 'The Eagle and the Bear' news/information series on the cold war and 'Heroes,' about war heroes from all countries. We also just got approved a substantial multi-million-dollar budget for a miniseries to be produced in Europe. Our coproductions and original programs are primarily for international distribution and domestic cable."

*Archie Purvis
Senior vice president
ABC Distribution Co.
New York*



"For the past year Granada has been making an increasingly strong push in the field of acquisitions and third party distribution. In 1989 we plan to step up both our program production and acquisition activities worldwide, with a major proportion of this new thrust in the U.S.A. In this way we shall consolidate the effort which has already brought us, on the one hand, prestige coproduction ventures with overseas partners and, on the other hand, distribution rights to a major drama and documentary catalog from a U.S. syndicator and also to a number of rock extravaganzas, two of which have been our third and fourth highest grossing programs for 1988."

*Vivien Wallace
Chief executive
Granada Television
International
London*



"One continuing priority is marketing our news product. The difference in '89 is that we're offering (1) enhanced news services, hard news plus more daily feeds and more in each feed, and (2) sale of whole programs. The tremendous expansion of channels and the number of hours now available abroad will enable us to sell entire programs instead of segments of, say, '60 Minutes.' On the sports side, the most interesting development is CBS' acquisition of Major League Baseball. That opens up the question of international rights. MLB says it wants to handle that themselves but we hope there's a role we can play. We do have the Canadian rights and we'll be working on that in '89 for 1990 and beyond. We hope in '89 to have a CBS-produced miniseries as well, but we won't know what that is till after Monte Carlo."

*Donald D. Wear Jr.
Senior vice president, general
manager
CBS Broadcast International
New York*



"We are concentrating on developing our own sales organization, which we started on January 3. We particularly will be looking toward increasing our sales and co-production activities in the U.S., Australia and Europe."

*Martha-Burke Hennessy
Director, international sales
London Weekend Television
London*



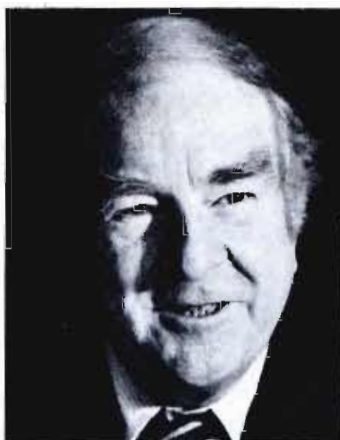
"In two words: consolidation and growth. It is our aim to represent many more companies and independent producers both here and overseas. We are looking forward to an excellent 1989; we expect to make an awful lot of money and a lot of producers happy."

*Philip M. Jones
Managing director
Central Television Enterprises
London*



“Largely, because of the producers we have represented until now, we have been principally concentrating on Africa and the Caribbean. But now we are going to NATPE with money to acquire product, to tell people there’s a new player out there. For Eagle Lion 1989 is going to be the year of U.K. and Europe.”

*Dick Blayney
Chairman & CEO
Eagle Lion Distribution
London*



“We’re concentrating on network series, movie pilots and specials, [as well as] further expansion of ‘USA Today’ and our game show business. We’ll be promoting the new GTG Entertainment network series, with some movie-of-the-week pilots due in January, and the ones chosen [by the Big 3 networks] we screen in the spring. We’re also concentrating on expansion of our already successful sales on ‘USA Today,’ now in China, Japan, Germany, Canada and so on, to approach our slogan ‘Every day, everywhere.’ It’s already the most widely seen English-language series in the world, including China and Japan.”

*Paul Talbot
President
Fremantle International
New York*



“NATPE International is an affront to what NATPE was originally supposed to be—the major U.S. broadcast conference and marketplace. It compromises it by bringing in international companies who have their own different problems. There already are plenty of international conventions... Major deals are not done at Monte Carlo; lesser deals are done there. We go there to pick up others besides [such majors as] Italy, France, etc.”

*Norman Horowitz
President/CEO
MGM/UA Telecommunications
Culver City, Calif.*



"This is going to be a year of considerable change or osmosis. Obviously, we all know the market has expanded for the good, competition has risen, as have prices, and American programming is very popular. A glut of one-hour action/adventure series in the domestic market has caught up somewhat in international. Miniseries and theatricals still seem very strong. Obviously, with the emergence of U.K. satellite channels, that will continue. We just signed a major deal with Sky Television's Sky Movies [involving more than 80 theatricals]. But at some point, there will be some contraction. There are only so many slots out there to absorb so many programs."

*William Shields
President/chief operating officer
New World International
Television
Los Angeles*



"We anticipate an increase in interest in TV movies during the year, which will help contribute to a considerable expansion of our sales. We hope to see the first evidence of this at NATPE."

*Joel Nuffer
President
Eureka Productions
Paris*



"As far as Channel Four is concerned, we expect to be handling far more light entertainment and drama than we have in the past."

*Jane Small
Program sales manager
Channel 4 International
London*



"The big push is on 'Bugzburg,' 65 half-hours of animation, and also 'Focus on Teens,' a package of live-action dramas on teen problems plus 'The Gamesman' series [shown on ESPN in the U.S.], 'International Outdoorsman' [on The Discovery Channel in the U.S.] and 'Diplodo's,' 26 half-hours of animation from Latin America... Europe is so go-go right now, it's wild, and the Pacific rim is really coming along. But it's so difficult to narrow it down—they're all exciting markets."

*Alice Donenfeld
Executive vice president
Filmation Associates
Woodland Hills, Calif.*



"The principal new thing we picked up for international is Christian Science Monitor's 'World Monitor,' a nightly news that airs on The Discovery Channel in the U.S. We expect to do well with this... The big market everyone has an eye on is England, with Rupert Murdoch's expanded Sky transponders and so on. There's a lot of excitement going on there. We continue to have good sales in Italy, France and the Far East. We expect some pretty decent activity in Australia and Spain seems to be heating up a bit lately."

*John Ranch
Executive vice president
Orbis Communications
New York*



"The absolute powerhouse is Europe. The U.K. is hot principally for feature films with BSB and Rupert Murdoch's modified Sky Channel. England, a very hot market at the moment, is feature driven. In France the degree of instability is to be determined by the fate of some channels. Italy is a stable market, except for features. As for South America, the amount of time involved often is disproportionate to the amount of revenues you're going to get. The key markets are Canada and Europe... Germany is a strong emerging market, a very interesting, volatile market with three new mini-networks, though none has national coverage yet, and Scandinavia is also good for us. Australia has always been a good, solid market, one that's exploded in the past year. Japan is still an enigma. It's feature driven too, but with relatively few slots for U.S. series, though expanding cable and satellite services could create openings."

*Ken Page
President
Gilson International
Los Angeles*



"We have a plethora of product to deal with since we represent Stephen Cannell, Witt-Thomas and Tri-Star. Action/adventure hits have wonderful acceptance internationally. They translate better, they don't have a language problem. The domestic syndication market is somewhat clouded for hour shows [so the foreign sales] will help reduce [producers'] deficits for quality hours till the domestic market improves... The United Kingdom is going through major changes in terms of introducing or carrying additional programming and more acceptance of U.S. product, for example, on the Sky Channel."

*Pat Kenney
President/CEO
Televentures
Los Angeles*



"In terms of sales we are considerably expanding in the field of telenovelas. Not only are more and more countries buying the ones we already are offering, but we also will have more of them available this year. Of course we also will continue with our miniseries."

*Maria Alvarez
Sales executive
Globo TV
London*



"There's no doubt the international market is a happening thing for LBS. We'll have more live event specials, which are tremendous worldwide properties, and we're expecting a go-ahead on a 'Bonanza' series. It's not really news any more that Great Britain is heating up. Western Europe generally is heating up. Spain is coming on stream around August '89. Italy and France and the regular suspects also are strong markets. Australia and New Zealand may not be 'hot' but they're important to us... Latin America continues to be somewhat sluggish for buying due to economic conditions there."

*Phil Howort
President
LBS Telecommunications
New York*



"We're bullish about the international marketplace. It's very much alive, with additions of new cable, pay TV and satellite outlets in the U.K., France, Germany, Italy, Mexico, Latin America and the Far East. Even African countries want to start a pay TV service to cover the entire continent, via Morocco. We do quite a bit of business with Latin American clients at NATPE. Monte Carlo is more international."

*William Saunders
President
Twentieth Century Fox TV
International
Beverly Hills, Calif.*



"The near future is business as usual. The United Kingdom has the potential of being interesting but it'll be more interesting once they get on the air with cable, satellite and so on. Then it'll take a while to get an audience because they still have to get people to buy those dishes. Overall, the international marketplace has a lot of potential."

*Donald Taffner
President
D. L. Taffner/Ltd.
New York*



"Our goals are to take to market our miniseries. We'll be concentrating on Europe, particularly the U.K., Scandinavia and Spain, markets that are really rearing their heads... For Monte Carlo, we're emphasizing theatrical films. Last year we had more miniseries than we do this year, but this year we have more theatricals, which were put into production over the past two years. The writers' strike [against the Big 3 U.S. networks] has delayed our miniseries plans. We're also planning to promote a major [off-network] soap opera acquisition at Monte Carlo, one with 5,000 episodes and stars like Kathleen Turner, Daniel J. Travanti, and Armand Assante... As Europe is expanding, satellite TV is becoming a major component of our business. Because there is a conflicting satellite seminar starting in London two days after NATPE, we had to decide who should be where. So we're not bringing in our European executive [for NATPE], so he can attend that seminar instead."


*Jim Marrinan
Executive vice president-
general manager, intl.
ITC Entertainment
Studio City, Calif.*



"Certainly we're going to focus on renewing all the series we have, like 'The Cosby Show,' 'A Different World,' 'Matlock,' 'Jake and the Fatman,' the 'Perry Mason' movies. And we'll probably introduce a miniseries, 'The Great Escape,' soon, plus [the new series] 'Roseanne' and the 'Garry Shandling Show.' We'll also continue focusing on our 'golden oldies,' miniseries and movies still do well abroad. The Sidney Sheldons, etc., are in demand because they're well made and based on successful books. Feature films also do well abroad; even old Elvis Presley films are still saleable. [Geographically,] I guess we'll concentrate across the board really."

*Arthur Kananack
President
Viacom Enterprises
New York*

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Feeding TV to the troops

Armed forces service shops for fillers, films

When the Armed Forces Radio and Television Service lands at NATPE, its contingent will be on the lookout primarily for new series, movies and featurettes.

According to Gerald Fry, AFRTS' director of programming, he and two other program buyers will be watching for "anything new or promising" in first-run or off-network syndication as programming ammunition for 1989. However, since most bases have only one channel and thus cannot carry all the service offers, he says, "We'll have to be more selective in the future."

Uncle Sam's "buyers," however, do not come with duffel bags stuffed with cash. "The vast majority of programming carried is at no cost" to AFRTS, Fry points out, since it has been "donated by the broadcast industry since World War II." Exceptions include post-season sports, for which AFRTS pays "a small amount, a pittance compared to what [commercial]

TV stations would pay."

Among AFRTS' biggest needs, Fry says, are two- to five-minute "fillers," since "we decommercialize everything and we aren't always able to replace commercials one for one" with PSAs and the like.

Also, "We have a voracious appetite for movies: We use eight a week," more than the Big 3 networks. One aim in attending NATPE is to pick up films "from packages we were previously unaware of." AFRTS cherrypicks titles, he notes, since "we don't buy packages."

Battle plans

AFRTS, which held an informational workshop in April for commanders, programmers and engineers from its various stations around the world, will stage its first programming conference in December. At that gathering, AFRTS will discuss its plans for NATPE and the use of research to enable the stations to better serve their

viewers.

AFRTS, headquartered in Sun Valley, Calif., offers "a wide spectrum of programming," consisting of "the highest rated U.S. programs over the course of a year" from the major U.S. networks and syndicators. It's designed, says Fry, to give the servicemen and women and their dependents "a feeling they're not far from home."

1.2 million viewers

The AFRTS stations are operated by the military bases under the overall jurisdiction of the Department of Defense to entertain and inform the more than 506,000 servicemen and women stationed abroad, plus their families and the military's civilian employees. All told, AFRTS estimates its audience at 1.2 million people around the world.

These Army, Navy, Air Force and Marine stations are located in Alaska and 44 countries—as near as Puerto Rico, the Panama Canal

Gerald Fry



"We have a voracious appetite for movies: We use eight a week."

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Sajak, Kasem are AFRTS' own

Pat Sajak and Casey Kasem are two personalities whose careers have taken them full circle with the AFRTS.

Both began as deejays on AFRTS programs, Sajak in Vietnam in the late '60s and Kasem earlier in Korea, though neither was as wild as the character played by Robin Williams in the film *Good Morning, Vietnam*. Now, Sajak is on the military network in *Wheel of Fortune* and Gerry Fry, director of programming, says he'd be interested in his upcoming CBS late night talk show as well.

Kasem had long been an AFRTS presence via ABC's *American Top 40* until he was replaced last summer by Shadoe Stevens. AFRTS now hopes to carry *Casey's Top 40* countdown series when that bows in January. Talks are underway with Westwood One to see if that show can be distributed by satellite, Fry says, since AFRTS' prerecorded radio package is full. "We can't fit another four hours a week."

Zone and Cuba's Guantanamo Bay and as far away as Holland, Greece, Italy, Japan, Australia, Turkey, Iceland and the controversial Clark Air Force Base and Subic Bay Naval Base in the Philippines. The most numerous stations are to be found in West Germany and South Korea, where the U.S. troop presence is greatest.

Now in its 46th year of global broadcasting by Congressional mandate, AFRTS also supplies programming to more than 300 Navy and Coast Guard ships.

Lots of news

AFRTS offers an entertainment package, 95 hours per week distributed via videocassette, plus a "timely" package consisting of news, sports and special events like Miss America, transmitted by satellite. The pageant was broadcast live in September to the military audience for the 18th straight year, according to NBC.

Series programming runs the gamut from NBC's *The Cosby*



Casey Kasem



Pat Sajak, 2nd from l., hosting "Wheel of Fortune"

Show to Tour of Duty, CBS' series about the Vietnam War, to Children's Television Workshop's *Square One TV*, a series about mathematics.

On the news side, AFRTS packages the Big 3 evening newscasts "back to back" via satellite for its viewers, with the ABC feed leading off and CBS' wrapping it up. That routine changed during the Seoul Summer Olympics, when ABC's newscast was bumped by all the sports coverage. (NBC's newscasts included a Sept. 21 report on GIs in South Korea making money by reselling PX food and other goods to "black market" merchants, who then sell them to Koreans at many times the PX prices.)

CNN and *Headline News*—just renewed for another year—are used heavily throughout the day by AFRTS stations, Fry adds.

Though not directly involved in the U.S. TV ratings wars, "we keep in touch regularly with the station managers" who survey their viewers to learn which are their favorites and which to drop. Although

some viewers complain directly to AFRTS about programming, Fry says, "We don't dictate. We just provide the programming and the station managers select" locally.

In some areas like Iceland, Bermuda and the Far East, bases equipped with cable can offer a second channel of programming, Fry adds, and thus discard or delay less than the others.

No commercials

Though advertisers interested in target marketing would no doubt prefer otherwise, this narrowcast audience is not available for commercial blitzing. AFRTS' "network" offerings are "almost like a hometown station would be like—but with no commercials," Fry notes.

The commercial clutter that mainland Americans complain about so much is replaced on AFRTS by "a wide variety" of public service announcements, supplied by the NAB and other organizations, as well as countless Department of Defense-produced

messages on such topics as reenlistment, education benefits, safety and drugs, Fry says.

AFRTS also has presented *MASH*, the sitcom with the Korean War setting, during its CBS network stint. "We don't repeat anything," the programming exec continues, so when that 20th Century Fox TV series entered syndication, the service put it into its "library"—from which the bases' programmers then can choose to repeat it for their audience at whatever frequency they desire, from once weekly to stripping five times weekly.

AFRTS will offer yet another military-themed series, the *G.I. Joe* cartoon via Claster Television, effective "early next year," Fry notes. So far, however, the service has not been given access to the *Rambo* films, he says.

While AFRTS gets immediate rights to TV movies, "we have a long wait for theatricals, about three years," until they complete their usual sales route in U.S. TV and home video and then enter international circulation.

In their search for fresh fare, AFRTS representatives maintain "constant contact" with network and syndication officials, both individually and at such industry functions as NATPE, the Big 3 networks' spring screenings in Los Angeles and the October press tour in New York. On the radio side, AFRTS attends the NAB gathering.

Few foreign programs

AFRTS does not send anyone to MIPCOM, however, since its base stations offer virtually no foreign-made product and since its reps already have met their key contacts at NATPE earlier in the year, Fry says.

"We don't provide much of that," says Fry of programming not made in the U.S.—"unless it's in syndication," as was the case with the *Benny Hill Show*, produced by England's Thames Television and distributed via D.L. Taffner/Ltd. That proved surprisingly popular, he notes, adding that AFRTS initially had thought its British humor might not score with Americans.

Military afterlife on TV

America's 28 million military veterans now have their own TV series—*For Veterans Only*.

The weekly half-hour news magazine, produced by the National Veterans Network, Florence, Ky., began on just over 100 public TV stations last fall. Another 18 stations opted to pick it up in December and January, the producers said.

The series also is beamed to future vets via the Armed Forces Radio & Television Service.

The program is funded by AMVETS, the national veterans service organization, and the Department of Labor, with administrative costs paid by the state of Kentucky.

Jim Clay and Ray Keeton, the magazine's anchors, also are its executive producer and producer. They urge carrier stations to run its episodes within seven days of the Sunday night originating feed via Westar IV.

Topics range from vets' health care and benefits, to the USO's role, to profiles of vets' military and post-military valor.

Masterpiece Theatre, a longtime PBS staple, has only now become available to AFRTS, which now has the rights to "a limited number of episodes, six or seven." That has been "a frequently requested title by a minority [of viewers] at our bases," so perhaps the service will become "less provincial" about shows made abroad, Fry observes.

AFRTS does not produce any of its own TV programming, but it does do several radio shows, Fry says. Its radio entertainment package consists of 80 hours a week, distributed on audio disc. There also is a separate FM service featuring contemporary, adult contemporary and beautiful music formats.

—Jim Forkan

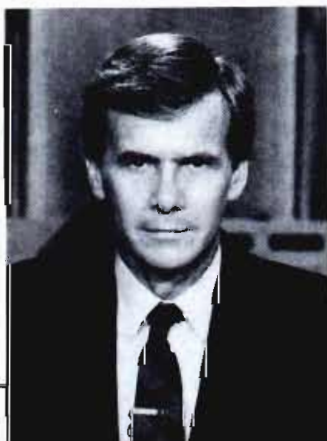


"G.I. Joe"

"Miss America" '89



NBC's Tom Brokaw



Former FCC chairman reviews HDTV status

The following article on high definition TV is excerpted from the upcoming (winter) issue of "Television Quarterly," the journal of the National Academy of Television Arts and Sciences. Its author, Richard E. Wiley, is chairman of the FCC's Advisory Committee on Advanced Television Service. Wiley was chairman of the commission from 1974 to 1977 and is now a senior partner in the Washington law firm of Wiley, Rein & Fielding.

With all of its glittering possibilities, HDTV will not come without a host of technical, economic and social complexities. Indeed, it could outmode the nation's investment of nearly 100 billion dollars in existing TV receivers, threaten the future of our terrestrial broadcasting industry, and help to entrench the United States as a second class technological and economic power (at least compared to Japan).

Now for the problems. First, and most importantly, HDTV may require more than the 6 MHz of spectrum currently allocated for each television channel. For example, the Japanese-proposed format (so-called MUSE), despite considerable advances in bandwidth compression techniques, would still require some 8.1 MHz, clearly incompatible with our existing standard ("NTSC") broadcasting. Japan and countries in Western Europe all apparently intend to institute satellite-based *national* broadcast operations with broadband transmission capability. But here in the U.S., with different geographical conditions (including four time-zones) and a societal commitment to stations licensed to serve *local* communities, we are not prepared to foreswear our terrestrial broadcasting system.

Moreover, 6 MHz television sets, of course, are a fixture in almost every American home. It is likely that our government will conclude that no technical improvement in the video medium can be permitted to obsolete overnight this huge "sunk" investment. Thus, "compatibility" is a major concern relative to the introduction of HDTV.

Various solutions have been suggested to deal with the 6 MHz problem. One concept is to employ a compatible 6 MHz so-called Enhanced Definition Television (EDTV) format. Advocates of EDTV, which basically involves an improvement in NTSC, contend that—given our existing universe of 6 MHz sets and given much of the public's alleged lack of concern in having the absolute "best" television picture available—this advancement would be quite acceptable at least in the short run.

Other proposals

On the other hand, a number of entities have proposed one and a half channel (9 MHz) and two channel (12 MHz) systems. These proponents suggest either an "augmentation approach" (supplementing an existing NTSC compatible channel with an augmentation channel) or a "simulcast approach" (employing an NTSC compatible channel and a simulcast channel with an incompatible signal). Both of these methods would be "compatible" in the sense that existing television receivers could continue to be serviced by an NTSC signal. They also would provide, so to speak, full HDTV service.

On the basis of very preliminary engineering studies, the Advisory Committee believes and the Com-

mission tentatively has concurred, that there may be sufficient spectrum capacity in the current TV allocations to permit all or most existing stations to provide advanced television service through either an augmentation or simulcast approach. However, this belief is premised on an elimination of the present UHF channel separation requirements (or "taboos"), and the implementation of interference protection requirements that are substantially less than those required in the current NTSC system.

Clearly, more detailed spectrum analysis is required and the Advisory Committee and the FCC are proceeding in this direction as rapidly as possible. In the meantime, it is the Committee's view that the Commission should *not* reallocate UHF spectrum to other uses. At the same time, we also have expressed the view that non-broadcast media (including cable) should be permitted to develop their own forms of enhanced delivery, as they deem appropriate and as their audiences may demand. However, since the public undoubtedly will want to see HDTV programming via both broadcast and non-broadcast outlets, the Advisory Committee has recommended that efforts should be made to develop effective and inexpensive advanced television interfaces between various media—perhaps through converter devices, or, possibly, the development of a so-called "open architecture" television receiver that, with added modules, might be able to accommodate different reception standards.

The concept of a new television standard is itself another major issue concerning the introduction of HDTV. Standard setting is a fine and sometimes controversial art. It is always difficult to decide if, when and by whom such a determination should be made. For example, to act too soon, before a clear understanding of all relevant factors is possible, could result in a premature freezing of developing technology. On the other hand, to act too late (or to not act at all) may be to retard the introduction of a new

Richard E. Wiley



service into the marketplace.

Still another significant problem involved in the implementation of advanced television service relates to the economic aspects of this technical innovation, especially with regard to our balance of trade with other countries. As indicated, HDTV portends a huge new industry someday (one that might be as large as \$40 billion dollars a year). However, the key question is: will there be an American involvement in this new field and, if so, to what extent and in what areas?

Retaining leadership

The United States is the world's largest television market and, undoubtedly, will occupy this same position in the HDTV world of tomorrow. Under the circumstances, it does seem appropriate that our nation also should participate in the industrial, employment and creative aspects of this new advance.

Unlike the Japanese and Europeans, the U.S. essentially lacks a domestic TV receiver manufacturing base (and, indeed, much of a consumer electronics capability as well). There are those who believe that HDTV may represent an opportunity for our country to effect a renaissance in these areas. Given the relatively low margins of the set manufacturing business, however, it is uncertain how much realism there may be in this hope. At the same time, promising entrepreneurial opportunities might exist for American entities in such areas as componentry (particularly, integrated circuits), receiver assembly and, of course, video software in which we are far and away the world's leader.

Where things stand

To determine where we as a nation can go in the advanced television field, we should start by better understanding just where things stand now in the video marketplace. For example, where are television sets and related video equipment manufactured, where are they assembled (and by whose domestic work force), and what and whose components are utilized in such devices? Most importantly,

where do the economics in this business sector really lie? In this regard, does it really matter, economically, whether an American proponent system is ultimately selected as a new television standard in this country?

Fortunately, important federal governmental entities—including the Congress (particularly, the House Telecommunications and Finance Subcommittee), the Administration (especially the Department of Commerce's National

Telecommunications and Information Administration) and the FCC (primarily through its Advisory Committee) are focusing on just these kinds of issues. Moreover, a host of private sector associations and corporations are today placing substantial emphasis on advanced television development. Hopefully, all of this activity and attention will help to address the questions of what is possible and what is important relative to an American role in this future marketplace. □

"RTNDA To Fight 'Fairness' Solo"

Variety 11-23-88

QUESTION:

"How much blood do you spill over an issue you're destined to lose?" . . . Eddie Fritts, NAB

ANSWER:

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In the Picture

Bill Sommers



President, general manager of KLOS(FM) Los Angeles and new chairman of the Southern California Broadcasters Association says that with a 15% sales increase for the market and revenues of \$350 million, "Our Association must be doing something right."

New SCBA chairman points to record revenues for Southern California radio

"New York declares traffic gridlock days two or three weeks a year, leading up to Christmas. Out here in southern California we have gridlock all year long," says Bill Sommers, president and general manager of KLOS(FM) Los Angeles and newly elected chairman of the board of the Southern California Broadcasters Association.

Radio, says Sommers, "is the medium that benefits from all the time people here spend sitting in their cars, because public rapid transit is practically nonexistent."

All this, he adds helps make southern California a great radio market, "and we have great radio as a result. The best radio talent in the country is here. Our Mark and Brian [Mark Thompson and Brian Phelps] here on KLOS are the hottest morning team in town. But as good as they are, even they're up against plenty of great competition on the other top stations here. Mark and Brian started with us only a year ago, after taking WAPI from sixth place to first in the morning in Birmingham, Ala. Their success is part just plain craziness, part generating listener participation. The kinds of things they do include stunts like having themselves dipped in a vat of chocolate on Valentine's Day. They get our listeners to do things just as crazy. Like cooking and eating a football, and a husband and wife mud wrestling in the back of their pickup truck."

Retail sales

"Luckily," says Sommers, "we don't have to go to those lengths to sell KLOS because we have limited commercial interruptions, with only nine units an hour. But not every station in our market has limitations like ours, and SCBA is extremely active in sales. The association has a terrific retail department."

He says SCBA hosts a retail breakfast once a month, with sales staffers from 70 to 75 member stations attending "to get valuable insights from our guest speakers on how to go after co-op and vendor money."

As an example of what radio can do with vendor money, Sommers points to KLOS' own co-op specialist, Lou Chelekis, who runs the station's retail sales operation with its own computerized software program: "It's a Jefferson-Pilot system and Lou tells me it's a good leads provider that can run through all the hundreds of company co-op plans available for radio and pick out those that fit any one station's listener demographics and lifestyle. If you have a good bunch of hustlers on your sales team, and we do, the system can point them to the prospects our format can do the most for. The upshot is, our co-op department billed just short of \$500,000 in 1987, and that was more than double its 1986 performance, which at that time was also a new record. Chelekis says the system has helped his people close over \$1 million in business we probably wouldn't have gotten without it."

Doing something right

Sommers says many other Southern California stations are also working to put co-op and vendor dollars to good use for their retail advertisers. Stations are doing this, he says, "because we can no longer depend on agencies who won't buy a station that doesn't meet their cost-per-point criteria. We've had no choice but to go out and develop our own business. And immodest as it may sound, with an increase of 15% for this market and a volume of \$350 a year, you'll have to admit SCBA and its member stations must be doing something right. That's \$350 million a year for our market, compared to \$265 million for New York."

Sommers adds that SCBA "has been at this for 30 years. Bob Light just retired as president during those 30 years, and I took over the chairmanship from Bob Moore (vice president, general manager of KRLA/KLSX(FM)). I think it's generally agreed we've been one of the most active radio groups of its kind. What we do is promote radio and go out and prospect and develop new accounts for radio."

Sommers says growing advertiser categories for radio in Southern California include television stations, "because the only TV station they can promote themselves on is their own. Insurance is a hot growth category here and so are local auto dealers. Car dealers and insurance aren't totally new to Southern California radio, but their impressive spending increases in radio is new. Other hot categories in 1988 were beer, and for the older skewing stations, office equipment. Right now fax machines are the hot item, but computer services, copying machines and telephone services are also doing their part. Meanwhile SCBA is constantly on the lookout, beating the bushes for more new growth categories for radio."

Sommers says the presentation SCBA is developing to take to Detroit is not limited either to Detroit's automobile makers nor even to Detroit: "The auto industry is one target," he says, "but we're promoting Southern California radio not only to advertisers and agencies in Detroit. We'll be taking it around to other markets too. Our member stations have been sponsoring a number of social functions to raise money to create the presentation. We're still in the process of putting it together."

WASHINGTON ROUNDUP

No seat at must-carry table for INTV, NCTA's Mooney hints

If and when the broadcast and cable industries get together to try once again to fashion a new must-carry agreement, who will be seated at the table?

In a somewhat cryptic remark, Jim Mooney, president of the National Cable Television Association, suggests one of the partici-

pants will not be the Association of Independent Television Stations (INTV). In prepared remarks to the Washington Metropolitan Cable Club while INTV was holding its annual convention in Los Angeles, Mooney said "there is strong reason to believe" the must-carry issue can still be resolved.

NCTA, he said, is "willing to sit down with the NAB and the National Association of Public Television Stations and work out a way to put what everybody agrees was a workable rule back into force, this time on the statute books, this time with a congressional mandate." He added, "The instant we get the signal from Congress, we will be at the table, and we have every reason to believe the negotiation will not need to be protracted."

Congress has given no such signal yet. Indeed, the attitude appears to be that Congress is not go-

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ing to waste time on the issue unless the industries involved can work something out.

After Mooney's speech, he was asked about who might be at the table beyond NAB and NAPTS. He and INTV's Preston Padden have not pulled punches in their remarks about the other's organization. Mooney's reply was: "My must-carry olive branch extends to the entire broadcast television industry. The last time I counted, I think there were at least six broadcast trade associations with an interest in this matter. . . ."

New Congress deals with rehashes

The opening days of each new Congress see the introduction of literally hundreds of pieces of legislation. Most of them are rehashes of legislation that has failed.

This time, however, the leftover bills included two that promise to leave a mark on the broadcast industry whether they pass or fail.

Getting the most attention, of course, will be HR-315, introduced by Rep. John Dingell (D-Mich.) chairman of the House Energy and Commerce Committee. It is a mea-

sure to codify the "fairness doctrine." He didn't say so in remarks accompanying the introduction of his proposal, but Dingell plans to hold hostage any broadcast legislation until the fairness doctrine is codified.

The other key repeat bill was introduced by Rep. John Bryant (D-Tex.). It is HR-109, putting into law the recent industry and FCC must-carry resolution that had recently been struck down by a federal court.

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Washington Report

Bush administration: working with carbon copy of the Reagan budget?

Regardless of what one thought of the just-ended administration of Ronald Reagan, one had to admire its tenacity. During each of his eight years in office President Reagan presented a budget to Congress and each year Congress practically ignored him and appropriated funds according to its own philosophy.

No exception is likely to be made this year. Reagan's final budget proposal was sent to Congress, and like the ones before it, is likely to be largely ignored.

Ordinarily the budget an outgoing President presents to Congress just a couple of weeks before he leaves office is mostly perfunctory one, to be ignored not only by Congress, but also by the President's successor. This year, however, his successor reportedly has said he plans to make few changes.

Bush played the traditional role of a supportive Vice President right up until his inauguration, so there was little indication which changes he would make in the Reagan budget proposal. Since communications issues already are known to be low on Bush's priority list, however, few changes can be expected in that aspect.

Actually, the broadcasting industry as a whole is little affected by federal budget proposals. But various parts of the industry, such as public broadcasting, are greatly affected, and the entire industry can be affected by policy changes.

License auctions

For instance, the Reagan administration fought a successful fight in the past to have at least a portion of the airwave spectrum assigned to licensees on the basis of an auction. In the 1990 budget proposal just sent to Congress, Reagan notes that the fiscal year beginning next Oct. 1 will be the first year for auctioning off licenses within six MHz of the UHF band set aside for various radio services, including cellular.

The budget foresees about \$2.3 billion accruing to the government from those auctions in FY 1990 and another \$1.1 billion in FY 1991.

"Insofar as a valuable public commodity is being licensed for use by the private sector, it is appropriate for U.S. taxpayers to benefit from its disposition," the budget message says.

One of the hallmarks of the Reagan administration has been an effort to impose user fees on businesses that "benefit directly" from government services or entities. Normally, under that philosophy, user fees would apply to broadcast licensees, but the Reagan administration was not successful in selling that idea to Congress, and no such proposal is contained in the 1990 budget proposal.

Also missing from the final Reagan budget proposal is a word on what many in Congress and broadcast-related industries feel is one of the most serious issues facing television, and the U.S. foreign trade balance

during the last decade of the 20th Century—high definition TV.

A separate publication, *Major Policy Initiatives*, printed along with the other five volumes of a budget weighing several pounds, does not mention the subject. Nor is it listed in a separate report on the administration's priorities or in a report emphasizing the need for federal expenditures in the area of research and development.

To the chagrin, perhaps, of the cable industry, which downplays its importance, the budget document does cite the continued need for agency research into the use of fiber optics, often cited by telephone companies as justifying its entry into the information-delivery business.

CPB funding crisis

The Corporation for Public Broadcasting, which directs the flow of government funds into public TV and radio, got advance word of the budget proposal and called it "contrary to the expectation of Congress."

As the arm of broadcasting most affected by the President's budget, the CPB was shocked by the budget's proposal to freeze CPB funding at the FY 1991 level. CPB funds are earmarked two years ahead to allow for planning. The freeze, at the \$242 million level, means no funds are in Reagan's final budget proposal to replace the satellite the Public Broadcasting System uses to circulate its programming. The satellite is expected to die within the next few years, and CPB has asked and received congressional approval to replace it. The budget, however, proposes no new expenditure for the satellite replacement beyond the \$56.8 million already appropriated.

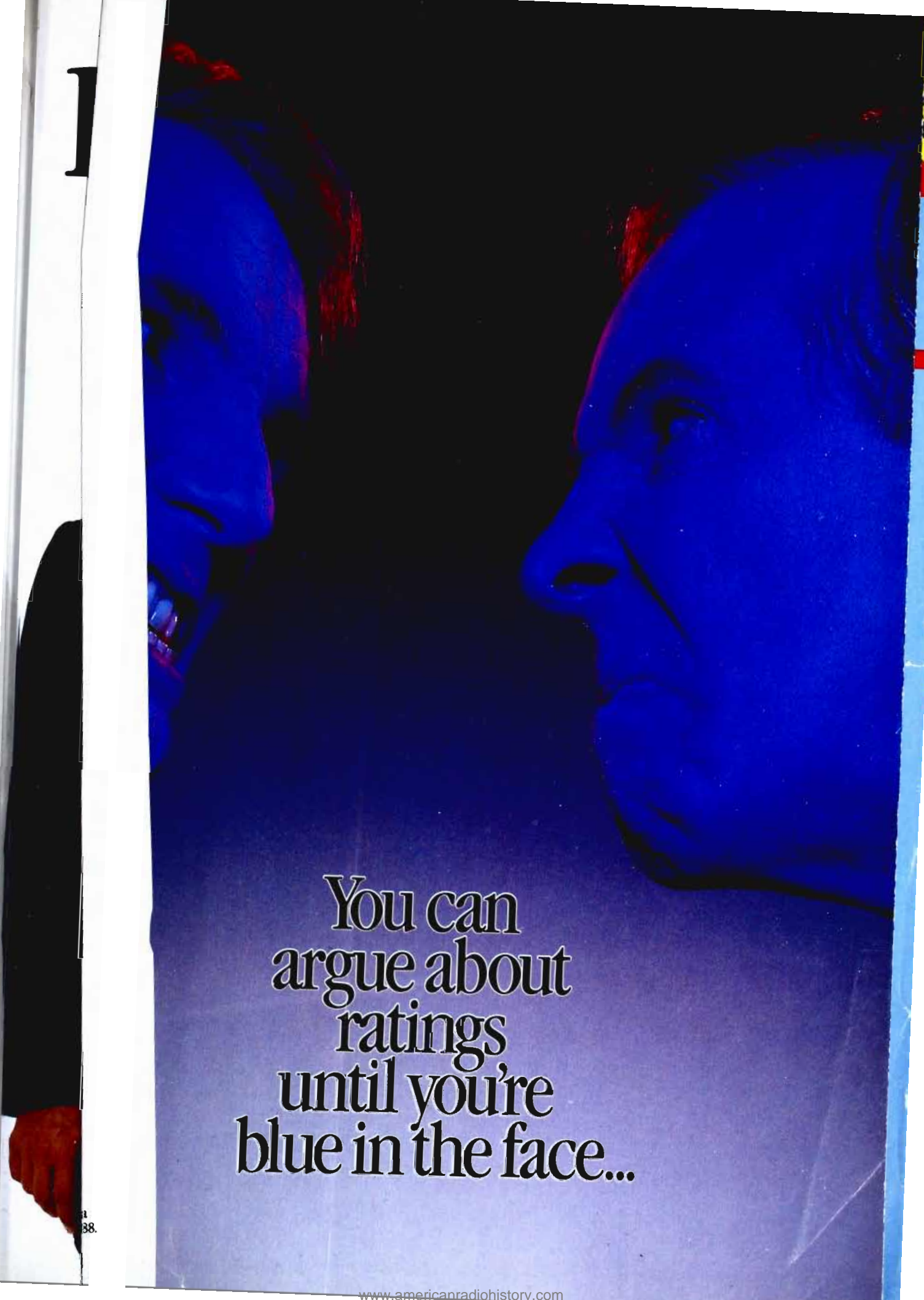
The final Reagan budget proposal explains, "The administration is proposing that 1992 funding for [CPB] . . . should be held at the 1991 level for general, not satellite support. This level is sufficient to meet programming requirements while providing incentives for the development of nonfederal funding."

About the satellite needs, the budget says, "The administration believes that funding for public broadcasting's satellite needs should be withheld until completion of public broadcasting's study on the cost differential between leasing and purchasing satellite capacity and on the availability of private sector, as opposed to federal, financing. This study may reveal more cost-efficient alternatives than a federally funded satellite purchase."

About the funding for the rest of CPB's activities, the budget calls the 1990 appropriation of \$233 million already made by Congress last year "incompatible with the urgent need to reduce federal spending." Thus, it says, the administration's final budget is "requesting that CPB's funding be frozen at \$242 million, its 1991 level for general system, not satellite, support."

The Reagan administration came into power with the idea of withdrawing support for public broadcasting, encouraging the private sector to pick up the funding burden. The private sector responded enough so that many public stations tried to do away with their "begathons," but recently most have been forced to revert to their old ways.—Howard Fields

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