

TBI TELEVISION BUSINESS INTERNATIONAL

OCTOBER 1995 MIPCOM ISSUE



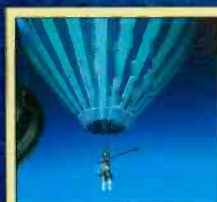
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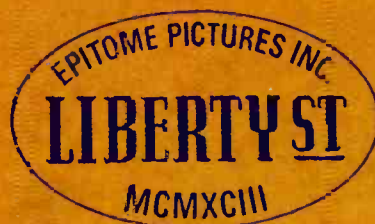
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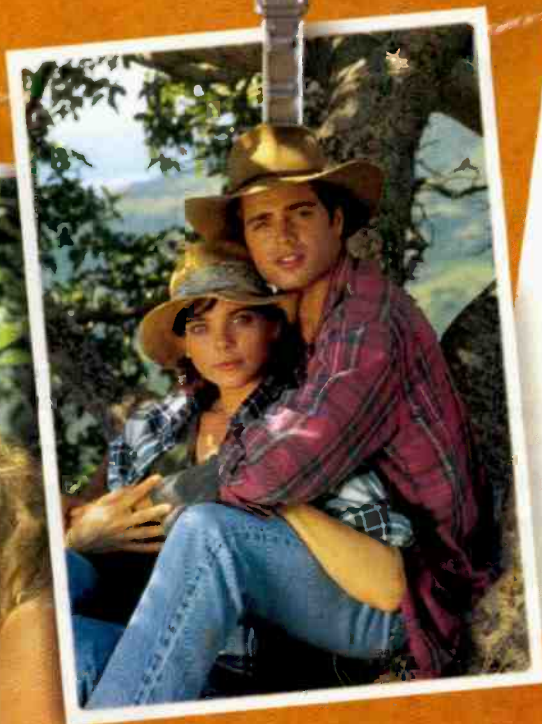
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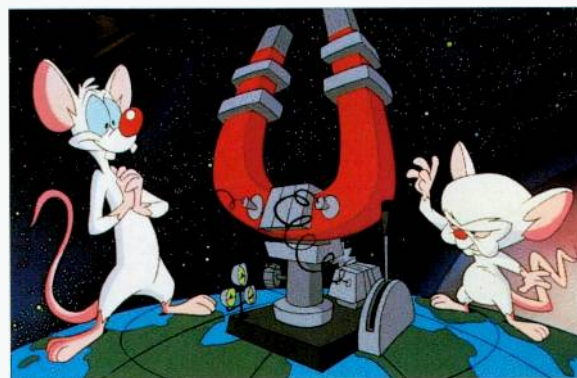
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Bald Truth About Mergers

"Time Warner needs more businesses the way a bald man needs a hairbrush." So Newsweek commented on the media giant's deal with Ted Turner. A few weeks earlier the same magazine was a bit more favorable in passing judgment on the Walt Disney-CapCities/ABC deal, devoting several pages to its implications. Here was a good example of the media synergy vaunted by modern media corporations as the way to build for the future.

The businesses the Mickey Mouse outfit will get when that deal goes through are intriguing. Like the Turner deal, the domestic angle was important, maybe even more important (certainly to the shareholders enriched by choosing the right time to sell) than the international angle which filled comment columns around the world. U.S. networks, because they generate millions of here-and-now advertising dollars, are suddenly hot properties again.

Quite by coincidence – or maybe prescience – this month's TBI has articles on the Disney Channel's overseas expansion as well as profiles of the ESPN cable network part-owned by Cap Cities/ABC and of TeleMünchen, the German audiovisual conglomerate the same company shrewdly bought a stake in back in 1989.

It's a stable of interests anyone, bald or hirsute, would be happy to have.

Walt Disney Co.'s international activities are organized with the same clinical precision as one of its theme parks. Since last year, all of the strands of its international tv business – distribution, production and broadcasting – have been gathered in to one point, Etienne de Villiers' office in London. The structure ensures that any of the managers taking decisions about any of those areas is aware of the strategic implications. Not only does Disney not want to miss out on exploiting new businesses like pay-per-view and satellite broadcasting to the full, it's also got a "franchise," as de Villiers put it. There is, according to Disney's tv chief Dennis Hightower, no unnecessary duplication.

How ESPN and Herbert Kloiber's TeleMünchen will be brought into the corporate fold will be interesting to see, to say the least.

ESPN, as Rich Zahradnik's story reveals, was one of the plumbs of the Cap Cities deal, worth maybe \$3.8 billion in its own right, not much less than ABC. Unusually, ESPN has exported networks without having any great advantage to draw on in terms of U.S. programming. Baseball and American Football aren't widely played in other countries.

Finally, TeleMünchen has not only carved out a sizeable chunk of its domestic market, but it has also developed an expertise in international co-production that Disney will find useful both in developing European content and even on its U.S. network.

The businesses Time Warner is aiming to swallow up in the next few months are impressive, but it's hard not to notice the duplication. Which executives are going to take the key jobs? The Cartoon Network would surely be enriched by the addition of Warner product, but what does that mean for the Warner Channels the studio is developing? And is there room for both the Hanna Barbera Hour and the Warner Hour on the world's tv channels?

All in all, it's enough to make your hair fall out.

Tim Westcott

The Editor

MIPCOM
Stand
09:19

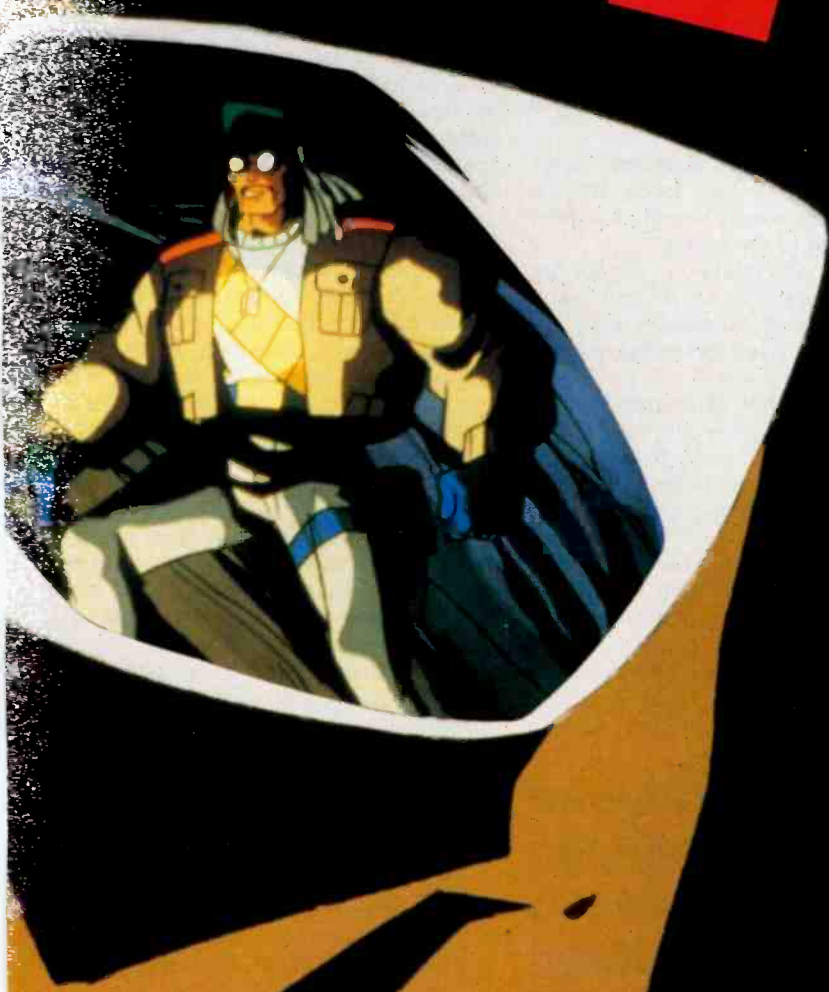
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Ted Turner will personally make \$3 billion from the sale of his company to Time Warner, so why do I feel sorry for him?

For the same reason, I guess, that one feels for Keats' "sick eagle looking at the sky."

Or maybe I feel sorry for myself and others like me who have enjoyed Turner's unique entrepreneurial presence on the scene, his independent spirit and unpredictability.

He is truly one of a kind, a maverick who brashly breaks all the rules of business decorum and not only gets away with it but succeeds like few others.

I've never forgotten first meeting him in the late 70s when he held a news conference at the New York Yacht Club to announce the creation of CNN.

Every major news organization in America had considered starting a 24-hour cable news channel, including Time Inc. (now Time Warner), but all decided against it because their research showed it wouldn't work. Turner did no research; he acted from the gut.

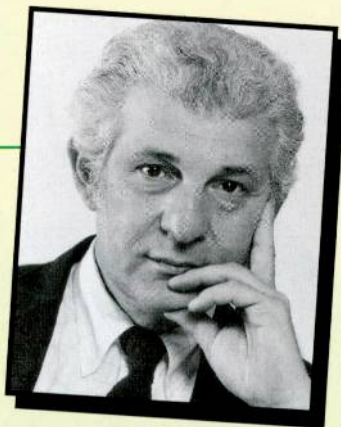
The press conference was bizarre, which is why I remember it so well. Turner had imbibed a bit beforehand (he doesn't any more, I'm told) and gave a coarse, rambling speech about his plans and himself, including how he got kicked out of college for having been caught with a woman in his dormitory room.

We all thought him a bit of a nut. And who was he, with no journalistic pedigree, to presume to build a news organization? Yet most of the press found him refreshingly different and wished him well.

Later I arranged for him to be the guest at a luncheon of New York Times editors for one of their periodic mass interviews. I was to write the story. The editors, around a dozen seated at a large dinner table, were an awesome gathering for any newsmaker to confront.

Turner arrived late and was not in the least awed. He was in fact intimidating. Even before sitting down he barked, "I don't know why I agreed to do this. How are you going to put out tomorrow's newspaper when I give people the news the day it happens?"

The End Of Turner As We Know Him?



BY LES BROWN

My coverage of the interview never ran. I was told it had been spiked because the top editors thought it unwise to give comfort to the enemy.

Turner lost \$30 million a year for the first three years with CNN, and many thought him a fool. No need now to talk about what a wise investment that proved to be.

He was the kind of empire-builder who put all his chips on the line. All or nothing. He made a run at CBS in the mid-80s, expecting to finance the deal with junk bonds. Lucky for him the fish got away.

Then he decided he must have MGM. He bought the studio with money he didn't have and had to sell off everything but the film library. But he couldn't afford that either and was bailed out by large cable companies out of loyalty to their industry's sole genuine superstar.

That was the turning-point for Turner. TCI bought 21% of his company and Time Warner 19%, each getting veto power over any future major deals that might tempt the riverboat gambler. But Turner's impetuous purchase of the MGM library was vindicated by the quick success of TNT, the cable network he built upon it.

And now, having been foiled in his second tilt at CBS, Turner yielded to fate and let TW acquire his thriving conglomerate.

If the \$8.5 billion deal goes through (which seems likely at this writing), TW will allow Turner to operate TBS as a division with a fair degree of autonomy. As vice chairman, Turner will report to Gerald Levin, who had thwarted his ambition of topping off his empire with a major network.

The merger is viewed by analysts as a good business deal all around, with assets that fit together nicely. Turner's Cartoon Network, built on the Hanna-Barbera library, becomes enhanced by the Warner Bros. animation archive; his TNT and TBS channels by the great WB movie and tv library; and CNN by access to the news resources of Time magazine.

Meanwhile, Turner's properties can help build the fledgling WB Network and provide both it and Time Warner's HBO with news from CNN. More important, Turner gives TW leverage it never had before in the global markets, the key areas of future growth. HBO can ride in on CNN's acceptance worldwide.

With Turner, TW vaults over the pending Disney/ABC combine as once again the largest of the colossi.

But the effect is to make Turner a bureaucrat in a highly bureaucratic organization, which plainly doesn't suit his personality.

If this essay reads at times like an obituary, in a way it is. Unless he pulls another of his surprises, it's the end of Ted Turner as we knew him. And as well the end of a colorful era. **TBI**

The effect of the merger is to make Turner a bureaucrat in a highly bureaucratic organization, which plainly doesn't suit his personality

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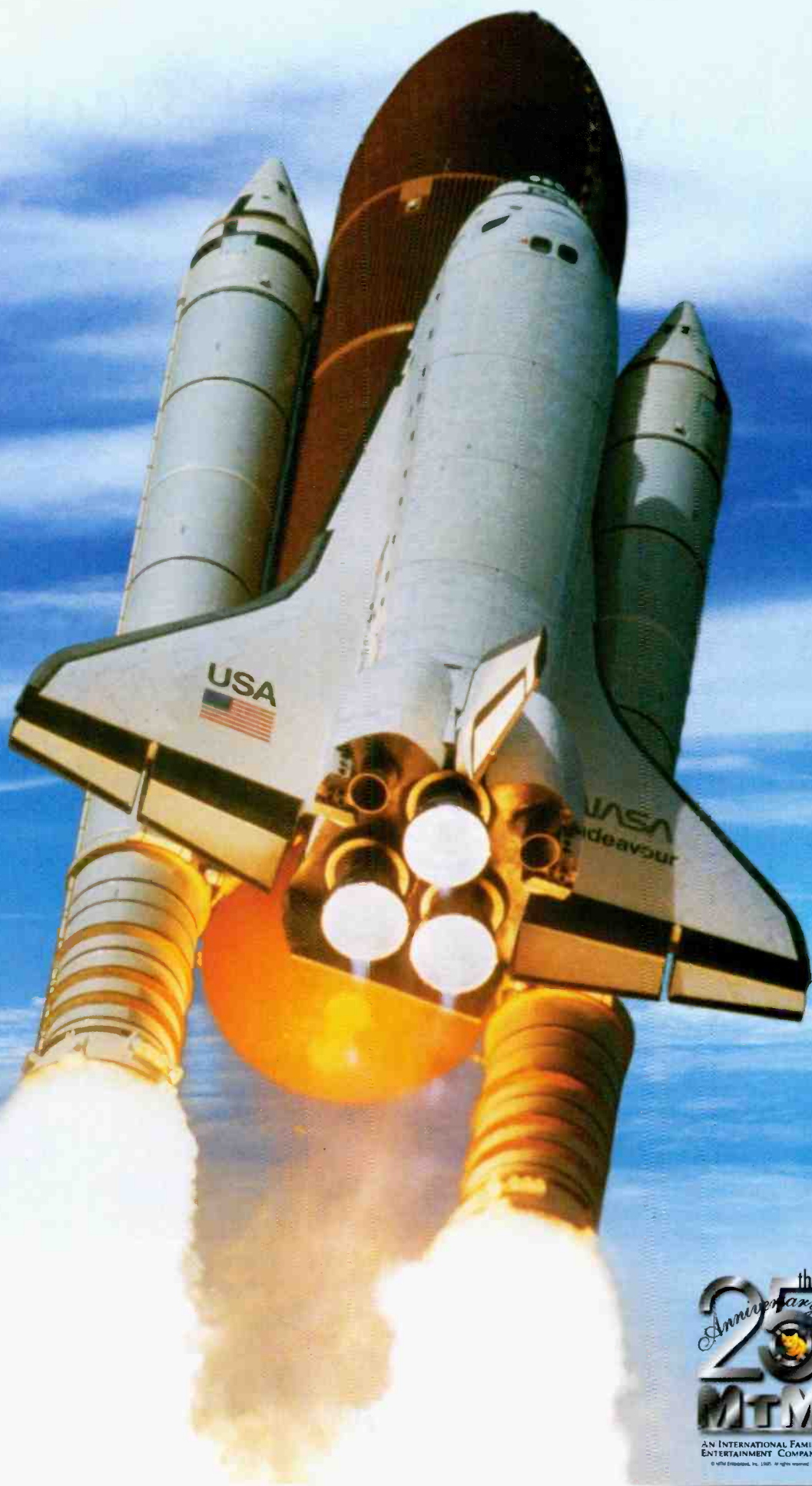
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MONITOR

UNITED STATES

Ted Turner's Next Excellent Adventure

Time Warner's purchase of TBS is already providing high drama

Ted Turner hasn't worked for anyone since his early days selling space on billboards for his late father's company. His very public adjustments to the rigors of life as a Time Warner employee are just the beginning of a new chapter in America's most amazing media career.

Turner's decision to sell Turner Broadcasting System (TBS) to Time Warner for \$7.5 billion

faces months of regulatory review, a lawsuit to block it by Baby Bell US West and a hornet's nest of angry protests from two TBS shareholders and various consumer groups. Clearly, it's going to be a while, perhaps a long while, before merged Time Warner/TBS stands pop up at trade shows peddling jointly-produced synergistic tv shows.

The purchase of the empire Ted built — a world-class portfolio of news and entertainment networks, film and cartoon studios and libraries, and a program syndication arm — by Time Warner, with its movie and tv studio, record company, pay-tv services, cable systems, nascent broadcast net-

work and magazines, links up an incredible package of assets. Time Warner chairman/CEO Gerald Levin called it "the dream deal," one he's wanted to do for eight years. Back in 1987, he said, he authored a memo that read, "My ideal combination would be Time Inc., Warner Communications and TBS."

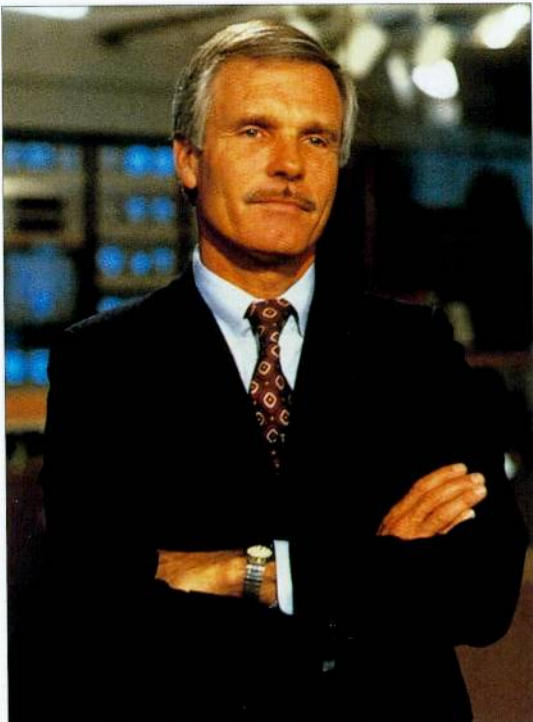
But hurdles sprung in front of Levin and Turner even as they were announcing an agreement on September 22. Regional telephone company US West immediately filed suit to block the acquisition, charging it violated provisions covering the Baby Bell's \$2.55 billion purchase of 25.5% of Time Warner Entertainment, a partnership that owns pay-tv service HBO, the Warner Bros. studio and the Time Warner cable systems. US West alleged Time Warner violated an agreement not to invest in movie studios outside of the partnership by buying TBS, since TBS owns New Line Cinema and Castle Rock. Time Warner countered US West is just putting the squeeze on to win control of Time Warner's cable systems.

The phone company was first to get to court, but Comcast Corp. and Continental Cablevision may follow. Both TBS shareholders are upset at the package of sweeteners given to convince Tele-Communications Inc. (TCI) to trade its 21% stake in TBS for 9% of Time Warner. Comcast and Continental want the same deal.

In addition to the courts, the Federal Communications Commission and U.S. anti-trust regulators will also take close looks at the merger, prodded by lobbying from interest groups like the Consumer Federation of America.

Turner will end up as Time Warner's largest shareholder with 10% of the company. In a way, there will be an intriguing reversal of roles. Time Warner, along with TBS's other cable operator shareholders, have had Turner on a leash since they bailed out his company in 1986. When it came to major decisions, TBS was run like a cable industry programming consortium. What was good for TBS and the cable operators was approved by the TBS board, but what might have been good for TBS but bad for the operators, wasn't. So, Turner's aspirations to buy the Financial News Network, for one, and a broadcast network, for another, were thwarted.

The situation was exacerbated by the efforts of TCI and Time Warner, the U.S.'s two largest cable operators, to deny each other competitive



Team Player: Turner is now TW's largest shareholder

advantage.

During the negotiations for the deal, TBS and Time Warner executives jockeyed for position with off-the-record leaks to newspapers. But at their press conference, Levin and Turner refused to address organizational issues, repeating the words "team" and "family" like a joint mantra. Turner even declined to say who would get the second seat on the Time Warner board that he controls as part of the deal. "What we're going to do first of all – and they're all here," Levin said, pointing to Time Warner and TBS executives at the front of the room, "is talk about a team... There aren't going to be any questions of traditional reporting lines or hierarchies."

That will be a startling change in an organization rife with infighting. The heads of the pay-tv division and the studio have been at loggerheads, off and on, for years. The music division has been bleeding top management for months. Michael Fuchs, who heads both HBO and Warner Music, let it be known early on in the deal making he wasn't happy that plans called for HBO to report to Turner, who as vice chairman would head up the Time Warner Video Division (the former TBS plus HBO). Unfortunately for Fuchs, that's exactly how the deal was done.

On the TBS side, the politics are peculiar to a company where executives are left to run their businesses for long stretches and then must answer when Turner drops in on occasion. Executive vice president Terence McGuirk became the company's number two at the beginning of the decade after beating out two other rivals, who then left the company. He would be a winner if, as expected, he remains Turner's right hand and lands on the Time Warner board in the other seat his boss controls. Scott Sassa, president of Turner Entertainment Group and a rising star since entertainment network TNT was launched in 1988, wants to be a movie mogul, not run cable networks and produce tv movies. But the movie mogul jobs will now be controlled by Warner Bros. bosses Robert Daly and Terry Semel, not Turner. Tom Johnson, president of CNN, may have a battle on his hands if the news network and the Time Warner magazines are pushed closer together, giving Time Inc. editor-in-chief Norman Pearlstine a chance at winning control of CNN.

Of course, bringing together all these neat media properties – there's 54 distinct logos on a sheet issued by the two companies – is supposed to produce all sorts of synergies. The most successful applications of the s-word are more likely to happen on the entertainment side, rather than the news side. CNN and Time Warner's magazine group, with properties like Time, Fortune and People, may both be in the news business, but 24-hour tv networks and weekly magazines are different businesses, with different agendas, different needs and different kinds of talent at their disposal. When Time Warner was just a TBS shareholder, attempts were made to get CNN and the magazines to do things together. They came

to little or nothing.

Sure, there will probably be joint opinion polls, a show here, an article there. Nonetheless, entertainment is where the rubber will really hit the road. Warner Bros.'s Looney Tunes will go out on the global pipeline that is the Cartoon Network, further enhancing an animation network that already reaches around the world. The Warner film library will add content to TNT and Turner Movie Classics.

Nobody is better than TBS at taking library product and turning it into networks; and launching ad-supported cable networks is something Time Warner hasn't been very good at, despite having the U.S.'s number one pay-tv company in HBO.

by Rich Zahradnik — NEW YORK

UNITED KINGDOM

Pay-TV Monolith Adds To Package

Disney, Playboy and Sci-Fi Euro launches swell BSkyB's offering

British Sky Broadcasting (BSkyB) is opening the gate to the UK cable and satellite market to six new channels in the last quarter of the year. Despite a widely anticipated introduction of digital services, all six will use analog satellite capacity.

BSkyB, now listed on the London stock market and 50% owned by Rupert Murdoch's UK company News International, is in no hurry to go digital, despite government plans to introduce digital terrestrial television and the award of a fifth national tv channel, due later this year.

BSkyB reported revenue of \$1.3 billion for the year to June 30 – averaging out at \$25 million a week – but not everything in its garden is lovely. A survey by GfK Marketing Services suggested that a campaign to sell receiver systems at a cut-price £99 (\$160) failed to lift sales over the summer. The number of homes with dishes was estimated at 3.1 million with growth slowing down.

Clearly the hope is the new additions to BSkyB's package of basic and premium channels will generate faster growth. A November increase in BSkyB's subscription rate will put £1 (\$1.60) on the price of the basic package and \$3 on the top tier, bringing it to \$40.

The Disney Channel, which is launching on October 1, will be an ad-free service available to satellite homes subscribing to both of BSkyB's premium film channels. These amount to 2.6 million



Strand value: EBN is moving onto Sky

CANADA'S SHELTERS ALTERED

The favorable tax regime which has helped to make Canada a hotbed of tv and film production is to change by the end of the year, leading to fears that it will become less attractive for some productions – particularly those from the U.S. to shoot there. Tax shelters which have existed for a decade are to be replaced by tax credits based on a producer's labor costs. Although these should still provide a 12% rebate for the production budget, new credits will not be assignable and therefore will not be able to be used for raising production money. Further drawbacks to the tax credit regulations include the credit only becoming available when income tax is filed, and the possible application of the credit to any other taxes owing by the company. Other conditions attached to the new regulations include that eligible applicants be Canadian-owned, and own the copyright to the production and Canadian distribution rights. This will remove an eight to 10% cash advantage which some say has been instrumental in fuelling the growth of American production in Canada. While large production houses are not expected to be overly affected by the new scheme, designed to end tax abuse, smaller houses could find it harder to go to the banks.

homes, or 57% of the total DTH and cable tv market.

Wholly owned by the Walt Disney Co., the channel will draw on a mix of Disney film and tv product and some locally-produced programming.

A second wave of channels – more accurately strands, since none will be airing for a full 24 hours – will move on to the Multichannel package from November 1.

One of these is the Flextech/Dow Jones service European Business News (EBN), which launched its round-the-clock mix of business news and lifestyle on Astra's rival system Eutelsat in February. Six hours of EBN will air daily from 6am on the same transponder as Flextech-owned Bravo.

In another blow for Eutelsat, the USA Networks-owned Sci-Fi Channel will also air part of the day on Astra. However, the full 24-hour service will air only on Eutelsat from its launch on November 1. Sci-Fi will be sharing a transponder with Sky travel, soap and sport strands, and BSkyB is expected to cram on two more services – a UK version of A&E's The History Channel and Sky Sports Gold.

Nickelodeon will also launch a night-time service, Paramount TV, on November 1. The ten-hours-a-day entertainment channel will screen the daily Entertainment Tonight and re-runs such as *Taxi*.

Another channel making the Atlantic crossing this autumn is The Playboy Channel. As well as Playboy Inc itself, the channel has backing from TCI/Flextech (51%) and BSkyB (35%).

Playboy will be available as a premium channel either as an add-on to existing Sky subscribers, or via a separate smart card.

Just four hours per night are planned, with satellite capacity shared with Bravo and EBN. Initially, only viewers in the UK will be invited to subscribe, though this will be extended to the Benelux and Scandinavia – probably after Playboy's first 12 months on air.

by Julian Clover – LONDON

BRAZIL

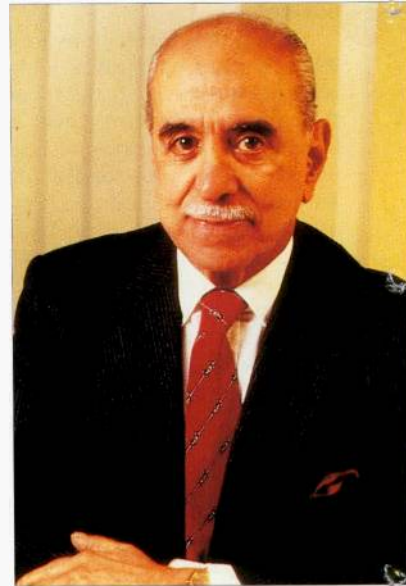
Fiction Is Stranger Than The Truth

TV Globo chief in mini-series tit-for-tat with tv mogul preacher Macedo

Roberto Marinho, the owner of TV Globo, Brazil's largest network, has found an unlikely adversary in the form of Edir Macedo, a fire-and-brimstone-preaching pastor, who has called the

90-year-old patriarch the Devil in disguise. What's more Macedo has vowed to use his own small tv network, TV Record, as his weapon in this holy war against his Satanic enemy.

TV Globo touched off the clash with a 12-episode miniseries, broadcast in September, called *Decadencia* (Decadence), about how a corrupt



Marinho: diabolical?

pastor, one Mariel Batista, fleeces his flock. TV Globo issued a disclaimer preceding the first episode of *Decadencia*, saying that all the miniseries' characters were fictitious. And *Decadencia* scriptwriter Dia Gomes said that any resemblance between Macedo and Batista was "coincidental."

"Mariel Batista is a composite character who helps explain why the evangelical movement is growing so quickly here," said Gomes. "And it was the movement which interested me, not one individual pastor within it."

Few, including Macedo, were, however, convinced. First off, both men resemble each other physically (down to their slicked-back hair) and both lead big, fast-growing pentecostal churches accused of miracle-cure-type charlatanism. Macedo's Universal Church of the Kingdom of God has three to four million followers.

Also both Macedo and Batista, unlike most evangelical pastors here, suggest that the more followers contribute, the more likely their prayers will be answered. What's more, Batista becomes the target of police investigation for fraud and charlatanism, is jailed and then freed – all of which happened to Macedo.

The size of Macedo's followers' contributions (reportedly \$756 million a year) have enabled him to buy radio stations nationwide and the small TV Record for \$45 million in 1989. Doing so has given Macedo the pulpit from which to attack "the Devil," as Macedo and his fellow pastors refer to Marinho. Macedo began the attack by telling followers to stop watching TV Globo.

TV Record has also used its nightly panel show *The 25th Hour* – which follows the airing of *Decadencia* – as a pulpit for hammering away at Marinho. Guest panelists – journalists, ex-congressmen, pastors of other religions – accuse Marinho of everything from fraud to manipulating the masses.

Furthermore, TV Record announced that, in

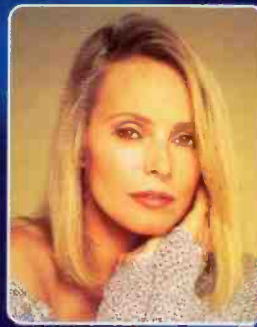
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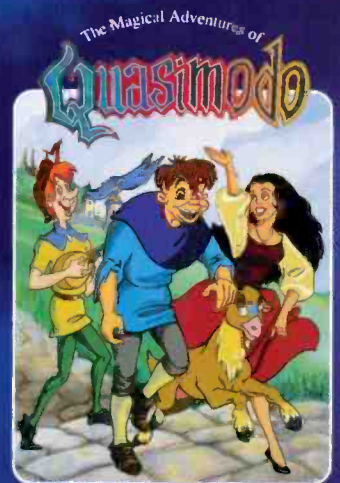


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UK PLANS DIGITAL TV BY 1997

The British government has announced proposals to make six new terrestrial frequencies available for digital transmission. Up to 20 new channels covering between 60 and 90% of the population could be allocated, with the first services probably starting up in late 1997. Terrestrial broadcasters the BBC, ITV, Channel 4 and Channel 5 will be offered one frequency each, with each frequency able to transmit at least three channels. They will be expected to air at least 80% of the programming on their analog networks on digital. Remaining frequencies will be auctioned off, with no single company permitted to control more than 25% of digital capacity and no more than 15% of the total viewing audience. Licenses will be issued by broadcasting regulator the ITC, with providers of conditional access systems being licensed by telecoms authority OfTel.

response to *Decadencia*, it would launch its own mini-series, reportedly called *Chantagem* (Blackmail). *Chantagem* is about a journalist who inherits the family paper, and by allying himself with the corrupt and repressive military regime is allowed to build a media empire. In other words, a thinly-veiled portrait of Marinho, owner (by inheritance) of the country's largest newspaper, O Globo, as well as TV Globo, which started operating one year after the military takeover.

Macedo's network, with a miniscule slice of the market compared to TV Globo – which is seen by far more of the country's 30 million tv households than all six other networks combined – will do no harm to Marinho.

In fact, *Decadencia* scriptwriter Gomes said that "the TV Record attacks are probably boosting the already-high ratings of *Decadencia*," seen by over 40% of all tv viewers.

People here fear, however, that the size of yearly contributions by Universal Church followers will fuel his plans to expand his TV Record and thus gain more public-opinion-shaping clout.

The Universal Church already has more than 1,000 churches in Brazil and in many other South American countries, as well as in the United States, Europe and Africa. Macedo has also just bought the Brixton Academy in London which he plans to turn into his Church headquarters in England.

by Michael Kepp – RIO DE JANEIRO

WEST AFRICA

Pan-African Net Gets Green Light

Nigeria-based AIT bucks gloom of country's private broadcasters

A mood of depression among Nigeria's fledgling broadcasting community has failed to put off Dr Raymond Dokpesi, an entrepreneur who has announced plans to launch Africa Independent Television (AIT), a pan-African satellite service, and a terrestrial channel serving Nigeria called Ray Power Television.

AIT will transmit for 24 hours a day from a Russian Express 2 satellite with a license and official blessing from the country's head of state.

"This is an opportunity to really portray developmental Africa through news information, culture and entertainment to the rest of the world," said Dokpesi, chairman and CEO of Daar Communications.

Dokpesi, a former marine engineer, broke into

the broadcasting sector in August 1994 when he set up the country's first private radio station, Ray Power 100FM. The station now has an estimated listenership of 25 million. AIT will be Africa's second satellite tv station, after BOP-TV of South Africa.

Dokpesi said "events connected with the black and African people" would form the core programming. Based on the feasibility studies already carried out, it is Dokpesi's view that the AIT project is not only "economically viable but it is also commercially desirable."

The project is being supported by a consortium of local banks and a pool of African talents, expatriate technical staff and engineers. Dokpesi did not elaborate on the source of funding but denied having any link, overtly or covertly, with the Nigerian military government.

Commenting on the AIT project, Dr Walter Ofonagoro, information and culture minister, said that with the operation of a worldwide cable tv channel via the satellite, Nigeria would take a giant step in the broadcasting industry. He pledged the federal government's commitment to providing an "enabling environment" for the broadcasting industry to thrive.

In Nigeria, 27 terrestrial tv licenses were allocated in 1993, and to date, only six have managed to get on the air.

Take-off deadlines set by regulator the National Broadcasting Commission (NBC) have been put back so many times that now licensees, who paid fees ranging from \$13,000 to \$34,000 depending on location, have simply been told to start as and when they are able.

Licensees face headaches including prohibitive costs for importing equipment and the fear of sanctions by the official monitors, as well as, for those that have made it on to the air, frequent technical hitches.

The Independent Television Producers Association of Nigeria (ITPAN) said that investment required in sophisticated equipment left little or nothing to invest in quality programming.

Nigeria is one of a number of West African states which have moved to deregulate broadcasting. Nigeria's near-neighbor Ghana and French-speaking territories Senegal, Mali, the Ivory Coast and Burkina Faso have already done so.

The Ghanaian authorities announced late July that 10 tv and 21 radio licenses had been granted to private companies, on payment of non-refundable fees of 4 million cedis (\$33,000) for tv and \$16,500 for radio.

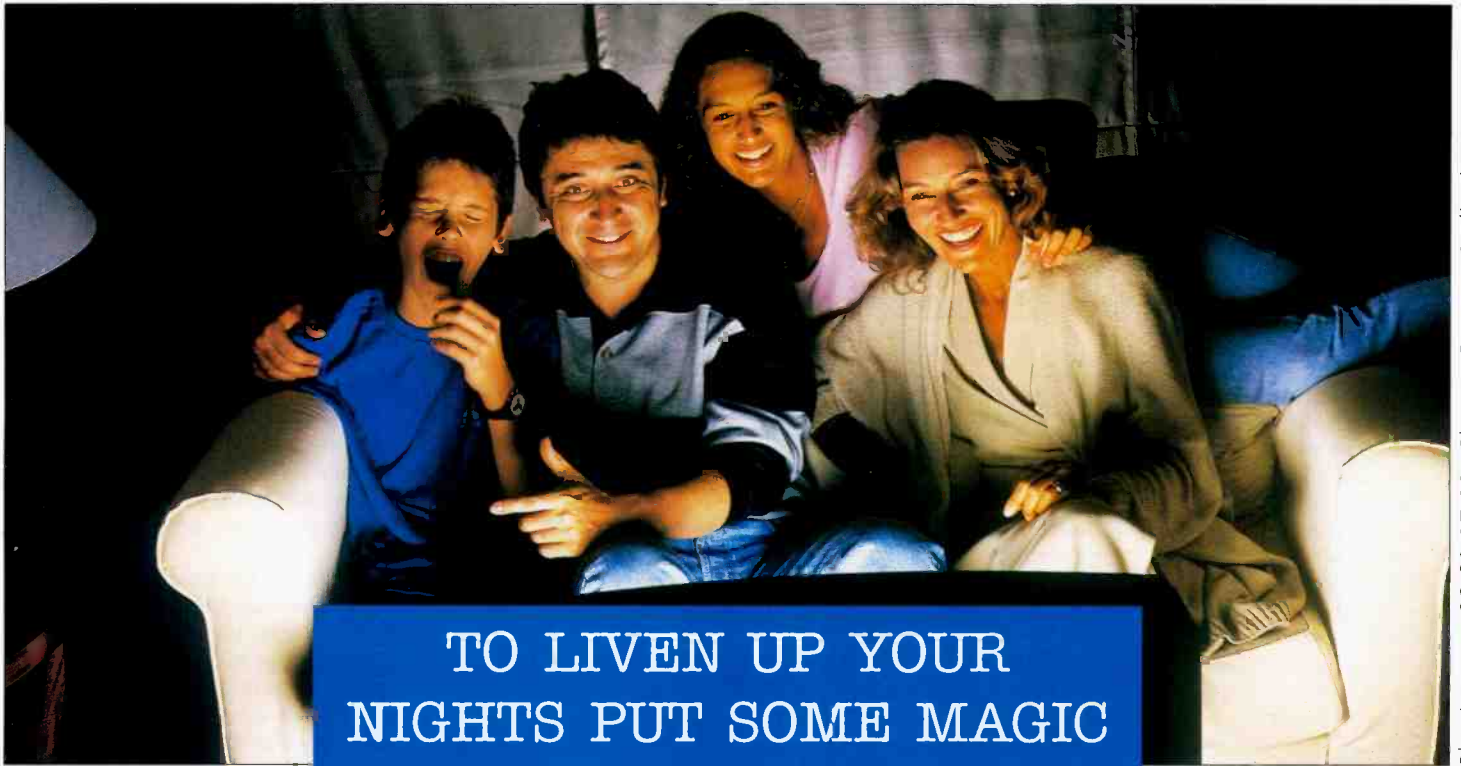
The licensees are spread across Ghana, including the capital, Accra, and provincial cities Kumasi and Sekondi-Takoradi. Television licensees have nine months to get their services off the ground.

Though media watchers welcomed Ghana's sudden decision to deregulate, they attacked the license charges as disproportionately high for Ghana, where per capita GNP is less than \$400.

by Titus Ogunwale – LAGOS



Dr Ofonagoro: encouraging



Blue Lagoon - 39 21 17 00 - Photos : Francois Gaillard

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NEW PLAYERS
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Capital Cities/ABC, the Hearst Corporation and Falcon Cable Systems are to inject \$150 million into TV Abril, the pay-tv subsidiary of Brazilian publishing group Abril. TVA has been battling with TV Globo to establish cable and pay-tv networks in Brazil, and both are now involved in consortia planning to launch digital satellite packages throughout South America. Chase-Manhattan Bank will reduce its share in TV Abril from 17% to 9%, with Falcon owning 15%, the Hearst group 10%, Cap Cities/ABC 10% and Abril retaining 56%. Abril is part of DirecTV alongside Hughes Communications, Mexico's MVS Multivision and Venezuela's Cisneros Group of Companies, which plans to launch 72 channels targeting Brazil and 72 aimed at other countries.

GERMANY

Berlin Cable Net To Switch Onto Digital

Up to 150 services for homes in the capital - as long as they get a box

Berlin's media authority MABB opened competition for decoder systems for the coming digital television age in announcing that preparations for the cable launch of digital television and multimedia services are under way in Berlin and Brandenburg, the first of Germany's 16 federal states to implement the new media.

Telekom AG, the telephone monopoly company, has made at least 15 channels available on the Berlin cable systems for transmission of digital video broadcasting. Six to ten programs can be transmitted on the multiplex and service providers, including radio, online and data services as well as near video-on-demand. With the release of the hyperband for digital transmission, the 1.1 million households plugged into the Berlin and Brandenburg cable systems will be able to receive up to 150 programs, providing they acquire a set-top box.

And there's the rub. So far decoder manufacturers have failed to come to terms with a standard encryption system for all digital channels. The Kirch Group's Beta Technik division, working with the Finnish company Nokia, has developed its own conditional access "d-box," while a planned consortium, the Multimedia Betriebsgesellschaft (MMBG), grouping Canal Plus, Bertelsmann, Compagnie Luxembourgeoise de Télédiffusion (CLT), the commercial channel RTL, and pubcasters ARD and ZDF, as well as Telekom, has opted for a Seca-developed decoder using Media Guard conditional access technology. Both systems are incompatible. The MABB has warned that bids for services would depend on a uniform technical standard for the set-top box employing a conditional access control system.

The key to selection of a standard decoder appears to lie with Germany's only pay-tv service, Premiere, which, with a million subscribers expected by year's end, is in a strong position for the digital future. So far, however, Premiere's owners have failed to agree on either one of the two set-top boxes. With 37.5% stakes, Bertelsmann and Canal Plus outgun the Kirch Group, which holds the remaining 25%. However, at Berlin's recent consumer electronics trade fair, Kirch's "d-box" stole the show with a demonstration of what the decoder could do with its multimedia terminals. Kirch capped its Berlin demo with the announcement it has ordered one million "d-boxes" from Nokia's consumer electronics

division. Company executives gave no figures but hinted the order could reach \$675 million.

The MMBG consortium only displayed a prototype of Seca's Media Guard digital box, which is tabbed to go to Canal Plus subscribers in France in October or November when digital test transmissions start there. Orders for the Seca decoder are pending approval from the European Commission in Brussels, which has yet to give the green light to the planned consortium, whose members have only inked a "letter of intent."

MMBG insiders claim that mass-manufacture of the "d-box" is in reality no further advanced than their own.

The set-top box selected for Premiere could determine the standard decoder for digital broadcasting in Germany in 1996, the breakthrough year. But the shareholders are still deadlocked. In their latest meeting in Hamburg on September 12, they again failed to achieve accord. The negotiations continue apace, since no-one has forgotten the 1980s squabble over video recorder standards involving the Grundig 2000, VHS and Beta systems. A pragmatic solution will be found, according to a Kirch spokesman. But just how and when is still moot.

by Jack Kindred - MUNICH

VIETNAM

News Closes Fox Deal With VTV

Murdoch group is holding back the blockbusters to see how it works

Rupert Murdoch's News Limited has signed a distribution deal with Vietnamese state broadcaster VTV for a package of classic films from the Twentieth Century Fox library. It is believed to be the first such deal between the south-east Asian state and one of the Hollywood majors.

Under the terms of the deal, which is a revenue-sharing barter agreement, VTV will air a film from the Fox film library in a dedicated weekly time slot for 26 weeks, with an option to extend the agreement for a further 26 weeks.

According to News Limited's Hanoi-based business development director Bruce Dover, a group of Vietnamese representatives went to Hong Kong to view the library, and came away with classics such as *How To Marry A Millionaire*, *The Sound of Music*, *2000 Leagues Under The Sea* and *North To Alaska*, all of which will be dubbed into Vietnamese.

"We will hold the blockbusters back as we are really testing the market," he said. "We need to see if they (VTV) can deliver a national transmis-



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SOUTH AFRICAN TV SHAKE UP RECOMMENDED

The Independent Broadcasting Authority (IBA) of South Africa has released its long-awaited report on the future of broadcasting in the country. The report's key proposals are the continued downscaling of the SABC, from three to two channels, and the licensing of the country's first private free-to-air television service. Sentech, the SABC's signal distribution arm would also be separated from the broadcaster and converted into a public company with its shares transferred to the government. However, Broadcasting Minister Pallo Jordan, the ANC and the National Party have expressed concern that the proposals over-protect the SABC, which would retain its monopoly on free to air television and advertising revenue until 1988, when its third channel would be offered to private companies. The IBA also recommends that local content make up at least 30% of the new channel's output while the SABC should ensure 50% of its programming is local within three years, with 40% of its output sourced from independent producers. Pay-tv network M-Net and other terrestrial subscriber-funded nets should have no less than 5% local content or spend a certain amount on local content television.

sion network and we also have concerns about piracy," adding that the program selection was also less likely to fall foul of the country's stringent censorship laws where sex and violence is still a definite no-no.

The deal is the result of a long term co-operation between the two companies. "It has taken a while to come to an agreement where there is some benefit for both," explained Dover.

Part of the problem was VTV's inability to guarantee national coverage. Although technically all Vietnam's numerous provincial stations come under control of VTV, many were pulling down VTV's satellite delivered national feed and substituting some of the programming and advertising with their own. In order to avoid this happening, News Limited has ensured that all stations have signed the agreement which will entitle them to a share of the advertising revenue.

The key provincial stations are located in Ho Chi Minh City, Danang, Haiphong, Hue and Can Tho. With a population of 73.6 million, estimates put the number of tv households in Vietnam at three million. In the key cities, tv penetration is 90% and in Ho Chi Minh and Hanoi, 90% of households also have VCRs. As such, Vietnam is seen by many multinationals as an important market to be developed in the Asian region.

In terms of television advertising, opportunities are still very limited. Only 5% of broadcast time is allowed to be taken up by advertising and there are different payment procedures, depending on whether you are a foreign company, a local company or a joint venture. In addition, every ad has to be cleared by the Ministry of Information and Culture.

Dover said News Corp has secured about six minutes of ad time which fall on either side of its movies and is looking at selling the slots to either multinationals or nationals at a cost of \$7,200 for a weekly 30-second spot. "We were surprised by the response," he said. "It looks like we will see a return. It is the first time VTV has done a deal like this but it is good for its budgets, advertisers will commit to a 26-week schedule so it guarantees it revenue," he added.

The other limitation for both advertisers and potential program providers is the number of broadcast hours in VTV's schedules.

In Hanoi, for instance, there are three stations but between them they only broadcast for perhaps 18 hours a day. And there are also local programming restrictions. VTV has three movie slots a week but 50% of the programming has to be Vietnamese.

Although VTV produces some films, musicals, variety programs and documentaries in-house, programming is also either acquired from, or given by NHK and some of the French and Australian broadcasters, among others. Two of the most popular imported shows on VTV of late have been Australian mini-series: *Return To Eden* and *The Thorn Birds*.

by Sarah Walker - HONG KONG

CANADA

Baton Battles For Control Of CTV

Baton has three of the four votes it needs to control number one net

Thanks to some tricky footwork, it looks like underdog Baton Broadcasting Inc., is going to emerge victorious in the fight to control Canada's premier television network, CTV. After a complicated series of deals, Baton has emerged with three of the seven votes on the CTV board and only needs one more to take full control.

CTV regularly beats Canada's other national network, the CBC, in ratings sweeps. It does not disclose its financial results except to broadcasting regulator the CRTC.

Analysts have long argued that the ownership structure of the network, which is made up of seven partners and affiliates, has made it difficult for CTV to compete effectively in a rapidly-changing broadcast arena.

Rumors in the industry have cash-rich WIC (Western International Broadcasting,) another board member, hoping to buy CTV at auction. With its deep pockets, it would be in a position to outbid any rival.

There are seven voting members on the CTV board: Baton, WIC, Chum Ltd., Electrohome, Mofat Communications Inc., and CFCF Inc.

CanWest Global Communications Corp. has been eroding CTV's market share and has ambitions of becoming the third national network with a presence in nine out of the ten Canadian provinces.

Following deals between Canada's number one and two cable MSOs, Rogers and Shaw, and a joint venture reorganization with Electrohome, Baton has emerged in control of three seats on CTV's board.

When Rogers Communications Inc. bought Maclean Hunter last year for \$3.1 billion it also purchased Calgary tv station CFCN, a CTV member with a voting seat on the board. Rogers had been ordered by the CRTC to divest itself of CFCN. It did so by selling the station to Shaw, which turned around and sold the station to Baton.

Baton then entered into a joint venture agreement with Electrohome which saw the two companies merge their tv stations into two divisions, east and west, made up jointly of 11 tv stations. Baton has retained CFCN's ownership position in CTV and Electrohome has ceded its voting rights to Baton, giving the company three votes. All Baton needs now to be in complete control of



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UTV REVIVES TV3 HOPES

The Irish Republic is one of the last countries in Europe to have no indigenous, national private tv network. That could change following a link-up between the TV3 consortium, whose original launch plan foundered four years ago, and Ulster Television (UTV), the ITV franchisee for Northern Ireland. With UTV coming on board as a substantial minority partner and contributing management and programming expertise, a whole new gloss has been put on the TV3 venture. TV3 hopes to get on the air by early 1997. Start up will cost about \$26 million and initially, the network will reach 80% of viewers in the Republic, since systems of transmission will include MMDS and cable. TV3 plans to transmit, initially, 84 hours of programs a week, with 15% of programs made in Ireland, mainly by independent production houses. TV3 also plans to have an ambitious in-house news and current affairs department. The balance of programs is likely to be sourced abroad.

the network is to offer enough cash to buy out one of the smaller partners.

The deal between Rogers and Shaw saw Shaw giving Rogers its 84,000 subscriber Vancouver cable systems in return for CFCN, Rogers' 34% position in YTV and its 29% stake in New Country Network. This gives Shaw 68% of YTV. Baton paid Shaw \$75 million for CFCN. Electrohome is nominally paying \$65 million for its joint venture with Baton but no cash will change hands because the stations involved in the two new joint ventures are deemed to be of equal value.

With three votes firmly in Baton's hand, WIC may very well decide that Baton has de facto control of the network and call off any hopes of controlling CTV. To wrap up control, all Baton has to do is to make one of the smaller CTV partners an offer it can't refuse.

by Noel Meyer - MONTREAL

ASIA

TV Shopping Spreads Its Nets Worldwide

Already a \$4.5 billion U.S. market, and on the move internationally

In case there was any doubt, the NIMA convention in Las Vegas last month confirmed that the infomercial and home shopping business is one of the hottest growth areas in tv at the moment. Marketers have already set the ball rolling in Europe and are eyeing Asia and Latin America as the new markets with the most potential.

Andrew Haslehurst, general manager and vice president of marketing for Quantum International Ltd, pointed out that infomercials internationally still have a long way to go and are "minute" in terms of turnover. The conference was told that while home shopping in Europe is still small it's expected to grow from a \$37 million business now to an approximate \$2 billion industry by the year 2000.

Leading infomercial authority and pioneer Katie Williams, founder and president of Williams Television Time, reported that only two hours a week of tv shopping time on TF1 in France is generating nearly \$70 million annually, while in

Japan, the direct response business already amounts to \$1.6 billion annually.

Quantum, which is talking about a possible dedicated pan-European channel for home shopping, claims to reach some 200 million households worldwide with infomercials, including more than 43 million households in Japan alone through an alliance with Mitsui.

Telebrands Corp vice president Shail Prasad said the greatest growth opportunities are in Asia, which is "still largely untapped." Both a direct response and retail marketing organization, Telebrands has expanded into India via Telebrands India, based in Bombay, and expects to do some \$50 million worth of business there starting with Ambervision sunglasses (which sold some 10 million units in the U.S.).

The talk at the NIMA confab was that by the end of this year there should be three home shopping channels in Germany including QVC. The biggest-breaking news at the meeting was confirmation of a joint venture between HSN Direct Europe Ltd, an affiliate of America's Home Shopping Network, and France's Canal Plus to bring electronic retailing to all French-speaking territories.

That direct response advertising and infomercials are moving well beyond the borders of North America and even into China (via California's International Shopping Network and China Central Television) was in evidence throughout the NIMA conference.

Japanese electronic retailer Orison World, led by its founder and president Motonobu Sano, was at the infomercial conference looking to link with U.S. products it can feature to a marketplace of over 40 million households in Japan. Sano spoke of an "exploding electronic retail marketplace" in his country.

Laying out the scope of the industry worldwide, Greg Renker, co-founder of Guthy-Renker Corp, a leading producer of infomercials in the U.S., estimated that currently electronic retailing is a \$4.5 billion business, about \$2.5 billion coming from the two home shopping channels in the U.S., with \$1 billion plus from half-hour infomercials, and nearly another \$1 billion from short-form infomercials, and miscellaneous transactional television.

He cited figures estimating that infomercials are now in 205 million homes internationally "and growing." The media buying power of infomercials, Renker estimated, is \$500 million annually in the U.S. for airtime, with \$325 million of that total in broadcasting and \$175 million in cable.

"Obviously electronic retailing has vast potential," according to Renker, with less than 20% of consumers in the U.S. purchasing off of television. The estimate is that only between one-tenth and 1% of viewers watching infomercials and home shopping shows are responding to the pitches they see and hear.

by Morrie Gelman - LAS VEGAS



Home shopping in Europe will rake in \$2bn by 2000

He's battling espionage and terrorism with
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In this explosive, hour-long drama, action and intrigue are the weapons of choice. Lieutenant Harmon Rabb, Jr. (David James Elliott) has a mission: To fight for justice against all odds. His personal war pits him against world-class criminals, and forces him to rely on his intelligence and military training to survive. An exciting new series from the producers of *Magnum, P.I.* and *L.A. Law*.

JAG



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TAIWAN SATELLITE FREE-FOR-ALL

Two years after the Taiwanese government passed its Cable Television Law, designed to legalise the country's 600 or so cable operators who had been making a living from pirating Western programming, attention has now been turned to channels broadcasting by satellite. But signs are that the satellite broadcasting law will be less stringent than the cable bill. Currently pending legislation, the draft recommends there should be no limit on foreign investment or cross ownership in Taiwanese satellite channels. This, they say, would attract foreign investment and help turn Taiwan into the media capital of Asia. At the moment direct foreign investment in the country's cable systems is banned. Industry estimates put the number of cable channels operating in Taiwan at 160. However most of these are merely programming blocks comprised of ad hoc acquired programming and compiled by the operators themselves. According to a report by McKinsey and Co. the market value of Chinese-language television, cable television and movie production in Taiwan amounted to \$1.3 billion in 1993.

CHILDREN'S PROGRAMMING

Time To Log Kids On Is Approaching

**Tv's top children's programmers
are already setting their strategies**

Children's television programmers looking to move their content online or to promote their shows via online services still have a little bit of time to think about it. Unlike the mad sprint to set up online services for adults, the race for the children's market is still at the starting line, according to Jupiter Communications' new study, *The 1996 Online Kids Report*. And there's not too much time left. The starter's gun could go off at any minute.

Current online options for children are limited, said Jupiter, with no stand-alone online proprietary services yet dedicated to children. But the numbers are heading in the right direction. In 1994, 3.7 million children had access to commercial online services at home, though only 25% of those actually used the services, the study reports. By the end of 1995, 6.7 million will have access and the portion taking advantage of that access will climb to 30%, and, four years after that, 14.4 million kids two to 18 will be logging on, almost 60% of all children with access.

"Clearly, there are plenty of hurdles to surmount in the children's online industry," the study states. "These include technical issues both on the (World Wide) Web and commercial online services, where graphics and other capabilities are simply not up to par; parental controls, which is a major issue for any children's online service; and, finally, the development of reliable revenue streams from children's services, such as advertising, subscription fees, and (perhaps) shopping". However, Jupiter Communications believes that "given the momentum, it's only a matter of time – and not much at that – until the children's online industry catches fire."

Not surprisingly, Jupiter

found several of America's top kids' programmers are already setting up services for their audiences. They include:

- Walt Disney. The company, "tiptoeing around cyberspace for sometime" with a presence on consumer online services and the Web, plans to introduce the Internet-based Disney Family Network by 1997. It will combine a free promotion area with a much larger subscription-based service. Jupiter sees Disney winning a significant share of the kids' online audience.

- Nickelodeon. Nickelodeon Online is set to appear on commercial service America Online (AOL) in October. The contract is non-exclusive, so Jupiter expects the kids' cable network to appear on other services (read: Microsoft Network) and the World Wide Web. "This powerhouse also has lots of marketing muscle to back it up, and the Nickelodeon brand is, like Disney, extremely powerful."

- Viacom. The study notes that Nickelodeon sister network MTV plays a major role in the kids' market – particularly among teens. Viacom, both networks' parent company, "has been loath to consider the Viacom name for a broad umbrella strategy that might unite MTV and Nickelodeon in an online service venture." However, Jupiter says, the company is now "considering whether its content properties could be linked as part of a Blockbuster online service."

- Scholastic. Already a player in the school-based online services market, Scholastic is looking into home services. These could win with parents because of Scholastic's educational emphasis.



Kids like Nickelodeon's Pete and Pete could soon log on to the network

WHAT KIDS AROUND THE WORLD ARE SAYING



Nickelodeon has gone global. With networks in the US, the UK, Germany and Australia. Program blocks in countries from Portugal to Poland. And individual shows and formats in 70 more countries. The most-watched kids' programmer in the US and the UK is fast becoming the kids' programmer that most of the world is watching.

What are kids in your country saying?

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EC SAYS NO TO DUTCH GROUPING

The European Commission (EC) has blocked the deal between Dutch commercial broadcasters Veronica, RTL4 and Endemol, creating a jointly-owned vehicle, Holland Media Group (HMG). EC competition commissioner Karel Van Miert ruled on September 20 that it couldn't permit HMG to go ahead in its present structure, as the three commercial tv stations under its umbrella would account for 60% of the tv ad market and that Endemol would be in an unfairly dominant position as a supplier and co-owner of the networks. But Van Miert hinted he could permit a restructured HMG, and said: "This doesn't mean that we're negative to all media mergers." HMG is likely to sell off RTL5 and reduce Endemol's stake from the present 23%.

•Others. Children's Television Workshop and PBS Online as well as CD-Rom producer Broderbund "could do reasonably well online... but that all depends on how quickly these organizations get their interactive acts together, so to speak." Jupiter concludes that none of them "will match the reach of a Disney or Nickelodeon service."

(For information on the complete "1996 Online Kids Report," contact Jupiter Communications, 627 Broadway, New York, N.Y. 10012. Telephone 212-780-6060. Fax 212-780-6075.)

by Rich Zahradnik — NEW YORK

AFRICA

Wind Of Change For MultiChoice

Pay-tv "gatekeeper" to launch package but others are moving in

This month (October) sees the launch of MultiChoice Africa's new line-up of 16 international and national channels on Pan Am Sat's PAS-4 satellite. The so-called Dstv package, which includes Cartoon Network, CNN International, Sky News, and TNT Classic Movies, should further confirm the Richemont-owned company's position as the leading provider of pay television in the region.

Already termed the "gatekeeper of pay-tv in sub-Saharan Africa," it was by June of this year claiming 882,808 subscribers to its existing analog

service in South Africa and a further 46,778 in Namibia, Botswana, Egypt, Ghana, Nigeria and Uganda.

Canal Horizons, operated by France's Canal Plus, was some way behind with around 80,000 subscribers in June in Gabon, Senegal, Tunisia, and the Ivory Coast while Orbit, the Rome-based satellite service owned by the Mawarid Group of Saudi Arabia, has yet to announce any figures since launching its multi-channel package covering North Africa and the Middle East earlier this year.

Other channels confirmed for the MultiChoice line-up are ESPN Africa, DMX, Hallmark Entertainment, VH1, SelecTV, The Travel Channel, TV5, Trinity Broadcasting and its own channels M-Net, The Movie Magic Channel, K-TV and Super Sport. Also in negotiations with MultiChoice are BBC World and The Sci-Fi channel and with six half transponders leased on PAS-4 a maximum of 99 digitally-compressed channels could eventually be offered.

The launch comes at a time when MultiChoice is also increasing its presence in the market through joint ventures with state-run broadcasters in Africa. So far it has teamed up with stations in Egypt, Kenya, Zambia and the Seychelles to operate terrestrial pay-tv services and has reportedly submitted a tender to the Zimbabwe Broadcasting Corporation to establish the country's first pay-tv cable network.

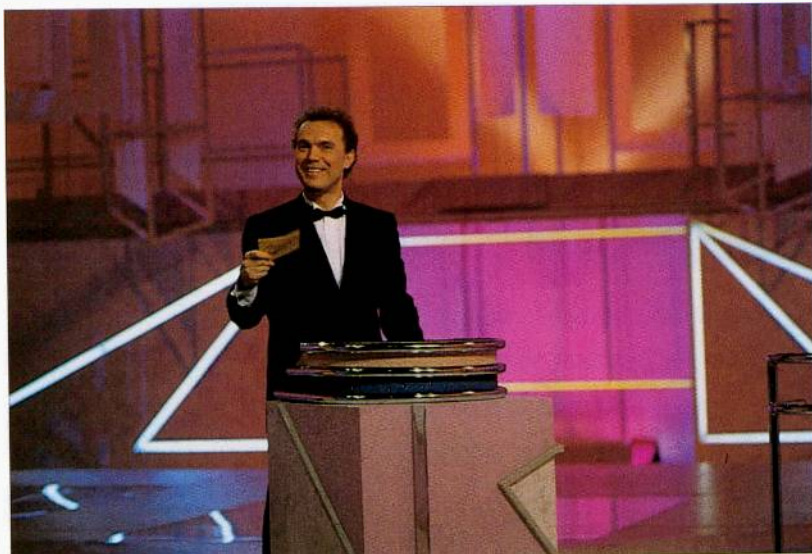
However MultiChoice is also facing increased competition from other services in the region. In June, Aerial Empire, a South African hardware distributor, took a leaf out of MultiChoice's book by teaming up with the national public broadcaster in Madagascar to launch a four-channel pay-tv service called TVF. The company plans to expand its service to another two or three southern African countries in the next year.

Also partnering Aerial in TVF is the Paris-based Pan African Rebroadcasting Network (PanAfNet), which is backed by Canada's Encom Export and Engineering and a number of African and Middle Eastern investors.

PanAfNet plans to launch a total of 36 MMDS networks in Francophone Africa and Nigeria by the end of 1996, which will rebroadcast eight digitally-compressed channels delivered by satellite. The first of these networks was launched in Togo, in September 1994, offering viewers three channels (French-language public channels CFI and TV5 and CNN), and a second network should be up and running in Mali by the end of the year.

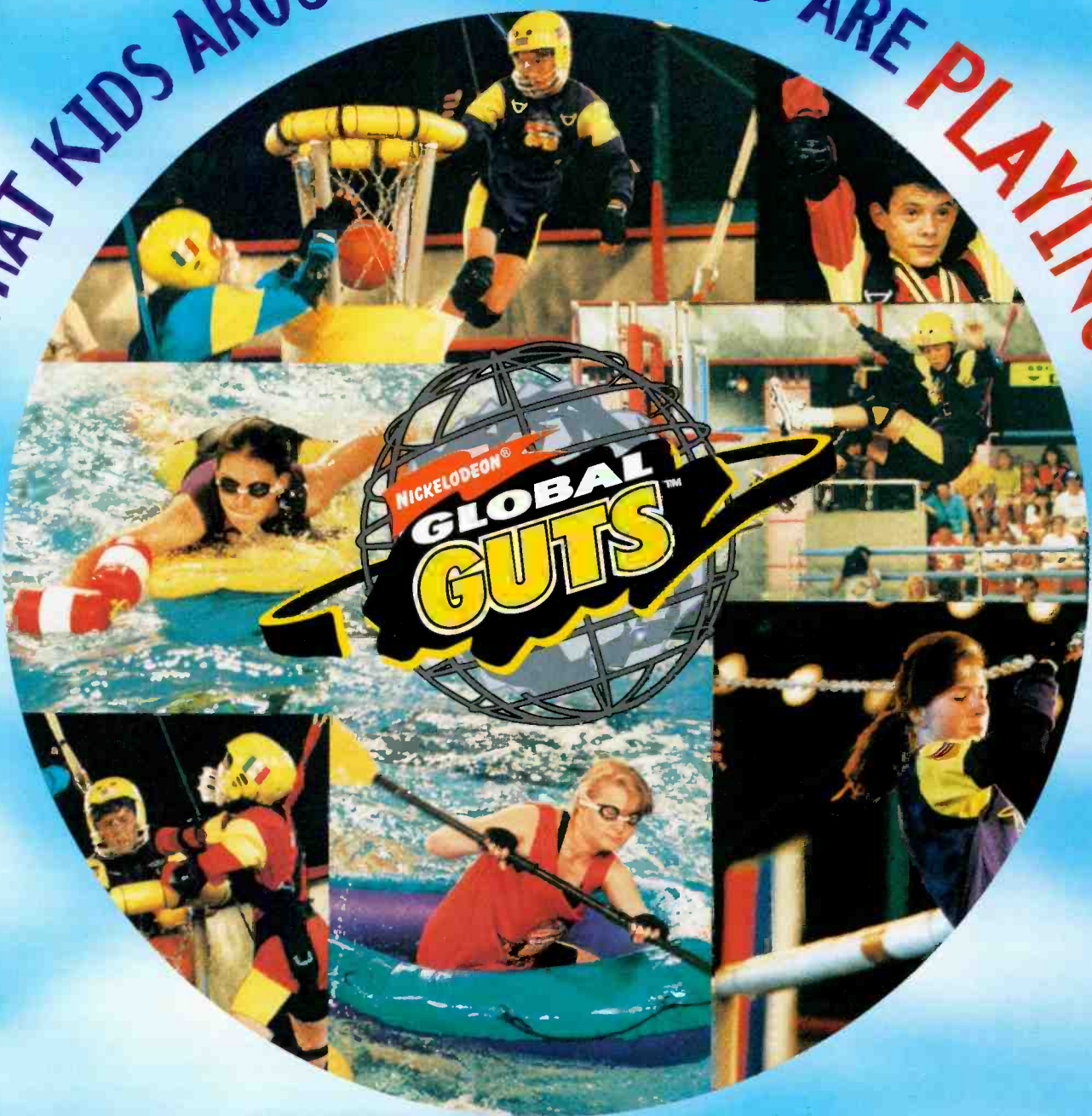
Closer to home, MultiChoice will face competition from the South African-based African Satellite Entertainment Corporation (ASEC) which plans to launch a bouquet of four channels via the Intelsat 704 satellite by the end of the year. However, with no major international channels yet confirmed for the line up it remains to be seen whether ASEC will provide a serious challenge to MultiChoice's grip on the market.

by Dominic Schreiber — LONDON



Togo boldly: TV5 is beaming French tv to Africa

WHAT KIDS AROUND THE WORLD ARE PLAYING



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What are kids in your country playing?

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LOCAL STATIONS THWARTED

A government-appointed media committee in Denmark has recommended the ban on local tv stations networking should be maintained, disappointing station owners which include the U.S.-backed Scandinavian Broadcasting System (SBS). New broadcasting legislation is expected to be drawn up later this year. Although a slender majority of committee members, including its chairman, favor ending the ban, an overall compromise scenario under which the present ban would be maintained was proposed. It claimed that a network of local stations could siphon off some \$54 million of ad revenue a year, threatening public service channel TV2, which makes 80% of its revenue from ads. Although political acceptance is far from certain, the committee's ruling is a serious blow to the stations, whose desire to co-operate on scheduling and ad sales has been thwarted by the rule that they cannot air the same program at the same time. The commission also recommended that the country's two public service broadcasters DR-TV and TV2 be made into limited companies. The move would enable them to enter into commercially-oriented ventures presently barred to them.

BROADCASTING

Orbit To Introduce Charges Next Year

Middle Eastern DTH service Orbit Satellite Television will introduce a monthly subscription charge for its channels next year. Currently Orbit is available free to anyone who has paid \$2,000 for a decoder. Viewers will be free to select the package of channels they want to watch so long as they pay a minimum monthly subscription of \$50. Orbit currently offers 16 tv channels to 23 countries in North Africa and the Middle East, and has just signed a deal with Canal Plus to market a French-language bouquet in six territories.

CHANNELS

Discovery Signal Beams Into India

Delhi's Srishti group, a player in India's burgeoning satellite tv market, is planning to launch an Indian version of the Discovery Channel in partnership with the U.S. basic cable network. Test transmissions started from the Intelsat 704 satellite in August. Srishti is also test transmitting Dala Street Journal TV, a business network, and is broadcasting a few hours a day of YES, its own youth-targeted channel. The digital transmissions are being uplinked from Sri Lanka.

Warner Bros. Launch New Latino Channel

Warner Bros. is the latest international player to target the rapidly expanding Latin American market with the launch of WBTV-The Warner Channel on September 30. According to Jeffrey Schlesinger, President of Warner Bros. International Television, the cable and satellite delivered channel will reach more than 800,000 subscribers in Latin America and the Caribbean and will become available in Brazil later in the year. Drawing on Warner Bros. library, the channel will feature a variety of family oriented programming, including animation, live action series, and blockbuster movies. The channel will be transmitted via PanAmSat 1 and BrazilSat, and will be distributed by HBO Olé, the pay-tv service operated by HBO, Warner Bros., Sony and Olé Communications.



DISTRIBUTION

Nat Geo Opens London Operation

National Geographic Television has opened an office in London to handle exclusive international distribution for its documentary catalog. Called Explore International, the operation will be head-

ed by Helen Tourell, with the title of managing director. Alastair White, formerly European sales manager for the BBC, has joined Explore International as director of sales. The company said Tourell's primary mandate would be "to ensure the best possible positioning of NGT branded programming in prime time periods through the creation and maintenance of strategic alliances with broadcast partners worldwide."

BUSINESS

Profit Surge For MAI

MAI Media, the division of MAI plc which controls Meridian Broadcasting and Anglia Television, has announced profits for the year ended June 30 1995 of £43.7 million (\$70 million), up from \$14 million for the previous year. The UK media group, whose other interests include the airtime sales house TSMS and stakes in Yorkshire Tynes and Village Roadshow, has also unveiled a new structure under which its activities will be divided into five areas: broadcasting, production, airtime sales and services, new media and MAI/HBO joint ventures. According to managing director, Roger Laughton, MAI Media is "focusing on a new future which includes extra distribution channels and new program services." The restructuring also sees the appointment of Richard Platt as director of broadcasting.

More Cartoon Capers

A total of 67 new projects were presented at the sixth Cartoon Forum held in Finland from 21-23 September this year. Of these, 17 projects received sufficient guarantees from distributors and broadcasters to secure their financing in the short term, amounting to a total of ECU61 million (\$47 million). A further 23 projects claimed to have received guarantees for 50% or more of their budgets, totalling \$38 million. The forum was also used to announce the results of a study by consultancy group KPMG on European animation, commissioned by European producers and industry bodies. Among its conclusions, the report recommended that animation should get specific support as part of Media II.

PEOPLE

Canal Plus Chief Reshuffles Top Brass

Pierre Lescure, president and CEO of French pay-tv group Canal Plus, has reshuffled its senior management to create three "poles" of group activity: France, international and non-core activities. France will be managed jointly by Bruno Delecour, commercial director, and Alain de Greef, program director. Michel Thoulouze, head of cable subsidiary Ellipse Cable, is responsible for international, while a general manager is to be appointed from outside the group to manage the non-core pole.

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International Television

The Single Guy



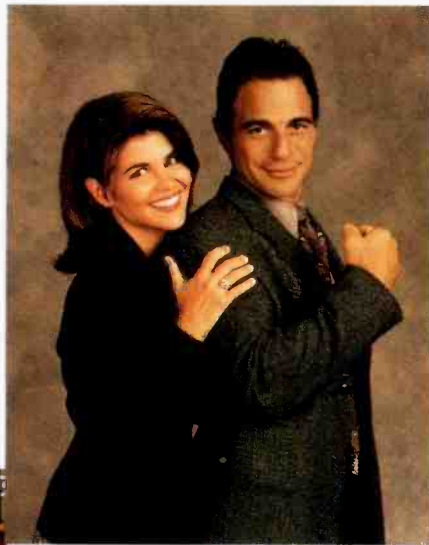
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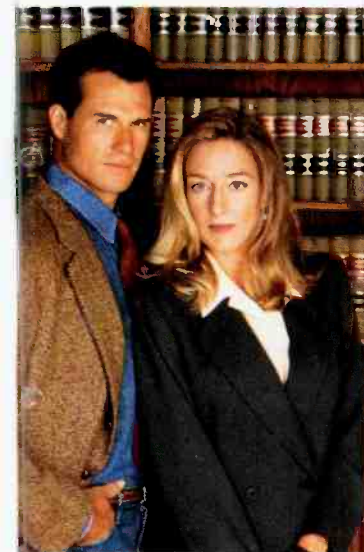
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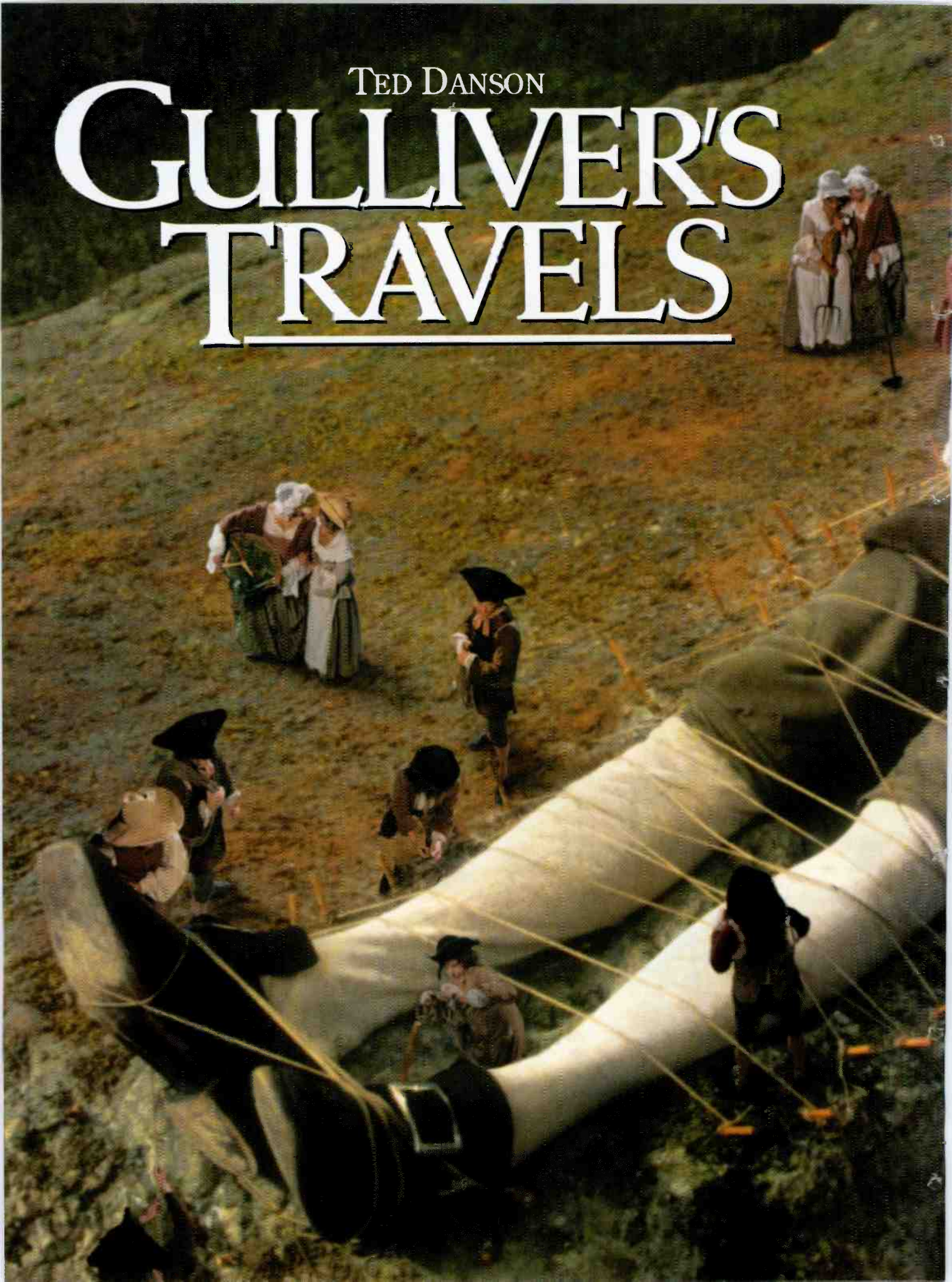
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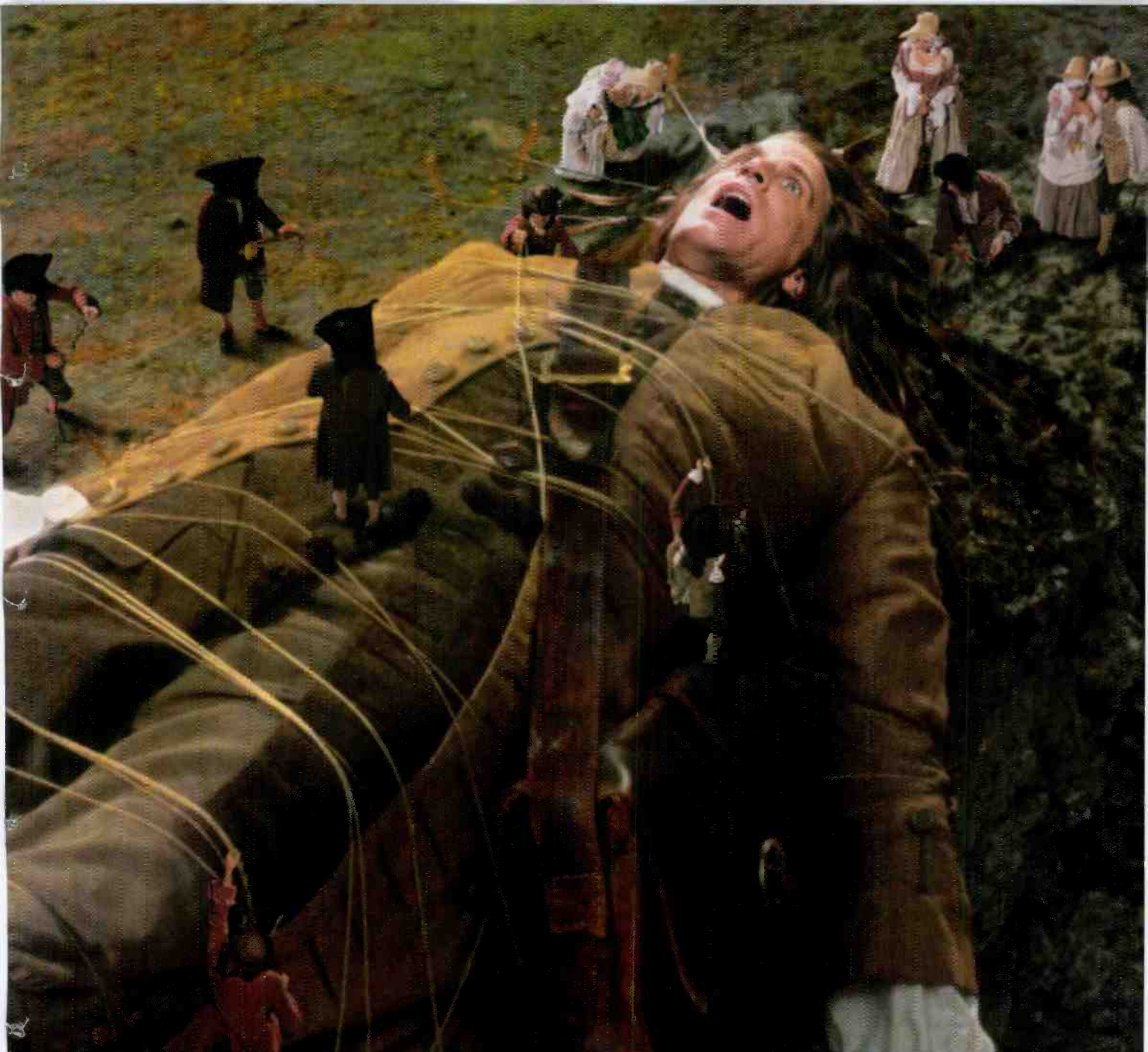
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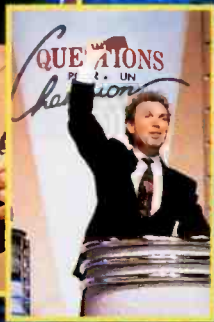
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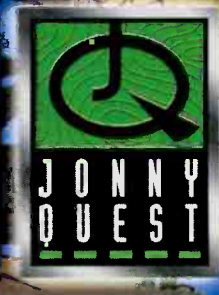
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A Magical Formula

The Walt Disney Company is driving its brand more aggressively than ever before and in a number of international directions. A year ago it put all of its tv activities under one organizational unit. Now that unit is adding channels to its worldwide production and distribution business. Tim Westcott reports on a clinically executed and far-reaching international strategy

No media corporation is quite so visible as Disney, despite its habit of shunning the limelight of the trade press and quietly doing its own thing. In The Walt Disney Company's case, its own thing is now a very big thing indeed following its proposed \$19 billion merger with Capital Cities/ABC.

In November last year the company's international television distribution, production and broadcasting interests were grouped into a single unit, Walt Disney Television International (WDTV-I). Those interests include a network of production units, branded as Buena Vista Productions, which create Disney Clubs and specials for broadcasters in more than 25 countries worldwide, from London to Tokyo. Through Buena Vista International Television, over 3,500 hours of programming will be distributed this year. The Disney Channel UK will be the second international spin-off of the eponymous U.S. pay-tv network when it launches this month. Disney Channel Taiwan started up in April and in the same month Super RTL, a joint venture with CLT which will eventually become a Disney Channel, signed on in Germany.

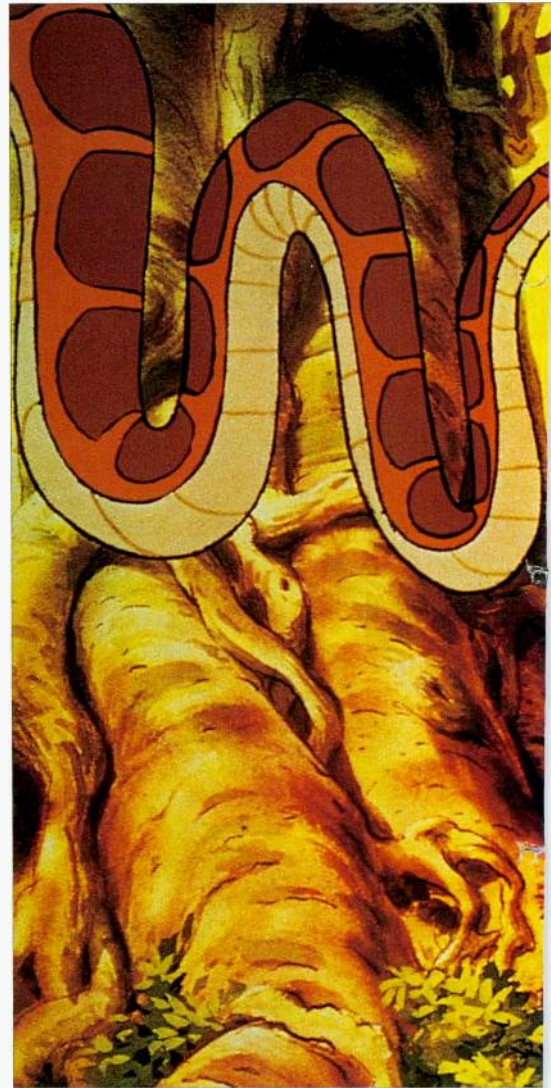
"This development of our business is a logical extension to the last ten years

of building the Disney brand," said Etienne de Villiers, president of WDTV-I. The production ventures, which mainly consist of repackaging Disney's vast library of animated programming in partnership with local broadcasters, established its presence, said de Villiers, "by branded appointment television."

All this is part of the approach, distinctive from its competitors, that Disney started developing in the international market a decade ago. "We view our distribution business of Disney product as more than just selling productions. All of our activities with respect to Disney-branded product are focused on managing a franchise."

Getting into broadcasting via wholly-owned ventures is a logical step for the company to take. "Television is a pervasive medium. Fundamentally, what established Disney in the U.S. was the weekly television shows Disney presented," said de Villiers. Looking for money to set up his first theme park in the 1950s, Disney was persuaded by ABC's new owner Leonard Goldenson to introduce a segment of adventure series and cartoons on the network.

As a company bristling with commercial acumen, which recruits many of its tv executives from advertising agency



and marketing backgrounds, Disney exploits the power of its brand to the full – whether the signature mouse ears which form the Disney Channel logo or indeed the founder's signature itself.

This year's company report, which is full of photos showing the prevalence of the company's product around the world – on the side of a London double-decker bus, a Parisian girl's sweatshirt, on an umbrella in Tokyo – recorded: "In 1994,

an estimated \$14 billion of Disney toys, dolls, books, magazines, cups, towels, picture frames, cameras, watches, jackets and dozens of other products were rung up at the world's cash registers."

Last year's revenues from Disney Consumer Products were up 27% at \$1.8 billion, compared to the \$2.4 billion overseas revenue from theatrical, tv, home video, licensing, publishing and retailing,

the UK and its fifth on France's TF1. Disney is the only U.S. production company to have an ongoing series on a Japanese network, TBS. It has a ten-year deal with Russian Television (RTR) including a weekly hour-long primetime slot and since 1993 a block on Doordarshan in India. New Clubs have launched in China and Mexico this year.

Much in the same way that gameshow

as many markets.

Typically, the international channels will aim for a programming ratio similar to the U.S. Disney Channel – 50% Disney product, 25% acquired and 25% commissioned, according to David Simon, head of WDTV-I's broadcasting group.

"It's going to vary from market to market. Where we're involved in countries where quota is important it will

shoot up in various areas," he said. The channels will be taking the practice of fashioning programs from the same basic material which are locally relevant one stage further. "Over the past seven or eight years we have been producing programming internationally, our effort was all about customizing to each country. What might work in one country might not work in another."

Because of the financial constraints of the size of the market (2.6 million cabled tv homes), Disney Channel Taiwan is entirely programmed with Disney product. But, according to Ed Borgerding, head of Walt Disney Television Asia Pacific, it is "slowly but steadily" moving towards the preferred ratio.

Though no figures are available for viewing of the channel, Disney says 70% of cable tv homes in Taiwan receive the channel. In any case

Disney has its eye on a larger prize – the Chinese mainland, which has the Mandarin language in common with the breakaway republic. Borgerding and de Villiers, however, rule out China as a short-term target. Because of issues including copyright, and rules on currency exchange and foreign ownership, Disney is biding its time. It handles its distribution and barter sales from Hong Kong. "You have to be somewhat pragmatic," said Borgerding.



Disney Channel UK will debut with the tv premiere of *The Jungle Book*

Regular exposure of a claimed 130 million viewers a week to Disney Clubs worldwide offers the company a window other global consumer products companies only get by spending billions of dollars on advertising.

Buena Vista Productions – International (BVP-I) was set up in 1989. The Disney Club is entering its sixth season on ITV (where the company owns a 20% stake in ITV franchise-holder GMTV) in

producers have launched international production operations on the back of strong program formats and expertise in developing specific shows, BVP-I has capitalized on the power of the Disney brand name and the size of its library. And although Warner Bros. has taken a similar approach in developing branded blocks with broadcasters and has done so in more territories than Disney, the studio does not have production units in

producers have launched international production operations on the back of strong program formats and expertise in developing specific shows, BVP-I has capitalized on the power of the Disney brand name and the size of its library. And although Warner Bros. has taken a similar approach in developing branded blocks with broadcasters and has done so in more territories than Disney, the studio does not have production units in

As an indication of its plans in the region, however, Disney has invested \$10 million in setting up a satellite uplink center in Singapore. Staffed by around 50 people, the centre is designed to service all of the company's broadcasting needs in the region, where getting clearances from local governments to uplink can be a difficult process.

On Germany's Super RTL, original production is limited to around half an hour a day of interstitial programs, *Disney News* and *Star News* (broadcasting hours are 7.15am to 1.15am). "We've only been on the air since April, so we're trying to get our base audience," said Simon. Distribution can also be hard to come by in Germany, where aside from the major public and private networks a crowd of channels vie for capacity.

As of July, Super RTL was available in 30% of Germany's 26 million cable and DTH homes.

A daily Disney block featuring shows like *New Adventures of Winnie the Pooh*, *Chip n' Dale* and *Darkwing Duck* is its most successful show along with weekly show *Peter Steiners Theaterstad*, according to Simon. Both Simon and de Villiers said the operation was ahead of budget, without revealing

what the budget is.

Super RTL is unusual in that it is funded by advertising and is a joint venture. Disney Channels will, as a rule, be wholly-owned and premium services. The association with CLT, which includes a program supply deal to CLT and to RTL, the station in which the Luxembourg group is a major shareholder, "made sense," said de Villiers. "We needed a strong partner in Germany, a very like-minded partner. We are able to get some programs off RTL and create a viable sales operation (with RTL's ad sales house IPA)."

Disney also talked to Premiere, the cable/DTH pay-tv station, but decided that launching a free to air channel was a better route, partly because cable nets do not normally pay carriage fees to programmers. Once digital tv launches, Disney could take its place as part of one of the packages – presumably with CLT – as a premium channel. It would then have access to more of Disney's most valuable library product, such as its animated features, than has Super RTL.

"We believe Disney is a premium service and stands aside for two reasons: one, because it is Disney and two, because more money is spent on it than other services," said de Villiers. Taking the decision to secure a percentage of the advertising pie is a delicate one where Disney's production and distribution arms have long-established relationships with broadcasters. In Germany, Disney had a long-standing contract with ARD but couldn't form its joint venture with the public broadcaster because its constitution didn't give it the freedom to do what Disney wanted to do, said de Villiers.

In the UK, Disney opted for a channel without any advertising so that it would not be in direct competition with ITV and GMTV, its relationship with TF1 might preclude a link-up with Canal Plus or CLT.

The Disney Channel UK switches on October 1.

Though it also negotiated with cable operators, Disney opted to go in with satellite operator BSKyB. This was largely a matter of numbers; just over one million homes subscribe to broadband cable, but close to three million have satellite dishes. The Disney Channel is available to the 2.6 million homes which receive BSKyB's two premium film channels at no extra charge. (Disney is rumored to be getting 80 pence per subscriber per month – a figure it did not confirm.)

In the longer term, de Villiers does not rule out a deal with other pay-tv operators, though BSKyB is currently the only game in town.

"The challenge for Sky is to accept its gatekeeper status is not going to survive and parlay it into a strong position as a software supplier. The real growth is going to come from cable and possibly alternative suppliers."

However, he added: "You cannot overcommend Sky for what they have done. The market has endorsed it... Murdoch invested close to a billion pounds to secure a position I don't believe is unfair."

Given the warmth of Disney executives' praise for Sky, it is surprising to recall the recriminations with which a planned UK joint venture between the then Sky TV and Disney ended in May 1989 with News Corp. filing a lawsuit for \$1.5 billion of damages. News Corp. alleged Disney had dragged its feet over the launch of a new satellite channel to such an extent it couldn't go ahead.

Six years on, De Villiers doesn't think it's worth saying any more about the suit, which was settled out of court. It seems neither side bears a grudge.

The Disney Channel UK will have measure of local production at the outset. *Cyberstar*, a 90-minute show for kids will run three days a week from November, mixing a human presenter with animated characters. Tom Wszalek, managing director of The Disney Channel UK said the show, produced by BVP, would be shot on a soundstage in London and on location around the country. It will also air some animated series like the Buena Vista series *Gargoyles*.



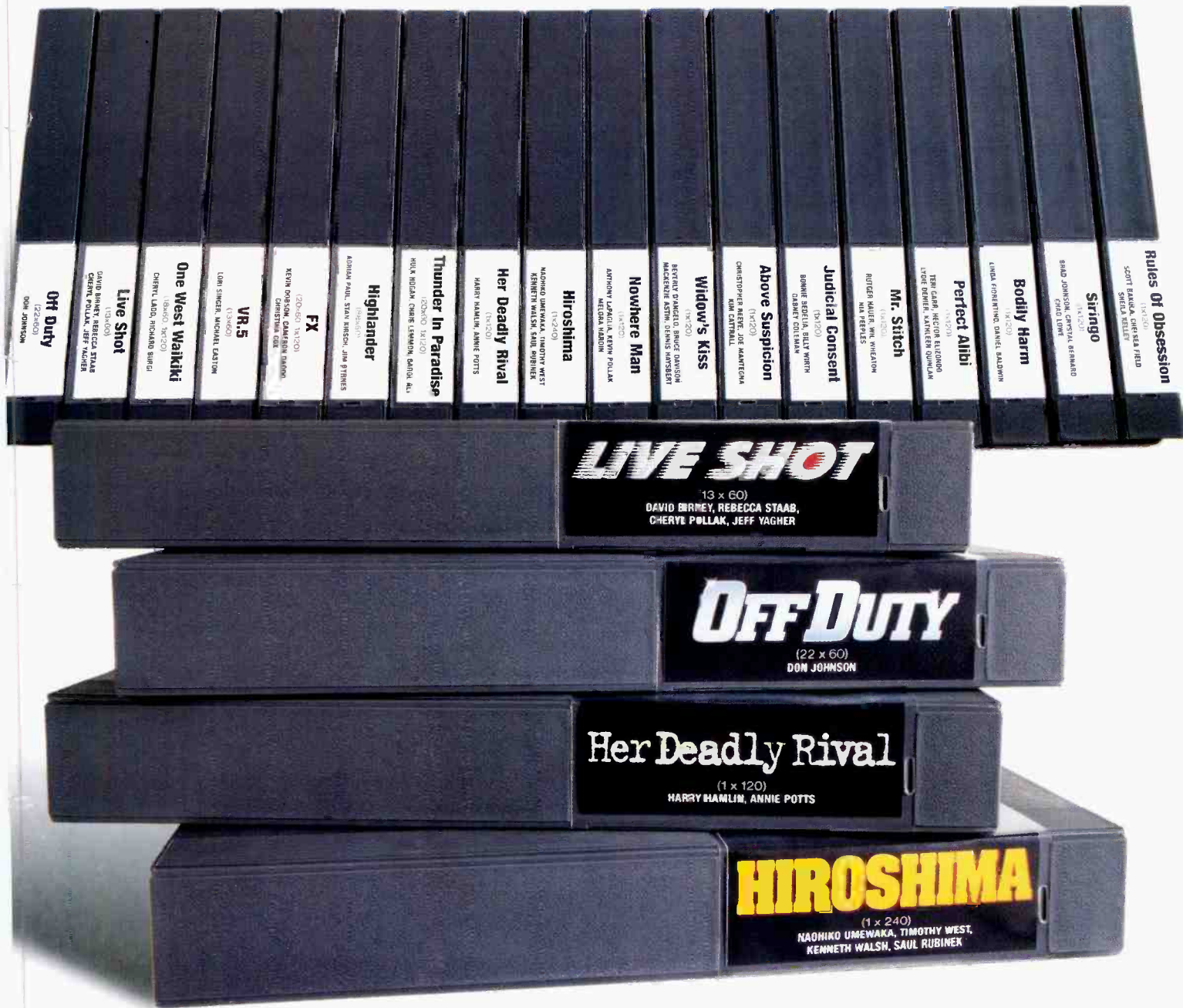
De Villiers: Show business



Gargoyles: BV series ornamenting Disney UK

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Series like *The Sinbad Show* and *Boy Meets World* will serve the "family entertainment goal" of the channel. "We're not just cartoons for kids but (we will)



Hightower: High standard

have something or everyone, and the library really helps us to achieve that goal." The *Jungle Book* will kick off the channel with its UK tv premiere but Wszalek said the classic feature

films will be used "sparingly."

The Buena Vista-produced *Stick With Me Kid*, a 13-part series made in the UK which won critical acclaim after airing on Disney Channel USA this year, will screen on a Sunday evening slot. It will be preceded by *Flipper*, an acquisition which fits in with the channel's audience profile. Other buys include *Tarzan*, *Under the Umbrella Tree* and the Dorling Kindersley educational series *Eyewitness*.

Broadcasting 16 hours a day, the channel will primarily target children in mornings and afternoons, moving into family programs in the early evenings and to adult programs like concerts and documentaries with entertainment and wildlife themes in the evening. Even if the kids are still watching at 9pm, they will not see anything their parents would have to worry about, said Wszalek.

Acquisitions and local production which fit in with the family entertainment ethos are important, said Simon, because "we don't produce nearly enough to supply a Disney Channel 100% of every day of the year. And we want to be able to provide a broad spectrum of family programming that falls into the Disney mould."

Simon suggested it would not be too long before different broadcasters started to work closely together. "As our international Disney Channel group grows so will our ability to buy together. We would never acquire and expect one of the channels to take a program if it doesn't work where they are. Our goal is to satisfy the viewer. There would have to be a common denominator: number one it fits the Disney mould, number two it would be attractive and acceptable to the audience in that particular country."

Simon added: "Within the next year or two, we'll get co-productions off the

ground. While our company is pretty prolific, not everything it produces is going to come to us first. We have some other colleagues in the broadcasting business who are pretty good customers of our company. So we've got to become somewhat self-sufficient."

Buena Vista Productions is making *Cyberstar* for the UK and Simon said he could see the company moving into dramas, sitcoms and gameshows. But Disney will also commission from independents outside the corporate fold. "There are a lot of very talented producers and production companies throughout the world. It's all about whoever has the concept that works."

Executives are not willing to specify how soon the next batch of Disney Channels are likely to launch nor whether the effect of the Capital Cities/ABC takeover will be to speed up the process. De Villiers noted Disney spent 18 months pondering its UK move before it signed the deal.

Germany is Europe's biggest cable and satellite market and the UK is the biggest DTH market, so it seems logical that France and Italy are, according to de Villiers, the countries which "show real potential in the short to medium term." Spain, he said, "is slightly more problematic given the ill-health of the market and the non-emergence of DTH." In Latin America, Argentina and Brazil offer the best prospects, although de Villiers believes markets there have not established the premium tier a Disney Channel would slot into.

In Asia, Japan is a short-term target, India (though some think it has been overhyped as a broadcast market) medium-term, China long-term. He noted that Disney has established businesses in each area, which includes Buena Vista India, a joint venture with the Modi group. Disney already has one of the largest barter operations in India.

The growing broadcast ambitions of other Hollywood majors means that Disney will not have the field to itself. Warner Bros. is planning to launch its

own family entertainment channels (it's already done so in Latin America) and Turner's Cartoon Network, already present in three continents, could be further enriched by the Time Warner merger.

But Disney executives are confident that they have one thing the others do not have: the Disney brand name. "We hold ourselves to a higher standard," said Dennis Hightower, president of Walt Disney Television and Telecommunications. "It's not just a question of resources; other players also have huge resource bases."

Hightower, who like de Villiers had several years at management consultancy McKinsey, said the key element of the restructuring a year ago was to get "accountability" into the non-U.S. tv business, to avoid any duplicative effort between the various units of the Disney business. Each of the regional offices is set up along the same lines. De Villiers emphasized the importance of fostering new businesses such as pay-per-view alongside existing activities, even where they appear to conflict. "A theatrical mindset could well have killed home video. Now you couldn't make \$20-40 million movies without it."



Stick With Me Kid: Channel ventures could spur more co-pros

And all without a single mention of the word synergy.

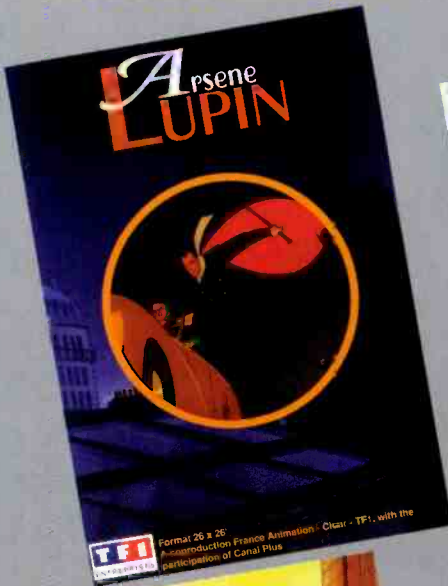
"We are in the show business," said de Villiers, emphasizing the pause between the two words. "Our job is to develop a business when the potential is there to give a reasonable return to our shareholders."

As that business – or franchise – grows and spreads in a variety of forms and locations around the world, it's going to be harder for Disney to keep out of the limelight. **EB**

ANIMATIONS

TV FILMS

SERIES



TF1 SYALIS D.A.

ANNAMISE (L'ANNAMITE)

Sentimental Adventure
 1 x 120'

AUTHOR (S): Dany CARBELL
 PRODUCTOR: Thierry CHAMBERLANT

CASTING: Marie BUNEL
 Artiste: DOMINIQUE Winkler, STÉPHANIE
 with the participation of Dany CARBELL

CO-PRODUCTION: BÉLÉRO
 PRODUCTION: CANAL + / TF1

CONTACT: INTERNATIONAL DISTRIBUTION
 LANGUAGES AVAILABLE: FR, IV

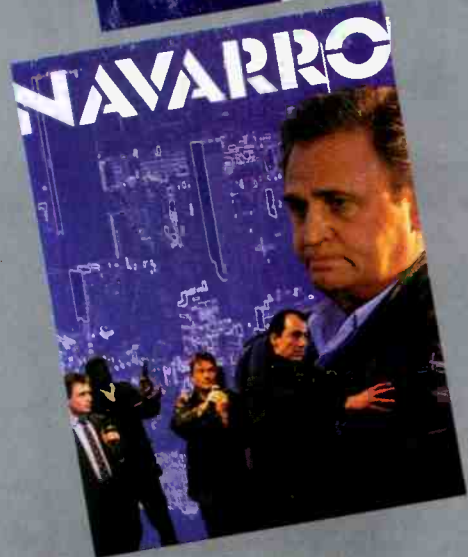
YEAR OF PRODUCTION: 1994

TECHNICAL DETAILS:
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 FAX: 03 33 41 41 31 23

Sandra, a nice who works in a mission hospital arrived to Piavaccu, a do live in human in causes. Together they loved Stephi child whom Piavaccu on one of mission. Sandra on well with parents - her father and Daxlessis, and Sandra and well as with her

The Rebel Princess

Marc FERRI David SOUL

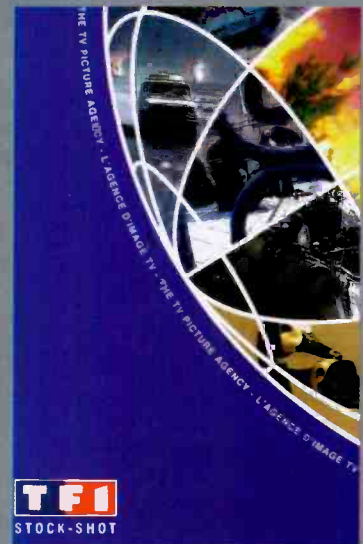


DOCUMENTARIES



SYALIS D.A.

NEWS



INTERNATIONAL SALES

The Old Order And The New



Rai HQ, Rome: Italy's two-horse tv industry is set to expand

Italy's broadcasting industry is on the move again, with some hope that it can put the political battles and financial problems of the past behind it. Rai and Fininvest are facing up to the fact that the days of their duopoly are numbered, with satellite tv down the line. Cecilia Zecchinelli reports

Years of financial difficulties, legislative confusion and political struggles have made uncertainty something of an endemic condition in the Italian television industry. Although many of the industry's long-term problems seem to be close to being resolved, it is still difficult to be sure about two things: who is going to run television, and how will it be regulated?

At least the political and commercial factions appear to agree on this: the status quo, and the 1989 Broadcasting Act (known as the Mammi law after the minister who drew it up) will have to change.

At the end of last year, Italy's constitutional court decreed the 1989 law, which enshrined the Rai/Fininvest duopoly by permitting a single entity to own three national networks, to be illegitimate. Exactly how the regulations will be changed is still unclear, since political parties are still discussing the details.

New legislation is widely expected to be approved by parliament in the first half of next year.

Tighter rules on tv ownership will reduce the current ceiling of three national networks. The new law is also

FEATURE FILMS

RED HUMMING-BIRD

by Zsuzsa Bösörmenyi • 100'

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by Marta Mészáros • 110'

VRINDAVAN FILM STUDIOS

by Lamberto Lambertini • 95'

ORDINARY HERO

by Michele Placido • 93'

9 FILMS BY ROBERTO ROSSELLINI

TV MOVIES

THE LAST CONCERT

by Francesco Laudadio • 90'

AFTER THE STORM

by Antonio and Andrea Frazzi • 90'

THE CHRISTMAS
CONCERT

by Giorgio Capitani • 90'

WE ARE ANGELS

by Ruggero Deodato • 6x90'

TV MOVIES FROM THE U.S.

JACK LASSITER

by Peter Markle • 120'

JOE'S WEDDING

by Michael Kennedy • 90'

MAD DOGS
AND ENGLISHMEN

by Henry Cole • 90'

NIGHT VISION

by Michael Thomas Montgomery • 90'

PORTRAITS
OF INNOCENCE

by William J. Corcoran • 90'

SILENT HUNTER II:
THE STANDOFF

by Joe Thornton • 90'

THE RETURN
OF HUNTER

by Bradford May • 120'

THE TIN SOLDIER

by Jon Voight • 90'

TOO FAST TOO YOUNG

by Tin Everitt • 90'

STRAIGHT TO THE HEART OF GLOBAL ENTERTAINMENT



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YES FOR EUROPE

by Gavin Tailor • 110'

ANIMATION

WHO'S AFRAID...?

by Guido Manuli

THE ANIMAL'S ISLAND

by Guido Manuli

TV SPECIAL

ATLANTIS: THE LOST CONTINENT • 60'

TITANIC: THE INSIDE STORY • 120'

BERMUDA TRIANGLE • 60'

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THE OCTOPUS 7

THE CATTANI MURDER CASE

by Luigi Perelli • 6x90'

JOIN THE GANG

first two series 14x60'

MAN OF RESPECT

by Damiano Damiani • 2x100'

I WON'T SPEAK ANYMORE

by Vittorio Nevano • 2x100'

MINI-SERIES IN PRODUCTION

WOMAN

by Gianfranco Giagni • 6x90'

HANGOVER

by Ola Solum • 2x100'

THE FOREIGN LEGION

by Alberto Negrin 2x100'

INSPECTOR ROCCA

by Giorgio Capitani
and Ludovico Gasparini • 8x90'

NOSTROMO

by Alastair Reid • 6 hours

HEARTLESS

by Mario Caiano • 2x90'

DOCUMENTARIES

ERNESTO CHE GUEVARA

by Roberto Massari • 100'

THE ROOTS
OF THE FUTURE -

ALESSANDRO DUBCEK

by Alessandro Giupponi • 88'

A RIVER OF CINEMA

FOLLOWING BY

MICHELANGELO ANTONIONI IN INDIA

by Italo Spinelli • 52'

ITALY AND ITS
NATURAL WONDERS

55 DOCUMENTARIES

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by Roberto Andò • 92'

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Berlusconi has abandoned full control of Fininvest to further his political ambitions

photo: Popperfoto/Reuters

has made some important moves. Silvio Berlusconi, who was forced to resign as prime minister nine months from the day of his appointment, decided to give up total control of the group he founded in 1975.

The tv tycoon turned politician, still leader of the right-wing party Forza Italia, won a major victory in June when most Italian voters rejected three referenda calling for ownership of private tv to be limited to just one channel, to prevent advertising sales houses from selling tv airtime on behalf of more than two networks, and to reduce advertising breaks during the broadcast of films. If approved, the three

expected to regulate new media, including satellite tv, video-on-demand and pay-per-view. The 1989 legislation made virtually no mention even of pay-tv, although terrestrial subscription network *Tele più*, launched by Fininvest and a number of partners and associates, went on the air in 1990.

The two major protagonists, Rai and Fininvest, have accepted that the days of their duopoly are drawing to an end. Legislative reform and the imminent launch of satellite tv in Italy, which will introduce more competition from new Italian and foreign players, seem to make that inevitable.

Outsiders have hoped in vain for the formation of a *terzo polo* (third pole) from any of Italy's 500 plus local tv stations, for almost as long as Rai and Fininvest, whose networks account for over 90% of tv adspend, prevailed.

The latest potential counterweight, film producer Vittorio Cecchi Gori, appears to have a stronger base than most. This summer Cecchi Gori bought two channels with near-national distribution, VideoMusic and Telemontecarlo, respectively, from the Marcucci family and agro-industrial conglomerate Ferruzzi.

The two channels cover only 60-65% of national territory, and their combined

audience share does not exceed 5%. Advertising revenues are about 2.5% of the national market. But Cecchi Gori can count on Italy's largest film library and a good network of international links. Over the summer, Cecchi Gori spent a month in Los Angeles, discussing new film projects with U.S. partners and working on a plan to create a strong tv group, offering a general program of films, entertainment, sports, and news.

Rai and Fininvest now have healthier balancesheets, with the economic environment in Italy slowly improving. Both have reported better results and relaunched production plans which had been frozen by the financial crisis.

The two groups are still cautious where program acquisitions are concerned, because of the strong devaluation of the Lira, however. The era of profligate buying of international and particularly U.S. products is, both groups say, gone forever. The quality of national production has dramatically improved since the late seventies and early eighties, when Italian tv productions could not compete with the quality and the audience shares of American movies and series. And co-productions with European partners have increased in number and improved in quality.

To cope with these changes, Fininvest

proposals would have seriously affected Fininvest and in particular forced it to sell two of its three channels, probably at a low price. (Voters also agreed that Rai should be partly privatized.)

But this victory, achieved with some questionable propaganda on the Fininvest channels, didn't resolve the conflict of interest between Berlusconi's political role and his business, one of the reasons which forced him to resign as premier. Nor could it avert the reform of the 1989 media law and new limits to tv ownership, or solve Fininvest's financial problems.

Italy's third largest privately-held group and its largest media conglomerate had always financed its aggressive growth with bank credits, and its debt stood at \$2 billion at the end of 1994. In the same year the group – which has interests in construction, retail and financial services as well as media – made a net loss of \$48 million (compared to a 1993 profit of \$20 million) on sales of \$7 billion.

All this led to the decision to sell. And in July, after long and exhaustive talks with various suitors, including Rupert Murdoch, Berlusconi finally announced he had sold 20% of his tv and advertising holding Mediaset to a group of international investors. They comprised his

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long-time ally Leo Kirch, Johann Rupert, the owner of Rlichemont and Nethold, and Saudi Prince al-Waleed ben Taleel, the second largest shareholder in EuroDisney and part-owner of Middle East satellite network Arab Radio Television.

The three partners agreed jointly to inject \$1.1 billion into Mediaset, the holding company for Fininvest's networks and ad sales house Publitalia 80. A further \$1.1 billion will be raised from institutional investors by the end of this year and once a stake in Mediaset is floated on Italian and overseas stock markets, Fininvest's interest in Mediaset is expected to fall below 50%.

The operation will allow the group to cancel its debt by the end of 1995, and to post a "largely positive financial position" for the current year, Fininvest president Fedele Confalonieri announced in September. He forecast operating profits up to \$500 million in 1995 from \$400 million in 1994. The three international partners will also open new markets to Fininvest and their technological know-how will help the group to expand in satellite and pay-tv.

Financially stronger and under less intense attack from its political opponents after the sale (even if Berlusconi still holds management control of the group), Fininvest has started to invest in production again, with a high-budget mini-series, *The Voice of the Heart*, and three series pilots in the pipeline. Fininvest executives said acquisitions would remain "very selective" because of its huge tv library of about 120,000 hours of programs.

State-held Rai, shaken up by political wars over the last two years, is now sailing in calmer waters. June's tv referendum calling for Rai's partial privatization will not change very much; it will not necessarily lead to the sale of stakes but only allow Parliament to pass a new law which might include such a provision. Some political parties have already adopted this policy, however (see our feature on page 54). Awaiting the legislative reform, and very likely, the change of its board, Rai saw the first results of the cost-cutting plan launched in 1994.

In May, Rai president Letizia Moratti announced that the network "finally saved itself" and would no longer need any state emergency aid. Moratti said that in 1994 the public service broadcast-



Confalonieri: largely positive

er went back into the black, after several years of heavy losses, with a net profit of \$11 million. It also reduced its indebtedness by 25% to \$680 million. The network expects to post further improvement in the next few years and launched an international strategy designed to give it back its role as "one of the major broadcasters and tv groups worldwide."

This strategy includes co-operation agreements for co-production, exchange of programs and joint acquisitions with France Television, Spain's RTVE and other international broadcasters. The next agreement is expected to be signed just after Mipcom with the South African Broadcasting Company, which has already agreed to co-produce three series with Rai.

Rai will increase its production and co-production projects in 1995-96, according to Giampaolo Sodano, responsible for tv programs acquisition, production and co-production on the three Rai channels and president of distribution arm Sacis. Acquisitions of tv fiction will still be important as Rai has nearly emptied its library over its years of financial difficulties, but they will decrease from \$197 million in 1995 to \$154 million next year. Sodano also said that in September the Rai board approved purchase deals for films with Disney, MCA, CBS, Germany's Beta and Italian producers including Vittorio Cecchi Gori.

Rai budget for productions and co-productions will increase from \$80 million this year to \$123 million in 1996, with a further \$31 million earmarked for the acquisition of animation.

Italy's legion of local terrestrial channels are the main reason that so far satellite and cable television has a minuscule reach. Most parts of the country had more than enough channels available over the air to make multi-channel tv seem relatively uninteresting.

However, both Rai and Tele più have reserved transponders on satellites launching next year and their plans could belatedly spur the development of new media. State-owned telephone company Telecom Italia launches a video-on-demand trial this month.

Tele più, which is now controlled and

operated by Kirch and Nethold, is not making the move entirely voluntarily. Two years ago Tele più was ordered by the government to move its three channels on to satellite by this fall and abandon its terrestrial frequencies altogether by 1997. In August, it was granted a delay and will now have to move on to satellite by the end of 1996, "simulcasting" for another two years.

Two of Tele più's three nets are encrypted, the first showing movies and kid's programming, the second sports. A third is mostly dedicated to a free-to-air relay of MTV Europe. According to the company's latest figures, there were 690,000 subscribers at the end of last year.

Tele più has reserved four transponders on Hot Bird 2, due to launch in August 1996, and Kirch and Nethold recently booked four more on Astra 1F, which is launching in March.

To persuade subscribers to make the extra investment in equipment, Tele più is planning to offer extra thematic channels and devote some space to pay-per-view channels offering movies and sport. Exactly who with is still unclear, but its package is rumored to include networks operated by Viacom, Time Warner and Turner. The broadcaster signed a five-year credit and term loan worth \$100 million with Italian and financial institutions last month to finance its development.

Rai, which is already airing two of its three channels from Eutelsat's Hot Bird 1 satellite, has leased two transponders on Hot Bird 2 to launch thematic channels.

The project seems still to be at an early stage of development, and Sodano said that the network is not buying pay rights.

Telecom Italia's multimedia unit Stream is testing a video-on-demand service, Videomagic, with 1,000 paying subscribers in Milan and Rome. It is currently using a copper wire cabled network, but it will soon switch to digital transmission. Telecom Italia expects to connect 10 million households

by 1998 with a \$12 billion investment.

So what's in store for Italy? A new era of free, digital competition in which the stifling dominance over the market of the duopoly is a thing of the past, or more of the same, with those big groups dominating the digital market? It's difficult, as ever, to predict, but the next year should make it clearer. **IB**



Moratti: Rai "saved itself"



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Italy: Che Fare?

TBI contacted a number of the leading entities in the tv business and the major political parties to ask what, if anything, should be changed in Italy's broadcasting legislation.

Here are the answers

Lega Nord

(Excerpts from a summary of proposed legislation on radio, television and the media)

Shares in Rai to be made available to private individuals, especially employees of the company itself, but the majority shareholding to rest with the government. The state service to consist of two television channels and two radio networks. One television channel to be a general interest channel, funding to include advertising revenue amounting to no more than 25% of the funding provided by the state; the other a network with no advertising, transmitting 75% of its programs on a regional or inter-regional basis...

No individual may own more than one national television network that transmits in the clear. No more than two encoded channels may be owned in addition to an in the clear channel. In order to encourage an expansion of television services, no-one may control more than 15% of television channels, irrespective of the transmission system used (terrestrial, cable or satellite).

PDS

(Left-Wing Democratic Party)

The new regulations on audiovisual broadcasting must include a guarantee to make available the widest possible range of stations. Once and for all, the over-concentration which has held sway in recent years must be brought to an end. Rai and Fininvest enjoy 90% of advertising revenues. They have three national channels and, in the case of Fininvest, a significant share of the press market.

As a result, the system we operate is unique throughout the world. We propose, therefore, that no one Italian should have more than 25% of national resources and no more than two networks. Moreover, we are convinced that new space should be given to local broadcasting companies, who should form themselves into a network able to

compete against the major companies. Regulations on monopolies must be strictly enforced through a Parliament-backed Authority which must supervise the whole system and channel vital technical developments.

We, therefore, would like to see a fairly-balanced system focused on a revamped public channel, a multi-voiced national private channel and a heavy-weight "local" station, thus bringing about more production and a wider variety in programming schedules.

Finally, we would also like to see newspapers playing a bigger part in the picture, breaking the concentrated and old-fashioned structure within which they exist today.

Rifondazione Comunista

(New Foundation of the Communist Party)

The first action necessary is the prevention of any one private individual owning more than one national television channel. Breaking the duopoly must make it easier to allow fresh blood access to non-terrestrial tv, by both developing SAT, the satellite broadcasting authority, and new media.

Moreover, public channels must find a specific role to distinguish them from commercial channels and, in addition, resources available must be distributed according to a set of very strict criteria: 15% of the total up to December 31, 1997, 10% after January 1, 1998. Local broadcasting must be relaunched by a different distribution of resources and, finally, the central authority must be the regulator between institutions, companies and the people.

ANICA

(Independent Producers' Association)

The debate on Italy's audiovisual regulations must, of necessity, form part of a more general analysis on the subject of the need for a wider and more articulate law on audiovisual matters in general.

Italian regulations are strict but incomplete. The various rules governing cinema, television, home video and the latest technology come through as if they were distinct, separate and single market entities all to themselves, without sharing any points in common.

The audiovisual industry is a single composite system where what goes on in one sector is firmly linked to what goes on in another and where production, promotion and distribution are interdependent.

A redesigned law should adopt a more comprehensive and realistic view of the entertainment business.

Rai

Let us imagine a whole new range of availability within the public service, built around two national networks running a programming schedule targeting a broad audience and where both are financed by the traditional mix of public service income (license fees and advertising).

Alongside these, there are plans for an associated network principally financed by public resources and whose programs would be organized and handled by regional and local communities.

There is also a plan to provide specialized channels distributed by satellite and, in the future, via cable.

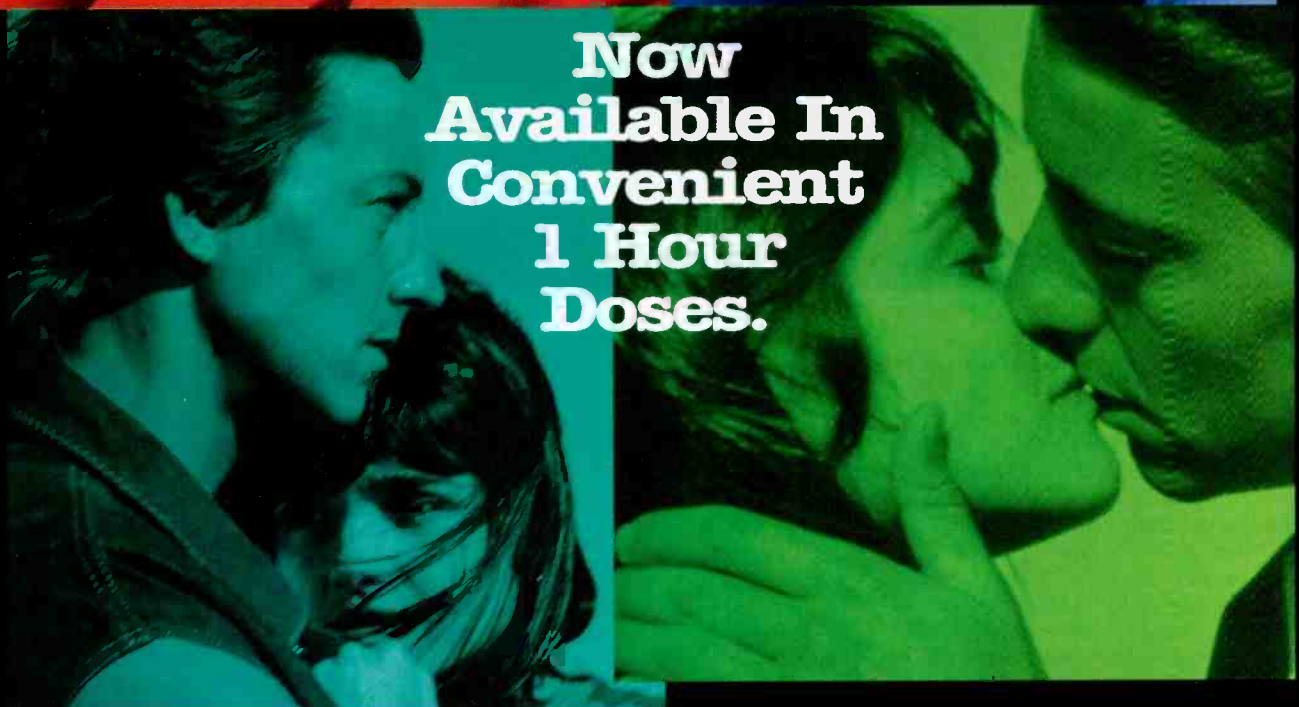
Ending this ambiguous state of affairs is a matter of urgency and needs a coordinated plan of rules which do not restrict the development of the dual public/private system, but which do not stop Italy from having a major public broadcasting system able to function as a competitive commercial operation within the world market.

- Letizia Moratti, President

Contacted, but no reply received by press time: Fininvest, Cecchi Gori group, ASSAP (Advertisers Association), Forza Italia and the National Alliance.



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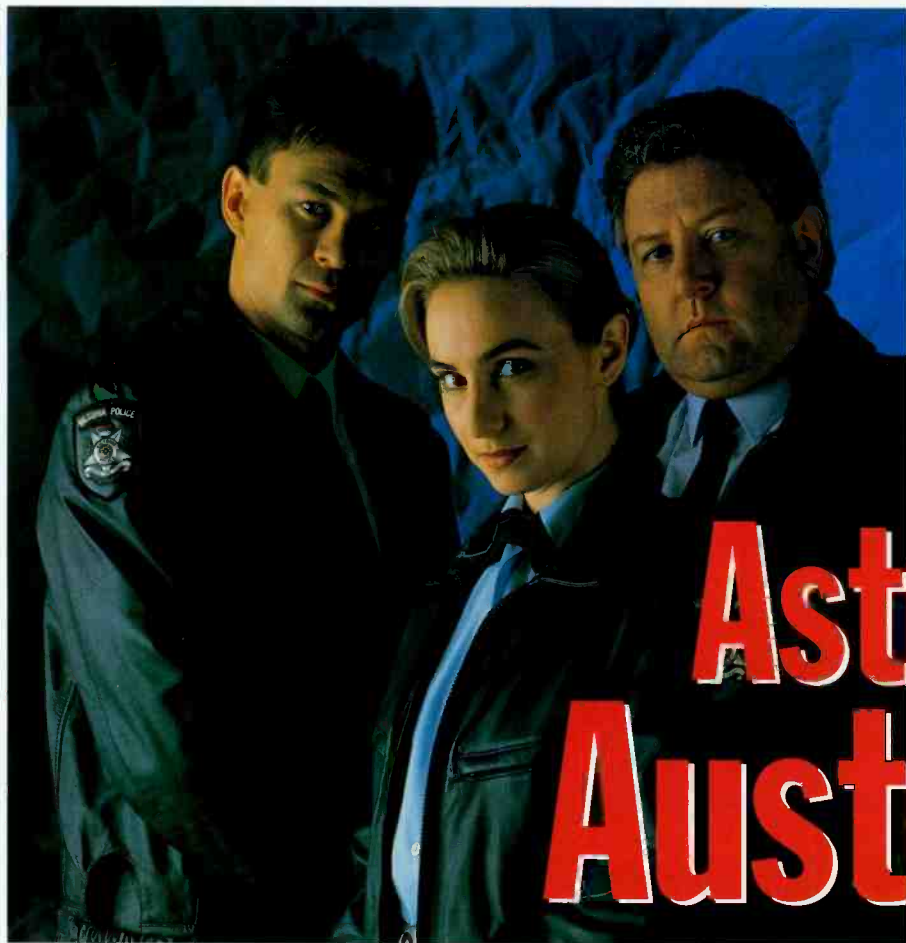


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ARGENTINA



Blue Heelers: low-cost, long-running, high-rating domestic success

Southern Star's managing director, Neil Balnaves, says he is only half way along the path towards his goal of creating an Australian-owned production and distribution group with an annual turnover of about \$120 million.

The savvy Balnaves has driven the expansion of the company that is now Southern Star for more than 21 years, from its early days as Hanna-Barbera Australia, through ownership by Taft Hardie, to a leveraged management buyout in 1988. As the leader of the buyout and the major shareholder in the privately-held group, he is now beginning to reap the rewards of his efforts.

Southern Star's stable of top producers – which includes Hal McElroy-SS and the SS Xanadu team – have won prime-time deals this year worth about \$32 million across all the major nets. The orders are for drama product such as *Police Rescue* (ABC), *Blue Heelers* and *Cody* (Seven), *Echo Point* (Ten) and *Water Rats* (Nine).

"Our production slate this year is probably the highest in the country because Grundy only has *Neighbours*

and three game shows," said Balnaves. This already impressive slate is set to expand next year when SS Pacific/SS Animation – a new unit headed by former Film Australia producer Ron Saunders – begins to add quality children's/family drama and animation to the SS program mix.

Meanwhile, a restructured Southern Star Sales division is forging ahead in the Asian and European markets and snapping up worldwide rights to U.S. shows such as *Wishbone*. Adopting his sales hat, Balnaves said *Wishbone*, an adventure series for the early teens/family market that aired this month (October) on PBS stations, is the "most important acquisition by an Australian company for distribution worldwide."

Balnaves learned about cashflows the hard way. The decision to embark on a highly leveraged buyout just after the 1987 crash left the new manager and shareholders facing accelerating interest rates that nearly doubled to 20% within the first 12 months. "It was one hell of an exercise in knowing your business instinctively and knowing your cashflows

From roots as Hanna Barbera Australia, Southern Star has grown into a multifaceted tv and film company with a growing stable of production and distribution interests. But owner and managing director Neil Balnaves aims to build a company twice as big. Liz Fell reports

Astral And Australian

to a level you never ever considered possible before."

The SS group began to turn the corner in 1991. Seven years after the buyout it is performing well above the original optimistic projection for year ten, and is now debt-free. "With four of the five shareholders working in the day-to-day business, you adopt a very different approach to costs, expenses, the way things are done," Balnaves explained. "Cash-wise it's a marvellous discipline."

Each of the three SS divisions operates as a separate profit center. Initially, a major share of the cashflow was generated by SS Duplitek, an audio and video tape duplication business that Balnaves acquired on behalf of Taft Hardie. Under the management of Nigel Price, a founding shareholder, SS Duplitek has flourished and picked up major customers such as Disney. These days Balnaves says it is a steady, profitable business which accounts for less than half the revenues. He sees video continuing as the major format for a few more years until digital video discs appear.

The production division, SS Entertain-

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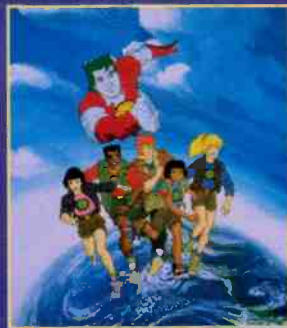
Jonny Quest
Animated Series
65 x 30"



Forget Paris
Feature Film



Dumb and Dumber
Feature Film



Captain Planet
Animated Series
113 x 30"



Broken Trust
TV Movie

FILMS

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ment, can be traced back to the 1970s when Hanna-Barbera set up an animation studio in Australia. Balnaves moved to the helm when the Paul Hamlin group bought into the studio, and under his guidance the first ever locally-made series was sold to a U.S. network. This early experience acted as a "learning curve" on how to structure, run and manage a company of creative. "If you treat them as employees, you face problems."



Balnaves: learned the hard way

Reliance on animation proved risky, so Balnaves expanded into live action. Hal McElroy, a top producer who had earned a reputation in the U.S., was invited in 1979 to supervise this side of the business. He was soon turning out miniseries such as *Return to Eden* for CBS. He then made the first locally-created miniseries, *The Last Frontier*, which boosted the confidence of the local production community in the mid-1980s when it achieved high ratings in the U.S., UK and its home market. Taft Broadcasting at this stage had acquired Hanna-Barbera's stake in the company and Taft's Worldvision took up the international rights. Dudley Taft, who still owns tv stations in the U.S., is one of the SS shareholders.

SS Entertainment now acts as home for five production units. Mindful of his early lessons with "creatives," Balnaves views the "feisty" group of producers as partners who provide services in return for SS providing the cash. At the head of the division is Errol Sullivan, a producer who joined the company before SS was formed and later became a shareholder.

Sullivan said each production unit is a stand-alone business in terms of accounting. The producers take a share of the profits and share in the costs of inhouse services such as accounting, legal and management. "The idea is to unencumber the producers so they do what they're best at, and that is creating and making product. They get real benefits from being part of an organization with infrastructure that can enhance their potential to get an order from a network and then provide a distribution arm to sell the show," he explained. Sullivan

helps them with the preselling, the financing and the partnerships.

The strategy is to anchor the financing out of the domestic market and then exploit the rights offshore. The deals with the local nets to drive the show forward vary from simply acquiring local broadcast rights to acquiring rights and investing against the proceeds from foreign sales. "All the networks are mean," he said, bravely.

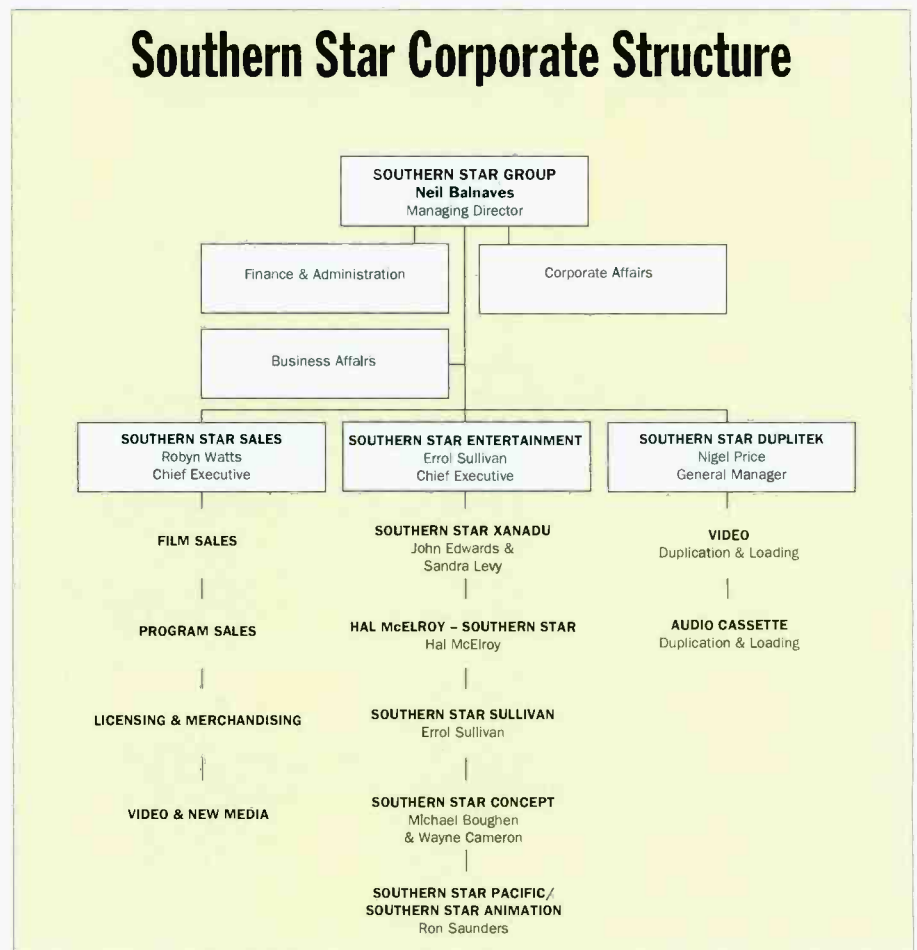
Hal McElroy-SS's *Blue Heelers*, the highest-rating Oz drama, which has sold to more than 30 countries, is financed almost entirely from the domestic market. But the quality SS Xanadu series, *Police Rescue*,

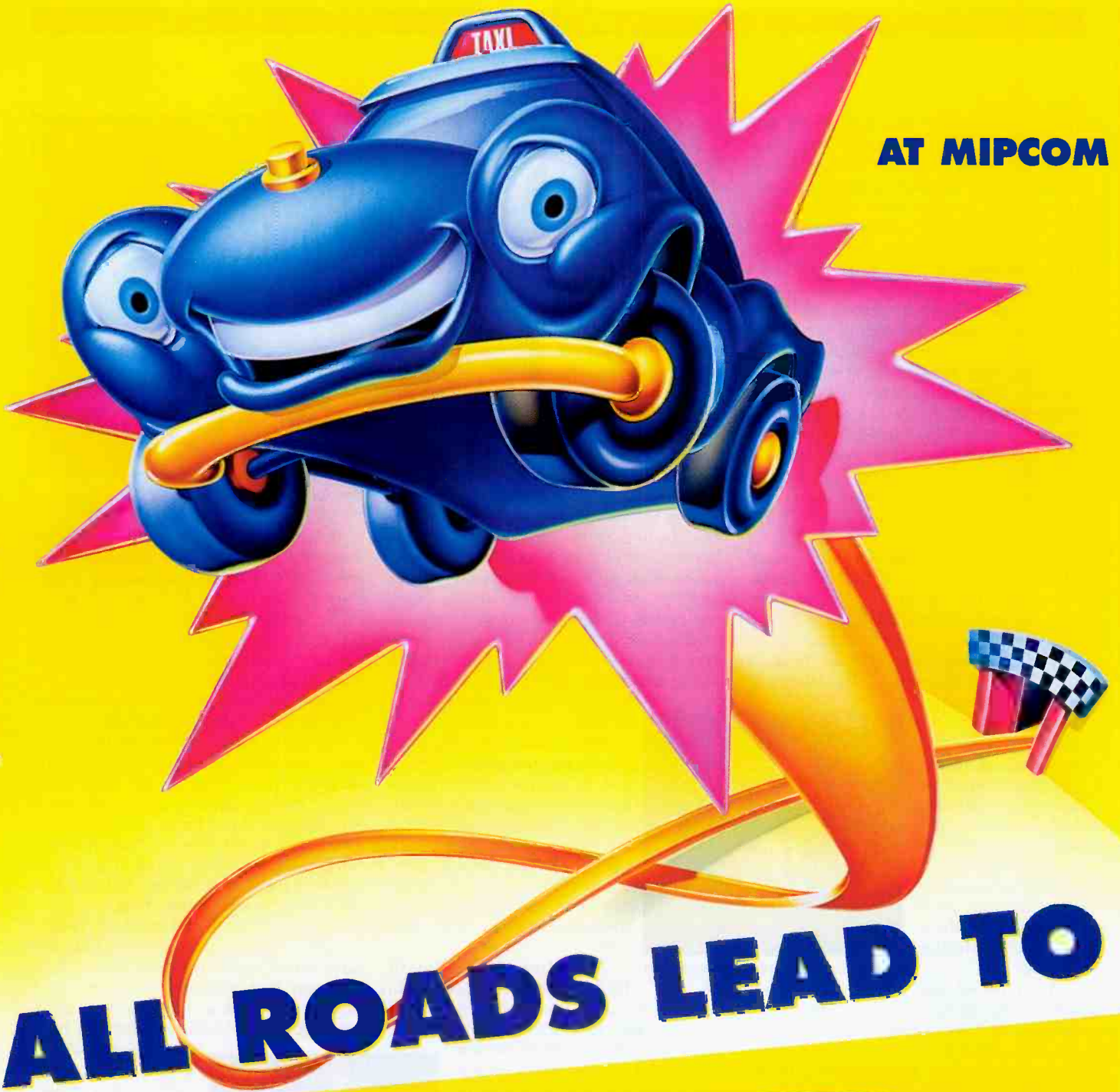
required finance from both the BBC and ABC. The BBC secured the rights for all territories except Asia and the U.S. By making *Police Rescue* in Australia the costs were more than halved, according to Sullivan. "In the UK it would have been about £650,000 (\$1 million) an hour, which is what (LWT series) *London's Burning* cost."

Water Rats, however, a McElroy-SS film action series with roughly the budget of *Police Rescue*, proved tougher to finance because the deficits were quite significant. Nine put up only about half the budget and some six European broadcasters have prepurchased. Said Sullivan: "Once you've stepped up your infrastructure and overheads you need more volume to support your business and the best way to achieve that is with domestically financed, lower-cost, long-running series like *Blue Heelers*." The margins on SS Concept's light entertainment formats shows such as *A*Mazing* are also enough to make a small profit in the domestic market.

The arrival of Ron Saunders, with credits such as *Johnson and Friends*,

Southern Star Corporate Structure





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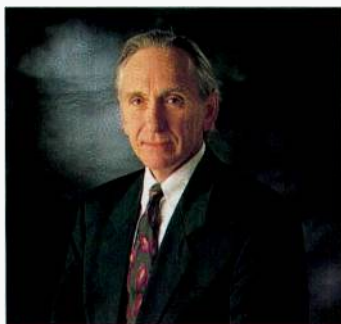
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Escape from Jupiter and *Spellbinder*, will expand SS's range of product and transform the work of an SS animation unit from servicing outside contracts to creating its own product. "We want to drive the development of our own material so we make negatives that we own rather than negatives for a U.S. studio," said Sullivan.

Though animation travels and sells again and again, it's more expensive than drama. An hour of *Blue Heelers* is roughly half the price of animation drama. "The domestic market can't finance that so we've got to have offshore partners," he explains. And Saunders has developed an astonishing list of offshore partners spanning China, Indonesia, Poland, Germany, Japan, NZ, Canada and, most recently, Fox Children's Network in the U.S.

Despite the occasional success of McElroy and Saunders, the U.S. rarely buys Australian product. Several years ago Balnaves persuaded Dudley Taft to run five episodes of *Police Rescue* on his Philadelphia stations and they beat all the off-network reruns. "The Australian accents are not a problem with the audience. They're a problem with the programmers," he asserted. Balnaves believes that it's only a matter of time before U.S. programmers recognize "all this good British, Canadian, NZ and Australian drama."



Sullivan: disencumbering producers

In terms of revenue from program sales, Asia is the largest and fastest growing market for SS Sales. Success in this market can partly be traced back to Balnaves who began to sell animation to "the old sanpan circuit" in 1975. When SS was formed, he sold the animation studio to Disney and kept the lucrative rights to Hanna-Barbera's catalogue for Australia, NZ and southeast Asia.

Early last year, he sold these rights to Turner for a "substantial" though undisclosed sum. With obvious pleasure, he tells the story of Turner executives discovering with some surprise that they didn't have Australasian rights. In order to feed their planned Cartoon Network in Asia, they were forced to negotiate with Balnaves who, according to one source, extracted a top price after Murdoch's Star TV entered the bidding with an offer that could have locked Turner

out of Asia till 2004.

Robyn Watts, who sits at the helm of a restructured SS Sales division, said SS's new Cartoon Classics is actually doing "much better" than Hanna-Barbera's catalogue and will be a steady earner in the longer term. With the recent purchase of the Five Arrows library, SS now controls Australia's largest animation collection.

The SS Sales mission is to acquire, market, distribute, license, reformat, reversion and sell audiovisual product worldwide. Watts said her main target is worldwide rights but she also wants overseas and local independent producers/suppliers of drama, games, animation and wildlife documentaries to see SS as a "first stop" for Asia because that's where SS Sales is "very strong."

Watts sees distribution as "all about managing different sets of media and language windows" within each territory: windows for pay, free-to-air, English and native language. "If you get the windows right, you can sell to two or three buyers one after the other rather than just one."

In selling the Hallmark Hall of Movies collection in Asia, for instance, the pattern of SS Sales is to try HBO Asia before the free terrestrials. To help manage these windows, Watts is currently developing a comprehensive computer system which will cover all media.

Television programs are expected to generate more than 70% of the sales revenue in 1995-96 and the ratio of SS Entertainment product to independent product is about 50:50. Since Watts arrived last year she has changed the way the company works in video so that it now trades as a sales agent. She has also put up distribution guarantees for a couple of local films. "And I've read maybe 250 scripts since I've been here, looking for the next *Strictly Ballroom* or *Muriel's Wedding*," she said.



Echo Point: primetime series for Ten


Future plans include expansion of the domestic licensing and merchandising side where SS Sales' main activity is representing Paramount Pictures with properties such as *Star Trek* and also ITC/Polygram's *Thunderbirds*. Licensing for new media formats, including CD-Rom, is also on her agenda, though she doesn't believe there is enough product to know what the demand is yet.

Balnaves revealed that SS Entertainment has plans to expand into creating software for CD-Roms by setting up offices in both Australia and North America. Though this format is expected to give way to Internet-type delivery "straight to a chip in the home," he believed there will still be "the need to own a hard copy of something."

Early this year the SS group received a couple of offers from buyers but "the price wasn't right." Balnaves is proud the company is Australian-owned and controlled, and loath to sell to foreign interests, yet quick to acknowledge the business is global. "It would be hypocritical to be a world distributor and deal in the international marketplace and then be rather paranoid about who ultimately owns us."



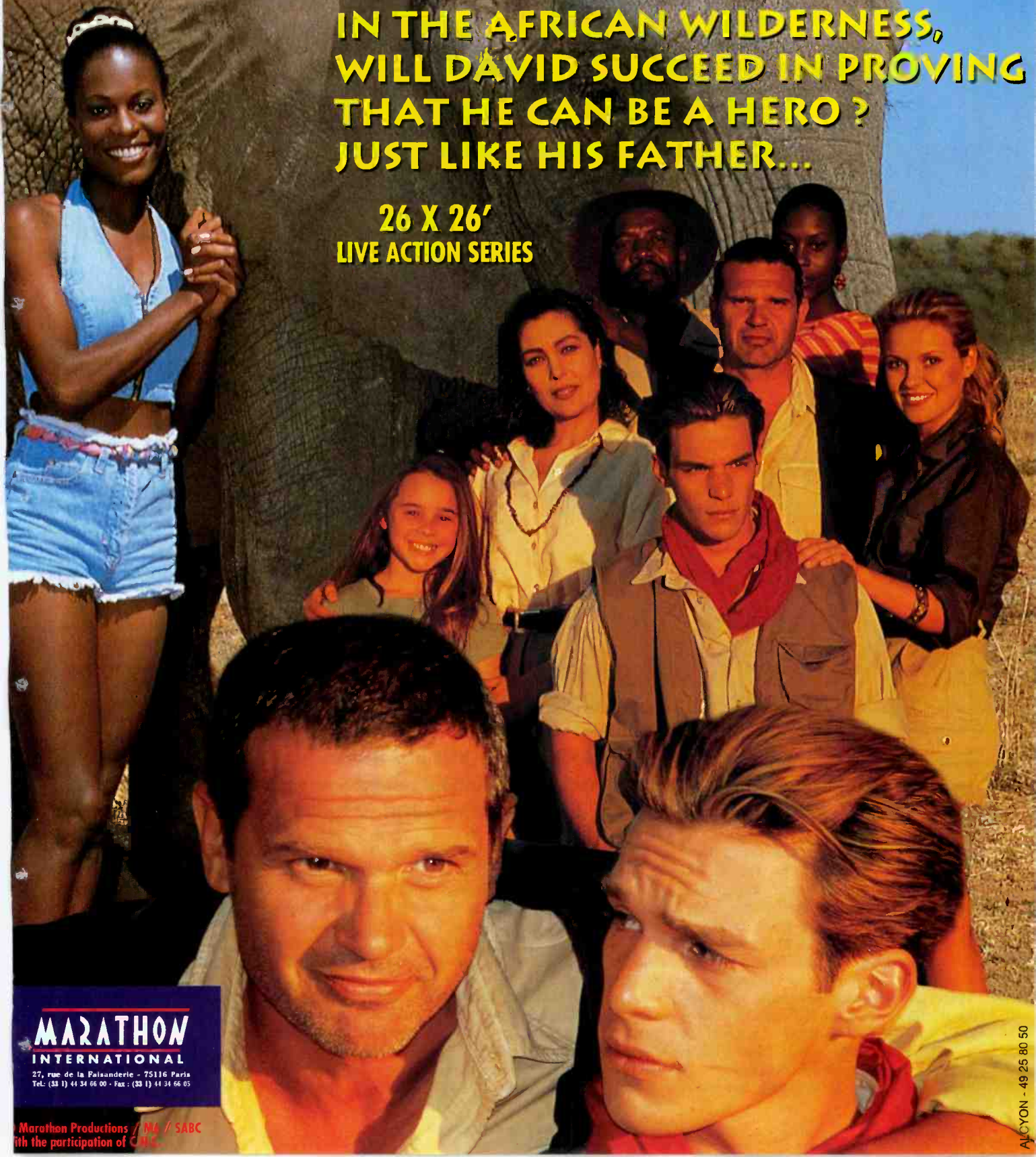
Watts: "twist stop" for Asia

Right now, however, SS doesn't need capital and the shareholders aren't on the verge of selling. "We have put a lot of effort into building what we think is a great little company. When we reach the goal of \$120 million we will be hitting our late 50s and some of us will want to exit. Right now the company is working well and we're enjoying it." 

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Think Local



To the point: TCS sitcom *Under one Roof* pulls in the viewers

The success of a home-grown Singapore sitcom is just one product of an increase in in-house production in the island state and its mainland neighbour, Malaysia. Sarah Walker reports on the ambitious programming plans of both countries' broadcasters

A fat husband, a sexy air stewardess, nutty neighbours... The Tans could be any old sitcom family in television land. But *Under One Roof* is the brainchild of the Television Corporation of Singapore (TCS) and has succeeded in busting ratings on the broadcaster's English-language service Channel 5. Since its launch in February, the half-hour show has attracted a following of over half a million viewers – not bad for a country that only boasts three million in total. Even Singapore's Minister of Arts and Information, George Yeo, has made

a cameo appearance on the show.

"It has been a phenomenal success, beyond our wildest dreams," said TCS chief executive officer Lee Cheok Yew. "Normally on Channel 5 we would get ratings of between 5% and 10%, but this show averaged 20% for the first season of 19 weeks."

While the success of *Under One Roof* may have taken TCS executives by surprise, its creation is just part of a bigger, overall drive towards more original, locally-produced programming across all the terrestrial channels.

The Singaporeans aren't the only ones looking in this direction, though. The broadcasters of neighboring Malaysia have also adopted the same "think local" strategy.

Situated in close proximity to each other, the television structures of both Singapore and Malaysia have, until recently, been the exceptions rather than the rule in Asia. Despite having relatively developed economies and, by Asian standards at least, affluent populations, paternalistic governments have largely prevented the development of compet-

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Buenaventura: planning

ing services. But this year all that will change.

The launch of a state-of-the-art 25-channel cable service called Singapore Cablevision

(SCV) in June of this year will provide a challenge for the incumbents in the island state. Further competition can be expected to come from Singapore Telecom, which is slated to begin a commercial video-on-demand service in 1997.

Likewise in Malaysia, the four terrestrial broadcasters are soon to be joined by Mega TV, a five-channel MMDS network, plus a 20-channel direct-to-home satellite service broadcasting from the country's first domestic satellite, Measat, and set to launch mid-1996.

In both countries the arrival of niche programming will, for the first time, offer an alternative to the terrestrials' general entertainment schedules, with the potential to squeeze viewing numbers and squeeze ad revenues. "Long term, SCV will definitely eat into our audience share," said TCS' Lee.

In Singapore, a certain amount of programming on the terrestrial channels has to be public service and locally produced. Lee said that quota is met comfortably and the new programming mix at the channels has primarily been set up as a result of commercial considerations.

Both TCS channels – Channel 5 and the Mandarin-language Channel 8 – have increased their audience shares by 12% to 15% as a result of a greater emphasis on local fare.

Combined, Channels 5 and 8 account for 80% of total viewing in Singapore, 60% of which comes from Channel 8, for which TCS produces 3,000 hours of original programming a year. Some 80% of Channel 8's primetime schedule is locally-produced and nine of its top ten shows are made in-house.

Channel 5 is currently producing around 2,000 hours of English-language programming a year, and 40% of its primetime schedule is now produced in-house. Lee is targeting 60% within the next few months. TCS is trying to emulate the success of Channel 8 with Channel 5, and is not doing too badly.

In the period June 11 to July 8, 1995, six of the top ten programs on Channel 5 were local. *Under One Roof* made the

top spot, taking a 21% share, followed by the reality shows *Crimewatch* (14%) and *Code Red* (12%) and the *Candid Camera*-style *Gurmit's World* (11%).

"We buy the best sitcoms from America but they just don't rate at all," said Lee. "The best share you can get is 5%, compared to 20% for a local production."

In addition to *Under One Roof*, last year Channel 5 produced its first English-language drama, *Masters of the Sea*. At a cost of \$63,000 an episode, it is now into its second season. Other success stories have included reality-based shows such as *Court Rate* and *Extraordinary People*, which cost about \$28,000 per 30-minute episode, a live interactive studio program called *On the Line*, and a three-hour morning magazine show called *AM Singapore*.

On the drawing-board for Channel 5's next season is a cop serial provisionally titled *999*, several lifestyle and magazine shows and an additional two sitcoms which, it is hoped, will emulate the success of *Under One Roof*. At a cost of \$21,000 per episode, *Under One Roof* has not only boosted the English-language channel's ratings, but has also helped to create an additional revenue stream. "We have set up a new merchandising unit," said Lee. "Although it is early days – we only started merchandising in the last two or three months – we expect it to become a big revenue-generator."

At TCS sister company TV12, a schedule revamp resulting in the former public service and niche-oriented channel, being split into two services is also likely to create more original production.

Premiere 12, which launched September 1, will provide the best of English-language programming – mainly acquired. However, sister channel Prime 12's main commitment to multi-language Asian programming is likely to have a local emphasis. Presently TV12 does not have any of its own facilities, and any original programming is provided by TCS. However, according to Sandra Buenaventura, TV12's president and CEO, a five-year blueprint is currently being drawn up that could either recommend the setting up of independent TV12 production facilities or, perhaps, the commissioning of programming using independent producers.

Buenaventura has already commissioned out a number of original productions but outlets are at present limited. Due to the former Singapore Broadcasting Corporation's monopoly on the local production market, an independent sector in Singapore has been slow to develop and has been mainly restricted to companies producing commercials and corporate videos.

In neighbouring Malaysia, though, the reverse is true. According to RTM deputy director of television, Helan Abu, there are about 150 producers registered with

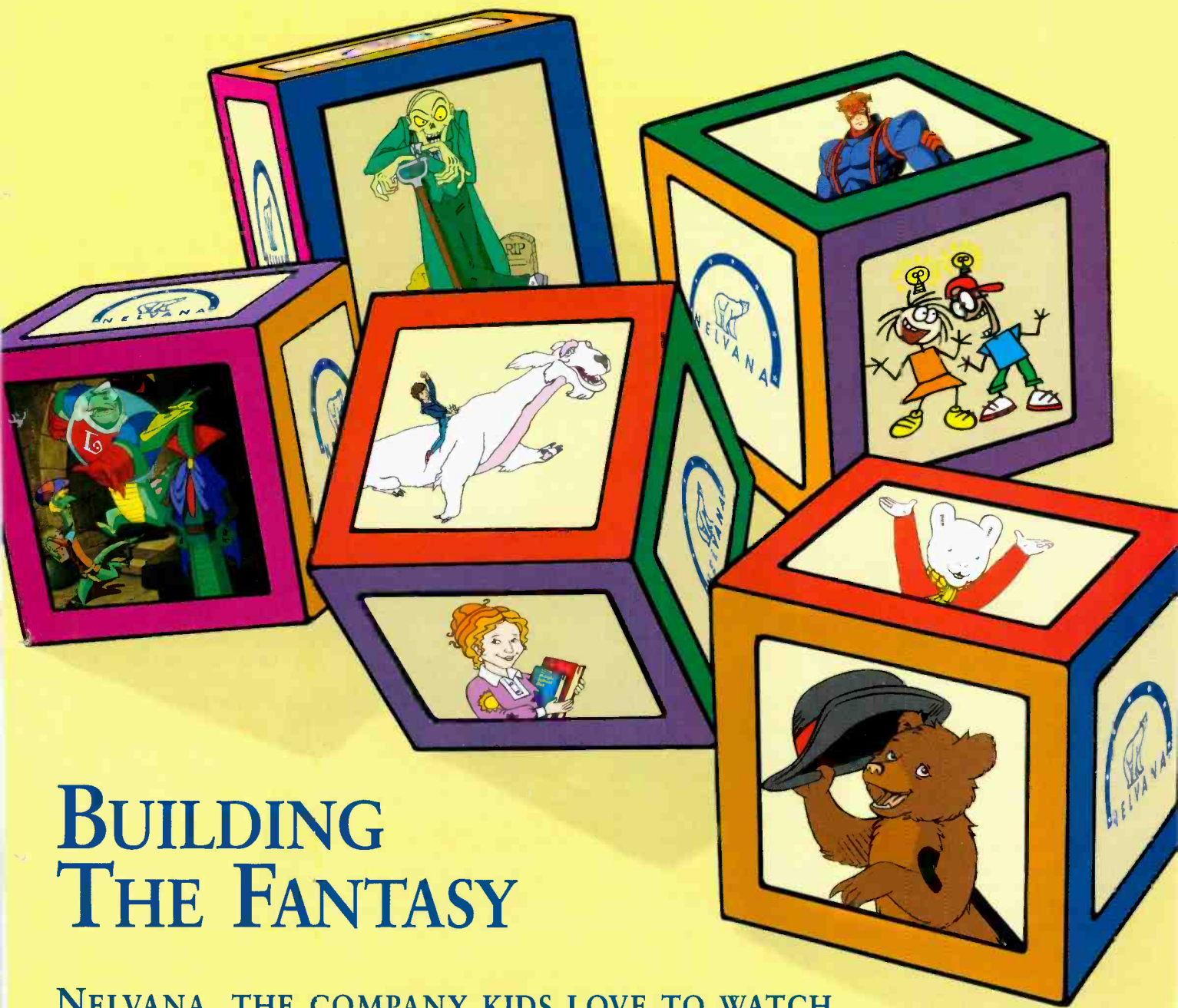
Singapore		Malaysia	
Population	2.8 million	Population	19.1 million
Languages	Mandarin, English, Malay, Tamil	Languages	Malay Bahasa, Mandarin, Cantonese
Number of tv households	779,000	Number of tv households	3.0 million
Cable penetration	3%	Cable penetration	negligible
Satellite	5%	Satellite	negligible
Terrestrial channels	Channel 5, Channel 8, Premiere 12, Prime 12	Terrestrial channels	TV1, TV2, TV3
			Source: Zenith Media

Although to date Channel 5 has experienced the biggest revamp, the other Singaporean networks haven't escaped scrutiny. Lee said he is also looking at adding new genres to Channel 8. "Strangely enough, we have never done a sitcom in Mandarin but with the launch of *Under One Roof* we are thinking about trying one out on Saturday nights, launching in January 1996," he said. Other new shows for Channel 8 include a 20-episode serial called *Underground Hunter* and a 25-episode serial called *Tofu Street*.

the broadcaster, of which 30% are active. "We have a role to play in terms of developing the independent production sector by giving them slots," he said.

Like the TCS channels, Malaysia's broadcasters have first-hand experience of the success of original production over imported shows in their market. According to RTM deputy director-general, programming, Mohammed Salleh Bin Pateh Akhir, the ratings for local programs are between 11 and 40 points and foreign fare between one and 20 points. However, a move towards more local

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production is in part also dictated too by government policy. Planning to turn the country into a centre for tv program production, the Malaysian government has imposed an 80% local content quota to be achieved by the year 2000. Perhaps surprisingly, two of the four terrestrials are already not far off that mark. TV1 is claiming 75% local programming, TV2 30% and TV3 close to 70%. According to TV3's assistant program manager Mahdi Ihwan, the commercial broadcaster is hoping to reach 80% by the end of October but is unlikely to increase beyond that. Metrovision, the fourth station which launched mid-1995,

is at the moment relying on acquired foreign product but will begin commissioning local productions in the future.

Ratings-wise, TV3 is ahead of RTM. In June of this year it had the eight top-rated shows, all of which were Malay-language. Number one was a drama serial, *Kisah Benar*. The highest-rated TV1 show at number nine was the sitcom *Camni Camtu*. In a typical week, TV3 garners about 41% of the ratings, followed by the RTM channels with about 28% each and Metrovision with just 8%.

Both RTM and TV3 produce 50% of local schedule elements in-house, although a large proportion of this is news and current affairs. "The political and sensitive issues, where it is important the right message is given, are produced by us," said Abu. "Other productions, such as children's programming, gameshows, comedy and talk-shows, can be farmed out."

TV3 produces magazines, variety, and chat shows in-house. One of its strengths is considered to be its morning magazine show *Malaysia Hari Ini*, which runs from around 6.15am to 9.55am. In addition the broadcaster also produces a 30-minute youth series called *RSB* which broadcasts on Saturdays and a children's magazine series called *Alam Ria*. As in most Asian countries, the cost of producing in Malaysia is not high. It can be as low as \$4,000 for a studio-based magazine, \$8,000 for a 30-minute gameshow

to \$16-20,000 for one hour of drama, to \$400-800,000 for a 90-minute movie.

Like Singapore, Malaysia is a multicultural society, which means broadcasters need to schedule programming in a variety of different languages including Malay, Mandarin and English. TV3, for instance, is supposed to show 60% Malay programming, of which 40% must be local programming.

Although Ihwan said Malaysian independents such as Kuasateka, Nizamman, JD Productions and BNE Studios have

sions dramas and sitcoms, but in many instances independents are required to fund and produce a pilot before pitching it to a broadcaster, who then may or may not take up the show after evaluation. "Most of the time the sale from the local market covers the cost of production," said AK Foo, president and CEO of Malaysian independent producer and distributor Juita-Viden. "But it is the risk of the production house to make the pilot."

To spread the risk and produce better quality product, Juita-Viden and other large Malaysian independents such as Vision Plus are looking at developing international and Asian-wide co-productions. "We are looking at various areas," said Foo. "Thailand, the Philippines, Hong Kong, Taipei, even South Korea. We would like to group together with companies from one or more of those territories."

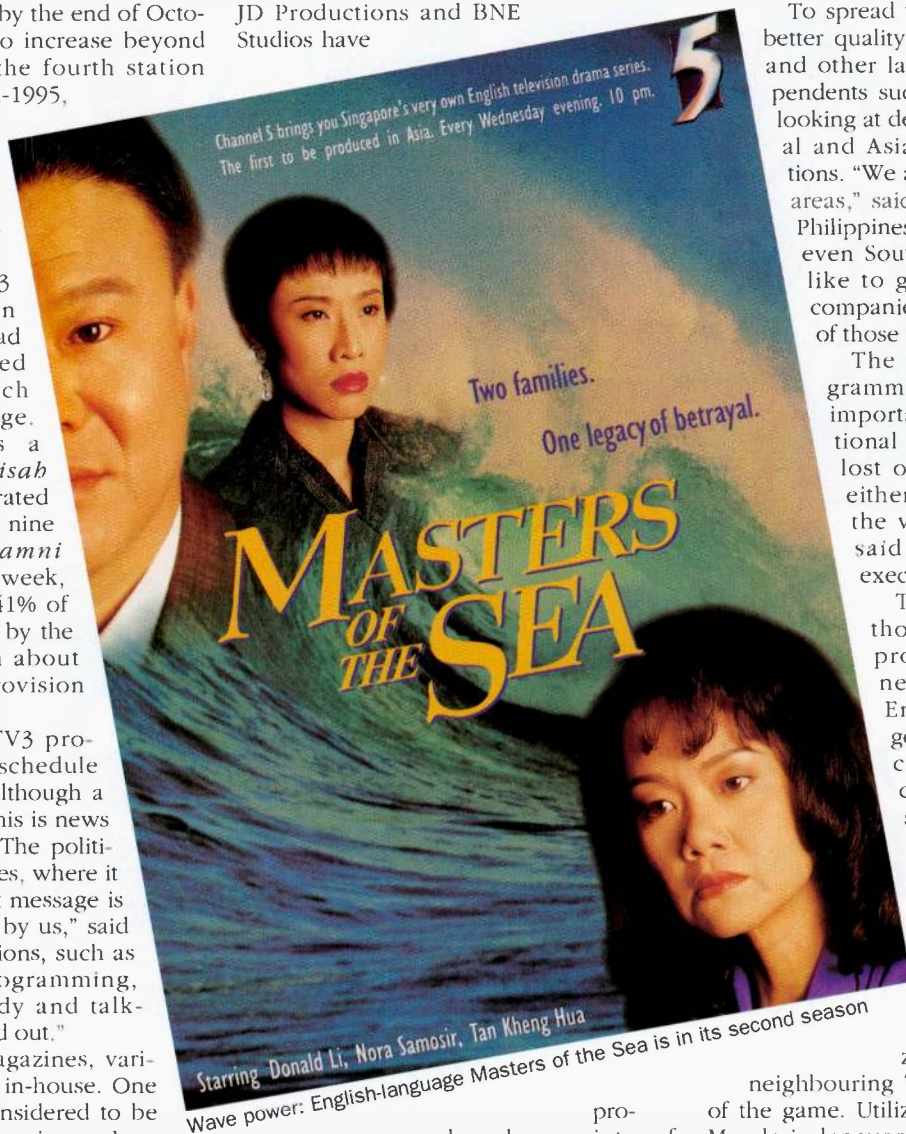
The value of local programming rights and their importance in the international market is not being lost on the broadcasters, either. "We are aware of the value of our rights," said a senior RTM executive.

The broadcaster owns thousands of hours of programming in Chinese, Malay and English. "It would be good to have a satellite channel that broadcasts to the whole of south-east Asia, but we are constrained by the shackles of belonging to the government."

While the hierarchy at RTM mull over the possibility of either corporatization or privatization,

neighbouring TCS is already ahead of the game. Utilizing its vast library of Mandarin-language programming, TCS has invested \$10.5 million in the creation of a Mandarin-language satellite channel which debuts this month, targeting the whole Asian region. Lee Cheok Yew said an English service is also on the cards.

"Some people have told me *Under One Roof* could perhaps sell to Australia," he said. "India is a big market too. We would be targeting anyone who speaks English in Asia." ■



produced a variety of genres from sitcoms and tv movies to DIY and lifestyle productions, he said TV3 doesn't have a regular pool of companies. And although the demand for locally-produced programming in Malaysia is providing the country's production industry with work, the lack of a commissioning structure isn't conducive to its further development.

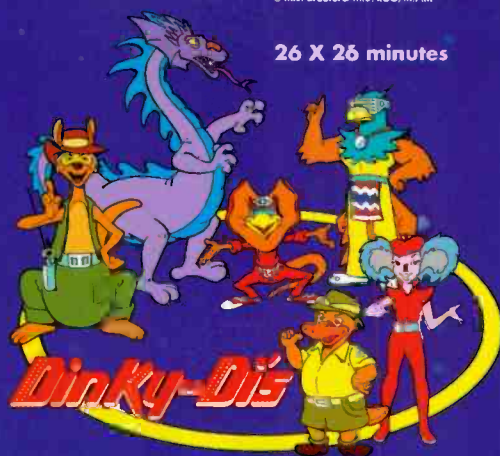
Ihwan said TV3 sometimes commis-

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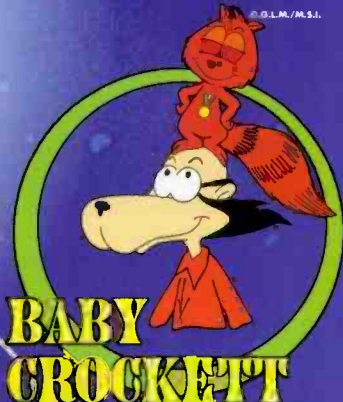


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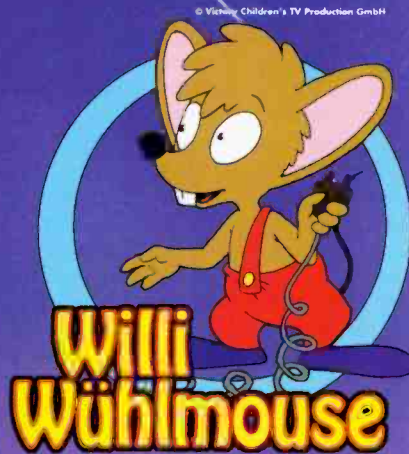
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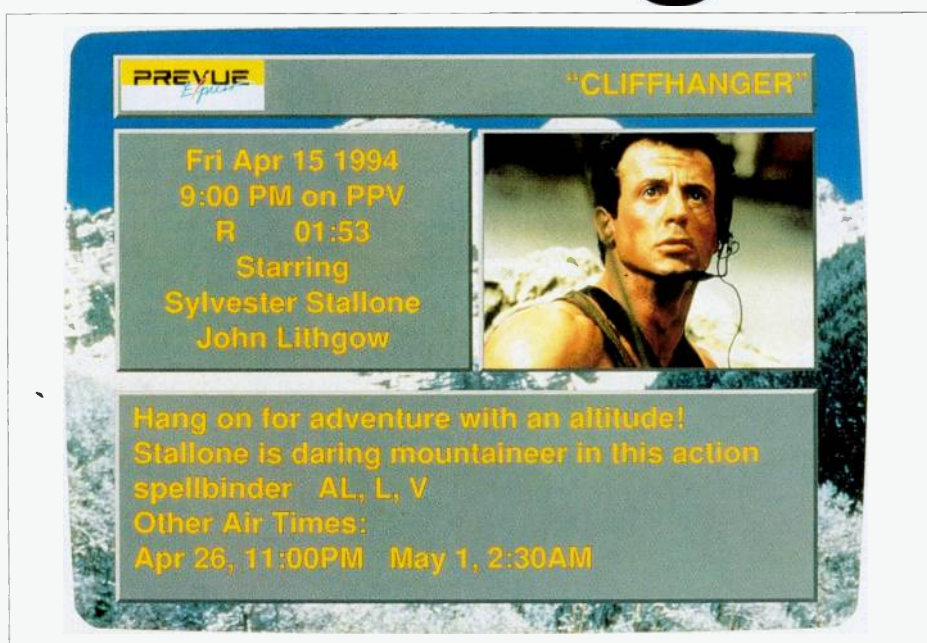


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Sorry, Wrong Numbers



The long-running argument over who's doing the most - or least - to make pay-per-view happen in the U.S. goes on, with studio blaming cable operator and cable operator blaming studio. Barbara Osborn looks at the chances the two sides will get it together. Later, Tim Westcott examines the digital PPV packages of Europe's media giants

Cable companies say they can't give studios the space they want

The average American family rents 20 movies at the video store for every one pay-per-view title they buy. Despite years of high expectations, the U.S. pay-per-view (PPV) business still poses feeble competition for the home video industry and nets relatively little revenue. Disappointment with PPV has led to finger-pointing by the studios, who blame cable operators for PPV's failure. The operators counter they're doing everything they can.

Even with the sobering reality of actual PPV revenue of \$484 million in 1994 - minuscule compared to the more than \$13 billion made by the home video business - predictions for the future continue to be optimistic. In Paul Kagan Associates' most recent report on PPV, the research company predicted that PPV income would surpass \$6 billion by the year 2004.

"I would have given up my enthusi-

asm if I hadn't seen the evidence that it does and can work," said Edward Bleier, Warner Bros. president of domestic pay-tv, cable and network features. "In 90% of the cases, operators do it the wrong way." According to Bleier, "the wrong way" means offering too few channels. "For four or five dollars, people are not going to make appointments to watch pay-per-view movies," he said. "At a minimum, pay-per-view has to be like a multiplex theater with at least four to five choices available every two hours for a week or two, so that it fits your convenience instead of its convenience."

But operators contend that they can't afford to provide that kind of shelf space, given the limited channel capacity available on most systems. As a result, many cable companies offer only one or two channels of PPV. "The operators don't commit shelf space," said Bleier, "because they don't believe the revenue

is there and it becomes a self-fulfilling prophecy."

But the operators refuse to shoulder all the blame for PPV's failures. "Cable operators have to balance their shelf space in terms of what brings in money," said Nancy Anderson, vice president of pay-per-view for Jones Intercable. "Given the amount of money that pay-per-view brings in, in a situation where we don't have unlimited shelf space, cable operators are doing what they can." Must-carry obligations, she noted, which require cable operators to retransmit all local broadcast signals, use up to one-third of Jones' carrying capacity.

Were cable operators willing or able to provide more shelf space, evidence suggests that buy rates would rise. The direct-to-home satellite service DirecTV reports considerably higher buy rates than cable operators. DirecTV offers 60 channels of PPV, almost all of them

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devoted to movies, on a near-video-on-demand (NVOD) basis. At any one time, said director of communication Linda Brill, 35 movies are available on an every hour or two-hour basis. Hit movies are offered every 30 minutes. DirecTV's buy rates run between 150% and 200%, compared to the 1994 cable industry average of 19%. With DTH posing an ever greater competitive threat, Bleier believes that cable operators will eventually commit new channels "in their own self-interest."

Setting fire to the unexciting PPV market will require more than additional shelf space, Anderson argued. "I don't care how much shelf space I have. I can run a movie every minute and use up 100 channels, and I'm still not going to sell the damn thing." Sales are sluggish, she argued, because the studios aren't giving operators access to titles until well into their home video windows. By the time movies reach the PPV window, they have been in the home video market for at least 30 and sometimes 90 days or more. "The PPV window can range from 30 to 180 days after home video," said Anderson, "and yet we have to charge more than home video."

But the studios have turned a deaf ear to operators' complaints about release windows. In fact, Warner Bros. has adopted a two-tier window that obliges operators that want to offer a movie in an early window to put up a guarantee. Those operators who don't pony up, get the film in a second, later window.

Warner's Bleier explained home video is so significant a part of the studio's revenue stream it is unwilling to compromise that income in order to foster the nascent and relatively unprofitable PPV market. PPV revenue generally represents only 5% to 10% of home video revenue. At this point, every PPV release window is negotiated individually based on the title's anticipated value in home video.

Dubbing Warner's policy "tough love," Bleier added, "we're not going to do it unless the operator does it right. Or we're going to put guarantees on the movies so they try harder to do it right.

The best way to get the retailer to do that is for him to have to guarantee a certain buy rate."

The company's two-tiered tough love is, not surprisingly, unpopular with operators. Jones Intercable's Anderson said:



DTH services have allocated more capacity to PPV

"When you change to a guarantee business, it's different. It's not a pay-per-view business for us any more because we're paying them whether people view or not."

Some research suggests that release windows may not be as critical a factor as is generally assumed. As a part of TCI's VCTV (Viewer Controlled tv) test, researchers found that the release date did not make an enormous difference in buy rates. "The sooner a consumer can get a movie the better," Marguerite Moreland, TCI's director of new services, conceded. "But few consumers, in the range of 16%, actually follow the market so closely that they know when a title is released to home video stores and pay-per-view. There are trade-offs. There are some people who say I'm going to wait until it's on HBO. They want tonnage. They don't care how soon they get it."

In addition to shelf space limits and late release windows, a third reason posited for PPV's less-than-sterling performance is operator marketing. "Most of the promotion is ugly, strident and about stuff you don't care about like world slam wrestling, bikini opens and sexploitation," said Bleier. "So you get out of the habit of looking at the barker channel. When I turn on the barker

channel, I time it until my wife says, 'How much longer do I have to listen to that noise?' She usually lasts about a minute."

"Then," Bleier challenged, "try and order it. You can crack a safe faster than you can figure out what phone number to dial. Never in the brain of man have people devised a system less customer friendly than typical pay-per-view."


Although Nancy Anderson acknowledged that marketing is not every operator's strong suit, she countered, "If you've only got space for one or two channels of pay-per-view, would you really spend thousands and

thousands of dollars marketing those two channels for movies that I refer to as 'used'? We do have barker channels. We do make ordering as simple as possible in a world where it isn't a simple task."

Anderson noted that cable operators are also blamed for not embracing new technology. "Where is the digital box that we can buy?" she asked. "They don't exist. We have orders in for hundreds of thousands and we can't get one." Although Jones has been told that the set-top digital decompression boxes will be available next summer, the delivery schedule is an ever-receding horizon, and Anderson doesn't believe that delivery next summer is realistic.

As for the revenue that PPV is generating currently, movies – both family and adult – are doing the best business and are expected to do the heavy lifting in the future. Although event revenue outstripped movie revenue in 1994, \$215 million to \$181 million, when adult movie revenue is added in, total movie revenue came to \$269 million. According to Kagan's report, event revenue is expected to climb by the year 2004 to \$945 million, but over the same period movie revenue will increase to four times that sum, to over \$4 billion.

After 18 years working in the PPV trenches, ever hopeful that the industry will finally fulfill its promise, Bleier shies away from pie-in-the-sky predictions. "In 10 years, pay-per-view will be a very substantial revenue source."

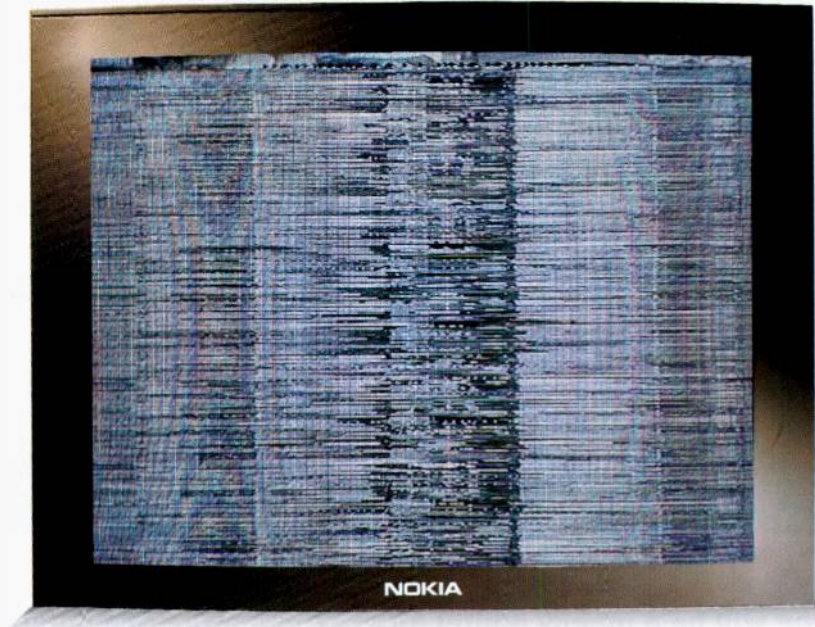
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Sports rights will be crucial in the European digital battle

Pay-per-view in Europe will be a mainly digital affair. The continent's media titans are launching digital programming packages, reports Tim Westcott, and PPV movie and sports services will be a crucial part of their competing efforts

August's Internationale Funkausstellung in Berlin represented day one of the new era of television in Europe. Germany's Kirch Group and Dutch pay-tv company Nethold both used the huge consumer electronics show to make major announcements about their digital plans and demonstrate some of the new services they will be offering.

Kirch subsidiary Beta Technik showed off a digital programming package that included six film channels, various theme channels such as MTV and Sky News, and three sports channels. What drew a lot of the interest were the five near-video-on-demand (NVID) services, one running *Forrest Gump* on several channels with staggered start-times 30 minutes apart, another showing German comedy hit *Der Bewegte Mann*.

Crowds also gathered around five relays of Bundesliga soccer matches and the Formula One grand prix featuring

German hero Michael Schumacher. Six soccer matches played simultaneously on one satellite transponder, while viewers of the motor race could select one of four camera angles on offer.

This summer's demonstrations signalled the real start of a race by Europe's biggest media players to launch digital tv services. A key component of those services – whether delivered by cable or direct by satellite – will be pay-per-view (PPV) movies and sports. PPV is still new to Europe outside a few limited cable trials and fledgling services. But drawing heavily on U.S. experiences in both cable and digital satellite, package operators are all planning to offer PPV services from the outset.

Kirch announced an order for one million digital receiver boxes which it says will be available in spring next year. Kirch's plans are thought to be confined to the German-speaking territories. For its part, Nethold said it had ordered 1.1

million boxes from various manufacturers, all to be delivered over the next 18 months. Nethold will launch digital services in Africa, the Benelux, Scandinavia and Italy by the end of the year.

Though somewhat upstaged in Berlin, Canal Plus and CLT are hard at work planning their own digital bouquets, due to launch around the beginning of next year. Both groups are using the same decoder box, manufactured by a company they now jointly own with Bertelsmann. The MMBG consortium, which also includes ARD, ZDF and RTL, is manufacturing an unspecified number of the boxes for Germany. It seems likely that they will also be due for delivery some time around the beginning of the year. Canal Plus, according to commercial director Bruno Delecour, has ordered 200,000 boxes for France, enabling it to test launch in October or November before starting its full service around January.

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BSkyB, secure in its dominance of the UK satellite tv market, has its own digital plans but is not thought to be in a hurry to implement them.

The four groups in the digital battle have snapped up most of the available capacity on the upcoming Astra satellites, with Canal Plus leasing a total of ten transponders, Beta and Nethold eight each and CLT seven. Astra 1E launches in October, with 1F following in March next year and 1G in mid 1997. With compression rates of between six and ten, the three satellites will offer capacity for up to 560 new channels.

None of those interviewed by TBI singled PPV out as the mythical killer application for digital tv, primarily because the digital packages have to be sold into homes *before* consumers can start taking advantage of the multiplexed PPV movie channels the packages will offer.

"It is an additional choice for the consumer," said CLT marketing manager Carlo Rock. "People have first to get used to the idea of a digital package. We have first to market the concept of PPV to the consumer."

Explained Mark Cutten, director, demand video at Nethold Electronic Media, "first you have to think about what's going to drive the package into the home. Any of these bouquets stand on three legs: a premium film service, a premium sports package and consumer demand services like NVOD, home shopping, interactive games, possibly merchandising as well. Any one of those three might pique the interest of the viewer, but all three in combination are really what gets the package into the house."

Kirch spokesman Johannes Schmitz said Kirch's digital box would incorporate all kinds of functions, ranging from NVOD to home shopping, with ports enabling connection to a PC, a printer, a photo CD and digital radio. With almost three quarters of German homes able to receive satellite channels, "the market is so competitive, it's very important not only to present additional tv programs, but also additional services."

Movies are likely to form the bedrock of new services, and the experience to date suggests that the more channels that can be devoted to them, the better. Nethold has the advantage of having tested a PPV film service with seven channels on the Hoogvliet cable system two years ago. "What we wanted to do was look at PPV as a business," said Hervé Payan, managing director of NEM. "And the main conclusion of the tests was that there was no business." Rev-

enues were "very, very marginal," barely covering costs, and consumer interest declined rapidly once the novelty wore off. "The conclusion was that if you really want to succeed you have to have a very big platform. Besides a wide choice, you also have to have a frequent starting time."

U.S. industry research quoted by Toby Syfret in last month's Cable and Satellite Europe indicates an average monthly buy rate of 25% (0.25 films per home) for systems offering two PPV channels, rising to 100% for systems offering 15 channels. Digital service DirecTV claims a buy rate of up to 200% from its 50 channels.

Payan said there would be 50 channels of PPV in each Nethold bouquet, with 15 to 20 films being screened a month. Films will start at 30-minute intervals.

Other bouquet operators would not go into detail about their plans. But Rock said movies would be a "major ingredient" of CLT's PPV/NVOD services, particularly big-name blockbusters. "But I think in the second stage, events will become more important the more people are used to it. There is nothing comparable to events on offer in video stores."

Nethold's plans are to offer premium PPV sports alongside the films. Subscribers will be able to buy a single soccer match, follow a team of their choice or buy all matches. Nethold also envisages carrying events with several camera angles, so that at a golf event, for example, the viewer can switch between different players around the course.

Ease of registering orders will be another crucial question for the new services in Europe. It needs to be simple, something American cable operators have learned the hard way. At the outset of CLT's services, according to Rock, viewers will probably register purchases by telephone. Ultimately, purchases will be registered via tv remotes, allowing for impulse buys. PPV research indicates that impulse ordering generates better buy rates.

Navigating around 50 or so PPV channels can be very complicated for consumers. To help out, Nethold plans to offer an electronic program guide that will let viewers select programs by genre as well as by channel. Having registered a purchase, the viewer will then be given an onscreen reminder that the film ordered is coming up.

Apart from the outlay on new hardware, digital package operators face massive investments to secure film and sports rights. With competing line-ups

due to battle it out in France and Germany (and in Italy as well, if a rumored Rai/DirecTV alliance gets off the ground), there will likely be gruelling battles to secure certain key rights, particularly for national soccer league matches.

Where the rights to Hollywood product are concerned, bouquet operators are more sanguine. While a consensus over a release window for PPV of about six months after home video seems to emerge from European operators, there is less certainty about whether any will put money on the table to secure rights exclusively.



Smart, but risky?

"CLT is expecting to acquire rights – whether exclusive or non-exclusive, it's difficult to say," said Rock. "All the major studios for the time being are in the middle of the decision process with respect to PPV." Delecour was reluctant to give any indication of Canal Plus' policy, but said: "We are very well positioned to negotiate pay-per-view rights."

The other major issue is also competitive. While digital PPV operators in the U.S. use the same system, operators in Europe have developed their own encryption and subscriber management systems, creating the prospect of digital gatekeepers controlling access to the market and, worse, a VHS versus Beta-max-style format battle.

In Germany, the MMBG partners have repeatedly, according to CLT's Rock, invited Kirch to use their system. "Let's fight on programming, not on the technical standard," he said. But Kirch declined the invitation and unveiled its own box in Berlin. Schmitz, the Kirch spokesman, riposted that the MMBG partners were welcome to use Kirch's box. **TBI**



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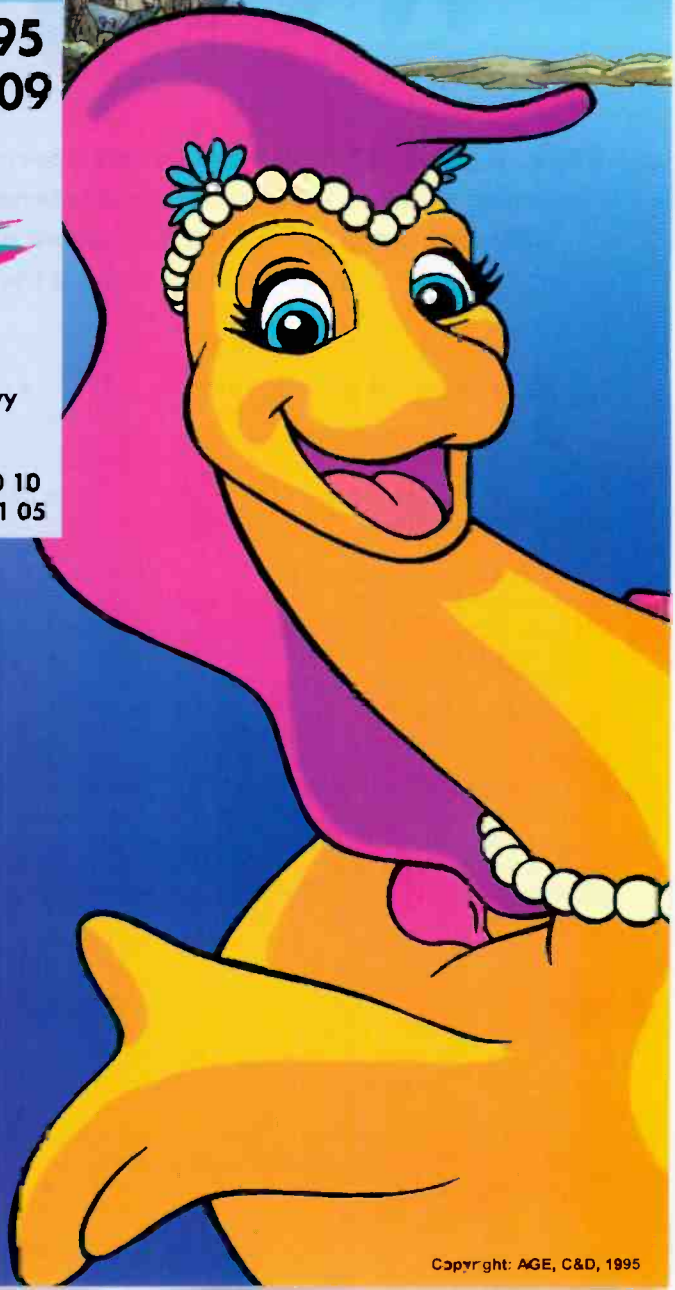
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ESPN, a giant at home, now beams sports to five continents, offering viewers local sports and international events in 14 different languages. Rich Zahradnik profiles an American network that knows the games people play

"Spanning the globe to bring you the constant variety of sports... The thrill of victory and the agony of defeat... The human drama of athletic competition... This is ABC's *Wide World of Sports*."

Every American sports fan knows the introduction by heart. For decades the announcer has intoned those words to kick off another Saturday afternoon with the sports anthology series *ABC's Wide World of Sports*. But though it is the opener for one ABC show, it really should be the motto for another organization under the banner of Capital Cities/ABC – soon to be Walt Disney's Capital Cities/ABC. For if any network really does span the globe to cover sports of all kinds and cultures, it is ESPN.

This month the all-sports programmer will add India to the list of 150 countries served by its web of satellite-delivered networks. The moment ESPN India signs on, ESPN owned or co-owned networks will be broadcasting sports coverage to more than 157 million households in 14 different languages.

The company, a subsidiary of Capital Cities/ABC in which the Hearst Corp. holds a 20% stake, offers three separate networks to Latin America, three more in Asia and owns stakes in Eurosport, Canada's The Sports Network (TSN), Japan Sports Channel (Sports-I) and New Zealand's Sky Sport Channel, among others (See *Spanning The Globe*, p.78). These days, the only folks not getting a look at an ESPN sports network are scientists stuck in research stations in Antarctica.

The ESPN feed into India will offer that large and promising market a diet of domestic and international cricket – India's favorite team sport – mixed with coverage of sports from the rest of the world. The effort illustrates the recipe ESPN has found so successful in becoming the world's sports broadcaster: mix together available local sports with coverage of American and other international events, and broadcast it all in the local language.

"We're not just taking ESPN and exporting it offshore," said Steven Bornstein, president and CEO of ESPN. "We're trying to develop busi-



nesses in these markets with a balance of our own programming and local content."

ESPN's success is impressive for the very fact it involves sports, rather than, say, music videos, which are easily acquired, or old Hollywood films, which have been pre-sold to the world audience by their theatrical release. The world isn't as interested in American sports as it is in American movies or music. To be sure, citizens of the world are passionate about sports, but about *their* sports, whether soccer, rugby, cricket, badminton or more soccer. That ESPN's executives realized this and didn't spend futile years trying to



Extreme sports: ESPN created The Extreme Games as world championship event programming

force the world to watch a diet of what works in the U.S. is a major reason ESPN International is what it is today.

Andrew Brilliant, executive vice president and general manager of ESPN International, has seen the evolution of thinking at ESPN, since he's been involved in the company's international broadcasting operations from day one. A lawyer by trade, he joined ESPN as its general counsel in 1980. Since he oversaw the contracts for programming acquisitions, he got the calls when someone from overseas wanted to buy some rights. The company's syndication and international networks business grew from

there, and Brilliant ended up with a full-time job running international.

In the beginning, executives did have to learn what would and wouldn't work internationally, he said. "You sort of get numbed by the notion of what we like, everybody else is going to like. You think just give them a little exposure to what we have here and they're instantly going to fall in love with it. And that just doesn't work. So you learn wherever you go in the world, a guy will say he loves sports, but *that* doesn't mean it's the same sports."

For that reason, ESPN International's globe-spanning schedules include Asian All-Stars Table Tennis

and Argentine polo, the National Football League and the Brazilian soccer league, Top Rank Boxing and ATP Tour tennis, IndyCar auto racing and Tour de France cycling.

And make no mistake, a broadcaster with the right sports in the right market can use that programming to grow its whole business. Just look at Rupert Murdoch. He has underlined the importance of sports with his own blockbuster deals, whether snatching NFL from CBS in the U.S., pushing his Sky Sports in Britain to the forefront with Premiership soccer, or forcing a re-organization of rugby so as to create better programming for his channels.

Michael Eisner, another member in good standing of the mogul club, focused on ESPN when discussing Disney's purchase of Capital Cities/ABC, pointing to the boost both channels would get if ESPN and the Disney Channel were sold as a package around the world. Some analysts, in looking at Disney's \$19 billion purchase of Cap Cities, say Disney is putting a \$3.8 billion value on ESPN, a figure not far off from the \$4 billion valuation put on the ABC network itself.

Those figures and Eisner's enthusiasm are the closest anyone will get to hard numbers illustrating ESPN's financial importance to Cap Cities/ABC. The parent doesn't break out ESPN's numbers, and ESPN's executives won't provide specifics on the company's domestic or international financial performance.

On the international front, Brilliant admitted, "we have a long way to go. How about being profitable? We've got an idea about where we want to go and how to get there. Now it's about controlling costs and building the business."

To Bornstein, the international game reminds him of the frenetic activity in the U.S. ten years ago. "Our company is 16 years old, and what's going on today is very reminiscent of what went on in the mid-Eighties. It's an extremely competitive marketplace. We are writing in the book, so to speak, how the business is going to operate. There is no uncertainty that we want to be in this business, but there is an issue of how big the business is going to be."

ESPN's experience in Latin America, the first place it launched an

continued on page 80

Spanning The Globe

ESPN reaches the world via its own networks and stakes in several regional and country-specific sports services. Here's a breakdown of the channels ESPN owns all or a piece of...

Asia/Australasia

ESPN International: Asia and the Pacific Rim

ESPN started beaming its Latin American service into Asia in May 1990. The company's activities in the region have since grown apace, with a production facility in Singapore now distributing three networks in four languages – six by January of 1996 – to India and Taiwan, Hong Kong and China and Southeast Asia. ESPN International reaches a total of 5.8 million homes in Asia.

ESPN India

A Hindi and English feed is set to begin satellite broadcasting to the Indian sub-continent in October. In addition to ESPN International programming, the network will offer comprehensive coverage of cricket, India's favorite team sport, as well as field hockey, badminton, swimming, diving and ping pong. ESPN's distributor in India is the Modi Group.

Sportsvision

ESPN owns 25% of this joint venture supplying two sports channels for Optus Vision's new Australian cable service. (Optus Vision and Australian broadcasters Channel 7 and Channel 9 are the venture's other partners.) Launched in September, the services offer a mix of ESPN coverage and major Australian events.

Japan Sports Channel (Sports-I)

Japan Sports Channel, a cable and direct-to-home programming service, reaches 1.5 million households in 40 cities. ESPN owns a 19.99% stake in the network.

Sky Sport Channel

ESPN is principal sports programming supplier to and owner of a small holding in Sky Sport, one of three pay-tv channels delivered to subscribers in New Zealand via UHF service Sky Television.

Europe

ESPN parent Capital Cities/ABC owns 33% of European sports broadcasting giant Eurosport, a cable and DTH service that reaches 60 million homes across 35 European countries in six different languages. French media companies TF1, Canal Plus and Générale d'Images also own stakes in the network. Eurosport controls rights to major world sporting events, including the 1996 Summer Olympics and World Cup, European Cup and African Nation's Cup soccer, as well as dozens of professional sports competitions.

Middle East and Africa

Orbit ESPN Sports Channel

Under a deal signed at the beginning of 1994, Orbit Communications Co., the cable and direct-to-home broadcaster in the Middle East, uplinks ESPN International to 21 countries in the Middle East and Northern Africa from its center in Rome.

ESPN International in Africa

ESPN's international feed is beamed in English to countries across southern Africa by distributor Multichoice.

North America

ESPN

The granddaddy of them all, ESPN now reaches 70% of U.S. tv homes – 66.8 million households – across the U.S., more than any other cable service. The service launched September 1979, went 24-hours-a-day a year later and now annually beams 4,800 hours of live or original sports programming – more than 65 different sports. ESPN has deals to cover every major American professional team sport except NBA basketball, as well as a huge collection of college events, major golf and tennis tournaments and top auto races.

ESPN2

ESPN2, nicknamed The Deuce, signed on as the company's sports-for-youth service in October 1993 with 10 million viewers; it will very likely pass the 25 million home mark on its second anniversary. The network covers team sports of interest to a young audience, as well as specialized sports like kickboxing, roller hockey and ESPN's own The Extreme Games.

The Sports Network (TSN)

ESPN purchased 20% – the largest stake allowed by law – when Canada's The Sports Network (TSN) was sold to management by brewer Labatt in 1995. TSN reaches seven million homes across Canada.

South America

ESPN International: Latin America

ESPN's first programming service outside of the U.S., the Latin American network launched in March 1989 and now serves 6.5 million households in South and Central America, including Mexico and the Caribbean. The service is broadcast simultaneously in English, Spanish and Portuguese. Programming includes coverage of the NFL, NBA, Major League Baseball, and Latin American and European soccer.

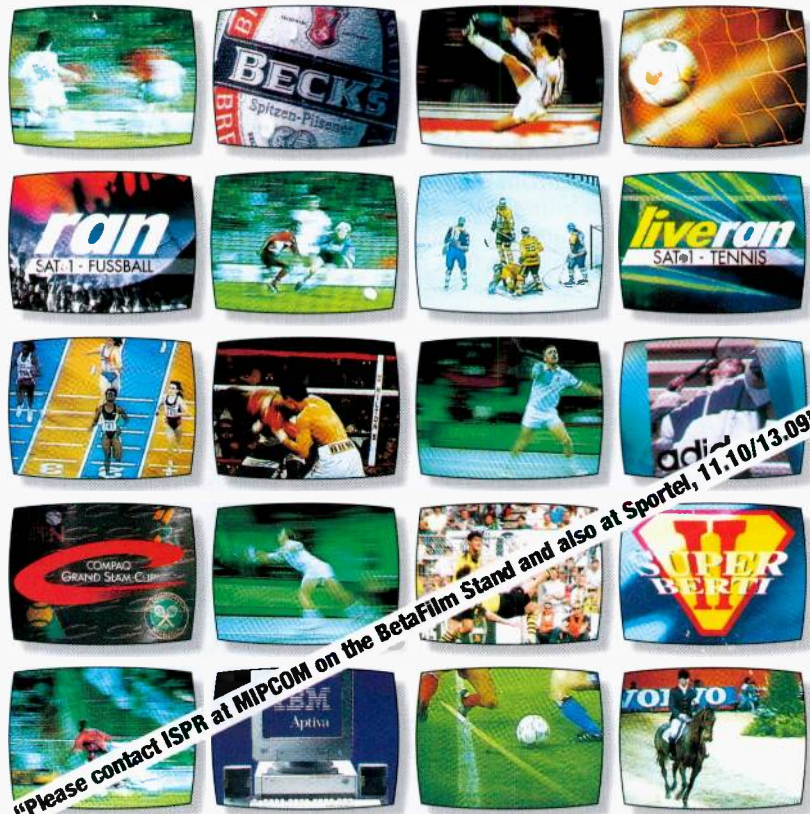
ESPN Brasil

ESPN's joint venture with Brazilian broadcaster TVA started up in July of this year. The network, now in 305,000 homes, is programmed with a backbone of material from the youth-oriented ESPN2, while one-third of the schedule is local programming, including exclusive Brazilian league soccer.

ESPN Argentina

ESPN created its specialized Argentine service by adding 25 hours a week of Argentine rugby and polo, water sports, skiing and European soccer to the existing ESPN International feed and bouncing the signal off of Argentina's own Anik satellite. ESPN Argentina started up in the first quarter of 1995 and now reaches 2.8 million homes.

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international channel, illustrates how the company has gone about building up its international networks overseas. On March 1, 1989, ESPN put a 15-hour-a-day signal up on PanAmSat 1, launching the new ESPN International Network to the entire South American continent in English. Two and a half years later, a Spanish soundtrack was added, followed by Portuguese in the spring of 1992. After languages, the next major step – one just as critical for long-term growth – was to customize services for the key markets. At the beginning of this year, ESPN Argentina, a mix of ESPN International and 25 hours weekly of Argentine sports like rugby and polo, began transmitting via Argentina's Anik satellite. That service now reaches 2.8 million homes, assisted by incentives the Argentine government has provided to cable operators to get them to point dishes at Anik.



Brilliant: controlled build

ESPN followed the move in Argentina in July with ESPN Brasil, a service that mixes one-third local programming – including Brazilian league soccer – with two-thirds programming from the company's youth-oriented U.S. service ESPN2. ESPN2 was chosen, executives say, to differentiate the channel from ESPN International and because Brazil is such a young country. The new network, a joint venture with Brazilian tv company TVA, now reaches 300,000 homes in Brazil. Finally, in Mexico, a tailor-made service was created with the addition of 20% to 25% local content by the cable operators, who are anxious to sell local advertising.

The new networks have "dramatically increased our presence in each market," said Tony Hernandez, vice president of international sales and general manager, Latin America. "And that continues to be the direction in which we're heading – to develop regional feeds."

Even with the growth of ESPN's network of networks, program sales

remain an important part of the company's international business. The hot property this year was The Extreme Games, an ESPN-created event designed to be the world championships for "extreme sports disciplines" like street luge, sky surfing, bungee jumping and mountain biking. The first games, held early in the summer, sold extremely well around the world, so well that ESPN decided to bring the second edition on next year, rather than wait two years. Mark Reilly, vice president of international sales and head of international syndication, forecast The Extreme Games will become ESPN's top seller because of the desire by broadcasters everywhere to reach the youth audience. The Extreme Games also offer a good example of that rare event: for-real media synergy in action. Reilly sold the programming to broadcasters, the games launched ESPN Brasil and they provided high visibility programming for the company's two U.S. networks.

Overall, ESPN's programming distribution activities are assisted by the fact it strives to offer broadcasters special service – like the ability to shoot custom pieces at The Extreme Games or to use their own announc-

ers during IndyCar races. In effect, ESPN is both selling rights and acting as a host broadcaster for the events. "We are not just a middleman rights broker because we are a broadcaster – it gives us lots of credibility," said Reilly. That credibility, in turn, has helped secure the company an additional business; it handles some or all overseas tv rights sales for major rights owners like the NHL, NFL, IndyCar and the Brazilian soccer federation.



Bornstein: not just exporting

As The Extreme Games show, ESPN has found ways to create programming for its U.S. networks and distribute that programming to a world with diverse sporting interests. That's a good thing, since the company's highly profitable U.S. operations will remain the key to the whole business. If Congress does move to deregulate the cable industry, the company fully intends to launch the additional ESPNs it promised when ESPN2 was first suggested. "There are probably going to be 65 to 75 channels, and we'd like to own four or five," said Bornstein. "We think we could put some compelling programming out there." 



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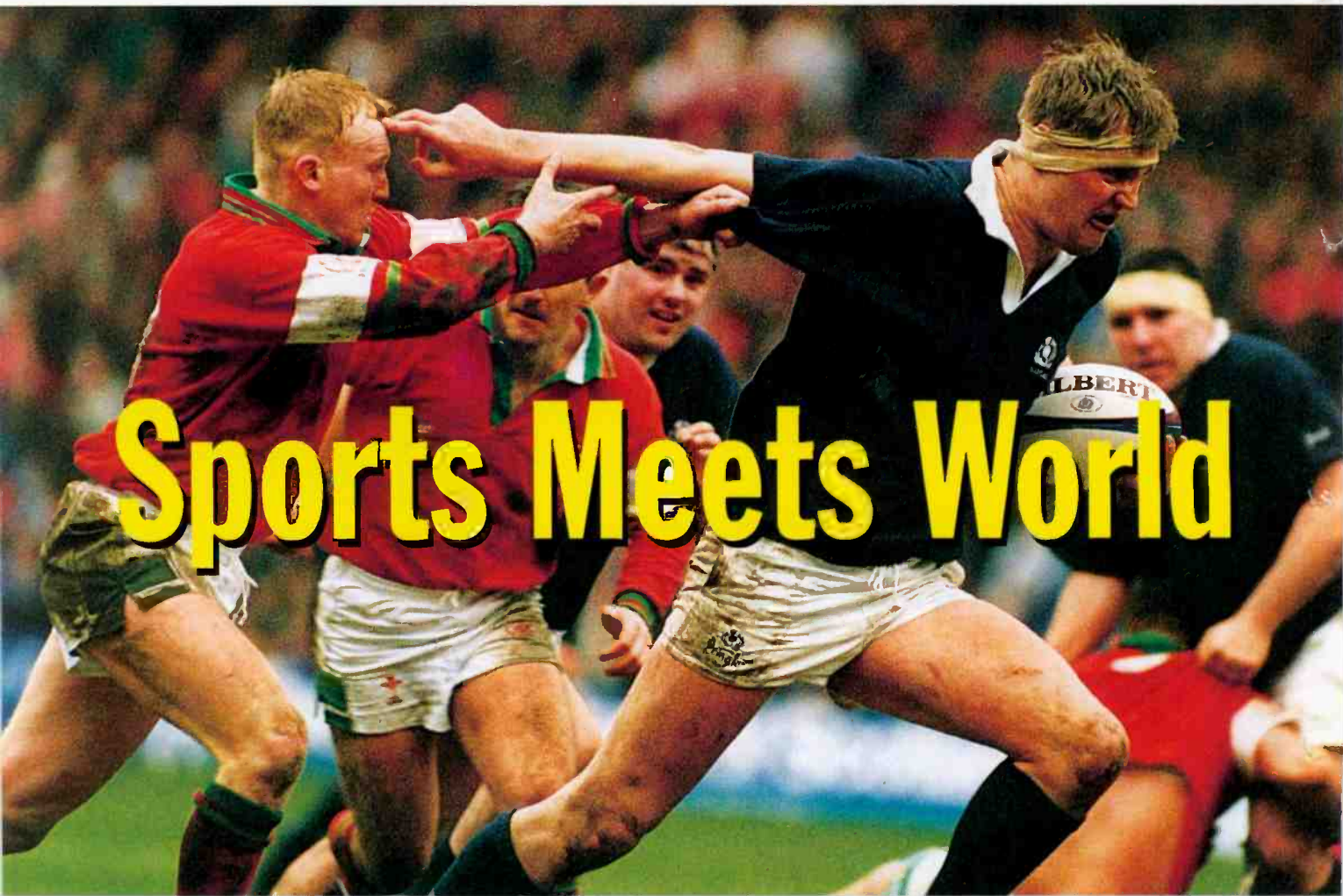
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News Corp's deal for Rugby Union rights accelerated the game's move towards professionalism

As the sports rights brokers and buyers gather at Sportel this month talk will be of the mega-deals done this summer – and what the future holds for those with shallow pockets.

By Paul Nicholson

Television sports is no longer just the guys with the blunt humor, the sharp wit and the big bar bills. Sports can make or break a broadcaster. Long gone are the days when sports federations gave away their rights for a small amount just to ensure exposure.

From the broking of television rights to big events, to the selling of broadcast sponsorship, the business of sports is changing the economics of broadcasting. At the same time, the business of broadcasting and the money that is becoming available, is changing the economics of sports. Witness the recent maneuverings over the rights to Rugby Union. Not a global sport, but a big spectator sport in key television markets in the northern and southern hemispheres.

The sport had been moving slowly

towards professionalism around the world. More players within this amateur sport were being paid loss of earnings from the governing bodies and clubs to play and train; top clubs were finding inducements for the top players to join them; and there was a realisation that the federations had to allow some earning potential for players within the sport if they were to stem the drain of many of the most dynamic players away to Rugby League.

The Rugby World Cup in South Africa in June proved to be a turning point in the change from an old era of semi-professionalism to a new era of paid players. It marked a change for the federations also as they all looked to television to provide a bulk of the funding to pay for their newly-commercialized players.

The culmination was a 10-year \$550 million deal in the southern hemisphere with Rupert Murdoch's News Corp. The deal was brokered by UK-based CSI, which represents the rugby unions of England, France, Argentina, Canada, Australia, New Zealand and South Africa. Concluded last June, the deal between Murdoch and Sanzar, the joint venture of the rugby unions of Australia, New Zealand and South Africa, will create a Southern Hemisphere version of the Five Nations tournament in the Northern Hemisphere. The deal also covers in-bound tours from other countries as well as the creation of international provincial championship.

For Murdoch the deal sees him lock up top-class rugby for the next 10 years in three of the five leading countries in

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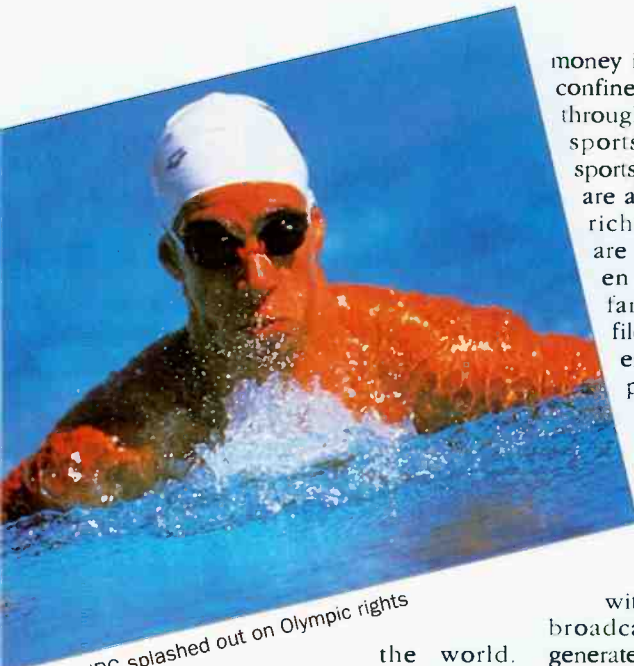
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NBC splashed out on Olympic rights

money is not being confined to breakthrough television sports. The rich sports and events are all set to get richer. Prices are being driven up by the fantastic profile and audience-pulling power of major events like the Olympics and often have little to do with what the broadcaster can generate in revenue around the event.

If Murdoch's deal

for rugby was the talk of the sports world in June, he was one of the losers in the U.S. sports rights market in August

U.S. Olympic sports rights fees

Venue	Olympics	Year	Network	Rights fees (\$m)
Grenoble	Winter	1968	ABC	3
Mexico City	Summer	1968	ABC	5
Sapporo	Winter	1972	NBC	6
Munich	Summer	1972	ABC	8
Innsbruck	Winter	1976	ABC	10
Montreal	Summer	1976	ABC	25
Lake Placid	Winter	1980	ABC	16
Moscow	Summer	1980	NBC	87
Sarajevo	Winter	1984	ABC	92
Los Angeles	Summer	1984	ABC	225
Calgary	Winter	1988	ABC	309
Seoul	Summer	1988	NBC	300
Albertville	Winter	1992	CBS	243
Barcelona	Summer	1992	NBC	401
Lillehammer	Winter	1994	CBS	300
Atlanta	Summer	1996	NBC	456
Nagano	Winter	1998	CBS	375
Sydney	Summer	2000	NBC	715
Salt Lake City	Winter	2002	NBC	555

the world.

For the unions it is worth \$550 million.

The story of Rugby Union is of new-found riches for a sport previously organized along traditional lines. But new

when NBC snatched the U.S. broadcast rights for the Sydney Summer Olympics in 2000 and the Salt Lake City Winter

India: How Doordarshan Gets Its Sport Free

Rights holders face a monopoly broadcaster reluctant to pay, reports Sandeep Singh

Broadcast rights fees or royalties were unheard of in India until the national cricket team met South Africa for the first time in the winter of 1991.

The Board of Cricket Control for India (BCCI) managed to coax state broadcaster Doordarshan into supplying the signal to the South African Broadcasting Corporation, which was keen to cover its team's post-apartheid return to international competition.

The whole tour, comprising three one-day internationals, fetched the Board \$200,000, minus the meagre signal production fee which they paid to Doordarshan.

The BCCI managed to set a precedent in India. Thus far, sporting federations had allowed Doordarshan to appropriate broadcast rights to itself by virtue of its terrestrial monopoly. The arrival of satellite channels such as Star TV's Prime Sports and (this month) ESPN India has ensured that the BCCI's revenue from broadcast rights has continued to grow.

Worldwide rights to the England tour in 1993 were sold to Trans World International (TWI), which sold live rights to Doordarshan and the UK's Sky Sports and marketed highlights capsules to other networks.

Doordarshan altered its rigid stance once more when it was compelled to pay the All India Tennis Association to secure domestic rights for the Davis Cup semi-final featuring India and Australia two years ago. And when India met the USA in the Davis Cup last year, Doordarshan provided the international feed and, for the first time, hit on a new way of paying rights fees – with commercial airtime rather than cash.

In exchange for the telecast fee required for any program on Doordarshan which is classified as being sponsored, the

event organizers were given free commercial time with a market value of 225,000 rupees (\$6,900) and two 10-second credits for the program sponsors in a half-hour highlights capsule.

The owner of the sponsored program may sell the ad airtime and the credit line slots for any amount. The practice adopted by the sporting bodies is to ask the main tournament sponsors to take advertising slots for a lower price, around \$5,300, which appears to keep all parties happy and boosts the event organizers' revenue.

Sponsored program deals on Doordarshan range from 120 to 150 seconds of commercial airtime for a fee of \$1500 for A and B category programs respectively. Another category – A Special – consists of 90 seconds of ad time and a fee of \$2400, and is mainly reserved for soap operas and news programs.

Given its massive reach, Doordarshan has a strong bargaining position, which it has exploited fully in negotiating with sporting bodies. The highlights package, according to some media analysts, is the best deal sporting bodies and event organizers could have extracted in the existing circumstances, where they actually have no competitive alternative to turn to in case Doordarshan turns down their telecast proposal.

But some sporting bodies, representing popular sports like soccer and hockey, are seeking to exploit the appeal and are negotiating with foreign firms to market their product more effectively.

Among the upcoming international events whose organizers are negotiating the highlights packages by releasing the telecast rights for free are the World Korfball championship, the Commonwealth Shooting championship, Asian Judo championship and the South Asian Games.

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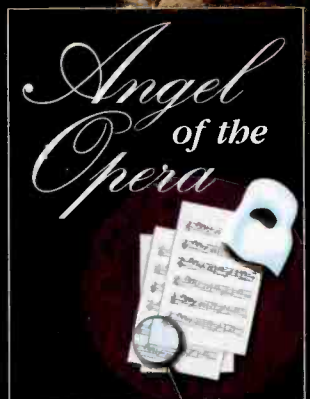
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Pay-per-view boxing

Fighters	Date	PPV homes (mil)	Total buys (mil)	Av ticket price (\$)	Total rev (\$)
Holyfield-Foreman	4/91	17	1.36	35.95	48.9
Tyson-Ruddock	6/91	17.9	1.253	34.95	43.8
Holyfield-Douglas	10/90	14.5	1.059	36.50	38.6
Holyfield-Bowe	11/93	21.3	0.916	38.75	35.5
Bowe-Holyfield	11/92	20.2	0.929	36.95	34.3
Tyson-Ruddock	3/91	16.5	0.957	34.95	33.4
Chavez-Whitaker	9/93	20.5	0.902	31.95	28.8
Leonard-Duran	12/89	13.9	0.695	35.00	24.3
Holyfield-Holmes	6/92	19.6	0.666	35.95	24.0
Moorer-Holyfield	4/94	21.6	0.605	37.00	22.4

Source: Media Sports Business, Paul Kagan Associates

Olympics in 2002 for \$1.27 billion. In comparison, the 1992 U.S. tv rights for the Albertville winter Olympics and the Barcelona summer Olympics were sold for a combined \$644 million to CBS and NBC (NBC paid \$401 million for the summer event).

At the time of the deal NBC president Bob Wright said that NBC was taking a risk paying \$1.27 billion, but that with a strong ad market NBC would cover its cost. The size of the NBC bid took the International Olympic Committee by surprise. It was also a master negotiating stroke by NBC which put in the bid a month before a more formal bidding process was about to begin. NBC put a time limit on how long the offer would stand, but let it be known that any future NBC offer would be for less if this one was turned down.

If the figures seem huge at this point in time, it is worth recording that NBC has so far sold more than \$600 million in advertising for the Atlanta Olympics in 1996 – it paid \$456 million for the U.S. tv rights.

Clearly big money for the big sports and events is there to be paid. In Europe focus is being switched to the leading domestic soccer leagues in Germany, the UK and Italy.

First to go will be the German Bundesliga that is currently sold by Kirch-owned rights broker ISPR, which paid DM700 million (\$490 million) for the rights for the 92/93 season through to the end of the 96/97 season.

Ranged against ISPR is the combined force of ARD, ZDF and RTL. At present the deal looks as though it will be for a shorter three-year time period. The price that is likely to be paid is currently pegged around \$700 million.

ISPR has been good for the Bundesliga. Having taken over the rights back in

1992, it repackaged the way the league was sold and now sells a mixture of packages to 27 different stations in Germany. Its primary sale is to Sat1 which airs Friday, Saturday and Sunday highlights shows, daily news shows and five live games a season.

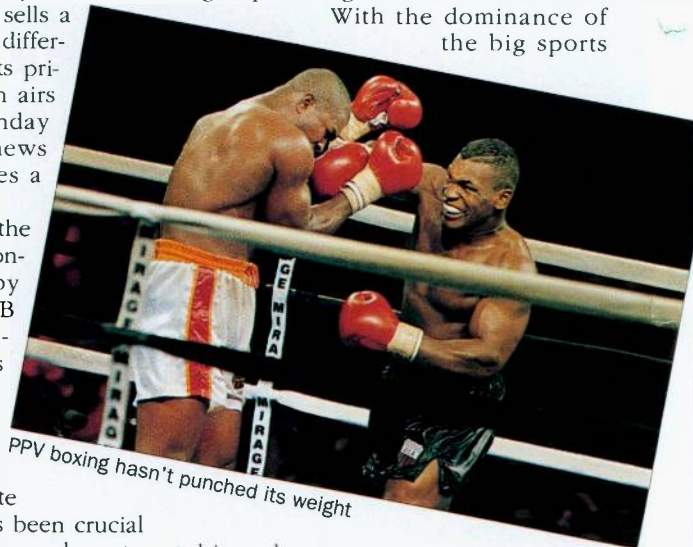
In the UK the rights to the soccer Premiership were controversially swept up by satellite broadcaster BSkyB for £304 million (\$456 million) for its pay sports channel. The BBC paid \$45 million for a weekly highlights package. The deal came at just the right time for the flagging satellite broadcaster and soccer has been crucial to the movement of the Sky package to the center of UK broadcasting consciousness. Over 70% of Sky subscribers take the premium sports package. BSkyB, despite attempts to beef up its channel package to subscribers, cannot afford to lose soccer. This will undoubtedly push the price high. Some estimates put it beyond \$600 million in a restructured deal.

Meanwhile in Italy, Nethold, a partner in Mediaset, is rumored to have bid a massive \$1.2 billion for rights to the Italian league, currently held by Rai and sold internationally by its distribution arm Sacis.

Should Nethold win the rights it can be assumed that they will be used in pay-tv broadcaster Telepiù's package of satellite channels launching late this year or next, possibly on a pay-per-view (PPV) basis. The effect on Telepiù would be immediate and very positive given the fanatical following of the sport in Italy.

While pay broadcasters are finding that paying high early can be more than worth it further down the line, the long-awaited arrival of pay-per-view has still not moved beyond the boundaries of the U.S. market, and has still not moved outside its core sport to date of boxing. While there is potential for certain events and big matches to go PPV, so far the technology is not in place in enough numbers to make it viable ahead of pay-tv. The chart (left) shows the power of PPV for boxing in the U.S., but even there some of the gloss seems to have recently been taken off. The next Tyson fight, which was scheduled to be transmitted as a PPV event, has been switched to ABC because the Don King felt that PPV operators were taking too large a percentage.

With the dominance of the big sports



PPV boxing hasn't punched its weight

taking the big audiences and the bulk of the money available, what space is there left for others? Surprisingly, quite a lot. The launch of new sports channels all over the world has created an unprecedented demand on the sports programmer to find enough pictures to fill 24-hour schedules. There is still a demand for new sports and well-made sports documentaries are easy to sell.

Ian Morris, managing director of ITS, which represents Bushido and has recently begun to act for FILA (the world amateur wrestling federation) and the world fencing federation, said that with these sports there are still a lot of opportunities that have not been exploited that can achieve federations' aims of increased exposure for the promotion of the sport, as well as revenue into the sport.

It seems that in television at present there exists a unique position for sports where everyone can be a winner. [E]

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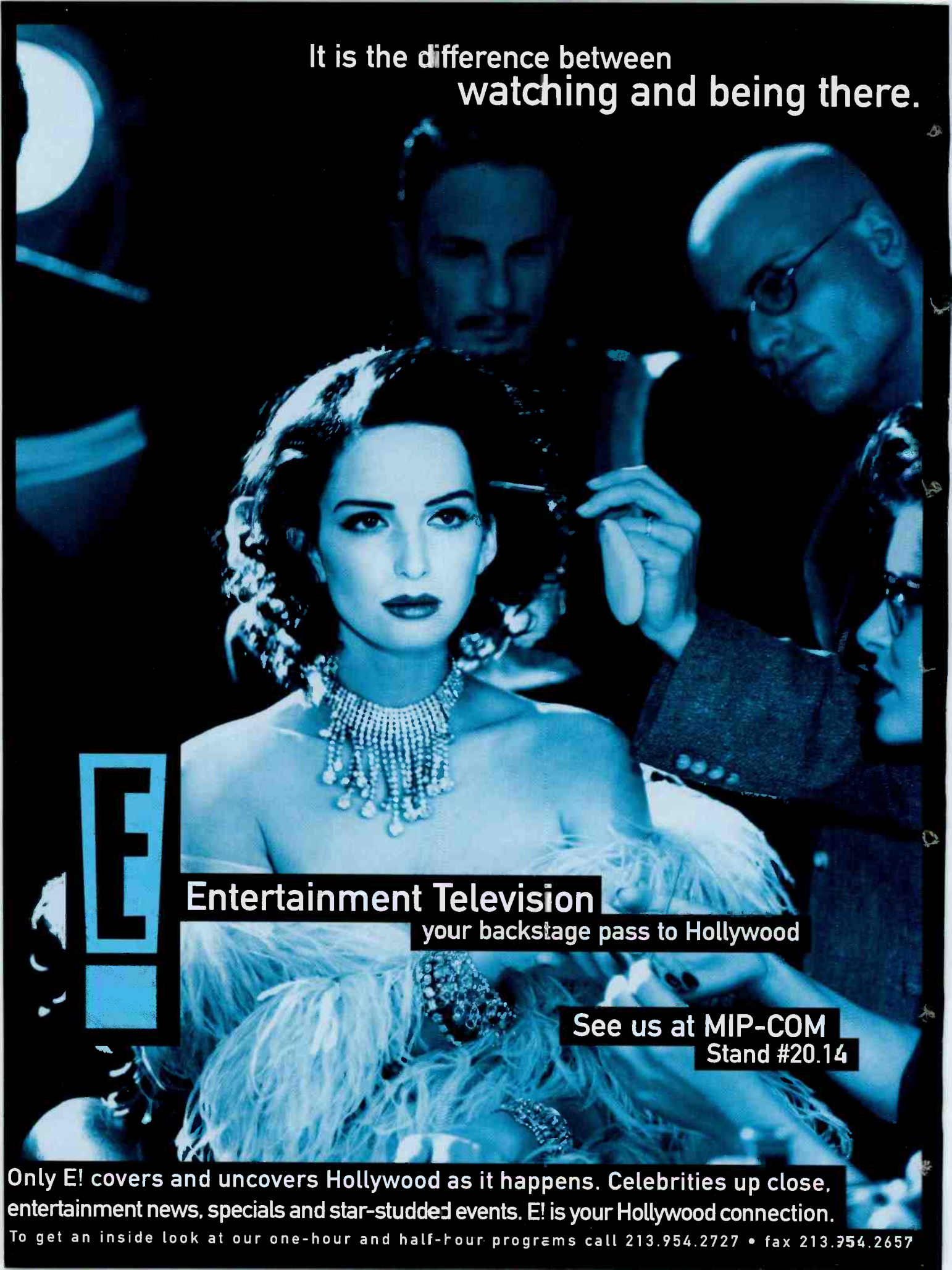
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ANIMATION

Warner Bros. International Television is launching four new animated series at Mipcom, all of which are set to air this fall on the Kids' WB, the new strand on the WB Network in the States.



Freakazoid (above), executive produced by Steven Spielberg, is billed as "a super hero series with a comedy/variety show format."

Also bearing the Spielberg credit, *Pinky & The Brain* is a spin-off from *Animaniacs* and features two laboratory mice plotting world domination. One (The Brain) is highly intelligent, the other is not. *The Sylvester & Tweety Mysteries* sees the return of the classic WB characters in a comedy murder/mystery series, while *Adventure Man* is a live action/animated series featuring a genius toy inventor who is able to transform himself into a superhero. Warner

Bros. is also distributing Fred Wolf Films' *The Fantastic Voyages of Sinbad the Sailor*.

Buena Vista's first-ever animated series, *Gargoyles*, debuted in syndication in fall 1994 and will go on to the UK Disney Channel launching this month. Available in 65 episodes from **Walt Disney Television International**, *Gargoyles* boasts new animation techniques and special effects. Disney is also presenting Lion King spin-off *Timon and Pumbaa*, thought to be the first animated series starring a meerkat and a warhog, *The Snookums and Meat Funny Cartoon Show* and *Where on Earth is Carmen Sandiego?*

Turner International has announced one sale for new Hanna Barbera series *Jonny Quest* (see story) to France's TF1 already. Turner has also cleared all key territories for the new animated series *The Mask* and *Dumb And Dumber*, and is offering a package of animated library shows and interstitials branded as *The Hanna Barbera Hour*.

DIC Entertainment's international sales president Pat Ryan announced the sale of animated series *The Wizard Of Oz* to HBO and the BBC last month. It will form

part of over 100 half-hours of animated product airing at Mipcom including *Action Man*, *Street Sharks* and *What-A-Mess*, which debuts on ABC this fall.

Saban International's *Tenko and the Guardians of the Magic* is a blend of live action and animation starring a beautiful princess skilled in both magic and martial arts. *Oliver Twist* is a retelling of the classic Dickens tale coproduced with Chinese partners, while *Iznogoud*, which airs on Canal Plus in France this fall, is based on a French cartoon character.

Mini-studio **Film Roman** is launching a new series called *T Bear and Jamaal* (below), about a seven-year-old and his cool teddy bear, voiced by rap artist Tone Loc.



Itel's expanding catalog of children's programming includes new series *Santo Bugito*, sold to the ITV Net-



work and Nickelodeon UK, adventure series *Fantomcat* (above) and pre-school series *Oakie Dokie*. Animated by Klasky Csupo, *Santo Bugito* is a music-driven half-hour with a cast of insects living in a Mexican town.

Two versions of Kenneth Graham's classic *The Wind In The Willows* are on offer this year. Itel's version is produced by Martin Gates Productions and BMG, while **HIT Entertainment** has a rival rendering co-produced with Carlton UK and TVC.

HIT is also launching new animated series *Dennis And Gnasher*, featuring the hero of a long-running comic strip. *Dennis* is produced by Tony Collingwood Productions.

There are two new children's series on offer from **CTE**: *Wolves, Witches and Giants* is an adaptation of traditional fairy tales, while *The Story Store* uses model animation to show what happens in the most wonderful shop in the world.

Hanna Barbera Going Global

Hanna Barbera will display showreels of *Jonny Quest*, the studio's first major new production since its takeover by Turner Broadcasting. The 65-part series is set to air on three Turner networks — TNT, TBS and Cartoon Network — next fall.

According to Fred Seibert, president of Hanna Barbera Cartoons, the studio is planning a pre-school series featuring the Pebbles and Bam-Bam characters from *The Flintstones* called *Cave Kids* and has decided to go into production with a full series of *Dexter's Laboratory*, based on a short commissioned as part of its ongoing World Premier Toons program. The cartoon, directed by Genndy Tartakovsky, will be made into a series of 18 eight-minute episodes. Seibert said that around 40 of the 48 shorts commissioned as part of the World Premier Toons were either completed or in production, with animators

from Europe and Asia contributing.

"Our goal is not only to sell our properties but making connections with creative and business talent. We have the ultimate goal of doing as much in-country production around the world as we can," said Seibert. Hanna Barbera has recently opened an office in London headed by Jed Simmons.

Jonny Quest, which is being made in the U.S., Paris and Tokyo, is a blend of the best of western and Japanese animation styles, said Seibert. "It's more like a comic book than a traditional adventure cartoon." Distributor **Turner International** has pre-sold the series to TF1 in France and expects to close further deals at Mipcom.

Turner has also this year introduced a Hanna Barbera Hour concept which offers broadcasters access to the HB library of 3,500 half-hours of animation, interstitials and a cut of merchandising revenues. Sales to Artear in Argentina and Bangkok Broadcasting in Thailand have already been closed.

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Nelvana has greenlighted a half-hour series based on its acclaimed vignette series *Stickin' Around*. The new series, co-produced with Ellipse and YTV, is budgeted at \$9 million and will be available next year.

The Canadian producer/distributor has made two episodes of *Rupert the Bear* to celebrate the scarf-wearing bear's 75th anniversary and, continuing the ursine theme, *Little Bear*, based on the books illustrated by Maurice Sendak. Nelvana also has new series of *The Magic School Bus*, produced by Scholastic Inc for PBS, and *The Neverending Story*, co-produced with Ellipse and Cinevox and also available from **Canal Plus DA**.

It's 2040 and the Earth stands on the verge of environmental disaster in **Hearst Entertainment's** *Phantom 2040* (above right). Hope of salvation resides in the mutated vegetation of the Ghost



Jungle and the unsuspecting superhero of the show's title. The show is produced by Hearst Animation whose next series project, just announced, is *Flash Gordon*, a co-pro with Canada's Lacewood and France's Dupuis Carrere and France 3. First episodes will be screened at Mipcom.

The French distrib will itself launch *Once Upon A Time*, a series of five films in which 26 of the world's most

famous fairy tales are illustrated by 26 of the finest international cartoonists.

Cinar Films is showcasing *The Little Lulu Show* and *Arthur* at Mipcom. *Little Lulu*, based on the worldwide selling comic strip, debuts on HBO later this month, while the adventures of *Arthur*, an Aardvark, will air on PBS. Cinar has just sold Japanese tv and video rights for *The Busy World of Richard Scarry*

to Fuji TV.

The first series to come out of **Gaumont Multimedia**, set up by the French company to specialize in animation, interactive and merchandising, are *Sky Dancers* and *Dragonflyz*. The series, aimed at girls and boys respectively, will be offered as a package and are set to debut in U.S. syndication next year. Gaumont Multimedia is also producing a second season of *The Highlander, the Animated Series*. Gaumont will also have a pilot of *Home to Rent*, which it is co-producing with France 3, Pro 7 and an as-yet unnamed U.S. partner.

Handsome, cunning and elegant burglar *Arsene Lupin* heads the slate of new series from **France Animation**. Also being screened are *The Babaloos*, about the nocturnal activities of household objects, *The Trio* and *Daisy and Dandelion*.

France's **P.M.M.P.** is in pre-production on a second 39-episode series of *Transylvania Pet Shop*. The first series was co-produced with TF1, Ravensburger and the ITV Network.

Production is well advanced on *The Little Witches* from Spain's **D'Ocon Films**. The series is a co-production with Milleme and TF1 Enterprises and the first episodes are about to be delivered to the French commercial network. TF1 is also co-producing *Street Cleaners* alongside D'Ocon and Pro-tocrea. China rights for *Delfy*

and his Friends have been bought by DIC. Hit Entertainment is handling worldwide distribution of *Basket Fever*, and TF1 has both French tv, home video and merchandising rights.

Available in completed form from **P&P Multimedia** is *The Authentic Adventures of Professor Thompson*, about a time-travelling archaeologist. It's a co-pro between Filman and RTVE. Two more series, *The Perez Mouse Factory* and clay animation series *Kiki*, are in production.

Germany's **Penta tv Productions** is showing three series: *Max and Molly*, featuring a cool penguin and his kangaroo consort, environmental heroes *Hugo and Egon* and the 175-episode short series *Tricky Toons*.

The Little Yellow Spaceship is a non-verbal series following the hero's voyages around outer space in 88 episodes of between 20 and 45 seconds. Also available from **Igelfilm** are a new episode of the Benjamin Blumchen series, *The Secret of the Temple Cat*, and 25-minute special *The Animals of Bremen*.

Hallmark Entertainment is unveiling a slate of four new animated series, its first venture into the genre. *Guru Adrian* is about a wise boy who has not aged at all since he was seven — in 1671. *Space Monkeys* follows the adventures of a highly intelligent space travelling chimpanzee. *Monster Mania* explores the secret regions of the bedroom closet, and *Bad Baby* is a telefeature based on a popular syndicated cartoon.

Filmoptio International is looking for pre-sales for new animated series *Child's Dreams*, unveiling the world of children's dreams.

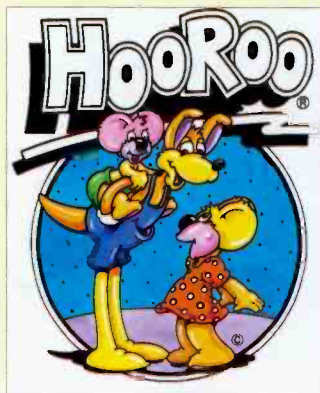
Alliance Communications Corp. has ten new episodes of *Reboot*, the computer-generated animated series which is airing on ABC in the U.S. *Reboot*, created in a purpose-built graphics centre in Vancouver, is set inside a PC in the city of Mainframe.

Aussie Studio Keeps Its Head

Tim Brook Hunt, director of marketing and business affairs for Yoram Gross Film Studios, prefers to consider the Australian animation specialist as a "boutique" operation. Although it has three new series on show at this Mipcom and a worldwide list of production partners and clients including CTW in the U.S. and several European pubcasters, Brook Hunt doesn't think the studio will go much further than producing one series every year. "Up until now we've done 26 30-minute series every 15-18 months. We're now speeding up somewhat by starting new projects earlier."

Two series are currently in production: a new series of *Blinky Bill*, co-produced with ABC, WDR, Beyond and EM-Entertainment, and *Tabaluga - The Little Green Dragon*, based on the German character and co-produced with ZDF, EM and rights owner Tabaluga GmbH. *It's Samuel*, a co-pro with CTW, is going into production, and three series, an animated *Skippy, Hoo-Roo The Kangaroo* and *The World of the Vulcos*, are at various stages of development.

YGFS, founded 28 years ago by Gross a Polish emigré, typically looks to fund 15-20% of the budget and always keeps some of the distribution rights itself. It has set up a CD-Rom production arm and just completed a version of *Blinky Bill* which will be marketed with Village Roadshow.



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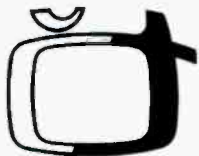
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Sunbow Entertainment has two new series for kids. *The Littlest Pet Shop* (below),



about the adventures of miniscule pets, and *Joe - Extreme*, in which GI Joe has been updated to the 90s.

Westinghouse Broadcasting International is distributing three new series produced by Fred Wolf Films: *Dinobabies*, *The New Adventures of Speed Racer* and *Teenage Mutant Ninja Turtles*. **Sleepy Kids** has the Wolf-produced *Budgie The Little Helicopter*.

Action-adventure series *Casshan: Robot Hunter* from **Harmony Gold** features classic themes of good and evil combined with cutting-edge video animation. **Primetime Television Associates** is showing *Norman's Ark*, a fully-animated tale of exploration set in outer space, and five half-hour animated features on a Christmas theme.

On air in the U.S. since last month, *Starla and the Jewel Riders* from **Bohbot International**, has sold to a number of broadcasters worldwide. Broadcasters are also being offered a block of programs consisting of *Starla*, boy's animated series *Sky Surfer Strike Force* and live action *AJ's Time Travellers*. Two new series for 1996 will be unveiled at Mipcom.

Pre-school series *Little Hippo* is in development at **Marina Productions** in France. The series will consist of 52 13-minute episodes and will use Animo computer technology to tell its tale of the magical discoveries of childhood. **Marathon International** is handling sales

of *Mr Men*, a pre-school series based on the books by Roger Hargreaves now in full production at le DAF Studios in France. *Ernest the Vampire*, *The Amazimals*, *Kassai and Leuk* and *The Adventures of Santa Claus* are also available from the French distributor.

Canada's **Desclez Productions** is launching *Mirob*, a computer-generated series aimed at pre-schoolers. The tiny viewers will be introduced to a range of experiences through the adventures of Mirob, an inquisitive robot.

Cambium Releasing Inc. has a raft of new kids' series available, including *Kids'works*. Designed as fillers, *Kids'works* is a stop-frame series featuring cartoons by kids in 200 one-minute episodes.

Viacom cable networks **MTV** and **Nickelodeon** are both launching new animated shows. MTV has *Aeon Flux*, an adventure series about a secret agent, while Nickelodeon has new episodes of *Aaah! Real Monsters* and *Rocko's Modern Life*.

More off-the wall animation comes from **Channel 4 International** in the shape of *Crapstone Villas*, set in a run-down old house in London and definitely not one for the kids. Welsh-language broadcaster **S4C** has a seven-part "claymation" series set in the stone age, *Gogs*. The series, produced by Aaargh Animation, has already sold to Comedy Central in the U.S.

Nippon Animation is concentrating its marketing effort at Mipcom on *Chibi Maruko-chan* (below), a high-rated series on Fuji TV about a nine-year-old girl described as a Japanese Bart Simpson.



CHILDREN'S/YOUTH

A doyen of pre-school programming, Henri Desclez, head of **Desclez Productions**, is launching *Little Star*, a new series about the adventures of a spaceship. *Little Star* is airing on The Learning Channel in the U.S. and is the first preschool show to be distributed by **Discovery Enterprises Worldwide**.

The Multimedia Group of Canada is presenting *The Big Garage*, a co-production with Prisma Productions and Winchester Entertainment. The "quality, non-violent" series tells the story of two taxis, Zig and Zag, and the garage's other inhabitants.

Link Entertainment is offering new pre-school series *The Slow Norris*, produced by HTV for the ITV network.

The series features animatronics, live action and puppetry. Also on offer from the UK distributor are two series of *Pirates*, a comedy action/adventure series airing on the BBC.

Cambium Releasing Inc. is offering filler series *Global Kids TV* (200 two-minute episodes), a "politically correct" version of *Mother Goose* and *Celebrate*, featuring music and cultures from all around the world.

New French-language educational series from France's **Centre National de Documentation Pédagogique (CNDP)** include *Language without Limits*, four series of 24x30-minute episodes, *Maths Made Fun* and the *Audiovisual Encyclopedia of*

CLT: More Than Before

The first time CLT Distribution went to Mipcom last year the company was not merely represented by head of distribution Heinz Thym — he was the company.

A year later Thym leads a fifteen-strong team and is bringing his first co-production to the CLT's second Mipcom.

The Enid Blyton Adventure Series leads a slate of three new programs that the Luxembourg-based company is offering at the festival.

A joint venture between Cloud 9 Screen Entertainment and CLT Multi Media, the family series is timed to coincide with the 100th anniversary of Enid Blyton's birth next year. The series of eight, 90-minute adventures has already been pre-sold to Germany, Switzerland, France and Scandinavia, and the video rights have been picked up by Buena Vista. Thym says he is currently in talks with the Disney Channel about a UK sale.

CLT is also taking a two-part mini-series co-financed by Showtime and BSkyB, called *On Dangerous Ground* and based on the Jack Higgins novel. CLT had cast approval on the German actor, Jürgen Prochnow, who co-stars with Rob Lowe.

"As far as CLT is concerned, feature films remain the main investment," Thym said, "but our tv department is expanding rapidly and we have the support within the company to grow further. Our strategy is to concentrate on tv movies, mini-series and animation, and try and build up a decent library. Of course our parent company is an operator of channels but it is important that we are seen to be independent. We might inform our stations about our product list first, but at the end of the day we are an independent profit centre and have to get the best price."

Also available at Mipcom are selected European rights to the Buena Vista family series *Stick With Me, Kid*, the Saban animated series *Iznogoud* and the documentary special *Around Claudia Schiffer*.

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Science and Technology.

Computer Kids, made for the Jones Computer Network, is an educational series on the uses and joys of the computer, available from **Planet Pictures**.

Dream Big, a live action series based on a best-selling WarnerVision home video, will be distributed by Brian Lacey at the **4Kids Productions** stand. The fast-paced series looks at topics that fascinate kids around the world: spaceships, racing cars, aeroplanes and boats.

Space Cases is a new 'tween sitcom from **Cinar Films** of Canada. Chronicling the adventures of "a group of 22nd century misfits" whose space training mission goes horribly awry, the series is Cinar's second venture into kid's live action with U.S. network Nickelodeon.

Building its live action slate, **Nelvana** will have some completed episodes from *Nancy Drew* and *The Hardy Boys*, currently in production in Paris and Toronto. Nelvana has just announced a new series, *Jake and the Kid*, based on stories and radio plays by Canadian humorist WO Mitchell.

UK distributor **HIT Entertainment** is launching *Riding High*, a drama series modelled on European girl's comic Wendy. Filmed in New Zealand by South Pacific Pictures and boasting stunning locations, *Riding High* portrays its horsey heroine's budding career as a showjumper and her family's struggle to keep their business on an even keel.

The second series of globetrotting adventure series *Mission Top Secret* will be on show in completed form in 24x30-minute and six 120-minute form from **Grundy International Distribution**. The fantasy series features the adventures of the kids of the Alpha Centauri network all around the world.

The works of Enid Blyton have inspired two new series on offer this year. *The*

Famous Five (below), co-produced by **ZDF Enterprises** and **Primetime Television Associates**, will be launched in 1997. The first completed episodes of the 13-part series will be available.

Meanwhile **Cloud Nine** and **CLT Distribution** have teamed up to produce *The Enid Blyton Adventure Series*, based on books by the British author. **Cloud Nine** distribution arm **Cumulus** has ex-Europe rights. The first episodes of the series, launched at Mip TV, will be available this time round.



Primetime has recently picked up rights to *Byker Grove*, a long-running ITV network teen series. There are 66 half-hours and another 40 in production. It's also selling a joint British/French production, *Sara*, six half-hour progs that was double-shot in two languages using the same actors, under the auspices of the Eureka Audio Visual Fringe Federation and produced by Grampian in Scotland, FR3 in France and RTE in Ireland. The show is already pre-sold to the BBC and TCC.

The Genie From Down Under, a co-production between the BBC and the Australian Children's Televi-

sion Foundation, heads the **BBC Worldwide** slate of children's programming. The heroine of the 13-part series is Penelope who unleashes a genie from an opal bracelet.

NBC International's new teencom is *Hang Time*, about a no-hope basketball team whose fortunes are revived by a new player called Julie.

New from **Saban International**: 40 new original episodes of *Saban's VR Troopers* and 22 more half-hours of *Francine Pascal's Sweet Valley High*, revisiting teenage life in a sunny Cali-

fornia town.

Full Moon Cafe from France's **P.M.M.P.** is a 26-part series which tells the story of a young European boy in the wilds of Los Angeles.

Hollyoaks is a new soap for young people which premieres on Channel 4 this autumn and was made by Mersey Television, creators of the network's long-running *Brookside*. Set in the north of England, *Hollyoaks* promises an irreverent look at life through teenage eyes. Available from **Channel 4 International**.

ITV is debuting its own teen drama series this autumn. *Island*, produced by Channel Television, is a six-

part half-hour series focusing on the lives and loves of a group of teenagers living on one of the channel islands. *Island* is being distributed by **NBD Television**.

The *Crumbs* is a new tv series about the "not entirely ordinary Krumborg family" available from **Nordisk Film TV Distribution**. The series, currently in production, is due to air in December 1996.

The Children of the Night from Sweden's pubcaster **SVT** is a not entirely serious four-part series set in the seventies. Two Dracula-worshipping teenage girls crave the life of medieval witches.

Wishbone is a show with a dogs-in-costume theme targeting an early teens/family audience. The half-hour PBS series produced by Big Feats! Entertainment is being distributed by **Southern Star Sales**.

AVL Ltd has refashioned ITV youth-targeted magazine show *The Big E* for an international audience. Produced by Blueprint Productions for LWT, the series' original 150 plus episodes have been condensed to 26 half-hours.

The UK's **Dandelion Distribution** will be premiering *The Hidden City*, a co-production between South Africa's **SABC**, **Dandelion** and **Paragon International**. The 26 half-hour episodes, filmed on location in South Africa, tell the story of two teenage boys who discover a lost city when their helicopter crashes in a remote forest. Now in the final stages of editing, a number of episodes will be screened at Mipcom and the series will be ready in 1996.

Czech TV Launching Cent Euro Kid's Screenings

Children's programs and animation are leading the offering at Mipcom from Czech Television (CT). Among the new shows CT is promoting are animated and live action children's titles *Two in Tail-Coats* and *Dreaming of a Lovely Maiden*. CT is also using Mipcom to promote a new screening of children's programming at Czech Television in Prague from March 12-14, 1996. Public broadcasters from Poland, Slovakia, Hungary and Slovenia will also take part in the event. "The screening has been held for 20 years and was always good commercially for us, but this is the first time we have expanded the programme to include other central Europeans," explained Dr Tomas Roubik, head of export. "Mipcom will be a good opportunity for us to promote this screening."

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COMEDY



Verbal sparring is a way of life for the Clayton family, stars of *The Claytons*, one of two sitcoms developed by Roseanne producer Bruce Helford. The other is *Dweebs* (above). Both shows are being offered by **Warner Bros. International Television Distribution**, which has six new network sitcoms in all. *Too Something* features two friends willing to go to extraordinary lengths in pursuit of their dreams. A child psychologist struggling to put theory into practice with his own offspring is the central character in *Minor Adjustments*. Also on offer are *Mad TV*, *Bless this House*, and *Growing Pains*.

New from **CBS Broadcast**

International are three sitcoms making their U.S. network debut this fall: *Caroline in the City* (NBC) and *The Bonnie Hunt Show* and *Can't Hurry Love* (both CBS). *Caroline* is a romantic comedy

starring Lea Thompson as a new York City cartoonist falling in and out of love. Comic Bonnie Hunt plays a reporter from the sticks who lands a big job at a Chicago tv station. *Can't Hurry Love* is a half-hour from the producers of *Dave's World* capturing the "humor in friendship, love, and dating in the Nineties."

The Preston Episodes from **20th Century Fox International Television**, is about a disenchanted divorcee trying to make a go of a second career as a journalist in the big city. *The Crew*, set on a small airline, *The Last Frontier*, set in an Alaskan town where women are few and far between, and

Cleghorne! are other new Fox sitcoms debuting at Cannes.

Marie Osmond makes a sitcom debut as the younger half of a mother/daughter pairing with Betty White (*The Golden Girls*) in *Maybe this Time*, one of five new sitcoms distributed by **Walt Disney Television International**. *If Not For You*, *Family Values*, *Misery Loves Company* and *Unhappily Ever After* are the others.

New series on offer from **Paramount International Television** are *Almost Perfect*, about a Hollywood writer/producer who seems to have everything — except a long-term relationship. *The Home Court* and *The Pursuit of Happiness* star a judge and a lawyer respectively.

The New Red Green Show from Canada's **Oasis Pictures** features the hobbies and idiosyncrasies of the manly men in Canada's great outdoors. Stand-up comedy from the U.S. and Canada is featured in *Comedy at Club 54*.

From **Films Cozomanche**, a new series featuring the triple-jointed, rubber faced comedian Michel Courtemanche (right). The first instalment of the wordless

sketch show — a one-hour special — is now available.

It was voted most popular comedy in the UK, but will *Men Behaving Badly*, from **Thames International**, travel? Two male chauvinists pursue their twin obsessions in life — beer and women — in this series of 25 episodes with 14 more planned.

CTE is offering a new sitcom set in a suburban but eccentric lawyers' office, *Is It Legal?* from Simon Nye, the writer of *Men Behaving Badly*.

The Detectives is a BBC series produced by Celador which follows the misadventures of a pair of idiotic cops and is available from **NBD Productions**.

Rowan (Four Weddings and a Funeral) Atkinson stars as a stick-in-the mud police inspector in *The Thin Blue Line*. The series, produced by Tiger Aspect, is available from **Polygram TV International**.



Hungary's MTM Is Shopping For Shows

MTM Communications has been a fixture at Mipcom in previous years as a Budapest-based television production and distribution company. It is the biggest game show producer in central Europe and one of the largest suppliers of programming in the region. But this year MTM Communications is going to Mipcom to buy, not to sell.

Ferenc Tolvaly, President of MTM, said he will be looking for three types of programming while at Mipcom. First, he "wants to buy programming from the majors — strong film packages, fictions and fairies — for central and eastern Europe. Second, I examine the possibilities of interactive tv games, such as *Hugo*. We are also looking for CD-Rom film rights. We are building a strong computer software department for game shows and other programs."

The programming will be used for distribution in central and eastern Europe, particularly in Hungary, where MTM distributes 25 hours of European programming each month to the two state television channels, with another 20 hours shown by the Hungarian satellite station, Duna TV, and an additional 30 hours distributed to various local and cable channels.

But Tolvaly is adding another buyer to MTM's list of customers, himself. MTM Communications has teamed up with Scandinavian Broadcasting System (SBS) in pursuit of a Hungarian commercial tele-

vision channel. The consortium was initially capitalized with \$4 million, but if it is awarded control of a national license, that amount will be raised to \$20 million. MTM and its Hungarian partners own 51% of both the present consortium and the future joint venture, while SBS has the remaining 49%.

SBS is partly-owned by Cap Cities/ABC, and already operates commercial television channels in Belgium, the Netherlands and the Nordic countries. SBS also provides production and distribution of programming for other television broadcasters.

This consortium will develop a study of the Hungarian television market, which "is to be used subsequently as a tender submission and would serve as the basis of a business plan for the channel in the event of a positive decision," added Tolvaly.

That decision depends on the Hungarian Parliament actually passing the media law which will allow for the privatization of a national broadcasting channel, and that frequency being assigned to the Swedish-Hungarian consortium.

Competitors say neither of these factors should be taken for granted, as the nation's politicians have shown a reluctance to develop a framework for the existence of commercial television, as none of the rival parties is eager to lose state control of this powerful medium.



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DOCUMENTARIES

New UK sales house **Brite** is introducing itself to the festival with a slate of new documentaries from Granada and Yorkshire Tyne-Tees. The films include *Prince William: The Making of a King*, the first film ever shot on the future King Of England; and *Eilish*, which is a follow-up to the Yorkshire Television film on Siamese Twins that was sold in more than fifty countries.

CTE has another series with a royal theme: *Behind Palace Walls*, in four half-hours, promises new insight into the life of Prince William's family. Another Carlton-produced series from CTE is *The Good Sex Guide Abroad*, looking at how countries outside the UK do it.

Thames International has meanwhile opted to relaunch the 1968 Rediffusion series on *The Life and Times Of Lord Mountbatten*, nephew of Tsar Nicholas and uncle of Prince Charles.

The **BBC Worldwide Television** slate is headed by a four-part Panorama special *The Gulf War: A Television History* which was commissioned to mark the fifth anniversary of the conflict and includes some previously unseen footage. *Monarchy*, a series of three 50-minute shows looks at the relationship between monarch and subjects.

Turner International is set to announce European deals for its 20-part mega series *The History of the Cold War*, according to Turner's Ross Portugeis. The series, executive produced by Jeremy Isaacs, has recently gone into production and is due to be delivered next year.

Meanwhile **Polygram Television International** is rolling out 12-part series *Battlefield*, a history of the second world war in which each episode focuses on a particular conflict.

Tapestry International, which represents a number of U.S. PBS stations, will have a line-up of documentaries swelled by this year's acquisition of the Public Television



International catalog of titles. New shows range from *A Trip Through Hell*, about two Berlin heroin addicts, through *Dog's Best Friend*, about pets and unconditional love, to *America's Wildlife*, four natural history one-hours.

Australian distributor **Beyond Distribution** is leading its Mipcom programming with two documentary series. *The Big Questions*, a six-part series investigating questions such as What is Time? and Is There A God?; and the 26 x half-hour series *A New World*. The Canadian distributor **Filmoption International** is taking the documentary *The Human Race* to Mipcom. The four part documentary series has already been sold to PBS in the U.S. and to fifteen other countries.

Chatsworth Television Distributors is showcasing the Diverse production *African Footsteps* as its Mipcom offering. The seven thirty minute episodes chart personal journeys made by celebrities to various African countries.

France Television Distribution, the commercial division of the French public network is bringing three dual language documentaries to Mipcom. All one-hour programs are available in English

A Pipeline To The World

With a new network on the air in India, The Discovery Channel is moving ever closer to spanning the world as a broadcaster. This Mipcom, the long-term objective of opening a pipeline on programs commissioned by those international networks bears its first fruit with *Girls N The Hood*, a documentary commissioned by The Discovery Channel Europe.

Ironically, the British-made film is about an American subject: all-girl gangs in LA. Louise Brown, senior vp, international program sales at Discovery, said more programs are coming up from Europe, and with a director of production in place at Discovery Latin America, that market could be next.

Discovery's U.S. network continues to be the main source for distribution, with 12 new programs and miniseries on show at Mipcom. *Flight Over The Equator*, produced by Beyond, takes a 25,000 mile journey around the Earth, focusing on people and nature along the way. *On Jupiter*, by Pioneer Productions, takes a scientific look at the planet using graphics and satellite images.

Miniseries *Secrets of the Lost Treasure* profiles four explorers who pursued their quest for antiquity to the limit.

Joan Cavanagh, head of global co-productions, said a number of new series and specials are coming up next year: *Searching For Lost Worlds* is a five-part series profiling great discoveries of the last century; *Immortality on Ice* is a one-hour special; and *The Ultimate Athlete* looks at the science of modern sport.

"Each international network is starting to emerge as having its own needs," she noted.

and French-language versions. *Lama Child* tells the story of the accession of a four-year-old child as the spiritual guide of the Buddhists, while *Monet* is a recreation of the painter's world.

A documentary about the photographer Helmut Newton made by his wife, is being offered by **Canal Plus DA**. June Newton started filming her husband at work in 1991 and the result is the 52-minute documentary, *Helmut by June*.

Sacis' documentary slate includes a 100-minute film by Robert Massari on guerilla leader Ernesto "Che" Guevara, a film on Czech leader Alexander Dubcek, *The Roots of the Future*, and *A River of Cinema*, in which Michelangelo Antonioni visits India.

The Saga of Life, a \$3 million series made by photographer Lennart Nilssen, is the highlight of **SVT's** documentary slate. The three-part series was produced in cooperation with WGBH, ZDF/Arte and Channel 4. Also available: the disturbing story

of frustrated young Cubans who injected themselves with HIV-infected blood is the subject of *Socialism or Death*, made by SVT2 news and current affairs.

Video Ordnance's new product for Mipcom features a raft of war documentaries and the series, *Healers*, whose ten one-hour shows look at alternative medicine. Headlining the war documentaries is *Firepower 2000*, a ten-part series that looks at how nations will defend themselves in the future.

Darino is using Mipcom to showcase new documentary series on fashion and science. *Fashion Next* offers previews of designers' next season collections in 26 half-hour episodes, while *Science 2000* looks at inventions and discoveries for the next century.

Adler Media is bringing the documentary *Apollo 13: The Untold Story* to Mipcom. The release of the documentary which uses real footage of the near-disaster is timed to co-incide with the release of the motion picture...

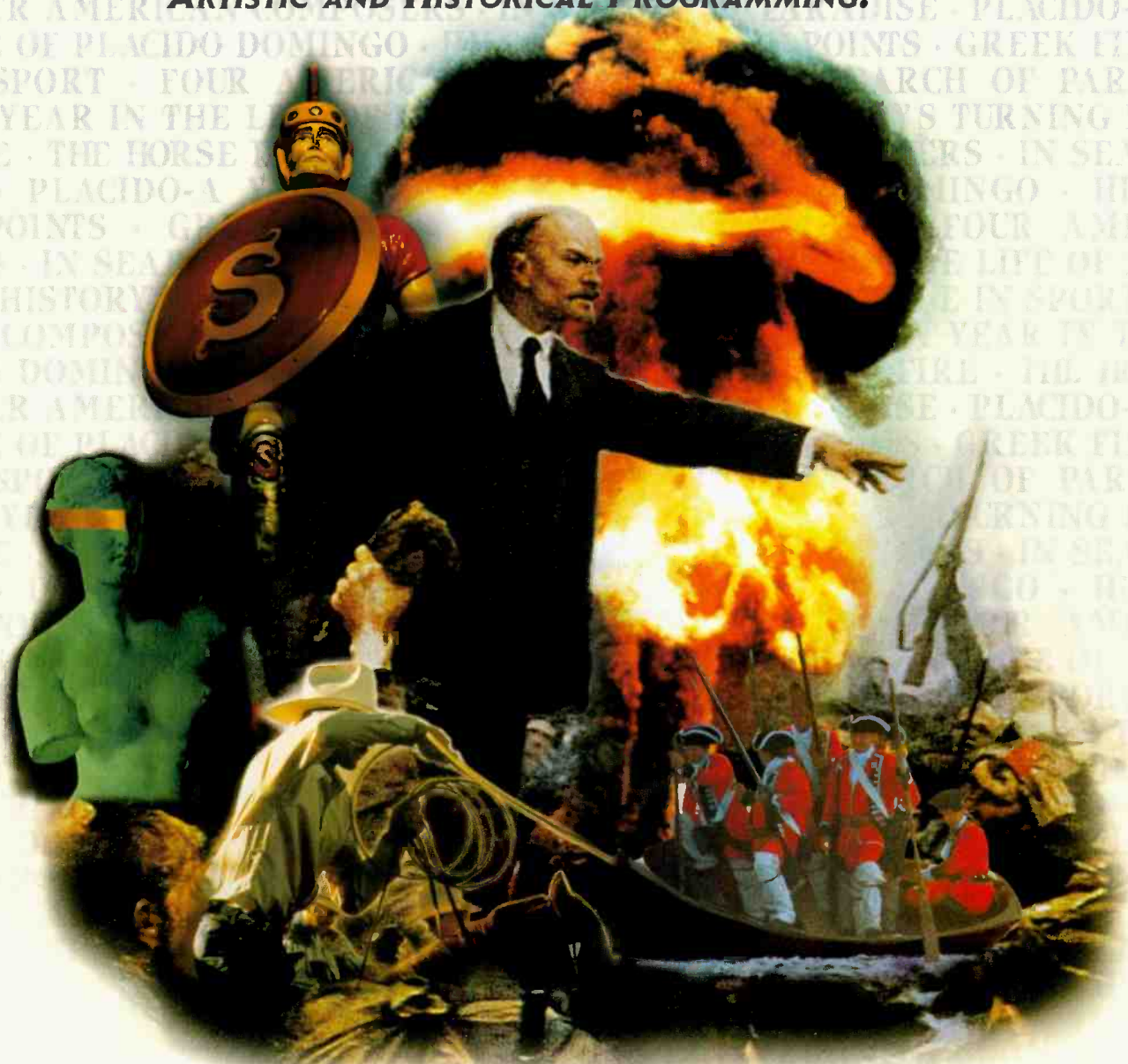
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TV Ontario is bringing a portfolio of new documentary programming to Mipcom, led by the latest series of its co-production with the Discovery Channel, *Journeys 3*, in thirteen half-hour programs. *A Tale Of Two Cities* compares Toronto and Shanghai.

Catalyst Distribution of Canada, the distribution and co-production company, is bringing its two-hour *Secrets of The Titanic*, which premiered on NBC this fall. It is also bringing two new one-hour documentaries, *Hi-Tech Hate*, which looks at racist organisations using the Internet and *A Child's Grief*, which looks at children who have experienced the death of someone close to them.

The hour-long new documentary *Traveler*, which follows a woman's journey through India and America, is

on offer from **Cambium**.

Another Canadian company bringing a documentary package to Mipcom is **Le Groupe Multi Media du Canada**, which premieres its *Women - A True Story* at the festival. The six-part series will be hosted by Susan Sarandon and should be finished for delivery early next year.

Itel's strong presence in documentary films is continued with *Airplaneski!*, Channel Four's ninety-minute show on flying in the new Russia. The UK distributor is also previewing the six-part documentary series *Peak Performance*, and a two-parter on *The Geltys* at the festival.

Headlining **Harmony Gold's** new Mipcom programming is the 13-hour documentary *Masters of War*, which dramatises the victories

and defeats of the world's most famous military commanders. *Hemingway in Cuba* is a 30-minute portrait of the author. **Network Enterprises**, the U.S. production and distribution company is highlighting its six-part revisiting of the Vietnam War, *Wings over Vietnam*, among its new documentary footage.

History's Turning Points is an upcoming series produced by British independent Transatlantic Films which will be distributed by **Unapix International**. The series, shot on location around the world, tells the story of events which changed the course of history. The series was co-produced with The Learning Channel, ORF, SBS and Teleac and launched on TLC in the States last month.

With the tenth anniversary of the Chernobyl nuclear disaster approaching in April next year, **Telepictures International** is presenting *Final Warning (below)*, a 30-minute special. The program features a first-hand account from a bone marrow specialist who was flown in to treat victims of the disaster.

A slate of historical documentaries from **Louise Rosen Ltd** includes *War: a Television History*, *Nuremberg*, about war crimes trials, *The Shadow of the Crippler*, about polio, and *Tank*, all produced by Worldview Pictures.

Primetime Television Associates has *Paths Of Gods*, an 8x30-minute series on Greek Myth, narrated by

of the greatest confrontations in history. The series, licensed to The Discovery Channel in the U.S., uses historical footage to delve into historical stand-offs between the likes of JFK and Kruschew, Hitler and Churchill.

Channel 4 International's slate features six new documentaries in its highly rated *Cutting Edge* strand, 26 re-edited episodes of its travel magazine show *Travelog*, investigative series *Music and the Mind* and *Minds to Crime* and 13 new episodes of science series *Equinox*.

Road Rules is a "docu-adventure" series from **MTV** following the experiences of five total strangers on a three-month road trip around the U.S. They are issued with a set of instructions, a gasoline credit card, some cash and a survival kit.

Famous diamonds, and the triumphs and tragedies in which they have played a part, are the subject of *Kisses Of Fire*, a six-part series made in German and English and available from **Igelfilm**.

On offer from **GRB Entertainment** is a new series of *World Of Wonder*, exploring "natural wonders, man-made marvels and incredible personal achievements." The series airs on the Discovery Network in the U.S. GRB has also revived its popular *Movie Magic* series in a new series.

The Blum Group is showing *100 Years of Horror*, the most complete horror chronology ever produced, in 26 half-hour shows hosted by Christopher Lee.

Space Tech from **Fox Lorber Associates** is a 13-part documentary entertainment series about the impact of space exploration on everyday lives. Production has just been completed on

The Directors, a 13-hour series taking a behind-the-scenes look at some of Hollywood's top auteurs.

NHK Focuses On Its Strengths



NHK, Japan's giant public broadcaster, will be introducing several new programs at Mipcom through independently managed sales company Mico. Most are documentaries about the natural world or Asian peoples and cultures — traditional NHK strengths. But, together with Vision 1250, NHK is also presenting continuous screenings of its HDTV programs at a special

wide screen kiosk for both HDTV and wide screen programming buyers.

One such offering is *Ten Seconds After*, a 15-minute experimental film about a young couple and a thief who are able to glimpse their own futures. Using as many as 200 images in one dazzling cut, the film explores the outer limits of NHK's Hi-Vision technology and the artistic vision of its creators.

Another is *Visions of Light*, one of the first feature-length documentaries produced in HDTV and the first to focus exclusively on the art of cinematography. Featuring interviews with leading cinematographers and clips from 125 feature films, the program traces the development of cinematography from its beginnings to the present day.

NHK's documentaries about its own backyard, Asia, are renowned for their artistic excellence and investigative thoroughness. One new example on offer at Mipcom is *Discover Asia*, a series about the peoples of Asia and the rapid changes they are facing as their cultures and economies enter the twenty-first century. "It examines Asia from a wide range of perspectives, but the focus is on the people," said Mico executive manager Nobuyuki Haba. Although 20 episodes are on offer at Mipcom, the program is still continuing, with nearly 100 episodes broadcast so far.



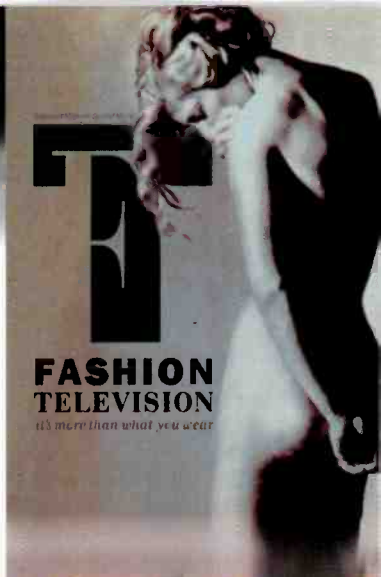
Peter Ustinov.

Hearst Entertainment is launching *Rivals*, a series of 18 half-hours exploring some

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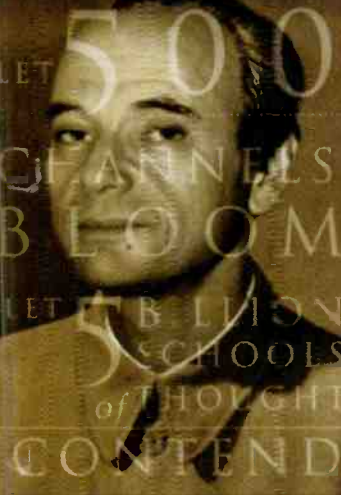


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DRAMA

The U.S. majors premiered their autumn drama at the LA screenings in June, but are all bringing more episodes to Mipcom. **20th Century Fox International Television** is previewing *Murder One*, the new one-hour Stephen Bochco drama. *Space: Above and Beyond* is a futuristic drama set in the 22nd century and follows a group of fighter pilots. There is a two-hour pilot and 12 one-hour episodes. *The Pastor's Wife* tells the story of the marriage of a Lutheran pastor and his horror novelist wife and their relationship with a conservative parish on Staten Island.

MCA TV's new series *American Gothic* (below), another hit at this year's LA



Screenings, headlines its Mipcom slate. The paranormal drama is set in a small North Carolina town where the local sheriff possesses demonic powers.

J.A.G. is an explosive drama about a U.S. Navy lawyer (Judge Advocate General) investigating crimes, accidents and espionage related to the Navy and Marine Corps, from **Paramount TV International**. From the same studio, *Deadly Games* is a sci-fi action-adventure in which characters in a home made video game come to life.

This year's slate from **Warner Brothers International TV Distribution** includes four new one-hour

series making their debuts on the U.S. networks this fall. *The Client*, based on the book by John Grisham, stars JoBeth Williams and John Heard as attorneys in a courtroom drama. Mark Harmon stars in *Charlie Grace* as the eponymous LA private dick. *The Monroes* is the tale of a powerful political dynasty while Mary Tyler Moore is one of the stars of *New York News*, a fast-paced drama set in a Big Apple tabloid newspaper.

CBS Broadcast International's Mipcom line-up is headed by the one-hour drama series *Central Park West*. The series stars Mariel Hemingway, Lauren Hutton and John Barrowman and focuses on the lives and loves of an elite clique of New Yorkers.

MGM/UA Telecommunications Group is bringing 44 new hour-long episodes of the science fiction/drama series *The Outer Limits*.

The main new production

on offer from **New World International** is *Pacific Drive*. A co-production with Australia's Village Roadshow, *Pacific Drive*, started production last month and is a follow-up to *Paradise Beach*, according to New World's Armando Nunez. The series represents a significant commitment, and we want to make sure we are using the right tools to push it."

Up and coming indie **Rysher Entertainment** will have *Live Shot*, fresh from its premiere in the U.S. on the United Paramount Network. Set in an L.A. newsroom, *Live Shot* is available in 13-episode form. Rysher is hoping to go into production with a new series for CBS called *Off Duty*. According to Meggan Kimberley, head of international sales, the scripts have been reworked and at time of writing a go-ahead was expected imminently. CBS has a 22-episode commitment to the series' star, Don Johnson. Rysher also has 20 episodes of *One West Waikiki*, which is going into syndication having been dropped by CBS.

BBC Worldwide's new

adaptation of Jane Austen's often filmed *Pride and Prejudice* is packaged in six 50-minute episodes. The production was adapted by Andrew Davies, responsible for the BBC's *Middlemarch* and the political drama, *House of Cards*.

New drama is coming to Mipcom from a new UK sales house. **Brite**, the newly-merged Granada, LWT and YTTV joint distribution house, chaired by Bruce Gyngell, gets underway at the festival with a new drama series, *Ellington* (below), and the



film pilot, *Strike Force*. *Ellington* is a sports drama that made a successful debut on ITV this summer. *Strike Force* follows the fortunes of volunteers competing for a place in the Royal Air Force and was filmed with the full co-operation of the RAF.

Available in 26 one-hour episodes through **Grundy International Distribution** the award winning courtroom drama *Criminal Justice* premiered on the Australian Broadcasting Corporation and won two 1995 Logie Awards, including one for most outstanding achievement in drama production.

Canadian distributor **Cam-bium Releasing** has snapped up a package of 26 one-hour *Family Dramas* that first aired as ABC/CBS Afterschool Specials. Senior VP Rita Carbone Fleury says that the dramas examine some of the important issues that confront families today.

Brite: Major Independent

Brite, a new international sales house formed by two UK ITV companies, will be introduced at Mipcom by chairman Bruce Gyngell.

Brite has been created by the merger of the Granada/LWT and Yorkshire/Tyne-Tees distribution arms. Former Granada/LWT sales chief Nadine Nohr will be the director of sales for the new organization which is also recruiting a chief executive and a marketing executive.

"We thought that there was a clear opportunity to get economies of scale by creating the merged sales house and that by being a bigger entity we would have a far better position in the international marketplace," said Nohr. "We want to offer a sort of one-stop shopping. There is some product conflict but I don't see it as a problem. For example Granada and LWT already had *Sherlock Holmes* and *Poirot* in the costume detective drama department and were happy to sell them both, and now we have *A Touch of Frost* from Yorkshire and we will sell them all."

Brite's programming at Mipcom will be led by a series of 17 new Granada documentaries, a new series of the detective drama *A Touch of Frost* and the pilot of a new drama *Strike Force*.

"I think it will be important for us at Brite to maintain flexibility. Nowadays more than ever you have to be prepared to mould what you've got to other people's needs." Nohr said, "That's how we've managed to sell *Cracker* to ZDF into a slot where they haven't before acquired material."

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International Creative Exchange is bringing classic cult series *The Invisible Man* to Mipcom on the back of two European rights deals. All TV rights for France and cable and satellite rights for Germany have been picked up by Arte for the 26 half-hour series, while CLT has picked up cable rights for Belgium and Luxembourg.

France Television Distribution is showcasing its 1995 co-production with **Gaumont**, the nine, one and a half-hour episode *River of Hope*.

Heading the line-up from **MTM Worldwide Distribution** is a new series called *The Cape*. The series, set for the U.S. syndication market in fall '96, is an action hour series about a group of trainee astronauts vying to get on the next space shuttle mission leaving Cape Canaveral, Florida. The series is produced by MTM Productions and according to Greg Philips, president international, marks a significant step forward for MTM. It is the first time MTM has produced an hour drama series specifically for young audiences.

Independent Scottish film and TV company **Parallel Pictures** is branching out into drama at Mipcom for the first time with the aid of the first award for film production from the Scottish Lottery Fund.

Antena 3 Television in Spain is showcasing its series of 90-minute dramas set on a luxury cruise ship, called *Todos A Bordo*, as well as *Lucrecia*, based on a true story of European racism and the rites of passage drama *Se Alquila*.

The Australian **Beyond Distribution** is bringing a six-part series produced by The Piano producer Jan Chapman. *Naked-Stories of Men* is divided into six one-hour dramas, directed by five different directors.

Alliance has a second series of *Due South*, light-hearted detective series *Tak-*

ing The Falls and *North of 60*, set in remote northern Canada, and now in its fourth season. Though it was dropped by CBS after a first season aired in a primetime slot, the second series of *Due South* is being co-funded by BBC1 and RTL2.

Classic French drama series *Les Gens de Modagor*, starring Marie-Jose Nat and Brigitte Fossey, is offered by **Telfrance** in a new format of six 100-minute episodes or 12x50-minutes. The series is a family saga set in Provence which spans three generations. Telfrance has 17 episodes of the recent crime series *Les Cordier, Juge et Flic*, about a cop and his son, a newly-appointed judge.

New from **Channel 4 International** is *Jake's Progress* (below right), an eight-hour tragi-comedy starring Robert Lindsay and Julie Walters. Writer Alan (GBH) Bleasdale says the story of three generations of one family explores "what parents do to children and what children do to parents."

Long-running Kiwi soap *Shortland Street*, set in an urban health clinic, is available from **Grundy International Distribution**. The series is produced by Grundy Television and South Pacific Pictures.

Action series *Bugs*, about a team of high-tech sleuths, is on offer from **Pavilion International**. A second series, produced by Carnival Films, has just been commissioned by BBC1.

Correlli, featuring a woman psychologist visiting a men's prison, is a drama which screened on the ABC in Australia to a highly favourable critical reception. The series is distributed by **Prime-time Television Associates**.

ACI's international co-productions are headlined by the series of *A Mind To Kill*

Fuji TV Cooks Up A Winning Recipe

Known as Japan's entertainment network, Fuji Television also has an industry reputation as a maker of innovative hit programs. One that has attracted major media attention and generated high ratings in Japan is *Iron Chef*, which might be described as Julia Child meets the World Cup meets the Metropolitan Opera.

Although Japan's so-called *gurume* (gourmet) boom has produced dozens of cooking shows and gourmet travelogs, *Iron Chef* outdoes them all in sheer showmanship.

Hosted by Takashi Kaga, who impersonates a rich nobleman with a deep, booming voice, a theatrical manner and a passion for good food, the show pits one of the three master chefs of its Iron Chef Academy against a challenger.

Using a carefully selected seasonal ingredient, the master chef and challenger are required to prepare from three to five dishes in their speciality – Japanese, Chinese or Western cuisine – in 60 minutes or less. During the frantic preparation period, the show's announcers comment on the action with breathless intensity, while cameras zoom in for dramatic close-ups of slicing and stirring. Finally, three judges sample the results and announce the winner, basing their decision as much on artistry and innovativeness as taste.

On the air for two years, the 45-minute show still draws strong ratings for its 11pm Friday time slot. Explaining the show's success, Fuji TV international sales and marketing director Ansel Yokota noted that "Japanese are fanatics about food. It's often said that they make the best spaghetti outside of Italy, the best French cuisine outside of France. As a general rule, no other Asians are as particular about what they eat as the Japanese."

thrillers, shot on location in Wales and throughout the UK. Six two-hour dramas have already been shot and a further seven are currently in production. The series focuses on the exploits of criminal investigator Detective Chief Inspector Noel Bain (Philip Madoc). The films are an S4C presentation in association with Llundiau Lliw Productions and ACI.

Inspector Morse solves another case in *The Way*

through the Woods from **CTE**, a new two-hour episode of the long-running Central TV series, and there are new episodes of *The Ruth Rendell Mysteries* — either six one hours or three two hours.

The new thriller from Ulf Ryberg, creator of *A Fatal Affair*, is *The Death of the Juror*, distributed by Sweden's **SVT**. *The Dense Fire* is a drama about a young woman who is drawn into a religious sect in the wilderness of the north.

The Epic Adventures of Tarzan is a new 22-episode action series based on the Edgar Rice Burroughs jungle-dweller. The series is available from **Keller Siegel Entertainment** who are also offering new episodes of *Acapulco HEAT*.

Rigel Independent Distribution is offering a range of series for distribution at this year's Mipcom: cop shows *Land's End* and *S.M.B.P. Santa Monica Bike Patrol*, sci-fi series *Universal Soldier* and cop/sic fi series *Robocop – The Series*.



MIPCOM '95

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ENTERTAINMENT

E! Entertainment is making its weekly half-hour compilation *E! News Week In Review* and *In Focus* available in Spanish for the first time. The move is in response to demand from central and south America. The U.S. cable network has also signed its first deal in France with Reservoir Prod.

The first seven episodes of *Primetime Fashion*, a 26-episode series on the modelling industry, will be available at Mipcom from Sweden's **Octopus Media House**. The series, filmed around the world, promises to mix interviews with models and photographers with make-up tips and examinations of facets of the business such as how models are selected.

Specialist New York pro-

ducer **Videofashion!** is launching its own series on the world of fashion, *Model TV* (below). *Model TV* will be an annual series of 20 half-hour programs.



Grundys Worldwide will have over 70 different light entertainment formats on offer at Mipcom. *Man O Man*, in which a studio audience of women gets the chance to vote on a line-up of men, has launched in France, the Netherlands and Spain.

FEATURE FILMS

Rysher Entertainment's slate of motion pictures will be available starting next year. First up is *Three Wishes*, starring Patrick Swayze.

A dying scientist and a gauche 16-year-old swap bodies in the adventure thriller *Body Switch*, new from **Nordisk Film TV Distribution**. Bond girl Izabella Scorpuo stars in *St Peter's Tears*, a medieval romantic adventure.

Kushner-Locke International Television has introduced 13 new titles as part of its newly-created Family Entertainment Division. They include two animated features, *The Brave Little Toaster Goes To School* and *The Brave Little Toaster Goes To Mars*.

Soweto Green is "a major comedy feature with theatrical potential" set in present day South Africa and available in all media from **Pavilion**

International.

Crystal Sky International's slate of features includes *Exit in Red*, an action thriller starring Mickey Rourke, *Hourglass*, set in the world of fashion, family adventure *Tin Soldier*, starring Jon Voight, *Charlie's Ghost Story* and *Arizona Werewolf*.

Belle de Jour, the Bunuel classic about a bored housewife who leads a double life as a prostitute, is at Mipcom after a successful theatrical re-release in the U.S. It is one of 1900 film titles available from **Lumière**.

The Punk and the Princess, from **AVL Ltd**, is an update of *Romeo and Juliet* set in Notting Hill, London.

New for international home video from **Republic Entertainment** are *Temptation*, a steamy thriller set in the Caribbean, *Live Nude Girls*, a comedy about four reminiscing girlfriends, and

The online world now has its own *Entertainment Tonight*-style show in the shape of *Cinet Central* from **Box Top Entertainment**.

The fast-paced weekly show features news and features on the world of multimedia as well as demonstrations of new uses for new tech.

Over The Edge from **Pavilion International** looks at novelty and variety performers from the U.S. *Only in America* is a one-hour feature on the bizarre things that could only happen in the U.S.

The Great Magic of Las Vegas features some of the world's top magic acts performing at the city's hotels. The series of six one-hours is distributed by **Fox Lorber Associates**.

James Barber: Off The Wall and *Eat Your Veggies* give advice about how to cook quick and easy, mixed with the odd impersonation. Both series, made for CBC, are

Beverly Hills 90210: Christmas Special, among others.

Promark Entertainment Group's two acquisitions offer a contrast in horror and family entertainment. *Amityville – The Gift* is the latest instalment in the haunted house series, while *Playing Dangerous II – Hide and Seek* is about a 10-year old who uncovers a scheme to steal government secrets.

Crime drama *Paradise Run*, co-produced by Arrow Productions and Two Planet Pictures, heads the slate of feature films on offer from **Arrow Films International**. The U.S. distributor also has the worldwide rights to claymation feature *Gumby: The Movie* (right) and live action adventures *Farmer & Chase* and *Baskin's Run*.

Rigel Independent Distribution has *Picture Windows*, in which a number of directors interpret a painting, a two-part special made for Showtime.

France's film producer/distributor *Ciby* is launching its

international tv distribution arm at Mipcom. **Ciby Sales**, based in London, will have a slate of mainly European films on offer.

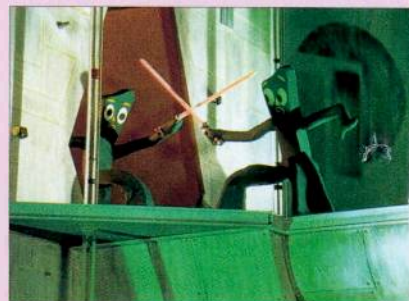
More cookery advice is on hand from the Clever Cleaver Brothers, who front three new series from **SR Programs**. *Cooking with the Clever Cleavers* is a new half-hour series, while *Cooking for Compliments* teaches the beginner to make 11 complete meals.

Offbeat Americana is a continually growing library of magazine-style feature stories about weird people and things around the U.S. Some 150 five-minute episodes are available from **Planet Pictures**.

Two series fronted by Aussie writer and humorist Clive James are part of the catalog of 100 hours from the UK's **Chrysalis Distribution**. *Clive James In...* is a travelogue series of six one-hour shows about cities around the world, while *The Clive James Show* is a weekly ITV series.

MGM/UA Telecommunications will offer summer theatrical hit *Species* to international buyers for the first time at Mipcom.

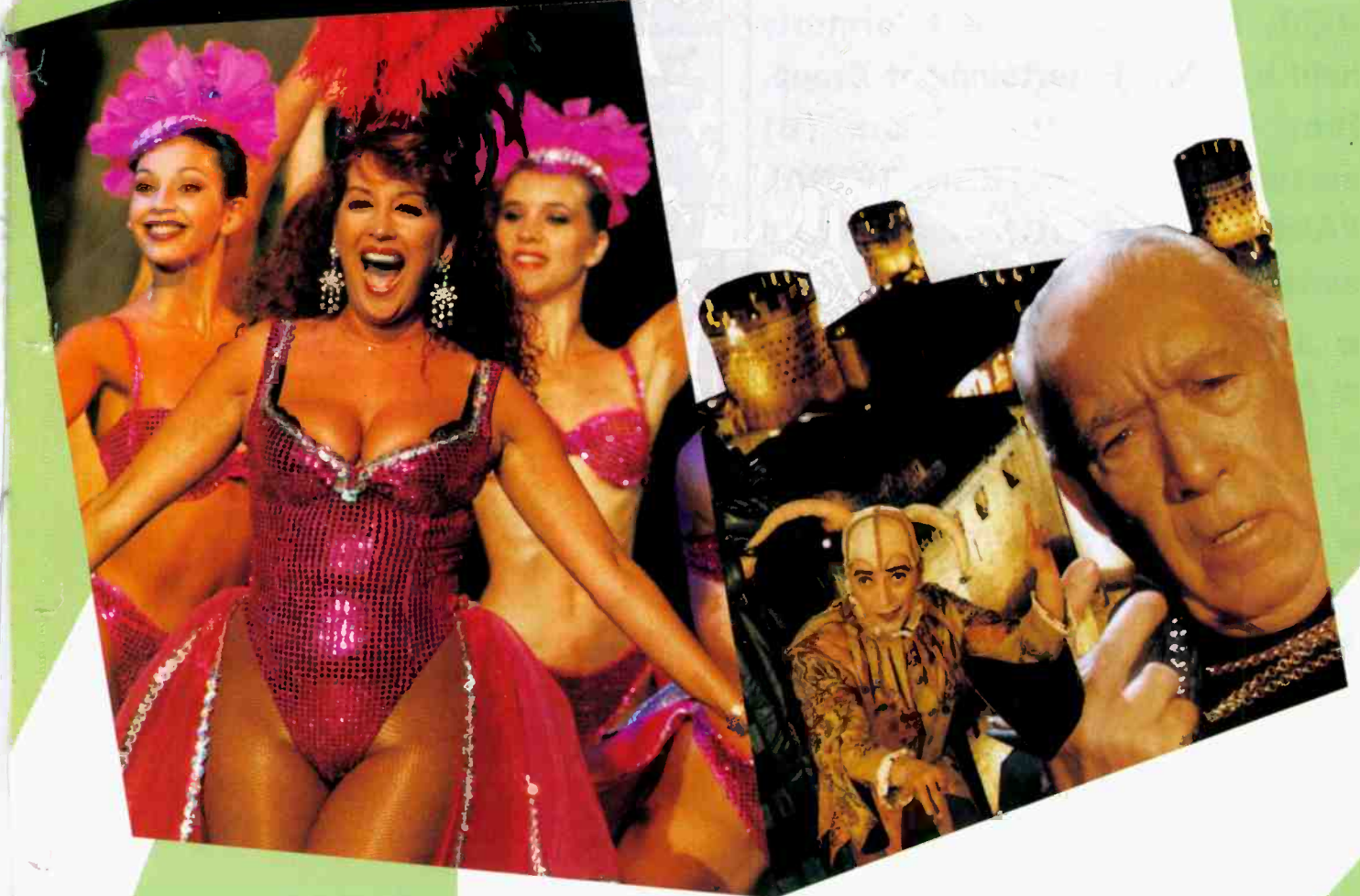
Jungle Boy from **Moonstone Entertainment**, set and shot in the Indian jungle, is a journey through the wonders of the animal kingdom in



the spirit of *The Jungle Book*.

Rights to *Circle of Friends*, a romantic story set in 1950s Ireland, are on offer for the first time from **Rank Film Distributors**.

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GAMESHOWS

Three gameshows produced for the Family Channel in the U.S. are on offer from **MTM Worldwide Distribution**. *Wild Animal Games* is an instructional but fun game show, *Family Challenge* is a one-hour competition between two families, and *Masters of the Maze* (below) is a virtual reality-themed show in which the contestants voyage through a computer game type maze.

King World International will have a pilot for new game show *Poker Palace* and several reworked and returning shows. Filmed in New Zealand by Kiwi broadcaster TVNZ, which is planning to run a stripped version of the show, the pilot features a U.S. host and contestants. King World has also filmed a pilot for *Dingbats*, a kid's show, filmed by Channel 9 in Australia. Gameshow formats available for local

production from **Grundy Worldwide** include *Sale of the Century* (recently launched in Paraguay), *Small Talk*, *Everybody's Equal*, *Going for Gold* and Asian and Latin American rights for the Mark Goodson catalog of classic gameshows.

Balls On The Run is the new interactive live show from **SPI International** combining racing action, pop music and dancing. Viewers phone in to predict the outcome of six live races between balls moving around a track. *Yo-Yo* is another interactive show/format, available from **Rigel Independent Distribution**.



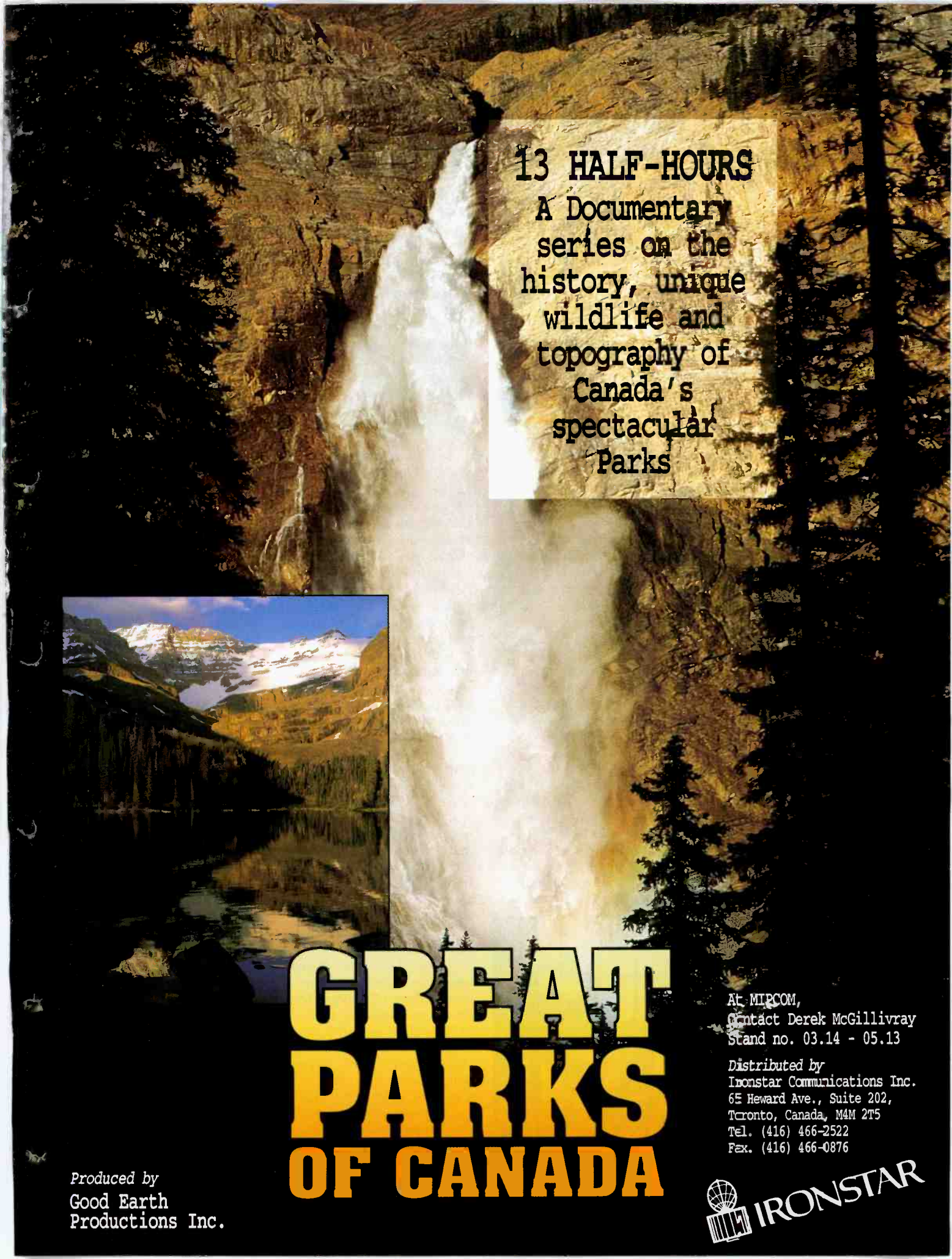
TV3 Malaysia Looking For Distributions

Malaysia's national privately-owned commercial broadcaster is a big producer of original programming. At this year's Mipcom it will be looking for distributors to represent its product overseas.

According to TV3 assistant program manager Mahdi Iwan, the broadcaster already has a U.S. entity interested in the catalogue for the U.S. and Europe, but is also looking for a distributor who is "well versed in the other territories, such as the Middle East." Some of TV3's programming is already dubbed into Arabic as well as English.

Iwan said the broadcaster has about nine titles available of which one is a period drama called *Luk 7* while the others include documentaries covering topics such as natural history, lifestyle in Malaysia and Asian martial arts. All are available in English.

Three executives from Measat Broadcast Network Services (MBNS), Malaysia's first direct to home pay-tv satellite network, are attending Mipcom looking for potential acquisitions, formats and general production ideas. MBNS is due to launch in mid-1996 via the country's first domestic satellite Measat One. The network is also planning to schedule at least two of its own locally produced and packaged services, one of which will be English language.



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 **IRONSTAR**

MINISERIES

Fresh from winning an Emmy as Best Miniseries, *Joseph* is the latest instalment of the internationally produced small screen version of *The Bible*. *Joseph*, starring Paul Mercurio and Ben Kingsley, is produced by Lube for Lux, **Beta Film**, Turner Pictures and Quinta. A fifth instalment, *Moses*, is in production.

Shooting has just finished in England of *Gulliver's Travels*, based on Swift's satirical classic and starring Ted Danson as the traveller Gulliver. The four-parter is a part of a long-term co-pro deal between Hallmark-owned RHI Entertainment and BetaFilm which is expected to comprise a total of 66 tv movies.

Ian McShane (*Lovejoy*) will be in Cannes to promote *Soul Survivors*, a two-part drama made by McShane Productions for **J&M Productions** and the BBC. He stars as an ageing disc jockey who dreams of reuniting a 1960s soul band. Isaac Hayes and Antonio (Huggy Bear) Vargas co-star. *Soul Survivors* is the UK-based J&M's first foray into tv production.

A version of *Nostramo* (below), the classic Conrad novel that defeated attempts by David Lean and Orson Welles to film it, underpins the drama programming from

BBC Worldwide Television for Mipcom. The line-up for the story of Central American love and greed, co-produced with Rai and TVE, filmed on location in Columbia, is headed by Colin Firth and Albert Finney. It is available in four ninety-minute episodes.

Sacis, distribution arm of Rai, will also have the latest instalment of its long-running Mafia series in completed form, *Octopus 7: Ibe Cattani Murder Case*. Mini-series in production include *Woman, Hangover, The Foreign Legion, Inspector Rocca* and *Heartless*.

Esther and Sarah, from **Telfrance**, is set in the 1950s and tells the story of a young girl and her mother torn between their native Turkey and France.

A newly-digitized version of *Jamaica Inn*, a lavish costume drama based on the Daphne du Maurier novel, is on offer from UK distrib **Pavilion International**. It was produced by United Media for HTV.

Classic mini-series *The Thorn Birds* gets a reprise in *The Thorn Birds: The Missing Years* from **Warner Bros International Television Distribution**. Set in Australia and wartime Italy, it stars Richard Chamberlain and Amanda Donohue.

Mondo Hispano

LUNA, a New York-based company specializing in syndicating programs to Latino networks in the U.S. and to stations in Latin America, will be at Mipcom to sell programs from its catalog as well as to acquire new programs.

John Perez, president of worldwide sales, will be in Cannes. LUNA (Latino Unwired Network Affiliates) has just done a deal with Italy's Mondo TV to represent over 300 hours of children's programming in North and South America.

The Mondo productions include animated series versions of *Cinderella*, *Snow White*, *Robin Hood* and *The Legend of Zorro*. Syndication to over 30 networks in the U.S. is expected to start in the first quarter of 1996.

LUNA distributes a broad inventory of Hispanic programming ranging from entertainment to telenovelas, miniseries and reality shows. Customers include RTVE, Tele Azteca, and Telemundo.

The bestselling Sidney Sheldon novel *Nothing Lasts Forever* has been turned into a four-hour mini-series by **CBS Broadcast International**. The series stars Brooke Shields, *Melrose Place* star Vanessa Williams and *NYPD Blue's* Gail O'Grady as three young doctors at a big city hospital juggling their careers and love lives.

Kushner-Locke is premiering its four-part mini-series *Innocent Victims*, an ABC primetime presentation. The series stars Rick Schroeder and Hal Holbrook in the true story of a man wrongly convicted of murder and sentenced to death. Only the ceaseless efforts of his wife and lawyer manage to overturn his Death Row sentence and set him free. **Polygram Television International** is bringing the six-hour mini-series *A Woman of Independent Means*, starring Sally Field and Oscar-winner Brenda Fricker.

The Invaders, from **Worldvision**, is a four-hour mini-series starring Scott (Quantum Leap) Bakula as an ex-con who finds out that aliens, disguised in human form, are gradually taking over the Earth. International home video rights to the series, produced for the Fox Network, are available from **Republic Entertainment**.

A new, six-hour miniseries from the makers of environmental thriller *Blueprint* is on

offer from Sweden's **SVT**. The first episode of *The Zone*, produced by SVT drama, will be on show at Mipcom.

The English version of Téléfiction's story of a young singer on her way to international stardom in the 1950s and of her tragic subsequent



breakdown is brought to Mipcom by **Filmoption International**. *Alys...The Broken Dream* (above) is presented in four 47-minute parts. Two series currently in production with French networks are on offer from **M5**: *The King's Way* (France 2/France 3/Cine Mag Bodard) tells the story of a young girl abandoned by her parents who ends up on the throne of France; *Blue Indigo* (TF1/Neria) is about the exploits of a family of French settlers in the turn of the century West Indies.



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MUSIC

Tribute has lined up a \$3 million music special for Christmas. Called *The Greatest Music Party In The World*, the special will feature twenty international artists. Filmed over five nights at Birmingham's NEC, the line-up is still being finalized, but BBC1 has already confirmed a minimum of two hours.

Rights to Frank Sinatra's 80th birthday concert celebration will be available from **Boxtop Entertainment**.

Sinatra: 80 Years My Way, due to be filmed at the Shrine Auditorium in Los Angeles in November, will feature live performances of Sinatra's best-known songs by "some of the world's most popular entertainers." Also from **Boxtop: Voodoo Lounge Live**, capturing the Rolling Stones on their 1994 tour, and the 100-minute *Elvis: His Greatest Performances*, hosted by Priscilla Presley.

Video Jukebox Network is looking to expand its music video network The Box to new territories. The Box, already launched in the U.S. and Britain to a claimed 21 million households, allows viewers to phone in and request video music from an extensive selection. Following a test launch in Holland this summer, VJN plans to launch The Box with local partners through out Europe and Australia.

The story of one of the biggest bands of the seventies highlights **Filmoption International's** Mipcom line-up. *The Band: The Authorized Documentary* traces the history, success and break up of the group, and features interviews with musicians ranging from Eric Clapton to Bob Dylan and Van Morrison. Filmoption is also offering seven new performances recorded during the July 1995 *Montreal International Jazz Festival*, including performances by

Dee Dee Bridgewater and Cassandra Wilson.

BBC Worldwide TV is bringing its monumental history of rock music from its beginning in the 1950s right through to the present day. *Dancing in the Street* is presented in ten-hour long episodes.

Brite is distributing *Seamin' Round Europe*. The one-hour special presents tour footage of East 17's summer jaunt across Europe, including the band performing eight of their biggest hits and includes footage shot by the band members themselves.



Bruce Springsteen - Blood Brothers (above) tells the story of the reunion of the E Street Band and the recording of new material in the studio. The ninety-minute special is the highlight of the music output of **NBD Television**. The distributor is also bringing *Oasis-Live By The Sea*, an hour long concert special of the UK band, whose debut album has sold 1.7 million copies worldwide. NBD will also have UK, European and African rights to the live HBO special featuring Michael Jackson set for New York's Beacon Theater on December 10.

Polygram Television International's *Pavarotti*

Chum Sets Sights On New Cities

Encompassing a range of activities from cable networks to niche programming, Chum City International is making an entry to the international distribution business with its first stand at Mipcom.

Based in the parent group Chum's Toronto headquarters, Chum City International will handle sales and distribution for local station City-tv, music networks MuchMusic/MusiquePlus and arts channel Bravo!

Catalyst Distribution, the independent outfit which has handled most City-tv properties — such as *Fashion Television*, *Ooh La La*, and *The New Music* — up to now, will continue to represent some rights. Unapix will continue to handle U.S. program sales.

Jay Switzer, vice-president of programming at Chum TV, said it was "not a traditional distribution company, more like a master franchise. We will do program sales but what we are primarily concerned with is helping clients to develop the local approach in news and music.

"As local programming takes off in certain markets like South America and New Zealand there is an increasing demand for the local voice."

Much Music is already operating in Buenos Aires and Switzer said the network is currently in talks in another South American country.

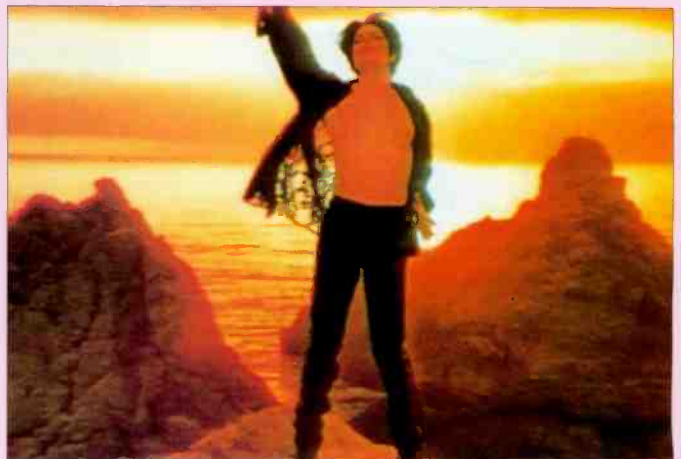
"Basically, all of the program sales, joint ventures, partnerships and co-productions had reached sufficient scale to warrant starting up another division."

and Friends is a record of the night in September when the great tenor and guest acts ranging from Meat Loaf to The Cranberries performed before a crowd of 15,000 at Modena on behalf of the War Child charity project. *Inner City Blues - a Tribute To Marvin Gaye* features interpretations of Gaye songs by, among others, Bono, Madonna, Aretha Franklin and Stevie Wonder.

A one-hour documentary on the making of *Help*, a compilation album featuring a

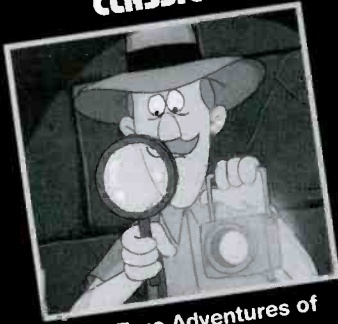
cross-section of British pop stars from Oasis to Paul McCartney, which was produced in aid of the Bosnia charity War Child, is available from **Primetime Television Associates**. Proceeds from sales go to War Child.

New from **Screen Ventures** is the 60-minute *Remembering Buddy Holly - Not Fade Away*, featuring interviews and performances by numerous artists. A showreel trailer for the series, due for delivery next January, will be on show.



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NAT HIST/ENVIROMENT



A new **National Geographic Television** documentary that premiered on NBC peaktime last month will also be available at Mipcom. *The New Chimpanzees*, produced and distributed by the National Geographic team, roams from the Tai forest of Africa's Ivory Coast to Tanzania and examines the latest generation of scientists studying chimpanzees.

The **BBC Worldwide Television** natural history presence will be headed by the six half-hour *Alien Empire* show, which examines the world of insects. The *Nightmares of Nature* series of five 30-minute films looks at those animals that have become images of fear and trepidation around the world. The documentary approach is supported by dramatic reconstructions of real attacks by animals on humans.

Canada's **Filmoption International's** natural history output is headed by the 52-minute film *Falconry* which traces the history of the bird up to the present day in the Arctic and Arabian deserts.

Itel is bringing the 52-minute five-part series *Skeleton Coast Safari*, which follows two filmmakers over an eleven-year period on Namibia's Skeleton Coast.

The result of more than one year of shooting at locations all over the globe, *Great Splendours of the World* will be unveiled at Mipcom by **International Broadcast Network**. Produced for the Reader's Digest Association, the series consists of three one-hour programs, *Splendours of Nature*, *Ancient Splendours* and *Imperial Splendours*.

The diversity of Canada's natural environments and wildlife is unfolded over

13 parts in *Great Parks of Canada*, produced by Good Earth Productions and distributed at Mipcom by **Ironstar Communications**. The series aired on The Discovery Channel in Canada.

TV Ontario's Great Lakes Alive is a series of three hours exploring the critical ecosystems of some of the world's great lakes. The Canadian educational broadcaster meanwhile examines high tides and plant and animal life in *The High Tides of*

Fundy.

Télé Images documentaries investigate *The Secret Life of Whales*, filmed off the Valdez Peninsula, and *The Source of the Mekong*. The 13-part series *Born Among Wild Animals* is about children lucky enough to live with wild animals.

Less friendly encounters are the subject matter of *The World's Most Dangerous Animals*, a "graphic and gruesome" special from **Alfred Haber Inc.** It features dramatic reconstructions and "killer animal" footage and is airing on CBS. In *Jack Hanna's Gorilla Quest in Uganda*, the eponymous animal expert travels deep into the heart of the African jungle in search of the endangered ape.

Pavilion International is showing *The Big Five* and *The River*, new wildlife one-hours produced by Panthera Productions. *The Big Five* looks at animals that are most sought after by both hunters and tourists, while *The River*



looks at one of Africa's last unspoiled water systems. *The Lion's Kingdom*, a worldwide video best-seller, is now available for tv.

SPECIALS

Movies, stunts and skiing feature in the slate of specials from **GRB Entertainment**. A package of four one-hour specials on film special effects includes *Dinomania*, on the history of dinosaur special effects, *Wild Hollywood*, on wild animals, *The Final Frontier*, on space, and *Horror Hour*, on blood, guts and monsters. *Hollywood's Greatest Stunts* (right) are featured in three one-hour specials and *The Warren Miller Library* is a package of feature-length films, hour specials and instructional films from the ski specialist.

Music special *TV's Greatest Performances* from **Alfred Haber, Inc.** features "once-in-a-lifetime" performances over the years from stars including Michael Jackson, Madonna, Frank Sinatra and the Muppets. The one-hour special airs on ABC. Other new specials Alfred Haber is bringing to Mipcom include *The Science of Crime*, on the modern-day crime fighter's tools of the trade, *The Mysterious Origins of Man*, challenging the theory of evolution, and



Mysteries of the Millennium.

An Evening With Sir Peter Ustinov, six films of the polymathic Ustinov's one-man stage show, is available from **Primetime Television Associates** and **Multimedia Entertainment**.

Magic and illusions feature in three new specials from **Hearst Entertainment**: *Lance Burton Master Magician*, *The Second Annual World's Greatest Magic*, and *Houdini's Greatest Tricks*. The first *World's Greatest Magic* ranked number one in its timeslot on NBC when it aired in 1994. **Box Top Entertainment's** new television specials are *Planet Hollywood Comes Home*, in which the stars

come out to open the Beverly Hills branch of the restaurant, and *Gallup - Extreme Magic*, a one-hour special featuring death-defying stunts by magician Robert Gallup.

El Toro Air Show from **Cinequanon Pictures** is a one-hour special on the world's largest international air show.

SERIES/NOVELAS

Is the novela in English a new concept, or is it a soap opera? Whatever the answer, Mexico's **Protele**, the international sales arm of giant private broadcaster Televisa, is premiering three new novelas filmed in English with American actors this Mipcom. All three boast high production values and high volume — the shortest is in 50 60-minute episodes.

The Shadow is a tale of "love, power and deceit" in which a psychotherapist uses his skills to evil ends, in 80 episodes. *Only You* revolves around the rivalry between two step brothers (60 episodes) while *Empire* is a 50 episode series about a wicked family.

The slate of new novelas from Brazil's

Globo TV is headed up by *Tropicaliente*. In the sultry heat of summer, a rich and rebellious young girl at a tropical beach resort falls in love with a handsome and rugged fisherman. The series takes up years later, when she returns to the place their romance began.

Maria Bonita is a new series of 120 one-hour episodes from **Tepuy Films** (commercial arm of RTI Colombia), currently in production. The heroine arrives in an exotic country to sing at the president's birthday party, but ends up involved in a web of power and love. Venezuela's RCTV rescheduled its main news program, unremoved for ten years, to air the series, according to Tepuy.

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SPORT

AVL Ltd is distributing *Living On The Edge*, a 12x30-minute extreme sports series

Indy Car motor racing, featuring races in Brazil, Australia and Canada, soccer from Brazil and the Netherlands, NHL hockey and NFL football are some of the more traditional sports represented by **ESPN International**. Coming up is the second series of the *Extreme Games* (right), planned for June/July 1996, featuring "the gnarliest dudes on tv."

There is indeed a rash of extreme sports shows at this year's market, as couch potatoes get the chance to experience the adrenalin rush of watching other people do dangerous things for fun.

Fox Lorber Associates promises "heart-stopping, hair-raising" extreme adventure footage in *High Adventure*, produced for U.S. cable



network the Outdoor Channel.

Outer Bounds from **HIT Entertainment** is an adrenalin pumping 26-part series covering the world of extreme sports, exploration and adventure.

it produced itself. The series was mostly funded by pre-sales to NRK in Norway and Star TV and was designed with the international market in mind.

Representing 22 of the world's 33 largest sporting

events, sports marketing group **ISL Television's** offering of properties includes the 1996 Euro soccer championships, the 1997 and 1999 IAAF world athletics championships and the 1998 Asian Games. ISL also has its own-produced series *SLAM*, on basketball, *ISL World Sports Extra* and *Asian Sports Extra*.

SelecTV International is distributing a special featuring ice skater Katerina Witt. *The Ice Princess*, filmed by Ufa and HBO, is an adaptation of the Cinderella story.

Cycle! from **Planet Pictures** is a magazine dedicated to give "the very best of bicycling."

New sports series on offer from **Seagull Entertainment** include: *Boxcino*, in 18 one-hour instalments, featuring Latino boxing champions, *The Golf Show*, 104 instructional half-hours, and *Air Shows*, featuring flying stunts, classic planes and racing.

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TV MOVIES

Oscar-winners Shirley Maclaine, Liza Minelli and Kathy Bates team up for the first time in **ACI International's** tear-jerker *The West Side Waltz*, which tells the story of how life turns round for an ailing widow after she meets a spirited young woman.

ACI's raft of television movies at Mipcom also includes tv film vehicles for three stars of popular entertainment series. Tori Spelling stars in *Deadly Pursuits* as a mysterious woman who teams up with a young man seeking his mother and sister's killer. Thomas Calabro plays a psychotic ex-convict in *Stolen Innocence*, while *NYPD Blue's* Gail O'Grady finds herself wrongly accused of sexual crimes against one of her students in *Trial by*

Fire. **Saban International** is bringing its largest-ever collection of tv movies to Mipcom. Two US network titles head the line-up. *An Element of Truth* stars Donna Mills as a con artist who tries to kill her nearly bankrupt husband. A tense thriller with the work-



ing title *Stalking The Judge's Daughter* stars Joanna Cassidy and Jere Burns and will air on NBC during the current season. Saban is bringing another six new movies to the festival, including the chiller *Dark Secrets*, starring Anthony Michael Hall, *Wasp Woman* (below) and the love story *Addicted to Love*. Mary Tyler Moore makes an acting return to the small screen in *Forbidden Memories* from **MTM Worldwide Distribution**. In

the 50s, a young boy travels to the deep south to stay with his three maiden aunts and uncovers a family secret. MTM also has two new

Cagney and Lacey tv movies, produced for CBS. *Bliss* from **CTE** is the story of a scientist whose research into genetic engineering, cloning and the paranormal leads him into a bizarre series of murders.

Three new U.S. networked films highlight **World International Network's** Mipcom offerings. Kate Jackson stars in the Alaska-based thriller *Murder on the Iditarod Trail*. The true story of a wife batterer who goes on to found more than 70 treatment centres in the US, *Unforgivable*, premieres on CBS.

Former *Star Trek* and *Rescue 911* star William Shatner headlines *No Man's Island*, a two-hour mystery/suspense film from **CBS Broadcast International**.

The romantic comedy *Marrying Darcy* and the thriller *The Kingdom of the Blind*, starring Michael Bieln, lead **Cinequanon's** festival list-

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MEDIA

ings. Bieln plays a New York police officer who becomes involved in the mob scene when his brother is the prime suspect for one of the killings. Other new film titles include *Kissing Miranda*, starring Larry Poindexter and *Hits-Action*, with James Marshall and Martin Sheen.

PM Entertainment is bringing two new family films to Mipcom. Dennis Weaver and comedian Joe Piscopo star in *Two Bits and Pepper*, the story of two girls, their eponymous talking ponies and the criminals who kidnap them. *Tiger Heart* tells the story of teenage martial artist T.J. Roberts who rescues his girlfriend from thugs, saves her uncle's store and generally exposes the bad guys and all during his school holidays.

Trimark Television is showcasing the Burt Reynolds and Angie Dickinson vehicle *The Maddening*. This suspense thriller tells the story of a deranged couple with murderous secrets whose veneer

of normality wears thin when they take in a young woman and her child. Trimark is also offering *True Crime*, a mystery suspense starring Kevin Dillon, the comedy *At First Sight (aka Two Guys Talkin' About Girls)* and the horror sequel *Leprechaun 3*.

A slate of thrillers led by *The Feminine Touch*, starring Paige Turco, George Segal and Elliott Gould tops **Curb Entertainment International's** Mipcom listings.

Global Television Services, the revived distribution arm of UK independent Portman, is living up to its name with its first slate of tv movies. *Blackwater Trail* (below right), set in Australia, is the tale of a writer chasing a serial killer. *The Flight of The Albatross*, is the story of a love affair between a Maori boy and a young musician from Berlin, while *Spanking the Monkey* is a comedy drama about a young man and his bedridden mother.

Alliance Communica-

tions Corp. has two action movies it's producing for U.S. network tv. *Family of Cops* is set in the beer city of Milwaukee and features Charles Bronson as a police inspector whose daughter is accused of murder.

In a more romantic vein are two new movies in the Harlequin Alliance Romantic Collection: *At the Midnight Hour*, starring Patsy Kensit and Simon MacCorkindale and *The Awakening*, starring Cynthia Geary.

On offer from **Kushner-Locke** at Mipcom are three network primetime TV movies. *Jack Reed: One of Our Own* is the fourth in the series of Jack Reed movies for NBC. The film stars and is directed and co-written by Brian Dennehy. *A Strange Affair* is an unconventional family drama about a married woman whose lover is befriended by her husband and moves into the household.

Walt Disney Television International is bringing a host of Walt Disney and Touchstone Television movies to Mipcom including *The Barefoot Executive*, *Beverly Hills Family Robinson*, *Freaky Friday* and the *Computer Wore Tennis Shoes*.

On offer from **Sacis**, the

stars Lorenzo Lamas and Peter Coyote and was filmed on location in Toronto.

Raquel Welch stars as a fading movie star, befriended by a fireman in **Multimedia Entertainment's** *Torch Song*, one of a raft of new tv movies the distributor is bringing to Mipcom.

Beta Film's Mipcom lineup is headed by the thriller *Double Deceit*, directed by Jeannot Szwarc, whose credits include *Jaws 2*. The film tells the story of a beautiful German Secret Service agent who infiltrates a terrorist organisation and falls in love with one of the top terrorists.

Télé Images is premiering the tv movie *One of The Gang* at Mipcom. The film tells the story of a twelve year old boy who wants to join a gang, but whose first job goes wrong when a man is killed and he finds himself on a murder charge.

Rysher Entertainment is presenting two U.S. network movies for the first time: *Her Deadly Rival* and *Gunfighter's Noon*.

Witness Against Hitler, a 90-minute drama starring James Wilby, Alun Armstrong and Derek Jacobi, made for the BBC, is available from **Primetime Television Associates**.

Atlantis Working On Ad-Funded Movies

Derby, part of the new slate of tv movies from Canada's Atlantis Releasing, had an unusual source of production funding: U.S. fast food chain Wendy's Hamburgers.

Starring David (Baywatch) Charvet, *Derby* is a love story set in the farm country of Kentucky which is airing in a family viewing slot on U.S. network ABC. According to Ted Riley, president of Atlantis Releasing, Wendy's came to Atlantis after securing enough commercial airtime to secure the two-hour slot on ABC.

The network gets the show free, Atlantis gets an airing on network tv and international rights (although Wendy's retained them in Australia and NZ) and, said Riley, "everybody wins." Atlantis put up half the budget and one of its advantages was that with the appropriate Canadian content (most of the cast, writers, director and producer were Canadian), it qualified for tax breaks. *Derby* was filmed in South Africa with a local crew in a further cost-saving move.

Riley said Atlantis had a couple more projects involving big advertisers in the works. Ironically, neither the Wendy's deal nor those in the works emanated from the ad agencies owned by Interpublic, which bought a 20% stake in Atlantis two years ago. The rationale for that move was to develop Interpublic's ownership of programs in different dayparts from those served by its usual gameshow properties.

However, Riley said the Canadian producer is now working "feverishly" to do something with the Interpublic agencies.

Though Riley is bullish about advertiser funding of programs, he admits the headaches of setting up such a deal have caused his initial enthusiasm to wane somewhat. Advertisers and producers traditionally maintain a suspicious distance from each other. "In theory it seems easy. But old habits die hard."



international arm of Italian pubcaster Rai, are four Italian and nine U.S. made tv movies.

Promark Entertainment, the Swedish producer and distributor, is currently in post-production on its biggest production to date, with the working title *Cybertech P.D.* The futuristic action thriller

Malibu Shores, set in the California beach resort, is a two-hour Spelling Television production available from **Worldvision Enterprises**. A high school student falls in love with a boy from the wrong side of the tracks, with tragic consequences. Worldvision describes this pilot as a potential NBC network series.

The new line-up of features from **Hearst Entertainment** includes *The Lady*, starring Cheryl Ladd, in which a nine-year-old girl's visions hold the key to a murder mystery.

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MIPCOM Program Price Guide

The international program sales market continues to hold up but there are significant changes within the distributors of programs that could alter the supply of finished programming on to the open market over the next couple of years.

Mergers in the U.S. of giants like Disney and ABC, Time Warner and TBS will not affect buyers this Mipcom, but questions have to be asked about future sup-

ply and buyer/seller relationships. Will production units continue separately? Will there be different sales points? Will programs be held back for the separate broadcast networks of these giants?

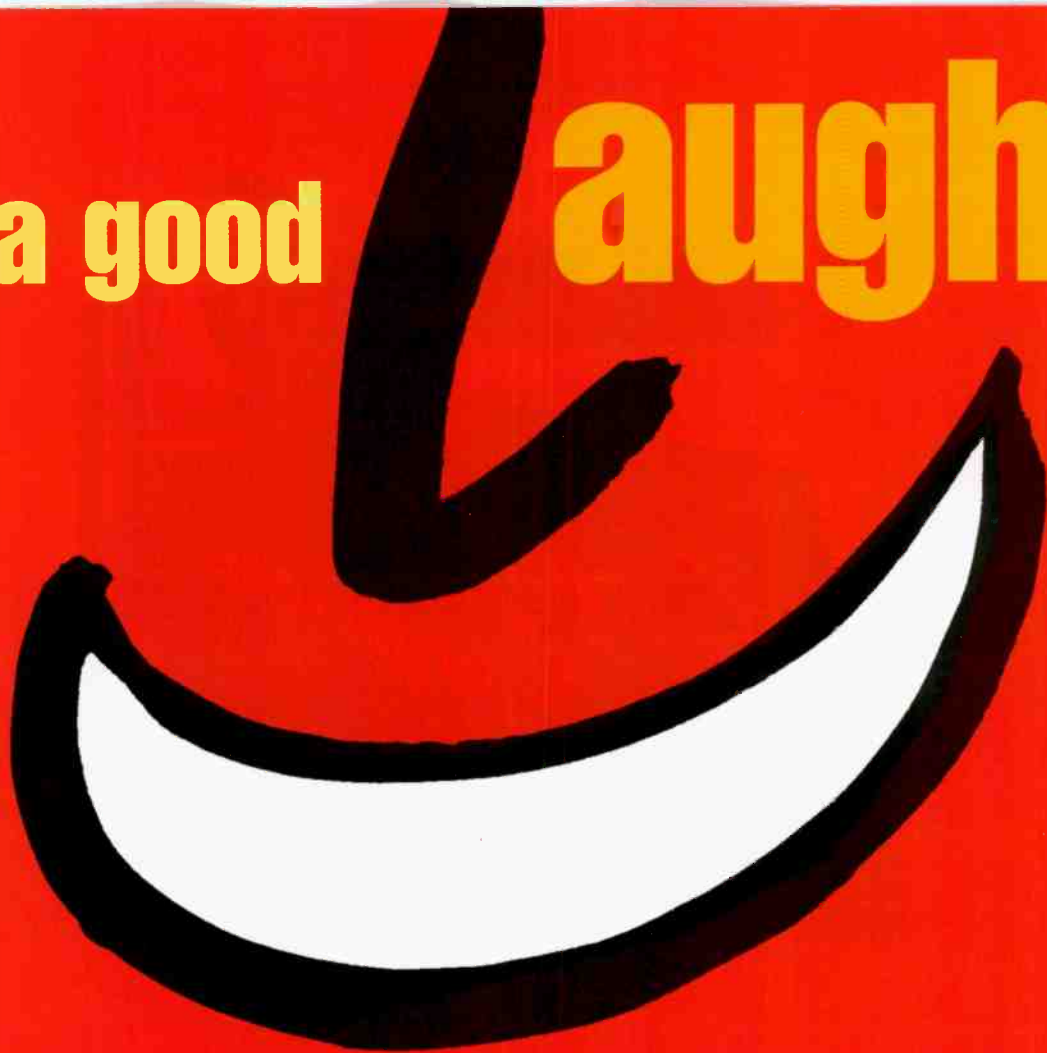
Prices listed are for commercial hours, equivalent to a running time of about 50 minutes, and cover programming ranging from children's and documentaries to miniseries. Films originally made for theatrical release are not included. Amounts

quoted are for those attainable by producers/distributors who live outside the listed country. Obviously local producers will generally get higher prices. With an increasing amount of product coming to market and broadcasters looking to maintain greater control of program acquisition costs, it is difficult to predict pricing trends, but distributors can expect some bulk buying to be price rather than quality led. [E]

		\$ Lower	\$ Higher			\$ Lower	\$ Higher			\$ Lower	\$ Higher				
NORTH AMERICA															
Canada	CBC English	12 000	100 000	Turkey		1 500	4 000	Jordan		600	800				
	CBC French	10 000	25 000	UK	BBC/ITV	20 000	120 000	Kuwait		1 000	1 200				
	CTV	10 000	60 000		Channel 4	15 000	70 000	Lebanon		300	900				
U.S.	Main network	100 000	3m		Satellite	4 000	70 000	Malta		100	300				
	Pay cable	35 000	1.5m		Cable	2 000	4 000	Qatar		600	875				
	Basic cable	10 000	250 000	EASTERN EUROPE											
	PBS network	35 000	100 000	Albania		200	300	Saudi Arabia		1 500	2 000				
	Syndication	20 000	120 000	Bulgaria		500	800	Syria		400	650				
CENTRAL & SOUTH AMERICA															
Argentina		1 500	7 000	Czechoslovakia		600	2 000	Yemen (North or South)		500	1 500				
Bolivia		200	600	Hungary		800	1 000	AFRICA							
Brazil		2 500	14 000	Poland		750	1 500	Algeria		250	750				
Chile		800	5 000	Romania		700	1 000	Angola		200	600				
Colombia		2 500	6 500	CIS		800	4 000	Bophuthatswana		500	700				
Costa Rica		500	1 500	Ex-Yugoslavia		800	1 500	Egypt		1 000	1 200				
Ecuador		1 000	2 200	ASIA & THE FAR EAST											
El Salvador		400	630	Bangladesh		200	400	Ethiopia		200	600				
Guatemala		330	450	Brunei		250	500	Gabon		200	750				
Honduras		200	430	China		1 500	5 000	Kenya		250	750				
Mexico		1 000	10 000	Hong Kong		600	4 000	Mauritius		175	200				
Nicaragua		140	350	India		1 000	3 500	Morocco		400	650				
Panama		300	800	Indonesia		700	1 500	Namibia		400	500				
Paraguay		140	500	Japan	NHK	15 000	50 000	Nigeria		1 000	2 000				
Peru		700	1 500		Commercial	25 000	120 000	Seychelles		125	200				
Uruguay		500	1 000	South Korea		750	1 500	South Africa		4 000	10 000				
Venezuela		2 000	7 000	Macau		250	500	Swaziland		100	200				
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Germany		15 000	90 000	Taiwan		600	2 500	Bahamas		200	250				
Gibraltar			200	Thailand		600	3 000	Barbados		200	250				
Greece		2 000	4 000	OCEANIA											
Iceland		800	1 200	Australia	ABC	11 000	45 000	Bermuda		100	200				
Ireland		1 500	2 000		Commercial	20 000	100 000	Cuba		400	450				
Italy		10 000	55 000	New Zealand		1 500	6 000	Dominican Republic		200	600				
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Portugal		2 500	4 000	Cyprus		250	300	Netherlands Antilles		100	200				
Spain		8 000	30 000	Dubai		600	1 000	Puerto Rico		1 500	7 000				
Sweden		3 000	8 000	Iran		750	1 500	St Maarten		100	120				
Switzerland		2 500	5 000	Iraq		800	1 000	Trinidad and Tobago		300	400				
				Israel		800	2 200	* If telecast prior to Singapore							

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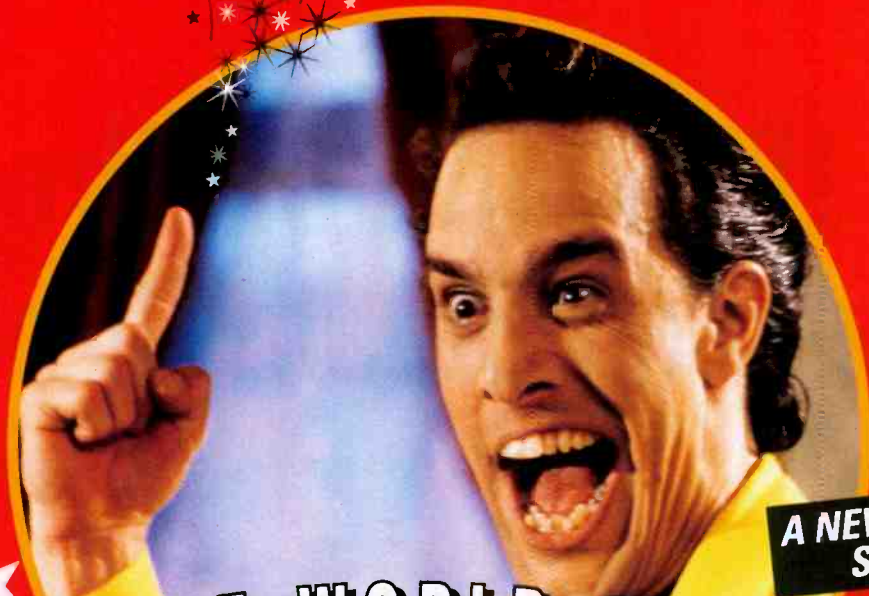
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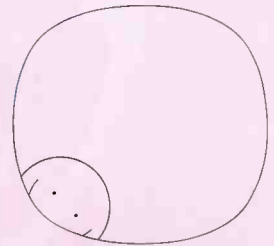
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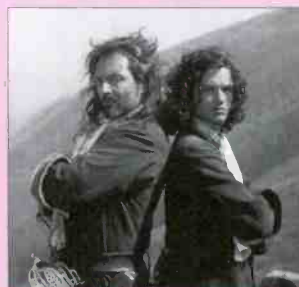
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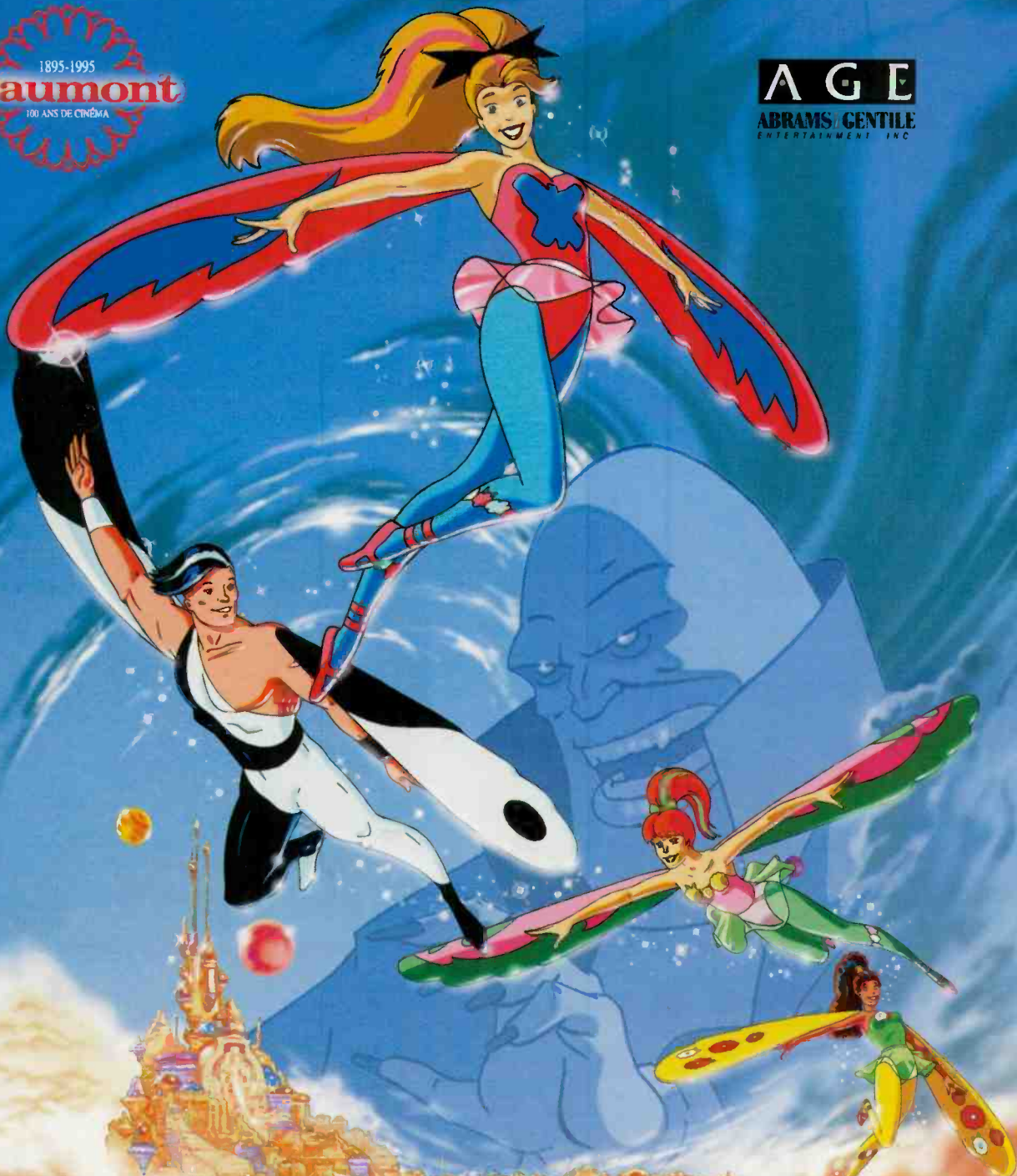


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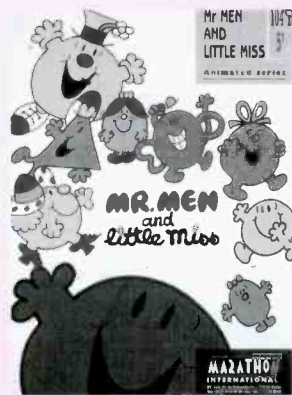


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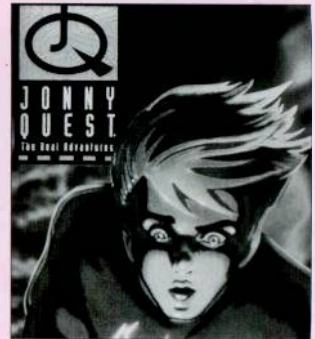
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THE BUYERS' GUIDE TO PROGRAMS AT MIPCOM

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
ACTION/ADVENTURE							
Banished Behind Bars	1x90 mins	•	•	•	PM Entertainment	New	17.16
Baskins Run	1x95 mins	•	•		Arrow Films Int'l Inc	New	H4.20
Crackerjack	1x93 mins				North American Releasing	New	20.15
The Crystal Maze	83x1 hours	•		•	Chatsworth Television	Return	07.30
Flipper	22 hours	•			Samuel Goldwyn	Return	01.12/03.11
Gridlock	1x2 hours	•		•	Alliance Comm Corp	New	G3.14
JAG	2 hr pilot + 11x60 mins	•			Paramount Television/ Viacom Entertainment	New	17.02/19.01
The Marshal	26x60 mins	•			Paramount Television/ Viacom Entertainment	New	17.02/19.01
Off Duty	22x60 mins	•	•	•	Rysler Entertainment	New	14.16-16.15
The Silencer	1x94 mins	•	•	•	PM Entertainment	New	17.16
The Sweeper	1x94 mins	•	•	•	PM Entertainment	New	17.16
Tiger Heart	1x94 mins	•	•	•	PM Entertainment	New	17.16
Two Bits & Pepper	1x90 mins	•	•	•	PM Entertainment	New	17.16
Xena: Warrior Princess	22x60 mins	•			MCA TV International	New	11.02/13.01
Young Connecticut Yankee in King Arthur's Court	1x120 mins	•		•	World International Network		B1.04

ADULT

The Changing World	1x60 mins	•			Worldwide Television News	New	02:40
The Good Sex Guide Abroad	10x30 mins				CTE	New	25.01
Insight	12x25 mins	•			Worldwide Television News	New	02:40
News Review '95	1x60 mins	•			Worldwide Television News	New	02:40
Luca Torellic Es Torpedo (Animation)	26x26 mins	•		•	Promociones & Producciones Multimedia	Return	H4.35
Red Shoe Diaries	48x30 mins	•			Moonstone Entertainment	Return	06.30
Sensual Programs	26x25 mins or 13x50 mins (up to 200)	•		•	The Blum Group Inc	New	A0.04

ANIMATION

10+2	13x13 mins/ 26x30 mins	•	•	•	MS International	New	G3.35
Action Man	26x30 mins	•			DIC Ent. LP	New	03.20
The Adventures of Little Witch	52x30 mins	•	•	•	Romagosa	New	H4.35
The Adventures of the Mézga Family	26x30 mins	•		•	Pannonia Film	Return	09.24
Aeon Flux	10x30 mins	•			MTV	New	09.13
Albert, The 5th Musketeer	26x26 mins	•			BBC Enterprise Lumière	Return	B1.07
Alfred J Kwak	52x24 mins	•		•	Telescreen Distribution	Return	05.36
The Amazimals	26x5 mins or 52x2.5 mins	•		•	Marathon International	New	02.47
Amazin! Adventures	93x30 mins	•			Bohbot International Inc		
The Amazing Adventures of Abby Abelskeever	13x30 mins	•		•	Film Roman	New	
Animals of Farthing Wood	13x25 mins	•		•	BBC Children's Int'l	New	17.01 - 17.08
Animated Classics Library II	18x45 mins	•	•	•	GoodTimes Entertainment	Return	
Animation Package	11x30 mins	•		•	Southern Star		H4.36
The Animals' Rebellion or The New Musicians of Bremen	1x25 mins	•		•	Igelfilm		19.12
Animated Horror Stories	13x30mins	•		•	Dorling Kindersley Vision	Return	22.14-24.11
Arthur	30x30 mins	•		•	CINAR Films Inc	Return	09.36
Augusta	23x5 mins	•		•	Varga Studio	Return	09.24
Baby Crockett	13x3 mins	•	•	•	MS International	Return	G3.35
Bamboo Bears	52x26 mins	•		•	4D/Marina Productions	New	13.21
Bamboo Bears	52x24 mins	•		•	Telescreen Distribution	Return	05.36
The Bears Who Saved Christmas	1x30 mins	•		•	Bohbot International Inc	Return	15.26
Benjamin Blümchen - The Secret of the Temple Cat	1x45 mins	•		•	Igelfilm		19.12

3 NEW MOVIES FROM CBC

LITTLE CRIMINALS

An uncompromising look at the tragic and disturbing reality of children who perpetrate serious crimes


NET WORTH

A richly mounted drama depicting hockey great Ted Lindsay's failed attempt in the 1950s to form a players' association

DANGEROUS OFFENDER

The true story of prison inmate Marlene Moore, declared Canada's first female dangerous offender

• All movies are 120:00 approx.

CBC  International Sales

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... AND CBC'S ONGOING
COMMITMENT TO
QUALITY PROGRAMMING



THE NATURE OF THINGS — 137 titles



SLEEPING BEAUTY — 90:00



THE HEALTH SHOW — 30 X 30:00



DOCUMENTARY PACKAGE — 30 X 30:00



CRIME SCENE — 30 X 30:00

I N T E R N A T I O N A L S A L E S

I N T E R N A T I O N A L S A L E S

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Bessie The Bus	in production	•		•	Eaton Films Ltd	New	08.24
The Big Garage	26x30 mins	•		•	The Multimedia Group of Canada	New	00.01
The Birds	50x50 mins	•			Lumière	Return	B1.07
The Blues Brothers		•		•	Film Roman	New	
The Busy World of Richard Scarry	1x52 mins	•		•	CINAR Films Inc	Return	09.36
The Bots' Master	40x26 mins	•		•	C&D	Return	10.09
The Broca Street Tales	26x13 mins	•		•	Télé Images	New	22.05
Budgie, The Little Helicopter	13x22 mins	•		•	WBI	Return	03.17
	26x11 mins						
Buena Vista Television's Gargoyles	65x30 mins	•			Walt Disney Television Int'l	New	G3.63
Busy World of Richard Scarry	26x26 mins	•			Lumière CiNAR	New	B1.07
Caribou Kitchen	12x10 mins	•		•	Link Entertainment	New	02.36
Casshan: Robot Hunter	4x30 mins and 1 feature film	•	•		Harmony Gold	Return	08.22/10.21
Comet In Moominland	1x74 mins		•		Telescreen Distribution	Return	05.36
The Cow who fell in the Canal	8	•	•	•	RNTV	New	18.17
Crapston Villas	10x11 mins	•		•	Channel 4 International	New	03.34/05.33
The Critic	22x30 mins	•			UFA/Canal+	New	G3.16
CRO	65x30 mins	•			CTW International	New	03.01
Dinky Di's	26x26 mins	•	•	•	MS International	Return	G3.35
Dino Babies	26x30 mins	•		•	WBI	Return	03.17
Dog Tracer	65x26 mins	•			4D/Marina Productions	New	13.21
Don Quixote of Ls Mancha	39x26	•	•	•	Romagosa	New/Return	H4.35
Dragon And Slippers	feature	•	•	•	Pannonia Film	Return	09.24
DragonFlyz	26x26 mins	•			Gaumont Multimedia	New	25.03
Earthworm Jim	13x30 mins	•			MCA TV International	New	11.02/13.01
Elmer	26x10 mins	•	•	•	King Rollo Distribution	New	
Flash Gordon	26x30 mins	•		•	Hearst Entertainment	New	14.09
Foofur	26x26 mins	•	•	•	MS International	Return	G3.35
The Forgotten Toys	1x25 mins	•		•	Link Entertainment	New	02.36
Fred	26x5 mins	•	•	•	King Rollo Distribution	New	
Frosty Returns	1x30 mins	•	•	•	Broadway Video	Return	A0.09
Gogs	6x5 mins	•	•	•	S4C	Return	11.32
	7x5 in develop.						
Happy Ness, The Secret of the Loch	13x26 mins	•		•	C&D	New	10.09
Heathcliff	86x26 mins	•		•	C&D	Return	10.09
Hello Kitty & Friends	26x30 mins	•		•	Live International	New	19.20
Highlander	40x26 mins	•			Gaumont Multimedia	New	25.03
Home To Rent	52x13 mins	•			Gaumont Multimedia	New	25.03
Hugo + Egon	20x4 mins	•		•	Penta tv	Return	G3.39
Hungarian Folk Tales	65x8 mins	•		•	Pannonia Film	13 new	09.24
						52 return	
International Family Classics Vols I&II	26x30-60 mins	•		•	INI Entertainment Group Inc	Return	17.24
Iznogoud	26x26 mins	•			CLT Distribution	New	H4.15
Jonny Quest	6x30 mins	•			Turner International	New	20.08
Kasaii and Leuk	26x26 mins	•		•	Marathon International	New	02.47
Kiki (CocoIn)	13x5 mins	•		•	Promociones & Producciones Multimedia	New	H4.35
King Arthur & The Knights of Justice	26x26 mins	•		•	C&D	Return	10.09
Legend of White Fang	26x26 mins	•			Lumière CiNAR	Return	B1.07
Library of Animated Films	90 mins	•		•	INI Entertainment Group Inc	Return	17.24
Life With Louis	13x30 mins	•			Twentieth Century Fox Int'l	New	E3.10
Little Bear	13x30 mins	•		•	Nelvana Ltd	New	H4.23
The Little Lulu Show	26x30 mins	•		•	CINAR Films Inc	Return	09.36
Littlest Pet Shop	40x26 mins	•		•	C&D	New	10.09
The Littlest Pet Shop	26x30 mins	•		•	Live International	New	19.20
Lucy Goes Underground	1x10 mins	•	•	•	King Rollo Distribution	New	
Madeline	33x30 mins	•			DIC Ent. LP	New	03.20
Madeline	5x26 mins	•			Lumière	Return	B1.07
The Magical Adventures of Quasimodo	26x26 mins	•		•	Télé Images	New	22.05
Max & Molly	13x30 mins	•		•	Penta tv	New	G3.39
Mole And His Friends	6x28 mins	•			TransTel GmbH		
Monty	13x5 mins	•		•	BBC Children's Int'l	New	17.01 - 17.08
Moomin	78x24 mins	•		•	Telescreen Distribution	Return	05.36
Mort & Phil	26x26 mins	•		•	BRB Internacional	Return	02.05
The Mozart Band	26x26 mins	•		•	BRB Internacional	Return	02.05
Mr Men	104x5 mins	•			4D/Marina Productions	New	13.21

We're big on movies for small screens.



LUCRECIA: Based on a true story which shows the harsh reality of the racism that is reemerging in Europe.



ESO: A television game show with hidden camera which complicates the lives of two youngsters creating hilarious chaos.



SE ALQUILA: The tenderness and solidarity of a young group of kids who, all of a sudden, have to face an adult world.



TODOS A BORDO: Everyday stories about life aboard a luxury cruise ship.



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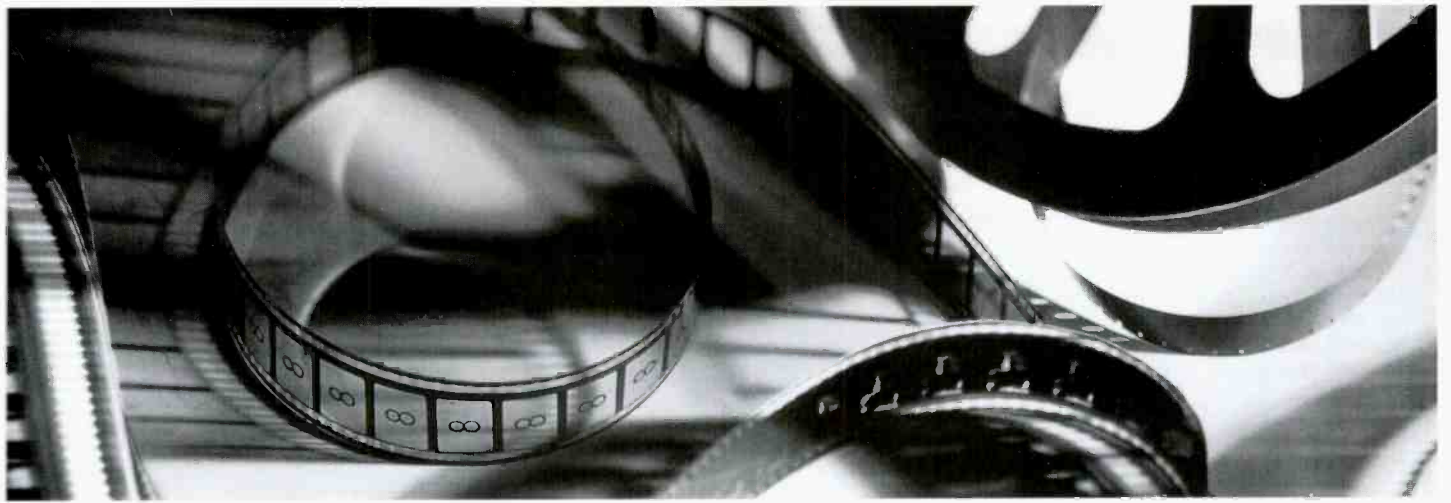
International Division: Tel: 623 08 29. Fax: 654 85 20.

AT MIPCOM STAND 10.13



MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Mr Men and Little Miss	104x5 mins	•		•	Marathon International	New	02.47
MTV Oddities "The Head"	13x30 mins	•			MTV	Return	09.13
MTV Oddities "The Maxx"	7x30 mins	•			MTV	Return	09.13
Musti	52x6 mins	•	•	•	MS International	Return	G3.35
Nappy, The Green Warrior	13x3 mins	•		•	Promociones & Producciones Multimedia	Return	H4.35
Neverending Story	26x30 mins	•		•	Nelvana Ltd	New	H4.23
The New Adventures Of Speed Racer	26x30 mins	•			Westinghouse/Fred Wolf Films	Return	03.17
Nick & Noël	1x30 mins	•		•	Bohbot International Inc	New	15.26
Ninja Boy Rantaro	100x30 mins	•	•	•	Romagosa	New	H4.35
Ninja Robots	41x30 mins	•		•	WBI	Return	03.17
Once Upon A Time... The Americas	26x26 mins	•		•	Procidis	Return	10.22
Once Upon A Time... The Discoverers	26x26 mins	•		•	Procidis	Return	10.22
Once Upon A Time... Life	26x26 mins	•		•	Procidis	Return	10.22
Once Upon A Time... Man	26x26 mins	•		•	Procidis	Return	10.22
Once Upon A Time... Space	26x26 mins	•		•	Procidis	Return	10.22
Oscar's Orchestra	13x26 mins	•		•	Europe Images		14.10
The Perez House Factory	52x26 mins	•		•	Promociones & Producciones Multimedia	New	H4.35
Phantom 2040	33x30 mins	•		•	Hearst Entertainment	New	14.09
Phantom 2040	26x30 mins	•		•	Live International	New	19.20
Pidge & Pi	26x30 mins	•		•	Cori Film Distributors Ltd	New	11-19
Planet Galixia		•			Lumiere	Return	B1.07
Prince of Atlantis	13x30 mins	•		•	WBI	New	03.17
Robinson Sucroe	26x26 mins	•			Lumière Ravensburger	Return	B1.07
The San Rio World of Animation	26x30 mins	•		•	WBI	Return	03.17
Santo Bugito	13x22 mins	•			ITEL	New	02.02
Seabert	26x26 mins	•	•	•	MS International	Return	G3.35
The Seven Mice	3x30 mins	•		•	Eaton Films Ltd	New	08.24
The Seventh Little Brother	feature	•	•	•	Eberhard Naumann/ Borbála Mezei	New	09.24
Sky Dancers	26x26 mins	•			Gaumont Multimedia	New	25.03
Skysurfer Strike Force	26x30 mins	•		•	Bohbot International Inc	New	15.26
Smoggies	52x26 mins	•			Lumière	Return	B1.07
Snorkels	65x26 mins	•	•	•	MS International	Return	G3.35
Spacee - The Little Yellow Spaceship	88 eps - 44 mins total	•		•	Igelfilm		19.12
Speed Racer	65x30 mins	•		•	Live International	New	19.20
Spot's Magical Christmas	1x30 mins	•	•	•	King Rollo Distribution	New	
Starla and The Jewel Riders	26x30 mins	•		•	Bohbot International Inc	New	15.26
Star Street	26x24 mins	•		•	Telescreen Distribution	Return	05.36
Stories From My Childhood	26x30 mins	•			SIE	New	G3.12
Street Sharks	13x30 mins	•			DIC Ent. LP	New	03.20
Sylvan	26x30 mins	•		•	INI Entertainment Group Inc	Return	17.24
T-Bear and Jamaal	3x30 mins	•		•	Film Roman	New	
Teenage Mutant Ninja Turtles	185x30 mins	•		•	WBI	New	03.17
Teo	65x7 mins	•		•	BRB Internacional	Return	02.05
Testament - The Bible In Animation	12x30 mins	•	•	•	S4C	New	11.32
The Three Agents	13x25 mins	•			YLE - Finnish Broadcasting Co	New	13.25
Tom & Tim	26x5 mins	•		•	Chatsworth Television	Return	07.30
Tom Doniphan	13x9 mins	•		•	Promociones & Producciones Multimedia	New	H4.35
Tom Thunder	26x26 mins	•		•	Europe Images		14.10
The True Adventures of Professor Thompson	26x26 mins	•		•	Promociones & Producciones Multimedia	Return	H4.35
Tricky Toons	175x10-45 sec	•		•	Penta tv	New	G3.39
The Trio		•			Lumiere	Return	B1.07
Turtle Island	26x22 mins	•		•	HD-Descler Prod Inc	New	11.28
The Twisted Tales Of Felix The Cat	13x30 mins	•		•	Film Roman	New	
Two In Tail-Coats	7x7 mins	•	•	•	Czech TV - Telexport	New	01.09
Ultraforce	13x30 mins	•			DIC Ent. LP	New	03.20
The Videoencyclopedia of the Why	100x30 secs	•	•	•	Romagosa	New/Return	H4.35
The Web - Series II	7x5 mins	•		•	Film Australia	New	04.36
What-A-Mess	26x30 mins	•			DIC Ent. LP	New	03.20
William's Wish Wellingtons	26x5 mins	•		•	BBC Children's Int'l	Return	17.01 - 17.08
Willy Wuhlmouse	26x26 mins	•	•	•	MS International	New	G3.35
Young Robin Hood	13x26 mins	•			Turner Lumière	Return	B1.07



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Helping others sell through television is our job. After all, we've been Europe's biggest advertising medium for years. Naturally, that calls for an exceptionally successful range of programming. To make sure it stays that way, we're looking toward the United States for new partners with original ideas. That's why this ad is meant to help others sell their product. Who knows? It could be you.

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For detailed information please contact Rebecca Lieb, RTL Television/US Corporate Communications Representative. Fax: (212) 586-7618

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
ARTS							
Masterpieces Of The Art World	18x30 mins	•	•	•	Sandra Carter Productions Inc	Return	13.30
Piet Mondrian	1x50 mins	•	•	•	RM Associates	New	13.20
Restless Visions	1x45 mins	•	•	•	Czech TV - Telexport	New	01.09
Sleeping Beauty	1x130 mins	•			CBC Int'l Sales	New	12.02/14.01
CD-ROM							
The Bikini Open 2000 CD-ROM	1 CD-ROM x year				Videofashion Inc	New	07.40
CHILDREN'S/YOUTH/FAMILY							
14 Million Reasons	1x2 hours	•			Alliance	New	G3.14
A Christmas Carol	1x26 mins	•		•	ARDUA	New	A0.15
The Adventures Of Dodo	65x5 mins	•			Worldwide Television News	Return	02:40
The Adventures Of Shirley Holmes	26x30 mins	•		•	Multimedia Group of Canada	New	14.24
Aesope's Fables	13x23 mins	•	•	•	TSI - Swiss Television	Remake	
AJ's Time Travellers	40x30 mins	•		•	Bohbot International Inc	Return	15.26
Amazing	260x30 mins	•		•	Southern Star		H4.36
Amazing Animals	13x24 mins	•		•	Dorling Kindersley Vision	Return	22.14-24.11
American Gladiators	31 hours	•			Samuel Goldwyn	Return	01.12/03.11
Animal Babies	2x24 mins	•		•	ARDUA	New	A0.15
Animated Bible Stories	26x11 mins	•		•	Dorling Kindersley Vision	Return	22.14-24.11
Animazone	52x15 mins	•		•	Médiamax International	New	08.32
Anna Banana	26x30 mins	•		•	The Multimedia Group of Canada	Return	00.01
Are You Afraid of the Dark?	1x65 mins	•		•	CINAR Films Inc	Return	09.36
Badaboks	12x20 mins	•	•	•	CNDP	New	12.26
The Big E	26x26 mins	•			AVL Broadcast	New	14.20
The Biz!	12x25 mins	•		•	BBC Children's Int'l	Return	17.01 - 17.08
Bonjour Timothy	feature film	•	•	•	CINAR Films Inc	New	09.36
The Brush Sisters	6x5 mins	•	•	•	CNDP	New	12.26
Children Network Plus	67x30 mins	•			Multimedia Entertainment Inc	Return	
The Children Of The Night	4x30 mins	•			SVT	New	03.24
Dream Big	26x30 mins	•		•	4 Kids Production	New	05.40
Dreaming of a Lovely Maiden	1x75 mins	•	•	•	Czech TV - Telexport	New	01.09
Earthworks III	13x30 mins	•			Worldwide Television News	Return	02:40
The Enid Blyton Adventure Package	24x30 mins or 8x TV movies	•		•	Cumulus Distribution	New	D3.02
The Enid Blyton Adventure Series	24x26 mins and 8x75 mins	•		•	CLT Distribution	New	H4.15
Enid Blyton's The Famous Five	13x30 mins	•		•	ZDF Enterprises GmbH (Europe & UK)	New	
Exploring Sex	13x30 mins	•	•	•	MS International	New	G3.35
Famous 5	13x25 mins	•		•	Primetime Television Assoc	New	24.01
First Day	1x56mins	•			ACTF	New	
Genie From Down Under	13x25 mins	•		•	BBC Children's Int'l/ACTF	New	17.01 - 17.08
Giant of Thunder Mountain	1x100 mins	•		•	Int'l Creative Exchange	New	14.15
The Great Magic of Las Vegas	6x60 mins	•			Fox Lorber Assoc	New	17.29/19.17
Gomaespuma (Animation)	13x26 mins	•		•	Promociones & Producciones Multimedia	New	H4.35
Grounding Marsh	39x30 mins	•		•	Portfolio Film & TV Inc	New	03.14
Gumby, The Movie	1x88 mins	•	•		Arrow Films Int'l Inc	New	H4.20
Hallo Spencer	44x30 mins	•		•	Penta tv	Return	G3.39
Hang Time	13x30 mins	•		•	NBC	New	B1.02
The Happy Professor	156x15 mins	•		•	HD-Desclez Prod Inc	New	11.28
The Hardy Boys	13x30 mins	•		•	Nelvana Ltd	New	H4.23
Harienhof	52x50 mins	•		•	Bavarian Film GmbH	New	G3.20
Hot Dog Channel	348x25 mins	•					
Jake & The Kid	60 x container	•			Giobo TV Network Brazil	New	13.15
Jellybean Jungle	13x60 mins	•		•	Nelvana Ltd	New	H4.23
Jungle Boy	26x30 mins	•			All American Fremantle international Inc	New	12:14
Just William	1x90 mins	•			Moonstone Entertainment	Return	06.30
Keith	12x30 mins	•		•	BBC Children's Int'l	Return	17.01 - 17.08
The Kidsongs	1x15 mins	•			CTE	New	25.01
	50x30 mins (TV)	•		•	WBI	New	03.17
	21x30 mins (HV)						

NEWS WORLD

BERLIN '95

HOTEL INTER-CONTINENTAL, BERLIN
9th - 12th NOVEMBER 1995

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THE WORLD'S FIRST CONFERENCE EXHIBITION AND MARKET PLACE FOR EVERYONE IN BROADCAST NEWS

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Speakers include: Christiane Amanpour (CNN War Correspondent); Joe Angotti (Director, School of Communications, Miami); Ananya Banerjee (Deputy Controller Doordarshan); Martin Bell (BBC Foreign News Correspondent); Amber Chang (Deputy Director of News, CTV Taipei); Ian Cook (Programme Manager Sky News UK); Ulrich Deppendorf (Editor in Chief ARD Germany); Ahmed Fawzi (personal spokesman for the U.N. Secretary General Boutros-Boutros Ghali); Robert M. Gates (Director 1991-3 of the C.I.A.); Hideo Yana Gifawa (NHK); Loek Hermans (The Queens Commissioner, The Netherlands); Jiro Hirano (NHK); Eason Jordan (CNN Senior Vice-President International Newsgathering); Pallo Jordan (South Africa's Minister for Telecom and Broadcasting); Major General Lewis MacKenzie (former Chief of Staff for the UN forces in former Yugoslavia); Dr Manfred Murck (Head of the German Police Officers' Academy); Ralph Nicholson (Managing Editor of Reuters Television); Sefako Nyaka (SABC); Piero Ottone (former Editor of Corriere de la Sera in Milan); Geoffrey Robertson Q.C. (distinguished international media lawyer); Michael Rosenblum (Video News International); Jon Snow (anchor Channel Four News UK); Chief Willie Williams (Los Angeles Chief of Police); Justice James Wood (Australian Royal Commissioner); Gerard van der Wulp (Chief Editor News, NOS)

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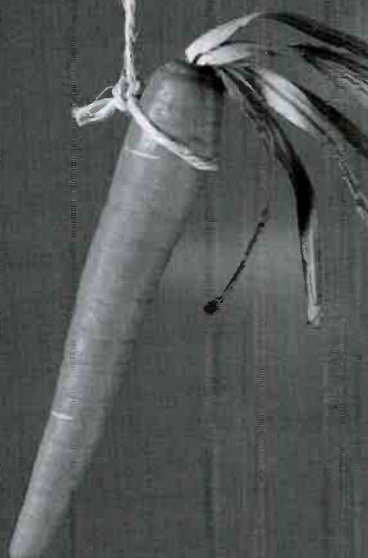
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		TV	Theatrical	Video			
Kitty Cats Toons	26x30 mins	•		•	The Multimedia Group of Canada	New	00.01
Language Without Limits	4x 24x20 mins	•	•	•	CNDP	New	12.26
Lift Off	78x27 mins				ACTF	Return	
Little Lord Fauntleroy	6x30 mins	•		•	BBC Children's Int'l	Return	17.01 - 17.08
Little Rascals Christmas Special	1x30 mins	•		•	KW International	New	C1.09
Little Rascals - Colourised	71 episodes	•		•	KW International	New	C1.09
Little Red Riding Hood	1x	•		•	BBC Children's Int'l	New	17.01 - 17.08
Little Star	156x15 mins	•		•	HD-Descler Prod Inc	New	11.28
Love Is...	26x30 mins	•		•	Multimedia Group of Canada	New	14.24
Math Made Fun	12x26 mins	•	•	•	CNDP	New	12.26
Max The Cat	52x5 mins	•		•	Médiamax International	Return	08.32
Mirob	156x5 mins	•		•	HD-Descler Prod Inc	New	11.28
Mirror, Mirror	20x30 mins	•		•	Alliance	New	G3.14
Molly	13x25 mins	•		•	Marathon International	Return	02.47
Monster Wars	22x60 mins	•		•	4 Kids Production	New	05.40
Nancy Drew	13x30 mins	•		•	Nelvana Ltd	New	H4.23
Night Before Christmas	1x78	•		•	ARDUA	New	A0.15
Noah's Kids	73x7 mins	•		•	Marathon International	New	02.47
Open Sesame II	52x30 mins	•		•	CTW International	New	03.01
Paper Peter	8x15	•		•	ARDUA	Return	A0.15
Paper Peter	1x78	•		•	ARDUA	Return	A0.15
Pen Pals	13x30 mins	•		•	Primetime Television Assoc	New	24.01
Pirates - SRS 2	12x30 mins	•		•	Link Entertainment	New	02.36
Rainbow Riders	26x30 mins	•		•	Multimedia Group of Canada	New	14.24
Reptila Opera	52x26 mins	•		•	4D/Marina Productions	New	13.21
Round The Twist	26x26 mins				ACTF	Return	
Samson Superslug	6x20 mins	•		•	Chrysalis Distribution	New	05.23
Second Chance	1x90 mins approx	•		•	Int'l Creative Exchange	New	14.15
Sesame Street	130x60 mins	•		•	CTW International	New	03.01
Shelly T Turtle Show	26x30 mins	•		•	4 Kids Production	New	05.40
Sky Trackers	26x26 mins				ACTF	Return	
The Slow Norris	15x10 mins	•		•	Link Entertainment	New	02.36
Space Cases	1x13 mins	•		•	CINAR Films Inc	New	09.36
Spellbinder	26x30 mins	•		•	Film Australia	New	04.36
Spooks of Bottle Bay - SRS 3	39x15 mins	•		•	Link Entertainment	New	02.36
The Story Store	13x10 mins				CTE	New	25.01
Sumbu & Company	3x25 mins	•		•	Österreichischer Rundfunk	New	C1.14
Tell-A-Tale Town	54x24 mins	•		•	Int'l Tele-Film Enterprises Ltd	New	03.14/05.13
Travel Bug	format rights available				Action Time	New	G3.22
The Whole of the Moon	feature film	•	•	•	CINAR Films Inc	New	09.36
Wimzie's House	1x56 mins	•		•	CINAR Films Inc	New	09.36
WMAC Masters	26x30 mins	•		•	4 Kids Production	New	05.40
Wolves, Witches & Giants	13x10 mins				CTE	New	25.01
Wonder Why	65x30 mins	•		•	Ironstar Communications	Return	03.14/05.13
COMEDY							
The Abbott & Costello Show	52x30 mins	•	•	•	Broadway Video	Return	A0.09
Almost Perfect	13x30 mins	•		•	Paramount Television/ Viacom Entertainment	New	17.02/19.01
Arthur, Merlin and the Prchliks	1x76 mins	•		•	Czech TV - Telexport	New	01.09
... At First Sight	1x95 mins	•	•	•	Trimark Television	New	18.01
Bless This House	13x30 mins	•		•	Warner Bros Int'l TV Dist	New	B1.00
Best of the Blues Brothers	1x60 mins	•	•	•	Broadway Video	Return	A0.09
Birds Of A Feather	72x30 mins	•		•	SelecTV	Return	07.25
Bizarre	150x30 mins	•		•	Catalyst Distribution Inc	New	06.19
Buck Staghorn's Animal Bites	13x30 mins	•		•	Ellis Enterprises	New	03.14/05.13
Bye Bye Birdie	120 mins	•	•	•	Hallmark Entertainment	New	26.02
Cleghorne!	13x30 mins	•		•	Twentieth Century Fox Int'l	New	E3.10
Comedy at Club 54	96x30 mins	•		•	Oasis Pictures	Return	00.01
The Crew	13x30 mins	•		•	Twentieth Century Fox Int'l	New	E3.10
Cybill	35x30 mins	•		•	Paramount Television/ Viacom Entertainment	Return	17.02/19.01
The Detectives - Series IV	6x30 mins	•	•	•	NBD TV Ltd	New	22.13
The Diez Family	131x1 hour	•		•	Artear		
Dreamers	1x90 mins	•		•	Int'l Creative Exchange	New	14.15
Frasier	72x30 mins	•		•	Paramount Television/ Viacom Entertainment	Return	17.02/19.01

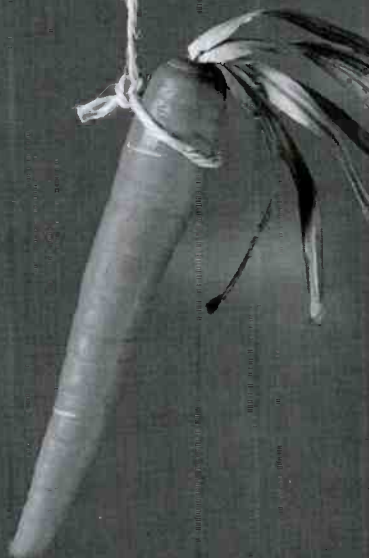
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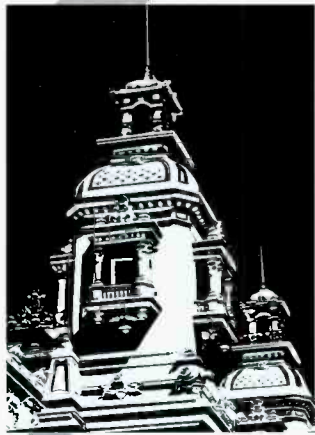
PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
The Golet in the Valley	1x90 mins	•	•	•	Czech TV – Telexport	New	01.09
Goodnight Sweetheart	26x30 mins	•		•	SelecTV	Return	07.25
Grace Under Fire III	26x30 mins	•		•	The Fremantle Corporation	New	19.02
Head of the Household	66x1 hour	•			Artear		
The Home Court	13x30 mins	•			Paramount Television/ Viacom Entertainment	New	17.02/19.01
Is It Legal?	7x30 mins				CTE	New	25.01
Jerry Lewis Classics	2x90 mins/ 3x60 mins	•		•	INI Entertainment Group Inc	Return	17.24
The Kids in the Hall	110x30 mins	•	•	•	Broadway Video	Return	A0.09
Kika	1x112 mins	•	•	•	CiBy Sales	New	08.16
La Fille de d'Artagnan	1x130 mins	•	•	•	CiBy Sales	New	08.16
The Last Frontier	8x30 mins	•			Twentieth Century Fox Int'l	New	E3.10
Live Nude Girls	1x94 mins			•	Republic International	New	21.10/23.07
Maybe This Time	13x30 mins	•			Walt Disney Television Int'l	New	G3.63
Men Of The World	12x30 mins	•		•	SelecTV	Return	07.25
Mona Must Die	1x91 mins	•	•	•	Cori Film Distributors Ltd	New	11-19
Muriel's Wedding	1x105 mins	•	•	•	CiBy Sales	New	08.16
Ned and Stacey	13x30 mins				Columbia Tri Star	New	5th FL (Palais)
The New Red Green Show	96x30 mins	•		•	Oasis Pictures	Return	00.01
Night Stand	26 hours	•			Worldvision	New	24.02 & 26.01
Nutty Neighbours	39x26 mins	•		•	Télé Images	New	22.05
Partners	13x30 mins	•			MCA TV International	New	11.02/13.01
Pepa y Pepe	26x30 mins	•		•	RadioTelevisión Española	Return	11.01
The Preston Episodes	13x30 mins	•			Twentieth Century Fox Int'l	New	E3.10
The Pursuit Of Happiness	13x30 mins	•			Paramount Television/ Viacom Entertainment	New	17.02/19.01
Roseanne	164x30 mins	•			Paramount Television/ Viacom Entertainment	Return	17.02/19.01
Saturday Night Live	133x30 mins 230x60 mins 400x90 mins	•	•	•	Broadway Video	Return	A0.09
The Single Guy	13x30 mins				Columbia Tri Star	New	5th FL (Palais)
Spanking The Monkey		•	•	•	Global	New	17.12
Super Dave	52x30 mins	•		•	Unapix International	Return	05.01
Third Rock From The Sun	13x30 mins	•		•	The Fremantle Corporation	New	19.02
The Thin Blue Line	7x30 mins	•	•	•	Polygram TV Ltd	New	H04.08
Tracey Takes On ...	10x30 mins	•		•	SelecTV	New	07.25

CURRENT AFFAIRS

Africa Journal	52x26 mins	•			Reuters TV	New	08.12
An ABC Of Democracy	13x6 mins	•			TransTel GmbH		
Baby Business	1x60 mins	•		•	The Multimedia Group of Canada	New	00.01
Day & Date	60 mins daily	•		•	WBI	New	03.17
E! News Week In Review	52x60 mins or 30 mins	•			E! Entertainment	Return	20.14
Great Whale	2x55 mins or 1x110 mins	•	•	•	Filmopton International	New	10-31
How Are You	91x26 mins	•		•	Médiamax International	Return	08.32
Newsmaker	12x24 mins	•			Reuters TV	New	08.12
Russia Now	12x24 mins	•			Reuters TV	New	08.12

DOCUMENTARIES

100 Years Of Horror	26x25 mins or	•		•	The Blum Group Inc	New	A0.04
A Woman's Body	4x52 mins	•		•	ARDUA	New	A0.15
Academy Award Winners	10x48 mins	•		•	The Blum Group Inc	Return	A0.04
Adventures Of The Old West	6 hours	•			IBN	New	G3.43
African Footsteps	7x30 mins	•		•	Chatsworth Television	New	07.30
Al Filo de Lo Imposible	75x30 mins	•		•	RadioTelevisión Española	Return	11.01
America's Wildlife	4x50 mins	•		•	Tapestry IPTI International	New	08.23
Animal Odyssey	26x60 mins	•			Unapix International	New	05.01
Apollo 13: The Untold Story	1x50 mins				Adler Media	New	14.30
Around Claudia Schiffer	1x50 mins	•			CLT Distribution	New	H4.15
The Artists From The Lakes	1x80 mins or 3x28 mins	•		•	Igelfilm		19.12



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PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
The Audiovisual Encyclopedia of Science – Earth & Universe – Environment	300x4 mins	•	•	•	CNDP	New	12.26
Behind the Palace Walls	4x30 mins				CTE	New	25.01
Big Cats, Sharks, Whales & Dolphins	4x60 mins	•			Unapix International	New	05.01
Billion Dollar Crop	1x55 mins	•		•	Film Australia	New	04:36
British Rail Journeys	9x50 mins				Adler Media	New	14.30
Bye Bye Jimmy	1x48 mins	•		•	Chatsworth Television	Return	07.30
China For Love	1x30 mins	•			Österreichischer Rundfunk	New	C1.14
China Time	5x30 mins	•			All American Fremantle International Inc	New	12:14
City-Country-Austria	4x30 mins	•			Österreichischer Rundfunk	New	C1.14
Claudia Schiffer	1x48 mins	•		•	The Blum Group Inc		A0.04
Clint Eastwood	1x52 mins	•			RM Associates	New	13.20
Cierta Idea de Europa	10x55 mins	•		•	RadioTelevisión Española	New	11.01
Cita Con La Tierra	13x20 mins	•		•	RadioTelevisión Española	New	11.01
Cocaine - End of the Line	1x56 mins	•		•	ARDUA	New	A0.15
The Cordobas Routes	8x30 mins	•		•	Chrysalis Distribution	Return	05.23
Czech Castles and Mansions	12x30 mins	•	•	•	Czech TV – Telexport	New	01.09
Dancing in the Street	10x60 mins	•		•	BBC Worldwide Television	New	17.01 – 17.09
De Gaulle	3x57 mins	•			Amaya Distribution	New	06.23
The Directors	13x60 mins	•			Fox Lorber Assoc	New	17.29/19.17
Discovering The Great Minds Of Science	6x30 mins	•	•	•	IBN	New	G3.43
Doc	1x55 mins	•		•	Film Australia	New	04:36
Dog's Best Friend	1x57 mins	•		•	Tapestry IPTI International	New	08.23
Dreaming of Ajax	50	•	•	•	RNTV	New	18.17
The Drug War	2x25 mins	•		•	SR Programs Ltd	New	12-20
Earthscape – Lifestyle and Wildlife	174x4-12 mins	•		•	The Multimedia Group of Canada	New	00.01
East 17: Steamin' Round Europe	1x52 mins	•			Brite	New	A0.01
Eilish: Life Without Katie	1x52 mins	•			Brite	New	A0.01
Endangered Civilisations	12x60 mins	•			All American Fremantle International Inc	New	12:14
Equinox – Series 10	13x52 mins	•		•	Channel 4 International	New	03.34/05.33
Extraordinary People	4x26 mins	•		•	Chatsworth Television	Return	07.30
Eyewitness Travel	13x30 mins	•		•	Dorling Kindersley Vision	Return	22.14-24.11
Facing The Music – The Lyndall Hendrickson Way	1x53 mins	•		•	Film Australia	New	04:36
Final Warning: The Lesson of Chernobyl	1x30 mins	•		•	Teleproductions Int'l Ltd	New	B1.10
Flesh & Blood: The Hammer	120 mins	•			Harmony Gold	Return	08.22/10.21
Heritage Of Horror							
Flight Over the Equator	1x100 mins/ 1x50 mins	•		•	DEW	Return	G3.13
Forbidden City: The Great Within	1x60 mins	•		•	DEW	Return	G3.13
Frost's Century	26x48 mins	•			Reuters TV	New	08.12
Gardner's Journal	96x30 mins	•		•	Oasis Pictures	New	00.01
Geography Has Gone Mad	1x50 mins	•	•	•	TSI – Swiss Television	New	
The Gettys	2x50 mins	•			ITEL	New	02.02
Girlz 'n the Hood	1x50 mins	•		•	DEW	New	G3.13
Great Rivers	10x52 mins	•		•	Europe Images		14.10
Great Splendours Of The World	180 mins	•			IBN	New	G3.43
Greek Fire	10x30 mins	•		•	Unapix International	New	05.01
Hemingway In Cuba	1x30 mins	•			Harmony Gold	Return	08.22/10.21
Hemisphere South	13x1 hours	•		•	The Multimedia Group of Canada	New	00.01
The Hidden City	26x30 mins	•		•	Dandelion Distribution Ltd	New	H4.05
History's Turning Points	13x30 mins	•		•	Unapix International	New	05.01
Hi-Tech International	26x30 mins	•		•	The Multimedia Group of Canada	New	00.01
Hitler	6x52 mins	•		•	ZDF Enterprises GmbH	New	
Homestyle	65x30 mins	•		•	Oasis Pictures	New	00.01
Hunters & Gatherers	1x60 mins	•		•	Portfolio Film & TV Inc	Return	03.14
In Care of Nature	26x26 mins	•		•	Marathon International	New	02.47
Inside The Vatican	6x60 mins	•			Multimedia Entertainment Inc	Return	
Is Medicine An Exact Science?	1x45 mins	•	•	•	TSI – Swiss Television	New	
Islands	13x30 mins	•			IBN	New	G3.43
Jackie Mason: Equal Opportunity	1x60 mins	•			DLT Entertainment UK Ltd	New	25.01
Offender							
Ken Loach – The Making of "Land of Freedom"	1x38 mins	•		•	Amaya Distribution	New	06.23

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		TV	Theatrical	Video			
Killer On Eight Legs	1x45 mins or 1x55 mins	•		•	ZDF Enterprises GmbH (Europe)	New	
Kisses of Fire – The Story of the Most Famous Diamonds	6x45 mins	•		•	Igelfilm		19.12
Last of the Czars	3x60 mins	•		•	DEW	New	G3.13
Liberation 1945	90 mins	•		•	Samuel Goldwyn	Return	01.12/03.11
Liners	13x50 mins	•		•	Adler Media	New	14.30
Little Star	65x30 mins	•		•	DEW	New	G3.13
Making Tracks	6x30 mins	•		•	Unapix International	Return	05.01
Mansion – Great Houses of Europe – II	13x30 mins	•		•	Dandelion Distribution Ltd	New	H4.05
Man's Quest Into Nature	40x1 hour	•		•	Artear		
Minds to Crime	2x52 mins	•		•	Channel 4 International	New	03.34/05.33
Moonwalkers	1x50 mins	•		•	Adler Media	New	14.30
No Sex, No News, No Violence	1x55 mins	•		•	Film Australia	New	04.36
Nova Series	11 hrs total	•		•	Tapestry IPTI International	New	08.23
On Jupiter	1x50 mins	•		•	DEW	New	G3.13
On Top Of The World	26x30 mins	•		•	Portfolio Film & TV Inc	New	03.14
Pakistan – Land & Its People	13x30 mins	•		•	SR Programs Ltd	New	12-20
Papa Loves a Man	1x50 mins	•		•	Österreichischer Rundfunk	New	C1.14
Peak Performance	6x30 mins	•		•	ITEL	New	02.02
Planet Of Life	9x52 mins	•		•	Télé Images	New	22.05
Poisonous Snakes	4x28 mins	•		•	Promociones & Producciones Multimedia	New	H4.35
Profiles	14x24 mins	•		•	Reuters TV	New	08.12
PT Barnum	5x50 mins	•		•	DEW	Return	G3.13
Race To The Moon	1x60 mins	•		•	IBN	New	G3.43
Ramses II: Glorious Pharaoh	1x30 mins	•		•	Teleproductions Int'l Ltd	New	B1.10
Reel Truths	4x30 mins	•	•	•	S4C	Return	11.32
Rivals	18x60 mins	•		•	Hearst Entertainment	New	14.09
Round Britain	13x30 mins	•		•	Dandelion Distribution Ltd	New	H4.05
Salvaged Lives	1x52 mins	•		•	Télé Images	New	22.05
Seekers of the Lost Treasure	4x50 mins	•		•	DEW	Return	G3.13
SF MOMA: The Birth of a Museum	1x52 mins	•	•	•	TSI – Swiss Television	New	
Sherlock Holmes vs The Villains Of The Era	4x120 mins	•		•	Norstar	Return	06.09
Simply Bruna	50	•	•	•	RNTV	New	18.17
Solovetsk	1x59 mins	•		•	YLE – Finnish Broadcasting Co	New	13.25
The Source Of The Mekong	1x52 mins	•		•	Télé Images	New	22.05
Space Tech	13x30 mins	•		•	Fox Lorber Assoc	New	17.29/19.17
The Treasure Of The San Diego	1x52 mins	•		•	Amaya Distribution	New	06.23
Trip Through Hell	1x43 mins	•		•	Tapestry IPTI International	New	08.23
Ultrasience	13x25 mins	•		•	DEW	New	G3.13
Understanding	8x50 mins	•		•	DEW	Return	G3.13
Under the Spell of the Orient	50	•	•	•	RNTV	New	18.17
William: The Making of a King	1x48 mins	•		•	Brite	New	A0.01
World of Geo	6x60 mins	•		•	Primetime Television Assoc	Return	24.01
Yoho National Park – Great Parks of Canada	1x60 mins	•		•	Ironstar Communications	New	03.14-/05.13
Unearthing Ancient Civilisations	13x30 mins	•		•	Marathon International	New	02.47
Unsung Lullabies	4x52 mins	•		•	Portfolio Film & TV Inc	New	03.14
Ushuaia: Adventures of Nicholas Hulot	1x60 mins	•		•	Unapix International	Return	05.01
Variety: A Century Of Show Business	10x60 mins	•		•	The Fremantle Corporation	New	19.02
Voices From Robben Island	1x52 mins	•		•	AVL Broadcast	New	14.20
The Volkswagen Film & Video Edition	50 x diff length	•	•	•	Penta tv	Return	G3.39
Waitress	1x30 mins	•		•	Portfolio Film & TV Inc	Return	03.14
Wild Siberia	4x52 mins and	•		•	SVT	New	03.24
Wildlife Adventure	8x30 mins	•		•	Unapix International	New	05.01
Women As Role Models	4x60 mins 1x20 mins	•	•	•	Sandra Carter Productions Inc	Return	13.30
Women: A True Story	6x60 mins	•		•	The Multimedia Group of Canada	New	00.01
Zoolife With Jack Hanna	52x30 mins	•		•	Int'l Creative Exchange	New	14.15
■ DOCU-DRAMA							
Atlantis: The Lost Continent	1x60 mins	•		•	Catalyst Distribution Inc	New	06.19
Hiroshima	1x180 mins	•	•	•	Ryser Entertainment	New	14.16-/16.15
The Jesus Trial	1x60 mins	•		•	Ironstar Communications	New	03.14-/05.13
Life After Death	10x30 mins	•		•	Norstar	Return	06.09

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Masters Of War	13 hours	•			Harmony Gold	Return	08.22/10.21
Pirate Tales	6x60 mins				Turner International	New	20.08
Road Rules	13x30 mins	•			MTV	New	09.13
■ DRAMA							
301 302	approx 100 mins	•	•		Arrow Films Int'l Inc	New	H4.20
All Men Are Mortal	1x92 mins	•	•	•	Cori Film Distributors Ltd	New	11-19
Alys... The Broken...	4x47 mins	•	•	•	Filmopton International	New	10-31
American Gothic	13x60 mins	•			MCA TV International	New	11.02/13.01
An Independent Man	7x60 mins	•		•	SelecTV	New	07.25
Baywatch VI	22x60 mins	•		•	The Fremantle Corporation	New	19.02
Baywatch Nights	22x60 mins	•			All American Fremantle International Inc	New	12:14
Big Dreams & Broken Hearts		•		•	Southern Star		H4.36
Bliss	1x90 mins				CTE	New	25.01
The Blood Of Others	6 hours	•	•	•	SPI International	Return	A0.12
Blue Heelers	140x60 mins	•		•	Southern Star		H4.36
Blue Murder	2x120	•		•	Southern Star		H4.36
The Blue One		•	•	•	Global	New	17.12
The Brewery	1x2 hours	•		•	Alliance Comm Corp	New	G3.14
Captains Courageous	120 mins	•	•	•	Hallmark Entertainment	New	26.02
Captive Heart: The James Mink Story	120 mins	•	•	•	Hallmark Entertainment	New	26.02
Charlie Grace	13x60 mins	•			Warner Bros Int'l TV Dist	New	B1.00
Circle of Fear	1x96 mins	•			All American Fremantle International Inc	New	12:14
Cody	6x90 mins	•		•	Southern Star		H4.36
The Composers' Specials	6x60 mins	•		•	The Multimedia Group of Canada	New	00.01
Cops and Robbers	52x60 mins	•			Artear		
Correlli	1x90 mins + 9x50 mins	•		•	Primetime Television Assoc	New	24.01
Cordiers, Judge And Cop	17x90 mins	•		•	Telefrance	New	G3-21
Courthouse	13 hours				Columbia Tri Star	New	5th FL (Palais)
Crocodile Shoes	7x1 hour	•			Chrysalis Distribution	Return	05.23
Dalva	120 mins	•	•	•	Hallmark Entertainment	New	26.02
Dangerous Lady	4x60 mins or 2x120 mins				CTE	New	25.01
Danielle Steele's Zoya	2x120 mins	•		•	NBC	New	B1.02
Daughter of the Puma	1x85	•	•	•	Nordisk Film TV Distribution	New	06.10
The Death Of A Juror	3x50 mins	•			SVT	New	03.24
Degree Of Guilt	4 hours	•	•	•	Hallmark Entertainment	New	26.02
The Dense Fire	2x60 mins	•			SVT	New	03.24
Duty Bound	3x69 mins	•			YLE - Finnish Broadcasting Co	New	13.25
Echo Point	130x30 mins	•		•	Southern Star		H4.36
Fallen Angels Series II	9x30 mins	•		•	Southern Star		H4.36
Farmer & Chase	1x97 mins	•	•		Arrow Films Int'l Inc	New	H4.20
Fight For Justice	1x120 mins	•		•	NBC	New	B1.02
Galactica - Bountyhunter	26x50 mins	•		•	Multimedia Group of Canada	New	14.24
Ghostwriter	74x30 mins	•			CTW International	New	03.01
Goodbye But Not Forever	3x100 mins	•			UFA Film und Fernseh-GmbH	New	G3.16
Gulliver's Travels	4 hours	•	•	•	Hallmark Entertainment	New	26.02
Grizzly & The Treasure	1x88 mins	•		•	GoodTimes Entertainment	New	
The Harlequin Alliance Romance Collection	2x2 hours	•			Alliance Comm Corp	New	G3.14
Hearts And Minds	4x60 mins	•		•	SelecTV	Return	07.25
Heaven Help Us	13x50 mins	•			CLT Distribution	New	H4.15
Heaven's Tears	1x93 mins				North American Releasing	New	20.15
Hunchback of Notre Dame	1x97 mins		•	•	GoodTimes Entertainment	New	
The Ice Princess	1x60 mins	•		•	SelecTV	New	07.25
Inspector Morse: The Way Through	1x120 mins				CTE	New	25.01
The Investigator	125x50 mins	•		•	Bavarian Film GmbH	New eps	G3.20
The Woods							
Invisible Man	26x30 mins	•		•	Int'l Creative Exchange	New	14.15
Island	6x30 mins	•	•	•	NBD TV Ltd	New	22.13
Jake's Progress	8x52 mins	•		•	Channel 4 International	New	03.34/05.33
John Grisham's The Client	11x60 mins + 2 hr pilot	•			Warner Bros Int'l TV Dist	New	B1.00

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Kidnapped	4 hours	•	•	•	Hallmark Entertainment	New	26.02
Kindred: The Embraced	13 hours	•			Worldvision	New	24.02 & 26.01
La Regenta	3x100 mins 6x55 mins	•		•	RadioTelevisión Española	Return	11.01
Larry McMurtry's Dead Man's Walk	6 hours	•	•	•	Hallmark Entertainment	New	26.02
The Last Good Time		•	•	•	Global	New	17.12
The Legend of Cougar Canyon	1x74 mins	•	•	•	GoodTimes Entertainment	New	
Little Buddha	1x132 mins	•	•	•	CiBy Sales	New	08.16
Little Criminals	1x100 mins	•			CBC Int'l Sales	New	12.02/14.01
The Little Riders	120 mins	•	•	•	Hallmark Entertainment	New	26.02
Live Shot	13x60 mins	•	•	•	Rysher Entertainment	New	14.16-16.15
Louisiana	6 hours	•	•	•	SPI International	Return	A0.12
Love Hurts	30x60 mins	•		•	SelectTV	Return	07.25
Love Me Love Me Not	1x84 mins	•	•	•	Nordisk Film TV Distribution	New	06.10
The Man Who Made Husbands Jealous	3x60 mins	•			ITEL	New	02.02
The Monroes	13x60 mins	•			Warner Bros Int'l TV Dist	New	B1.00
Murder One	23x60 mins	•			Twentieth Century Fox Int'l	New	E3.10
Mysterious Island	22x60 mins	•		•	The Fremantle Corporation	Return	19.02
Net Worth	1x100 mins	•			CBC Int'l Sales	New	12.02/14.01
New York News	13x60 mins	•			Warner Bros Int'l TV Dist	New	B1.00
Nostromo	4x90 mins or 6x50 mins	•		•	BBC Worldwide Television	New	17.01 - 17.09
Nowhere Man	1x90 mins 12x60 mins	•			Walt Disney Television Int'l	New	G3.63
Obstruction of Justice	1x85 mins	•	•	•	Oasis Pictures	New	00.01
Omertà	ongoing x 5 mins	•		•	Médiamax International	New	08.32
The One That Got Away	1x102 mins	•			Brite	New	A0.01
Paradise Run	1x95 mins	•	•		Arrow Films Int'l Inc	New	H4.20
The Pathfinder	120 mins	•	•	•	Hallmark Entertainment	New	26.02
The Piano	1x122 mins	•	•	•	CiBy Sales	New	08.16
Pie In The Sky	30x60 mins	•		•	SelectTV	Return	07.25
Pocahontas: The Legend	1x101 mins	•	•	•	GoodTimes Entertainment	Return	
Pride & Prejudice	6x50 mins	•		•	BBC Worldwide Television	New	17.01 - 17.09
Robin's Hoods	22x50 mins	•			CLT Distribution	New	H4.15
Ruth Rendell Mysteries	6x60 mins or 3x120 mins	•			CTE	New	25.01
Scoop	52x52 mins	•		•	Médiamax International	Return	08.32
She Fought Alone	1x120 mins	•		•	NBC	New	B1.02
Sheltering Desert	1x120 mins	•	•	•	SIE	New	G3.12
Shine On Harvey Moon	12x30 mins	•		•	SelectTV	Return	07.25
Sound from the Past	1x52 mins	•		•	ARDUA	New	A0.15
Side Effects	29x30 mins	•			CBC Int'l Sales	Return	12.02/14.01
Space: Above & Beyond	12x60 mins + 1x120 mins pilot	•			Twentieth Century Fox Int'l	New	E3.10
St Peter's Tears	1x100 mins	•	•	•	Nordisk Film TV Distribution	New	06.10
Strike Force	1x90 mins	•			Brite	New	A0.01
University Hospital	9x50 mins	•			CLT Distribution	New	H4.15
Unforgivable	1x120 mins	•		•	World International Network		B1.04
When Summer Comes	1x120 mins	•		•	NBC	New	B1.02
White Lies	1x113 mins	•	•	•	Nordisk Film TV Distribution	New	06.10
Wicked	1x97 mins	•			All American Fremantle International Inc	New	12:14
Witness Against Hitler	1x90 mins	•		•	Primetime Television Assoc	New	24.01
The Zone	6x60 mins	•			SVT	New	03.24
FEATURE FILMS							
Bankrobber	1x89 mins	•			Lumiere		B1.07
Belle de Jour	1x100 mins	•	•	•	Lumiere	Return	B1.07
Beyond Rangoon	1x120 mins	•			Turner International	New	20.08
Blackwater Trail		•	•	•	Global	New	17.12
Charlie & Louise	1x93 mins	•	•	•	Bavarian Film GmbH	New	G3.20
Circle Of Friends	1x102 mins	•	•	•	Rank Film Distributors Ltd	New	07.23
City Hall	1x120 mins	•			Turner International	New	20.08
The Dance Master	1x105 mins	•	•	•	Czech TV - Telexport	New	01.09
Dumb & Dumber	1x90 mins	•			Turner International	New	20.08
Feature Film Package	13x90 mins	•	•	•	The Blum Group Inc	New	A0.04
The Flight Of The Albatross		•	•	•	Global	New	17.12

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Forget Paris	1x120 mins				Turner International	New	20.08
Fresh	1x115 mins	•			Lumiere		B1.07
Fried Green Tomatoes At The Whistle Stop Cafe	1x129 mins	•	•	•	Rank Film Distributors Ltd	Return	07.23
Grid Runners	1x90 mins	•			Moonstone Entertainment	Return	06.30
The Invincibles	1x117 mins	•	•	•	Bavarian Film GmbH	New	G3.20
Les Marmottes	1x105 mins	•	•	•	Lumiere	New	B1.07
Library of Feature Films	90 mins	•		•	INI Entertainment Group Inc	Return	17.24
Mask of Death	1x90 mins	•			Moonstone Entertainment	Return	06.30
Miss Missouri	1x100 mins	•	•	•	Lumiere	Return	B1.07
Missing Pieces	1x94 mins	•	•	•	Rank Film Distributors Ltd	Return	07.23
No Exit	1x90 mins	•			Moonstone Entertainment	Return	06.30
Old German Movies "Real Film" - Only You	40x90 mins	•	•	•	Fernseh Allianz	Return	
Only You	1x93 mins	•	•	•	Rank Film Distributors Ltd	Return	07.23
Production 1946-1967							
Paroles et Musique	1x107 mins	•	•	•	Lumiere	Return	B1.07
The Punk & The Princess	1x96 mins	•	•	•	AVL Broadcast	New	14.20
The Run Of The Country	1x120 mins				Turner International	New	20.08
A Sailor's Tattoo	1x85 mins	•			Lumiere		B1.07
Six Days, Six Nights	1x90 mins	•	•	•	Lumiere	New	B1.07
Somebody To Love	1x94 mins	•			Lumiere		B1.07
Venus Rising	1x88 mins	•			Lumiere		B1.07
Windows Peak	1x101 mins	•	•	•	Rank Film Distributors Ltd	Return	07.23
Written In The Stars	1x90 mins	•	•	•	Promociones & Producciones Multimedia	New	H4.35

GAMESHOWS

Balls On The Run	3 min format	•	•	•	SPI International	New	A0.12
Catchphrase	format rights available				Action Time	Return	G3.22
Dingbats	1x30 mins	•			KW International	New	C1.09
Don't Laugh, It Could Be Worse	715x30 mins	•			Endemol Entertainment		H4.32
Dreamhouse	x60 mins	•			Endemol Entertainment	New	H4.32
Gladiators 2000	39x30 mins	•			Samuel Goldwyn	Return	01.12/03.11
The Goal Show	1x30 mins	•	•	•	SPI International	Return	A0.12
Hollywood Squares	1x30 mins	•			KW International	New	C1.09
Infatuation UK	80x30 mins	•		•	Dandelion Distribution Ltd	Return	H4.05
Love is ...	x25 mins	•			Endemol Entertainment BV	Return	H4.32
Lucky Loser	x50 mins	•			Endemol Entertainment BV	Return	H4.32
Memory Masters	format rights available				Action Time	Return	G3.22
Pick Your Brain	22x30 mins	•		•	4 Kids Production	New	05.40
Poker Palace	1x30 mins	•			KW International	New	C1.09
Que Añofue	13x50 mins	•			Endemol Entertainment		H4.32
Raise the Roof	format rights available				Action Time	New	G3.22
Risky Numbers	65x30 mins	•			CTW International	New	03.01
Singled Out	65x30 mins	•			MTV	Return	09.13
Sin Vergüenza	195x30 mins	•			Endemol Entertainment		H4.32
Think Tank	format rights available				Action Time	New	G3.22
Time Flies	x90 mins	•			Endemol Entertainment BV	New	H4.32
Various	format	•			All American Fremantle International Inc	New	12:14
The VR Game	52x26 mins	•			4D/Marina Productions	New	13.21
Wild West Showdown	26x30 mins	•			Samuel Goldwyn	Return	01.12/03.11

LIGHT ENTERTAINMENT

Behind the Scenes	188x30 mins	•			E! Entertainment	Return	20.14
The Bikini Open	18x90 mins	•		•	Videofashion Inc	Return	07.40
Bloopers Collection	ass. lengths	•	•	•	SPI International	Return	A0.12
Body Moves	195x24 mins	•		•	Int'l Tele-Film Enterprises Ltd	Return	03.14/05.13
Circus Lights	13x56 mins	•			TransTel GmbH		
Clive James in ...	6x1 hour	•			Chrysalis Distribution	New	05.23
The Clive James Show Series 2	10x40 mins	•			Chrysalis Distribution	New	05.23
Crazy Cab	13x50 mins	•			Endemol Entertainment		H4.32
E! Features	200x30 mins	•			E! Entertainment	Return	20.14
E! Special Events	30/60/120 mins	•			E! Entertainment	Return	20.14
Extreme Close-up	356x30 mins	•			E! Entertainment	Return	20.14

MARKET INTELLIGENCE

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Everyday Workout	130x30 mins	•			Ironstar Communications	Return & New	03.14-/05.13
Front Runners	78x30 mins	•		•	Teleproductions Int'l Ltd	New	B1.10
FT – Fashion Television (City tv)	39x30 mins	•			Chumcity International	Return	A0.13
FYE! – For Your Entertainment	52x30 mins	•			E! Entertainment	Return	20.14
The Gossip Show	5x30 mins/ 1x60 mins	•			E! Entertainment	Return	20.14
Ha! Ha!	26x30 mins	•	•	•	SPI International	New	A0.12
Harrowsmith Country Life	22x60 mins	•		•	Ellis Enterprises	New	03.14/05.13
The Health Show	29x30 mins	•			CBC Int'l Sales	Return	12.02/14.01
Here Comes The Bride, There Goes The Groom	1x60 mins	•			Alfred Haber Distribution Inc	New	09.02
High-Tech Culture	1x30 mins wklly	•			Catalyst Distribution Inc	New	06.19
In Focus	66x60 mins	•			E! Entertainment	Return	20.14
The Light Gourmet	13x30 mins	•			Ironstar Communications	Return	03.14-/05.13
Live Premieres	4x60 mins	•			E! Entertainment	Return	20.14
The Lonely Chef	130x30 mins	•			DLT Entertainment UK Ltd	New	25.01
Model TV	20x24 mins	•		•	Videofashion Inc	New	07.40
MT – Movie Television (City tv)	39x30 mins	•			Chumcity International	Return	A0.13
Mysterious Tales	26x30 mins	•		•	WBI	Return	03.17
Ooh La La (City tv)	39x30 mins	•			Chumcity International	Return	A0.13
Paula Abdul's Get Up & Dance	1x52 mins	•		•	Live International	New	19.20
Q&E!	26x30 mins	•			E! Entertainment	Return	20.14
Reel Entertainment	1x30 mins wklly	•			Catalyst Distribution Inc	New	06.19
Tilt 23 1/2	117x24 mins	•	•	•	Good Galaxy Entertainment Inc		A0.15
Transvestite Of The Year	1x60 mins	•			Endemol Entertainment	New	H4.32
TV Masque	1x50 mins	•			Endemol Entertainment	Return	H4.32
Una Hora Ahb Vihorio Gassman	13x60 mins	•			Endemol Entertainment		H4.32
Unspeakable Verse	10x15 mins	•		•	Eaton Films Ltd	New	08.24
Videofashion	52x24 mins	•		•	Videofashion Inc	Return	07.40
Weigh To Go	26x30 mins	•		•	SR Programs Ltd	New	12-20

MINISERIES

Airport	13x55 mins	•			TransTel GmbH		
The Cave Of The Golden Rose	2x100 mins	•			Mediaset	Return	1030/1229
Crimson Tide		•			Walt Disney Television Int'l	New	G3.63
Esther And Sarah	2x110 mins or 4x50 mins	•		•	Telfrance	New	G3-21
Eye of the Storm	2x36 mins	•			CLT Distribution	New	H4.15
The Feds	10x90 mins	•		•	Eaton Films Ltd	New	08.24
The Great Fire	4x100 mins	•			Mediaset	Return	10.30/12.29
Highlander	22x60 mins	•		•	Gaumont TV	New	25.02
The Invaders	4 hours	•			Worldvision	New	24.02 & 26.01
On Dangerous Ground	2x36 mins	•			CLT Distribution	New	H4.15
The Maharajah's Daughter	3x100 mins	•			Mediaset	New	10.30/12.29
The Music Of Love	3x90 mins	•		•	Telfrance	Return	G3-21
The People Of Mogador	6x100 mins or 12x50 mins	•		•	Telfrance	New	G3-21
The River of Hope	9x120 mins/ 18x60 mins	•		•	Gaumont TV	New	25.02
Rosa de America	6x60 mins	•			Coral Pictures	New	16.09
Savage Play	1x90 mins or 3x90 mins	•		•	Eaton Films Ltd	New	08.24
The Swine – A German Career	3x90 mins	•		•	Bavaria Film GmbH	New	G3.20
The Way Of The Heart	4x100 mins	•			Mediaset	New	1030/1229
The Way To Dusty Death	2x36 mins	•		•	CLT Distribution	New	H4.15
When The Sun Cannot Shine	6x50 mins	•	•	•	Czech TV – Telexport	New	01.09

MUSIC

1995 Country Music Awards	1x90 mins	•			Screen Ventures	New	05.32
The 1995 VH1 Honors	1x120 mins	•			VH1	Return	09.13
The Band...	1x67 mins	•	•	•	Filmoption International	New	10-31
Big Band Days	52x60 mins	•	•	•	Sandra Carter Productions Inc	New	13.30
Bon Jovi Live	1x60 mins	•	•	•	Polygram TV Ltd	New	H04.08
Boyz II Men At The Alamodome	1x90 mins	•			Alfred Haber Distribution Inc	New	09.02
Bruce Springsteen – Blood Brothers	1x90 mins	•	•	•	NBD TV Ltd	New	22.13

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Celebrating Hayon	1x116 mins	•			TransTel GmbH		
Celine Dion: D'eux Performance Special	1x50 mins	•			Screen Ventures	New	05.32
Duets	4x60 mins	•			VH1	New	09.13
Electric Circus (City tv)	39x90 mins	•			Chumcity International	Return	A0.13
Fidelio	1x120 mins	•			Österreichischer Rundfunk	New	C1.14
Figaro	1x240 mins	•			Österreichischer Rundfunk	New	C1.14
Greatest Hits 1967-1984	38x60 mins	•	•	•	Fernseh Allianz	Updated	
In the Golden Lettering of Yore	1x30 mins	•	•	•	Czech TV – Telexport	New	01.09
Janacek's Cunning Little Vixen	1x98 mins	•	•	•	RM Associates	New	13.20
K.D. Lang	1x52 mins	•		•	RM Associates	New	13.20
L'Homme Orchestre	1x90 mins	•	•	•	TSI – Swiss Television	New	
Luciano Pavarotti	1x52 mins	•			RM Associates	New	13.20
Montreal Int'l Jazz Festival	7 new titles	•			Filmoption International	New	10-31
	94x60 mins total						
Much Music ClipTrip	39x60 mins	•			Chumcity International	Return	A0.13
Much Music Countdown	39x90 mins	•			Chumcity International	Return	A0.13
Much Music RapCity	52x30 mins	•			Chumcity International	Return	A0.13
Much Music Spotlight	52x30 mins	•			Chumcity International	Return	A0.13
The New Music (City tv)	39x60 mins	•			Chumcity International	Return	A0.13
New Music Minds	13x28 mins	•			Adler Media	New	14.30
Not Fade Away – Buddy Holly, A Tribute	1x60 mins	•			Screen Ventures	New	05.32
Oasis – Live By The Sea	1x60 mins	•	•	•	NBD TV Ltd	New	22.13
Only Landscapes of the Senses	1x36 mins	•	•	•	Czech TV – Telexport	New	01.09
Sinbad's 70s Soul Music Special	1x120 mins	•			SIE	New	G3.12
Specials 1971-79	50x45 mins	•	•	•	Fernseh Allianz	Return	
Tabula Rasa	1x30 mins	•			YLE – Finnish Broadcasting Co	New	13.25
Tori Amos – Live in Concert	1x60 mins	•			Screen Ventures	New	05.32
The Ultimate Experience: Jimi Hendrix	1x60 mins	•			Screen Ventures	New	05.32

REALITY

Boobytrap	1x60 mins	•			Endemol Entertainment BV	Return	H4.32
Cannibals	1x60 mins	•			Harmony Gold	Return	08.22/10.21
Heartbreak Hotel	1x60 mins	•			Endemol Entertainment BV	New	H4.32
It's Your Turn	1x50 mins	•			Endemol Entertainment BV	Return	H4.32
Life of the Digital Edge	26x30 mins	•			Fox Lorber Assoc	New	17.29/19.17
Media Television (City tv)	39x30 mins	•			Chumcity International	Return	A0.13
Ultimate Yes	1x50 mins	•			Endemol Entertainment BV	New	H4.32

SCI FI/ACTION

Downdraft					North American Releasing	New	20.15
Deadly Games	13x60 mins	•			Paramount Television/ Viacom Entertainment	New	17.02/19.01
The Invaders	3+ hours			•	Republic International	New	21.10/23.07
Star Trek: Voyager	44x60 mins	•			Paramount Television/ Viacom Entertainment	Return	17.02/19.01

SERIES/TELENOVELAS

Acapulco Bay	60x60 mins	•			Protele	New	05.02
Amores de Fin De Siglo	133 mins	•			Coral Pictures	New	16.09
Antonella	165x60 mins	•			Artear		
Beneath The Same Façade	100x60 mins	•			Protele	New	05.02
Canguros	78x30 mins	•			Antena 3TV		10.13
Dual Fate	160x30 mins	•			Protele	New	05.02
El Desafio	in production	•			Coral Pictures	New	16.09
Empire	50x60 mins	•			Protele	New	05.02
Expedition	39 mins	•			Coral Pictures	New	16.09
Fera Ferida	140x60 mins	•			Globo TV Network Brazil	Return	13.15
Golden Dream	90x60 mins	•			Globo TV Network Brazil	Return	13.15
The Horse in Sport	8x60 mins	•		•	Unapix International	New	05.01
Ilusiones	in production	•			Coral Pictures	New	16.09
Indaba	26x26 mins	•		•	Marathon International	New	02.47
Isaura	30x45 mins	•			Globo TV Network Brazil	Return	13.15
	40x30 mins						

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
Macho Men	39x60 mins	•			Artear		
Merciless Land	15x60 mins	•			Globo TV Network Brazil	Return	13.15
Nano	195x60 mins	•			Artear		
Nine Moons	81x60 mins	•			Artear		
Out Of The Blue	22x30 mins	•			SIE	Return	G3.12
Portrait Of A Woman	10x60 mins	•			Globo TV Network Brazil	Return	13.15
The Right To Love	160x30 mins	•			Globo TV Network Brazil	Return	13.13
Roller Coaster	219x60 mins	•			Artear		
Run The Gauntlet	10x52 mins	•			AVL Broadcast	Return	14.20
Saint Tropez	13x52 mins	•	•		Marathon International	New	02.47
Scandals	13x30 mins	•	•		Teleproductions Int'l Ltd	New	B1.10
Secrets Of The Sand	130x60 mins	•			Globo TV Network Brazil	Return	13.15
The Shadow	80x60 mins	•			Protele	New	05.02
Sheik	176x60 mins	•			Artear		
Southern Stars	40x52 mins	•		•	Europe Images		14.10
Teens' Confessions	50x26 mins	•		•	Marathon International	New	02.47
Treasure	13x30 mins	•			Unapix International	New	05.01
Tropicaliente	130x60 mins	•			Globo TV Network Brazil	Return	13.15

SPORTS

1995-98 FIBA Basketball Calendar	24 events	•			ISL Television	New	16.19
1995-98 FIG Gymnastics Calendar	8 events	•			ISL Television	New	16.19
1995-99 UCI World Cycling Champs	20 events	•			ISL Television	New	16.19
1996-99 IAAF World Athletic Series	23 events	•			ISL Television	New	16.19
1996 UGFA European Championship	31 matches	•			ISL Television	New	16.19
1998 Asian Games	12 days	•			ISL Television	New	16.19
Andersen Consulting World Championship of Golf		•		•	ESPN International	Return	C1.18
Argentine Open Polo		•		•	ESPN International	Return	C1.18
Asian Sports Extra	30x30 mins (over 4 years)	•			ISL Television	New	16.19
Brazilian National Football Championship		•		•	ESPN International	Return	C1.18
Compaq Grand Slam Cup Tennis		•		•	ISPR	New	11.10/13.09
Digital Replay (commentary, replay and game analysis tool)		•			ISL Television	New	16.19
Dutch Football		•		•	ESPN International	Return	C1.18
European Cup Soccer		•		•	ISPR	New	11.10/13.09
The Extreme Games		•		•	ESPN International	Return	C1.18
German Soccer League		•		•	ISPR	New	11.10/13.09
Gone Fishin'	26x30 mins	•		•	SR Programs Ltd	New	12-20
High Adventure	26x30 mins	•			Fox Lorber Assoc	New	17.29/19.17
How To Be A Champion	39x15 mins	•		•	Promociones & Producciones Multimedia	Return	H4.35
Indycar		•		•	ESPN International	Return	C1.18
International Satellite Service	40x30 mins	•			NBA Entertainment	New	23.08
ISL World Sports Extra	bi-monthly x 52 mins	•			ISL Television	New	16.19
Jam Central	13x30 mins	•			SIE	New	G3.12
Legendary Links	26x26 mins	•		•	Int'l Tele-Film Enterprises Ltd	New	03.14/05.13
Living On The Edge	13x26 mins	•		•	AVL Broadcast	New	14.20
NBA Action	39x30 mins	•			NBA Entertainment	New	23.08
NBA Games	+43x60 mins	•			NBA Entertainment	New	23.08
NBA Lifestyle Program	52x30 mins	•			NBA Entertainment	New	23.08
NBA Specials	5x30 mins	•			NBA Entertainment	New	23.08
NHL Hockey		•		•	ESPN International	Return	C1.18
Slam (Basketball)	30x26 mins	•			ISL Television	New	16.19
Soccer Programmes	15x60 mins	•	•		Fernseh Allianz	Return	
The Superbowl		•		•	ESPN International	Return	C1.18

TALK SHOWS

Donahue	1 hour strip	•			Multimedia Entertainment Inc	Return	
Jerry Springer	1 hour strip	•			Multimedia Entertainment Inc	Return	
Lauren Hutton And ...	30 min strip	•			Turner International	New	20.08
Rush Limbaugh: The TV Show	30 min strip	•			Multimedia Entertainment Inc	Return	
Sally Jessy Raphael	1 hour strip	•			Multimedia Entertainment Inc	Return	
Vanessa	1 hour strip	•			Multimedia Entertainment Inc	Return	

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
THRILLER							
Dangerous Prey	1x93 mins				North American Releasing	New	20.15
In The Line Of Duty: Trackdown	1x120 mins	•		•	World International Network		B1.04
The Maddening	1x110 mins	•	•	•	Trimark Television	New	18.01
Murder On The Iditarod Trail	1x120 mins	•		•	World International Network		B1.04
The Sandman	1x120 mins	•			UFA Film und Fernseh-GmbH	New	G3.16
Separate Lives	1x112 mins	•	•	•	Trimark Television	New	18.01
Silhouette	1x93 mins				North American Releasing	New	20.15
Temptation				•	Republic International	New	21.10/23.07
Texas Justice	4 hours	•		•	World International Network		B1.04
Under Pressure	1x120 mins	•			UFA Film und Fernseh-GmbH	New	G3.16
TV MOVIES							
Alienation: Body & Soul	1x120 mins	•			Twentieth Century Fox Int'l	New	E3.10
Americanski Blues	1x2 hours	•		•	ACI	New	H4.27
Asian Connection	3x2 hours	•		•	ACI	New	H4.27
Blessed Assurance	1x2 hours	•		•	ACI	New	H4.27
Bye Bye Blues	1x2 hours	•			Catalyst Distribution Inc	New	06.19
The Capital	1x90 mins	•			Österreichischer Rundfunk	New	C1.14
The Colony	1x90 mins	•			All American Fremantle International Inc	New	12:14
A Comedy of Private Lives – Parents And Children	1x60 mins	•			Globo TV Network Brazil	Return	13.15
Computer Wore Tennis Shoes		•			Walt Disney Television Int'l	Return	G3.63
A Deadly Affair	1x20 mins	•	•	•	Rysher Entertainment	New	14.16-16.15
Deadly Family Secrets	1x2 hours	•		•	ACI	New	H4.27
Deadly Medicine	1x120 mins	•			Multimedia Entertainment Inc	Return	
Deadly Pursuits	1x2 hours	•		•	ACI	New	H4.27
Devil's Island	1x84 mins	•		•	BRB Internacional	Return	02.05
Eso	1x90 mins	•			Antena 3TV		10.13
Family Man	1x2 hours	•		•	ACI	New	H4.27
Fragrance Of The Past	1x90 mins	•		•	Telefrance	New	G3-21
Gunfighter's Moon (western)	1x120 mins	•	•	•	Rysher Entertainment	New	14.16-16.15
Headline Deadline	1x100 mins	•			Mediaset	New	1030/1229
The Heidi Chronicles	1x120 mins	•			Turner International	New	20.08
In The Name Of Love	1x120 mins	•			Twentieth Century Fox Int'l	New	E3.10
Julie Lescaut	26x90 mins	•		•	Europe Images		14.10
Just Another First-Year	1x90 mins	•		•	Gaumont TV	New	25.02
The Lady		•		•	Hearst Entertainment	New	14.09
The Lazarus Man	1x120 mins	•			Turner International	New	20.08
Lucrecia	1x90 mins	•			Antena 3TV		10.13
Leprechaun 3	1x93 mins	•	•	•	Trimark Television	New	18.01
Malibu Shores	1x120 mins	•			Worldvision	New	24.02 & 26.01
Manoa	1x83 mins	•		•	BRB Internacional	Return	02.05
Mario & The Mob	1x120 mins	•			Multimedia Entertainment Inc	Return	
Morning Kisses	1x90 mins	•			Österreichischer Rundfunk	New	C1.14
A Mother's Prayer	1x120 mins	•			MCA TV International	New	1102/1301
Mylene		•		•	Gaumont TV	New	25.02
Night Of The Scarecrow	1x94 mins	•		•	Republic International	New	21.10/23.07
One Of The Gang	1x90 mins	•		•	Télé Images	New	22.05
On Seventh Ave	1x120 mins	•			Twentieth Century Fox Int'l	New	E3.10
Ouch	1x90 mins	•			Österreichischer Rundfunk	New	C1.14
The Parasite	1x90 mins	•		•	Gaumont TV	New	25.02
The Price Of Love		•	•	•	Polygram TV Ltd	New	H04.08
Se Alquila	1x90 mins	•			Antena 3TV		10.13
Shepherd On the Rock	1x90 mins	•		•	Dandelion Distribution Ltd	New	H4.05
Stolen Innocence	1x2 hours	•		•	ACI	New	H4.27
Tis The Season	1x60 mins	•		•	Int'l Tele-Film Enterprises Ltd	New	03.14/05.13
Todos a Bordo	1x90 mins	•			Antena 3TV		10.13
Trail Of Tears		•		•	Hearst Entertainment	New	14.09
Trial By Fire	1x2 hours	•		•	ACI	New	H4.27
True Crime	1x100 mins	•	•	•	Trimark Television	New	18.01
Visitors of the Night	1x2 hours	•		•	ACI	New	H4.27
The West Side Waltz	1x2 hours	•		•	ACI	New	H4.27

PRODUCT TITLE	EPISODES	RIGHTS			DISTRIBUTOR	NEW OR RETURNING	STAND NO.
		TV	Theatrical	Video			
VARIETY/SPECIALS							
1995 Soul Train Music Awards	1x120 mins	•			Worldvision	New	24.02 & 26.01
Bette Midler: At The Hague	2x60 mins	•			DLT Entertainment UK Ltd	New	25.01
Beverly Hills 90210: Christmas Special	1x45 mins	•			Republic International	New	21.10/23.07
Charles Schulz Biography	1x60 mins	•			All American Fremantle International Inc	New	12:14
A Day Full of Animals and Songs	1x40 mins	•	•	•	King Rollo Distribution	New	
An Evening With Sir Peter Ustinov	1 or 2 hours	•			Multimedia Entertainment Inc	New	
Mel Carter Live In Hollywood	1x60 mins	•		•	Int'l Tele-Film Enterprises Ltd	New	03.14/05.13
More Secrets Revealed	1x60 mins	•			DLT Entertainment UK Ltd	New	25.01
Ol' Red Hair Is Back	1x60 mins	•			DLT Entertainment UK Ltd	New	25.01
Torvill And Dean - Their Farewell Tour	1x58 mins	•	•	•	Polygram TV Ltd	New	H04.08
TV's Greatest Performances	1x60 mins	•			Alfred Haber Distribution Inc	New	09.02
Unforgettable Romances	26x30 mins	•		•	The Multimedia Group of Canada	New	00.01
Vampires	2x60 mins	•			All American Fremantle International Inc	New	12:14
VH1 Fashion Awards	1x120 mins	•			VH1	New	09.13
WILDLIFE/NATURAL HISTORY/ENVIRONMENTAL							
Alien Empire	6x30 mins	•		•	BBC Worldwide Television	New	17.01-17.09
Born Among Wild Animals	13x26 mins	•		•	Télé Images	New	22.05
Discover Magazine: Secrets of Science	26x30 mins	•	•	•	Sandra Carter Productions Inc	Return	13.30
East Africa	13x30 mins	•	•	•	MS International	Return	G3.35
Eyewitness (Series II)	13x30 mins	•		•	Dorling Kindersley Vision	Return	22.14-24.11
Falconry	1x52 mins	•	•	•	Filmoption International	New	10-31
Gorillas: Beyond The Bars	1x30 mins	•		•	Teleproductions Int'l Ltd	New	B1.10
Jack Hanna's Gorilla Quest In Uganda	1x60 mins	•			Alfred Haber Distribution Inc	New	09.02
Music and the Mind	3x52 mins	•		•	Channel 4 International	New	03.34/05.33
On The Road Again	8x24 mins	•			Amaya Distribution	New	06.23
Passion For Nature	8x26 mins	•			Amaya Distribution	New	06.23
Profiles of Nature	104x30 mins	•		•	Ellis Enterprises	Return	03.14/05.13
Profiles of Nature Specials	24x60 mins	•		•	Ellis Enterprises	Return	03.14/05.13
The Secret Life Of Whales	1x52 mins	•		•	Télé Images	New	22.05
Sharks: Predators Or Prey?	1x30 mins	•		•	Teleproductions Int'l Ltd	New	B1.10
Skeleton Coast Safari	5x52 mins	•			ITEL	New	02.02
Swan Song	1x38 mins	•			YLE - Finnish Broadcasting Co	New	13.25
The Track of the Bear	1x50 mins	•			Österreichischer Rundfunk	New	C1.14
Untames Africa	12x52 mins or 24x26 mins	•		•	Télé Images	New	22.05
Wilderness New Year	1x60 mins	•		•	Ellis Enterprises	New	03.14/05.13
Wildguide	13x30 mins	•		•	WBI	New	03.17
Wildsight Wildlife	6x60 mins	•			Cori Film Distributors Ltd	New	11-19
The World's Most Dangerous Animals	1x60 mins	•			Alfred Haber Distribution Inc	New	09.02

The Third Man

In any market other than Germany, Tele München Group would be one of the dominant forces. But, as Jack Kindred reports, Herbert Kloiber's group, 50% owned by Cap Cities/ABC, has flourished in the shadow of media giants by forging widespread links in the international tv business

Herbert Kloiber, the Viennese-born managing director and CEO of the Tele München Group (TMG), is the third man in German audiovisual. TMG, founded by entrepreneur Walter Ulbrich as a film production company in 1970, has grown into a mini media conglomerate encompassing tv, theatrical and video distribution, film and tv production, television broadcasting, commercial radio, cinema exhibition and merchandising.

If TMG is still dwarfed by the heavy-weight Bertelsmann/Ufa and the Kirch group, for so long the dominant force in German film and tv distribution, it has reached a position where it is a force to be reckoned with in Europe's biggest media marketplace.

At least in part, it's the quality of Kloiber's connections that makes him stand out. "Our company is one of the very few that are built, organized and managed through partnerships," Kloiber stressed.

He points to potentially the most far-reaching partnership – that with Capital Cities/ABC, which took a 50% stake in TMG while the commercial tv business was starting to blossom in 1989. Through its subsidiaries, TMG has formed alliances with Castle Rock (theatrical distribution), Polygram Film International, MGM/UA and Rysher (output deals) and publishing group Heinrich Bauer Verlag (broadcast ventures RTL2 and TM3).

TMG is also one of the prime movers in European co-productions, with ongoing relationships with Italy's RCS, the UK's Portman and several broadcasters in Europe and the U.S. It has diversified into talk and gameshows, teaming up with U.S. producers Multimedia and the

Samuel Goldwyn Company.

A graduate of Vienna law school, Kloiber joined the Kirch Group in 1970 at the suggestion of the late conductor Herbert von Karajan, starting in Beta Film's international sales department. Kloiber founded his own music production company, Clasart, in 1976 and a year later took over TMG.

In 1979, Kloiber picked up his first major film package, comprising over 100 titles, from Gaumont in Paris. The group's film stock, initially of mostly European origin, has rapidly increased.

TMG's Concorde Film is now the largest independent theatrical distributor in Germany, with 15 movies earmarked for release through May next year and six or seven



La Noche de los Castillos

(THE NIGHT OF THE CASTLES)

THE MOST SPECTACULAR TV CONTEST.

Nine months of production. One hundred and fifty professionals from TVE. Helicopters, air-balloons, motorcycles and jeeps. Incredible sets and... five spanish castles! All has been necessary to produce the most impressive TV contest: "**The night of the castles**".

A highly innovative formula where fabulous prizes and the infinite emotions meet in a world of kings, princesses, knights and dangers.

Hosted by **Luis Fernando Alvés** and with the special appearance of **Anthony Quinn**, "**The night of the castles**" is an exceptional show that will keep the audience hooked to the TV, experiencing a thrilling medieval adventure in every single programme.

"**The night of the castles**". The sensation of the season.



major productions and co-productions in the works. Last year Concorde formed a distribution joint venture with Turner's Castle Rock. Kloiber's group also holds equity stakes in two theatrical exhibition companies, Concorde and Broadway Filmtheater, with an eye on securing outlets for Concorde-Castle-Rock's theatrical releases.

Tele München is one of the top ten video suppliers through Concorde Video, a wholly-owned subsidiary which was set up after the acquisition of Vestron Video Germany and its library of more than 300 film rights in 1989. The division has recorded a steady increase in revenues in supplying dealers and outlets with pre-recorded rental cassettes and sell-through product.

The biggest components of TMG's business, according to Kloiber, are still acquisitions and distribution, followed by film and tv production. Revenues from program sales are close to \$170 million annually, having increased steadily from 1989 when sales revenues were about \$16 million.

TMG's distribution and licensing operation is based on the rights to more than 1,000 feature films, tv movies, and a substantial library of series, specials, and cartoons. In 1989, TMG began marketing a wide selection of programming from ABC, ranging from the annual Academy Awards ceremony to the *Moonlighting* series. And in 1991, Telemünchen supplied *Twin Peaks*, *Rescue 911* and *Beverly Hills 90210* to RTL.

Kloiber also acts as distribution agent for CBS TV, handling product exclusively

for the German-speaking territories, as well as handling ABC production entertainment and sports, the UK's Yorkshire Tyne Tees TV, Westinghouse and Multimedia.

Program sales to German, Austrian and Swiss networks are put at 1,000 hours a year. TMG's customers include public networks ARD and ZDF, as well as the privately-run channels Vox, RTL, RTL2, pay-tv channel Premiere, the Austrian pubcaster ORF and its Swiss counterpart SRG. TMG has also supplied film packages to Berlin station IA and has drawn up a syndication plan to supply IA and other fledgling local networks. So far it hasn't been implemented.

Beside Castle Rock-Turner, TMG has deals with Polygram Film International and last year inked a deal with the MGM/UA Telecommunications Group, claimed to be worth \$100 million. The deal covered German-speaking rights to MGM/UA's film and tv output and access to library titles including the Rocky series and some of the James Bond films. Future co-productions are also planned a couple of years down the line.

The group also has an output deal with Rysher Entertainment for the LA producer/distributor's first theatrical features and tv product, which was filmed up at Mip TV this year.

As a producer, TMG is extending the nature and variety of shows it makes for German networks and moving into the English-language market with co-produced dramas, tv movies and mini-series. TMG has a production budget in the region of \$34 million.

The production division's output in the early days of Kloiber's tenure included a number of four-part adventure series and film adaptations of literary works for pubcaster ZDF. Productions including *Matthias Sandorf* (1979), adapted from a Jules Verne story, *The Heart of the Matter* (1982) from the Graham Greene novel, a six-episode series based on Stendahl's *The Charterhouse of Parma* (1982) and B Traven's *The Rebellion of the Hanged* (1984) achieved audience shares of over 50%.

These productions also established TeleMünchen in the 1980s as a pioneer of European co-production. Its partners included Channel 4, Rai, TF1, ZDF and ARD, as well as TVE and ORF. After commercial television was introduced in the mid-1980s following deregulation, TMG also began working for the upstart private broadcasters.

RTL commissioned *Extra Large* with Bud Spencer (1991), *Saga of the Alps* toplining Sascha Hehn (1992) and a number of movies of the week (1993/4). For ZDF, Tele München produced the 13-episode series *Blue Blood* (1988) and *Hagedorn's Daughter* (1993). One of TMG's biggest projects is 26-episode action series *Alarm Code 112*, based on the Berlin fire brigades, which is currently filming in the capital for ZDF.

Tele München has wide-ranging general production agreements with RCS, ABC and ZDF and early in the 1990s new relations were established through Cap. Cities/ABC's investments with Hamster Production in France.

TMG also took a 50% equity in the London tv production company Hannibal in 1992. Hannibal develops, co-finances and produces fiction television programs, and has strong ties not only in the markets of Germany and Italy, but also with TF1, Lifetime, Showtime, RHI and BSKyB.

TMG has co-produced the 1994 series *Red Eagle* and mini-series *September*, both filmed in English with English-speaking casts. Although 50% partner RCS of Italy has indicated it wants to sell its interest, *September* led to the creation of a new partnership with UK independent Portman, Hannibal Portman. Several miniseries and specials are in the pipeline, including a version of Daphne Du Maurier's *Rebecca* and a two-part, four-hour mini-series based on Rosamunde Pilcher's bestseller, *Coming Home*.

TMG subsidiary Teletime is co-producing *Fliege*, a daytime talkshow for ARD, in partnership with Multimedia. Pro 7 is airing a primetime entertainment show called *Hypno*, based on hypnosis,



Berlin's Burning: Alarm Code 112 for ZDF is one of TMG's biggest TV projects

A drama showing the 72 year old artist Käbi Laretei Bergman, pianist & writer, as she returns to the years of her youth through love letters dating back half a century.

Lifesonata

Director **MATI PÕLDRE**

Producer **RAIMOND FELT**

LEGE ARTIS FILM



"I have forgotten everything around me and felt that I am the music"



"People try to protect themselves from the memories."



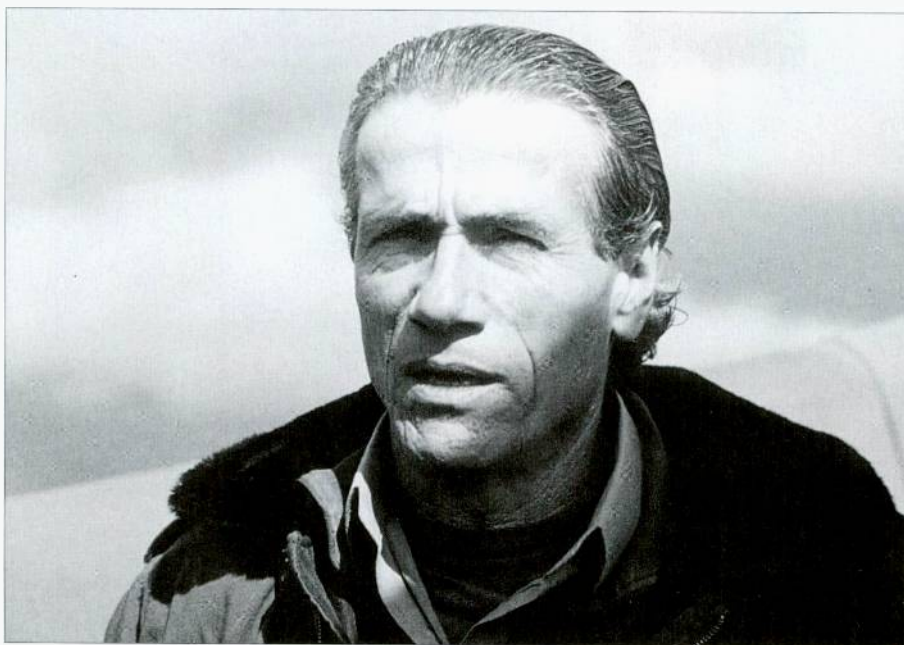
"Have you ever yourself felt that heavenly spark or touch of an angel's wing?"



'I am impressed by courage. Like the courage that Ingmar Bergman had while writing his "Laterna Magica".'

Sound From The Past

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Mini Master: TMG is a pioneer of co-pros like Red Eagle

while Sat 1 has commissioned an international *Gladiators* special, currently filming in England.

TMG's first move into the commercial tv market was not a success. In 1987, it bought KMP (Kabel Media Programmgesellschaft) which operated a youth-oriented video clip cable channel called Musicbox. In January, 1988 Kloiber sold 50% of the equity to Italian media magnate Silvio Berlusconi. Musicbox became Tele 5, which began broadcasting under its new logo with a new programming format. Its backers at the time included Tele München, Berlusconi's Rete Italia, CLT and two years later the Axel Springer newspaper publishing group.

In July 1992, following protracted negotiations, Kloiber sold his group's 26% stake, after some of the shareholders agreed to convert the loss-making channel into the all-sports niche channel DSF. Kloiber was convinced that Tele 5 was on the right track with its mixed bag of movies, shows, magazines, cartoons and sports and would have reached the break-even point by 1995.

While DSF foundered with low market shares, TMG took a 24% holding in a new tv venture, the commercial channel RTL2, along with CLT, Bauer Verlag and Bertelsmann's subsidiary Ufa Film and Television.

Following a shareholder reshuffle to please media authorities who had misgivings concerning anti-trust regulations, the youth-oriented RTL2 was launched on satellite on 6th March, 1993.

Bauer and Tele München became

equal partners in the revised corporate structure with 33.1% stakes, followed by CLT with 24%, Ufa with 7.8% and the publishers Burda Verlag and Frankfurter Allgemeine with 1% each. Under the skilful management of Gerhard Zeiler, whom Kloiber had recruited from Austria's ORF public network, RTL2 proved to be a good move.

"RTL2 has exceeded all our expectations," Kloiber said. "We've already stopped loss funding and will hit the break-even point this year, after only 30 months in operation." RTL2, which can be seen in about 80% of Germany's 32.6 million tv households, had a market share of 4.8% in the first six months of this year and 6% of the 14-49 demographic group, according to Kloiber.

Meanwhile, Rudolf-Markus Reischl has taken over from Zeiler, who left RTL2 to rejoin ORF as its managing director.

In its latest excursion in tv broadcasting, Tele München joined forces with Bauer in TM3, a joint venture theme channel for women. Under the slogan "television from, for, and about women," TM3 was launched on 25th August at the opening of Berlin's International Consumer Electronics trade fair. The satellite and cable channel went on a full, 18-hour schedule on August 28 via cable sys-

tems in three states; Bavaria, Hesse and North-Rhine Westphalia, reaching just 25% of tv households. But as digital tv frees more state cable systems, managing director Jochen Kröhne hopes for a 3% market share.

About 30% of the programming will be original, home-grown including commissioned works. TM3's annual budget is earmarked at \$54 million, but with a staff of only 30, most of them women, Kröhne intends to keep costs down.

"It's too early to assess any results from the channel, but we hope to obtain 45% of households by the end of next year," Kloiber said. The programming line-up includes the parents' magazine *Kinderella*, a talk show for women, a gossip magazine for teenage girls, and a mid-morning infotainment magazine offering shopping tips, game shows, gossip and fitness.

Kloiber keeps his cool vis-à-vis Disney's take-over of Cap Cities/ABC, which although it owns half his stock has left management of the company to Kloiber and his team. "We don't think it will have any great dramatic effect... It's much too early to comment on any impact the deal might have in the running of our company." TMG's distribution joint ventures with Turner, as well as its deals with CBS TV and Westinghouse, mean that Kloiber is watching developments across the Atlantic with added interest.

It's hard to believe that Kloiber's group, increasingly active in its domestic market and boasting a number of solid partnerships, will be left out in the cold.

Apart from his business acumen, Kloiber is noted among acquaintances for considerable linguistic skills, which he attributes to eight years in a Swiss boarding school. Besides his native German, he speaks French and gets by well enough in Italian and Spanish to lecture on occasion. When speaking English, he uses American or British accents depending on the situation. **TEI**





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Homicide: Life on the Street



On The Case

WORLD REPORT: From Baltimore to Singapore, the locally-produced fiction shows which occupy primetime slots in broadcasters' schedules are more often than not variations on the theme of the cop show. While the trend in the newest U.S. network shows has moved into the gritty realism and wisecracking ensemble casts of *NYPD Blue* and *Homicide: Life On The Street*, Europeans opt for shows based around a single character like *Navarro*, *Inspector Morse* and *Derrick*, Canadians opt for self-deprecating humor and social realism, while in Asia networks aim to season the recipe with more action and less dialog. TBI correspondents worldwide look at the characters and the plots that tempt large and loyal audiences.

UNITED STATES

Despite the success of *NYPD Blue* on ABC and the critical acclaim of NBC's *Homicide: Life on the Street*, there hasn't been a rush to add new programs in the genre, reports **Rich Huff**.

None of the networks has added any straight police dramas to their lineups this fall. However, they haven't shied away from programs dealing with legal issues.

ABC has perhaps the most talked-about legal/cop drama in Steven Bochco's *Murder One*, which takes its cue from the country's interest in law since legal matters came to the forefront with the O.J. Simpson murder trial. The show follows the legal and police maneuvers around one murder case each season. ABC has also added the only show this season centering on an ex-cop turned private investigator; *Charlie Grace* is played by Mark Harmon (NBC's *Reasonable Doubts*).

All told, there will be nine legal/cop dramas on the four major broadcast networks this fall. Though a considerable

amount, the genre has been hampered some in recent years as Congressional leaders have focused their attention on reducing violence on television. As a result, network executives have been less than thrilled about developing shows that could serve as lightning rods for political pundits. For example, *NYPD Blue* is still a loss leader because of advertiser skittishness over early complaints from religious radicals.

Cops catching robbers has been a staple of American broadcasting since 1950 when the first cop drama, *Treasury Men in Action*, was launched by ABC. The program moved to NBC the next year then back to ABC where it ended its run in 1955. That program led to other classics from *The Untouchables* up to today's *Homicide*.

NYPD Blue was the highest rated cop show of the 1994-95 television season, finishing the year as the No. 7 show and averaging nearly 16 million homes each week. Also a Bochco drama, *NYPD Blue* has been credited with making the hour-drama, a loser in reseason years, a fashionable format again.

In addition to *Murder One*, *NYPD*

Blue and *Charlie Grace*, ABC also airs *The Marshal*, an hour-long drama about a U.S. Marshal. The program debuted last season on a limited basis and returns this year for a full-season run.

NBC boasts a pair of cop dramas in *Homicide* and *Law & Order*. *Homicide* has been called the best cop show ever by many television critics, though viewers have yet to make that show a ratings hit. Last season it finished in the No. 82 spot averaging a weekly audience of about eight million homes. *Law & Order* is starting its sixth season and was No. 26 last year, averaging 11.6 million homes.

Fox offers viewers one traditional cop drama in *New York Undercover*, from Dick Wolf, producer of *Law & Order*, and the unconventional FBI series *The X-Files*. *New York Undercover* finished its first season in the No. 94 spot with a weekly audience of about six million homes, while *The X-Files*, which starts its third season, was No. 66, attracting an average of 8.6 million homes.

CBS's one cop drama, *Walker, Texas Ranger*, was watched in 10.6 million homes each week making it the No. 38.



Navarro: regularly captures market shares of 40-50%

FRANCE

Shows about *les flics* (cops) are regularly among the top-rated shows on France's private network TF1, while pubcaster France 2 has its own regular crime slot. By **Serge Siritzky**

In France, police stories are the most popular fiction series on primetime television.

Private network TF1 has nine regular cop series on the air, four of which made their debut, or are about to, this year. *Navarro*, about a police commissioner, played by Roger Hanin, has been on air for five years and is the most successful regular program on TF1. Produced by Hamster, *Navarro* consists of 13 separate 90-minute films per year and the commissioner's exploits regularly capture market shares of 40-50%.

The two major investments by Hamster were the police station in which part of the plot takes place each episode and the salary of Hanin, the brother-in-law of ex-President Mitterrand. With 65 episodes in the can, *Navarro* has also sold well abroad.

A bunch of other cop shows based around a central character have established themselves as high points in the schedule: *Julie Lescaut*, produced by GMT, is about a woman police commissioner juggling her work responsibilities with family life. *Commissaire Moulin*, produced by Protocrea, is a gritty series about another police station boss. *Cordier, Père et Fils* (TelFrance) is about a father who is an experienced cop who

has risen through the ranks, and his son, a judge, while *La Mondiane* (Telecip) is about a vice squad team.

New series this year are *Boeuf Carottes*, (about police internal affairs), *Prat et Harris* (a male/female pairing), and two series about undercover cops, *François Kleber* (Hamster) and *Flics de chocs* (DEMD).

Public enthusiasm also extends to imported fare, with *Columbo* still hugely popular on TF1 and *TJ Hooker* and *Hunter* (also on TF1) not far behind.

Public broadcaster France 2 has also put an emphasis on this type of fiction, scheduling a crime slot on Friday evenings. Many of its characters are taken from best-selling books, such as *Commissaire Maigret*, produced by Dune, one of its regular primetime successes. *Nestor Burma*, produced by DEMD, is also doing well. *Les 5 dernières minutes* (produced by SFP) is a long-runner which has replaced many of the members of its cast over the years. This year the public channel will try out a new cop, *L'Inspecteur Lester*.

Pierre Whien, the head of Protocrea, has a precise explanation for the popularity of police shows in France: "It is a genre with a code that everybody knows. The public gets into the story right away."

Claude de Givray, a former director and co-scripter of Francois Truffaut, and now head of fiction at TF1, agreed: "The story can start right away with: 'Hello, the police?... Yes, I'm listening... we found a corpse in an apartment. Could you come at once?'"

Added Whien: "The public can identify the channel through the main character of a series, which is not the case with a police feature film. That is how we can build and keep an audience."

"One can show day-to-day situations that the public can identify right away with and, last, but not least, it is the type of story where basic emotions are strong. Through a detective story you go through social or moral issues without being boring. And, if you add talent, you can build characters and situations which relate to every viewer around the world."

SINGAPORE

The island state's broadcasting corporation is planning to air its own-produced cop show this season. Drawing on real life events, its recipe is less dialog and more action, **Sarah Walker** reports

Despite a plethora of U.S. cop shows on the air, terrestrial broadcaster the Television Corporation of Singapore (TCS) is about to launch its own in-house cop show called *Triple Nine*.

Broadcasting weekly between 8pm and 9pm on English-language service Channel 5, the show is in the form of a one-hour series and will run initially for a 13-week season. TCS chief executive officer, Lee Cheok Yew, said *Triple Nine* will be different from western cop shows such as *NYPD Blue* as it will be heavy on the action and suspense and light on the dialog.

"I have seen a lot of U.S. series recently but not that many have been successful out here, there is too much dialog," he said.

Lee said the show also differs from other, Asian drama productions as it is a series as opposed to a serial – each episode will deal with a different issue, with two or three main characters running throughout.

"The show is very localized and is built upon something that is quite characteristically Singaporean," explained Lee. "One of the main characters is a young male cop who is well educated and foreign trained – a bit of a smart cookie. Then there is also another older guy who has risen through the ranks, and also a female cop."

Some of the stories, said Lee, will be dramatized versions of real life situations that have happened in Singapore, with a bit of creative license thrown in. And because the series is fictional, he is not anticipating any censorship problems over the depiction of drug abuse or a bit

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of violence.

Although genre-wise *Triple Nine* will be a new departure for the channel, Lee is confident it will be a success. "There have never been any shows like this in Singapore before, but the way forward is entertainment," he said. People want to be entertained, but they also need to be able to relate to a show and I am confident that as we are producing it in a very localized way it will definitely work in Singapore."

At a cost of \$70,000 an episode, *Triple Nine* is one of the more expensive original productions for TCS and Lee is hoping to recoup some of the cost from international sales within the Asian region. "It is very easy to relate to a police story anywhere in the world," he said. "It may well translate to other countries in the region as the characters are very Asian."

According to Gwendoline Derozerio, assistant media director at Ogilvy and Mather, Singapore, *Triple Nine's* combination of localized drama and crime stories could also be a hit with advertisers. "A similar show called *Crimewatch* which depicts and dramatizes unsolved crimes and famous cases around the country has been very popular," she said. "It (*Triple Nine*) is just one in a whole series of locally-produced dramas we have had here recently and the formula has proved to be successful in attracting the local audience."

CANADA

American cop shows travel north of the border, but slower-paced Canadian shows don't go south. **Noel Meyer** looks at two home-grown shows that have nevertheless become international hits

The head of Alliance Communications, Robert Lantos, stated during the recent Montreal World Film Festival that American programming takes 80% of Canadian airtime. Although such figures are always hotly debated as either too high or too low, there is no doubt that the hottest American cops and crime sagas also dominate Canadian channels.

The exception to that rule are two Canadian series, *Due South* and *North of 60*. The first, now going into its second season, has been sold to 62 countries, while the second, now going into its fourth season, has been sold to 67. Both are co-productions between Alliance and Canada's two largest networks, *Due South* with CTV and *North of 60* with the CBC.

While the two share some very Canadian characteristics, they are widely different in tone, purpose and pacing. To a certain extent *North of 60* draws on the CBC's mandate of telling Canadian stories to Canadians in Canadian voices and is almost documentary in its adherence to realism.

60 fits into the cop-in-a-community genre. Originally the project was sold on the basis of a burnt-out Mountie seeking solace in a small community of 350 natives in the North West Territories. After five or six episodes the producers found they had exhausted the possibilities for crime in such a small setting and the show turned inward, concentrating on the effects of 350 years of white domination in the north.

Thus *60* has become a continuing series where one main theme is dealt with in the course of a 16-episode season. "The show is totally Canadian," said executive story editor Peter Lauterman. "The pacing is uncompromising. We have made no compromises to American taste in pacing or what Europeans imagine natives to be about. The way people talk and what they don't say and the

syntax of the native characters is as close as we can make it."

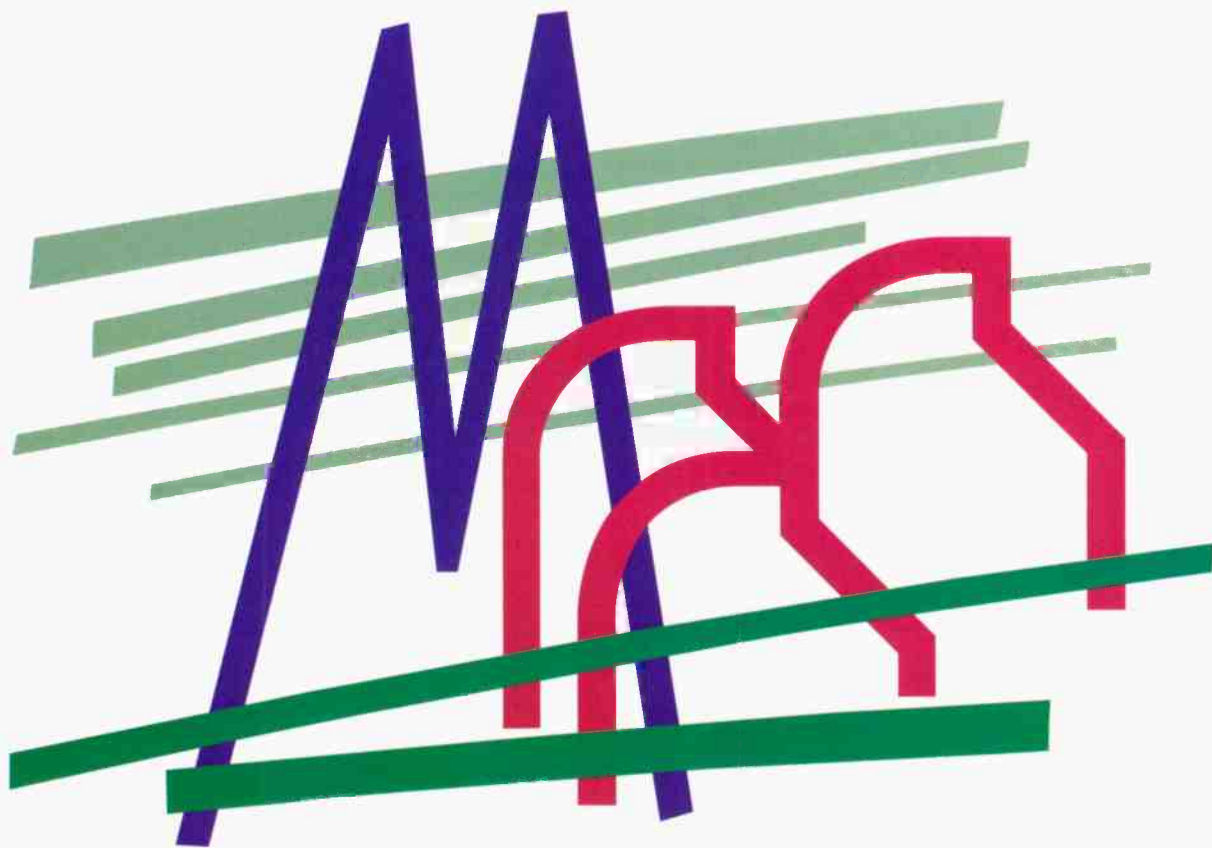
This approach has baffled American buyers who have so far declined to purchase the series, although many native Indians in the States download the show through satellite. The closing episode last season drew 1.4 million viewers, more than three times the numbers attracted by the popular CTV evening news.

At first glance, *Due South*, bounced by CBS after one season because of poor ratings, would seem to have little in common with *North of 60*. It is a classic cop-buddy show, which cleverly uses every stereotype about Canadians, from their politeness to the linguistic habit of using "eh" as a questionmark or a statement of emphasis. Built around the concept of teaming a naive and innocent Mountie from the Yukon with a street-wise Chicago cop, the show uses a longer than usual pacing in its sequences and is centred around the use of irony and satire to deliver a moral tale.

Both Canadian series run against the cutting-edge camera work and pacing of shows like *NYPD Blue* and against the "get the perp at all costs" *raison d'être* of



Due South: now in its second series, it has been sold to 62 countries



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popular American television.

Due South had an audience of roughly two million for its closing episode last season, and it has gone down well enough in the UK and Germany for BBC1 and RTL2 to co-fund the new series, which will return to CTV.

UNITED KINGDOM

The UK's commercial tv system has scored some of its major ratings successes with its detection series. **Richard Cook** finds out from drama chiefs why the genre is so popular

"Whenever I meet (ITV Head of Drama) Nick Elliott, he asks me where the new cop shows are, whether I've got any new police series." As controller, drama at Yorkshire Tyne Tees Television Keith

nate schedules.

When ITV announced the ten drama series that would underpin its crucial autumn schedule no fewer than five of them were cop shows. They range from the thrice-weekly self-contained half hour drama of *The Bill*, through the 15 hour-long *Heartbeat* episodes, to the lavishly produced two-hour adventures of *Inspector Morse* and *Cracker*. It doesn't seem to matter how the stories are presented, the demand for them merely increases.

"The genre is an extremely important one to us," agreed Elliott. "I think especially because there is a moral dimension to it, it's good versus bad, and most crucially of all because unlike you or me the police are properly empowered to do something about evil. The form changes from group to buddy or loner or whatever because it is important to keep re-inventing it, but at the end of the day,

creators of *Hill Street Blues*, a smash in the 1980's.

"In a sense it is all down to fashion what type of cop shows get made," said Granada/LWT head of drama Sally Head. "At the moment in the UK the two-hour drama is in vogue but the success of *NYPD Blue* will no doubt encourage the ensemble cast show and more of them will be developed until the public gets fed up with them and shifts to something else."

Such rules as are to be obeyed in the cop genre are apparently not rules of form. Of course the writing should be strong, the characterization powerful and there should be proper stories. Apparently just about the only remaining taboo is in the nature of the lead character. He or she must be heroic.

"We have to empathize with the central character," noted Head. "With someone like Fitz (the police psychologist



Cracker: Central characters like Fitz, the police psychologist, have to be sympathetic... despite their flaws

Richardson is responsible for some of the most popular series on British television, including the long-running rural soap *Emmerdale*. But at the moment it is his two networked cop shows, *A Touch of Frost* and *Heartbeat*, that are winning the network's plaudits. Cop shows, rarely out of fashion, are now starting to domi-

whatever the form, the story has to be about crime detection and the arrest and about telling a story."

But the cop show ratings hits of last season were all returning shows. The most recent out-and-out success (on Channel 4) has been the U.S. import *NYPD Blue*, an ensemble show by the

hero) in *Cracker* that means with his character flaws as well. But he remains, for all his faults, a hugely sympathetic character."

"It's just about the only hard and fast rule left," agreed Elliott. "You have to have an essentially sympathetic central character who cares about his work for

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the cop show to work. Because at the end of the day, the story is about good versus evil. If you look at otherwise competent cop shows that haven't worked, like the BBC's *Resnick*, you can see quite clearly it is because the lead is just not sympathetic enough."

The same is evidently true as far as overseas sales are concerned. "Something like *Prime Suspect* has worked so well, with sales to more than 55 countries not because of its format – people originally thought the two hour show with a woman lead wouldn't sell internationally – but in large part because the characterisation is sympathetic and uncompromising," said Brite director of sales Nadine Nohr.

GERMANY

Derrick and Tatort are the longest-running crime series in Germany – maybe even in the world. German viewers' and programmers' appetite for the genre is insatiable, reports **Jack Kindred**

The crime rate is on the rise in both public and private German television. The commercial channel Sat1 alone has a new line-up for 1995/96 using four reliable formats and eight new series, all with a criminal touch. Actors of both sexes race around in squad car thrillers, such as the private channel RTL's *Die Wache* (The Watch), and police commissioners feature in Sat1's *Wolf's Turf* series and the police dog actioner *Kommissar Rex*. Set for an October launch is Sat1's new series *Kriminaltango*, about a criminal lawyer.

In addition to cops, detectives augment crime programming schedules such as pubcaster ARD's new series *The Partners* and new episodes of *The Investigator*. And in August, RTL launched a mystery thriller, *Eine Frau Wird Gejagt* (A Woman is Hunted).

The tv public still goes for tried and true series such as the venerable *Derrick*, and the long-running *Der Alte* (The Old Fox), and *Ein Fall für Zwei* (A Case for Two). This trio, aired on ARD's rival public network ZDF, topped series ratings in all categories in the 1994/95 season. *Ein Fall für Zwei* regularly drew more than 11 million viewers with a market share of 37.3%, trailed closely by *Der Alte*, more than 11 million tubewatchers and a 36.9% market share and *Derrick* just under 10 million spectators with a 36.9% market share.

Actor Horst Tappert, alias Derrick, is

probably the world's best-known German, since more than a billion tv fans have seen him. Last August, ZDF aired the 250th episode of the series toplining police commissioner Stephen Derrick of the murder squad and his sidekick Harry Klein, played by Fritz Wepper.

Since 1974, the episodes have been scripted by Herbert Reinecker, who cranks out a new *Derrick* once a month. Unlike the fast-moving American crime series, Reinecker's scripts eschew violence, focusing more on logic, character and intuition. When the series made its tv debut in 1975, it was to stop after 40 episodes. But the public wanted more. On average, more than a third of Germany's couch potatoes view *Derrick* when a new episode airs on Friday, giving the series a constant market share rating of over 30%.

At a cost of some DM1.2 million (\$86,000) per episode, *Derrick* has recouped production budgets in foreign sales. According to ZDF Enterprises, the network's sales, acquisition and production arm, over the past 20 years, the series has been sold to more than 100 nations, including China and Zimbabwe. ZDF has also successfully marketed *Der*

Alte, sold to more than 60 countries, and *Ein Fall für Zwei*, which goes to most European nations including Italy, France, Holland, and Scandinavia, as well as countries in Africa, South America and Asia.

ZDF Enterprises' sales supremo Rolf Dubral said that the character of German and European crime series is different compared with their U.S. counterparts. "The German episodes are slower-paced, the storyline develops more slowly, while U.S. series focus more on faster action," Dubral said.

Another long running crime series, aired on Sunday primetime, is the pubcaster ARD's *Tatort* (Scene of the Crime). Launched 25 years ago, network executives celebrated the airing of its 300th episode last December.

Its popularity is on the wane, however, largely because of a lack of good scriptwriters. Audiences dropped from some 10 million viewers two years ago to just 5.7 million last July. ARD executives argue, however, that almost six million tubewatchers in the middle of the holiday season is still impressive. Production on new episodes recently began at Munich's Bavaria Film studio. **IBI**

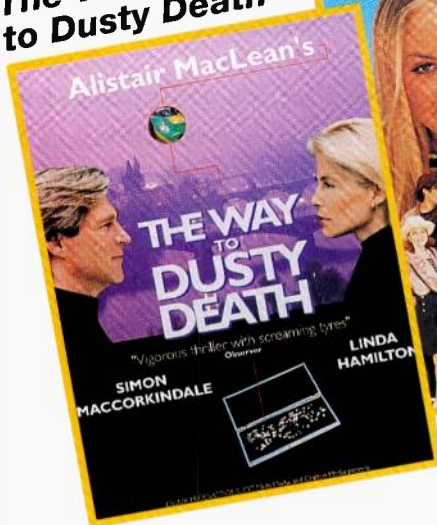


RTL's *Die Wache* was joined by a new mystery thriller, *Eine Frau Wird Gejagt*, this summer

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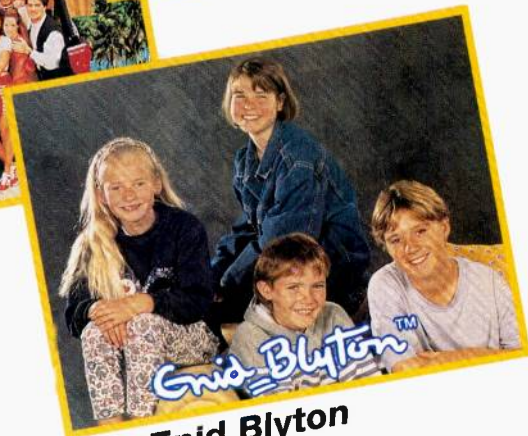
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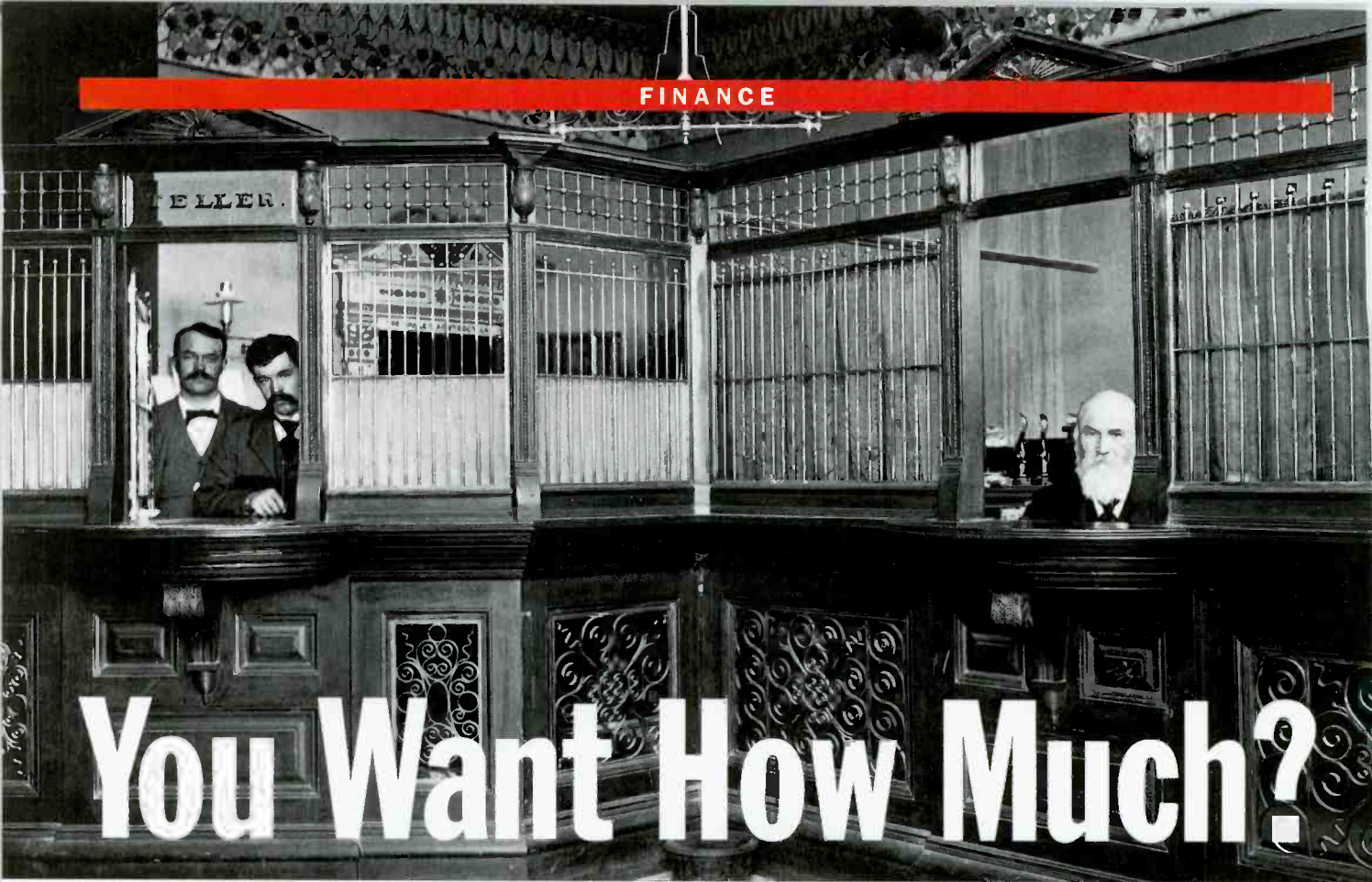


Photo: Robert Harding Picture Library

You Want How Much?

Bad experiences with the risky audiovisual sector have given banks grounds to be wary of lending money to producers. But, Simon Morgan reports, lenders on both sides of the Atlantic are not only willing to fund the business but perceive a shortage of opportunities

If your name is Disney, Time Warner or Viacom, banks will queue up for your business. But after the rocky days of the late 80s and the early 90s recession, the attitude of the financial sector to media in general and television in particular is a greyer area.

Which is not to say that the outlook for independent producers and distributors looking to raise debt and equity finance is completely gloomy. The indications are that the U.S., European and Japanese banks which are interested in investing in the sector are finding a shortage of suitable opportunities. A combination of factors – the business climate, regulatory changes and greater global competition between banks – are complicating the picture.

Cindy Kirven, vice president of Mercantile National Bank, said there had been a considerable drop in the number of the bank's transactions in the U.S. over the past few years. She put this down to the lifting of "fin-syn" regulations, which have reduced producers' ability to control distribution.

Richard McClure of City National, which has in the past funded such shows as *Hard Truth* and *Cybertech P.D.*, has

also seen a marked drop in demand for loans from producers.

He said the reasons for this were partly that networks are putting up funds for series and serials, partly the entry of European and Japanese banks into the U.S. market.

The activity of the European banks has been cyclical. Credit Lyonnais, until recently, led the way, with a significant exposure to the U.S., but the bank's problems have been exacerbated by bad loans. The group hasn't made any new loans for four years and has had to make significant loss provisions against its exposure to the audiovisual sector. At the end of 1994, most of the bank's worst loans were transferred to a government-guaranteed vehicle.

For a time, the French bank's experiences made Europeans shy away from the U.S., but that negative sentiment has not turned, with Berliner, ING and Coutts & Co. significantly increasing their activity.

"European banks are playing a much larger role now in terms of general funding and have a much more flexible approach compared to their U.S. counterparts," said Premila Hoon of London-

based merchant bank Guinness Mahon.

German-based Berliner Bank has greatly expanded its international operations recently, with all international projects being handled from its London offices. Its main activities are providing loans to the independent sector for film and tv productions. All proposals are treated on their own merits and are not constrained by budgets, although the bank prefers loans in the region of \$5 million to \$20 million.

Despite believing that the financial community has grounds for feeling good about the tv sector, Berliner sees a number of international issues which are putting a block on expansion of funding. In the U.S., the recent spate of takeover activity has altered the structure of the market and limited lending opportunities for banks in general.

In the UK, the government's current policy of requiring networks to take 25% of their output from independents (considerably higher than the EU directive standard of 10%) has created a deadlock between broadcasters and potential lenders. With networks unwilling to pay the additional cost of a completion bond, which would safeguard the lender, pro-

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ducers are having to go cap-in-hand to the broadcasters for cashflow funding, at the risk of losing some distribution rights.

ING, the Netherlands' largest financial group and buyer of the collapsed Baring Brothers, has only been involved in financing media in the past five years. Its main areas of business are currently the U.S. and continental Europe, with a limited exposure to the UK.

ING reports an increase in transaction activity compared to a year ago, but it says regulatory changes have slowed down the number of transactions in the U.S. It is its strategy, however, to continue expanding U.S. exposure.

Coutts & Co. has a large commercial banking section, within which the media banking department services film and television. It has a \$160 million exposure to the film industry alone, offering syndicated credit lines for production. It also provides discounted production finance based on pre-sales and completion guarantees.

It's seen as an aggressive player, keen to expand in both film and television in the States, but is still believed to be finding the U.S. television market a difficult area. Coutts' parent NatWest gives it the ability to take on some very large projects. Although it prefers this kind of project, it is prepared to take on smaller deals if there is a chance of repeat business.

While banks may sometimes be guilty of not trying hard enough to comprehend some of the riskier propositions, the burden of raising finance remains squarely on the shoulders of the projects' partners. A good track record is essential.

"The principal has to have a solid background and be able to show a high level of responsibility – not antagonize unions, be able to meet deadlines and budgets," said Andrew Craissatti, managing director of Magna Group's Los Angeles office. He added: "Bankers need to understand the management concept to come up with a good contract. Management is the key and bankers need to know how to incentivize (and penalize) management to make sure the project is successful."

Backed by Robert Fleming & Co. and Rockefeller & Co., Team plc was launched in the UK in 1991 with the aim of taking strategic investments in a group of production and distribution companies. One of the principles behind the concept is that the management of Team companies should stay with the entrepreneurs who started them. The company also invests in programs

through ownership of copyright, through profit share or through distribution, recouping its investment from international sales and ancillary rights.

"There are a lot of people out there who want money," said Team's Jan Sawkins. "We make the call and take the risk based on risk assessment. A large element of that is the producer's ability to assure us that he is aware of his responsibilities.

"There is a new generation of directors/producers who are businessmen as well – who understand the concept of risk/reward and follow proper accounting procedures, but more are needed.

"Project managers have to understand that finance professionals in general, and certainly in the UK, find it difficult to come to terms with the nature of the television business, which is still hard to assess or analyze."

Sawkins is very optimistic for the future and believes that media as a whole could soon amount to around 5% of the world's gross product. However, she also believes some of the financial community's prejudices against the television sector are valid.

"Smaller unquoted companies still face a measure of reservation from investors, and not without reason. There are historic factors, but the sector is still weighed down by the image of 'lifestyle' managers believing their talent alone is worth a fortune. That glamor image doesn't do well. It's true that a television production house produces a product, just as a widget manufacturer does, but television is a less tangible investment."

For the moment, this is a fact that producers have to live with. "Back me, I'm in flat-pack furniture" may not get the most enthusiastic response from investors, but at least flat-pack furniture production lends itself more easily to comparative analysis. In the view of financial media analysts, television production does not easily lend itself to scrutiny.

This is why television project funding is such a specialized business.

Magna's Craissatti said that despite the attractions of project finance, the potential upside of funding through participation in equity is very limited. Especially given investors' wariness after the failure of production houses, which went public in recent years to show any significant returns.

Craissatti said that by the very nature of the business, the weight of operating expenses under a project's profit margin simply drains away potential returns for investors.

Debt funding, on the other hand, provides the opportunity to charge high interest rates and significant banking charges.

Adrian Scrope and Jorge Gallegos head up Films (Guernsey) Ltd, wholly-owned by Banque Internationale à Luxembourg SA, Berliner Bank and Films management. The Films group makes no charges to producers or borrowers and loan facilities arranged by Films are provided directly by the banks.

Films has recently closed two deals, one for a 22-part tv series costing \$24 million and the second for two mini-series costing \$3.5 million each.

Adrian Scrope said borrowing money is by far the most efficient way of raising funds. Costs obviously vary and are dependent on the quality of distribution rights and the cost of money at the time (that is, interest rates). This usually works out at around 1 to 2% for the fee and a one and a half to two and a half margin over the current London Interbank Overnight Rate.

Scrope said: "For significant returns on an equity investment an investor would have to take a view on the success of an individual production, looking for perhaps a 20 to 25% compound return on his investment. There's little point in financial institutions trying to analyze whether a production will be successful or not – they should leave that to the networks.

"Even from the company's point of view, renting money is very cheap. Using capital for production is a very inefficient use of a company's balance sheet. A company should be using its assets to improve its business and use banks to fund productions."

Scrope said equity investment in the television production sector is not entirely out of the question, but did not believe the returns are available at the moment. He believed a good deal of consolidation is needed before investors can realistically see significant returns.

"Everyone has to become much more financially aware. There is some movement towards this, but it is not as fast as one would have hoped."

Team's Sawkins is slightly dismayed that not more of the financial community are taking a position in the sector.

The nineties is definitely the decade of television proliferation and there is a recognition of the opportunities available, but institutions have a responsibility to invest in what is judicious, an obligation to provide returns for their investors. In short, in the equity market people need a sure bet. **EB**



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Info-Highway: Who Pays The Bill?

It will cost \$300 billion to build up to date cable networks serving Europe, estimates a new report from Datamonitor. But it thinks the cost can be met as long as providers come up with applications that appeal to consumers. By Jean-Luc Renaud

Building Europe's switched broadband infrastructure will require a \$300 billion investment, estimates Datamonitor in its report, *ConsumL*.

New services will be required to generate revenue to justify such an investment. "For the consumer, these applications are likely to be video-on-demand, home shopping, and interactive games," says Datamonitor, which has developed an electronic market model to predict revenues for the next ten years. Some key findings from the analysis include:

- Revenues from these consumer applications will service from 6% to almost the full costs of investments, depending on the outcome of future scenarios affected by regulations, technology and user issues.

- Alternative scenarios can give different revenue predictions, which may be more conservative or more optimistic. Datamonitor has run two different scenarios which predict revenues to reach \$14 billion and \$22.7 billion by 2005. The optimistic scenario projects revenues of \$55.5 billion by 2003. Such revenues will justify the large amounts of infrastructure investment required.

- Revenue growth is highest via the telco network due to high installed user base and fast ADSL rollout. Cable revenues grow steadily, by 2005 markets achieve saturation, competition increases and cable operators steal some market share from telcos.

Under Datamonitor's base case scenario, total interactive video revenues reach \$25 billion by 2005. This revenue is split as follows:

- service providers receive \$8.5 billion;
- communications operators receive \$8 billion;
- content providers receive \$8.5 billion;
- consumer equipment manufacturers receive revenues which peak at \$2-3 billion in 1999.

Potential service provider revenues are very large. "This is at present an underdeveloped industry which is open to new entrants; this may be a logical progression for a number of online service providers such as CompuServe, America Online, Prodigy and Delphi. The growth of these basic online service providers has been extremely rapid of late. Alternatively, conventional broadcasters and network operators may

expand their operations into this field," says Datamonitor.

While communications operator revenues may also be large, the key question is whether these revenues will be sufficient to justify infrastructure investment costs, especially if universal access obligations are imposed.

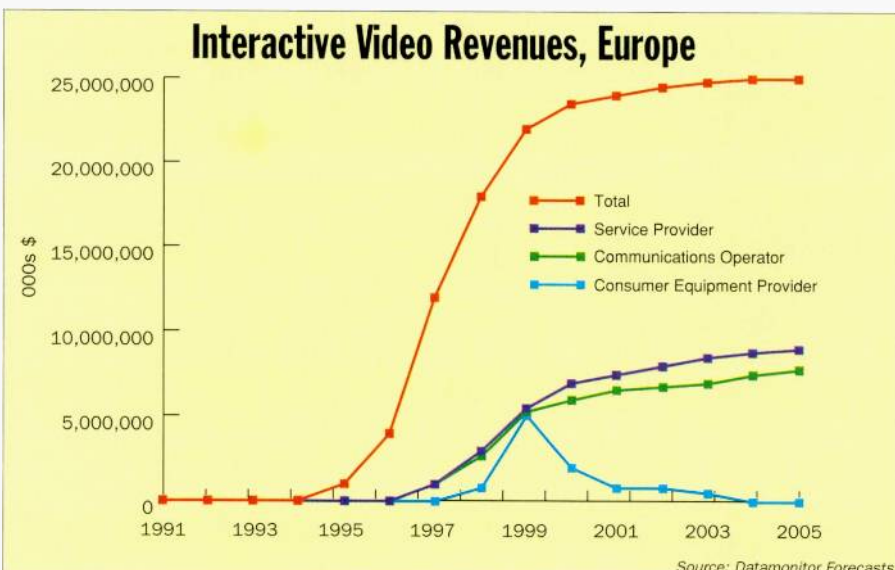
Additional revenues may be available due to the exact structure of the industries supplying consumer interactive video services. It is conceivable that communications operators could subsume many of the functions of the service provider, thus gaining access to their revenues; this is a particularly attractive prospect, given the current lack of service providers.

The retention of content provider revenues is more difficult to ascertain, due to the cost of acquiring exclusive rights. It is possible that content providers will, in fact, demand a greater share of revenues than that given in the base case scenario.

A final strategic possibility is the cheap supply of consumer equipment direct to customers. This is also unlikely as it will probably involve third-party supplier agreements to satisfy research, development and production requirements.

Thus, available consumer equipment revenues become subsumed as a cost. However, given the low percentage of available revenues from consumer equipment supply, and possible reluctance of consumers to release significant discretionary income on new and unproven services, this strategy may prove an effective kick-start to consumer uptake of interactive video services.

Content providers are likely to view interactive video as another distribution medium for their product, increasing potential revenues rather than threatening them. Whether they seek to enter the arena of service provision themselves or are happy to receive royalties on existing products depends largely on their scale of operations. Time Warner and Disney/ABC, for instance, have the capital

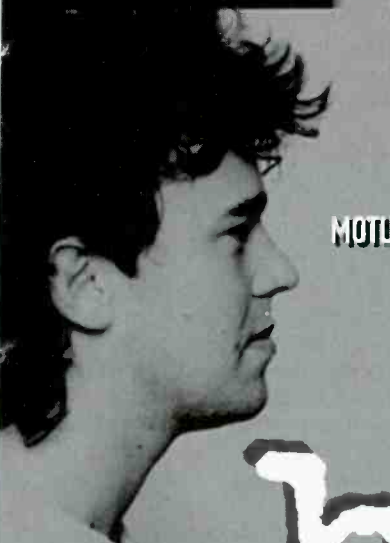


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to invest in agreements with major cable networks.

In essence, however, content providers are likely to have conflicting goals with service providers. Service providers will seek to maximize their content access and ensure as many exclusive rights as possible to tie in their subscribers. Content providers benefit from a proliferation of service providers and wide distribution of their product, and thus should act to stimulate competition amongst service providers.

"One of the key battles for the future multimedia markets will be ensuring access to sufficient volume and quality of content," claims Datamonitor.

Only in a scenario where interactive video dominates all other media distribution channels will content providers be subject to pressure from their service provider purchasers. To pre-empt such a situation, it may be worth entering the interactive video service provision

market directly.


Consumer equipment manufacturer revenues are lower than those available for other industries, peak revenues also occur earlier. This implies that companies wishing to capitalise upon this market must develop and market their products quickly, preferably attempting to position their product as the de facto standard. Subsequent sales may also be stimulated by the following techniques:

- Replacement or upgrade sales (this can maintain sales levels but generates limited sales growth);
- Adding extra functionality such as CD-Rom compatibility, or integral CD-Rom drives;
- Continuous R&D to stimulate new technology developments, generating longer product life-cycles.

Another problem is increasing competition from PC manufacturers, as the PC approaches the functionality of a tv plus set-top box. Alternatively, IT companies

may concentrate on producing independent processing units which afford functionality to either a PC or television. Another scenario would assume that set-top boxes move towards commodity status and become integrated into tv manufacture, driving a convergence of the PC and tv markets.

The spread of PCs and multimedia peripherals, while providing sophisticated access and display devices for networked services, also create the condition for the growth of packaged software such as CD-Rom and CD-I. They in turn can divert consumer attention – and money – from networked services.

Interactive video markets are likely to be subject to extreme competitive pressure, require cross-industry joint ventures and are highly dependent upon the nature of future regulation governing European trade, telecommunications infrastructure and access obligations, and cross-media ownership. 

Driving A CD-Rom Boom

This could be the year the medium becomes a mass market

Another new report from Datamonitor, CD-Rom Technology, identifies 1995 as the year the new medium "becomes a mass market" in Europe.

Growth rates will be almost 130% for the year, driven principally by a vast increase in the home market as computers become a commodity item and penetrate the mass market. Growth will be followed by consistent double-digit growth for the rest of the decade, although this growth will be slightly irregular as different sectors exhibit varying market dynamics.

Almost five million CD-Rom units will be sold in 1995, at a total value of more than \$1.25 billion at the retail level. Strong growth will continue with growth rates of 27% and 19% by volume and value respectively in the period 1994-2000.

Germany and the UK will continue to be the largest markets, but other countries will grow rapidly as more software becomes available.

Datamonitor estimates that around 55% of all PCs sold to the home in 1995 will include CD-Rom drives, with this figure rising to 75-80% in the following year.

This trend will have a major effect on distribution channels, with the main manufacturers (principally Japanese electronics firms such as Panasonic, Mitsumi, Sony and NEC) needing to secure OEM agreements with PC producers such as Apple, Compaq, IBM and Packard Bell to protect future overall market share.

Focusing on video console CD players generally, Datamonitor estimates that, measured by volume, this market will have grown by 90% in 1995. 1996-

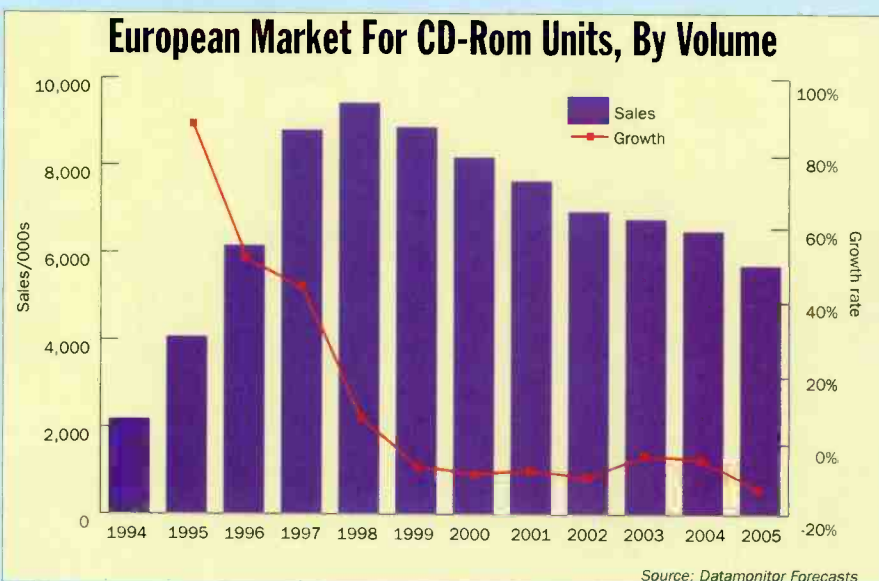
97 will see growth rates of 40-50% as the market continues to build up, driven principally by the new generation of consoles which contain a CD player as a standard component (rather than an add-on unit) and by the revival of the overall European console market.

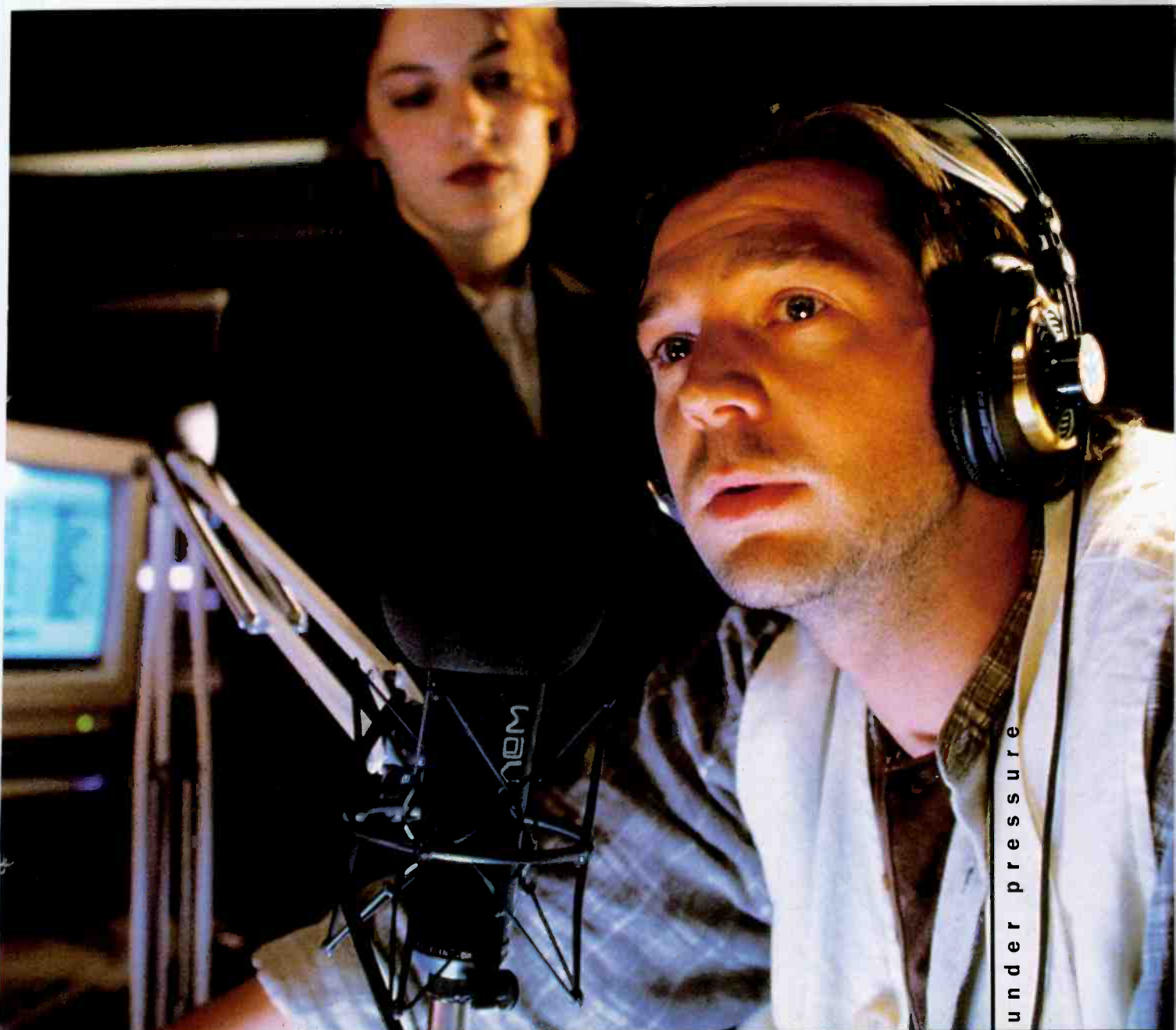
Almost four million units will be sold in 1995, according to Datamonitor, and this figure will more than double by 1998 when the European market is likely to peak at just over nine million units.

By the turn of the decade there will be a marked

downturn as overall console sales recede in the face of competition from other forms of entertainment. The huge domestic installed base of PCs (all conforming to similar standards) and a rapidly improving infrastructure for interactive on-line entertainment services will have a strongly adverse effect on the video console market.

Given the novel nature of the medium and the growing strength of packaged services, the demand for consumer interactive video services is difficult to predict.





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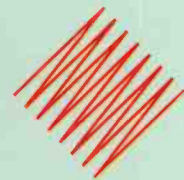
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Scientific Box Serves Up Birthday Treats

Bringing addressability to the cable set-top box... broadcasting on the Internet... MTV goes on-air with on-line

The new 8600S cable box from Scientific Atlanta brings addressability and downloadable code to the set-top. Rather than creating a hard-wired box, Scientific Atlanta has provided operators like Time Warner with a microprocessor and RAM-based decoder that supports on-line, interactive program guides that can be updated regularly. The system also supports virtual data channels for messaging to customers and near video-on-demand.

Scientific Atlanta says that 80% of its clients are moving up from older cable boxes – or no boxes at all – to the new 8600S for the on-line programming guide. The guide provides a 24-hour look ahead and allows the user to create a “favorite channels guide” and set the cable box to turn itself and the tv on and off from a timer. An additional add-on allows for programming of a VCR from the guide.

The guide that comes with the set-top box was created by Scientific Atlanta, but operators can choose to pull in third-party programming from other companies. Some operators are using the box to offer a 24-hour interactive guide for free, and then charging a small fee for a seven-day guide.

But the flexibility of the system offers more opportunities than just the on-line programming guide. The

8600S can generate virtual channels for data. The virtual channels are created using the blanking interleave, allowing the box to generate an additional 256 such channels. The data channels can be used for community programming like local weather and school openings and closings. Since the terminals are addressable they can be used to send messages to specific subscribers, so cable operators can run birthday and anniversary card services, and send out billing information. The virtual channels can also be used for advertising; local businesses can send ads to groups of subscribers, targeting specific areas in a cable franchise.

Even the multi-function remote takes a look toward tomorrow, with specific controls for pay-per-view and the multiplexed HBO and Cinemax services. The design will also support future digital video services. The remote is similar to the systems used for Time Warner's Orlando interactive trials.

London's Most Wired

Probably the winner in the category of “Most Wired Television Program” so far is *Digital World*, an offering from London cable tv station Channel One. Hooked up to the net in almost any way possible, the show aired live from London's Cyberia Cafe. It featured the DigiCam, “the

world's first live, updating Web broadcast” that grabbed video stills from the show as it went out over the air and posted them to the Internet.

It also featured e-mail broadcast on-line. *Digital World* scanned the e-mail before posting it on-air to take out things too dicey for broadcast and messages with an advertising bent.

The seven-episode show was extremely popular with its admittedly small audience (one fan who'd seen the show via the Internet in New Zealand flew in for a broadcast and appeared on the show) and Channel One plans to bring the show back some time this fall.

Digital World can be found on the World Wide Web at <http://www.channelonetv.co.uk>.

Broadcasts over the Internet have been few and far between. Previously there have been some broadcasts of events across the MBONE (a super network of networks across the Internet requiring sophisticated hardware) and different teleconferencing systems (usually low bandwidth audio and slow scan type tv imaging).

However, broadcasting in real time over the Internet took several technological leaps in the past few weeks. RealAudio, the creator of software that plays audio clips over the net (rather than copying them to a user's

hard drive for later playback) has released its shipping version. RealAudio can be found on the Web at <http://www.realaudio.com/>. Competing with RealAudio will be Xing Technology Corp's StreamWorks, an MPEG-I based system for delivering audio and video across networks, including the Internet. The software was developed for use in the corporate world's private networks, which can run much faster than the standard consumers' modem connection to the Internet.

At the consumer level, Stream Works only delivers mono audio. However, the system is capable of delivering 1/4 screen, 30 FPS video with audio over two ISDN “B” channels. It's a significant first step to real tv broadcasting over the Internet.

Yacking It Up

On-line content is quickly becoming on-air content: MTV is taking its existing MTV Yack area from America Online and putting it on the air as *Yack Live*.

This August the network began unannounced and unpromoted experiments with putting the digital party line up live in different time slots. In the upcoming months it plans to play with a variety of programming options, including a vote-on-the-next-video segment, a request show and on-line guest VJs. **IBI**

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I huddle a little closer to the window of the express from Grand Central to Stamford, Connecticut. I don't want any of my fellow commuters to catch a glimpse what I'm doing. I flip the *New York Times* around so I'm looking at the second to last page of the C section.

There it is: the television grid. I stare at the boxes and show names and times and networks. They fill an entire page. I start getting dizzy. The grid spins. I have to squeeze my eyes shut to kill the vertigo. Calmer, I take out my pen and hunker further down in the seat.

I really don't want anybody to see what I'm going to do next. A full page of tonight's tv options is so large, so complex, so confusing that I need a pen to mark what I might want to watch.

It's plain embarrassing. I look like some tv-obsessed geek circling shows, putting dots next to some, question marks next to others.

It didn't use to be this way. Before I moved to Europe, I could scan down that grid and figure out just what I wanted to watch in an instant. But somehow, in almost five years living overseas, I've changed.

My time in Britain unplugged the built-in circuits all Americans develop for reading a television grid that looks like the schematic grid for a particle accelerator. Don't worry. I'm not going to go all viewer's choice on you, prattling on about all the wonderful channel options Americans have. They're not all *that* wonderful. And most of them were around when I left America; it's just I've lost whatever ability I had to sort through them and figure out what to watch.

I'm experiencing some pretty serious reverse culture shock.

And what a shock it is. The six – I'm talking *six* – broadcast networks are together launching 42 new series this fall. The television critics are even complaining at having to look at so much, so much of which will turn out to be dross. By the time I've figured out where on the grid the shows I want to watch are, they'll all have been cancelled.

The commercials are the first thing anyone from anywhere else notices about American television. The sheer

Dealing With Grid Lock



BY RICH ZAHRADNIK

volume can be shocking to someone who, like me, had gotten used to the spartan commercial loads on British television.

BBC1 and BBC2 are, of course, ad-free, while ITV and Channel 4 seem to air fewer commercials in a whole night than you get during one U.S. sitcom. But I'm starting to see this as a positive. I find I can read an entire section of the paper between the breaks of one show. This immediately offsets the guilt I feel about sitting in front of the box all night, since I figure I'm getting something productive done at the same time. It's not something I would have tried while watching, say, *Cracker* on ITV. I had to concentrate too hard on the program, then spend the very short break trying to take in what I'd just watched (and get my snack). You shouldn't have to work so hard at television.

My culture shock goes beyond getting re-acclimatized to the wild world of American tv as I remembered it. There have been some changes in the past five years. The other night a show I was watching ended, and, with the credits rolling, I got up to grab a snack during the traditional end-of-show commercial break. When I got back in front of the set, I found the next show was well into its third scene. There had been no commercial break. That's because the seamless transition had been invented while I was living abroad. To keep viewers from channel surfing – and me from getting a snack – networks now go straight into the next show from the credits of the preceding one. Clearly, I'm going to have to re-evaluate the timing of snack-time.

Near my new office in Times Square is a billboard put up by Multimedia Entertainment to advertise all their talk shows. There's six or eight giant smiling heads up there. I only know two of them: Donahue, who was on when I left the country, and Rush Limbaugh, whose inanity even reached me all the way in London. I couldn't tell you who the other six are, though one does look a bit like Tank Girl.

It was one thing for me to read about the talk show explosion from afar; it's quite another to come back and find the daytime tv grid is no more than a list of names (*Donahue, Montel, Jerry, Oprah, Danny, Geraldo, Maury* and on and on). Warhol was wrong when he said we each would get 15 minutes of fame. No, we're each going to get a talk show.

Those are the things you notice when you return to the land that made of television an industry. Superficial? Maybe. But tv is after all about perception and habit. Next month, I promise to bring you laser sharp analysis of some grand and glorious development in the business.

But let me figure out what I'm watching first. ☐

BBC1 and BBC2 are commercial-free and ITV and Channel 4 seem to air fewer commercials in a whole night than you get during one U.S. sitcom



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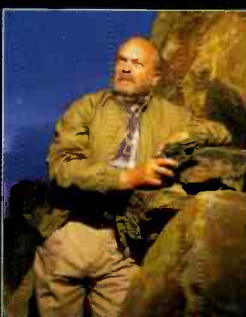


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